

Lürzer's Int'l



























































Vol. 3-2011

















































ARCHIVE










































Advertising worldwide























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Walter Lürzer (1942 - 2011) – A Tribute

Walter Lürzer and I have been friends for 50 years. After starting out with some passionate games of chess – with and without chess board – we teamed up professionally. From 1968 to 1982. For 14 years. First as colleagues, then as partners. I believe I can say that I know Walter well.

Exaggeration, praise and flattery devoid of any base in reality, especially when directed at himself, were never his thing – unless, that is, they came “packaged,” concealed in irony, wit, and humor. It wasn’t easy to pay him a compliment. But suddenly we can’t hold them back: “A Hero,” “A Great,” “A Genius” are among the most frequently heard tributes since Walter’s passing. From friends and foes, and he did have foes, for he liked a good fight.

Walter and Uli Wiesendanger, founder and chief creative of the worldwide agency TBWA, had their fair share of quarrels. Yet on the day of Walter’s death, Uli wrote: “Dear Michael, I too miss Walter. Of course there were a few times he rubbed me the wrong way. But he did so with piercing (ouch!) clarity and always with a great deal of humor. And, thirdly, he was right most of the time. Which is why I enjoy thinking about him and am very sad. Let’s meet up a bit more often. I’ll be in touch.” Thank you, Uli. “Let’s see more of each other,” is also what Sir John Hegarty, our former colleague at TBWA, said to me upon hearing of Walter’s death.

Walter was a hammer thrower. He studied engineering and advertising. Started out in client services at an agency called IWG in Vienna. Moved to Frankfurt and got a job as account executive at McCann Erickson and started writing his first ad copy for his client Opel. Switched to Y&R in Frankfurt and created famous campaigns for Cointreau and Haig. He became creative director at Ogilvy in Frankfurt. Again, he left after creating much-awarded campaigns such as those for Lufthansa, Becel, Wasa, and CD soap.

In 1972, he founded the German TBWA with a provocative concept: “creative service” instead of “full service.” This changed the advertising landscape completely, strengthening creative agencies. One of the first clients, Aral, called this form of co-operation “the Bochum model.” After being the subject of heated discussion, the idea took off. TBWA became Germany’s fastest-growing agency, surpassed only in 1975 when Lürzer, Conrad was founded. After a few months an advertising newsletter wrote: “Take down your laundry. Lürzer, Conrad are coming” (referring to an old saying warning

people to take their laundry down when gypsies entered town). At the beginning of 1979, the journal “Kontakter” published a survey of 368 agencies, in which Lürzer, Conrad (often referred to as LüCo-Works), received first place for “extraordinary creative potential” as well as for “unusual advertising strategies,” succeeding the place for “ideal agency.”

At that point, the agency had 95 employees. People who were among the best in the country. People who wanted to be doing something, rather than just being someone. People like Walter. He put them first, first before the clients. In the obituary from the ADC Germany, HP Albrecht wrote: “The client Fiat started picking on our chief creative on the account, Klaus Erich Küster, in response to which Walter made it clear to the client: ‘Now listen, I’d rather go looking for a new client than try to find another creative like him.’” Küster and his colleagues subsequently created the legendary “tolle Kiste” (“neat little number”) campaign for the Fiat Panda. And today, 35 years later, Fiat is still one of the major names on the global client roster at Leo Burnett.

His idea to team up with the American agency Leo Burnett in 1980 proved to be a success. Even if Walter left Lürzer, Conrad & Leo Burnett just two years after the merger, the agency now had an extraordinary DNA and in subsequent years grew to employ more than 450 people.

In 1984, he turned publisher, founding Lürzer’s Archive. During my travels to the most distant corners of our planet I have hardly ever come across creatives who didn’t have copies of Lürzer’s Archive on their desks. When creatives apply for jobs, they like to point out, again and again, which and how many of their campaigns have been featured in the magazine.

It wasn’t long before Walter became restless without an agency. He bought 50% of Lowe Germany for 1 deutschmark and turned the agency – called Lowe, Lürzer – around to make it the next success story. And then, 20 years ago, Walter was lured back to his native Austria. He became a professor, taking up the Chair of Graphic Design and Advertising department at Vienna’s Academy of Applied Arts and creating the famous “Lürzer Class,” the top address for creative talents.

Hammer thrower, engineer, adman, company founder, entrepreneur, turnaround expert, publisher, professor. A constant string of successes spanning almost five decades. So what were the qualities that made him so successful?

Walter remained down-to-earth in an industry that likes to get lost in its own hype. He was basically three people in one: The never-satisfied. The visionary. The doer and go-getter, the implementer. Three completely different characters, which he could unite. A larger-than-life man, as obsessed as he was persistent. “Giving up” was not part of his vocabulary.

He had patience, and actually loved to delve into complex problems. He was strong in analysis and strategy. He was always thinking in alternatives, focusing on the realizable and attainable, and persuasive when dealing with people both inside and outside his professional environments.

He was firmly convinced of the validity of his thoughts, enabling him to inspire both trust and faith in his abilities. He never stopped being the hammer thrower and engineer. He merely reached for loftier intellectual spheres, setting ever further, higher standards. And he insisted on quality down to the very last detail – and it is in the detail, they say, that God lies. When in good form, he was creative lightness personified. For a Bosch ad I once labored over for days, staring at a visual showing a row of all the essential spark plugs Bosch had ever developed, including the very first for the Otto engine, I was desperately searching for a headline. Walter, passing by, glanced at the image with interest and said: “The history of the automobile.”

Through his qualities and his ambitious standards, he has deeply moved us, influenced us, helped us grow, and transformed us. I am proud that he is my friend, a friend of my family, and godfather to my son Philipp. Our great, brilliant hero. And the hero of many. He is an honorary member of the Creative Club Austria and of the German ADC, and in 2009 he was inducted into the Hall of Fame of German Advertising by the weekly business magazine Wirtschaftswoche.

During one of our last phone calls, he told me of new illness-related complications. “Chin up,” I told him. “How am I supposed to do that, Michael?” he laughed. “Chin up? By lifting my head up out of the casket?”

Your humor, dear Walter, was a true blessing. And, for the many who now embrace you, your head won’t, in any case, fit into any casket.



Michael Conrad



People in the advertising business who have not seen “Avatar” should resign immediately.

Maurice Lévy is the chief executive of Publicis, the world’s fourth-biggest global advertising holding. Born in 1942 in the Moroccan town of Oujda, Lévy joined Publicis in Paris in 1971. In 1972, a fire broke out in the office and he risked life and limb to rush back in to save the Publicis computer records. This beyond-the-call-of-duty commitment to the company paid off handsomely in 1987 when the then owner and chief executive of Publicis, Marcel Bleustein-Blanchet, made him his successor. Today, Lévy is one of the most powerful figures in the advertising world, employing 39,000 people in 109 countries. His company owns four international advertising agency networks – Publicis, Leo Burnett, Fallon, and Saatchi & Saatchi, as well as media buying agencies Zenith Optimedia and Starcom. Lévy also has a 49 per cent share in BBH. Eighteen years ago, Hermann Vaske went to Paris to see Maurice Lévy, who hired him as Executive Creative Director. Almost two decades later, Vaske came back to the Publicis headquarters on the Champs Élysées to talk to CEO Maurice Lévy about his extraordinary career and his interest in digital creativity.

L.A.: Let’s start by talking about digital advertising. What relevance, with you running one of the world’s most successful communication networks, does a platform like YouTube have for advertisers these days?

Maurice Lévy: YouTube is a very cool platform. It’s something where you can find all kinds of stuff – from something weird that you’d better put in a trash box to things which are absolutely fantastic. A few things which are very fun, which

help the buzz, etc. I think it’s not only cool to be there, but we should never forget that there is an audience. And that audience is young people. They love that, they love to go there, they love to download something, to forward it to a friend, to do a lot of things. And they think it’s part of the new pop culture. And it’s really something, which epitomizes the new pop culture. So, to not be there is exactly as if you were not going to the movies, as if you did not know the most important films of the past years. People in the advertising business who have not seen “Avatar” should resign immediately. And with the web, it’s exactly the same. Advertisers have to be there, because it’s important, it’s cool.

L.A.: You said yourself there is a lot of crap on YouTube. So do advertisers want to be associated with this? What do you tell your clients when this concern comes up?

Maurice Lévy: YouTube is not a glossy magazine with nice pictures, nice photos. Advertisers should not think that they have to be in a protected arena. I understand that, when it comes to their own communication, they have to make sure that the place where they are communicating is clearly relevant to the people, that it’s in accord with their strategy. But the place where they have to be is the place of life. And life is not glossy. Life is what it is. And when there is some crap on YouTube it’s because, first, there are some creatives who are crap. Unfortunately, there is a lot of work that we should not be proud of, we advertising people. There is a lot of work that even the creative people who have created it are not proud of. Having said that, it is life, it is the kind of thing where kids have downloaded their own thing, where people who are no longer kids but who have the mind of kids have created



Maurice Lévy, chief executive of Publicis Group.

some amateur things. They believe it’s a masterpiece, and yet it’s just a piece of something else. And we have to be in the middle of what is life. We should not be protected. We are not sheltered from life.

L.A.: It’s interesting that you use the word “amateur” because in the French language there is the connection to the word “aimer,” “to love,” so it’s not necessarily a bad connotation when you are called an amateur.

Maurice Lévy: “Amateur” has many connotations in French. One is “un travail d’amateur.” That is negative because it really refers to a lack of craft, means doing something without knowing how to. So that – “un travail d’amateur” – is certainly not good. But then you have “C’est un vrai amateur!” to describe someone who passionately loves something. And an “amateur” in that sense is positive. So you have the double meaning and you have to be very careful. But, yes, “amateur” derives from “aimer” – “to love something”: “Je suis un grand amateur d’art.” But “Je aime



A poster for Wonderbra produced in 2006 by Publicis Conseil, Paris.

Interview

l'art, mais je ne suis pas capable d'en faire." – "I love art, but I am not capable of doing it." So, as an "amateur," I love to see a piece of art but I will not try to create that piece of art because I know I will create a piece of shit (if you'll pardon my French). And the idea that there are a lot of young people, not necessarily young by age, but young in spirit, who are trying to co-generate something, who are generating work, who are downloading work... I see that as a positive move. I think it's self-expression. I think it's very important because it's also how you develop your own personality, how you express your feelings for, your love, your disappointment about something. So we should not try to impose rules on the people. We have enough rules in our lives, for Christ's sake – let them be free.

L.A.: That's interesting, the amateur discussion, because I talked to Bernard Stiegler from the Centre Pompidou Innovation Lab,

and his point also was that Pierre Boulez, Jean-Luc Godard and Charlie Parker... they all started as amateurs and they had the passion because they loved what they were doing, you know. And he didn't find the "Age of the Amateur" negative at all.

Maurice Lévy: As I said, you have the double meaning in amateur. I think that being an amateur in advertising, in the directing of art, in the direction of movies, is something very positive. Because you start out as an amateur and you become a professional but the basis is love, passion. Amateurs have passion. Very often when you go and you speak to people who are focused on something they love – "C'est un grand amateur de..." – that means they have a passion for it.

L.A.: A "grand amateur d'art" – that's what the curator of the Centre Pompidou said about Dennis Hopper.

Maurice Lévy: Yes, but I think also there is something which is very French about it. If



A 2002 ad for Whiskas brand catfood from Publicis China.

we had the Nouvelle Vague and if we still have a very lively cinema industry, and in this lively cinema industry we are still able to create by doing non-commercial films, then this is a result of having really very serious amateurs.

L.A.: Thank God for that. I know the situation in France is really quite special in this respect. Now, how can advertising capitalize on this, because the traditional business is, after all, in a kind of crisis. Some agencies didn't get the spirit of the times but people like you did. How can they take advantage of this whole new spirit of digital and amateurs?

Maurice Lévy: I believe that we are approaching a new era. I may be wrong, because that's always the risk: if you try to read the future, you can be wrong. You can't be wrong if you look at the very distant future, because it is so distant, that nobody will be around anymore to tell you that you were wrong. Everyone will have disappeared. But when you look at what's happening today in the digital world, you see that it is affecting the social life of a whole new generation. And this will last forever. It will be as important as TV has been for you, for me. We were born with TV and we grew up with TV, the same way that radio was important for our fathers, and all of the new approaches to cinema were for all of us. What is happening with digital is affecting the way we communicate, the way we are entertained, the way we create new relationships, we learn, get news, share news, and build a new social life. And it affects even commerce, buying, shopping. You can buy or trade, go on vacation, book hotel rooms through the internet, just by means of a click. If that is affecting the people so much, we as advertising people would be fools not to foresee what's happening and to do not this, because it will change the way we have to communicate with people. Not



An ad (above) for Lancôme brand mascara (2003) and (below) a spread for Hermès (1999), both by Publicis Conseil, Paris.

only the channels, not only the fact that we are going through a new digital channel. That's fine. Okay, that's not enough: it's also how we communicate. Because, obviously, you communicate differently. I will give you two or three examples if I may. One example, which is very simple: cinema. When you put an ad in the movie theater, there is something magical that is happening. It's not an ad that you are watching by yourself, privately, this is an ad that you are watching with a few hundred people. You are laughing/not laughing, feeling/not feeling exactly in the heartbeat with the other people. So you are sharing a moment together in the same room. This effect is something that you get only in movie theaters. If you look at what you are getting on TV, it is in a familiar environment, in your home, with your family and your wife, your partner, your kids, your friends. You're having a drink, watching a football game. You are seeing that Munich is losing and that the Lions will be winning. And then there is a break and you have some commercial that you are sharing. You laugh / you don't laugh, you listen / you don't listen, etc. but you are not focused. But when you look at a magazine, you have something, which is very private: it's for yourself and yourself only. Digital, not only is it something which is in a very different environment, but the language is necessarily different. Because the way it is shared, the way it is looked at and received, is very different. Obviously, you have to respect the code of communication of your client and the brand you are advertising. You have to take into account that there is a channel, there is an audience and there is a language. And that is fascinating because it is opening a whole new arena of communication, of creativity, and I think, to come back to the amateur idea, that the young creative amateur will bring a lot and will get also the less amateur to be more open to this new world. I'm passionate about what's happening in this new world. I'm passionate about what's happening because I think it's a new slice of life, it's a new slice of future which is opening for us. It is something that is absolutely fantastic and we should not look at this only as a matrix, analytics, and as technology. We should never forget that what we do above all is to create an emotion, to create a bond, to create a link between the consumer and the brand. And in this field the way you communicate is very important. You have permission to go beyond the classic boundaries. You have permission to step on a few rules. In fact, please do so!



An ad from the year 2000 for Crest Toothpaste by Publicis, New York.

L.A.: That's a great curve you have drawn there. I totally agree. At the end of the day, the internet took distribution out of the hands of a few and gave it to the many. The possibility to express that emotion can bring a lot to the party of humanity.

Maurice Lévy: I fully agree. Don't be afraid. Be daring! And the best way to be daring is to have your work amongst that of all the others. It's to be judged by millions of people and to be seen by these millions of people. They will tell you what you have done is crap – or what you have done is fantastic. So if you are a good creative director, if you have little bit of talent, go create and go to YouTube and upload your work there. You will see it amongst the best, amongst the crap, amongst the very best. You will be judged by millions of people and they will decide if you are good or not. So be daring, go to Creative Heads on YouTube and upload.

L.A.: You have had an extraordinary career in advertising. How did you get into the business?

Maurice Lévy: Like many admen, I joined an agency by accident and I fell in love with it.

L.A.: How important was the influence of Publicis and Mr. Bleustein-Blanchet in French advertising?

Maurice Lévy: Marcel Bleustein-Blanchet and Publicis played (and Publicis still

does) a paramount role in the advertising landscape. Marcel started in 1926 and brought modern creativity, professionalism, tools, market research, etc. to France. He also had a life that was truly "larger than life." He was in the Resistance, went to London with General de Gaulle, created the first commercial radio station, and on and on. Publicis created a lot of "firsts" in the French market.

L.A.: You have had an enormous output. What were the highlights of the work you have done?



A 2010 ad for the Renault Clio from Publicis, Frankfurt am Main.



Spread for HP created by Publicis Hal Riney, San Francisco in 2000.

Maurice Lévy: There are too many. For me, the highlights and the best work are always yet to come.

L.A.: What were the most critical moments?

Maurice Lévy: There were many: the fire in the office building and the risk of seeing all our operations disappear; the divorce from FCB (we formed an alliance which failed); those were the most difficult moments. On the positive side, the most important steps forward – after building the strongest French advertising and communication agency with Nestlé, L'Oréal, Renault – were globalization, the winning

of some key clients like Coca-Cola, or the acquisition of Saatchi & Saatchi, which opened up our collaboration with P&G, and a lot more, including the Bcom3 acquisition, and the shift to digital followed by the acquisition of Digitas and Razorfish. But, you know, I have the feeling that I have not achieved a lot in relation to what I still have to do.

L.A.: Why do you always support extraordinary creative individuals like Dave Droga?

Maurice Lévy: First of all, because I love creativity and my eyes still light up like a child's when I see a great new idea.

Second, because most of the time these people are simply fantastic and need to be supported to help them take their ideas to fruition. This is true of creative people – but not only creatives.

L.A.: Why are you creative?

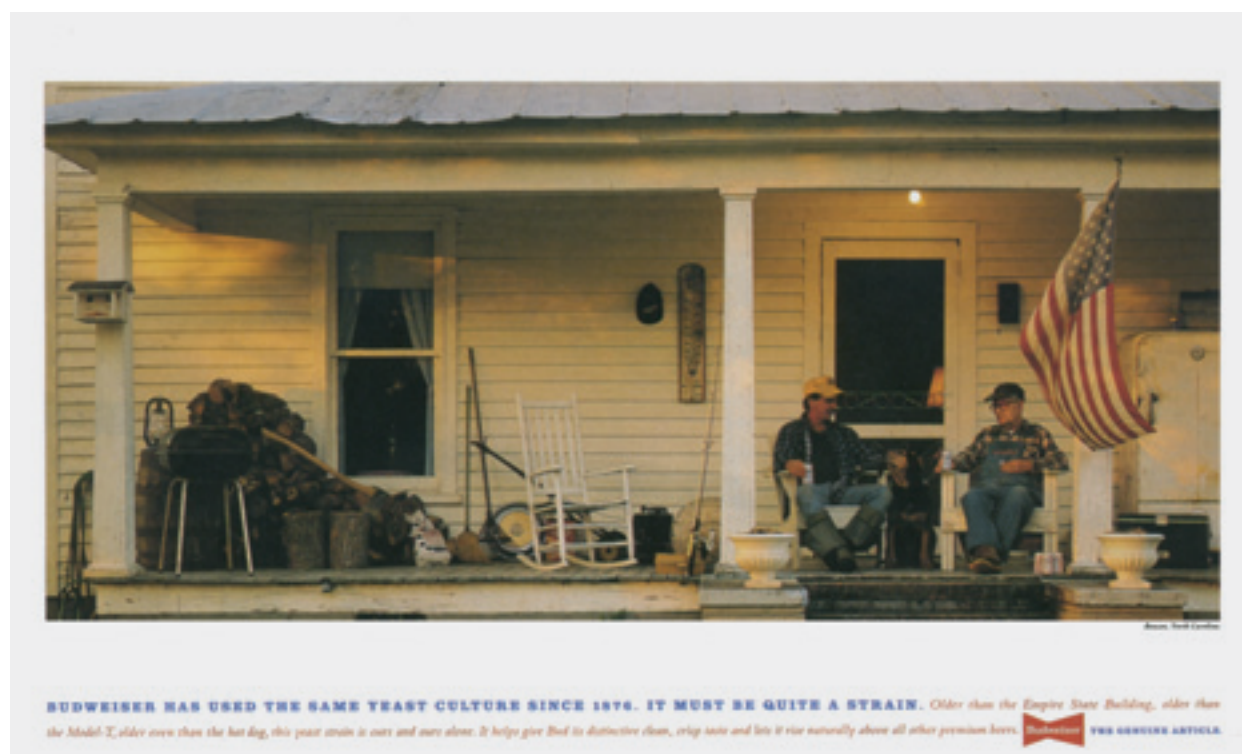
Maurice Lévy: Why? Funny question. I'm used to thinking differently, out of the box. Is it in my nature? Well, if so, I am not responsible for it, nor do I have any merit.

L.A.: Now that you have achieved everything one can achieve in advertising, how do you see the future of the business?

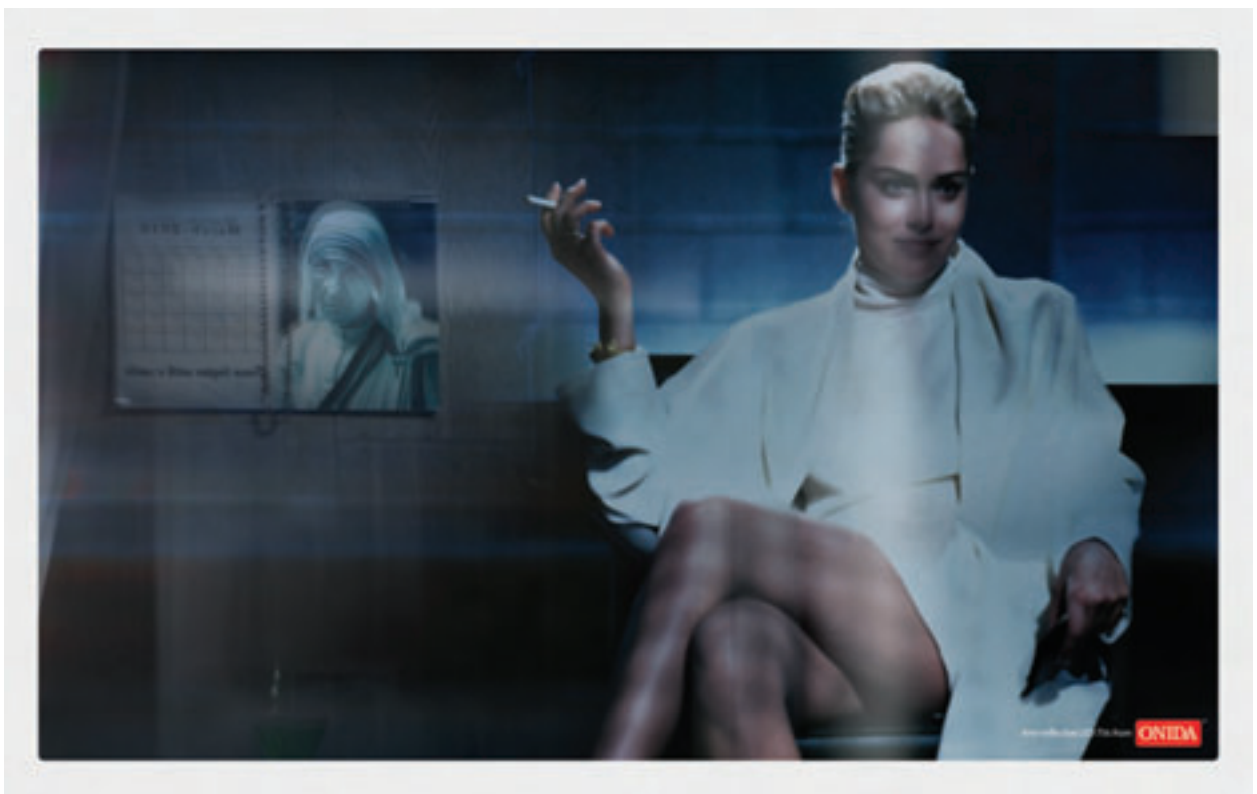
Maurice Lévy: The beauty with advertising is that it is continuously changing, while at the same time the fundamentals remain the same; it is all about ideas – strategic, media or creative ideas. Tomorrow, the world will be hugely impacted by digital innovation: TV, social networks, mobile communication, the internet, etc, etc. People's behavior will change: the way they learn, get informed, shop, communicate, etc., and this will change the way we work dramatically. But what will remain the very key are ideas.

L.A.: What is the most important thing to you in this business?

Maurice Lévy: For me, the most important thing in this business is passion. Since day one. I've had the good fortune to work passionately for clients, for great ads, for new ideas, for new ventures, and still today that passion is as fresh as it was on day one.



A poster for Budweiser from Publicis, London (1990).



Campaign for Onida brand non-reflective TVs. : McCann Worldgroup, Mumbai : Prem Shanker : Anil Thomas : Senthil Kumar : Prem Shanker : Sreejith



(Just call out the name. – Voice dialing on Galaxy S.) Campaign for the Galaxy S mobile phone from Samsung. : Cheil, Gurgaon, India : Dinkar Porwal : Faisal M. Khan : Sohel Ahmed : Khima Nand Pandey



△: Leo Burnett, Madrid ▷: Paulo Areas, Lucas Zaiden, Seve Ruiz, Nico Ordozgoiti ⇨: Chacho Puebla, Pablo Cachon, Roberto Luque ☺: Seagullsfly



Test-drive our innovations. Try Lane Assist, Adaptive Cruise Control and Adaptive Lights, right now, in this ad. Download the application Volkswagen Norway from AppStore. Enjoy your trip. Poster. TRY, Oslo Thorbjørn Ruud, Lars Kristian Harveg, Markus Lind Petter Bryde, Eva Sannum, Jonas Gronnør Thomas Bråten, Ole Jakob Skattum



Contract Advertising, Gurgaon, India Smit Agrawal, Aneesh Jaisinghani Vasundhara Kaul, Sambit Mishra Rocket Science Studio Anil Sharma, Smit Agrawal



The "Rear Assist" rear-view camera.
Now also available in the Crafter.



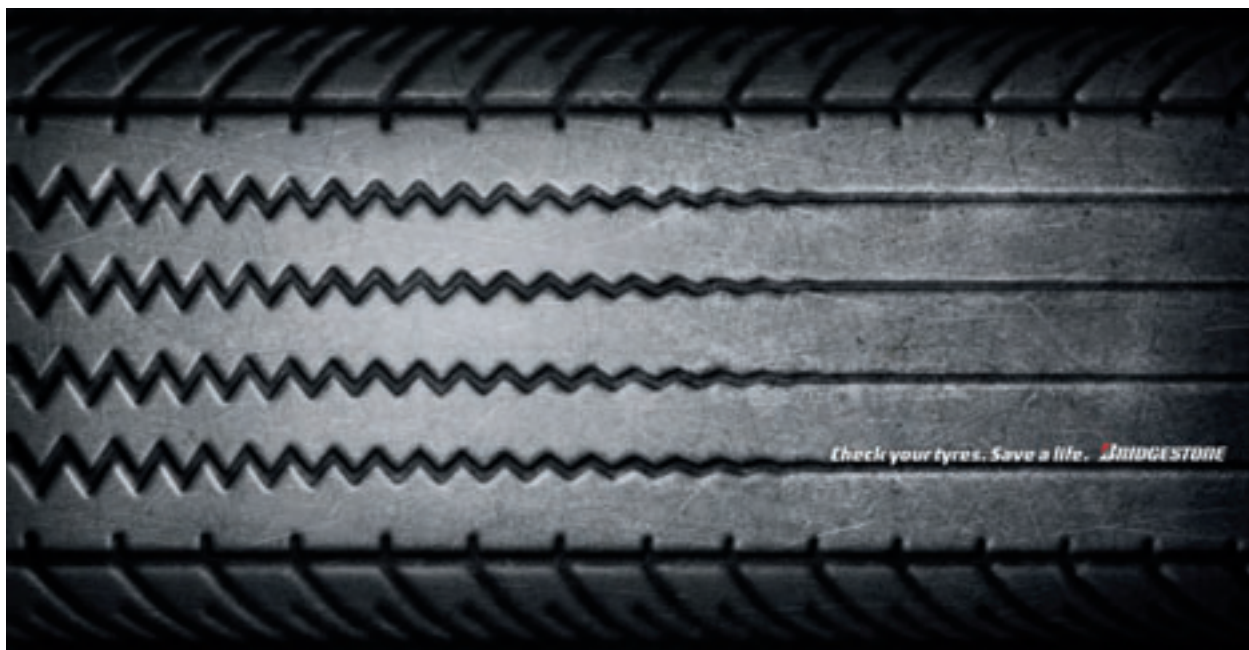
The "Rear Assist" rear-view camera.
Now also available in the Transporter.



△: Grabarz & Partner, Hamburg □: Gösta Diehl ▷: Ralf Heuel, Timm Weber, Oliver Heidorn, ⊞: Tom Mennemann



△: Fred & Farid, Paris □: Feng Huang, Thomas Guilhot, Camille Guth



△: Leo Burnett, Beirut □: Jonathan Horner, Feras Shoujah ▷: Faraz Khan ☺: Andy Salisbury ✍: Steve Cicala



(You can count on a Pajero 4x4.) Contract Advertising, Mumbai Pravin Sutar, Tejali Shete Raj Nair Swapnil Nilkanth



☞: Dinesh Tharippa



⤴: Impact BBDO, Dubai ☞: Dinesh Tharippa, Fouad Abdel Malak ☞: Amit Kapoor ☞: Procolor



Escape. Campaign for Troller, a Brazilian car brand specializing in the production of off-road vehicles. : JWT, São Paulo : Diego Lauton, Silvio Medeiros : Leandro Pinheiro, Guilherme Nesti : Silvio Medeiros



△: Leo Burnett, São Paulo ◻: Renato Butori, Alexandre Pagano, Henrique Del Lama ◂: Mario Cintra ©: Vetor Zero



(Introducing the new Advantage Series clutch. Claim: Eaton. Powering business worldwide.) Campaign for Eaton, a company providing products and services for the automotive industry. ⤴: Brunner, Atlanta, Georgia ⤵: Rick Bryson ⤶: Mark Cohen, Chris Boyles ⤷: John Fulton ✍: Chris Bodie, John Fulton

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OF EARNING A NICKNAME
LIKE MARIO, DALE OR
THE BANDIT.**



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WHO HEAR THE TERM V-8
AND DON'T THINK OF
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PERFORMANCE DAYS.

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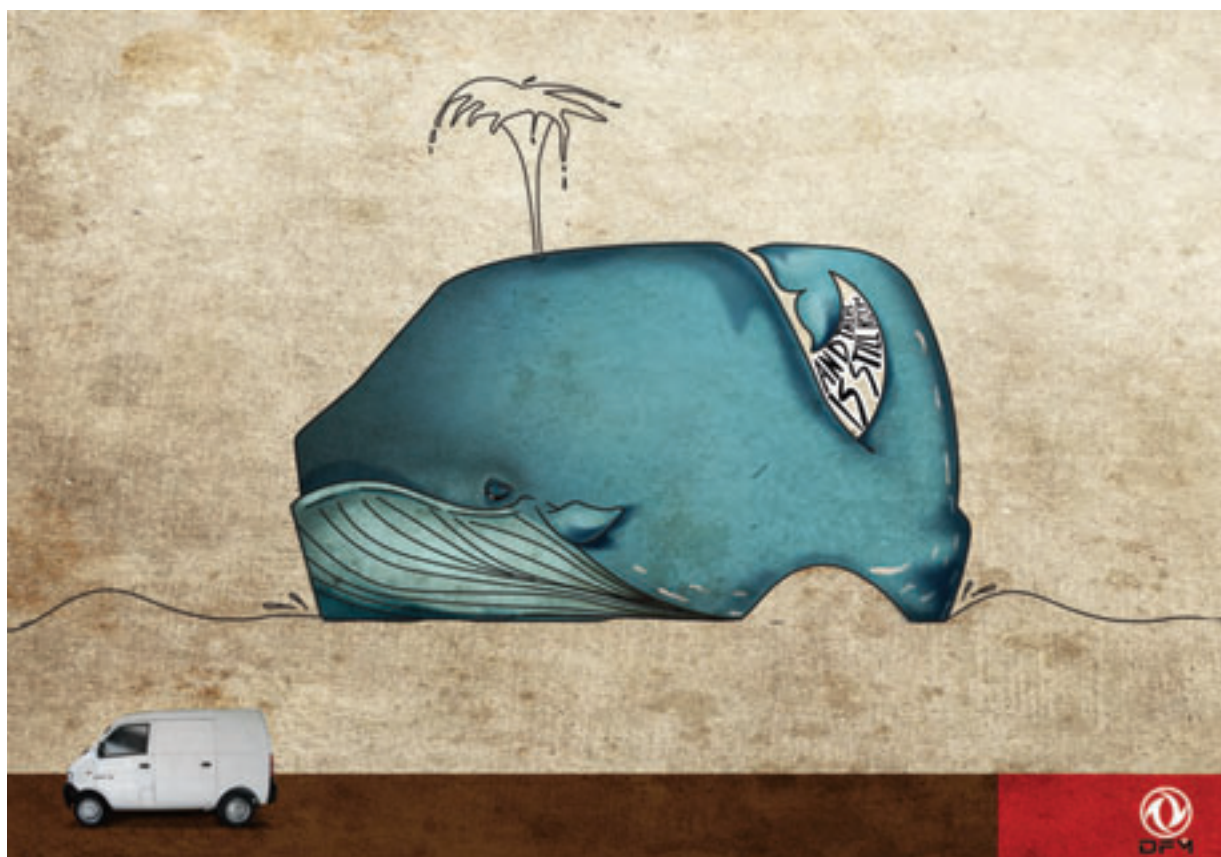
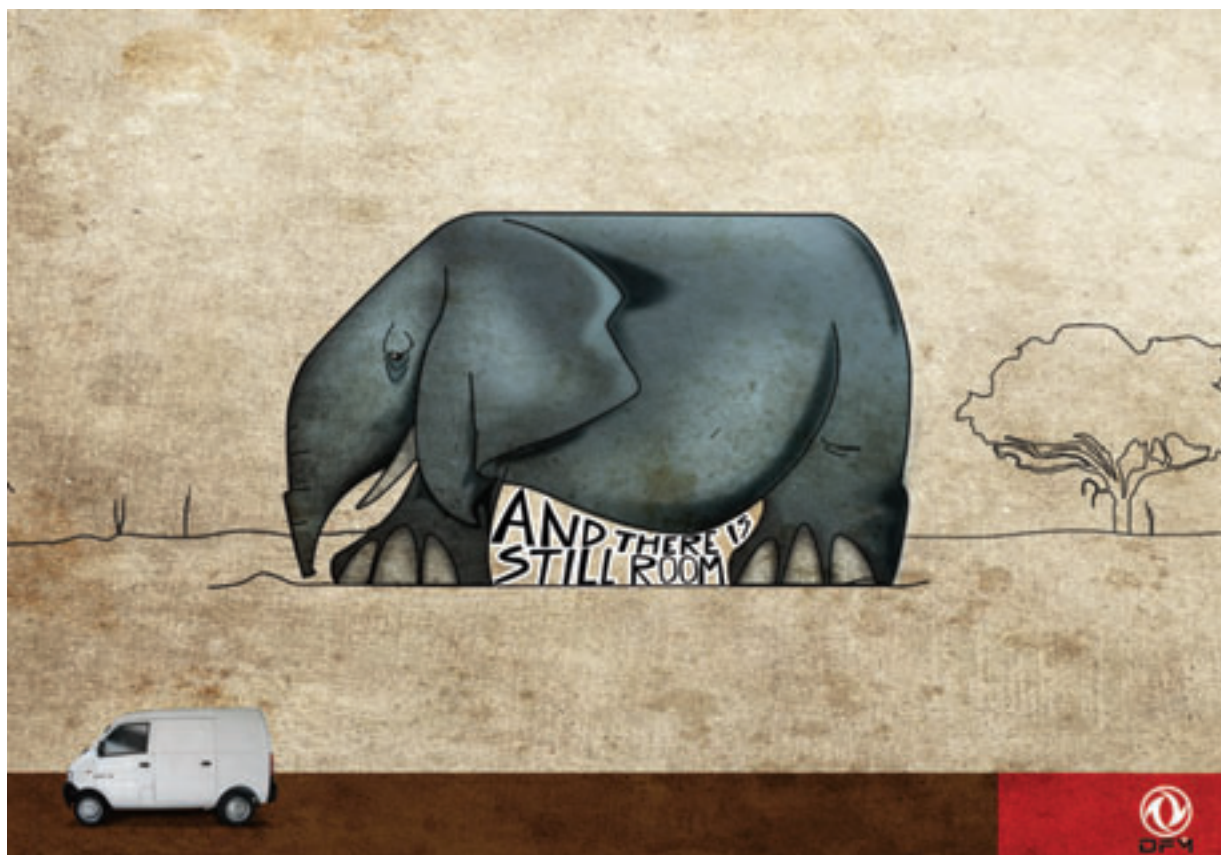
Campaign for Rampage brand automotive additives. : Thompson & Company, Memphis, Tennessee : John Cruz : Dave Smith : Rick Friedman






(If you're not using genuine Toyota Parts & Service, you're no longer driving a genuine Toyota.) : Saatchi & Saatchi, New York : Frank Fusco : Tim Leake, Mike Lightman : Jeremy Yuricek : Patrick Nanton



△: BBDO, Singapore □: Brad Wilson ▷: Ravi Eshwar, Boyd Champness



Campaign for DFM vans.  Euro RSCG Colombia, Bogotá  Mauricio Rodriguez  Bryan Moreno  Mauricio Rodriguez



△: Grabarz & Partner, Hamburg ⇨: Christoph Stricker, Tim Hartwig ⇨: Ralf Heuel, Timm Weber, Christoph Breitbach ⇨: Patrice Lange



Campaign for Cadillac. Ⓐ: Leo Burnett, Dubai ⇨: Samer Lahoud, Munah Zahr, Ziad Aouad ⇨: Simon Raffaghello ✍: Abhijeet Vartak



(Savings and expenses. Together at last.) The Cicada and the Ant, a famous French fable written by Jean de la Fontaine, confronts the free spending (cicada) with the saver (ant). After 400 years of separation, they are finally reunited. Campaign for the Futuroo credit association. ♀: Herezie, Paris ♂: Sebastien Boutebel ♂: Jean-Laurent Py ♀: Tanino Liberatore



De Aegon mortgage from Bernabeuhof 6-B. – Ergun's bank.



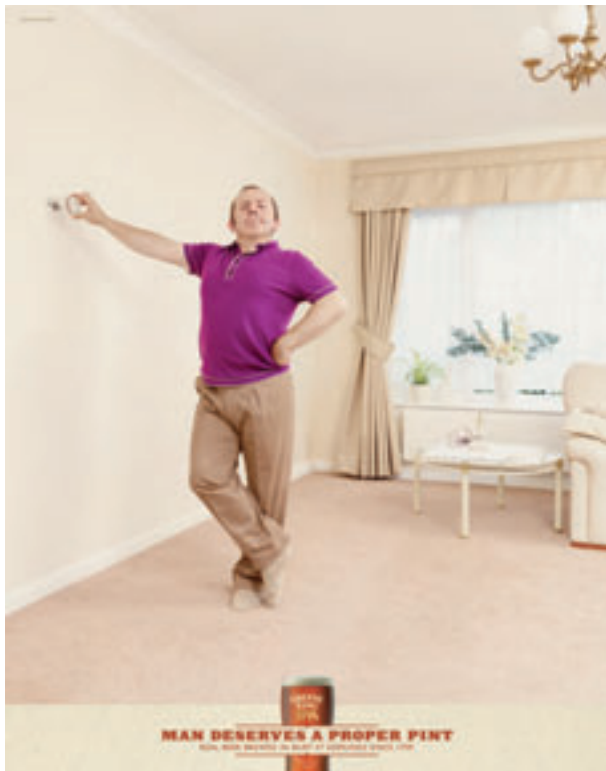
De Nationale Nederlanden mortgage from Oude Gracht 14hs. – Susan's bank. Campaign for Dutch retail bank SNS. ♀: Kessels-Kramer, Amsterdam ♂: Krista Rozema ♂: Pim Gerrits ♂: Wil van Lersel



(41% of home fires start in the kitchen.)



(Deer are involved in 1,6 million car crashes a year. – This is the University of Farmers. A place where Prof. Burke teaches America's finest agents the facts, so they can work with you on insuring your car.) Campaign for the Farmers insurance group. ⤴: Rubin Postaer and Associates, Los Angeles ⤴: Laura Hauseman ⤴: Nadav Kander



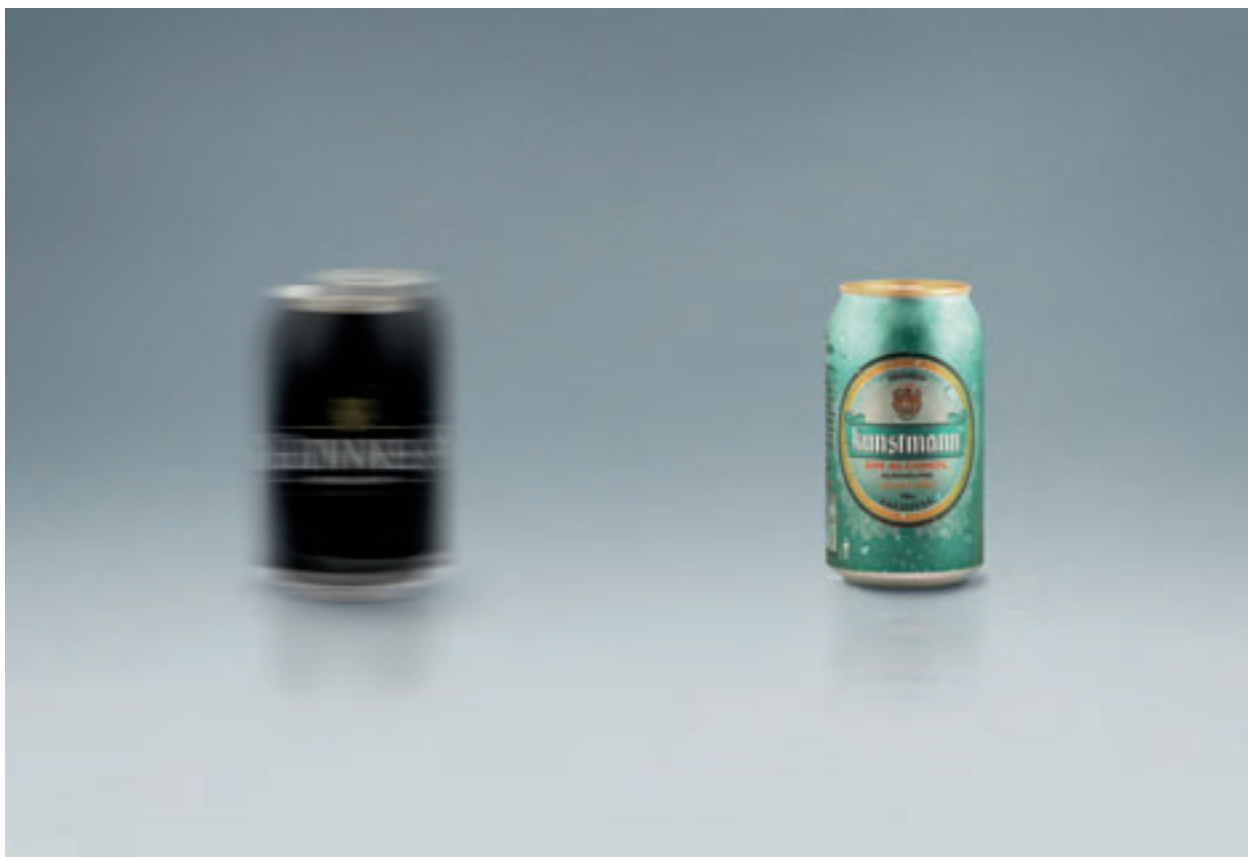
Campaign for Green King brand beer. Dare, London : Danny Hunt : Gavin Torrance : Nick Meek



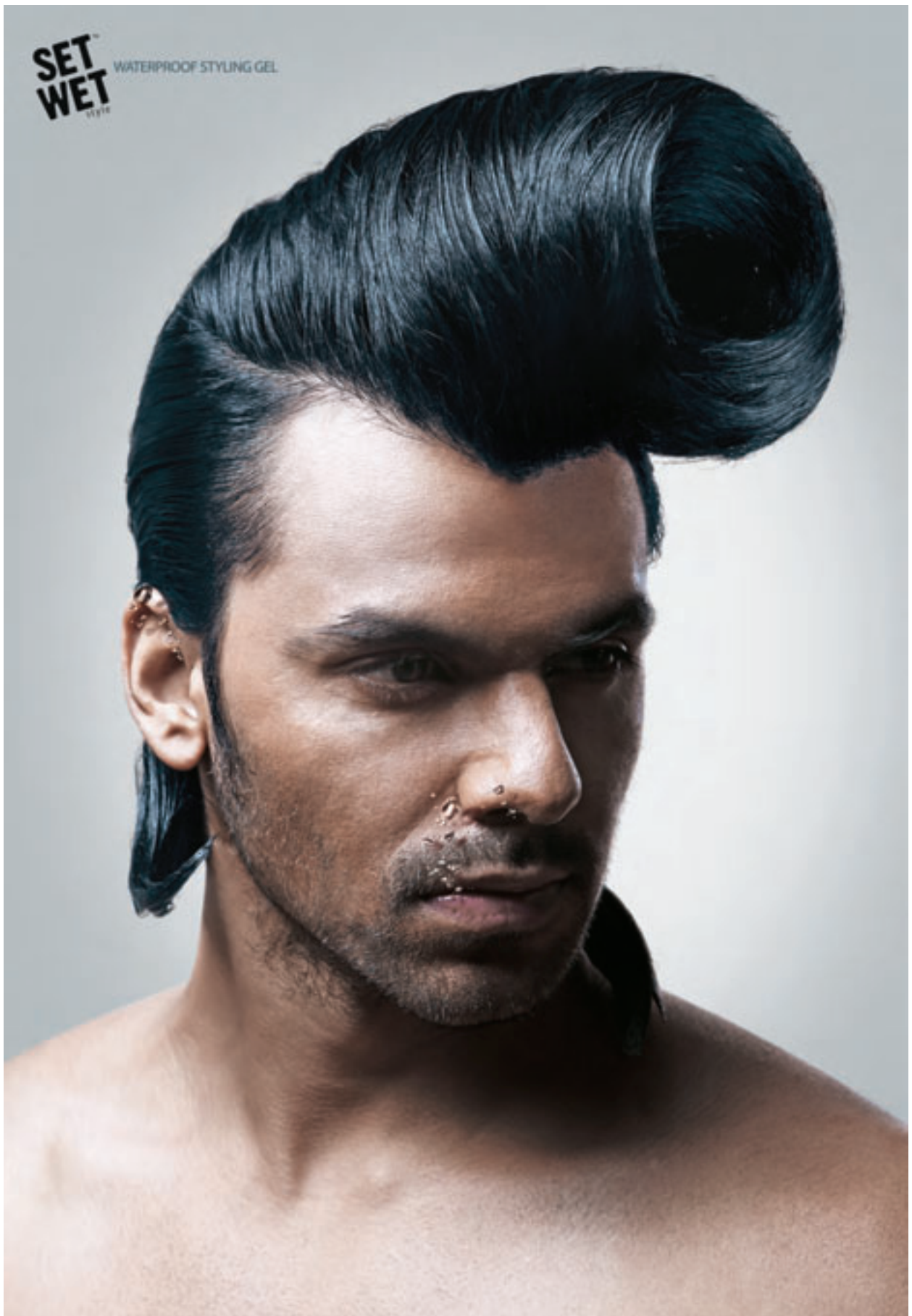
(Dan Up, to the very last drop.) Ad for the fruity yoghurt drink Dan Up from Danone. : Y&R, Lisbon : Fábio São Pedro : Gonçalo Viana : Claus Stellfeld



Campaign for Up & Go brand protein drinks. : Saatchi & Saatchi, Auckland : Brad Collett : Slade Gill : Fraser Clements : Denny Monk



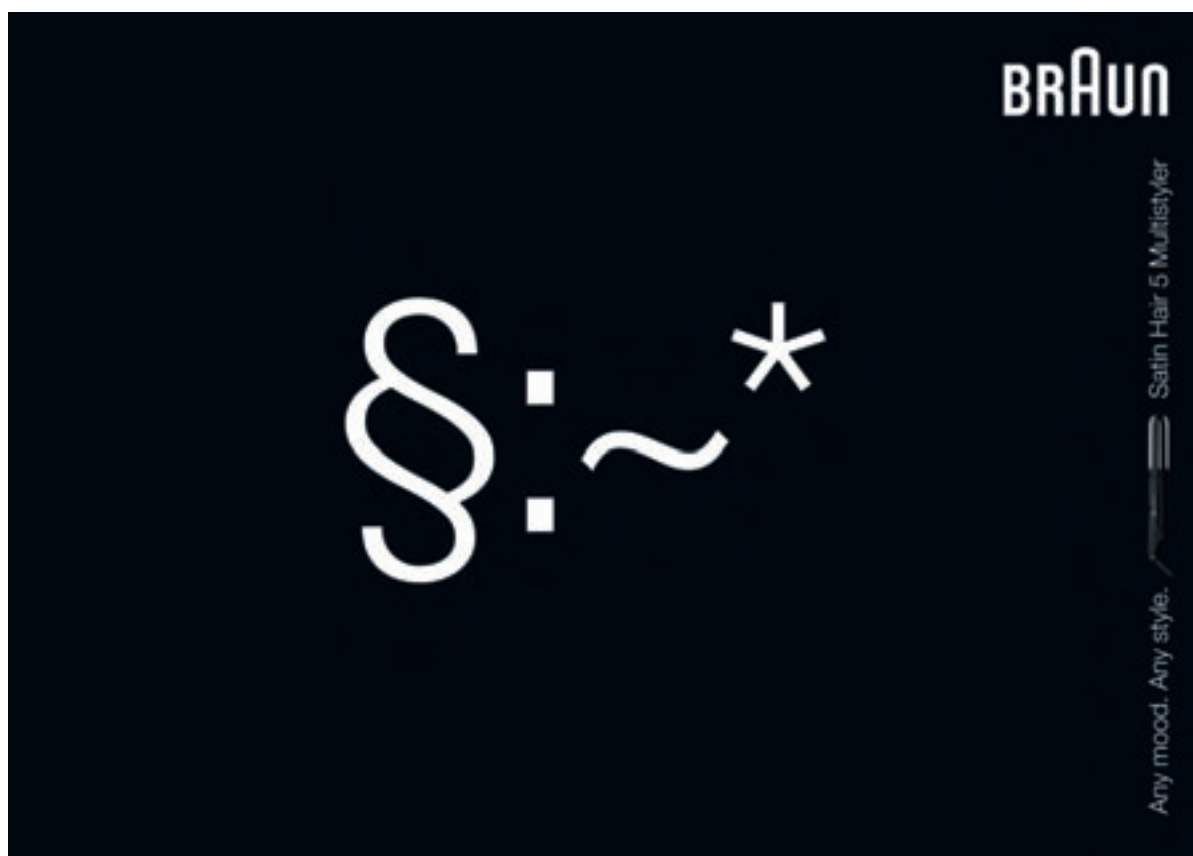
Campaign for Kunstmann brand non-alcoholic beer. : Unitas/RNL, Santiago de Chile : César Ojeda : César Ojeda : Eduardo Jerez "Dropby" : Gorila Estudio : Gonzalo Muñoz






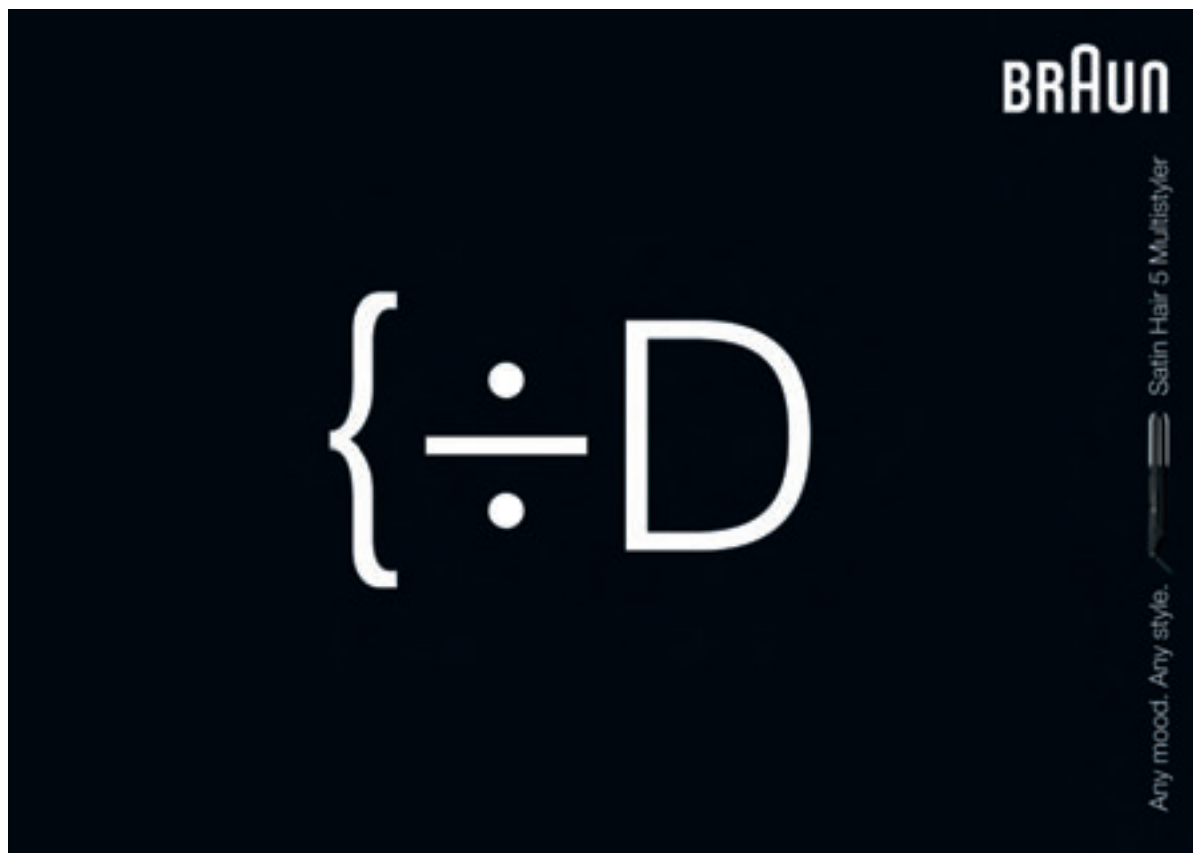
A: Contract Advertising, Gurgaon, India B: Aneesh Jaisinghani, Smit Agrawal C: Sambit Mishra, Nima Namchu D: Dinesh Gaur E: Charanjeet Singh



Campaign for Braun brand precision trimmers. Impact BBDO, Dubai Andrej Arsenijevic, Mohamed Diaa Grant McGrath Staudinger+Franke



(Pay-off: *Any mood. Any style. Satin Hair 5 Multistyle.*) Campaign for the Multistyle from Braun, a curler and hair straightener in one.  BBDO, Düsseldorf  Stephan Eichler, Christian Mommertz, Sebastian Steinhoff, Thomas Satori  Christopher Fink





△: Fred & Farid, Paris ▷: Fred & Farid, Juliette Lavoix, Céline Moeur ⇨: Fred & Farid 📷: Cass Bird





△: Fred & Farid, Paris ▷: Fred & Farid, Juliette Lavoix, Céline Moeur ⇨: Fred & Farid ☹: Cass Bird



🏠: & Co., Copenhagen 📠: Thomas Hoffmann 📧: Casper Wackerhausen-Sejersen 📺: Malene Therkelsen



Campaign for the Mugler fashion house. : Mugler In-house, Paris : Maxime Buchi, Nicola Formichetti : Mariano Vivanco : Chris Roome



(Claim: John Deere boots and shoes. Farm equipment designed by people who know what it means to be a farmer.) A: Thompson & Company, Memphis, Tennessee ☐: John Cruz ☐: Puffer Thompson ☐: Nicolas McComber



△: AlmapBBDO, São Paulo □: Luiz Sanches, Julio Andery, Marcello Serpa ▷: Marcelo Nogueira, Sophie Schoenburg, Kara Goodrich ⊞: Hugo Treu ⊙: Daniel Moreno, José Cortizo Junior

Rank : AD AGENCY

Number Of Campaigns Published In Archive

| | | |
|---|---|---|
| 1 | RKCR/Y&R, London | 8 |
| 2 | Out of the Box, New Delhi | 5 |
| 3 | Wieden + Kennedy, London | 4 |
| 4 | The Richards Group, Dallas | 3 |
| 4 | AMV BBDO, London | 3 |
| 4 | Lowe Brindfors, Stockholm | 3 |
| 4 | D'Adda, Lorenzini, Vigorelli, BBDO, Milan | 3 |
| 4 | Kolle Rebbe, Hamburg | 3 |
| 4 | Publicis Conseil, Paris | 3 |
| 4 | Demner, Merlicek & Bergmann, Vienna | 3 |
| 4 | Y&R, Milan | 3 |
| 4 | FoxP2, Cape Town | 3 |
| 4 | Grey, Ho Chi Minh City, Vietnam | 3 |
| 4 | Leo Burnett, Madrid | 3 |
| 4 | DDB, Milan | 3 |
| 4 | BBDO, New York | 3 |
| 4 | TBWA, Istanbul | 3 |
| 4 | ACW Grey, Tel Aviv | 3 |

Rank : ART DIRECTOR

Campaigns

| | | |
|---|-----------------------|---|
| 1 | Pandya, Viral | 5 |
| 1 | Pandya, Guneet | 5 |
| 3 | Warsosumarto, Dian | 3 |
| 3 | Gupta, Rajib | 3 |
| 3 | Gross, Karin | 3 |
| 3 | Comand, Cristian | 3 |
| 3 | Zaiden, Lucas | 3 |
| 3 | Barkhuizen, Ryan | 3 |

Rank : COPYWRITER

Campaigns

| | | |
|---|----------------------|---|
| 1 | Pandya, Viral | 5 |
| 1 | Paul, Sabu | 5 |
| 3 | Pandya, Guneet | 4 |
| 4 | Lotze, Simon | 3 |
| 4 | Ariely, Amir | 3 |
| 4 | Grossebner, Lukas | 3 |
| 4 | Lima, Paulo | 3 |
| 4 | Gupta, Rajib | 3 |

Rank : PHOTOGRAPHER

Campaigns

| | | |
|---|------------------------|---|
| 1 | Surachai | 3 |
| 1 | Gupta, Sunil | 3 |
| 1 | Facchini, Carlo | 3 |
| 4 | Waldman, Sacha | 2 |
| 4 | Anderson, Andy | 2 |
| 4 | Walpole, Gary | 2 |
| 4 | Garrigosa, Joan | 2 |
| 4 | Gonyea, Guy | 2 |
| 4 | Kennedy, Dave | 2 |
| 4 | Hamsley, David | 2 |
| 4 | Lin Shan, Loh | 2 |
| 4 | Gast, Oliver | 2 |
| 4 | Burbridge, Richard | 2 |

Rank : DIGITAL ARTIST

Campaigns

| | | |
|---|---------------------------|---|
| 1 | Singh, Sunil | 4 |
| 2 | Puthikulangkura, Surachai | 3 |
| 2 | U-Rairat, Supachai | 3 |
| 2 | Kori, Aviram | 3 |
| 5 | Vu, Tuan | 2 |
| 5 | States, Mike | 2 |
| 5 | Ward, Steve | 2 |
| 5 | Kunamed, Ahmed | 2 |
| 5 | Soon & Byee | 2 |
| 5 | Torrens, Alex & Alvaro | 2 |

Rank : CLIENT

Campaigns

| | | |
|---|-----------------------|---|
| 1 | Land Rover | 5 |
| 2 | Smart | 3 |
| 3 | Georgia Boot | 2 |
| 3 | Kiss Radio | 2 |
| 3 | Brandhouse | 2 |
| 3 | Aquafresh | 2 |
| 3 | SM Store | 2 |
| 3 | Lurpak | 2 |
| 3 | Ford | 2 |
| 3 | Editrice Quadratum | 2 |
| 3 | Volkswagen France | 2 |
| 3 | LEGO GmbH | 2 |
| 3 | Getty Images, Seattle | 2 |
| 3 | Audi | 2 |
| 3 | Gaia Salon | 2 |
| 3 | Viva Música Viva | 2 |
| 3 | Procter&Gamble | 2 |
| 3 | Nha Xinh Furniture | 2 |
| 3 | Innocent Smoothies | 2 |
| 3 | Armani | 2 |
| 3 | Ikea | 2 |
| 3 | RAM Trucks | 2 |
| 3 | Funda Mints | 2 |
| 3 | The New Straits Times | 2 |
| 3 | Amour TV | 2 |
| 3 | Wrigley's | 2 |
| 3 | McDonalds Austria | 2 |
| 3 | Karana Travelgear | 2 |
| 3 | Tonic Gymclub | 2 |

Rank : ILLUSTRATOR

Campaigns

| | | |
|---|----------------------------------|---|
| 1 | Puthikulangkura, Surachai | 3 |
| 2 | Fuksa, Pavel | 2 |
| 2 | DerbyBlue, Shiko | 2 |
| 2 | Singh, Dapinder | 2 |
| 2 | Majhi, Edmond | 2 |
| 2 | Vu, Uyen | 2 |
| 2 | Lucas, Luke | 2 |
| 2 | Moshinsky, Miriam | 2 |
| 2 | Caldicott, Karen | 2 |

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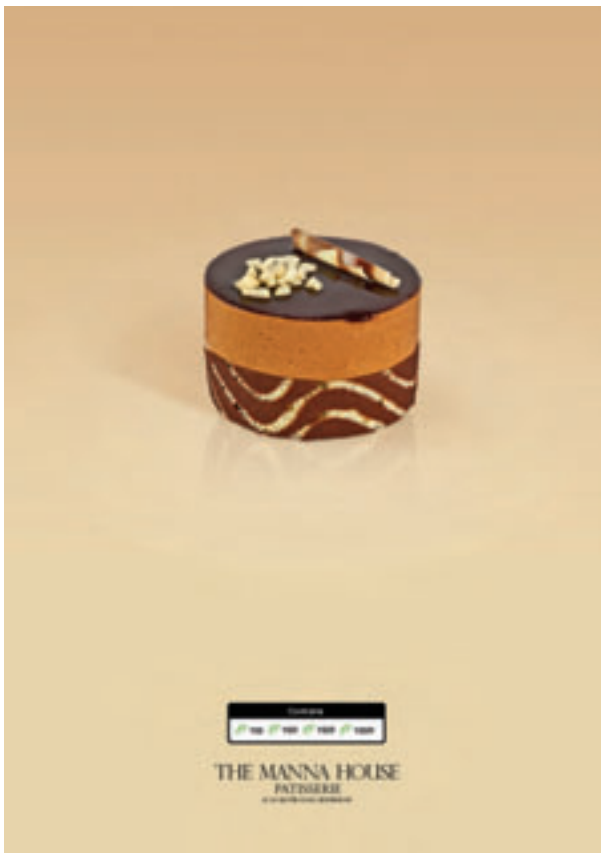
www.luerzersarchive.com/submission








(Each cake contains: 92% Yum, 83% Wow, 99% Oooh, 89% Mmm of your guideline daily amount.)







(Sugar: 34 g, Chocolate: 40g, Guilt: Trace of.)



(Contains: Yes – Yes! – Yes!! – Yes!!!)  Newhaven, Edinburgh
 Rufus Wedderburn  Chris Watson  Myles Euan  Graham Kells





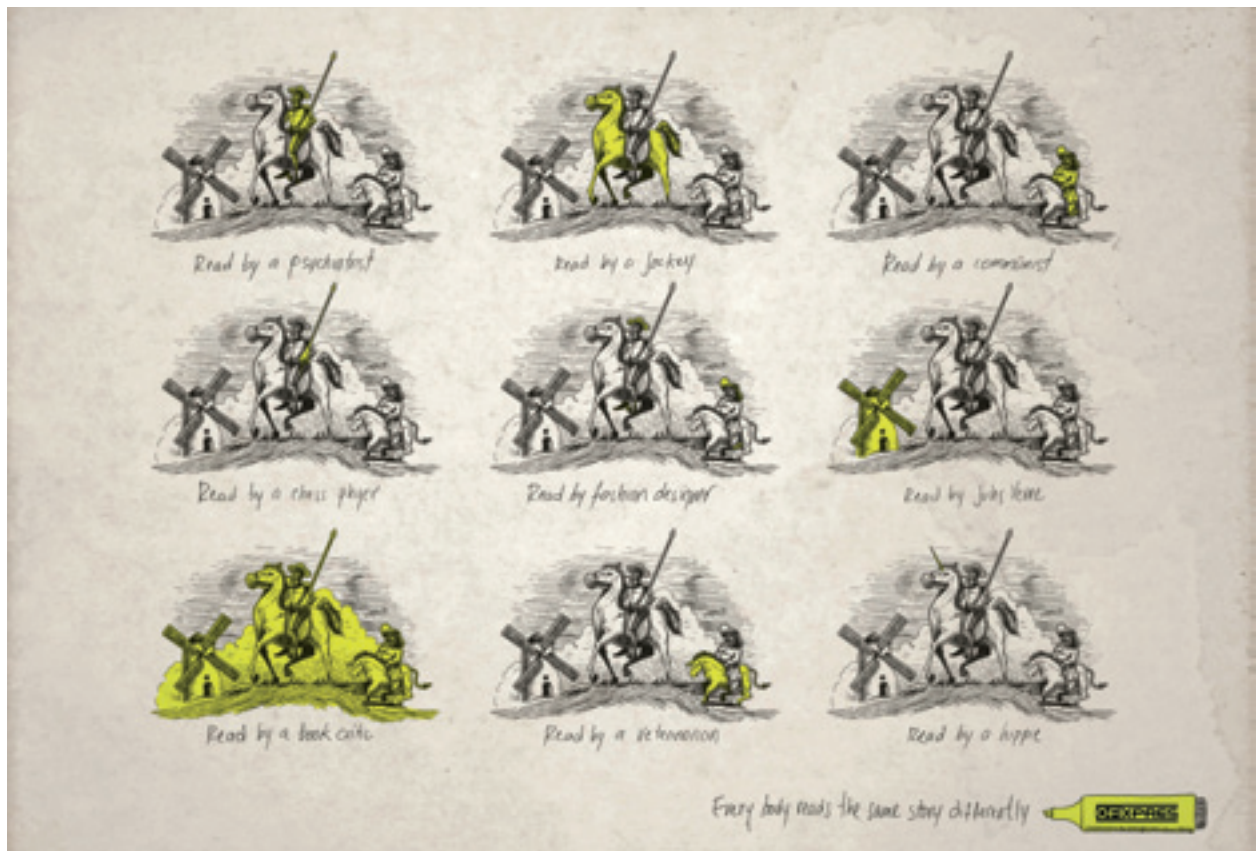
Campaign for the Graeter's brand of handmade chocolates, candy and confectioneries.  Elam Associates, Cincinnati, Ohio  John Pattison  Bob Woodiwiss  Richard Biever



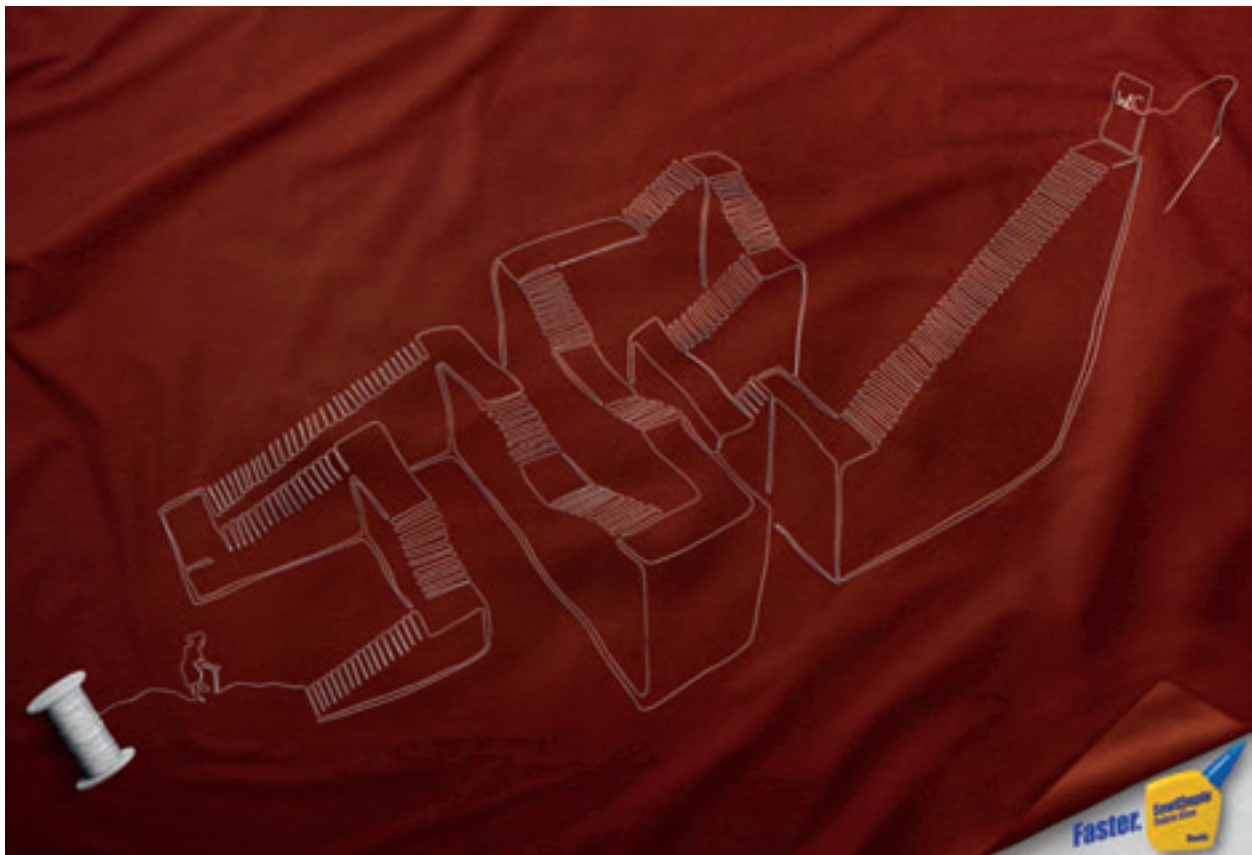
Campaign for Gregg's brand jelly. : DraftFCB, Wellington : Clara McLaurin : Clara McLaurin : Nick Meek : Nick Smith : Andy Salisbury



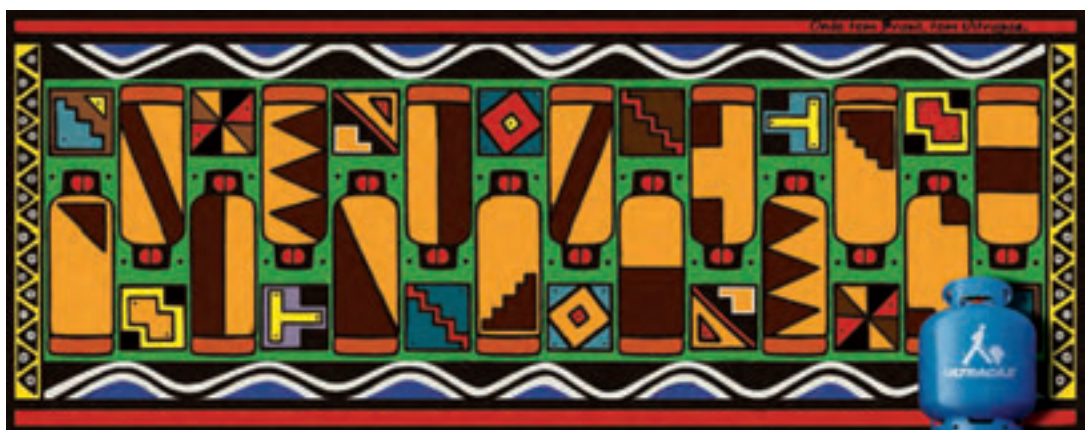
Ambient media campaign taking the form of crumpled posters. : Ogilvy & Mather, Mumbai : Tejal Sawant : Tejal Sawant, Sofie Ashraf : Avadhut Hembade : Tejal Sawant : Tejal Sawant : Ravindra Shewale, Umesh Sasane







Campaign for Ofixpres brand highlighters. Y&R, Bogotá Sebastian Otoy, Oscar Muñoz Andres Celis, Juan C. Valdivieso
 Juan Felipe Sierra



△: DDB, Singapore □: Aaron Koh ▷: Khairul Mondzi ▢: Teo Chai Guan ∅: Don Tan ✂: Evan Lim, Kris Tan



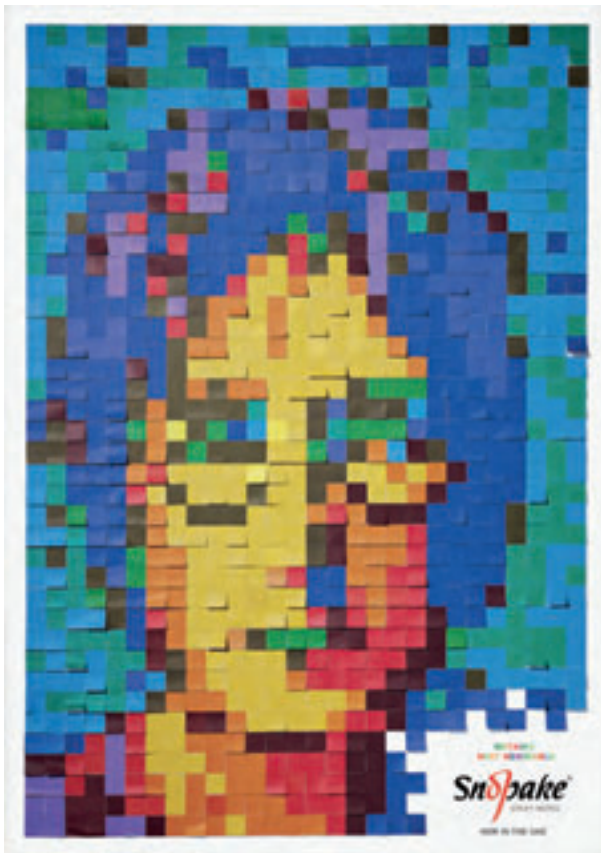
Campaign for Ultragaz brand kitchen gas.  Ageisobar, São Paulo  Andre Fuku, Henrique Mattos  Charles Faria, Daguito Rodrigues  Technoimage



©: Carlos Zabala ✎: Carlos Zabala



Campaign for Pinco brand spackling paste. ⚡: La Cancha, Caracas ➡: Luis Peña ➡: Werner Lemke ©: Andrea Ramos ✎: Eduardo Roa, Daniel Moreno, Ivens Zambrano



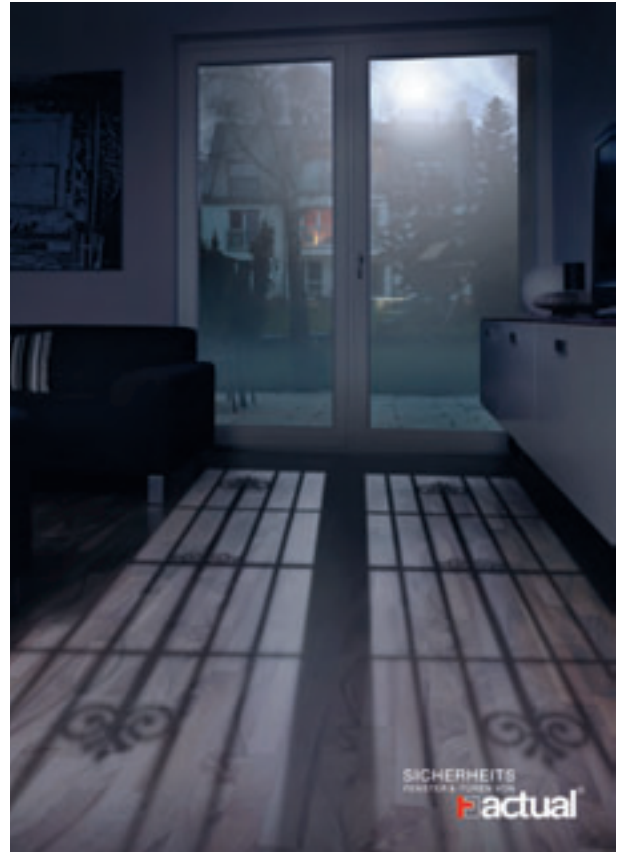
(Britain's most memorable – Now in the UAE. Pay-off: Snopake. Sticky notes.) Campaign for Snopake brand sticky notes. A: Impact BBDO, Dubai ➡: Marie Claire Maalouf, Sameer Ketkar, Dinesh Tharippa, Fouad Abdel Malak ➡: Amit Kapoor ➡: Adam Browning-Hill ✍: Byju Ravindran



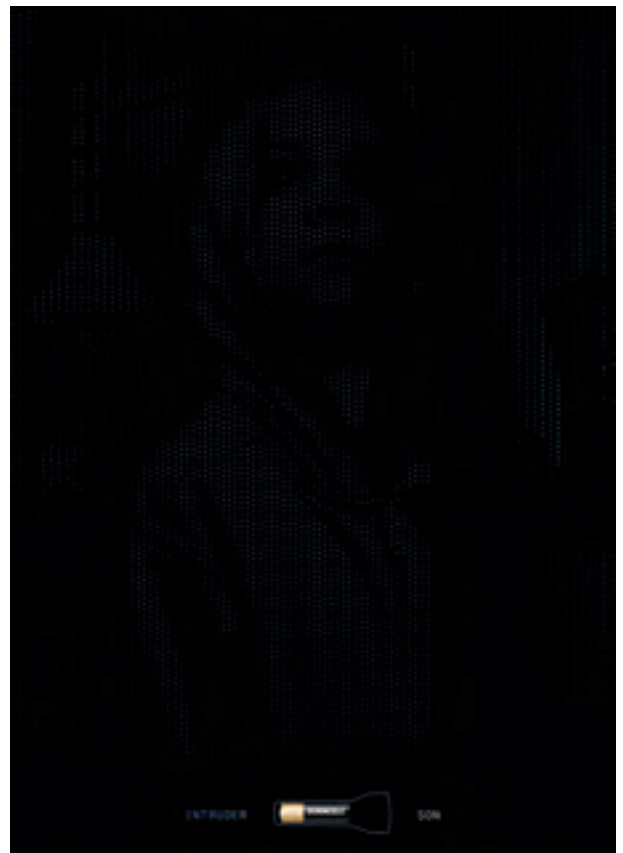
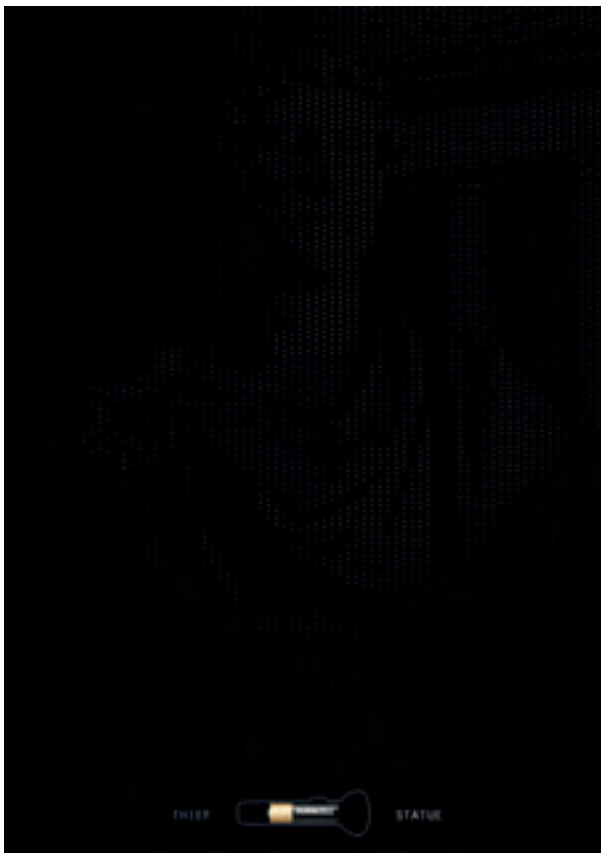
(The art of preserving vitamins.)



(The art of saving time.) Campaign for WMF brand peelers. : KNSK, Hamburg : Julian Heidt, Tim Krink : Kay Eichner, Ulrike Wegert : Peter Backens : Julian Heidt : Albert Bauer






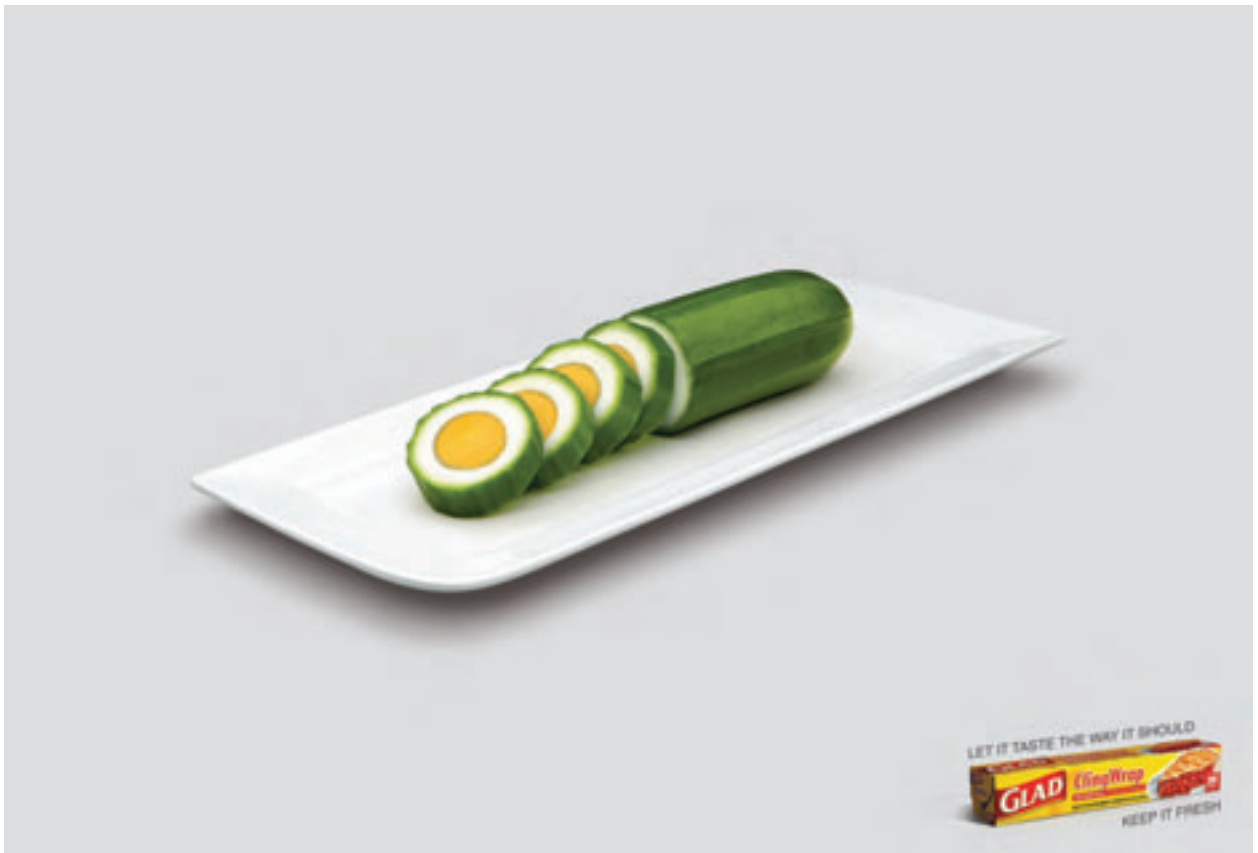
Security doors and windows from Actual. : Demner, Merlicek & Bergmann, Vienna : Rene Pichler : Alistair Thompson : Markus Thums : Lukas Hueter



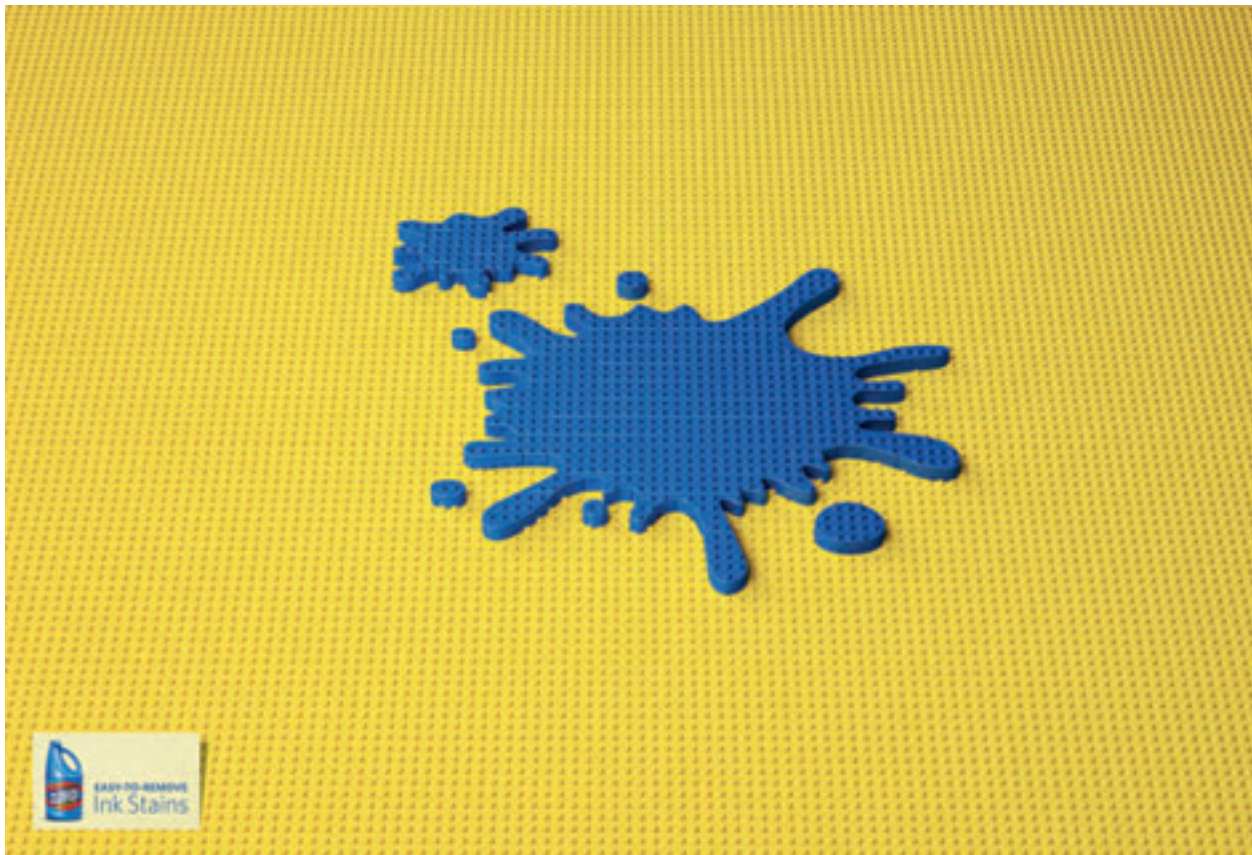
Campaign for Duracell brand batteries. : BBDO, Guatemala-City : Guillermo Chang : Heber Flores : Guillermo Chang



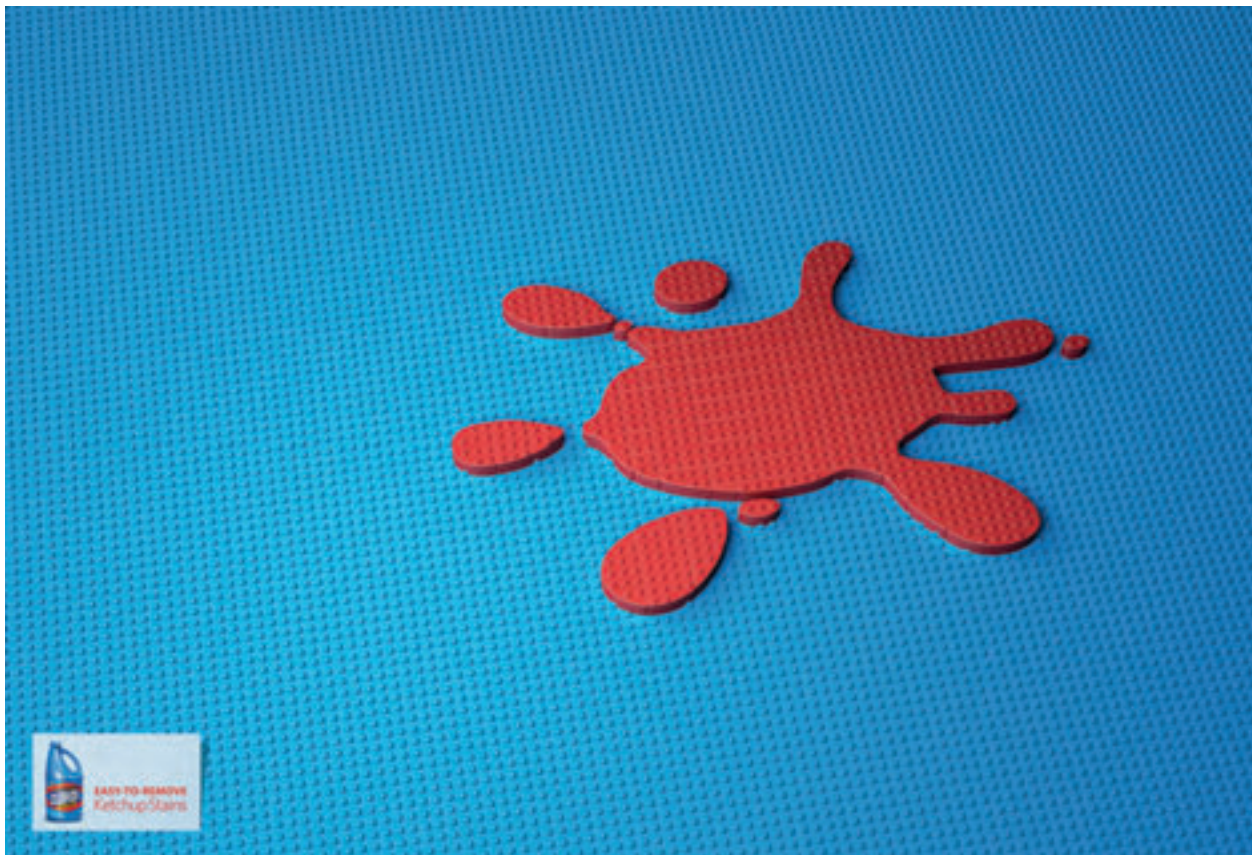
Campaign for Faber Castell colored pencils. : Serviceplan, Munich : Andreas Balog, Marijo Sanje : Matthias Harbeck, Nicolas Becker, Lorenz Langgartner







(Let it taste the way it should. Keep it fresh.) Campaign for Glad brand cling wrap. : DDB, Dubai : Firas Medrows : Swati Sholapurkar, Firas Medrows : Daryl Patni : Firas Medrows



(Easy-to-remove ink stains.)



(Easy-to-remove ketchup stains.) Campaign for Clorox brand stain remover. : DDB, Dubai : Makarand Patil : Kartik Aiyar : Procolor



Campaign for Van Marcke brand baths and bathrooms fittings. : TBWA, Brussels : Tony Naudts : Paul Van Oevelen : Kurt Stallaert







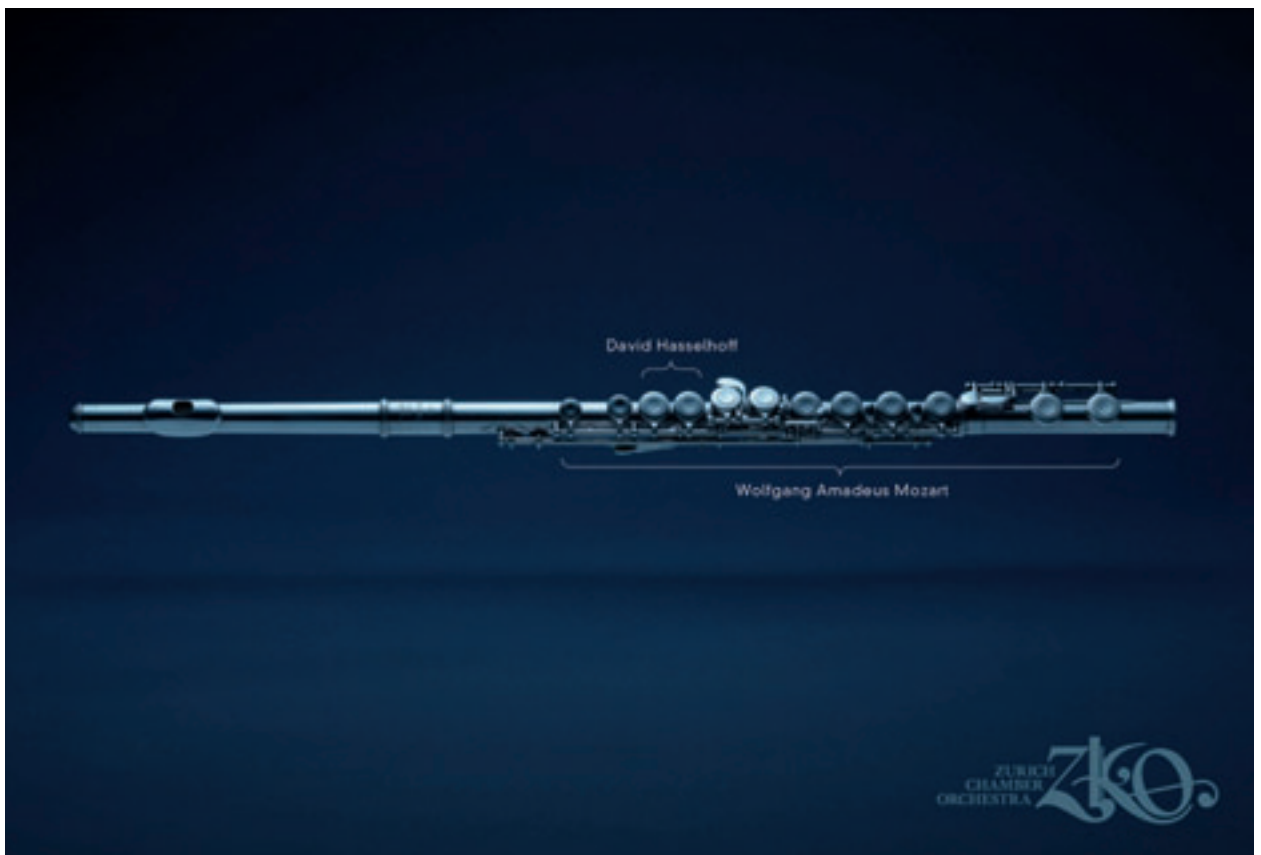
(With a built in brush. Claim: Onida. Designed with you in mind.) Campaign for Onida brand washing machines. : McCann Worldgroup, Mumbai : Jayan Narayanan : Joseph Kurian, Mansoor Jamal, Anil Thomas : Rocky Chandy : Vibin Venugopal : Jayan Narayanan : Chitrabalu



Campaign for Sheildtox, an insecticide. Euro RSCG, Bangkok Krisda Chamchuen Sittichai Okkararokij Asawin Phanichwatana



(It only looks like the real thing. Armstrong laminate flooring.)  BBDO, New York  David DiRienzo  David DiRienzo  Norman Jean Roy



Campaign for the Zurich Chamber Orchestra. ♪: Euro RSCG, Zurich ☐: Rob Hartmann ➤: Axel Eckstein ☒: Oliver Nanzig



Coverpage



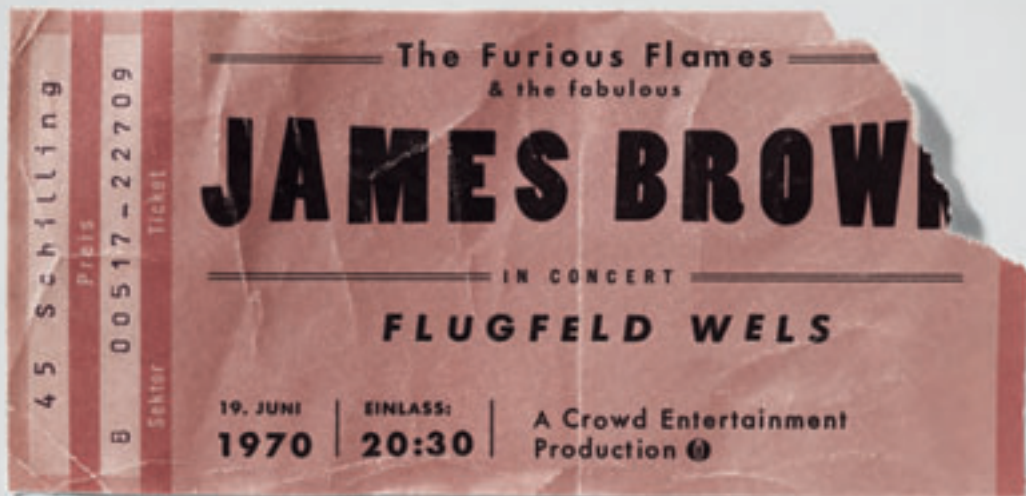
(Claim: *Life is on.*) Campaign for Phonak brand hearing aids. ⤴: Wunderman, Zurich ⤵: Michael Gallmann, Silke Heinzelmann
⤴: Florian Tillmann, Samuel Textor ⤵: Ted Sabarese ⤵: Nora Angstmann, Christoph Krummenacher



⚙: DDB, Vancouver
 🗑: Chris Moore, John Laragakis
 ➡: Kevin Rathgeber
 📁: Philip Jarman
 ✍: Christophe Huet



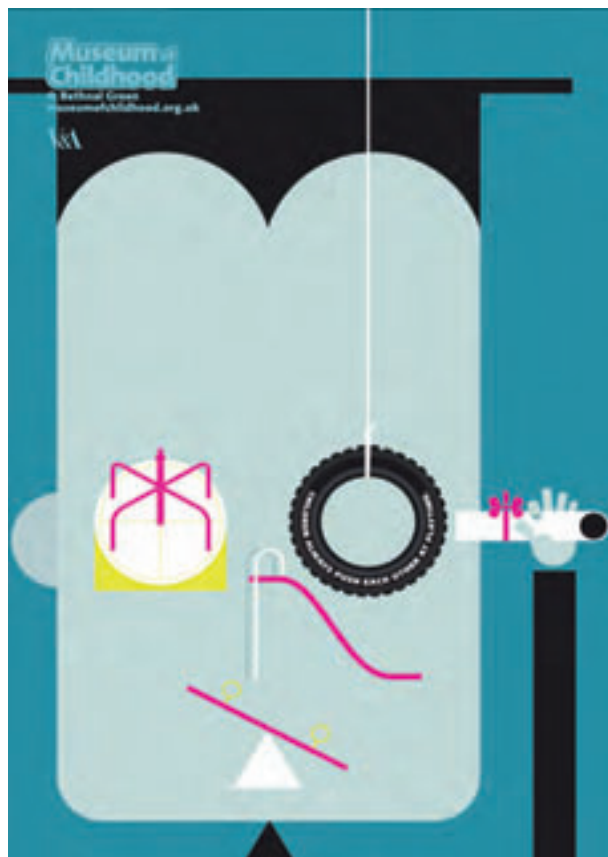
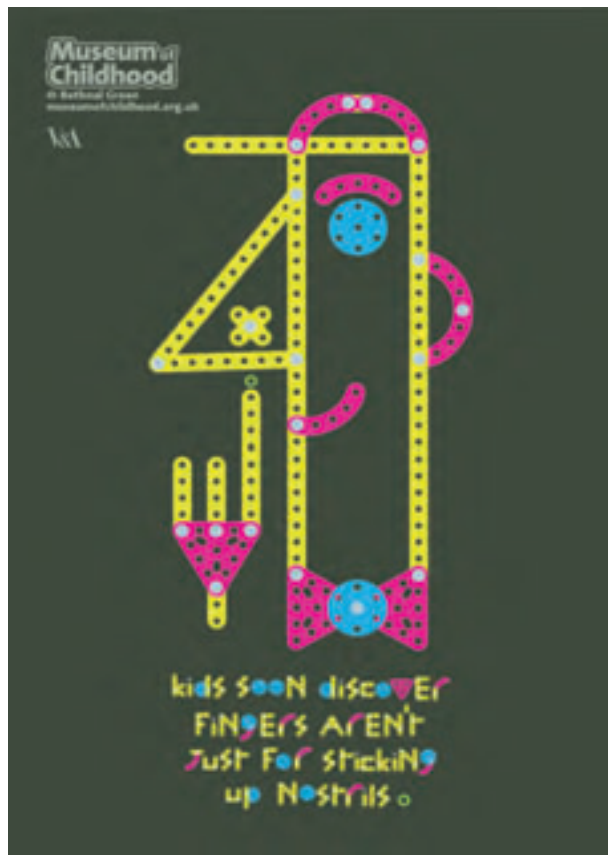
Hören wie damals.

 **NEUROTH**
 Besser hören. Besser leben.


Hören wie damals.

 **NEUROTH**
 Besser hören. Besser leben.

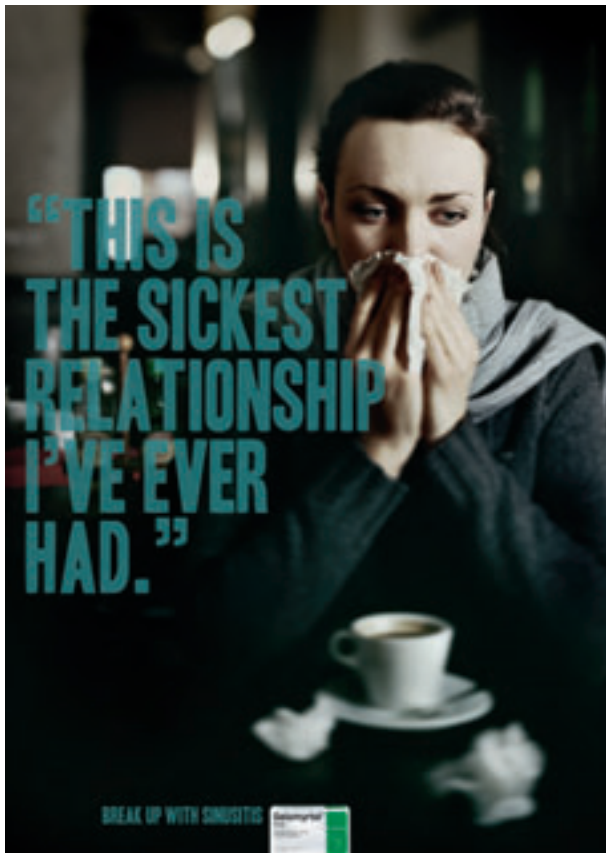
Hearing like you used to have. Claim: Better hearing. Better living. Campaign for Neuroth brand hearing aids. ⚠: Jung von Matt, Vienna ☞: Georg Feichtinger, Stefan Mayer ☞: Christoph Gaunersdorfer, Magda Bauer ☞: Mladen Penev



△: AMV BBDO, London □: Mark Fairbanks ▷: Mark Fairbanks
⊙: Mick Marston



Campaign for Tulipan brand condoms. Ⓐ: Y&R, Buenos Aires Ⓜ: Carolina Aguilar Ⓜ: Federico Aubone Ⓜ: Matias Posti Ⓜ: Daniel Romanos



Campaign for Gelomyrtol to treat nasal congestion. : Milk, Vilnius, Lithuania : Marius Kneipferavicius : Antonio Bechtle, Vilnius Gostevicius : Sigitas Kondratas, Regis Pranaitis



(For persistent headaches.) Campaign for Seridan, an analgesic. [△]: BBDO Guerrero, Makati City [◻]: Gary Amante, Peepo David, Brandie Tan [◂]: Rey Tiempo, David Guerrero [⊞]: Paolo Gripo, Abet Bagay [✂]: Vilma Magsino, Oliver Brillantes, Manny Vailoces



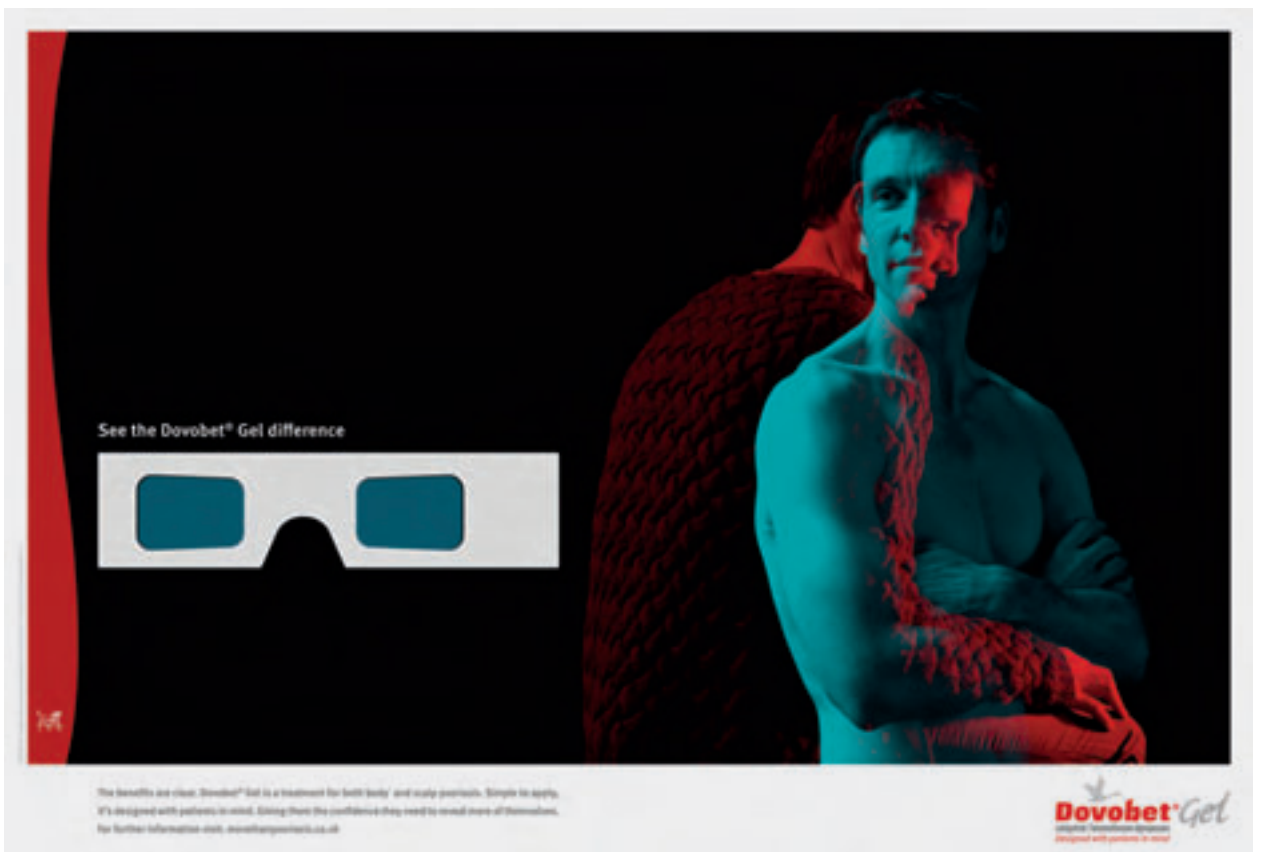
△: BBDO, Dusseldorf ▷: Fabian Pensel, Christian Mommertz ⇨: Ramón Scheffer, Veikko Hille Ⓜ: Oliver Lippert ▢: Fabian Pensel



Ambient campaign featuring split posters for Stopache brand anti-migraine medication.



△: Y&R, Dubai □: Kalpesh Patankar, Umran Shaikh, Daniel Botezatu ▷: Kalpesh Patankar, Parixit Bhattacharya ▢: Umran Shaikh, Daniel Botezatu



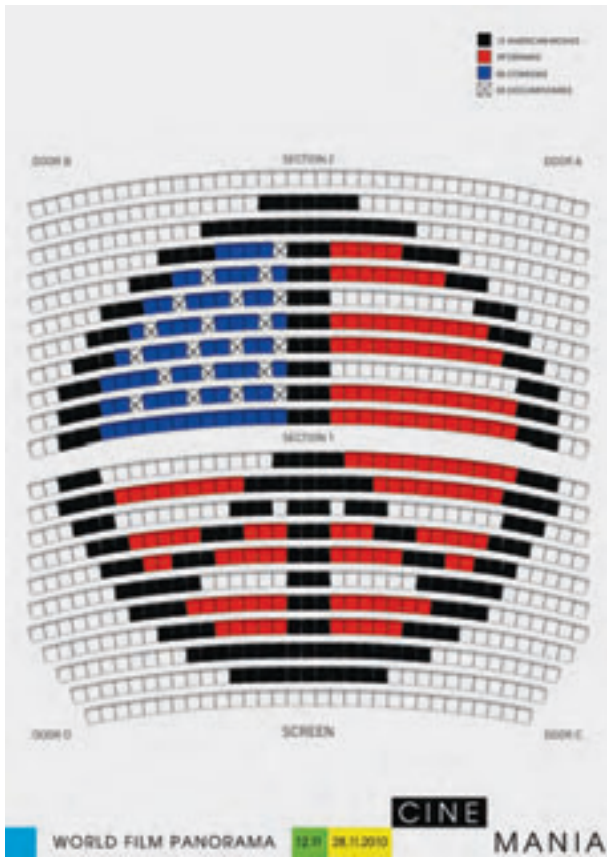
Ad for a psoriasis remedy. The ad comes complete with a pair of cyan viewing specs to cancel out the red figure. △: Langland, London □: Shaheed Peera ▢: Nadav Kander

You wish to submit your ads and posters, commercials or other advertising materials to Lürzer's Archive? It's a cinch with Lürzer's Archive online submission system. Simply upload your work at:

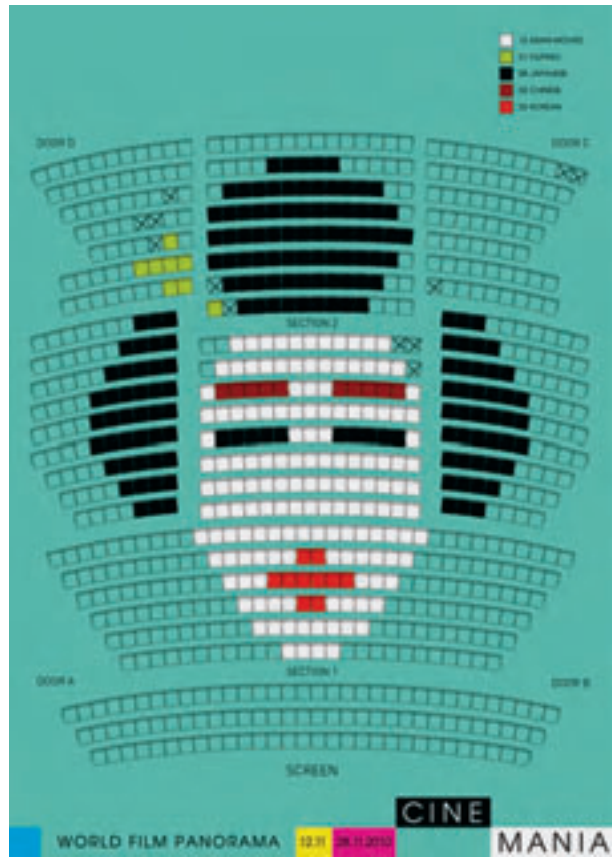
www.luerzersarchive.com/submission



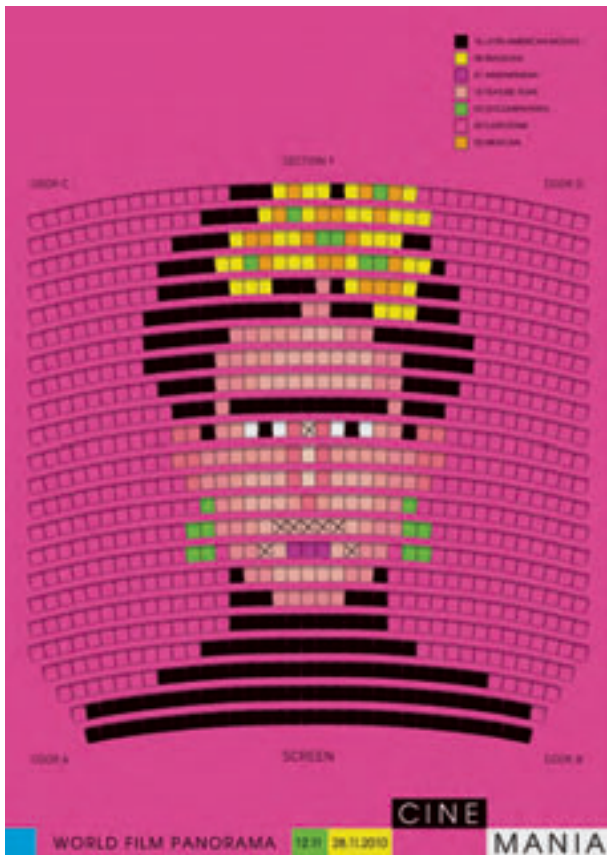
91



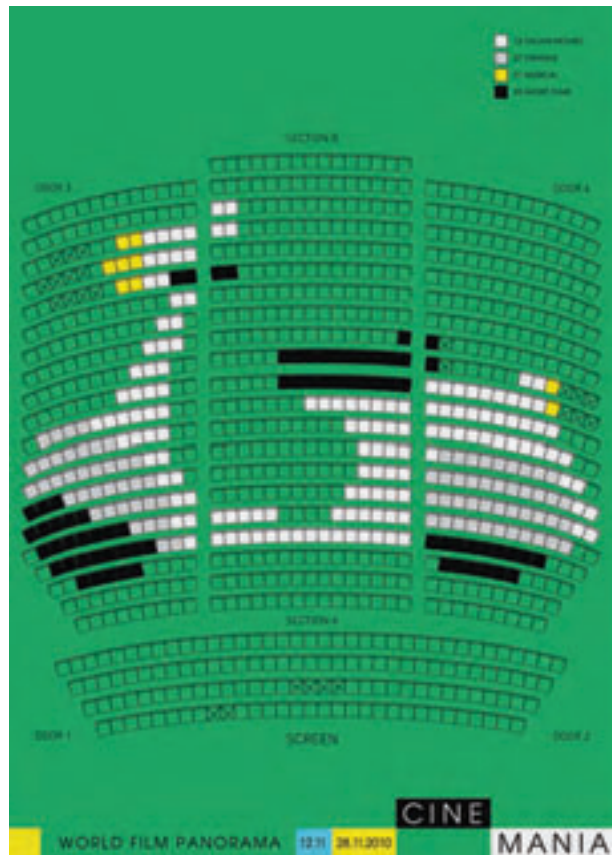
(Caskets: Black: 12 American Movies, Red: 09 Dramas, Blue: Comedies, White: 03 Documentaries)



(White: 13 Asian Movies, Green: 01 Filipino, Black: Japanese Brown: Chinese, Red: Korean)



(Caskets: Black: Latin-American Movies, Yellow: 08 Brazilian Lilac: 01 Argentinean, Nude: 10 Feature Films, Green: 03 Documentaries White: 02 Cartoons, Orange: Mexican)



(Caskets: White: 13 Italian Movies, Grey: 07 Dramas, Yellow: 01 Musical, Black: 05 Short Films) ♠: Kres, Sofia ♠: Dennitza Cherneva ♠: Ivelina Gicheva, Rossina Maystorova, Stanislava Ivkova



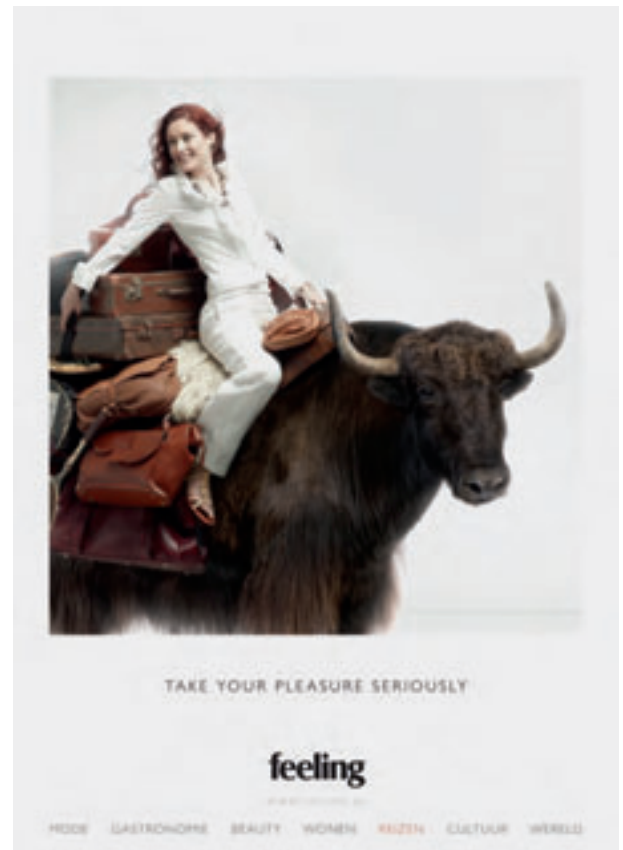
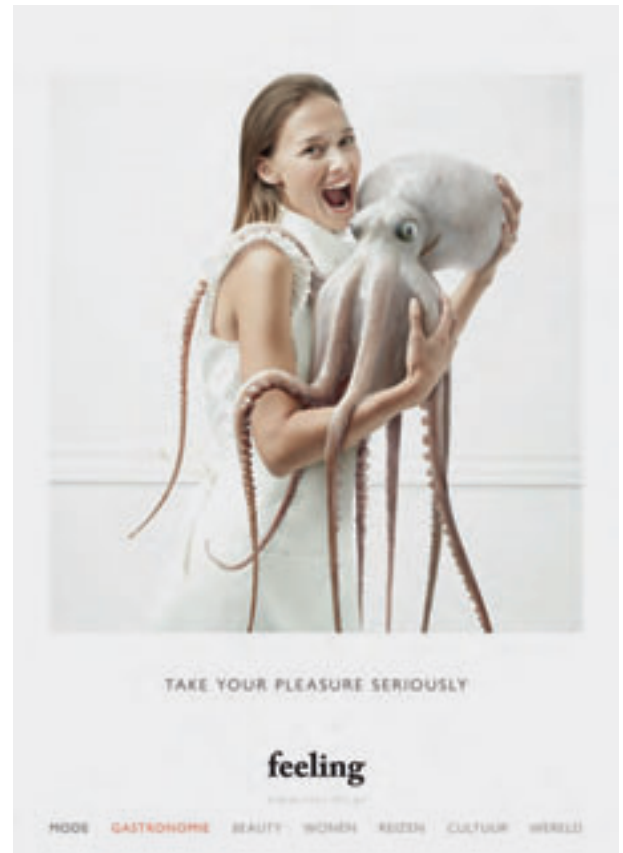
(20th Malaga Fantastic Film Festival. Asian Horror Film Series.)



(20th Malaga Fantastic Film Festival. Spanish Horror Film Series.)







(The real Mediterranean diet.) Campaign for Fancine, Malaga Fantastic Film Festival. ⤴: Tapsa, Madrid ⤵: Antonio Botella, Pablo Martinez ⤶: Manuel Perez de Camino, Alex Sierra ⤷: Eduardo Diaz-Bourgeot ⤸: Tito Baztan



Campaign for the lifestyle magazine Feeling. : Happiness, Brussels : Cecilia Azcatate Isturiz, Gregory Titeca : Christophe Gilbert : Yannick Lecoq





Poster campaign for The Zimbabwean, a newspaper published in South Africa and the UK by a network of journalists exiled for refusing to write propaganda for the Zimbabwean regime.  TBWA Hunt Lascaris, Johannesburg  Shelley Smoler  Raphael Basckin, Damon Stapleton  Dirk-Jan Visser, Robin Hammond, James Oatway

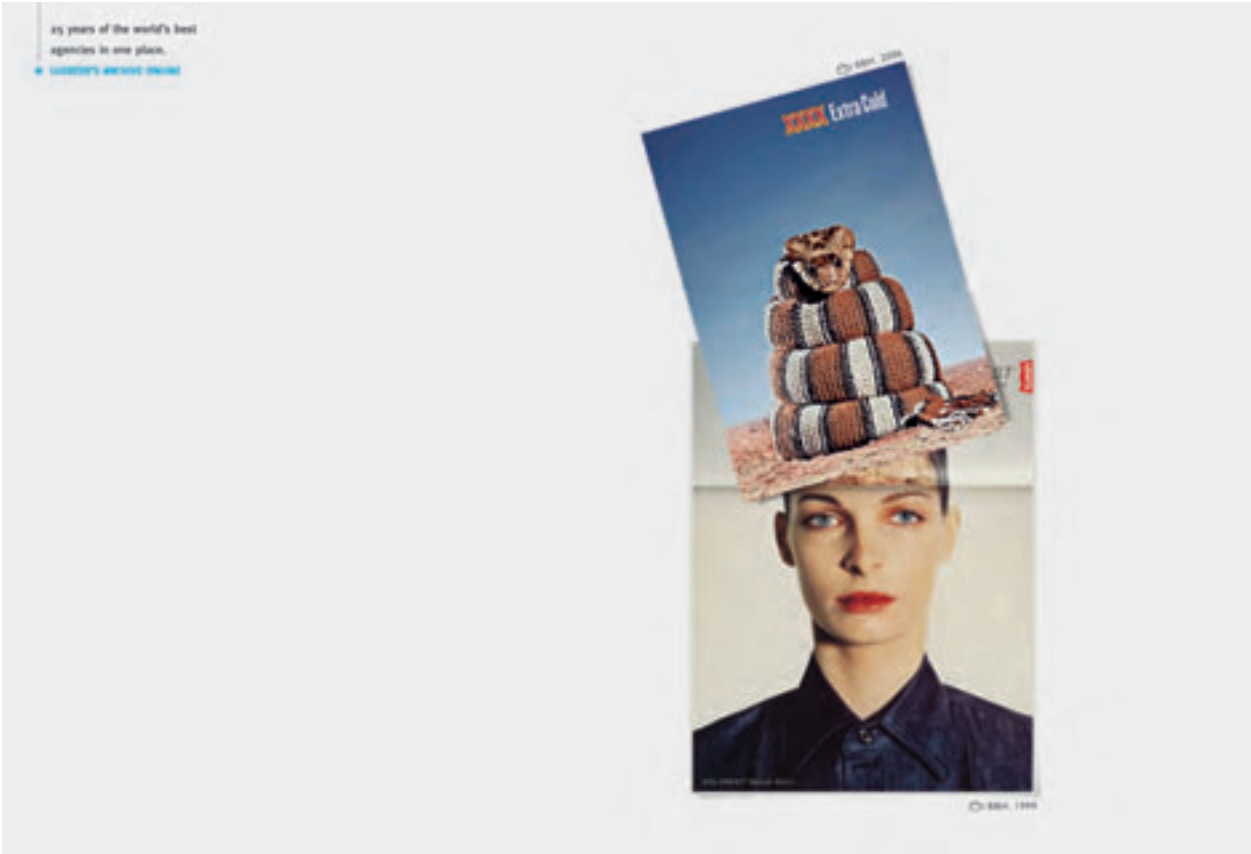


Campaign for Prime's "Antiques Roadshow", a TV program in which antiques appraisers travel to various regions to value antiques brought in by local people.

△: DraftFCB, Auckland □: Nick McFarlane ▷: Josh Stuart
 ☒: Julie-Maree Southern ☉: Glenn Chapman ▢: Nick Smith
 ✎: Dennis Monk

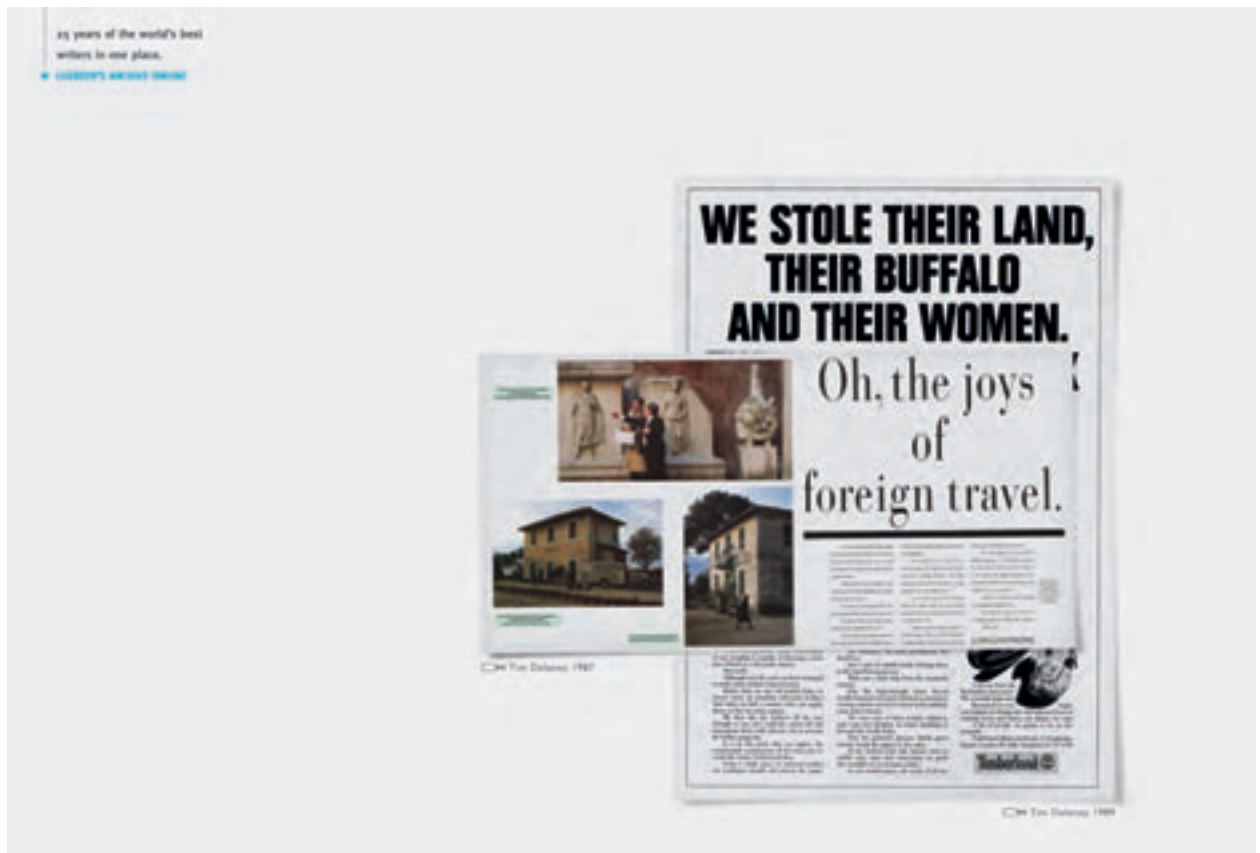


Campaign promoting a support website for students. : Y&R, Paris : Guillaume Auboyneau, Cedric Quissola : Eric Lavenac : Guillaume Auboyneau, Cedric Quissola

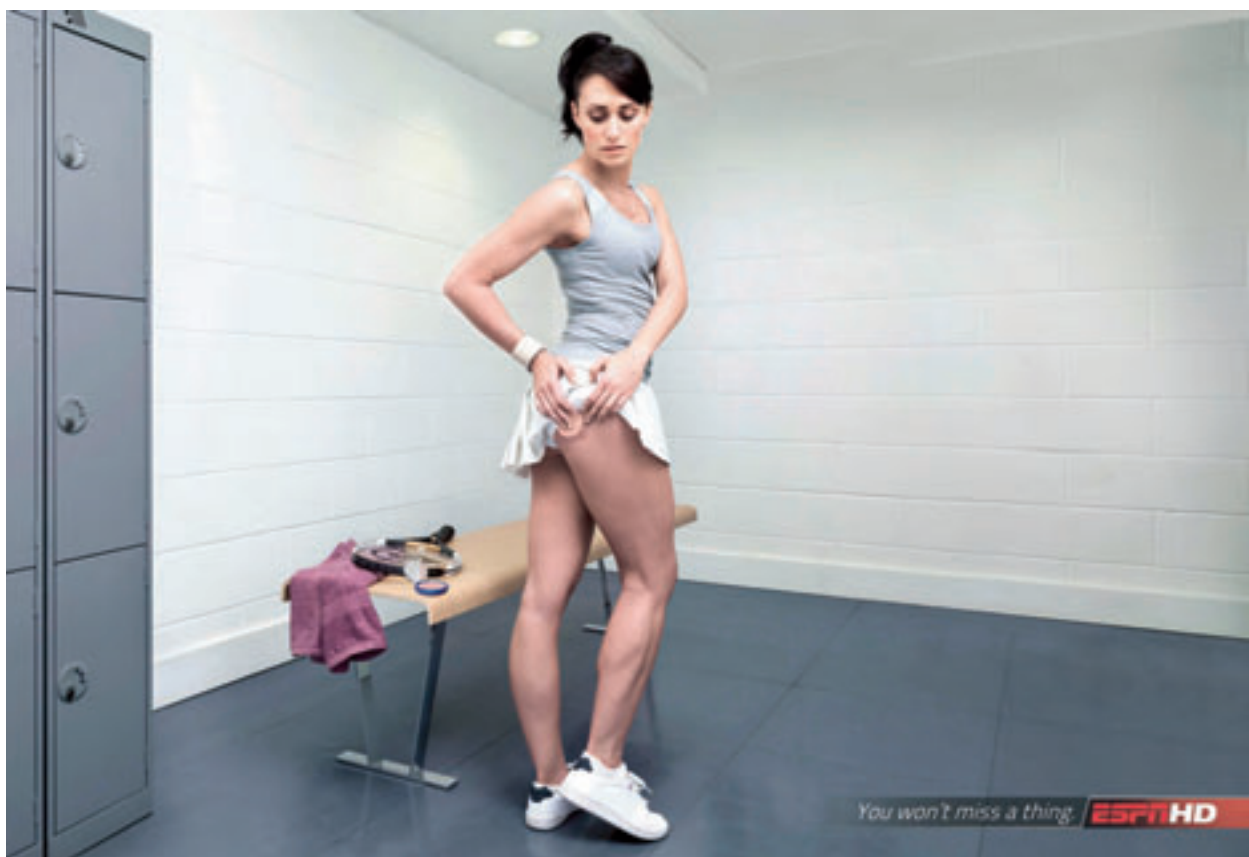


☞: Chris Bowsher, Dave Dye ☞: Frances Leach, Dave Dye





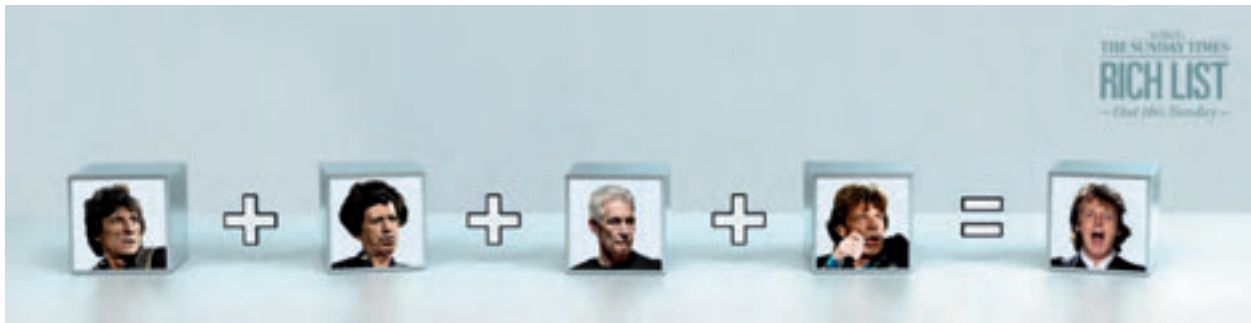
△: DHM, London □: Chris Bowsher ▷: Frances Leach ♡: Lürzer's Archive



Campaign for HD programming on sports channel ESPN. ⚡: Grey, London 🗑: Susie Sun ➡: Jay Tamati 📷: David Stewart



Campaign for the weekly newspaper SonntagsZeitung. ⤴: Advico Y&R, Zurich ⤵: Lukas Wietlisbach, Christian Bobst ⤶: Martin Stulz ⤷: Scheffold.Vizner ⤸: Fluxif







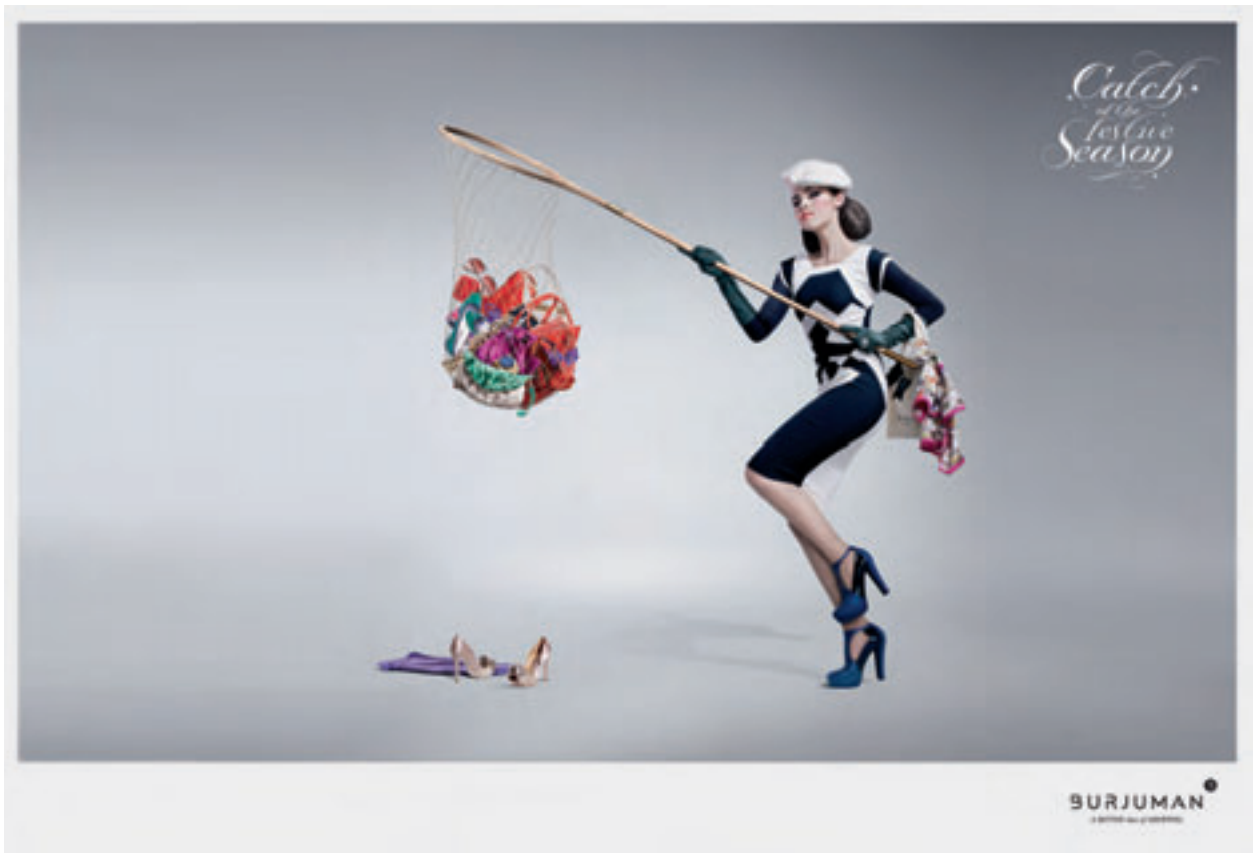
(The Rolling Stones / Paul McCartney)



(Lord Sugar / Roman Abramovich / Bernie Ecclestone / Bill Gates)



(David & Victoria Beckham / Sir Philip & Tina Green)  CHI & Partners, London  Wayne Robinson & Micky Tudor  Matt Collier  Carbon



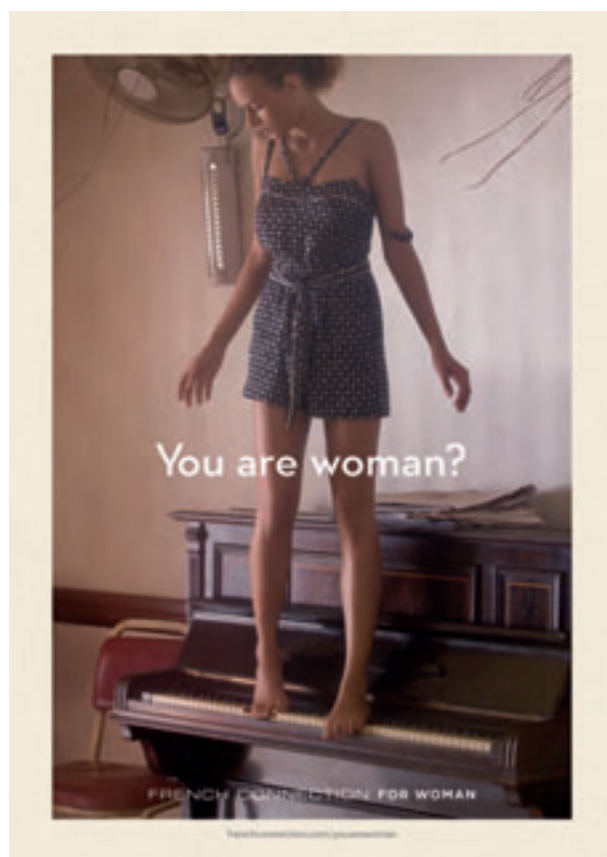
♂: Tonnit Design, Dubai ♂: Tonnit Thomas ♂: Sheetal Rajan ♂: Adam Browninghill ♂: Tonnit Thomas, Shinil Damodar ♂: Dennis Monk



(The Burjuman International Millinery Exhibition, March 16-26, 2011.) ♂: Tonnit Thomas ♂: Akash Shah ♂: Shinil Damodhar



(Tune in daily until January 29th.) Campaign for the international Burjuman shopping mall. ♂: Tonnit Design, Dubai ♂: Tonnit Thomas ♂: Savio Alvares ♂: Tejal Patni ♂: Bijin Das ♂: Farhad Entezari, Shinil Damodhar





👤: Fallon, London 📺: Selena McKenzie 📺: Toby Moore 📺: Blinkk



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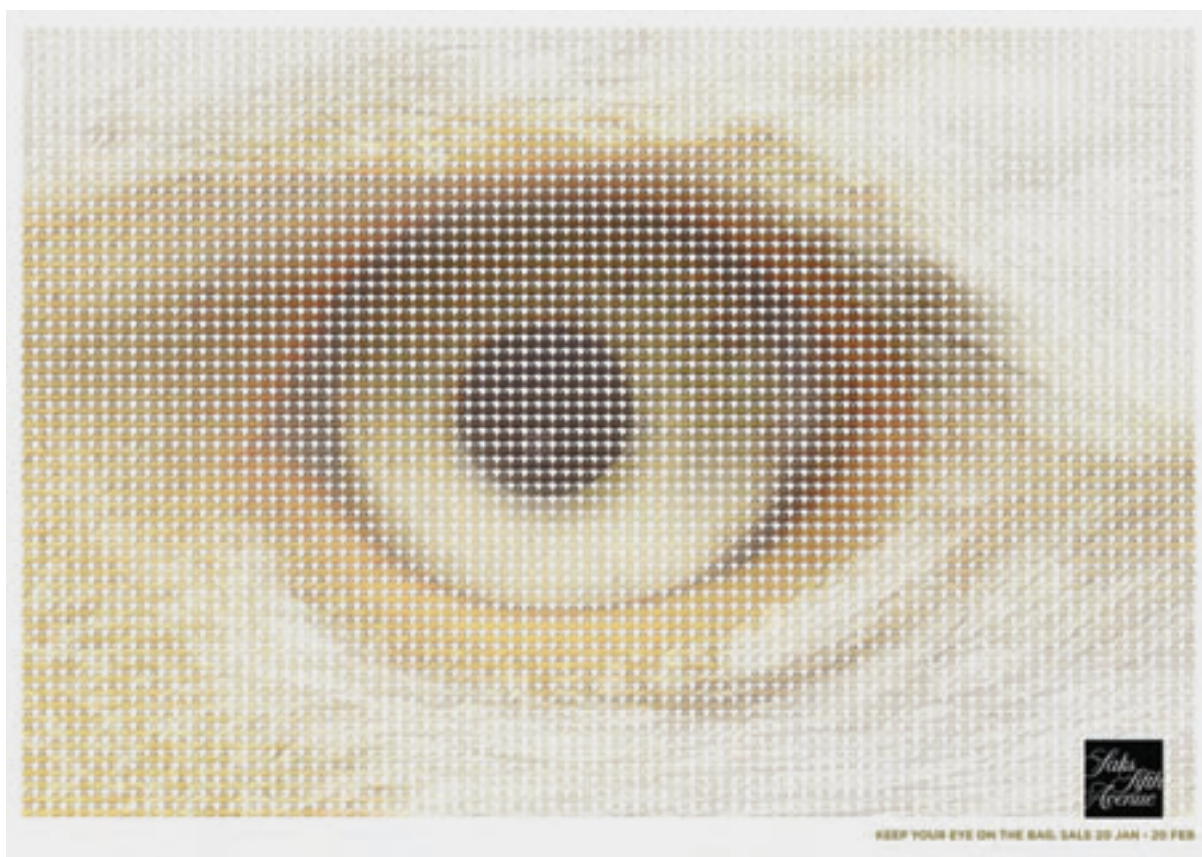
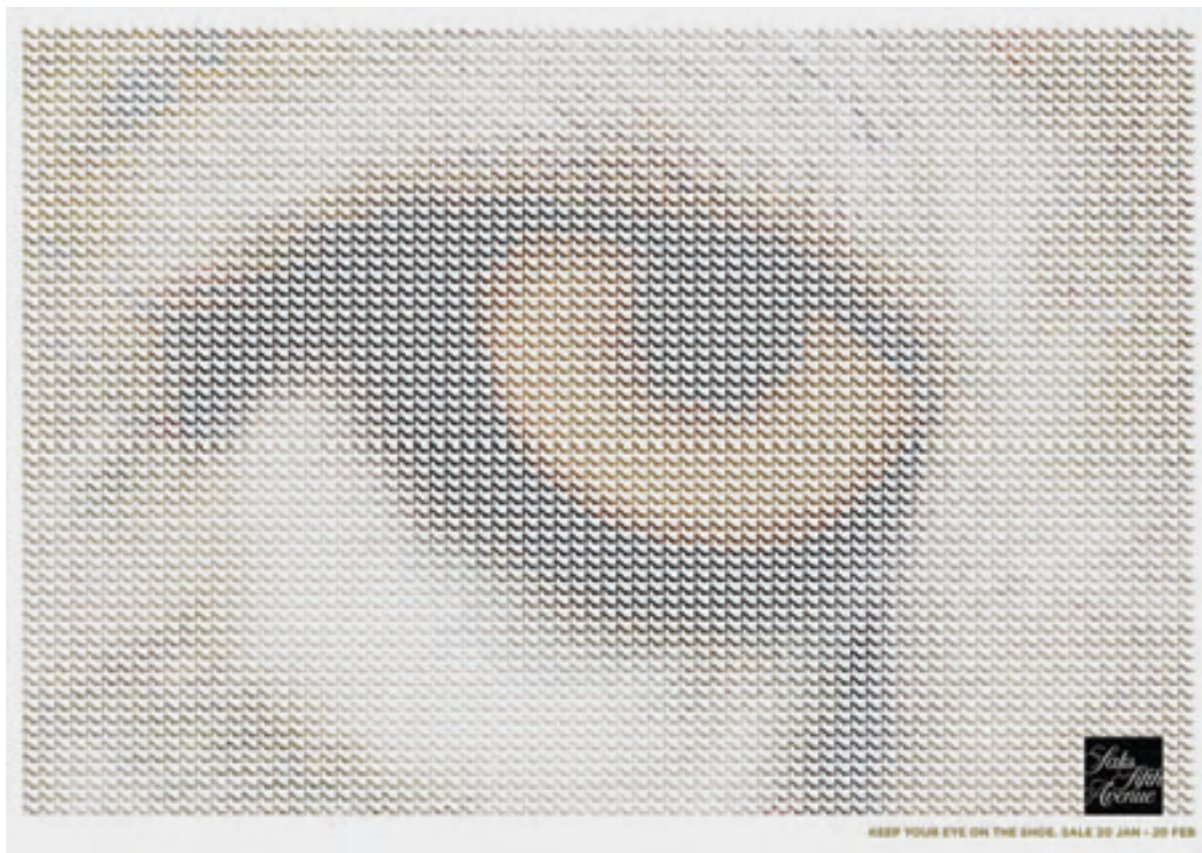
John Lewis
johnlewis.com

△: Adam & Eve, London ◻: Nici Hofer ◻: William Fowler ◻: Rene & Radka ◻: Paul Knowles ✨: Stanley's Post





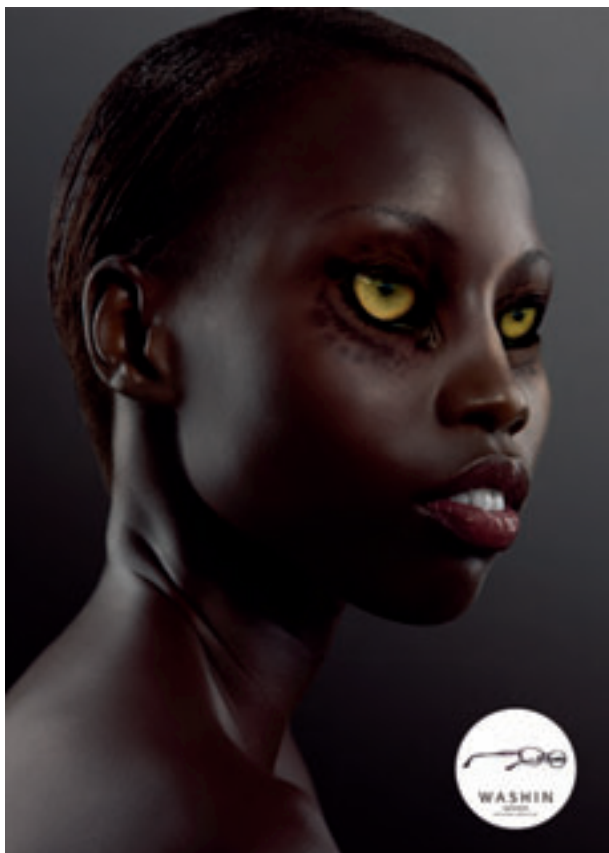
: Adam & Eve, London
 : Nici Hofer
 : Rupert Jordan
 : Karin Berndl
 : Paul Knowles
 : Tapestry



Campaign for Saks Fifth Avenue. 🏠: Euro RSCG, Dubai 📠: Neeraj Sabharwal, Timsy Vadhani 📡: Neeraj Sabharwal, Wayne Fernandes 📧: Kundan Raut ✍️: Jose Basug



Campaign for the directory of the telecommunication company Batelco. 🏠: FP7, Manama, Bahrain 🚢: Supparat Thepparat, Fadi Yaish 📠: Surachai Puthikulangkura 📞: Surachai Puthikulangkura 🌐: Supachai U-Rairat



Campaign for Washin, an association of optometrists. : Grey, Tokyo : Takeshi Iwamoto : Kei Oki : Akira Takeuchi



△: Naga DDB, Selangor, Petaling Jaya, Malaysia □: Wong Shu Kor ▷: Ted Lim, Grenville Francis Ⓜ: Jesse Choo ©: Kathleen Cameron



NGN download movies at 100 Mb/s
Next Generation Network

bezeq


Ad for the telecommunications provider Bezeq. ⚡: ACW Grey, Tel Aviv 🗨: Tal Riven ➡: Eran Talmor 📞: Yaron Itzhakov



Campaign for a Chinese fast food delivery service. 🇺🇸: Filadélfia, Belo Horizonte, Brazil 🇧🇷: Márcio Doti, Ricardo Matos 🇨🇦: Leandro Neves, Dan Zecchinelli 🇺🇸: Aderson Fagundes




www.idigital.com.ua – The advantages of multidimensional solutions. 3D self-promotion campaign for a digital agency. 🇺🇸: Kaffeine Communications, Kiev 🇺🇸: Dima Tsapko 🇺🇸: Anze Jereb 🇺🇸: Roman Davydyuk



A SECTION OF THE ROMAN CITY WALLS CAN STILL BE SEEN INSIDE TOWER HILL STATION

MAYOR OF LONDON

Tube or False?
Find out at tfl.gov.uk/tubeorfalse


Transport for London 

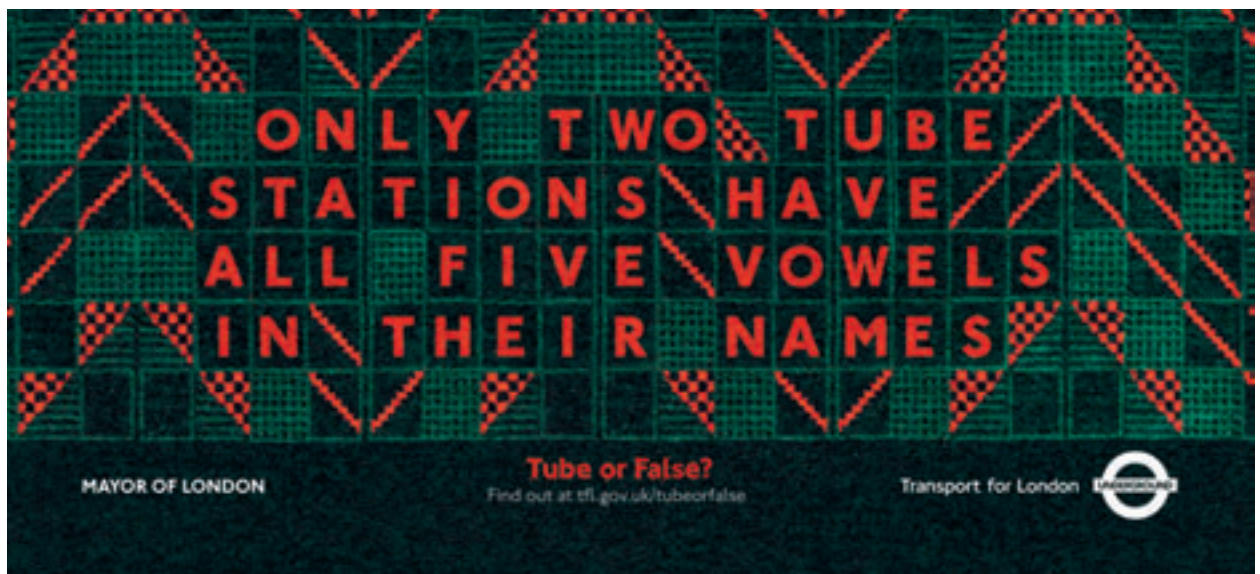
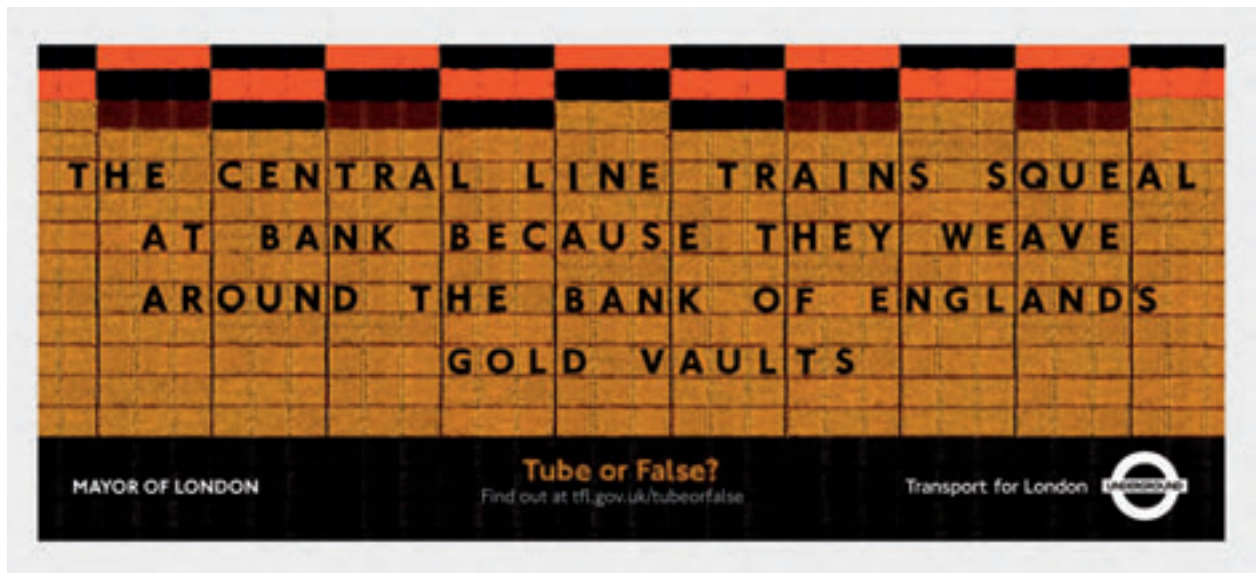


IN 1907 AN INNOVATIVE SPIRAL ESCALATOR WAS INSTALLED AT HOLLOWAY ROAD STATION

MAYOR OF LONDON

Tube or False?
Find out at tfl.gov.uk/tubeorfalse

Transport for London 



✂: M&C Saatchi, London ☞: Ned Corbert-Winder ☞: Martin Latham ☞: Gareth Davies



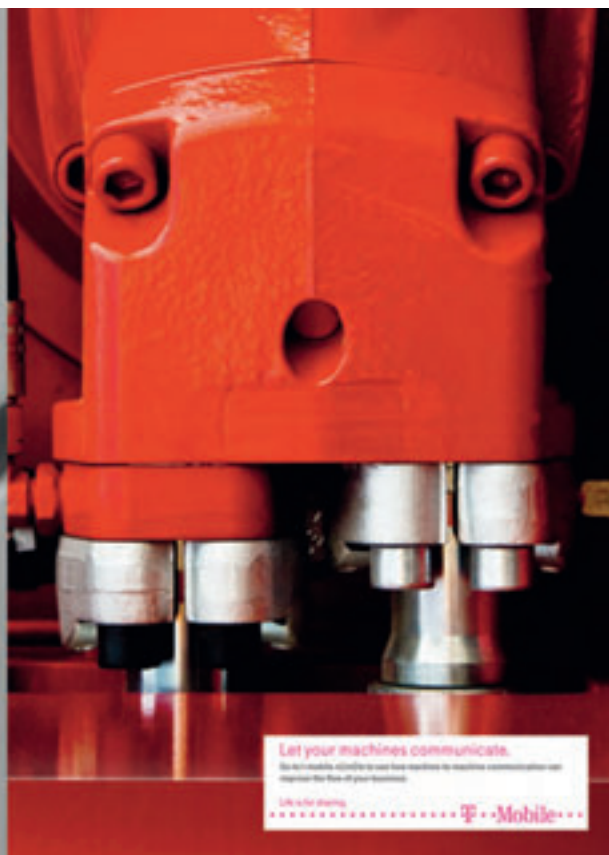
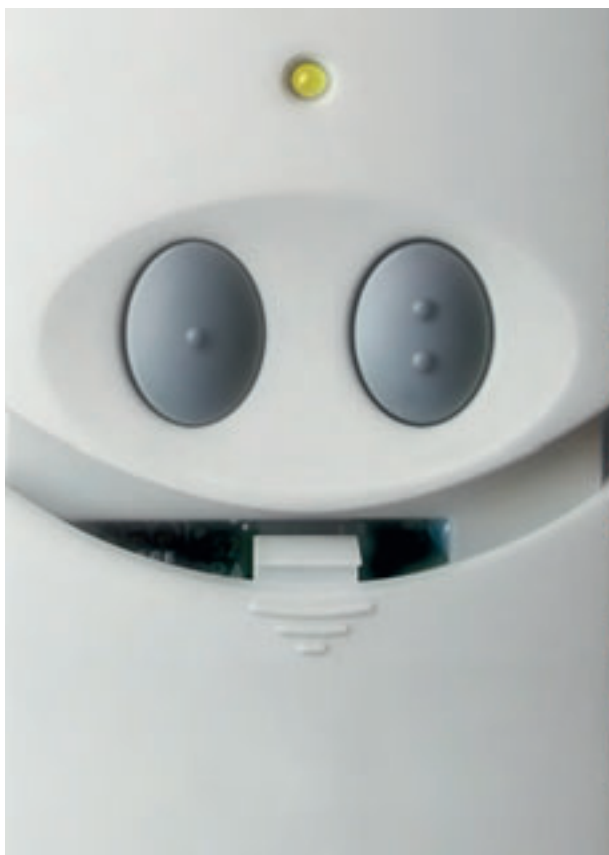
Campaign for IT Works security systems. : Hakuhodo Asia Pacific / SpicyH, Bangkok : Apiwat Pattalarungkhan, Adam Pamungkas, Woon Hoh : Irvine Prisilia, Bee Lee : Clarissa Peddy Photography : OIC!



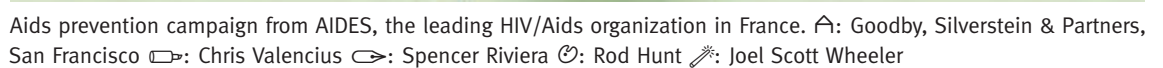
Campaign for the Nubia spa with its therapeutic massages. A: Tank Communications, Montreal ☎: Alexandre Jutras ➡: Stéphane Jean 📷: Martin Girard

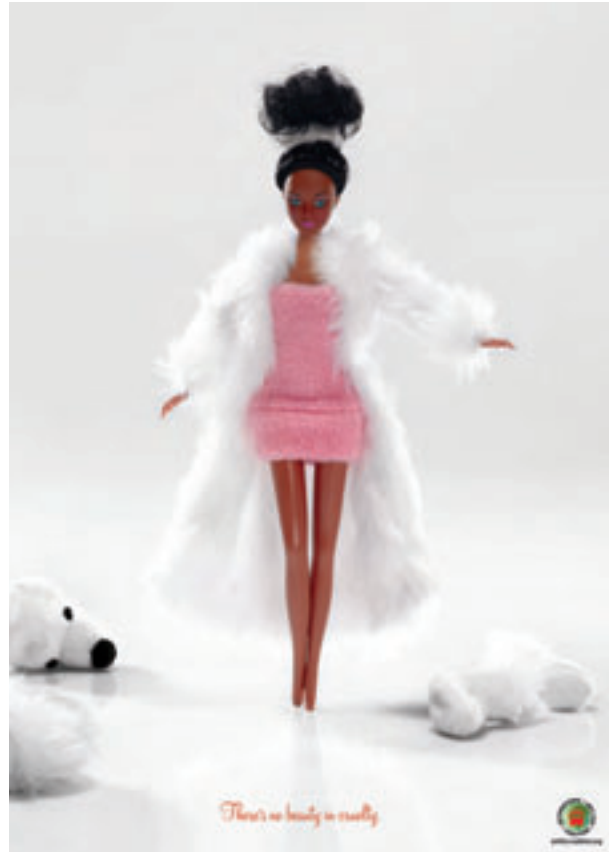


📷: Ulrich Nottroot, Xavi Llopart ✍️: Brannie Agterhof



△: Publicis, Amstelveen □: Hans Bolleurs, Billy Witbraad, Jeroen van Zwam ▷: Vanessa Burgmans, Marcel Hartog 📷: James Leftwich, Andreas Raumberbayern ✍️: Janneke Koning





Campaign by the International Anti-Fur Coalition. : Draftfcb, Tel Aviv : Yael Peleg, Liat Tsur, Kobi Barki : Israel Cohen

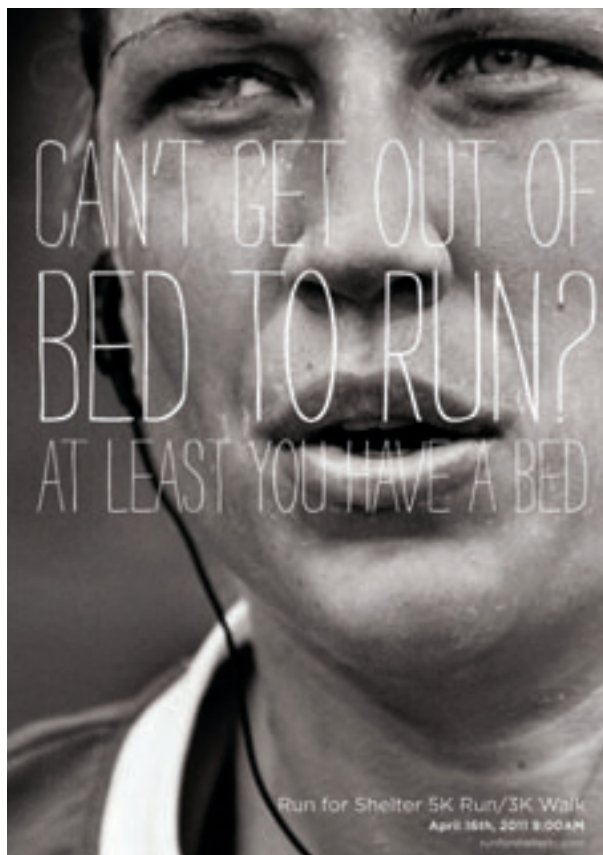
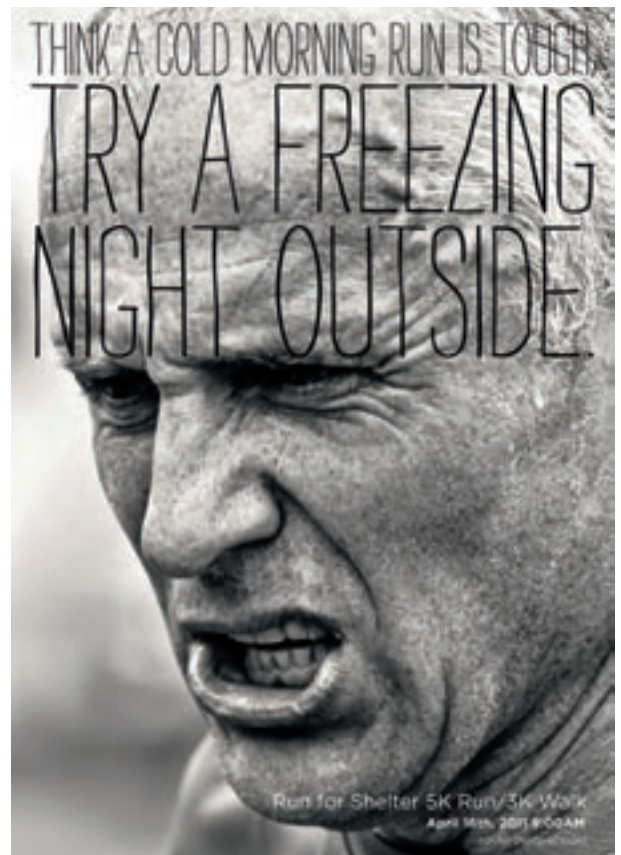
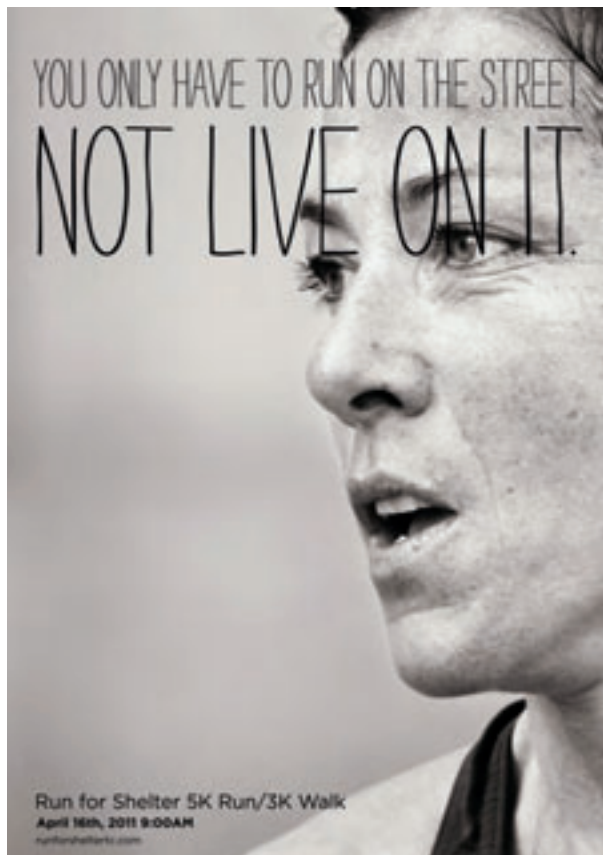




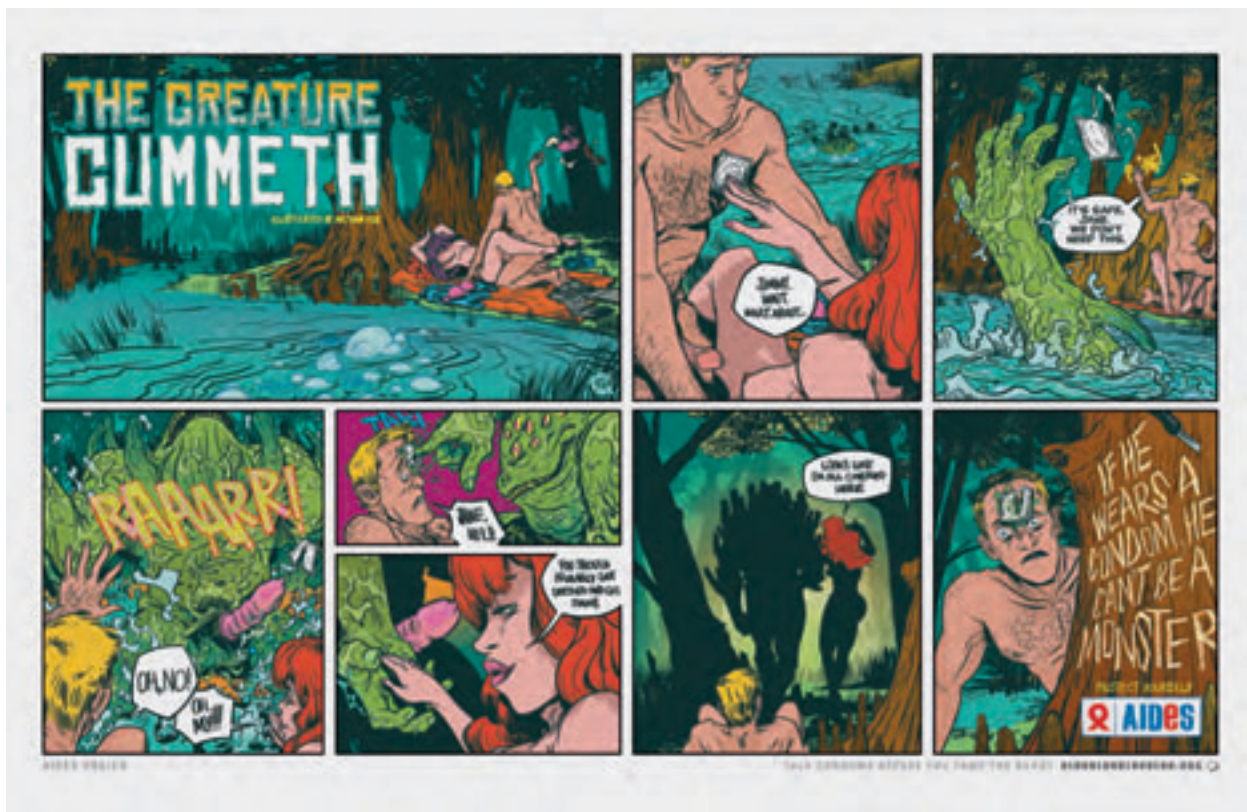
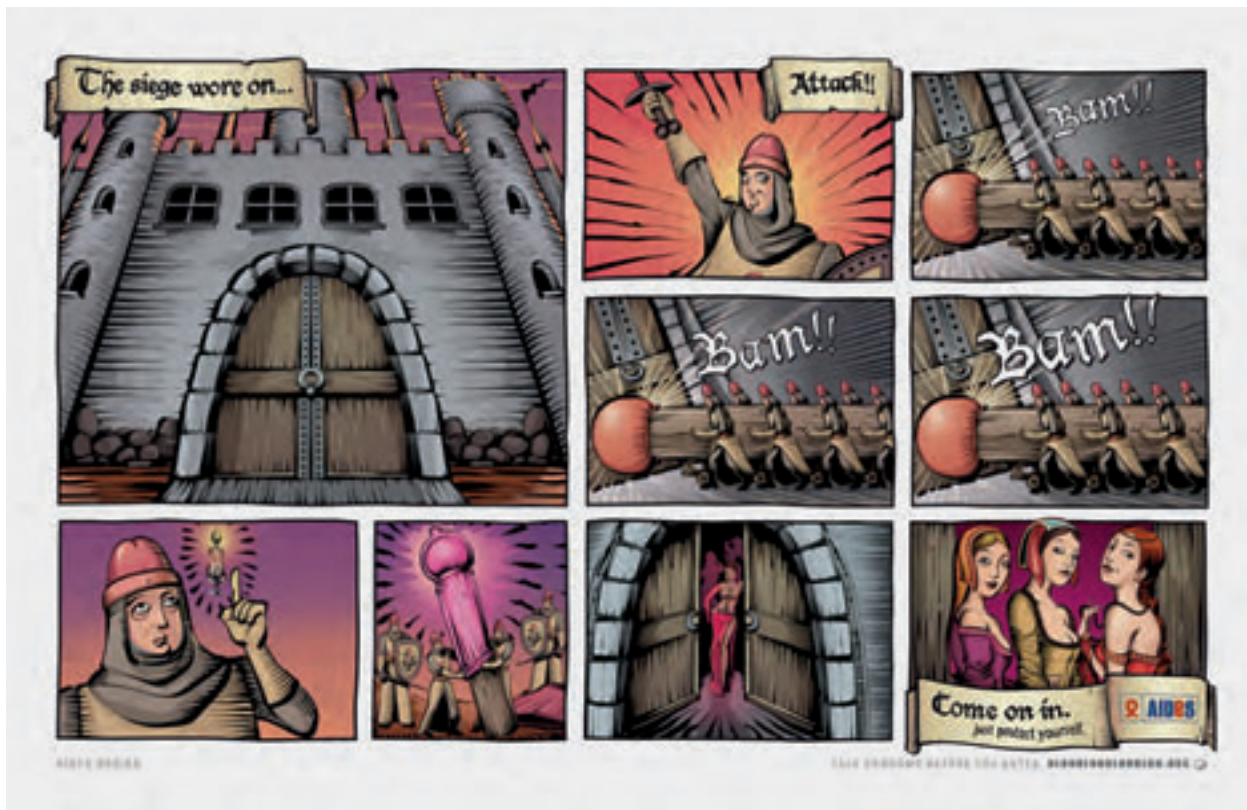
Campaign for Bund, an organization dedicated to nature conservation. Ⓐ: Scholz & Friends, Berlin Ⓑ: Matthias Spaetgens, Matthias Rebmann, René Gebhardt Ⓒ: Florian Schwalme, Ksenia Slavcheva, Björn Kernspeckt



△: JWT, London □: Chistiano Neves ▷: Bruno Xavier ▢: Andy Rudak



△: Greenlight Marketing, Traverse City, Michigan □: Chris Conran ▷: Karl Bastian ⊞: Mark Probst



Aids prevention campaign from AIDES, the leading HIV/Aids organization in France. ⚠: Goodby, Silverstein & Partners, San Francisco
 ☞: Raphael Milczarek, Antonio Marcato ☞: Will Elliot ☺: Cristiano Siqueira ✂: Joel Scott Wheeler



📷: Guillaume Auboyneau 🎨: Guillaume Auboyneau



🏠: Y&R, Paris 📷: Guillaume Auboyneau, Cédric Quissola ➡: Pierre-Philippe Sardon 📷: Laziz Hamani 🎨: Pierrick Guen 🎨: Alain Roussel



Buy halal for Uncle Pat.



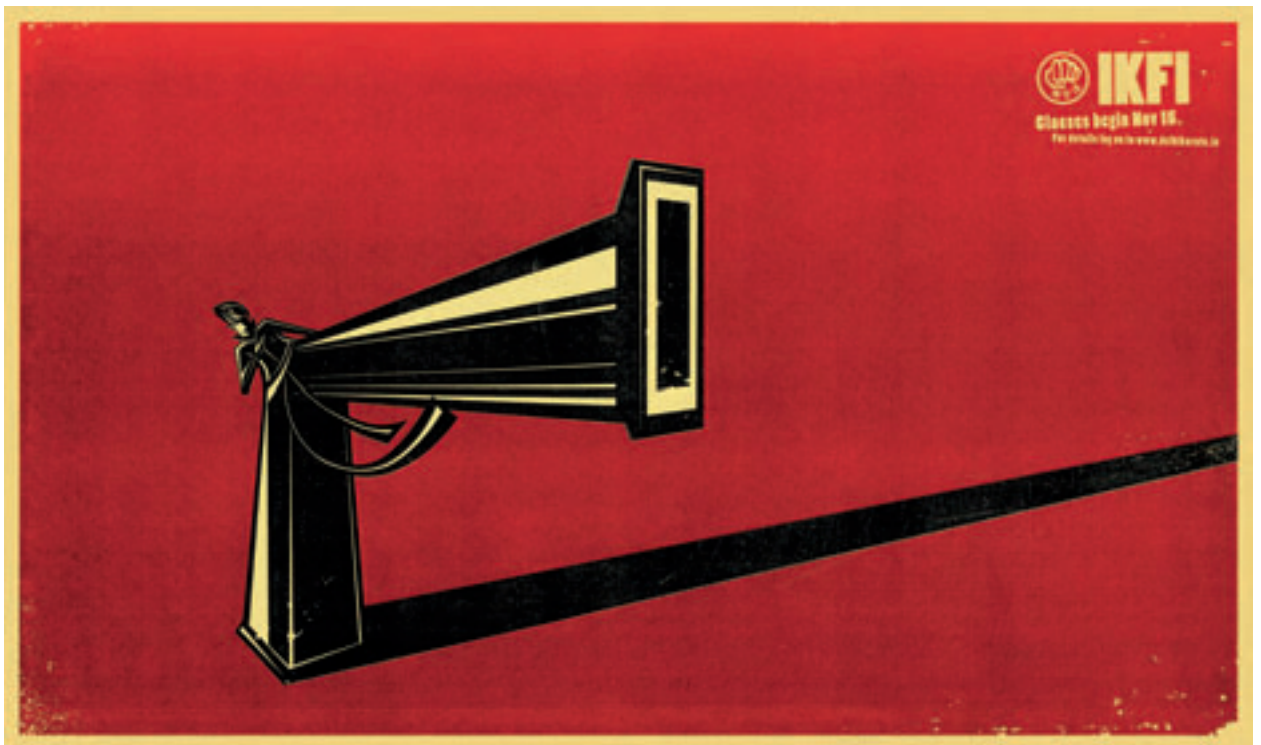
Wave at 20 people in a tram.










Take a widow to Ikea. A campaign intended to broaden people's perception of the Dutch Red Cross, showing that it does more than provide disaster relief.



Dance with a random pensioner. Pay-off: Together in Amsterdam. Campaign for the Dutch Red Cross. [△]: KesselsKramer, Amsterdam ^{□▷}: Krista Rozema ^{◁▷}: Pim Gerrits [⊞]: Hans Pieterse



Campaign for the International Karate Federation of India. : McCann Erickson, New Delhi : Nasheet Shadani : Kapil Batra
: Kapil Batra : Nasheet Shadani : Nasheet Shadani : Nasheet Shadani



⚡: DCS Comunicacoes, Porto Alegre, Brazil ⚡: Gregory Kickow, Rafael Bohrer ⚡: Augusto Monteiro, Roberto Callage ⚡: Claudio Meneguetti ⚡: StudioMe





△: Jotabequ Grey, San Jose, Costa Rica □: Alexander Obando ▣: Noelia Badilla ○: Héctor Acuña







Campaign for the Aqua Walk hydration pack by Coleman, a manufacturer of camping gear and outdoor equipment. : Y&R, Prague : Thiago Jacon : Conor Barry : Furia




(Drive-Through Safari at Nehru Zoological Park.) ♀: Ogilvy & Mather, Mumbai ♂: Heeral Akhaury, Purwa Sali ♂: Suresh Kumar Nayak ✎: Imagerom



Campaign for French company Aigle, a producer of outdoor footwear and apparel.  BETC Euro RSCG, Paris  Rémi Babinet, Florence Bellisson  Valérie Chidlovsky  Giulia Noni

| | |
|--|---|
| <p>LOW COST FLYING IS STAMPEDES AT THE DEPARTURE GATE</p>  | <p>HIGH VALUE FLYING IS ALLOCATED SEATS FOR ALL AND PRIORITY BOARDING FOR YOUNG FAMILIES, FOR JUST</p> <p>£49</p> <p>One way flights to Europe from £49 at ba.com</p>  |
|--|---|


LOW COST
FLYING IS
TRYING TO
LOSE WEIGHT
AT THE
AIRPORT





HIGH VALUE
FLYING IS
2 PIECES
OF HAND
LUGGAGE
AND 1 IN
THE HOLD,
FOR JUST

£49

One way flights to Europe
from £49 at ba.com











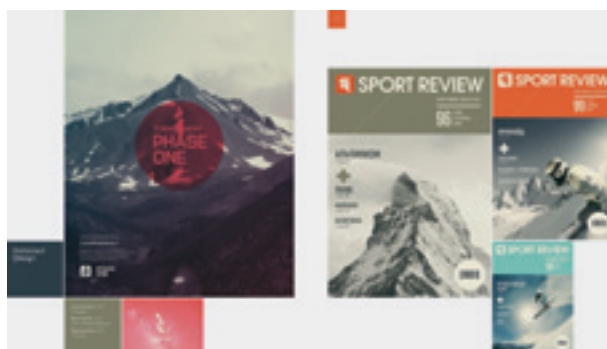
Campaign for Sudden Rush, a surf travel company. ⤴: Advico Y&R, Zurich ⤵: Isabelle Hauser ⤶: Martin Stulz

"The Modernist," edited by R. Klanten, H. Hellige, published by Gestalten, 192 pp, £ 32.50, US\$ 55, € 35.00

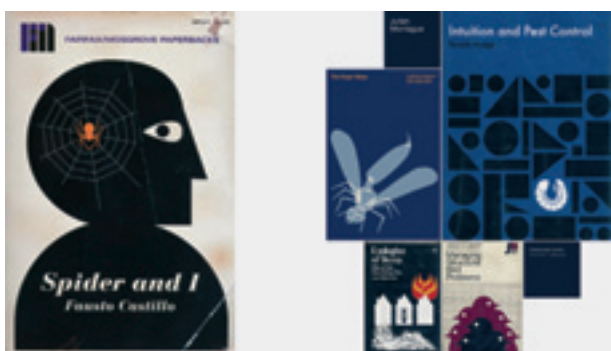


Browsing through "The Modernist," one first notices how great the examples showcased – posters, editorial illustrations, lots of book covers – actually look. Then, provided you're in the second half of your life and/or familiar with top graphic design from the decades before the advent of postmodernism, you will experience a distinct sense of déjà vu. Yet the work featured here all

dates from the past few years, and only appears to have come from a much earlier period (complete with scratches and fake dates and stains, which is a bit like the current habit of recording music digitally and adding the scratchy record sound in post). The explanation is provided by the jacket blurb – which is, in fact, the only text except for the credits accompanying each of the images and the index. "Today's designers and illustrators are synthesizing the best elements from past eras of graphic design to create a new visual language with a reduced and rational approach. The Modernist documents this uniquely contemporary, yet timeless aesthetic that is built upon the rediscovery and seamless melding of classical type elements and collage of the 1950s, the geometric patterns and graphic elements of the 1960s and 1970s, and the vector graphics and computer-aided montage of the 1990s." Essentially, therefore, the volume we have before us is yet another example of postmodernist appropriation and referencing of the styles of bygone eras, yet the results are, in their often bold simplicity, a joy to behold and do provide "a fresh perspective on the legacy of past craftsmanship and quality in outstanding current work." Recommended!



Spread from "The Modernist," featuring work done in 2010 by Astronaut Design from Kazakhstan.



On this spread from "The Modernist," "fake" antique book covers (i.e. seemingly from the 1950s) from 2010/11 by US designer Julian Montague.



Spread featuring personal work from 2009–2010 by British graphic designer Paul Tebbott.

"Hegarty on Advertising. Turning Intelligence into Magic" by Sir John Hegarty, published by Thames & Hudson, 224 pp £ 16.95, US\$ 29.95, € 24.95



John Hegarty, chairman and cofounder of Bartle Bogle Hegarty who in 2007 was knighted in the Queen's Birthday Honours in recognition of his services to the advertising industry, is in need of no introduction in the pages of Lürzer's Archive. He was twice the subject of lengthy interviews in this magazine (Vol. 3-1990 and Vol. 1-2008), and no other agency's work has been featured here more often than BBH's.

In this new publication, the legendary adman himself speaks out on a number of subjects from "what makes for a successful brand, the right way and the wrong way to launch and run an ad agency, why you should always question the brief, the art of pitching to a potential client, the central role of advertising and how new technology will not threaten the future of advertising so long as you start with a great idea and then choose how to use and combine the media to reach your audience effectively." All of this is brilliantly discussed – and the volume is also very entertainingly written. Required reading for everyone in the ad business.



Spread from "Hegarty on Advertising," published by Thames & Hudson.

“Sagmeister: Another Book about Promotion & Sales Material,” Stefan Sagmeister, Chantal Prod’Hom & Martin Woodtli (eds.), published by Abrams and mudac, Lausanne with Hermann Schmidt Verlag Mainz, 176 pp, £ 26.99, US\$ 40, € 29.80



Austrian-born Stefan Sagmeister, who, in the course of his career, has designed album covers for musicians as diverse as Lou Reed, The Rolling Stones, David Byrne, Aerosmith, and Pat Metheny, can himself be called the “pop star” among graphic designers, and he certainly is one of the most influential exponents of the art working today. Created to accompany an international traveling exhibition, this book (which comes in a bilingual German and English format) explores his work in four

sections, entitled “Selling Culture,” “Selling Corporations,” “Selling My Friends,” and, finally, “Selling Myself.” All of this is preceded by an interview that Sagmeister gave to Chantal Prod’Hom, director of mudac (Museum of Design and Contemporary Applied Arts) in Lausanne, Switzerland at his home in Chelsea New York last November. Here, among other things, Sagmeister explains that this new book differs from “Sagmeister. Made you look” from 2001

and “Things I have learned in my life so far” from 2008 because he wanted to “impose a clear-cut limit on myself by restricting the book to projects commissioned over the last seven years.” Showcasing a wide range of work, from a Talking Heads boxed set (which won the 2005 Grammy Award for the art direction of the Best

Boxed or Limited Special Edition Package), to print ads for Levi’s, to a wedding invitation for close friends, “Sagmeister: Another Book about Promotion & Sales Material” includes exclusive images from the studio archive as well as Sagmeister’s commentary on his work, which displays his trademark wit and insight. The result is a funny, revealing, and intimate look at the cutting-edge work of a graphic design master.



Brochure/direct mail piece for fashion designer Anni Kuan, New York.



Poster for the 2003 exhibition of Sagmeister's work at the Design Museum in Zurich. From “Sagmeister: Another Book about Promotion & Sales Material.”

“Eye-Catching Graphics,” published by Pie Books, 190 pp, £ 60, US\$ 75, € 54.99



This new offering from Pie Books comes with an almost comically pragmatic title and a cover that can be assembled by the readers themselves – in whatever way they wish, as the individual parts of the face it originally shows can be peeled off and reassembled. The aim of the book is to present useful ideas in graphic design, photo direction, printing and post-printing realized in the shape of examples from the fields of direct mail, brochures, leaflets, posters and packaging – all of which are as eye-catching as the title promises and, we are told, will not require readers to dig too deep into their pockets. The bilingual volume comes in Japanese, the language of the country that accounts for the lion’s share of the work featured, together with English captions. Lots and lots of inspiring ideas.

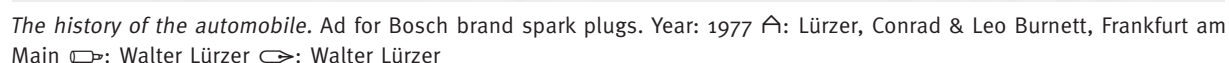


Spread from Pie Books’ “Eye-Catching Graphics” featuring a couple of the rare non-Japanese examples – menus from a Lisbon restaurant.

– Michael Weinzettl



Leave our country. With a 25 % discount. This ad was published during the student protest movement, a time when the older generation, in particular, told protesters to clear off out of the country if they were unhappy with life there. Year: 1972. A: Heumann, Ogilvy & Mather, Frankfurt am Main D: Walter Lürzer, Doris Lacerte E: Michael Conrad



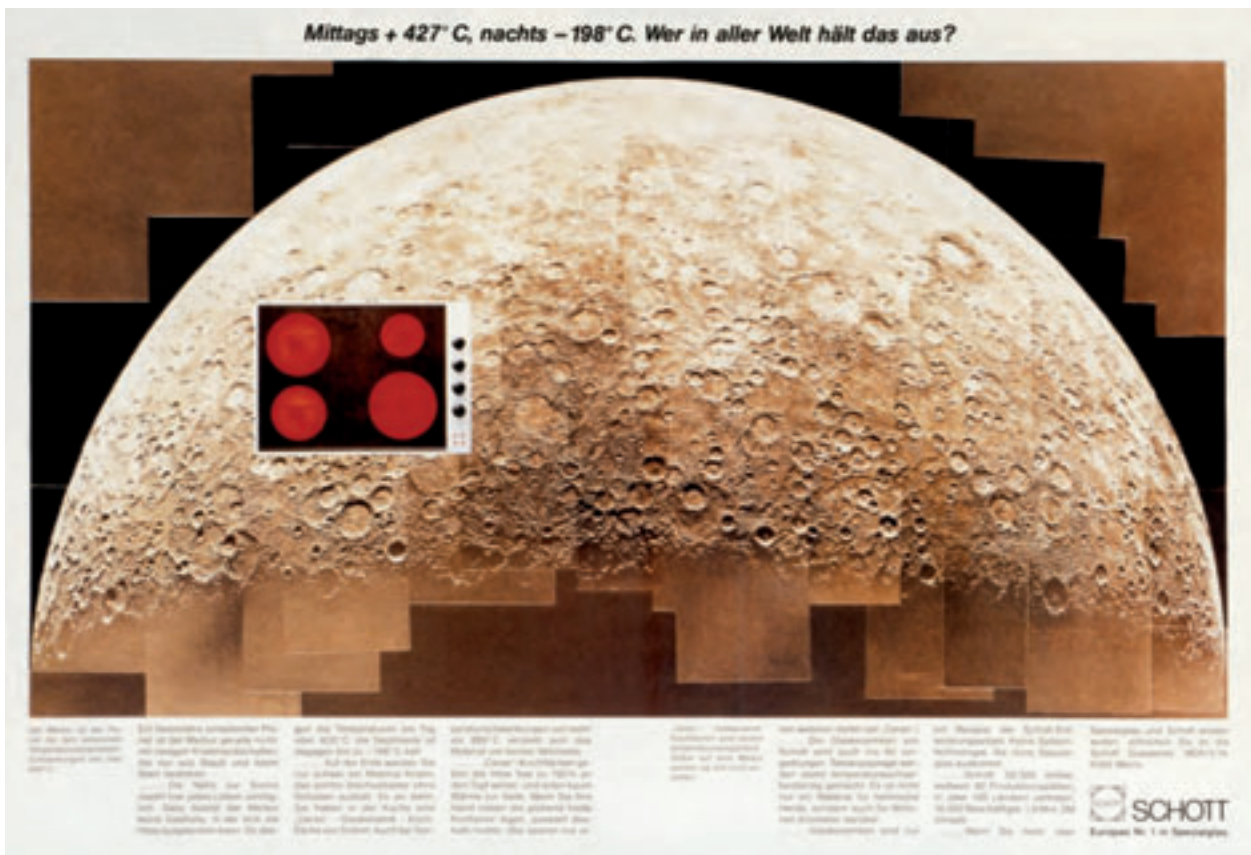
3.1105



This is how few calories a piece of Wasa crispbread has. Tagline: Wasa – good, low-calorie bread. Year: 1971. ⚡: Heumann, Ogilvy & Mather, Frankfurt am Main ☞: Michael Conrad, Jürgen Bode, Walter Lürzer ☞: Walter Lürzer, Michael Conrad



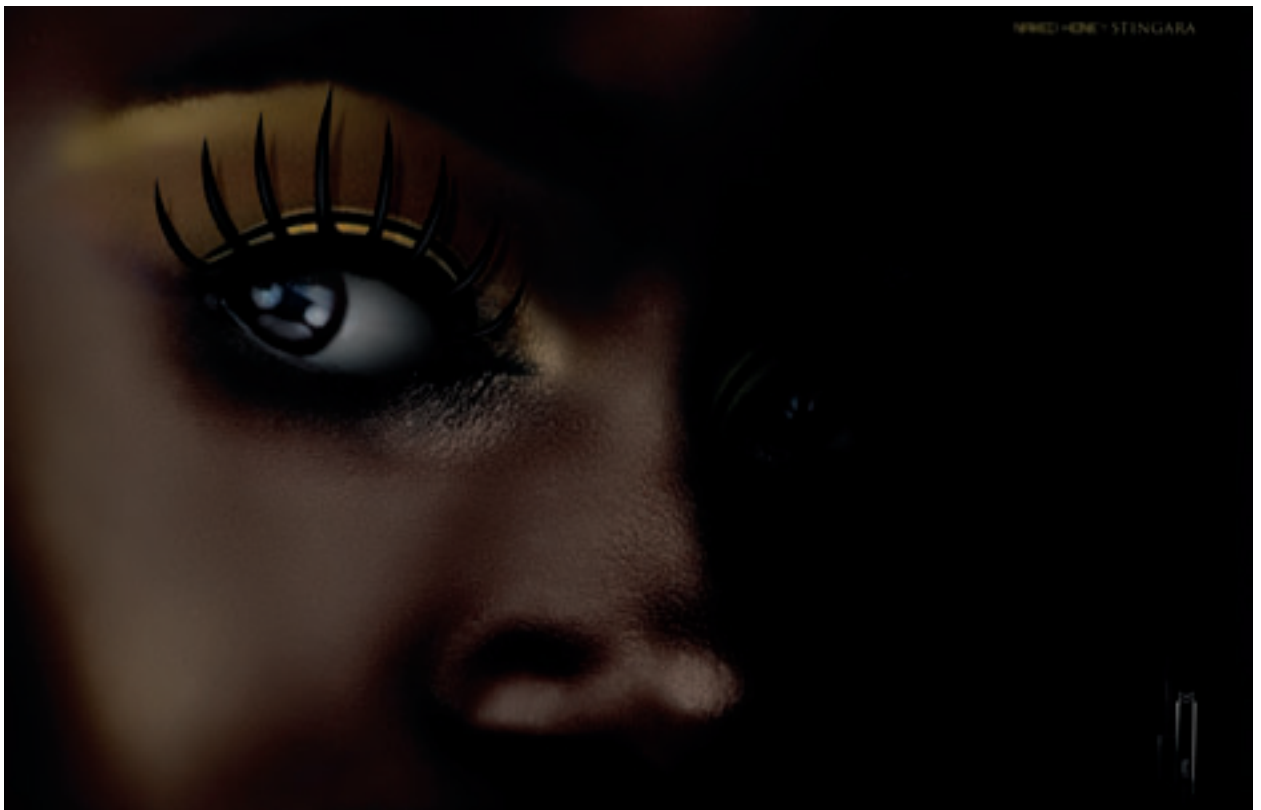
Cointreau is not a liqueur. Say the liqueur ladies. “Cointreau is not for liqueur ladies,” say its friends. Year: 1968 ⚡: Y&R, Frankfurt am Main ☞: Doris Lacerte ☞: Walter Lürzer



+767° F in the sun, -388° F in the shade. That would put anything to the test! Claim: Schott. Europe's number one producer of speciality glass. (“Ceran” glass-ceramic cooktops are highly resistant to sudden changes in temperature.) Year: 1989 ⚡: Lowe, Lürzer, Frankfurt am Main ☞: Tom Ring ☞: Anja Lohmüller ☞: M. Meissen



Outdoor campaign for FedEx. ⇨: Thomas Ilum, Zoe Sys Vogelius ⇨: Thomas Ilum, Zoe Sys Vogelius ⇨: Miami Ad School Europe, Hamburg. Instructor: Niklas Frings-Rupp



Ad for MAC Naked Honey cosmetics. ⇨: Shaun Wright ⇨: The Art Institute of California, San Diego. Instructor: Henry Hikima



Ad for Moleskine notebooks. 📁: Jessica Stewart ➡: Nick Panayotopoulos 🏠: Miami Ad School South Beach. Instructor: Martin Ginsborg



Ad for D&AD's "The Copy Book." 📁: Jayson Vos ➡: Carl Cardinelli 🏠: AAA School of Advertising, Cape Town. Instructor: Rian Swart



Have you been tested yet? 📁: Klaus Seethaler ➡: Klaus Seethaler 📁: Robert Staudinger 🏠: University of Applied Arts, Vienna. Instructor: Andreas Putz

The work featured on this and the previous page has been nominated for the Lürzer's Archive International Student of the Year Award 2011. This is an annual award whose winner is chosen by our readers. Find out more at www.luerzersarchive.com

Lürzer's Int'l Vol. 3-2011
ARCHIVE
Commercials worldwide



Rank : PRODUCTION COMPANY

Number Of Campaigns
Published In Archive

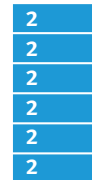
- 1 **MJZ, Los Angeles**
- 2 Smuggler, Los Angeles
- 3 MJZ, London
- 3 Camp David, Stockholm
- 3 Velocity, Johannesburg
- 3 Academy, London
- 3 Wanda, Paris
- 3 Blink, London
- 3 Les Télécréateurs, Paris
- 3 Rabbit, Brussels
- 3 Ilan Manor, Tel Aviv
- 3 Stink, London
- 3 Nexus Productions, London
- 3 Sehnsucht, Hamburg
- 3 O Positive



Rank : DIRECTOR

Number Of Campaigns
Published In Archive

- 1 **Krejci, Martin**
- 1 **Manor, Ilan**
- 1 **Sanders, Rupert**
- 1 **Jenkins, Jim**
- 1 **Barcelo, Didier**
- 1 **Timmer, Bart**



International rankings for the current year.

The full rankings can be found at
www.luerzersarchive.com/ranking

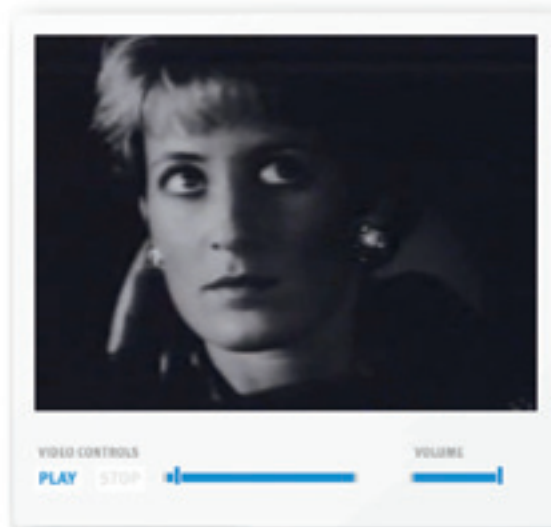
A weekly selection of international spots + all commercials since 1985
www.luerzersarchive.com

Spot of the Week



T-Mobile "Royal Wedding" : 02:11

Classic Spot of the Week



Mazda 626 "Lady Di" : 01:05

L.A.O.S. – Lürzer's Archive Online Services.

To view Commercials featured since 1985 subscribe to L.A.O.S. – enabling you to access Lürzer's Archive individually whenever – and wherever – you may happen to be.

Automotive

**Peugeot 508 "Quality Time" : 30"**

In a fast-paced world characterized by stress and strain, everyone needs to take a timeout. And the best place to enjoy that quality time is in the new Peugeot 508. **À:** BETC Euro RSCG, Paris **▷:** Thomas Renaudin **▷:** Paul Delmas **▷:** Soixante Quinze **✉:** Johan Renck

**Royal Enfield "Short Film" : 150"**

We see images of everyday life in Chennai and a guy heading off to work on a motorcycle. The aim is to demonstrate that the handcrafted Royal Enfield bikes and the city of Chennai are inseparably linked. **À:** Wieden + Kennedy, Delhi **▷:** V. Sunil **▷:** Wieden + Kennedy in-house **✉:** Bharat Sikka

**VW "Caesar and Brutus", "Trojan Horse", "Hannibal Lecter": 20" each**

Situations in which one would have liked to have some kind of warning sign: when calling Brutus one's friend or giving birth to a son named Lecter. The VW Side Assist is able to provide such early warnings. **À:** DDB Tribal Group, Berlin **▷:** Jack Christensen, Johannes Hicks **▷:** Rachel Hutchinson, Till Eckel **▷:** Bubbles **✉:** Greg Bray

Automotive

**Mercedes-Benz "Drängeln" : 30"**

All Mercedes prototypes of the 125 years would never have been able to fit into a single spot. Accordingly, there is a lot of jostling and jockeying in this anniversary commercial. **À:** Jung von Matt, Hamburg **▷:** Steffen König, Jo Marie Farwick **▷:** Till Felber, Sascha Hanke **▷:** Big Fish **✉:** Michael Fueter

**Smart "Fresh Air" : 30"**

In this spot, little environmentally-friendly Smarts pop up in some unlikely places: as leaves on bushes and shrubs, as the oxygen cylinders used when diving, or as balloons up in the sky. **À:** Futatsu Industries, Oslo **▷:** Frode Bjerved, Niri Bøyessen **▷:** soup.no **✉:** Kristin Bøyessen

**VW "The Word" : 60"**

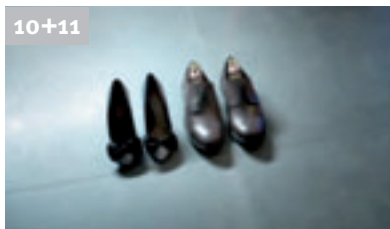
This spot ends on the super: "The Germans have a word for it: Volkswagen." Since the Australians do not have a word for it, they have to content themselves with a non-verbal expression of their satisfaction with the Volkswagen marque, thus creating a spot without words. **À:** DDB, Sydney **▷:** Steve Wakelam **▷:** Steve Wakelam **▷:** Revolver **✉:** Steve Rogers

Automotive

**Audi A6 "Manipulation" : 45"**

A man uses his hands to shape his dream car from a few chunks of metal. So is it really that easy? Yes, at Audi it really is. They have built the Audi A6 using simple aluminum hybrid technology. **À:** BBH, London **▷:** Dan Bailey **▷:** Brad Woolf **▷:** Stink **✉:** Adam Berg

Banking, Insurances

**Commerzbank "Suprise", "Passion" : 45" each**

This campaign is poking fun at the overcorrect Germans, showing how meticulously they giftwrap their presents as surprises and how "passionate" their love life is. Commerzbank is no less German in its actions. **À:** Ogilvy & Mather, Kiev **▷:** Will Rust, Ferenc Benesch, Zoltan Visi **▷:** Karolina Galacz, Alexandra Doroguntsova **▷:** Sauna@Feel **✉:** Mikko Lehtinen

Beverages: Alcoholic

**Jameson Whiskey "Great Fire" : 62"**

When a fire breaks out, John Jameson does everything in his power to save both the town and his whiskey. He manages to get the reservoir wall to collapse and to put out the blaze with the water that then gushes out. **À:** TBWA\Chiat\Day, Los Angeles **▷:** Anthony DeCarolis **▷:** Erik Fahrenkopf **▷:** Biscuit Filmworks **✉:** Noam Murro

Beverages: Alcoholic

**Strongbow "Tall Order" : 60"**

Two removal men, one mission: to get an old lady's sofa up to the 25th floor, the small problem being the fact that the elevator is out of order. Yet the two successfully complete the task, their reward being a nice cold glass of Strongbow cider. **A:** St. Luke's, London **D:** Julian Vizard **C:** Al Young Tim Collins **S:** Outsider **R:** James Rouse

Beverages: Non-Alcoholic

**Cravendale "Goodbye Cow, Pirate And Cyclist" : 60"**

This spot marks the final farewell for the animated protagonists featured in the Cravendale campaigns of recent years: the cow, the pirate, the cyclist, and the sheep on the skateboard. **A:** Wieden + Kennedy, London **D:** Wieden + Kennedy, London **C:** Wieden + Kennedy **R:** Pic Pic André

**Cravendale "Cats With Thumbs" : 40"**

The new commercial for Cravendale milk reflects on what might happen if cats were to have thumbs. They would no doubt form gangs and steal our milk. **A:** Wieden+Kennedy, London **D:** Freddie Powell **C:** Hollie Sayers **S:** Smith and Jones **R:** Ulf Johansson

Beverages: Non-Alcoholic

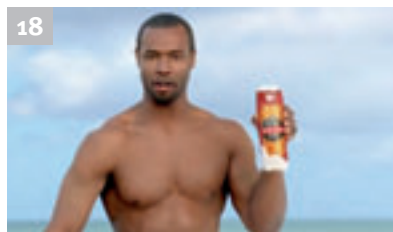
**Evian "Baby Inside" : 60"**

The body of a baby in a variety of positions printed on Evian shirts turns the wearers into babies. By means of stop-motion animation, they are made to dance. The accompanying music – "Wordy Rappinghood" – is supplied by Uffie and DJ Mehdi. **A:** BETC Euro RSCG, Paris **D:** Agnès Cavard **C:** Valérie Chidlovsky **S:** Wanda **R:** The Legs

Cosmetics

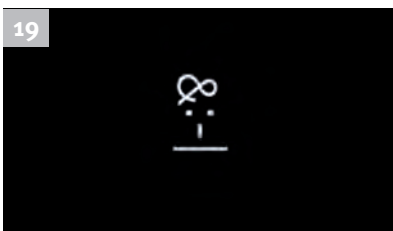
**Dior "Kate Moss" : 90"**

Centerpiece of this spot for Dior Addict lipstick is top model and fashion icon Kate Moss. The camera follows her around throughout her busy day, the Dior lipstick her constant companion. **A:** Dior in-house, Paris **D:** Mia Forsgren, Robert Lussier **S:** Soixante Quinze **R:** Jonas Åkrlund

**Old Spice "Questions" : 32"**

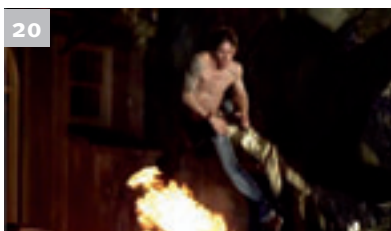
The charming Old Spice Man can give us the answer to any question. Should a man smell of Old Spice and be able to bake a cake and use a plane at the same time? Yes! And, once again, he sparks a hope that any man using Old Spice shower gel could be the way he is. **A:** Wieden + Kennedy, Portland **D:** Craig Allen, Eric Kallman **C:** Eric Kallman, Craig Allen **S:** MJZ **R:** Tom Kuntz

Cosmetics

**Braun Satin Hair 5 Multistyle "Hairmoticons" : 54"**

At the touch of a button, a "hairmoticon" quickly switches from one hairstyle to another. That's how easy things can be when using the Braun Satin Hair 5 Multistyle. **A:** BBDO, Düsseldorf **D:** Stephan Eichler, Philipp Alings, Christian Mommertz **C:** Christopher Fink **S:** VCC **R:** Steffen Gentis, Christian Mommertz

Fashion

**Wrangler "Stunts" : 60"**

The spot from Wrangler's new "We are animals" campaign is brimming over with daredevil acts such as burning stuntmen and stuntwomen jumping out of windows. **A:** Fred & Farid, Paris **D:** Fred & Farid, Juliette Lavoix, Céline Moeur **C:** Fred & Farid **S:** Cass Bird **R:** Cass Bird

Food

**Wrigley's 5 React "Black Orb" : 30"**

Three people are sitting in a kind of futuristic concrete bunker, while above their heads a dark mass of little orbs is floating. Yet each of them seems to see something different in the orbs. Similarly, Wrigley 5 React also has a different effect on everyone. **A:** Energy BBDO, Chicago **D:** Isabela Ferreira **C:** Jonathan Ozer **S:** MJZ **R:** Dante Ariola

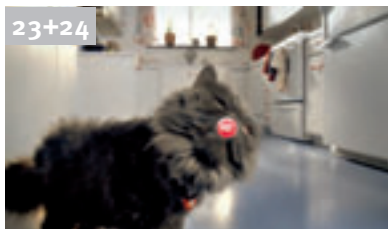
Food

22

**Mentos "Mentos Love Story" : 30"**

A man sends his girlfriend a bottle of his breath – being sure to slip some Mentos gum in his mouth before doing so. When the bottle is opened, the breath is so fresh it not only messes up her hair – it also gets the budgie's feathers in a flap. A: BBH, Shanghai C: Jeffrey Sun C: Leo Zhang S: Phenomena R: Thanonchai Somsriwichai

23+24

**Skittles "Cat" : 40", "Cage Cop" : 58"**

The viewer is requested to put his finger on the screen, making him an actor in what proves to be a rather scurrilous spot. He is licked first by a cat and then by a weird guy. The next time he is a cop fighting crime. A: BBDO, Toronto C: Mike Donaghey C: Chris Joakim S: FamilyStyle R: Woods + Low

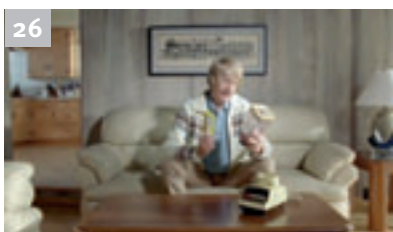
25

**McDonald's "Fruits Not Fizzy" : 40"**

The kids in this commercial show how hard it is to turn a piece of fruit into a fizzy fruity drink. So they prefer to go to McDonald's to try out the new Fanta Fruitizz, a carbonated fruit beverage. A: Leo Burnett, London C: Caroline Rawlings C: Christopher Birch S: Moxie Pictures R: Neil Gorringer

Food

26

**Skittles "Fly" : 45"**

Since the new Skittles Blenders taste like fruit cocktails, a man decides to get rid of his mixer yet the device is not quite ready to go along with this idea and keeps coming back again – even through the closed terrace door. A: TBWA\Chiat\Day, Los Angeles C: Jonathan Mackler C: Jim LeMaitre S: Smith and Jones R: Ulf Johansson

27

**Fage "Plain" : 60"**

An ode to Fage brand natural yoghurt features a surreal aesthetic that gives viewers a truly mouthwatering experience. A: Mullen, Boston C: Kevin Grady C: Brian Tierney S: Smuggler/Psyop R: Psyop

28

**Hovis "Farmer's Race" : 90"**

Somewhere out in the country, a horde of farmers are engaged in some kind of race, running up hill and down dale. Hovis does, after all, work only with the best grain farmers when making its bread. A: Dare, London C: Danny Hunt C: Gavin Torrance S: Blink R: Dougal Wilson

Food

29

**Starburst "Bus" : 30"**

Contradictions are the theme of this spot for Starburst, a candy that is hard on the outside and juicy inside. Two Asians dressed in kilts are traveling by bus talking to a zombie, i.e. a living dead, serving as the particular "contradiction" featured in this commercial. A: TBWA\Chiat\Day, New York C: Jonathan Mackler C: Jim LeMaitre S: Hungry Man R: Hank Perlman

30

**Snickers "Road Trip" : 32"**

Some friends are driving along a country road, Aretha Franklin sitting in the car besides them, whingeing and bitching the way only a true diva can. Yet when she takes a bite of a Snickers, she is transformed (back) into buddy Jeff. Pay-off: "You're not you when you are hungry." A: BBDO, New York C: Gianfranco Arena C: Peter Kain S: MJZ R: Craig Gillespie

31

**Vitra "Tip-Ton" : 76"**

In this musical stop-motion video, the simple, pared-down design of the Tip Ton chair from Vitra is shown off to quite particular advantage. A: Vitra In-house, Basel C: Graham Stoughton C: Alasdair Brotherston, Matt Cooper S: Nexus Productions R: Johnny Kelly

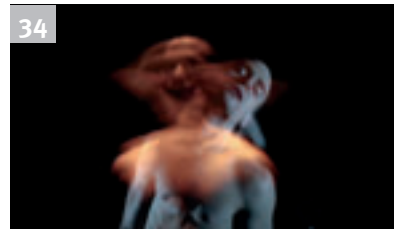
House & Garden

**Colon 101 "Colon 101" : 40"**

Colon 101 is advertising the fact that 101 different types of stain can be treated using this cleaning agent. You ask how on earth there could even be that many types of stain? Well, see for yourself... **À:** Euro RSCG, Tel Aviv **↳:** Beb Sever **↳:** Ilan Nachmias, Yiftach Chozev **↳:** Shoshi & Udi Production **↳:** Adam Senderson

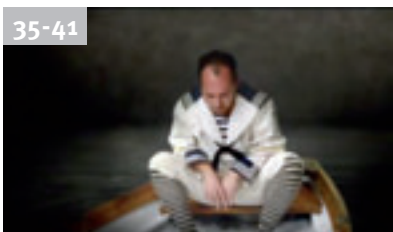
**Stihl "Mercy Dash" : 45"**

A concerned mother calls her son to make sure he goes to rescue his brother from the storm. Right away, the son drives off to his brother's house – yet his aim is to get his hands on the chainsaw. **À:** DDB, Auckland **↳:** Regan Grafton **↳:** Paul Hankinson **↳:** Robber's Dog **↳:** Adam Stevens

**Dornbracht "360 Degree" : 50"**

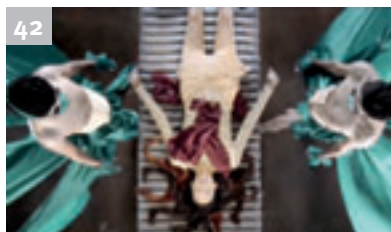
Impressive frozen-moment camera angles turn bathers into three-dimensional sculptures, serving to emphasize how much of an experience it can be to bathe using Dornbracht bathrooms and bathroom fittings. **À:** Meiré und Meiré, Cologne **↳:** Mike Meiré **↳:** Kerstin-Anna Berger **↳:** The Brainstormclub **↳:** Daniel Askill

Pharmaceuticals & OTC

**Help Remedies „Help. I Can't Sleep" : 60" each**

These seven spots for a sleep remedy show comical and, in part, strange scenes from the dreams people have once they finally do manage to get off to sleep. **À:** Agency215, San Francisco **↳:** Paul Caiozzo, Nathan Frank **↳:** Nathan Frank, Paul Caiozzo **↳:** Tool of North America **↳:** Geordie Stephens

Public Events

**Suzaan Heyns Fashion Week "Fashion Video" : 165"**

A spot with a surreal feel to it by fashion designer Suzaan Heyns for Fashion Week in Johannesburg. The scene is reminiscent of Frankenstein's creation, the only difference being that, here, a woman clad in designer gear is brought to life. **↳:** Bouffant, Johannesburg **↳:** Jeana Theron

Publishers, Media

**Sky MySky "60 Things In 60 Seconds" : 60"**

Sixty things that her husband could be doing instead of watching TV: cooking, shaving, massaging her feet, jogging, ... And why, pray? Because his favorite shows can be accessed at any time on MySky. **À:** DDB, Auckland **↳:** Lisa Fedyszyn **↳:** Jonathan McMahon **↳:** Thick as Thieves **↳:** Leo Woodhead

Retailers

**Pfister "Dinner" : 40"**

An older woman and a young man having dinner are looking deep into each other's eyes. Suddenly, a fat guy in pajamas – her husband – crashes down onto the table. Super: "Don't let your partner interrupt your dreams." A spot for the new movement-absorbing bed from Pfister. **À:** Walker, Zurich **↳:** Golf Nuntawat **↳:** Golf Nuntawat **↳:** Knucklehead **↳:** Ben Gregor

**Hornbach "Wachse über dich hinaus" : 60"**

A group of men emerge from hibernation, running out into the open keen to get started on their work. They subsequently jump over and up on top of one another to form a human tree. Pay-off: "Grow beyond your limits. Hornbach." **À:** Heimat, Berlin **↳:** Frank Hose, Myles Lord **↳:** Ramin Schmiedekampf, Guido Heffels **↳:** @Radical.Media **↳:** Sebastian Strasser

Services

**Virgin Media "A More Exciting Place to Live" : 60"**

As the lyrics of Madness anthem "Our House" are spoken to the strains of Dan Black's "Hypntz," we are able to peep into different rooms in a residential area and to see people watching television, telephoning or surfing the web. **À:** DDB, London **↳:** Richard Denney **↳:** Dave Henderson **↳:** Academy **↳:** Seb Edwards

Services



47 AT&T "Entertainment" : 60"

A series of shorts demonstrate just how useful the "Predictive Video Search" feature on the BlackBerry Torch can be, its function being to show which videos users are most likely to want to watch. A: BBDO, New York C: Ralph Watson, Greg Hahn, Molly Adler C: Mike Sweeney S: Anonymous Content R: Peter Thwaites



48 jobsintown.de "Fisherman" : 60"

A fisherman takes a freshly caught eel and begins to shape it like a balloon, turning it into a dog and admitting that, yes, he does sometimes dream of a different job. A: Grabarz & Partner, Hamburg C: Gösta Diehl, Thomas Schmiegel C: Ralf Heuel, Oliver Heidorn, Kerstin Correll S: Cobblestone R: Robert Nylund



49 Orkin Pest Control Service "Blind Date" : 30"

A woman in a restaurant is waiting to meet her blind date. Yet the date turns out to be a human-sized termite. In cases such as these, one might be better advised to call the Orkin pest control service. A: The Richards Group, Dallas C: Tim Tone C: David Moring S: Bob Industries R: Zach Math

Services



50 NTT DoCoMo "Xylophone" : 180"

To promote the new NTT DoCoMo SH-o8C cell phone with wooden case, Drill Inc. has built a gigantic wooden xylophone in a forest. A wooden ball rolls along the xylophone, producing a melody as it does so. A: Drill Inc., Tokyo C: Jun Nishida C: Noriko Yamada R: Seiichi Hishikawa



51 T-Mobile "Royal Wedding" : 131"

In the new commercial from T-Mobile, the Royals are to be seen rocking out to the strains of East 17's "House of Love" at the wedding of Prince William and Kate. So is this for real? No! Actually, the persons we see are cleverly chosen lookalikes. A: Saatchi & Saatchi, London C: Lovisa Almgren-Falken C: Paul Silburn S: Gorgeous R: Chris Palmer



52 Aides "Smutley" : 140"

In this animated spot for French anti-Aids organization AIDES, a randy tomcat humps everything in sight – without using a condom. Unlike us humans, however, he has nine lives. A: Goodby, Silverstein & Partners, San Francisco C: Andre Massis C: Eric Boyd S: Passion Pictures R: againstalldods

Social & Environment



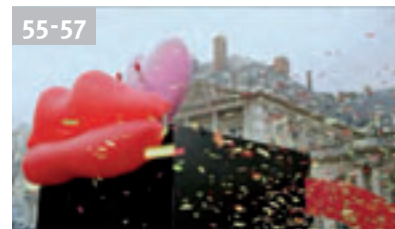
53 Solidarités International "Unhealthy Drinking Water" : 105"

This spot highlights the fact that dirty drinking water is the commonest cause of death worldwide. A spot designed to draw attention to World Water Day on March 22. A: BDDP & Fils, Paris C: Fabien Nuñez C: Fabien Duval S: Hush, Nicolas Lhermitte, Arthur de Kersaunon R: Clément Beauvais



54 Swiss Tourism "More Than Just Mountains" : 96"

Two gnarled old Swiss peasants enjoy a wonderful day out in the city, indulging in some sightseeing and shopping, and even having a little bop at the disco. Super: "Everything you need for a perfect city break." A: Spillmann/Felser/Leo Burnett, Zurich C: Peter Brönniman C: Dana Wirz S: Condor R: Michael Fueter



55-57 SNCF "Escape Machine" : 74", 79", 194"

An initially innocuous-looking large black cube in the Place du Palais Royal in Paris reveals itself to be a "luck machine." Passers-by who press the button set a spectacle in motion at the end of which a train ticket is printed out for them. A: DDB, Paris C: Alexander Kalchev, Siavosh Zabeti C: Alexander Kalchev S: Henry R: Pleix

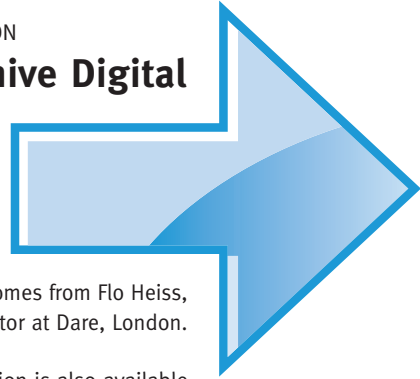
ATTENTION NEW SECTION

Lürzer's Archive Digital

In the new section that follows, leading names from digital select their current Top 15 digital designs (websites, apps, etc.).

This issue's selection comes from Flo Heiss, Executive Creative Director at Dare, London.

Naturally, this new section is also available on our website at: www.luerzersarchive.com



Lürzer's Int'l

3-2011

ARCHIVE

Digital worldwide

Morgan Spurlock presents NO AD: New York

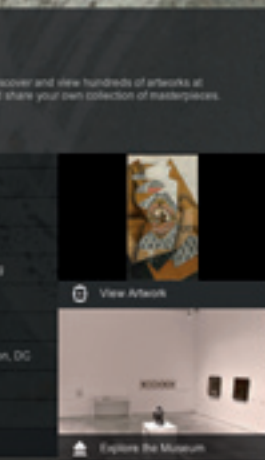
PRESENTS

NEW YORK

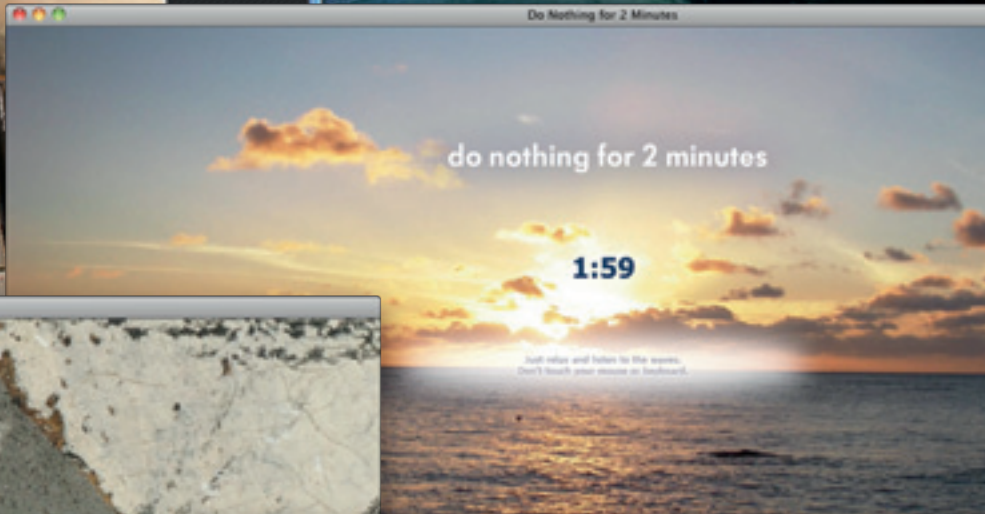
An internet-based effort to remove all visual advertising from Times Square.



Art Project, powered by Google



Discover and view hundreds of artworks at
share your own collection of masterpieces.

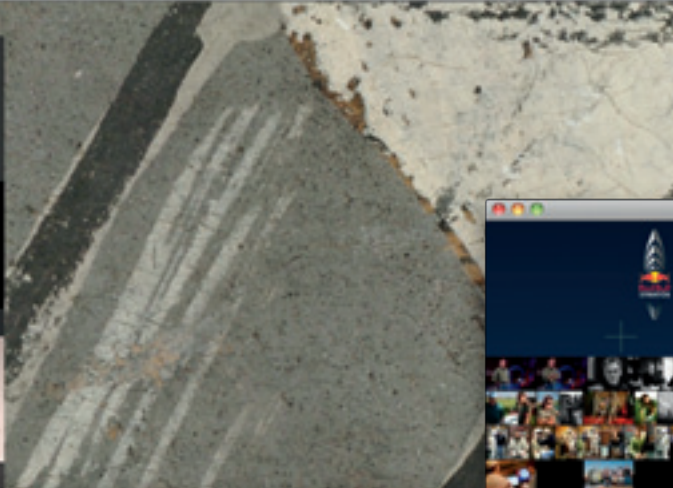


Do Nothing for 2 Minutes

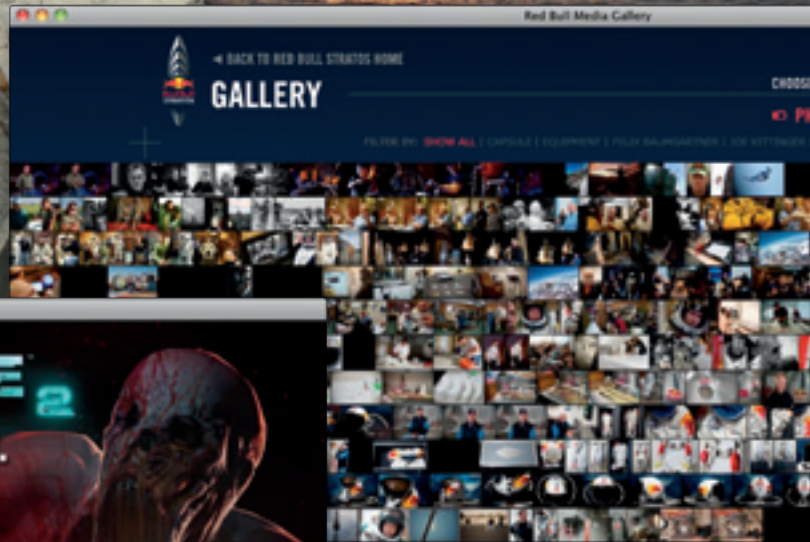
do nothing for 2 minutes

1:59

Just relax and listen to the waves.
Don't touch your mouse or keyboard.



Your Mom Hates Dead Space 2



Red Bull Media Gallery

BACK TO RED BULL STRATOS HOME

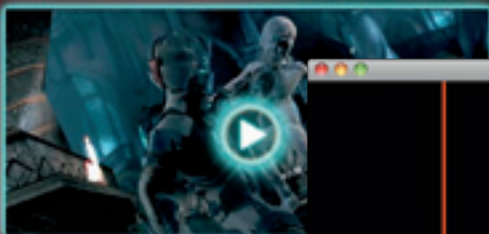
GALLERY

FILTER BY: SHOW ALL | CAPSULE | EQUIPMENT | POLY BALLOONARTIST | JIM WESTERMAN



DEAD SPACE 2

BRING THE TERROR TO SPACE.



IN STORES NOW

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Digital has become so central to everything that it sometimes becomes a bit safe.

The 15 digital works featured in this section of Lürzer's Archive were chosen by Flo Heiss of Dare, London. Michael Weinzettl chatted to the Bavarian-born star digital creative about his career and selection of sites/apps for this issue.

L.A.: Hi Flo, can you first of all introduce yourself and tell us what you do?

Flo Heiss: Hi, I am the Anglo-Bavarian Executive Creative Director at Dare in London. We are a new kind of agency with a media-neutral approach. I know that's what everybody says, or at least should say, but what makes us different is a true marriage of broadcast and digital post the merger of Dare Digital and MCBD. In non-marketing lingo, that means we are a creative agency that is as comfortable making a mobile app or a website as it is with a cinema commercial... and everything in between.

L.A.: Perhaps you can tell us a bit about your time as a student of graphic design. You studied in various countries before winding up at the Royal College of Art. How did all that traveling come about? What did you learn in all the different places?

Flo Heiss: When I was 16, I spent three months in Northern Ireland as part of a school-organized exchange and I think I caught the "abroad bug" then. I absolutely loved the rugged beauty of Warrenpoint and the stunning Irish countryside and amazing people. Back in Germany a few years later, during my Graphics BA, I won the Erasmus Scholarship for graphic design and spent a year in Urbino, Italy. I finished my Graphics diploma in 1995 in Augsburg, Germany and then went on and applied for an MA at the



Flo Heiss, Executive Creative Director, Dare, London.

RCA in London. Basically, I tried to string my studies out as long as I could so I didn't have to find a job. The traveling gave me a great insight into how different cultures approach design. In Italy, it was all about the look, the colors, the expression, and in the UK it's more about the ideas. Ever since, I have tried to combine the two.



Flo Heiss: "Screenshots from the Axe Feather site showing Sylvia in varying degrees of tickledness. Oooh!"

L.A.: Who were some of the graphic designers you admired when you were a student?

Flo Heiss: Josef Müller Brockmann and Wim Crouwel were a huge influence on me early on but, mostly during my college time, I copied David Carson's and Neville Brody's work no end. Ray Gun and The Face were my bible in the early 90s. I fondly remember a session with my typography professor about "Ray Ban," as he called it. I also devoured Émigré's design and typography. I subscribed to the magazine, although I don't think I ever read a single article. The issue about the Designers Republic totally blew my Bavarian mind.

L.A.: Were you interested in advertising at all? Any ads you remember from that time?

Flo Heiss: To be honest, I wasn't really that interested in advertising. I did watch the Cannes Reel a few times in the cinema but, believe it or not, that was pretty much it. My main interest was, and still is, graphics and art. Looking back, it's no coincidence, though, that I wound up doing advertising because all my student work was more ideas-based and not so much graphics at all. I just don't have the patience for proper graphic design. My final piece in Augsburg was a mail-order catalogue for happiness called Placebo. It was crammed full of weird and wonderful products. Some of them have since actually been made – like a film crew you could hire to follow you around and document every mundane aspect of your life. Big Brother, basically. Or you could hire a family if you were lonely. Or get someone else to write a great autobiography about you. A bit like Twitter or Facebook.

L.A.: What was the first time you got interested in digital? What were your first steps in that arena?

Flo Heiss: The first time I got into digital was when I started working at Scholz & Volkmer in Wiesbaden. I needed to earn some money for my time in London just before my MA course started. So I got a friend to give me a crash course in Photoshop 2 (the one when layers were first introduced) and off I went. I was part of a team

that made two CD ROMs, one for Vauxhall and one for the launch of the Mercedes SLK – both very big projects in the pre-internet era. For the Vauxhall CD, I drew large 270 degree panoramas of Paris, Rome and other places that you could navigate around. Kind of like QuickTime VR before it existed. No coincidence that my final piece at the RCA also was a portfolio CD ROM for the fashion department – alongside an installation piece consisting of a bag of mayonnaise on a table (I had just discovered Matthew Barney).

L.A.: You joined Dare, Campaign magazine's Digital Agency of the Decade, back in 2000. What was the digital world like back then?

Flo Heiss: A total mess, to be honest, but digital work then was fun, free, and innocent. We produced a lot of extension work for broadcast ideas on minuscule budgets, but we were free to experiment and everything was totally uncharted territory. Our Axe Feather piece was a total make-it-up-as-we-go-along production. For Wanadoo, we made banners with flames in them that we filmed in a bin on our roof. Flash had just come out and we experimented a lot with the capability of it. I'd say the ideas were more daring but the production maybe not as polished as it should've been. I miss those days sometimes. Digital has become so central to everything that it sometimes becomes a bit safe.

L.A.: And what was Dare like back then compared to today? How has the company evolved?

Flo Heiss: Back in 2000, we were just a bunch of people in a room trying to do good work. No one knew how things worked and how to make stuff and that was half the fun. It was a quite straightforward process: everyone mucked in and, to a certain extent, we have kept this philosophy. The best work happens when the right people collaborate. What is different now is the sliding scale of the work we are producing. A project can be anything from a very small sexy thing to a huge six-month campaign. It's now more important than ever not to lose sight of the work, and to keep it simple. The most exciting shift in briefs that we work on now is that they don't dictate what medium to execute an idea in, but what's the best way to solve a particular problem.

L.A.: Are there people in the digital field whose work you particularly admire?

Flo Heiss: Phew, so many. The digital community is very tight and we know each other very well. I love the work the boys at LMFM produce. Always fresh and funny stuff. Poke always deliver work that inspires. The Barbarian's work I also admire greatly, and if I say admire, I mean I am super-fucking-jealous. Then there is a whole host of digital artists out there that produce incredible stuff like Grey World, Daniel Brown, Raphael



Picture from the green screen shoot at Park Village studios in Camden. The model wore a custom made leather bikini.

Rozendaal, Aaron Koblin, Oliver Laric. I could go on...

L.A.: You've been Creative Director at Dare for the past eight years. What is some of the work created there during that time that you're proudest of?

Flo Heiss: As mentioned above, I still think Axe Feather and Lynx Blow were defining pieces for us, and possibly the only truly viral pieces we have ever made. Our Desk Crusher project for Vodafone was epic too. A boring B2B brief ended up as a two-ton metal steel crusher destroying desks. The one project I am most proud of, though, is the work we did with British Magnum photographer Martin Parr for Sony Ericsson back in 2006. That was a real first – to use a camera phone and hand it to a world-class photographer. We ended up publishing a book with Parr's and other people's photos in it. I am well proud of that campaign.

L.A.: What, in your opinion, will be the major changes in web-based communication we can expect next?

Flo Heiss: I think technology will, and should, become more and more invisible and the content and the stories we tell come to the fore. All the mechanics used at the moment – like Twitter or Facebook – to fuel campaigns are being used because we can, and not because it makes sense. I believe that we are in a transitional period where we are trying out stuff to see what works best, and

sometimes forget about the emotional part of an idea that connects with consumers – real people in the real world that have never heard of the Cyber Lions. Yes, I know, it's hard to believe, but these people do exist.

L.A.: How do you see the role of social media in brand communication today?

Flo Heiss: Social media is crucial for every campaign and always has been. If your idea isn't social, i.e. people don't talk about it or share it, your idea is dead. Social media doesn't mean to simply stick something on Facebook, though, or to connect it to Twitter and you're done. A social idea has to have talkability built into it. The best campaigns have a certain something that elevates them into pop culture. People love what you have done and want to share it. That certain something is always different, though. Sometimes, it's a funny line (Whassuup!) or a kickass track (Flat Eric) or a celeb. You never really know what flies. There is a bit of alchemy at work, what connects with the zeitgeist. It's hard, but it can be done.

L.A.: Would you say that traditional ad agencies have a problem adapting to all this? What do you see as some of the challenges facing a traditional agency trying to adapt to this new world?

Flo Heiss: I am not sure traditional agencies exist any more in 2011. There might be some agencies that are working mostly in the area of broadcast, but

I wouldn't really call them traditional. Everyone is coming at this from a different angle and having a go at making cool work for this digital world we are living in. There are so many ways to run an agency and all of them have a place. Digital can learn a ton from broadcast. To boil a complicated message down to 30 seconds is a skill that we digital lot could sometimes do with when we build complicated campaigns with multiple layers.

L.A.: Do you think there will be a role for print advertising in the future?

Flo Heiss: Print/display advertising will always have a role in the mix, just as TV advertising has. The only thing that has changed is the definition of that role. TV on its own is probably less powerful than it was five years ago. Still – ask your friends down the pub what ads they have seen and chances are you will get a TV ad.

L.A.: You have sat on many international juries. In what way is it different to judge work created for the web as opposed to print and film? Seems to me it must be vastly more time-consuming.

Flo Heiss: Oh yes, it is. It's a real problem within our industry because, more often than not, we are judging the work based on a filmic description rather than the actual work. We all hate those awards entry films, but they are kind of necessary (agencies PLEASE keep them under 60"!). Sometimes the work



Screenshot from the Blow site. Flo Heiss: "After grading and putting the model into a computer-generated icy landscape, users could puff into the mike on their computer and blow her top off. Nice!"



Flo Heiss: "Screenshots from the Vodafone Crusher site. Three desks in different states of destruction. The two tonne hydraulic metal steel crusher was custom-built for us by Machineshop."

is site-specific or time-specific, or not live anymore, or only works in a certain context. It's not easy. Most of the time you get only an impression of the campaign. Not sure what the answer is, but unless you install a kiosk and hand out 50 iPads and Android phones and send digital installations to Cannes, it will always be like that. The best juries are those that have people in them who have experienced the real deal. And, to be frank, if you haven't seen most of the work you shouldn't be on a jury in the first place.

L.A.: Where do you get your inspiration, your ideas, from? How do you feed your creativity?

Flo Heiss: Ninety-nine per cent of all ideas are autobiographical, so you have to make sure you are actually out of the office experiencing life. Otherwise, you become stale and repetitive. I like to do real things, like chopping wood or painting with my kids. The internet is a bad place for inspiration. I am a firm believer that the best creatives are a bit like sponges. Suck up everything. Don't edit your life. Watch everything, read everything, talk to everybody, and you will find the stories that fuel your ideas.

L.A.: What is your attitude towards advertising awards?

Flo Heiss: A love/hate relationship. If we win, I love them; if we lose, I pretend not to care. Personally, I love to judge them and hear other people's opinions on my and other people's work. It's a humbling and inspiring experience that helps me focus and want to create better work. Awards can be fickle and quite random too. You never know what juries will love.

But that's ok. It's a snapshot of how the jury felt at the time. Awards are very good to attract talent and are a measurement of the quality of our work and a barometer on the industry.

L.A.: You have kindly selected for us the digital work you consider the most interesting at the moment. Can you tell us about your criteria for inclusion?

Flo Heiss: It was really difficult. All the work out there is so different and good for different reasons. If you ask me in six months, I will probably pick a totally different bunch of sites. What I was looking for is a little twist, something that grabs me and gets me hooked. But that's the thing with digital: some stuff is useful, some is funny, some is weird, some is technologically awesome, etc. I love all that diversity.

L.A.: I was thrilled to read that you're "President of the Animated Gif Appreciation Society," as I'm a great fan and avid reader of American blogger Rich Juzwiak (fourfour.typepad.com), who, apart from writing brilliant blogs on the lowest depth of pop culture (i.e. reality shows, horror films), does these "gif walls," which are like the perfect art medium for the web. Please tell us all about the amazing world of gifs.

Flo Heiss: I take my presidency very seriously. It's a tough job, especially if you need to multitask as president and the only member of the society but, you know, someone's got to do it... Not every gif makes it onto the site and I get sent loads! The animated gif is for the internet what vinyl is for music. Love them. Appreciate them. They are simply beautiful.



Picture from the shoot for the Vodafone Crusher site.



To promote this product, mothers were shown scenes from the computer game “Dead Space 2” and their reactions to it caught on camera. Flo Heiss: “It’s revolting. It’s violent. It’s everything you love in a game.” ‘Your mum hates Dead Space 2’ comes along as a bit of a mix between Whopper Virgins and a ‘Have you been goatse-d?’ memes, but I love the simplicity of this and how the inevitable in game footage has actually got a point for once. ‘Why would they even make something like this?’ – Genius.”

🏠: Drafftcb, San Francisco 🗺: Justin Hargraves, Colin McRae, Tony Vazquez 🗨: Eric Molina 📧: Goon Media / Go Film 📺: Charles Jensen 🎮: EA (Electronic Arts)

www.youtube.com/watch?v=nKkPFDEiC6Q&feature=player_embedded
www.YourMomHatesThis.com



An online photo album pitched at the social media-savvy. Users can post their own pictures or access and comment on the photos put up by others. The whole thing is also Twitter-enabled.

Flo Heiss: "Purely because the stuff posted here is the freshest, weirdest, craziest shit you will see and it is also a beautiful alternative to the piss ugly twitpic or yfrog or whatever you are using to post pics on Twitter. Once signed up you can make mlkshk your default twitter pic upload tool. Join the queue. Izzz nizzze."

⌂: Simpleform, San Francisco ⇨: Amber Costley, Andre Torrez

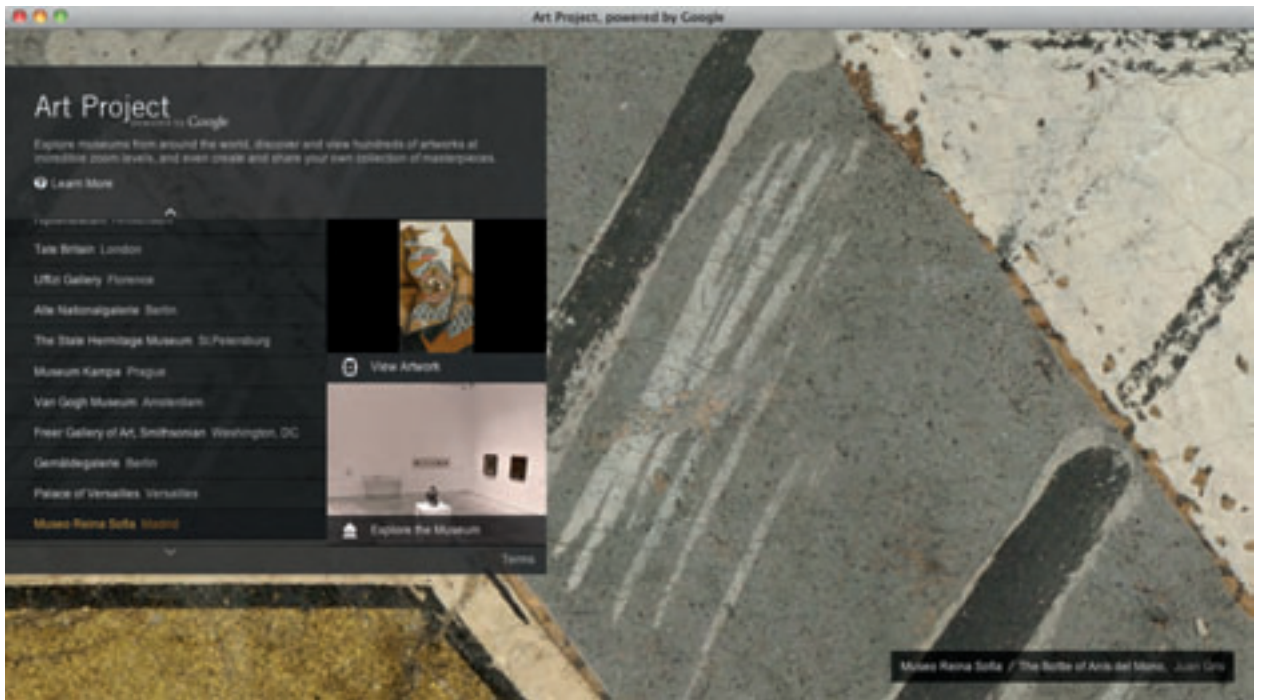
mlkshk.com



This site offers a tool that works in similar fashion to Photoshop and can be used to airbrush billboards out of Times Square. Flo Heiss: "I watched a piece of footage the other day of Jimi Hendrix performing Foxy Lady to a small audience, I think it was in Hawaii, can't remember. I had never seen this before and I couldn't quite work out what it was that made the footage so powerful. Only after stumbling across this project did it dawn on me: it's the absence of type and festival advertising that makes the clip so watchable (Jimi's beautiful performance aside, of course). Now imagine Times Square without any ads. Boom!!!"

⌂: The Barbarian Group, New York ⇨: Morgan Spurlock

noadny.com

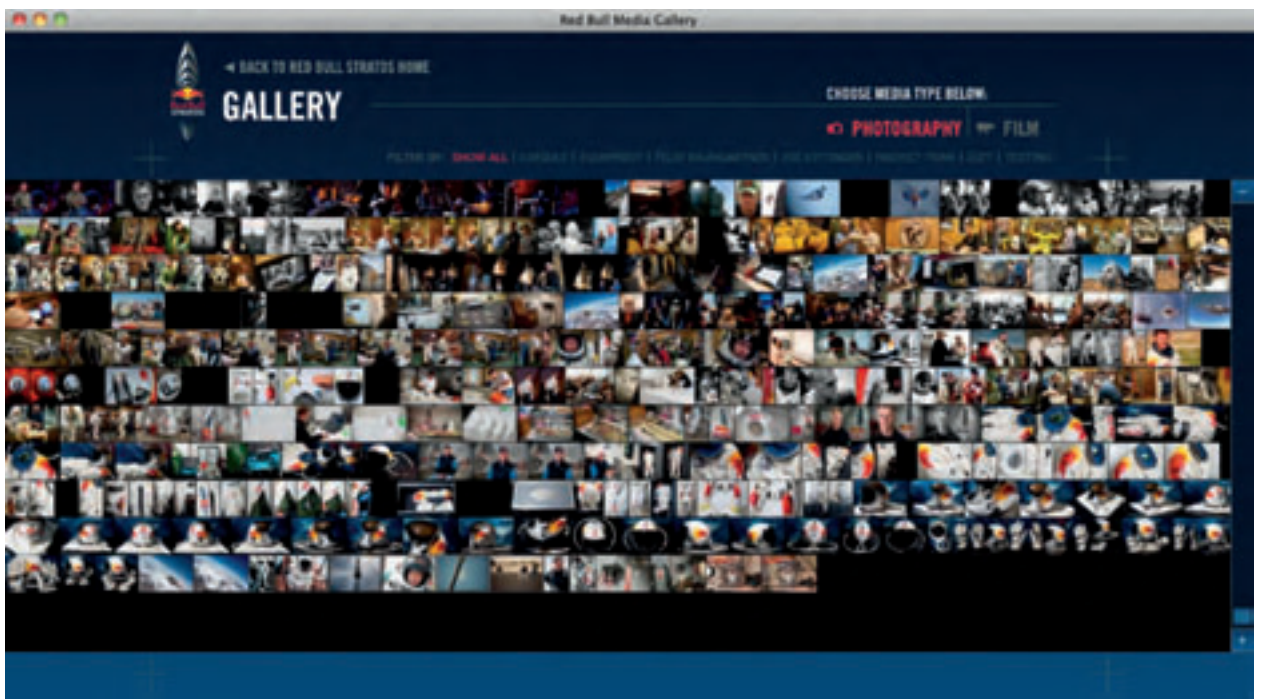


A site offering users the chance to take a virtual tour of a variety of museums, e.g. the Reina Sofia in Madrid, and to admire individual works in high-res while also accessing more information about both pictures and the artists.

Flo Heiss: “Yeah, I know. My first reaction to this was also, I’d rather go see the real thing, but then I zoomed into Botticelli’s Venus and found a little urchin sitting in one of the flowers falling from the sky. I doubt I would have been able to get that close IRL. This is a great experiment to add to the experience of seeing a masterpiece for real. Serious technology meets good old-fashioned oil paint.”

🏠: Google in-house, Mountain View, California 🐞: Google

www.googleartproject.com



This page offers users the chance to be witness to the daredevil Red Bull Stratos Project, in which skydiver Felix Baumgartner is to jump from an altitude of 36.5 km. Photos, footage, and background info provide some thrilling insights.

Flo Heiss: “The sheer ambition of this is mind blowing. The poetic simplicity of the idea is something else. One man jumping out of a plane 23 miles up in space. This is on a different scale to what other brands call content development. It’s Red Bull breaking new ground in what is humanly possible. I get my coat.”

🏠: Red Bull in-house 🐞: Red Bull 🐞: Red Bull 🐞: Red Bull

www.redbullstratos.com/Gallery.aspx#Gallery



Readability is a web/mobile app making it easier to read texts online by removing all superfluous trappings (images, ads, etc.). Text can also be stored in a list and read at a later date.

Flo Heiss: "Now this is brilliant. A web/mobile app that strips out all online clutter and presents copy in a beautiful, flexible and very readable way. You know, a bit like a book, but totally on-screen. Save it away and read at your leisure. Also gets a big tick from the forest."

🏠: Arc90, New York 📺: Richard Ziade, Darren Hoyt, Philip Forget 🐦: Readability

www.readability.com



An app enabling users to "pull in" and play with characters from the accompanying TV spot.

Flo Heiss: "Not sure if people actually bothered to do this, and I have to admit that this didn't really work for me since I still have an iPhone from 1836, but the concept I really love. Totally pointless, but somehow it appeals to my addictive nature. I love collecting stuff. This is interactivity at its best. Wave your iPhone in front of the TV or computer screen and the characters from the ad jump onto your phone. Also the production on this is stunning. I wish I had come up with it."

🏠: Wieden + Kennedy, London 📺: Wieden + Kennedy 📺: Wieden + Kennedy 🐦: Honda

itunes.apple.com/gb/app/honda-jazz-this-unpredictable/id416723205?mt=8



A collection of images, some pretty weird, taken using the Google Streetview camera.

Flo Heiss: "This has been around for a while but I just rediscovered it. So addictive. So weird. So wonderful. This project is using Google as inspiration. Jon Rafman collects screenshots pilfered from Streetview that are an arresting, disturbing, addictive view into what our planet is like. Right now. A comment on humankind without any words."

📍: Jon Rafman, Montreal

9-eyes.com



Long-exposure photography makes WIFI networks visible and words are written in light with the help of the iPad.

Flo Heiss: "Here are two magical light painting ideas: one makes the WIFI signal strength visible with long-exposure photographs. The other is using an iPad to lightpaint. A virtual stopframe film-light animation. Both projects are stunningly beautiful pieces using technology in a totally unique way."

📍: Dentsu, London 📍: Timo Arnall, Jack Schulze, Campbell Orme

📍: Oslo School of Architecture & Design, Oslo 📍: Timo Arnall, Jørn Knutsen, Einar Sneve Martinussen

vimeo.com/20412632

berglondon.com/blog/2010/09/14/magic-ipad-light-painting

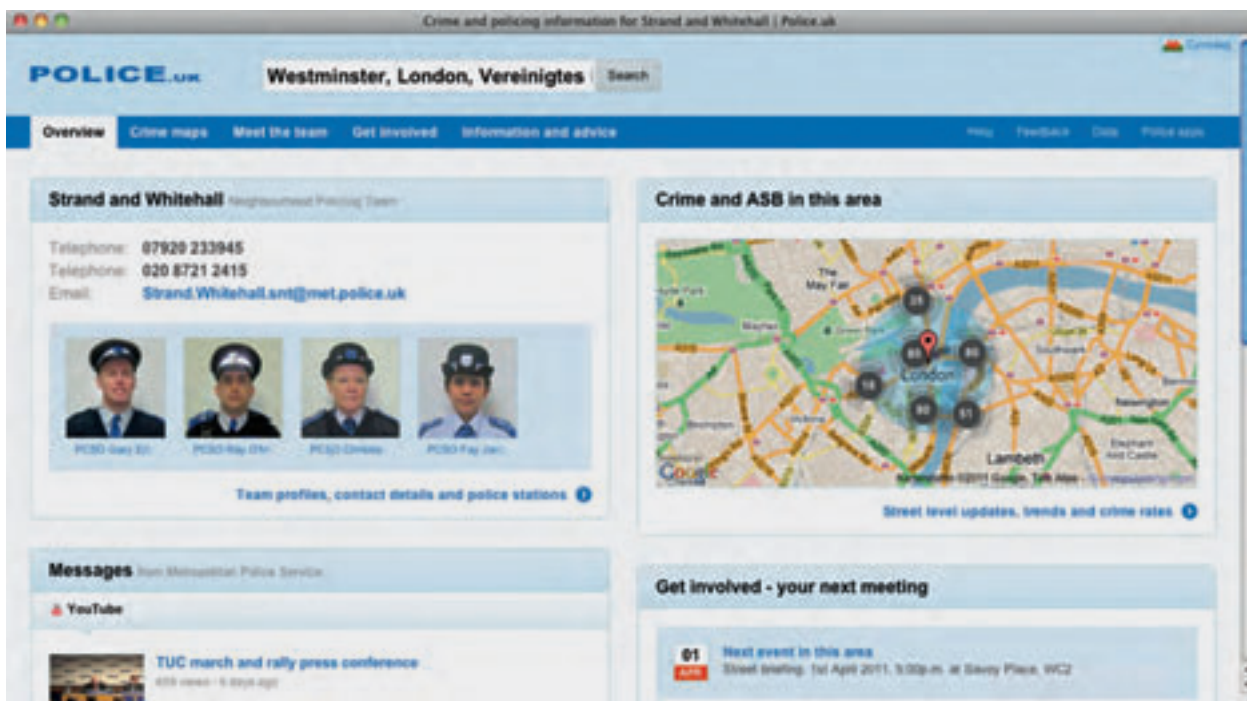


A site that turns New York's subway system into a kind of virtual stringed instrument. Just a few clicks of the mouse and the lines start vibrating.

Flo Heiss: "This stunning interactive/film music piece turns New York's actual subway system and schedule into an interactive string instrument thing. It's Massimo Vignelli meets HTML 5 (I think). Anyway. It's art and I love it."

📍: Alexander Chen, New York

www.mta.me

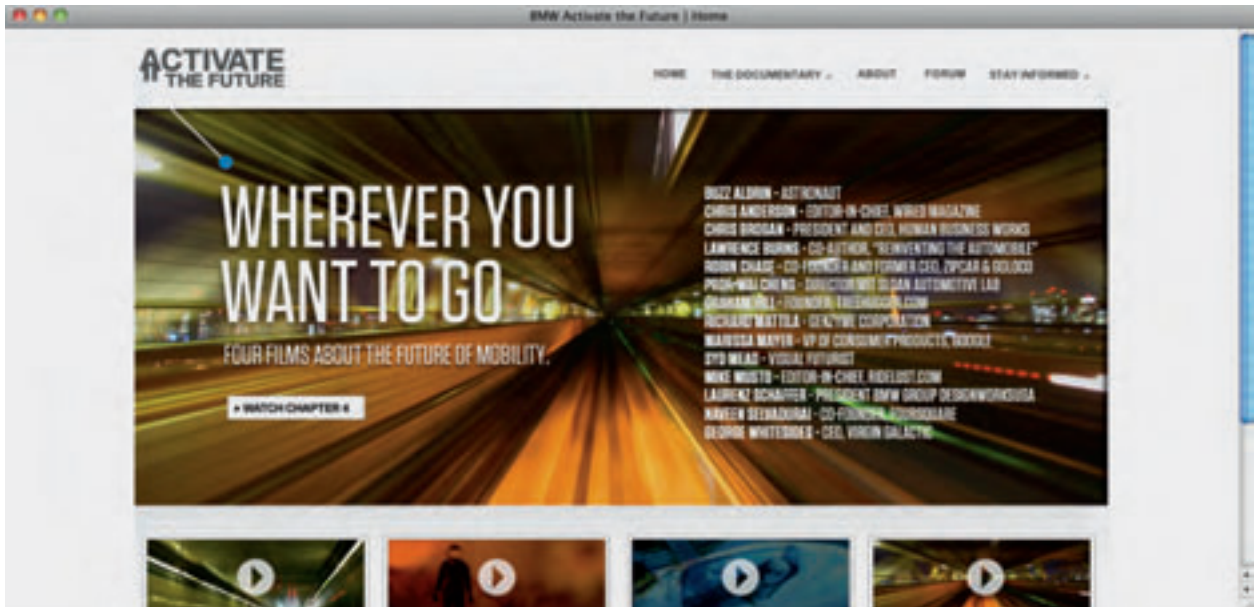


The Crime Mapper enables Londoners to keep tabs on crime rates in their respective neighborhoods. A map shows the number and type of offenses committed.

Flo Heiss: "A lot of people hated this site when it first hit their browsers – mainly because it didn't really work at first. When the UK police opened up their crime database's API, so many people typed their postcode into the search box that the site totally crashed. Some of the results are not entirely accurate, so am told, but I applaud the spirit of this effort. I like what it represents. Openness."

📍: Rockkitchenharris, London 📍: David Moore, Matt Ots, Leon Bayliss 📍: UK Police

www.police.uk



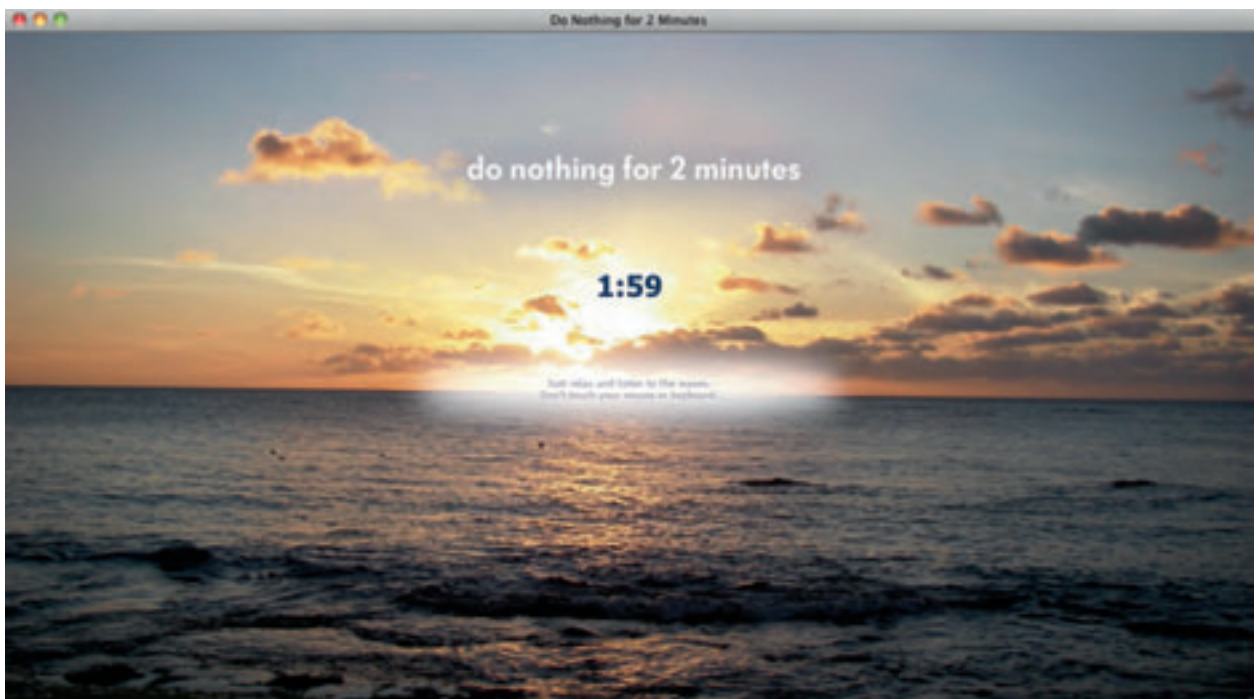
This website features four documentary shorts from BMW considering the future of mobility and the extent to which the way we live today will influence the future.

Flo Heiss: "When you stop looking at a site for its cool interactive features but get lost in a story instead, you know that something is good, really, really good. This is such a site... thing, what is it actually? Not sure. But that's my point: it doesn't matter, because the content on here is so brilliant. On top of that, the interactive features are incredibly well thought-through and at the same time kept simple enough to not get in the way of the storytelling. A great initiative by BMW to look into the future of mobility. And to quote Faris Jacob: 'It has Buzz Aldrin in it. He's completely awesome.' Couldn't agree more."

🏠: KBS+P, New York 📺: Lance Parrish, Dominic Ferro 🗨️: Will Bright

📺: Prologue Pictures 🗨️: Kurt Mattila 🏢: BMW

www.bmwactivatethefuture.com



Visitors to this site are faced with a daunting task: to spend two minutes doing absolutely nothing but listening to the sound of the sea and the waves.

Flo Heiss: "It's difficult, isn't it? With emails, tweets, status updates, uploading, downloading, and everything in between going on. Two minutes of nothing. Try it. Stay at your desk. And don't touch that keyboard. For two minutes. No. Just sit there and don't do anything. Fucking difficult, isn't it? I couldn't do it. I never knew two minutes could be so long."

📺: Alex Tew, London

www.donothingfor2minutes.com

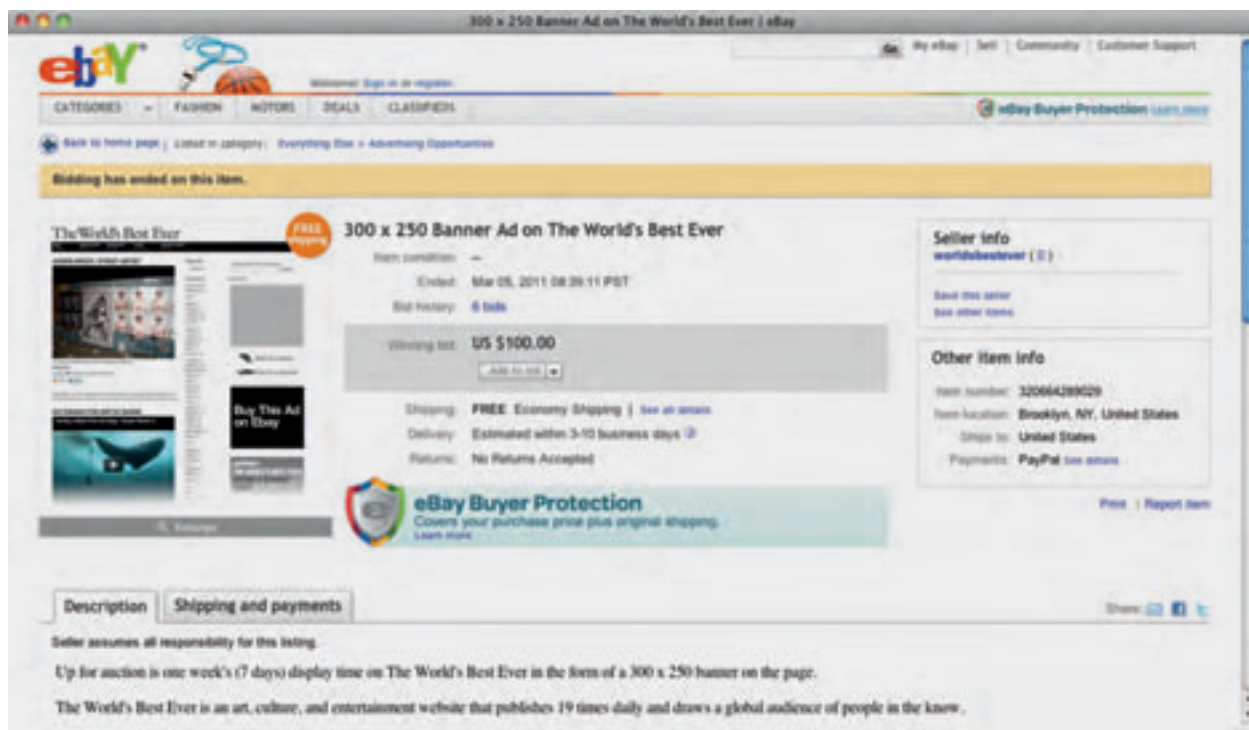


WWF has created a special file format that prevents documents from being printed out, thus reducing unnecessary use of paper. Flo Heiss: “‘Command P, can you print this for me please?’ ‘Hang on, I just need to quickly print this out.’ ‘No, you’re not, because with this you can’t.’ The WWF have developed a file format that you can’t print out. It turns documents into unprintable PDFs: WWFs. Incredibly simple. Amazing. Say goodbye to those piles of paper cluttering the tables and chairs around your office printer that somehow always materialize. This is inspired. Do I need to go on?”

👤: Jung von Matt, Hamburg 📧: Michael Kittel

📧: Henning Müller-Dannhausen 🐼: WWF

www.saveaswwf.com/en/home.html



A couple of guys used Ebay to auction off a banner for their own Ebay site. Bids actually did go as high as \$100.

Flo Heiss: “This is a very smart idea by the guys behind “The World’s Best Ever” to sell a bannerspace on their marvelous site on Ebay. At the time of me typing this, the bid for it had reached \$100.”

📧: David Wilfert, New York

cgi.ebay.com/ws/eBayISAPI.dll?ViewItem&item=320664289029#ht_500wt_1100