

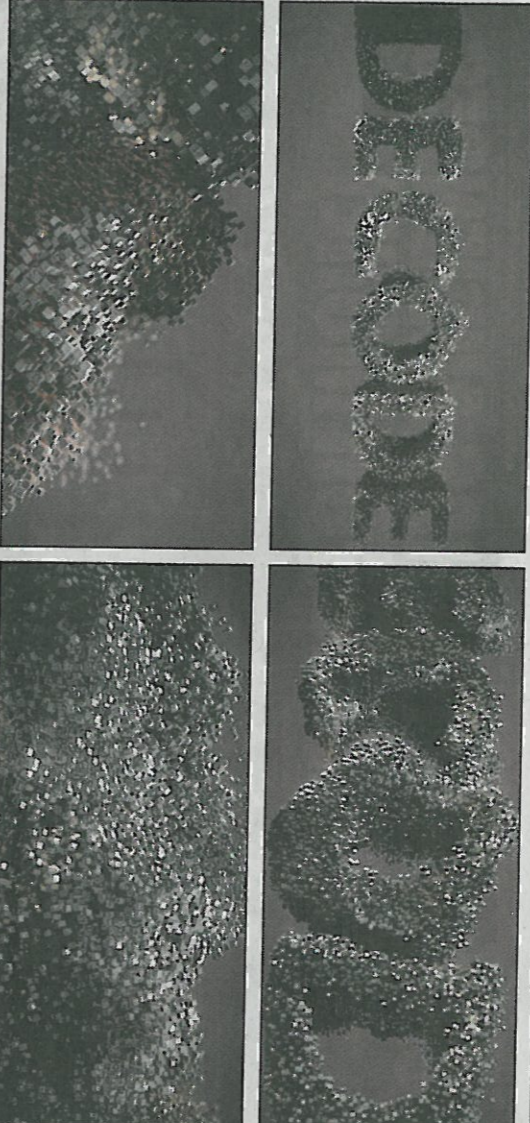
Behind The Idea



› Links in the creative chain

Metro has joined forces with D&AD, the organisation behind the Oscars of the advertising world, to bring you the latest ideas in advertising and design, as chosen by the experts. It could be a TV commercial that is better than the programmes. Or maybe an iconic laptop you just have to get your hands on or a website you actually want to spend time on. Even the design of the coins in your pocket could feature. You'll find it here, every Tuesday...

For more details, visit www.dandad.org/metro



Word play: Digital artist Matt Swoboda recorded Karsten Schmidt's original Decode Identity (above) by splitting the logo into 250,000 cubes that separate and swarm like fish (top and left) in a sequence lasting just over a minute

› Judgment day for designers



The best design and advertising of the year will be judged at London's Olympia next week. Twenty-five expert juries will trawl through thousands of entries into the D&AD Awards to vote for the best work. The awards recognise outstanding creativity in commercial communication internationally and the results will be announced online throughout the week. The Student Awards (sponsored by Metro this year) will be judged over the same week. Judges will be searching for the best new creative talent and kick-starting a few careers in the industry.

To get a taste of what it's like to judge the awards, visit www.dandad.org/metro to watch an interview with some of last year's jury.

D&AD rewards the people behind the best advertising and design in the world

Art revolution gives power to the people

Recode Decode Al Young is creative partner at St Luke's creative agency. An innovative approach to promoting a major digital art exhibition has caught his eye

The V&A launched Decode: Digital Design Sensations in collaboration with contemporary arts organisation onedotzero

in December – the first time the museum has staged a digital art exhibition. The challenge was to create a campaign that would appeal not only to regular museum-goers but also to a highly digitally literate audience.

Al Young believes the advertising campaign to promote the exhibition was inspired by revolutionary principles.

He says: 'Karl Marx wanted the means of production to fall into the hands of the proletariat so revolution could occur.' He

believes the V&A's interactive approach to Decode, and its advertising campaign, are based on that idea.

Recode Decode was an open-source campaign created by digital agency Sain/Y&R. Recode not only promoted the exhibition but extended participation to the web. Digital artist Karsten Schmidt was commissioned to create a piece

of work that could sit at the centre of the campaign.

Schmidt designed the beautiful animated identity for the show and gave open-source access to the coding. It allowed the masses to re-form and submit their own new design,' says Young.

Work was submitted to an online gallery and the best Recodes were



Al Young



Impressed: Creative Director David Gamble

fantastic and has raised the bar even higher.'

Young is impressed that the V&A has taken on this kind of exhibition. 'This is the sort of collective affair you'd expect at the Hayward Gallery, ICA or Tate Modern – not the V&A,' says Young. 'Karl, it seems you're alive and well in the 2010 avant-garde digital arts advertising space. And, Victoria and Albert, so are you.'

To give your opinion, go to www.dandad.org/metro