VIENNA

IIIDaward

2020

International Institute for Information Design

MARCO SPINELLI

ENRICO BRAVI

BETTINA SCHULZ

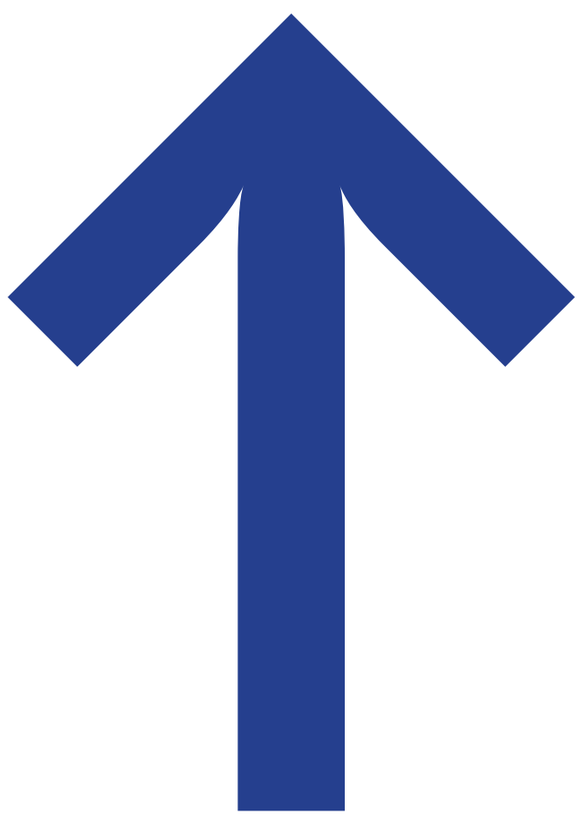
KYOKO KANEDA

JUSTYNA KUCHARCZYK

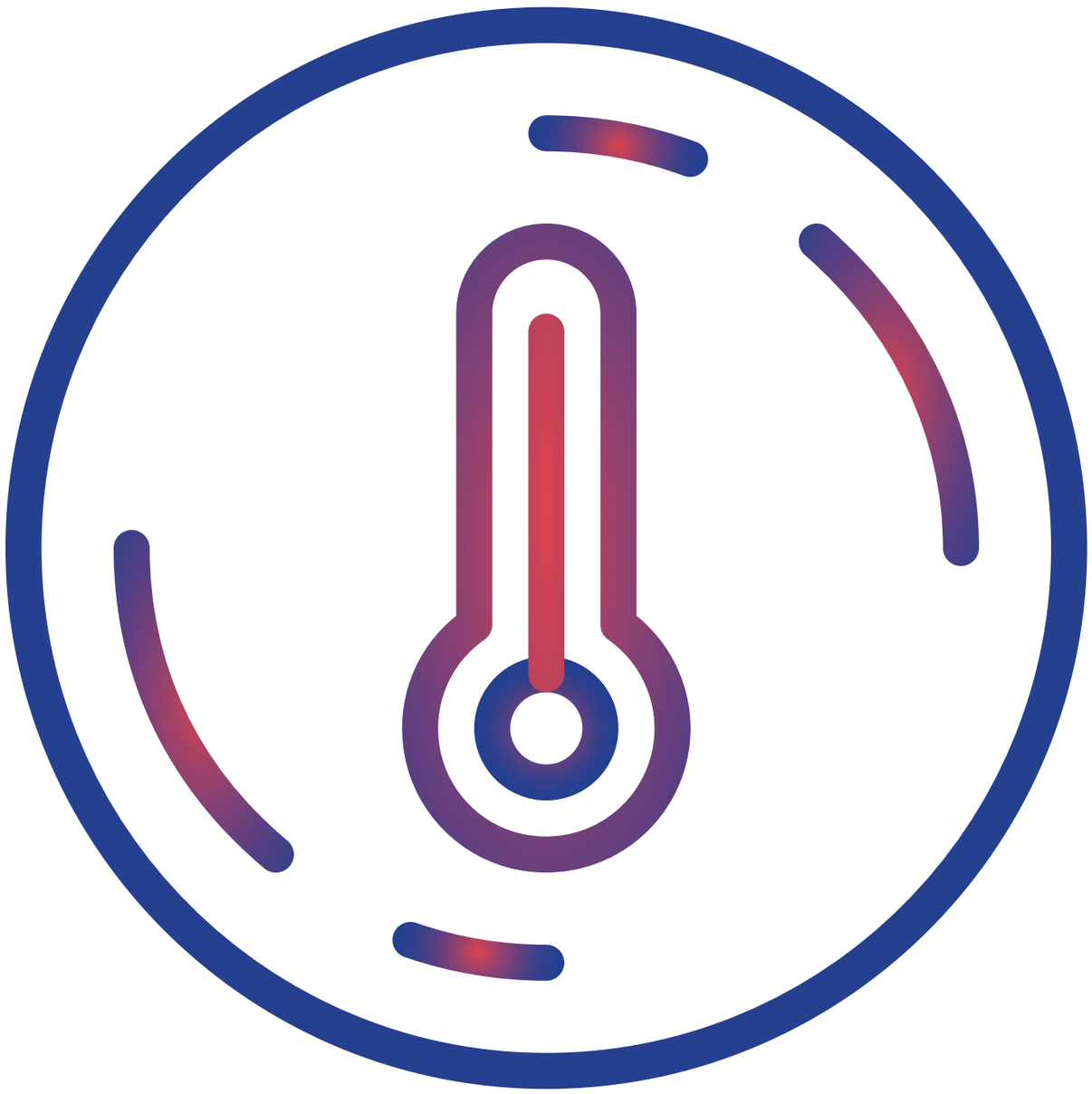
YOSUNE CHAMIZO

BARBARA ABELE / TATIANA MANUIKO

ROB WALLER



MARCH-18TH



CLIMATE CHANGE

IID

GRAND PRIX

VIENNA

IIIDaward
2020

International Institute for Information Design

AWARD ON TOUR

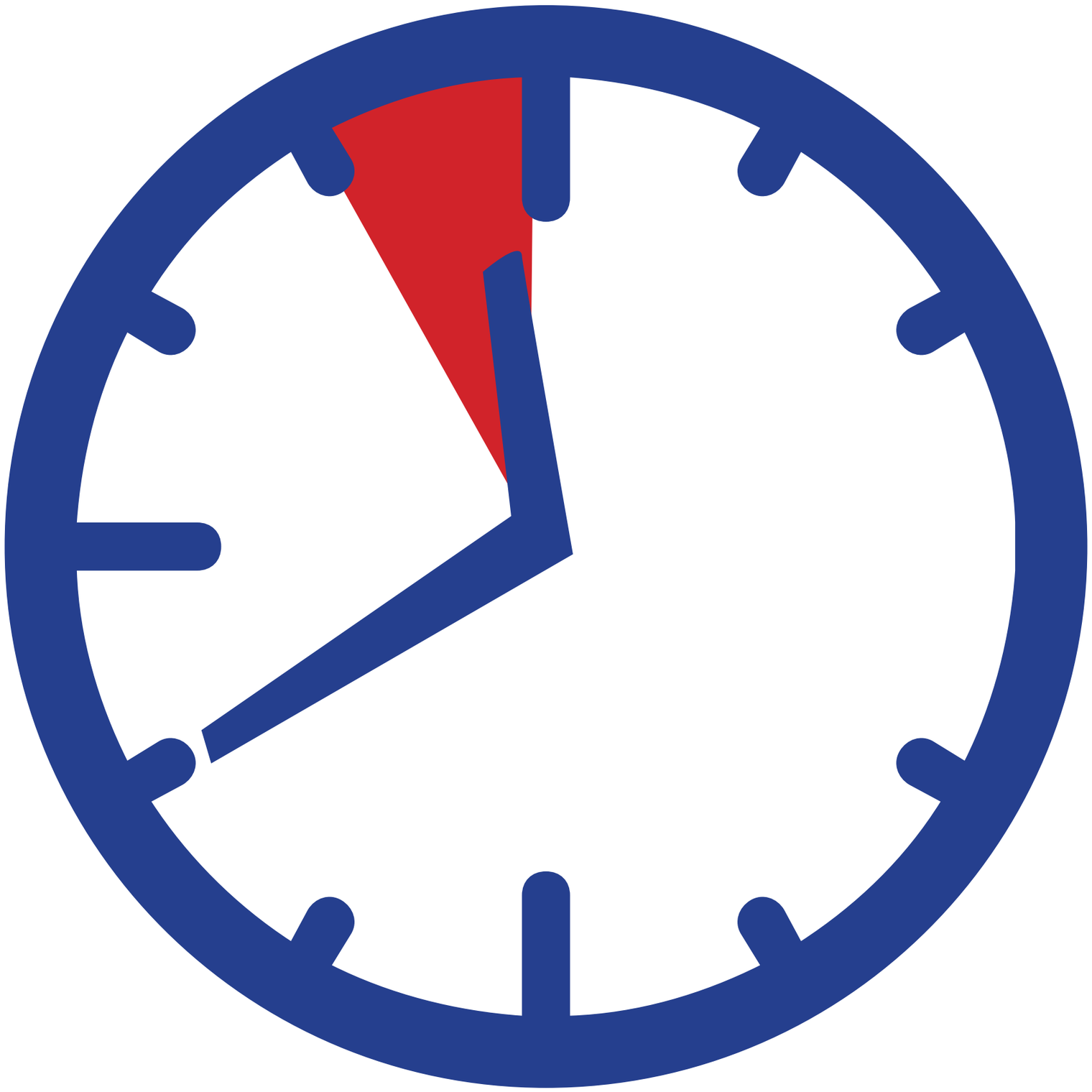
March-18

2020

AWARDS ON MARCH-31

2 4 1

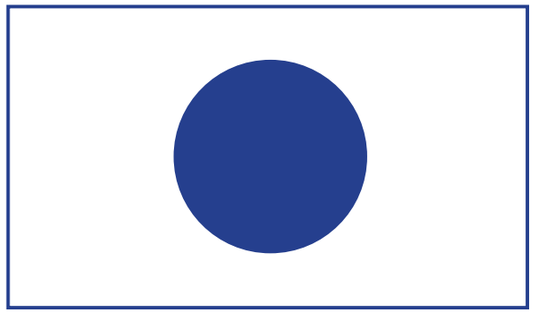
SUBMIT TWO – FOR THE PRICE OF ONE ONLY IN FEBRUARY 2020



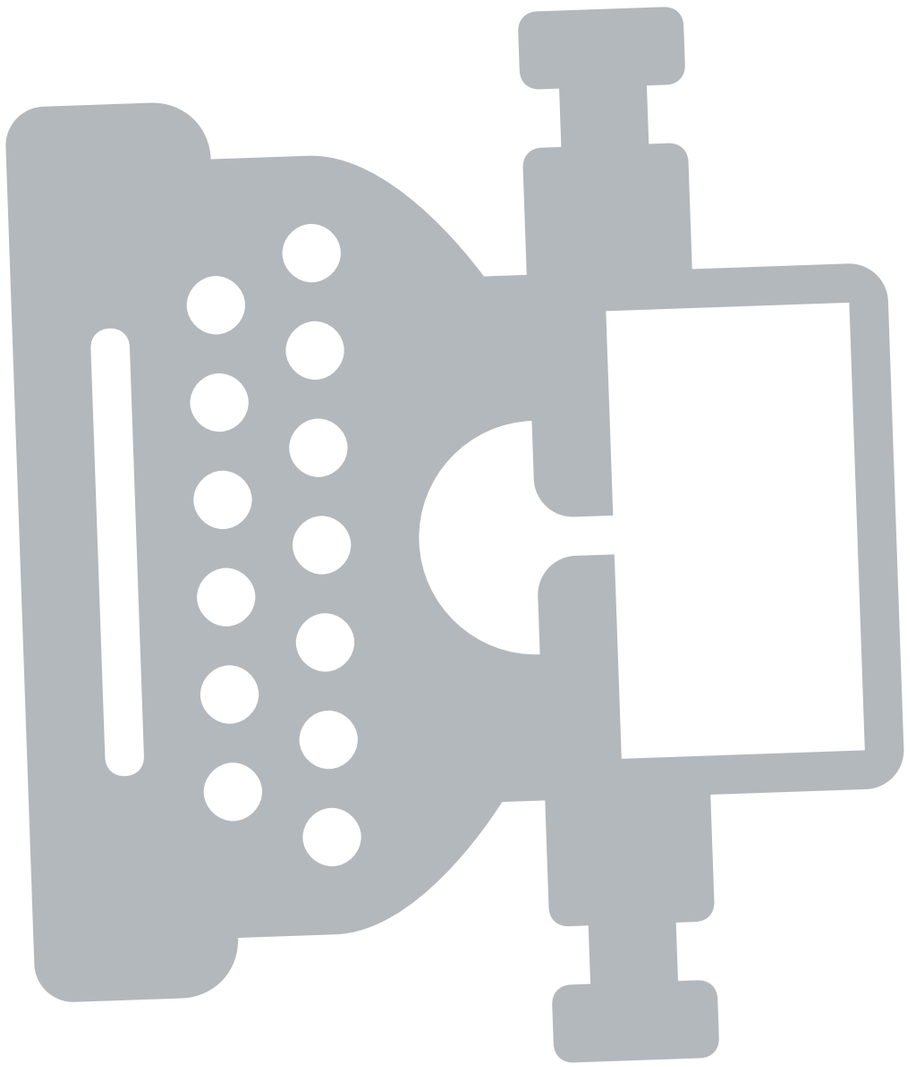
LIMITED TIME ?

OUR ENTRY

JUST SUBMIT BY MAIL BEFORE 7TH OF MARCH



$$2+1=2$$



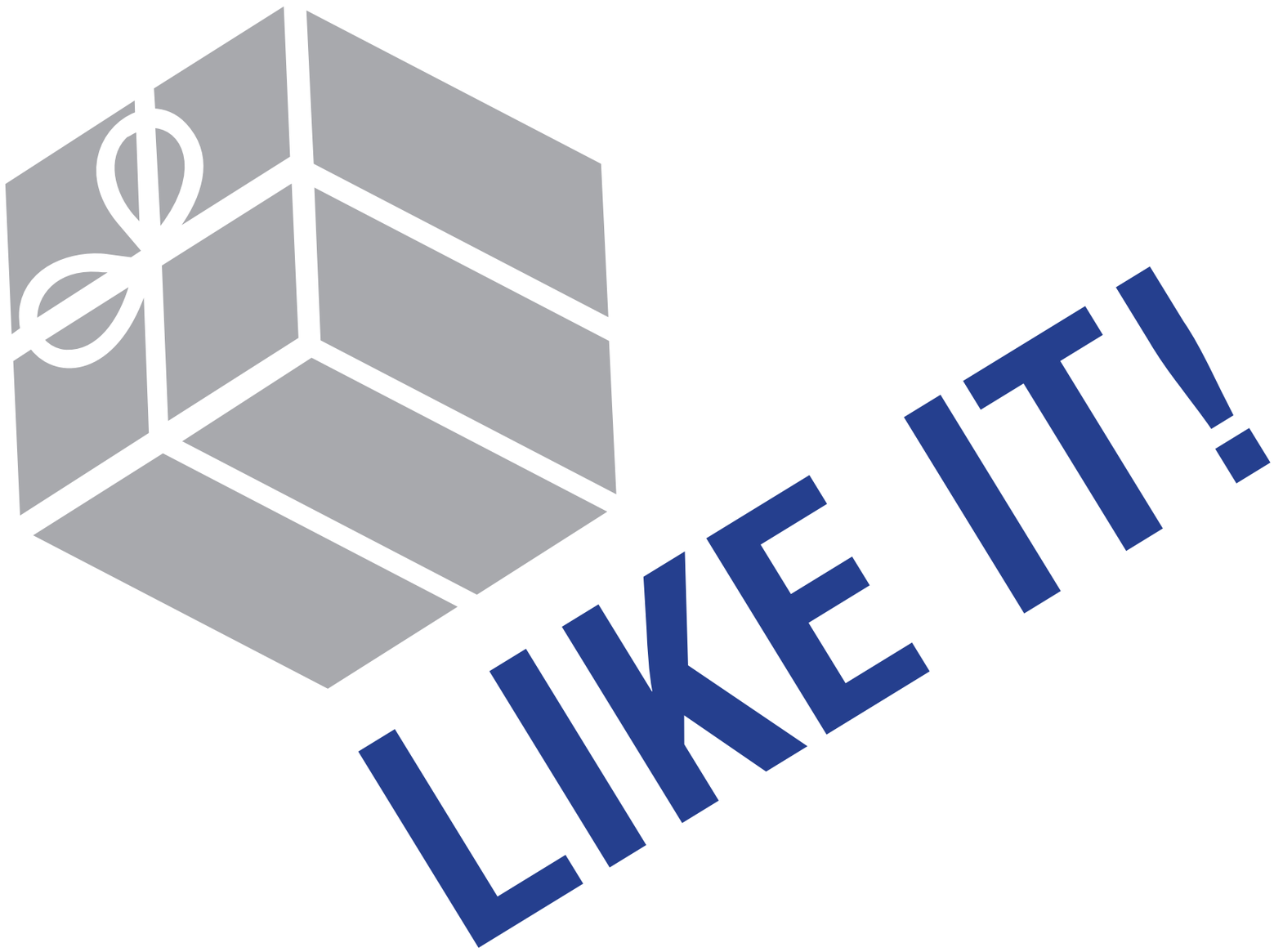
WHAT'S UP?

GOAL!

FOUND

EXIT

GOOD SHAPE


LIKE IT!

THAT'S IT!

CD & CC

C2B

B2C

KEEP IT UP

ALL
INCLUSIVE

MASTER

TICKET PLEASE

SOS

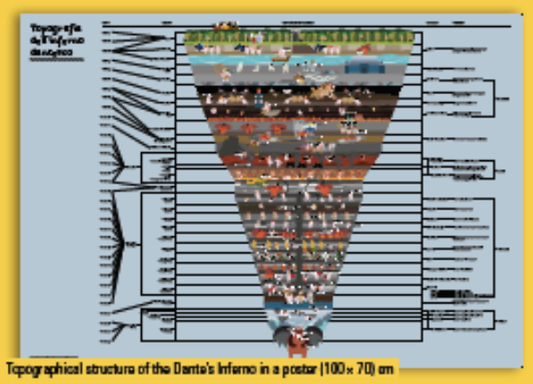
THINK!

Category: Didactics

Project: Dante's Inferno

What was the challenge?
The aim of the project was to elaborate an alternative way to access Dante Alighieri's text, which could exploit the non linear display of information and the potential of digital tools.
The artifact is not meant to take the place of the traditional linear way of reading the poetic text, but to ease its navigation providing a visual topography.

What was the solution?
We have designed a poster and a website. These tools have been conceived as open laboratory projects, which is being improved through the support from the teachers and the students, as well as scholars and literary critics.
In the poster we have displayed the topographical structure of the Dante's Inferno.


Topographical structure of the Dante's Inferno in a poster (100 × 70) cm

Understanding the language of the Divine Comedy –the 14th century Italian– and reading texts for long time on a backlit screen might prove to be an arduous task for a 11-13 year-old student.
A non linear way to navigate through the informationallows the users to freely explore the topographic space defined by Dante and to spot all the verses, characters and sins they want. This method facilitates the connection between the visual memory and the text helping the learning process.

Contact:
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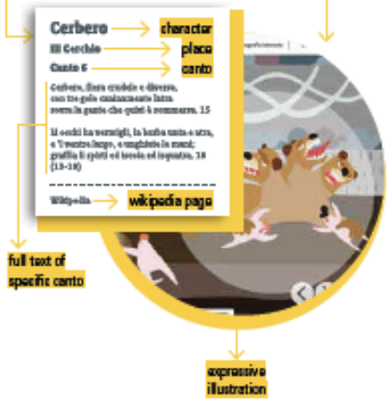
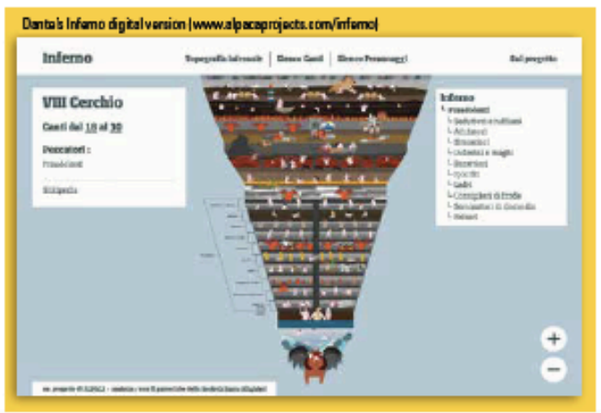
website: www.alpacaprojects.com

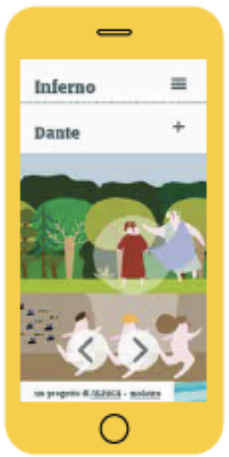
In that structure we have arranged characters, sins and places; all those elements were referenced to the cantica text. The website allows the users to explore the map and interact with the drawn characters. By clicking or tapping them their related tercets will be shown in a tab, together with links to their wikipedia pages and to the full text of their specific canto.
The use of expressive illustration is meant to maximize the involvement of 11-13 year-old student, who the work is mainly addressed to.



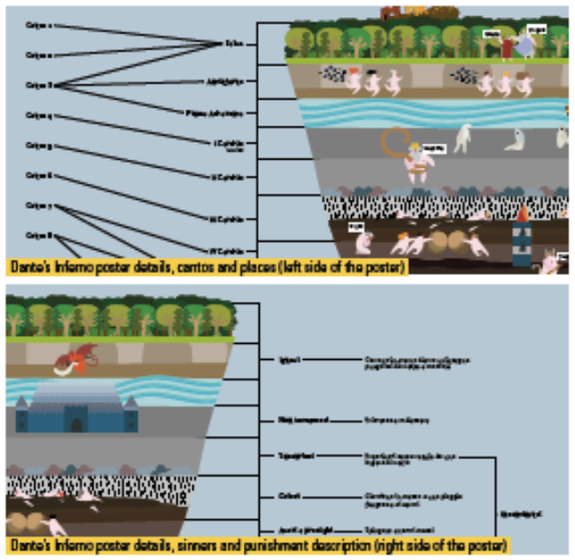


Dante's Inferno digital version (www.alpacaprojects.com/inferno)

In his "Rerum Natura", Titus Lucretius Carus highlighted he had used poetry to illustrate Epicurean theories just like doctors put honey on the edge of the glasses to make children drink absinthe.
In the same way we have used illustration to make "edible" an obscure medieval poem to the teenagers.
The website responsive layout is optimized for desktop computers, tablets and interactive whiteboards (IWB). The website design accommodates also smartphones, but some navigation patterns are modified.



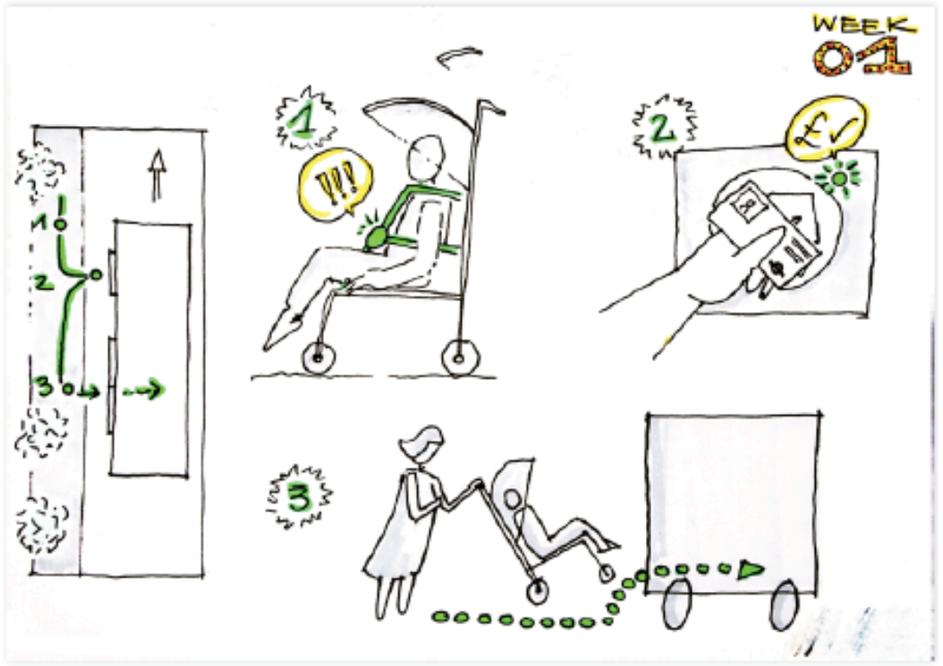
What was the effect?
The website and the poster were used as a supporting teaching tool in classroom environment by three teachers (in Bracciano, Treviso and Trento) with students with the support of an IWB. The teachers involved are writing for us qualitative reports.
Dante's Inferno website have been patronized by Società Dante Alighieri (a charitable trust, dedicated to protect and spread the Italian language and culture throughout the world), who supported us in the promotion of the website.
We are working on the assessment of the reading performance. The sample will consists of 30 subjects in the range 11-13 years old and 20 subjects in the range 14-15.
The subjects will wear an eye tracker and they will be asked to locate on the website a specific Circle and a specific sin.
Afterwards, the subjects will be asked to report also the sinners present in the Circle.
The quickness and accuracy of the answers will be recorded.
Before and after the experiment the subjects will be asked to play a game based on reflexes.
The following dependent variable will be recorded:
the time taken from the request to the location
the heat map of the eye movements
the accuracy of the answers (number of mistakes)
the fatigue (the difference between the first and second performance in the reflex test)
All the data collected will be compared with the tests on the following updates.


Dante's Inferno poster details, cantos and places (left side of the poster)

Dante's Inferno poster details, sinners and punishment description (right side of the poster)

GRAND PRIX 2019

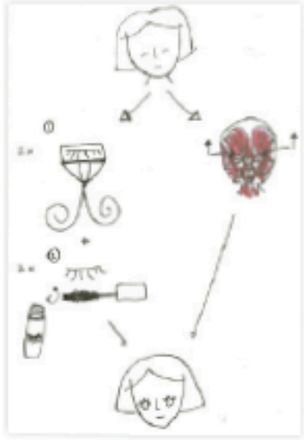
Category: Didactics
Project: Dear How to

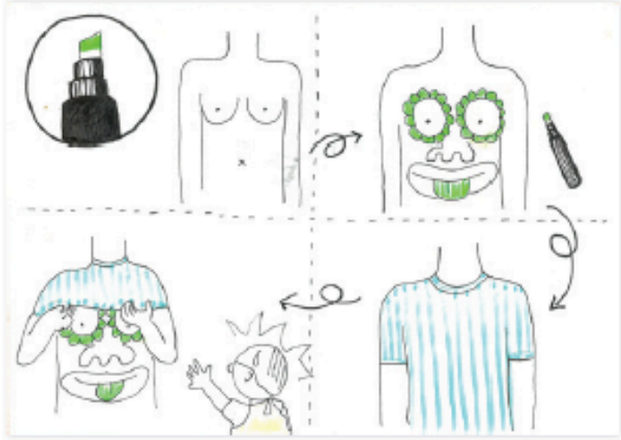


above: How to take a bus with a buggie
right: How to walk against a crowd

What was the challenge
We are three information designers who are always thinking out of the box or, rethinking how to make the box. The challenge was to pursue a long-term, self-directed project that was personal, but also enriching to our skill set as information designers and only limited by very loose guidelines. We set out to do one year of instructions, in order to keep in touch with each other, explore the possibilities of hand-drawn instructional design, and to teach and learn new things.

What was the solution
Inspired by Giorgia Lupi and Stefanie Posavec's Dear Data project we decided that we could try a similar experiment with our own skills.
Starting in August 2016, we think up instructions every week and draw them on a blank postcard, which we send in turn to one or the other. In order to push ourselves to be as clear as possible with our diagrams and drawings, we avoid text entirely.
In October 2016 we began publishing the results of our project on a dedicated website, which also serves as a repository for the full corpus. Our aim is to allow each set of istructions to be tagged and filtered, in order to facilitate exploration of themes and techniques.





clockwise from top left: How to look awake; How to stop breastfeeding; How to eat an orange without peeling the skin; How to make one-pot pasta; How to make your children do what you ask them to.

Contact
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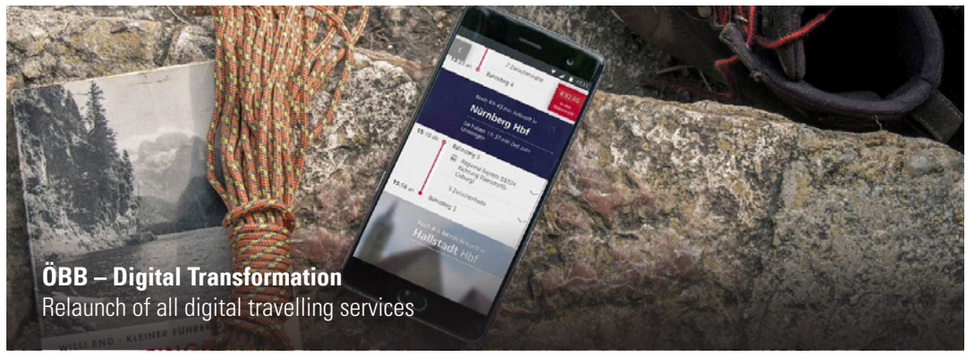
What was the effect
So far, the project has produced a corpus of instructions for a range of activities and tasks. A quick look at the instructions amassed so far shows a wide range of approaches to instructional design, exploring the possibilities of pictorial sequences for explanation.
It is also an exercise in fast thinking, humour and self-awareness because the instructions emerge as a by-product of day-to-day activities.
The instructions that we draw go beyond language barriers and they comprise a catalogue of sorts of our modern world.

JURY AWARD 2019

CATEGORY: TRAFFIC AND PUBLIC TRANSPORT

PROJECT: ÖBB – DIGITAL TRANSFORMATION



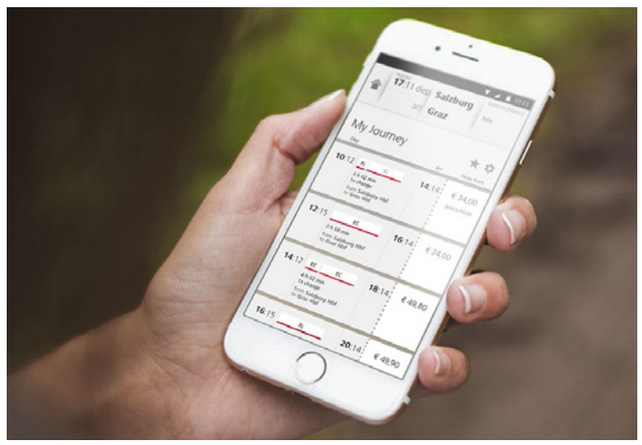
What was the challenge?
Georg Lauber, member of the director's board of ÖBB, gave us one particular goal for the new ticketing app.

"My goal is that a regular customer needs no longer than five seconds to buy a ticket. How you make this happen is totally up to you!"

GEORG LAUBER
MEMBER OF THE BOARD OF DIRECTORS

Our response? **Challenge accepted!**

What was the solution?
We created an product that is far more than the sum of its components.
It is a smart tool for smart customers: Fast, simple and always up-to-date.
An complete and consistent but nonetheless visually rich experience, which covers not only the ticketing but all services around the journey. It connects the consumer touchpoints like web and mobile apps with the info-screens and the onboard-portal on the trains.

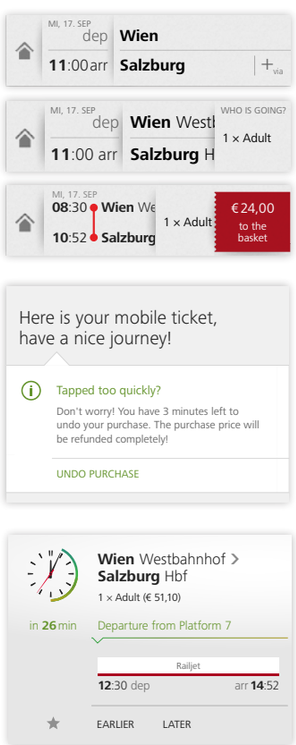


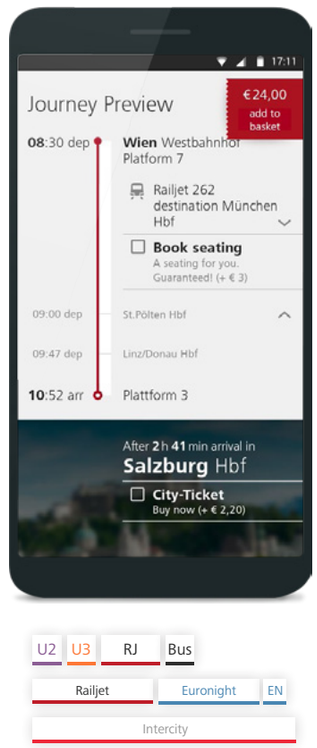
What was the effect?
"The new online and mobile ticketing has been received very well. The booking figures of the new app and website has exceeded all expectations!"

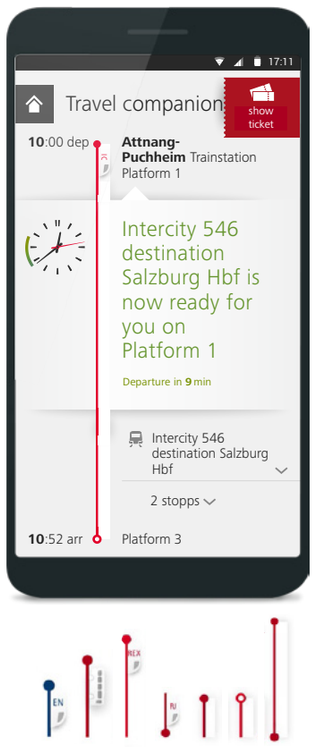
ÖBB

Success in figures

500k+ downloads of the ÖBB App
+50 % more bookings via the website and the mobile app
+112 % more mobile tickets sold than in 2015







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GOLD 2019

Category: Products and Services

Project: PIQUENTUM St. Vital 2014

What Was the challenge?
This is a label for natural wine from untreated vineyards (1245 bottles). The producer's motto is: „Nature creates, I'm just transferring". That's why his wines are so honest, every year different, depending on how nature behaved. We wanted to create the label that encourages thinking and discussion during the wine consumption so the wine, as one of the historically most acclaimed product, could become a medium that speaks out about the importance of understanding the nature.

What was the solution?
To create a label for this wine, we decided to rise awareness about the importance of understanding the year indicated on the bottle. Vintage dates are always denoted on the bottles, but how many of us really understand it? It actually witnesses the natural conditions in which the wine matured; it is its own BIOGRAPHY. With the use of pesticides in vineyards and balancing flavors in the wineries, the year indicated on the bottle eventually lost its meaning, because flavors are becoming ready-made and unrelated to the actual weather conditions. So, in cooperation with the Meteorological Institute, the data on weather conditions in the territory of vineyards were collected. The amount of precipitation, as the most changeable variable, proved to be a great tool to show graphically how much weather actually affects the diversity of nature every year. Circles, standard meteorological rain symbols, show the amount of rainfall in a particular month, and the label conveys at first glance what was the vintage year like, and what kind of wine tastes can be expected.

What was the effect?
The result is a label that becomes a witness of weather in one area and that, blended with wine, becomes an excellent medium to speak out about the importance of understanding the nature. It encourages reflection and discussion during the selection and consumption of wine, teaches that wine is nature's advocate and the vintage year must be integrated in the flavors that it offers. Otherwise, the wine ceases to have its primary value, and instead of reflecting nature and territory in which it grows, it becomes a ready-made product and expressing the vintage year becomes meaningless. This label ads value to the brand emphasizes its naturalness, and it supports the producer's philosophy to oppose to any kind of artificial treatment of wine.

Contact:
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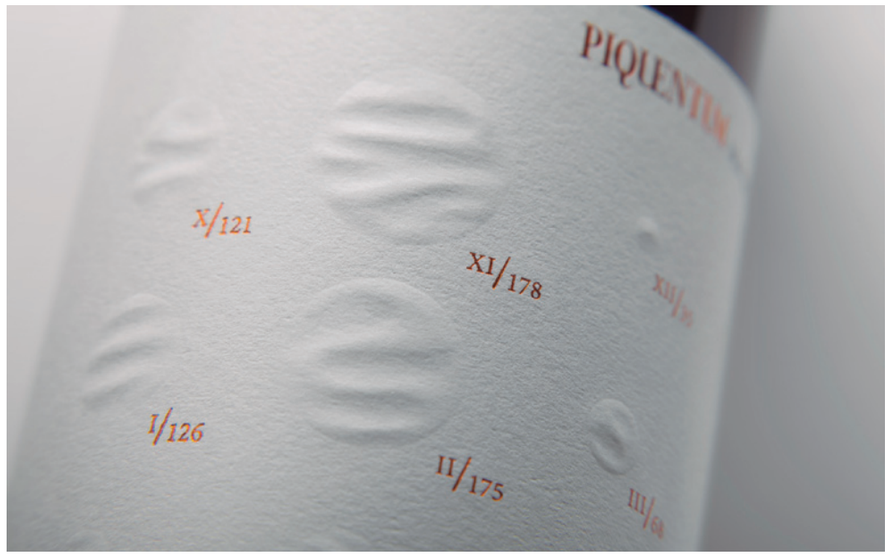

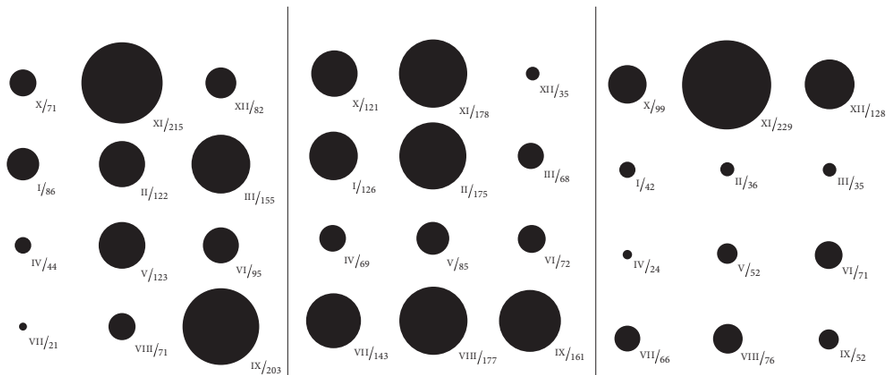

2013
The label features a moderate year, but it rained significantly in September, which is when grapes need to achieve the optimum point of maturity. That is why in the wine taste the final power of alcohol can be perceived as partially weakened.

2014
Due to heavy rains throughout the year, this years wine resulted with much smaller quantities of sugar, so that it reflects a freshness of more northern regions although it is all about Mediterranean vineyards. However, considering the constant rainfall, flavors are naturally balanced.

2015
It will be remembered as one of the most successful year in the production of wine. Warm and dry both spring and summer, but with an ideal (small) quantity of rainfall in autumn, so that vines have not suffered drought. An optimum maturity was achieved and the result is a powerful, full-bodied Mediterranean wine.

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