



**CONTAGIOUS**  
MOST CONTAGIOUS 2011



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## / MOST CONTAGIOUS 2011 / FUTURE-PROOFING YOUR BRAIN

**Contagious exists to find and filter the most innovative exercises in branding, technology, and popular culture, and deliver this collective wisdom to our beloved subscribers.**

Once a year, we round up the highlights, identify what's important and why, and push it out to the world, for free.

Welcome to Most Contagious 2011, the only retrospective you'll ever need.

It's been an extraordinary year; economies in turmoil, empires torn down, dizzying technological progress, the evolution of brands into venture capitalists, the evolution of a generation of young people into entrepreneurs...

It's also been a bumper year for the Contagious crew. Our Insider consultancy division is now bringing insight and inspiration to clients from Kraft to Nike, and Google to BBC Worldwide. We were thrilled with the success of our first Now / Next / Why event in London in December, and are bringing the show to New York on February 22nd. Grab your ticket [here](#).

We've added more people to our offices in London and New York, launched an office in India, and in 2012 have our sights firmly set on Brazil. Latin America, we're on our way. Get ready!

We would also like to take this opportunity to thank our friends, supporters and especially our valued subscribers, all over the world. We look forward to another great year together.

The more information there is out there, the more the filters are important – and we like to think Contagious is the best filter in the ad business. Future-proof your brain with the Most Contagious. Think about it. Talk about it. Share it with everyone you know.

Enjoy!

The Contagious Team

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## 01 / MOST CONTAGIOUS / MOVEMENTS / THE NEW WORLD ORDER

**What a year. It's difficult to grasp what caused such momentous change around the world this year, but it's certainly been contagious...**

One by one, most power structures came under pressure from the torrent of information, collaboration and distribution afforded by the web. First came the music industry, where frantic attempts to ringfence a product widely available for free led to the establishment of newer models and younger players amid talk of its own demise. Then, the news media, which was forced to share the limelight with digital-only players, some of whom are now more influential than the stalwarts they were created to usurp. Then Hollywood. Then the TV networks. Then the high street. Then. Then. Then.

2011 will be remembered as the year this gradual disintegration shifted away from entertainment and consumerism towards something altogether more profound.

The motivations for this shift are extremely complex. Throughout the ongoing **Arab Spring**, in Tunisia, Egypt, Libya, and the other Middle Eastern nations in which uprisings occurred, years of oppression forced political and ideological change, sparked, in part, by the democratisation of technology.

Meanwhile, **Occupy Wall Street** and the other happenings it spawned have been criticised for being unfocused, but, over time the discourse of wealth distribution, **the 99% versus the 1%**, has become the dominant organising ideology. In the

UK, a group of disenfranchised young people took to the streets to burn and steal, for reasons still not entirely clear. (The operative failure of government, education, policing, the family and society as a whole can be a difficult thing to pin down.)

As governments, police forces and armies faced their own citizens, other smaller reminders of the new world order have come to light. The fact that a man as powerful as Rupert Murdoch can be held accountable and forced to answer to his own board, as well as a government inquisition, for the phone-hacking scandal taking place at one of his myriad publications sends a very clear message: nobody is untouchable.

The internet did not create the Arab Spring, or the riots in London, or even **Occupy Wall Street**. However, there's no doubting it has forever changed the ways in which we make ourselves heard. Initially, the web provided a **discussion** platform for like-minded souls to connect. Then, it was a communication tool, as protestors around the world took to **Twitter** (and in the case of the UK riots, **BlackBerry Messenger**) to rally and organise. We then turned to the web to **rationalise** events happening in the real world, faster and more thoroughly than before. *The Guardian's* timelines of the [Arab Spring](#) and live coverage of the [phone hacking scandal](#) set new standards for the reporting of intricate and fast-moving issues.



Photo / Haydn / www.flickr.com/photos/wheelzwheel/6255026088



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Many web pundits were the first to lay out in simple terms why, exactly, the Wall Street Protesters were so very angry. Others followed, essentially creating a coherent narrative on behalf of those too busy trying to garner consensus to do it for themselves.



As the global pendulum swings towards the rising **BRIC** countries, Western nations, faced with the decline of their own industrial heft, are focusing their efforts on the burgeoning Innovation Economy. All of this is happening while a generation comes of age having taken its moral code not from the individual laws that govern the country in which they live, but from a more collective and instinctive mindset that prevails online. This is a generation that grew up with the internet, has two decades worth of conviction that global warming is real and entered the job market in the middle of a global financial collapse. Faced with undeniable evidence that the people in charge – politicians, bankers, educators – have failed to adapt, millennials are harking back to concepts of pride, community, honour, labour and decency instead of the flabby consumerism that ate their boomer parents.

From a brand perspective, the implications of all this are obvious. When everything is changing, be **consistent**. When everyone is confused, be **transparent**. And when the world seems bleak, be **good**.

### Tumblr /

In September, blogging/reblogging/image-sharing platform **Tumblr** announced that it had reached its 10 billionth post, up from one billion one year previously. That's ten times as much content in the space of one year, created on 28.5 million blogs and averaging 36 million posts per day. In the same month, Tumblr also closed an \$85m round of venture capital, valuing this moodboard machine at close to \$1bn.

The appeal of Tumblr is obvious. Essentially a curated channel of bits and pieces that you find around the web – images, other Tumblr posts, music, video – it's an easy way to project the kind of person you are, or the kind of person you'd like to be, with very little effort. Never one to ignore a popular platform, **Barack Obama** has launched his own crowd-sourced Tumblr to grab images and sentiment from the 2012 campaign trail.

But there's always a flipside to popularity. To get an idea of why it's so popular, you could do worse than read confessional hip-hop artist **Drake**'s comments, posted on his own blog in November this year: 'I'm really scared for my generation, you know. The thing that scares me most is Tumblr. I hate what Tumblr has become... Instead of kids going out and making their own moments, they're just taking these images and living vicariously through other people's moments. It just kills me. Then you'll meet them and they're just the biggest turkey in the world.'

They don't actually embody any of those things. They just emulate. It's scary man, this simulation life that we're living. It scares me.'

Pitchfork's analysis of the Tumblr phenomenon is recommended reading. The argument against is that Tumblr could wreak as much intellectual damage as it provides dumb entertainment.

Democratisation – be it of technology, information or pictures of cats on trampolines – apparently always comes at a price.

In the meantime, be distracted by the rise of single-usage Tumblrs – blogs created to aggregate images around one theme only. From 'Accidental Chinese Hipsters' to 'Shit that Siri Says', we've aggregated as many as possible over here. Enjoy: <http://singleusage.tumblr.com>

(For next year's niche-gone-mainstream technology, look no further than image-sharing network **Instagram**'s iPhone app; it has been downloaded 14 million times, and an average of 50 photos per second were uploaded over the recent Thanksgiving holiday in the US. Not bad for a company with a staff of six. Anxious Android users can expect their own version next year.)



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## 02 / MOST CONTAGIOUS / PROJECTS NOT CAMPAIGNS / BORN TO LIVE, NOT BUILT TO DIE

**Our Projects not Campaigns category recognises a new strain of marketing in which the brand, agency and consumer work together to reach a tangible, meaningful goal. As a decade of digital interaction gives way to socially, collaboratively organised initiatives, brands and marketers have been less inclined to accept the traditional campaign as their default strategy in the battle for consumers' hearts and minds.**

It's a sign of the times. Having evolved to suit the tightly defined media options of yore, a campaign is the end product of the creative process, fine-tuned and finished before it goes out of the door; concept, realised. Media, bought. Backs turned. A project, on the other hand, is the beginning of something, not the end. To borrow the title of a presentation delivered by **David Lee**, digital executive creative director at **TBWA\Worldwide**, at the Future Flash conference in Canada in May, projects are about 'creating things that are born to live, not built to die'.

A project needs to be nurtured and encouraged. It relies on engagement, feedback and input. It is collaborative and communal, and requires constant monitoring. It is undoubtedly more challenging, but potentially much more rewarding. And, crucially, it plays to the strengths of the new media landscape in which the flow of information is two-way, not top down, and can be experienced, echoed and amplified in real time.

The appeal of creating a project is clear: not only can it encourage deeper engagement and forge social connections, but it also gives brands the chance to nail their colours to a particular mast and show what they stand for by effecting change in the real world. Advertising has woken up to pop culture's favourite cliché: it really is about the journey.



PEPSI / SOUND OF FOOTBALL



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### Patagonia / Common Threads Initiative

As a brand, **Patagonia** has always favoured a long term approach, and this year partnered with **eBay** on an extraordinary mission to reduce excess consumption, creating a resale website where people can buy pre-owned Patagonia outdoor clothing and kit. The **Common Threads Initiative** asks would-be buyers and sellers to take a pledge that fundamentally redefines the role of the consumer and also clearly delineates the responsibilities that Patagonia embraces as a manufacturer. It states: 'Patagonia agrees to build useful things that last, to repair what breaks and recycle what comes to the end of its useful life.' Consumers undertake 'to buy only what I need (and will last), repair what breaks, reuse (share) what I no longer need and recycle everything else.'



From almost any other brand this idea would seem optimistic at best and, at worst, offensively sanctimonious. But Patagonia's track record as a champion of sustainability throughout its business enables the brand to stake a claim on the moral high ground. It's a perfect PR match-up for eBay since the auction site was predicated

on the selling-on of second-hand goods, a process which happily involves no additional manufacturing. In fact, eBay's **Green Shopping** portal touts the universal truth that the greenest product is the one that already exists.

However, it's a riskier step for Patagonia, which doesn't directly profit from the eBay sales, but benefits instead from the less tangible value of practising what it preaches; the website demonstrates the brand's own dedication to reducing, repairing, reusing, and recycling, by, for example, donating unsold goods to disaster victims or encouraging customers to return worn goods to Patagonia stores to be recycled into new fabrics. This bold strategy reached a peak on the shopping armageddon of Black Friday when the brand ran a full page ad in *The New York Times* saying simply, 'Do not buy this jacket'. See *Contagious 29*

[www.patagonia.com/us/common-threads](http://www.patagonia.com/us/common-threads)

### Pepsi / Sound of Football

2011 saw **Pepsi's Refresh Project** rolled out in other regions, with this iteration from Sweden leaving *Contagious* staffers slack-jawed with admiration and wondering where the hell were Nike and adidas when this idea came up?

Ad agency **Akestam Holst**, Stockholm, creative technology experts **Society46** and **The Swedish Association of Visually Impaired Youth** collaborated on a system that allows blind football players the ability to 'see' with sound. The system relies on **TRACAB** 3D tracking technology, originally used in fighter planes, to capture data on players' positions, how far they have run, etc, but Society46 has pushed the technology further, translating the information

into a surround-sound landscape. The result is a kind of sonic image that helps participants identify and locate other players, the goal, the sidelines and ball.

The technology advances the current blind football game, whereby players wear bells to alert each other to where they are, and use a specially weighted ball. The mix of innovation, imagination and human interest is also earned-media catnip: **Discovery Channel** is creating a 30-minute documentary charting the project.

Akestam Holst and Society46 are determined to extend the magic of the technology to other sports and situations, and Pepsi is encouraging the public to pitch in their own ideas for further 'Sound of' projects. See *Contagious 29* [www.thesoundoffootball.com](http://www.thesoundoffootball.com)





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### Chipotle / Back to the Start

US restaurant chain **Chipotle Mexican Grill** collaborated with legendary country music crooner **Willie Nelson**, creating a heart-rending animated film to promote its commitment to sustainable farming.



**Back to the Start** tells the story of a farmer who transforms his family farm into an industrial animal factory, but then has a change of heart and reverts to sustainable farming practices. The soundtrack to the film is a cover of **Coldplay's** *The Scientist*, performed by Nelson and available on iTunes for \$0.99 with proceeds going towards the **Chipotle Cultivate Foundation**, which funds sustainable agriculture, family farming, and culinary education.

Chipotle's preference for sustainably grown ingredients and food 'naturally raised with respect for the animals, the land, and the farmers who produce the food' echoes Patagonia's considered approach, but stops short of suggesting that customers pledge allegiance to the cause. On a related theme, Chipotle also commissioned **Abandoned**, a short film about the hardships faced by family farmers trying to compete with industrialised agriculture. It features another Willie Nelson track, this time covered by **Karen O** of the **Yeah Yeah Yeahs**. See *Contagious 29* [www.chipotle.com](http://www.chipotle.com)

### Norte / Best Excuse Ever

In Argentina this year, lager brand **Norte** discovered that nothing says 'Corporate Social Responsibility' like an icy cold bottle of beer. Having no doubt thoroughly researched the market, Norte discovered that wives and girlfriends were constantly overriding the carefully laid social plans of their menfolk (i.e. going to the bar) with worthy alternatives.



In retaliation, the brand hit back with a booze-fuelled CSR campaign that offered men 'The Best Excuse Ever'. Every time a man drank a Norte beer at a bar, he could drop the bottle cap into a counter box. For each bottle cap, the brand promised that one minute of good deeds – repairing schools, improving parks, restoring monuments, planting trees and cleaning lakes – would be carried out by a team of Norte workers.

To put the campaign firmly in the public eye, Norte, through **Del Campo Nazca Saatchi & Saatchi**, Buenos Aires, ran a series of wry commercials and installed counters on streets, tracking the total on its website and **Facebook**, and posting details of its good works. Facebook users could also click an 'I'm going out' button

to boost the counter. More than 50,000 minutes (34 days) worth of good deeds were accrued and the campaign gained sufficient coverage in print, radio and TV to mitigate any unease about its 'do it for the community' approach to drinking beer. *Contagious 27*

[www.cervezanorte.com.ar](http://www.cervezanorte.com.ar)

### Nike / MAG

The feelgood campaign of 2011 has to be **Nike's** limited edition release of the futuristic trainers worn by **Michael J. Fox** in *Back to the Future Part II*. The power-lacing, self-illuminating **Nike MAG** shoes were specially designed by the brand for the 1989 film, in which **Marty McFly** visits the year 2015.



For the 2011 iteration, only 1,500 pairs of shoes were made, sold in batches of 150 pairs per day on eBay. Prices ranged from \$3,500 to \$10,000 ensuring that a substantial sum was raised for **The Michael J. Fox Foundation for Parkinson's Research**, set up by the actor when he was diagnosed with the disease.

YouTube clips featuring **Fox**, *Saturday Night Live* star **Bill Hader** and **Christopher Lloyd**, who played **Doc Emmett Brown** in the original movie,



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hyped up the auction and drove fan donations to The Fox Foundation. A perfect storm of brand loyalty, fan culture and fundraising, the MAG project, through **Wieden+Kennedy**, Portland and produced by **@radicalmedia**, Los Angeles, served as an acknowledgment and celebration of the shoe's enduring cult status, matched only by the affection still felt for Michael J. Fox and his role in a pop culture phenomenon. See *Contagious 29*

[www.back4thefuture.com](http://www.back4thefuture.com) [nikemag.ebay.com](http://nikemag.ebay.com)

### OMO / Super Nice Training Center

Sao Paulo-based interactive agency **F.biz Brazil** applied a project-based approach to help launch the **Unilever** brand **OMO Líquido Super Concentrado** (super concentrated liquid) in Brazil, showing that projects, not campaigns can work wonders for FMCG brands.

The target audience was Brazil's large community of maids, a group accounting for 19% of the country's working women. F.biz set up the **Super Nice Training Center**, a blog and website offering a series of free lessons about housekeeping and home economics. The tutorials could be watched online or downloaded. As well as learning key cleaning skills, tips were offered on how to write résumés and check housekeeping job vacancies. The guides also cited the importance of using sustainable cleaning products and awarded a study certificate to those who completed the course.

This campaign not only offered training for a sector not exactly renowned for career development, but also showed consistent respect for the people who use Unilever's products on a daily basis. [www.omo.com.br](http://www.omo.com.br)

### Dulux / Own a Colour

Paint brand **Dulux** partnered with **UNICEF** on Own a Colour, a charitable project which lets visitors to the website buy one of the 16.7 million colours that smartphones, tablets and computer screens are able to display.

Each colour costs £1, and buyers are able to tag it with a name (e.g. 'Tanya's Teal'), then supply some text explaining why they chose it. The website is a retina-blasting motherlode of polychromatic options that allows visitors to view trending colours and see popular shades by gender or country. At the time of writing, the campaign – which was kick-started with celebrity contributions from Roger Moore, Jemima Khan, Matt Dawson and Duncan Bannatyne – had raised over £88,000 for UNICEF.

Although deeply reminiscent of the infamous Million Dollar Homepage, this celebration of colour is perfectly on brand for Dulux. *Contagious 29*

[www.ownacolour.com](http://www.ownacolour.com)



DULUX /

### Ones to Watch /

We're expecting to see this trend for Projects not Campaigns continue throughout 2012, particularly as the final quarter of 2011 spawned two stand-out examples. In October, **JWT Madrid** escorted seven residents from the land-locked Chinese village of **Bulin** to the sea for the first time on behalf of Mexican beer brand **Corona**, its **Experience the Extraordinary** philosophy and inherent love of the beach. And in the final countdown to Christmas, **Coke Philippines**, via **McCann Worldgroup**, fixed it for three OFWs (Overseas Filipino Workers who work abroad to support their families back home) to make it back for the holidays. Continuing Coke's global series of campaigns that ask 'where will happiness strike next?', the Filipino version and English subtitled versions together have broken 1 million views on **YouTube** in five days. Three cheers for the real thing.



CORONA /



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### 03 / MOST CONTAGIOUS / MARKETING AS SERVICE DESIGN / MEETING THE UNMET NEED

With brands more adept at tapping into the rich wells of data which consumers now leave in their wakes, many are becoming increasingly able to spot the gaps, or unmet needs, in people's lives. Addressing these was previously trusted to token utilities such as mobile apps; however, a recent study by Deloitte found that a 80% of branded apps have been downloaded less than 1,000 times. Today, consumers expect something wholly more relevant, enabling and ultimately less self-serving. This is where marketing becomes genuine service design.

#### Foot Locker / Sneakerpedia

Based on the simple insight that footwear retailer **Foot Locker's** core demographic – sneakerheads – have 'enthusiasm beyond reason' for their collections, **SapientNitro**, London, built a crowd-sourced holy grail of a platform in the shape of **Sneakerpedia**.

The Wiki-esque website enables users to create a profile and then upload pictures of all the cool kicks in their collection – complete with a brief history and info on the make, model, material etc. This tagging helps the site to then archive each model correctly, creating a vast and infinitely navigable database of every significant sneaker ever bought and cherished.

Creating a platform from scratch, rather than piggybacking an existing social network or fan portal, was a bold move on the part of Foot Locker. Even braver, however, is the distinct lack of overt branding on the site, which adds to the sense that this is somewhere enthusiasts can come to share their passion, not be marketed to. However, by stepping out of the frame and putting users at ease, Foot Locker is able to draw rich social data about what makes/models are popular etc. It has even been encouraging new floor staff in stores to join up and immerse themselves in the culture as part of their training.



CONTAGIOUS / ISSUE 26 / SNEAKERPEDIA: SO GOOD WE PUT IT ON OUR FRONT COVER IN Q1/11



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Proof that the platform has struck a chord with sneakerheads around the world is evident in initial results: In beta format alone, Sneakerpedia reached more than 6.7 million fans online and delivered more than \$1 million worth of free media exposure. See *Contagious 26* [www.sneakerpedia.com](http://www.sneakerpedia.com)

### Flair / Fashiontag

Working on the insight that women take fashion inspiration from their friends' wardrobes, Belgian fashion weekly *Flair* launched a **Facebook** application that lets users request information on specific outfits in uploaded photos.

**Flair Fashiontag**, created by **Duval Guillaume**, Brussels, lets users tag an item of clothing or accessory that they'd like to know more about and post it to their friend's wall. All Fashiontags and responses are then displayed in a gallery on the Flair page and the best tags are published in the weekly print magazine.

Fashiontag is a perfect example of how creating successful Facebook apps is all about spotting and then augmenting existing behaviours. After launching on 22 March the application increased the number of Flair fans on Facebook in one week by 35%, from 17,000 to 23,000. See *Contagious 27*

[www.flair.be](http://www.flair.be)

### Zoo Records / Hidden Live

In March, Hong Kong-based indie music store **Zoo Records** staged a music festival – **Hidden Live** – featuring eight bands across four nights. What made it unique, however, is that the performances were only accessible via mobile.

Two hours prior to the event, free tickets were made available in-store and for download on **Facebook**. A hidden code was printed on each ticket, which when

scanned with smartphones, transformed the devices into venues for the Hidden Live gigs. What's more, audiences could interact with the bands in real time, and even buy the albums directly from their phones.

More than 10,000 attended the online festival each night and, better still, Zoo Records sold out 80% of the albums for the performing bands. **Leo Burnett**, Hong Kong was responsible. See *Contagious 27* [www.zoo-records.com](http://www.zoo-records.com)

### Orange / Glastonbury 2011 App

Telco provider **Orange** continued its impressive track record of muddy field-based branded utility, with a mobile app developed by **M&C Saatchi Sport & Entertainment London** for the **Glastonbury Festival**.

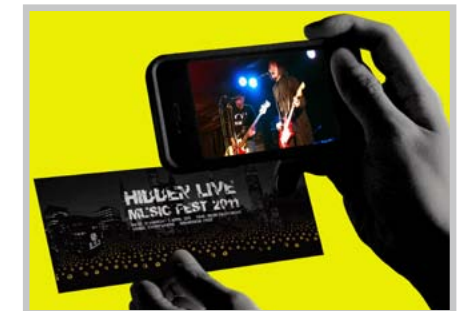
All the handy functions from previous incarnations were present, such as performance schedules, planners, and maps. New additions included a series of 'smiley' symbols through which users could specify – and geo-tag – their mood. This data was used to build a collective mood map, plotting the buzziest (or indeed most cold, wet and skint) areas of the site. A news feed also pinged regular write-ups directly from the *Guardian*, as well as any must-know festival updates from organisers.

The improvements resulted in the app being downloaded 100,000 downloads in a single month, amounting to 70% of the festival audience – a 75% increase on previous years. See *Contagious 28*

<http://glastonbury.orange.co.uk>



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## 04 / MOST CONTAGIOUS / SOCIAL AND BEYOND / ALWAYS ON(LINE)

It's the tail end of 2011, and 96 out of the top 100 advertisers in the US are spending money on social media, with the rest of the world not far behind. However, the profound changes wrought by social media on the ways in which we interact go much, much deeper than advertising. Facebook in particular is becoming the black hole of the web, absorbing ecommerce, content distribution, CRM and marketing budgets into its gravity field. This year saw social mechanisms incorporated into everything from supply chains to customer service to product design. As data mining becomes increasingly sophisticated, we can expect social channels to register highly on everyone's radar, from the CMO to the teenager at the checkout.

In this section, we salute the brands committing most fully to **Mark Zuckerberg's** vision of a future that is 'social by design'.

### KLM / All Social, All the Time

You'd be hard pushed to find a brand, or company, that has committed more wholeheartedly to the integration of social media than Dutch airline **KLM**. In January, KLM laid on a special direct flight to a dance festival in Miami at the **Twitter** behest of an aspiring raver, on the understanding that he help fill the plane with 351 dance music professionals. He did, and KLM fulfilled its part of the bargain. In June, it covered a plane with its fans' **Facebook** profile pics, transformed into traditional Dutch blue 'tiles' for **Tile & Inspire**,

to recognise the airline's heritage. And in September, it promoted its social media policy of answering every tweet and post in person, within the hour, day and night, by assembling a 'living alphabet' of employees who answered online queries using letter boards. For 12 hours the airline replaced normal Facebook and Twitter typed responses with a team of 500 KLM volunteer crew members who answered by running around and assembling the answer live before your eyes, inside 60 minutes. The **Live Reply** videos were hosted on **YouTube**.

KLM's activity, in conjunction with **Tribal DDB Amsterdam**, forms part of a new school of marketing and branding that sees the brand committed to exploiting existing social platforms to improve the user experience. *Contagious 28 and 29*

[www.tileyourself.com](http://www.tileyourself.com)  
<https://twitter.com/KLM>  
[www.youtube.com/KLM](http://www.youtube.com/KLM)  
<http://bit.ly/KLMLive>





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### Domino's / Pizza and The Art of War

Since 2009's **Pizza Turnaround** campaign, **Domino's**, America's largest pizza delivery chain, has been aggressively pursuing a policy of transparency with regard to its product and service. In July this year, the pizza chain took this further by broadcasting comments from customers – regardless of whether they were positive or negative – to thousands of onlookers via a digital billboard in New York's **Times Square**. This was to promote Domino's tracker system for quality maintenance where customers can follow their pizzas online, giving feedback throughout the process. The campaign was masterminded by **Crispin Porter + Bogusky, Boulder**.

CMO **Russell Weiner** claimed earlier this year that Domino's strategy was inspired by a story in **Sun Tzu's The Art of War**, in which he advises that the best way to win a war fought on an island is to blow up the bridge yourself. That way, your army will fight for their lives, as they have no option of retreat. This combination of bravery and insanity is working. The company announced that same-store sales growth increased 10.4% between 2009 and 2010, and rose a further 2.3% in the first quarter of 2011. *Contagious 28*.

[www.dominos.com](http://www.dominos.com)



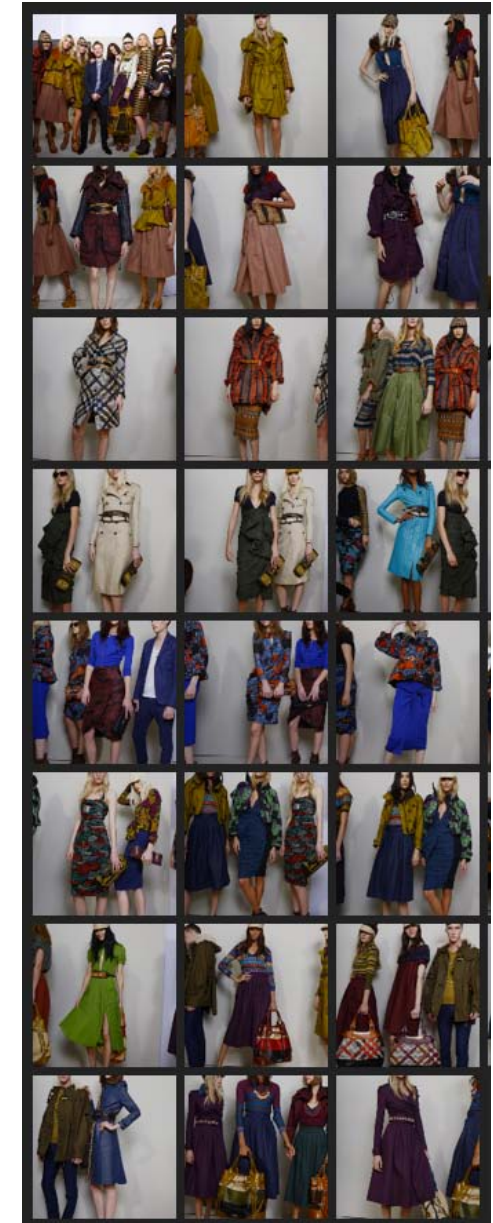
### Burberry / Tweetwalk

**Burberry** is fast becoming the Terminator of luxury branding. It just doesn't stop. As competitors struggle to execute the most basic of digital functions – **ecommerce**, for example – this British powerhouse has demonstrated an uncanny ability to embrace new platforms and democratise the brand without selling out any of its aspirational exclusivity. At **London Fashion Week** in September, Burberry tweeted backstage **Twitpics** of every look before they were sent down the runway, allowing its **Twitter** followers to see the Spring/Summer 2012 collection before the fashion bigshots on the front row. Take THAT, Wintour.

During the **Tweetwalk**, Burberry's **Instagram** account was taken over by photographer **Mike Kus**, the most-followed Instagram user in the UK, and Burberry streamed the show – complete with celebrity arrivals – live in HD through **Burberry.com** and **Facebook**. As if that weren't enough, Burberry once again offered a '**Runway to Retail**' service, with the collection available to purchase for one week after the show. Viewers can also download the catwalk soundtrack through the iTunes on-demand service.

What makes this *Contagious*? Simplicity. **Christopher Bailey**, the brand's creative director, said: 'We are now as much a media-content company as we are a design company, because it's all part of the overall experience.' He's right. None of the social technologies Burberry has employed are complicated, but the benefit of feeding this content to growing legions of fans is immense. *See Contagious 29*

[www.burberry.com](http://www.burberry.com)



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## Kraft / Mac&Tweets

**Kraft** gets an honourable mention for embracing **Twitter** more than most. As well as taking a leaf out of the **Old Spice** playbook, incorporating comments from its Twitter followers into ads that were subsequently broadcast on TV, Kraft's **Mac & Cheese** brand also invited internet sensation **Ted Williams** – a homeless man with an extraordinary voice for radio – to be the voice of its advertising. This was done through **Crispin Porter + Bogusky** in Miami. See *Contagious 26*

[www.youtube.com/kraftmacncheese](http://www.youtube.com/kraftmacncheese)

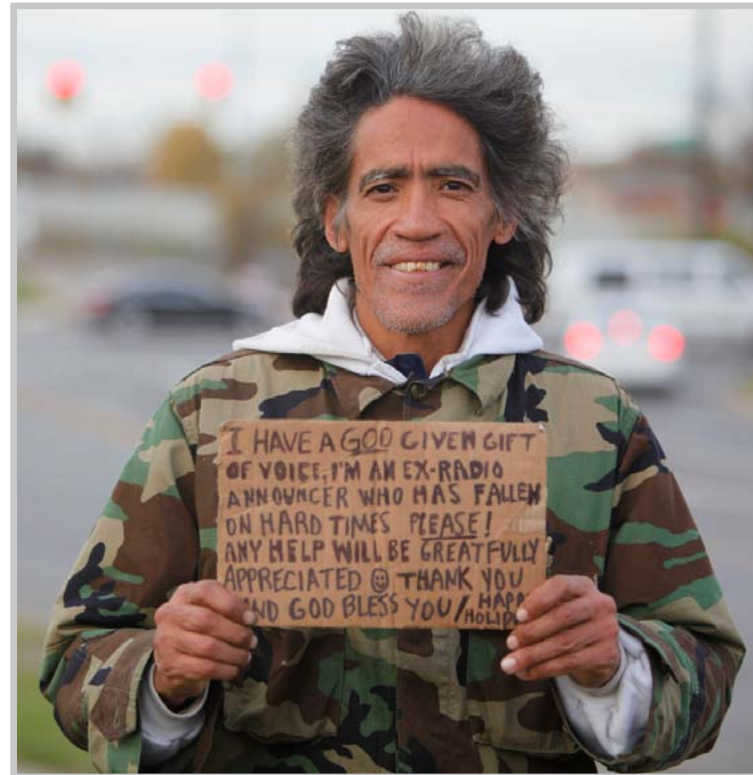
## Ones to Watch /

The 'wishlist' is a fundamental part of the ecommerce experience – where you keep track of stuff you like, but perhaps can't afford to buy yet. The UK-based startup, **Fantasy Shopper**, aims to recreate the emotional experience of real world shopping online. After collecting virtual paydays to get hold of some pretend cash, players can put together outfits and shop for high street brands to create a virtual wishlist. Looks are shared with the community, or users can click through to buy clothes from the stores in real life. Currently available in the UK, the service has items from 300 real shops, including **New Look**, **Topshop**, **UNIQLO**, **Reiss** and **Harrods**. Users create outfits from a wardrobe of purchased items, and follow other users to comment on purchases and creations. Additional cash can be earned in a variety of ways, including introducing others to the platform. Fantasy Shopper launched in October 2011, and could prove an interesting indicator of the social future of ecommerce. See *Contagious 29*

[www.fantasysshopper.com](http://www.fantasysshopper.com)

Essentially an online notice board to which you can pin pictures and items of interest, **Pinterest** has quickly racked up an estimated 3.3 million unique users and secured \$27m in funding earlier this year. Ideal for moms, DIY enthusiasts, events organisers and anybody looking to create, share or aggregate pictures around a certain theme, brands like **Whole Foods** are already on board to share recipe suggestions.

<http://pinterest.com>



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## 05 / MOST CONTAGIOUS / IDENTITY ONLINE / THIS ONE HAS MY FACE ON IT

As we spend an increasing amount of our waking days online, it is becoming harder to distinguish between what we would previously have referred to as our 'digital' and 'physical' lives. The reality, of course, is that the lines between the two are now constantly shifting and blurring. Emphasising the fact that we no longer exist online in a separate, anonymous capacity, brands have been exploring the notion of the digital self – holding mirrors to consumers and helping them visualise, celebrate or simply make sense of their own identity.

### Intel / Museum of Me

Semiconductor powerhouse **Intel** took an ambitious step towards changing its image from that of a technology company into one of a lifestyle brand, via the interactive website **Museum of Me**. Built by Tokyo-based **Projector** (of Cannes Titanium Grand Prix-winning UNIQLOCK fame), this site uses **Facebook Connect** to draw personal content from each user's page, before presenting it to them in a virtual tour of their own personalised museum.

The resulting video pans elegantly through a minimalist interior, in which onlookers peruse a series of exhibitions including your photos, friends, Liked content and geo-located check-ins. A digital billboard even filters, in real time, through everything written on your wall before finally displaying the most common word. The tour ends in a cavernous space where two robotic



arms delicately pluck pictures of your friends from the air, arranging them into a mosaic which eventually forms your own profile photo.

Proof that personalised experiences often result in increased levels of engagement, more than 440,000 people created their own museums in the three days following launch. More than 150,000 users took advantage of the built-in one-click sharing mechanisms, by publishing their exhibition catalogues directly to Facebook. In total, more than 21 million impressions were recorded on the social network. See *Contagious 28*

[www.intel.com/museumofme/r](http://www.intel.com/museumofme/r)

### Take This Lollipop / Jason Zada

Director **Jason Zada** – the man behind Office Max's Elf Yourself website – proved that he hasn't lost his touch for creating insanely viral content, by unleashing the fastest-growing Facebook app



of all time via his production company, **Tool of North America**.

**Take This Lollipop** shows the dangers of sharing your identity online by using **Facebook Connect** to scrape information before revealing a creepy man poring over your profile page. You then see the man calculate your actual location by verifying server addresses etc, before driving to your house with your Facebook profile picture taped to his dashboard. The film ends with a timer set for an hour and lists which of your Facebook friends 'is next'.

At time of writing, the app had been liked over 11 million times on Facebook. Not bad for something which took just one month to produce... See *Contagious 29 and the front cover of this report*.

[www.takethislollipop.com](http://www.takethislollipop.com)



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### Pedigree / Doggelganger

In an attempt to raise awareness of dog food brand **Pedigree's** Adoption Drive for shelter dogs, **Colenso BBDO**, Auckland and Auckland-based production company **NEC** created the gleefully compelling **Doggelganger** website, which plays to the endearing observation that people often look like their pets.



Visitors are asked to either upload a picture of their face, or capture one directly via web cam. Facial mapping technology then measures the precise position, shape and size of key features, before cross-referencing the information with a database of genuine shelter dogs. It will then unite them with their own, personal 'Doggelganger'.

There is the option to make contact regarding a genuine adoption request; however, recognising that the majority of users will feel an affinity with their pooch but not realistically be in a position to acquire a new pet, there is also the option to make a donation. Of course, Doggelgangers can also be shared directly via Facebook, Twitter, Digg, etc. See *Contagious 27* [www.doggelganger.co.nz](http://www.doggelganger.co.nz)

### Coke Zero / My Life As A Game

**Coke Zero** created a particularly compelling and interactive expression of one person's everyday life, by translating it into a playable advergame.

Digital agency **Gringo**, São Paulo, first launched a search via popular blog **Jovem Nerd** ('young nerd'), before finally selecting entrant **Lucas Dias** as the basis for the character. His mission? To have more time for his life outside work, and in particular his girlfriend.

The final video-game was called *Minha vida de game* ('My life at stake') and was created by São Paulo-based **Hive Digital Media**. Dias was filmed and photographed before the images were projected on a 3D scanner and then rendered to build the game. See *Contagious 26*

[http://bit.ly/game\\_cokezero](http://bit.ly/game_cokezero)

### Lynx / Stream

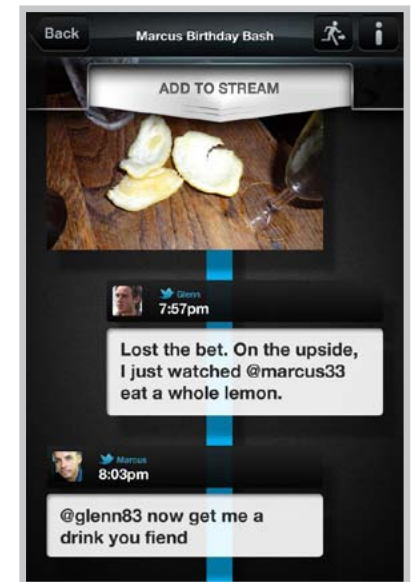
**Unilever**-owned male grooming brand **Lynx** took a break from the female-fleshed theme of its regular advertising, with a rather nifty mobile app that lets users plot, document and share a night out. The **Lynx Stream** requires a group of friends to create an event via the app, which then aggregates all photos, videos, tweets and check-ins from that night into one single, chronological thread.

By logging on to the Lynx Stream site the next morning (coffee and aspirin in hand), the group can then watch and share their own video stream – even deleting any particularly private or compromising 'occurrences'. **Razorfish**, New York was responsible. See *Contagious 27*

[www.thelynxstream.com](http://www.thelynxstream.com)



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## 06 / MOST CONTAGIOUS / TECHNOLOGY / HIDING THE WIRES

The technology section in last year's **Most Contagious** was, in our own words, packed with 'digital complexity' to 'boggle your mind'. So it's telling that this year, some of the most remarkable pieces of tasty tech are rather the opposite...

For a while our consultancy division, **Contagious Insider**, has been tracking examples of 'experience over innovation' – where technology is used to reduce friction in people's lives. **Apple's** voice activated **Siri** and **Jawbone's** movement monitoring wristband **UP**, for example, place advanced technology in people's hands but with a user experience that 'makes the wires disappear': it's simple, effective and focused on benefitting the customer first and foremost.

With **Google** executive chairman **Eric Schmidt** bemoaning the level of computer science being taught in UK schools, it's been fascinating to see the emergence of hardware and software kits, such as **Raspberry Pi** and **Twine**, which are designed to provide anyone with an interest in computers with the building blocks required to make coding and programming more accessible.

We included **3D printers** in **Most Contagious 2010**, but the technology has continued to amaze this year, most recently with the 3D printing of bones through **Washington State University** and the generation of a functioning kidney during one extraordinary TED talk. **Mary Shelley** should have something to say about that.

### Apple / Siri

One saving grace for **Apple** fans when the rumoured iPhone 5 wasn't released earlier this year was the success of voice activated service **Siri**, which came

pre-installed on the **iPhone 4S** in October. Siri actually originated outside of Apple, having been spun out of developers **SRI International** back in 2007 as **Siri Inc.** The company launched a voice activated personal assistant app of the same name on the App Store in February 2010 and was acquired by Apple just a few months later.

Siri can complete a wide array of tasks through voice activated commands. In addition to sending text messages and emails, it can, for example, book restaurants and find locally recommended services. Over time, it even learns your preferences and tailors its responses accordingly.

It courted controversy recently, however, when it was found to be able to locate local brothels, but not nearby abortion clinics – an app with a pro-life agenda proving difficult for many users to swallow.

<http://bit.ly/oJynHc>

### Twine /

We've long been fans of all things **Arduino**, the popular open-source microcontroller. However, a recent project on the crowdfunding site **Kickstarter** aims to get more people tinkering with electronics and hardware at home. **Twine** is a small wireless module and online service that help people to connect their household objects to the internet.

Sensors within the **Twine** module detect, amongst other things, changes in temperature and movement. These can be programmed through **Spool**, a web app which communicates messages via SMS, email and social network. So, if you want to be warned if a door





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is opened in your home while you're at work, you can programme Twine to inform you via Twitter. Or if your basement is prone to flooding, you can programme Twine to send you a text message if it detects moisture on the floor.

Developed by MIT grads **David Carr** and **John Kestner** of Cambridge, MA-based **Supermechanical**, the project has been pledged over \$220,000, easily exceeding the original goal of \$35,000. <http://kck.st/uuhljt>

### Raspberry Pi /

When he visited the UK earlier this year, Google bigwig **Eric Schmidt** pointed out that too many schools continue to teach pupils how to use software, rather than the building blocks to create it.

The **Raspberry Pi Foundation**, based in Cambridge, is a UK registered charity that aims to address that issue, by creating low cost computers specifically for teaching computer programming to children.

'We perceived that in the UK, the reduction in access to programmable hardware to children was leading to a reduction of the number and quality of applicants to University and in turn number of graduates for the industry,' says **Eben Upton**, one of the foundation's trustees.

PCs and other machines make learning coding tricky, as they're focused purely on end user experience. Raspberry Pi's development philosophy has been to place education and coding skills front and centre.

Its first computer is set to launch imminently, at a cost of just £25 and has been developed with open source principles. The initial run of 10,000

is going to be available in the UK through the Raspberry Pi website, and the charity reports that a range of people are interested; from education, to technology companies and individual software developers. [www.raspberrypi.org](http://www.raspberrypi.org)

### Ones to Watch /

New York-based developers **Kyle McDonald** and **Arturo Castro** demonstrated their real-time face substitution app, using face tracking and cloning. Their software swaps faces, allowing anyone to masquerade as Brad Pitt or Barack Obama (at least while their webcam's switched on). *Contagious 29*

In Issue 28 we covered Japanese confectionery brand **Ezaki Glico** which used an advert to introduce a new member of pop band **AKB 48**, **Aimi Eguchi**, with the help of **Dentsu Kansai**, Osaka. Actually a computer-generated composite of existing members' facial features, the new member sparked a flurry of excitement, with Eguchi even appearing in Japan's **Weekly Playboy**.

But fans began to get suspicious when Eguchi went straight from trainee to starring in the commercial for the confectionery company's **Ice no Mi candy**. Some particularly observant fans even noticed that her birthday, 11 February, is the date that Ezaki Glico was founded.

'Their hunch proved right and they solved the mystery quite rapidly,' said creative director **Toshitaka Nakao**. After a few days, Ezaki Glico released a 'making of' video revealing that Eguchi was a sophisticated hoax, created entirely by CGI.

<http://vimeo.com/29279198>

<http://vimeo.com/29348533>



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## 07 / MOST CONTAGIOUS / DATA / THE FINE ART OF MEANING-MAKING

As the assembly line otherwise known as 'progress' pushes us forward through the information age, and past the connected era, humans are creating sophisticated tools to sort the deluge of information we generate. We have now entered the age of the algorithm.

These logical sequences are increasingly responsible for shaping our world beyond the computer. The biggest companies are built on them. They control what you see on **Facebook**, and how and when billions of dollars of shares are traded on markets. Brands are using them to evolve their marketing. For an excellent discussion on the importance of algorithms, check out **Kevin Slavin's TED Global** talk [here](#).

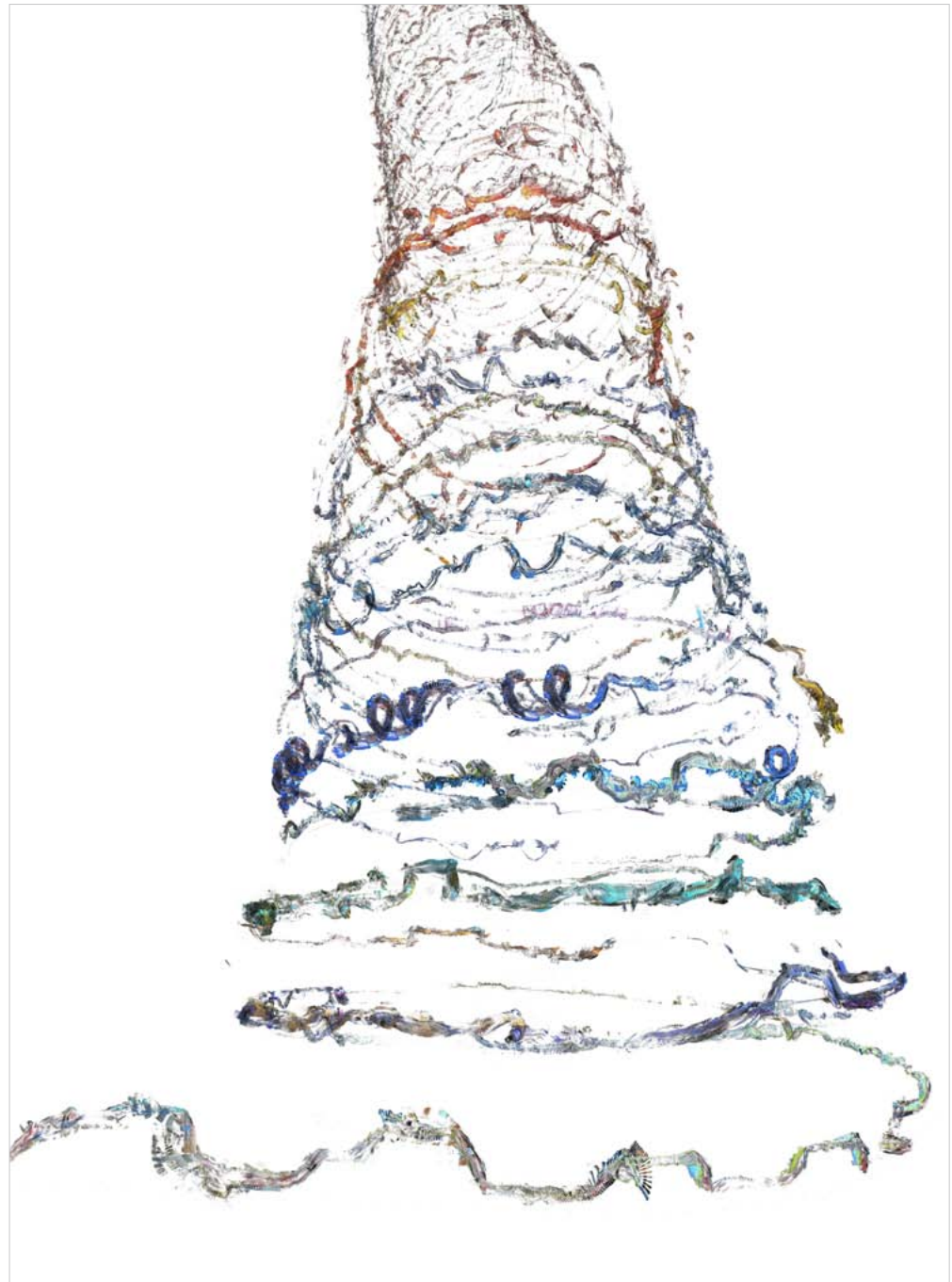
**Clive Humby**, founder of shopper marketing firm **dunnhumby**, is widely credited with the 2006 observation that 'Data is the new oil' – exceptionally valuable when refined. However, there's still an immense amount of room for us to build and tweak the structures governing how data is distributed, which represents a new frontier in marketing: how will we take command of the natural resource of the information age?

### The Privacy Crunch

As marketers' relationships with data evolves, now more than ever brands need a firm understanding of how they're protecting customer privacy.

It's no longer enough just to design programs to fuel massive amounts of data harvesting. The creeping liability inherent in these efforts comes as consumers get smarter about their own data and its privacy, and will hold your business more accountable in its gathering and storage.

**BlackBerry** and **Research In Motion** have been pilloried for releasing data; **Twitter** lauded for retaining it. **Google** was in the spotlight when *The Wall Street Journal* announced the US



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government had a secret court order to turn over the files of **Wikileaks** supporter **Jacob Appelbaum**.

But what's lost in the idea of data as oil is that data, in many cases, is personal. The oil is made of tiny bits of our lives. The data is the colour of your first car, the grade you got in college chemistry, or the flirtatious comment you left on a facebook photo. As the **Facebook Timeline** is a mainline to our past, personal data is loose bits of unrefined nostalgia.

Your company already has a privacy policy somewhere. Is it time for a revision? Should you put it into plain English and prove you understand your responsibility? Should you post it on the front door?

Take **Ritz-Carlton** as an example. It's taken big steps in the hotel and hospitality sector using the data it collects on its customers to build loyalty and great customer service. But were that data to be applied without relevance, or made OVER-relevant, it pushes past the ever-changing 'creepy' boundary.

Competent monitoring of data will soon be an essential ingredient in the recipe for success. A **Sybase** commissioned survey from the **University of Texas at Austin**, called 'Measuring the Business Impacts of Effective Data,' found that a mere 10% increase in data usability for **Fortune 1000** companies resulted in a \$2.01 billion increase in revenue across the 150 companies surveyed; a 49% increase in productivity in the retail industry, 20% in food products, 19% in automotive.

**Life tracking /**

Self-quantification is not new. People have been meticulously measuring many aspects of their lives by painting pictures and recording where they are, when and what they're eating, and how they're feeling, for centuries – the basic diary being a common example.

But it's only recently that a series of technological and cultural forces have come together to see an explosion of such activity – the radical transparency and sharing ethos of social media, the growing concern among people about health and wellbeing, and the prevalence of sophisticated devices packed with sensors, recording and monitoring devices such as GPS, cameras, microphones and accelerometers – cheap convenient and ubiquitous enough to make this widespread. This is most recognisable in the form of the smartphone, our most intimate, and frequently used piece of technology.

Total shipments of smartphones in 2010 were 302.6 million units, up 74.4% from 2009, according to **IDC**, with smartphones making up 21.8% of all handsets shipped. 89% of smartphone users confess to using their mobile throughout the day, according to **Google/IPSOS' Mobile Movement Study** (April 2011) – meaning that it has never been easier for people to gather their own data.

Brands have entered this arena by creating products, services and software to cater to the trend; **GE**, for example, launched four iPhone apps that monitor sleep, weight, pregnancy and mood in conjunction with online community **MedHelp**. As community members use these tools to track their own development, MedHelp collects this data in real time and aggregates it to produce real-time results on symptoms and general norms. With over 11 million monthly visitors and growing, the content available is constantly evolving. Meanwhile, apps like **TicTrac** are emerging. **TicTrac** promises a personal dashboard and meta-analytic service that can discern more complex patterns in users' lives.



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### Ford / Sync

Ford has unveiled an ambitious string of partnerships with medical monitoring and technology companies in order to create 'the car that cares'. Extensions to its existing in-car Sync technology, which to date has focused on entertainment and communication, will enable diabetes sufferers and those with other chronic conditions to monitor themselves from behind the wheel. By plugging the same wireless blood sugar monitors used in the home into a Sync interface, the car would be able to notify the driver when glucose levels rise or fall, with voice recognition software removing the need for any manual interaction.

<http://ford.com/technology>

### Bluefin Labs /

MIT Media Lab startup Bluefin is matching social media chatter to TV to help brands, networks and production companies work out what content viewers are most engaged with.

Founded by professors Deb Roy and Michael Fleischman in 2008, Bluefin works by scanning over three billion social media mentions a month, and matching visual signatures from an archive of over 200,000 TV broadcasts from over 50 national broadcast and cable stations. The two are then married together, to provide retrospective data about what viewers were saying about a show in real-time.

This, the company says, will help brands to get a deeper and more accurate understanding of HOW viewers are watching, rather than simply measuring eyeballs. The service will allow brands to check how ads work in different time slots and across different channels and shows, as well as

measure them against their competitors, creating a more nuanced picture from which to direct creative and strategy.

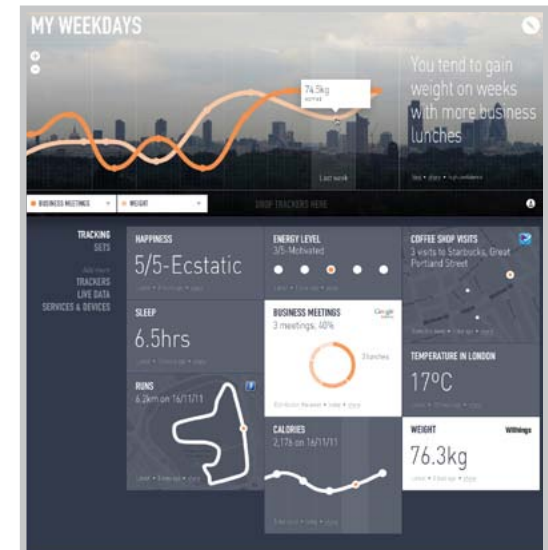
<http://bluefinlabs.com>

### Netflix / House of Cards

US entertainment streaming company Netflix recently outbid traditional cable channels HBO and AMC to secure the rights to *House of Cards* – a series which hasn't yet begun production.

The series, a remake of the 1990 BBC political thriller, is slated to be directed by David Fincher and star Kevin Spacey, and was bought by Netflix for a reported \$100m. It's the first time Netflix has invested in original programming. Originally a subscription-based distributor of film and TV content, the company has expanded to become an on-demand streaming content provider under the Netflix Instant banner. Content is streamed online and to games consoles such as Xbox 360, Nintendo Wii, or PS3, and devices such as Blu-ray players and internet connected HDTVs.

The company mined vast amounts of subscriber viewing data to determine whether its audience would find the combination of political drama, director and stars a compelling one. The same data which allowed Netflix to decide which series to invest in, will also help the company to promote *House of Cards* to subscribers appropriately using the service's existing recommendation system. [http://bit.ly/blog\\_netflix](http://bit.ly/blog_netflix)



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## 08 / MOST CONTAGIOUS / AUGMENTED CONTENT / ADDING VALUE, NOT DISTRACTION

**Emerging technologies and non-traditional media platforms may not be directly stealing eyeballs from TV as many predicted they would – Thinkbox research reveals that TV viewing figures in the UK have risen every year since 2006. However, what they are doing is fundamentally changing how audiences behave. People now expect content on demand. They want to be able to share their experiences. And increasingly, they want access to added layers of interactivity that take advantage of the smartphone, tablet or laptop resting on the arm of the sofa. For brands, new opportunities exist not in creating content from scratch, but in spotting existing consumption behaviours and augmenting them with added value. Put simply, this is about content being better for having the brand involved.**

### Heineken / Star Player

With Heineken looking to make its headline sponsorship of the UEFA Champions League work a little harder, agency AKQA did some research into exactly how we watch football on TV. Two key findings were unearthed; one, from UEFA, confirmed that the vast majority (72%) of viewers watch the UEFA Champions League alone at home; and a second piece of third-party research confirmed that most of these viewers (80%) are dual-screening – using laptops or phones to access social networks or other platforms to share their experience of watching the game.

Giving viewers something to do with these itchy fingers, **Star Player** is a free to download mobile gaming application (also available online and on Facebook) that allows football fans to interact in real time with Champions League games. By syncing automatically with the televised game, the app challenges users to predict goals, bet on the outcome of set plays and even take part in mini pop quizzes – amassing points in competition with friends and fellow Star Players.

There is even a complete set of badges to collect by answering certain tricky questions, along with mini trophies such as ‘Free Kick hero’, ‘Goal Master’ and ‘Corner King’. **Facebook Connect** allows users to show these off directly via their profile walls – in doing so attracting more potential Star Players to the platform. See *Contagious 27*

[www.facebook.com/heineken](http://www.facebook.com/heineken)





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### Microsoft Xbox / Kinect Sesame Street TV / Kinect Nat Geo TV

Microsoft's **Xbox 360** has partnered with iconic entertainment brands **Sesame Street** and **National Geographic** to turn passive TV viewing into educational and interactive TV experiences for children, using Kinect's gesture and voice-recognition software.



The programming will enable children to interact with the content using their bodies and voices. For example, in Kinect Sesame Street TV, **Cookie Monster** may ask a child to clap their hands and will be able to recognise whether the child played along. Kinect Nat Geo TV could, for example, transform the viewer's living room into an animal habitat – in which the viewer can see themselves projected as an animal before foraging around for food.

Xbox is also collaborating with the **Sesame Workshop Curriculum Team** on an interactive reading-based experience code-named '**Project Columbia**'. This portal, which is still being tested, aims to allow children to immerse themselves in storybooks, by literally being able to see themselves in the pages of a book and play with the words and illustrations. See *Contagious 29*

[www.xbox.com/en-GB/kinect](http://www.xbox.com/en-GB/kinect)

### Jose Cuervo / Cuervo Cold

Tequila brand **Jose Cuervo**, via agency **Albion London**, masterminded a series of pop-up gigs throughout São Paulo and Rio de Janeiro featuring band and viral video sensation **OK Go**. The experiential side of things was balanced with an online experience, which saw one of the live gigs being filmed and fed through **Shotcast** – transforming the footage of the band into pixels made up of **Twitter** and **Facebook** avatars. Viewers could tweet **#shotcast** or sign in through Facebook Connect to share and read messages through the video. *Contagious 29*

[www.cuervocold.com/en/verifyage](http://www.cuervocold.com/en/verifyage)

### Multi-Screen

### Pepsi / SoundOff / Pulse

In an attempt to improve on the traditional prime time TV sponsorship model, **Pepsi** has created a pair of utilities to give US viewers of **The X Factor** new opportunities to interact, socialise and even compete around the reality show's content.

The first, **SoundOff**, is a social viewing platform through which users comment on the show, but also compete for Likes. The quips that receive the most not only earn their creators points and unlockable badges (in this case, bottle caps), but are also integrated into 15-second ad spots during the show.

**Pulse** is for the more passive viewer and scrapes the web for mentions of everything **X Factor**-related online, dragging the information into a rich, navigable data visualisation. The platform was built in just three weeks by New York-based digital shop **Firstborn**. See *Contagious 29*

[www.pepsisoundoff.com](http://www.pepsisoundoff.com)

[www.pepsipulse.com](http://www.pepsipulse.com)



JOSE CUERVO /



PEPSI /



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### The Black Eyed Peas / BEP360



Will.i.am of the **Black Eyed Peas** transformed the band's single *The Time/Dirty Bit* from a linear audio track into a 360 degree interactive music video. Created by the pop polymath's digital media company, **will.i.apps**, the \$2.99 BEP360 app allows fans to virtually step inside and explore the video via their iPhone/iPad – as well as direct a 3D photo shoot of the band. Pointing the device at the album cover triggers each band member popping up in 3D with a speech bubble containing their latest tweet. See *Contagious 26* [www.williapps.com](http://www.williapps.com)

### MTV / WatchWith

**MTV** is catering to multi-screen behaviour with a free iPhone/iPad app, **WatchWith**, which allows viewers to interact with the channel's content as it airs. Described on iTunes as 'a DVR for social commentary', the app automatically detects the user's time zone and displays tweets and Facebook updates relative to when they were added during the show's original airing. The app also provides exclusive video content around popular shows like *Teen Wolf* and US hit *Jersey Shore*. <http://bit.ly/p6DT8p>

### Ones to watch /

#### Shazam / USA Network TV and Old Navy

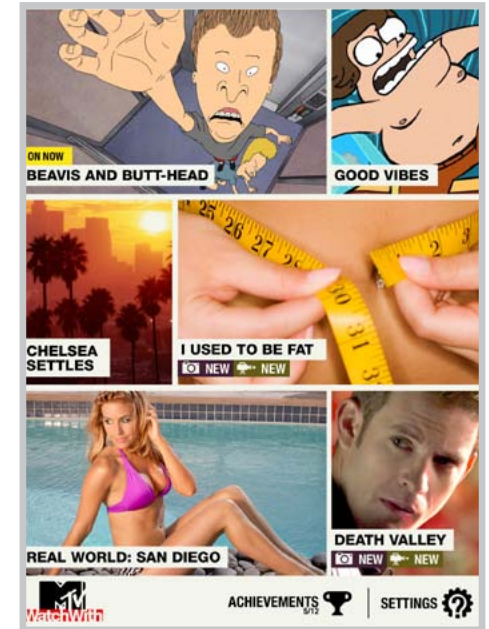
Fans of **Shazam** – the music identification app with over 150 million users worldwide – will now be able to capture content directly from their favourite TV ads and shows thanks to the Shazam for TV service. **USA Network TV** has made season 2.5 of its popular spy drama *Covert Affairs* 'shazamable', allowing viewers to unlock exclusive videos, photos and wallpapers. There is even the option to 'Shop Covert Affairs!', which takes users to a mobile-optimised store where they can purchase show merchandise. Meanwhile, **Old Navy** created a TV ad/music video called **Super CUTE** for faux band **Audio Threadz**. Viewers were prompted to fire up the app when the TV ad came on, which triggered their phone to serve up styling tips from the band, discount coupons for clothing in the ad and a download of the track itself.

<http://bit.ly/vsA7vc>

[www.oldnavyshazam.com](http://www.oldnavyshazam.com)

#### Syzygy Labs / GOAB

German creative agency **Syzygy Labs** has provided a sneak peak of what multi-screening might look like in the future with its concept app, **GOAB**. In a two-minute video, the multi-platform app is shown letting people take full control of their viewing experience: choosing what to watch and when, connecting with friends in real time via social networks, accessing contextual extra content and even tapping into specific ecommerce portals based on their social/interest graph. <http://lab.syzygy.de>



MTV /



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## 09 / MOST CONTAGIOUS / MONEY / DIGITAL CASH

A revolution is coming in the way that people use money. NFC (near-field communication) and tools for personal financial data analysis are now finding their way into the hands of consumers, in no small part due to growth in the use of smartphones. Leading the pack this year has been Google with its NFC-based Google Wallet solution, which is currently being rolled out in the US.

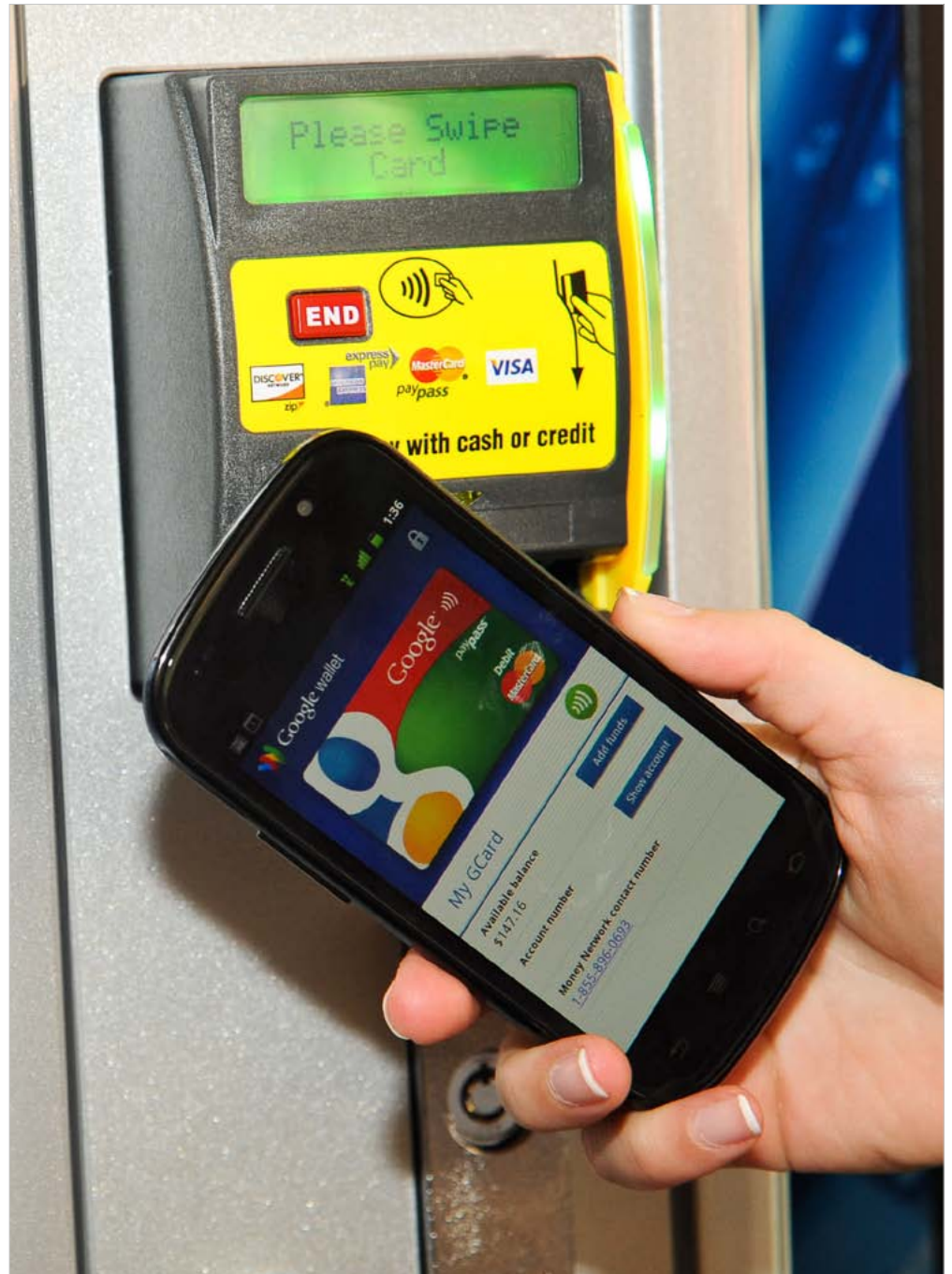
The internet behemoth's entry into mobile money is indicative of the potential of this burgeoning market. According to analysts **Research and Markets**, in 2011 there were 158.1 million mobile payment users worldwide, a number that should break 1 billion by the end of 2016. Additionally, \$159.3bn worth of payments were made in 2011, forecast to rise to \$1 trillion by the end of 2016.

However, jostling for position within the competitive and complex infrastructure are the familiar mobile network operators, banks, card issuers, retailers, and service vendors. Meanwhile app developers and disruptive startups like **Square** and **Simple** (formerly Bank Simple) are growing in stature and challenging the status quo, with their dynamic focus on customer, or user, experience.

### Google / Google Wallet

Filling the near-field communications opportunity void it created when it launched its **HTC Nexus S** handset, **Google Wallet** is an 'open commerce ecosystem' which combines the capabilities of the phone, financial services companies and local merchants.

Currently only available on the **Sprint 4G** network in the US, the service can be used to pay anywhere **MasterCard's PayPass** system is accepted. Partners in the scheme such as **American Eagle Outfitters**, **The Container Store**, **Foot Locker**, **Guess**, **Jamba Juice**, **Macy's**, **OfficeMax** and **Toys'R'Us** are also letting customers redeem coupons and earn reward points when they tap their phone on the in-store NFC readers to make a payment.



GOOGLE WALLET /



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Wallet represents a major data bounty for Google, but its growth remains dependent on the uptake of NFC-readers like MasterCard's PayPass at retailers. After all, without ubiquity, NFC represents just 'another way' for people to pay. However, it's expected that the service will come to Europe in 2012, starting in the UK.

[www.google.com/wallet](http://www.google.com/wallet)

### Square / Card Case

US-based startup, **Square** (co-founded by **Jack Dorsey**, also co-founder of ever-so-slightly-successful Twitter), made headlines in 2010 for its nifty hardware add-on that allowed people to accept payments from credit cards through their smartphones.



This year, it launched its second service, **Card Case**. This service allows users to pay for goods and services by simply stating their name to confirm the transaction – with no need to wave a handset or tap a card, let alone provide a PIN or signature.

The app automatically detects when the user comes within 100 metres of a participating merchant which they have already approved. As they arrive at the store, the merchant's app is alerted and opens a tab

showing the customer's name and photo and offering the option to charge items or services to their credit card (which is linked to the system at sign-up).

We love how Card Case places the emphasis back on the human experience. Rather than the cold tapping of hardware, the system requires a spoken exchange between the customer and vendor: and hopefully a smile along the way too.

<https://squareup.com>

### Commonwealth Bank of Australia / Kaching

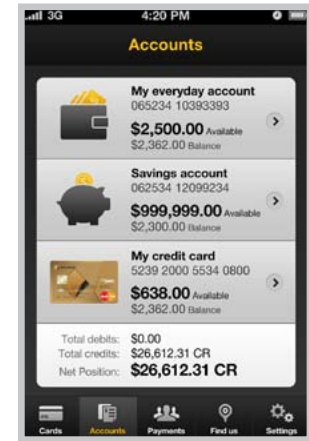
Against a backdrop of growing public disdain for financial brands, several retail banks have designed mobile applications to help customers manage their money more easily. So many, in fact, that we dedicated a whole report to them in *Contagious 28*

In Australia, **Commonwealth Bank of Australia** (CBA) launched an NFC-powered banking app with a wealth of useful banking services.

The iPhone and Android app – **Kaching** – includes services such as paying people via Facebook, email and even mobile numbers, and paying with a simple swipe at **PayPass**-enabled stores. Users can instantly check their bank balance, transfer between accounts and undertake other banking activities.

CBA sidestepped having to wait for NFC-enabled handsets to hit the Australian market by partnering with **iCarte**. The Canadian company produces smartphone cases with NFC and RFID readers and writers embedded.

[bit.ly/tvWqsB](http://bit.ly/tvWqsB)



COMMONWEALTH BANK OF AUSTRALIA /





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## Westpac / Impulse Saver

'We've never created the opportunity for impulse saving,' proclaimed adland's very own **Rory Sutherland** to **TED Global**, Oxford in July 2009. In the same presentation he went on to suggest if each person had a big, alluring red button at home which, whenever pressed, saved them \$50, people would tend to save more.

Two years on, and **BBDO Colenso**, New Zealand created precisely that for retail bank **Westpac**. With New Zealanders cumulatively spending NZ\$16.1m on impulse purchases every day and only 49% holding a savings account, the **Westpac Impulse Saver** is an iPhone application to help the bank's customers save more. Every time a user taps the button that appears on screen, an amount of \$5, \$10, \$15, \$20 or \$50 is transferred to their savings account.

The application is an outstanding piece of **marketing as service design**. We covered it in Issue 27, at which point it had exceeded Westpac's uptake target by 259% and over a third of all Westpac customers with iPhones had downloaded the app. At a time of debt-ridden doom and gloom, it generated over \$400,000 of free media coverage.

[www.westpac.co.nz/impulsesaver](http://www.westpac.co.nz/impulsesaver)

## Movenbank /

**Movenbank**, New York, a mobile-centric, cardless and branchless startup bank, announced it would open to the public in 2012. It is one of a number of startups, like **Simple** and **Perkstreet**, to partner with established banks while taking full control of the 'front-end' customer experience.

Key to that experience is NFC, and Movenbank will launch on Android phones with the technology built in. Gaming dynamics form part of the app to encourage loyalty (for example, using it to pay for your morning coffee), with points building towards an automatic line of credit.

The bank's credit rating system is also very different. **CRED** works around a customer's financial behaviour and social reputation. A quick survey determines their financial personality, with rewards for paying off bills, saving, or donating to charity, for example. Rather than punishing customers for exceeding their credit limit, the service aims to identify when that might happen through their everyday behaviour.

[www.movenbank.com](http://www.movenbank.com)

## Juntos Finanzas /

As we've seen, smartphone owners can rejoice and revel in the new options for banking and payments now and in the near future. But what of people who own feature phones? Or who simply don't use the internet? How can technology help them to improve and track their finances?

**StartX** (a non-profit student startup accelerator) and the **d.school Institute of Design Thinking**, both based in Stanford, appear to have a successful project on their hands with **Juntos Finanzas** (Finances Together).

The project seeks to create personal finance projects for first-generation Latino immigrants in the US. It allows them to track their expenses via **SMS**, and receive a monthly 'visual story' showing where the money has gone via email or 'snail mail' – a **Mint.com** designed for people who are offline and depend mainly on cash.

Team member **Ben Knelman** told attendees at a Startx Demo day that Juntos Finanzas tools had helped participants earning under \$40k save an average of \$1,400 over six months.

To strengthen its business model, the company is looking at third-party licensing, so banks and credit unions can pay to use the tools; it's also investigating the potential to generate sales leads based on the savers' individual goals.

<http://ahorrandojuntos.com>



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## 10 / MOST CONTAGIOUS / HACK CULTURE / PLATFORMS RISING

**2011 was when hack culture entered the mainstream. An umbrella term, hacking can mean anything from creating a plug-in to adding bespoke functionality to existing off-the-shelf software. The proliferation of hack culture means the adoption of hacking ideals, in other words, embracing innovation and experimentation. For companies, this can mean tearing down a few walls to encourage people to tinker with and remix their brands' properties, or using open data to create something new. In turn, this has the potential to raise engagement, earn media exposure, and position willing brands as benefactors of cutting-edge creative technology platforms.**

### Kinect / The Kinect Effect

When **Xbox** launched its gesture-recognition hardware **Kinect** in November 2010 it rapidly shot into *Guinness World Records* as the fastest-selling consumer electronics device, with more than 10 million units sold in four months. **Microsoft** intended the Kinect to provide controller-free motion-capture fun for Xbox gamers, but hackers were quick to discover a source of creative technological expression. Soon Kinect hack videos were popping up on YouTube in their thousands, showing the breadth of possibilities for the device beyond gaming. Examples ranged from a 3D video capture entertainment series, to a magic medical mirror that showed the inner workings of the bodies of people who stood in front of it.

Initially highly wary of consumers tinkering with its hardware, 2011 has seen Microsoft change tack, and learn to embrace the hacker ethos. In June it announced the beta version of a Kinect software developer kit (**SDK**), with the full commercial version set to launch in early 2012.

Microsoft has even gone so far as to celebrate hackers' repurposing of the Kinect in its latest global TV ad, created by **twofifteenmccann**, San Francisco, which shows the Kinect being used by musicians, students, doctors and even bomb disposal experts. As the ad illustrates, Xbox effectively turned the world into an R&D department, and celebrating the unexpected uses of Kinect has helped position Xbox as an innovative brand with a relevance that extends well beyond the world of gaming.

The **Kinect Effect** page of the Xbox website encourages people to submit stories of how they're using the Kinect in surprising and ingenious ways and features videos showing how the UK's **Lakeside Centre for Autism** and stroke patients at the **Royal Berkshire Hospital** are benefiting from the hands-free technology.

Microsoft, together with seed fund **TechStars**, also created a startup accelerator to provide developers or entrepreneurs interested in building a business that takes advantage of the Kinect technologies with the funding, mentoring and support they need. See *Contagious 29* [www.microsoft.com/bizspark/kinectaccelerator](http://www.microsoft.com/bizspark/kinectaccelerator) [www.xbox.com/en-GB/Kinect/Kinect-Effect](http://www.xbox.com/en-GB/Kinect/Kinect-Effect)





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### Ford / OpenXC SDK

**Bug Labs**, the New York-based open-source hardware and software development company, created the **OpenXC SDK** for **Ford**. This in-vehicle research platform enables developers to ‘plug and play’ with modular hardware and software to configure cars to run customised apps and platforms. All apps submitted are reviewed and tested by Ford before being approved.



One example of the countless add-ons is Bug Labs’ **Fuel Economy Challenge** application, which plugs into a Ford car to show the fuel efficiency of the driver behind the wheel. It also connects them to other drivers taking the challenge to see who is driving most efficiently.



The project offers possibilities for new revenue models for the car maker, most notably through an app store where developers can create and sell new software.

Ford should also benefit from fresh insights and a broader intellectual capital base. It exemplifies how hacking can give consumers the chance to personalise a product’s capabilities, not just its aesthetics, to better suit their needs. *Contagious 29*

[www.buglabs.net/ford-buglabs](http://www.buglabs.net/ford-buglabs)

### EMI / OpenEMI

Prior to **EMI Music’s** sale to **Vivendi/Universal Music Group** in November, it announced a partnership with **The Echo Nest**, a data-rich music intelligence company. The result? **OpenEMI**, a testing environment – or ‘sandbox’ – that gives developers dynamic access to EMI content, and is designed to allow developers to generate revenue through partnerships. In other words, apps for the web, Apple’s iOS platform and Google’s Android platform.

OpenEMI includes content from several specific artists, including **Pet Shop Boys**, **Gorillaz** and **Tinie Tempah**, in addition to audio and associated meta data available from EMI-owned jazz label **Blue Note** (10,000 tracks), classical music from **EMI Classics** (1,500), and a broad range of music from **EMI Selection** (1,500). To release a commercial or real world application, apps must be approved by EMI – who will ultimately become the publisher upon approval, with revenues shared between the record label (60% of net revenue), then the developer (40%) and The Echo Nest (a small share of that 40%). *See Contagious 29*

<http://developer.echonest.com/sandbox/emi>





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### blablabLAB / Be Your Own Souvenir

Barcelona-based **blablabLAB**'s public art project **Be Your Own Souvenir** combined a **Kinect** hack with 3D printing.

In January, the project invited tourists in Barcelona's **Las Ramblas** to stand in front of three Kinect sensors for a 360-degree scan. The 3D printer received the data and within ten minutes churned out a personal memento: a tiny toy-like replica of their pose. Across two weekends, 500 souvenirs were made, uniting tourists and locals to watch the production live, while a [video of the project](#) was viewed more than 300,000 times on Vimeo.

The project showcases the phenomenal possibilities of the combination of Kinect hacking and 3D, where suddenly real life objects can be perfectly replicated or resized, for repair, replacement, entertainment or art. *Contagious 27*  
[www.blablablab.org](http://www.blablablab.org)

### Burgeranch / Combina

To promote its Combina deal Israeli fast-food chain **Burgeranch** launched a digital campaign that referenced the illicit nature of hacking.

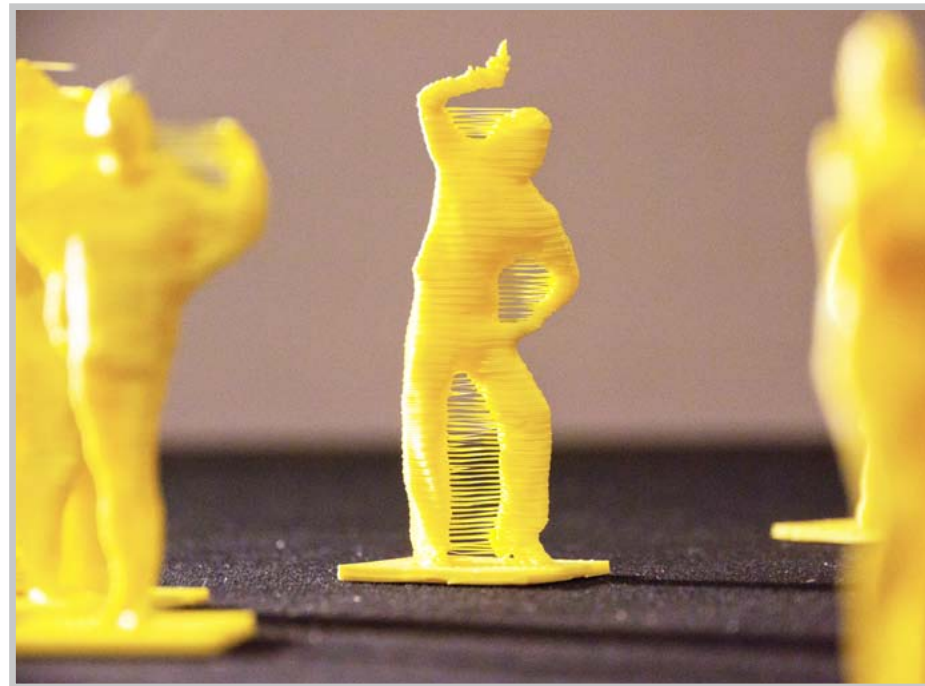
Playing on the meaning of combina – an Israeli word meaning to outsmart the system while getting something out of it – Burgeranch worked with **McCann Erikson**, Tel Aviv to launch a two-pronged online campaign. One part of the campaign featured banner ads that led to an online trivia quiz that offered free desserts for answering with unanswerable questions. Concurrently, the agency seeded rumours online that the site could be hacked to give out free desserts, by simply changing a portion of the

URL from 'False' to 'True'. Word spread fast: while the original site gained 80,000 hits, rumour generated over 360,000 mentions, and resulted in a 20% rise in sales, proving the might of this cunning little campaign that tapped into the appeal of sticking it to the man.

[www.burgeranch.co.il](http://www.burgeranch.co.il)



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BLABLALAB /



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## 11 / MOST CONTAGIOUS / MUSIC 2.0 / LIGHTING SMALL FIRES

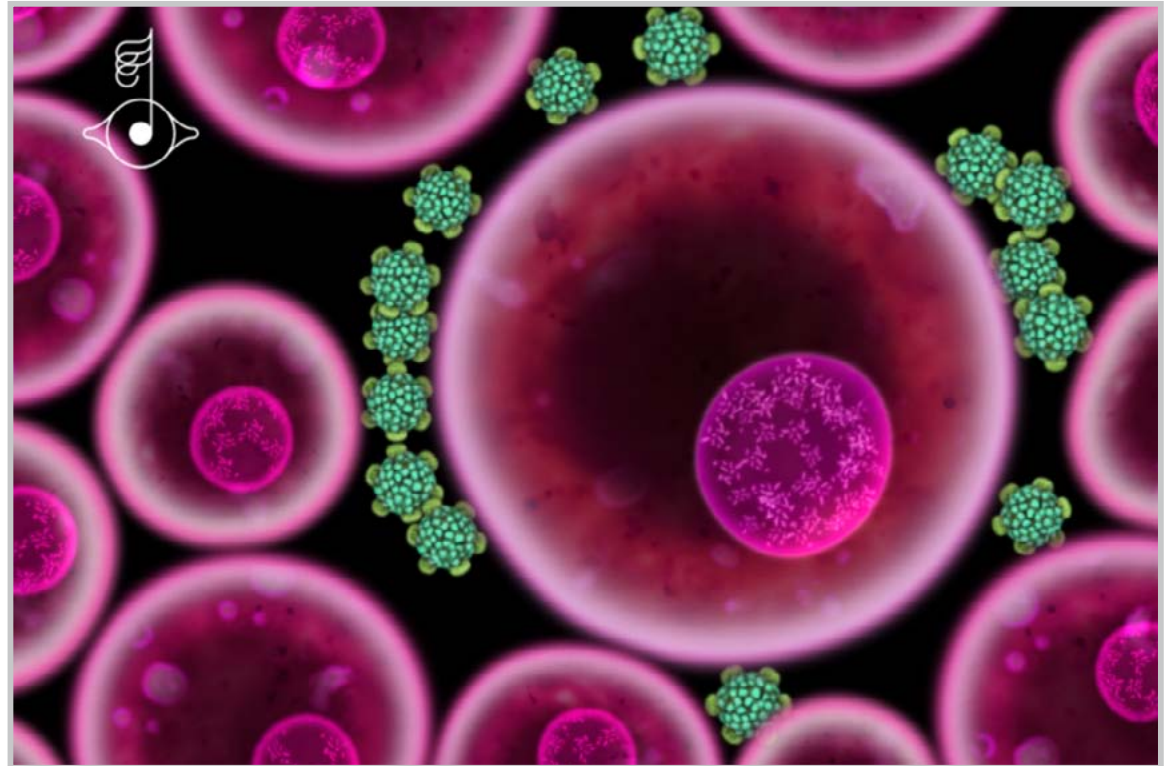
2011 has seen the established power structures of the music industry continue to crumble with sharing and streaming services coming to the fore and an increased focus on experimentation.

The rapid uptake of app/web-based services such as **Songkick** (*Contagious 26*), which recommends gigs based on your music tastes (and takes a cut of resulting ticket sales) and **SoundCloud**, which allows easy sharing of recordings, serve as a reminder of the massive cultural currency that music continues to command.

Meanwhile, bands are developing increasingly innovative ways of attracting attention to album releases. Expect more digital/musical crossovers in 2012.

### Spotify / Apps

**Spotify** is giving third party app developers the opportunity to create music-based apps which integrate into and enhance the service through an open API, while its alliance with **Facebook** saw it add seven million users in just over two months. Early apps were developed by established editorial presences, such as the *Guardian* and *Rolling Stone*, serving music reviews direct to Spotify listeners. The integration of music-focused social network **Last.Fm** to Spotify improved music recommendations, and other apps are allowing users to buy concert tickets and view lyrics.



### Björk / Biophilia

Serial innovator **Björk** has fundamentally changed the way she approaches making music, taking a multiplatform approach to her latest album, **Biophilia**. The album is presented as a series of iPad apps, housed in one 'mother' app, offering users an entirely interactive way to experience the songs – through games,

animations, musical scores, lyrics and essays. The experience was supported by residencies in different cities around the world and a 90-minute documentary produced by **Pulse Films**, while the faint-hearted could get involved through CD/vinyl/iTunes.

Björk and her record label **One Little Indian/Nonesuch** put together a sophisticated team of developers, led by **Scott Snibbe Studio**,



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LA, who were responsible for **Cosmology** – the mother application. Various developers worked on one or two apps each, co-funding the projects, and taking a share of the revenue. Snibbe explained: 'The beauty of apps is that they allow you to experience the music far more like the musician has.' *Contagious 28* <http://bjork.com>

**Gorillaz / Korg**

Virtual band **Gorillaz** teamed up with synthesiser manufacturers **Korg** to launch a new version of Korg's **iElectribe** synth app for iPad. The Gorillaz version costs \$19.99 and comes with 64 preset grooves and 128 sounds from the band's latest album, **The Fall**. Users can select preset samples from a track and edit or discard individual instruments, including kick drum, snare, hi-hat, percussion, synth, vocals and sound effects. This provides dedicated fans of the band with a new way to experience and interact with the music and offers more general users of the app a host of sounds and tunes to experiment with. *Contagious 28* [www.korg.com/ielectribegorillaz](http://www.korg.com/ielectribegorillaz)

**Kaiser Chiefs / The Future is Medieval**

UK indie band **The Kaiser Chiefs** and their label **Universal Music** worked with **Wieden+Kennedy**, London to re-engage fans by allowing them to select the tracks that would make up the Leeds band's latest album. The [kaiserchiefs.com](http://kaiserchiefs.com) website presented 20 new tracks and invited fans to select their ten favourites for a bespoke tracklisting, before creating their own artwork using a customisable template. Smartest of all, fans were able to sell their personalised album, receiving a payment of £1 each time their version was sold. *Contagious 28*

<http://kaiserchiefs.specialmoves.com>

**Bluebrain / Location-Aware Albums**

Washington DC band **Bluebrain** released two location-aware albums this year, **The National Mall** (Washington DC) and **Listen to the Light** (Central Park, New York). The series of choose-your-own adventure style app albums matches the music according to the physical location of the listener via **GPS**, with the beats, melodies, instrumentation and rhythms of the songs changing according to their movements, creating a unique musical experience. *Contagious 27* [www.bluebra.in](http://www.bluebra.in)

**Batelco / Super Sonic**

Leading Middle East telecom provider, **Batelco**, worked with Bahrain-based **FP7/BAH** to create an audio signature that quickly became part of urban culture. The **Super Sonic** CD which contained five remixes of an audio signature was sent to influential DJs in Bahrain, and before long was heard in night clubs across the island state. 100,000 copies of the CD were available in shopping malls, either for free or a \$2 donation, and raised \$80,000 for Batelco's **Hearts & Minds** social initiative. Super Sonic also received 44,000 plays and 17,000 downloads on **SoundCloud** and 4,000 ringtone subscribers. *Contagious 26* [www.facebook.com/batelco](http://www.facebook.com/batelco)



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GORILLAZ /



BLUEBRAIN /



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### Social Networked Music /

To promote its free, legal music sharing service, Singaporean Telco, **StarHub**, through **DDB Singapore**, created **Musical Mood Box**, a **Facebook** app. Based on posts and status updates, the app used an algorithm to sense the user's mood and then posted appropriate tracks to their Wall. Musical Mood Box racked up 40,000 Likes, raising monthly traffic by 53%. See a full case study on StarHub in *Contagious 29*

**Cellcom** hosted a series of virtual gigs for Israeli youth through **Facebook**. Viewers of **Volume Festival** could convene online at a designated time to watch band performances, comment live via the social network, and integrate themselves into the performance via webcam. See *Contagious 27*

<http://music.starhub.com>  
<http://volumefestival.co.il>

### One to Watch /

The **Bronze** format is an app, currently in beta, which creates a unique piece of music on every listen. The innovative app was developed by former Golden Silver frontman **Gwilym Gold**, Björk producer **Lexxx** and a team from **Goldsmiths College, University of London**. It works by transforming music in real time, triggering different sounds to create an evolving version of a song each time it is played. Gold's single **Flesh Freeze** was the first to be released via the format. *Contagious 28*

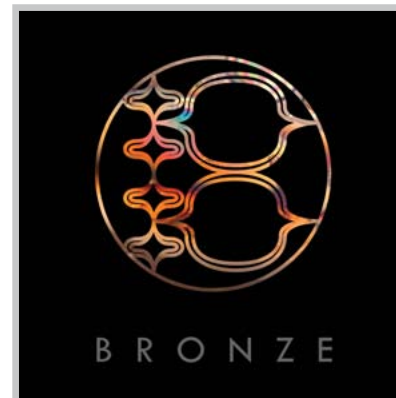
<http://bronzeformat.com>



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## 12 / MOST CONTAGIOUS / VIDEO / WHO'S CONTROLLING CONTENT?

Online viewing figures are at an all-time high, with the average American watching 21.1 hours of content in October, according to ComScore. And, as YouTube's recent efforts covered below demonstrate, online content is heading in the direction of longer form, quality efforts from professional content producers. Back in March, Warner Brothers became the first major Hollywood studio to launch movie rentals through Facebook, while Miramax's eXperience app allows users to share video content via their News Feed.

### YouTube /

Google-owned YouTube continues to dominate the video content market. The most popular channel on the site – with 54.2 million unique viewers – is music video powerhouse Vevo, a joint venture by Sony Music Entertainment, Universal Music Group and Abu Dhabi Media.

YouTube's shift to organise itself increasingly around professionally-created content, is shown through deals with Disney, Warner, Universal Pictures and Sony, offering the studios' movies for rent through the site. In March 2011, YouTube also invested \$100m in YouTube Next, a venture dedicated to partner projects, programmes and services. The launch of YouTube's own crowdsourced film, *Life in a Day* at the Sundance Film Festival cements the video content site's commitment to quality original content. To finish off the year, in early December, YouTube had what it described as a lick of 'digital paint', a



YOUTUBE /

redesign to make it easier to find videos and to integrate with social media including Google+ and Facebook. Rumours also abound that YouTube will be more organised around vertical channels. Expect a flood of venture capital into content creation throughout 2012.

[www.youtube.com/lifeinaday](http://www.youtube.com/lifeinaday)

### Pioneer One /

*Pioneer One*, an independent science fiction drama series that is legally distributed online and funded solely by viewers, has managed to raise more than \$80,000 in fan donations. The series

is released through peer-to-peer file-sharing system BitTorrent's distribution platform VODO, and the season finale aired in December.

Created by writer Josh Bernhard, director Bracey Smith and a cast and crew working for free, the drama centres around a Soviet cosmonaut who is discovered on Earth and claims to have been born on Mars. Viewers who donate to the project via PayPal receive rewards that vary depending on how much they donate. These include an associate producer credit and a DVD of the first season. See *Contagious 29* <http://vodo.net/pioneerone>



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### Storymaker / Bar Karma

**Will Wright**, the brains behind the hugely successful game **The Sims**, has built **Storymaker**, a piece of software that enables fans to suggest themes, dialogue, props, music and characters for **Bar Karma**, a light-hearted sci-fi show. Ideas are sketched out into a rough narrative, with users voting for their favourite, which is then written up and filmed by professionals. Turnaround time is just six weeks from plot to episode.

The show was aired on US broadcaster **Current TV**, exec-produced by Wright and starred *Deadwood* and *Lost* star **William Sanderson** as a 20,000 year old barman who encounters time travellers, offering them drinks and conversation at the end of the universe. It has been backed by **American Express**, **AT&T** and **Mazda**. [http://bit.ly/storymaker\\_tutorial](http://bit.ly/storymaker_tutorial)

### Gatorade / Everything to Prove

Expanding its portfolio of impressive branded content gems such as **Replay**, **Gatorade**, through **VML**, **Kansas City**, launched **Everything to Prove**, a series promoting its **G Series** sports drinks. The series followed the journeys of 15 of the NFL's top rookies in their attempts to become professionals. Debuting online through **YouTube**, **Facebook**, **NFL.com** and **Gatorade.com**, the brand was keen to infiltrate the teen athletic circle and help them understand the importance of sports nutrition in improving performance. The rookies became advocates, spreading the word through **Twitter**, **Facebook** and targeted media. The work became the most watched and talked about content in the history of Gatorade, generating 229.6 million in earned media impressions. With 5.5 million total episode views and 93.5% of teens finding the content appealing, Gatorade is considering turning Everything to Prove into a television series. [http://bit.ly/gatorade\\_prove](http://bit.ly/gatorade_prove)

### Intel / Visual Life

Imbuing a silicon chip with personality? Sounds like a tough brief. But **Amsterdam Worldwide's Visual Life** platform for **Intel**, supporting the launch of its **2nd Generation Core Chip**, rose to the challenge, positioning it as a facilitator of creativity. Visual Life is a storytelling platform, featuring people whose lives are enabled by the technology, including **Scott Schuman** (the snapper behind streetstyle website *The Sartorialist*), animator **Christen Bach**, designer **Michael Wolff** and musician **Michael Franti**. More than 37 million people engaged with the campaign in 198 countries over an eight month period – a 460% increase in Intel channel views, with an average of seven minutes spent on the site. *Contagious 26*

<http://intel.ly/sMNH7>

### Cheer / YouTube

**Leo Burnett**, **Toronto** teamed up with synth pop-esque band **Strange Talk** for **P&G** laundry detergent **Cheer** to create an interactive music video for its **Dig it. Get it** campaign. By clicking on brightly-coloured objects throughout the video, visitors were taken to the brand's **Facebook page** where they had the chance to win the item when they Liked the page. Reinforcing the brand's commitment to keeping colours vibrant, the two-week campaign saw 19,000 prizes given away, with almost 2,000 being picked up in less than 40 minutes on day one.

[www.facebook.com/Cheer](http://www.facebook.com/Cheer)



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**Most Viewed /**

And, of course, we've been impressed with an array of films either launching on **YouTube** before heading to TV, or being hosted exclusively through social media channels.

Here are a few favourites:

**Volkswagen Passat / The Force**

(Deutsch, Los Angeles)

View count: 62.7m

[http://bit.ly/vw\\_theforce](http://bit.ly/vw_theforce)

**Dermablend / Go Beyond the Cover**

(Tuxedo Agency, Montreal)

View Count: 7m

[http://bit.ly/beyond\\_the\\_cover](http://bit.ly/beyond_the_cover)

**Nissan / Damned Ponies**

(Lew'Lara\TBWA, São Paulo)

View count: 14m

[http://bit.ly/damned\\_ponies](http://bit.ly/damned_ponies)

**T Mobile / Royal Wedding**

(Saatchi & Saatchi, London)

View Count: 28.4m

[http://bit.ly/t-mobile\\_wedding](http://bit.ly/t-mobile_wedding)

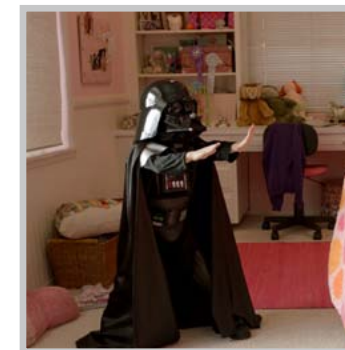
Source: AdAge / Visible Measures



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## 13 / MOST CONTAGIOUS / RETAIL / MORE STREAMLINED, MORE SOCIAL

Those in Europe and America may still be teetering on the brink of recession, but, if anything, the world of retail seems to have been galvanized by the relentlessly bleak outlook, offering a succession of innovations and experiments throughout 2011.

The rapidly evolving relationship between our online and offline consumer behaviour is driving inventive new consumer experiences that merge the best of both worlds in useful and increasingly intuitive ways.

Staking a claim on that most precious resource, our disposable income, means brands must work harder and smarter than ever. Even as economies falter, flash-sale sites have flourished, with consumers still willing to splash out so long as they're assured a kick-ass discount to preserve that crucial feeling of fiscal responsibility.

However, deal-of-the-day juggernaut **Groupon**, the leading light at the start of the year, has had a bumpier ride of late. Fierce competition from upstart rivals – think **Amazon-backed Living Social**, **Google Offers** and over 500 other hungry new players worldwide – cashing in on their business model is just part of the problem. Hard-luck tales from disgruntled vendors make for bad headlines and despite typically netting 50% of the profit on the deals it offers, the company has a \$500m deficit around its neck. Notwithstanding the launch of **Groupon Now**, a mobile-based real-time deals service, its failure to innovate consistently and distinguish itself from the pack looks ominous. Not to mention the long term economic effects of this cut-price culture...

With 2012 shaping up for more financial thrills and spills, which of the past year's success stories will continue to make their presence felt in the next 12 months?



ILLUSTRATION / MARC ASPINALL



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### Tesco / Home plus

Offering hardworking Korean commuters the chance to do a bit of grocery shopping on the fly, the Tesco-owned Home plus chain created interactive posters in subway stations that exactly replicated the aisles and products in bricks and mortar stores. Each item on the 2D shelves had a unique QR code which users could scan with their smartphone to add the product to their basket. Having selected all they wanted, they completed the transaction via the online checkout, leaving the goods to be delivered to their home later that day – without an onerous trip to a crowded supermarket.

The scheme proved popular, driving a 76% rise in new members registered on the Home plus e-commerce site, 600,000 downloads of the scan-and-shop app in four months and a 200% increase in online sales. Hat tip to ad agency **Cheil Worldwide**, Seoul, for finding the perfect way to serve both consumer and client in one fell swoop – and scooping a Media Grand Prix at the



**Cannes Lions Festival** into the bargain. They say imitation is the sincerest form of flattery and this idea has been picked up by **yihodian.com** in China, **P&G/MALL.cz** in Prague, and **HMV/20th Century Fox** in the UK; expect variations on this theme throughout next year. *Contagious 28*

<http://www.tescopl.com/2718>

### Tre / LiveShop

While Tesco used the internet to take grocery shopping to subway platforms, Swedish telco **3/Tre** brought the human touch to online customer service with the launch of **3LiveShop**. The system is based on a videochat-style touchscreen interface that allows employees to demonstrate the newest phones, using slick screen graphics to highlight key features and price plans.

A lot of work went in to making it all look so easy, with digital agency **B-Reel**, Stockholm, collaborating with **Teenage Engineering** and **Isotop** to help bring the ingenious interface to life. It uses a system of reflection that allows the

salesperson to see how they're manipulating graphic elements around the screen without the usual mirror-imaging problem that makes it hard to click or point against our natural tendencies.



While the LiveShop pushes the boundaries of what's currently possible, it does invite you to wonder how long it might be before similar functionality can be offered with having to custom-create a whole new platform... Could Facebook or Google Hangouts be adapted to accommodate similar one-to-one experiences? *Contagious 27* [3LiveShop](#)

### American Express / Link Like Love

One brand extending Facebook functionality this year was **American Express**, launching a service for US cardholders that taps into their social graph to create a customised selection of deals and offers.

Cardholders who sign up to the **Link, Like, Love** service via **Facebook** link their card to the programme and indicate which types of deals they wish to receive from across a wealth of categories including food, travel fashion and dining. Customers claim specific deals they like by clicking 'Add to Card', and swipe their Amex next time they're making a purchase from



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the vendor. The transaction – and discount – is later displayed on their statement. No coupons. No codes. Easy. Customers claim their discount without any change to their normal purchase behaviour. And there’s no hand-wringing about privacy either; there is no exchange of profile or financial information between the two partners. *Contagious 28*

[www.facebook.com/americanexpress](http://www.facebook.com/americanexpress)

**Pause / The Heist**

While Amex is exploring the eminently slick and smart end of the retail spectrum, there’s been plenty to think about that’s inventive in less immediately obvious ways. Especially leftfield was a campaign for home electronics retailer **Pause** that encouraged the public to plot and execute a burglary.

A **YouTube** film shows the story of Peter, ignominiously fired from Pause, and seeking revenge by leaking security details about the store online. Potential burglars are invited to crack codes online, and then, working in teams of two, physically traverse the actual store to win the prizes on offer. A \$6,000 TV was up for grabs, or a variety of discounts from 10-30% depending on how far wannabe burglars got into the store before tripping the security system.



PAUSE /

Stockholm-based **Akestam Holst** is the agency behind all this furious plotting, which neatly taps into people’s increasing interest in working together online to solve puzzles and, well, rob their way to consumer fulfilment. *Contagious 29*.

[www.pausejudbild.com/heist.php](http://www.pausejudbild.com/heist.php)

**Coca-Cola / Happiness Quest**

Coca-Cola Japan has launched a campaign called **Happiness Quest**, gamifying its 820,000 vending machines via QR codes. To play, people will be asked to snap the QR code on their local vending machine, which will then prompt them to name the machine and choose an avatar for it. Each machine can be assigned an avatar, but the user will be asked to pick one machine to be their own. That machine will interact more personally, sending the user campaign news and weather. Points and badges will be awarded for checking in multiple times to a specific machine, allowing users to buy shoes, skins and backgrounds for the machine’s avatar. The real hook, though, is that one lucky player will receive one million yen (\$13,045), and another million yen will be given out to someone who introduces a friend to Happiness Quest. *Contagious 29* <http://bit.ly/CokeVending>



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### Lays / Vending Machine

PepsiCo-owned snack brand **Lays** created an attention-grabbing vending machine to demonstrate that its crisps are '100% Natural'. Blame it on **Unilever's** smile-for-an-ice-cream automaton, or maybe Coke's pizza-pushing Happiness Machine, but something about a big metal box that delivers treats in an inventive way brings out the inner child in all of us.



Developed by **BBDO Argentina**, the Lays vending machine appears to prepare your crisps – from potato to bag – before your very eyes! Promoters encourage passers-by to insert real potatoes into the machine and watch the transformation as their potato is washed and peeled, fried and bagged. The final product is ejected in a slyly warmed bag – reason enough in itself to applaud this bonkers idea. *Contagious 29* [www.fritolay.com](http://www.fritolay.com)

### Online fashion /

At the other end of the retail spectrum, **Burberry** has continued to grab headlines with its warm embrace of all things digital. Having established an industry-leading approach to catwalk shows that allows consumers to buy items as they go down the runway, this year saw the launch

of **Burberry Bespoke**, an online service that allows customers to design and customise their own version on the brand's iconic trench coat. The system offers just enough flexibility to accommodate personal preferences, but not enough to let customers run roughshod over the brand's rigorously protected aesthetic...

Elsewhere in the rag trade, brands are pushing the customisation possibilities further, with newcomers like **www.blanklabel.com** offering custom dress shirts from \$60. Meanwhile, **Modcloth's** fascinating **Be the Buyer** program goes from strength to strength, by putting prototype dresses up for customer critique, revising the designs based on feedback, and putting the most popular into production.

Also carving out its own fashion niche (and, yes, picking out a more appealing brand name) is high-end newcomer **Moda Operandi**. This disruptive player aims to bring consumers – and their purchasing power – into the loop just 48 hours after a designer's runway show has taken place, shortening the show-to-shopfloor lead time considerably in the process.

Almost as soon as the models step off the catwalk, **Moda Operandi's** mobile crew of photographers and models sets up a studio and shoots each outfit, recreating looks item-for-item and posting the entire collection online for their members-only community to browse and select from. For members, the attraction is the chance to buy anything seen during the show, rather than choosing from a heavily-edited range selected by a store's buyer. For designers, it offers the chance – finally – to see upfront which of their garments and accessories has gone down well with this informed audience. The upshot is items

which might once only have been seen during a show, only to be passed over by cautious industry buyers, now actually stand a chance of going into production because the customer is brought into the process so much earlier...

Flying in the face of the majority of online retail, **MO** targets customers who are not looking for a bargain, are willing to wait a long time for their merchandise and don't feel the need for anyone to 'curate' the collections on their behalf. And it seems to be working; CEO **Aslaug Mangusdottir** cites an average transaction value of \$1,800 and many orders that come in between \$5,000 and \$10,000. Their largest order so far rings in at \$42,000 – yep, guess the recession is hitting some harder than others...



MODA OPERANDI /



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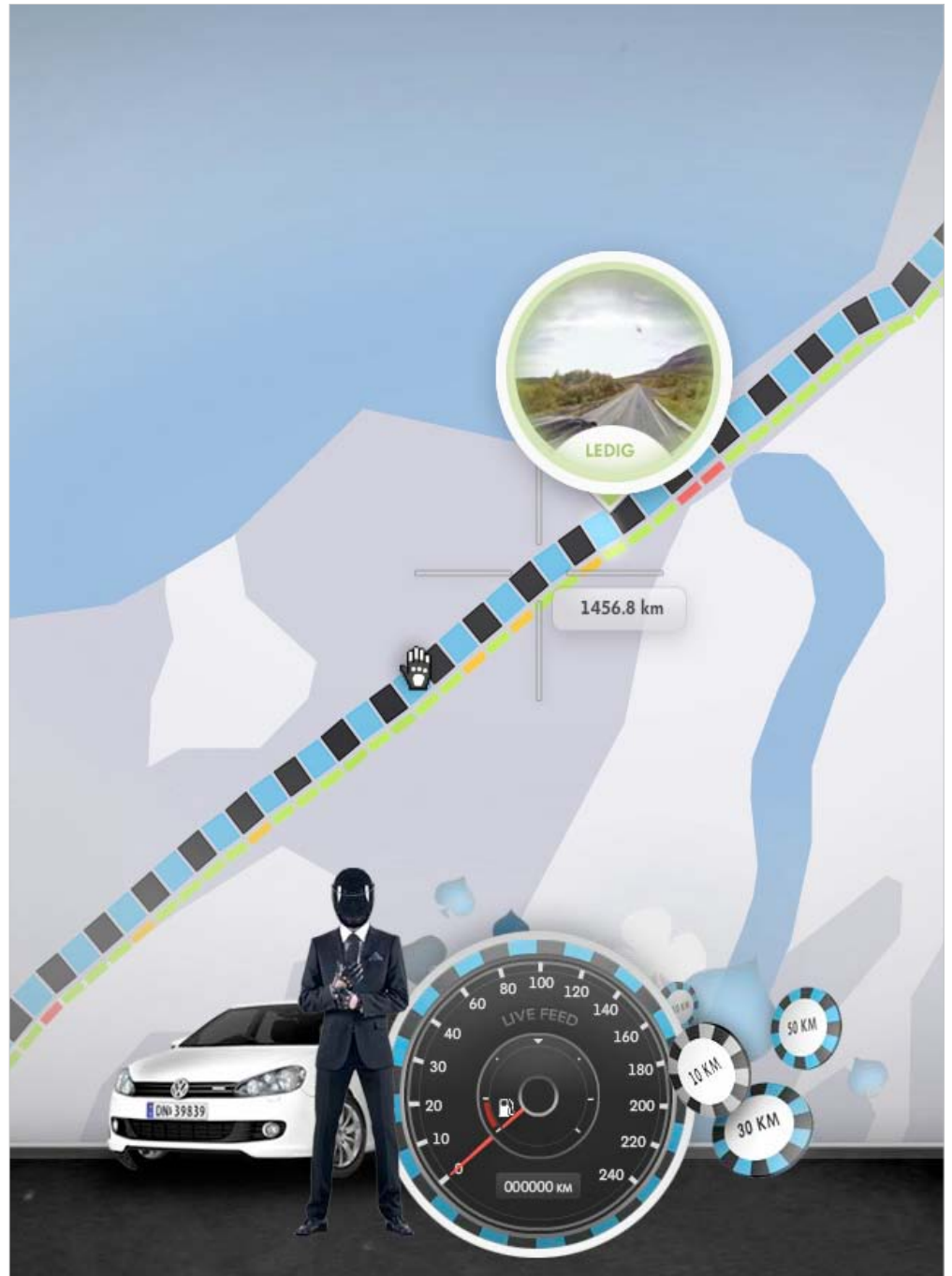
## 14 / MOST CONTAGIOUS / GAMING / MEGAWATTS AND MICROHITS

As gaming strengthens its role as a force in the entertainment landscape, it's settled into a duopoly of sorts: the indies and the majors. As indie gaming has risen and created many creative titles for every potential device or OS, so has the world of blockbusting franchise games like *Call of Duty*, with enormous budgets and expectations of success. While costs of production aren't quite Hollywood-calibre, EA is on track to release MMO blockbuster *Star Wars: The Old Republic* at an estimated price tag of \$80m.

But it's not just the big boys making huge dollars. If you thought the virtual goods business was a curious fad likely to burn itself out in the near future, you'll probably be as surprised as the rest of the world to learn that a gaming company recently made an astonishing €2,000,000 in just four days selling virtual space ships. German game developer **Bigpoint** is no doubt laughing all the way to the Sparkasse after selling 2,000 drone ships to players of its **DarkOrbit** game. Making the sales all the more remarkable is the fact that the online space shooter is free to play. However, a tiny segment of the game's total 65 million registered players thought it worthwhile to spend money on the little drones.

With a recent report from **Inside Network** predicting that the virtual goods industry on Facebook alone is expected to grow by 32% to \$1.65bn in 2012, it looks like virtual goods may not only be here for the foreseeable future, but continue to become more important in people's lives.

Meanwhile, the demographics of gamers are more closely resembling those of the general entertainment-consuming population. In an October survey, **GameHouse** and **Harris Interactive** found 55% of US adult online gamers are women. It doesn't hurt that games are bubbling up everywhere, in the backseats of cars, or built with stats connected to your own personal real world performance.



VOLKSWAGEN /



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## Syfy / Defiance

The blur between gaming and film content at the big-money end of the entertainment spectrum is growing, with **NBC Universal**-owned sci-fi network **Syfy** working with games developer **Trion** to create a prime-time weekly TV show called **Defiance**, incorporating an MMORPG that will influence the plot and action. Due to air next year, *Defiance* is similar to Neill Blomkamp's critically-acclaimed **District 9**, set in the modern day, in an alternate reality where aliens have populated the earth and live alongside humans. Audience members will choose a tribe to belong to, and avatars from real players will appear in the show itself, which is being scripted by no lesser a writer than circus drama **Carnivale's** **Daniel Knauf**.



**MMORPGs** like **World Of Warcraft** are hugely popular – last year the game earned a staggering \$1bn and claims to have 12 million paying online users worldwide, spending on average 2.1 hours daily playing – not to mention hugely immersive and engaging. Transferring those dynamics and figures to a TV property is potentially revolutionary. The mechanism for how the linear narrative and gaming dynamics interact is untested, and the crossover of games to movies

and vice-versa has generally proved creatively poor (*Resident Evil*, anyone?), but the quality of the creative talents involved and the popularity of films like **District 9** suggest that *Defiance* could be a trailblazing example of the future of true transmedia television.

[www.syfy.com](http://www.syfy.com) [www.trionworlds.com](http://www.trionworlds.com)

## Jason Rohrer / Chain World

Art-game pioneer **Jason Rohrer** won the Game Design Challenge at the 2011 **Game Developers Conference** in San Francisco with his ambitious creation, **Chain World**. Working around this year's theme, Games as Religion, Rohrer's game gives each player just one life in which to control or alter the game environment, building structures, tearing them down, developing systems, etc. But when they die, that's it, and then they have to pass the game – housed in one single USB stick – on to 'someone else who expresses interest', never speaking of it again. From the moment Rohrer introduced the game it has created controversy – the first recipient decided to auction off the rights to play the following turns, effectively creating his own set of rules. No one said religious law was fair. See *Contagious 28*

<http://hcsoftware.sourceforge.net>



## Toyota / ToyToyota

**Backseat Driver**, the first product introduced by **Toyota's** new toy brand **ToyToyota**, is an iPhone application that lets kids enjoy a virtual drive while safely buckled up in the back seat. The mobile game, created by Tokyo-based creative shop **Party**, easily one of the most impressive breakout companies this year, uses the smartphone's **GPS** functionality to create a fantasy driving route that mirrors that of the real car. Kids control **My Car**, which follows the path of Papa Car, and score points by steering in the right direction and picking up objects along the way.

Points are collected for picking up both the virtual items that Papa Car drops, and the icons of shops and businesses from the real world. After collecting enough points players can customise their wheels, and share the design of their car and the route they took via **Twitter**.

[www.toyota-global.com/toytoyota](http://www.toyota-global.com/toytoyota)





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### Volkswagen / BlueMotion Roulette

**Volkswagen** and Norwegian agency **Try Oslo** ran an elaborate game of chance to show off the diesel range of the new **BlueMotion Golf**, turning Norway's main scenic highway, E6, into a giant roulette board and taking bets on when the car would run out of gas.

The winning entry would, of course, receive the car, and that's the position one **Knud Hillers** found himself in once he had chosen one of the 80,000 slots available and calculated where the car would end up, based on its consumption of 0.38 litres of fuel per mile – a kind of **Cannonball Run** for economisers, fitting in perfectly with the rise of ultramilers, enthusiasts who vie for maximum fuel efficiency.

There was a two-week lead-up to the run, where it was publicised with a television commercial urging participants to the web portal, [bluemotion.no](http://bluemotion.no). There they could place bets using the **Google Maps**-enhanced layout of the road, on where the car would stop. The site became a live showcase for the action once the drive started. More than 50,000 people tuned in to the campaign site. The car drove 27 hours – 1570 kilometres – before running out of juice. *Contagious 29* [www.bluemotion.no](http://www.bluemotion.no)

### Activision / Spyro's Adventure

Game developer **Activision** is the latest in a long-running group of participants to add to the **Spyro** franchise, with a youth-focused multiplatform game that incorporates enhanced toy elements. **Skylanders: Spyro's Adventure** is the latest release in a chain of games featuring purple dragon Spyro, who first starred in PlayStation hit **Spyro the Dragon** in 1998. This latest release, the first from Activision since it acquired the franchise in 2008, incorporates a unique toy element and a peripheral piece of hardware known as the **'Portal of Power'**.

Each copy of the game comes with three character toys, each with unique attributes and the capabilities to store game data and level information. To play the character, it must be placed on the Portal of Power, but the characters can be used on any system, recalling stats the player has earned. 32 characters, each with unique abilities, form the game's possible players.



The game is on its way to become this year's holiday big-seller, with Activision warning of shortages. Big-name Hollywood creatives were on board, with game soundtrack by **Hans Zimmer** and a story from **Toy Story** writers **Joel Cohen** and **Alec Sokolow**. [www.skylanders.com](http://www.skylanders.com)

### Gadget Show / Battlefield 3

The most complicated peripheral of the year goes to the UK **Channel 5's Gadget Show**, which turned every first-person shooter's fantasy into reality when it turned upcoming **FPS Battlefield 3's** game environment into reality – a chamber with treadmills, ambient lighting and paintball feedback. From a four-meter high igloo as a projecting surface to around 800 LED lights being mapped onto the canvas, the **Gadget Show** splashed out a ton of cash to create a gaming nirvana. The simulator even featured paintball turrets, firing according to events on the screen, blasting up to 12 paintballs a second at the gamer. *Contagious 29* [http://bit.ly/gadgetshow\\_battlefield3](http://bit.ly/gadgetshow_battlefield3)



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### Friskies / Games for Cats

**Friskies** has built three fantastic games designed to ‘feed your cat’s senses’. Furry friends can choose between Cat Fishing, Tasty Treasures Hunt and Party Mix-Up. Each is a variation on a simple theme: brightly-coloured things move around the screen; hit them with your paw to proceed to the next level. According to **Nestlé Purina**-owned Friskies, the colours, movement, and game-play have been ‘researched and tested for maximum feline fun’.



Best of all, this isn’t a closed app – it’s an HTML5/CSS3 website, so you can play it on iPads and Android tablets – or even in your web browser (though furry gamers may struggle to use a trackpad or mouse). Concerned about claws scratching your iPad screen? Worry not. Friskies has been conducting careful testing: ‘We found that the bare glass screen on the iPad stands up to our cat’s claws with no problems, but please be aware that a cat’s sharp claws could damage add-on plastic film covers’. In 2012, we’re looking forward to social gaming for stick insects.

[www.gamesforcats.com](http://www.gamesforcats.com)

### adidas F50 / miCoach

**Adidas** has reached another personalised content high point for gaming and life-tracking, allowing players to track real-life athletic skill and use their own stats inside games. The **miCoach Speed\_Cell**, embedded into the bottom of the boot, measures average speed (recorded every second), maximum speed (recorded every five seconds), the number of sprints, distance at high intensity levels, steps and step length. The device can store up to seven hours of data, which can be wirelessly transmitted to a computer for analysis. It then connects to mobile phones, allowing the athletes to analyse their stats, and use the data to play a virtual mobile football game against opponents. This a new approach to football boots, which sees them acting as a product gateway to tools and services which improve the player’s football skills.

We’ve seen first-person Facebook game **I Am Playr** (produced by **Bigballs**, London) embrace the idea of football gaming based on real world performance, but for a major manufacturer this is a big move into gaming, and a whole realm of opportunity for sharing data and performance socially at an amateur level, perhaps even creating a virtual league based on real people. *Contagious 29*

[www.adidas.com/com/football](http://www.adidas.com/com/football)



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## 15 / MOST CONTAGIOUS / PUBLISHING / BETTER THAN BOOKS

**As we grow accustomed to more nuanced information on the web, we're seeing what we can do with it when it's more accessible. Tablets, from the iPad to the Kindle Fire, have brought us closer than we've ever been to the world's libraries. Tablets also enable us to carry around our own library and leaf through it whenever we want.**

But as the big dogs compete for loyalty to platforms, and attempt to create the best space for reading, it's the smaller, more atypical productions for these devices that caught our eye in 2011. What parts of the reading experience are being dramatically altered by touchscreens, or location-aware devices? How will future authors engage us to delve deeper into their narratives?

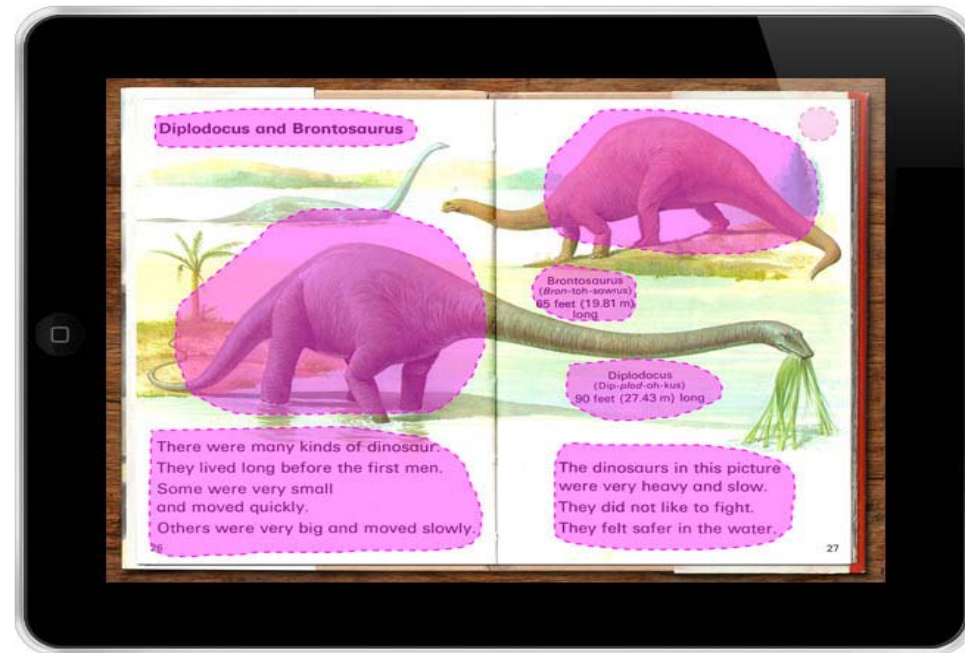
Meanwhile, more companies are trying to crack how we experience text in browsers. Software project [Hypothes.is](#) is aiming to develop an open-source level of peer review for discourse on the web, revealing bias, reputation and more to give an increasingly factually accurate picture of what information is credible and what isn't. Hypothes.is may be adding new content to each page, but increasingly people are getting used to things being stripped back, with demand for services like [Instapaper](#) and [Readability](#) growing steadily.

### Ladybird / Me Books

Children's publisher **Ladybird** has launched an application for the iPad and iPhone that adds an audio layer to kids' books to transform them into an interactive experience. Through the **Ladybird Classic Me Books** app, created by **Made In Me Studio**, London, the books are augmented with interactive zones with sound effects that enhance the story. In *The Zoo*, for example, touching the image of a seal produces the sound of the sea mammal playing in water.

Readers are also able to change any of the audio of these existing interactive zones at the tap of a screen and record their own sound effects. They can also listen to the story being narrated by celebrities including comedian **Adam Buxton** and actress **Josie Lawrence**.

We've seen publishers start to make better use of the iPad's interactive capabilities – **Moonbot Studios** in LA did this beautifully with [The Fantastic Flying Books of Mr. Morris Lessmore](#) – but Me Books offers some extra storytelling magic through an interactive, personalised experience. See *Contagious 29*





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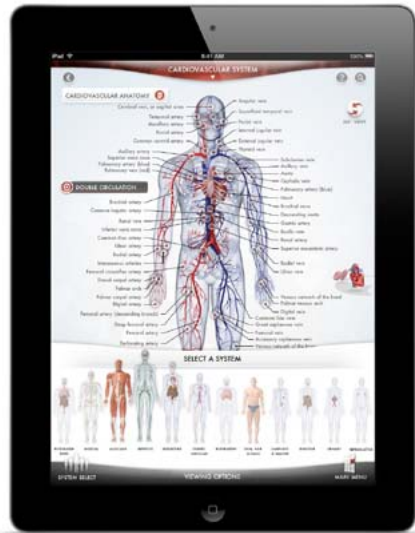
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### Dorling Kindersley / The Human Body

Stuck for Christmas present ideas? Publisher **Dorling Kindersley** (DK) through **AKQA London** might have just the thing. In August, it launched **The Human Body** app, based on the book that has sold over a million copies. The app was adapted to incorporate DK's strong design ethos while allowing the reader to explore and understand the human body. Users can swipe through 3D layers of body systems, zoom into details, switch on annotations, spin a 3D rendering of the human body and watch CGI movies of body processes. With a £9.99 price tag, the app was written in conjunction with doctors and practitioners, and can be bought on iTunes. It provides a compelling blend of information, with impressive opportunities for interaction and a wide appeal, from mothers to medics. As well as creating an additional revenue stream for pre-existing content, the app also taps



into the trend for healthcare professionals to use tablets in real-life medical situations.

Tablets have been remarkably popular in other unexpected areas too: hotels are equipping concierges with iPads to give guests advice, estate agents and retailers are using them as lightweight sales tools, restaurants are adopting them in place of menus and wine lists and, in South Korea, tablets are on course to replace school textbooks by 2015. *See Contagious 28*

### Unbound / Launch

Of all the strides authors have made on the web, some of the most interesting have been in funding. In the US, many authors have brought projects to **Kickstarter**, a funding platform for creative projects. In the UK, however, **Unbound** is seeking to allow established authors to get information from fans on what projects they'd back, as well as offering access to their 'author's

shed'. The financing is similar to Kickstarter, which has yet to launch internationally, where if the project's goal amount isn't raised none of the backers are charged. Authors like **Terry Jones** and **Tibor Fischer** are participating.

<http://unbound.co.uk/books>

### Berg Cloud / Little Printer



In another on its long list of triumphs, London design studio **Berg** has taken the common receipt printer and turned it into an anthropomorphised feed butler named **Little Printer**, which uses the company's **Berg Cloud** services to compile a daily print-out of appointments, to-dos, reminders, Sudoku puzzles, friends' check-ins, headlines and more.

[www.bergcloud.com](http://www.bergcloud.com)



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## 16 / MOST CONTAGIOUS / DESIGN / SOPHISTICATED DIY, PLAYFUL SUSTAINABILITY

With 3D printing becoming more widespread and developed, last year's 'make do and mend' culture is giving way to more sophisticated 'do it yourself' design, where individuals have the power to create beautiful, customised accessories at affordable prices. On a larger scale, we're seeing a growth in architecture inspired by living organisms and a more whimsical shift in sustainable design, for instance **Bjarke Ingels's** ski slope energy plant in Copenhagen (see below).

### San José International Airport / eCloud

**eCloud** is a dynamic data sculpture, created as part of **San José International Airport's** Art + Technology public art programme that shows the world's weather.

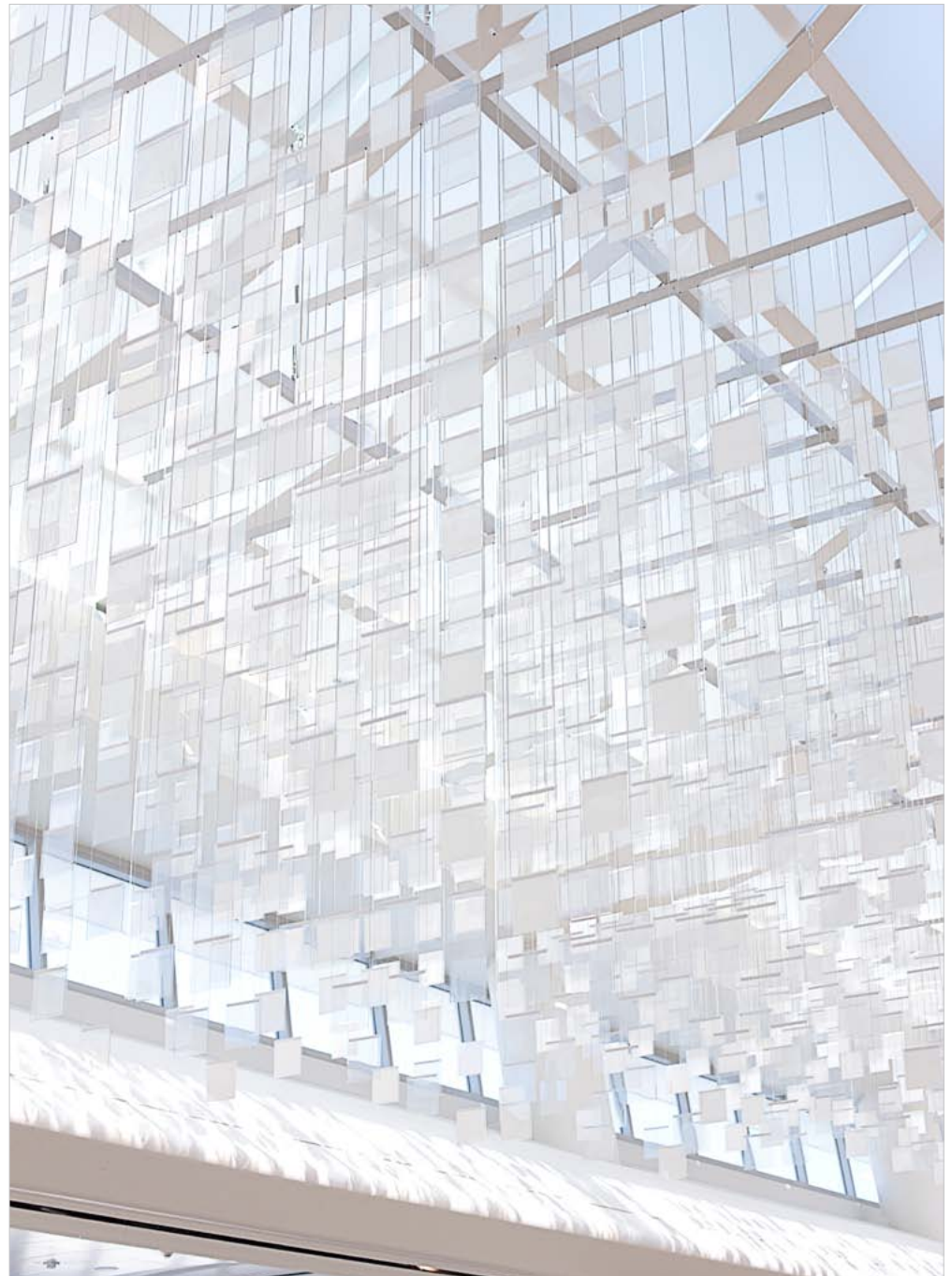
The piece is made up of dozens of square polycarbonate tiles hung vertically in asymmetrical rows, inspired by the shifting forms of clouds. A central computer takes in real-time weather data from cities around the world, visualising it by controlling liquid crystal pixels which turn the tiles from transparent to opaque.

eCloud was created by a crack team consisting of **Google Creative Labs' Aaron Koblin**, **NASA's** visual strategist **Dan Goods** and **UeBERSEE** designer **Nik Hafermaas**. See *Contagious 26* <http://ecloudproject.com>

### Make Eyewear / 3D Printed Sunglasses

Founded by 23-year-old industrial design student **David Minich**, who was inspired by the possibilities of 3D printing, the Texas-based **Make Eyewear** website sells 3D printed sunglasses and frames for around \$150.

To create a unique frame, customers send Make Eyewear a sketch or some inspirational photos of what they are looking for, after which they are paired with a designer to refine the design and generate a 3D model of their spectacles.



E-CLOUD /



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Once the model is approved, the idea is brought to life using an SLS (Selective Laser Sintering) machine. SLS manufacturing enables more eccentric and creative designs compared with traditional methods.

Make Eyewear boasts that it can design pretty much anything you want, though springs and lenses are sourced separately. 'Typically a company will manufacture a product and try to push it out into the market, but we're asking customers to tell us what they want,' Minich professes. *See Contagious 29*

[www.makeeyewear.com](http://www.makeeyewear.com)

### LunaTik + TikTok / iPod Watch Accessory

Chicago-based design studio **MINIMAL**'s **LunaTik** and **TikTok** iPod accessories are a far cry from designer iPod cases. The watch kits integrate with Apple's iPod Nano to transform the personal music player into an interactive wrist watch. The more basic TikTok model (\$39.95) combines with a Nano through a simple click mechanism, while the LunaTik (\$79.95) offers a more permanent solution via a cage-like device made from aerospace grade aluminium.

Several manufacturers and retailers, including Apple, deemed a premium quality watch accessory too risky however, so **MINIMAL** turned to online crowd-funding



resource Kickstarter to find backers willing to pre-order the watches. In 30 days, 21,120 units were sold and **MINIMAL** raised almost \$1m from 13,500 backers in 50 countries.

The striking designs have amassed a strong, passionate following, and **MINIMAL** has negotiated a deal with Apple to distribute the products. *See Contagious 28*

<http://1unatik.com>

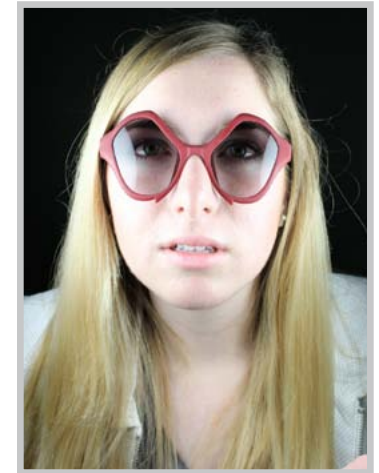
### Aaron Jones / YouTube Cinema

In a larger-scale example of 'plug and play' design, US-based artist Aaron Jones created an outdoor, user-run **YouTube Cinema**. Visitors to the pop-up movie theatre can plug their smartphone into the actual structure, playing content via 3G network connectivity. Initially erected at the **Cranbrook Academy Of Art** outside Detroit, the DIY cinema has moved to a more permanent location in a disused garage in the city. The project is an interesting example of how democratised technology – powerful smartphones, ubiquitous 3G and millions of hours of free content – can help brands create cheap, exciting pop-up spaces that offer opportunities to speak to people directly, or even curate their own cinematic experiences. *See Contagious 29*

[www.fakebarf.com](http://www.fakebarf.com)

### MAD Architects / Ordos Museum

Beijing-based **MAD Architects**' undulating polished metal orb has taken shape in the **Gobi Desert** in Inner Mongolia. Designed as a 'natural, irregular nucleus' sitting at the heart of the geometric grid of the new city growing around it, **The Art and City Museum** is intended to serve as a platform for the local community, helping the rural city of **Ordos** develop. *See Contagious 29* [www.i-mad.com](http://www.i-mad.com)



MAKE EYEWEAR /

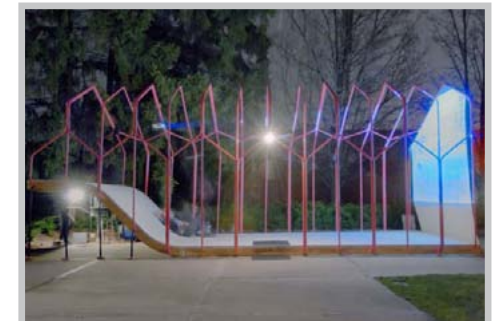


PHOTO: JAMES CARRILLO



PHOTO: IWAN BAAH



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The Ordos Museum is just one design this year which shows a commitment to biomimicry, design inspired by nature, a subject which has provoked heated debate on the TED site. Read more here: [http://bit.ly/ted\\_biomimicry](http://bit.ly/ted_biomimicry)

**Energetic design /**

2011 has seen a spate of sustainable buildings that are not just functional, but spectacular and playful too.

Danish architect **Bjarke Ingels'** new energy plant in Copenhagen is to take the form of a huge artificial ski slope. An example of what the architect terms 'hedonistic sustainability', the 333,700-square-foot structure will not only incorporate 'the latest technologies in waste treatment and environmental performance' but will double up as a downhill ski resort to entertain residents of the otherwise flat city. [www.big.dk](http://www.big.dk)

To prompt people to think creatively about solutions to the challenges of climate change, artist and **UNESCO-IHP** ambassador **Ap Verheggen** and refrigeration company **Cofely** are bringing ice to the desert with a concept for a giant solar powered leaf called **SunGlacier**. The structure uses solar energy to suck moisture from the air to create ice inside its shadow. See *Contagious 29* [www.sunglacier.com](http://www.sunglacier.com)

Toronto-based **Solar Ship's** airship-cum-airplane can travel 1,000 kilometres carrying 1,000 kilos, powered only by the solar panels on its back. Needing no roads or fuel, the Solar Ship is designed to deliver medical supplies to isolated areas or aviation services to people living in endangered ecosystems.

<http://solarship.com>

And finally, **Star Wars** director **George Lucas** has drawn inspiration from his own movies for LucasFilm's new headquarters in Singapore. The **Sandcrawler Building** bears a striking resemblance to the lumbering vehicles used to travel over the dunes of the planet Tatooine, only less rusty. The glossy metallic horseshoe structure will combine low-iron glass with plenty of foliage to create a highly efficient building housing a 100-seat theatre in addition to the company's offices. The project, which has won designers **Aedas** in Singapore a host of accolades including an **International Architecture Award**, is set to complete by the end of 2012. [www.aedas.com](http://www.aedas.com)



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SUNGLACIER /



**/ CONTAGIOUS /**  
FULL OF TOMORROW

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BRASIL	TERREMOTO	STEVE JOBS	USA (ESPAÑOL)	RIM	ESPAÑA	BUNGA BUNGA	X-FACTOR	HANG SENG	ANNA HAZARÉ	KOREA	SHAMCEY SUPUP
TANO PASMAN	FCH	 GUILLERMO Y KATE		SHAKIRA	DEUTSCHLAND	BIN LADEN	INDONESIA	TGIF	A2KALS		
TECNO POLIS	SILVA	MÉXICO	RAPTURE	CANADA	FRANCE	IPHONE 5	 INONG MALINDA	INDIA	SMART-PHONE WIDOWS	FOOD SCARE	
 <small>Image: Presidency of the Nation of Argentina</small>		WALL STREET	CANADA POST	 HONG KONG		GALAXY TAB	AE JEONG-NAM	TAIWAN			
ELECCIONES	RORIZ	CHARLIE SHEEN	BLIZZARDS		UNITED KINGDOM	AI WEIWEI	NORMAN CAMARU	CRICKET	PAGASA	CHRISTINA TSENG	
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