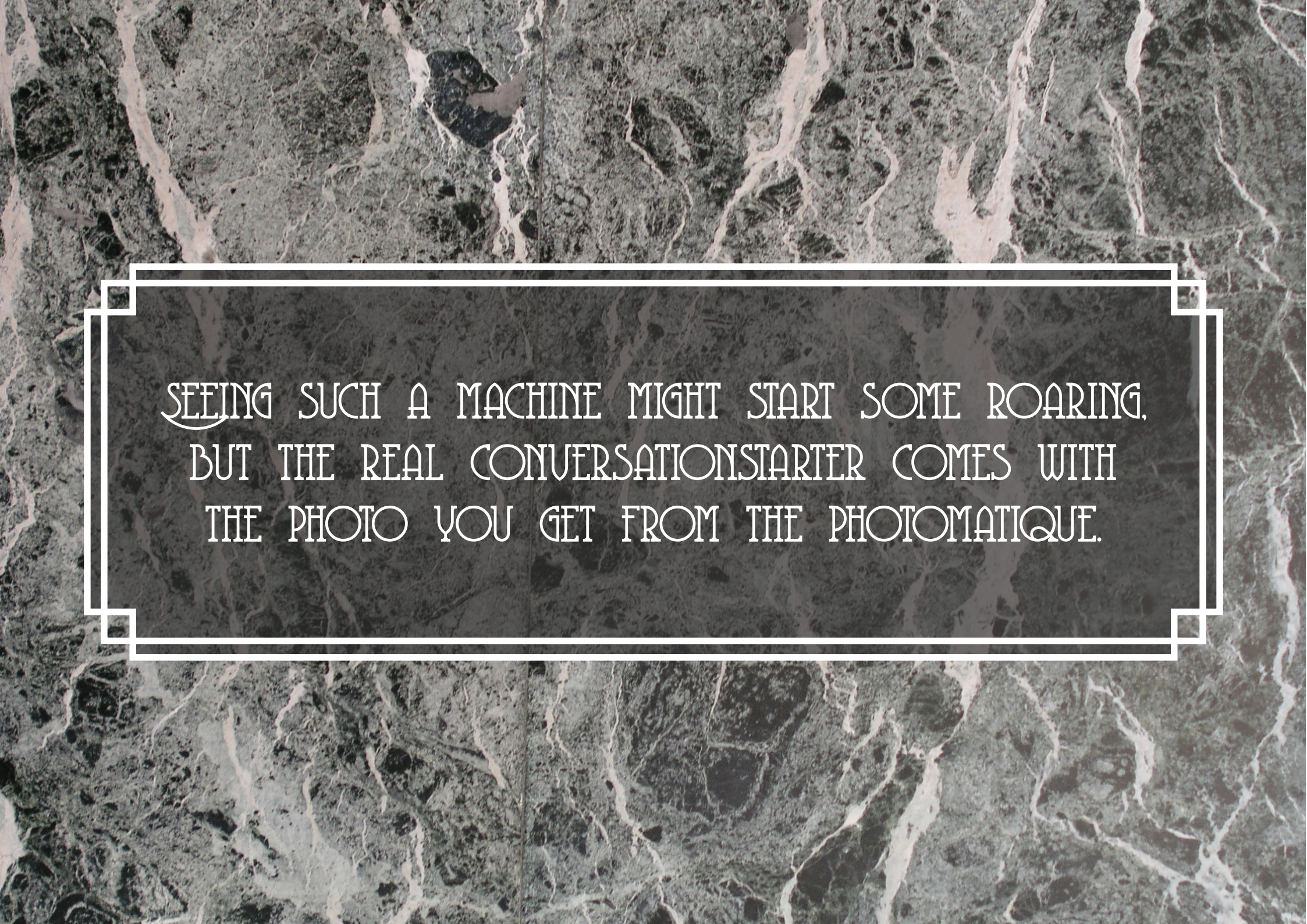




PHOTOMATIQUE

by Roza Schous & Jessica de Troije

The background is a dark, marbled paper with intricate, vein-like patterns in shades of brown, tan, and black. A white double-line border with decorative corner notches frames the text.

SEEING SUCH A MACHINE MIGHT START SOME ROARING,
BUT THE REAL CONVERSATIONSTARTER COMES WITH
THE PHOTO YOU GET FROM THE PHOTOMATIQUE.

The background is a dark, black and white marbled pattern with intricate, vein-like textures. A white double-line border with a stepped, geometric design frames the central text.

IN THE BEGINNING EVERYBODY YOU KNOW
WAS ONCE A STRANGER TO YOU

The background is a close-up of a marble surface with white, grey, and brownish veins. A dark grey rectangular box with a white double-line border is centered on the page. Inside the box, the text is written in a white, all-caps, serif font.

HOW CAN A PROGRAMMED EVENT
OF CHANCE CREATE A REASON
FOR PEOPLE TO MEET?



ASIDE FROM THE THREE MAIN THEMES
WE ALSO WORKED WITH GAMIFICATION,
CHANGE, AND CONNECTION



ART DECO
1920—1940



L. MAGALDI
Lecteur en Art Moderne
à l'École des Beaux-Arts
Paris
1920-1940
1920-1940
1920-1940

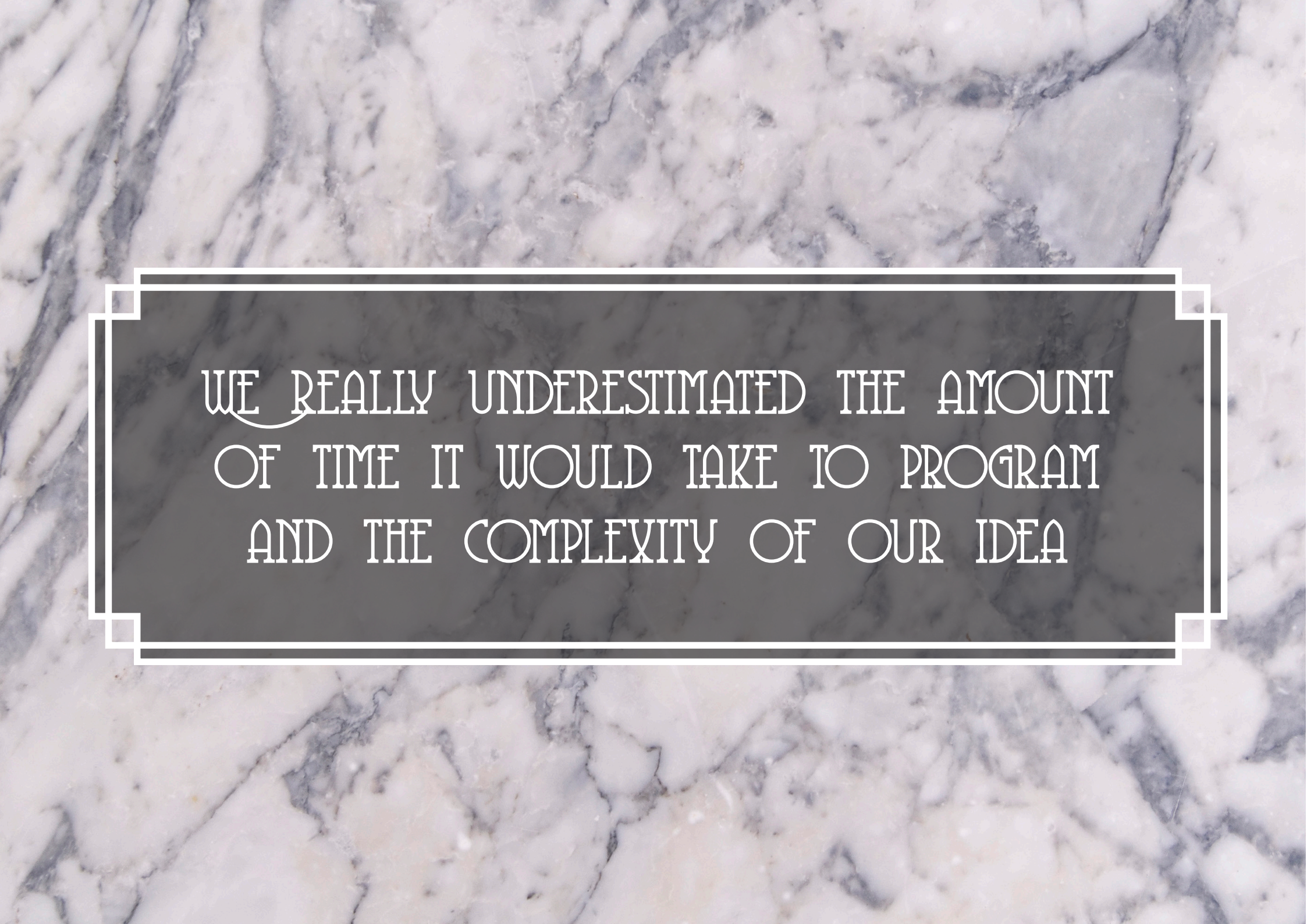
elwts

Produktion
Kunst Edition







The background is a close-up of a marbled surface, likely marble or stone, with intricate patterns of white, grey, and blue-grey veins. A dark grey rectangular box with a white double-line border is centered on the page. Inside this box, the text is written in a white, all-caps, serif font.

WE REALLY UNDERESTIMATED THE AMOUNT
OF TIME IT WOULD TAKE TO PROGRAM
AND THE COMPLEXITY OF OUR IDEA





The background is a light-colored, marbled surface with intricate, dark grey and black veins. A dark grey rectangular box with a white double-line border is centered on the page. Inside this box, the text is written in a white, serif, all-caps font.

SOME PEOPLE DIDN'T EXPECT ANYTHING TO
HAPPEN AND RUSHED OFF BEFORE EVEN
SEEING THE PHOTO



YEAAAAAHHHHHHH,
THAT'S WHAT I'M
TALKING ABOUT