

Immigrant Petition *for*
Individuals with Extraordinary Ability
(EB-1A Classification)

Petitioner: Mr. Andrey Markelov

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Form G-1145 e-Notification of application/ petition acceptance



e-Notification of Application/Petition Acceptance

Department of Homeland Security
U.S. Citizenship and Immigration Services

USCIS
Form G-1145

What Is the Purpose of This Form?

Use this form to request an electronic notification (e-Notification) when U.S. Citizenship and Immigration Services accepts your immigration application. This service is available for applications filed at a USCIS Lockbox facility.

General Information

Complete the information below and clip this form to the first page of your application package. You will receive one e-mail and/or text message for each form you are filing.

We will send the e-Notification within 24 hours after we accept your application. Domestic customers will receive an e-mail and/or text message; overseas customers will only receive an e-mail. Undeliverable e-Notifications cannot be resent.

The e-mail or text message will display your receipt number and tell you how to get updated case status information. It will not include any personal information. The e-Notification does not grant any type of status or benefit; rather it is provided as a convenience to customers.

USCIS will also mail you a receipt notice (I-797C), which you will receive within 10 days after your application has been accepted; use this notice as proof of your pending application or petition.

USCIS Privacy Act Statement

AUTHORITIES: The information requested on this form is collected pursuant to section 103(a) of the Immigration and Nationality Act, as amended INA section 101, et seq.

PURPOSE: The primary purpose for providing the information on this form is to request an electronic notification when USCIS accepts immigration form. The information you provide will be used to send you a text and/or email message.

DISCLOSURE: The information you provide is voluntary. However, failure to provide the requested information may prevent USCIS from providing you a text and/or email message receipting your immigration form.

ROUTINE USES: The information provided on this form will be used by and disclosed to DHS personnel and contractors in accordance with approved routine uses, as described in the associated published system of records notices [DHS/USCIS-007 - Benefits Information System and DHS/USCIS-001 - Alien File (A-File) and Central Index System (CIS), which can be found at www.dhs.gov/privacy]. The information may also be made available, as appropriate for law enforcement purposes or in the interest of national security.

Complete this form and clip it on top of the first page of your immigration form(s).

Applicant/Petitioner Full Last Name Markelov	Applicant/Petitioner Full First Name Andrey	Applicant/Petitioner Full Middle Name NA
Email Address <div></div>	Mobile Phone Number (Text Message) <div></div>	

Form I-907, request for premium processing service with the \$2,500 filing fee



Request for Premium Processing Service

Department of Homeland Security
U.S. Citizenship and Immigration Services

USCIS
Form I-907
OMB No. 1615-0048
Expires 11/30/2025

For USCIS Use Only	Request Physically Received by USCIS	Returned	Resubmitted	Receipt
	Date	Date	Date	
	Date	Date	Date	
	Remarks			Action Block

To be completed by an attorney or accredited representative (if any).	<input type="checkbox"/> Select this box if Form G-28 or Form G-28I is attached.	Attorney State Bar Number (if applicable)	Attorney or Accredited Representative USCIS Online Account Number (if any)
		N/A	N / A

► **START HERE** - Type or print in black ink.

Part 1. Information About the Person Filing This Request

1. Alien Registration Number (A-Number) (if any)	2. USCIS Online Account Number (if any)	
► A- N / A	► N / A	
3. Family Name (Last Name)	Given Name (First Name)	Middle Name
Markelov	Andrey	N/A
4. Company or Organization Named in the Related Case (If filed on behalf of a company or organization)		
N/A		
5. Mailing Address		
In Care Of Name		
N/A		
Street Number and Name		Apt. Ste. Flr. Number
		<input checked="" type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
City or Town		State ZIP Code USPS ZIP Code Lookup
Province	Postal Code	Country
N/A	N/A	United States of America
6. Is your current mailing address the same as your physical address? <input checked="" type="checkbox"/> Yes <input type="checkbox"/> No		
If you answered "No" to Item Number 6., provide your physical address in Item Number 7.		

Part 1. Information About the Person Filing This Request (continued)

7. Physical Address

Street Number and Name

N/A

Apt. Ste. Flr. Number

☐☐☐

N/A

City or Town

N/A

State



ZIP Code

N/A

Province

N/A

Postal Code

N/A

Country

N/A

8. Request for Premium Processing Service (select **only one** box):

- ☒ I am the **petitioner** who is filing or has filed a petition eligible for Premium Processing Service.
- ☐ I am the attorney or accredited representative **for the petitioner** who is filing or has filed a petition eligible for Premium Processing Service. (Complete and submit Form G-28, Notice of Entry of Appearance as Attorney or Accredited Representative, or Form G-28I, Notice of Entry of Appearance as Attorney In Matters Outside the Geographical Confines of the United States, if Form G-28 or Form G-28I has not been submitted with the petition.)
- ☐ I am the **applicant** who is filing or has filed an application eligible for Premium Processing Service.
- ☐ I am the attorney or accredited representative **for the applicant** who is filing or has filed an application eligible for Premium Processing Service. (Complete and submit Form G-28 or Form G-28I, if Form G-28 or Form G-28I has not been submitted with the application.)

Part 2. Information About the Request

- | | | |
|--|---|---|
| 1. Form Number of Related Petition or Application | 2. Receipt Number of Related Petition or Application | 3. Classification or Eligibility Requested |
| <p>i-140</p> | <p>Filed concurrently</p> | <p>EB-1A</p> |
- 4.** Petitioner or Applicant in the Related Case
- | | | |
|-------------------------|-------------------------|-------------|
| Family Name (Last Name) | Given Name (First Name) | Middle Name |
| <p>Markelov</p> | <p>Andrey</p> | <p>N/A</p> |
- 5.** Beneficiary in the Related Case
- | | | |
|-------------------------|-------------------------|-------------|
| Family Name (Last Name) | Given Name (First Name) | Middle Name |
| <p>Markelov</p> | <p>Andrey</p> | <p>N/A</p> |
- 6.** Name of Point of Contact for the Company or Organization
- | | | |
|-------------------------|-------------------------|-------------|
| Family Name (Last Name) | Given Name (First Name) | Middle Name |
| <p>N/A</p> | <p>N/A</p> | <p>N/A</p> |
| Position Title | | |
| <p>N/A</p> | | |
- 7.** Company or Organization IRS Employer Identification Number (EIN) (if any)
- N/A

Part 2. Information About the Request (continued)

8. Address of Petitioner, Applicant, Company, or Organization Named in Related Case

Street Number and Name

Apt. Ste. Flr. Number

☒ ☐ ☐

City or Town

State

ZIP Code

Province

Postal Code

Country

Part 3. Requestor's Statement, Contact Information, Declaration, Certification, and Signature

NOTE: Read the **Penalties** section of the Form I-907 Instructions before completing this section.

I understand that U.S. Citizenship and Immigration Services (USCIS) will refund the Premium Processing Service fee to the person listed in **Part 1.** of this request if USCIS does not take an action on the related case within the applicable processing timeframe. I understand that case actions include a referral for investigation of suspected fraud, misrepresentation, or the issuance of an approval notice, a request for evidence, a notice of intent to deny, or a denial notice.

Requestor's Statement

NOTE: Select the box for either **Item A.** or **B.** in **Item Number 1.** If applicable, select the box for **Item Number 2.**

1. Requestor's Statement Regarding the Interpreter

- A.** ☒ I can read and understand English, and I have read and understand every question and instruction on this request and my answer to every question.
- B.** ☐ The interpreter named in **Part 4.** read to me every question and instruction on this request and my answer to every question in , a language in which I am fluent, and I understood everything.

2. Requestor's Statement Regarding the Preparer

- ☐ At my request, the preparer named in **Part 5.**, , prepared this request for me based only upon information I provided or authorized.

Requestor's Contact Information

3. Requestor's Daytime Telephone Number

4. Requestor's Mobile Telephone Number (if any)

5. Requestor's Fax Number (if any)

6. Requestor's Email Address (if any)

Requestor's Declaration and Certification

Copies of any documents I have submitted are exact photocopies of unaltered, original documents, and I understand that USCIS may require that I submit original documents to USCIS at a later date. Furthermore, I authorize the release of any information from any and all of my records that USCIS may need to determine my eligibility for the immigration benefit that I seek.

I furthermore authorize release of information contained in this request, in supporting documents, and in my USCIS records, to other entities and persons where necessary for the administration and enforcement of U.S. immigration law.

Part 3. Requestor's Statement, Contact Information, Declaration, Certification, and Signature (continued)

I certify, under penalty of perjury, that all of the information in my request and any document submitted with it were provided or authorized by me, that I reviewed and understand all of the information contained in, and submitted with, my request and that all of this information is complete, true, and correct.

Requestor's Signature

7. Requestor's Signature Date of Signature (mm/dd/yyyy)

NOTE TO ALL REQUESTORS: If you do not completely fill out this request or fail to submit required documents listed in the Instructions, USCIS may deny your request.

Part 4. Interpreter's Contact Information, Certification, and Signature

Provide the following information about the interpreter.

Interpreter's Full Name

1. Interpreter's Family Name (Last Name) Interpreter's Given Name (First Name)

2. Interpreter's Business or Organization Name (if any)

Interpreter's Mailing Address

3. Street Number and Name Apt. Ste. Flr. Number
 ☐ ☐ ☐

City or Town State ZIP Code

Province Postal Code Country

Interpreter's Contact Information

4. Interpreter's Daytime Telephone Number 5. Interpreter's Mobile Telephone Number (if any)

6. Interpreter's Email Address (if any)

Interpreter's Certification

I certify, under penalty of perjury, that:

I am fluent in English and , which is the same language specified in **Part 3., Item B. in Item Number 1.**, and I have read to this requestor in the identified language every question and instruction on this request and his or her answer to every question. The requestor informed me that he or she understands every instruction, question, and answer on the request, including the **Requestor's Declaration and Certification**, and has verified the accuracy of every answer.



Part 4. Interpreter's Contact Information, Certification, and Signature (continued)

Interpreter's Signature

7. Interpreter's Signature Date of Signature (mm/dd/yyyy)
-

Part 5. Contact Information, Declaration, and Signature of the Person Preparing this Request, if Other Than the Requestor

Provide the following information about the preparer.

Preparer's Full Name

1. Preparer's Family Name (Last Name) Preparer's Given Name (First Name)
-
2. Preparer's Business or Organization Name (if any)
-

Preparer's Mailing Address

3. Street Number and Name Apt. Ste. Flr. Number
- ☐ ☐ ☐
- City or Town State ZIP Code
-
- Province Postal Code Country
-

Preparer's Contact Information

4. Preparer's Daytime Telephone Number 5. Preparer's Mobile Telephone Number (if any)
-
6. Preparer's Email Address (if any)
-

Preparer's Statement

- 7.A. ☐ I am not an attorney or accredited representative but have prepared this request on behalf of the requestor with the requestor's consent.
- B. ☐ I am an attorney or accredited representative and my representation of the requestor in this case
- ☐ extends ☐ does not extend beyond the preparation of this request.

NOTE: If you are an attorney or accredited representative, you may need to submit a completed Form G-28 or Form G-28I with this request.

Part 5. Contact Information, Declaration, and Signature of the Person Preparing this Request, if Other Than the Requestor (continued)***Preparer's Certification***

By my signature, I certify, under penalty of perjury, that I prepared this request at the request of the requestor. The requestor then reviewed this completed request and informed me that he or she understands all of the information contained in, and submitted with, his or her request, including the **Requestor's Declaration and Certification**, and that all of this information is complete, true, and correct. I completed this request based only on information that the requestor provided to me or authorized me to obtain or use.

Preparer's Signature

8. Preparer's Signature

N/A

Date of Signature (mm/dd/yyyy)

N/A



Part 6. Additional Information

If you need extra space to provide any additional information within this petition, use the space below. If you need more space than what is provided, you may make copies of this page to complete and file with this petition or attach a separate sheet of paper. Type or print your name and A-Number (if any) at the top of each sheet; indicate the **Page Number**, **Part Number**, and **Item Number** to which your answer refers; and sign and date each sheet.

1. Family Name (Last Name) Given Name (First Name) Middle Name

2. A-Number (if any) ▶ A-

3.A. Page Number 3.B. Part Number 3.C. Item Number

3.D. N/A

4.A. Page Number 4.B. Part Number 4.C. Item Number

4.D. N/A

5.A. Page Number 5.B. Part Number 5.C. Item Number

5.D. N/A



Form I-140, immigrant petition for alien worker with the \$700 filing fee



Immigrant Petition for Alien Workers

Department of Homeland Security
U.S. Citizenship and Immigration Services

USCIS
Form I-140
OMB No. 1615-0015
Expires 03/31/2024

For USCIS Use Only	Fee Stamp	Priority Date	Consulate	Action Block
	Classification		Certification	
	Remarks			
<input type="checkbox"/> 203(b)(1)(A) Alien of Extraordinary Ability	<input type="checkbox"/> 203(b)(2) Member of Professions with Advanced Degree/Exceptional Ability	<input type="checkbox"/> National Interest Waiver (NIW)		
<input type="checkbox"/> 203(b)(1)(B) Outstanding Professor or Researcher	<input type="checkbox"/> 203(b)(3)(A)(i) Skilled Worker	<input type="checkbox"/> Schedule A, Group I		
<input type="checkbox"/> 203(b)(1)(C) Multinational Executive or Manager	<input type="checkbox"/> 203(b)(3)(A)(ii) Professional	<input type="checkbox"/> Schedule A, Group II		
	<input type="checkbox"/> 203(b)(3)(A)(iii) Other Worker			
To be completed by an Attorney or Accredited Representative (if any).	<input type="checkbox"/> Select this box if Form G-28 or Form G-28I is attached.	Attorney State Bar Number (if applicable) N/A	Attorney or Accredited Representative USCIS Online Account Number (if any) N / A	

► **START HERE - Type or print in black ink.**

Part 1. Information About the Person or Organization Filing This Petition

If an individual is filing this petition, answer **Item Numbers 1.a. - 1.c.** If a company or organization is filing this petition, answer **Item Number 2.**

1.a. Family Name (Last Name) **Markelov**

1.b. Given Name (First Name) **Andrey**

1.c. Middle Name **N/A**

2. Company or Organization Name
N/A

Mailing Address (USPS ZIP Code Lookup)

3.a. In Care Of Name
N/A

3.b. Street Number and Name

3.c. ☒ Apt. ☐ Ste. ☐ Flr.

3.d. City or Town

3.e. State **CA** 3.f. ZIP Code

3.g. Province **N/A**

3.h. Postal Code **N/A**

3.i. Country
United States of America

Other Information

4. IRS Employer Identification Number (EIN)
► **N / A**

5. U.S. Social Security Number (SSN) (if any)
►

6. USCIS Online Account Number (if any)
► **N / A**

Part 2. Petition Type

This petition is being filed for (select **only one** box):

- 1.a. ☒ An alien of extraordinary ability.
- 1.b. ☐ An outstanding professor or researcher.
- 1.c. ☐ A multinational executive or manager.
- 1.d. ☐ A member of the professions holding an advanced degree or an alien of exceptional ability (who is **NOT** seeking a National Interest Waiver (NIW)).
- 1.e. ☐ A professional (at a minimum, possessing a bachelor's degree or a foreign degree equivalent to a U.S. bachelor's degree).
- 1.f. ☐ A skilled worker (requiring at least two years of specialized training or experience).
- 1.g. ☐ Any other worker (requiring less than two years of training or experience).
- 1.h. ☐ An alien applying for an NIW (who **IS** a member of the professions holding an advanced degree or an alien of exceptional ability).

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Part 2. Petition Type (continued)

This petition is being filed (select **only one** box):

- 2.a. ☐ To amend a previously filed petition.

Previous Petition Receipt Number

▶

- 2.b. ☒ For the Schedule A, Group I or II designation.

Part 3. Information About the Person for Whom You Are Filing

1.a. Family Name (Last Name) **Markelov**

1.b. Given Name (First Name) **Andrey**

1.c. Middle Name **N/A**

Mailing Address

2.a. In Care Of Name

N/A

2.b. Street Number and Name

2.c. ☒ Apt. ☐ Ste. ☐ Flr.

2.d. City or Town

2.e. State 2.f. ZIP Code

2.g. Province **N/A**

2.h. Postal Code **N/A**

2.i. Country

United States of America

Other Information

3. Date of Birth (mm/dd/yyyy)

4. City/Town/Village of Birth

5. State or Province of Birth

6. Country of Birth

Russia

7. Country of Citizenship or Nationality

Russia

8. Alien Registration Number (A-Number) (if any)

▶ A- **N / A**

9. U.S. SSN (if any)

Information About His or Her Last Arrival in the United States

If the person for whom you are filing is in the United States, provide the following information.

10. Date of Last Arrival (mm/dd/yyyy)

11.a. Form I-94 Arrival-Departure Record Number

11.b. Expiration Date of Authorized Stay Shown on Form I-94 (mm/dd/yyyy)

11.c. Status on Form I-94 (for example, class of admission, or paroled, if paroled)

01A

12. Passport Number

13. Travel Document Number

N/A

14. Country of Issuance for Passport or Travel Document

Russia

15. Expiration Date for Passport or Travel Document (mm/dd/yyyy)

Part 4. Processing Information

Provide the following information for the person named in **Part 3.** (select **only one** box):

- 1.a. ☐ Alien will apply for a visa abroad at a U.S. Embassy or U.S. Consulate at:

1.b. City or Town

N/A

1.c. Country

N/A

- 2.a. ☒ Alien is in the United States and will apply for adjustment of status to that of lawful permanent resident.

Part 4. Processing Information (continued)

- 2.b. Alien's current country of residence or, if now in the United States, last country of permanent residence abroad.

Russia

If you provided a United States address in **Part 3.**, provide the person's foreign address in **Item Numbers 3.a. - 3.f.**:

- 3.a. Street Number and Name

- 3.b. ☒ Apt. ☐ Ste. ☐ Flr.

- 3.c. City or Town

- 3.d. Province

- 3.e. Postal Code

- 3.f. Country

Russia

If the person's native alphabet is other than Roman letters, type or print the person's foreign name and address in the native alphabet in **Item Numbers 4.a. - 4.c.**:

- 4.a. Family Name (Last Name)

Маркелов

- 4.b. Given Name (First Name)

Андрей

- 4.c. Middle Name

N/A

Mailing Address

- 5.a. In Care Of Name

N/A

- 5.b. Street Number and Name

- 5.c. ☒ Apt. ☐ Ste. ☐ Flr.

- 5.d. City or Town

- 5.e. Province

- 5.f. Postal Code

- 5.g. Country

Russia

If you answer "Yes" to **Item Numbers 6.a. - 10.**, provide the case number, office location, date of decision, and disposition of the decision in the space provided in **Part 11. Additional Information.**

- 6.a. Are you filing any other petitions or applications with this Form I-140? ☐ Yes ☒ No

- 6.b. If you answered "Yes" to **Item Number 6.a.**, select all applicable boxes:

☐ Form I-485

☐ Form I-131

☐ Form I-765

☐ Other (Provide an explanation in **Part 11. Additional Information.**)

7. Is the person for whom you are filing in removal proceedings? ☐ Yes ☒ No

8. Has any immigrant visa petition ever been filed by or on behalf of this person? ☐ Yes ☒ No

9. Are you filing this petition without an original labor certification because the original labor certification was previously submitted in support of another Form I-140? ☐ Yes ☒ No

10. If you are filing this petition without an original labor certification, are you requesting that U.S. Citizenship and Immigration Services (USCIS) request a duplicate labor certification from the Department of Labor (DOL)? ☐ Yes ☒ No

Part 5. Additional Information About the Petitioner

Type of petitioner (select **only one** box):

- 1.a. ☐ Employer

- 1.b. ☒ Self

- 1.c. ☐ Other (For example, Lawful Permanent Resident, U.S. citizen or any other person filing on behalf of the alien)

N/A

If a company or an organization is filing this petition, provide the following information:

2. Type of Business

N/A

3. Date Established (mm/dd/yyyy)

N/A

4. Current Number of U.S. Employees

N/A

5. Gross Annual Income \$

N/A

6. Net Annual Income \$

N/A

7. NAICS Code

N / A

8. Labor Certification DOL Case Number

N/A

Part 5. Additional Information About the Petitioner (continued)

9. Labor Certification DOL Filing Date (mm/dd/yyyy)

N/A

10. Labor Certification Expiration Date (mm/dd/yyyy)

N/A

If an individual is filing this petition, provide the following information.

11. Occupation

Product Designer and Developer

12. Annual Income

\$

Part 6. Basic Information About the Proposed Employment

1. Job Title

Product Designer and Developer

2. SOC Code



1 5

- 1 2 5 5

3. Nontechnical Job Description

Design interface of software

products, develop or control

development of software products

4. Is this a full-time position?

☒ Yes ☐ No

5. If the answer to **Item Number 4.** is "No," how many hours per week for the position?

N/A

6. Is this a permanent position?

☒ Yes ☐ No

7. Is this a new position?

☐ Yes ☒ No

8. Wages (Specify hour, week, month, or year):

\$

per

Worksite Location

For **Item Numbers 9.a. - 9.e.**, provide the address where the person will work if different from the address provided in **Part 1.**

9.a. Street Number and Name

N/A

9.b. ☐ Apt. ☐ Ste. ☐ Flr.

N/A

9.c. City or Town

N/A

9.d. State

N/A

9.e. ZIP Code

N/A

Part 7. Information About the Spouse and All Children of the Person for Whom You Are Filing

For **Part 7.**, provide information on the spouse and all children related to the individual for whom you are filing this petition. Also, note if the individual will apply for a visa abroad or adjustment of status as the dependent of the individual for whom the petition is filed. If you need extra space to provide information about additional family members, use the space provided in **Part 11. Additional Information.**

Person 1

1.a. Family Name (Last Name)

N/A

1.b. Given Name (First Name)

N/A

1.c. Middle Name

N/A

2. Date of Birth (mm/dd/yyyy)

N/A

3. Country of Birth

N/A

4. Relationship

N/A

5. Is he or she applying for adjustment of status?

☐ Yes ☒ No

6. Is he or she applying for a visa abroad?

☐ Yes ☒ No

Person 2

7.a. Family Name (Last Name)

N/A

7.b. Given Name (First Name)

N/A

7.c. Middle Name

N/A

8. Date of Birth (mm/dd/yyyy)

N/A

9. Country of Birth

N/A

10. Relationship

N/A

11. Is he or she applying for adjustment of status?

☐ Yes ☒ No

12. Is he or she applying for a visa abroad?

☐ Yes ☒ No

Part 7. Information About Spouse and All Children of the Person for Whom You Are Filing (continued)

Person 3

- 13.a. Family Name (Last Name)
- 13.b. Given Name (First Name)
- 13.c. Middle Name
14. Date of Birth (mm/dd/yyyy)
15. Country of Birth
16. Relationship
17. Is he or she applying for adjustment of status?
☐ Yes ☒ No
18. Is he or she applying for a visa abroad?
☐ Yes ☒ No

Person 4

- 19.a. Family Name (Last Name)
- 19.b. Given Name (First Name)
- 19.c. Middle Name
20. Date of Birth (mm/dd/yyyy)
21. Country of Birth
22. Relationship
23. Is he or she applying for adjustment of status?
☐ Yes ☒ No
24. Is he or she applying for a visa abroad?
☐ Yes ☒ No

Person 5

- 25.a. Family Name (Last Name)
- 25.b. Given Name (First Name)
- 25.c. Middle Name
26. Date of Birth (mm/dd/yyyy)
27. Country of Birth
28. Relationship
29. Is he or she applying for adjustment of status?
☐ Yes ☒ No
30. Is he or she applying for a visa abroad?
☐ Yes ☐ No

Person 6

- 31.a. Family Name (Last Name)
- 31.b. Given Name (First Name)
- 31.c. Middle Name
32. Date of Birth (mm/dd/yyyy)
33. Country of Birth
34. Relationship
35. Is he or she applying for adjustment of status?
☐ Yes ☒ No
36. Is he or she applying for a visa abroad?
☐ Yes ☒ No



Part 8. Statement, Contact Information, Declaration, Certification, and Signature of the Petitioner or Authorized Signatory and Signature

NOTE: Read the **Penalties** section of the Form I-140 Instructions before completing this part.

Petitioner's or Authorized Signatory's Statement

NOTE: Select the box for either **Item Number 1.a.** or **1.b.** If applicable, select the box for **Item Number 2.**

- 1.a. ☒ I can read and understand English, and I have read and understand every question and instruction on this petition and my answer to every question.
- 1.b. ☐ The interpreter named in **Part 9.** has read to me every question and instruction on this petition and my answer to every question in

N/A

,
a language in which I am fluent. I understood all of this information as interpreted.
2. ☐ At my request, the preparer named in **Part 10.**,

N/A

,
prepared this petition for me based only upon information I provided or authorized.

Authorized Signatory's Contact Information

- 3.a. Authorized Signatory's Family Name (Last Name)

N/A
- 3.b. Authorized Signatory's Given Name (First Name)

N/A
4. Authorized Signatory's Title

N/A
5. Authorized Signatory's Daytime Telephone Number

N/A
6. Authorized Signatory's Mobile Telephone Number (if any)

N/A
7. Authorized Signatory's Email Address (if any)

N/A

Petitioner's or Authorized Signatory's Declaration and Certification

Copies of any documents submitted are exact photocopies of unaltered, original documents, and I understand that, as the petitioner, I may be required to submit original documents to USCIS at a later date.

I authorize the release of any information from my records, or from the petitioning organization's records, to USCIS or other entities and persons where necessary to determine eligibility for the immigration benefit sought or where authorized by law. I recognize the authority of USCIS to conduct audits of this petition using publicly available open source information. I also recognize that any supporting evidence submitted in support of this petition may be verified by USCIS through any means determined appropriate by USCIS, including but not limited to, on-site compliance reviews.

If filing this petition on behalf of an organization, I certify that I am authorized to do so by the organization.

I certify, under penalty of perjury, that I have reviewed this petition, I understand all of the information contained in, and submitted with, my petition, and all of this information is complete, true, and correct.

Petitioner's or Authorized Signatory's Signature

- 8.a. Petitioner's Signature
- 8.b. Date of Signature (mm/dd/yyyy)

NOTE TO ALL PETITIONERS AND AUTHORIZED SIGNATORIES: If you do not completely fill out this petition or fail to submit required documents listed in the Instructions, USCIS may delay a decision on or deny your petition.

Part 9. Interpreter's Contact Information, Certification, and Signature

Provide the following information about the interpreter.

Interpreter's Full Name

- 1.a. Interpreter's Family Name (Last Name)

N/A
- 1.b. Interpreter's Given Name (First Name)

N/A
2. Interpreter's Business or Organization Name (if any)

N/A



Part 9. Interpreter's Contact Information, Certification, and Signature (continued)

Interpreter's Mailing Address

- 3.a. Street Number and Name
- 3.b. ☐ Apt. ☐ Ste. ☐ Flr.
- 3.c. City or Town
- 3.d. State 3.e. ZIP Code
- 3.f. Province
- 3.g. Postal Code
- 3.h. Country

Interpreter's Contact Information

4. Interpreter's Daytime Telephone Number
5. Interpreter's Mobile Telephone Number
6. Interpreter's Email Address (if any)

Interpreter's Certification

I certify, under penalty of perjury, that:

I am fluent in English and , which is the same language specified in **Part 8., Item Number 1.b.**, and I have read to this petitioner or the authorized signatory in the identified language every question and instruction on this petition and his or her answer to every question. The petitioner or authorized signatory informed me that he or she understands every instruction, question, and answer on the petition, including the **Petitioner's or Authorized Signatory's Declaration and Certification**, and has verified the accuracy of every answer.

Interpreter's Signature

- 7.a. Interpreter's Signature
- 7.b. Date of Signature (mm/dd/yyyy)

Part 10. Contact Information, Declaration, and Signature of the Person Preparing this Petition, if Other Than the Authorized Individual

Provide the following information about the preparer.

Preparer's Full Name

- 1.a. Preparer's Family Name (Last Name)
- 1.b. Preparer's Given Name (First Name)
2. Preparer's Business or Organization (if any)

Preparer's Mailing Address

- 3.a. Street Number and Name
- 3.b. ☐ Apt. ☐ Ste. ☐ Flr.
- 3.c. City or Town
- 3.d. State 3.e. ZIP Code
- 3.f. Province
- 3.g. Postal Code
- 3.h. Country

Preparer's Contact Information

4. Preparer's Daytime Telephone Number
5. Preparer's Mobile Telephone Number (if any)
6. Preparer's Email Address (if any)

Part 10. Contact Information, Declaration, and Signature of the Person Preparing this Petition, if Other Than the Authorized Individual
(continued)

Preparer's Statement

- 7.a. ☐ I am not an attorney or accredited representative but have prepared this petition on behalf of the petitioner and with the petitioner's consent.
- 7.b. ☐ I am an attorney or accredited representative and my representation of the petitioner in this case
☐ extends ☐ does not extend beyond the preparation of this application.

NOTE: If you are an attorney or accredited representative, you may need to submit a completed Form G-28, Notice of Entry of Appearance as Attorney or Accredited Representative, or Form G-28I, Notice of Entry of Appearance as Attorney In Matters Outside the Geographical Confines of the United States, with this petition.

Preparer's Certification

By my signature, I certify, under penalty of perjury, that I prepared this petition at the request of the petitioner or authorized signatory. The petitioner has reviewed this completed petition, including the **Petitioner's or Authorized Signatory's Declaration and Certification**, and informed me that all of this information in the form and in the supporting documents is complete, true, and correct.

Preparer's Signature

- 8.a. Preparer's Signature

N/A

- 8.b. Date of Signature (mm/dd/yyyy)

N/A



Part 11. Additional Information

If you need extra space to provide any additional information within this petition, use the space below. If you need more space than what is provided, you may make copies of this page to complete and file with this petition or attach a separate sheet of paper. Type or print your name and A-Number (if any) at the top of each sheet; indicate the **Page Number**, **Part Number**, and **Item Number** to which your answer refers; and sign and date each sheet.

1.a. Family Name (Last Name)

1.b. Given Name (First Name)

1.c. Middle Name

2. IRS EIN

3.a. Page Number 3.b. Part Number 3.c. Item Number

3.d. N/A

4.a. Page Number 4.b. Part Number 4.c. Item Number

4.d. N/A

5.a. Page Number 5.b. Part Number 5.c. Item Number

5.d. N/A

6.a. Page Number 6.b. Part Number 6.c. Item Number

6.d. N/A

7.a. Page Number 7.b. Part Number 7.c. Item Number

7.d. N/A

Photocopies of the passport, B1/B2 visa stamp, arrival I-94 form, O1-A I-797A form with updated I-94



UNITED STATES
OF AMERICA



For: **ANDREY MARKELOV**

U.S. Customs and Border Protection

Securing America's Borders

Most Recent I-94

Admission (I-94) Record Number : [REDACTED]

Most Recent Date of Entry: [REDACTED]

Class of Admission : B2

Admit Until Date : [REDACTED]

Details provided on the I-94 Information form:

Last/Surname : **MARKELOV**First (Given) Name : **ANDREY**

Birth Date : [REDACTED]

Document Number : [REDACTED]

Country of Citizenship : **Russia**[Get Travel History](#)

► Effective April 26, 2013, DHS began automating the admission process. An alien lawfully admitted or paroled into the U.S. is no longer required to be in possession of a preprinted Form I-94. A record of admission printed from the CBP website constitutes a lawful record of admission. See 8 CFR § 1.4(d).

► If an employer, local, state or federal agency requests admission information, present your admission (I-94) number along with any additional required documents requested by that employer or agency.

► Note: For security reasons, we recommend that you close your browser after you have finished retrieving your I-94 number.

OMB No. 1651-0111
Expiration Date: 06/30/2023

[For inquiries or questions regarding your I-94, please click here](#)

[Accessibility](#) | [Privacy Policy](#)



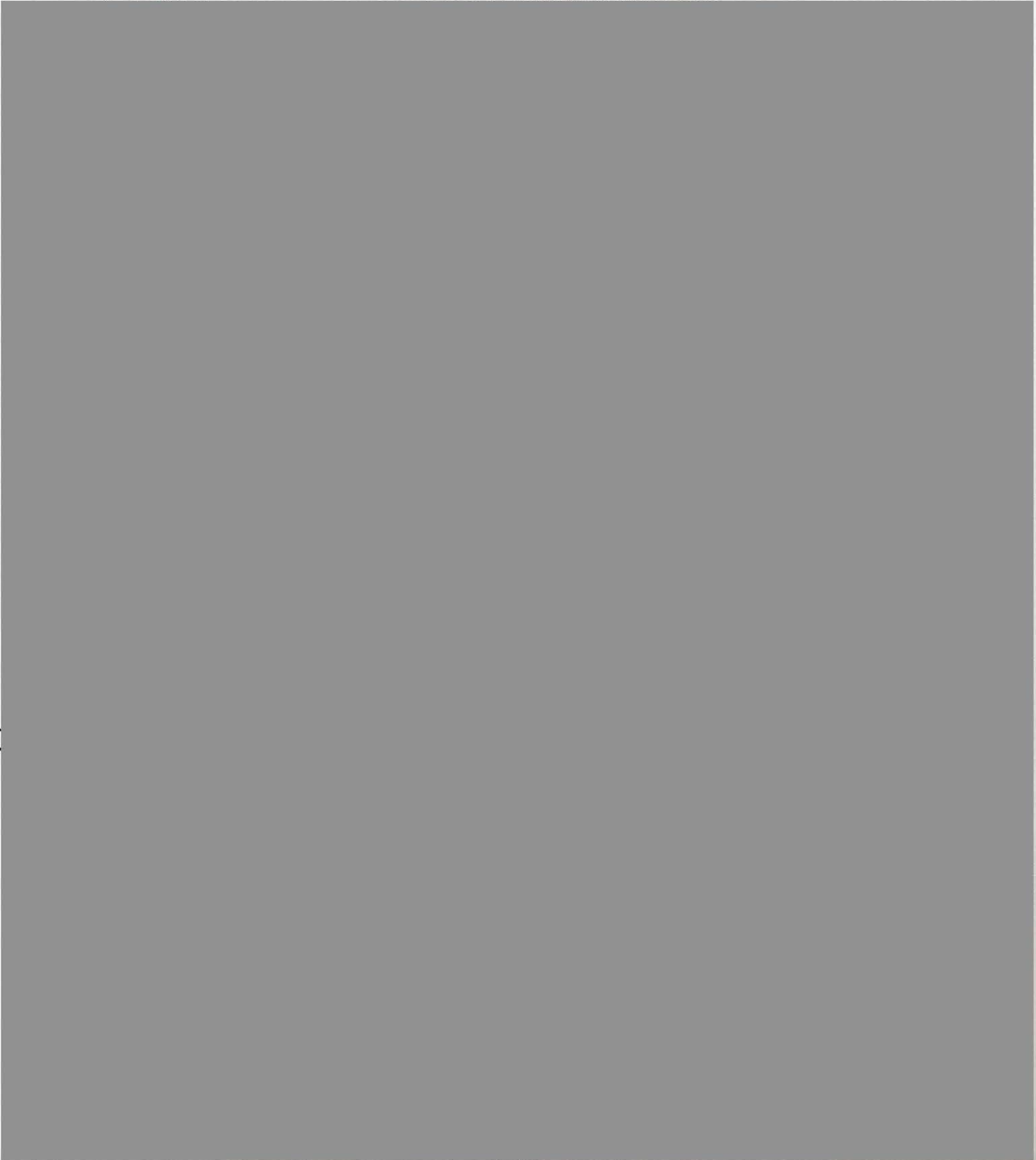
I-797A | NOTICE OF ACTION

DEPARTMENT OF HOMELAND SECURITY
U.S. CITIZENSHIP AND IMMIGRATION SERVICES





I-797A | NOTICE OF ACTION | DEPARTMENT OF HOMELAND SECURITY
U.S. CITIZENSHIP AND IMMIGRATION SERVICES



Initial evidence in support of the I-140 immigrant petition

09/01/2023

Petitioner and beneficiary: Andrey Markelov
Classification sought: Employment-Based Immigration, First Preference Extraordinary Ability (**EB-1A**) in **Product Design and Development**. Sec. 203(b)(1) INA [8 U.S.C. 1153].

To whom it may concern,

This letter is respectfully submitted in support of the petition of Mr. Markelov for classification as a qualified immigrant under the first preference employment immigration for Aliens of Extraordinary Ability pursuant to section 203-b(1)-a of the Immigration and Nationality Act (“the Act”).

This evidence shows that Mr. Markelov is an alien of extraordinary ability in **Product Design and Development**, who sustained national and international acclaim and his achievements have been recognized in the field of expertise. More precisely, this letter provides evidence that:

1. Mr. Markelov satisfies **nine of ten criteria** listed in 8 CFR, Section 204.5(h)(3):
 - a. Receipt of lesser internationally recognized awards for excellence (2.1),
 - b. Published materials about Mr. Markelov in professional or major trade publications or other major media (2.2),
 - c. Participation as a judge of the work of others (2.3),
 - d. Evidence of the display of works at artistic exhibitions or showcases (2.4),
 - e. Authorship of scholarly articles in professional or major trade publications or other major media (2.5),
 - f. Membership in associations which require outstanding achievements (2.6),
 - g. Original scientific, scholarly, artistic, athletic, or business-related contributions of major significance to the field (2.7),
 - h. Performance of a leading or critical role in distinguished organizations (2.8),
 - i. Commanding a high salary in relation to others in the field (2.9).

2. Mr. Markelov has reached a level of expertise indicating that he is one of that small percentage who have risen to the very top of the field of Product Design and Development (3.1).
3. Mr. Markelov has sustained national or international acclaim and that his achievements have been recognized in the field of Product Design and Development (3.2).

Pursuant to 8 CFR, Section 204.5(h)(1), Mr. Markelov may file an I-140 visa petition for classification under Section 203-b(1)-a of the Act as an alien of extraordinary ability in Product Design and Development on his own behalf.

Pursuant to 8 CFR, Section 204.5(h)(5), neither an offer for employment in the United States nor a labor certification is required for this classification.

1. Summary of Mr. Markelov's qualifications

Mr. Markelov is an extraordinary **Product Designer and Developer** whose remarkable skills and achievements have set him apart in the industry.

1.1. The nature of Product Designer and Developer profession

A Product Designer and Developer is a professional who is involved in **all stages of product creation**, from initial concept of design through to the final production. Such a professional combines both Product Design and Product Development. **Here, the term “product” refers to any software product**, such as: web site, online service, SaaS platform, mobile or desktop application, etc.

Product Designer and Developer is a relatively new and unique profession, which is also referred to as: Product Design Developer, Designer-Developer Hybrid, UI/UX Designer/Developer, UX Developer, devinger, or **unicorn**.

On March 06, 2023, Intuit Inc., a large American software company, published an article “Should I be a unicorn?” in which emphasized: **“A unicorn designer is the most in-demand and rarest of product team members – someone with excellent interaction design skills, visual design skills, and coding ability”** [Exhibit 1.1].

A unicorn, or a Product Designer and Developer combines two roles:

1. **Product Design** involves creating and improving products with an emphasis on the user's needs and experiences. It includes **UX Design**, specifically: user needs assessment, conducting surveys and user interviews, creating concepts, wireframing and prototyping, designing information architecture, performing user tests, etc. It also includes **UI Design**, specifically: layout design, typography, color management, user interaction design, animations and transitions, icons design, etc. Product Design is the phase where the aesthetic and functionality of the product are primarily determined.
2. **Product Development**, on the other hand, focuses on bringing the designed product to life. This entails composing technical documentation, planning, programming, software testing, deployment and distribution (including publishing mobile apps to App Store and Google Play, uploading a site on a web hosting, etc), technical maintenance and updates, code documentation.

In summary, a Product Designer and Developer would be proficient in both described areas, balancing aesthetics, functionality, and the practicalities of software production. This role requires a mixture of creative design skills and technical knowledge, enabling the creation of effective, user-friendly products that can also be produced efficiently and at a reasonable cost.

1.2. Product Design and Developer as a part of STEM

The profession of Product Designer and Developer falls under the umbrella of **STEM**, an acronym that stands for **Science, Technology, Engineering, and Mathematics**.

In the context of software products, websites, and apps, Product Designers typically use principles of **both science and art** to create an effective, aesthetic, and intuitive design that offers a high-quality user experience. They leverage understanding from fields like cognitive psychology (a science) and incorporate technical skills, such as prototyping and wireframing.

Product Developers, on the other hand, are typically more deeply involved in the **technology and engineering** aspects. They write code, test products, troubleshoot issues, and ensure the final product aligns with the design specifications. This requires strong skills in various areas of computer science and engineering.

Summarizing, the profession of a Product Designer and Developer is part of the STEM field, given the integral role of technology, engineering principles, and often scientific understanding in this work.

1.3. Mr. Markelov's qualifications

Mr. Markelov is a recognizable Product Designer and Developer and an exceptional specialist in this field with numerous international awards and scholarly articles. His projects are discussed in major and professional media, his works are displayed in exhibitions and showcases, and his researches are widely cited in the design circles.

During 13 years of work in this field, Mr. Markelov has created, designed and developed numerous outstanding projects. Among all notable accomplishments, Mr. Markelov stands out as the mastermind behind the award-winning and awe-inspiring interactive educational software, “**Talbica: Interactive Chemistry**” [*Exhibit 1.3*].

This remarkable project stands as a testament to Mr. Markelov’s unparalleled prowess as both a designer and developer. **Very few individuals in the world possess the rare ability to excel in both disciplines**, and Mr. Markelov effortlessly combines his expertise in user experience research, interface design, and multi-platform website and mobile application development. In essence, he **singlehandedly embodies the capabilities of an entire design studio**.

Talbica has earned **well-deserved recognition**. It has been awarded with **more than ten recognizable awards**, the two most prestigious of which come from The American Institute of Graphic Arts [*Exhibit 2.1.1*] and the Italian A’ Design Awards [*Exhibit 2.1.2*].

This Magnum Opus project by Mr. Markelov has received widespread acclaim from numerous reviewers. Each review reveals new dimensions to his exceptional craftsmanship. AIGA’s esteemed jury called Talbica “**visually compelling and immensely resourceful**” [*Exhibit 2.1.1*] while ScienceTimes dedicated a large and thorough article to the project, where called it a “**stunning feature of data visualization**” [*Exhibit 2.2.1*].

Talbica is honorably displayed in the **Museum of Outstanding Design** [*Exhibit 2.4.1*] and included in **One Page Love** [*Exhibit 2.4.3*], two leading design exhibitions and showcases.

Mr. Markelov started his career as a Product Designer and Developer in 2010, when he founded Love Media, a design and development studio, where he played pivotal roles as Art-Director and Head of Development until 2020 [*Exhibits 2.8.2, 3.1.2*].

Under his visionary leadership, Love Media produced a myriad of exceptional works and earned a prominent position among the Top-100 Best Mobile Developers in Russia for several consecutive years [*Exhibit 2.8.2*]. One of the studio’s projects, City Courier gained a high-level popularity that resulted in a series of interviews given by Mr. Markelov and his team to various news sources, including Russia-2 TV Channel [*Exhibit 2.2.5*].

Driven by the passion for his projects, Mr. Markelov dedicated a separate section on the company’s website to showcase his **twenty-eight enlightening articles on design**

philosophy and practice. Eight best of these articles have also been published in renowned professional journals [*Exhibits 2.5.1(a,b,c,d), 2.5.2, 2.5.3(a,b,c)*].

Mr. Markelov's articles on professional design practices consistently top the charts in terms of readership and influence. Respected by specialists across the field, **his writings have become widely cited and discussed.** His latest series of articles, released between 2022 and 2023, have **garnered dozens of thousands of reads**, with one particularly influential piece entitled "Design of complex tables". This thought-provoking article sparked extensive discussions and was hailed as a departure from the standard approach [*Exhibit 2.7*].

Mr. Markelov's pioneering use of Artificial Intelligence in the field of design was **highlighted in a groundbreaking review published in RBC Pro, Russia's largest news platform and its expert journal.** This review, considered the first of its kind in the Russian language, firmly established Mr. Markelov as a trailblazer, pushing the boundaries of the design industry [*Exhibit 2.5.2*].

With his latest position at Public Joint-Stock Company Sovcombank, one of Russia's largest banks, Mr. Markelov demonstrated his expertise in **crafting exceptional user experiences and driving innovation** [*Exhibit 2.8.1*].

At Sovcombank, Mr. Markelov played a pivotal role in the designing of Skybonds, a cutting-edge financial analytical platform utilized by CFOs across multiple institutions, including Sovcombank, for effective portfolio management. His responsibilities encompassed conducting extensive user research, designing intuitive interfaces, collaborating closely with developers, and collecting valuable user feedback [*Exhibits 2.8.1, 3.1.2, 3.1.3, 3.1.4*].

As many geniuses, Mr. Markelov uses a pseudonym, which is an adaptation of his legal name for the English audience. He transforms his legal name Andrey Markelov into his professional name "**Andrew Marcus**". Mr. Markelov has a personal website and email with his professional name in the URL and in his website, with photo [*Exhibit 1.2*]. Some publications and online profiles refer to him in both names, where possible [*Exhibits 2.2.1, 2.2.2*].

2. Proof of Mr. Markelov's extraordinary abilities

2.1. Receipt of lesser internationally recognized awards for excellence

Mr. Markelov's expertise and accomplishments have led to more than 15 industry awards, the most notable of which are the following three:

- “Winner” of 365: AIGA Year in Design [*Exhibit 2.1.1*]
- “Iron” by A' Design Award [*Exhibit 2.1.2*]
- “Site of the Day” by CSS Design Awards [*Exhibits 2.1.3*]

The most recognizable work of Mr. Markelov and his Magnum Opus project is “**Talbica: Interactive Chemistry**” – an EdTech startup that exists in the form of both website and mobile application for iPhone, iPad and Android devices.

Talbica: Interactive Chemistry is an interactive Periodic table that features a unique experience to study chemistry, explore dozens of element properties, visualize chemical laws through rich and colorful infographics, browse 3D molecules of chemical compounds, solve chemical reactions and balance equations.

Talbica is an outstanding educational and scientific platform that is developed mostly for school and university students, but can be used by laboratory workers too.

Mr. Markelov is the sole author of the entire project. He designed and developed Talbica himself alone: conducted market and user research, created drafts and wireframes, designed and built the site in HTML and CSS, programmed animations, interface and user interactions in JavaScript, developed both mobile applications for iOS and Android, collected chemical data with the developed by him server-side tools, and launched the project.

A sample design of Talbica is presented in [*Exhibit 1.3*].

Since its release, Talbica has received universal acclaim. The project has been discussed in the media, displayed in the exhibits and showcases, and has received more than 10 design awards, 2 most prestigious of which are described in 2.1.1, 2.1.2.

2.1.1. Internationally recognized award: 365 AIGA Year in Design

Mr. Markelov's Talbica has received the annual award "**365 AIGA Year in Design**", presented by AIGA, The American Institute of Graphic Arts [*Exhibit 2.1.1*].

AIGA is a professional organization for design, one of the oldest, largest and prestigious in the world. It was established in 1914 in New York, United States, and since then has attracted more than 15,000 members from all across the world and evolved into a nationwide network of professional designers, educators, students and design enthusiasts served by more than 70 chapters [*Exhibit 2.1.1, Our Story*].

Every year AIGA holds a worldwide-known prestigious design competition called "365: AIGA Year in Design". The competition was first launched in 1924 as "Contemporary Printing for Commerce" and since then has changed its name multiple times. It publicly celebrates designers, design teams, and their clients for effectively working together to design creative solutions for challenges presented by businesses and organizations [*Exhibit 2.1.1, 365: AIGA Year in Design*].

AIGA's jury consists of 6 famed experts in the field of design. In 2023, the chair of the jury was Mrs. Lucille Tenazas, Henry Wolf Professor of Communication Design at Parsons School of Design, New York. **Mrs. Lucille Tenazas was the national president of the American Institute of Graphic Arts from 1996–1998**, was awarded the AIGA Medal in 2013 for her lifetime contribution to design practice and outstanding leadership in design education [*Exhibit 2.1.1, Judging*].

Other jury members were:

- **Keetra Dean Dixon.** Professorship with RISD, US Presidential Award, permanent design collection at SFMOMA, international speaker at FITC, OFFF, the Type Directors Club and AIGA National Design Conferences. Shown at the Walker Art Center, the Smithsonian's Cooper-Hewitt, the National Design Museum and the Museum of Arts and Design in NYC, etc.
- **Natalia Ilyin.** Professor of Design, Design History, and Criticism at Cornish College of the Arts in Seattle, founding faculty and advisor for the MFA in Graphic Design at Vermont College of Fine Arts, etc.
- **Lynn Kiang.** Co-founder of Dome design studio, Brooklyn. Director of the MPS Communication Design program and Assistant Professor at Parsons School of Design. Laureate of Fast Company, Core77, Communications Arts, D&AD, Print

Magazine, Type Directors Club, SEGDA, ASLA, Art Directors Club, and AIGA, etc.

- **Abbott Miller.** Clients include the Rolling Stones, the Estate of Jean-Michel Basquiat, American Express, Ritz-Carlton, the Kennedy Center, and the Folger Shakespeare Library, etc.
- **Wael Morcos.** BA in Graphic Design from Notre Dame University, MFA from RISD. Featured in Print Magazine's 15 under 30, was named a Young Gun by the Art Directors Club and an Ascender by the Type Directors Club, etc.

Mr. Markelov nominated his work in the category "Experience / Product / Service / Systems Design", the criteria for which are described as follows: "Integrated design approach, including concept and visual elements such as typography, illustration, and/or information design; success in achieving the stated communications objectives, the overall quality of execution with consideration for the user at every touchpoint" [*Exhibit 2.1.1, Criteria + Definitions*].

On August 07, 2023 AIGA issued a press release stating that **609 entries participated in the latest competition from more than 16 countries, and only 52 works were selected** that represent excellence in design [*Exhibit 2.1.1, Press release*].

Mr. Markelov was given an honor to be one of those winners. His brilliant project Talbica won "365: AIGA Year in Design (2022)" award in the category "Experience / Product / Service / Systems Design".

The jury has left the following commentary to Mr. Markelov's work which is displayed on the competition website [*Exhibit 2.1.1, Winner page*]:

"Visually compelling and immensely resourceful. The organization of the information, the color distribution, and the effortlessly responsive interaction intertwine design and user experience flawlessly. I wish I had access to such a tool during my high school."

AIGA and its awards often attract the attention of professional and major media. For instance, on May 05, 2017 Bloomberg published an article "AIGA Honors Bloomberg LP with its 2017 Corporate Leadership Award". The magazine specified that this award acknowledges "firm's promotion of, or contributions to, the development of design, as

well as its role in exemplifying the highest design standards” *[Exhibit 2.1.1, Bloomberg]*.

Another reputable source, The Wall Street Journal published an article “A Design Jury’s Eye Candy” dedicated to several winners of AIGA’s competition in 2010 and informed about the exhibition of the winners in the National Design Center, New York *[Exhibit 2.1.1, The Wall Street Journal]*.

The importance of AIGA’s awards can also be illustrated by two articles, one of which is entitled “365: AIGA Year in Design Awards” and comes from the University of Washington *[Exhibit 2.1.1, University of Washington]* while another one is named “Dr Emilia Yang: AIGA Year in Design Win” and comes from the University of Michigan *[Exhibit 2.1.1, University of Michigan]*. These respected universities congratulate their colleagues with the victory in the competition.

2.1.2. Internationally recognized award: A’ Design Award

Mr. Markelov’s Talbica has received an annual **Iron A’ Design Award** *[Exhibit 2.1.2]*.

A’ Design Award is one of the world’s largest, most prestigious and influential design accolades, one of the highest achievements in design. A’ Design Winner Logo symbolizes exceptional design excellence. *[Exhibit 2.1.2, The Design Award]*.

A’ Design Award started with a Ph.D. thesis at Politecnico di Milano in Italy, regarding design awards & design competitions. The competition was officially founded in 2009. In 2020, A’ Design Award rented a large design museum space in Como, Italy, to create permanent exhibition opportunities for its winners. A’ Design Award is located in Via Leoni 32, 22100, Como, Italy. *[Exhibit 2.1.2, About Us]*

The competition of 2022–2023 honored 1884 winners from 114 countries in 140 different design disciplines *[Exhibit 2.1.2, Press release]*.

A’ Design Award operates with 5 levels of honor: “Platinum, Gold, Silver, Bronze and Iron A’ Design Awards are distributed annually in all design disciplines” *[Exhibit 2.1.2, Award Levels]*:

- Platinum: The Platinum A' Design Award title is granted to absolutely marvelous extremely good world-class designs that demonstrate exceedingly superior design qualities.
- Gold: The Gold A' Design Award title is given to extremely good world-class designs that demonstrate exceedingly superior design qualities.
- Silver: The Silver A' Design Award title is given to exceedingly good world-class designs that demonstrate a superior excellence in design.
- Bronze: The Bronze A' Design Award title is given to very good designs that demonstrate excellence in design.
- Iron: The Iron A' Design Award title is given to good designs that demonstrate excellence in design.

A' Design Award jury consists of more than 200 people. According to the A' Design Award site, the jury is “**composed of design professionals, press members and academics**”, includes such persons as: Alessandro Deserti, professor of Department of Design in Politecnico di Milano, Italy; Hiroki Sato, professor and PhD of Department of Design, Chiba Institute of Technology, Japan; etc [*Exhibit 2.1.2, Jury*].

The jury is selected by a complex system of multiple criteria and includes 4 parts: Journalists, Academic, Entrepreneur and Professional with at least 5 people in each, and formed by invitation with the next requirements [*Exhibit 2.1.2, Jury Selection*]:

- Academics. Must be an academic practitioner for 10 years (5 years if has Ph.D.). Must be affiliated with a university or higher education.
- Professionals. Must be a practitioner of the profession for at least 10 years (5 years if has a master degree). Must be affiliated with an existing company.
- Entrepreneurs. Must be an owner, managing director, high-level manager or chief executive officer, or have registered a company for the last 10 years, or should be working for at least 10 years (5 years if has a master degree).
- Journalists. Must be a member of a known publication, 5 years of work experience, can be from design publications or industry and trade publications if voting a specific sub-category.

During the voting, “**each entry is given a score between 0 to 100 by each jury member voting on them**”. After weighting raw scores by multiple criteria, the standard deviation and gauss error function is used for translating normal distribution to

“approximated cumulative standard normal distribution within range of 0 to 100”. Award status is determined by the calculated z-score *[Exhibit 2.1.2, Voting System]*.

All 5 levels of awards issued by A’ Design Award are recognizable international awards. For instance, on May 16, 2023 a well-known design magazine DesignBoom published an article “Announced A’ design award and competition reveal 2023 winners” where summarized the results of the competition and showcased numerous awarded works, including several winners of Iron award, such as a clock in a form of globe “Snyearth” designed by Xialong Li and Cheng Yao *[Exhibit 2.1.2, DesignBoom]*.

Another article entitled “Media lab researchers honored in 2021 A’ Design Award” published by MIT (Massachusetts Institute of Technology) reveals multiple winners of the competition and indicates the highest level of significance of A’ Design Award *[Exhibit 2.1.2, MIT]*.

2.1.3. Internationally recognized award: CSS Design Awards

Talbica is the most successful, however not the only one award-winning project by Mr. Markelov. Another notable work is an interactive promotional site for Chiko & Roko Art Club, a private art club for NFT owners. A sample of the resulting design is presented in *[Exhibit 1.4]*. **The work received the “Site of the Day” award from CSS Design Awards** *[Exhibit 2.1.3]*.

NFT stands for “non-fungible tokens”, unique cryptographic tokens that exist on a blockchain and cannot be replicated. NFTs can represent digital or real-world items like artwork and real estate.

Mr. Markelov designed and developed the website for Chiko & Roko together with his colleague, brand and graphic designer Mr. Dmitry Paramonov. His role was in creating the logotype, illustrations and 3D visualizations for the website, while Mr. Markelov designed the website itself, worked on typography and layout, built the site using HTML and CSS, programmed animations and interactions in JavaScript and optimized the site for mobile devices.

The work was nominated for CSS Design Awards. The competition allows specifying two authors per project, however only one name can be displayed at the top of the page which can be either one of authors' names or a collaboration/studio name. Mr. Markelov and Mr. Paramonov agreed to sign the work as "Marcus Paramonov Co", which denotes their collaboration and specified in the winner's certificate.

Personal names of Mr. Markelov and Mr. Paramonov are specified on the winner's page on CSS Design Awards website. Their names are displayed when hovering the title "Collaborators" under the screenshot of the work *[Exhibit 2.1.3, Winner's page]*.

CSS Design Awards is an international web design and development award platform that honors designers, studios and agencies for work that pushes the boundaries of UI, UX and innovative development *[Exhibit 2.1.3, About Us]*.

The competition is backed by an international panel of expert judges. The jury consists of professional designers and developers, and counts more than 130 people. Each winner's page preserves information about every judge who voted for the work with the score given by the judge. There are two examples of the jury members who voted for Mr. Markelov's work *[Exhibit 2.1.3, Judges]*:

- **Mr. Michel V. Bloom.** Design Director and Technologist, Sweden. Senior digital designer and creative developer turned data-scientist. Founder of Dezea Studio, former lead UI/UX at Pearl. Score given: 8.33/10.
- **Mr. Hanson He.** Senior UX Engineer, China. Ten years of design-related work experience, spanning digital product and visual design. Score given: 8.07/10.

The "Site of the Day" award is determined by the scores from the judging panel. Sites must receive an average score above 8 from the judges. The highest scoring sites are scheduled to be awarded on the next available day *[Exhibit 2.1.3, The Awards]*.

According to CrunchBase, the competition was launched in Canada in 2010 and "has grown from being one of the web industry's original sources of CSS inspiration to an important and respected resource and recognition platform for web designers and developers the world over" *[Exhibit 2.1.3, CrunchBase]*.

Large international companies participate in CSS Design Awards. For instance, on October 27, 2015 "Site of the day" award was given to **Volkswagen**, a famous car

manufacturer from Germany. Numerous awards have been received by **Google**, such as a launch page for “Google Pixel 5”, which was declared the “Site of the day” on November 28, 2020 [*Exhibit 2.1.3, Notable Winners*].

Winning CSS Design Awards often becomes a subject of a press release. For instance, on April 27, 2023 BusinessWire, a Berkshire Hathaway news company published an article “Kubota Corporation Becomes First Japanese Company Named to CSS Design Awards Website of the Year Ranking”. Kubota is the largest machinery manufacturer founded in 1890 in Japan. In the press release, Kubota calls CSS Design Awards “**one of the top three global web design awards**” [*Exhibit 2.1.3, BusinessWire*].

Another example is Draper and Kramer, a national US real estate firm founded in 1893, which on November 19, 2020 published a news article “Draper and Kramer Wins 3 CSS Design Awards for New Corporate Website” [*Exhibit 2.1.3, Draper and Kramer*].

2.2. Published materials about Mr. Markelov in professional or major trade publications or other major media

2.2.1. ScienceTimes about Mr. Markelov’s work: “How to reinvent the Periodic table”

On April 26, 2023, ScienceTimes published an article written by **David Thompson** about Mr. Markelov’s project Talbica, entitled “**How to Reinvent the Periodic Table**” [*Exhibit 2.2.1*].

The article is entirely dedicated to Talbica and provides a detailed review of Mr. Markelov’s project, its features, design and realization. The article provides 4 samples of the Talbica’s design, download links, has a length of 860 words, and calls Talbica a “**stunning feature of data visualization**” and “**priceless for school students**”.

The article’s author David Thompson expresses his enthusiasm about Talbica from the first sentence when he says: “**a designer reimagines the periodic table and shows what it should look like in the 21th century**” and further adds that Mr. Markelov has made a huge progress bringing a new vision to the central chemistry concept by making the Periodic table “as interactive as Google Maps when compared to its traditional paper format” [*Exhibit 2.2.1, Article text*].

Despite the article mainly describing the project and its brilliant design, it also includes a short interview with Mr. Markelov. He is addressed as a **designer and developer of the entire project in one person**. The article quotes his words: “most people don’t understand how it’s possible” [to combine these two roles]. Mr. Markelov also shares his views about the future goals for Talbica in the aspects of design quality and monetization [*Exhibit 2.2.1, Article text*].

ScienceTimes (www.sciencetimes.com) is an online media dedicated to science-related news, research information, and news in the various fields, such as technology, design, energy, chemistry, ecology, etc. ScienceTimes describes itself as “The Science Hub For The Internet” [*Exhibit 2.2.1, About Us*].

According to the information on the resource’s website, ScienceTimes provides “a complete informational and content package for science enthusiasts on the web”. The media publishes “credible news and info, in-depth reference material about diverse subjects that matter to everyone”. With its vision, ScienceTimes “intends to provide the best coverage on the latest developments whether it is coming from the health & nutritional field or the medical & pharma fields or coming simply from the science field” [*Exhibit 2.2.1, About Us*].

ScienceTimes is a popular source that is cited by many major and professional media.

For instance, on October 29, 2020 the University of Minnesota published an article “DeYoung’s Research Referenced in The Science Times” about its Ph.D. psychologist Dr. Colin DeYoung, whose research in neurobiology had been referenced by ScienceTimes [*Exhibit 2.2.1, University of Minnesota*].

Another example comes from Cedars Sinai, a large academic healthcare organization in Los Angeles, which on July 02, 2019 published an article entitled “The Science Times: Scientists Can Now Recreate Blood-Brain Barrier Defect Outside the Body” with a direct reference to ScienceTimes [*Exhibit 2.2.1, Cedars Sinai*].

Further, iTechPost, a popular media about technologies and software, on March 15, 2017 referenced ScienceTimes in an article “MacBook Air 2017 Latest News: Upgrade May Come In April” [*Exhibit 2.2.1, iTechPost*].

In conclusion, FirstPost, an international major media, referenced ScienceTimes on May 08, 2017 in an article “Qualcomm has started working on Snapdragon 845 with Samsung” *[Exhibit 2.2.1, FirstPost]*.

According to SimilarWeb, the audience of ScienceTimes surpasses 510,000 visitors monthly. Almost 55% of visitors come from the US, followed by the UK, Australia, Canada and Turkey. Statistics show that the audience is primarily male with 62% of visitors and the 25–34 years old people constitute almost 30% of the readers. SimilarWeb also reports that the general news, computers, electronics and technologies are the top interests of the ScienceTimes’ audience. ScienceTimes is headquartered in Irvine, California. *[Exhibit 2.2.1, SimilarWeb]*.

2.2.2. TechTimes’ interview with Mr. Markelov: “Andrew Marcus talks about how UX experience is crucial in software design”

On April 3, 2023, TechTimes published an interview conducted by **Noah Miller** with Mr. Markelov entitled “**Andrew Marcus talks about how UX experience is crucial in software design**” *[Exhibit 2.2.2]*.

As mentioned earlier, Andrew Marcus is the professional name of Andrey Markelov, adapted for the English-speaking audience. The interview refers to Mr. Markelov by his legal name as well.

Mr. Markelov is referred to as **an expert in his field and as a winner of multiple prestigious awards**. The main focus of the article is set on the crucial role of user experience in software design, the future of UX design and the role of Artificial Intelligence. Mr. Markelov shared his opinion about the differences of designing interactive and informative websites and provided examples of how UX can help finding the balance between the two opposite goals. **Mr. Markelov has dedicated a few words to ChatGPT and the importance of Artificial Intelligence in design**. He appealed not to be afraid of AI and noted that he sees the great future in “**the division of labor between the designer and the machine**” *[Exhibit 2.2.2]*.

TechTimes (www.techtimes.com) is an American online media about the latest innovations and developments in technology, science and health.

TechTimes publishes “**informative and insightful news, reviews, analyses and opinion pieces on a wide spectrum of topics**, bringing [...] the latest in technological innovation as well as scientific and medical breakthroughs”. TechTimes’ editorial team sets its aim as “demystifying the developments in technology, science, health” by providing its readers the information in the “**easy-to-read-and-understand format**”. [Exhibit 2.2.2, *About Us*].

According to CrunchBase, TechTimes is founded in 2000 by Mr. Sung Kim, headquartered in the Greater New York Area, East Coast, Northeastern US and “features news, reviews, and opinions on topics ranging from innovation to leadership in the U.S. technology industry” [Exhibit 2.2.2, *CrunchBase*].

TechTimes is often cited and referred to by major and professional media. For instance, CBS News referred to TechTimes as a source in an article “Study: 3-D Printing Materials May Be Toxic” on November 05, 2015 [Exhibit 2.2.2, *CBS*].

Fox News referred to TechTimes on May 17, 2017 in an article “Mysterious flashes spotted by Carl Sagan are finally explained” [Exhibit 2.2.2, *Fox News*].

Chicago Tribune mentioned TechTimes on May 02, 2019 in “Pluto’s atmosphere may freeze and disappear by 2030, study says” [Exhibit 2.2.2, *Chicago Tribune*].

According to SimilarWeb, TechTimes is visited by almost 680,000 readers monthly. Almost 45% comes from the US, followed by the UK, India, Germany and France. The audience is mostly male (67%), third of it is 25–35 years old. Top interests are: computer electronics, technology, software developing [Exhibit 2.2.2, *SimilarWeb*].

2.2.3. “*Chemistry is Easy*” about Mr. Markelov’s work: “*The Best Periodic Table?!*”

On March 06, 2023 a YouTube channel “**Chemistry is Easy**” published a video review by **Alexander Ivanov** of Mr. Markelov’s Talbica, entitled “**The Best Periodic Table?!**” [Exhibit 2.2.3].

The video lasts 23 minutes and represents a fundamental review of Talbica from a professional chemist. Scientists always use a measured and dry language, and Mr. Alexander Ivanov is no exception. He refrains from using overly emotional words and

simply calls Talbica “**the only Periodic table worth analysis**” noting that he receives numbers of different tables to be publicly reviewed, and Mr. Markelov’s Talbica is the only one he agreed to review. Mr. Alexander Ivanov also states that Talbica has “**beautiful pictures**” of the chemical elements, attractive animations, “**pretty nice fonts**” and “**very cool gradients**” [*Exhibit 2.2.3, Transcript*].

Mr. Alexander Ivanov and his channel “Chemistry is Easy” attracted everybody’s attention when in 2018 he published a video review of a Periodic table designed by Artemy Lebedev, the world-famed designer and the founder of Art. Lebedev studio, the largest design agency in Russia. In this review, Mr. Ivanov severely criticized Mr. Lebedev’s work and called it “a garbage”. He refers to this story in the beginning of the current review of Mr. Markelov’s Talbica. It was this video that became the reason why Mr. Markelov designed his version of the Periodic table, and the warm feedback from Mr. Alexander Ivanov is worth more than all awards for him. It proved that his solely made design can outmatch the work of the largest design studio in the country.

“Chemistry is Easy” is a professional media, the most popular YouTube channel about chemistry in Russia with more than 800,000 subscribers [*Exhibit 2.2.3, Channel Statistics*].

The founder of the channel is Mr. Alexander Ivanov, a Russian influencer, professional chemist and science journalist. Apart from the channel, Mr. Alexander Ivanov is known for his popular scientific book about chemistry “Chemistry is easy. A history of one science” and his anchor role in a TV programme “Chemistry” on Science TV, a Russian satellite scientific channel. He often speaks at conferences and is a widely known popularizer of science, as it is said in an interview with him conducted by the Information Center of Atomic Energy, entitled “The popularizer of science Alexander Ivanov told about the beauty and benefits of chemistry to Novosibirsk residents” [*Exhibit 2.2.3, MyAtom.Ru*].

2.2.4. Awdee on Mr. Markelov’s work “Talbica — gorgeous interactive periodic table”

On January 31, 2023, Awdee published an article written by Daria Wright about Mr. Markelov’s work Talbica, entitled “Talbica — gorgeous interactive periodic table” [*Exhibit 2.2.4*].

The article recapitulates all major features of Talbica. Each feature is accompanied with a corresponding design sample. The article encourages readers “**not to miss this very cool project**”.

Awdee is a Russian **professional media about design** founded in 2012 by Mr. Kirill Oleinichenko, a renowned designer and design journalist, who now holds the capacity of the editor-in-chief of the issue [*Exhibit 2.2.4, About Site*].

Awdee is one of two professional design magazines led by Mr. Kirill Oleinichenko; the second journal is called Zhurnalus and issued by Art. Lebedev Studio, the largest design agency in Russia. Awdee and Mr. Kirill Oleinichenko are mostly known in connection with Zhournalus. For instance, Inc. Russia, a chapter of the American Inc. magazine, on December 09, 2021 issued a news article “Artemy Lebedev Studio has launched a paid media about design” mentioning Awdee and his founder as the editor-in-chief of the new publication [*Exhibit 2.2.4, Inc*].

Zhurnalus has a separate section entitled “Best articles on Awdee” where it biweekly publishes a digest of selected materials from Awdee [*Exhibit 2.2.4, Zhurnalus*].

According to SimilarWeb, Awdee’s monthly audience amounts to almost 135,000 visitors. Most readers come from Russia (61%) and other Russian-speaking countries: Ukraine, Kazakhstan and Belarus. Male audience prevails with 53% of all users, and 25–35 years old people are almost 50%. Top interests of the audience are computers, electronics, technologies, graphics, multimedia and web design, and software development [*Exhibit 2.2.4, SimilarWeb*].

2.2.5. Russia-2 TV channel interviewed Mr. Markelov about his work

On December 13, 2012, Mr. Markelov appeared in **Russia-2 Federal TV Channel’s** news program **Vesti.Ru** by **Daria Grigorova**, et al [*Exhibit 2.2.5*].

Mr. Markelov was interviewed about “City Courier”, a start-up for same-day delivery service with geolocation, the first service of this type in Russia at the time. Mr. Markelov is mentioned as the **Head of Development** of the service. He talks about the innovative nature of the service and its personal approach. The video shows the design of City Courier and explains its general concept [*Exhibit 2.2.5, Transcript*].

The interview was given to Vesti.Ru, a news program on Russia-2 TV channel. **In 2003–2015, the channel was a major media in Russia.** The Russia-2 channel alongside the channels Russia, Russia-K and Russia-24 was a part of VGTRK, the All-Russia State Television and Radio Broadcasting Company. According to the information from the channel’s website, “**Russia-2 covered broad male interests and healthy male leisure, focused on energetic successful men, active at any age**”. Russia-2 translated various programs about sports, travel, technologies and science, such as the programs “Science 2.0”, “Top Gear”, etc. **The channel’s audience reached 83 million viewers** [Exhibit 2.2.5, About channel].

An article from June 10, 2013 entitled “Russian viewers prefer TV series” published in the major newspaper Izvestia provides the following statistics. **Between 09/01/2012 and 05/31/2013 Russia-2 channel shared 2.3% of audience.** This number is the percentage of the total number of viewers at a given time, and is calculated for all cities in Russia with more than 100,000 people, time range from 5AM to 12AM, viewers of 18+ years old [Exhibit 2.2.5, Izvestia].

2.2.6. Big City about Mr. Markelov’s work: “Private Business. City Courier”

On December 26, 2012, Big City magazine published an interview by **Olga Alisova** with the team of City Courier, including Mr. Markelov, entitled “**Private business. City courier**” [Exhibit 2.2.6].

In 2012–2014, City Courier was a startup for the same-day delivery service with geolocation, the first service of this type in Russia at the time. Mr. Markelov was responsible for both the design and development of this product. In this interview, he is mentioned as **Art Director** and talks about the roots of the idea of the project. The interview itself is entirely dedicated to City Courier, and other team members talk about the product conception, technology, goals, etc. **Mr. Markelov can be found on the group photo of the team, second from right** [Exhibit 2.2.6].

In 2002–2014, Big City was a popular online and printed magazine about life, culture and technologies in Russia. Until 2009 and after 2010, a printed copy of the issue was distributed free of charge in cafes, shops, clubs, cinemas, etc. The magazine was published by Afisha Publishing House and Rain Media Holding, which also held the

main opposition's channel in Russia, Rain TV. Big City was often referred to by other journals and newspapers. For instance, on April 12, 2013 a major news source Lenta.Ru published an article entitled "The investor of the "Big City" offered the magazine to choose its fate" [Exhibit 2.2.6, Lenta].

According to the statistics, the printed version of Big City had an audience of 90,000 readers and circulation of 120,000. Female readers constituted 54% of the audience, most readers were "married people with higher education aged 25-34 years", the socio-economic profile of the audience was managers and specialists with an income above average [Exhibit 2.2.6, Atlas SMI].

Big City's website audience in 2013 was from 35,000 to 40,000 visitors [Exhibit 2.2.6, Lenta]. Today, the audience reaches 167,000 visitors monthly with most readers from Russia (76%), then Latvia and Germany [Exhibit 2.2.6, SimilarWeb].

2.2.7. Brodude about Mr. Markelov's design studio: "Professional Approach: 7 solutions for business #10"

On January 18, 2018, Brodude published an article by **Stepan Nikolaenko** entitled "**Professional Approach: 7 solutions for business #10**" [Exhibit 2.2.7].

In this article, the first solution is entitled "**Love Media**", which was a design studio founded and owned by **Mr. Markelov** [Exhibit 2.2.7, Love Media].

The article describes the studio's team as "**masters in all fields of the digital world**", mentions several projects created by Love Media and notes that the studio enters the **Rating Runeta's Top-100 mobile applications developers in Russia**.

Brodude is a popular online magazine for men, dedicated to various topics, including: culture, business, science and technologies, as well as design. For instance, the Business & Design Institute on August 18, 2021 reported a research of the design job market conducted in cooperation with Brodude, entitled "Article of profile "Visual Communications" in the Brodude magazine" [Exhibit 2.2.7, B&D].

According to SimilarWeb, Brodude's monthly average audience surpasses 700,000 visitors. Most of the readers come from Russia (77%), Mongolia, Kazakhstan, Belarus

and Ukraine. Despite the magazine being aimed at a male audience, almost half of its readers are women. More than 36% of readers are 25 and 35 years old. Top interests of the audience are: general news, video games, computers *[Exhibit 2.2.7, SimilarWeb]*.

2.3. Participation as a judge of the work of others

2.3.1. Judging w3 Awards

Mr. Markelov participated as a judge in the **18th Annual w3 Awards** *[Exhibit 2.3.1]*.

w3 Awards “celebrates digital excellence by honoring outstanding work across Websites, Marketing, Video, Mobile Sites & Apps, Social, Podcasts, and Emerging Tech”. The winners of w3 Awards receive the award in the form of a one-foot tall statuette weighing over 5 pounds *[Exhibit 2.3.1, About the Awards]*.

w3 Awards was established in 2005. **The competition is sanctioned by the Academy of Interactive and Visual Arts (AIVA)**, an invitation-only body consisting of leading digital marketing and creative experts and all-around luminaries. **AIVA members come from organizations such as Walt Disney, Meta, Netflix, LG, IBM, Amazon, NASA/ Jet Propulsion Laboratory**, and many others *[Exhibit 2.3.1, About Us]*.

AIVA website provides an alphabetical directory of jury members. For example, under the letter “A” can be found such persons as *[Exhibit 2.3.1, Jury]*:

- Geralyn Abinader (NY Hall of Science, Creative Producer),
- Randy Abramson (Discovery Communications, Senior Director),
- Christopher Allen (Fast Company Inc, Director of Video Strategy),
- Daniel Arenas (Publicis New York, Director of Design),
- Arledge Armenaki (Western Carolina University, Professor of Cinematography),
- Rishu Arora (Netflix, Director of Product Management).

All members of AIVA have demonstrable expertise in the categories they review, and membership in AIVA is invite-only *[Exhibit 2.3.1, AIVA]*.

Mr. Markelov was invited to AIVA by Mrs. Kari Gillenwater, its producer and judging manager, in a personal email letter. Mr. Markelov was granted membership in AIVA and

can be found in the directory under the letter “M”. He was provided with an access to the judging portal [*Exhibit 2.1.3, Invitation email*].

Every juror could select the most convenient judging dates. **Mr. Markelov selected the range from July 11, 2023 to August 01, 2023** [*Exhibit 2.1.3, My Account*].

Later Mr. Markelov received another email from Mrs. Kari Gillenwater. She invited him to participate in the judging of the 18th Annual w3 Award. The standard assignment was to judge 75 works, but it was suggested to “do more or less depending on availability” [*Exhibit 2.1.3, Assignment email*].

After Mr. Markelov had completed his part of judging, he received an email from Mrs. Lauren Angeloni, the managing director of AIVA, who expressed her personal gratitude for the participation in the jury. Please note that the letter mentions that the “judging process is in the midst”. It was received on August 04, i.e. after August 01 which was the last day of Mr. Markelov’s judging dates. By this date, he had completed his part of the judging while other jury members were still in the process with different dates of judging [*Exhibit 2.1.3, Completion email*].

According to the judging rules, all jurors are provided with the specific criteria for each category, every work should be judged on its own merit based on AIVA’s standard of excellence, entries are scored on a ten-point scale, and all decisions of the judges are final [*Exhibit 2.1.3, Jury process*].

Before voting, the juror must consent that he has no conflict of interest and confirm that the website or app works and opens. **Then the juror must score each entry on a scale from 1 to 10 in one or more criteria, a description for which is provided for each entry. Every score should be accompanied with a commentary from the juror, explaining his decision.** Three examples of the jury process captured during Mr. Markelov’s judgment are provided in [*Exhibit 2.3.1, Process*].

Numerous recognizable corporations participate in w3 Awards. **Mr. Markelov scored and provided his feedback for the works of such famed companies as China Telecom, McKinsey, and the “Holiday Outlook” project by PricewaterhouseCoopers** [*Exhibit 2.3.1, Process*].

Various organizations from commercial companies to government bodies participate in w3 Awards. Notable examples of winners are: Nebraska State Website, Nebraska Department of Motor Vehicles and Lewis & Clark Department of Natural Resources. These three government websites received the award in 2018. The news article entitled “Triple Win for Nebraska with Three w3 Awards” was published in BusinessWire, a Berkshire Hathaway news company [*Exhibit 2.1.3, BusinessWire*].

2.3.2. Judging Davey Awards

Mr. Markelov participated as a judge in the **19th Davey Awards** [*Exhibit 2.3.2*].

Davey Awards is the largest and most prestigious awards competition exclusively for the “Davids” of creativity. This is a reference to the mythological David who defeated Goliath.

The Davey Awards is dedicated to smaller agencies, companies, or organizations with annual billings or revenues below certain levels. The website explains that “David defeated the giant Goliath with a big idea and a little rock – the sort of thing small agencies do each year” and notes: “The Davey Awards may be for smaller companies, but the judges have big reputations”. Alongside w3 Awards, Davey Awards is another annual design competition sanctioned and judged by AIVA, The Academy of Interactive and Visual Arts. [*Exhibit 2.3.2, About Us*].

The process of judging is similar to w3 Awards. Entries are judged on their merits based on AIVA’s standard of excellence, considering the category entered. Entries are scored on a ten-point scale by the judges [*Exhibit 2.3.2, Judging*].

Every juror can select the most convenient judging dates. **Mr. Markelov selected the range from August 01, 2023 to August 29, 2023** [*Exhibit 2.3.1, My Account*].

Davey Awards requires reviewing 75 pieces or more or less depending on the availability of the judge. The process consists of three steps: 1) the juror confirms that he has no conflict of interests and checks that the reviewed site or app opens and works, 2) the juror scores the entry from 1 to 10, 3) the juror writes a commentary.

Numerous widely-used and complex websites for large and well-known companies are nominated for Davey Awards, such as the following, which Mr. Markelov judged and provided with his valuable commentaries for: **San Francisco Airport, Boston Dynamics, and Washington State Public Disclosure Commission**. The process of scoring these entries by Mr. Markelov can be seen in *[Exhibit 2.3.2, Process]*

An example of a notable Davey Awards winner is the University of Pennsylvania that received a Silver Davey Award in the category “Schools and Universities” for its website “Penn GSE (Graduate School of Education)”. A news article entitled “Penn GSE’s website wins Davey Award for design and functionality” is published on the website of the university *[Exhibit 2.3.2, University of Pennsylvania]*.

2.3.3. Certified judge at Orpetron Awards

Mr. Markelov holds the title of **Certified Judge at Orpetron Web Design Awards** and has a personal page on the website of the competition *[Exhibit 2.3.3]*.

Orpetron Awards is a platform that highlights and promotes the world’s top websites and honors the best designers, developers, studios, and agencies who boost the web design world *[Exhibit 2.3.3, About Us]*.

To become a judge at Orpetron Awards, all candidates send their professional information, photograph, and portfolio. Judges are approved manually after review. Mr. Markelov was accepted to the panel in a personal email from the administration. The letter states that Mr. Markelov’s application and portfolio were reviewed and a positive decision was made *[Exhibit 2.3.3, Invitation email]*.

In the next email Orpetron Awards provided rules for judging and access to the juror’s account page. **According to the rules, each website is scored by three criteria: Usability, Design and Development. The juror must rate each work from 1 to 10 by all three criteria and press “Submit”** *[Exhibit 2.3.3, Rules email]*.

Mr. Markelov participates in the judgment of nominees at Orpetron Awards on a daily basis, and by this moment has reviewed 380 designs. Every judge who has

reviewed more than 365 entries is granted the “Certified Judge” title by Orpetron Awards [*Exhibit 2.3.3, Profile page*]. Orpetron’s administration issued the certificate to Mr. Markelov, and expressed gratitude for his outstanding achievements and active participation in the jury [*Exhibit 2.3.3, Certification email*].

Orpetron Awards is a relatively new international competition that was established in Turkey and has gained popularity among design studios and large clients. For instance, on February 07, 2022 The Peninsula published an article “The Gallery at VCUarts Qatar’s website garners international awards” dedicated to several awards won by Virginia Commonwealth University School of the Arts in Qatar for their website “The Gallery at VCUarts”. Among other accolades, the article mentions Orpetron Awards that granted the “Site of the day” award [*Exhibit 2.3.3, The Peninsula*].

Orpetron’s jury consists of numerous experts in the field of design. For instance, the judge Adrianna Kowalska is an entrepreneur and UX designer, and a co-founder of “e-ux.pro”, which is ranked by Clutch, a US-based business rating agency, as 4th best UI/UX design consulting company in Poland [*Exhibit 2.3.3, Clutch*].

2.4. Evidence of the display of works at artistic exhibitions or showcases

2.4.1. Exhibition at the Museum of outstanding design

Mr. Markelov’s work Talbica is displayed at the digital design exhibition in **MOOD, the Museum of outstanding design** [*Exhibit 2.4.1*].

According to the museum’s website, MOOD is “an institution presenting the newest, most important evolutions in international contemporary art, design, industrial design and architecture”. The website also states that “**MOOD only exhibits outstanding designs that were granted an A’ Design Award**”. [*Exhibit 2.4.1, About Us*].

The museum exists in both physical and digital forms. Pieces of physical design are exhibited in a large classical building of Sala Bianca del Teatro, Via Bellini 3, Como, Italy, while digital designs are exhibited on the museum’s website: “The Museum has been at the forefront in the use of its website for groundbreaking exhibitions. Newly added artifacts and works could be seen on MOOD Museum’s on-line collection database sorted by different design [...] categories” [*Exhibit 2.4.1, About Us*].

MOOD showcases works in two types of exhibitions: permanent and temporary. The Permanent Exhibition “preserves only the best and most relevant art works, design and architecture presentations, and grows each year thanks to the large Temporary Exhibitions”. **Describing the Temporary Exhibitions, MOOD states that the museum “presents changing and annual exhibitions that showcase award winning works throughout the world in all creative fields”** and notes that “the Temporary Exhibitions have a special focus on works by living artists, designers and architects and include mostly award-winning projects from dozens of countries to provide a global perspective on the state of art of design” *[Exhibit 2.4.1, About Us]*.

The main menu of the museum’s website has exactly two sections dedicated to exhibitions: “2023 design exhibition” and “Permanent collection” which shall apparently be understood as the sections for the Temporary Exhibitions (of 2023) and the Permanent Exhibition correspondingly.

These two top-level exhibition sections are split into multiple thematic exhibitions. **Mr. Markelov’s work Talbica is showcased in the temporary exhibition “Website and Web Design 2023 Exhibition”** *[Exhibit 2.4.1, Exhibition page]* and has a personal page with the design samples, description and a link to Mr. Markelov’s profile *[Exhibit 2.4.1, Exhibit page]*. Talbica has been selected to the MOOD’s exhibition as an outstanding design that received the prestigious A’ Design Award.

MOOD’s collection of design is vast and includes many award-winning works by esteemed designers from all around the globe. Having a work exhibited in the museum is considered a great honor for a designer.

For instance, Mrs. Lisa Winstanley, an assistant professor at the School of Art, Design and Media in Nanyang Technological University of Singapore mentions her participation in the exhibition on her personal page on the website of the university *[Exhibit 2.4.1, Nanyang Technology University]*.

The Advanced Architecture Laboratory (AAL) at the Singapore University of Technology and Design published a press-release entitled “AAL participates in the Museum of Outstanding Design (MOOD) Exhibition” about its participation in the exhibition *[Exhibit 2.4.1, Advanced Architecture Lab]*.

Another example is an esteemed designer and a juror Mrs. My Linh Mac, who gave an interview to Davey Awards and mentioned her participation in MOOD's exhibition among "many exhibitions, private collections across the United States and around the world". *[Exhibit 2.4.1, Davey Awards]*.

2.4.2. Inclusion in the One Page Love showcase

Mr. Markelov's works Talbica and Chiko&Roko are included in the **One Page Love design showcase** *[Exhibit 2.4.2]*.

One Page Love is the leading showcase of beautiful one-page websites, templates and resources. A "One Pager" is a single-page website with no additional pages like About, Team or Services. All the content sits within the same webpage, traditionally in a long-scrolling layout. The beauty of a one-page website is it tries to promote one thing in an uncluttered, direct manner. This allows the visitor to make a quicker decision vs sending them to a bloated website with many options and pages *[Exhibit 2.4.2, About One Page Love]*.

To be featured in the showcase, a nominee should send an email with the link to the project and its description to Rob Hope, the creator of One Page Love, who reviews all works personally. The high-quality curation filters out 4 of 5 submitted entries *[Exhibit 2.4.2, How submission works]*, considering the fact that mediocre works are rarely sent to this famous showcase at all.

If the work is accepted, the nominee is asked to pay a fee of \$29. Please note that this is not a payment for a guaranteed placement and charged only if the work is accepted as a piece of outstanding design. Rob Hope explains this fee as a payment for his services: "Why pay \$29? My team and I proceed to create your Author profile, stitch together a long-scrolling Retina screenshot, add search tags, comment on the most noteworthy features in a micro-review, publish on One Page Love, share it on Twitter and queue it for the next Love Letter Newsletter to thousands of designers / devs / makers" *[Exhibit 2.4.2, How submission works]*.

One Page Love has gained significant popularity within the design community. It is often included in the selections of best design awards and showcases. For instance,

WebFlow Inc., a large American company for website building and hosting, placed One Page Love at the first place in their review “**9 awards every agency should know about**” [Exhibit 2.4.2, WebFlow].

One Page Love was launched in March 2008 by Rob Hope in Cape Town, South Africa who continues to expand the collection daily. Rob Hope himself is a notorious designer and influencer. For instance, a design magazine “Layout” conducted an interview with him, entitled “**Growing a YouTube following: an interview with Rob Hope from Yo!**”. The interviewer characterized One Page Love as “a collection of inspiring single-page websites” and posed numerous inquiries regarding Mr. Hope’s latest project, a design-focused podcast “Yo!” [Exhibit 2.4.2, Layout].

According to showcase’s website, more than 150,000 designers and developers visit the One Page Love website monthly which makes it a leading resource of inspiration [Exhibit 2.4.2, How submission works]. SimilarWeb provides a monthly average audience of 319,000 visitors [Exhibit 2.4.2, SimilarWeb]. These numbers are commensurable with the audience of a professional or local major media.

2.5. Authorship of scholarly articles in professional or major trade publications or other major media

Mr. Markelov extensively writes and publishes scholarly articles. He has published 28 articles on his personal website, **8 of which are published in professional journals**.

2.5.1. Four scholarly articles in The UX Collective

Four of Mr. Markelov’s articles were published in both Russian and English languages, in different journals. English versions were published in the **Bootcamp** section of a popular professional magazine **The UX Collective**:

1. “Design of Scatter plots”, 02/03/2023 [Exhibit 2.5.1(a)]
2. “Design of graphs. Part two. Lines”, 12/25/2022 [Exhibit 2.5.1(b)]
3. “Design of graphs. Part one. Scales”, 12/19/2022 [Exhibit 2.5.1(c)]
4. “Design of complex tables”, 11/30/2022 [Exhibit 2.5.1(d)]

The UX Collective (ISSN 2766-5267) is an international curated design publication. The UX Collective publishes articles about user experience, visual, and product design [Exhibit 2.5.1(a), *UX Collective*] and is headquartered in San Francisco [Exhibit 2.5.1(a), *CrunchBase*].

The UX Collective “has been editing and curating content for 15+ years”. The publication estimates its audience to 500,000 readers worldwide and defines them as “people who make products”, i.e. designers, researchers, developers, and product managers. The journal accepts “stories that aim to provoke change” in many topics connected with design, including User Experience, Usability, UI Design, UX Research, and Product Design. The UX Collective doesn’t accept “posts that try to sell something” and articles written by an artificial intelligence [Exhibit 2.5.1(a), *How to publish with The UX Collective*].

Bootcamp is a more professional section of The UX Collective dedicated to the expert designers with more than 8 years of experience and adopted for in-depth stories and stories focused on broader transformations happening in the industry [Exhibit 2.5.1(a), *How to publish with The UX Collective*].

Mr. Markelov’s articles were published in Bootcamp due to their detailed nature, larger volume and complex topics that are more suitable for expert designers.

One of Mr. Markelov’s articles, “Design of complex tables”, provoked a widespread cite in the professional design media. The article has gained dozens of thousands reads and numerous reposts in social media [See 2.7 – *Original contribution*].

Monthly average audience of The UX Collective is estimated as 3.7 million visitors while the Bootcamp’s audience is 1.9 million visitors [Exhibit 2.5.1(a), *SimilarWeb*].

2.5.2. One scholarly article in RBC Pro

Mr. Markelov’s article entitled “**Best of all, it talks: can ChatGPT do UI/UX designer’s job**” was published in RBC (RosBusinessConsulting).

RBC is a Russian major trade media, which was founded in 1993 in Moscow and now has a multimillion monthly audience and hundreds of employees. RBC is one of the

biggest and most prestigious media outlets in Russia, which publishes news, investigations, interviews, articles, etc.

RBC Pro is an online professional issue within RBC media outlet that publishes the selected materials by the experts, i.e. “top managers, business gurus, entrepreneurs and market leaders”. RBC Pro is available on a paid subscription basis, targets professional and corporate clients and describes its value as an “access to the expertise of leading experts and original content from reputable sources”. The journal describes its authors as “**practicing experts, top managers, analysts, entrepreneurs and business gurus**” [*Exhibit 2.5.2, About RBC Pro*].

Specifically, RBC Pro has a dedicated section entitled “Design” to where it accepts scholarly articles about UI/UX design. RBC Pro uses its own subdomain “pro.rbc.ru” whose audience amounts to 4,7 million visitors monthly, while the audience of RBC itself surpasses 160 million visitors [*Exhibit 2.5.2, SimilarWeb*].

Mr. Markelov’s article was published in RBC Pro, under the “Design” section.

2.5.3. Three scholarly articles in scientific issues

Three of Mr. Markelov’s articles are published in electronic scientific issues: **Bulletin of Scientific Conferences** and **Science Almanac**:

1. “Historical overview of design evolution in Russia and Europe in XIX-XXI centuries” / 08-2018 / Bulletin of Scientific Conferences, p. 77
[*Exhibit 2.5.3(a)*]
2. “Aspects of application of Fitts’s law in mobile operating systems” / 07-2018 / Science Almanac, p. 159
[*Exhibit 2.5.3(b)*]
3. “Application of Fitts’s law in modern operating systems and computer software” / 07-2018 / Science Almanac, p. 152
[*Exhibit 2.5.3(c)*]

Bulletin of Scientific Conferences (ISSN 2411-7609) and Science Almanac (ISSN 2412-8988) are two Russian curated scientific publications which are intended for

“scientific and teaching staff, faculty, doctoral students, graduate students, undergraduates and students for use in scientific research and educational activities” *[Exhibits 2.5.3(a), 2.5.3(b)]*.

Both publications are registered in eLibrary, Russia’s largest electronic library of scientific publications founded in 1999 on the initiative of the Russian Foundation for Basic Research. The library is integrated with the Russian Science Citation Index (RINC or RSCI) – a tool for measuring the publication activity of scientists and organizations created by order of the Ministry of Education and Science of the Russian Federation *[Exhibit 2.5.3(a), eLibrary]*.

According to eLibrary’s information, both journals are issued 12 times per year, i.e. monthly. As of the current date, Bulletin of Scientific Conference has 321 issues with 22,366 articles published and 4,653 cites *[Exhibit 2.5.3(a), Page in eLibrary]*, while Science Almanac has 223 issues with 13,577 articles and 7,835 cites *[Exhibit 2.5.3(b), Page in eLibrary]*.

2.6. Membership in associations which require outstanding achievements

2.6.1. Member of IAD – International Association of Designers

Mr. Markelov is a member of **IAD – International Association of Designers**.

IAD is a worldwide organization of leading designers, artists, architects, illustrators, photographers as well as large enterprises and innovators that encourages philanthropy in design practice *[Exhibit 2.6.1, About IAD]*.

IAD is international, non-partisan, independent and private. **Membership to IAD is by invitation only**, and memberships are granted for life-time unless the membership status is revoked or canceled by the IAD Executive Board or the Coordinator, resigned by the member or withdrawn by the applicant member *[Exhibit 2.6.1, IAD Bylaws]*.

As specified on the association’s website, “IAD accepts award-winning associations, organizations, societies, government bodies and educational institutions and their representatives as members” *[Exhibit 2.6.1, IAD Membership]*. The certificate of membership also states that “IAD welcomes award-winning designers, artists, architects, craftsmen and creatives as members” *[Exhibit 2.6.1, Certificate]*.

Organizational structure of the IAD is divided into two branches: Executive Branch and Member Branch. The Executive Branch, also called the Board of IAD is an elected branch that is responsible for accomplishing the mission of the IAD with the help of the Member Branch. Applications are open for both Executive and Member Branch of the IAD. Based on A' Design Award winner status, the winners could apply for both Executive Branch and the Member Branch free of charge. Furthermore, there are no yearly fees from A' Design Award winners [*Exhibit 2.6.1, IAD Membership*].

Winning A' Design Award is considered a significant achievement for a designer to become a member of IAD. As a winner of this competition, **Mr. Markelov was invited to IAD by Mrs. Makpal Bayetova, the Vice President of A' Design** in a personal email letter [*Exhibit 2.6.1, Invitation email*].

The letter opens with the congratulation to Mr. Markelov for his “**exceptional achievement as an A' Design Award winner**” and further states that Mr. Markelov is invited to multiple professional organizations (so-called “Prime Clubs”), including IAD, **in recognition of his accomplishments**, i. e. winning A' Design Awards with his project Talbica. Personally addressing Mr. Markelov, the letter says: “Your talent and hard work have earned you this opportunity, and we firmly believe that you will find significant professional value in joining these clubs”. The letter also notes that Mr. Markelov’s “contributions in creating superior products and projects have been instrumental in advancing and benefiting society” [*Exhibit 2.6.1, Invitation email*].

In her letter, Mrs. Makpal Bayetova offered Mr. Markelov free membership and noted that usually “professional clubs and associations charge a substantial annual membership fee” that “over a five or ten-year period can reach a considerable sum, even for a single organization” [*Exhibit 2.6.1, Invitation email*].

Currently IAD has 1765 members from 92 countries. All IAD members are winners of prestigious competitions, such as A' Design Award, and are esteemed designers with vast professional experience.

For instance, a member of IAD is Mr. Willy Lai, who is a “user experience design leader with over two decades at top tech companies in Silicon Valley, including Apple,

Samsung, PayPal, Intuit, and eBay [...] now the Vice President of User Experience for Macy's" *[Exhibit 2.6.1, Willy Lai]*.

2.6.2. Member of Eurasian Art Association

Mr. Markelov is a member of **Eurasian Art Association**.

Please note that the official English name of the organization reads as follows: **"Creative Cooperation Eurasian Art Union (Association)"**, shortened as **CCEAU**.

The word "Union" should not be associated with a trade or labor union. According to Merriam-Webster, "a union" is "a confederation of independent individuals for some common purpose". For addressing a trade or labor union, the Russian language uses a separate word "prof-soyuz". To avoid ambiguity, the organization adds the bracketed word "Association" in its official English name. Hereinafter the organization will be addressed as simply the **"Eurasian Art Association"**.

The Eurasian Art Association **"is a non-profit public organization that brings together individuals – artists, art historians, craftsmen, artists, and people who contribute to the arts – as well as legal entities – organizations working in the field of Art World in Europe and Asia, as well as other regions"** *[Exhibit 2.6.2, Mission]*.

The Eurasian Art Association is established in Moscow, Russia and acts according to the laws of the Russian Federation *[Exhibit 2.6.2, Statute]*.

Clause 4.1 of the CCEAU's Statute defines who can be a member of the association:

"Citizens of the Russian Federation, foreign citizens and stateless persons legally staying in the Russian Federation who have reached the age of 18 with the exception of cases established by international treaties of the Russian Federation or federal laws and being **professional and amateur artists, designers, photographers, art historians, craftsmen who have created original works of independent creative significance**, as well as artists and individuals who have made **a significant contribution** to culture and art, who have **widely recognized outstanding achievements** and who promote folk arts, recognizing and implementing this Statute" *[Exhibit 2.6.2, Statute]*.

Further, clause 4.2 states:

“Admission to membership is performed by the CCEAU’s Presidium on the basis of a personal written application of the candidate with the presentation of his creative works, recommendations from three members of the CCEAU, the decision of the governing body of the creative section and other documents specified in the Regulations on the procedure for admission and exclusion from the CCEAU”.

Clause 4.3 continues:

“Decisions on the issue of admission to the CCEAU are taken by the members of the Presidium of the CCEAU, consisting of recognized national and international experts in their fields of arts, in the presence of a quorum, taking into account the widely recognized outstanding achievements of the pretender”.

More specific requirements for the application are recorded in the CCEAU’s Regulation for Membership [*Exhibit 2.6.2, Regulations for Membership*]:

Clause 2.3 requires that the applicant, among other documents, must provide **“a list of main works**, photographs and reproductions of works, documents on participation in art exhibitions held in the Union system or a list of art history works or a list of implemented curatorial projects and programs” and “recommendations of three Union members (with membership experience of at least 5 years)”.

Further, clause 2.4 points out that the Presidium “gets acquainted with products and works of Pretenders wishing to be admitted to the Union” and **“takes into account the widely recognized outstanding achievements of the pretender**, the results of the pretender’s participation in significant exhibitions held in the Union system in the field of applying his professional skills, the results of the work of art critics in the theoretical generalization and popularization of the art of Russian artists [...]”.

In conclusion, clause 2.6 defines the order of admission: “for artists whose main works cannot be exhibited at the applicants’ exhibitions (monumental art, art of cinema, theater, restoration of monuments, etc.) – **on the basis of viewing and evaluating their**

creative work on the spot, along with the display of photographs, sketches at the applicants' exhibitions and other works of the artist".

The Presidium of the European Art Association consists of illustrious, renowned, distinguished experts in their fields. The website provides, among others, the following members [*Exhibit 2.6.2, National Boards*]:

- **Fedorovich Leonid Aleksandrovich**. President of the Russian branch. Honored Artist of the Russian Federation, President of the "TETRA-ART" Creative Community, member of the Presidium of the Academy of Russian Literature, Corresponding Member of the International Academy of Culture and Art, etc.
- **Filkov Fedor Vonifantevich**. The head of the Art Management Guild. Member of the Presidium of the National Society of Pastels, Member of the International Association of Writers and Publicists, Academician of the European Academy of Natural Sciences, Couturier of the Year, etc.
- **Ginzburg Grigory Nikolaevich**. Head of the Art Studies Guild. Academician of the European Academy of Natural Sciences, Academician of the Russian-Italian Academy FERRONI, Honored Worker of Culture of the Russian Federation, holder of the Order "The Badge of Great Star with a Crown", the medal "Wassily Kandinsky", etc.
- **Dragovoy Alexander Muaremovich**. The head of "Graphics" Guild. Member of the International Federation of Artists at UNESCO, Chief artist of the publishing house "Vita-press", etc.

Mr. Markelov was accepted to the Eurasian Art Association and given a personal certificate signed by Fedorovich Leonid Aleksandrovich, the President of the Russian branch [*Exhibit 2.6.2, Certificate*].

The decision was made based on the presentation of Mr. Markelov's works, achievements and contributions to the Presidium, including his international awards, press mentions, scholarly publications, and other evidence of original works and significant achievements in the field of design.

The Presidium noted Mr. Markelov's contribution to the design and the high artistic value of his works, including Talbica. Mr. Markelov was accepted to the "Design" guild, "Web design and development" section by the decision of the Presidium [*Exhibit 2.6.2, Protocol*].

2.7. Original scientific, scholarly, artistic, athletic, or business-related contributions of major significance to the field

On December 13, 2022, Mr. Markelov published a large study entitled “**Design of complex tables**” [Exhibit 2.5.1(d)]. The “data table” should be understood as any table that represents numeric, text or graphical data which is used in an interface of software, website or mobile application, i.e. in a digital product.

The publication was initially posted in Awdee, a professional Russian media about design [Exhibit 2.2.7, *About site*], while its English translation was published in The UX Collective, a well-known international issue about design [Exhibit 2.5.1(a), *UX Collective*].

Immediately after publication the article provoked a widespread cite in professional design media.

The article was re-published by “Zhurnalus” [Exhibit 2.7, *Zhournalus issue*], a professional paid design magazine issued by Art. Lebedev Studio, the largest studio in Russia founded in 1995 by Artemy Lebedev, a worldwide-famed designer [Exhibit 2.7, *About Art Lebedev studio*].

Mr. Artemy Lebedev himself is often considered a “father of Russian web design” and is constantly discussed in major media, such as in the Forbes article “Can’t be a billion in this business: Lebedev estimated the cost of his studio” [Exhibit 2.7, *Forbes*].

Zhurnalus is a professional issue that requires paid subscription. It is distributed via various platforms, such as: Art. Lebedev’s studio website, email letters, Telegram channel, Vkontakte, Twitter, etc. The issuer doesn’t provide audience statistics for Zhurnalus. SimilarWeb estimates the audience of Art. Lebedev Studio’s website as 1.1 million monthly visitors [Exhibit 2.7, *SimilarWeb*].

Mr. Markelov’s article was cited in Zhurnalus No 334 on December 19, 2022 under the title “**The best new articles from Awdee**”. The issue stated that “**the article by Andrey Markelov goes far beyond the standard approach** and is devoted to really complex tables for financial systems” [Exhibit 2.7, *Zhournalus issue*].

After such a success, **the article was also cited by many popular Telegram channels** dedicated to design. Telegram is a very popular news source in Russia, and has many communities and channels for IT specialists. The following professional design channels mentioned Mr. Markelov's article [*Exhibit 2.7, Telegram cites and statistics*]:

1. Awdee, more than **32,000 subscribers**, posted twice:
 - a. 14 December 2022,
 - b. 20 February 2023.
2. Secret Design, more than **25,000 subscribers**, posted on 04 February 2023.
3. UX Lead, more than **1,500 subscribers**, posted on 04 February 2023.
4. UX Notes, more than **18,500 subscribers**, posted on 15 December 2022.

At its initial place of publication, on Awdee's website, **the article has received more than 16,000 unique views** within 10 months after release [*Exhibit 2.7, Article reads*].

As states the [REDACTED], an average good and popular article in Awdee is rarely read more than 2,000 times within its lifetime [*Exhibit 3.1.1*]. Thus, Mr. Markelov's article has gained extreme success in Awdee and reached the list of the most popular articles of the year.

The popularity of the article's English version started growing on July 16, 2023, after The UX Collective mentioned it in their official Twitter, as this issue usually does with the most interesting materials. The Twitter post gained **more than 28,000 views**, 40 retweets and was bookmarked 180 times [*Exhibit 2.7, UX Collective Twitter*]. The article itself gained popularity in The UX Collective resource and **received 429 likes** [*Exhibit 2.7, UX Collective Page*].

The reason why the article has gained such popularity is its groundbreaking approach to a very complex and painful topic for every designer who works with data tables. As it was commented by the "Secret Design" Telegram channel, this is "one of the topics that constantly pops up and needs to be solved somehow. I hate tables".

By the opinion of other experts in the field of design, **Mr. Markelov's article summarizes all non-systematic knowledge of table design** and provides a complete guide on how to achieve the best readability of data. Apart from all other authors, who operate with trivial examples, Mr. Markelov explains how to work with incredibly

complex tables that are used in financial systems, such as Bloomberg Terminal, and contain enormous amounts of data.

Mr. [REDACTED] editor-in-chief at [REDACTED] [Exhibit 3.1.1]:

Obviously, Mr. Markelov unveiled one of the most painful issues of data design. Designing tables has always been an overwhelming task, and every designer knows how difficult it is to build a readable, concise, compact, clear table. Mr. Markelov's article reviews every possible aspect of data table design, demonstrates how many mistakes everybody makes and explains how to deal with them.

Mr. [REDACTED] UX/UI Designer at [REDACTED] [Exhibit 3.1.4]:

He [Mr. Markelov] impressed everyone very soon when he developed and suggested a new design language for data tables. We call it "a new design language" because it literally is. Andrey didn't just optimize tables, he came up with a different approach to their architecture.

Mr. [REDACTED], Founding Designer at [REDACTED] [Exhibit 3.1.6]:

He [Mr. Markelov] made a breakthrough in the field of design by developing a revolutionary approach to designing data tables, essentially creating a new design language. His groundbreaking findings are elucidated in his remarkable article titled "Design of Complex Tables," which has garnered immense acclaim and has been widely cited by numerous professional sources in the design community.

Data tables designed on the basis of this article are implemented in Skybonds, a financial analytical platform used by Sovcombank to control the bank's portfolio of securities [Exhibits 3.1.3, 3.1.4].

This fundamental study made by Mr. Markelov **pushes forward the field of product design** in the aspect of representing table data and infographics in software products.

2.8. Performance of a leading or critical role in distinguished organizations

2.8.1. Lead designer at Skybonds / Sovcombank

Mr. Markelov worked for Sovcombank. As per contract, his position was titled simply as “Designer” *[Exhibit 2.8.1, Contract]*, however, multiple recommendation letters specify the de facto performed role more concrete as “Lead Designer” of Skybonds platform *[Exhibits 3.1.2, 3.1.3, 3.1.4]*.

The contract was signed between Mr. Markelov and [REDACTED] which is a 100% subsidiary company owned by Sovcombank [*Exhibit 2.8.1, RBC Companies*].

Founded in 1990, **Sovcombank is one of the largest banks in Russia**. It is the **3rd largest private bank** and the 9th largest of all banks in the country. The bank is the owner of MetLife Russia, Liberty Insurance, Voetochny bank, and has a subsidiary Sovcombank Technologies that develops AI solutions. As of 2019, Sovcombank had 22,600 employees, 2,500 offices covering 1,050 towns in 76 regions of Russia. The Central Bank of Russia recognizes Sovcombank **as one of 13 systemically important financial institutions** [Exhibit 2.8.1, Central Bank of Russia].

Sovcombank is well-known not only in Russia, but in many other countries and often discussed in the major media. For instance, on March 10, 2021 Reuters published a news article “Russia’s Sovcombank in no hurry to IPO ahead of 2024 deadline” [*Exhibit 2.8.1, Reuters*]. The information about the size of the bank is also confirmed in a press release by the United Nations [*Exhibit 2.8.1, United Nations*]. All these facts point out that **Sovcombank has a distinguished reputation.**

Mr. Andrey Markelov has been responsible for designing the interface of Skybonds, an internal financial analytical platform used by Sovcombank. The interface sample can be found in *[Exhibit 2.8.1, Skybonds]*.

_____ explains in the supporting letter to Mr. Markelov: “Skybonds is a proprietary SaaS used by Sovcombank, its subsidiaries and third-party corporate clients for managing a portfolio of securities. It includes advanced market screening tools, a database of financial

information, provides live market data, accounting tools, report construction tools, and benchmarking instruments. **The platform is primarily used by Sovcombank's CFOs and lead financial analysts, as well as by the bank's owner Dmitry Khotimsky**" [Exhibit 3.1.2].

██████████ also emphasizes the following: "During his work on Skybonds, Mr. Andrey Markelov demonstrated his superior skills and excellent knowledge in the abovementioned fields. **While holding this critical and leading position, he maintained the legacy interface of Skybonds and worked on a new design of the platform**" [Exhibit 3.1.2].

Speaking about particular accomplishments, ██████████ explains: "In particular, **Mr. Markelov introduced a new design language for data tables**, designed an advanced appearance for market graphs, and suggested an interface for composing reports read by Sovcombank's board of directors. His solution for data tables dramatically improved the readability and compactness of the interface; new market graphs made analyzing [...] significantly easier" [Exhibit 3.1.2].

In other letter, ██████████, describes it as follows: "The complexity of the interface and amount of functions in Skybonds can be compared to office software, such as Microsoft Excel" [Exhibit 3.1.3].

Speaking about the importance of the designer's role, ██████████ provides an example of a Lion Air Boeing 737 catastrophe due to poor design of navigation system and concludes: "**Obviously, the Lead designer of a platform that controls a largest bank's portfolio of assets is a critical role.** A mistake in its design can result in millions of dollars in losses for Sovcombank" [Exhibit 3.1.3].

Regarding Mr. Markelov's contribution, ██████████ states: "While we worked together, **he fundamentally improved Skybonds's interface with new design for tables, graphs, charts and components**" [Exhibit 3.1.3].

A colleague of Mr. Markelov, ██████████ elaborates technical details in his letter: "Using the methods of user research, such as competitive analysis, heuristic evaluation, user scenarios, flows, and personas, he came up with the

two-section interface [...] He also re-designed the navigation panel, which occupied extremely much useful space. He suggested the status bar, a universal, system-wide solution [...] **Due to this solution, the useful:technical height ratio has been increased from 3:1 to 6:1**” [Exhibit 3.1.4].

Summarizing, during his work Mr. Markelov not only systematically improved the design, but suggested a new version of Skybonds’ user interface which received universal acclaim from his colleagues and executives. **Mr. Markelov’s critical role at Sovcombank was in designing an explicit and error-proof interface for Skybonds**, the asset management platform of one of the largest banks in the country, used by the bank’s CFOs and top managers.

2.8.2. Art Director, designer and head of development at Love Media

In 2010, Mr. Andrey Markelov founded Love Media, a full-cycle design studio, headquartered in Moscow, Russia. He performed multiple roles in the studio business, being an art-director, designer and the head of development [Exhibit 2.8.2].

Love Media **created more than 150 works of web and mobile design**. The studio worked with recognizable corporate clients, such as: Channel One, the major federal channel of Russia; Bonduelle, a major French vegetables producer; NDV Realty, a large real estate company in Russia; Motul, a French motor oil producer; Bayer, a German pharmaceutical company; and The Russian State Library, the largest federal library [Exhibit 2.8.2, About Love Media].

In 2015–2020, Love Media **participated in Rating Runeta**, the major rating of design studios in Russia and ex-USSR. **Love Media was listed in Top-100 best studios in Russia** in different categories and years, including [Exhibit 2.8.2, Diplomas]:

1. Place #08, 2016, “Digital agencies working with largest software companies”.
2. Place #21, 2017, “Mobile applications developers for the largest companies”.
3. Place #27, 2018, “Mobile applications developers for the largest companies”.
4. Place #34, 2019, “Mobile applications developers for the largest companies”.
5. Place #49, 2020, “Mobile applications developers for the largest companies”.
6. Place #48, 2017, “Mobile applications developers”.
7. Place #66, 2018, “Mobile applications developers”.
8. Place #70, 2019, “Mobile applications developers”.

The significance and quality of works, the size of clients and the number of entries in the various ratings of the best studios in Russia **created Love Media a distinguished reputation. This is entirely Mr. Markelov's achievement**, as he played a critical role in his studio's business and creativity, bringing works of an outstanding quality to the studio's clients *[Exhibit 3.1.5]*.

2.9. Commanding a high salary in relation to others in the field

Based on the official tax forms, total income of Mr. Markelov from his work for Sovcombank during the 2022 year, **equals** [REDACTED] **RUB**. This income is a sum of two components *[Exhibit 2.9]*:

1. The amount of [REDACTED] RUB is specified in the Form by [REDACTED] "Personal income certificate" for the 2022 year dated 01/31/2023. This amount includes income from January 2022 to September 2022 *[Exhibit 2.9, Certificate of income]*.
2. The amount of [REDACTED] RUB is specified in the Certificate No. [REDACTED] "On the status of payments (incomes) for professional income tax" for 2022 dated 04/25/2023. This amount includes income from October 2022 to December 2022 *[Exhibit 2.9, Certificate of payments]*.

The source of both components of the income is [REDACTED], a subsidiary company entirely owned by Sovcombank *[Exhibit 2.8.1, RBC Companies]*.

According to various sources of the statistics *[Exhibits 2.9]*, Mr. Markelov's annual income of [REDACTED] RUB is:

1. █ **% higher** average annual income of █ **RUB** for **Product Designer in Moscow** according to Salary Expert,
or
2. █ **% higher** average annual income of █ **RUB** for **UX Designer in Moscow** according to Salary Expert
or
3. █ **% higher** average annual income of █ **RUB** for **Product Designer in Russia** according to PayScale
or
4. █ **% higher** average annual income of █ **RUB** for **UX Designer in Russia** according to PayScale
or
5. █ **% higher** average annual income of █ **RUB** for **Product Designer in Moscow** according to Economic Research Institute
or
6. █ **% higher** average annual income of █ **RUB** for **UX Designer in Moscow** according to Economic Research Institute
or
7. █ **% higher** average annual income of █ $\times 12 =$ █ **RUB** for **UI/UX Designer in Moscow** according to Rabota.Ru job portal
or
8. █ **% higher** average annual income of █ $\times 12 =$ █ **RUB** for **Graphics and multimedia designers in Moscow** according to the Ministry of economic development of Russia.

This statistics shows that **Mr. Andrey Markelov commanded a significantly higher salary** for his services and meets the corresponding regulatory criterion.

3. The final merits of Mr. Markelov's Extraordinary Ability

3.1. Mr. Markelov has risen to the very top of the field of Product Design and Development

Mr. Markelov is a Product Designer and Developer of extraordinary ability, who is recognized to have risen to the very top in this field. This fact is confirmed not only by numerous prestigious international awards he has received, but also by personal opinions of other renowned experts.

Mr. [REDACTED], designer and editor-in-chief at [REDACTED] design magazines [Exhibit 3.1.1]:

Mr. Markelov unveiled one of the most painful issues of data design. Designing tables has always been an overwhelming task, and every designer knows how difficult it is to build a readable, concise, compact, clear table. [...] I have familiarized myself with Mr. Markelov's works, and can confirm that he is a world-class specialist in product design and development.

Mr. [REDACTED] of [REDACTED] [Exhibit 3.1.2]:

During his work on Skybonds, Mr. Andrey Markelov demonstrated his superior skills and excellent knowledge in the abovementioned fields. [...] He has made significant changes in the product and demonstrated outstanding skills in the field of product design and development. I strongly believe that Mr. Markelov will greatly benefit the United States.

Mr. [REDACTED], ex-Lead Designer of [REDACTED], Founder and Art Director of [REDACTED] [Exhibit 3.1.3]:

He has reached the very top in this profession and I would like to offer him my strong support [...] His outstanding work has earned him admiration from his colleagues, including myself [...] I strongly recommend Mr. Markelov for permanent residency in the US. His skills and experience in product design and deep knowledge of product development make him a highly valuable professional who can greatly benefit the American IT sector.

Mr. [REDACTED], Mobile Designer at [REDACTED] [Exhibit 3.1.4]:

In summary, the work that has been done by Mr. Andrey Markelov can be described in one sentence. He transformed a raw inner-use interface into a ready-to-ship FinTech analytical Software-as-a-Service product. I strongly believe such a specialist will greatly benefit product design in the US.

Mr. [REDACTED], Founder and Creative director, [REDACTED] [Exhibit 3.1.5]:

Under his leadership, Love Media gained recognition as one of the best mobile design and development studios in Russia, ranking among the Top-100 studios according to Rating Runeta. [...] There is no doubt that Mr. Markelov has extraordinary skills and vast experience in his field. He is an exceptional professional in the industry. [...] He has been one of the best designers in Russia, and I believe he will make a significant contribution to the United States.

Mr. [REDACTED], Founding product designer at [REDACTED] [Exhibit 3.1.6]:

His groundbreaking findings are elucidated in his remarkable article titled "Design of Complex Tables," which has garnered immense acclaim and has been widely cited by numerous professional sources in the design community [...] I am sure that his expertise, talent and extraordinary ability will benefit the United States of America.

Mrs. [REDACTED], Art-Director of [REDACTED] [Exhibit 3.1.7].

His works ignite the imagination, replete with myriad details [...] I know that his major work is "Tallica: Interactive Chemistry" [...] I have never seen such a fantastic interpretation of such a mundane thing as the periodic table [...] I wholeheartedly recommend Mr. Markelov for permanent residency in the US as an exceptionally rare and unique professional. There is no doubt the country will greatly benefit from his extraordinary talents and unwavering dedication.

Mr. [REDACTED], Founder and CEO at [REDACTED] [Exhibit 3.1.8].

Individuals who seamlessly combine these two contrasting styles of thinking are still deemed exceptional. Mr. Markelov is one of those rare individuals who excels in both disciplines. Prior working with him, I had never encountered a person who can conceive, design and program an entire project single-handedly. [...] He is an

exceptional talent who has reached the very top in product design and development [...] I am absolutely confident that Mr. Markelov will bring significant benefits to the United States of America and will achieve new remarkable heights.

Mrs. [REDACTED], Senior UX Designer at [REDACTED] [Exhibit 3.1.9]:

I am certain that Mr. Markelov will greatly improve the quality of digital products in the United States. His expertise is closely connected with Financial Design. I see vast opportunities to improve the level of design in many American banking apps, from simple adjustment of their design to creating new financial ecosystems and products.

3.2. Mr. Markelov has sustained national and international acclaim in his field of expertise

Mr. Markelov has not only had contributions of national and international acclaim, but has also sustained them.

Mr. Markelov launched his first successful project “City Courier” in 2012, in which he was an Art-Director and Head of development. The project resulted in a series of press mentions and interviews with Mr. Markelov and the team, including such media as “Big City” magazine and “Russia-2” TV Channel [Items 2.2.5, 2.2.6].

The next milestone was reached in 2016, when Mr. Markelov’s design studio “Love Media” first appeared in Rating Runeta’s best studios of Russia and held various high positions in the ratings for several consecutive years [Item 2.8.2].

In 2018, Mr. Markelov started publishing his scholarly articles in scientific journals [Item 2.5.3] and received first personal awards. Despite these awards were not included in the main text due to their insignificance on the foreground of the more prestigious accolades, they are still recognizable in the design circles and indicate a major step in Mr. Markelov’s path to the pinnacle. He received two “Site of the Day” awards from “Design Nominees” for his sites “Solixant Biosystems” and “Love Media” [Exhibit 3.2.1]. Design Nominees is “one of the best CSS design galleries on the web”, as per interview with the team at Visualmodo [Exhibit 3.2.1, Visualmodo].

Mr. Markelov continued his ascension in 2020, when he received a key role at Sovcombank and started working on his Magnum Opus project Talbica.

Work on Skybonds, a financial platform by Sovcombank, resulted in multiple scholarly articles, including the “Design of complex tables”, which was published on November 30, 2022, and gained dozens of thousands of reads in spring of 2023. The wave of cites continued in summer, when “UX Collective” posted the article in their Twitter and it was liked almost 500 times. *[Item 2.7]*.

In its turn, Talbica has earned Mr. Markelov a new level of recognition in 2023, when the project received such high-class awards as AIGA and A’ Design *[Items 2.1.1, 2.1.2]*, was covered in the press *[Items 2.2.1, 2.2.2, 2.2.3, 2.2.4]* and displayed in exhibitions and showcases *[Item 2.4]*.

Mr. Markelov will continue sustaining his acclaim.

After winning A’ Design, he has been invited to display his work Talbica in 9 international exhibitions in the cities of Harbin, Xiongan, Shenzhen, Shijiazhuang and Xi An, China. The invitation was sent by Serena, executive account manager at A’ Design Awards *[Exhibit 3.2.2]*.

Talbica is currently a nominee at w3 Awards, expecting the results of the competition to be announced in October *[Exhibit 3.2.1]*.

Mr. Markelov’s plans also include publishing a book about product design based on extended versions of his scholarly articles.

4. Conclusion

Mr. Markelov is a well-recognized expert in Product Design and Development who has risen to the very top of his field of endeavor. He is going to continue working within his field in the United States. Recommendation letters from experts in the field state that Mr. Markelov's expertise and contributions would be beneficial to the United States in the IT and design sectors.

Thus, Mr. Markelov fully satisfies all requirements and regulations listed in INA Section 203(b)(1)(A) and 8 CFR Section 204.5(h) and the reviewer is kindly asked to approve Mr. Markelov's petition for permanent residence under the category of an alien of extraordinary ability.

Please contact me at the following address for any additional evidence.

Yours faithfully,
Andrey Markelov

[Redacted signature block]

The statement

09/01/2023

from Mr. Markelov detailing plans on how he intends to continue work in the US

Dear Immigration Officer,

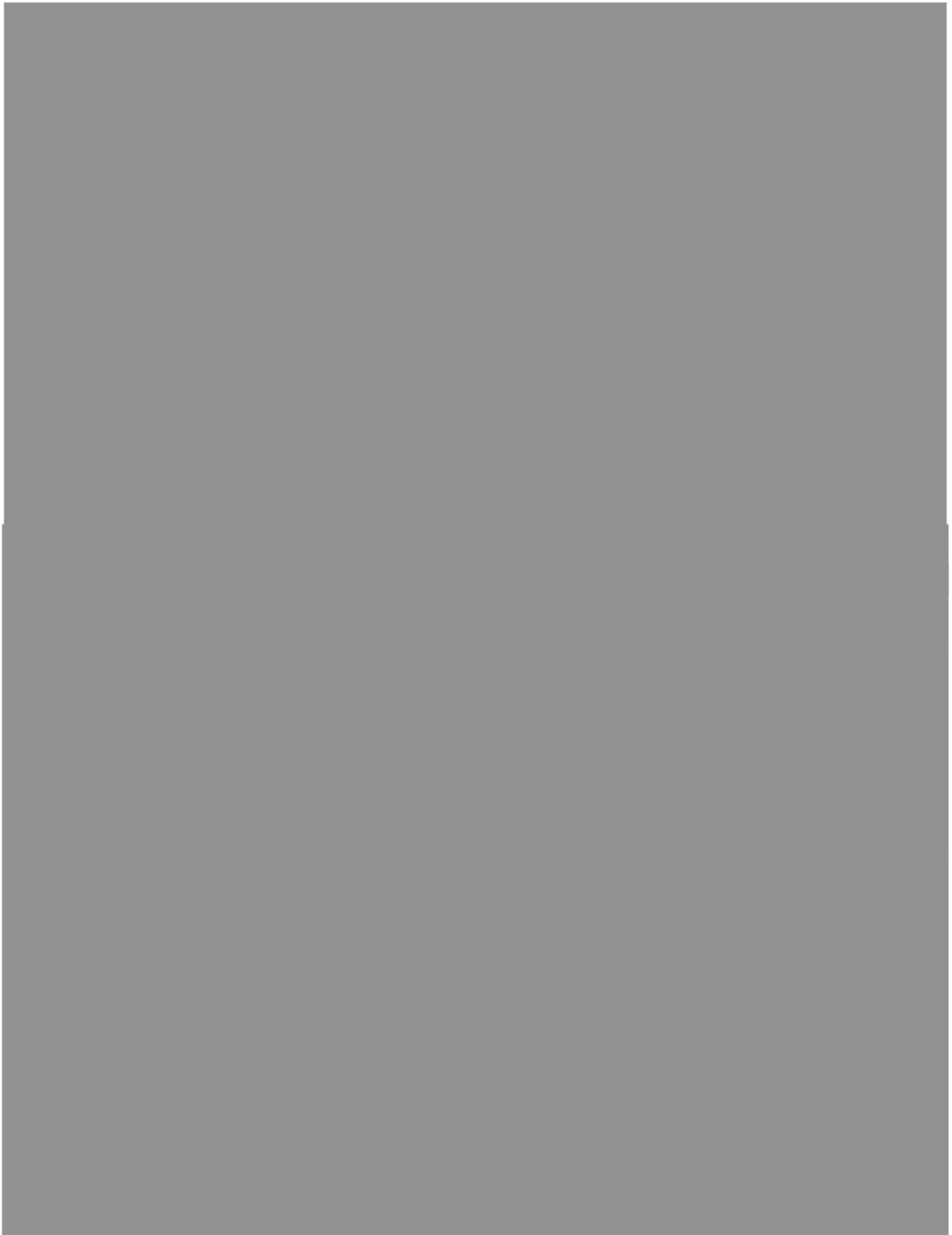
My name is Andrey Markelov. I am the beneficiary of this I-140 Immigrant Petition, seeking EB-1A classification as an individual of extraordinary ability in Product Design and Development. I have vast experience and acclaim in this field, and I intend to continue working in this area in the United States.

Currently I work in [REDACTED], a US-based digital agency that designs and develops websites, mobile applications and startups. I work in the capacity of Product Designer and Developer and have an equity share of [REDACTED]%. My responsibilities include:

- preparing designs of websites and mobile applications for the studio's clients,
- developing (or managing the development) of websites and mobile applications,
- providing connected services, such as: usability research, design audit, etc.,
- designing presentations for the company's products and services,
- designing, developing and supporting the company's website,
- designing the company's pages in public catalogs of digital studios.

During July and August of 2023, I accomplished the first crucial tasks in my position.





[REDACTED]

In 2023, my primary focus will [REDACTED]

[REDACTED]

In 2024, [REDACTED]

[REDACTED]

In 2025, [REDACTED]

[REDACTED]


These plans are supported by numerous market research and statistics.

For instance, according to forecasts, the custom website design market will grow annually by 12.9% (CAGR 2023–2030). Mobile applications development market will exhibit a growth rate of 23.80% (CAGR 2022–2030). User experience market will show


growth at a CAGR of 16.24% from 2021 to 2028. User interface market is expected to grow with a CAGR of 15.01% until 2028 *[Exhibit S-6]*.

I believe my work in the US can immensely benefit not only the field of Product Design and Development, but will also result in growing a new software and IT business and therefore in the creation of new jobs in the US.

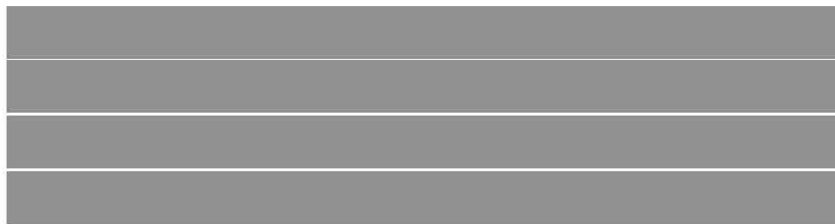
Obtaining permanent residence in the US will help me in achieving my goals. It can also



Finally, on a personal note, I am going to participate in design competitions, artistic



Yours faithfully,
Mr. Andrey Markelov



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3. The final merits of Mr. Markelov's Extraordinary Ability

3.1. Mr. Markelov has risen to the very top of the field of Product Design and Development

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Statement supplementals





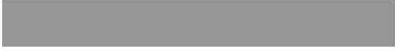
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Exhibit 1.1: Profession overview

Intuit Design: “Should I be a unicorn?”

<https://design.intuit.com/should-i-be-a-unicorn/>



HOW TO

Should I be a unicorn?

By Matt Peljic March 6, 2023 7 min read

The “unicorn designer” has been a common trope in the design industry. While everyone may want that multitasked designer, it’s important to think about the implications of this idea on both designers and the relationships they have with developers.

What makes a designer a “unicorn”?

Let’s start by defining what a unicorn designer is.

“**A unicorn designer is the most in-demand and rarest of product team members – someone with excellent interaction design skills, visual design skills, and coding ability.**

[Link](#)

The term was coined to summarise something seemingly impossible – find someone who can not only design, but also articulate design decisions, manage stakeholders, and code/ship those designs at the same time. It described something mythological, like trying to catch a unicorn.

As is their way, though, the design community took on this challenge and a new breed of specialised cross-functional designers were born. We’re here, we’re up-skilled – get used to it!

Why we should all be aiming to be unicorn designers

To me, being a unicorn designer is less about the skills we have in the coding arena, and more about the empathy and general understanding we have in how our dev teams work and build awesome stuff. Many designers, myself included, work primarily in the digital space, it’s where we live, laugh and love during our work hours but the very nature of working in digital means that as a minimum we need to understand the basic frameworks of how our designs are built.

If we design the greatest web experience known to humankind, but our dev partners can’t build it – that’s a frustrating experience for the designer.

If we design something that puts our web team in the position to either turn it down or attempt to build something impossible – that’s a frustrating experience for the developer.

Either option means additional back-and-forth between designer and developer and ultimately, a stretched out timeframe, frustrating comms and misunderstandings, and most dangerous of all, a bad experience for the briefing stakeholder. A stakeholder who might not understand the technical aspects of what, why and how, but now understands one thing more than anything else: “The two teams I rely on to bring my ambitious ideas to life, aren’t collaborating in a constructive way”.



We've all been there.

It's an impasse. The typical designer wants to be the next Van Gogh, regardless of how it's built. The typical developer is less interested in how something looks and more interested in how it functions.

Enter the unicorn designer. The unicorn designer removes this ambiguity. They're a solid and communicative partner to the briefing stakeholders - giving them confidence in the project - while also being a strong representative for our dev partners as well. We work side by side, coming up with multiple solutions to a problem: one that's super ambitious, one that plays it safe, and we expect to meet somewhere in the middle. We work with the dev team before showcasing designs so that all the wrinkles are ironed out before concepts are previewed. This means that the stakeholder only ever sees designs that are fully capable of being built, and the dev team is joining the showcase sessions as an active ally, rather than another stakeholder with feedback.

You're presenting and defending the work together as a unit.

What's beyond a unicorn designer

A lot of emphasis is placed on a unicorn designer being able to code, and while that's always a great skill to have, I propose that it's more important (or at least equally important) that as designers we understand how things are built in their most basic form. Understanding how CSS works and the rolling effects it has throughout a site, how tables and cells behave when responsive and the breakpoints and limitations they have, the importance of grids and alignment - I could go on.



What I'm saying is that it's most important that we understand the playground our dev partners work in, as opposed to how each piece of playground equipment is built. To put this in Intuit terms, we should be having regular syncs with our dev team partners (Follow-Me-Homes) so we gain empathy and understanding of the way they work and in turn become better partners.

The funny thing about empathy and collaboration is that it's infectious. A team who recognises your efforts in understanding their ways of working is suddenly also interested in closing that gap from their side to become a better partner to you too. It's a rather pleasant and productive cycle to exist in.

But we can kick that up a notch. We should be aiming to achieve this sense of teamwork, empathy and camaraderie with every team we work with, not just our dev team.

Our marketers should have full confidence when submitting a brief that we understand their broad goals and audiences and that we'll propose solutions that play to the best results of both those tracks. All our teams should all feel the same way.

Gone are the days where we place our berets firmly onto our designer heads and sit broodily in a dark corner as tortured artists, grumbling about feedback like "can you make it pop more?" or the dreaded "can you make the logo bigger?".

Now we're network builders. If we don't like the way briefs are coming in we should be proactively re-training our partners to provide better briefs, if we have a reason for a design decision, we should defend it in a diplomatic, data-backed way.

Why relationships play a key role

Of course, a lot of this is easier said than done, and we need time and patience to build that level of relationship and trust. The end result, however, is a network of strong allies with confidence in the work you're producing, so it's worth every effort.

Some may be worried that by collaborating to this level it removes our ability to do outrageous and innovative designs. Let me clarify: I'm not saying that we designers shouldn't be bold; I'm saying that we shouldn't be bold alone. We've spent our careers building the skills and knowledge we have to make the things we can make, but so have our partners. To not leverage on their experience (while staying strong to our own core beliefs) would be a wasted opportunity.

As unicorn designers (or aspiring unicorns), let's instead aim for collaboration over segregation, partnership over isolation, and always best-in-class work.



The big asterisk attached to this goal

A note I'd like to wrap up on is that being a unicorn designer can come with a heavy price tag. That is the pressure you place on yourself to always be relevant, be at the top of your game, and try to master multiple disciplines instead of just one. Once you're on that merry-go-round, it can be difficult to jump back off! We've learned over the last few years just how real burnout is, and it's something we should always be keeping in mind.

Explore what excites you when working with other departments, set goals for overlapping skills, but also set time aside for yourself to breathe and celebrate your accomplishments. You're not Sisyphus, pushing a boulder up a hill by yourself forever. You have the full weight and support of your team behind you – lean into them!

Share



Matt Peljic

Matt is a crafter of all things Visual Design and lives in Sydney, Australia – though works across both the AU & RoW Intuit teams. He spends his free time binging Netflix, reading and chasing after his 1-year-old – though definitely one of those three more than the others!

Exhibit 1.2: Curriculum Vitae

Curriculum Vitae of Mr. Andrey Markelov

Website: <https://www.andrewmarcus.me>
Portfolio: <https://www.andrewmarcus.me/portfolio>
LikedIn: <https://www.linkedin.com/in/andrew-marcus>
Email: andrewmarcus@andrewmarcus.me
US phone: [REDACTED]
WhatsApp: [REDACTED]

Professional UI/UX and Product designer. 15 years of experience designing mobile applications, mobile and web interfaces, corporate and promo websites, startups. Including 9 years of experience in project management and running a full-circle design studio / web agency.

Education

2019	Michigan University School of Information <i>User Experience Research and Design</i> 7-months online course <ul style="list-style-type: none">• User Experience Principles and Processes• Understanding User Needs• Evaluating Designs with Users• UX Design: From Concept to Prototype• UX Research at Scale: Surveys, Analytics, Online Testing
2004–2010	Moscow Aviation Institute <i>Master of engineering</i> Development and construction of computers

Employment

2020–2023	Sovcombank <i>Skybonds financial analytical platform</i> Lead UI/UX Designer
2010–2020	Love Media <i>Design and development studio</i> Art-Director, Lead Designer, Head of Development

Personal projects

Since 2021	Kappa: Stock Screener <i>Mobile application</i> Designer, developer, founder
Since 2020	Talbica: Interactive Chemistry <i>Website, mobile application</i> Designer, developer, founder
Since 2013	Andrew Marcus: Journeys around the world <i>Website, personal blog</i>

Awards

AIGA

Talbica: Interactive Chemistry

Best mobile applications developers in Russia

Place #70 (Love Media)

A' Design Award

Talbica: Interactive Chemistry

Site of the Day @ Design Nominees
Solixant Biosystem

Site of the Day @ CSS Design Awards

Talbica: Interactive Chemistry
Chiko&Roko Art Club

Site of the Day @ Design Nominees
Love Media

Site of the Month @ Design Rush

Talbica: Interactive Chemistry

Mobile application developers for the largest companies
Place #27 (Love Media)

Site of the Day @ Orpetron

Talbica: Interactive Chemistry
Chiko&Roko Art Club

Best mobile applications developers in Russia
Place #66 (Love Media)

Site of the Day @ CSS Winner

Talbica: Interactive Chemistry
Chiko&Roko Art Club

Mobile application developers for the largest companies
Place #21 (Love Media)

Honorable Mention @ Awwwards

Talbica: Interactive Chemistry

Mobile application developers for the largest companies

Place #49 (Love Media)

Best mobile applications developers in Russia

Place #48 (Love Media)

Mobile application developers for the largest companies

Place #34 (Love Media)

Digital agencies working with largest software companies

Place #08 (Love Media)

Selected publications

Design of Scatter plots

Feb 03, 2023 / UX Collective

Historical overview of design evolution in Russia and Europe in XIX-XXI centuries

Aug, 2018 / Bulletin of Scientific Conferences

Design of graphs. Part two. Lines

Dec 25, 2022 / UX Collective

Aspects of application of Fitts's law in mobile operating systems

Aug, 2018 / Science Almanac

Design of graphs. Part one. Scales

Dec 19, 2022 / UX Collective

Design of complex tables

Nov 30, 2022 / UX Collective

Application of Fitts's law in modern operating systems and computer software

Aug, 2018 / Science Almanac

Press coverage

How to reinvent the Periodic table

April 26, 2023 / Science Times

Jabbers best: can ChatGPT do UI/UX designer's job

April 6, 2023 / RosBusinessConsulting (RBC Pro)

Andrew Marcus talks about how UX experience is crucial in software design

April 3, 2023 / TechTimes

Talbica: Interactive Chemistry's Website Design Makes Learning Fun Through Game-Like Interface

April 19, 2023 / Design Rush

The Best Periodic Table?!

March 06, 2023 / Chemistry — Easy!

Talbica, a gorgeous interactive periodic table

January 31, 2023 / Awdee

City Courier. Delivery service with geolocation

December, 2012 / Russia-2 Federal TV

Personal

Professional traveler, photographer and writer. Visited 75 countries. Have awards in photography. Have written many adventurous stories about visited places, historical and cultural overviews of countries and people.








Languages: Russian (native), English (fluent)

Exhibit 1.3: Design sample of Talbica

Design sample of Talbica: Interactive Chemistry, an award-winning project by Mr. Markelov

<https://www.talbica.com>

Element types

- | | |
|--|---|
|  Alkali metal |  Poor |
|  Alkaline earth metal |  Nonmetal |
|  Metalloid |  Chalcogen |
|  Transition metal |  Halogen |

Glossary

Atomic number	Curie point
Atomic radius	Density
Atomic weight	Electron affinity
Block	Electronegativity
Boiling point	Electronic configuration
Conductivity	Group
Covalent radius	Half-life period
Crystal structure	Hardness

Type reaction or formula

Popular: glutinin $\text{Fe} + \text{O}_2$ $\text{C}_2\text{H}_5\text{OH}$

Popular: melatonin $\text{Fe} + \text{O}_2$ $\text{C}_2\text{H}_5\text{OH}$

17 Info Photo

c

Chlorine
35.45

Chlorine is a chemical element with the symbol Cl and at number 17. The second-lightest of the halogens, it appears between fluorine and bromine in the periodic table, and

Summary

Symbol	Cl
Name	Chlorine
Latin name	Chlorum
Chemical category	Halogen
Atomic weight	m_w 35.45
Atomic number	Z 17
Period	3
Group	17
Block	p
Valence	5
Oxidation states	-1, +1, +2, +3, +4, +7
Color	Yellow
Discovery	1774 in Sweden

Atomic properties

$[\text{Ne}]3s^23p^5$

Short



Electrons	E	$17 e^-$	} 35 nucleon
Protons	Z	$17 p^+$	
Neutrons	N	$18 n^0$	
Mass number	A	35	
Electrons per Shell		2, 8, 7	
Term symbol		$^2P_{3/2}$	
Radius:			
Atomic	r_{atom}	79 pm	
Covalent	r_{coval}	102 pm	
Van der Waals	r_{vdw}	175 pm	

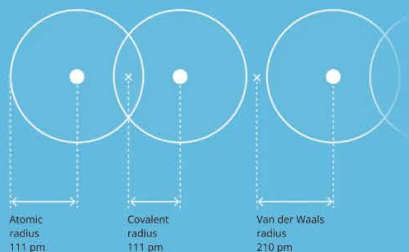
Melting point	Resistivity
Modulus	Sound speed
Molar volume	Specific heat

14 Info Photo



Silicon
28.085

Silicon is a chemical element with the symbol Si and atomic number 14. It is a hard and brittle crystalline solid with a blue-grey metallic luster, and it is a tetravalent metalloid and

[Show more](#)

Thermal properties

Phase	Solid
-------	-------

Melting point	T	1687.15	°C	K	°F
---------------	---	---------	----	---	----

Boiling point T 3173.15 °C K °F

Absolute zero	Sun surface
-273,15 °C	5498 °C

Heat of fusion ΔH_f 50.2 kJ/molHeat of vaporisation ΔH_v 359 kJ/mol

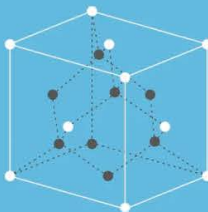
Specific heat C_p 710 J/(kg×K)

Material properties

Density ρ 2.33 g/cm³Liquid density 2.57 g/cm³Molar volume $V_m = 0.000012054$

Sound speed c 2200 m/s

Crystal structure	Face-centered diamond cubic
-------------------	-----------------------------



Designed and developed by Andrew Marcus
mail@talbica.com

Exhibit 1.4: Design sample of Chiko&Roko

Design samples of Chiko&Roko Art Club, an award-winning site by Mr. Markelov

<https://www.chikoroko.website>



**First NFT drop
to enter Chiko &
Roko Art Club**

Join in

**NOW MINTING
Exclusively on
 Rarible**

Kiwie



KIWIE is a street artist from Latvia. He has been traveling around the world and painting monsters on walls since 2005. He recently launched an NFT project KIWIE1001, which allows anyone to become an owner of a non-movable street artwork somewhere in the world.



**next:
gudim ▶**



Exhibit 2.1.1: Winner of AIGA

Winner's badge by "365: AIGA Year in Design" issued to Mr. Markelov for Talbica

Winner's page on AIGA's website

<https://aiga-365-design-competition.secure-platform.com/a/gallery/rounds/255/details/61704>

Congratulations email

From personal mailbox

"Our Story" page on AIGA's website

<https://www.aiga.org/our-story>

"365: AIGA Year in Design" page on AIGA's website about the competition

<https://www.aiga.org/professional-development/competitions-campaigns/365-aiga-year-in-design>

"Judging" page on the competition page

<https://aiga-365-design-competition.secure-platform.com/a/page/jurors>

"Criteria + Definitions" page on the competition page

<https://aiga-365-design-competition.secure-platform.com/a/page/how-to-enter/criteria>

Press release by AIGA

<https://www.aiga.org/media/press-releases/365-aiga-year-in-design-winners-announced-for-2022-competition>

Bloomberg: "AIGA Honors Bloomberg LP with 2017 Corporate Leadership Award"

<https://www.bloomberg.com/company/press/aiga-honors-bloomberg-lp-with-its-2017-corporate-leadership-award/>

Wall Street Journal: "A Design Jury's Eye Candy"

<https://www.wsj.com/articles/SB10001424053111904265504576567111761855094>

University of Washington: "365: AIGA Year in Design Awards"

<https://art.washington.edu/news/2022/12/15/365-aiga-year-design-awards>

University of Michigan: "Dr Emilia Yang: AIGA Year in Design Win"

<https://stamps.umich.edu/news/dr-emilia-yang-aiga-year-in-design-win>



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ABOUT

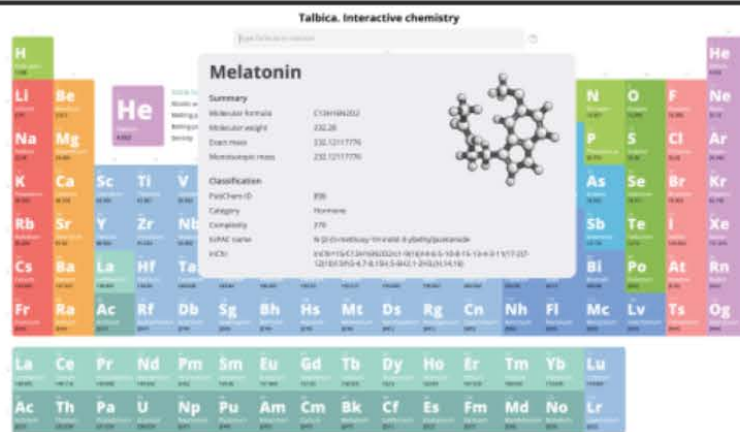
MY ENTRIES

HOW TO ENTER

CONTACT + FAQs

JURORS

WINNERS GALLERY 2021



Element types

Alkali metal	Alkaline earth metal	Transition metal
Nonmetal	Chalcogen	Halogens
Metals	Metals	Metals

Mobile apps



Glossary

Atomic number	Atomic radius	Atomic weight	Block	Boiling point	Conductivity	Oxidant radius	Crystal structure
Catalytic	Density	Electron affinity	Electronegativity	Electron configuration	Group	Half-life period	Hardness
Heat of fusion	Heat of vaporization	Ionization energy	Isotope	Mass number	Melting point	Neutron cross section	Neutron mass absorption
Period	Potential	Reactivity	Specific heat	Thermal conductivity	Thermal expansion	Valence	Van der Waals radius

Talbica. Interactive chemistry

Category

Experience / Product / Service / Systems Design

Description

Winner - 365: AIGA Year in Design (2022)**Title:** Talbica. Interactive chemistry

Design Firm/Agency:

Andrew Marcus

Client Industry:

Client Location: San Francisco, California, USA

Juror Comments

"Visually compelling and immensely resourceful. The organization of the information, the color distribution, and the effortlessly responsive interaction intertwine design and user experience flawlessly. I wish I had access to such a tool during my high school."

Self-Identified Distinctions:

[Return to the Gallery](#)

PROJECT DESCRIPTION

I started with UX and market research and found that market misses a well-designed Periodic table with access to chemical reactions and compounds. I am a designer and developer in one person. So I created prototypes in Figma and then developed the website. Creation lasted 1 year and at final stages I started skipping design, writing interface it directly in code.

The project is mainly desktop website, but it is finely optimized for mobiles. Users can download iOS or Android application as well.

This is an educational project. Its target audience are school and university students.

In school, the Periodic table is necessary. Talbica offers a great and easy way to explore more than 60 properties for each element. It also has Heat Maps, a unique feature to see how elements change their properties along periods and groups. Hi-resolution photos will help students to know what element look like.

In universities, students need a reference of chemical reactions and compounds. Even in 2023, they still use printed books to search for reactions. Talbica solves this problem. It is probably the only free product and easy-to-use database of reactions and compounds.

PROJECT INFORMATION

Entry Type: Single Entry

Channel: Service

Primary Role of the Designer: Designer as author

Client Relationship: A retainer relationship

Intention of the Project: Introduction of a new product, service, or program

Development Budget: Pro bono

Production/Execution Budget: Pro bono

Source of Funding: Client

Typefaces: Open Sans

Paper:

Materials:

CREDIT INFORMATION

Creative Director:

Art Director:

Designers: Andrey Markelov

Researchers: Andrey Markelov

Developers: Andrey Markelov

Copywriter:

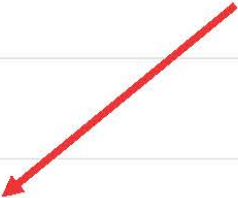
Illustrator:

Photographer:

Printer:

Producer:

Other Credits:



[Return to the Gallery](#)

From: AIGA Competitions competitions@aiga.org
Subject: Updated Badge Link: 365: AIGA Year in Design (2022) - Winners Announcement
Date: August 9, 2023 at 08:25
To: markelovmarcus@gmail.com
Cc: michelle_koenigsknecht@aiga.org

AC

Dear Andrey!

Thank you again for participating in the 365: AIGA Year in Design (2022) competition. On behalf of this year's [jurors](#), we are excited to include your work as a selection. **Please see below for an updated badge link:**

The press release will go live, and **the news embargo will be lifted on Wednesday, August 9 at 10:00 a.m. ET** to be followed by a social media campaign. The campaign will feature work across our social channels and will run through the end of the year.

- Please feel free to share a link to the [press release](#) and [AIGA 365 Competition webpage](#) (to be updated Wednesday morning at 9am ET)
- ***Please feel free to share posts from @AIGADesign across your own channels, and apply the badge provided via Dropbox:***
https://www.dropbox.com/scl/fi/7bgm52nqtgxktt2ggyd22/aiga2022winnerBadge_365.png?rlkey=ndm1z8nl6atqqsai1nukhdmwj&dl=0
- We ask that you tag @AIGADesign and use the hashtag #AIGA365, along with the link to the release that will be available from this page on Tuesday:
<https://www.aiga.org/media/press-releases>

It's an honor to have my CATEGORY design for PROJECT TITLE chosen as a winner in the 365: AIGA Year in Design competition! See all the winning work for 2022:
<https://aigadsgn.org/365winners2022>

We look forward to your continued participation in future AIGA competitions and events. The call for entries typically open in November/December. Details will be made available here: <https://www.aiga.org/professional-development/competitions-campaigns/365-aiga-year-in-design>

Congratulations and thank you again!

AIGA Competitions Team

This email is a service from AIGA.



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Our Story

AIGA brings design to the world, and the world to designers.

As the profession's oldest and largest professional membership organization for design – with more than 70 chapters and more than 15,000 members – we advance design as a professional craft, strategic advantage, and vital cultural force.

Next Up

Governance


Join AIGA

AIGA Year in Review



What We Do

AIGA advocates for a greater understanding of the value of design and designers in government, business, and media. We inspire designers and the public by sharing the most exciting design work and engaging in thoughtful, provocative discussion on pressing issues. We aim to enhance professional development through enriching learning opportunities at all levels.

[Learn more about our membership and community →](#)

Our History

AIGA was founded in 1914 as a small club of graphic artists, printers, publishers and illustrators in New York City. Since then, the design community has evolved into a nationwide network of professional designers, educators, students and design enthusiasts served by more than 70 chapters.

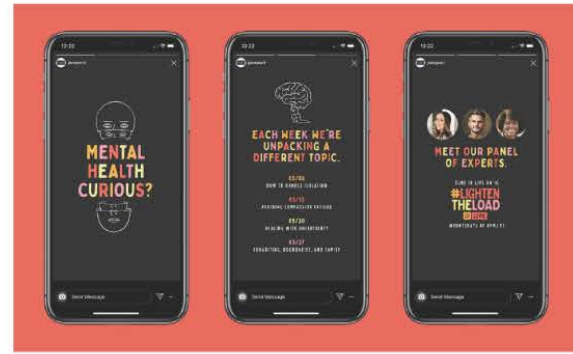
From our early history advocating for industry standards to launching journals and exhibitions, we continue to look to the future, to innovate, and to change the way we interact with the world around us.

[View our historical timeline →](#)

Your Support

Through meaningful programs and initiatives, we strive to enhance the design profession and empower designers. Your support today helps us continue this important work into the future.

[See the ways you can contribute →](#)



Value of Design

From content that defines the global practice to events that connect and catalyze, we work to enhance the value and deepen the impact of design across all disciplines on business, society, and our collective future. We do this by defining global standards and ethical practices and making powerful tools and resources accessible to all.

[Find professional resources →](#)

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Development](#)[Membership &
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365 A YEAR IN DESIGN

[Competitions & Campaigns](#)

365: AIGA Year in Design

A famed competition, redefined for today's designer.

365: AIGA Year in Design celebrates your passion, hard work, and dedication. For agencies big and small as well as those going it alone, we're recognizing excellence and representing innovation across all categories of communication design, from print to web to service to spaces – both physical and virtual.

[Learn More](#)[View the 2021 Winners Gallery](#)

Learn More

[Deadlines and Eligibility](#)[Categories and Criteria](#)[File Preparation](#)[Fees and Payments](#)[Terms and Conditions](#)[FAQs](#)[AIGA Design Archives](#)[View past winners](#)

IN THE NEWS

Meet the Jurors for 365: AIGA Year in Design – Famed competition captures a 360 degree view of design's brilliance over the last 365 days

[Read More →](#)

Jurors

We are pleased to announce [Lucille Tenazas](#), Henry Wolf Professor of Communication Design at Parsons School of Design, will serve as the chair of this year's competition! [Meet the jurors!](#)



JUROR CHAIR
**Lucille
Tenazas**



**Keetra Dean
Dixon**



Natalia Ilyin



Lynn Kiang



Abbott Miller



**Wael
Morcos**

104 of 712

About 365: AIGA Year in Design

Since its founding in 1914, AIGA has celebrated design excellence within the profession. Today, research shows design and design thinking are essential to innovation; design is at the heart of successful businesses. And we know competitions are a valuable benefit to our members. Competitions at the national, regional, and local level have been instrumental in identifying emerging and hidden talent within the design community, recognizing effective visual design solutions in the marketplace, and communicating the added value of design to adjacent industries around the world. As the largest contemporary membership association for design **we are committed to creating pathways for you to get your latest work out in front of those you care about most**—to help you stand out from the competition, reach wider markets, and fuel growth in your career.

365: AIGA Year in Design is a 360-degree view of design over 365 days. This competition publicly celebrates designers, design teams, and their clients for effectively working together to design creative solutions for challenges presented by businesses and organizations. Designers are key to solving complex problems, especially now as companies large and small are forced to adapt, pivot, or reinvent themselves to stay relevant. As your professional association, **we want to celebrate your brilliance**.

Competition Details

Entry Fees & Deadlines

Notifications

FAQs

Visit [contact information and FAQs](#). Office hours for support are 9:00 a.m.–5:00 p.m. ET (Monday-Friday).

There are three deadlines and member discounts to create multiple pathways for participation while also covering the costs of producing a competition at this scale, including admin, marketing and communications, platform fees, designer fees, and more. By entering early you save more and help us prepare for the judging phase.

AIGA is a 501(c)(3) nonprofit organization with a mission to advance design as a professional craft, strategic advantage, and vital cultural force. As the largest contemporary membership association for design, AIGA connects and builds community through awards, advocacy, education, research, writing, and resources for every career stage. All entry fees support AIGA's programs and move our mission forward.

[Learn more](#) →

History

Evolving over time, the competition was first launched in 1924 as "Contemporary Printing for Commerce." Since then, it has been called: "Printing for Commerce" (1925–1953); "Design and Printing for Commerce/Fifty Advertisements of the Year" (1954–1967); "Communication Graphics" (1968–2000); and "365: AIGA Year in Design" (2001–2011). Now—more than a decade later, and nearly a century since its inception, when so much in the world has changed—we look forward to celebrating you in 2022!

FOLLOW US

Call for Entries Cycle

Call for Entries Open
December 8, 2022

Call for Entries Close
March 8, 2023

Earliest Notification
Summer 2023
(subject to change)

Earliest Announcement
Fall 2023 (subject to change)

[Learn More](#)

How are jurors selected?
[Learn More](#)

Contact Us:

[Competitions](#)



Judging

We are pleased to announce [Lucille Tenazas](#), Henry Wolf Professor of Communication Design at Parsons School of Design, will serve as the chair of this year's competition!

For this competition, jurors will evaluate each work's integrated design approach, including concept, innovation and visual elements such as typography, illustration, and/or information design. Read more about [Criteria and Definitions](#).

Previous jurors have included Gail Anderson, John Bielenberg, Michael Bierut, Rafael Esquer, Louise Fili, Karin Fong, Ken Fox, Milton Glaser, Ann Harakawa, Sylvia Harris, Kenna Kay, Pum Lefebure, Min Lew, Emanuela Magnusson, Bobby C. Martin, Jr., Debbie Millman, Clement Mok, Emily Oberman, Nakita Pope, D.J. Stout, Jan Wilker, and many more.

Read "A Design Jury's Eye Candy" (September 17 2011) *The Wall Street Journal*.

Meet the Jurors!



Lucille Tenazas, Henry Wolf Professor of Communication Design, Parsons School of Design, New York, NY - Juror Chair

Lucille Tenazas is an educator and graphic designer based in New York and San Francisco. She is the Henry Wolf Professor of Communication Design in the School of Art, Media and Technology at Parsons School of Design in New York. Her design work is at the intersection of typography and linguistics, reflecting complex and poetic means of visual expression.

Lucille was the national president of the American Institute of Graphic Arts from 1996–1998 was awarded the AIGA Medal in 2013, for her lifetime contribution to design practice and outstanding leadership in design education. Originally from Manila, the Philippines, she has taught and practiced in the United States since 1979, a trajectory that included living in San Francisco, Rome, Italy and New York. The collective experience of living in the west and east coasts of the United States and studying at Cranbrook Academy of Art where she received her MFA in Design has had a profound effect on her work. Lucille is an authority in the evolving state of design education and has conducted workshops throughout the United States, Asia, Europe and the Middle East.



Keetra Dean Dixon, Experiential Designer, Keetra Dean Dixon, Homer, AK

Keetra Dean Dixon is a designer whose work inhabits exploratory terrain, leveraging emergent technologies and process-focused making. She's US based, dividing her time between the East Coast and rural Alaska. Her work and research in areas of typography, object based learning, and experiential design have earned her a professorship with RISD, a US Presidential Award, a place in the permanent design collection at SFMOMA, and an ADC Young Gun Award. She's an internationally featured speaker and has spoken at FITC, OFFF, the Type Directors Club and AIGA National Design Conferences to name a few. She's designed and directed installations at the Venice Architecture Biennale, her objects are carried by the Tate, and she's shown at the Walker Art Center, the Smithsonian's Cooper-Hewitt, the National Design Museum and the Museum of Arts and Design in NYC.



Natalia Ilyin, Professor of Design, Design Histories, and Criticism, Cornish College of the Arts, Seattle, WA

Natalia Ilyin is a teacher and writer. She teaches studios in design, complex systems, semiotics, and writing, and lectures about the stories of design, and about the ways in which design enhances or degrades human experience. She is Professor of Design, Design History, and Criticism at Cornish College of the Arts in Seattle, and founding faculty and advisor for the MFA in Graphic Design at Vermont College of Fine Arts.



Lynn Kiang, Partner, Dome and Director, MPS Communication Design, Parsons School of Design, New York, NY

Lynn Kiang is co-founder of Dome, a multi-disciplinary design studio in experience design, graphic design and built environments based in Brooklyn. She previously led teams in experience design at SYPartners, collaborating with strategists and company leaders in transforming their brand. She was a Senior Designer at Local Projects, overseeing graphic, interaction, and media design for museums and cultural institutions. Her work has received numerous awards and recognition from Fast Company, Core77, Communications Arts, D&AD, Print Magazine, Type Directors Club, SEG, ASLA, Art Directors Club, and AIGA. As an educator, Lynn is Director of the MPS Communication Design program and Assistant Professor at Parsons School of Design. She has taught at the Rhode Island School of Design and the School of Visual Arts as adjunct faculty. She received her MFA in Graphic Design from the Rhode Island School of Design, Certificate of Collegiate Teaching from Brown University, and BS in Psychology from UCLA.



Abbott Miller, Partner, Pentagram, New York, NY

Abbott Miller is a multidisciplinary designer and writer whose work spans brand identity, environmental graphics, exhibitions, books and digital media. He has collaborated with many cultural institutions, museums, architects, and creative partners in fashion, music, dance, theater and architecture. His clients include the Rolling Stones, the Estate of Jean-Michel Basquiat, American Express, Ritz-Carlton, the Kennedy Center, and the Folger Shakespeare Library. His work is in several museum collections and he is a recipient of the AIGA Medal, the highest honor in the arena of graphic design.



Wael Morcos, Partner, Morcos Key, New York, NY

Wael Morcos is a graphic designer and type designer from Beirut, Lebanon and a partner at the New York based design studio Morcos Key. Upon receiving his BA in Graphic Design from Notre Dame University (Lebanon), he spent three years developing identities and Arabic-Latin bilingual typefaces, in addition to working in print and exhibition design. Wael received his MFA from RISD in 2013, after which he moved to New York and worked with several studios in the city before founding Morcos Key. Wael has been featured in Print Magazine's 15 under 30, was named a Young Gun by the Art Directors Club and an Ascender by the Type Directors Club.



Criteria + Definitions

Work in all media is eligible if it has been first designed, produced, or launched publicly and available for sale or use in the general marketplace between January 1, 2022 and December 31, 2022. Generally, © 2022 will be indicative of the eligibility date. **New work created after December 31, 2022 will not be considered.**

Category	Criteria	Examples
Brand and Identity Systems	Quality of visual expression, appropriateness relative to the entity for which it was created; new, repositioned, or legacy brands are eligible	Logo, stationery systems, business cards, standards manuals, advertising, etc.
Civic Design	Integrated design approach, including research, concept, and visual elements such as typography, illustration, and information graphics; how well it fulfilled its stated communications objectives, and the overall quality of execution with consideration for the user and the issue at every touchpoint	Election design, ballot design, get out the vote posters, etc.
Corporate Communications	Integrated design approach, including concept and visual elements such as typography, illustration, and information graphics; how well it fulfilled its stated communications objectives	Product or service brochures, newsletters, identity guidelines manuals, press kits, annual reports, investor communications, etc.
Editorial Design	Integrated design approach, including concept and visual elements such as typography, illustration, photography, and/or information design	Magazines, newspapers, newsletters, journals, blogs, etc.
Entertainment Design	Integrated design approach, including concept and visual elements such as typography, illustration, and/or information design; success in achieving the stated communications objectives, the overall quality of visual expression and execution, design's appropriateness relative to the entity for which it was created; it's not about work done for the entertainment industry, but work designed to amuse an audience for the purpose of entertaining and not to sell, brand, or promote anything in particular	Gaming, applications, etc.
Environmental / Experiential Design	Integrated design approach, including concept and visual elements such as typography, illustration, and/or information design; success in achieving the stated communications objectives, the overall quality of execution with consideration for the user at every touchpoint	Murals, museum-exhibition design, retail spaces, signage, special-event atmospherics, sports facilities, themed environments, trade-show exhibits, way-finding systems, etc.
Experience / Product / Service / Systems Design	Integrated design approach, including concept and visual elements such as typography, illustration, and/or information design; success in achieving the stated communications objectives, the overall quality of execution with consideration for the user at every touchpoint	User experience (UX), User Interface (UI), websites, virtual interfaces, computer programs, software applications, kiosks, networked appliances, other digital exhibit systems, etc.
Illustration / Photography	Integrated design approach, including concept and visual elements such as typography, color, images, composition, and/or	Photojournalism, editorial portrait, commercial, product, sports

Talbica's category

	information design	documentary photos or images using analog or digital media, print or animation
Immersive Design	Integrated design approach, including concept and visual elements such as typography and illustration, and/or information design; success in achieving the stated communications objectives, the overall quality of visual expression and execution, design's appropriateness relative to the entity for which it was created; it's not about work done for the purpose of selling, branding, or promoting anything in particular	Augmented reality (AR), mixed reality (MR), virtual reality (VR) on screen or in space
Information Design / Data Visualization	Integrated design approach, including concept and visual elements such as typography, illustration, shapes, line, and/or information design; success in achieving the stated communications objectives	Charts, maps, graphs, schedules, forms, specification catalogues
Motion Graphics / Animation	Integrated design approach, including concept and visual elements such as typography, illustration, and/or information design; success in achieving the stated communications objectives, the overall quality of execution	Commercials, video, animated graphics, title sequences, 3D effects, etc.
Package Design	Integrated design approach, including concept and visual elements such as typography and illustration; quality and innovation in the use of materials; how well it fulfilled its stated communications objectives	Consumer goods packaging, food and beverage packaging, health and beauty packaging, labels, shopping bags, gift or specialty products, etc.
Promotional Design and Advertising	Integrated design approach, including concept and visual elements such as typography, illustration, photography, and/or information design; how well an entry fulfills its stated communications objectives	Print, digital, on-air, or outdoor advertisements; interactive website banners or animations, giveaways, posters, invitations, announcements, merchandise catalogues, direct mail, press, marketing, unconventional advertisements, etc.
Social Design	Integrated design approach; success in achieving the stated communications objectives, and the overall quality of execution with consideration for the user and the issues at every touchpoint	Design methodologies, human-centered approaches to support positive social change, etc.
Typographic Design	Appropriateness; formal strength; innovation of typographic approach; fonts need not be commercially available to the public to be eligible for entry.	Typeface designs (new creations or refinement), hand-lettering, works that use typography as their principal visual language, etc.

Categories may not represent the full range of design work accepted for consideration. Select one category that best describes your entry. Jurors retain the right to reclassify entries from one category to another or to select only components of the entry for recognition.

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Statistics



< Press Releases

365: AIGA Year in Design Winners Announced for 2022 Competition

By AIGA

August 07, 2023

AIGA Celebrates the Innovation and Inspiration of the Design Community

New York, NY—AIGA, the professional association for design, is pleased to announce the [winners of 365: AIGA Year in Design](#), a 360-degree view of design over 365 days. The competition celebrates designers, design teams, and their clients for effectively working together to design creative solutions for challenges presented by businesses and organizations during the calendar year 2022. This competition recognizes excellence and represents innovation across all categories of communication design, from print to web to service to spaces—both physical and virtual.

With 609 entries from more than 16 countries around the globe, including the United States, Canada, Singapore, Australia, Taiwan, Germany, Greece, Netherlands, Nicaragua, Georgia, Kazakhstan, United Kingdom, and more, this year's jurors selected 52 entries that represent excellence in design.

Selections from this year's jurors of the 2022 competition can be viewed in the [Winners Gallery](#) and the [Winners List](#) (organized alphabetically).

In my role as Chair of the jury for this year's 365: AIGA Year in Design competition, I regard the carefully chosen projects as a barometer of the shifting standards of design excellence. In arriving at the final selection of 52 entries comprising the Winners Gallery, we posed a question to each other, "What are our sources of inspiration, and where do we seek them out?" In a practice and discipline that is a constantly moving target, how do we maintain standards of quality, but make ourselves open to an anticipatory mindset. It is important to constantly define what qualifies as an "award-winning" project and what values of our practice remain the same," said Lucille Tenazas, 365: AIGA Year in Design Chair.

AIGA thanks this year's [panel of esteemed jurors](#): Lucille Tenazas (chair), Henry Wolf Professor of Communication Design at Parsons School of Design; Keetra Dean Dixon, Experiential Designer, Keetra Dean Dixon; Natalia Ilyin, Professor of Design, Design Histories, and Criticism, Cornish College of the Arts; Lynn Kiang, Partner, Dome and Director, MPS Communication Design, Parsons School of Design; Abbott Miller, Partner, Pentagram; Wael Morcos, Partner, Morcos Key.

Read what this year's jurors have to say about some of this year's designs:

Brilliant way to bring all visitors into a nurturing space, you can feel the care. So many delightful memory markers, intimate moments of engagement, chances to play and reflect—a vital extension of the work and healing on-site. And deeply connected to the context of the land. What a wonderful place!" – [Seattle Children's Hospital Building Care Wayfinding](#)

A fine example of printing, die cutting, blind embossing, and no-margin-for-error folding, this invitation drew sincere praise for its standard of craft, a standard rarely seen in collateral print today. The paper choice—textural blue/grey duplex—is a refreshing throwback/innovation. A reminder that all paper does not actually have to be filled, smooth, and blindingly white." – [UCSF Future of the Brain Summit Invitation](#)

This campaign elevates color to an extraordinary level of importance, allowing the imagery to puncture traditional expectations about ballet and drawing audiences in through its otherworldly atmosphere." – [HONG KONG BALLET](#)

The logo refresh for INTUIT relies on an understanding of how typography can achieve a lot with restraint. I appreciate the wonderful rhythm achieved through letterform shapes that with a simple gesture (turning it upside down) provides a different reading. The repetition of the "T" creates a sense of typographic symmetry and stability. The use of a single color throughout the design system provides consistency." – [Intuit Visual Identity Refresh](#)

The competition was first launched in 1924 as "Contemporary Printing for Commerce." Since then, it has been called: "Printing for Commerce" (1925–1953); "Design and Printing for Commerce/Fifty Advertisements of the Year" (1954–1967); "Communication Graphics" (1968–2000); and "365: AIGA Year in Design" (2001–2011).

Design is at the heart of successful businesses, and AIGA is committed to creating and restoring pathways for designers and design teams to raise awareness of their work and its impact. Competitions are instrumental in identifying emerging and hidden talent within the design community, recognizing effective visual design solutions in the marketplace, and communicating the added value of design to adjacent industries. Work selected by jurors will chronicle the contributions of design and designers to business value and visual culture.

[Learn more](#) about 365: AIGA Year in Design competition.

###

Media Contact

Michelle Koenigsknecht

(212) 710-3138

michelle_koenigsknecht@aiga.org

Press announcement

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AIGA Honors Bloomberg LP with its 2017 Corporate Leadership Award

May 05, 2017

AIGA, the professional association for design, honored Bloomberg LP with the 2017 Corporate Leadership Award at its annual gala on Friday, April 21st. The AIGA Gala recognizes distinguished practitioners and leaders whose imagination, intelligence, and skill have deepened the impact of design on business, education, society, and our collective futures.

The Corporate Leadership Award acknowledges a firm's promotion of, or contributions to, the development of design, as well as its role in exemplifying the highest design standards within its respective industry. AIGA has recognized Bloomberg for its history of design innovation, advancement of design on multiple fronts and increasing transparency by connecting networks of information, people and ideas. Past recipients include Apple, JetBlue, Samsung, Target and Nike, among others.

Upon accepting the award, Bloomberg LP Co-founder and Vice Chairman Tom Secunda said, "Design - whether it's space, whether it's media, whether it's marketing, whether it's actually the Terminal itself - is one of the key marks of what I think makes us different. If you invited us back in 10 years and you looked at the different products and different spaces that you saw today, you would find out that Bloomberg is very different again because in our world, change is really important. People that don't change disappear."

At its core, Bloomberg is an information and technology company, but there is no algorithmic formula to our approach to design. Rather, everything Bloomberg does stems from an insatiable desire to meet its users' needs by constantly pushing the boundaries of business, technology, and design. In doing so, Bloomberg has brought transparency and clarity to the financial markets and helped transform how the global financial professionals operate.

In 1981, Mike Bloomberg, Tom Secunda, Duncan MacMillan and Charles Zegar saw an opportunity to improve how Wall Street functioned: How information is gathered, how markets are understood, and how trades are made. They used the power of technology to bring transparency to capital markets, allowing everyone to see the same data at the same time.

Every day, every hour, every minute, Bloomberg gathers mountains of information, data, transactions, and stories, and returns it to our customers in a form that is simplified, prioritized, contextualized, and consumable.

At Bloomberg, design is purposeful. It is the design, of code, security measures, information, data, and graphics. It is the design of our brand system, our news and media products, and of our own work spaces.

Watch the evolution of Bloomberg's design story here:

In addition to the Corporate Leadership Award, AIGA honored seven artists, including Lance Wyman, who was recognized for his mastery of visual ecosystems and for setting the standard for the universal, public design experience. On April 26th, Bloomberg announced an upcoming show featuring Wyman at the Bloomberg SPACE gallery in London, a testament to the company's commitment to design and the arts. The exhibition will run from May 19th - August 5th, 2017.

For more information about AIGA and additional background on the honorees, visit <http://www.aiga.org/gala>.



A Design Jury's Eye Candy



Now known simply as AIGA, the group started out as the American Institute of Graphic Arts. ILLUSTRATION: AIGA, THE PROFESSIONAL ASSOCIATION FOR DESIGN

The juries of AIGA, a professional association for design, have been celebrating inventive ideas for some nine decades—most recently in this year's "365 | Design Effectiveness" contest, whose 134 winners went on display this week at the group's National Design Center in New York.

The top designs, all from 2010, include a website that incorporates bicycle bells into virtual Christmas choirs, a campaign for breaking into the makeup market for South Korean schoolgirls, and tequila labels created to evoke everyday life in Mexico. Now known simply as AIGA, the group started out as the American Institute of Graphic Arts. The show will continue in New York until Nov. 23 and will then travel to other cities. Here are some more of the winners.



The bike-advocacy group wants more people on more bikes more often. ILLUSTRATION: AIGA, THE PROFESSIONAL ASSOCIATION FOR DESIGN

Bikers Take The Pledge

Project: To get a million people to pledge support for the Bikes Belong Coalition.

The bike-advocacy group wants more people on more bikes more often and backs new laws to make that happen. Colle+McVoy targeted cyclists in races and other hard-core enthusiasts and put up displays at independent bike dealers.



Square One Design aimed for coffee that "the average Joe" could like ILLUSTRATION: AIGA, THE PROFESSIONAL ASSOCIATION FOR DESIGN

Perking Up Coffee Sales

Project: Packaging for Midwest roaster Paramount.

Michigan-based Square One Design aimed for coffee that "the average Joe" could like and created a brand that would stand out for first-time buyers who haven't tasted it.



Concrete Design Communications mixed standard imagery like a film camera with northern Canadian kitsch.

ILLUSTRATION: AIGA, THE PROFESSIONAL ASSOCIATION FOR DESIGN

Now Showing In Muskova

Project: Branding a film festival.

Two hours north of Toronto, this Canadian resort area wanted Film North, its new festival, to stand out in an ever-larger crowd. Picking symbols for the Web, T-shirts and even tattoos, Concrete Design Communications mixed standard imagery like a film camera with northern Canadian kitsch (plaid shirt, bear, igloo).



Lisbon-based P-06 Atelier turned to the American Standard Code for Information Interchange ILLUSTRATION: AIGA, THE PROFESSIONAL ASSOCIATION FOR DESIGN

Writing on the Wall

Project: To design a wall in the foyer of a science museum, the Pavilion of Knowledge, in Lisbon.

Working with the architect João Luís Carrilho da Graça, Lisbon-based P-06 Atelier turned to the American Standard Code for Information Interchange, a character-encoding scheme with roots in computer and Internet history.



Moving Brands devised a mark that evoked a tea strainer. ILLUSTRATION: AIGA, THE PROFESSIONAL ASSOCIATION FOR DESIGN

Tea's New Identity

Project: Creating an identity for U.K.-based tea distributor All About Tea.

Moving Brands devised a mark that evoked a tea strainer and used black, white and silver for everything from packaging to stationery, setting up a contrast with rivals who used tea-leaf images and brown-and-green graphics.



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SCHOOL OF ART + ART HISTORY + DESIGN

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365: AIGA Year in Design Awards

Submitted on December 15, 2022 - 1:48pm

AIGA, a professional association for design, announced the winners of the 365: AIGA Year in Design Awards on December 1, 2022. Two of the awardees have close ties to the School.

Studio Matthews

Led by Visual Communication Design Associate Professor Kristine Matthews, this firm won for wayfinding and environmental graphic design installations at Asurion's Global Headquarters, located in the heart of Nashville, Tennessee. Juror Rafael Esquer had this to say: "The meticulous attention to details, unified vision, and impeccable craftsmanship throughout every facet of this project make it a winner." Learn more at:

- [AIGA 365 project page](#)
- [Studio Matthews project page](#)

Eason Yang

Yang created NED (Not Entirely Dead) as his Master of Design thesis project in 2022. It is a social enterprise championing cancer survivors in the workplace. NED won the AIGA award in the category of social design. Juror Jan Wilker said: "Heartfelt reason to start a meaningful project, easy to support." Learn more at:

- [AIGA 365 project page](#)
- [NED website](#)

Division: [Design](#)People Involved: [Kristine Matthews](#) [Eason Yang](#)News Category: [Alumni](#) [Faculty + Staff](#) [Honors + Awards](#)

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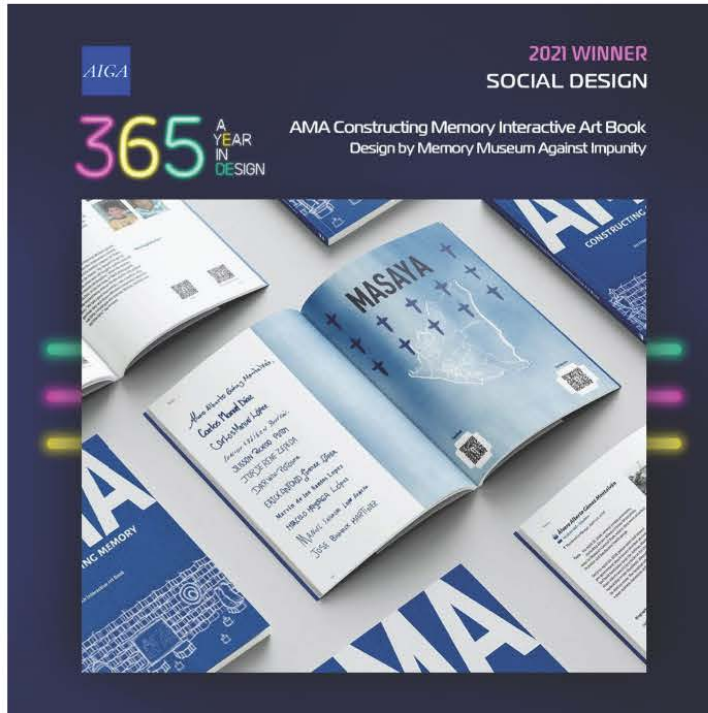
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[HOMEPAGE](#) · [NEWS](#) · [DR EMILIA YANG: AIGA YEAR IN DESIGN WIN](#)

Dr Emilia Yang: AIGA Year in Design Win

DECEMBER 6, 2022



AMA Constructing Memory — Interactive Art Book, a project created by Stamps Assistant Professor Dr. Emilia Yang, has been selected as a winner in the Social Design category of the *365: AIGA Year in Design* contest.

The interactive art book contains more than 100 stories of victims of state repression in Nicaragua told by the voices of their family members, and includes an augmented reality component that allows access via QR codes to testimonies, maps, and virtual altars in memory of the victims. The Mothers of April Association members have narrated their testimonies with the commitment that these crimes against humanity do not ever repeat.

AMA Constructing Memory was selected along with other pieces among 466 applications from different parts of the world including the United States, United Kingdom, Hungary, Philippines, Brazil, Canada, Croatia, Italy, Singapore, Turkey, and more. Rafael Esquer, a member of the jury, expressed that “powerful and disturbing stories found their canvas in this well thought-out 360 analog-digital project that includes an interactive book, a series of videos and augmented reality.” The *365: AIGA Year in Design* contest is organized by the American Institute of Graphic Arts (AIGA), the largest and oldest professional Association for Design based in New York.

AIGA — AMA Constructing Memory Interactive Art Book

POSTED DECEMBER 6, 2022 IN [FACULTY](#)LEARN MORE ABOUT [EMILIA YANG](#)

Exhibit 2.1.2 Winner of A'Design

Winner's certificate by A' Design Award issued to Mr. Markelov for Talbica

Winner's page on A'Design awards website

<https://competition.adesignaward.com/gooddesign.php?ID=147631>

"The Design Award" of A' Design Awards website (main page)

<https://competition.adesignaward.com/>

"About Us" page on A' Design Awards website

<https://competition.adesignaward.com/aboutus.html>

"Press release" and "Award Levels" pages on A' Design Award website

<https://competition.adesignaward.com/results-announced.php>

"Jury" page on A' Design Award website

<https://competition.adesignaward.com/jury.html>

"Jury selection" page on A' Design Award website

<https://competition.adesignaward.com/juryselection.html>

"Voting system" page on A' Design Award website

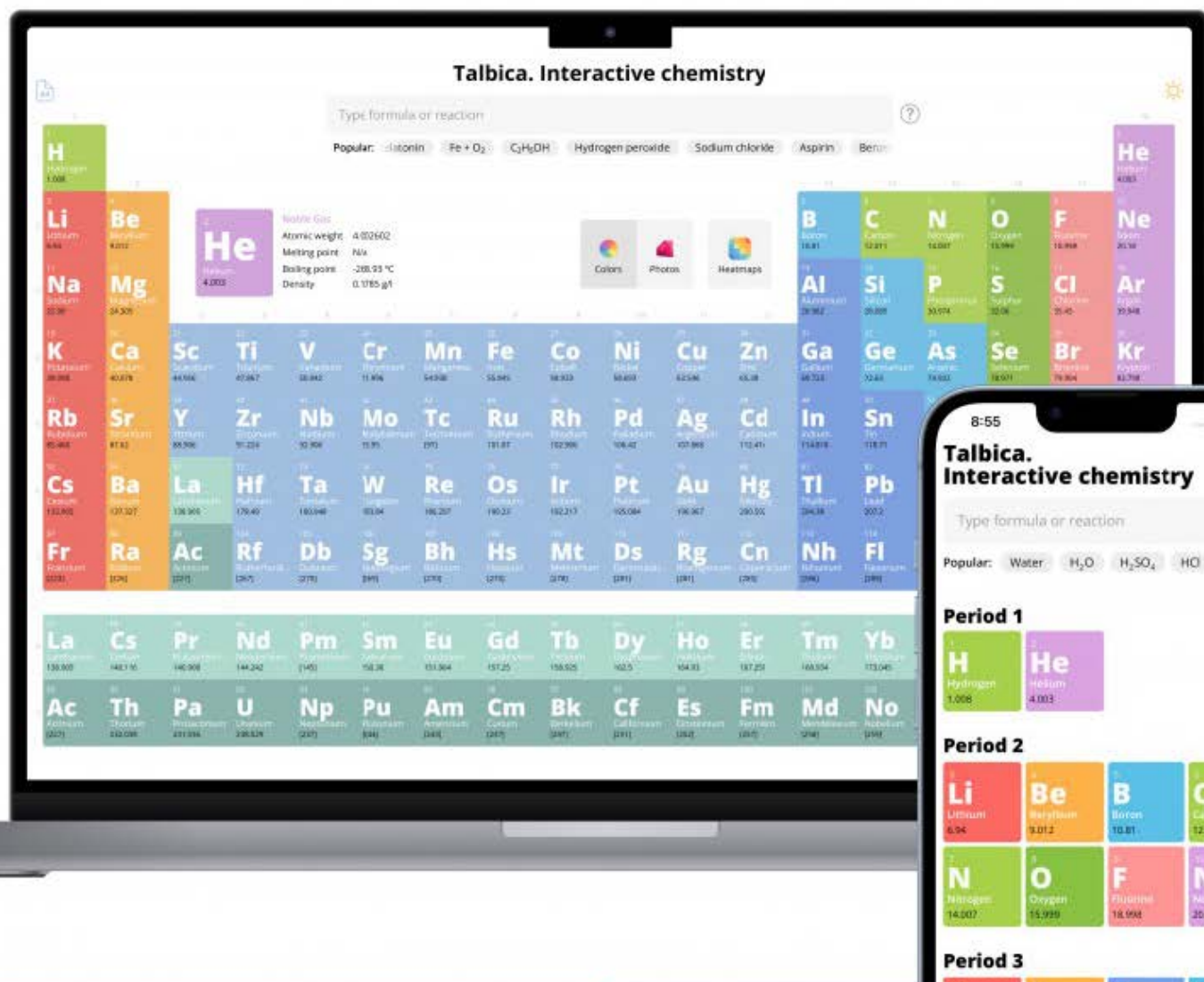
<https://competition.adesignaward.com/votingsystem.html>

DesignBoom: "Announced A' design award and competition reveal 2023 winners"

<https://www.designboom.com/design/winners-2023-a-design-award-and-competition-05-16-2023/>

MIT: "Media Lab researchers honored in 2021 A'Design Awards"

<https://www.media.mit.edu/posts/media-lab-researchers-honored-in-2021-a-design-awards/>



A'DESIGN AWARD
& COMPETITION



AWARD WINNING DESIGN
IRON A' DESIGN AWARD

2023

Talbica Interactive Periodic Table
Andrew Marcus

2022 / IRON

**DESIGN
AWARD
WINNER**

**A'DESIGN AWARD
& COMPETITION**



A' Design Award & Competition is the annual international juried design accolade that manages the World Design Rankings, open to good design work from all countries, in all disciplines, by all entities. Entries to A' Design Award & Competition are blind peer-reviewed and voted on pre-established criteria by the grand jury panel of established academics, influential press members, prominent entrepreneurs and experienced designers, to recognize, highlight, promote and advertise the very best designs worldwide. The ultimate aim of A' Design Award & Competition is to create incentives for designers, brands and businesses worldwide to come up with superior products, projects, services, materials, technologies and experiences that benefit and advance society. A' Design Award & Competition laureate designs are granted this certificate to once again celebrate their design excellence and to praise their high design quality.

learn more at: designers.org/147631 ■

Andrew Marcus Talbica Interactive Periodic Table

Talbica Interactive Periodic Table is Iron Design Award winner in 2022 - 2023 Website and Web Design Award Category.

Talbica Interactive Periodic Table

Talbica is a reinvention of the Periodic table. More than 60 properties are provided for each element with rich infographics and neat typography. Users can see animated atomic models, molecular radius scheme, crystal structures and temperature ranges. Heat Maps is a tool for data visualization. Users can see distribution of properties along the table with colorful gradient maps. A hi-res photo is provided for 90 elements. Thousands of compounds are represented with 3D molecules. Talbica also features a photo-mode with beautiful space animation on background.

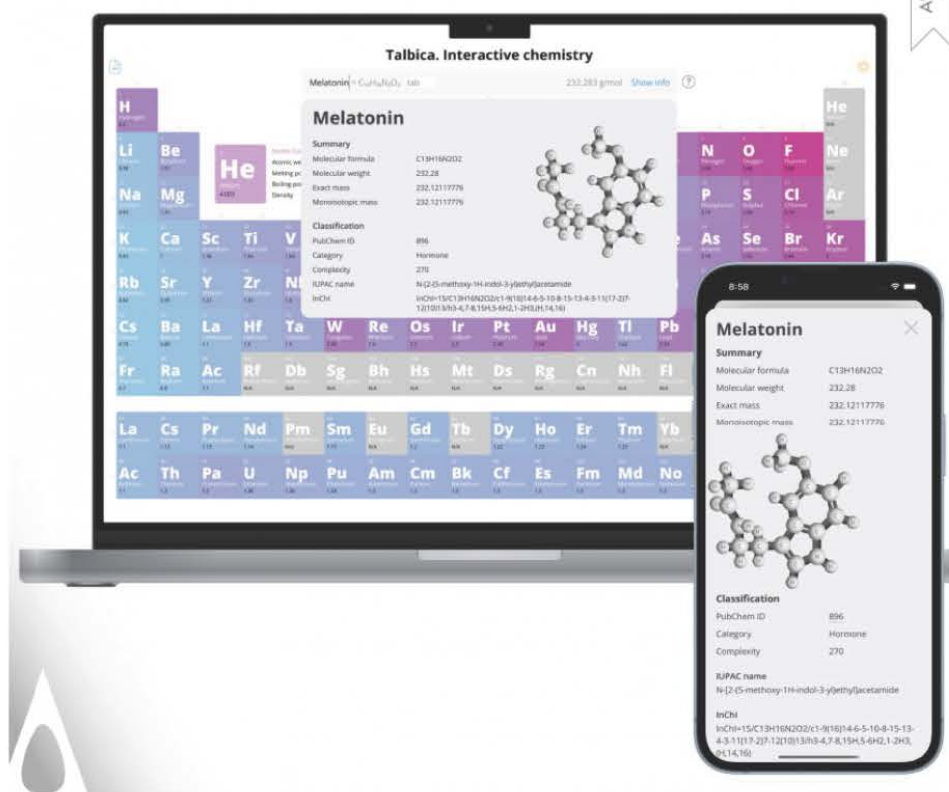
DESIGN DETAILS

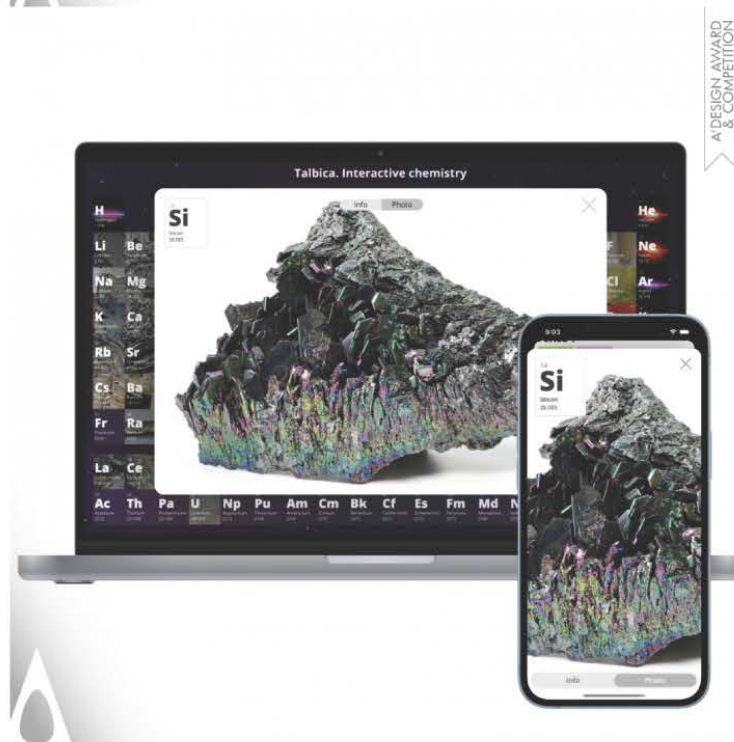




A' DESIGN AWARD & COMPETITION

A' DESIGN AWARD & COMPETITION





Andrew Marcus

Andrew Marcus is a UI/UX designer and developer. He combines these two different roles in one person, which makes him a very unique specialist. Most of the Andrew's project are made by him alone, starting from user research, user interface design, front-end, back-end and mobile development. This level of expertise allows Andrew to see the entire project and sometimes leads to a paradoxical things. For instance, he can design without designing, i.e. to write interface directly with code. As a hobby, Andrew travels around the world and has already visited 75 countries.

DESIGNER PROFILE

Andrew Marcus

The project has been created as a personal work by Andrew Marcus, who was the original initiator of the project. Andrew Marcus is a UI/UX designer and developer in one person. The project can be classified as an educational startup and is supposed to be offered to school and university students.

CORPORATE PROFILE



The Design Award.

A' Design Award and Competition is one of the World's **largest, most prestigious and influential** design accolades, one of the highest achievements in design. A' Design Award Winner Logo, symbolizes exceptional design excellence in your products, projects and services.

Enter Your Work

A' Design Award, recognizing the excellent and original design work from across the globe, is one of the highest achievements in design, a source of inspiration for award-winning designers, artists, architects, brands and design agencies. Entry and nomination is open to all from all countries.

A' DESIGN AWARD REGISTRATION

Winners' Showcase

A' Design Award presents you with the World's best design work at the A' Design Award Winners' Designs Showcase. Enjoy a fine selection, the crème de la crème, if you will, in arts, architecture, fashion, communication and product design. Discover great designers and brands whose superior design products, projects and services inspire and advance our society.

DESIGN AWARD WINNERS' SHOWCASE

Gala Night

La Notte Premio A', the Gala-Night and Award Ceremony of the A' Design Award and Competition is widely regarded as one of the most exclusive social events in design industry, and is considered to be the design industry's premier annual red-carpet event. The A' Design Award Gala is attended by personalities from the arts, fashion, high-society, film, architecture, industry and design media.



Entry Deadline

A' Design Award and Competition has multiple entry periods. You should nominate your design before the counter reaches zero to benefit from complimentary preliminary checks.

0	4	7	:	0	6	:	5	1	:	0	6	
DAYS				HOURS				MINUTES			SECONDS	

A' DESIGN AWARD
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DEADLINE 01:10:46:13[Register Now >](#)[THE AWARD](#)[CATEGORIES](#)[REGISTRATION](#)[SUBMIT YOUR WORK](#)[ENTRY INSTRUCTIONS](#)[TERMS & CONDITIONS](#)[PUBLICATIONS](#)[DATES & FEES](#)[METHODOLOGY](#)[CONTACT](#)[WINNERS](#)[PRESS ROOM](#)[GET INVOLVED](#)[DESIGN PRIZE](#)[DESIGN STORE](#)**About Us**

Learn more about A' Design Organization: Who, What, When, Why, Where, Which & How. Why we advocate and promote good design.

About Us

A' Design Award is an international design award, organized in a great range of categories in order to reach the widest audience possible. The final purpose of the award is to highlight participating good designs and to provide the participating good designs with publicity, fame and recognition through A' Design Award. For this purpose, a series of spinoffs were created: Museum of Design (to exhibit winner designs), Association of Design and Good Design Mark (to certify winning designs), Designer Press (to publish the winners books), Design Faculty (to find correct jury members), Design PR Wire (to make press releases and public relations of winning designs), DesignAmid Magazine (to publish winning designs), Advanced Design Conference (to disseminate winning designs and results) Design League and Creative Challenge (to organize custom competitions for further support), Salone del Designer (to organize events and to let designers sell their designs online), Design Mega Store (to create opportunity for designers to sell their designs and works) A Design Factory (for website support), Design Mediators (to arrange connections between designers and companies) and the IDNN+DXGN PR Network that includes many sites such as award winning designers, awarded designs etc that publish the results in 100+ languages. A' Design Award & Competition is located in Via Leoni 32, 22100, Como / Italy.

Patrons

A' Design Award has earned the patronage several institutions in the past. Click here to learn more about the **patronages** and past endorsements.

Backgrounds

A' Design Award started with a Ph.D. thesis at Politecnico di Milano in Italy, regarding design awards & design competitions. After a careful and indepth analysis of 1000+ design awards and competitions, where each design accolade was analyzed for 400+ points of information, A' Design Award was synthetically built in order to create the most positive impact and value for award winning designs. The competition was officially founded in 2009 as a spinoff of OMC Design Studios, and published first results in 2010, and held its first exhibition at Spazio Natta and gala-night at Villa Gallia in Como, and in its 10th year anniversary in 2019, the A' Design Award & Competition SRL was founded as a distinct organization to create more value for participating designers. From 2009 to 2010, Museum of Design - MOOD temporary design exhibitions in Italy were held in government locations provided as part of patronage and cultural support programme, and In 2020, A' Design Award & Competition proudly acquired a new large design museum space near Villa Olmo in Como, Italy, to create permanent exhibition opportunities for its winners, with a new name: Museo del Design.

Manifestation

We wanted to create a design competition that is credible (good jury), respects designers (good terms), awards winning designs truthfully (good benefits and returns) and provides a positive experience for all the participants and we did it, we invite you to explore our webpage to learn more about specific features, strengths, benefits and opportunities.

Aims

The aim of A' Design Award is to bring visibility to dynamic design businesses, innovative brands, creative designers by supporting them with recognition and publicity in competitive markets and ultimately creating an awareness for good design meanwhile creating business opportunities for good design. The design competition especially aims to promote both the emerging design talent as well as established brands to discerning audiences in high profile media around the world. Subsequent design exhibitions help position design at heart of business and culture by showcasing good design. Showcasing design to the world is the central purpose of A' Design Awards. Through the year long programs the A' Design Award presents contemporary design creations to international audiences. The global reach for award winning designers create commercial opportunities and help creation of strategic design partnerships. The competition is open to all design fields so every good designer can tell their own story. The A' Design Award aims to cultivate new ideas and talent, stimulating discussions on design and demonstrates the economic potent and social power of good design. Best design works are selected for their innovative looks, technical aspects and their capacity to solve complex design issues. The design award raises awareness and celebrate the contribution of design for a better world. The competition feature over hundred categories where new ideas, methods and practices can traverse across different disciplines. The A' Design Award invents designers to remake, reinterpret, reiterate, and reimagine the status quo to challenge the existing ideas with disruptive innovation, to engage and foster new social and economic initiatives, products and services that implement good design practices and principles. Both concepts and developed works can be nominated as long as the works are created within the last decade. The competition seeks to champion the highest standards in design, advocating a better understanding and importance of design worldwide to transform the globe for a better future. Learn more about the **design award benefits** or the **design prize**.

We invite you to learn more about the **A' Design Award** or check our broadcasting and dissemination network:

A' DESIGN AWARD
& COMPETITION
ABOUT US & DESIGN

A' DESIGN AWARD & COMPETITION

A' DESIGN AWARD: BROADCASTING NETWORK SPINOFFS & DISSEMINATION TOOLS FOR AWARD WINNERS



.. AND MANY OTHERS ..

A' DESIGN AWARD: DISTRIBUTION NETWORK CONTENT DISSEMINATION SITES FOR AWARD WINNERS



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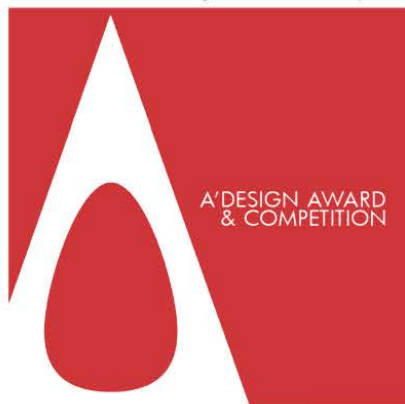
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Results Announced

A' International Design Award & Competition Announces 2023 Results

Statistics



THE AWARD

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WINNERS

PRESS ROOM

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DESIGN PRIZE

DESIGN STORE

A' Design Awards 2023 Winners Announced*International A' Design Award & Competition announces the best designs of 2022 - 2023 in all design disciplines.*

A' Design Award & Competition (designaward.com), one of the World's largest and most diffused international design awards announced results of the 2022 - 2023 design competition: 1884 Winners from 114 countries in 140 different design disciplines. Entries were carefully evaluated by an internationally influential jury panel composed of established scholars, prominent press members, creative design professionals and experienced entrepreneurs who devoted great care and attention to details while voting each entry.

Design enthusiasts, aficionados and editors worldwide are cordially invited to get fresh design inspiration and discover latest trends in arts, architecture and technology by visiting the A' Design Awards' online gallery of winners at <http://www.designmag.org> which features all top designs from the 2022 - 2023 International A' Design Competition as well as previously awarded works from past years. Editors and design lovers will also enjoy the interviews with the award winning designers at <http://www.design-interviews.com>

A' Design Competition results are announced every year on April 15. Best products, projects and services worldwide that demonstrate superior design, technology and creativity are rewarded with the A' Design Award; the symbol of excellence in design and innovation. There are five different levels of distinction: Platinum, Gold, Silver, Bronze and Iron A' Design Awards are distributed annually in all design disciplines. Designers, companies and institutions from all countries are annually called to take part in the accolades by nominating their best works, projects and products for award consideration.

The A' Design Awards are given for Good Spatial Design (Architecture, Interior Design, Urban Design and Landscape Design), Good Industrial Design (Product Design, Appliance Design, Vehicle Design and Machinery Design), Good Communication Design (Graphics Design, Interaction Design and Marketing Design), Good Fashion Design (Garment Design, Fashion Accessory Design and Footwear Design), Good System Design (Service Design, Design Strategy, Quality & Innovation) as well as for Achievements in Arts & Literature.

Laureates are invited to attend the glamorous gala-night and award ceremony in Italy where they would be called to stage to collect their trophies, award certificates and yearbooks. Winner are also provided exclusive space to take part in the "best designs of the year" exhibition to showcase their works in Italy. Laureates are also entitled to receive the "A' Design Prize".

The A' Design Prize is a highly coveted and comprehensive winners' kit given to A' Design Award & Competition laureates to help dissemination of their news to further and wider international audiences. In addition to the trophy, certificate and book, the A' Design Prize includes PR and marketing services such as translation of award winning works to dozens of languages, press release preparation and distribution, lifetime license to use "award winner" logo, public relations campaign for winners and communication of awarded works to thousands of media members.

While the 2022 - 2023 Edition is over, entries to the 2023 - 2024 competition is now open; interested designers, artists, architects and companies could register and submit their works at <https://competition.adesignaward.com> where further information regarding the design competition such as evaluation criteria, key dates, list of jury members, entry forms and presentation guidelines could be obtained.

About A' Design Award & Competition

A' Design Awards were established to create awareness for good design practices and principles. The ultimate aim of the A' Design Award & Competition is to build strong incentives for designers, companies and brands from all countries to come up with better products, services and systems that benefit mankind. A' Design Award & Competition therefore highlights and pushes forward worldwide designers and brands to create products and projects that offer additional value, increased utility, new functionality, superior aesthetics, exceptional efficiency, improved sustainability and remarkable performance. Learn more about A' Design Award & Competition at <http://www.whatisdesignaward.com>

See A' Design Award Winners!

A' DESIGN AWARD & COMPETITION

A' Design Awards winners are announced

Award levels

The international A' Design Award announced the best designs of the year in all design disciplines.

A' Design Award (<http://www.designaward.com>), the international design awards that governs the World Design Rankings, announced the results of its latest design competition.

A' Design Award have announced thousands of good designs, well-designed products, and inspiring projects as winners. Newly announced award-winning designs are published online at A' Design Award's winner list.

A' Design Award entries were carefully evaluated by an internationally influential grand jury panel that brought together prominent academics, influential journalists, established design professionals and experienced entrepreneurs from across the globe.

A' Design Award jury devoted great attention to presentation and details of each project. Interest to the design award was worldwide, with nominations from all major industrial sectors, and entries from a significant number of countries.

Enthusiasts of good design and journalists worldwide are cordially invited to get fresh design inspiration and discover latest trends in arts, architecture, design and technology by visiting the A' Design Award winner showcase. Journalists and design enthusiasts will also enjoy the interviews featuring award-winning designers.

A' Design Competition results are announced every year in the middle of April, first to award-winners. Public results announcement comes later in the middle of May.

Best products, projects and services worldwide that demonstrate superior design, technology and creativity are rewarded with the A' Design Award. A' Design Award symbolizes excellence in design and innovation.

There are five different levels of design awards distinction:

Platinum: The Platinum A' Design Award title are granted to absolutely marvellous extremely good world-class designs that demonstrate exceedingly superior design qualities.

Gold: The Gold A' Design Award title are given to extremely good world-class designs that demonstrate exceedingly superior design qualities.

Silver: The Silver A' Design Award title are given to exceedingly good world-class designs that demonstrate a superior excellence in design.

Bronze: The Bronze A' Design Award title are given to very good designs that demonstrate excellence in design.

Iron: The Iron A' Design Award title are given to good designs that demonstrate excellence in design.

Designers, artists, architects, design studios, architecture offices, creative agencies, brands, companies and institutions from all countries are annually called to take part in the accolades by nominating their best works, projects and products for award consideration.

The A' Design Awards are granted in a very wide range of competition categories, which further contains many subcategories.

The A' Design Award categories may be clustered in five supersets:

Award for Good Spatial Design: Spatial design award category recognizes good designs in architecture, interior design, urban design and landscape design.

Award for Good Industrial Design: Industrial design award category recognizes good designs in product design, furniture design, lighting design, appliance design, vehicle design, packaging design and machinery design.

Award for Good Communication Design: Communication design award category recognizes good designs in graphics design, interaction design, game design, digital art, illustration, videography, advertising and marketing design.

Award for Good Fashion Design: Fashion design award category recognizes good designs in jewellery design, fashion accessory design, clothing, footwear and garment design.

Award for Good System Design: System design award category recognizes good designs in service design, design strategy, strategic design, business model design, quality and innovation.

Eligible award-winners are invited to attend a glamorous gala night and award ceremony in Italy, where they will be called to stage to celebrate their success as well as collect their trophies, award certificates and yearbooks.

Award-winning designs are further exhibited in an international design exhibition in Italy. Eligible winners of the A' Design Award are granted the coveted A' Design Prize.

The A' Design Prize includes a series of public relations, publicity and licensing services to help create a global appreciation and awareness for the award-winning good designs.

The A' Design Prize includes licensing of A' Design Award Winner Logo to eligible laureates to help them differentiate their good design products, projects and services from other products, projects and services in the market.

The A' Design Prize includes international and multi-lingual public relations, advertising and promotion services to help award-winning designs gain worldwide exposure, marketing and media placement.

The A' Design Award is an annual design event. Entries to the next edition of the A' Design Award and Competition is already open. The A' Design Award accepts entries from all countries in all industries. Interested parties are welcome to nominate good designs for awards consideration at the A' Design Award website.

List of current jury members, design evaluation criteria, design competition deadlines, design competition entry forms and design award entry presentation guidelines are available from the A' Design Award website.

About A' Design Awards

The A' Design Award has a philanthropic goal to advance society with good design. A' Design Award aims to create awareness for good design practices and principles worldwide, as well as to ignite and reward creativity, original ideas and concept generation in all industrial sectors.

The A' Design Award aims to push the frontiers of science, design and technology forward by building strong incentives for creators, innovators and brands worldwide to come up with superior products and projects that benefit society.

A' Design Award is looking forward to promote superior products and projects that offer additional value, increased utility, new functionality, improved aesthetics, exceptional efficiency, better sustainability and higher performance.

The A' Design Award aims to be a strong driving force towards creating a better future with good design, and that is why the A' Design Prize especially contains a great number of services to promote the awarded good designs.

A' DESIGN AWARD
& COMPETITION

Did You Know?

A' Design Award provides the highest ROI for good design.

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Jury

[Home > Jury](#)

For 2023 – 2024 there are **224 Jury Members** forming the International Design Academy - The Grand A' Design Award Jury Panel, composed of design professionals, press members and academics. In addition please feel free to check the **Jury criteria** or check our **call for jury members**.

International Design Academy - Grand Jury Panel

The foundation of any good design award, in addition to fair evaluation and judging by an extensive **methodology**, is to have a strong and expert design competition jury which provides their invaluable knowledge base and insight to evaluate the submitted entries, creating benefit and value for participants by transferring their insights and ideas in form of votes, feedbacks and suggestions. Good design award jury panels shall be multidisciplinary and comprised of recognized but most importantly experienced international designers, professors, entrepreneurs, journalists and publishers who can truly validate and evaluate design using their wisdom, experience, specialization and technical knowledge. In a good design award, every design award jury member should follow a code of conduct or as we require sign a **jury agreement** and shall be excluded from taking part in the competition. In addition, to avoid conflicts of interest, the jurors may not be employees of the participating companies. Furthermore to create further value to participants, the A' Design Award and Competition has introduced during its foundation, for the first time in all design award and competitions, a prejudging procedure called **preliminary evaluation and checking** which helps participants to get insights about their work before they participate in the design competition finals.

A' DESIGN AWARD
INTERNATIONAL
GRAND JURY PANEL

**224 Leading Designers, Prominent Academics and Influential Press Members
Formed One of The World's Largest and Most Influential Design Award Juries**

GRAND JURY PANEL



Professor
Alessandro Deserti
Department of Design
Politecnico di Milano
ITALY



Professor Dr. Ph.D. Design
Hiroki Sato
Department of Design
Chiba Institute of Technology
JAPAN



Designer
Lovorika Banovic
Head of Product Design
Design
Flying Tiger Copenhagen
DENMARK



Chairman Dutch Designer
Marco Manders
Designer
Design and marketing
Tul
NETHE

127 of 712

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Jury Selection

[Home > Methodology > Jury Selection](#)

A' Design Award jury brings together prominent designers, press members, entrepreneurs and academics.

Jury Selection

The **design award jury** consists of four parts, each is a group is formed by at least five people, the four different Jury is classified as the Journalists, Academic, Entrepreneur and Professional. The Jury is usually formed by invitation.

Big jury is required for a big competition. There are some competitions that have a lot of winners but a few jurors, we do not know how these competitions judge so many entries effectively without a sufficient number of jurors. When there is not enough jury members, when the jury does not have enough qualifications, we do not know how the entries could be judged fairly, and as such we strive to have a large jury composed of professionals, academics, entrepreneurs and journalists so that entries could be judged fairly. A' Design Award follows strict guidelines and processes to award only those that deserve it, via a large jury panel, with a high jury member / entry ratio.

Academic

Academic Jury, consisting of five people is made of professors and lecturers of design and art fields, they are individuals that have proven to be successful in their fields, the insights of academic jury and their experience is important in spotting unique designs, finding designs that excel in innovation, ergonomics and engineering. Usually picked from Professors of Universities.

Criteria for Academic Jury Members:

- Must be an academic practitioner for 10 years, requirement decreased to 5 years, if a Ph.D. is present. Must be affiliated with a university or higher education.

Professional

Professional Jury, consists of producers of designs, these are the people who knows what sells, what already exists in the market, they are good at spotting technology, usability and functionality details and specific issues related to the field. Usually picked from design managers, chief engineers from design-oriented companies, as well as experienced designers and architects are called. This jury panel consists mostly of practising design professionals.

Criteria for Professional Jury Members:

- Practising Professionals: Must be a practitioner of the profession for at least 10 years, requirement decreased to 5 years, if a master degree is present, or if job definition is a managerial position. Must be affiliated with an existing company.

Entrepreneur

Entrepreneur Jury, consists of buyers of designs, these are the people who buys design, integrates to products and then sells design oriented products, they know the market well and they have a keen eye for spotting production and marketing related details regarding the products they are voting. Usually picked among managers, chief executive officers, and sometimes experienced designers who run their own company will also be called. This jury consists of enterprise, institutional and corporate managers mostly.

Criteria for Enterprise Jury Members:

- Enterprise: Holds one of the following titles in the company: owner, managing director, high-level manager or chief executive officer, either must have registered company for last 10 years or should be working for at least 10 years, requirement decreased to 5 years, if a master degree is present or if the entrepreneur has a design, engineering, or architecture background.

Journalists and Media

The Journalist and Media Jury, consisting of five people is made of design oriented journalists and press members. The journalist and media group was included in the voting system to normalize the biases that would be potentially created by the Academic and Professional Jury. The focus reflects the preferences of public, and the group consists of design bloggers, design journalists, magazine editors and similar. They are good at spotting good presentations and fun-details in designs.

Criteria for Journalist Jury Members:

- Media and Journalists: Must be a member of a known publication, 5 years of work experience, can be from design publications or industry and trade publications if voting a specific sub-category.

Membership

The Jury is usually formed by invitation and through applications, if you are interested to become a jury member for A' Design Award & Competition, we would like to **hear from you**. Each Jury member is given a jurors package that contains certificate, trophy and other items as described **here**. A' Design Award & Competition especially invites prominent academics and influential press members to become jury members. Chief executive officers of large enterprises, angel investors, marketing and advertising specialists are also welcome to add value to the competition by providing valuable insights to nominated projects.

Evaluation of Members

Each jury membership application is evaluated to fit one of the three predefined roles above, based on this evaluation, jury members are assigned a category which best matches their specializations as given in their CVs.

SELECTION CRITERIA FOR
A' DESIGN AWARD
JURY MEMBERSHIP

Did You Know?

A' Design Award provides much more benefits than any other accolade.

[Register Now >](#)[Home > Methodology > Voting System](#)[THE AWARD](#)[CATEGORIES](#)[REGISTRATION](#)[SUBMIT YOUR WORK](#)[ENTRY INSTRUCTIONS](#)[TERMS & CONDITIONS](#)[PUBLICATIONS](#)[DATES & FEES](#)[METHODOLOGY](#)[CONTACT](#)[WINNERS](#)[PRESS ROOM](#)[GET INVOLVED](#)[DESIGN PRIZE](#)[DESIGN STORE](#)**Voting System**

The voting system is tiered and consists of the following steps:

How entries are judged?

The internationally influential **jury panel** composed of established scholars, prominent press members, creative design professionals and experienced entrepreneurs votes all entries. Each entry is given a score between 0 to 100 by each jury member voting on them, jury members are also allowed to cast negative votes for issues relating to entry guidelines or intellectual property rights. Before final score calculation, raw evaluation scores are weighted based on evaluation criteria, the expertise of jury members, and classification of jury members to arrive at weighted scores. For each category, standard deviation is calculated and gauss error function is used during conversion of the calculated normal distribution to approximated cumulative standard normal distribution within range of 0 to 100. Award status depends on the calculated z-score as long as the threshold for minimum raw score requirement for each category is met.

A' DESIGN AWARD
& COMPETITION
VOTING SYSTEM**When does Judging Take Place?**

There are multiple judging periods, entries that were nominated until the **late entry deadline** are judged between March 7 and March 15, the most majority of entries are judged between this period therefore this is the date when we expect jury members to be voting. Furthermore, there are two extension periods called **Last Entry** and **Omega Entry**. Last entry nominations are judged between April 1 to 7. Omega Entries are judged between April 8 to 15, however during these periods, not all categories are judged any most jury members will actually not be required to vote. Furthermore, it is possible for some participants to requests **Express Evaluation** and when this happens only the relevant jury members are contacted.

Preliminary Scores

The Jury members who are evaluating your entries, do not see your preliminary scores when voting; this is to ensure that entries are voted fairly without anchoring effects. Therefore, it is possible to have a higher or lower award status when compared to your your initial Preliminary score. To ensure your entry is judged on par with all other entries, we recommend you make use of the **presentation guidelines** as well as the **advanced submission optimizer**.

Voting System

Each design is voted several times with three different Jury, and votes of Focus Group, Academic and Professional Jury members are weighted at the end to finalize the score.

Focus Group & Press	Score Weight	#Questions	Global Weight
Design	30	6	35%
Functionality	15	3	15%
Usability	10	2	35%
Ergonomics	10	2	15%
Engineering	10	2	15%
Presentation	5	1	50%
Innovation	5	1	15%
Technology	5	1	15%
Fun Details	5	1	50%
Market Value	5	1	25%
Specific	5	1	15%

A' DESIGN AWARD & COMPETITION

Academic & Entrepreneurs

	Score Weight	#Questions	Global Weight
Design	30	6	50%
Functionality	15	3	35%
Usability	10	2	15%
Ergonomics	10	2	50%
Engineering	10	2	50%
Presentation	5	1	35%
Innovation	5	1	50%
Technology	5	1	35%
Fun Details	5	1	15%
Market Value	5	1	25%
Specific	5	1	35%

Design Professionals

	Score Weight	#Questions	Global Weight
Design	30	6	35%
Functionality	15	3	50%
Usability	10	2	50%
Ergonomics	10	2	35%
Engineering	10	2	35%
Presentation	5	1	15%
Innovation	5	1	35%
Technology	5	1	50%
Fun Details	5	1	35%
Market Value	5	1	50%
Specific	5	1	50%

[home](#) > [design](#) > [announced: A' design award and competition reveal 2023 winners](#)**designboom®**

announced: A' design award and competition reveal 2023 winners

[design](#)[568 shares](#)[connections: +590](#)

WE SHOWCASE 20 WINNERS FROM A' DESIGN AWARD AND COMPETITION

Year after year, the **A' Design Award and Competition** gives deserved recognition to great design, and 2023 is no different. On April 15, one of the largest international design award platforms announced 1884 Winners from 114 countries in 140 different design disciplines, setting a tremendously high bar for 2024 participants. To recognize and celebrate the remarkable 2023 winners, designboom showcases 20 designs from an event space covering an abandoned quarry to a water droplet inspired chair.

As curtains close on the 2023 contest, registration opens for the 2024 **A' Design Award and Competition**, [here](#).

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Snyearth by Xiaolong Li and Cheng Yao, 2023

image credit: Xiaolong Li and Cheng Yao

name: Snyearth

designer: Xiaolong Li and Cheng Yao

award: Iron

category: Digital and Electronic Device Design

The design is inspired by the hovering globe, and by displaying the world time on the globe, the time of different regions can be displayed more intuitively.



Post

Media Lab researchers honored in 2021 A'Design Awards



MIT Media Lab | Helen Gao

Congratulations to the winners of this year's A'Design Awards, including Media Lab researchers Hila Mor, Jack Forman, and Ali Shtarbanov! The A'Design Award winners are selected by a [global jury](#) of more than 200 designers, academics, members of the press, and influential design entrepreneurs.

Venous Materials: Hila Mor

Platinum A' Design Award in Interface and Interaction Design Category

Silver A' Design Award in Design Quality and Innovation Category

Silver A' Design Award in Idea Design Category



Team members: Hila Mor, Tianyu Yu, Ken Nakagaki, Benjamin Harvey Miller, Yichen Jia, and Hiroshi Ishii

Credit: Hila Mor

Venous Materials envisions a new way to design dynamic tangible interactions using fluidic structures. It is a new type of dynamic interactive material that is inspired by veins systems in nature: in plants, leaves, and throughout the human body. These Materials respond to user's pressure and motion with dynamic displayed patterns. Venous Materials can animate dynamic graphics, create responsive objects, and to visualize body movement and balance.

Team members: Hila Mor, Tianyu Yu, Ken Nakagaki, Benjamin Harvey Miller, Yichen Jia, and Hiroshi Ishii

[Visit the A'Design Awards page for Hila Mor](#)

[Visit the Venous Materials project profile](#)

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DefeXtiles: Jack Forman

Silver A'Design Award in Textile, Fabric, Textures, Patterns and Cloth Design Category
Bronze A' Design Award in 3D Printed Forms and Products Design Category



Team members: Jack Forman, Mustafa Doga Dogan, Hamilton Forsythe, and Hiroshi Ishii
Credit: Jack Forman

DefeXtiles is a rapid and low-cost technique to produce realistic high-fidelity textiles on 3D printers. In this work, the researchers demonstrate that under-extrusion defects can be finely controlled to quickly print thin flexible textiles into complex 3D shapes. This approach enables a myriad of applications, including printing full sized garments, deformable tangible interfaces, and ultra-tough shuttlecocks.

Team members: Jack Forman, Mustafa Doga Dogan, Hamilton Forsythe, and Hiroshi Ishii

Jack Forman also received an Honorable Mention for his HelioZZZ Sleep Mask project, developed with Hiroshi Ishii.

[Visit the A'Design Awards page for Jack Forman](#)

[Visit the DefeXtiles project profile](#)

[Visit the HelioZZZ Sleep Mask project profile](#)

FlowIO: Ali Shtarbanov

Silver A'Design Award in Scientific Instruments and Research Equipment Design Category



A'DESIGN AWARD
& COMPETITION

AWARD WINNING DESIGN
SILVER A' DESIGN AWARD

2021

Team Members: Ali Shtarbanov, Hyejun Youn, Ozgun Afsar, and Joseph Paradiso

Credit:
Ali Shtarbanov

FlowIO is a fully-integrated, general-purpose development platform for control of soft robots and programmable materials. With magnetically connected pump modules that are swappable on-the-fly, FlowIO can satisfy diverse project needs of researchers, artists, and makers. A software toolkit with mobile and desktop graphical interfaces, Bluetooth controls, and APIs for Arduino and JavaScript—enabling users from any technical background to get started and unleash their creativity with FlowIO.

Team members: Ali Shtarbanov, Hyejun Youn, Ozgun Afsar, and Joseph Paradiso

[Visit the A'Design Awards page for Ali Shtarbanov](#)

[Visit the FlowIO project profile](#)

Related Content

135 of 712

Exhibit 2.1.3 Winner of CSSDA

Winner's certificate by CSS Design Awards issued to Mr. Markelov for his work Chiko&Roko website

Winner's page on CSS Design Awards website

<https://www.cssdesignawards.com/sites/chiko-roko-art-club/43317>

"About Us" and "The Awards" pages on CSS Design Awards website

<https://www.cssdesignawards.com/about>

"Judges" page and two juror pages on CSS Design Awards website

<https://www.cssdesignawards.com/judges/>

<https://www.cssdesignawards.com/judges/michael-v-bloom/1728/> (Michael Bloom)

<https://www.cssdesignawards.com/judges/hanson-he/1825/> (Hanson He)

Notable winners of CSS Design Awards

<https://www.cssdesignawards.com/sites/google-pixel-5/37927/> (Google)

<https://www.cssdesignawards.com/sites/volkswagen-touran/27311/> (Volkswagen)

Crunchbase about CSS Design Awards

<https://www.crunchbase.com/organization/css-design-awards>

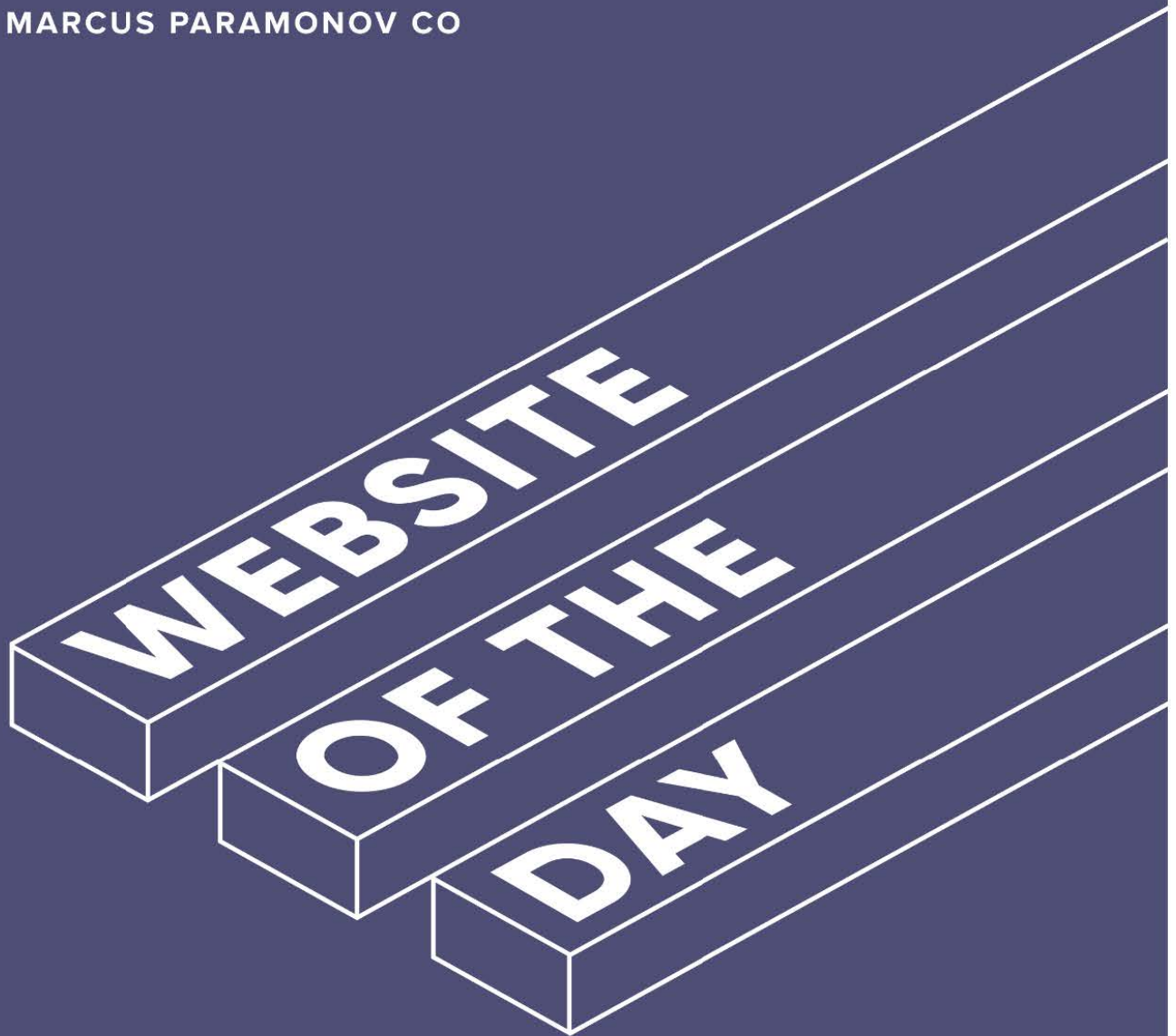
BusinessWire: "Kubota Corporation Becomes First Japanese Company Named to CSS Design Awards Website of the Year Ranking"

<https://www.businesswire.com/news/home/20230427005394/en/Kubota-Corporation-Becomes-First-Japanese-Company-Named-to-CSS-Design-Awards-Website-of-t>

Draper and Kramer: "Draper and Kramer Wins 3 CSS Design Awards for New Corporate Website"

<https://draperandkramer.com/news-and-insights/draper-and-kramer-wins-3-css-design-awards-for-new-corporate-website/>

AWARDED TO:
MARCUS PARAMONOV CO



2023 MAY 13

Chiko&Roko Art Club


PROUDLY AWARDED BY THE CSS DESIGN AWARDS JUDGES



WEBSITE OF THE DAY 2023 MAY 13

Chiko&Roko Art Club

Marcus Paramonov Co | KAZAKHSTAN



CHIKO & ROKO ART CLUB

Discord Twitter Telegram Instagram

The first NFT drop to enter Chiko&Roko Art Club

Join in

August 17th Exclusively on Rarible

CHIKO & ROKO
...able to utilize KARMA to claim seasonal private DROPS and vote for new collaboration.

WHO WE ARE

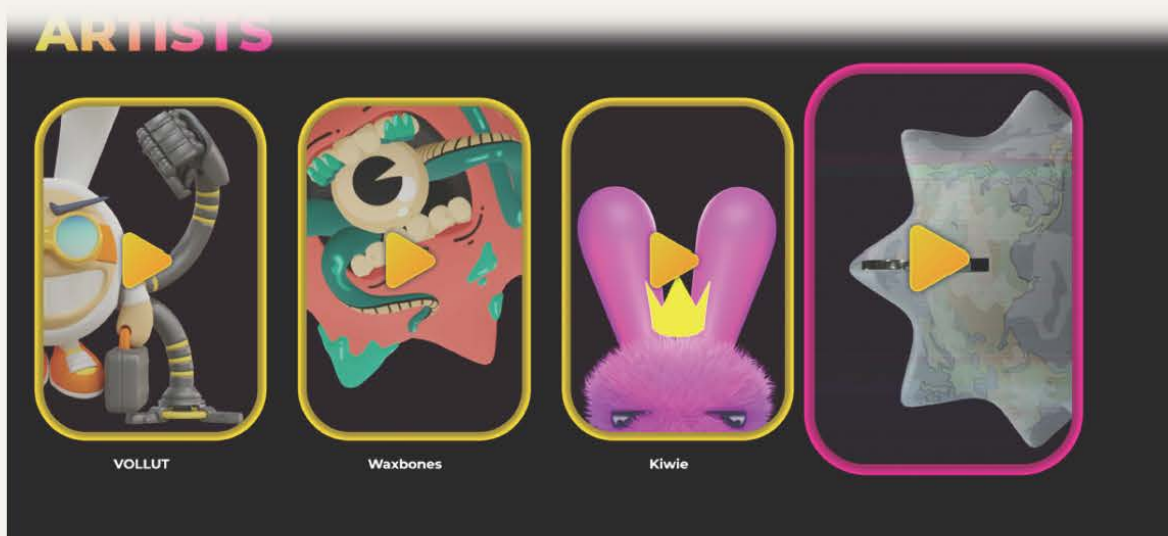
Chiko&Roko Art is a special project from the online platform Chiko&Roko. It's co-authored by the most extraordinary creatives from around the world. Our rapidly growing community of over...

700,000 collectors!

Platform released by the growing international team of creators from Infty.Lab.

Join platform

Discord Twitter Telegram Instagram



ABOUT: Interactive promo website for Chiko&Roko Art Club, a private club for NFT owners.

COLLABORATORS ▼

TAGS: animated, one page, scroll

CATEGORY: art

Authors' names when hovering "Collaborators"

PUBLIC AWARDS



UI DESIGN
8.00 20/20V



UX DESIGN
8.02 20/20V



INNOVATION
8.06 20/20V

COLLABORATORS ▼

Dmitry Paramonov
Andrew Marcus

VOTE CLOSED. [FAQ](#)

8.02

FINAL JUDGE'S SCORE

8.33



Michael V. Bloom

Design Director and Creative Technologist

UI
UX
INN

8.4
8
8.6



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About CSS Design Awards

Founded in 2009 and launched in 2010, CSSDA is an international web design and development award platform that honors and showcases freelance designers, studios and agencies for work that pushes the boundaries of UI, UX and innovative development.

Backed by an international panel of expert judges, winners are rewarded with official certificates, prestigious trophies and recognition from industry leaders along with tens of thousands of daily visitors to the CSSDA site.



The Awards

CSSDA provides awards based on two judging systems. The first is for WOTD (Website of the Day) and is determined by the scores from the judging panel. To be considered, sites must receive an average score above 8 (this varies depending on quality of the sites submitted) from the judges. The highest scoring sites are scheduled to be awarded on the next available day and receive an official WOTD certificate along with being placed in the running for WOTM (Website of the Month). Sites, except WOTDs, that receive an average of above 6 receive an official Special Kudos certificate.

The second system is for the public awards and includes UI, UX and Innovation. Winners are determined by votes from both the public plus the score by the judges. To win, sites must receive more than 20 votes in one or all categories and an average judge's score above 6. Winners receive official Public Awards certificates for each or all of the categories.

WOTM winners and select WOTD winners are entered into WOTY (Website of the Year) and winners receive official certificates.

Along with WOTY, at the end of the year we celebrate DOTY (Designer of the Year) with three main categories including Solo (1 + collaborator), Studio (2-10 people) and Agency (10+ people). DOTY winners receive official certificates. Runners up are awarded in our Best In Class categories with official certificates.

JPANEL: **JUDGES** **A-Z** **Z-A****Apply**

1 2 3 4 5 ›

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2023 Jpanel Member - GRANDMASTER



Michael V. Bloom

Design Director and Creative Technologist | SWEDEN | [VISIT SITE](#)

Michael V. is a Senior digital designer and creative developer turned data-scientist. Founder of Dezea Studio, former lead UI/UX at Pearl.

2023 Jpanel Member - EXPERT



Hanson He

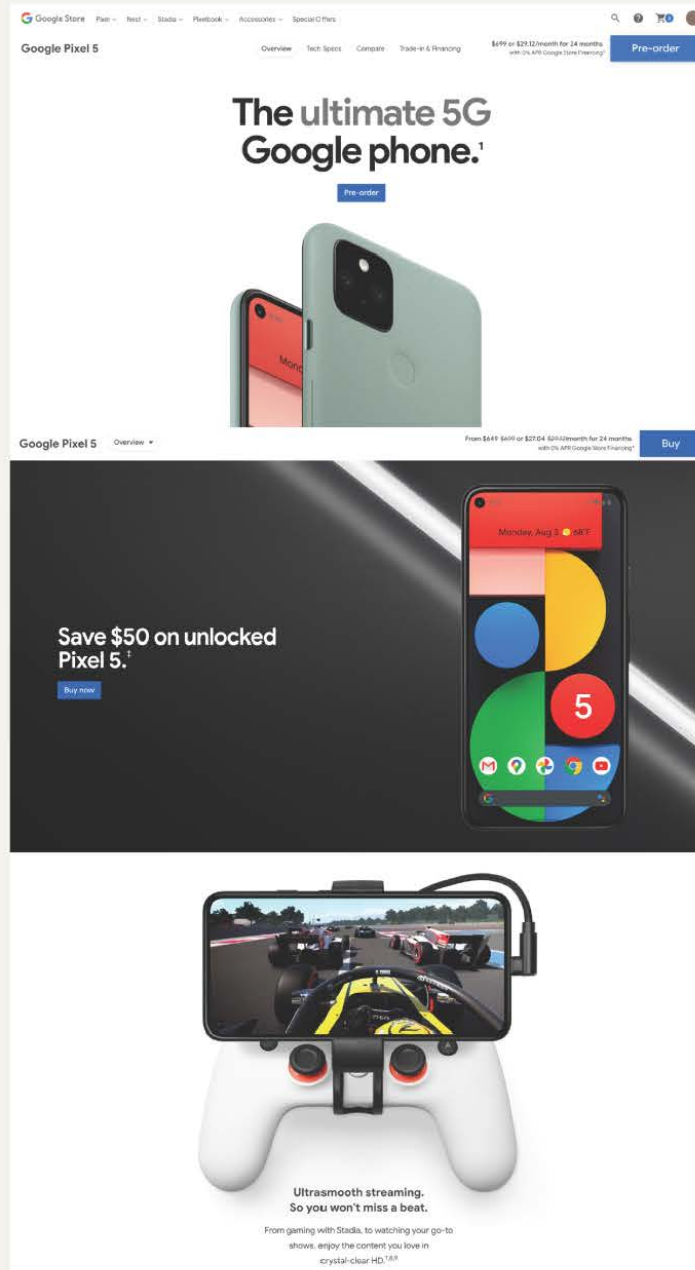
Senior UX Engineer | CHINA | [VISIT SITE](#)

Ten years of design related work experience, spanning digital product design and traditional visual design. toC + toB design project practice, proficient in human centered design thinking (to human).



Google Pixel 5

BASIC® & Google | USA



ABOUT: Introducing Google Pixel 5. A launch page experience for the ultimate 5G Google phone.

TAGS: animated, eCommerce, scroll

CATEGORY: products

PUBLIC AWARDS



UI DESIGN
8.35 20/20 V



UX DESIGN
8.37 20/20 V



INNOVATION
8.12 20/20 V

8.28

FINAL JUDGE'S SCORE

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WEBSITE OF THE DAY 2015 OCT 27

Volkswagen Touran

DDB Paris | FRANCE



ABOUT: Volkswagen introduces the new Touran, an over-equipped family car. You can play a blind test designed for mobile and desktop.

COLLABORATORS ▼

TAGS: WebGL, responsive, parallax

CATEGORY: entertainment

8 . 0 5

FINAL JUDGE'S SCORE

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crunchbase



CSS Design Awards

[+ SAVE](#)[Summary](#)[People](#)[Technology](#)[Signals & News](#)[Similar Companies](#)

About

Web design & development awards, inspiration and digital culture.

Surrey, British Columbia, Canada

1-10

Private

www.cssdesignawards.com/

321,928

Highlights

Similar Companies

4



Recent News & Activity

News • Apr 21, 2022

FashionUnited — Redress Design Award announces semi-finalists

News • Jun 10, 2021

The Mac Observer — WWDC21 Apple Design Awards Winners and Finalists

News • May 26, 2021

PRNewswire Asia — UNNC students win international awards with sustainable design works


[VIEW ALL](#)

Details

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Industries

SoftwareWeb DesignWeb Development

CSS Design Awards

⊕ SAVE

SummaryPeopleTechnologySignals & NewsSimilar Companies

Operating Status

Active

Company Type

For Profit

CSS Design Awards is a leading international platform that honors and rewards creativity and technical innovation within the field of web design & development.


Backed by a Judging Panel of the world's most talented and successful industry leaders, the CSSDA crew are on a quest to promote web design work that balances creativity, functionality and usability into a unique and holistic digital outcome.

Recipients of our daily, monthly and yearly awards are rewarded with peer praise, official certificates, trophies, publicity and recognition from tens of thousands of daily visitors to the CSS Design Awards website.

Launched in 2010, CSSDA has grown from being one of the web industry's original sources of CSS inspiration to an important and respected resource and recognition platform for web designers and developers the world over.


^ READ LESS

Lists Featuring This Company



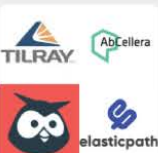
British Columbia Companies (Top 10K)

⚡ TRACK



Private Surrey Companies

⚡ TRACK



British Columbia Companies With Less Than \$1B in Revenue

⚡ TRACK

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https://www.crunchbase.com/organization/css-design-awards

2/3

For Earth, For Life
Kubota

Kubota Corporation Becomes First Japanese Company Named to CSS Design Awards Website of the Year Ranking

Kubota Future Cube named Best Innovation Site



KUBOTA FUTURE CUBE: <https://www.kubota.com/futurecube/> (Graphic: Business Wire)



For Earth, For Life

April 27, 2023 10:00 AM Eastern Daylight Time

OSAKA, Japan--(BUSINESS WIRE)--Kubota Corporation (Head Office: Naniwa-ku, Osaka, Japan; President and Representative Director: Yuichi Kitao; hereinafter, "Kubota") (TOKYO:6326) today announced that Kubota Future Cube, the website that introduces the company's activities to create a better future, was ranked eighth in 2022 CSS Design Awards Website of the Year rankings while also being named Best Innovation Site. This marks the first time a Japanese company's website was ranked in the top ten for websites of the year.

<https://www.kubota.com/futurecube/>

About CSS Design Awards

CSS Design Awards is one of the top three global web design awards alongside FWA (Favorite Website Awards) and awwwards. Judges from around the world evaluate websites on three categories: UI Design, UX Design, and Innovation. Kubota's Kubota Future Cube was ranked eighth out of 365 entries for 2022's Website of the Year. Furthermore, the cutting-edge website was awarded the Best Innovation award. Kubota is the first Japanese company to receive the annual award from CSS Design Awards.

About Kubota Future Cube

Kubota Future Cube is a website that embodies the "Future Earth and Technology" envisioned by Kubota. The company is committed to "For Earth, For Life" and contributes to the benefit of life on a global scale through the food, water, and environmental fields.

The website depicts activities the company is undertaking on a global scale with our passion and philosophy that has not wavered since our founding to show "Future Earth and Technology" to a wider audience.

Kubota Future Cube leverages full CG to show Kubota's vision and activities for the future to a global audience. Currently, "The Future of Agriculture – Fully Automated Electric Tractor," "The Future of Air – Large-Space Air Purification Technology," and "The Future of Resource – Surface Melting Furnace" are available for viewing. Various content will be added to this space.

Staff

Planning and Production: Dentsu, Dentsu Kansai Office, mount, and jitto

Executive Creative Director: Shingo Nishida

Creative Director: Daisuke Aoki

Project Director, Planner: Takuro Yamawaki

Copywriter: Takahito Aono

Web Director: Jeong-ho Im

Art Director, Designer, Planner: Masahiro Yonemichi

Technical Director, Developer: Kenji Okabe

Designer: Andreas Bryant Wutuh

Developer: Nana Terada

Assistant Designer: Reina Megan, Marin Yamasaki

Producer: Ko Yoshida

Project Manager: Tsubasa Makino

Concept Artist, Illustrator: James Gilleard

CG Director: Takeshi Yoong

CG Designer: Koudai Takiguchi, Qishu Zhu, Kazuyuki Sakamoto, Hina Ishikawa, Tomomi Yoshida

CG Producer: Tokihiko Tsukamoto

CG Project Manager: Natsumi Maki

Music Composer: Satoshi Murai

Kubota Corporation

President and Representative Director: Yuichi Kitao

Revenue (Consolidated): 2.6788 trillion yen (Fiscal Year ended December 31, 2022)

Number of Employees (Consolidated): 50,352 (as of December 31, 2022)

Head Office: 2-47, Shikitsuhigashi 1-chome, Naniwa-ku, Osaka

Kubota Corporation website: <https://www.kubota.com/>

Kubota Corporation was established in 1890 as a metal casting business. When cholera was spreading through Japan, Kubota began mass domestic production of the nation's first cast iron pipes to help people avoid the disease.

The company's founder Gonshiro Kubota believed, "Products that help the country prosper cannot be born without pouring all of your knowledge and soul into its development." He also believed, "Our products should not only be technically excellent, but also useful for the good of society." Inheriting these philosophies, the company has always stood up to social issues. Kubota Corporation developed agricultural machinery to combat the food shortage in post-war Japan, and established water and waste management, as well as an urban infrastructure development business to deal with the rapid economic growth of the country.

Starting at the turn of the century, Kubota Corporation began expanding its global operations. In 2021, overseas revenue ratio reached 78%, spanning 120 countries and regions around the world where it is tackling sophisticated local climate and environmental challenges. Currently, Kubota Corporation treats food, water, and environment as one business area that leverages each other and is developing new solutions to combat the challenging and complex issues.

Contacts

For inquiries about this release:

Kubota CSS Design Awards PR Office

Motoki Maeda (PR Consulting Dentsu)

+81-80-9263-9270

motoki.maeda@dentsuprc.co.jp

KUBOTA CORPORATION

TOKYO:6326

#Hashtags

[#kubota](#)

[#kubotafuturecube](#)

[#CSSdesignaward](#)

Release Versions

Press Releases

Draper and Kramer Wins 3 CSS Design Awards for New Corporate Website

CHICAGO - (November 19, 2020)

Draper and Kramer, Incorporated, a national full-service real estate firm, is pleased to announce its new corporate website has won three CSS Design Awards: Best UI Design, Best UX Design and Best Innovation. CSS Design Awards honor and showcase freelance designers, studios and agencies for work that pushes the boundaries of user interface (UI), user experience (UX) and innovative development.

Launched in July, the new website consolidated more than a dozen Draper and Kramer sites with different URLs onto a single platform; added compelling design, clear visual branding and a unified brand "voice"; and upgraded usability in all aspects of the site.

"The site is not only beautiful, but also very functional and easy to navigate," said James Love, vice president of marketing and brand for Draper and Kramer, who directed the redesign with Clique Studios. "Organizationally, Draper and Kramer is complex and highly vertically integrated. The new website makes it as easy as possible to get to know our firm and find the service, person or property you're looking for quickly."

Inspired by the Bauhaus architecture and design movement, the site's design presents the company as modern and forward-looking. Highlights include a new **Properties** section that allows users to explore Draper and Kramer's growing portfolio in a variety of ways and a **News & Insights** section that offers regularly updated content relevant to the industry.

The state-of-the-art backend system permits updates in seconds, and the site's layout, design and management meet the standards laid out by the World Wide Web Consortium's Web Content Accessibility Guidelines 2.0 Level AA (WCAG 2.0 AA).

"We were so excited to partner with Draper and Kramer and deliver an experience that was modern, differentiated and easy to use," said Derek Nelson, partner with Clique Studios. "The site is filled with thoughtful touches that support Draper and Kramer's brand, like Bauhaus-inspired design, engaging animations, well-thought-out copy and one of the better property maps around."

"Our priority for this project was to take a complex ecosystem of websites from different platforms and combine them all into one," said Love. "The new site makes it easy to find what you're looking for, loads quickly, has engaging design elements and is easily managed and updated. We're incredibly proud of these awards because they show we were able to achieve our goal of helping users have the best possible experience when using our site, just as we strive to provide the best residential experience in each apartment community we own and operate."

About Draper and Kramer, Incorporated

Founded in 1893, **Draper and Kramer, Incorporated**, is a trusted financial and property services provider with a deep commitment to people, excellence, service and integrity spanning more than 125 years. Family-owned and one of the leading privately held real estate services firms in the U.S., Draper and Kramer is headquartered in Chicago with a national reach and broad offering of services. The company's decades-long heritage has evolved over the years to meet the needs of its clients and today spans expertise in residential and commercial development, acquisition, property management and leasing; debt and equity financing for commercial properties; and residential mortgage services through affiliate Draper and Kramer Mortgage Corp. Draper and Kramer provides a single source of real estate-related counsel to a diverse group of real estate investors across the U.S. including corporations; private and institutional owners and users of real estate; government agencies; and foundations. For more information, visit www.draperandkramer.com.

#

Exhibit 2.2.1: Article in ScienceTimes

Article text: “How to reinvent the Periodic table” by ScienceTimes

<https://www.sciencetimes.com/articles/43452/20230426/how-to-reinvent-the-periodic-table.htm>

ScienceTimes “About Us” page

<https://www.sciencetimes.com/about-us>

University of Minnesota: “DeYoung’s Research Referenced in The Science Times”

<https://cla.umn.edu/psychology/news-events/story/deyoungs-research-referenced-science-times>

Cedar Sinai: “The Science Times: Scientists Can Now Recreate Blood-Brain Barrier Defect Outside the Body”

<https://www.cedars-sinai.org/newsroom/the-science-times-scientists-can-now-recreate-blood-brain-barrier-defect-outside-the-body/>

iTechPost: “MacBook Air 2017 Latest News: Upgrade May Come In April”

<https://www.itechpost.com/articles/91717/20170315/macbook-air-2017-latest-news-upgrade-come-april.htm>

FirstPost: “Qualcomm has started working on Snapdragon 845 with Samsung”

<https://www.firstpost.com/tech/news-analysis/qualcomm-has-started-working-on-snapdragon-845-with-samsung-3702401.html>

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How to Reinvent the Periodic Table

David Thompson Apr 26, 2023 10:14 AM EDT



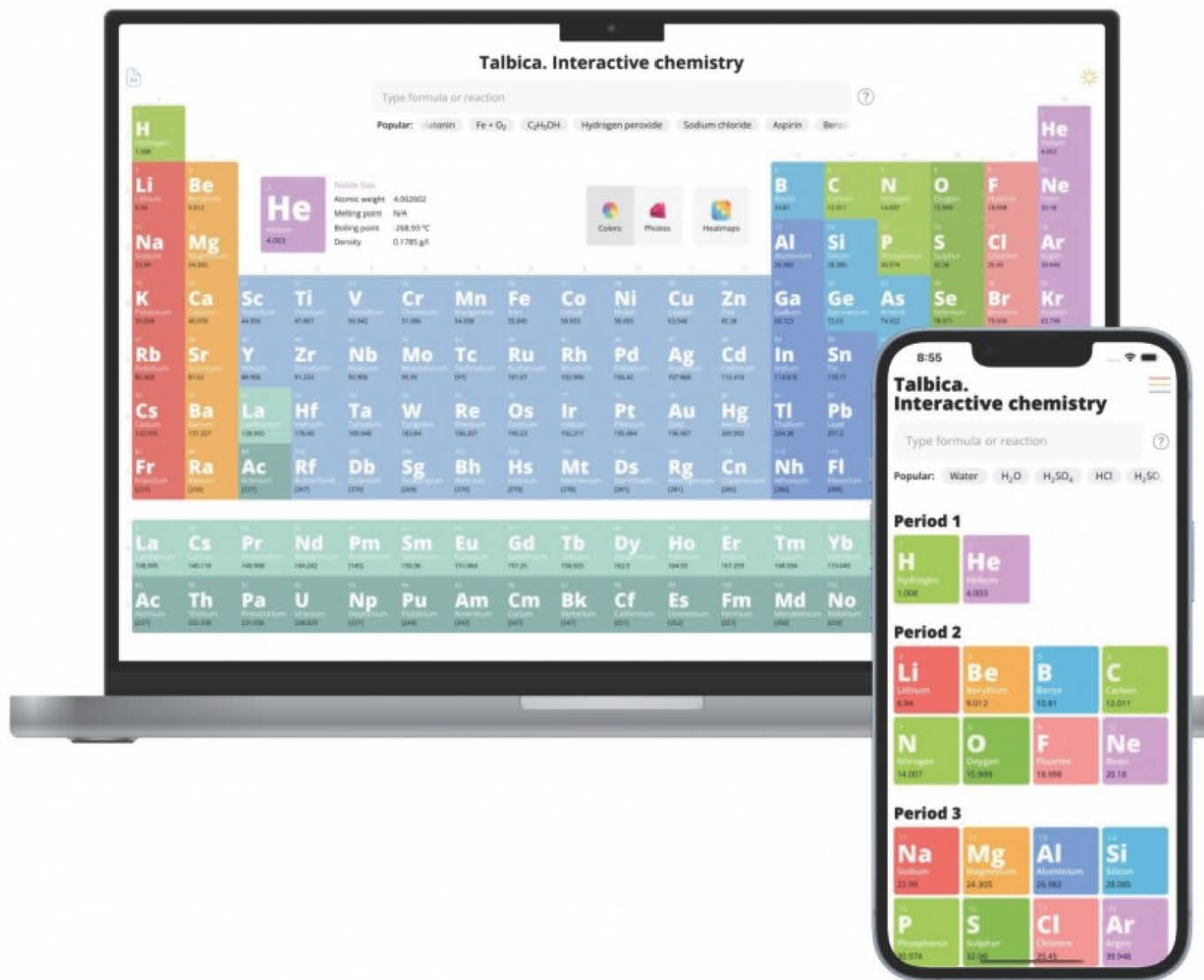
Mention by name

A designer reimagines the periodic table and shows what it should look like in the 21th century. The EdTech startup is free for students and everybody else.

The periodic table is one of the best-known scientific concepts, alongside equations like $E=mc^2$ and theories like the Big Bang. It's a symbol of the entire chemistry and is studied by everyone in school. The periodic table has a rich history, dating back to its discovery by Dmitry Mendeleev, and has changed many shapes over time, even though its essence remains the same as a visual representation of the periodic law.

In today's world, many things are being reinvented. Let alone phones and cars, even light bulbs are now multi-colored and controlled remotely. Interface designer Andrey Markelov (or Andrew Marcus) reimagined the periodic table, making it as interactive as Google Maps when compared to its traditional paper format.

The project is called "Talbica: Interactive Chemistry", and it is available as a [website](#) and a mobile application for both iOS and Android.



(Photo : Talbica: Interactive Chemistry)

Data paradise

The periodic table is a paradise, and not only for chemists but for designers too. Each element has dozens of properties that can be presented in an engaging way, rather than just dry numbers.

Let's start by adding a third dimension to the table and opening an information card that nicely zooms-in when an element is clicked. Here, we will have plenty of space to feature element's properties by splitting them into groups: atomic, thermal, chemical, and so on. For such properties as melting temperature, we can add infographics. How hot is it, 1538 Celsius? To dress up the numbers, let's put them on the scale from absolute zero to the Sun's surface temperature. Covalent and Van der Waals radii can tell much more when they are put on a

scheme. Atomic models, crystal structures, and spectral lines are hardly useful without graphics.

The screenshot displays the Talbica Interactive Chemistry website. The main interface features a periodic table with color-coded groups. Two large, detailed element cards are overlaid on the table:

- Chlorine (Cl) Card:**
 - Symbol: Cl, Atomic number: 17, Atomic weight: 35.45.
 - Summary: Chlorine is a chemical element with the symbol Cl and atomic number 17. The second element of the halogens, it appears as a greenish-yellow gas at room temperature.
 - Properties: Period 3, Group 17, Block p, Valence 5, Oxidation states -1, +1, +3, +5, +7, Color yellow, Discovery 1774 in Sweden.
 - Atomic properties: Electrons: 2, 8, 7; Protons: 2, 17; Neutrons: 18; Mass number: 35; Electrons per shell: 2, 8, 7; Lewis symbol: $\cdot\cdot\cdot\cdot\cdot\cdot\cdot$.
 - Radius: Atomic 79 pm, Covalent 102 pm, Van der Waals 175 pm.
 - Physical properties: Melting point 239 K, Modulus 16 GPa, Molar volume 24.6 cm³mol⁻¹.
- Silicon (Si) Card:**
 - Symbol: Si, Atomic number: 14, Atomic weight: 28.085.
 - Summary: Silicon is a chemical element with the symbol Si and atomic number 14. It is a hard and brittle crystalline solid with a blue-grey metallic lustre, and is a tetravalent semiconductor.
 - Properties: Period 3, Group 14, Block p, Valence 4, Oxidation states -4, -2, +2, +4, +7.
 - Atomic properties: Electrons: 2, 8, 4; Protons: 2, 14; Neutrons: 14; Mass number: 28; Electrons per shell: 2, 8, 4; Lewis symbol: $\cdot\cdot\cdot\cdot\cdot\cdot\cdot$.
 - Radius: Atomic 111 pm, Covalent 111 pm, Van der Waals 210 pm.
 - Thermal properties: Phase Solid, Melting point T_m 1687.15 K, Boiling point T_b 3173.15 K, Absolute zero -273.15 °C, Sun surface 5498 °C.
 - Heat of fusion ΔH_f 50.2 kJ/mol, Heat of vaporisation ΔH_v 359 kJ/mol, Specific heat C 710 J/(kg·K).
 - Material properties: Density ρ 2.33 g/cm³, Liquid density 2.57 g/cm³, Molar volume V_m 0.00012054 m³mol⁻¹, Sound speed c 2200 m/s, Crystal structure Face-centered diamond cubic.

The interface also includes a search bar, a 'Popular' section with reactions like $\text{H}_2 + \text{O}_2 \rightarrow \text{H}_2\text{O}$ and $\text{C}_2\text{H}_5\text{OH}$, and a 'Glossary' section defining terms like Atomic number, Atomic radius, Atomic weight, Block, Boiling point, Conductivity, Covalent radius, and Crystal structure.

(Photo : Talbica: Interactive Chemistry)

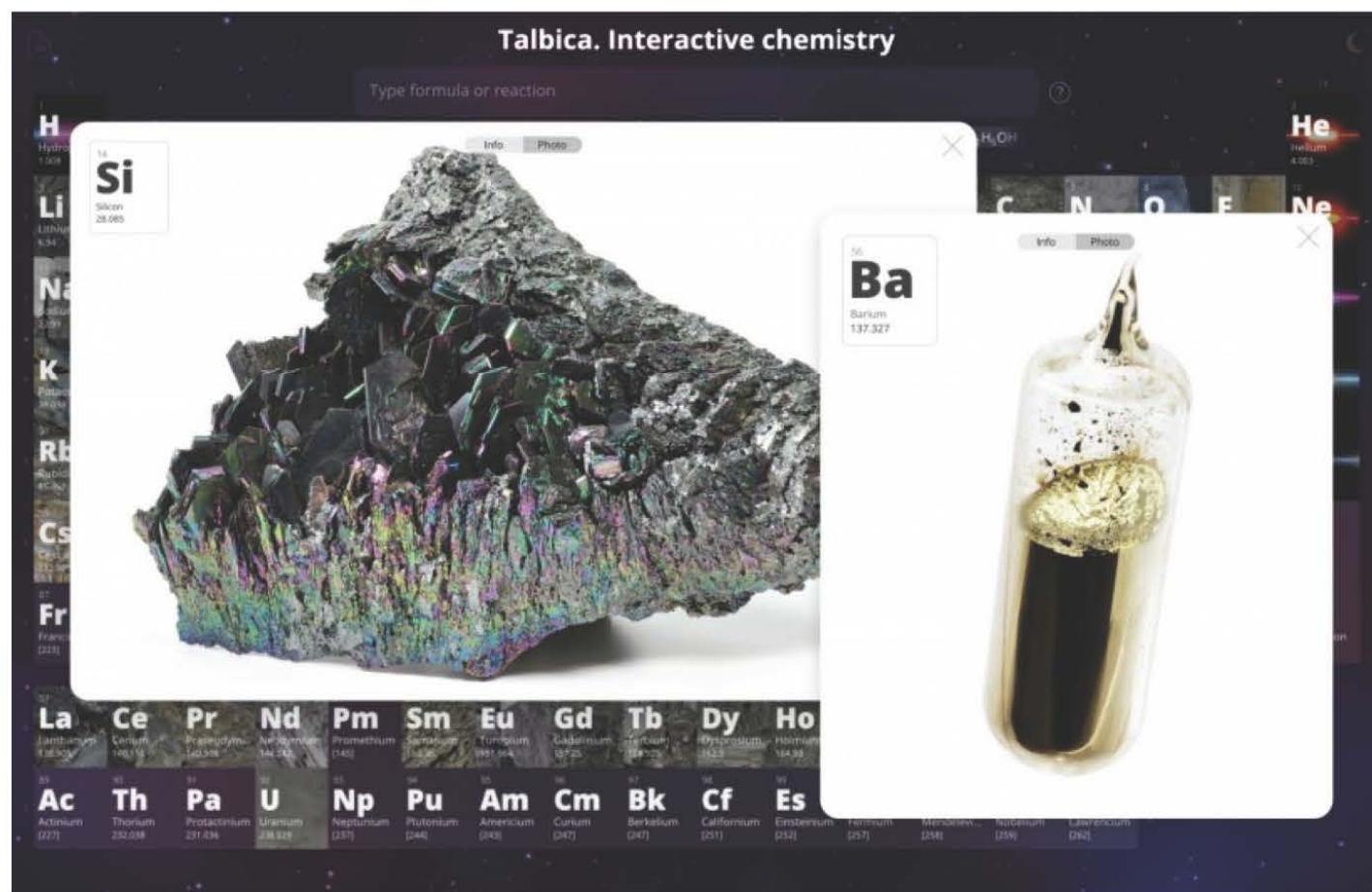
Still, info cards cannot show how properties change among groups and periods, and this is the core of the periodic law. Suppose we want to see the distribution of melting temperature throughout the table, how can we do this? Talbica introduces Heat Maps, a stunning feature for data visualization.

Select the melting heat map, and the periodic table will turn into a gradient map from deep blue to vivid orange. The greater the element's melting point, the redder its color; if it melts below zero, it would get a color from the blue range.

It is calculated that learning chemistry is 3.14 times more interesting when it can be seen.

Talbica has 6 built-in heat maps, each with a unique vivid color palette that are so cool users won't be able to resist clicking on them. Late night is not the reason to stop, thanks to the dark mode that makes heat maps look even more fantastic.

A cosmic photo album



(Photo : Talbica: Interactive Chemistry)

The impression wouldn't be full without actual pictures. Talbica features almost 90 high-resolution photos of all elements that can be photographed. Others are just too radioactive to capture them. Talbica's "Photo mode" will show the table in its natural beauty. It replaces the color-coding with a small photo of each element, while the background turns into a space travel animation. Remember, that all started with the Big Bang?

Photos of elements are priceless for school students. With photos, the table is not a dull chart anymore, but an engaging educational tool that can be explored for hours.

From elementary to molecular

The screenshot shows the Talbica Interactive Chemistry website. The periodic table is displayed with elements color-coded by groups. A search bar at the top shows 'Melatonin' with its formula $C_{13}H_{16}N_2O_2$ and molecular weight 232.283 g/mol. A detailed information panel for Melatonin is open, showing its 3D molecular model and various properties.

Summary	
Molecular formula	$C_{13}H_{16}N_2O_2$
Molecular weight	232.28
Exact mass	232.12117776
Monoisotopic mass	232.12117776

Classification	
PubChem ID	895
Category	Hormone
Complexity	270
IUPAC name	N-[2-(5-methoxy-1H-indol-3-yl)ethyl]acetamide
InChI	InChI=1S/C13H16N2O2/c1-9(16)14-6-5-10-8-15-13-4-3-11(17-2)7-12(10)13/h3-4,7-8,15H,5-6H2,1-2H3,(H,14,16)

(Photo : Talbica: Interactive Chemistry)

In addition to the elements, Talbica features compounds and reactions. Its database includes 4,500 chemical substances, from as simple as sulfuric acid to as complex as melatonin. Each compound has many properties and most include a 3D molecular model, which can be rotated and zoomed.

To learn about a compound, users can simply type its formula or name in the "Smart field" above the table. This all-in-one tool not only searches formulas, but also solves reactions and calculates molar mass.

The database also includes 6,000 most popular chemical reactions. Chemists can just type a formula and get a list of reactions where the compound acts as a reactant or product. Alternatively, users can type a partial reaction, hit "Enter", and get the full and balanced reaction with environmental conditions.

Talbica is a unique tool that offers this feature, as many chemists still rely on outdated paper reference books.

"I created the whole project alone, from scratch," said Andrew. "I am the designer and developer. Most people don't understand how it's possible. Actually, when you combine two roles, you can skip the design part and just code. I can see the whole interface without visualizing it. When I was asked to provide design samples for an award, the project had already been launched, but I didn't have the design. Had to draw from life".

Speaking about his future goals, Andrew said that he wants to "create the best learning and reference tool for chemistry students and laboratory workers. Regarding the monetization, I think I'll come up with a form of a subscription."



Brief interview

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Science Times



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July 2023

All traffic



Overview

Ranking

Audience

Competitors

Marketing channels

Outgoing links

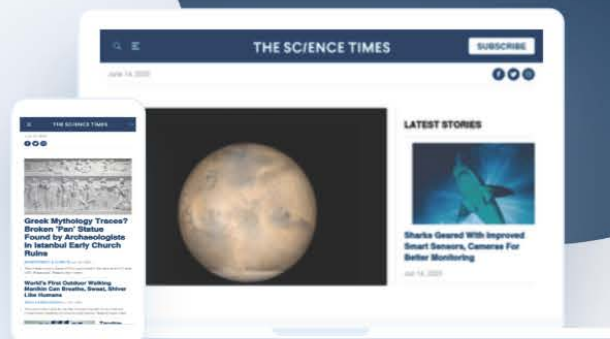
Technologies



scientetimes.com

premier online news website for science, technology, space, medicine and more. get the latest research studies, discoveries and scientific breakthrough today! [Show less](#)

Company	Science Times
Year Founded	- -
Employees	11 - 50
HQ	United States, California, Irvine
Annual Revenue	\$1.0M - \$2.0M
Industry	News & Media Publishers



Global Rank

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+ 1,693

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+ 2,957
United States

Category Rank

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1.38

Avg Visit Duration

00:00:47

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Category Rank

News & Media Publishers
(In United States)

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In United States

Global Rank

RANK

2,781

3,090

3,399

3,708

MAY

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JUL



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3,101 salisburypost.com

3,102 scientetimes.com

3,103 4lnbc.com

3,104 expressen.se

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sciencetimes.com Traffic and Engagement Analysis

sciencetimes.com's traffic has increased by 1.68% compared to last month (Desktop). Click below to reveal how well sciencetimes.com meets visitor expectations and captures their interest.

🔗 Connect your GA or GA4 to display your verified traffic metrics

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Total Visits ⓘ
513.2K

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▲ 1.68%

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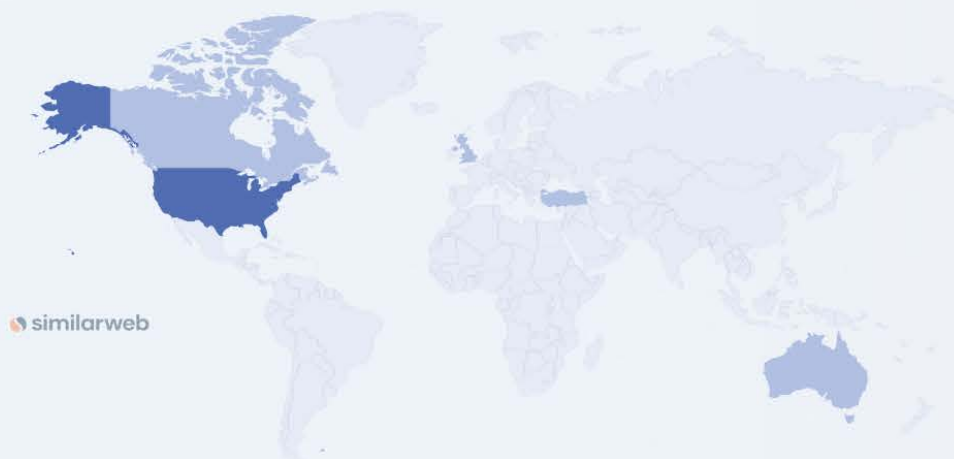
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Geography & Country Targeting

Which countries sent the most traffic to sciencetimes.com lately? Where is their core audience from? Last month United States was the top country sending desktop traffic to sciencetimes.com - click below to discover all countries



Top Countries ⓘ

- United States
54.53% ▼ 13.34%
- United Kingdom
8.14% ▲ 102.1%
- Australia
4.71% ▲ 5.62%
- Canada
3.14% ▼ 53.50%
- Turkey
2.65% ▲ 311.2%
- Others
26.83%

See all countries →

sciencetimes.com Audience Demographics

Audience composition can reveal a site's current market share across various audiences. sciencetimes.com's audience is 62.56% male and 37.44% female. The largest age group of visitors are 25 - 34 year olds (Desktop).

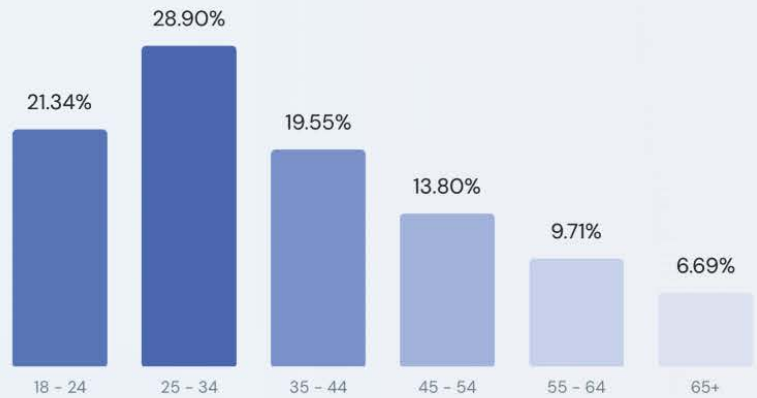
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Gender Distribution ⓘ



Female 37.44%
Male 62.56%

Age Distribution ⓘ



Top sciencetimes.com Audience Interests

Audience interests reveal key details on the browsing interests of sciencetimes.com's visitors. sciencetimes.com's audience is interested in News & Media Publishers & news.

Top Categories ⓘ



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Category rank



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One Stop

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DeYoung's Research Referenced in The Science Times

October 29, 2020

Many people enjoy the action of learning and knowing new things. In a recent The Science Times article, this habit is referred to as being a nerd. In the article titled, "[Explaining Nerdiness: Some People Find Excitement in Knowing New Things](#)," the neurobiological process of learning something new is just the influx of dopamine. While many know dopamine as the "happy hormone," **Colin DeYoung**, PhD, University of Minnesota Psychology Department, refers to it as "the neuromodulator of exploration." DeYoung proposes the connection between dopamine with the reward value of information. This helps to explain the drive seen in people who enjoy learning new information as they integrate these data in order to fuel their personal growth.



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Mann Featured in Summer Body Positivity Camp News Report

Traci Mann focuses on reducing weight stigma and size discrimination in a recent Cincinnati Edition news report.



Wiglesworth Receives Award from the Society of Indian Psychologists

Congratulations to Andrea Wiglesworth for receiving the Society of Indian Psychologists' Honored Student Member Award.



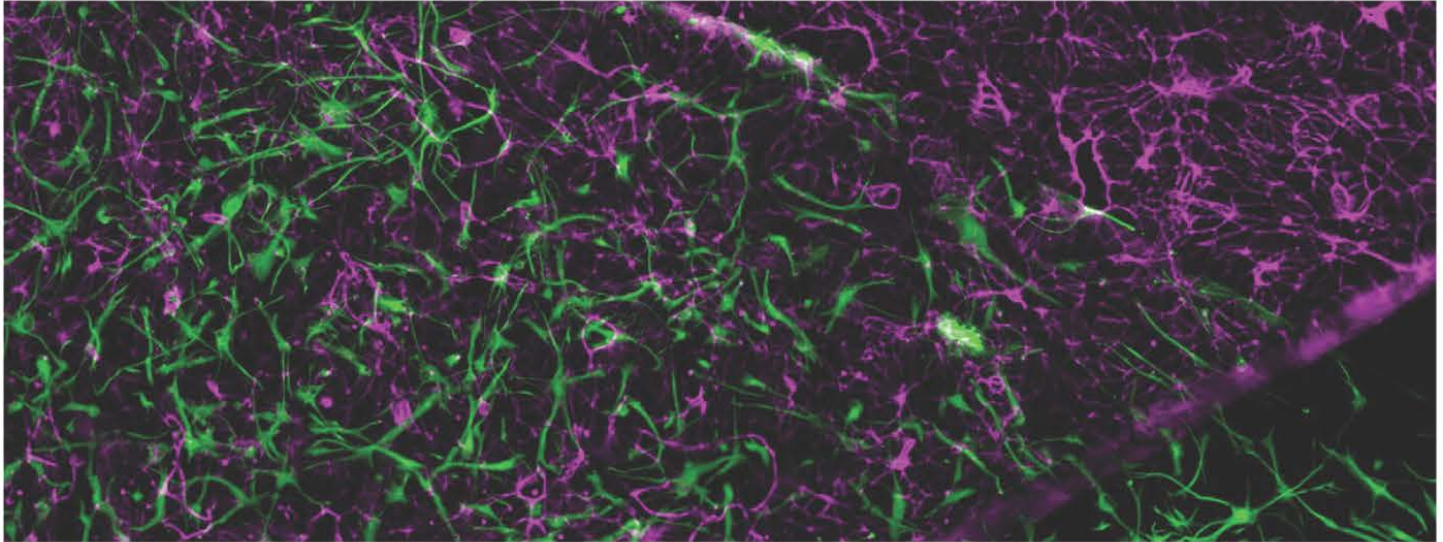
Psych Scoop, 7/11/23

Interested in research? Take a look at Fall 2023 research positions in this week's Psych Scoop!

Los Angeles, Jul 2, 2019



The Science Times: Scientists Can Now Recreate Blood-Brain Barrier Defect Outside the Body



High-magnification image shows a blood-brain barrier Organ-Chip, with brain macrovascular endothelial-like cells in magenta on the blood side and support cells known as astrocytes in green on the brain side. Photo by Cedars-Sinai/Cell Stem Cell.

The Science Times recently featured a research study published by a team of Cedars-Sinai scientists, led by [Clive Svendsen, PhD](#), director of the [Cedars-Sinai Board of Governors Regenerative Medicine Institute](#).

The study, published in the journal *Cell Stem Cell*, details how the Cedars-Sinai [research team](#) recreated a critical brain component, the blood-brain barrier, that functioned as it would in the individual who provided the cells to make it. This achievement provides a new way to make discoveries about brain disorders and, potentially, predict which drugs will work best for an individual patient.

"Findings of the study open a promising pathway for precision medicine," Svendsen told *The Science Times*. "The possibility of using a patient-specific multicellular model of a blood-brain barrier on a chip represents a new standard for developing predictive, personalized medicine."

The team's recreation of the blood-brain barrier is so important that Francis Collins, MD, PhD, director of the National Institutes of Health, wrote about it on his blog.

Some of the neurological disorders including amyotrophic lateral sclerosis (Lou Gehrig's disease), Parkinson's disease, and Huntington's disease, which collectively affect millions of people, have been connected to defective blood-brain barriers that keep out biomolecules needed for healthy brain activity. While the blood-brain barrier blocks toxins and other foreign substances in the bloodstream from entering brain tissue and damaging it, the barrier also can prevent potential therapeutic drugs from reaching the brain.

Even though scientists have created blood-brain barriers outside the body before, this study further advanced the science by using induced pluripotent stem cells to generate a functioning blood-brain barrier inside an Organ-Chip that displayed a characteristic defect of the individual patient's disease.

Click [here](#) to read The Science Times story. Click [here](#) to read the NIH Director's Blog.

MacBook Air 2017 Latest News: Upgrade May Come In April

The MacBook Air 2017 will be coming in April according to the latest buzz. The rumor started after Best Buy offered huge discounts for the 2016 MacBook Air last February. The online retailer lowered the prices of last year's MacBook Air models by \$100 triggering talk that a 2017 version of the Air is on the horizon.

The 13.3-inch MacBook Air with 8GB of RAM and 128GB flash storage is now only \$899.99 while the variant with 256GB flash storage is now available for \$1,099.99. Best Buy also took off \$100 from the 11.6-inch MacBook Air but has since been sold out. As [Macworld](#) noted, price cuts such as these often come before a new model is introduced. This is one-way retailers can get rid and still profit from the old models.

[Science Times](#) also noted that news of an upcoming Apple event coupled with Best Buy's sale further fuelled speculations that the MacBook Air 2017 is indeed in the offing. Apple will hold an event at the Steve Jobs Theatre this April. Apple Park (Apple Campus 2) will finally be opened this April and reports say that the new iPads will be introduced in the 1,000-seat theater on April 4.

Despite these new speculations of a MacBook Air 2017, the possibility of Apple ceasing the MacBook Air line completely is strong. The last time the MacBook Air was updated was in April 2016 when Apple added the previously optional 8GB RAM upgrade to the standard 13-inch Air. The 11-inch model, meanwhile, was left untouched leaving fans disappointed with the upgrade. When Apple later failed to introduce a new MacBook Air along with its new line-up of MacBook Pro laptops in October last year, rumors of the Air being killed off started.

It must be noted that the new MacBook Air 2017 is a mere guesswork for now unless Apple releases an official statement confirming its existence. Fans are advised to be a little more vigilant especially with regards to supposed leaks by retailers. Best Buy once listed the [iMac 2017 with the Kaby Lake CPU](#) in October last year but until now, the new iMac is nowhere in sight.

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TECH

Qualcomm has started working on Snapdragon 845 with Samsung

Qualcomm has already started working on Snapdragon 845 along with Samsung and it will launch in Galaxy S9.

tech2 News Staff | Last Updated: May 08, 2017 14:14:49 IST

Qualcomm, the industry leader in semiconductors and System on Chip segment is working on the next generation flagship chipset for high-end smartphones. The company recently launched Snapdragon 835 along for OEMs to integrate into their upcoming flagship products. The company is not waiting to start work on the successor of 835, Snapdragon 845. According to **a recent report**, Qualcomm has already started working on Snapdragon 845 along with Samsung and it will launch in Galaxy S9.

According to a report from **Android Headlines**, the companies have already started a trial production to make the upcoming processor using the 7nm manufacturing process. In contrast, the companies used the 10nm process for manufacturing the Snapdragon 835. The new manufacturing process will result in faster performance and a bump in battery life by 20-25 percent. The upcoming chipset will enhance the performance in augmented reality and virtual reality so that developers can create more immersive and better experiences by making use of the additional power as reported by **Science Times**.

Snapdragon 835 was supposed to come out earlier this year but Samsung bought the entire stock of processors to ensure that Galaxy S8 was the first device in the market with the latest processor. After the launch of Galaxy S8, other companies like Xiaomi have launched their flagship devices with Snapdragon 835 processor with more on the way.

Published on: May 08, 2017 14:14:49 IST

TAGS:

Qualcomm

Qualcomm Soc

Samsung

Samsung Galaxy S9

Taboola Feed



Salt and pepper can make for a very big
mess in microgravity.

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Exhibit 2.2.2: Article in TechTimes

Article text: “Andrew Marcus talks about about how UX Experience is crucial in software design” by TechTimes

<https://www.techtimes.com/articles/289934/20230403/andrew-marcus-talks-about-how-ux-experience-is-crucial-in-software-design.htm>

“About Us” page on TechTimes’ website

<https://www.techtimes.com/about-us>

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CBS News: “Study: 3-D Printing Materials May Be Toxic”

<https://www.cbsnews.com/sacramento/news/study-3-d-printing-materials-may-be-toxic/>

Fox News: “Mysterious flashes spotted by Carl Sagan are finally explained”

<https://www.foxnews.com/tech/mysterious-flashes-spotted-by-carl-sagan-are-finally-explained>

Chicago Tribune: “Pluto’s atmosphere may freeze and disappear by 2030, study says”

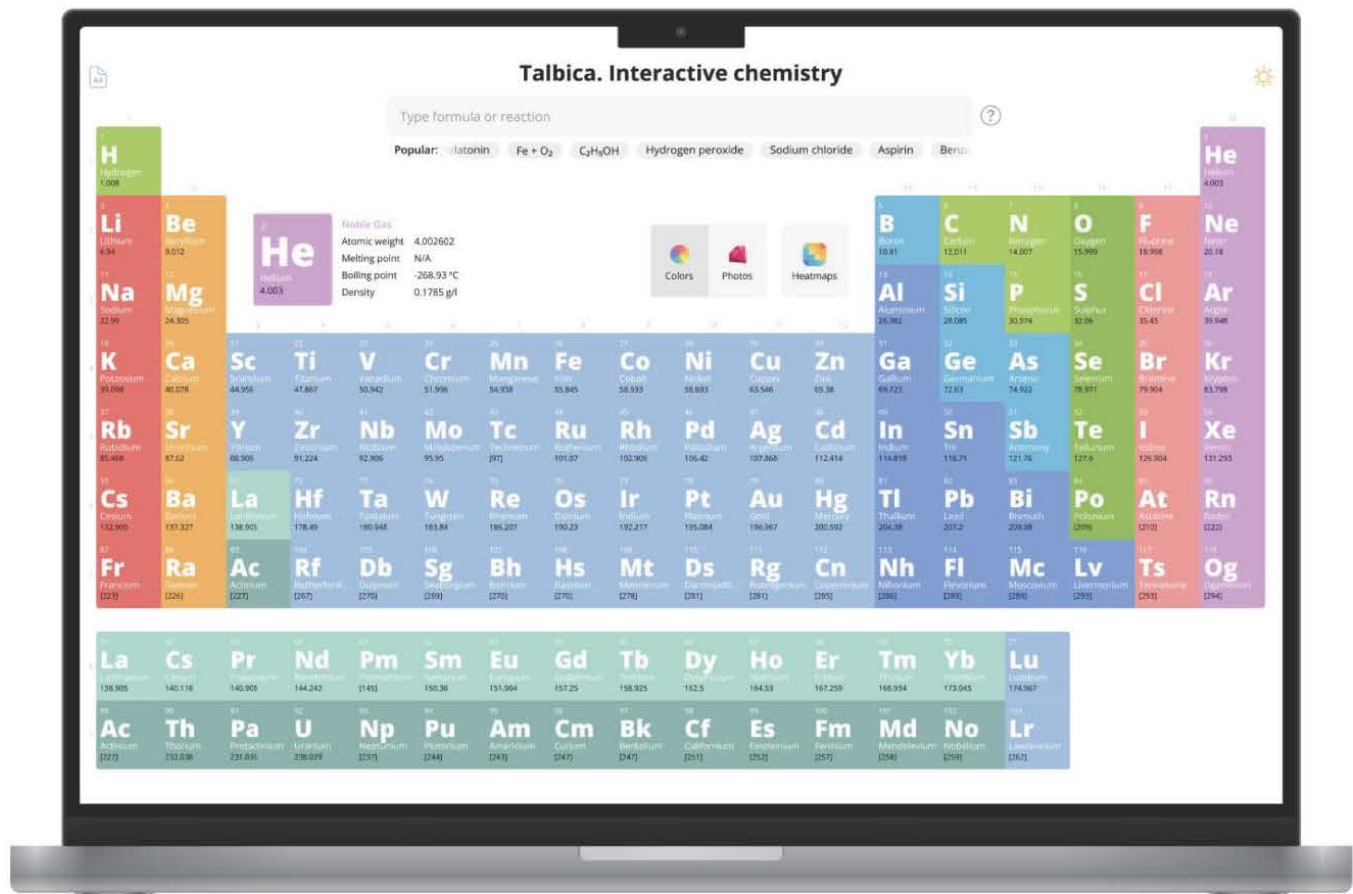
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Andrew Marcus Talks About How UX Experience is Crucial in Software Design

Noah Miller, Tech Times | 03 April 2023, 12:04 pm



(Photo : Interface of Talbica: Interactive chemistry, Award-Winning Project by Andrey Markelov)

UI/ UX designer and founder of the award-winning ed-tech startup Talbica Andrey Markelov (Andrew Marcus) is an expert in his field. His project has received multiple "Site of the day" awards from CSS Design Awards, Orpetron, and CSS Winner and is awaiting the prestigious A'Design award. In this interview with Andrey Markelov, he expresses his thoughts about the importance of user experience in software design and the future of UX design. He also talks about the role of AI in UX design.

An interactive website can also be a UX-based solution, just like Talbica. Some of the pain points while developing UX-based solutions involve finding the balance between the ease of use and the number of special effects, animations, etc. Designers must understand that they must not use animations without a particular task. For instance, MacOS has its "genie effect" to minimize windows, not for the wow effect, but to clearly explain where the window goes. On the other hand, every designer wants their product to look stunning. The best interfaces have great animations and interactive effects that improve their UX rather than contradict it.

What are the prime requirements when designing an informative and interactive website?

The key is to offer an interactive solution without affecting the information. Adding interactions on top of good UX is probably the key to success. Some other requirements involve loading time, performance, and accessibility. Sites overloaded with special effects can load very slowly due to their size. They can be lagging on older devices and need optimization or fallback versions.

When utilizing UX tools, designers must ensure the tools perform efficiently for drawing information architecture, generating user flows, and mapping the customer journey. I have already started using ChatGPT and believe it will soon optimize UX research tasks.

What can you say about user experience, especially when designing an interface meant for all ages?

It is essential to avoid splitting an interface into a novice and advanced mode, as was pointed out by Jeff Raskin, a designer of MacOS. The universal interface must be very standard and simple to use by the least advanced group of users. However, at the same time, it must offer various shortcuts, hidden features, and professional options for the most qualified users.

A great deal of success is balancing the interface between these two extreme points. Google offers a one-field interface that requires no knowledge to use. On the other hand, it is easy to

What type of research must one perform for designing UX-dominant sites?

It is the standard to start with user needs assessment. The second major type of research is competitive analysis. At this step, the UX researcher plays the role of an analyst and summarizes the advantages and drawbacks of the existing alternatives. It is crucial to find what they have in common. For instance, it is not a coincidence that many e-commerce sites have the same layout for the item's page, shopping cart, and navigation. It is better to reuse effective UX solutions rather than reinvent the wheel.

What does the future look like for UX designing?

Of course, our future is AI. Tools such as ChatGPT can become a great time saver. I already use it for UX research, so the future is now. I can ask it to conduct a competitive analysis, create personas, draft a user flow, etc.

AI will be compatible with designing simple prototypes, drawing icons, and choosing a color scheme. I believe we will get scores of AI-based Figma plugins that will do all the routine jobs for us. Despite that, I don't think we will see consciousness in AI. I don't expect the machine to have a "true understanding" of what it is doing. In summary, I see a bright future for UX, for the division of labor between the designer and the machine.

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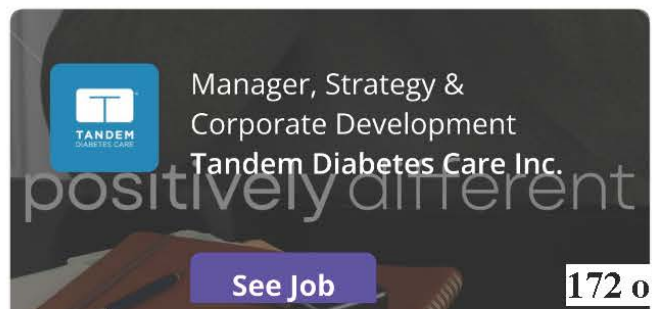
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CDN
TikTok

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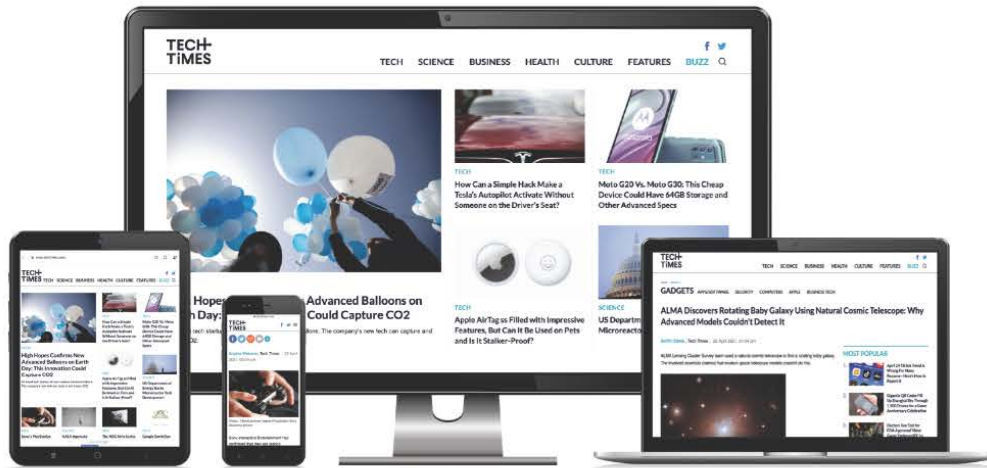


Manager, Strategy &
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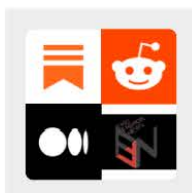
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Study: 3-D Printing Materials May Be Toxic



NOVEMBER 9, 2015 / 11:29 AM / CBS SACRAMENTO

RIVERSIDE, Calif. (CBS Sacramento) -- The materials created by 3-D printers may contain toxic chemicals, according to new research.

University of California, Riverside researchers found that 3-D materials were dangerous to certain species of fish embryo, as reported by [Tech Times](#).

The discovery was first made by study researcher Shirin Mesbah Oskui, who says baby fish were accidentally killed after using a 3-D printed disk to assist in analyzing zebrafish embryo.

Oskui and her fellow researchers then looked at two types of 3-D printers to analyze the possible harmful effects. The printers were Dimension Elite printer made by Stratasys and a Form 1+ stereolithography printer.

The findings suggest that both printers were toxic to fish embryos, but that parts from the Form 1+ printer posed more threats.

Researchers were also able to create a treatment to the printed materials to reduce levels of toxicity, including exposure to ultraviolet light. They urge the public to be aware of the printer's possible harmful effects to other living things.

Study adviser Assistant Professor William Grover says he and the team hope to investigate more questions regarding the harmful effects of 3-D printers, such as chemicals going into waterways and material disposal.

"Many people, including myself, are excited about 3-D printing," Grover told Tech Times. "But, we really need to take a step back and ask: how safe are these materials?"

First published on November 9, 2015 / 11:29 AM

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SCIENCE • Published May 23, 2017 10:38am EDT

Mysterious flashes spotted by Carl Sagan are finally explained

By John Johnson | Newser



File photo: Tourists take pictures of a NASA sign at the Kennedy Space Center visitors complex in Cape Canaveral, Florida April 14, 2010. (REUTERS/Carlos Barria)

About 25 years ago, astronomer Carl Sagan and his team noticed something a little odd about images coming back from the Galileo spacecraft: They showed glints of light seemingly coming from Earth.

Now, a NASA study appears to have cracked the source of the mystery: floating ice crystals. In a [news release](#), astronomers explain that the mysterious flashes were spotted again in images shot by a weather satellite launched by the National Oceanic and Atmospheric Administration in 2015.

Sagan's team saw the flashes only over oceans, which could theoretically be explained by the sun reflecting off smooth patches of water. The problem? "We found quite a few very bright flashes over land as well," says Alexander Marshak of NASA's Goddard Space Flight Center.

Marshak's team then theorized that a different form of water might be responsible for the flashes—"flocks of high-flying ice crystals in the atmosphere glinting in the sun," as [Live Science](#) puts it.

They pored over data from all 866 flashes found in the images from the Deep Space Climate Observatory, or DSCOVR, and concluded that chunks of ice floating horizontally in the atmosphere were the culprit.

One telltale clue, per [Tech Times](#): The scientists found that the flashes seemed to occur around high-flying cirrus clouds, and those clouds are made up of ice crystals.

"The source of the flashes is definitely not on the ground," says Marshak, per the release. (In another new study, scientists say that the asteroid that wiped out dinosaurs hit in [the worst spot possible](#).)

This article originally appeared on Newser: [Flashes Spotted by Carl Sagan Are Finally Explained](#)



Pluto's atmosphere may freeze and disappear by 2030, study says

By **Kassidy Vavra**

MAY 2, 2019, 12:16 PM

Pluto's atmosphere could collapse and freeze by 2030, according to a 28-year study.

The study, published in the journal [Astronomy and Astrophysics](#), shared data gathered between 1988 and 2016.

In 2002, Pluto's atmospheric pressure had almost doubled compared to observations in 1988, the study said — even though it moved farther away from the sun and its temperature had cooled. In 2016, the dwarf planet's pressure had nearly tripled compared to 1988.

The pressure changes results when nitrogen ice in an area of the planet called the Sputnik Planitia and northern mid-latitudes “are exposed to the Sun,” the study said.

The dwarf planet, which is around 3.1 billion miles from the sun, has a surface temperature ranging from minus-378 to minus-296 degrees Fahrenheit, according to [NASA](#). Its atmosphere is composed of nitrogen, methane, and carbon monoxide — and is very thin.

According to models based off the data from the study, it is predicted Pluto's atmospheric pressure will peak and drop in the next few years. It will then freeze on the planet's surface.

Thomas Cole, an astronomer from the University of Tasmania who was a part of the study said reconstructed models helped scientists predict the dwarf planet's future.

“The atmospheric pressure has tripled over the past three decades, but as the dwarf planet orbits, our modeling showed that most of the atmosphere would condense out to almost nothing left,” Cole said, as reported by [Tech Times](#). “What our predictions show is that by 2030 the atmosphere is going to frost out and vanish around the whole planet.”

This could cause Pluto to appear brighter because it would reflect more light, Cole said.

Although it was discovered in 1930, in 2006, Pluto was reclassified as a dwarf planet, sparking outrage with many people who argued it should be reclassified as a planet again.

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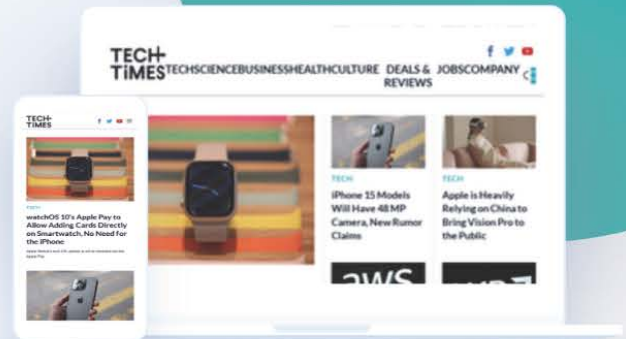


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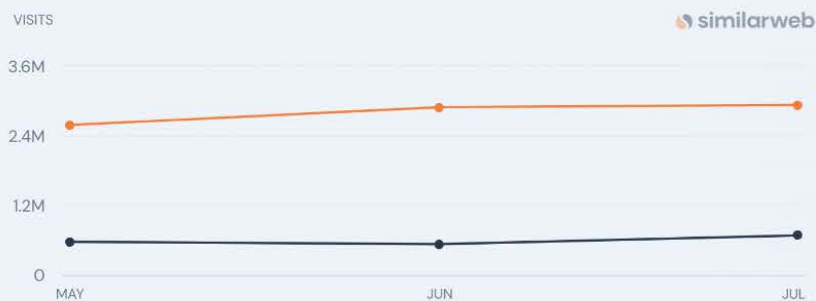
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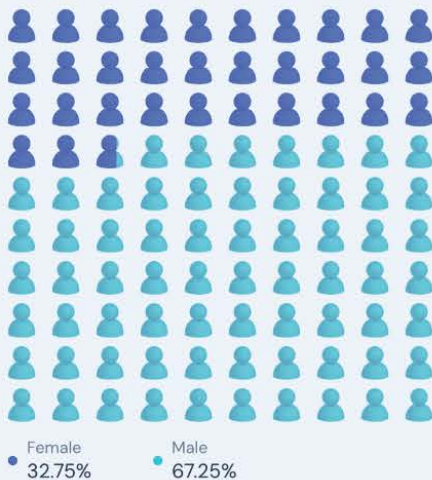
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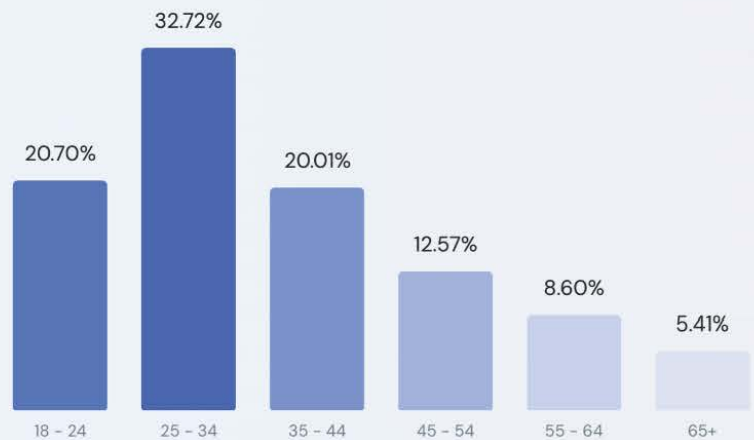
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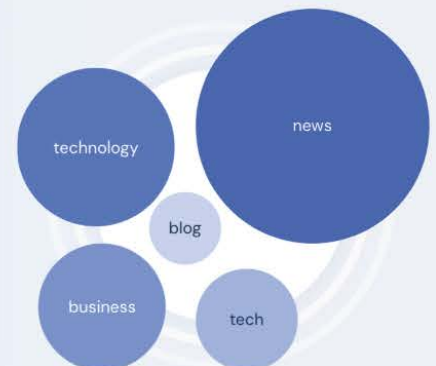


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Exhibit 2.2.3: Review by Chemistry is Easy

Transcript: “The best Periodic table?!” by Chemistry is Easy

<https://youtu.be/CypQlK2pmD4>

Certified English translation of the video transcript

MyAtom.Ru: “The popularizer of science Alexander Ivanov told about the beauty and benefits of chemistry to Novosibirsk residents”

<https://tinyurl.com/y9w8hf7y>

Certified English translation with the original

Channel Statistics: “Chemistry is Easy” by YouTube

<https://www.youtube.com/@ChemistryEasy/about>

Translation from Russian

Transcript: “The best Periodic table?!”

“Chemistry is Easy”, a YouTube channel

<https://youtu.be/CypQlK2pmD4>

Alexander Ivanov, expert chemist, influencer

06 March 2023

Hello everyone. Alexander Ivanov is with you, and, as you understand from the title of this video, today we will arrange another “business-lynch” of another periodic table.

If you haven't seen the previous one, you can click here. I'll leave another link in the first comment, you can take a look. But I warn you right away. If you don't like swearing and with children, then don't watch: the video contains swear words. This one does not, everything will be polite, clean, and so on.

And for those who have seen this video – a little post-history. Yes, you know the pre-history, you don't know the post-history. This video almost immediately (literally 8 hours after its release), appeared in the LiveJournal of Artemy Lebedev, who, in fact... to whom this video was sent, and he posted it himself.

And what happened next? Initially, the video was supposed to be 2 hours. Well, I was sitting there, sorting it out, well, watching it, yes. But when I started producing, I realized that no one would watch for 2 hours, so I cut it and left 40 minutes.

And Lebedev's Studio (hello everyone, if you suddenly watch from the Studio), I understand that you have carefully watched this video and corrected those bugs that were there... which were indicated there. Yes. But the trick is that the video was originally 2 hours, and those mistakes that I talked about and did not enter the final video... I checked them. And, alas, they remained there. Yes, and my suggestion is to the person who is responsible for that table... not Lebedev himself, but Sergey Kulinkovich answered, as far as I remember, he said that: “No, thank you, we don't need help, we will do it ourselves.”

And now to today's table, actually. Andrey Markelov wrote to me. Hi, Andrey.

“Four years ago I watched your “business-lych” of the periodic table from Lebedev Studio. I was laughing out loud. Got this idea to make my own, good table. In fact, I have already done this: my table was popular in the 2000s, an app called Talbica (I swapped two letters in the word Tablica) was one of the best tables of that time. So I decided to revive it.”

That is, as you can see, the video was not in vain. The person was inspired to make a new version. In general, I am quite often sent various versions of tables to look at. Honestly, I will say that this one is worth making an analysis of it in front of you now. Not everything is perfect here, there are cons, there are things I like, there are things I don't like, but it's worth it. Everyone else, no offense, but my personal: there is a lot to work on there, and in order not to catch a wave of hate against those tables, it's better not to continue.

So, let's check the table. Actually, this is what it looks like. A bit similar to Lebedev's table. Let's open it, take a look at it. Oh, yes, even some colors are similar.

I can immediately say that the fonts are cool. I like them, they look pretty nice. There is a legend here that indicates what kind of element it is. Properties are specified. There are two further questions. Even a few. If I am a person who is starting to study chemistry, and I am given such a table, in the legend I would still like to see what is what in these labels.

Because, let's say, in the upper left corner there is a number 5 for Boron. I know what it is, but a beginner does not know. Well, 5. So what 5? B - okay, symbol, guessed it. Then the name Boron is written. Is it an English or Latin name? It would be nice to indicate. At the bottom we have a legend with the captions, which color means what. It's cool. After all, we have a colorful table. We live in the modern world.

What else would I add? Yes, it is in English with the claim that it should be an international table and so on. But since we speak Russian, we are reviewing for the Russian-speaking people, yes, this version of the table... it would be nice to add Russian to it.

And here I want to make a note, like, one can say: Russian, why do we need it, blah, blah, blah. We communicate in Russian. I am a Chuvash by nationality, I am not

Russian. If I made a video in Chuvash just because I am a Chuvash, and I am proud that I am a Chuvash, and you must also know about it and also learn Chuvash... well, it would be as stupid and cringey as possible. It doesn't matter if you live in Russia or not, maybe in the CIS countries, but the common language for us is Russian. In general, if you go to the international level, in addition to English, it would be nice to have Spanish and German.

We're moving on. What is here? The table can be switched to the mode with photos. Space appears in the background. Beauty. The question arises: Andrey, where is the photo of thorium? Thorium has photos. Then there is a question about chlorine. Are you sure it's chlorine? As if yes, the colors match... but here I have some... as if there are doubts about the fact that it is chlorine. More like tinted water. Personally, my opinion. I may be wrong about the photo. Is there proof that it is chlorine?

Nitrogen. Well, you could have taken a better picture. And uranium: such a photo from the Internet that I actually had a question today: is this really uranium? Maybe it's not uranium, maybe someone was kidding, like: pick up something, let's take a picture, it will be uranium.

Let's go back to the normal version of the table. What do we have here? You can add various functions to the table. Let's say the melting point. This gradient is very cool. It is immediately clear that there is a cold zone, low-melting elements and refractory ones. Here it is, tungsten, and there are elements around it. That is, there is even a tendency to change the properties of the table. You can also view the boiling point. The tendency of changing properties is also visible.

Let's move on. Density. A similar situation. Next we go: atomic weight. This option is incomprehensible to me. What is this for? It is clear that with an increase in the ordinal number of the element, the atomic weight will increase. Naturally, hydrogen will be the lightest, oganesson will be the heaviest.

If the 119th element will appear... it, by the way, will spoil the appearance of the table, because now it's beautifully filled... and the next element will stick here - and a whole empty row will appear. This will be a problem for printing offices that will have to print new versions of the table, and problems for all screens and so on. It will be necessary to

tell the scientists in a good way: let's fill in the whole row at once, so that it is more or less possible to complete all this. My personal opinion: this option is not needed at all.

Let's move on. Atomic radius. Yes, there are numbers indicating the atomic radius, but it seems to me that the gradient is not very clear. Maybe, maybe, but I prefer the option that we came up with when we made our own version of the table, where we took all the radii, all the values, normalized them as to how to fit these circles into the cell so that they didn't get on the text anywhere, and they, in principle, got in, and that's it they drew relative to each other.

It seems to me when you look at this version of the table... you turn on such selective vision and, in fact, you look only at the circles, and the tendency to change the radius is visible. I must say right away that these radii, they are practically not used, they are not needed by anyone. Maybe there are some schools that use exercises in physics where, like, these atomic radii are needed, but in fact they are not needed.

Let's move on. Electronegativity. It's also a cool option, there are numbers, there is a gradient. Pretty good here. There is a nuance. Where is the electronegativity of europium, terbium and ytterbium? They clearly know these values, as it were. Why they are not in the table is unclear. This is to the question of where the information is taken from.

Abundance in space, in the universe. Note here: hydrogen. Hydrogen accounts for 75%, helium for 23% percent. That is, all these other elements that are in the periodic table account for only 2%. Everything else is on the first two elements. But we are talking about that part of the universe that you can touch with your hands like this, about chemical elements. Well, and the option with the content in the earth's crust. Naturally, the content in the earth's crust is different from the content in the universe.

Well, let's go back to the original view. If you click a chemical element, this will show us a description. Yes, there is a photo, we have already seen it. The pictures, by the way, are beautiful, cool. The only question is credibility. Are these definitely original photos everywhere?

It would be fun, by the way, in this table, somewhere at the bottom, to indicate a list of sources from where the information is taken. The amateurs do not need it, honestly, I

will say that many others do not need it. The only thing for self-complacency is that if some kind of doubt occurs somewhere, if there are doubts, you can go in, find and double-check. And to correct, if needed. It will be much easier. Andrey, I hope you have somewhere a list of links to where you got the information.

Information. Yes, a symbol. Yes, the name. Yes, some description in English. Again, we lack Russian for the Russian-speaking people. Returning, by the way, to languages. Residents of Tatarstan often write to me that they need a table in the Tatar language. They love their language very much, they love their nation very much. The same can be said about the Kazakhs, they also ask: please, is there a version of the table in Kazakh that I can have? Well, guys, what for?

We go further. Again, an explanation of what is what. This is where the Latin name appears. Let's say we open the iron, yes. English: iron, Latin: ferrum, Russian: iron. All three names sound different.

Let's go back to carbon, I like it the most. Number, sequence number, again 6, period 2, group 14. Long-period variant. After all, the long-period variant is modern. Here it is necessary to sympathize with schoolchildren who take the Unified State Exam, because they are given a terrible version of the periodic table. After all, the table of elements is the most important cheat sheet for any chemist. Yes, you can learn everything, but what's the point? Being a walking reference book in the world when we have a "magic box" that has everything? Yes, this is not our knowledge, yes, we can say: if they turn off the Internet for you, turn off your phones - what will you do then?

Yes, all this is possible in the current world, but still we assume that we will still live, and live normally, and in comfort. When you work with the table, of course, you remember certain things, numbers. But it is not necessary to know the entire table with all the data by heart, and no one does. Again, no one needs a walking reference book, they need people, chemists who know how to work with information, and the information is already stored in the table.

We're moving on. Element. P-element. Valence 4... questions arise. But we will transfer the questions to the next cell. The degree of oxidation is minus -4. From -4 to +4. Okay I'm just going to dig in now, because I've already looked at this table. Iron: from -4 to +7. Firstly, there is no oxidation state of 0. What, iron can not be in its pure form ?

Oxidation -4 indicates that 4 extra electrons were attached to the element. Please tell me a chemical compound where iron exhibits such a degree of oxidation. So we treat this line with suspicion as much as possible, because, I would say, it is not quite adequate. Therefore, it makes sense again to indicate the degree of oxidation that this element can manifest, and the most stable degrees of oxidation that manifest themselves in chemical compounds.

Let's go back to carbon. Electronic shells. There is a full one, there is a short one. Well, it's not interesting for carbon. Let's open uranium. The short form is specified, one. And the full form, two. It is, I guess, a gift here for school students who do not know how to write electronic shells.

I looked at some elements that have gaps in the electronic shells - everything seems to be correct. I haven't double-checked all elements, just a few. You can go check and then write, like, is everything correct or not, whether this information can be trusted.

Visual scheme of flying electrons around the nucleus. My personal opinion: this is pure graphomania. What is it for? No one will count the number of electrons in the uranium, let's say. Who will count all these balls, will someone count 92 items? Yes, it's beautiful, but it doesn't make sense. The only thing that can be said is that, well, yes, the electrons that rotate closer to the nucleus - they rotate at a higher speed. This, yes, makes physical sense. Everything else is like, well, I don't know.

The number of electrons is 92, yes. The number of protons is yes, 92. Well, naturally, take any other element, let it be the 72nd. And it's like: So, where is the 72nd? Unclear. Well, someone will say that hafnium. Of course, hafnium, there's a table hanging in front of my eyes. It doesn't matter what kind of chemical element it is. It is immediately clear: if he is the 72nd in a row, then he has 72 electrons and 72 protons in the nucleus. Simple.

But the question arises further: 146 neutrons in the nucleus are indicated here. Why not 145? Why not 144? Why not 147? Then the number of electrons on the electron shells is indicated, that is, let's say 2, here they are, flying 2. On the next is 8 - well, here you take and count on the next circle, how many electrons. There are 8 of them here. It's counted for you.

Then a cool feature. Radii: atomic, covalent and Van der Waals. Not only are they indicated here, but it is also graphically beautifully depicted what to consider, that is, the distance between what and what.

Temperatures. You can change Celsius, Kelvin and Fahrenheit. It's very cool, everything changes automatically, and there is a scale at the bottom. Absolute zero is -273 and the highest temperature there is, let's say, the area... oh, the temperature of the Sun surface is selected.

The following are the various thermodynamic characteristics. Yes, it's fun. It would be fun to back up the thermodynamic calculator here. But it is difficult, expensive and it is generally a separate database. Such programs are expensive. If someone suddenly does something like this for free, it will be... there will be no price for this application, such a table, for example. But it takes a lot of man-hours, we need paid databases and a lot of money to get it all up and running.

Data for physicists. Density... some densities are indicated. The speed of sound. Sound in uranium propagates at a speed of 3155 meters per second. That is, if you have a stick of uranium with a length of more than 3 kilometers, then you know the speed of sound in it.

Next... we're going to switch to carbon now, because here again, it's a joke. Crystal structure: hexagonal. Okay, one is listed. The question arises: does carbon also have a form of a diamond? Its crystal structure is different. There are fullerenes, the structure is different. Lebedev's table also had this problem, it remained here. That is, it probably makes sense to indicate, somehow slide through the crystal structures that are possible for this element. I think it would be more appropriate.

Then again there are various physical parameters there: magnetic, non-magnetic, conductivity, and so on. Next is a picture with a spectrum. That's where the question arises, Andrey, where did you get these pictures from? How correct are they?

Let's say we take gallium. Everyone remembers the videos about gallium, indium and thallium, where we shot the spectrum. The link will be in the description, in the comments, you can click it there. There are lines drawn here, yes, quite a lot of lines. Indium, it generally has a terrible number of lines. Where this spectrum comes from is a

question. Well, thallium. Okay, this spectrum is similar to the spectrum that we actually shot in reality.

We're moving on. Again, a repetition of the oxidation state. We have already said some kind of doubt. Electronegativity is OK. The ionization energies are indicated: first, second, third. It's good, people use this. If the information here is correct, then everything is OK.

Then there is already information about abundance in space, in meteorites, on earth, in the ocean and in the human body. You see, we are 23% carbon. And the last, the lowest area that causes the most questions for me. Nuclear properties. Radioactivity: not radioactive. You can't say that like that. Carbon 14 is an isotope, it is radioactive. And it says here, it's not radioactive. That is, it says here that carbon is not radioactive.

Let's recall the isotope table. Here it is, at the Post-Science website. Open the table. Look, this is what the same periodic table looks like, only in the form of a sausage and stretched. These little black circles in the center are stable isotopes, these are what mostly surrounds us, not radioactive. What we are made of and the world around us mostly consists of. And everything that is pink, blue, yellow - it is radioactive. Each element has a huge amount of radioactive isotopes. There is no element that has no radioactive isotopes. Each has a radioactive isotope. Accordingly, a remark. How can we say that this element is not radioactive? I'll show you next. The half-life period says it is stable. It's like Lebedev had: the half-life of a stable isotope. They had a joint. Here, too, the half-life is stable. Which one are we talking about, which one is stable?

Carbon has the 12th and 13th isotopes stable. Here they are listed. Here is this line, stable isotopes - okay, it has a place to be. Known isotopes are OK, that is, all isotopes are specified. But to write that it is radioactive or not radioactive is strange. Writing the decay period: stable is strange when we don't talk about what kind of isotope it is. Therefore, I would slightly change this block, indicating stable isotopes, unstable isotopes and, if you really want to, maybe specify... make a separate table where each radioactive isotope has its half-life. This is, for example, the type of decay. That would be fun. That's when it might be interesting for radio chemists.

What else is interesting in the table? Night mode, day mode. The table has an app in the App Store and Google Play. You can download it to your phone. I honestly haven't

checked the mobile version, I can't say anything. Maybe everything is OK there, maybe it lags somewhere, and so on.

Of the pros. You can print this table. This is the idea that I really like and that I wanted to do in my application so that you could stuff every element, every cell with the information you need, that is, fill it with your information, and then the site would print out, or the application would print out, the table that you need. Because everyone needs certain information in their work.

That's it, let's say. Let's see what happened. Well, it was downloaded in the form we wanted. And if we do this and try to print it out, we will get the table in the form in which we configured it. It's cool, by the way.

What else is interesting in this table? If you look up, there is some kind of search field. Andrey tried to built-in a way of writing chemical reactions into it. There are 4.5 thousand substances in the database. The data is taken from PubChem and includes three-dimensional models of molecules. As well as 6000 reactions based on Lidin's handbook, many with conditions.

That is, in the table, you can simply keep the left part, press Enter and get the right one or equalize any reaction, even unknown. We have to be careful with this, because in theory we can write and equalize any reaction, practically dream up for ourselves, but in practice it does not work. Here, as it were, the question arises that a thermodynamic calculator is needed, which will immediately tell you whether a reaction is going on or not, what will happen in the end, and so on. But it's very difficult. Like all the other calculators that exist on the Internet and so on, they work very simply and often have bugs.

Well. Let's write the simplest reaction. Boom. And look: it's solved correctly. What is the molecular formula of HNaO? Oh, it rewrote sodium hydroxide like that. It also writes the names of substances, draws three-dimensional formulas. And you can twist them, wow. And there is no sodium chloride, how so, Andrew, what are you? The only thing that confuses me is this spelling. Sodium chloride is spelled NaCl, not ClNa. This can be a burden for novice chemists who do not understand how to spell the name, according to what rules. And then they will write ClNa, and then they will get hit on the head, or it will go so far that normal chemists will begin to suffer from such similar

spellings. In general, the question is to the database from which this information is. How adequate it is, how correct it is.

Here, by the way, there is even a hint on how to use it, where it is written. But you can look through it yourself, take a look. I won't stop there. It would be fun to place an advertisement here about that... some IT courses, like, write your own table and so on, but this will not happen.

Here, T-shirts: "Chemistry is Easy." If you want, a link in the description to all the T-shirts. There is such a design, there are other options. Cool prints, look great, we tried hard for you, came up with a design. If you have a variant of your design and you want something new, write to us. We will come up with an idea, order a designer and a new option will appear, which you suggested. And I will appear in a T-shirt with your design in some video. It's fun.

Well, I'll give the verdict: 7 points out of 10. I liked it, there is something to work on, there is something to refine, but this is a very worthy app. The only thing is to double-check the numbers. I don't know where the source of the information came from.

Actually, I'm going to show you something right now. We use a reference book like this. It's written right here, yes: a handbook of chemists and physicists, in short. Well, this is the 75th edition, there are newer editions. Can be found on the Internet. The pages are very thin, very thin. Listen to them rustle. Little chemical ASMR.

Here is reliable data, which, let's say, is accepted by the world scientific community. Everything else that you find on the Internet: the question of who took this information, where it came from and where it was processed from. By the way, even here, although the book is from 1995, the table of chemical elements - it is long-periodical, because the world community lives a long-periodical version. If someone else lives short-periodical, it's time to move to a new option. There is no regional science, there is only world science.

In general, I hope you enjoyed this review. You can click around in this table. If you find any bugs, anything else – write about them in the comments, because I think Andrey will read everything, right, Andrey? And will take into account your comments and so on. If, Andrey, you want to chat, you can leave it somewhere in the comments, you can

write me your mail, and you can... and the audience will already be able to write directly to you there. Talk to each other, maybe create some kind of pool of people who will help you work. Maybe there will be like-minded people with whom you will finalize this option together.

By the way, in previous videos we showed you the everyday life of scientific life, how everything really happens, how various equipment is assembled - these are not refined ostentatious videos for you. You don't like refined show-off videos, do you? That's where everything is, the whole life. Links at the bottom. We'll move on later, watch, at the end of this video. In general, that's all I have. See you.

Translation from Russian

Channel's author

NOVOSIBIRSK, DECEMBER 03

The popularizer of science Alexander Ivanov told about the beauty and benefits of chemistry to Novosibirsk residents

Chemistry is what surrounds us and what we are made of. You may not know it, you may not understand it, but you can't get away from it. Events dedicated to this fascinating field of natural science were held in Novosibirsk on December 1 and 2 as part of the "Energy of Science" – a federal project of the network of Information Centers for Atomic Energy (ICAE) with the participation of science popularizer Alexander Ivanov.



About the channel, book, TV

Alexander Ivanov is the author of the YouTube channel "Chemistry is easy", the host of the program "Chemistry" on the TV channel Science 2.0, the author of the book "Chemistry is easy: the History of one Science", a leading engineer of the Department of Rare Metals and Nanomaterials of the Institute of Physics and Technology of the Ural Federal University (FTI UrFU).

On December 1, Alexander Ivanov became a guest of the Novosibirsk ICAE. Within the framework of the ICAE OPEN, he gave a lecture "The Basement of the Periodic Table" and took part in a Public talk on the topic "Chemistry between us".

The topic of the lecture "The Basement of the Periodic table" was superheavy elements and how and for what they are obtained. Alexander began his story with the background of the development of nuclear physics, recalling the main facts of the formation of this science.

"For a long time it was believed that the objects of the surrounding world consist of small particles – atoms interacting with each other. The first wedge into this picture of the world was driven by John Dalton, who believed that all the atoms of one element are similar, and the atoms of different elements have different weights. When Dmitry Mendeleev formed his periodic table, he included 36 chemical elements there, of which, according to chemists, the whole world consists. But at the same time, Mendeleev himself noticed 8 groups of elements with similar properties. It was a revolution that spoke about the existence of a pattern and that the elements are similar to each other," Alexander Ivanov reminded the audience.

Continuing to investigate the structure of the atom, scientists discovered the electron, first proposed a planetary model of the atomic nucleus, then proton-neutron and droplet models. The deeper the immersion into the structure of the atom went, the more questions arose: how big can the nuclei be, what is the maximum number of protons and neutrons that can be in the nucleus, where is the limit of the masses of atomic nuclei?

"The more protons there are in the nucleus, the less energy it takes for it to decay. And the element with the number 108 should no longer have it. It depends on the surface tension forces that compress the drop and give it a spherical shape. On the other hand, Coulomb forces stretch the drop and tend to deform its shape. The ratio of these forces determines the divisibility of the nuclei," the scientist explained.

After the Second World War, they learned how to obtain elements artificially, measured the half-lives for elements heavier than uranium and came to the conclusion that after a while the atoms of these elements would not exist. Practice has converged with theory. So at that time the limit of the periodic table was found. These are elements 104-106.

But if you look at the modern table, you can see that it is not limited to 106 elements. In the second half of the XX century, 16 new elements appeared in the Periodic Table, and five more in the XXI century. Now the table ends at Oganesson (Og 118). It was synthesized in 2002 and 2005 at the Joint Institute for Nuclear Research (JINR) in the

city of Dubna near Moscow. And these are already superheavy elements. Their existence is explained by the structural effects of the core.

"Structural effects explain why superheavy elements exist. In the normal state, the nucleus does not behave like a drop of liquid, is not an amorphous body, but has an internal structure. Without it, superheavy nuclei would not exist at all. And the presence of structural properties of nuclear matter leads to the fact that these nuclei live for seconds, and we hope that they can live for hours, days, and maybe even millions of years. Structureless cores after the 103rd and 104th elements would no longer have the right to exist. This discovery of structural effects is a very great achievement in understanding the nature of nuclear forces. Now scientists are working on experiments on the synthesis and study of the 119th, 120th and 121st elements. Maybe some of you will also take part in this study," Alexander addressed the audience of students and high school students.

The scientific marathon continued with a traditional teleconference, which connected the ICAE of Novosibirsk and Tomsk. The teleconference was held in the format of a Public talk on the topic "Chemistry between us". Daria Shunkova, a 5th-year student of the Faculty of Medicine and Biology of the Siberian State Medical University from Tomsk, and Alexander Ivanov, a popularizer of science, presented to the participants of the event the beauty and complexity of chemical processes and reactions that occur in the surrounding world and in humans, and also dispelled some popular stereotypes associated with organic and inorganic chemistry.

On December 2, Alexander Ivanov spoke to the students of the middle and high school PROschool. During the Public talk "Conversation with a blogger", the participants discussed the role of chemistry in everyday life, the differences between a popular science blog and a beauty blog and learned how to make millions of people love your blog.

Answering the question why chemistry became the science of life, Alexander Ivanov joked that it was a coincidence:

"I studied at the humanities gymnasium, but at the same time there were very good teachers of mathematics and physics. And I entered the physics department, began to study nuclear physics, and there, as it turned out, you need to know both physics and chemistry. And somehow it so happened that there was a lot of chemistry in my life."

In addition, the blogger told how he started creating the content of his YouTube channel "Chemistry is easy": "He went as a kind of counterweight to boring educational video lectures. I came up with this channel name specifically so that the word "Chemistry" would not scare away viewers." Alexander commented on the content of the channel and advised schoolchildren to watch a course on radiochemistry, as this is now an urgent topic.

In conclusion, the participants of the Public talk, who asked the most interesting questions, received a book by Alexander Ivanov "Chemistry is easy: the history of one science" with the autograph of the author.

Energy of Science is a project of a network of information centers on atomic energy. The best popularizers, scientists and scientific journalists tell the residents of the regions about the most advanced experiments and theories, discoveries and hypotheses.



YouTube

Search



talbica. Interactive Chemistry

H_2SO_4

Popular: $Fe + O_2$ C_2H_5OH Hydrogen peroxide Sodium chloride Aspirin Benzene

Nonmetal

Atomic weight: 12.011
Melting point: 3550 °C
Boiling point: 4027 °C
Density: 2.25 g/cm³

Colors Photos Heatmaps

2:29 / 23:27

САМАЯ ЛУЧШАЯ ТАБЛИЦА МЕНДЕЛЕЕВА?!



Chemistry – easy ✓

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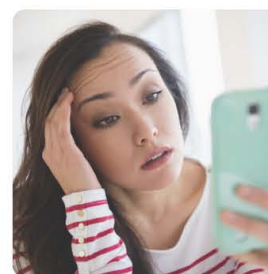
Таблица для обзора: <https://www.talbica.com>Футболки "Химия – Просто": <https://chemeasy.vsemaykishop.ru>

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Description

The best and high-quality video with chemical experiments in Russia.

We shoot their videos on their own money, but you can also take part in this good practice. Here is a link to our Yandex wallet

<http://yasobe.ru/na/chemistryeasy>

Also we show what is in the work of the scientist, and scientists are working on some equipment.

Financial support can provide as follows:

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WebMoney: Z994247014795

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199 of 712



НОВОСИБИРСК 03 ДЕКАБРЯ

О красоте и пользе химии новосибирцам рассказал популяризатор науки Александр Иванов

Химия – это то, что нас окружает и то, из чего мы состоим. Её можно не знать, в ней можно не разбираться, но от неё никуда не уйти. Мероприятия, посвященные этой увлекательной области естествознания, прошли в Новосибирске 1 и 2 декабря в рамках «Энергии науки» – федерального проекта сети Информационных центров по атомной энергии (ИЦАЭ) с участием популяризатора науки Александра Иванова.



Александр Иванов – автор YouTube-канала «Химия – просто», ведущий передачи «Химия» на телеканале Наука 2.0, автор книги «Химия – просто: история одной науки», ведущий инженер кафедры редких металлов и наноматериалов Физико-технологического института Уральского федерального университета (ФТИ УрФУ).

1 декабря Александр Иванов стал гостем ИЦАЭ Новосибирска. В рамках «ИЦАЭ OPEN» он прочитал лекцию «Подвал таблицы



Темой лекции «Подвал таблицы Менделеева» стали сверхтяжёлые элементы и то, как и для чего их получают. Свой рассказ Александр начал с предыстории развития ядерной физики, напомнив основные факты становления этой науки.

«Долгое время считалось, что предметы окружающего мира состоят из мелких частиц – атомов, взаимодействующих друг с другом. Первый клин в эту картину мира вбил Джон Дальтон, который считал, что все атомы одного элемента подобны, и атомы разных элементов имеют разные веса. Когда Дмитрий Менделеев формировал свою периодическую таблицу, он включил туда 36 химических элементов, из которых, по мнению химиков, и состоит весь мир. Но в то же время сам Менделеев заметил 8 групп элементов со схожими свойствами. Это была революция, которая говорила о наличии закономерности и о том, что элементы похожи друг на друга», — напомнил Александр Иванов слушателям.

Продолжая исследовать структуру атома, учёные открыли электрон, предложили сначала планетарную модель атомного ядра, затем протонно-нейтронную и капельную модели. Чем глубже шло погружение в структуру атома, тем больше возникало вопросов: насколько большими могут быть ядра, какое максимальное число протонов и нейтронов, которое может быть в ядре, где находится предел масс атомных ядер?

«Чем больше протонов в ядре, тем меньше энергии требуется, чтобы оно распалось. И у элемента с номером 108 его уже быть не должно. Это зависит от сил поверхностного натяжения, которые сжимают каплю и придают ей сферическую форму. С другой стороны, кулоновские силы растягивают каплю и стремятся деформировать её форму. Соотношение этих сил определяет делимость ядер», — пояснил учёный.

После Второй мировой войны научились получать элементы искусственно, измерили периоды полураспада для элементов тяжелее урана и пришли к выводу, что через некоторое время атомы этих элементов существовать не будут. Практика сошлась с теорией. Так на тот момент был найден предел таблицы Менделеева. Это элементы 104-106.

Но если посмотреть на современную таблицу, то можно увидеть, что она не ограничивается 106 элементом. Во второй половине XX века в Периодической таблице появилось 16 новых элементов, в XXI веке ещё пять. Сейчас таблица заканчивается на оганесоне (Og 118). Его синтезировали в 2002 и 2005 годах в Объединённом институте ядерных исследований (ОИЯИ) в подмосковном городе Дубне. И это уже сверхтяжёлые элементы. Их существование объясняется структурными эффектами ядра.

«Структурные эффекты объясняют, почему существуют сверхтяжёлые элементы. В обычном состоянии ядро не ведёт себя подобно капле жидкости, не является аморфным телом, а имеет внутреннюю



эти ядра живут секунды, а мы надеемся, что они могут жить часы, сутки, а может быть даже миллионы лет. Бесструктурные ядра после 103-го и 104-го элемента уже не имели бы права существовать. Это открытие структурных эффектов — очень большое достижение в понимании природы ядерных сил. Сейчас учёные работают над экспериментами по синтезу и изучению 119-го, 120-го и 121-го элементов. Может, кто-то из вас тоже примет участие в этом исследовании», — обратился Александр к слушателям из числа студентов и старшеклассников.

Продолжился научный марафон традиционным телемостом, который соединил ИЦАЭ Новосибирска и Томска. Телемост прошёл в формате Public talk на тему «Между нами химия». Студентка 5 курса медико-биологического факультета Сибирского государственного медицинского университета из Томска Дарья Шункова и популяризатор науки Александр Иванов представили участникам мероприятия красоту и сложность химических процессов и реакций, которые протекают в окружающем мире и в человеке, а также развеяли некоторые популярные стереотипы, связанные с органической и неорганической химией.

2 декабря Александр Иванов выступил перед учащимися средних и старших классов PROschool. В ходе Public talk «Разговор с блогером» участники обсудили роль химии в обычной жизни, отличия научно-популярного блога от бьюти-блога и узнали, как сделать, чтобы твой блог полюбили миллионы людей.

Отвечая на вопрос, почему именно химия стала наукой жизни, Александр Иванов пошутил, что это стечение обстоятельств:

«Я учился в гуманитарной гимназии, но при этом были очень хорошие учителя математики и физики. И я поступил на физтех, стал изучать ядерную физику, а там, как выяснилось, нужно знать и физику, и химию. И как-то так сложилось, что химии в моей жизни стало много».

Кроме того, блогер рассказал, с чего он начинал создавать контент своего ютуб-канала «Химия просто»: «Он шёл как некий противовес скучным образовательным видеолекциям. Такое название канала я придумал специально, чтобы слово «Химия» не отпугивало зрителей». Александр прокомментировал контент канала и посоветовал школьникам посмотреть курс по радиохимии, так как это сейчас актуальная тема.

В завершение участники Public talk, задавшие самые интересные вопросы, получили книгу Александра Иванова «Химия – просто: история одной науки» с автографом автора.

«Энергия науки» – проект сети Информационных центров по атомной энергии. Лучшие популяризаторы, учёные и научные журналисты рассказывают жителям регионов о самых передовых экспериментах и теориях, открытиях и гипотезах.



Certification by translator

I, [REDACTED], certify that I am fluent in the English and Russian languages and competent in translating from that language to English. I further certify that I have translated the enclosed documents entitled

- “Самая лучшая таблица Менделеева?!”
- “О красоте и пользе химии новосибирцам рассказал популяризатор науки Александр Иванов”

from Russian to English and that the translation is complete, true, and accurate to the best of my knowledge.



Exhibit 2.2.4: Article in Awdee

Article text: “Talbica — gorgeous interactive Periodic table” by Awdee

<https://awdee.ru/talbica-shikarnaya-interaktivnaya-tablitsa-mendeleeva/>

Certified English translation with the original

“About Site” page on Awdee website

<https://awdee.ru/about/>

Certified English translation with the original

Inc Russia: “Artemy Lebedev Studio has launched a paid media about design”

<https://incrussia.ru/news/media-o-dizajne-zhurnalus/>

Certified English translation with the original

Zhurnalus: “The best on Awdee”

<https://zhurnalus.artlebedev.ru/lk/category/best-from-zhurnalus/>

Certified English translation with the original

SimilarWeb: Awdee audience

<https://www.similarweb.com/website/awdee.ru>

Translation from Russian

31 Jan 2023

Talbica — gorgeous interactive Periodic table



It is an interactive guide to the elements of the periodic table and chemical reactions

Daria Wright
Editor, translator. Writes about design

Talbica. Interactive chemistry

Type formula or reaction

Popular: [HCl](#) [H₂SO₄ + NaOH](#) [Methane](#) [Melatonin](#) [Fe + O₂](#) [C₂H₅OH](#) [Hydr...](#)

[Colors](#) [Photos](#) [Heatmaps](#)

Element types

- Alkali metal
- Alkaline earth metal
- Metalloid
- Transition metal
- Poor metal
- Nonmetal
- Chalcogen
- Halogen
- Noble gas
- Lanthanide
- Actinide

Mobile apps

Talbica 3: Periodic Table supports iOS and Android and accessible from mobile browsers.

Download on the App Store | GET IT ON Google Play

Inside:

Photos of almost all elements of the table in their pure form



Visualization of their parameters: atomic radius, atomic mass, melting and boiling point, density, electronegativity, element abundance in the Earth and the Earth's crust



Visual classification of elements in the context of type: metals, semi-metals and non-metals; s-, p-, d- and f-elements; elements, oxides and hydroxides

Talbica. Interactive chemistry

Type formula or reaction

Popular: HCl H2SO4 + NaOH CH4 Melatonin Fe + O2 C2H5OH H2O

Colors Photos Heatmaps

Element types

- Alkali metal
- Alkaline earth metal
- Metalloid
- Transition metal
- Poor metal
- Nonmetal
- Chalcogen
- Halogens
- Noble gas
- Lanthanide
- Actinide

Mobile apps

Talbica 3: Periodic Table supports iOS and Android and accessible from mobile browsers.

Download on the App Store GET IT ON Google Play

Complete information about chemical elements, including all their properties.

13 Aluminium

Aluminium

26.982

Aluminium is a chemical element with the symbol Al and atomic number 13. It is a silvery-white, soft, non-magnetic and ductile metal in the periodic table. It reacts with oxygen and forms a thin oxide layer. It is the most abundant metal in the Earth's crust.

Show more

Summary

Symbol	Al
Name	Aluminium
Latin name	Aluminium
Chemical category	Poor Metal
Atomic weight	M_r 26.9815385
Atomic number	Z 13
Period	3

Database of chemical compounds with formulas.

Talbica. Interactive chemistry

Melatonin = $C_{13}H_{16}N_2O_2$ tab 232.283 g/mol [Hide info](#)

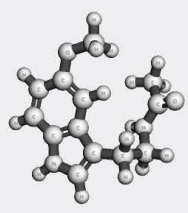
Melatonin

Summary

- Molecular formula: $C_{13}H_{16}N_2O_2$
- Molecular weight: 232.28
- Exact mass: 232.1217776
- Monoisotopic mass: 232.1217776

Classification

- PubChem ID: 896
- Category: Hormone
- Complexity: 270
- IUPAC name: N-[2-(5-methoxy-1H-indol-3-yl)ethyl]acetamide
- InChI: CC(=O)NCCc1c[nH]c2c1OC



The periodic table is visible in the background, with elements color-coded by groups.

6000 chemical reactions with a search for them.

Talbica. Interactive chemistry

$Ag + Cl_2$ Solve

Reactant

$Ag + Cl_2 \xrightarrow{1} AgCl$

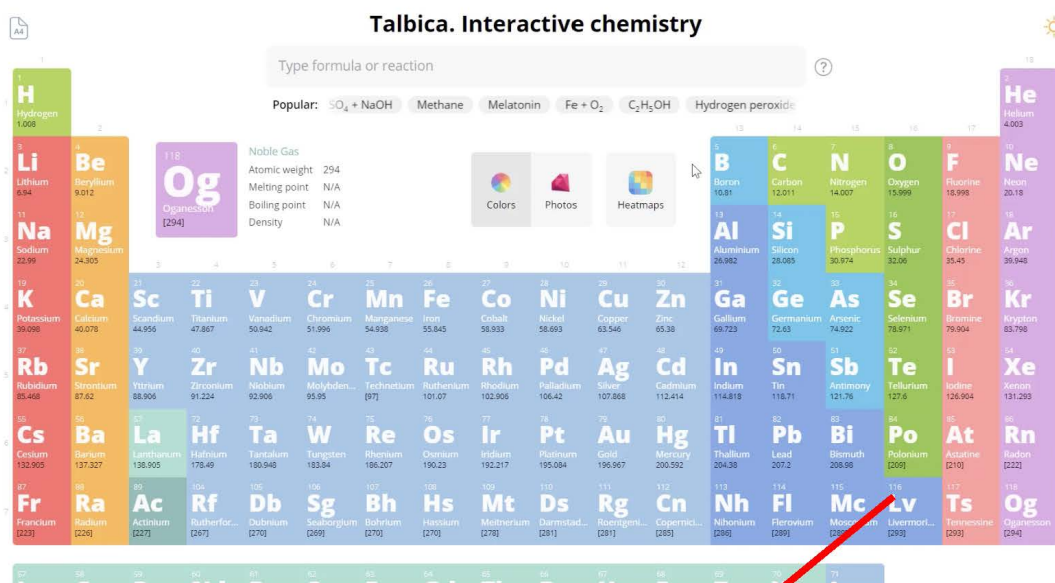
Product

$AgCl \xrightarrow{1} Ag + Cl_2$

$ClF_3 + Ag \xrightarrow{1} AgF_2 + Cl_2$

The interface shows a search for reactions involving silver and chlorine. The reactant is $Ag + Cl_2$ and the product is $AgCl$. The reaction is shown as $Ag + Cl_2 \xrightarrow{1} AgCl$. The product is also shown as $AgCl \xrightarrow{1} Ag + Cl_2$. The interface also shows a search for reactions involving silver and chlorine, with the reactant being $ClF_3 + Ag$ and the product being $AgF_2 + Cl_2$. The reaction is shown as $ClF_3 + Ag \xrightarrow{1} AgF_2 + Cl_2$. The periodic table is visible in the background, with elements color-coded by groups.

Very cool, we advise you not to miss: talbica.com.



The project is developed by Andrey Markelov, who recently published articles on the design of complex tables and graphs.

Translation from Russian

About site

Odi (Awdee) is an electronic publication about graphic design and for graphic designers in Russian.

Inspiring projects of Russian and foreign designers, useful workshops and lectures, interesting articles and convenient tools for work are published here.

The publication began in 2012 as a regular VK-public called “The Best Graphic Design”. In May 2014, this website and representative offices in other social media were created.

If you want to become an author, or you just have something to say, write to the mail inbox@awdee.ru Kirill Oleinichenko.



About site

Awdee is a publication for designers that tries to help them in their work and professional development.



Main categories

Education: articles, courses, lessons, lectures

Inspiration: projects, teams and people

Tools: plugins and services

Files: mockups, icons, fonts, brushes and more

For authors

Send an article or a story about the project

The project of Kirill Oleinichenko and the team. The authorship of articles and design is indicated in specific materials. Website design — Kirill Oleinichenko, Zhenya Vlasov. Identity — Sasha Shvetsov. Development — Andrey Ostrin. The company font is Graphik, provided by the magnificent type.today.

2012—today

Translation from Russian

Inc.

NEWS 12/09/2021

About Awdee and Kirill Oleinichenko



Artemy Lebedev Studio has launched a paid media about design

“Artemy Lebedev Studio” launches its own media “Zhournalus”, Lebedev himself said in his blog. The editor-in-chief of the magazine will be Kirill Oleinichenko, who also runs a blog about the design of “Awdee”.

“Zhournalus” will be published weekly, each issue will contain news, interviews with designers, fonts, lectures and tools.

A subscription to the magazine will cost 490 rubles per month, it will also include a weekly digest, a bot in the Telegram messenger for reading materials, and more. After payment, you will immediately be able to view 280 issues of the magazine, one of them can be viewed right now for free.

“The material is collected from half a thousand news feeds, fifty mailings, profiles of hundreds of designers on Behance, Dribbble, Medium and Facebook, a bunch of channels in Telegram and public in VK and a large stock of selected articles in Notion,” the studio’s official website says.

Translation from Russian



Designed Express Design Studio Magazinus

364

The best on “Awdee”

Issue No 363, July 14

Tobacco myth in advertising. How to make people smoke [\[link\]](#). A curious article about the history of tobacco brand promotion and the romanticization of smoking through various images.

We also recommend reading the second part [\[link\]](#), about anti-smoking campaigns.



awdee.ru VS. [+ Compare this site to](#)

July 2023 ▾

All traffic ▾



Overview

Ranking

Audience

Competitors

Marketing channels

Outgoing links

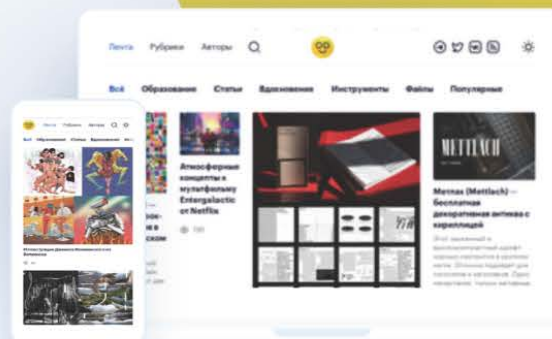
Technologies



awdee.ru

издание для графических дизайнеров на русском языке. вдохновение, обучение [Show more](#)

Company	оди. о дизайне — журнал для дизайнеров
Year Founded	--
Employees	--
HQ	Russia
Annual Revenue	--
Industry	Computers Electronics and Technology > Graphics Multimedia and Web Design



Global Rank ①

#417,420
+ 31,297

Country Rank ①

#49,143
+ 6,793
Russia

Category Rank ①

#209
+ 31
Computers Electronics and Technology > Graphics Multimedia and Web Design (In Russia)

Want to validate your site's metrics?

[Connect your Google Analytics](#)

Total Visits ①

134.8K

Bounce Rate ①

66.54%

Pages per Visit ①

1.95

Avg Visit Duration ①

00:01:27

awdee.ru Ranking

Website ranking helps evaluate the value of a business. Over the last three months, awdee.ru's global ranking has increased from 556,100 to 417,420.

Category Rank ①

Graphics Multimedia and Web Design (In Russia)

Country Rank ①

In Russia

Global Rank ①

RANK



176

192

208

224

MAY

JUN

JUL

Similarly ranked sites

207 motionarray.com

208 textconverter.io

209 awdee.ru

210 removal.ai

211 textures.com

[See top websites →](#)

awdee.ru Traffic and Engagement Analysis

awdee.ru's traffic has decreased by 8.08% compared to last month (Desktop). Click below to reveal how well awdee.ru meets visitor expectations and captures their interest.

🔗 Connect your GA or GA4 to display your verified traffic metrics

Connect your Google Analytics

Total Visits ⓘ
134.8K

Last Month Change ⓘ
▼ 8.08%

Bounce Rate ⓘ
66.54%

Pages per Visit ⓘ
1.95

Avg Visit Duration ⓘ
00:01:27

Total Visits Last 3 Months ⓘ



Compare awdee.ru to:

134.8K 📊 awdee.ru

- ☒ 100.1K 📊 ux.pub
- ☐ 434.8K 📊 uprock.ru
- ☐ 128.2K 📊 infogra.ru
- ☐ 174.9K 📊 bureau.ru

Compare any site with a free trial →

Geography & Country Targeting

Which countries sent the most traffic to awdee.ru lately? Where is their core audience from? Last month Russia was the top country sending desktop traffic to awdee.ru – click below to discover all countries



Top Countries ⓘ

- Russia
61.43% ▼ 8.61%
- Ukraine
10.74% ▲ 55.96%
- Belarus
5.17% ▼ 24.72%
- Thailand
2.20%
- Germany
1.76% ▲ 5.85%
- Others
18.70%

See all countries →

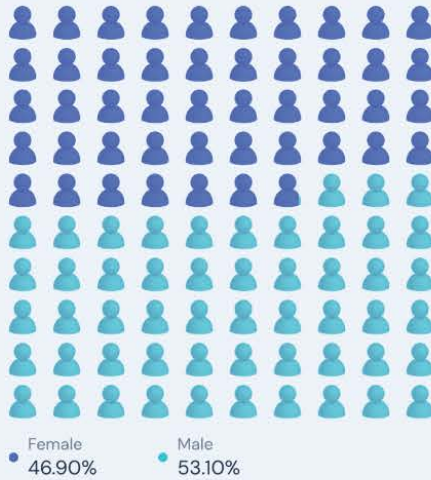
awdee.ru Audience Demographics

Audience composition can reveal a site's current market share across various

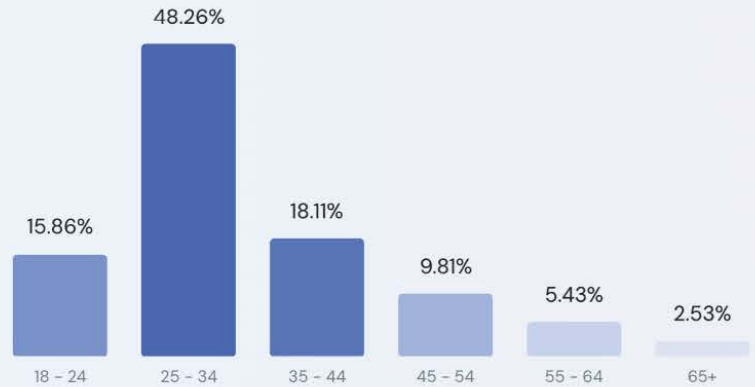
214 of 712

audiences. awdee.ru's audience is 53.10% male and 46.90% female. The largest age group of visitors are 25 – 34 year olds (Desktop).

Gender Distribution



Age Distribution



Top awdee.ru Audience Interests

Audience interests reveal key details on the browsing interests of awdee.ru's visitors. awdee.ru's audience is interested in Computers Electronics and Technology > Computers Electronics and Technology – Other & google.

Top Categories



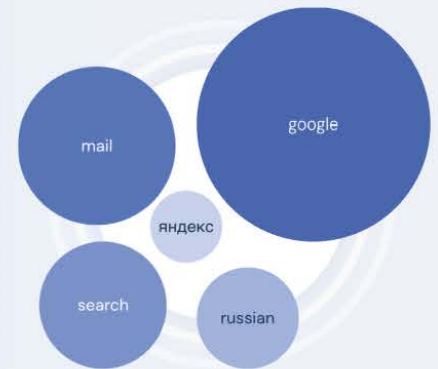
Other Visited Websites

Other Visited Websites list:

- behance.net
- freepik.com
- flaticon.com
- fonts-online.ru
- chat.openai.com

[See all other websites →](#)

Top Topics



Need to identify deeper audience insights?

Discover audience acquisition strategies and reveal insights on browsing behavior with Similarweb's Research Intelligence Solution.

[Try it now →](#)

Similar Sites & awdee.ru Competitors

Reveal awdee.ru top alternatives and find potential or emerging competitors. ux.pub is the website with the highest similarity score to awdee.ru. Find out why – [Click here to Analyze all competitors](#)

[Лента](#) [Рубрики](#) [Авторы](#) [Q](#)

31 янв 2023 629 0

Talbica — шикарная интерактивная таблица Менделеева

Это интерактивный справочник по элементам периодической таблицы и по химическим реакциям

**Дарья Райт**

Редактор, переводчик. Пишу о дизайне

Talbica. Interactive chemistry

Type formula or reaction

Popular: [HCl](#) [H₂SO₄ + NaOH](#) [Methane](#) [Melatonin](#) [Fe + O₂](#) [C₂H₅OH](#) [Hyd...](#)

Colors Photos Heatmaps

Atomic weight: 20.1797
Melting point: -248.59 °C
Boiling point: -246.08 °C
Density: 0.9 g/l

Element types

- Alkali metal
- Alkaline earth metal
- Metalloid
- Transition metal
- Poor metal
- Nonmetal
- Chalcogen
- Halogen
- Noble gas
- Lanthanide
- Actinide

Mobile apps

Talbica 3: Periodic Table supports iOS and Android and accessible from mobile browsers.

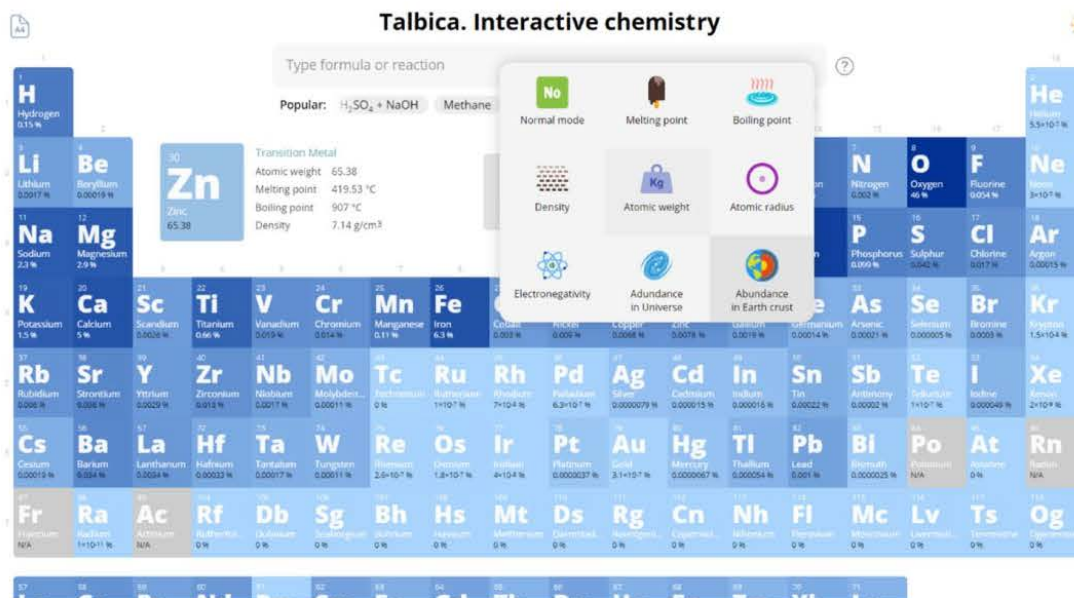
Download on the App Store GET IT ON Google Play

Внутри:

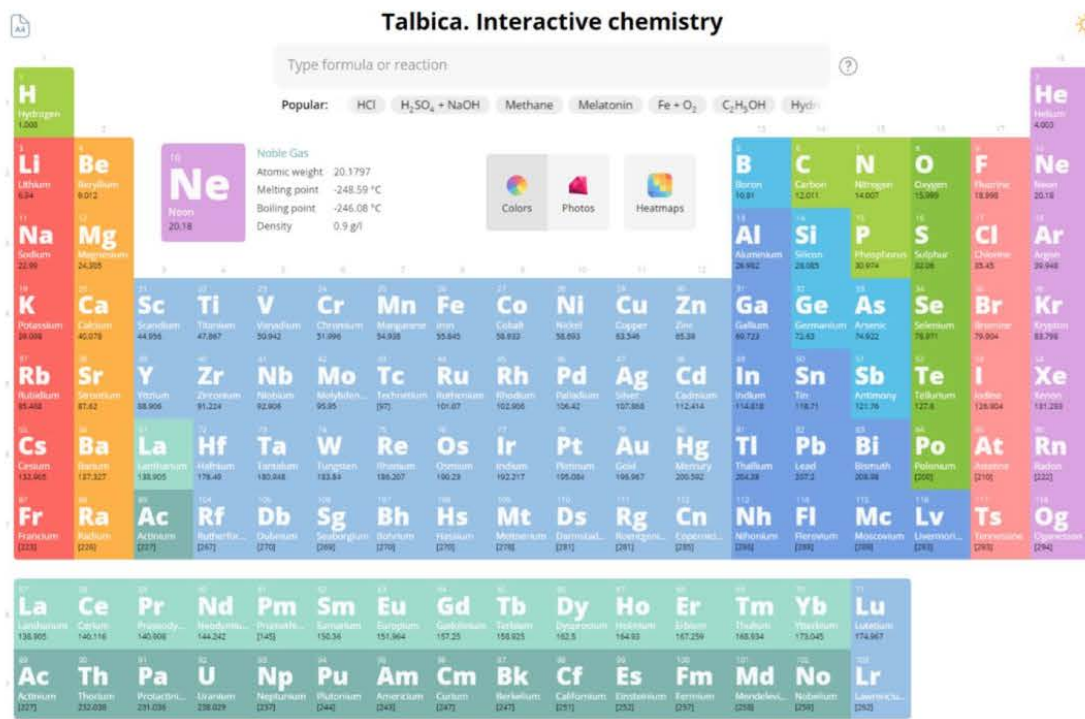
Фотки почти всех элементов таблицы в чистом виде



Визуализации их параметров: радиус атома, атомная масса, температура плавления и кипения, плотность, электроотрицательность, содержание элемента в Земле и земной коре



Наглядная классификация элементов в разрезе: металлов, полуметаллов и неметаллов; s-, p-, d- и f-элементов; элементов, оксидов и гидроксидов



Element types

Alkali metal	Poor metal	Noble gas
Alkaline earth metal	Nonmetal	Lanthanide
Metalloid	Chalcogen	Actinide
Transition metal	Halogens	

Mobile apps

Talbica 3: Periodic Table supports iOS and Android and accessible from mobile browsers.



Полная информация о химическом элементе, включая все его свойства



База химических соединений с формулами

Talbica. Interactive chemistry

Melatonin = $C_{13}H_{16}N_2O_2$ tab 232.283 g/mol [Hide info](#)


Melatonin

Summary

- Molecular formula: $C_{13}H_{16}N_2O_2$
- Molecular weight: 232.28
- Exact mass: 232.12117776
- Monoisotopic mass: 232.12117776

Classification

- PubChem ID: 896
- Category: Hormone
- Complexity: 270
- IUPAC name: N-[2-(5-methoxy-1H-indol-3-yl)ethyl]acetamide
- InChI: InChI=1S/C13H16N2O2/c1-9(16)14-6-5-10-8-15-13-4-3-11(17-2)7-12(10)13/h3-4,7-8,15H,5-6H2,1-2H3,(H,14,16)



The image shows the Talbica interactive chemistry interface. It features a periodic table with elements color-coded by groups. A central panel displays detailed information for Melatonin, including its molecular formula, weight, exact mass, monoisotopic mass, classification, and IUPAC name. A 3D ball-and-stick model of the Melatonin molecule is also shown.

6000 химических реакций с поиском по ним

Talbica. Interactive chemistry

Ag + Cl₂ [Solve](#)

Reactant

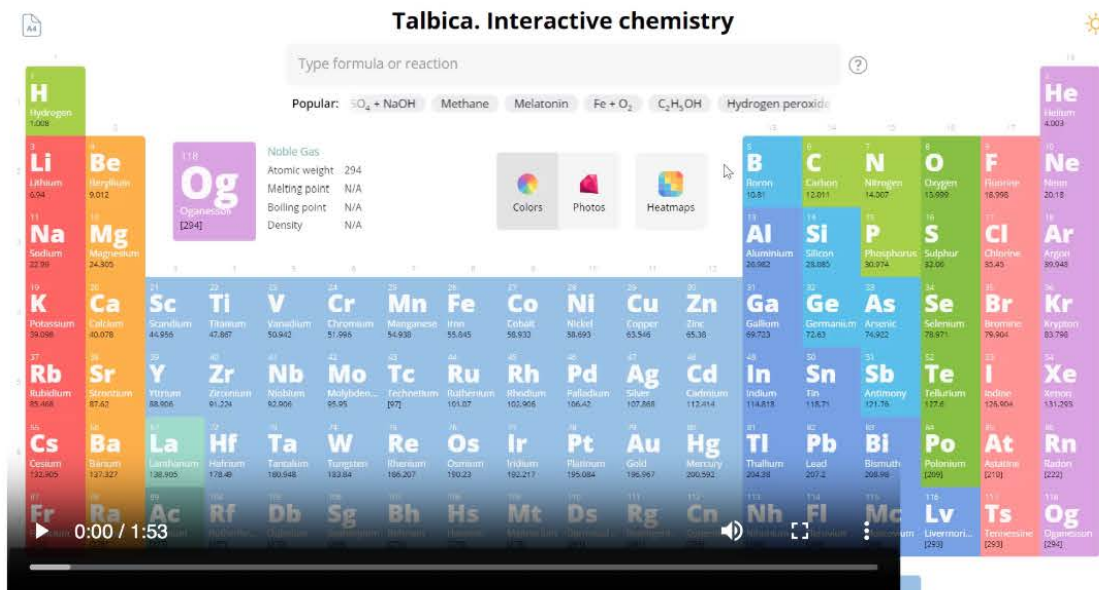
- $Ag + Cl_2 \xrightarrow{t} AgCl$

Product

- $AgCl \xrightarrow{t} Ag + Cl_2$
- $ClF_3 + Ag \xrightarrow{t} AgF_3 + Cl_2$

The image shows the Talbica interactive chemistry interface with a reaction search results panel. It displays the reactant Ag + Cl₂ and the products AgCl, Ag + Cl₂, and AgF₃ + Cl₂. The interface includes a periodic table and a search bar.

Очень круто, советуем не пропустить: talbica.com



Проект делает [Андрей Маркелов](#), который недавно публиковал у нас статьи о дизайне сложных таблиц и графиков

🔗 Поделиться

➦ Отправить

🐦 Твитнуть

📌 Запинить 2

📊 Визуализация данных Инфографика



Лента

Рубрики

Авторы



О сайте

Оди (Awdee) — электронное издание **о** графическом **дизайне** и для графических дизайнеров на русском языке.

Тут публикуются вдохновляющие проекты российских и зарубежных дизайнеров, полезные мастер-классы и лекции, интересные статьи и удобные инструменты для работы.

Издание начиналось в 2012 году как обычный ВК-паблик под названием «Лучший графический дизайн». В мае 2014 года создан этот сайт и представительства в других социальных медиа.

Если вы хотите стать автором, или вам просто есть, что сказать, пишите на почту inbox@awdee.ru Кириллу Олейниченко.



О сайте

Оди — издание для дизайнеров, которое старается помогать им в работе и профессиональном развитии



Главные рубрики

Образование: статьи, курсы, уроки, лекции

Вдохновение: проекты, коллективы и люди

Инструменты: плагины и сервисы

Файлы: мокапы, иконки, шрифты, кисти и другое

Авторам

[Прислать статью или рассказ о проекте](#)

Проект Кирилла Олейниченко и команды. Авторство статей и дизайна указано в конкретных материалах. Дизайн сайта — Кирилл Олейниченко, Женя Власов. Айдентика — Саша Швецов. Разработка — Андрей Острин. Фирменный шрифт — Graphik, предоставленный великолепными type.today.

2012—сегодня



НОВОСТИ 09.12.2021

«Студия Артемия Лебедева» запустила платное медиа о дизайне



«Студия Артемия Лебедева» запускает собственное медиа «Журналус», **сообщил** в блоге сам Лебедев. Главным редактором журнала станет Кирилл Олейниченко, которой по совместительству ведет блог о дизайне «Оди».

«Журналус» будет выходить еженедельно, в каждом номере будут собраны новости, интервью с дизайнерами, шрифты, лекции и инструменты.

Подписка на журнал будет стоить 490 руб. в месяц, в нее также войдут еженедельный дайджест, бот в мессенджере Telegram для чтения материалов и другое. После оплаты сразу появится возможность просмотреть 280 выпусков журнала, один из них можно **посмотреть** прямо сейчас бесплатно.

«Материал собирается из полутысячи новостных лент, полусотни почтовых рассылок, профилей сотен дизайнеров на „Бихансе“, „Дрибле“, „Медиуме“ и „Фейсбуке“, кучи каналов в „Телеграме“ и пабликов в „ВК“ и большого запаса отборных статей в „Ноушене“, — **написано** на официальном сайте студии.

Inc.

Подпишитесь с. в Telegram



222 of 712



гарь Задизайнено Экспресс-дизайн Студия Магазинус

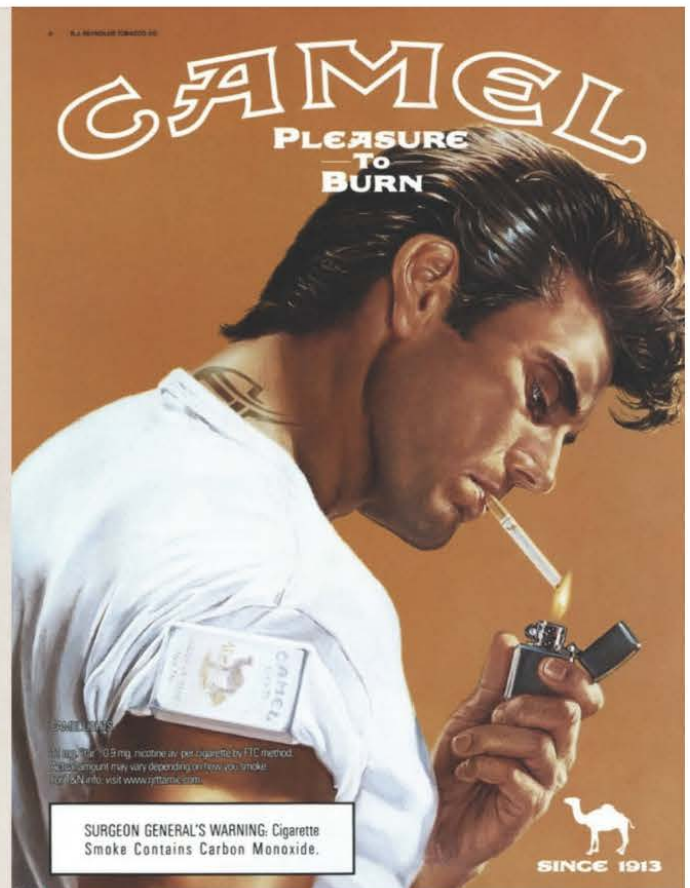


Лучшее на «Оди»


Выпуск №363 , 14 июля

Табачный миф в рекламе. Как заставить людей курить. Любопытная статья об истории продвижения табачных брендов и романтизации курения через различные образы.

Также рекомендуем прочесть [вторую часть](#), об антитабачных кампаниях.



Certification by translator

I, , certify that I am fluent in the English and Russian languages and competent in translating from that language to English. I further certify that I have translated the enclosed documents entitled:

- **“Talbica — Шикарная интерактивная таблица Менделеева”**
- **“О сайте”**
- **“«Студия Артемия Лебедева» запустила платное медиа о дизайне”**
- **“Лучшее на «Оди». Выпуск No 363, 14 июля”**

from Russian to English and that the translation is complete, true, and accurate to the best of my knowledge.



Exhibit 2.2.5: Interview for Russia-2

Transcript: Russia-2 TV channel interview with Mr. Markelov

<https://smotrim.ru/video/188100>

Certified English translation of the video transcript

“About channel” page: Russia-2 website (Web Archive copy from 03/05/2014)

https://web.archive.org/web/20140305032422/http://2.russia.tv/article/show/article_id/101/

Certified English translation with the original

Izvestia: “Russian viewers prefer TV series” (Russia-2 audience size in 2012–2013)

<https://iz.ru/news/551711>

Certified English translation with the original

Translation from Russian

Smotrim.Ru

Video frame:

Vesti.Ru > Broadcast from 12/13/2012 Logo: Russia 2

Logo: Vesti.Ru Andrey Markelov
Head of development of “City Courier”

14 December 2012, 03:52

Vesti.Ru > **Broadcast from 12/13/2012**

The Martian bridgehead in Moscow. The Android store is ready to sell music in Russia. Yandex has launched a new platform. Google Maps for iPhone, unmanned Boeing, Wi-Fi taxi, augmented reality windows. Italian engineers created the first electronic buses. Mobile apps speed up city life. A Ukrainian engineer knows how to calm a hurricane.

[Tags]

Translation from Russian

Transcript: Vesti.Ru on City Courier

Vesti.Ru, a news program on Russia-2 TV Channel

<https://smotrim.ru/video/188100> (Extract 11:10 — 12:15)

Daria Grigorova, Oleg Lukyanenko, Stanislav Bogomaz

13 December, 2012

Do not trust the child to big brother, trust him to his father or mother. Do not wait for a taxi or courier, choose the nearest one yourself and on your smartphone calculate its path. Global positioning opportunities give rise to new urban projects. Daria Grigorova got acquainted with the most interactive delivery service, which fit into her own phone.

He's only 7, and his mom is already letting him go alone. Kostya brags about it, but does not realize that his parents are still around, hiddenly.

"I can know if the child left school on time, if he came home on time, at least. And also the route where he went along the way.", says the woman (unnamed).

A first-grader has an application installed on his phone that sends his GPS coordinates to his parents. Dad and mom can even determine the zone beyond which he's not allowed.

"If he tries to get out of this geofence allowed by the parents, I will receive a signal on my cell phone that the child is being naughty. Well, right there I can try to reach him, take some measures.", says the woman (unnamed).

Mr. Markelov's words

Such family espionage has not been a novelty for a long time, now it's time for it to step into business. If GPS knows where, for example, a courier or a driver is located, then let the logistics also be handled by technology, a web server or an application on a smartphone.

"This is the most innovative system that allows you to track the delivery, see the couriers' movements on the map", says Andrey Markelov. Caption: "Andrey Markelov, Head of development of City Courier"

In this Moscow delivery service, couriers are controlled by satellites. A new order automatically gets to the nearest one by the choice of the program, and not a slow operator. The work of the entire service is coordinated only by Varya.

Mr. Markelov's words

“Urgent delivery. Okay, thanks, we’ll take that into account.”, says Varya

The courier’s movement is seen not only by her, but also by the client. Varya helps satellites optimize routes. The customer saves time and nerves by knowing exactly when the courier will ring the doorbell and what his name is.

“Our service is very personalized, that is, a person can contact each courier at any time and, for example, ask him to go to a shop and buy an ice cream.”, says Andrey Markelov. Caption: “Andrey Markelov, Head of development of City Courier”

An application based on GPS locators saves time and money not only for those who move on foot, but also for those who are on wheels. A taxi service has been operating in Moscow for several months, in which the software performs the role of not only a navigator, but also an operator. The application on the customer’s smartphone is the operator itself.

“You press the button, the app determines where you are, you don't communicate with anyone. After that, it finds the car closest to you, and you see how it goes to you on the map: distance, photo, type of car, and so on.”, says Shahar Vaiser. Caption: “Shahar Vaiser. CEO of Get Taxi”

For the company - saved gasoline. For the client - saved nerves and time.

“A taxi becomes so reliable, so nearby that you can always rely on it. This becomes a real alternative to personal transport.”, says Shahar Vaiser

However, if the metropolis is stuck in a 10-point traffic jam, GPS is unlikely to save your time, except that it will help you soberly assess how late you are.

Daria Grigorova, Oleg Lukyanenko and Stanislav Bogomaz. Vesti.

Translation from Russian

Russia-2 “About channel” page

Web Archive copy from 03/05/2014

Logo: [Russia [2]]

NEWS

NEWS

ABOUT CHANNEL

The All-Russian TV channel “Russia 2” along with the TV channels “Russia”, “Russia-K”, “Russia-24” is part of the All-Russian State Television and Radio Company (VGTRK). Aired on January 1, 2010 on the distribution network of the specialized TV channel “Sport”.

“Russia 2” is a TV channel of broad male interests and healthy male leisure, focused on energetic successful men, active at any age.

Russia 2 is the main broadcaster of key sports competitions of Russian, European and world significance, and is a unique source of emotions and spectacles for millions of Russian sports fans. Live broadcasts of the most prestigious competitions are broadcast daily: Olympic Games, championships in football, hockey, biathlon, cross—country skiing, figure skating, athletics, basketball, volleyball, tennis and much more. Exclusively on the channel there are matches of the English Premier League, the Cup and the Super Cup of England, games of the best Russian clubs in the Europa League and the UEFA Champions League, the most popular, expensive and high—tech Formula 1 racing championship, as well as duels of world-class professional boxers and masters of mixed martial arts. In addition, thematic, analytical, informational and entertainment programs about sports are widely presented on the channel, allowing fans to always be the first to learn news related to their favorite athletes and teams.

“Russia 2” is addressed to those who live an active and full life, are open to new knowledge and impressions, love traveling and adventures. In the programs “My planet”, “Strana.Ru”, “Bazhenov Rating” — the expanses of Russia, distant exotic countries, corners of the world where no tourist has set foot, unknown customs, extreme adventures and unique shooting of wild animals. In the project “Science 2.0” — the latest trends in technology, science and social life of people. For viewers who love cars

and good humor, the channel airs all seasons of the classic British version of the popular car show “Top Gear” and the TV version of the program “Big Test Drive with Sergey Stillavin”. Viewers of the channel “Russia 2” like vivid impressions, an exciting fight and an unpredictable ending. For them — Hollywood blockbusters and classics of the world action-packed cinema.

Today, the channel’s audience exceeds 83 million viewers.

Editor-in-Chief: I. L. Shestakov

Translation from Russian

Russian viewers prefer TV series

“TNS Russia” summed up the results of the 2012/13 TV season

June 10, 2013, 01:01

Adult Russian viewers prefer to go to Channel One for entertainment programs, and for TV series — to NTV, it follows from the data of TNS Russia for the 2012/13 TV season (the study was conducted in cities with a population of more than 100 thousand, among residents aged 18 and over for the period from September 1, 2012 to May 31 2013 compared to the period of September 1, 2011 to May 31, 2012).

The first three places among federal TV channels in popularity with the audience (18+) were: Channel One, Russia 1 and NTV, and with a minimal gap. On average, 14.2% of Russian TV viewers watched Channel One a day. However, compared to the previous TV season-2011/12, the average daily share of “Channel One” decreased from 15.8%, and now it has almost caught up with the channel “Russia 1” with an audience share of 14.1%. The third place with a share of 14% in the 2012/13 season went to NTV. The latter lost one place compared to last season.

The average daily share of Channel 5 has increased (from 4.6 to 6.1% in 2011-2012), REN TV (from 5.1 to 5.5%), TV3, Disney. In addition, the growth of the share was recorded in the channels “Russia 24” and “Russia 2”.

The Zvezda TV channel was able not only to survive the loss of annual state subsidies in the amount of 1.5 billion rubles, which were transferred to the Public Television of Russia launched at the end of May, but also to increase its average daily audience of viewers from 1.8 to 2.1%.

The top 10 most popular regular programs of the season were headed by the reincarnation show “One in One!” from Channel One. 13 episodes of the show were watched by 25% of the adult TV audience. In second place is the series “Cop” from NTV. “Secrets of the investigation”, the 12th season of which was shown by the channel “Russia 1”, was in third place. The top 10 also includes other projects of Channel One — the traditionally popular talk show “Let them Talk”, the TV series “Contract Terms-2” and the vocal show “The Voice”. However, in terms of the number of series included in the top 10 regular programs, the NTV channel is in the lead. The rating

includes four projects of the TV channel at once: the series “Cop”, “Karpov”, “The Brotherhood of the landing” and “Sea devils. Tornado”.

The rating of the TV series of the TV season was headed by the series “Cop” (NTV). Then, in descending order, follow “Secrets of the investigation-12” (“Russia 1”), “Contract Terms-2” (“Channel One”), “Maryina Grove” (“Russia 1”) and others. The biographical four-part TV project “Legends of the Circle”, which was shown by Channel One in April, also entered the rating of the most popular series of the season.

By the way, it was “Legends of the Circle” that led the top 10 series among the Moscow audience, compiled by analysts of another research structure – the Television Measurement Service (STI+). The data was collected by calling households and mobile subscribers of the Moscow region (from September 1, 2012 to May 31, 2013). The second place in the rating of TV series from STI is “Anna Herman”, the series about modern Romeo and Juliet “Monogamous”, “Contract Terms-2” about surrogacy, “Anna Karenina”, “Chapai Passion” and others.

The editor-in-chief of the Internet video portal “Around TV” Ilona Egiazarova notes that the Russian viewer has a request for serial biopics (biographical series). This is confirmed by the high ratings of “Chapai Passion”, “Anna Herman”, “Legends of the Circle”.

“Such TV projects cause heated public discussions in the media (in particular, on “Around TV”), because everyone has their own ideas about famous personalities and everyone is ready to share them. As before, the elderly viewer loves long series, the young — mystical and humorous. Men prefer criminal stories of the NTV channel, women prefer love dramas”, says the editor-in-chief of the portal “Around TV”.

The top ten most watched programs in the last TV season on Channel One, according to TNS Russia, were headed by the “New Year’s Address of the president” — it was watched by 37.7% of Russian viewers. “Appeal” was also in the top 10 on the channel “Russia 1”. Eight lines of the top 10 of the NTV channel are occupied by series. Ksenia Sobchak’s interview, which was shown as part of the Russian Sensations project, took the 9th line of NTV rating projects.

“The viewer is still focused on scandalousness and sensationalism, which is why the rating of Andrei Malakhov’s specific program “Let them talk” is consistently high. Ksenia Sobchak’s confession, by the way, was shown on time, right after her unexpected

wedding. The interview was recorded two years before the wedding, but, mounted in a certain way, it looked new and relevant — the viewer bought it and clung to the screen,” Ilona Egiazarova noted.

The absolute champion of the TV channel “Domashny” is the series “Magnificent Century”, it was watched by every ninth adult viewer of Russia. The editor-in-chief of the portal “Around TV” notes that the series with a resounding success and impressive ratings is not only in Russia, but also in other countries.

“The project has been purchased by 42 countries, has impressive ratings in Bulgaria, Greece, Kazakhstan, Ukraine, Azerbaijan, is not popular at all, say, in Austria and Sweden, which is quite obvious, since it is explained by the mental characteristics of the audience”, says Egiazarova.

RESULT OF THE TV SEASON 2012/2013

Audience share (09/01/2012 — 05/31/2013, %)*

Russia-2 statistics

		To prev. period (%)
CHANNEL ONE	#####	▼1.6
RUSSIA 1	14.2	▼0.3
NTV	##### 14.1	▼1.1
TNT	##### 14.0	▼0.5
CHANNEL 5	##### 6.8	▲1.5
STS	##### 6.1	▲0.4
REN TV	##### 5.9	▼0.4
TV CENTER	##### 5.5	▼0.1
TV-3	##### 2.8	▲0.5
DOMASHNY	##### 2.7	▼0.2
RUSSIA 2	##### 2.5	▲0.2
ZVEZDA	##### 2.3	▲0.3
PERETS	##### 2.1	0.0
RUSSIA K	##### 2.0	0.0
RUSSIA 24	### 1.7	▲0.2
	# 1.1	

* The average number of people who watched the channel, as a percentage of the total number of viewers at a given time. Region: Russia (cities with a population of 100,000+). Time interval: 05:00-24:00. CA: 18+.

SOURCE: TNS RUSSIA

Найти

Отключить рекламу

Mr. Markelov on Russia-2

14 ДЕКАБРЯ 2012, 03:52

Вести.ru > Эфир от 13.12.2012

Марсианский плацдарм в Москве. Магазин для Android готов продавать музыку в России. "Яндекс" запустил новую платформу. Карты Google для iPhone, беспилотный Boeing, Wi-Fi-такси, окна дополненной реальности. Итальянские инженеры создали первые электронные шины. Мобильные приложения ускоряют городскую жизнь. Украинский инженер знает, как утихомирить ураган.

МАРС-500

ЯНДЕКС/YANDEX

WI-FI/ВАЙ-ФАЙ

BOEING/БОИНГ

ITUNES/АЙТЮНЗ

GOOGLE/ГУГЛ

IPHONE/АЙФОН

СТИХИЯ

ГАДЖЕТ

УКРАИНА

ИННОВАЦИИ

ТЕХНИКА

ОТКРЫТИЕ/ИЗОБРЕТЕНИЕ

УЧЕНЫЕ

НАУКА

ОБЩЕСТВО

ПЕРЕДАЧА/ПРОГРАММА

НОВОСТИ

МЕДИЦИНА

ИНТЕРНЕТ

СМОТРИМ

ВЕСТИ.RU
Эфир от 09.08.2013

ВЕСТИ.RU
Эфир от 07.08.2013

ВЕСТИ.RU
Эфир от 07.07.2013

ВЕСТИ.RU
Эфир от 04.07.2013

15:48

15:04

14:59

15:59

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http://2.russia.tv/article/show/article_id/101/

135 captures

5 Mar 2014 – 25 May 2021

FEB MAR APR
2013 05 2015
About this capture

ВГТРК

ТВ

Радио

Вести

f

B

g+

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Прямой эфир

Войти

РОССИЯ 2

ТВ-ПРОГРАММА ВИДЕО ★ СПОРТ ПЕРЕДАЧИ НОВОСТИ

ПОИСК ПО САЙТУ



НОВОСТИ

НОВОСТИ

О КАНАЛЕ

Общероссийский телевизионный канал "Россия 2" наряду с телеканалами "Россия", "Россия-К", "Россия-24" входит в состав Всероссийской государственной телерадиокомпании (ВГТРК). Вышел в эфир 1 января 2010 года на сети распространения специализированного телеканала "Спорт".

"Россия 2" — это телеканал широких мужских интересов и здорового мужского досуга, ориентированный на энергичных успешных мужчин, активных в любом возрасте.

"Россия 2" — главный транслятор ключевых спортивных соревнований российского, европейского и мирового значения, для миллионов российских любителей спорта является уникальным источником эмоций и зрелищ. Ежедневно в эфире — прямые трансляции самых престижных состязаний: Олимпийские игры, чемпионаты по футболу, хоккею, биатлону, лыжным гонкам, фигурному катанию, легкой атлетике, баскетболу, волейболу, теннису и многое другое. Эксклюзивно на канале — матчи Английской Премьер-Лиги, Кубка и Суперкубка Англии, игры лучших российских клубов в Лиге Европы и Лиге Чемпионов УЕФА, самый популярный, дорогой и высокотехнологичный чемпионат по автогонкам в классе "Формула-1", а также поединки профессиональных боксеров мирового уровня и мастеров смешанных единоборств. Кроме того, на канале широко представлены тематические, аналитические, информационные и развлекательные программы о спорте, позволяющие болельщикам всегда первыми узнавать новости, связанные с их любимыми спортсменами и командами.

"Россия 2" адресован тем, кто живет активной и полной жизнью, открыт новым знаниям и впечатлениям, любит путешествия и приключения. В программах "Моя планета", "Страна.ru", "Рейтинг Баженова" — просторы России, дальние экзотические страны, уголки мира, где не ступала нога туриста, неизвестные обычаи, экстремальные приключения и уникальные съемки диких животных. В проекте "Наука 2.0" — самые современные тенденции в технологиях, науке и в социальной жизни людей. Для телезрителей, которые любят автомобили и хороший юмор, в эфире канала — все сезоны классической британской версии популярного автомобильного шоу "Top Gear" и телевизионная версия программы "Большой тест-драйв с Сергеем Стиллавиним". Зрителям канала "Россия 2" нравятся яркие впечатления, захватывающая борьба и непредсказуемый финал. Для них — голливудские блокбастеры и классика мирового остросюжетного кино.

Сегодня аудитория канала превышает 83 миллиона зрителей.

Главный редактор — И. Л. Шестаков

реклама

смотрите

ТВ-программа

Видео ★

Спорт

Передачи

Новости

О ТЕЛЕКАНАЛЕ

RUSSIA SALES DEPARTMENT

РАСШИРЕНИЕ НАТО НА ВОСТОК

СПЕЦОПЕРАЦИЯ РОССИИ НА УКРАИНЕ

СИТУАЦИЯ С ЗЕРНОВОЙ СДЕЛКОЙ

АНТИ

ИЗВЕСТИЯ



Радио



ТВ



Новости: Newswatch: Как и в прошлом году, видеоинтервью с Сергеем Филатовым

АРМИЯ

В Златоустской области с

ЭКОНОМИКА

Российские телезрители предпочитают сериалы

«TNS Россия» подвела итоги телевизионного сезона-2012/13

10 июня 2013, 01:01

[Анна Ахмадиева](#)

180



Кадр из фильма «Легенды о Круге»: kinopoisk.ru

За развлекательными программами взрослые российские телезрители предпочитают ходить на «Первый канал», а за телесериалами — на НТВ, следует из данных «TNS Россия» по телесезону-2012/13 (исследование проводилось в городах с населением более 100 тыс., среди жителей в возрасте от 18 лет за период с 1 сентября 2012 года по 31 мая 2013-го в сравнении с периодом 1 сентября 2011 года по 31 мая 2012-го).

На первых трех местах среди федеральных телеканалов по популярности у аудитории (18+) оказались: «Первый канал», «Россия 1» и НТВ, причем с минимальным разрывом. В среднем в сутки «Первый канал» смотрели 14,2% зрителей российского ТВ. Однако по сравнению с предыдущим телесезоном-2011/12 среднесуточная доля «Первого» снизилась с 15,8%, и теперь его практически догнал канал «Россия 1» с долей аудитории 14,1%. Третье место с долей в 14% в сезоне-2012/13 досталось НТВ. Последний потерял одно место по сравнению с прошлым сезоном.

Увеличилась среднесуточная доля «5-го канала» (с 4,6 до 6,1% за 2011–2012 годы), РЕН ТВ (с 5,1 до 5,5%), ТВ3, Disney. Кроме того, рост доли зафиксирован у каналов «Россия 24» и «Россия 2».

Телеканал «Звезда» смог не просто пережить потерю ежегодных госсубсидий в размере 1,5 млрд рублей, которые были переданы запущенному в конце мая «Общественному телевидению России», но и увеличить свою среднесуточную аудиторию телезрителей с 1,8 до 2,1%.

Топ-10 самых популярных регулярных программ сезона возглавило шоу перевоплощений «Один в один!» от «Первого канала». 13 выпусков шоу смотрели 25% взрослой телеаудитории. На втором месте — сериал «Легавый» от НТВ. «Тайны следствия», 12-й сезон которых показал канал «Россия 1», оказались на третьем месте. В топ-10 вошли и другие проекты «Первого канала» — традиционно популярное ток-шоу «Пусть говорят», сериал «Условия контракта-2» и вокальное шоу «Голос». Однако по количеству сериалов, вошедших в топ-10 регулярных программ, лидирует телеканал НТВ. В рейтинг вошли сразу четыре проекта телеканала: сериал «Легавый», «Карпов», «Братство десанта» и «Морские дьяволы. Смерч».

Рейтинг сериалов телесезона возглавил сериал «Легавый» (НТВ). Далее в порядке убывания следуют «Тайны следствия-12» («Россия 1»), «Условия контракта-2» («Первый канал»), «Марьяна Роща» («Россия 1») и другие. Вошел в рейтинг самых популярных сериалов сезона и биографический четырехсерийный телепроект «Легенды о Круге», который в апреле показал «Первый канал».

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Кстати, именно «Легенды о Круге» возглавили топ-10 сериалов у московской аудитории, составленный аналитиками еще одной исследовательской структуры — Службы телеизмерений (СТИ+). Данные собирались путем обзвона домохозяйств и абонентов мобильной связи Московского региона (с 1 сентября 2012 года по 31 мая 2013-го). На втором месте рейтинга сериалов от СТИ — «Анна Герман», сериал о современных Ромео и Джульетте «Однолюбы», «Условия контракта-2» о суррогатном материнстве, «Анна Каренина», «Страсти по Чапаю» и другие.

Главный редактор интернет-видеопортала «Вокруг ТВ» Илона Егиязарова отмечает, что у российского зрителя появился запрос на сериальные байопики (биографические сериалы). Это подтверждают высокие рейтинги «Страстей по Чапаю», «Анны Герман», «Легенд о Круге».

— Подобные телепроекты вызывают бурные общественные дискуссии в СМИ (в частности, у нас на «Вокруг ТВ»), поскольку у всех свои представления об известных личностях и все готовы ими поделиться. По-прежнему пожилой зритель любит долгие сериалы, молодой — мистические и юмористические. Мужчины предпочитают криминальные истории канала НТВ, женщины — любовные драмы, — говорит главред портала «Вокруг ТВ».

Десятку самых просматриваемых программ в минувшем телесезоне на «Первом канале», по версии «TNS Россия», возглавило «Новогоднее обращение президента» — его посмотрели 37,7% российских телезрителей. «Обращение» лидировало и в топ-10 на канале «Россия 1». Восемь строчек топ-10 канала НТВ занимают сериалы. Интервью Ксении Собчак, которое показали в рамках проекта «Русские сенсации», заняло 9-ю строчку рейтинговых проектов НТВ.

— Зритель по-прежнему нацелен на скандальность и сенсационность, вот почему неизменно высок рейтинг у специфической программы Андрея Малахова «Пусть говорят». Исповедь Ксении Собчак, к слову, была показана вовремя, сразу после ее неожиданной свадьбы. Интервью записывалось за два года до бракосочетания, но, смонтированное определенным образом, выглядело как новое и актуальное — зритель купился и прильнул к экрану, — отметила Илона Егиязарова.

Абсолютный чемпион телеканала «Домашний» — сериал «Великолепный век», его смотрел каждый девятый взрослый телезритель России. Главный редактор портала «Вокруг ТВ» отмечает, что сериал с оглушительным успехом и впечатляющими рейтингами идет не только в России, но и в других странах.


— Проект закуплен 42 странами, имеет впечатляющие рейтинги в Болгарии, Греции, Казахстане, на Украине, Азербайджане, совсем не пользуется популярностью, скажем, в Австрии и Швеции, что совершенно очевидно, так как объясняется ментальными особенностями зрителей, — говорит Егиязарова.

ИТОГИ ТЕЛЕСЕЗОНА-2012/2013		
	Доля аудитории (01.09.2012 - 31.05.2013, %)*	К предыдущему периоду (%)
ПЕРВЫЙ КАНАЛ	14,2	1,6
РОССИЯ 1	14,1	0,3
НТВ	14,0	1,1
ТНТ	6,8	0,5
5 КАНАЛ	6,1	1,5
СТС	5,9	0,4
РЕН ТВ	5,5	0,4
ТВ ЦЕНТР	2,8	0,1
ТВ-3	2,7	0,5
ДОМАШНИЙ	2,5	0,2
РОССИЯ 2	2,3	0,2
ЗВЕЗДА	2,1	0,3
ПЕРЕЦ	2,0	0,0
РОССИЯ К	1,7	0,0
РОССИЯ 24	1,1	0,2

* Среднее количество человек, смотревших канал, в процентах от общей численности телезрителей в данный момент времени.
 Регион: Россия (города с населением 100 000+). Временной интервал: 05:00-24:00. ЦА: 18+.
 ИСТОЧНИК: TNS РОССИЯ

ИЗВЕСТИЯ

Certification by translator

I, , certify that I am fluent in the English and Russian languages and competent in translating from that language to English. I further certify that I have translated the enclosed documents entitled:

- **“Вести.Ру о Сити курьере”**
- **“О канале”**
- **“Российские телезрители предпочитают сериалы”**

from Russian to English and that the translation is complete, true, and accurate to the best of my knowledge.



Exhibit 2.2.6: Interview for Big City

Interview text: “Private business. City courier” by Big City

https://web.archive.org/web/20191218061154/http://bg.ru:80/society/chastnoe_delo_siti_kurer-15963/

Certified English translation with the original

Lenta.Ru: “The investor of the “Big City” offered the magazine to choose its fate”

<https://lenta.ru/news/2013/04/12/vinokurov/>

Certified English translation with the original

Atlas SMI: “Big City magazine” (statistics)

<http://www.mediageo.ru/fedpressa/2rvmes/bol-gorod.html>

SimilarWeb: Big City audience

<https://www.similarweb.com/website/bg.ru>

Translation from Russian

06 DECEMBER 2012

Private business. City Courier

A new courier service has opened in Moscow, which is built on geolocation technologies — an interactive map allows customers to monitor the movement of couriers around the city. BG talked to the creators of the startup

TEXT: Olga Alisova

PHOTOS: Anton Berkasov

Mr. Markelov



City Courier opened in early June. The company delivers documents and cargo up to 5 kilograms throughout Moscow within the Moscow Ring Road on the day of order and no more than 4 hours. The fixed tariff is 390 rubles, delivery with return to the point of departure will cost 590 rubles. To use the services of City Courier, you need to register on the website, and you'll be able to monitor the movement of your courier around the city using a special interactive map.

BG: Why the courier service?

Nikolay Grigoriev, Development director: Everyone knows well how clothes or some equipment from online stores are delivered, when they tell you, "somewhere in two days

from twelve to six we will dispatch." The couriers themselves also make a strange impression: once a really old lady delivered me shoes, and I was frankly sorry, another time girls were dressed up in thrash-metal style. The level of such services is absolutely poor. They don't understand that if I need something from a store, I don't want to wait two days for delivery.

Mr. Markelov's words



BG: And how did you come up with the idea of an interactive map?

Andrey Markelov, Art Director: I understood from the very beginning that it was necessary to start from geotechnologies. Now there is such a boom in this area, and we wanted to come up with some practical application. It was possible to make some kind of a social network on the map, but the success of such projects is difficult to predict, will it take off or not. We decided to do something practical, everyday, pain-relieving, and in the end engaged in logistics services.

Arseniy Veitskin, manager of the FGM Digital startup incubator investing in the project: This is almost a win-win thing, because we have an eternal problem in Russia, fools and roads. So the demand is not a question. Our project solves both problems at once. The problem of roads is solved by well-established logistics...

BG: And the problem of fools?

NG: And to get rid of the fools, we decided to get rid of all employees except couriers. We've automated the processes, and in fact the management of the entire courier service now rests on two people: Gennady is the CEO, and Varya is responsible for the support service. If the courier has any difficulties, Varya will always help him on the phone.

YOU CAN CALL THE COURIER AND SAY: "I SEE YOU'RE PASSING A SHOP, CAN YOU COME IN AND BUY ME AN ICE CREAM?"



BG: How does it all work?

NG: Every courier has an app. So in order to work with us, you need to have an Android phone. The client indicates the points of departure and receipt on the website, setting point A and point B on the map. Then he writes an annotation, his name, phone number and presses the "Call the courier" button. The information gets to the server, which analyzes which of the couriers is best to take the order, and sends a notification to his number. As soon as the courier accepts the request, the client receives all the information, the courier's name, his photo, and phone number. You can follow the courier's movements on the map.

A.V.: We have excluded an intermediary in the form of a logistics company and directly connect the courier with the client. You can call the courier and say: "I see you passing by a shop, can you come in and buy me an ice cream?"

BG: How are the services paid for?

NG: Mostly by bank cards. We are trying to avoid paying in cash. Now we are testing pos terminals, this is such a small module that is inserted into the phone through the headphone jack and allows you to accept payments by card. When we work with companies, we often conclude a contract on a postpaid basis, they pay monthly.

BG: Are people willing to come to work for you? After all, delivery is not the most prestigious job.

A.V.: Yes, it is now considered that going to work as a courier is like conceding your own insolvency. In any case, it was so before us. In fact, at some stages of life, it's a great job. Whether you've passed university exams or not, you need to live somewhere, earn money, get the first work experience.

If you're a student, you're busy all the time, you can turn on the app and work. It's very convenient: "Ah, the lecture is over, why not earn some money for the cinema."

NG: When I studied in university, I couldn't get a job anywhere, because there was a fairly tight schedule or a completely marginal occupation, like handing out flyers by the metro.

BG: Do you have any special procedure for selecting couriers?

Gennady Kharaev, General Director: First of all, we look at how the person looks and how he speaks. In addition, he must understand his goals. Out of 100 people who come for an interview, we leave literally one or two. There once came an opera singer, I was just blown away, he sang Ave Maria!

NG: For any company, a courier is a full-fledged representative. We take this into account when we hire people.

G.H.: We build the company together, not only with those who work in the office, but also with those who deliver. That is why we call our couriers employees, because they are the same young, smart and ambitious people who share with us a lot of ideas on how to improve our service, how to work better with customers. We tell our clients about those who do delivery, we have a special newsletter about who does what, and what they think about.

**THERE ONCE CAME AN OPERA SINGER, I WAS JUST BLOWN AWAY,
HE SANG AVE MARIA!**

BG: How much are the couriers paid?

NG: Due to the fact that many processes are automated, we can pay more, the courier earns at least 250 rubles for each delivery. Some customers give tips when they receive their order, this is not prohibited.

BG: How many orders do you have?

NG: From 20 to 50 orders a day is not much yet. We forecast the number of orders, the peak falls on Tuesday and Friday. On Monday, people wake up, come to the office, begin to figure out what to do, and on Tuesday they send out all the parcels to contractors. Then they calm down, then on Friday they rush, and at five o'clock in the evening we have a bunch of orders, we need to deliver some 150 letters.

BG: There are many logistics companies in Russia. How do you handle the competition?

A.V.: It is very difficult for traditional companies to compete with us, because they do not understand technology well, they are used to their business logic. And we took Internet guys, dragged them into logistics, and they looked at the situation in a new way.

G.H.: When studying the market, we did not find a single company, neither small nor large, that would use geolocation-based distribution of couriers.

BG: Can I tell you more about the initial investments?

A.V.: The startup incubator FGM Digital invests the money. We are looking for projects or creating them ourselves, giving these projects not only money, but also infrastructure.

NG: Projects that have a working prototype and statistics that can attract an investor can apply for financing. On average, one good project costs \$1 million per year.

BG: How do you plan to develop?

G.H.: We are going to work all over Russia. In what way, we have not yet decided. We already have an agreement on cooperation with the Urals. We are already negotiating with several countries to launch partner companies there.

NG: We are initially a technology company, we are not so much interested in the delivery as in the logistics and process optimization. Now we have a certain product, and it does not matter in which city to use it. Moscow is not a goal, but a training ground: there is a huge market here, a lot of problems, and a lot of other players. We have to work in very specific conditions. In other cities, everything can be delivered by car, there is no such thing as traffic jams at all.

BG: When are you going to make profit?

G.H.: According to my forecasts, literally in the next quarter.

TAGS: City, Business

Translation from Russian

LENTA.RU

13:18, 12 April 2013 / Internet and media

The investor of the “Big City” offered the magazine to choose its fate

The investor of the magazine “Big City” Alexander Vinokurov offered the editorial board four ways to reduce losses: the dismissal of the editorial staff of the site, the reduction of salaries of all employees in half, crowdfunding and the closure of the entire publication. This was announced in her Facebook by the editor-in-chief of the site bg.ru Ekaterina Krongauz.

Vinokurov himself confirmed in his Facebook that the editors are now thinking about which option is preferable for her. “In order to bring the results of the work of a Large city closer to economic reasonableness, it is necessary to reduce monthly expenses from the current 10.8 million rubles to at least 6 million rubles,” he explained.

According to Krongauz, Vinokurov refused earlier words about the dismissal of the editorial staff of the site without compensation and offered the employees of the “Big City” to solve everything themselves by 15:30. Maxim Kashulinsky in the Hopes&Fears commentary stated that the management of the publication wants to keep both the magazine and the website, but by greatly reducing costs.

On the morning of April 12, Vinokurov held a meeting with the editors-in-chief of the publication Alexey Munipov and Ekaterina Krongauz, managing editor of the website Ekaterina Swarovskaya, as well as the publisher of BG Maxim Kashulinsky. Initially, Ekaterina Krongauz reported on her social network account that Vinokurov had decided to dismiss the entire editorial staff of the site without compensation, threatening to close the printed version if BG employees protested. Rumors about the possible closure of the entire “Big City” due to its unprofitability have been circulating in the media market for the past few days.

The Big City magazine was launched by the Afisha publishing house in 2002, and in 2010 it was sold to the Dozhd media holding, which belongs to Natalia Sindeeva and Alexander Vinokurov. In June 2012, the magazine was forced to leave the editor-in-chief Philip Dziadko - one of the explanations was that investors demanded more depth in lifestyle, which Dziadko did not agree with. He was replaced as editor-in-chief by Alexey Munipov.

Big City site audience

The printed version of the “Big City” is distributed free of charge in Moscow, St. Petersburg and other major cities. The declared circulation is 81.5 thousand copies. The magazine is published biweekly. The website of the “Big City” was relaunched in the fall of 2012, and in early April a separate project of “District Blogs” appeared on it. The average daily traffic to the site, according to LiveInternet, in February-March 2013 ranged from 35 to 40 thousand users.

Translation from Russian

Big City circulation

BIG CITY MAGAZINE

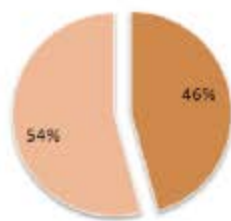
Issues: Daily / Weekly / 1 time in 2 weeks / Monthly / 1 time in 2 months [Links]



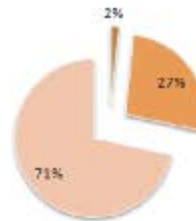
Topics: Entertainment
Frequency: biweekly
Format: A4
Publishing House: Afisha
Audience: 90,000
Circulation: 120,000

Address: Moscow, Bolshoy
Gnezdnikovsky lane, 7/28, p. 1
Phone: (495) 785-17-00
Mail: info@bg.ru
Website: www.bg.ru

Big City is characterized by a predominance of female audience. Basically, the Big City magazine is read by married people with higher education aged 25-34 years. The socio-economic profile of the audience of the Big City magazine is managers and specialists with an income above average. The total monthly income for 1 member of a family consisting of 3-4 people is more than 15,000 rubles, of which food accounts for up to half of the family budget.

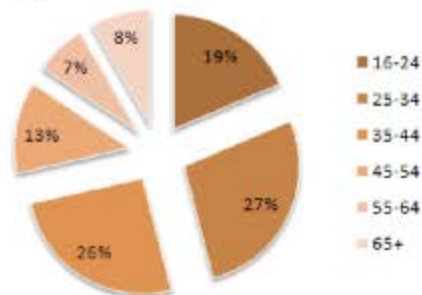


Gender:
54% women, 46% men

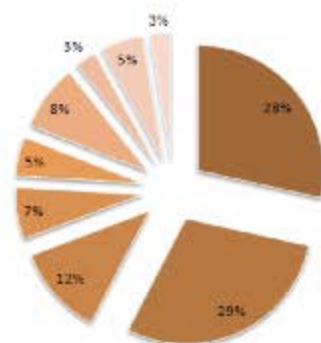
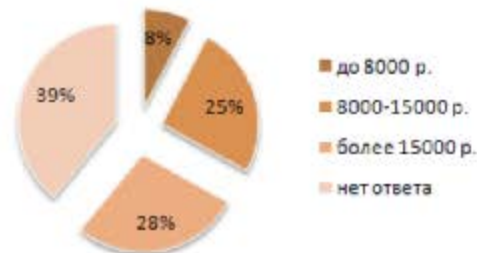


Education: 2% basic, 27% high-school, 71% higher

Age



Income



Social status:
28% directors
29% specialists
12% employees
7% workers
5% students
8% pensioners
3% unemployed
5% housekeepers
3% no answer



bg.ru VS.

+ Compare this site to



July 2023



All traffic



Overview

Ranking

Audience

Competitors

Marketing channels

Outgoing links

Technologies

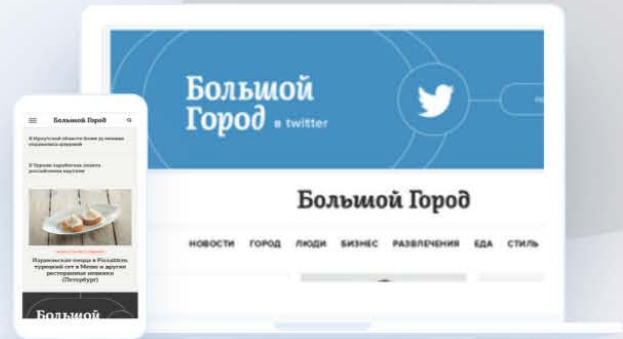


bg.ru

большой город – новости, люди, места, события.

Company	bg.ru
Year Founded	2002
Employees	11 – 50
HQ	Russia
Annual Revenue	\$2.0M – \$5.0M
Industry	Science and Education

similarweb



Global Rank

#375,679
▲ 91,358

Country Rank

#26,614
▲ 1,962
Russia

Category Rank

#1,018
▲ 353
Science and Education
(In Russia)

Want to validate your site's metrics?

Connect your Google Analytics

Total Visits

167.3K

Bounce Rate

86.68%

Pages per Visit

1.50

Avg Visit Duration

00:01:02

bg.ru Ranking

Website ranking helps evaluate the value of a business. Over the last three months, bg.ru's global ranking has increased from 471,912 to 375,679.

Category Rank
Science and Education
(In Russia)Country Rank
In Russia

Global Rank

RANK

984

1,312

1,640

1,968

MAY

JUN

JUL

similarweb

Similarly ranked sites

1,016 lim-english.com

1,017 priemsamara.ru

1,018 bg.ru

1,019 nanoporetech.com

1,020 vniro.ru

See top websites →

bg.ru Traffic and Engagement Analysis

bg.ru's traffic has increased by 23.81% compared to last month (Desktop). Click below to reveal how well bg.ru meets visitor expectations and captures their interest.

🔌 Connect your GA or GA4 to display your verified traffic metrics

Connect your Google Analytics

Total Visits ⓘ
167.3K

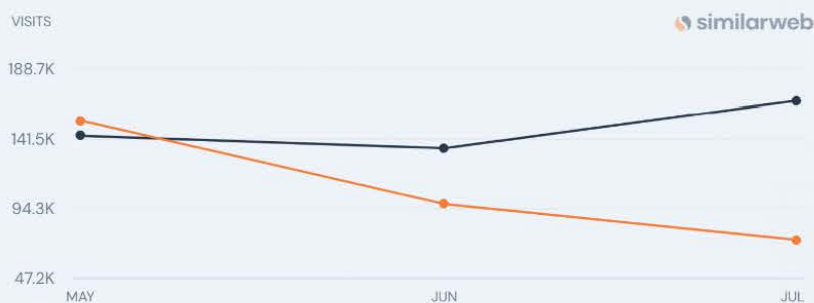
Last Month Change ⓘ
▲ 23.81%

Bounce Rate ⓘ
86.68%

Pages per Visit ⓘ
1.50

Avg Visit Duration ⓘ
00:01:02

Total Visits Last 3 Months ⓘ



Compare bg.ru to:

- ☒ 167.3K bg.ru
- ☐ 72.9K rbth.ru
- ☐ 27.0K recyclemap.ru
- ☐ 32.4K greenpeace.ru
- ☐ 1.9K popmech.ru

Compare any site with a free trial →

Geography & Country Targeting

Which countries sent the most traffic to bg.ru lately? Where is their core audience from? Last month Russia was the top country sending desktop traffic to bg.ru - click below to discover all countries



Top Countries ⓘ

- Russia
76.51% ▲ 13.67%
- Latvia
6.23% ▲ 394.4%
- Germany
3.79% ▲ 0.08%
- Kazakhstan
3.55% ▲ 126.2%
- Belarus
2.31% ▼ 24.03%
- Others
7.60%

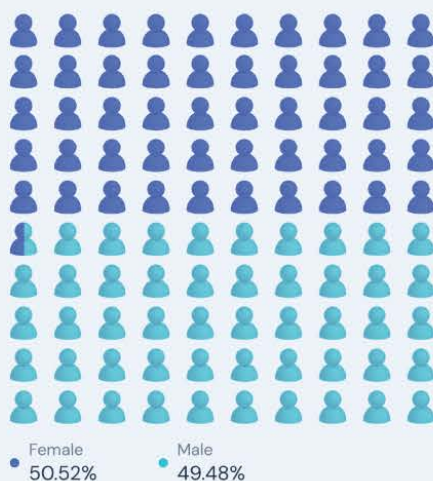
See all countries →

bg.ru Audience Demographics

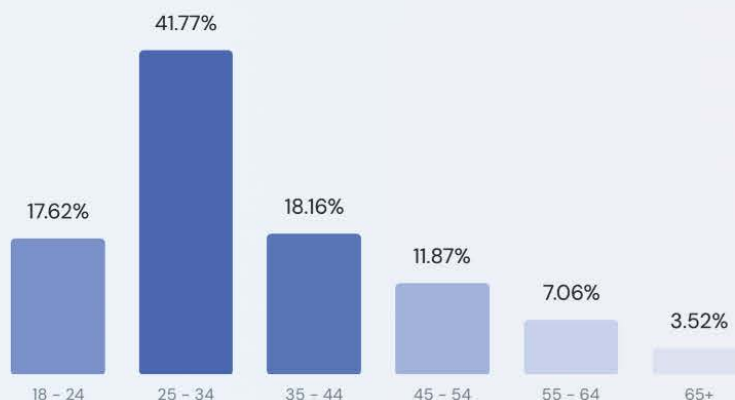
Audience composition can reveal a site's current market share across various audiences. bg.ru's audience is 49.48% male and 50.52% female. The largest age group of visitors are 25 - 34 year olds (Desktop).

248 of 712

Gender Distribution



Age Distribution ①



Top bg.ru Audience Interests

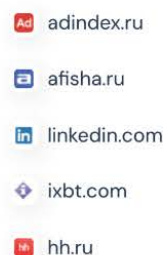
Audience interests reveal key details on the browsing interests of bg.ru's visitors. bg.ru's audience is interested in Computers Electronics and Technology > Computers Electronics and Technology - Other & search.



Top Categories



Other Visited Websites ⓘ



See all other websites →

Top Topics ⓘ



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Discover audience acquisition strategies and reveal insights on browsing behavior with Similarweb's Research Intelligence Solution.

Try it now →

Similar Sites & bg.ru Competitors

Reveal bg.ru top alternatives and find potential or emerging competitors. rbth.ru is the website with the highest similarity score to bg.ru. Find out why – Click here to **Analyze all competitors**

 similarweb

249 of 712

06 ДЕКАБРЯ 2012

Частное дело. «Сити курьер»

В Москве открылась новая курьерская служба, которая строит работу на геолокационных технологиях — интерактивная карта позволяет клиентам следить за передвижением курьеров по городу. БГ поговорил с создателями стартапа

ТЕКСТ: Ольга Алисова

ФОТОГРАФИИ: Антон Беркасов

9271



«Сити курьер» открылся в начале июня. Компания доставляет документы и грузы до 5 килограмм по всей Москве в пределах МКАД в день обращения и не более чем за 4 часа. Фиксированный тариф — 390 р., доставка с возвратом в точку отправления обойдется в 590 р. Чтобы воспользоваться услугами «Сити курьера», надо зарегистрироваться на сайте, за передвижением курьеров по городу можно следить с помощью специальной интерактивной карты.

БГ: Почему именно курьерская служба?

Николай Григорьев, директор по развитию: Все хорошо знают, как приезжают шмотки или какая-нибудь техника из интернет-магазинов, когда тебе говорят «дня через два с двенадцати до шести мы где-нибудь приедем». Сами курьеры тоже производят странное впечатление: один раз ко мне приезжала с обувью настоящая бабушка, и ее было откровенно жалко, а потом какие-то девички, разодетые в стиле трэш-металл. Уровень услуг совершенно омерзительный. Люди не понимают, что, если мне нужно что-то в магазине, я не хочу ждать доставки два дня.

БГ: А как возникла идея с интерактивной картой?

Андрей Маркелов, арт-директор: Я с самого начала понимал, что нужно отталкиваться от геотехнологий. Сейчас в этой области такой бум, и нам захотелось придумать какое-то практическое применение. Можно было сделать каку-

социальную сеть на карте, но успех таких проектов сложно прогнозировать — взлетит или не взлетит. Мы решили сделать что-то практичное, повседневное, наиболее и в конце концов занялись логистическими услугами.

Арсений Вейцкин, управляющий стартап-инкубатором FGM Digital, инвестирующим в проект: Это почти беспроигрышная штука, потому что у нас в России извечная проблема — дураки и дороги. Так что со спросом проблем нет. Наш проект решает сразу обе проблемы. Проблему дорог решает хорошо налаженная логистика...

БГ: А проблему дураков?

Н.Г.: А чтобы избавиться от дураков, мы решили избавиться от всех сотрудников, кроме курьеров. Мы автоматизируем процессы, и по сути управление всей курьерской службой сейчас держится на двух людях: Геннадий — генеральный директор, а Варя отвечает за службу поддержки. Если у курьера возникли какие-то трудности, Варя ему по телефону всегда поможет.

«ВЫ МОЖЕТЕ ПОЗВОНИТЬ КУРЬЕРУ И СКАЗАТЬ: «Я ВИЖУ, ТЫ МИМО ГУМА ПРОХОДИШЬ, ЗАЙДИ, КУПИ МНЕ МОРОЖЕНОЕ»



БГ: И как все это работает?

Н.Г.: У каждого курьера есть приложение. Так что для того, чтобы работать у нас, нужно иметь телефон на базе Android. Клиент указывает на сайте пункты отправления и получения — отмечает на карте точку А и точку В. Пишет аннотацию, свое имя, номер телефона и нажимает кнопку «Вызвать курьера». Информация попадает на сервер, который анализирует, кому из курьеров удобнее всего выполнить заказ, и отправляет уведомление на его номер. Как только курьер принимает заявку, клиент получает всю информацию — как зовут курьера, его фотографию, номер телефона. За передвижениями курьера можно следить по карте.

А.В.: Мы исключили посредника в виде логистической компании и напрямую соединяем курьера с клиентом. Вы можете позвонить курьеру и сказать: «Я вижу ты мимо ГУМА проходишь, зайди, купи мне мороженое».

БГ: Как оплачиваются услуги?

Н.Г.: В основном банковскими картами. Мы стараемся уйти от оплаты наличными. Сейчас тестируем pos-терминалы — это такой маленький модуль, который вставляется в телефон через разъем для наушников и позволяет проводить платежи карточкой. Когда мы с компаниями работаем, мы часто заключаем договор на постоплатной основе, они расплачиваются сразу за месяц.

БГ: А люди охотно идут к вам работать? Ведь доставка — это не самое престижное занятие.

А.В.: Да, сейчас считается, что пойти работать курьером — это все равно что расписаться в собственной несостоятельности. Во всяком случае, так было до нас. На самом деле, на некоторых этапах жизни это отличная работа. В институт поступил или не поступил, надо где-то перекантоваться, заработать денег, получить первый рабочий опыт.

Если ты студент, ты же занят все время, можешь включить приложение и поработать. Это же очень удобно: «А, пара закончилась, пойду на кино денег заработаю».

Н.Г.: Когда я в институте учился, то не мог никуда устроиться работать, потому что везде достаточно жесткий график или занятие уж совсем какое-то маргинальное — билетики раздавать у метро.

БГ: У вас есть какая-то особая процедура отбора курьеров?

Геннадий Хараев, генеральный директор: В первую очередь мы смотрим, как человек выглядит и как он говорит. Кроме того, он должен хорошо понимать свою задачу. Из 100 людей, которые приходят на собеседование, мы оставляем буквально одного-двух. Один тут оперный певец был — я просто офигел — Ave Maria пел!

Н.Г.: Для любой компании курьер — полноценный представитель. Мы берем это в расчет, когда нанимаем людей.

Г.Х.: Мы создаем компанию все вместе — не только те, кто сидит в офисе, но и те, кто развозит посылки. Именно поэтому мы принципиально называем курьеров сотрудниками — они такие же молодые, умные и амбициозные люди, которые присылают нам массу решений, как нам улучшить сервис, как лучше работать с клиентами. Мы клиентам рассказывает о тех сотрудниках, которые развозят заказы — у нас есть специальная рассылка: кто чем занимается, о чем думает.

«ОДИН ТУТ ОПЕРНЫЙ ПЕВЕЦ БЫЛ — Я ПРОСТО ОФИГЕЛ, — AVE MARIA ПЕЛ!»

БГ: А сколько получают курьеры?

Н.Г.: Благодаря тому, что многие процессы автоматизированы, мы можем платить больше — курьер зарабатывает минимум 250 рублей на каждой посылке. Некоторые клиенты при получении посылки дают чаевые — у нас это не запрещено.

БГ: Какой объем заказов?

Н.Г.: От 20 до 50 заказов в день — это пока немного. Мы прогнозируем количество заказов — пик приходится на вторник и пятницу. В понедельник люди просыпаются, приходят в офис, начинают соображать, что нужно делать, и во вторник рассылают все посылки контрагентам. Потом успокаиваются, а в пятницу хватаются за голову, и в пять часов вечера у нас куча заказов — надо развезти 150 писем.

БГ: В России много логистических компаний. Как вы справляетесь с конкуренцией?

А.В.: Традиционным компаниям весьма сложно составить нам конкуренцию, потому что они плохо понимают в технологиях — они привыкли к своей бизнес-логике. А мы взяли интернет-чуваков, притащили их в логистику, и те взглянули на ситуацию по-новому.

Г.Х.: При изучении рынка мы не нашли ни одной компании — ни мелкой, ни крупной, — которая использовала бы геолокационное распределение курьеров.

БГ: А можно подробнее про стартовые инвестиции?

А.В.: Деньги вкладывает стартап-инкубатор FGM Digital. Мы ищем проекты или создаем их сами, даем этим проектам не только деньги, но и инфраструктуру.

Н.Г.: На финансирование могут претендовать проекты, у которых есть работающий прототип и статистика, которая может привлечь инвестора. В среднем на один нормальный проект уходит 1 миллион долларов в год.

БГ: Как планируете развиваться?

Г.Х.: Собираемся работать по всей России. Каким способом, мы еще пока не определились. У нас уже есть соглашение по сотрудничеству с Уралом. Сейчас уже переговоры ведем с несколькими странами, чтобы там запускать партнерские компании.

Н.Г.: Мы исходно все-таки технологическая компания — нам не столько интересна доставка посылок, сколько логистика, оптимизация процессов. Сейчас у нас есть определенный продукт, и совершенно неважно, в каком городе его применять. Москва — это не цель, а тренировочный полигон: здесь огромный рынок, куча проблем, куча других игроков. Работать приходится в весьма специфических условиях. В других городах все посылки можно доставлять на машине — там вообще нет такого понятия, как пробка.

БГ: Когда собираетесь выйти на прибыль?

Г.Х.: По моими прогнозам — буквально в ближайший квартал.

ТЕГИ: Город, Бизнес

Подписаться
на наши группы

ЧИТАТЬ BG_RU

Tweet

ТАКЖЕ ПО ТЕМЕ | Частное дело



Полуночная пицца

БГ проехал ночными маршрутами развозчика пиццы и узнал, что можно увидеть по пути и кого встретить за дверью

12 275

Частное дело: «Иван-лапша»

12 571

Частное дело. FreeLabs

7 784

Частное дело. Автоматы питания Healthy Food

2 2586



13:18, 12 апреля 2013 Интернет и СМИ

Инвестор «Большого города» предложил журналу выбрать свою судьбу

Инвестор журнала «Большой город» Александр Винокуров предложил редакции четыре пути сокращения убытков: увольнение редакции сайта, сокращение зарплат всех сотрудников в два раза, краудфандинг и закрытие всего издания. Об этом [сообщила](#) в своем Facebook главный редактор сайта bg.ru Екатерина Кронгауз.

Сам Винокуров в своем Facebook [подтвердил](#), что редакция размышляет сейчас, какой вариант для нее предпочтительнее. «Для того, чтобы приблизить результаты работы Большого города к экономической разумности, нужно сократить ежемесячные расходы с нынешних 10,8 млн. рублей до, хотя бы, 6 млн. руб», — объяснил он.

По словам Кронгауз, Винокуров отказался от прозвучавших ранее слов об увольнении редакции сайта без компенсаций и предложил сотрудникам «Большого города» решить все самим к 15:30. Максим Кашулинский в [комментарии](#) Nopes&Fears заявил, что руководство издания хочет сохранить и журнал, и сайт, но сильно сократив издержки.

Утром 12 апреля Винокуров провел встречу с главными редакторами издания Алексеем Муниповым и Екатериной Кронгауз, управляющим редактором сайта Екатериной Сваровской, а также издателем «БГ» Максимом Кашулинским. Первоначально Екатерина Кронгауз сообщила в своем аккаунте в социальной сети, что Винокуров принял решение уволить всю редакцию сайта без компенсаций, угрожая в случае, если сотрудники «БГ» будут протестовать, закрыть и печатную версию. Слухи о возможном закрытии всего «Большого города» из-за его убыточности ходили на медиарынке последние несколько дней.

Журнал «Большой город» был запущен издательским домом «Афиша» в 2002 году, а в 2010 году продан медиахолдингу «Дождь», который принадлежит Наталье Синдеевой и Александру Винокурову. В июне 2012 года журнал был вынужден оставить главный редактор Филипп Дзядко — одним из объяснений стало то, что инвесторы потребовали большего углубления в лайфстайл, с чем Дзядко не согласился. Его сменил на посту главного редактора Алексей Мунипов.

Печатная версия «Большого города» распространяется бесплатно в Москве, Санкт-Петербурге и других крупных городах. Заявленный тираж — 81,5 тысячи экземпляров. Журнал выходит раз в две недели. Сайт «Большого города» был перезапущен осенью 2012 года, а в начале апреля на нем появился отдельный проект «Районных блогов». Средняя суточная посещаемость сайта, по данным LiveInternet, в феврале-марте 2013 года составляла от 35 до 40 тысяч пользователей.



Комментарии отключены

Последние новости

Внебрачный сын Жириновского потребовал признать «Кремль» своим наследством. Какое наследство он может получить?

19:43

Российский танкист по словам Путина о хороших «Леопардах»

22:16

Трампу отказался признать обвинения по делу о сговоре с Россией в документах

22:11

Пассажирку с кокаином конфетами задержали в Шереметьево

22:07

«Краснодар» одержал победу над «Ростовом» в РПЛ

22:06

Любознательная акула съела женщину на дне рождения

22:03

Стоматолог предупредил об опасности дорогих улыбок

22:03

Российский посол опроверг обвинения Британии о продвижении контрразведки в ВС

22:00

Путин упростил перевод бизнеса в юрисдикцию

22:00

Экс-генерал ВСУ заявил о способности российских войск войти в Киев за 12 часов

21:56

Все новости

Лента добра деактивирована.
Добро пожаловать в реальный мир.

[главная](#)[города](#)[телевидение](#)[радио](#)[пресса](#)[исследования](#)[новости / статьи](#)[поиск / контакты](#)[в закладки](#)

БОЛЬШОЙ ГОРОД ЖУРНАЛ

Издаются: Ежедневные / Еженедельные / 1 раз в 2 недели / Ежемесячные / 1 раз в 2 месяца



Тематика развлекательная

Периодичность 1 раз в 2 недели

Формат А4

Издательский Дом Афиша

Аудитория 90 000

Тираж 120 000

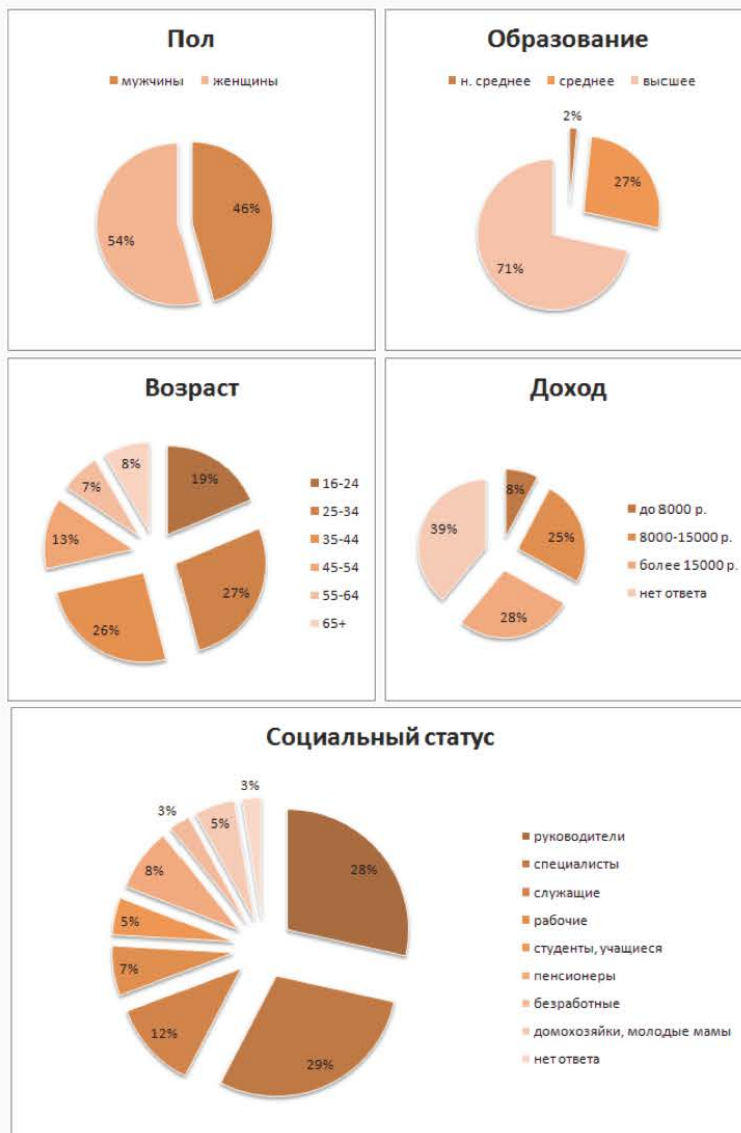
Адрес Москва, Большой Гнезниковский пер., д. 7/28, стр. 1

Телефон (495) 785-17-00


Почта info@bg.ru

Сайт www.bg.ru

Описание: Для журнала Большой Город характерно преобладание женской аудитории. В основном журнал Большой Город читают женатые люди с высшим образованием в возрасте 25-34 лет. Социально-экономический профиль аудиторий журнала Большой Город - это руководители и специалисты с доходом выше среднего. Совокупный ежемесячный доход на 1 члена семьи, состоящей из 3-4 человек, составляет более 15000 рублей, из которых на долю продуктов питания приходится до половины семейного бюджета.



Certification by translator

I, , certify that I am fluent in the English and Russian languages and competent in translating from that language to English. I further certify that I have translated the enclosed documents entitled:

- “**Частное дело. Сити курьер**”
- “**Инвестор «Большого города» предложил журналу выбрать свою судьбу**”
- “**Большой город. Журнал**”

from Russian to English and that the translation is complete, true, and accurate to the best of my knowledge.



Exhibit 2.2.7: Article in Brodude

Article text: “Professional approach: 7 solutions for business #10” by Brodude

<https://brodude.ru/professionalnyj-podxod-7-reshenij-dlya-biznesa-10-2/>

Certified English translation with the original

Love Media: company information

<https://www.lovemedia.net/en/company>

B&D: “Article of profile “Visual Communications” in the Brodude magazine”

<https://obe.ru/news/statya-o-profile-vizualnye-kommunikatsii-v-izdanii-brodude>

Certified English translation with the original

Brodude audience by SimilarWeb

<https://www.similarweb.com/website/brodude.ru>

Translation from Russian

BRODUDE

Lifestyle | Lifehack | Relationships | Heroes | Girlfriends | Food | Fitness | Science | Inventory | Career | Culture

Professional Approach: 7 solutions for business #10

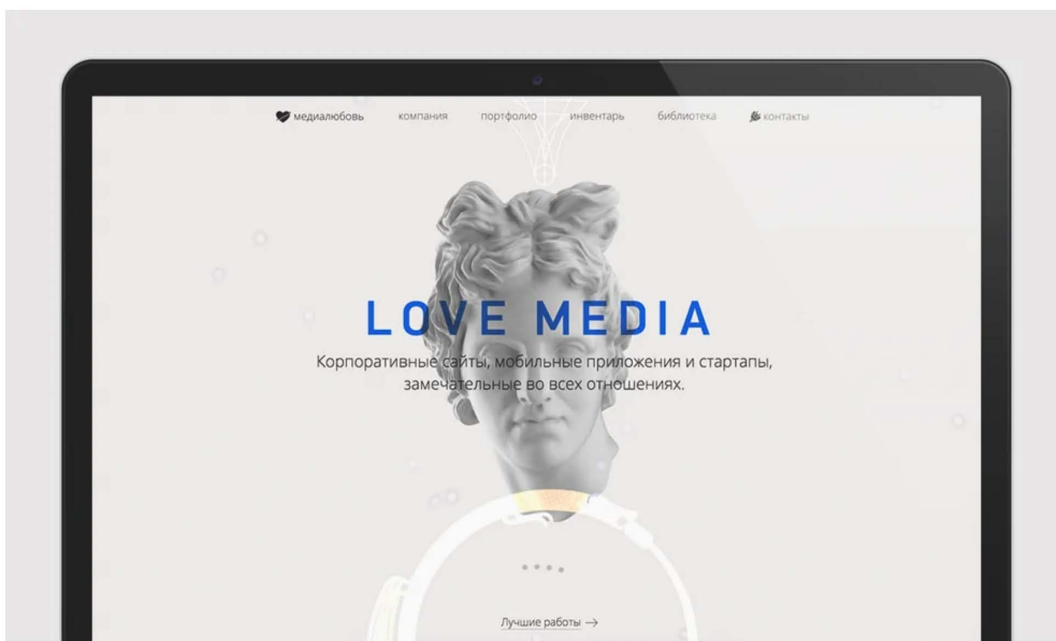
Author: Stepan Nikolaenko

January 18, 2018

CAREER AND BUSINESS

Business is like a stormy river, which beginners see as a calm stream and try to conquer without special tools. What happens to such arrogant people is clear to anyone who started their own business: they almost always go to the bottom. What tools are we talking about? These are various services and applications that increase efficiency, bring more profit or allow you to reduce costs for some budget items, for example, personnel. In this article, we will talk about several business services that will help you improve your company.

1. Love Media



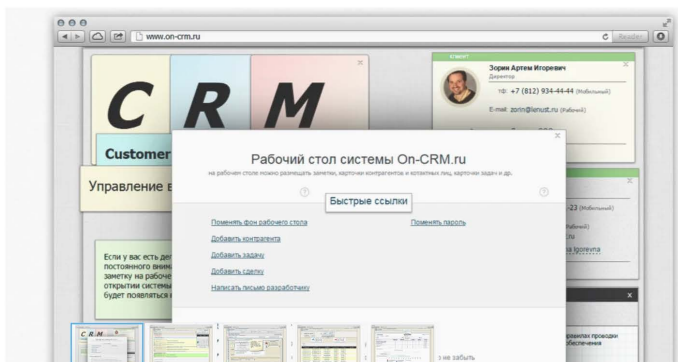
Love Media is a studio that creates corporate, representative websites, Internet services, as well as mobile applications. The company is in the Top-100 of the Rating Runeta mobile application developers rating and, in addition to the quality of completed orders highly appreciated by many companies, is known for the creation of the first Russian courier delivery service with geolocation, City Courier. The studio also Russified the popular font Good Vibrations. This allows you to call Love Media masters in all fields of the digital world.

When developing, the studio does not impose a specific design. The company follows trends, but does it wisely. It does not stamp monotonous projects, which means that the design will be modern, practical and highly appropriate for your business.

The studio's portfolio has unique projects in different areas. For example, Love Media developed a modern application for managing a smart home, and before that they created a very classic website for the Sculptor Foundation, and more than 100 other projects.

Order development in Love Media.

2. On-CRM



On-CRM is a CRM system for managing customer relationships, as well as for monitoring and accounting sales. A distinctive feature of this CRM is that it is free for two users, and therefore can be used at the stage of business formation without additional costs.

With On-CRM, you can create a single customer base with shared access rights to their data. You will always be able to quickly find phone numbers, banking details and other information that helps to interact effectively with customers.

Task completion statistics allow you to monitor employee performance.

By the way, to use the On-CRM service, you do not need to download programs. You can work through a regular browser from any computer anywhere in the world.

The service provides several tools that allow you to improve work efficiency: a single database of contacts, sending reminders by email or SMS, call history, meetings and negotiations with customers and partners, employee activity monitoring, task scheduler and other tools.

Connect the CRM system On-CRM.

3. Enjoyprint

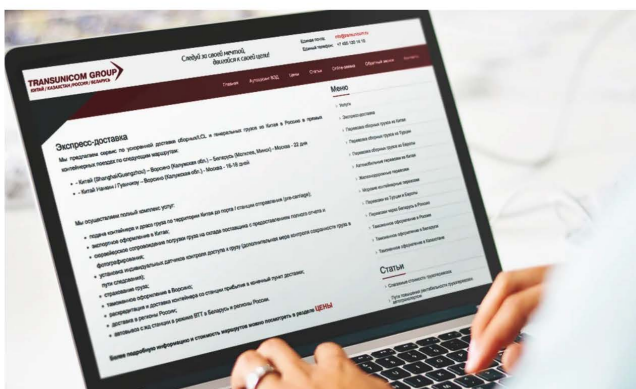


Even in our time of digital technologies, business cards remain one of the main ways to provide contact information. Enjoy print online printing house creates various business cards. Both budget and exclusive. The site has an online calculator with which you can calculate the cost of ready-made business cards by specifying the layout, dimensions, type of printing, paper, production time, and quantity. You can create unique business cards in the online layout editor. Another convenient feature is the choice of a design template for various professions. In addition, urgent production of business cards is available in your presence for a period of 15 minutes or more.

If you have a ready-made layout, then when you upload it to the system, it will be automatically checked for printing errors. Completed orders will be saved in your personal account, which allows you to repeat the printing of business cards without the need to create a new project. Payment for orders is carried out directly on the website. Online printing house Enjoyprint delivers business cards all over Russia.

Order business card in Enjoyprint.

4. Transunicom



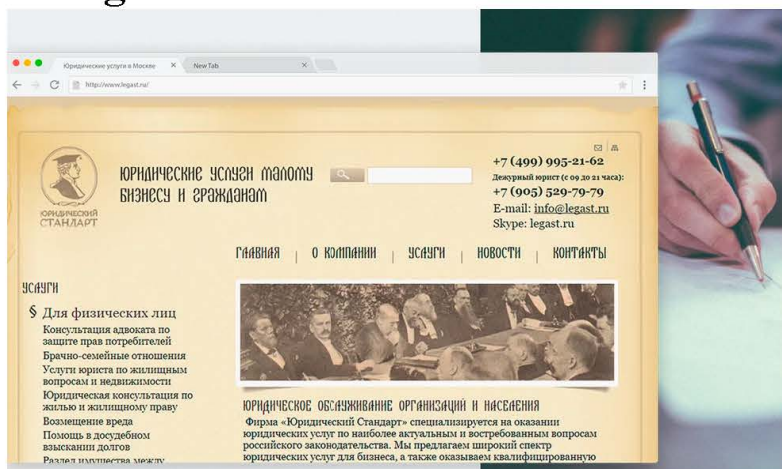
If your company imports goods from China, then you will need a carrier, and a reliable and inexpensive one. Transunicom provides a service for accelerated delivery of combined/LCL and general cargo from China to Russia in direct container trains. Delivery is carried out from Nanjing or Guangzhou to Moscow and the regions of Russia, as well as to Belarus in BTT mode.

The company transports combined and general cargo by car (from Europe, China and Southeast Asia to Russia, Kazakhstan and Belarus), by train (From China to Russia, Kazakhstan and Belarus), as well as in containers by sea (from China and Europe to the Black Sea, North Sea and Pacific ports) and by aircraft.

It should be noted that Transunicom is engaged in customs clearance of goods in Kazakhstan, Belarus and Russia and conducts their certification. Cargo safety is provided by insurance, so you can be sure that your cargo will be delivered in the form in which it was shipped in China or Europe. The company also provides consulting services and documentary support of the transaction.

Order cargo delivery from China to Transunicom.

5. Legal Standard

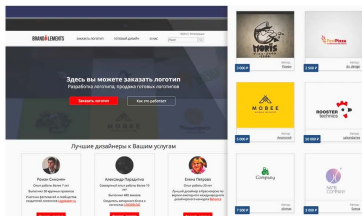


The company “Legal Standard” has been providing legal services since 2010. The main clients are representatives of small businesses who do not have a lawyer on staff, who from time to time have a need for legal assistance. The “Legal Standard” is addressed on the issues of drafting claims and letters, debt collection in court, conducting cases in arbitration courts, drafting and examining contracts. In addition, the company deals with the registration of legal entities and sole proprietors, providing legal addresses, obtaining extracts from the Unified State Register of Legal Entities.

Simply put, “Legal Standard” provides a full range of legal services for small businesses in Moscow. The company also provides services to individuals, mainly representing their interests in courts in various categories of cases.

Try the services of the “Legal Standard”.

6. BrandElements



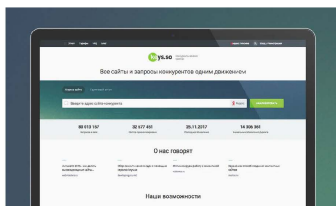
Any company needs a logo, and as soon as possible. BrandElements is an exchange of graphic designers, where you will find only the coolest specialists with talent and extensive experience. You hire a freelancer who creates a unique project according to your wishes. In order to make an order, you need to go through an automated brief, after which the data will be saved and transferred to the designers. Currently available designers will answer you, you will choose the right one, and go ahead to create a cool catchy logo. You will receive the finished work in a format that is convenient for you.

If you need the logo “yesterday”, you can buy a ready-made project. A list of ready-made logos is available on the BrandElements website.

What is the advantage of developing a logo in BrandElements, and not in a studio? First, the independent choice of the designer. Secondly, you will be offered a catchy logo without too much pathos, and not an abstract do not understand what is under the sauce “Ahead of its time”. Thirdly, a wide range of services at a low price.

Order logo design in BrandElements.

7. Search for rivals Keys.so



Keys.so is a service with which you can find keywords for a website, analyze competitors, plan promotion work, prepare or finalize a contextual advertising campaign. One of the important features of the service is the analysis of competitors, for example, what keywords they use, on which page they are in the search. This allows to refine site using previously unused keywords.

Using group reports, you can quickly assemble a good semantic core for the site. By setting any number of competing sites, you will see a full report on these domains. There are more than 80 million queries in the database, more than 32 million sites and more than 14 million unique Yandex.Direct ads have been analyzed.

A distinctive feature Keys.so: it is possible to search for sites of the same owner, fast filtering of data by subject, as well as a large coverage of regions when analyzing Yandex data.

Search rivals in Keys.so.



company

portfolio

inventory

library



Good genius

Alexander Borisov
mobile developerAndrey Markelov
art-directorEugene Pratushevich
web developerDmitry Paramonov
creative director

And also everyone who work or have worked with us: Alexey Shishkin, Kola Grigoriev, Yuri Malyarenko, Yura Podshibyakin, Eugenia Romantseva, Ksenia Lanetskaya, Anastasiya Golovinskaya, Max Yakovlev, Dmitry Fedorov, Yuri Breslavets, Andrew Gusev, Anton Skvortsov, Vladislav Kabakov, Vitaly Kudelevsky, Konstantin Kolesov, Vladimir Rodionov, Eugene Kurochkin, Roman Irtov, Kirill Semin, Sergey Ark, Sergey Kovalenko and others.

Doing it with Love.

Mr. Markelov

We create corporate websites, presentation websites, Internet services, mobile apps and startups. Our fundamental principle and philosophy is that design equals task solving. We are building design concepts based not on their attractive looks, but on design rules and principles, making a workable system first, and then smartly shaping it.

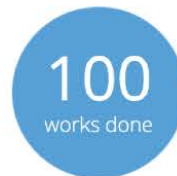
In our work, we are always trying to reconsider approaches to familiar things, creating new thinking and new product presentation. While others are just remaking what was done before, we are rethinking it. It is due to this approach that our projects are so easy to use, attractive and innovative.

Our works may appeal by very different things in them: individual style and performance technique, interactive solutions, nice graphics and fonts, unique ideas or new presentation of familiar things.

However, the main thing remains the same: our projects for sure solve the task for which they have been created.



Creating complex sites and mobile apps
more than 7 years



More than 100 works finished: websites
and mobile apps



More than 40 clients: from small
business to the biggest Russian
companies

Achievements

First Russian geo-delivery

We developed and started the courier service with geolocation in Russia: [City Courier](#).

First Russian e-pub platform

Love Media developed [a platform](#) for electronic magazines publishing, which was the first platform in Russia of its kind.

An interview with us on TV

Channel Russia 2, one of the biggest in the country, took [an interview](#) about one of our projects — City Courier same-day delivery service.

Good Vibes, a popular typeface

[Good Vibes](#) has been translated to Russian language and widely used in the country and abroad.

Top-100 Russian studio

Love Media appears in [the top-100](#) Russian mobile developers (place number 48 out of more than 4000 companies).

Clients

Among our clients are the biggest Russian companies, such as:



[Dom Kino](#) mobile application development
for Channel One



[Bonduelle Book Recipies](#) mobile
application development



[Solix Biosystems Vostok](#), a resident of
Skolkovo and Rosnano, corporate website

263 of 712

development



[Heliport Moscow](#) corporate website development for NDV Realty company



[The Sculptor Foundation](#) corporate website creation, a participant of the Russian Academy of Arts



[Shooting Union of Russia](#) corporate website development

At different time, we also created projects for the following brands and companies:

Agni Events agency
Business School BSPF
Black Ocean investment fund, UK
Collectif Item, a team of photographs, France
Cubic Robotics startup, USA
FJM Law company, UK
Gent' Stuff online store
Highlight Management agency
Savvy Architects bureau

Avanti interior bureau
Burton Clothing
Bristol Tour hotels network
Buber agency
Centre, veterinary clinics of Moscow
IT Department of Moscow
St. Petersburg flood protection complex
Pantocrator Film Studio
Moscow Ball in Vienna

New Horizons Playgrounds
Russian Ball in London
Daddy restaurants network
City Courier delivery service
Terem Media publishing
Constanta charity fund
Uniguard personal security
xStrum trade platform

Services

Corporate websites

Creating corporate websites, presentation and promo sites from the concept to the launch. Solving your business tasks on the web.

[Centre Vetclinic](#) [Solix Biosystems](#)

From \$3000 to \$9000

Logotypes and branding

Creating logotypes, developing corporate identity, designing brandbooks, letters, business cards, illustrations etc.

[Russian Ball in London](#) [FJM Law](#)

From \$1000 to \$2500

Mobile applications

Developing mobile applications for iOS and Android. We are in the top-100 mobile developers of Russia.

[Cubic.ai smart home](#) [Bonduelle recepies](#)

From \$4000 to \$30 000

Other

It is possible to order creation of corporate fonts, banners, presentations, showreels, 3D animations, posters etc from us.

[Good Vibes typeface](#) [Pantocrator introduction](#)

Projects and startups

Developing complex projects and startups, including back-end, web interface, front-end and mobile applications.

[Dom Kino: Second Screen](#) [City Courier](#)

From \$10 000 to ∞

Workflow



First step

Your first and only step is to call or write us and tell about your project. Everything other we'll do for you.



Contract and prepayment

After the acceptance of the commercial offer, we'll sign a contract and detail the work. Prepayment is mandatory to work with us after this moment.



Development

After the design is accepted, the development begins, it means creating of HTML webpages and CMS integration.



Meeting

Our specialist we'll be at your office for an interview to complete a brief of your tasks and the details of your project



Technical specification

Technical specification is the first step of the workflow. We'll write a detailed document describing all possible details and features of your project.



Testing and launching

After the site is done, we're checking and testing it, and then launching it. It is possible to fill the site with contents on your request.



Commercial offer

Based on the brief we'll compose a commercial offer for you with the short description of the future work, price quote and terms.



Design

Suppose you've ordered a website. Then, after the specification is accepted, the design creation begins. We'll offer you with as much examples as you need.



Acceptance

After all works finish, an acceptance act is signed, and the remaining sum is paid according to the contract. Guarantee term begins.



love media

Moscow, Kutuzovsky prospect, 12 +7 495 374-54-70; mail@lovemedia.net

RU

264 of 712



brodude.ru VS.

+ Compare this site to



July 2023



All traffic



- Overview
- Ranking
- Audience
- Competitors
- Marketing channels
- Outgoing links
- Technologies

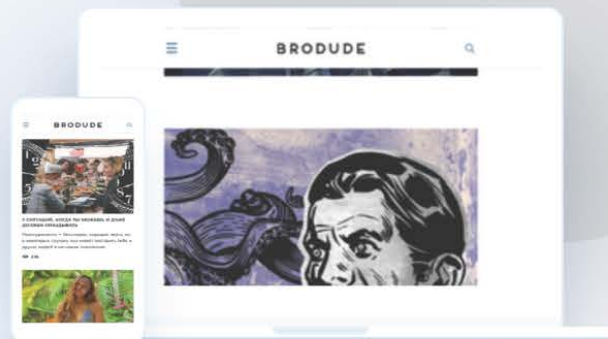


brodude.ru

мужской журнал brodude — издание для мужчин, которые стремятся к успеху. [Show more](#)

Company	Brodude
Year Founded	--
Employees	11 - 50
HQ	Russia
Annual Revenue	\$5.0M - \$10.0M
Industry	Arts & Entertainment

similarweb



Global Rank

#100,623
↓ 12,974

Country Rank

#6,810
↓ 858
Russia

Category Rank

#904
↓ 93
Arts & Entertainment
(In Russia)

Want to validate your site's metrics?

[Connect your Google Analytics](#)

Total Visits

709.2K

Bounce Rate

76.44%

Pages per Visit

2.03

Avg Visit Duration

00:02:00

brodude.ru Ranking

Website ranking helps evaluate the value of a business. Over the last three months, brodude.ru's global ranking has increased from 106,856 to 100,623.

Category Rank

Arts & Entertainment
(In Russia)

Country Rank

In Russia

Global Rank

RANK

similarweb

799

846

893

940

MAY

JUN

JUL

Similarly ranked sites

902 toralostfilm.top

903 bxfilm.co

904 brodude.ru

905 miasandelle.com

906 tvcenter.ru

[See top websites →](#)

brodude.ru Traffic and Engagement Analysis

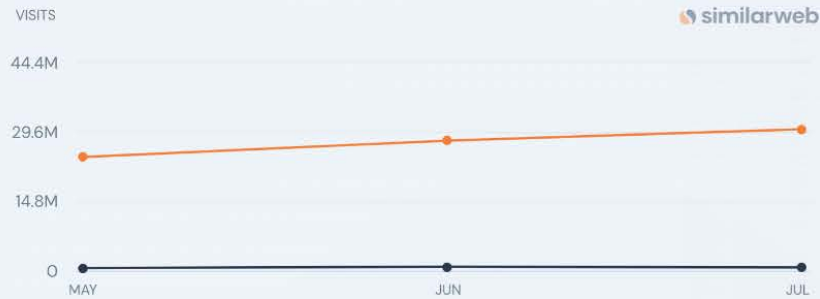
brodude.ru's traffic has decreased by 18.35% compared to last month (Desktop). Click below to reveal how well brodude.ru meets visitor expectations and captures their interest.

📌 Connect your GA or GA4 to display your verified traffic metrics

Connect your Google Analytics

Total Visits ⓘ 709.2K	Last Month Change ⓘ ▼ 18.35%	Bounce Rate ⓘ 76.44%	Pages per Visit ⓘ 2.03	Avg Visit Duration ⓘ 00:02:00
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Total Visits Last 3 Months ⓘ



Compare brodude.ru to:

709.2K brodude.ru

☒

30.2M woman.ru

☐

227.4K heroine.ru

☐

485.8K gq.ru

☐

2.3M mensby.com

Compare any site with a free trial →

Geography & Country Targeting

Which countries sent the most traffic to brodude.ru lately? Where is their core audience from? Last month Russia was the top country sending desktop traffic to brodude.ru - click below to discover all countries



Top Countries ⓘ

Russia
77.64% ▲ 13.01%

Mongolia
9.83% ▲ 888.3%

Kazakhstan
3.61% ▼ 9.03%

Ukraine
2.78% ▼ 14.73%

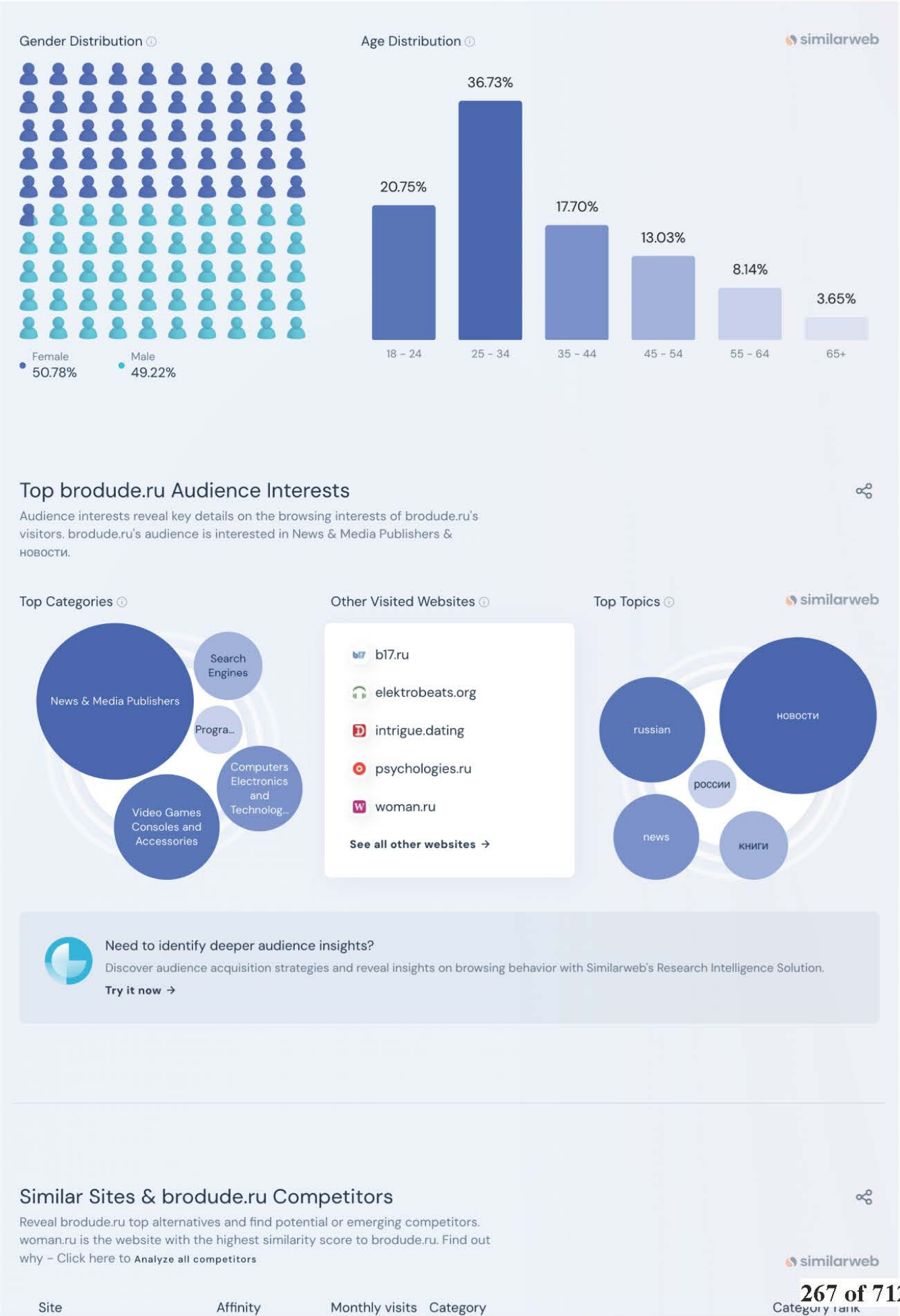
Belarus
1.31% ▼ 53.31%

Others
4.84%

See all countries →

brodude.ru Audience Demographics

Audience composition can reveal a site's current market share across various audiences. brodude.ru's audience is 49.22% male and 50.78% female. The largest age group of visitors are 25 - 34 year olds (Desktop).



Translation from Russian



Article of profile “Visual Communications” in Brodude magazine

08/18/2021



The Business & Design Institute and the online magazine BroDude conducted a study on how to choose a creative profession to do what you love, get a decent salary and constantly improve yourself.

The magazine publishes relevant articles for those who strive for success in their careers, business, relationships and creating a better version of themselves.

The material reveals the concept of “Design” as the modernization of the world around ourselves, and offers options of growth in this field to various specialists. Using the example of the profile “Visual Communications” in B&D, the article answers the main question — in what institute and what profession to study in order to be a sought-after specialist now and in 20 years.

We thank the online publication BroDude for their cooperation.



Профессиональный подход: 7 решений для бизнеса #10

☆ в избранное



Автор:

Степан Николаенко

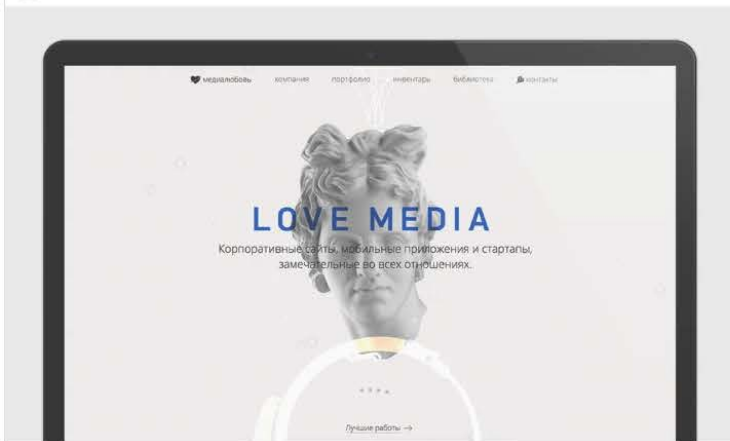
18 января, 2018

| 👁 41.1k | 💬 0

КАРЬЕРА И БИЗНЕС

Бизнес как бурная река, которую новички видят как спокойный ручей и пытаются покорить без специальных инструментов. Что происходит с такими самонадеянными людьми – ясно любому, кто начинал свое дело: они практически всегда идут на дно. О каких инструментах идет речь? Это различные сервисы и приложения, которые повышают эффективность, работоспособность, приносят большую прибыль или позволяют сократить расходы на некоторые позиции бюджета, например на части штата. В этой статье мы расскажем о нескольких сервисах для бизнеса, которые помогут тебе улучшить твою компанию.

1 Love Media



Love Media – это студия, которая создает корпоративные, представительские сайты, интернет-сервисы, а также мобильные приложения. Компания входит в топ-100 рейтинга разработчиков мобильных приложений Рунета и, помимо высоко оцененного многими компаниями качества выполненных заказов, известна тем, что создала первую в России службу курьерской доставки с геолокацией «Сити Курьер». Также студия русифицировала популярный шрифт Good Vibrations, что позволяет назвать Love Media мастерами на все руки в цифровом мире.

При разработке студия не навязывает определенный дизайн. Компания следует трендам, но делает это с умом. Не штампует однообразные проекты, а значит, дизайн будет современным, практичным и максимально соответствующим твоему бизнесу.

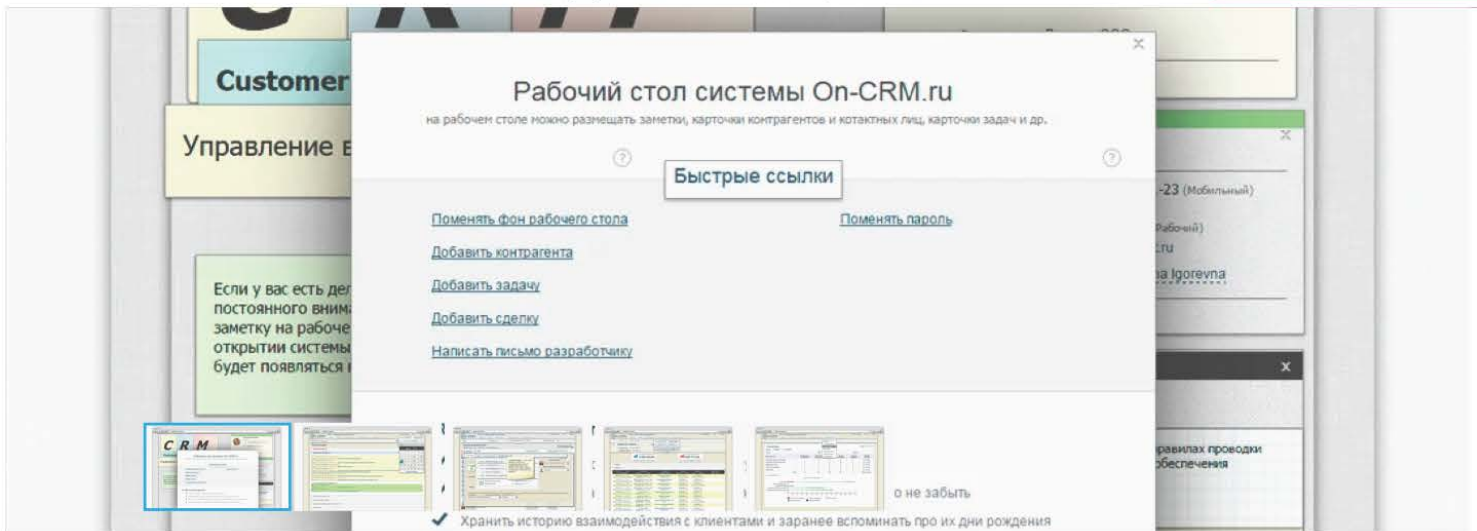
В портфолио студии есть уникальные проекты, причем в разных сферах. Так, например, Love Media разработали современное приложение для управления «умным домом», а до этого создали классический сайт для фонда Скульптор и более 100 других проектов.

[Заказать разработку в Lovemedia →](#)

2 On-CRM



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On-CRM — это CRM-система для управления взаимоотношениями с клиентами, а также для контроля и учета продаж. Отличительной особенностью данной CRM является то, что она бесплатна для двух пользователей, и поэтому может использоваться на этапе становления бизнеса без дополнительных затрат.

С помощью On-CRM ты сможешь создать единую базу клиентов с разделением прав доступа к их данным. Ты всегда сможешь быстро найти телефоны, реквизиты и другую информацию, которая помогает эффективно взаимодействовать с клиентами.

Статистика выполнения задач позволяет контролировать эффективность работы сотрудников.

Кстати, чтобы пользоваться сервисом On-CRM, тебе не нужно скачивать программы. Ты можешь работать через обычный браузер с любого компьютера в любой точке мира.

Сервис предоставляет несколько инструментов, которые позволяют повысить эффективность работы: единая база контактов, рассылка напоминаний по электронной почте или SMS, история звонков, встреч и переговоров с клиентами и партнерами, мониторинг активности сотрудников, планировщик заданий и другие инструменты.

[Подключить CRM-систему On-CRM →](#)

Enjoyprint

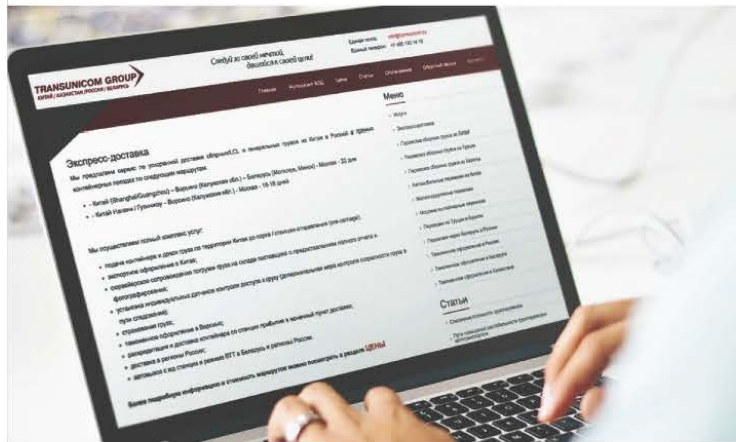


Даже в наше время цифровых технологий визитки остаются одним из главных способов предоставления контактной информации. Онлайн-типография Enjoyprint создает различные визитки. Как бюджетные, так и эксклюзивные. На сайте есть онлайн-калькулятор, с помощью которого можно подсчитать стоимость готовых визиток, задав макет, размеры, тип печати, бумагу, время изготовления, а также количество. Ты можешь создать уникальные визитки в онлайн-редакторе макета. Еще одним удобным дополнением является выбор шаблона дизайна для различных профессий. Помимо этого, доступно срочное изготовление визиток в твоём присутствии за время от 15 минут.

Если у тебя есть готовый макет, то при загрузке в систему он автоматически будет проверен на полиграфические ошибки. Выполненные заказы будут сохранены в личном кабинете, что позволяет повторять печать визиток без необходимости составления нового проекта. Оплата за заказы осуществляется прямо на сайте. Онлайн-типография Enjoyprint доставляет визитки по всей России.

[Заказать визитки в Enjoyprint →](#)

4 Transunicom



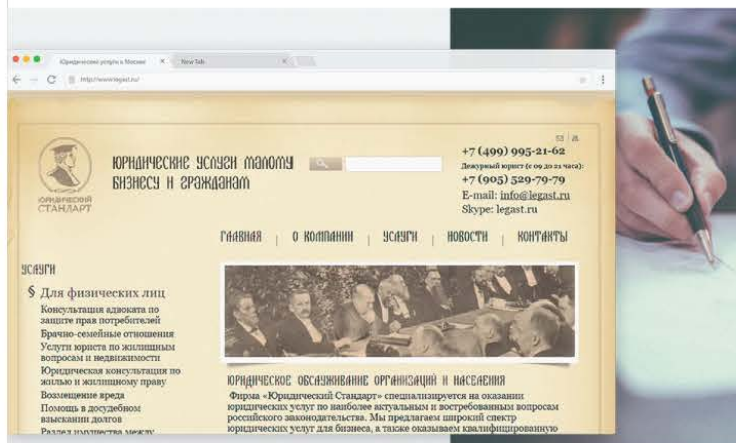
Если твоя компания занимается импортом товаров из Китая, то тебе потребуется перевозчик, причем надежный и недорогой. Transunicom предоставляет сервис по ускоренной доставке сборных/LCL и генеральных грузов из Китая в Россию в прямых контейнерных поездах. Доставка осуществляется из Нанкина или Гуанчжоу в Москву и регионы России, а также в Беларусь в режиме БТТ.

Компания перевозит сборные и генеральные грузы на автомобилях (из Европы, Китая и Юго-Восточной Азии в Россию, Казахстан и Белоруссию), на поездах (Из Китая в Россию, Казахстан и Белоруссию), а также в контейнерах по морю (из Китая и Европы в черноморские, североморские и тихоокеанские порты) и самолетами.

Отметим, что компания Transunicom занимается таможенным оформлением грузов в Казахстане, Белоруссии и России и проводит их сертификацию. Безопасность груза обеспечивается страхованием, поэтому ты можешь быть уверен в том, что твой груз доставят в том виде, в котором он был погружен в Китае или Европе. Также компания оказывает консалтинговые услуги и документальное сопровождение сделки.

[Заказать доставку грузов из Китая в Transunicom →](#)

5 Юридический стандарт

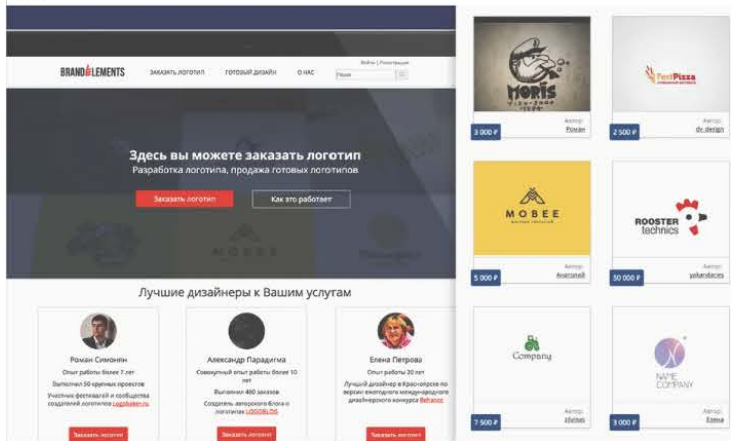


Компания «Юридический Стандарт» оказывает юридические услуги с 2010 года. Основными клиентами являются представители малого бизнеса, не имеющие в штате юриста, у которых время от времени возникает необходимость в юридической помощи. В «Юридический Стандарт» обращаются по вопросам составления претензий и писем, взыскания задолженности в судебном порядке, ведения дел в арбитражных судах, составления и экспертизы договоров. Кроме того, компания занимается вопросами регистрации юридических лиц и ИП, предоставлением юридических адресов, получением выписок из ЕГРЮЛ.

Проще говоря, «Юридический Стандарт» оказывает полный спектр юридических услуг для малого бизнеса Москвы. Компания оказывает услуги и частным лицам, в основном представляя их интересы в судах по различным категориям дел.

[Воспользоваться услугами «Юридического стандарта» →](#)

6 BrandElements



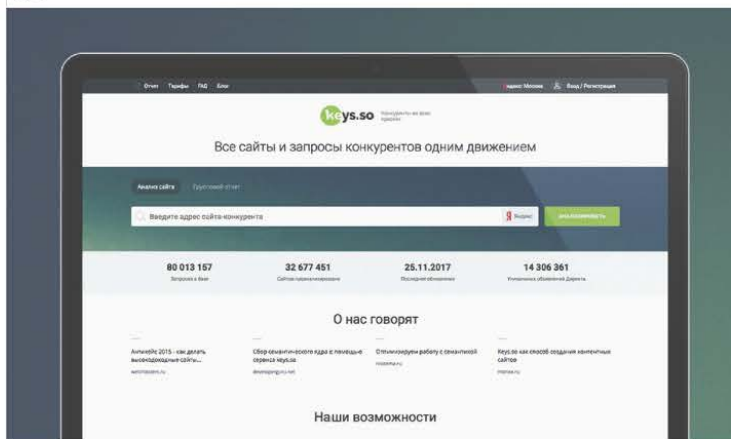
Любой компании требуется логотип, причем максимально цепляющий. BrandElements – это биржа графических дизайнеров, где ты найдешь только самых крутых специалистов с талантом и большим опытом. Ты нанимаешь фрилансера, который создает уникальный проект по твоим пожеланиям. Для того, чтобы сделать заказ, нужно пройти автоматизированный бриф, после чего данные будут сохранены и переданы дизайнеру. Свободные на данный момент дизайнеры ответят тебе, ты выберешь подходящего, и вперед, к созданию крутого цепляющего логотипа. Готовую работу ты получишь в удобном тебе формате.

Если логотип нужен еще вчера, ты можешь купить готовый проект. Список готовых логотипов есть на сайте BrandElements.

В чем преимущество разработки логотипа в BrandElements, а не в студии? Во-первых, самостоятельный выбор дизайнера. Во-вторых, тебе без лишнего пафоса предложат цепляющий логотип, а не абстрактное не пойми что под соусом «Опережает свое время». В-третьих, широкий спектр услуг по невысокой цене.

[Заказать разработку логотипа в BrandElements →](#)

7 Поиск конкурентов Keys.so



Keys.so – это сервис, с помощью которого ты можешь найти ключевые слова для сайта, проанализировать конкурентов, спланировать работу по продвижению, подготовить или доработать контекстную рекламную кампанию. Одна из важных особенностей сервиса – анализ конкурентов, например, того, какие ключевые слова они используют, на какой странице в поиске находятся. Это позволит тебе доработать свой сайт, задействовав ранее не используемые ключевые слова.

Используя групповые отчеты, ты сможешь быстро собрать хорошее семантическое ядро для сайта. Задав любое количество сайтов-конкурентов, увидишь полный отчет по данным доменов. В базе более 80 миллионов запросов, проанализировано более 32 миллионов сайтов и более 14 миллионов уникальных объявлений Директа.

Отличительной чертой Keys.so является возможность поиска сайтов одного владельца, быстрая фильтрация данных по тематике, а также большое покрытие регионов при анализе данных Яндекса.


[Найти конкурентов в Keys.so →](#)

B&D


ИНСТИТУТ БИЗНЕСА И ДИЗАЙНА

СТАТЬЯ О ПРОФИЛЕ «ВИЗУАЛЬНЫЕ КОММУНИКАЦИИ» В ИЗДАНИИ BRODUDE

18.08.2021



BRODUDE



КАРЬЕРА И БИЗНЕС



Партнерский материал

КАК ВЫБРАТЬ КРЕАТИВНУЮ ПРОФЕССИЮ, ЧТОБЫ НИКОГДА НЕ СИДЕТЬ БЕЗ РАБОТЫ

Выясняем, где и на кого учиться, чтобы через 20 лет представителей твоей профессии не заменили бездушные роботы.

 4.7k

Институт бизнеса и дизайна и интернет-журнал BroDude провели исследование на тему того, как выбрать креативную профессию, чтобы заниматься любимым делом, получать достойный оклад и постоянно самосовершенствоваться.

Издание публикует актуальные статьи для тех, кто стремится к успеху в карьере, бизнесе, отношениях и созданию лучшей версии себя.

Материал раскрывает понятие «Дизайн» как модернизацию мира вокруг себя, предлагает специалистам различных областей варианты для развития в нем. А на примере профиля **«Визуальные коммуникации»** в B&D статья отвечает на главный вопрос — где и на кого учиться, чтобы сейчас и через 20 лет быть востребованным специалистом.

Благодарим интернет-издание BroDude за сотрудничество.

ПОДПИШИТЕСЬ НА РАССЫЛКУ

УЗНАВАЙТЕ ПЕРВЫМИ О БУДУЩИХ
МЕРОПРИЯТИЯХ B&D☐ Вы даете согласие на обработку персональных данных

ПОДПИСАТЬСЯ


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Москва, Протопоповский переулок, 9 +7 (495) 969-01-91, +7 (495) 790-0181



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Certification by translator

I, , certify that I am fluent in the English and Russian languages and competent in translating from that language to English. I further certify that I have translated the enclosed documents entitled:

- “Профессиональный подход: 7 решений для бизнеса #10”
- “Статья о профиле «Визуальные коммуникации» в издании BroDude”

from Russian to English and that the translation is complete, true, and accurate to the best of my knowledge.



Exhibit 2.3.1: Juror at w3 Awards

Juror's badge provided to Mr. Markelov by w3 Awards

AIVA: Academy of Interactive and Visual Arts, main page with membership rules

<https://www.aiva.org>

Invitation email from Mrs. Kari Gillenwater to join AIVA

From personal mail

"My Account" page with judging dates on AIVA jury panel

<https://judging.aiva.org/Judging#/account>

Assignment email from Mrs. Kari Gillenwater to judge the w3 Awards

From personal mail

Completion email from Mrs. Lauren Angeloni

From personal email

"Jury process" page on the w3 Awards website

<https://www.w3award.com/jury-process/>

Process of judging:

- Mr. Markelov is judging China Telecom website
- Mr. Markelov is judging McKinsey website
- Mr. Markelov is judging PricewaterhouseCoopers's "Holiday Outlook" website

"About the awards" page on the w3 Awards website

<https://www.w3award.com/about-the-awards/>

"About us" page on the w3 Awards website

<https://www.w3award.com/about/>

"Jury" page on the AIVA website

<https://www.aiva.org/membership/member-directory/>

BusinessWire: "Triple Win for Nebraska with Three W³ Awards"

<https://www.businesswire.com/news/home/20181018005516/en/Triple-Win-for-Nebraska-with-Three-W%C2%B3-Awards>

2023
Juror

Academy of
Interactive
& Visual Arts
AIVA



Andrew Marcus
UI/UX & Product Designer
Planeta Digital

WAZ AWARDS

[Members](#)[Awards](#)[Contact](#)

The Academy of Interactive & Visual Arts is an assembly of leading professionals from various disciplines of the visual arts dedicated to embracing progress and the evolving nature of traditional and interactive media.

Awards

The Academy of Interactive & Visual Arts sanctions all judging and maps the strategic direction for the Communicator, Davey, and w3 awards programs. All members of the Academy have demonstrable expertise in the categories they review.



Membership

Membership in the Academy of Interactive & Visual Arts is invite-only. If you would like to join or be considered for future involvement, [please request an invitation.](#)

From: Kari Gillenwater kari@aiva.org 
Subject: AIVA I Application Approved
Date: June 6, 2023 at 09:56
To: andrewmarcus@andrewmarcus.me

KG

Dear Andrey,

Congratulations!

My name is Kari Gillenwater, and I manage judging for the Academy of Interactive & Visual Arts. I wanted to personally reach out to let you know that your application for membership into the Academy has been approved. Welcome to the AIVA!

If you haven't already done so, we strongly encourage you to update your profile with the most current information, a brief bio, and a headshot. Here is a direct link to the juror account login page:

[AIVA Judging Portal](#)

We have also created a social media toolkit to help promote your membership, and all materials can be found here:

[2023 Juror Toolkit](#)

*Please note that these assets are for the w3 & Davey seasons only. Assets will be delivered as each award season opens.

If you have any questions regarding your membership, please feel welcome to ask any time. And once again, welcome to the AIVA!

Thank you,
Kari

Kari Gillenwater
Producer | **Academy of Interactive & Visual Arts** | aiva.org

MY ACCOUNT

Please note your selected judging dates on this page. If you would like to get a head start, you can begin judging immediately. Otherwise, we will send you a reminder before your official date begins.

**BEGIN JUDGING THE W3 AWARDS****BEGIN JUDGING THE DAVEY AWARDS**

PROFILE

First Name

Andrey

Last Name

Markelov

Organization

Planeta Digital

Organization URL<https://www.planetadigi.com>**Title**

Product Designer and Developer

Preferred Emailandrewmarcus@andrewmarcus.me**Secondary Email (optional)**[Update Password](#)**Address**

2055 Bay Ridge Pkwy Floor 2

Address 2**City**

New York

Country

United States

State/Province

New York

Zip/Postal Code

11204

Twitter (optional)

@

Instagram (optional)

@

LinkedIn Profile (optional)<https://www.linkedin.com/in/andrew>**Portfolio URL (optional)**<https://www.andrewmarcus.me/port>

YOUR JUDGING DATES

Judging dates

w3 Awards

Your judging dates:

July 11, 2023 - August 1, 2023[Show Categories](#)

Davey Awards

Your judging dates:

August 1, 2023 - August 29, 2023[Show Categories](#)**Have any questions or need assistance?**

Contact Customer Service

customerservice@aiva.org

At AIVA, diversity is important to us. We are working to achieve gender parity, and increase the diversity of our Academy to better reflect the communities we represent. Collecting the following data on our judges supports these efforts.

From: Kari Gillenwater kari@aiva.org
Subject: AIVA - Judging now open for the w3 Awards
Date: July 11, 2023 at 13:59
To: andrewmarcus@andrewmarcus.me

KG

Hi Andrey!

I hope you are safe and well!

I'm reaching out because we are ready to review submissions for this year's w3 Awards, and I wanted to see if you are available to judge? The standard assignment is 75 pieces, but you may do more or less depending on your availability. Judging and score submission are performed completely online, and we ask that you complete your review within a few weeks of assignment. You can work at your own pace, logging in/out of the judging site as many times as necessary.

If you are available, you are welcome to log in and begin reviewing here:

[AIVA Juror Portal](#)

We have also created a social media toolkit to help promote your membership, and all materials can be found here:

[2023 w3 Juror Toolkit](#)

If now is not a good time, you are also welcome to choose a different judging timeframe in your profile. Please let me know if you have any questions or if you are unavailable this season.

Thank you,
Kari

Kari Gillenwater
Producer | **Academy of Interactive & Visual Arts** | 212.675.3555

Follow us on LinkedIn: <https://www.linkedin.com/company/academy-of-interactive-visual-arts/about/>

From: Lauren Angeloni lauren.angeloni@aiva.org
Subject: Spread The Word: w3 Awards' Extended Entry Deadline is Friday
Date: August 2, 2023 at 10:00
To: andrewmarcus@andrewmarcus.me

Completion email

LA



Illuminating Brilliance in Digital
Experiences, Content and Creativity

Hello Andrey,

We're excited to be in the midst of the judging process for **The 18th Annual w3 Awards** with many great projects already reviewed. As an active member of our jury, I want to personally thank you for lending your time and expertise in helping us select the best work in our industry.

The Extended Entry Deadline for The w3 Awards is approaching quickly this Friday, **August 4th**.

Please ensure all details in your juror profile are accurate and up-to-date, and that you have a preferred headshot included for use in forthcoming member features across our social channels.

We aim for this year's entries to represent the full spectrum of outstanding digital creative work. If you have seen or know teams that are making great work this year, please encourage them to participate this season. We know that you also make high-caliber work in your own right. If you have projects that you're particularly proud of this year, we would love for you to submit by the **Extended Entry Deadline this Friday, August 4th**.

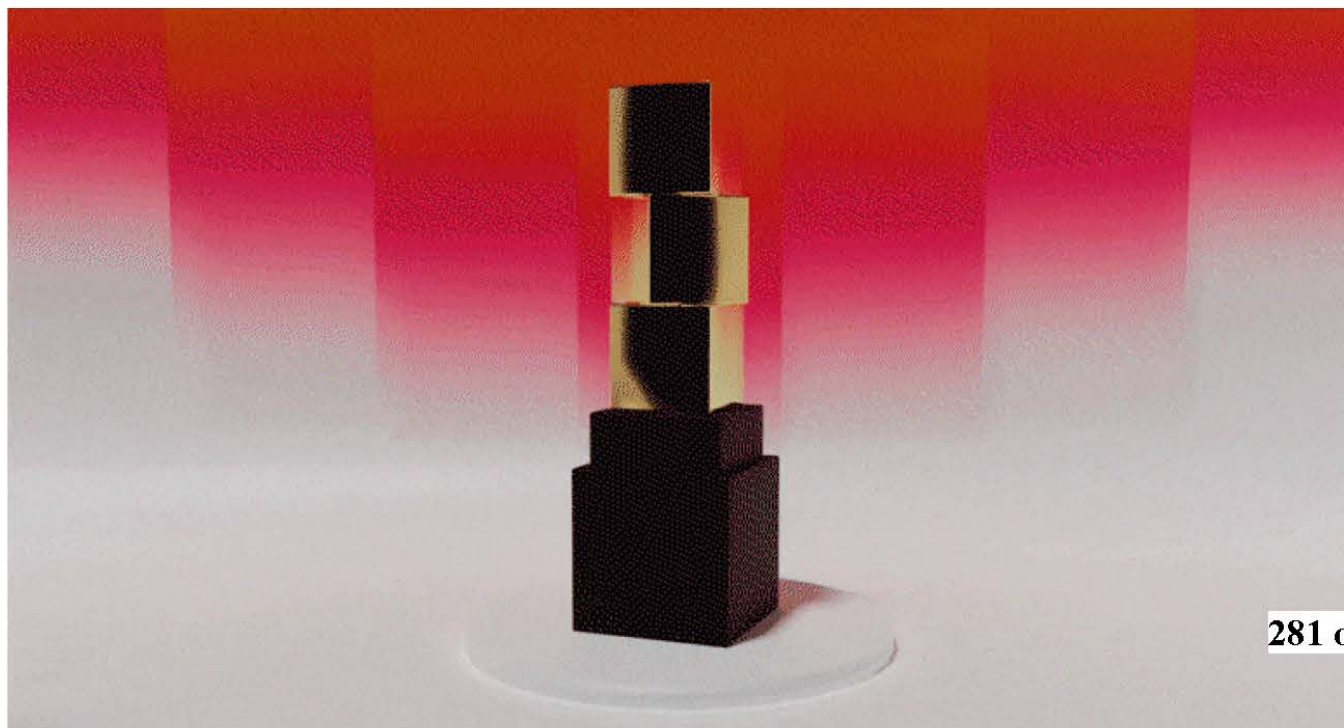
You can enter your work at: w3award.com

Thank you again for your contributions to the AIVA.

As ever,

Lauren

Lauren Angeloni (she / her)
Managing Director | AIVA
[AIVA.org](https://aiva.org)



Scores recorded successfully! Here is another entry to judge.

TOTAL ENTRIES JUDGED 5/75



Please judge the following entry:

Visit the entry below. Spend enough time to understand the entire scope of the work, its creativity and its capabilities. Think about what the entry is trying to accomplish and how successful it is in furthering its goal.



China Telecom Corporation Limited

<http://www.chinatelecom-h.com> 

MEDIA:

Mobile

TYPE:

Mobile Features

CATEGORY:

[Best User Interface](#)

Please answer the following questions:

We need to get a few pieces of information about this entry from you before you judge the work.

Does the site or app load?

- ☒ Yes
☐ No

Do you have a conflict of interest?

For every entry, we must confirm that you have no conflict of interest in judging this entry objectively. We count on your integrity to answer the following questions truthfully. If there is a conflict, you will be asked to judge another site.

- Have you worked or consulted on the development of this entry?
- Have you worked or consulted for/with the company or individuals that developed this entry, even if you didn't work on the specific entry itself?
- Do you work or consult for a direct competitor of this entry?
- Do you have any personal or professional bias for or against this entry that would inhibit your objectivity?

- ☐ Yes
☒ No

START SCORING

Please judge the following entry:

Visit the entry below. Spend enough time to understand the entire scope of the work, its creativity and its capabilities. Think about what the entry is trying to accomplish and how successful it is in furthering its goal.



China Telecom Corporation Limited

<http://www.chinatelecom-h.com> 

MEDIA:

Mobile

TYPE:

Mobile Features

CATEGORY:

[Best User Interface](#)

Please score this entry on the following criteria:

You can read more information about each criterium below.

[RESET SCORES](#)

1 FEATURE

Only Best User Interface should be judged.

1	2	3	4	5	6	7	8	9	10
---	---	---	---	---	---	---	---	---	----

2 OVERALL SCORE

Please give us your overall impression of this piece.

1	2	3	4	5	6	7	8	9	10
---	---	---	---	---	---	---	---	---	----

[BACK](#)[NEXT](#)

Please judge the following entry:

Visit the entry below. Spend enough time to understand the entire scope of the work, its creativity and its capabilities. Think about what the entry is trying to accomplish and how successful it is in furthering its goal.

**McKinsey.com**<http://www.mckinsey.com> **MEDIA:**

Websites

TYPE:

General Websites

CATEGORY:[Professional Services](#)

Review your scores:

Please review your scores below and add a comment.

OVERALL SCORE: 8

[EDIT SCORES](#)

COMMENTS

The floor is yours. If you scored especially on the low or high end, we'd love to hear why.

Well, this is a very good corporate site. I like the light animation when opening the main page. Good choice of the typeface pair. I like the illustrations and photos as well. Navigation is made easy, though the menu seems a little overloaded. However, the site doesn't demonstrate any innovative web design techniques. It has a nature of a standard corporate solution, though very well refined and with a lot of attention to details. I believe a site must demonstrate more modern skills if it participates in a competition, such as: animations, seamless transition between pages, 3D effects, and so on. Unfortunately, I cannot see anything like in this work.

JUDGE'S RECOMMENDATION

☐ I recommend this for an additional category

Please select

**SUBMIT**

Please judge the following entry:

Visit the entry below. Spend enough time to understand the entire scope of the work, its creativity and its capabilities. Think about what the entry is trying to accomplish and how successful it is in furthering its goal.



Holiday Outlook

<https://www.pwc.com/us/en/industries/consumer-markets/library/2022-holiday-outlook-trends.html>

MEDIA:

Websites

TYPE:

General Websites

CATEGORY:

[Professional Services](#)

PricewaterhouseCooper's project

Review your scores:

Please review your scores below and add a comment.

OVERALL SCORE: 9

EDIT SCORES

COMMENTS

The floor is yours. If you scored especially on the low or high end, we'd love to hear why.

A very interesting work. I'll go ahead and give it 9 despite it doesn't have a lot of innovations here. Nevertheless, I like the infographics on this page, the illustrations are so nice, and the general presentation is very strong. This is a rare exception: a static site still can get a high score if it can show excellence in other design aspect, such as rich infographics.

JUDGE'S RECOMMENDATION

☐ I recommend this for an additional category

Please select



SUBMIT



Jury Process

Judging and the Academy

Winning entries for The w3 Awards are selected by the Academy of Interactive and Visual Arts. The w3 Awards is sanctioned by the Academy of Interactive and Visual Arts (AIVA), an invitation-only body consisting of leading digital marketing and creative experts and all-around luminaries. To learn more about the AIVA, or to request an invitation, please visit aiva.org.

Judging Process

At the start of the judging process, all jurors are provided with the specific criteria for each category.

All work is judged on its own merit, based on a standard of excellence as determined by the AIVA and, as such, a category may have several or no winners at the end of the process.

Entries are scored on a ten point scale by the judges.

Less than 10% of all entries will be selected as Gold Winners.

Other outstanding entries will be Silver Winners.

Best in Show selections represent the highest mark of distinction and are also selected by the Academy based on scoring. The judges will award Best in Show honors to only the top 1% of all work entered.



Judging Criteria

Entries will be judged by the following criteria as determined by the Academy:

Websites: Website entries will be judged on the following factors: creativity, usability, navigation, functionality, visual design, and ease of use.

Marketing: Marketing entries will be judged on the following factors: creativity, impact, messaging, copywriting, and use of medium.

Video: Video entries will be judged on the following factors: content, technical Execution, implementation, and overall experience.

Mobile: Entries will be judged on the following factors: creativity, usability, navigation, functionality, visual design, and ease of use.

Social: Social entries will be judged on the following factors: content, creativity, messaging, implementation, and overall experience.

Podcasts: Podcast entries will be judged on the following factors: concept & writing, quality of craft and overall experience.

Emerging Tech: Entries will be judged on the following factors: creativity, innovation, functionality, visual design, and ease of use.

Notification

Judging for The w3 Awards will be completed in September and entrants will be notified by email and postal mail in early October as to the status of their entries. At that time, Gold, Silver and Best in Show Winners will be provided the opportunity to secure their statuettes & winners' certificates.



// About the Awards



Standing approximately one foot tall, and weighing over 5 pounds, the w3 statuette is an impressive representation of the very best in Websites, Advertising, Mobile Sites & Apps, Video, Social, and Podcasts, and Emerging Tech. Each statuette is engraved to include the details of the winning entry as well as the person to be honored.

Winning entries chosen as Best in Show, Gold, and Silver Winners will have the opportunity to purchase a Winner's Package, which includes one statuette and one commemorative certificate. By charging only the winners for their statuettes, the w3 is able to keep entry fees accessible to entrants of all sizes and budgets. Additional statuettes and certificates can be purchased to commemorate your achievement and honor others involved in your winning work.



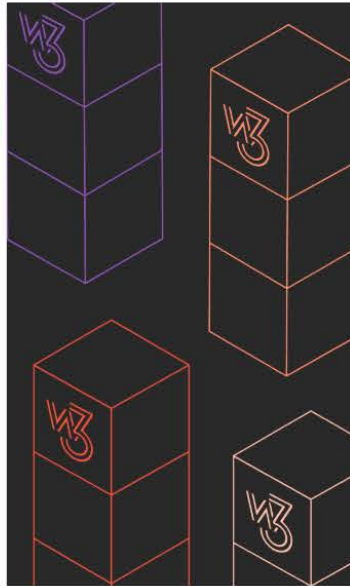
[TERMS OF USE](#) [CONTACT US](#) [AIVA](#)

© 2023 w3 AWARDS

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// About Us



Illuminating Brilliance in Digital Experiences, Content and Creativity

Established in 2005, the w3 Awards celebrate digital excellence by honoring outstanding work across Websites, Marketing, Video, Mobile Sites & Apps, Social, Podcasts, and Emerging Tech. At The w3 Awards, we aim to honor the unsung heroes of digital creativity who create imaginative and boundary-blazing work day after day. From rising independent creators to the most established global agencies, the w3 Awards elevate and illuminate the projects that help shape the future of our increasingly digital lives.

The w3 Awards is sanctioned by the Academy of Interactive and Visual Arts (AIVA), an invitation-only body consisting of leading digital marketing and creative experts and all-around luminaries. AIVA members come from organizations such as Publicis Sapient, Walt Disney Studios, Meta, Netflix, LG, IBM, Amazon, NASA/Jet Propulsion Laboratory, Wired Magazine, R/GA and many others.



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© 2023 w3 AWARDS

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Featured Jury Members



Serena Connelly
Executive Creative Director
Lippe Taylor



Lisa Mehling
Founder
Chelsea Pictures



Kim Miller
Principal
Upstatement



Philip Stockton
Senior Creative Director
GE Digital



Laura Schaack
VP of Strategy
Majestyk

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

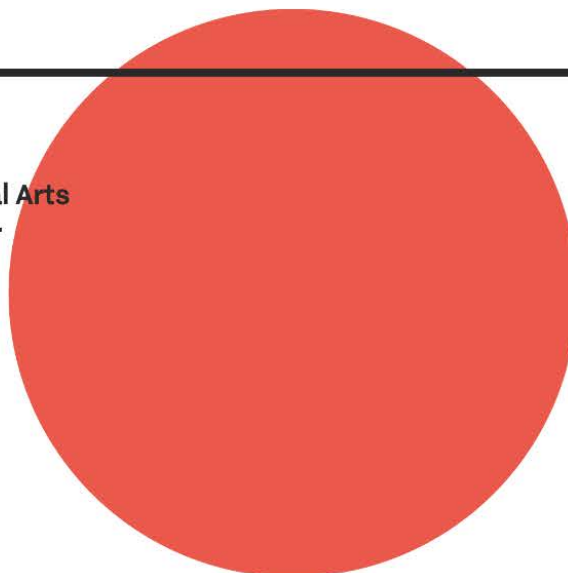
Name	Organization	Title
Imad Abdul Samad	Aramco	Web Group
Dante Abelarde	MRM Singapore	Executive Creative Director
Geralyn Abinader	NY Hall of Science	Creative Producer
Barney Abramson	Barney Abramson	Creative Director
Randy Abramson	Discovery Communications	Senior Director, Digital Strategy
Nicholas Adams	NINICO Communications	President & CEO
Victoria Adams	Excentric Creative Partners	Principal & Creative Director
H. Thomas Adjemian	Anchor Line	Producer, Associate Creative Director
Pedro Afonso Branco Ramos Pinto	Brunel University London	Lecturer
Jamie Ahlstedt	HMI Performance Incentives	Creative Services Manager
Bill Aitchison	Bill Aitchison Creative	Creative Director Brand Consultant
Seth Akkerman	Designory	Associate Creative Director
Onur Akkurt	Kafa Bi Dunya	Designer
Hamda Al Naimi	Hamda Al Naimi	Graphic Designer
Nezar Al Rawi	AACE	President
Justin Albertini	Chalkface Productions LLC	Owner

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Marc Algranti	Marc Algranti Music	Music Supervisor / Executive Producer
Majesty Allah-Qiydaar	Styled By Maj	CEO
Brooks Patrick Allen	Hurricane Studios, LLC	Founder, Producer, DP, Editor
CHRISTOPHER ALLEN	Fast Company & Inc	Director of Video Strategy
Lille Allen	The Believer	Marketing & Communications Manager
Timothy Allen	Quindar Media	Director of Strategic Communication
Luis Almeida	Claflin University	Interim Department Chair
Brittany Amador	Hunt, Gather	HR Generalist
Steven Anderson	James Madison University	Eminent Professor
Cory Anotado	Dreamscape Marketing	Creative Director
Moises Arancibia	Smog	Creative Director
Leonardo Arcoverde	Area 23 an IPG health company	VP, Creative Director
Michael Ardaiz	Mad Dog Graphx	Owner
Daniel Arenas	Publicis ny	EVP, Director of Design
Enrique Arenas	EA Design & Photography	Art Director
Arledge Armenaki	Western Carolina University	Professor of Cinematography
Rishu Arora	Netflix	Director of Product Management
Adam Asher	Rugged Compass Entertainment	MR.
John Atkins	JAC	CEO
Joshua Avant	TradeBark	Chief Creative Director
Benjamin Azevedo	Blackninja	Creative Director

Contact

The Academy of Interactive & Digital Arts
Lauren Angeloni, Managing Director
 22 W 21st St.
 7th Floor
 New York, NY
 10010



Alberto March-tobella	Graf&Marc Marketing and Design	CEO
Brandon Marcus	The Studio	Owner/Director
Mike Marett	Confideo	Founder & CEO
David Marinos	david marinos	Artist
Shahen Markarian	Markarian	Head of Design Department at SugaringNYC
Andrey Markelov	Planeta Digital	Product Designer and Developer
Jota Marques	J/M© WORKS	Experience Designer Director
Sydney Martel	circus strategic communications	Director, Strategic Communications & Marketing
Andressa Martins	World advertising festival of gramado	Ceo
Chris Mascaro	Next on the Tee	Host/Producer
Toni Mascaró	eMascaró Crossmedia SL	CEO
Ben May	Fresh Interactive	Principal
David May	Los Angeles Regional Food Bank	Director of Marketing and Communications
Dmitry Mayorov	10up	Lead Front-End Engineer
Mary Mazurek	Independent Engineer/Audio Educator	Grammy Nominated Recording Engineer - Assistant Pr
Erica Mazzucato	Corra	Senior Product Marketing Manager
Julian McBride	Accenture Song	Global Media Relations & Communications
Addison McCaleb	MediaHound, Inc.	Founder & CEO
Paul McCallan	The Mission Control Communications	Film and Animation Director
Donna McDonnell	George Clinical	Business Development Administrator
Kevin McGlone	HoneyWired	Creative Director
James McMinn JR	Matchbox Design Group	Senior Digital Strategist
Tom McPhee	WA2S Films	Director
Abby McVeigh	Red Shark Digital	Project Manager
Maria Isabel Melendez	John Rivas Publicidad	VP of Web Development
Michael Melnick	Klick Health	SVP, Experience Design
Alexander Melville	Design Planet	Digital Design Director
Andrew Mendez-Spera	Tipsy Social	Founder + CEO
Stan Mendoza	Mendoza Media LLC	
Kindra Meyer	Verb	ECD
Brian Milea	Square360	
Timothy Miley	Miley Studios	Principal Creative Director



Triple Win for Nebraska with Three W³ Awards

October 18, 2018 09:38 AM Eastern Daylight Time

LINCOLN, Neb.--(BUSINESS WIRE)--The Academy of Interactive and Visual Arts recognized the three websites hosted by Nebraska.gov by selecting them for three Silver Awards in the 13th Annual W³ Awards.

"Winning awards brings attention to online services and resources available for the citizens and businesses of Nebraska. We love winning awards, but even more satisfying is developing the content into a comprehensible website, 504 compliant for everyone to utilize"

The academy received nearly 5,000 entries worldwide from top companies and chose the [Nebraska Department of Motor Vehicles](#) and the [Nebraska State Website](#) to receive a Silver Government Website Award. Additionally, a newly launched [Lewis & Clark Department of Natural Resources](#) was awarded with an Environmental Awareness Award which focuses on issues of the day including; erosion, floodwater, soil conservation, water supplies, conservation of ground water, pollution control, wildlife habitats, drainage and forestry.

"Winning awards brings attention to online services and resources available for the citizens and businesses of Nebraska. We love winning awards, but even more satisfying is developing the content into a comprehensible website, 504 compliant for everyone to utilize," stated GM of Nebraska Interactive Brent Hoffman. "We're thrilled."

About Nebraska.gov

Nebraska.gov (<http://www.Nebraska.gov>) is managed by Nebraska Interactive, LLC., part of eGovernment firm NIC's (NASDAQ: EGOV) family of companies. Nebraska Interactive works with state agencies to enable them to conduct state business online and improve public access to government information and is contracted by the Nebraska State Records Board to provide online services for Nebraska government agencies.

Users can find out more about [online Government services in Nebraska](#) through:

Twitter: <http://twitter.com/nebraskagov>

Facebook: <https://www.facebook.com/nebraska.gov>

About NIC

NIC Inc. (Nasdaq: EGOV) is the nation's premier provider of innovative digital government solutions and secure payment processing, which help make government interactions more accessible for everyone through technology. The family of NIC companies has developed a library of more than 13,000 digital government services for more than 6,000 federal, state, and local government agencies. Among these solutions is the ground-breaking personal assistant for government, Gov2Go, delivering citizens personalized reminders and a single platform for all government interactions. More information is available at www.egov.com.

Contacts

Nebraska.gov
Carmen Easley
Director of Marketing and Operations
(402) 471-2154
carmen.easley@egov.com

Exhibit 2.3.2: Juror at Davey Awards

Juror's badge provided to Mr. Markelov by Davey Awards

"About" page on Davey Awards website

<https://daveyawards.com/about/about-the-awards/>

"Judging" page on Davey Awards website

<https://daveyawards.com/about/judging/>

Process of judging:

- Mr. Markelov is judging San Francisco airport website
- Mr. Markelov is judging Boston Dynamics website
- Mr. Markelov is judging Washington State Public Disclosure website

University of Pennsylvania: "Penn GSE's website wins Davey Award for design and functionality"

<https://www.gse.upenn.edu/news/penn-gses-website-wins-davey-award-design-and-functionality>

2023
Juror

Academy of
Interactive
& Visual Arts
AIVA



Andrew Marcus
UI/UX & Product Designer
Planeta Digital

DAVEY
 **AWARDS**

Please judge the following entry:

Visit the entry below. Spend enough time to understand the entire scope of the work, its creativity and its capabilities. Think about what the entry is trying to accomplish and how successful it is in furthering its goal.



San Francisco Airport (SFO)

<https://www.flysfo.com/>

MEDIA:

Websites

TYPE:

Features

CATEGORY:

[Best User Experience](#)

Review your scores:

Please review your scores below and add a comment.

OVERALL SCORE: 3

[EDIT SCORES](#)

COMMENTS

The floor is yours. If you scored especially on the low or high end, we'd love to hear why.

An example of a very bad UX. Visitor of an airport is interested in only one thing: timetable. Instead of showing it right away, this website offers to book a parking, tells about museums, etc. The main menu has dropdown arrows, but simply opens a new page when clicked. Instead of opening flights information, I see an empty page with a couple of links to proceed further - a design from '00. As a traveller who has visited 75 countries, I can say that this is one of the worst airport sites, impossible to quickly find an important information.

JUDGE'S RECOMMENDATION

☐ I recommend this for an additional category

Please select



SUBMIT

Please judge the following entry:

Visit the entry below. Spend enough time to understand the entire scope of the work, its creativity and its capabilities. Think about what the entry is trying to accomplish and how successful it is in furthering its goal.



Boston Dynamics

<https://bostondynamics.com/>

MEDIA:

Websites

TYPE:

Features

CATEGORY:

[Website Redesign](#)

Review your scores:

Please review your scores below and add a comment.

OVERALL SCORE: 8

EDIT SCORES

COMMENTS

The floor is yours. If you scored especially on the low or high end, we'd love to hear why.

A good corporate website. I cannot give it a higher score because it lacks modern solutions, like animations, visual effects, etc. On the other hand, I dislike the typography. Titles either too wide or too condensed. Text is packed into such a small width that it breaks after every second word. Hard to read. Boston Dynamics could have designed something like Apple, but ended up with a standard corporate solution.

JUDGE'S RECOMMENDATION

☐ I recommend this for an additional category

Please select



SUBMIT

Please judge the following entry:

Visit the entry below. Spend enough time to understand the entire scope of the work, its creativity and its capabilities. Think about what the entry is trying to accomplish and how successful it is in furthering its goal.



Washington State Public Disclosure Commission Website Redesign - Improving Voters' Access to Financial Disclosure Data

<https://www.pdc.wa.gov/>

MEDIA:

Websites

TYPE:

Features

CATEGORY:

[Website Redesign](#)

Review your scores:

Please review your scores below and add a comment.

OVERALL SCORE: 9

EDIT SCORES

COMMENTS

The floor is yours. If you scored especially on the low or high end, we'd love to hear why.

A very good, solid work. It is clear from the start what this site is for. I like the style, it fits the government resource. Navigation is explicit and easy. Nice diagrams, easy to read. Good calendar. I tried search and I think it misses categories by resource type, i.e.: web page, pdf, pptx, docx, etc. Now results are messy.

JUDGE'S RECOMMENDATION

☐ I recommend this for an additional category

Please select



SUBMIT

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About Us



The largest and most prestigious awards competition exclusively for the “Davids” of creativity.

David defeated the giant Goliath with a big idea and a little rock – the sort of thing small agencies do each year. The annual International Davey Awards honors the achievements of the “Creative Davids” who derive their strength from big ideas, rather than stratospheric budgets.

Think of yourself as a “David?” Then enter the Davey Awards, the first major awards competition specifically for smaller agencies, where you compete with your peers to win the recognition you deserve.

The Giants Behind the Davey

The Davey Awards may be for smaller companies, but the judges have big reputations. The Davey is sanctioned and judged by the Academy of Interactive and Visual Arts, an invitation-only body consisting of top-tier professionals from a “Who’s Who” of acclaimed media, advertising, and marketing firms.

AIVA members include executives from organizations such as Condé Nast, Disney, GE, Keller Crescent, Microsoft, Monster.com, MTV, Push., Publicis, Sesame Workshops, The Marketing Store, Worktank and Yahoo! and many more.



Judging

JUDGING AND THE ACADEMY

Winning entries for the Davey Awards are selected by the Academy of Interactive and Visual Arts. The AIVA oversees all judging and maps the strategic direction for the Davey Awards program. The AIVA is a membership-based organization of leading professionals from various disciplines of the visual arts dedicated to embracing progress and the evolving nature of traditional and interactive media. To learn more about the Academy of Interactive and Visual Arts, please visit aiva.org. All decisions of the judges are final.

Entries are judged to evaluate distinction in creative work. In determining Gold and Silver winners, entries are judged on their merits based on a standard of excellence as determined by the AIVA, considering the category entered. A category may have multiple Gold and Silver Winners, or may have none. Entries are scored on a ten point scale by the judges. Generally, Gold Winners receive a score of 9.0 or above and Silver Winners receive a score of 7.0 to 8.9. Best in Show selections are made by the Academy from the pool of Gold Winners, based on their scoring and other elements of merit as determined by the Academy. The judges will award 11 Best in Show honors, one for each medium.

Recognition and Notification

Judging for the Davey Awards will be completed in October, and entrants will be notified by email and postal mail as to the status of their entries. Gold, Silver and Best in Show Winners will be sent a Winner's Notification Packet, and at that time will be provided the opportunity to receive awards to commemorate their honor.

[< News](#)

Penn GSE News

Penn GSE's website wins Davey Award for design and functionality

Penn GSE's website has been recognized as one of the best designed and most usable in the world of education.

The school won a Silver Davey Award in the "Schools and Universities" category for its website's design and functionality. The award comes after GSE unveiled a new website last year that was designed to be more attractive, easier to navigate, and functional on all categories of devices.

The Davey Awards, presented by the Academy of Interactive and Visual Arts, [recognize small and mid-size companies, agencies, universities, and nonprofits from around the globe for creating stunning visual presentations online.](#) [↗](#)

The Academy describes itself as an "invitation-only body consisting of top-tier professionals from a 'Who's Who' of acclaimed media, advertising, and marketing firms."

Exhibit 2.3.3: Judge at Orpetron Awards

“Certified judge” certificate issued to Mr. Markelov by Orpetron Awards

Profile page of Mr. Markelov on Orpetron Awards website

<https://orpetron.com/user/andrewmarcus/>

“About Us” page on Orpetron Awards website

<https://orpetron.com/about-us/>

Invitation email to join Orpetron Awards panel of judge

From personal mailbox

Rules email explaining the judging process

From personal mailbox

Certification email providing “Certified Judge” status

From personal mailbox

The Peninsula: “The Gallery at VCUarts Qatar’s website garners international awards”

<https://thepeninsulaqatar.com/article/07/02/2022/the-gallery-at-vcuarts-qatars-website-garners-international-awards>

Andriana Kowalska: Judge page on Orpetron Awards website

<https://orpetron.com/user/a.kowalsky/>

Clutch: “Top Poland user experience consultants”

https://clutch.co/pl/agencies/ui-ux/leaders-matrix?facets=%2Fp1%2Fagencies%2Fui-ux%3Frelated_services%3Dfield_pp_sl_web_design%26sort_by%3DReviewRating



CERTIFIED JUDGE

2023

Andrew Marcus

From **The USA**

The individual mentioned has been appointed
as a **certified judge** this year for their remarkable
contribution and dedication to the jury board.



Three handwritten signatures in black ink, arranged horizontally. The first signature is on the left, the second is in the middle, and the third is on the right. They appear to be official signatures of the certifying body.



Solo



ANDREW MARCUS

Also known as Andrey Markelov

USA



OWDA

2

SOTD

2

SOTM

0

SOTY

0

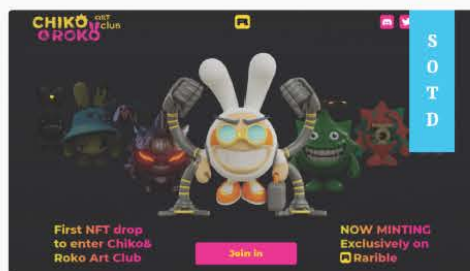
UXDA

1

Reviews counter

380 REVIEWS MADE

Count of websites you reviewed. Judges who made over **360** reviews are named **Certified Judge**.



Chiko Roko Art Club

USA

 Andrew Marcus

3D Custom cursor Dark

Professional Submission



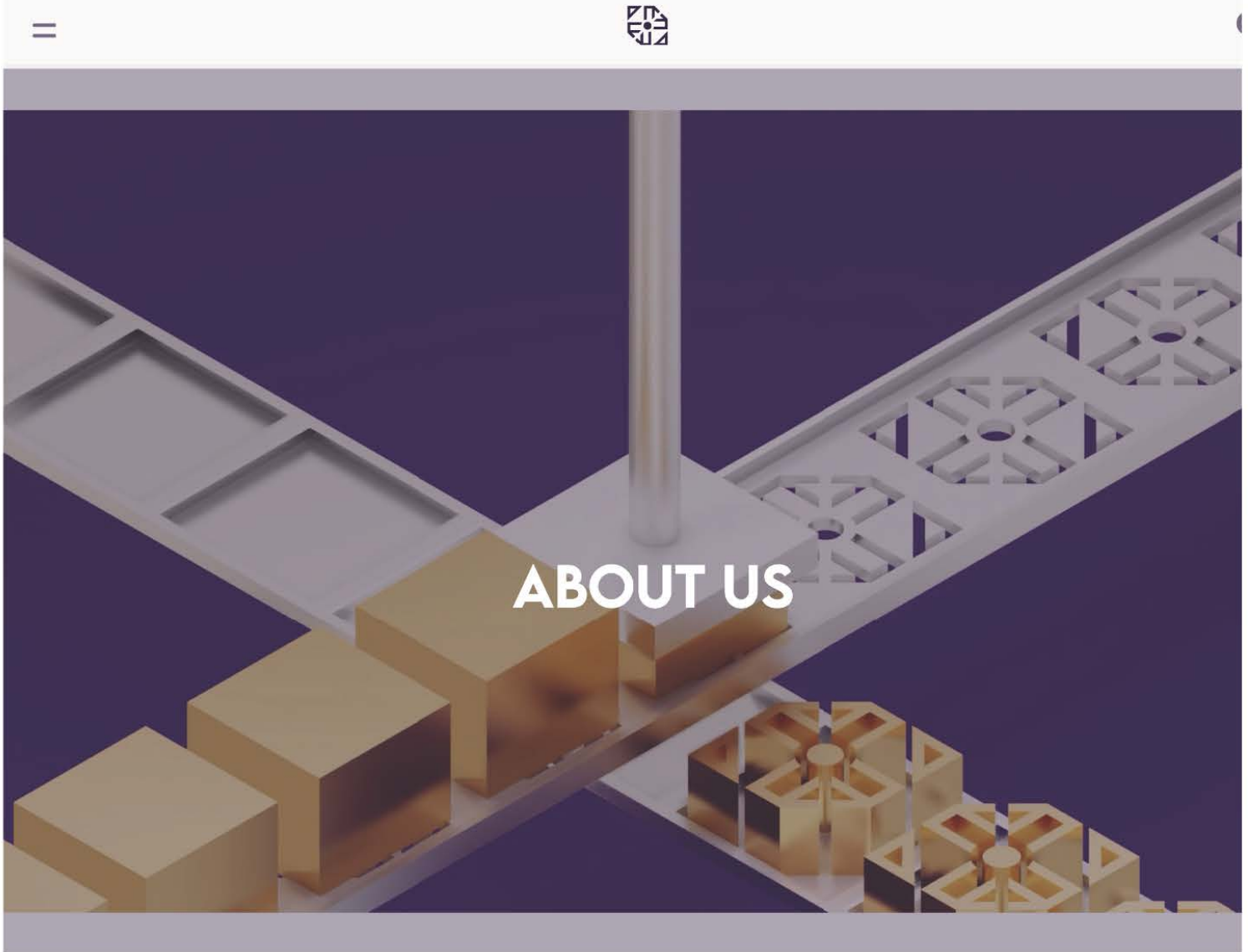
Talbica. Interactive chemistry

USA

 Andrew Marcus

App Style Colorful Data Visualization

Professional Submission



WHO ARE WE?



Orpetron Web Design Awards is a platform that highlights and promotes the world's top websites and honors the best designers, developers, studios, and agencies who boost the web design world.

We are professionals from across the globe who recognize talents and appreciate creativity and innovation. We are the blog featuring the latest on web design and development.

WHY DO WE EXIST?

As web designers, we know how much it's hard to get the recognition we deserve for our work and how much it's great to shift from local to global to get clients from all around the world. We also know how it's essential to get inspiration while doing any web design project.

We wanted to create a platform that highlights the world's most fabulous websites and spots the best-talented web designers. We also wanted to build a place that drives revolutions in the web design world by making a space for competition between the world's top web designers.

From: Orpetron info@orpetron.com 
Subject: Regarding your judge application
Date: February 11, 2023 at 01:55
To: 



Thank you for applying to become a judge on Orpetron.

To move forward with your application, we would appreciate it if you could provide us with an image of your face that gives a clearer view, perhaps from a different angle. This is to ensure that all judges are presented professionally.

Thank you for your understanding and cooperation. We are excited to receive the updated image from you.

Best regards,
Administration Department

On Fri, Feb 10, 2023 at 10:50 PM, Orpetron <noreply@orpetron.com> wrote:

Email	
Name	Andrew Marcus
Job Title	UI/UX designer
Country	USA
Website URL	https://www.andrewmarcus.me/projects/
Facebook	
Twitter	
Instagram	https://www.instagram.com/andrmarcus/
LinkedIn	
Dribbble	
Behance	
Judge Image	https://orpetron.com/wp-content/uploads/jet-engine-forms/2368/2023/02/me-700x700-1.jpg

From: Orpetron info@orpetron.com 
Subject: Welcome to the Jury!
Date: February 12, 2023 at 23:28
To: markelovmarcus@gmail.com



Hi Andrew

Welcome to the Orpetron Web Design Awards Jury! We're excited to have you with us!
We will announce your enrolment on all our social media accounts on **Tuesday, February 14, 2023**.
We added you to the [judges' list page](#).

What's next?

After logging in, you'll find the " **Nominee websites**" section on the home page, which contains the websites under nominee status; here, you can review any site on the list and give your rate/score at the bottom of the website page.

Note: Please be aware that your rate cannot be edited after submitting it

Usability	Design	Development
0.0	0.0	0.0
<input type="range"/>	<input type="range"/>	<input type="range"/>
<input type="button" value="SUBMIT"/>		

Don't hesitate to send us any messages.
It's great to have you between us; welcome again.

Thanks
Administration Department



From: Orpetron info=orpeltron.com@bf.hubspot-inbox.com 
Subject: You have been promoted to a certified judge
Date: August 4, 2023 at 14:24
To: markelovmarcus@gmail.com



Hello Andrew,

First of all, we want to thank you for your outstanding contribution and for being an active judge on the jury. This means a lot to the web design community.

We're so delighted to tell you that you have been promoted to a certified judge.

We'll announce that on our social media accounts on **Wednesday, August 9, 2023**. Also, we have attached your certificate to this email.

Stay great, Stay innovative.
Best wishes
Administration Department



ORPETRON
WEB DESIGN AWARDS

Andrew Marcus-
Certifie...ge.pdf

CHAIRMAN: DR. KHALID BIN THANI AL THANI
EDITOR-IN-CHIEF: DR. KHALID MUBARAK AL-SHAFI



Qatar /General

The Gallery at VCUarts Qatar's website garners international awards

Published: 07 Feb 2022 - 09:42 am | Last Updated: 07 Feb 2022 - 09:45 am



Isabelle St-Louis (right), Manager of Exhibitions and Lectures, and Sara Shaaban, Art Director at VCUarts Qatar, led the development of The Gallery's website.

The Peninsula

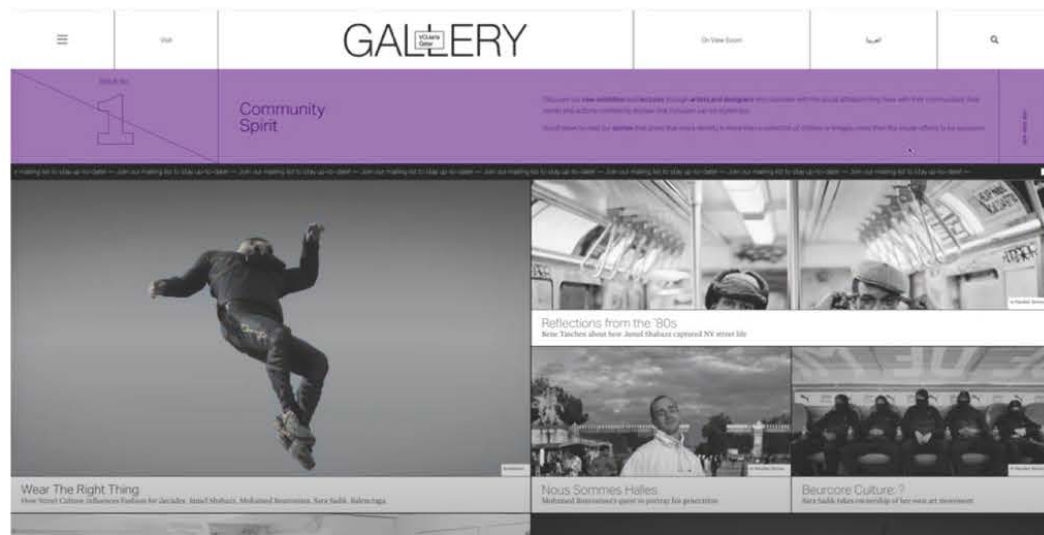
Doha: The newly-launched website for The Gallery at VCUarts Qatar (Virginia Commonwealth University School of the Arts in Qatar, a Qatar Foundation partner university) has won several international awards including The Awwwards, CSS Design Awards, and the Orpetron Web Design Awards.

Spain-based The Awwwards recognized the site in the category of Mobile Excellence Award that includes Mobile Friendliness, Performance, Best Practice/PWA and Usability. The Awwwards is a professional web design and development competition body that aims to recognize and promote the best of innovative web design. The best year-round submissions are awarded at the Awwwards conference and prize-giving ceremony, which take place across various key locations in the United States and Europe.



The jury at CSS Design Awards picked the website as Best UI (user interface) Design, Best UX (user experience) Design, and Best Innovation. The judges also singled out the website for a 'Special Kudos Award' for exemplary work. CSS Design Awards is a platform that highlights the world's most fabulous websites and spots the best-talented web designers.

Orpetron Web Design Awards recognized The Gallery at VCUarts Qatar with a 'Site of The Day' for its 'excellent level of user experience, design and creativity, and certifies that this website has the highest evaluation score of this day among all the winners of Orpetron Web Design Appreciation'. The awarding body, based in Ankara in Turkey, is made up of a group of professionals who recognize and spotlight the world's top websites and honor the best designers, developers, studios, and agencies, for their creativity.



About Orpetron

The website, available in both Arabic and English, stands out as a multi-faceted platform for engagement, with functions that go well beyond the traditional offerings of bite-size information on events and artists. Isabelle St-Louis, Manager of Exhibitions and Lectures, and Sara Shaaban, Art Director, at VCUarts Qatar, spearheaded the development of the website. St-Louis and Shaaban worked with Jack Latulippe Flore-Anne Ducharme, Julien Roudaut, and Eric Tremblay at No Fixed Address Inc (NFA), a Canadian creative agency, to develop the website.

"The website is all about exploration and discovery, and has been developed to accommodate a wide range of local, regional and international interests and perspectives," says St-Louis. "Each person who visits the site can make his or her interaction as extensive, intensive, immersive, or brief, as he or she chooses. For instance, visitors can acquire so much knowledge by reading articles about the artists, listening to interviews and discovering different perspectives through our essays on similar themes. It's like bringing the exhibition, the artists, their backgrounds, and stories on similar themes, home with you."

She adds, "We were well-supported by NFA who went above and beyond our requests, and we're both pleased to read the comments and receive the awards that have been coming our way, post-launch. It suggests that our combined efforts – our strategy – has paid off. Thus far, the site has been appreciated for its attractive and engaging layout, interesting content, and emphasis on local creative talent. We have also noticed that the number of returning users is quite high."

Shaaban further explains, "We aimed for a casual, inviting feel that inspires conversations. Hence the website was designed to look more like a blog with a number of different stories or parallel tabs that fit under an issue's specific theme, than a corporate landing page. A regular visitor to the site will notice how the storylines on the main page change over the span of an issue – usually two months – as we update additional parallels to it. The viewer gets to see a narrative that starts with an exhibition opening, but then extends far beyond that in terms of offering complementary information to the visitor. This helps the viewer gain a wider understanding of an exhibition or event in relation to the theme."



Solo



ADRIANNA KOWALSKA

Entrepreneur. Co-founder at e-ux.pro agency. Consultant. User Experience Mentor. Helping others build solid digital products. Psychology enthusiast.

Poland

Send work inquiry



OWDA

0

SOTD

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SOTM

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SOTY

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UXDA

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Clutch

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Leaders Matrix

Pricing

Clutch Leaders Matrix

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- 4 e-ux.pro
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- 6 VisualPanda
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- 8 Zima UX, UI & Design ...
- 9 CSHARK
- 10 Darly Solutions
- 11 The Story | UX Design ...
- 12 e-point SA
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- 14 Right Studio
- 15 10Clouds

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312 of 712

Exhibit 2.4.1: Work in MOOD Museum

Exhibit's certificate for Mr. Markelov's Talbica's participation in Digital Exhibition at MOOD, Museum of Outstanding Design

Exhibit page on MOOD's website

<https://museumofdesign.com/exhibition-item.php?ITEM=147631>

Exhibition page on MOOD's website

<https://museumofdesign.com/exhibition-category.php?CATEGORY=99&YEAR=2023>

“About us” page on MOOD's website

<https://museumofdesign.com/about.php>

Nanyang Technology University: “Asst Prof Lisa Winstanley” about MOOD

<https://dr.ntu.edu.sg/cris/rp/rp00104>

Advanced Architecture Lab: “AAL participates in Museum of Outstanding Design (MOOD) Exhibition”

<https://aal.sutd.edu.sg/aal-news/aal-participates-museum-outstanding-design-exhibition/>

Davey Awards: “My Linh Mac. Visual Designer and Artist”

<https://daveyawards.com/juror-spotlight-my-linh-mac/>



Certificate of Exhibition

For Digital Exhibition of Designs at the Museum of Outstanding Design

Andrew Marcus

*has exhibited their A' Design Award winning design
Talbica - Interactive Periodic Table
in Website and Web Design Section
at A' Winner Designs 2022 - 2023 Exhibition*

The exhibition of award winning designs took place in Sala Bianco del Teatro between the dates 18th of July (Tuesday), 2023 and 20th of July (Thursday), 2023. Sala Bianco del Teatro is located at Via Bellini 3, 22100, Como / Italy

A' Design Award Exhibition at MOOD

The MOOD Museum of Outstanding Design was founded for the very purpose of advocating original designs by talented designers, artists and architects from across the globe. Each year, MOOD exhibits a curated selection of award-winning designs among the A' Design Award & Competition winners at alternating physical locations and countries in addition to online exhibits. Online exhibits allow design enthusiasts to discover hidden gems in the design world, learning about foundations and inspirations of different designs in great detail. Physical exhibitions allow an immersive experience. MOOD's Permanent exhibition collection grows annually by the contributions of award-winning designers worldwide.



20 July 2023, Como / Italy.

Prot. No. #147631

Alessandro Deserti

Alessandro Deserti
PRESIDENT
A' DESIGN AWARD & COMPETITION

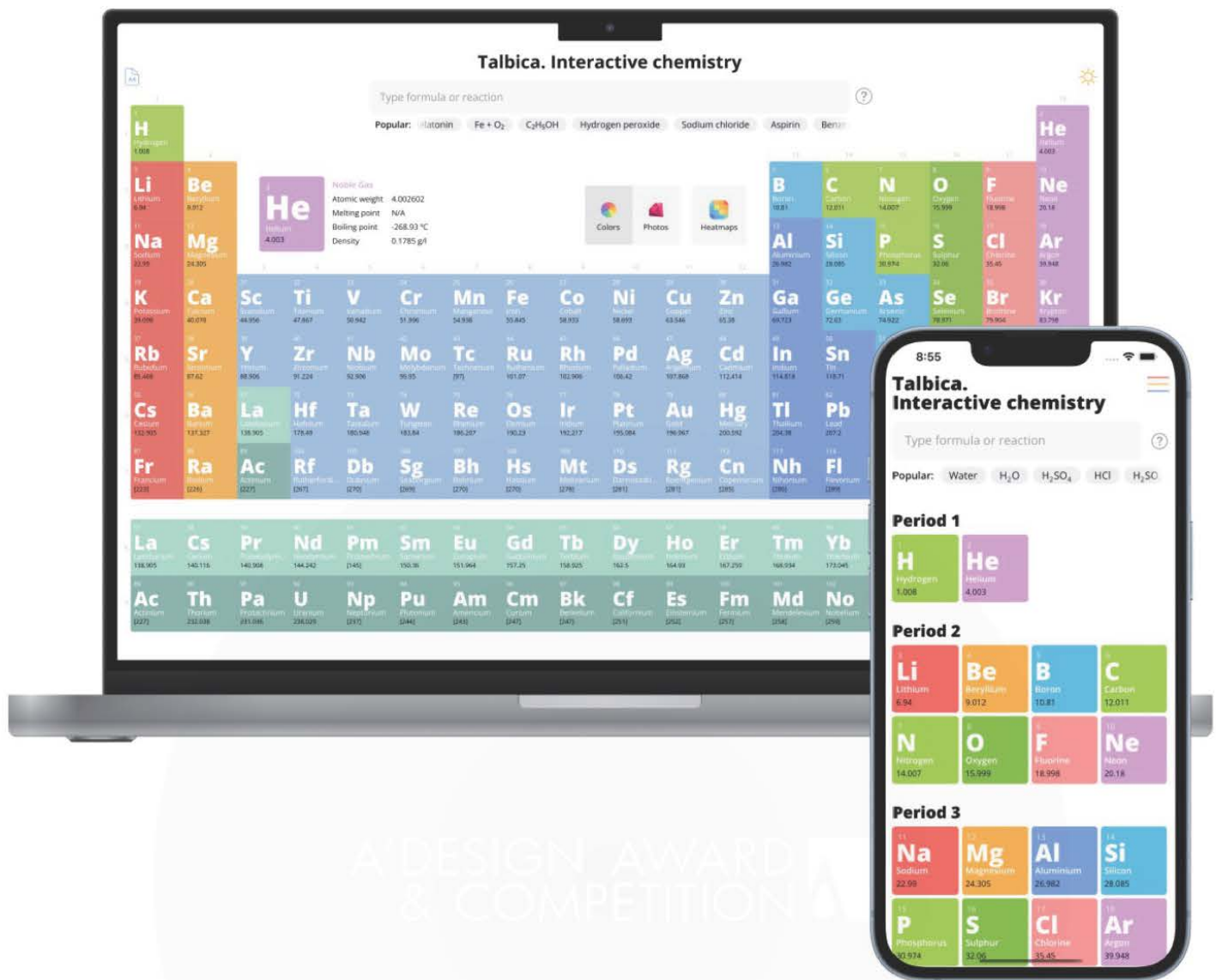
Makpal Bayetova

Makpal Bayetova
VICE-PRESIDENT
A' DESIGN AWARD & COMPETITION

Onur Mustak Cobanlı

Onur Mustak Cobanlı
COORDINATOR
A' DESIGN AWARD & COMPETITION

Talbica Interactive Periodic Table



AWARD
& COMPETITION

A'DESIGN AWARD
& COMPETITION



Talbica Interactive Periodic Table

Web

Talbica is a reinvention of the Periodic table. More than 60 properties are provided for each element with rich infographics and neat typography. Users can see animated atomic models, molecular radius scheme, crystal structures and temperature ranges. Heat Maps is a tool for data visualization. Users can see distribution of properties along the table with colorful gradient maps. A hi-res photo is provided for 90 elements. Thousands of compounds are represented with 3D molecules. Talbica also features a photo-mode with beautiful space animation on background.

Category : Web Design

Designer : Andrew Marcus

Designed For : Andrew Marcus

[Details](#)

Talbica. Interactive chemistry

Melatonin = $C_{13}H_{16}N_2O_2$ talb 232.283 g/mol [Show info](#)

Melatonin

Summary

Molecular formula: $C_{13}H_{16}N_2O_2$

Molecular weight: 232.28

Exact mass: 232.12117776

Monoisotopic mass: 232.12117776

Classification

PubChem ID: 896

Category: Hormone

Complexity: 270

IUPAC name: N-[2-(5-methoxy-1H-indol-3-yl)ethyl]acetamide

InChI: InChI=1S/C13H16N2O2/C1-9(16)14-6-5-10-8-15-13-4-3-11(17-2)7-12(10)13/h3-4,7-8,15H,5-6H2,1-2H3,(H,14,16)

Melatonin

Summary

Molecular formula: $C_{13}H_{16}N_2O_2$

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InChI: InChI=1S/C13H16N2O2/C1-9(16)14-6-5-10-8-15-13-4-3-11(17-2)7-12(10)13/h3-4,7-8,15H,5-6H2,1-2H3,(H,14,16)





MOOD

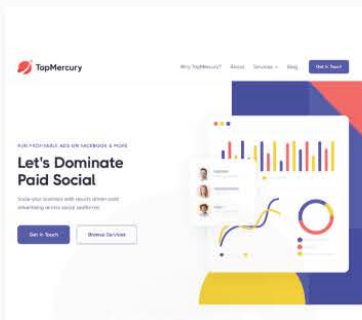
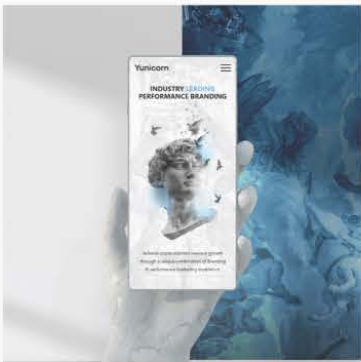
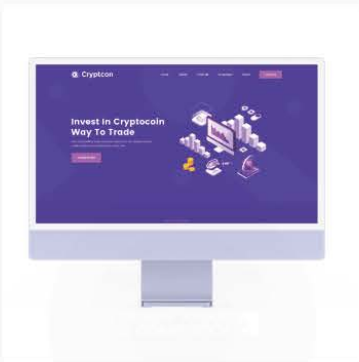
MUSEUM OF DESIGN

Got Good Web?

Nominate your web for the A' web Design Award.

Web Award

2023 WEBSITE AND WEB DESIGN DESIGN EXHIBITION



Tallica



MOOD



ABOUT

MOOD, The Museum of Outstanding Design began as a platform to promote new work by living artists, architects and designers, and has quickly gained ground as an institution presenting the newest, most important evolutions in international contemporary art, design, industrial design and architecture. The innovative and timely exhibitions, in addition to the co-organized education and public programs, workshops, design awards and competitions actively engage audiences in thought-provoking experiences of art, culture, and society. MOOD Advances the public understanding and appreciation of the design, arts and architecture by collecting, preserving, and providing access to design, arts and architecture related artifacts, presenting exhibitions of artifacts, artworks, designs, architecture projects and interactive experiences, and offering educational and interpretive programs to general public. MOOD also contains a small library which is built up by books of engineering, science, technique, and technology of design, arts and architecture. Through exhibitions, programs, research and publications, the Museum of Design documents and interprets design-themed collections and provides information and perspective on design, arts, architecture and design throughout the world and through all creative fields. The MOOD Museum's ultimate aim is to encourage inquiry and to heighten public understanding and appreciation of the design for a better world, better future.

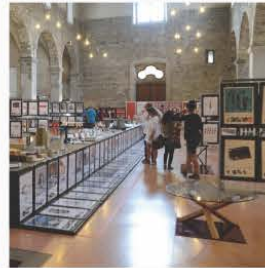
COLLECTION



PERMANENT COLLECTION

The Museum of Outstanding Design's permanent exhibition, "Prime Artifacts", immerses visitors in the creative process of arts, design and architecture, featuring hundreds of artifacts, products as well as an array of interactive experiences, audiovisual material, and artworks. The Permanent Exhibition preserves only the best and most relevant art works, design and architecture presentations, and grows each year thanks to the large Temporary Exhibitions. MOOD Museum which is a preeminent institution devoted to the creativity is a catalyst for the creative expression of artists and the active engagement of audiences interested in Design, Arts and Architecture. The Permanent Exhibition grows by donations of works by renown designers, artists and architects worldwide.

EXHIBITION



TEMPORARY EXHIBITIONS

MOOD Museum presents changing and annual exhibitions that showcases award winning works throughout the world in all creative fields; artifacts of arts and design are demonstrated in the form of product samples and prototypes, and architectural, large-scale or interior-design projects are highlighted through poster exhibitions, interactive designs, movies, animations and project details are also given the digital equipment and space for exhibition. The MOOD Museum's temporary thematic exhibitions are destinations for design lover tourists and locals who wish to explore the latest developments and trends in design, arts and architecture. The temporary exhibitions have a special focus on works by living artists, designers and architects and include mostly award winning projects from dozens of countries to provide a global perspective on the state of art of design.

GOOD DESIGN



GOOD DESIGN

The MOOD Museum maintains one of the fastest growing and most updated collection of artifacts relating to fine-arts, design and architecture—one of the most contemporary collections of its kind in the world which includes artifacts in more than hundreds of creative disciplines and design categories. The Museum of Outstanding Design aims for the highest standards of quality in all its endeavors; serving as a resource for both those who are already familiar with arts, design, architecture, photography and other creative fields and those for whom creativity is a new experience. MOOD museum takes a global, multidisciplinary, and diverse approach to the creation, presentation, interpretation, collection, and preservation of creativity in the form of architectural, design and art artifacts..

ONLINE



ONLINE EXHIBITIONS

The Museum has been at the forefront in the use of its website for groundbreaking exhibitions. Newly added artifacts and works could be seen on MOOD Museum's on-line collection database sorted by different design, arts and architecture categories, as based on the Design Classifications system. MOOD aims to be the foremost center where designers, architects, photographers and artists can create and interpret the world of design with comprehensive educational facilities and archive, and to do so, a new project called "Design Encyclopedia" was founded to serve as a professional portal where designers, artists, and architects could reflect and share their experiences to benefit young and upcoming creative public..

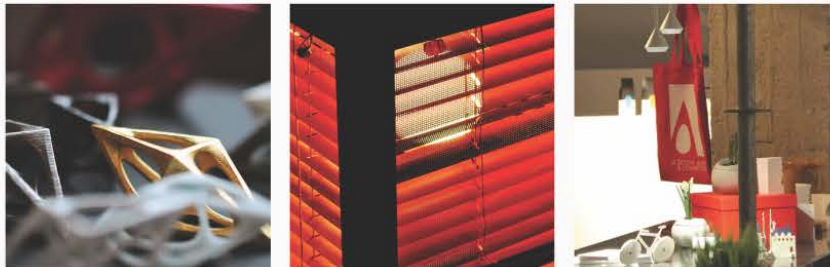
WORKSHOPS



MUSEUM WORKSHOPS

The MOOD Museum's education programs and workshops, managed by DesignFaculty are an unparalleled resource for design enthusiasts; furthermore an ongoing series of conversations with creative professionals in design, arts and architecture was made possible by the Ars Futura Cultura program supported by A' Design Award & Competition, where members of several design clubs meet to discuss strategies and policies for design discipline, and of course making presentations on their own design views and sharing knowhow in arts and design. MOOD wishes to welcome everyone by accepting collaborations with many partners and we actively support design events such as conferences, workshops and awards.

SHOP



MUSEUM SHOP

Share the MOOD of Love; visit our Design Museum Store and explore MOOD Merchandise and artifacts to take back home at Design Mega Store. Remember that everyone can make a contribution; share your knowledge and vast insights with the Museum of Outstanding Design visitors by contributing to our Design Encyclopedia as an editor. Help us create the most inspiring, exciting, engaging and education design museum experience. Do you want to exhibit your design, architecture or art at the MOOD Museum of Design? Apply for consideration and your artifacts too could be exhibited along with other designs around the world.

NEWSROOM



MUSEUM NEWSROOM

The Museum of Outstanding Design's Press Room grants access to press releases, materials, latest news and views as well as local and international press contacts. For each work accepted to permanent exhibition or thematic exhibition, extensive press kits are available. Press members worldwide are invited to create awareness for importance of design by featuring award winning designs that are part of the MOOD's permanent collection. Journalists, editors, media-members; contact our Press Room today and get up to date information or request high-resolution content.

GET INVOLVED

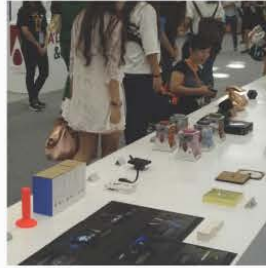


EXHIBIT YOUR WORK

If you are a contemporary designer, famous artists, leading architect or an innovative company then you too could apply for consideration of your work or product for inclusion in the MOOD, if your projects are selected to exhibition, your artifacts could be exhibited along with other designs around the world. MOOD only exhibits outstanding designs that were granted an A' Design Award. Application process takes up to one year, and applications can be made through the A' Design Award & Competition. Apply today by nominating your work for award consideration.

DESIGN NEWS



DESIGN NEWS

Visit our co-published design magazine and read news and articles on design. Discover latest trends, fashions and styles, get access to new designs for fresh inspiration. Alternatively visit the designer interviews platform to learn the secret processes the designers use for coming up with their award winning works; read inspiring design stories and enjoy design from the designers' point of view. Finally checkout the design news at the DXGN which also includes news on upcoming design awards and competitions as well as new design trends and contemporary works.

DESIGN RANKINGS

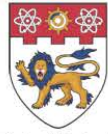
World Design Rankings
Designer Rankings
Design Classifications
Popular Designers

DESIGN INTERVIEWS

Design Interviews
Design Legends
Designer Interviews
Magnificent Designers

DESIGN INSPIRATION

International Design News
Network
Design News Exchange Network
Design International



**NANYANG
TECHNOLOGICAL
UNIVERSITY**
SINGAPORE

DR-NTU (Digital Repository of NTU)

ACADEMIC PROFILE : FACULTY



Asst Prof Lisa Winstanley

Assistant Professor, School of Art, Design and Media

✉ lwinstanley@ntu.edu.sg

[Website](#)

[Profile](#)

[Selected Publications & Research](#)

Keywords

Art, Design and Media

Sociocultural System

Urban Planning and Human Centered Design

Biography

MOOD

Lisa Winstanley is an Assistant Professor in the School of Art Design and Media. For the past decade she worked internationally as a design educator, however her academic career is also underpinned by over 20 years of commercial experience; working in the UK as a creative practitioner and design consultant.

As a visual communicator, Lisa's work has won many prestigious design awards including, 3 A' Design Awards 2020, a Platinum Award at the annual Spark Design Awards 2020 and her branding work has been placed in the top 25 International Graphic Designs of both 2019 and 2020 in the Creative Quarterly journal best 100 Annual. Her work has been showcased in exhibitions internationally, in venues such as the Oculus in New York City, Barcelona, Zurich, Mexico and China. Lisa's work is part of the permanent collections at MOOD - Museum of Outstanding Design. Italy and The Chicago Athenaeum Museum Collection.

Lisa's research reviews the intersections between ethical & collaborative design practices and pedagogies. She is interested in investigating multidisciplinary collaborations which allow designers to work together with society, to produce life-centric design solutions for society. Her research reviews what tools can help facilitate such collaborations and what systems need to be in place for effective and meaningful collaboration to transpire. In short, Lisa's work investigates how we can leverage design ethically and collaboratively for the benefit of our society.

Lisa's creative work and latest research projects can be viewed here: www.lisawinstanley.com

[Research Interests](#)

[Current Grants](#)



AAL participates in Museum of Outstanding Design (MOOD) Exhibition



AAL participates in the A' Design Award Winner Exhibition at the **Museum of Outstanding Design (MOOD)** in Como, Italy, showcasing its award-winning project for The Future of Us at Gardens by the Bay Singapore.

MOOD takes a global, multidisciplinary, and diverse approach to the creation, presentation, interpretation, collection, and preservation of creativity in the form of architectural, design and art artefacts. The Museum maintains one of the fastest growing and most updated collection of artifacts relating to fine-arts, design, architecture, fashion, photography, engineering and hundreds of other creative disciplines and design categories.

[Announcements, News](#)

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Juror Spotlight

My Linh Mac

Visual Designer and Artist

MMAC

"I embrace being a chameleon by exploring different aesthetic styles. But at the end of the day, I stay consistent with having fun and delivering a meaningful story/message of the brand and timeless aesthetic."

MOOD

My Linh Mac is a Saigonese multi-media artist, visual designer, and art educator based in Chicago. Mac is best known for her digital paintings, traditional oil paintings, and her series of contemporary 'galactic/no-brush' paintings- Ranbu. As an accomplished painter, her works portray beauty in humble places with her signature style of deep and vibrant accent colors. While Mac's paintings have varied genres, from conceptual, abstract, and figurative to contemporary, her digital and visual design works are commercial.

Mac's multi-media artworks are represented by Angard Art Hotel, Brauer Museum- in Indiana, Queen Victoria Museum and Gallery- in Australia, Museum of Outstanding Design (MOOD) in Italy, Czong Institute for Contemporary Art (CICA) Museum- in South Korea, and many exhibitions, private collections across the United States and around the world. In 2016, Mac established MMAC Visual Art & Design Studio with the goal of inspiring others through her art and assisting emerging companies, brands, and creative individuals in finding their identities and voices through her designs.

Exhibit 2.4.2: Works in OnePageLove Showcase

Mr. Markelov's work Talbica in One Page Love design showcase

<https://onpagelove.com/talbica>

"About One Page Love" page on One Page Love website

<https://onpagelove.com/about>

"How submission works" page on One Page Love website

<https://onpagelove.com/submit>

WebFlow: "9 of the best website design awards"

<https://webflow.com/blog/9-agency-awards>

Layout: "Growing a YouTube following: an interview with Rob Hope from Yo!"

<https://getflywheel.com/layout/grow-youtube-following-rob-hope-yo-interview>

SimilarWeb: One Page Love audience

<https://www.similarweb.com/website/onpagelove.com>

Talbica 3

VISIT WEBSITE

 Andrew Marcus

Broken Link?

Jam packed, informational One Pager for Talbica, a chemical toolset that includes the Periodic table, reaction solver and a database of chemical reactions. Read more about the project [here](#).

FEATURES

CATEGORY

TYPEFACE

PUBLISHED

Chemistry

Educational

Interactive

Long Scrolling

Modal

Science

App, Informational

Open Sans

31 Jul 2023

Talbica. Interactive chemistry

Type formula or reaction

Popular:

Colors

Photos

Heatmaps

H	He																	He
Li	Be																	Ne
Na	Mg	Al	Si	P	S	Cl	Ar									Kr	Xe	Rn
K	Ca	Sc	Ti	V	Cr	Mn	Fe	Co	Ni	Cu	Zn	Ga	Ge	As	Se	Br	Kr	
Rb	Sr	Y	Zr	Nb	Mo	Tc	Ru	Rh	Pd	Ag	Cd	In	Sn	Sb	Te	I	Xe	
Cs	Ba	La	Hf	Ta	W	Re	Os	Ir	Pt	Au	Hg	Tl	Pb	Bi	Po	At	Rn	
Fr	Ra	Ac	Rf	Db	Sg	Bh	Hs	Mt	Ds	Rg	Cn	Nh	Fl	Mc	Lv	Ts	Og	
La		Ce	Pr	Nd	Pm	Sm	Eu	Gd	Tb	Dy	Ho	Er	Tm	Yb	Lu			
Ac		Th	Pa	U	Np	Pu	Am	Cm	Bk	Cf	Es	Fm	Md	No	Lr			

Element types

Mobile apps

Alkali metal

Alkaline earth metal

Metalloid

Transition metal

Poor metal

Nonmetal

Chalcogen

Halogen

Noble gas

Lanthanide

Actinide

Talbica 3: Periodic Table supports iOS and Android and accessible from mobile browsers.

Download on the App Store

GET IT ON Google Play

Glossary

Atomic number

Atomic radius

Atomic weight

Block

Boiling point

Conductivity

Covalent radius

Crystal structure

Curie point

Density

Electron affinity

Electronegativity

Electronic configuration

Group

Half-life period

Hardness

Heat of fusion

Heat of vaporisation

Ionization energy

Isotope

Mass number

Melting point

Modulus

Molar volume

Neutron cross-section

Neutron mass absorption

Oxidation states

Period

Poisson ratio

Resistivity

Sound speed

Specific heat

Spectral lines

Term symbol

Thermal conductivity

Thermal expansion

Valence

Van der Waals Radius



Info

Inspiration

UI

Templates

Resources

Build a One Pager

Search...

Chiko&Roko Art Club

Andrew Marcus Dmitry Paramonov

VISIT WEBSITE ↗

Broken Link?

Lively One Pager announcing the Chiko&Roko Art Club, a private membership for NFT holders.

FEATURES

3D Elements

Community

Custom Cursor

Dark Color Scheme

FAQ

Fun

Illustrations

Long Scrolling

Mascot Character

Metrics & Stats

Non-fungible tokens (NFT)

Sticky Header

CATEGORY

Digital Product

TYPEFACE

Graphik, Montserrat

PUBLISHED

4 Sep 2023

CHIKO ART club
& ROKO

**First NFT drop
to enter Chiko&
Roko Art Club**

[Join in](#)

**NOW MINTING
Exclusively on
Rarible**

87773

artists

club members

rarity types

333 of 712



Menu

Search...

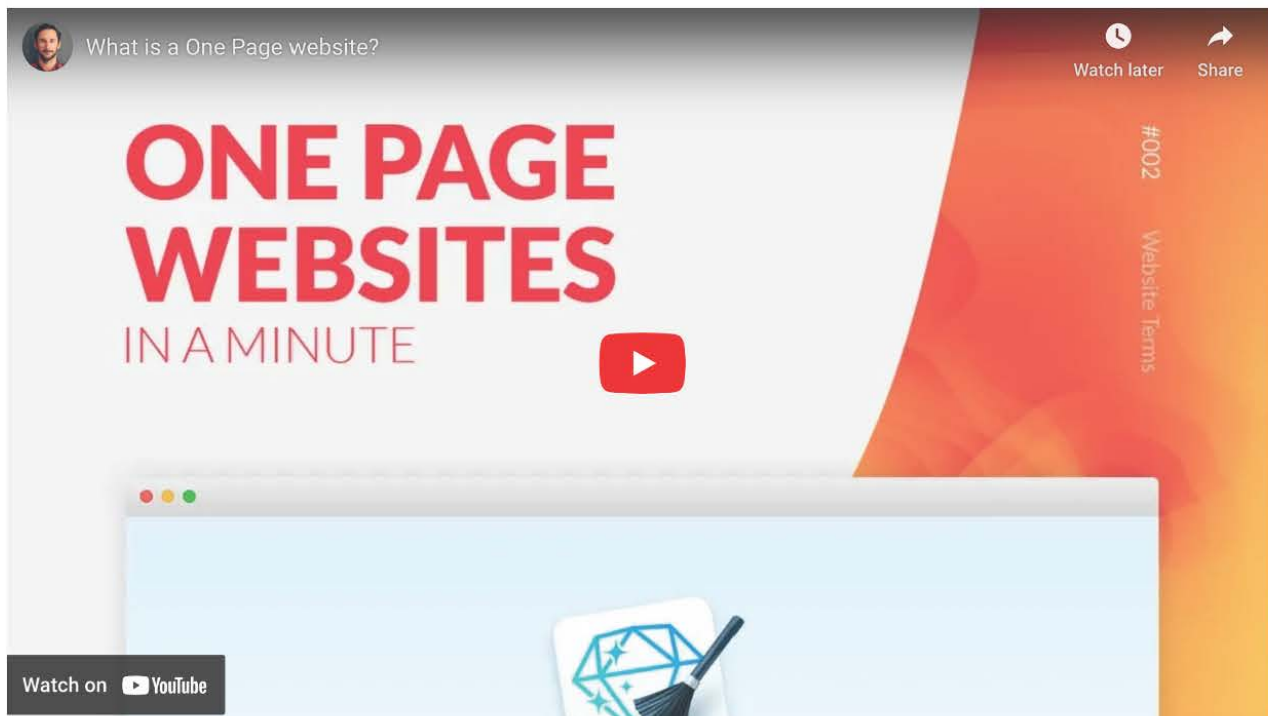
About One Page Love

One Page Love is the leading showcase of beautiful One Page websites, templates and resources.

A “One Pager” is a Single Page website with no additional pages like About, Team or Services. All the content sits within the same webpage, traditionally in a long-scrolling layout.

The beauty of a One Page website is it tries to promote one thing in an uncluttered, direct manner. This allows the visitor to make a quicker decision vs sending them to a bloated website with many options and pages.

The One Page Love website was launched in March 2008 by [Rob Hope](#) in Cape Town, South Africa who continues to add One Page websites and resources daily.



FAQs

Q: What (exactly) is a One Page website?

A: [Start here](#)

Q: Who runs One Page Love?

A: [Rob Hope](#)

Q: Can I submit my website?

A: [Yes](#)

Q: How can I keep up with everything?

A: [Newsletter](#), [RSS](#), [Twitter](#) or [Pinterest](#).



Who? What? When? How?



The One Page Love website was launched in March 2008 by [Rob Hope](#) in Cape Town, South Africa.

The website runs on WordPress using a custom WordPress theme.

Suggestions and feedback always welcome – I really want to continuously improve your user experience.

Email: rob@onepagelove.com

Twitter: [@robhope](#)

LinkedIn: [@robhope](#)

Website: robhope.com



Useful links

- [Submit](#) - beautiful One Page website
- [Newsletter](#) - only the best from One Page Love
- [Transparency](#) - behind-the-scenes, running costs, milestones
- [Presskit](#) - One Page Love logos, links and info
- rob@onepagelove.com or [@robhope](#) - info, comms, feedback



Menu

Search...

Submit One Page Websites, Templates or Domains

First off, **thanks so much** for wanting to contribute to One Page Love! Did you know over 150k designers and developers visit the website each month making it the leading resource for One Page website inspiration.

UI Component, Template or Domain submission? Email rob@onpagelove.com

So **Single Page websites** is our niche. If you fully understand what a One Page website is please continue, else click [here](#).

How submission works:

- 1 Email your website URL to: submit@onpagelove.com
- 2 If accepted, I will reply with a link to proceed with a **\$29 payment**. Why pay \$29? See next step:
- 3 My team and I proceed to create your Author profile, stitch together a long-scrolling Retina screenshot, add search tags, comment on the most noteworthy features in a micro-review, publish on One Page Love, share it on [Twitter](#) and queue it for the next [Love Letter Newsletter](#) to thousands of designers/devs/makers. You will also receive Award Certificates once published.



Important things to know before submitting:

- **One Page Website?** One Page Love only lists Single Page websites and not full websites with big header navigations to other pages. Learn more about the [One Page website niche](#).
- **What is acceptable?** Links to pages like Privacy Policy, Impressum, Press, Terms, Changelog and even Blog sections are acceptable... but preferred to be linked from the website footer. If you have an About or Pricing page on the same domain, linked from the header, I cannot list your website as it becomes a two-page website.
- **What about Landing Pages?** Dedicated marketing Landing Pages within big websites are accepted but cannot have a big header navigation to other areas of your website.
- **Will my submission get in?** High-quality curation is super important to me (and makes the site much better for everyone) so only 1 out of 5 submissions make the collection. Please don't let it get you down if not accepted.



Useful links

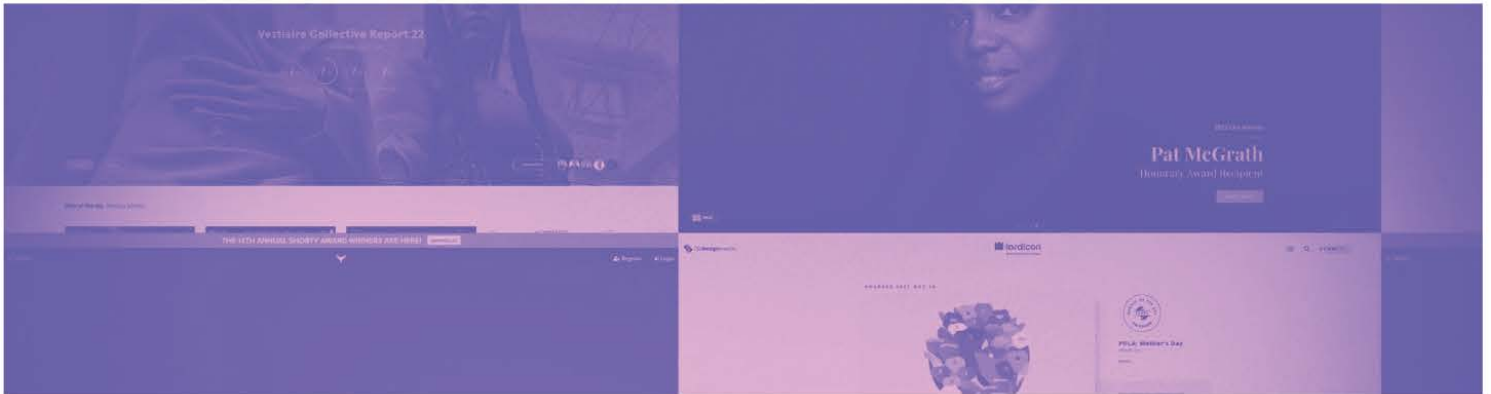
- [Newsletter](#) - only the best from One Page Love
- [Transparency](#) - behind-the-scenes, running costs, milestones
- [Presskit](#) - One Page Love logos, links and info
- rob@onpagelove.com or [@robhope](#) - info, comms, feedback

9 awards every agency should know about

Stand out from the crowd and gain online recognition with these 9 website design awards platforms.



Naja Wade



Design awards have become a 'note of prestige' in today's digital landscape.

They provide a sort of instant credibility, online recognition, and coveted distinction from the rest of the crowd. For freelancers, studios, and agencies, standing out and making a name for yourself is absolutely vital.

And there's no better way to gain online notoriety than through website design awards. They give you the means to showcase your skill, flex your creative range, and demonstrate your unique expertise.

Here are 9 website design awards platforms that'll allow you to do just that, if not more.

9 of the best website design awards

1. One Page Love

Launched by Rob Hope back in 2008, [One Page Love](#) is the leading showcase of one-page websites, templates, and resources. Functioning as part "site of the day" meets online visual design resource platform, here you'll find an endless catalog of beautiful single-page websites.

If you're looking to showcase your one-pager — website or template — and you meet Rob's criteria, you should definitely consider submitting. Even better, submissions are free with a \$20 fee if accepted.

[Submit to One Page Love](#) (paid upon acceptance, \$20)

2. Siteinspire

Another popular 'website of the day' showcase platform is [Siteinspire](#). Curated by Howells Studio of London, Siteinspire features the finest web and interactive designs. Projects of all kinds are found on this platform, each with a unique visual design and a focus on cleanliness and simplicity — criteria defined by Daniel Howells and his team of curators.

With over 7,500 sites featured on their platform, Siteinspire opens submissions to all upon registration to their online showcase.

[Submit to Siteinspire](#) (free, signup required)

3. The FWA

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onpagelove.com VS. Compare this site to

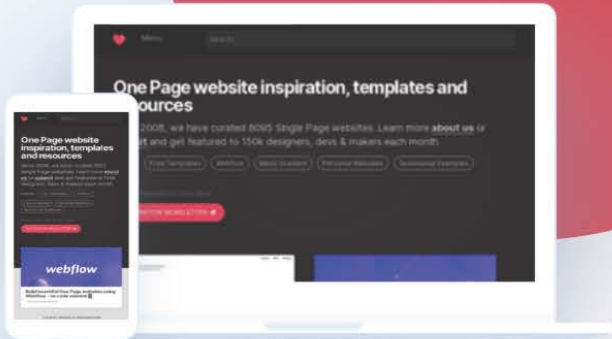
July 2023 All traffic

- Overview
- Ranking
- Audience
- Competitors
- Marketing channels
- Outgoing links
- Technologies

onpagelove.com

one page love is a one page website design gallery showcasing the best single page Show more

Company	One Page Love
Year Founded	2008
Employees	1 - 10
HQ	South Africa, Cape Town
Annual Revenue	\$5.0M - \$10.0M
Industry	Computers Electronics and Technology > Web Hosting and Domain Names



Global Rank

#130,525

- 9,762

Country Rank

#38,372

+ 40,822

Brazil

Category Rank

#197

+ 168

Computers Electronics and Technology > Web Hosting and Domain Names (In Brazil)

Want to validate your site's metrics?

Connect your Google Analytics

Total Visits

326.2K

Bounce Rate

42.35%

Pages per Visit

5.26

Avg Visit Duration

00:02:50

onpagelove.com Ranking

Website ranking helps evaluate the value of a business. Over the last three months, onpagelove.com's global ranking has decreased from 113,732 to 130,525.

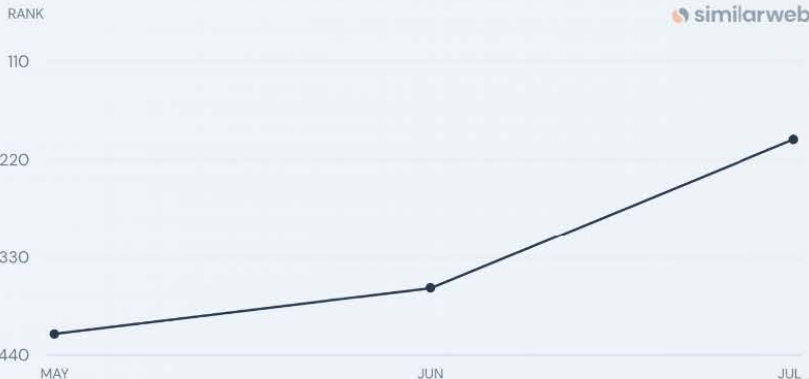
Category Rank

Web Hosting and Domain Names (In Brazil)

Country Rank

In Brazil

Global Rank



Similarly ranked sites

195

xcursos.com

196

inmotionhosting.com

197

onpagelove.com

198

conectandonet.com...

199

elitetv.io

See top websites →

onpagelove.com Traffic and Engagement Analysis

onpagelove.com's traffic has increased by 2.18% compared to last month (Desktop). Click below to reveal how well onpagelove.com meets visitor expectations and captures their interest.

📌 Connect your GA or GA4 to display your verified traffic metrics

Connect your Google Analytics

Total Visits ⓘ 326.2K	Last Month Change ⓘ ▲ 2.18%	Bounce Rate ⓘ 42.35%	Pages per Visit ⓘ 5.26	Avg Visit Duration ⓘ 00:02:50
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Total Visits Last 3 Months ⓘ



Compare onpagelove.com to:

326.2K onpagelove...

☒ 1.3M nicepage.com

☐ 47.9M wix.com

☐ 40.1M squarespace.com

☐ 21.9K onpagemania.c...

Compare any site with a free trial →

Geography & Country Targeting

Which countries sent the most traffic to onpagelove.com lately? Where is their core audience from? Last month Brazil was the top country sending desktop traffic to onpagelove.com – click below to discover all countries



Top Countries ⓘ

Brazil
15.85% ▲ 101.7%

India
14.56% ▼ 8.97%

United States
13.40% ▲ 21.32%

United Kingdom
4.43% ▲ 15.40%

Germany
3.89% ▲ 9.30%

Others
47.87%

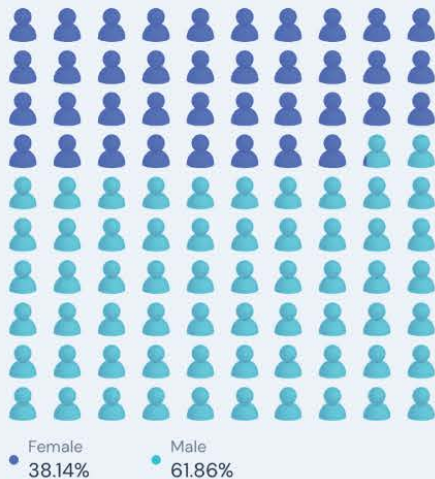
See all countries →

onpagelove.com Audience Demographics

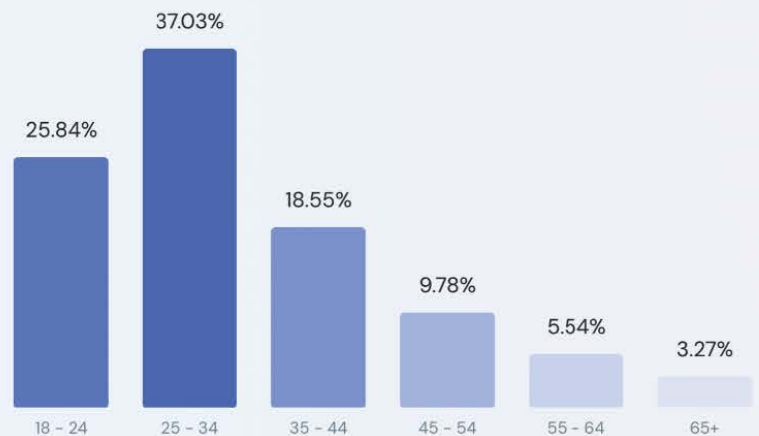
Audience composition can reveal a site's current market share across various

audiences. onepagelove.com's audience is 61.86% male and 38.14% female. The largest age group of visitors are 25 – 34 year olds (Desktop).

Gender Distribution



Age Distribution



Top onepagelove.com Audience Interests

Audience interests reveal key details on the browsing interests of onepagelove.com's visitors. onepagelove.com's audience is interested in Computers Electronics and Technology > Graphics Multimedia and Web Design & google.

Top Categories

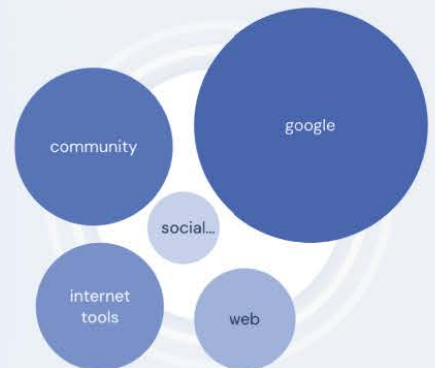


Other Visited Websites

- dribbble.com
- themeforest.net
- awwwards.com
- behance.net
- canva.com

[See all other websites →](#)

Top Topics



Need to identify deeper audience insights?

Discover audience acquisition strategies and reveal insights on browsing behavior with Similarweb's Research Intelligence Solution.

[Try it now →](#)

Similar Sites & onepagelove.com Competitors

Reveal onepagelove.com top alternatives and find potential or emerging competitors. nicepage.com is the website with the highest similarity score to onepagelove.com. Find out why – [Click here to Analyze all competitors](#)

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Rob Hope, founder of OnePageLove

OnePageLove mention

MARKETING

Growing a YouTube following: an interview with Rob Hope from Yo!

Britt Dreisbach — July 9, 2018

While the name [Rob Hope](#) might sound a little familiar, perhaps you've heard of him from his project [One Page Love](#), a collection of inspiring single page websites (and a blog) that started in 2008.

"I started OPL back in 2008, frustrated by clients asking me for full multi-page websites while handing over a half-doc of content. There was a serious lack of great One Page website references, so I started my own resource to help convince clients with examples."

[Rob Hope, Founder of One Page Love and Yo!](#)

Most recently, this former freelance developer turned passion project enthusiast started his own YouTube channel [Yo!](#) that aims to motivate designers and developers through inspiration, tutorials, and current news within our awesome industry.

Meet Rob

While we know him as a self-starter, there was quite a journey to get Rob to where he and his projects are now. And it all started with passion.



"I'm based in Cape Town, South Africa where we have no shortage of beauty, waves, or good times. I created my first website using the O.G. Yahoo Geocities (RIP!) for a mini fishing contest we held between friends. I guess that was the bug that bit and I never looked back. I got a degree in Information Systems but knew the web game was my jam, so I started freelancing while studying."

From there, Rob started as a freelance developer then created a side-project-turned-successful-page. So, why One Page Love? It started as a goal to make some money from a side-hustle and stop freelancing altogether. From that success launched a popular newsletter, which then challenged something completely new: [Yo!](#)

We're big fans of what he's been working on, so we couldn't wait to reach out and learn more. Here's what he had to say!

Why did you decide to start a YouTube channel?

My biggest goal of the past decade was to monetize a side project enough to equal my Cape Town expenses, allowing me to quit client work and "take the leap." I did this two years ago with [One Page Love](#).

The dream right? However, I found myself complacent last year and not learning new skills.

So this year, on January 1st, I decided to challenge myself with something I'm totally clueless (and terrified) about – filming talking in front of a camera. I gave myself one month to launch my first video on YouTube, no matter what I had to show for it. ...

341 of 712

I've leveled up so much since then, and it's been incredibly exciting learning new skills again.

What gave you the inspiration for your show, Yo!?

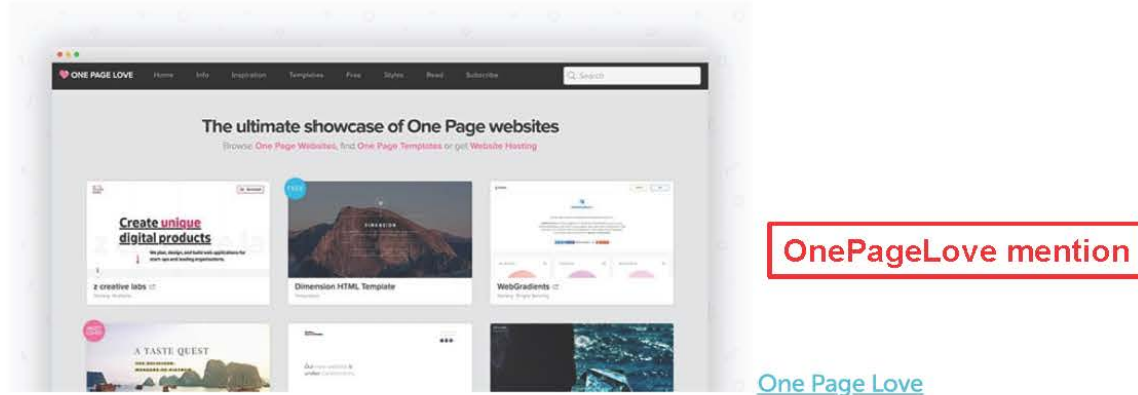
It all started with *Yo!* the newsletter. In that mailer, I'd include things that inspired me, which I guess became the foundation for the show. I've actually had several people refer to *Yo!* as a visual newsletter, so I guess that makes sense looking at the journey to where it is now.

Yo! is essentially a culmination of all my favorite things – music, design, development, positivity, good quotes, and laughs.

How do you balance working on One Page Love, Yo!, and your other projects?

It was hectic at first.

One Page Love definitely took a knock, as I was posting way less to the site.



At first, I had to basically say no to everything: friends, coffee meet-ups, surfs, that side project dreaming and scheming. If I was going to get *Yo!* out in thirty days, I had to go all-in.

The first *Yo!* episode took thirty days, the second about fifty hours, and then it leveled out around fourteen to eighteen hours per episode. All that time editing the first few episodes was challenging for me, and the burnout was coming fast. So I reevaluated things, dove into YouTube analytics, and focused on optimizing the workflow.

I started ambitiously, wanting seven or eight different "scenes" (eg. design news) per week. But each scene requires three to five news stories, and each story requires research, scripting, screencasts, voiceover, and editing.

I've settled now with four main scenes per episode: design, development, freebies, and something new, like inspiration, to mix up the show a bit each week. This formula was a game changer; it allowed me to get the editing around six to eight hours per show.

I learned so much through the process, that it gave me the inspiration to create a [three-part Making Yo! series](#).

What would you call your greatest success so far?

My metric for success has always been freedom – to drop it all, go offline, and chase a wave is the ultimate freedom. I sort of got there last year, but through some recent self-discovery,

"I've decided being able to wake up and feel motivated to do whatever you set out to do is true success." 

Right now I'm trying to design my life to continuously learn new skills while surrounding myself with interesting people, design, and music.

How do you come up with new, engaging ideas?



It usually stems from curiosity or trying to build a simpler solution. My biggest two tips for anyone who finds themselves dreaming up ideas and loves to dabble in side projects:

- Aim small and launch the absolute lightest, but working, version of your idea. It will create momentum, resulting in motivation. More importantly though, once the idea is out the door, it will change the idea for the good. A big launch of a brand new idea is not smart.
- Read [Seth Godin's article on the Lizard Brain](#).

What were some of the biggest challenges you had in starting a successful channel?

Getting your first video out is the biggest challenge, no question. I didn't have the skills to film or edit a video of the current standard out there, but you have to start somewhere.

To be completely honest, I kept watching [MKBHD's first YouTube video](#) to stay motivated. He is one of my favorite YouTubers and his first video is incredibly bad!

Right now I can't even watch *Yo!*'s first ten episodes because of the horrendous quality, which is a great sign of progress.

What's your biggest advice for people looking to start or grow their own YouTube channels?

There is just no comparison to watching YouTube tutorials on filming, lighting, editing, speaking, etc. in comparison with what you learn doing all those things.

I'll record an episode with the wrong light setting and have to re-record the whole episode. You will never make that mistake again, while learning why it all happened!

Another tip I've actually never read before is, if you can, redo your first video again. [Yo! #001](#) was recorded twice and — as bad as it is now — it's twice as good as my pilot episode.

["With regards to growing your YouTube channel, there are loads of growth tutorials out there, but consistency is key."](#)



A weekly show is a great schedule to keep pushing yourself. Daily is just madness.

What are your favorite YouTubers that you watch regularly?

I'm of course living vicariously through the exciting NY life of [Casey Neistat](#), but [Peter McKinnon](#) is probably my favorite YouTuber. [Hot Ones](#) is my favorite weekly show but shout-outs for [MKBHD](#) for his consistent quality videos and [Gary Vee](#) for the motivation. Those five fill about 90% of my weekly YouTube viewing.

So what's next for the channel?

Definitely tutorials and opinion pieces like round-ups on "the current state of Prototyping tools," etc. There's a lot to learn and look forward to!

Yo! S1 E20 - New Yo! Website, Dribbble Hiring Platform, Free Ins...



Takeaways

Although I've learned so much already on YouTube, there are definitely some lessons that hit a little harder:

- Don't underestimate the time it takes to edit, so be prepared (and invest in a great chair).
- You can draw inspiration from anywhere, especially being offline.
- It's okay to fail, as long as you learn from it and adapt.
- Don't aim for perfect. Aim to ship and improve.
- Sometimes deadlines are what you need to really push yourself to succeed.
- When it comes to video sponsors, make sure you are promoting a product or service you love— it's then easy (and not forced) to talk about the brand. This results in a natural integration in the show with your usual tone. I was lucky as I host my full network of WordPress websites with [Flywheel](#), so it's been really easy to talk about their services.
- If you work hard and stick with your passion, you'll find success. There are no shortcuts or overnight successes on YouTube. Be in it for the long game.

Last, try to invest everything you earn back into increasing your output. All the support I get goes into equipment, sound, and lighting, and because of it, *Yo!* has become a *much* better show thanks to Flywheel.

We've loved getting to hear more of Rob's story and learning from his experiences. Much like Flywheel's company mission to help creatives do their best work, Rob certainly inspires others to do theirs.

Exhibit 2.5.1(a): Article “Design of scatter plots”

Scholarly article in The UX Collective: “Design of Scatter plots” (Bootcamp)

<https://bootcamp.uxdesign.cc/design-of-scatter-plots-4935363e0a65>

“UX Collective” page on The UX Collective website

<https://uxdesign.cc/about>

“How to publish with the UX Collective?”

<https://uxdesign.cc/why-and-how-to-publish-with-the-ux-collective-8c8d1dd018a7>

ISSN: The UX Collective

<https://portal.issn.org/resource/ISSN/2766-5267>

Crunchbase: The UX Collective information

<https://www.crunchbase.com/organization/ux-collective>

SimilarWeb: audience

<https://www.similarweb.com/website/uxdesign.cc> (The UX Collective)

<https://www.similarweb.com/website/bootcamp.uxdesign.cc> (Bootcamp)

Design of scatter plots

Guideline to designing scatter plots, a powerful infographic tool



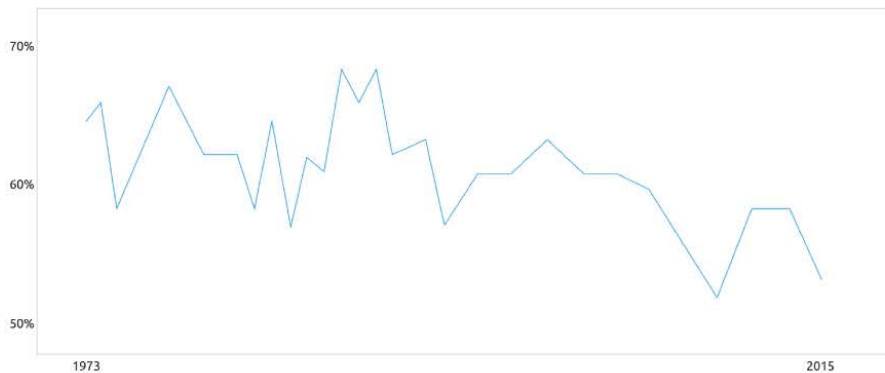
Andrew Marcus · Follow

Published in Bootcamp

10 min read · Feb 3

Not all diagrams in this article are based on real data.

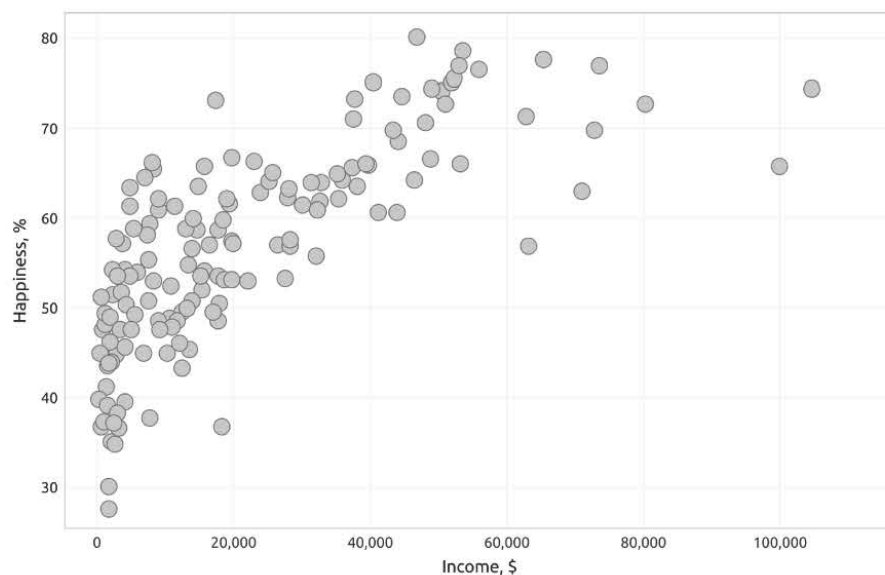
Line charts are used to show the change in one parameter over time. For instance, change of happiness index in one country (USA) over the past half century.



It is not always interesting to see how changes one parameter for one object of observation. Sometimes it is necessary to see the dependence of one parameter on another for a group of objects at once. For instance, it would be useful to explore how different people are happy depending on their salary.

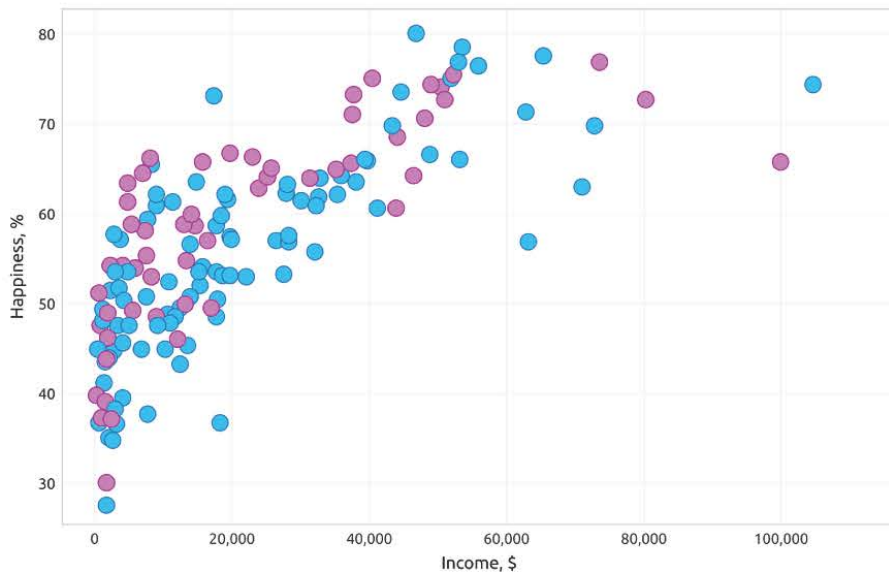
For such tasks we use scatter plots. This is an area within two axes. The given parameter, size of income, is displayed on the horizontal axis. The dependent parameter, happiness level, is marked on the vertical axis.

Each point on the plot represents one person of given income and happiness. Points scattered along the plot show that the rich are happier — on average, but not always.



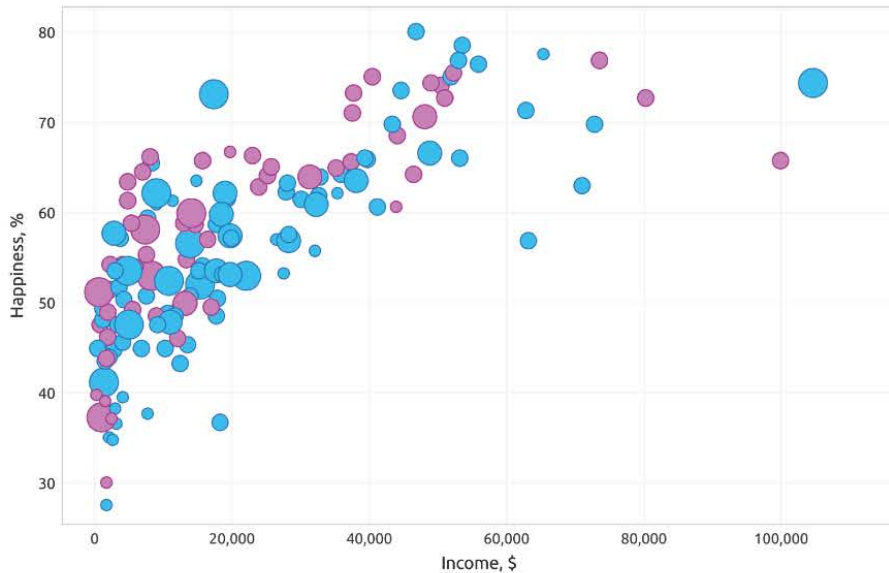
Scatter plot can show more than just two parameters. In addition to the position on the axes, each point may have visual differences. The easiest way is to use color.

For example, men can be marked in blue and women in pink. In the new plot, the blue dots lie just below the pink dots for the same income. This suggests that women are, on average, happier than men at the same salary.



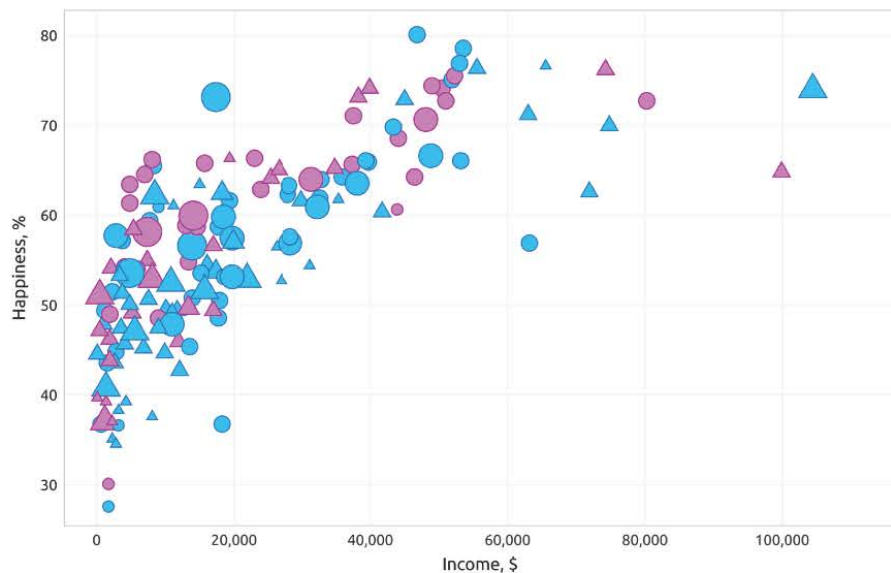
Another obvious trick is to make dots of different sizes. What can we show in this way? For instance, this could be the person's weight.

Let the size of the dots reflect level of obesity. In the next diagram, large dots are clustered on the left, and almost all medium-sized dots are on the right. It can be concluded that the lower the income of a person, the more difficult it is for them to have a healthy diet. At the same time, there are also many smaller dots on the left side. Poor people not only eat bad quality food that leads to obesity, but they are also more likely to suffer from malnutrition.



Finally, the dots may differ in shape. The most popular shapes for a scatter plot are: circle, square, and triangle.

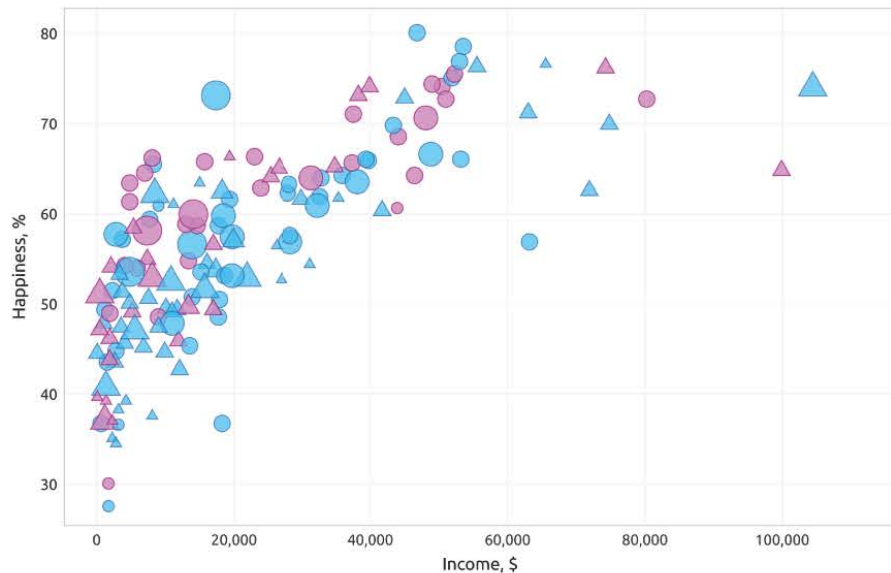
Let us depict married people as triangles and leave single people as circles. From the new diagram, one can see that triangles are piled up on the left. Rich people are less likely to marry than poor people. Perhaps they do not see the point in this, absorbed in business or work, or maybe they simply do not want to share their property with someone.



Design of points

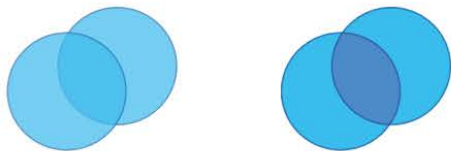
A point is an abstract object that does not have any measurable parameters other than coordinates. Is not it weird to talk about the design of points, if points do not even have a body? Rather more correct to call them “figures”.

A big drawback of the previous diagram is that it is a real dump of figures overlapping each other. The first thing to fix is to make them transparent, but in this case the diagram becomes bleak.

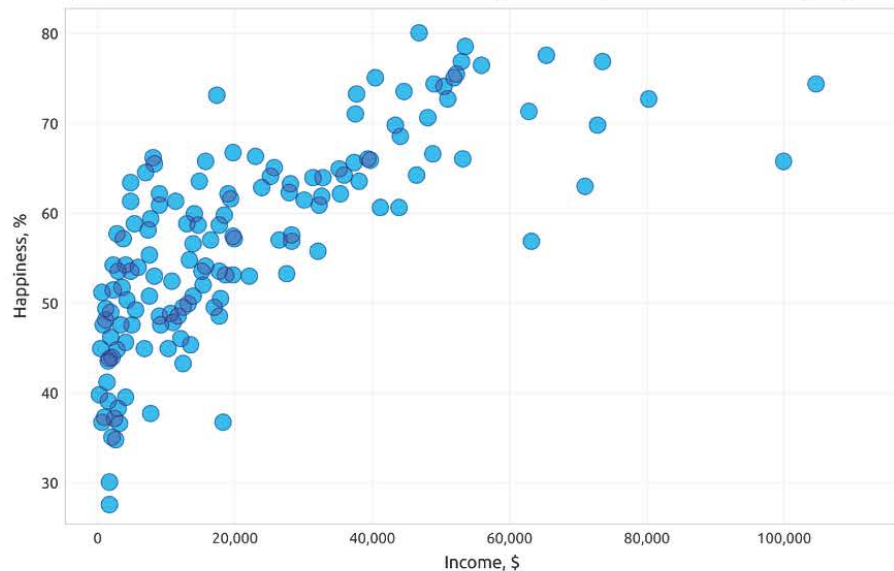


Figures can overlap in “multiply” blending mode. This mode is available not only in graphic editors. CSS offers the mix-blend-mode property.

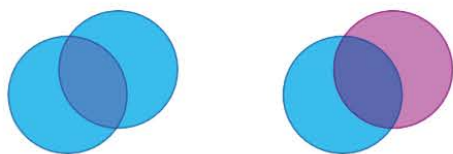
Unlike with transparency, figures in multiply mode do not fade. Figure colors remain the same, but in the intersection area it is multiplied and becomes more saturated.



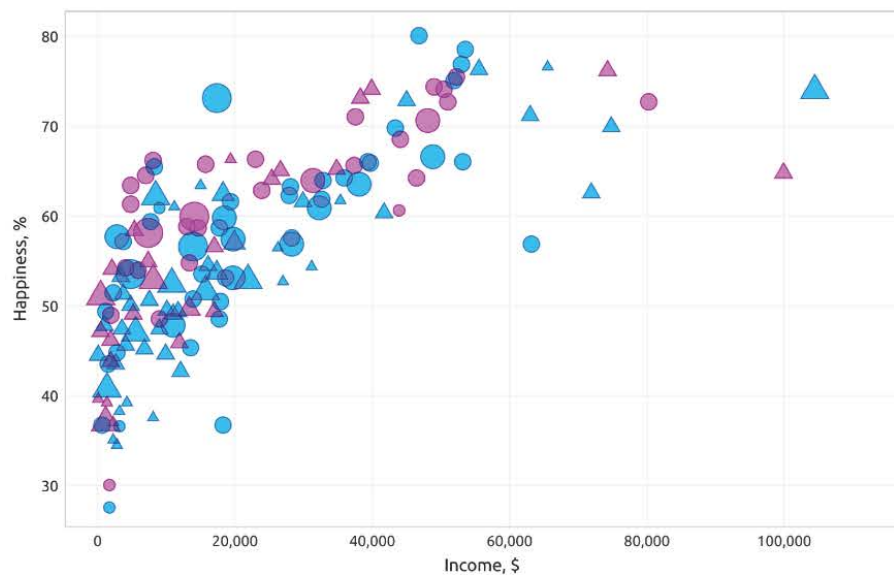
This technique works well if the figures on the diagram are of the same color. On such diagram, it is not only visible which figure lies under which, but one can also evaluate the density of data in different parts of the diagram.



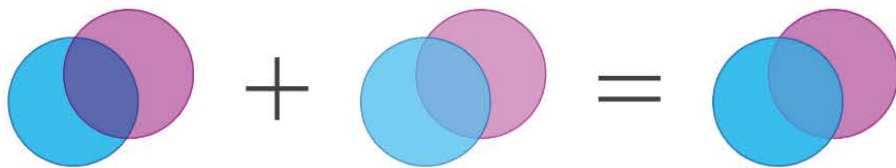
However, if the figures are of different colors, then the intersection will turn out to be of a mixed color that does not belong to any of the figure types.



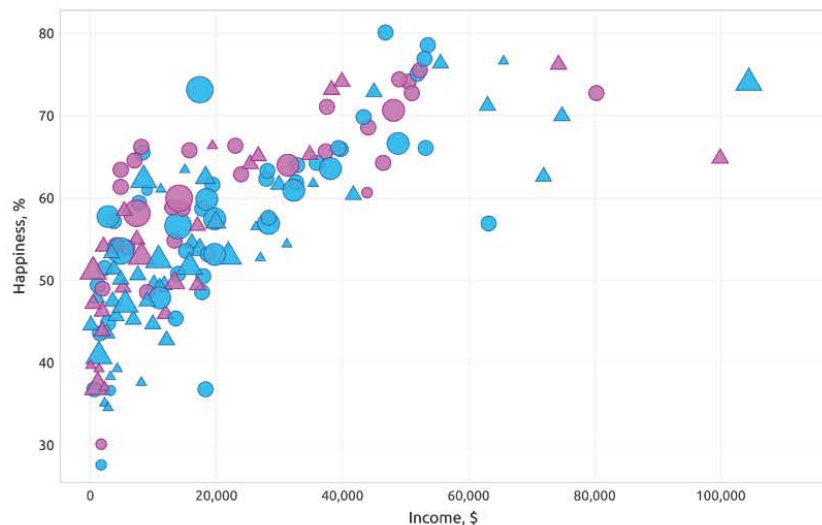
Plots that use this trick look dirty.



For such cases, it is possible to combine two tricks: put copies of the transparent figures on top of the figures in multiply mode.

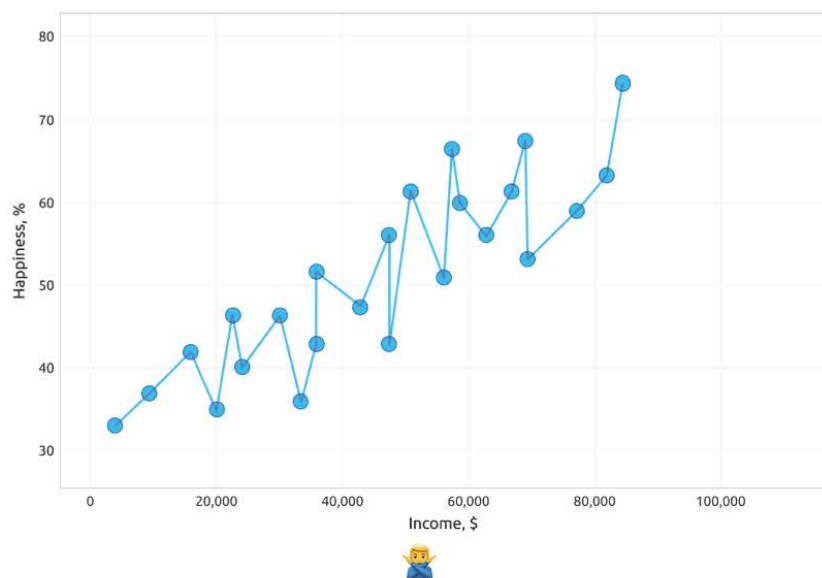


Then at the same time the colors will remain saturated, and the intersection will not blacken.

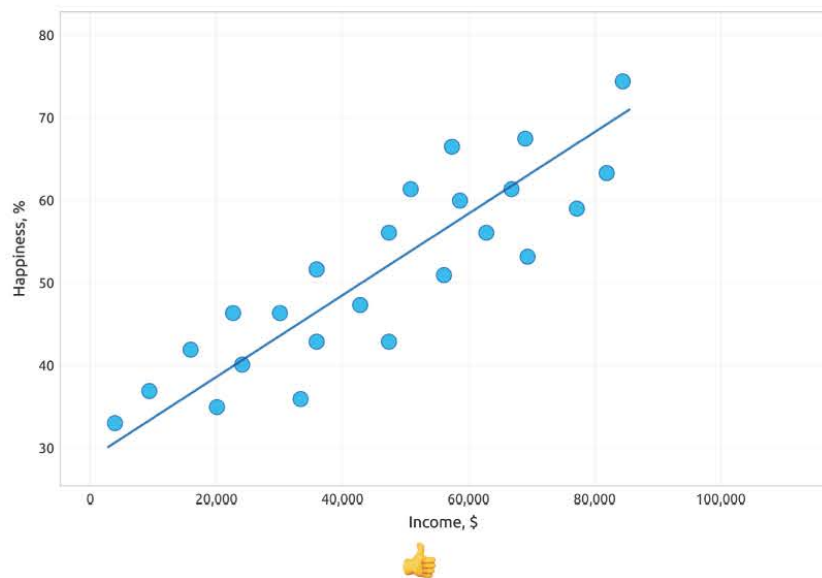


Design of average lines

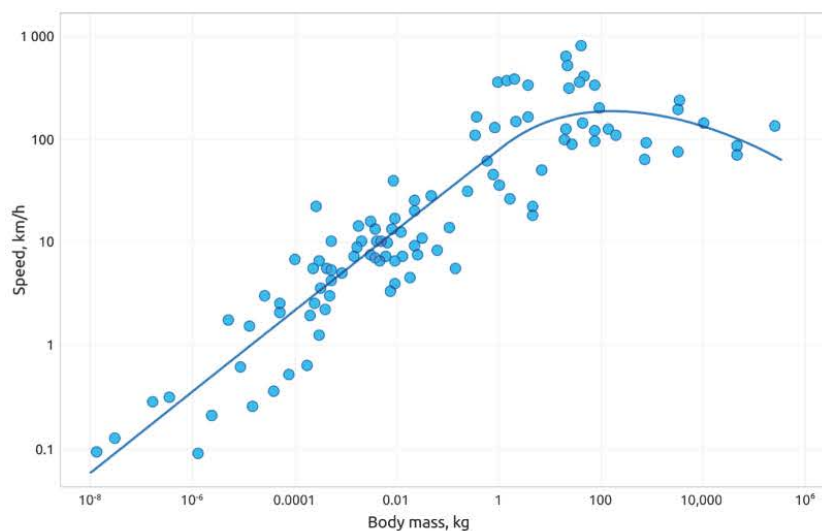
Scatter plots can not only contain figures, but also lines. However, scatter plot lines are very different graph lines. Figures shall not interconnect, because they are independent of each other.



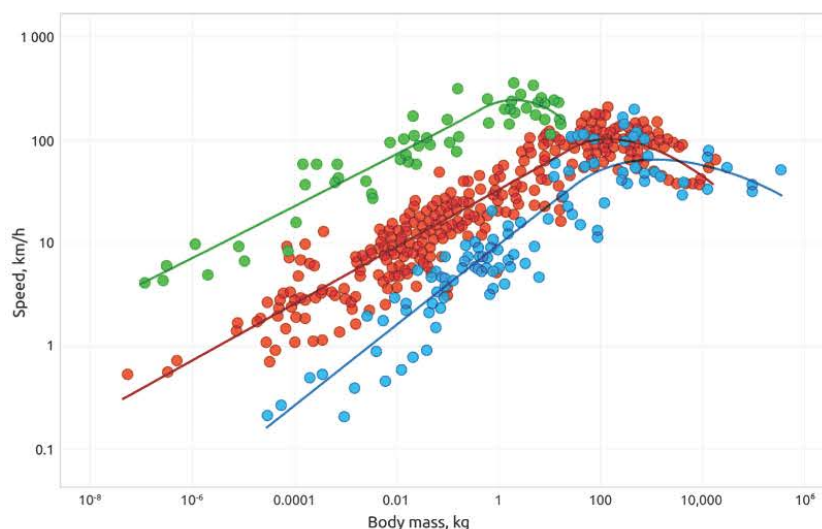
Instead, a “line of best fit” or simply an “average line” is drawn. This line runs closest to all points, on the average.



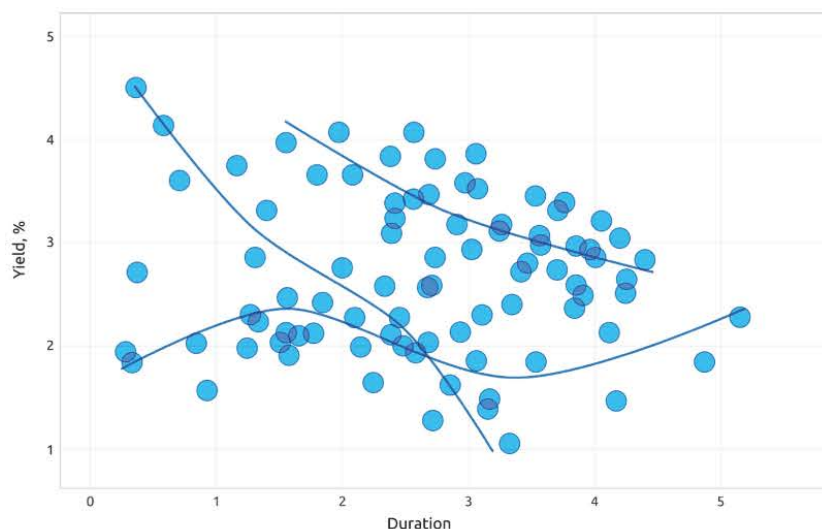
The average line does not have to be straight. The following diagram shows the relationship between body mass and speed of swimming animals. The average line of this set bends over on the right side of the diagram.



One diagram can display multiple sets. Below, terrestrial animals and birds are added. Personal average line is drawn for each set, and all lines are quite similar to each other.



In the previous example sets differ in color. This is not always the case. For instance, several sets of bonds with the same investment rating can be displayed on a scatter plot. Rating is usually indicated by color. In such case, several sets will be of the same color, and their average lines will not differ.



The problem can be solved by making the lines dashed and dotted. Figures themselves can hardly be make distinct from each other on a static image, so it remains to use highlighting when hovering over the cursor.

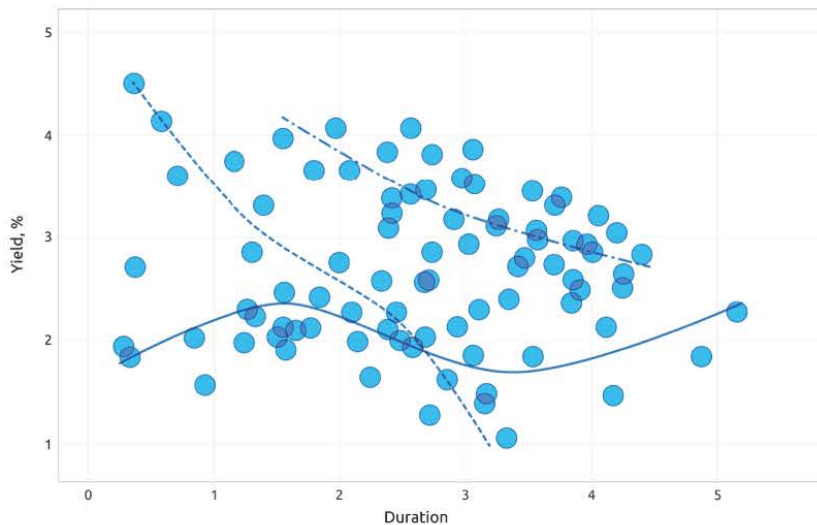
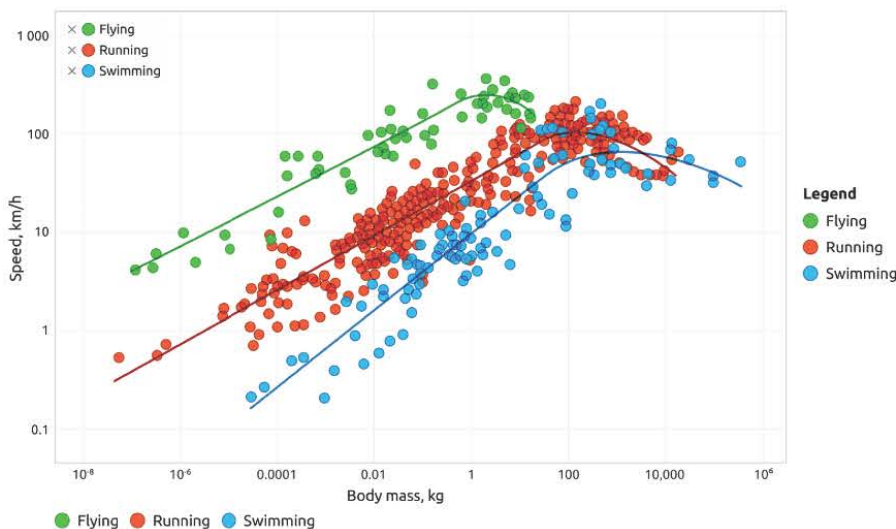
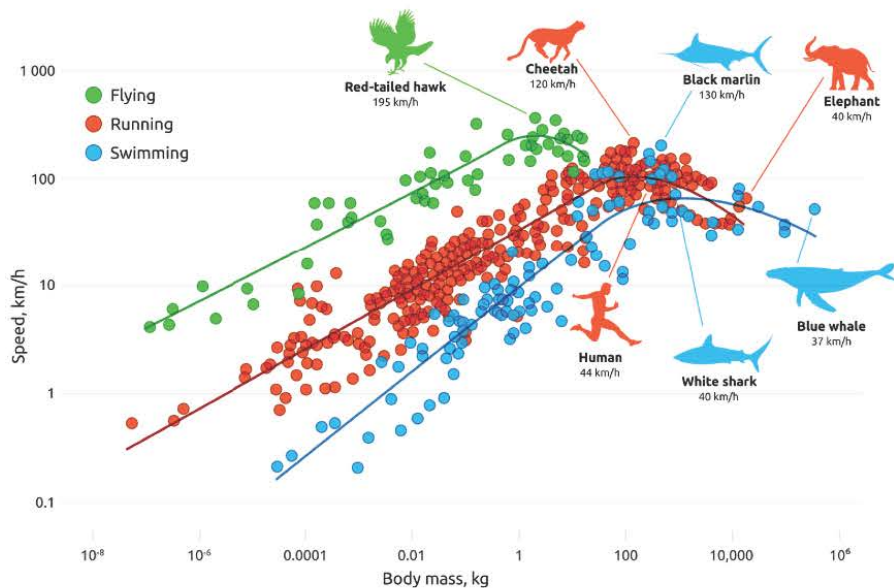


Figure captions, and legend

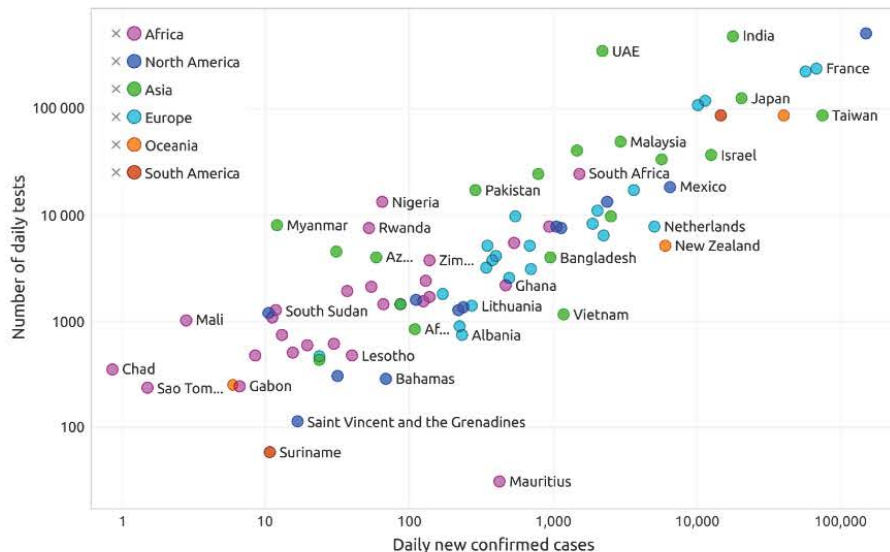
A legend must be on any chart or plot that shows more than one type of data. Legend can be placed in a dozen ways, and any one will do depending on the task. For static image, legend can be placed at the bottom or to the right. If the diagram is part of a software, its legend can be placed in the upper left corner and have a button to turn off unnecessary sets.



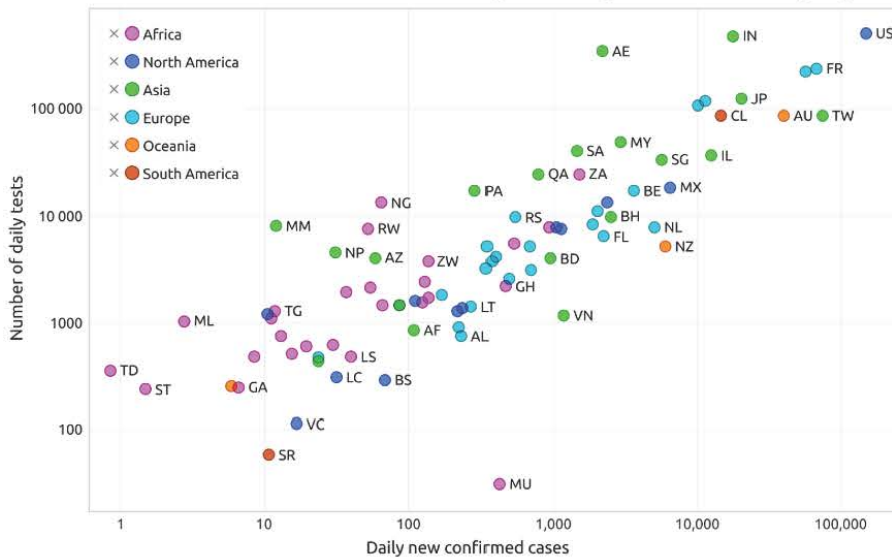
Particular elements of the diagram can be labeled with callouts. For instance, these may be the figures with the largest values. Diagrams with callouts can be used as illustrations. For this, parts of the grid and the axes can be removed, leaving only tick marks and horizontal lines. Somewhere here data design ends and infographics starts.



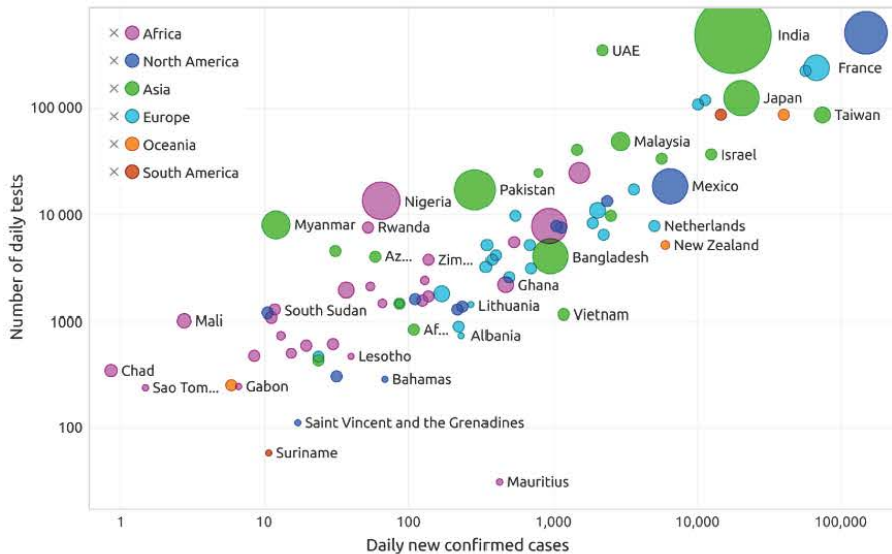
If the diagram is part of a software, such callouts will not work. It is often necessary to sign all figures, but this is not always possible. If there are many figures, one needs to sign only those that can be signed without overlapping the neighboring figures.



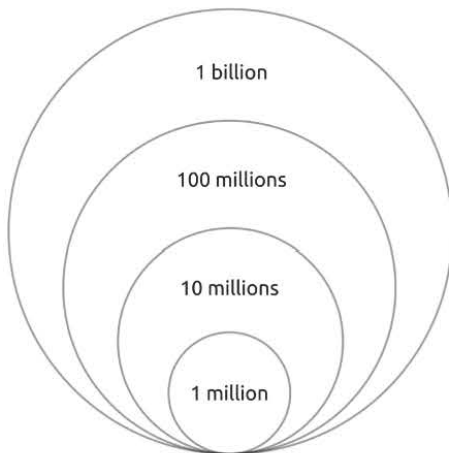
This diagram shows the relationship between the number of coronavirus infections and the number of tests in a country. On average, the more tests, the more cases of the disease, which is logical. Countries are one of the good examples where one can use abbreviations and sign almost all figures.



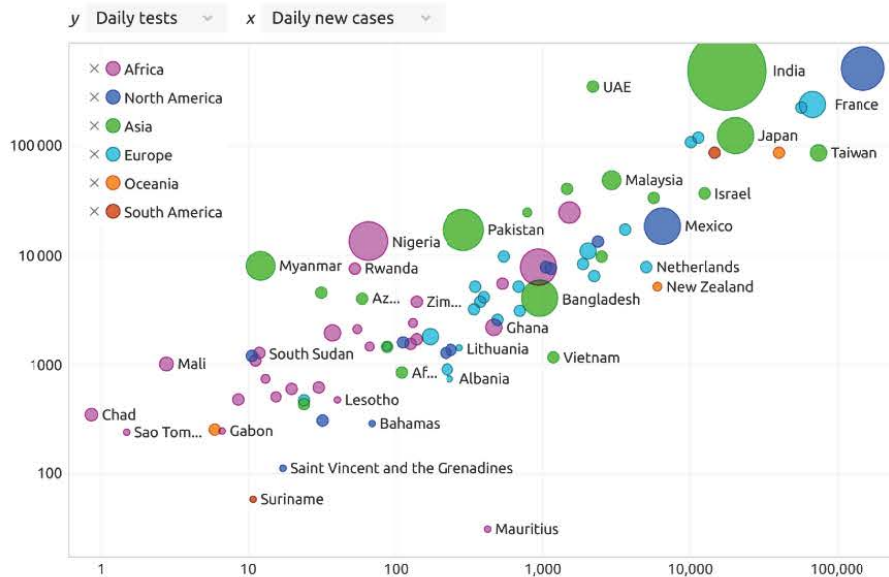
Let us add a new parameter to the plot. It is logical to show the population of the country with the size of its figure. The more people live in the country, the larger radius will it have.



Radius is shown in legend by concentric circles.



It is unlikely that such a legend will fit on the screen, and there is not much benefit from it. What an interactive diagram needs is a choice of axes parameters. To implement it, axis labels will have to be moved up and changed to drop-down lists. Let us sign "x" and "y" next to the drop-downs so they can be distinguished.

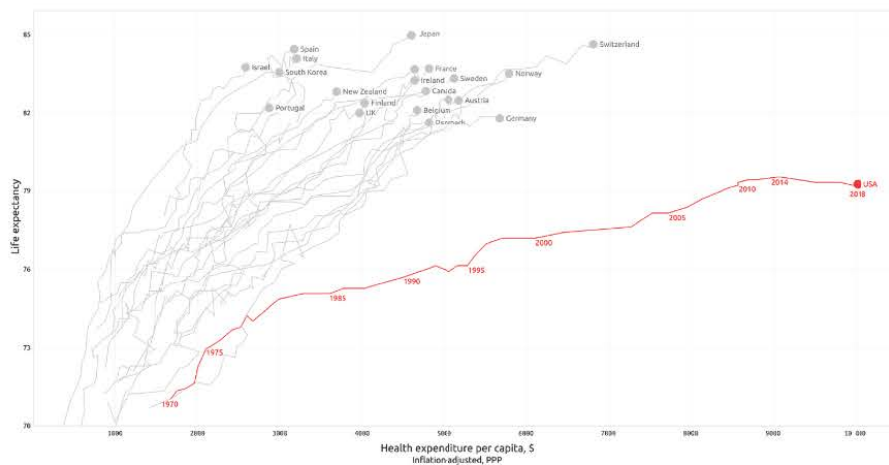


Time series

Although scatter plots are intended for other purposes, it is still possible to show the change over time on it. To do this, one need to attach tails to figures, which would show the path traveled by the figure.

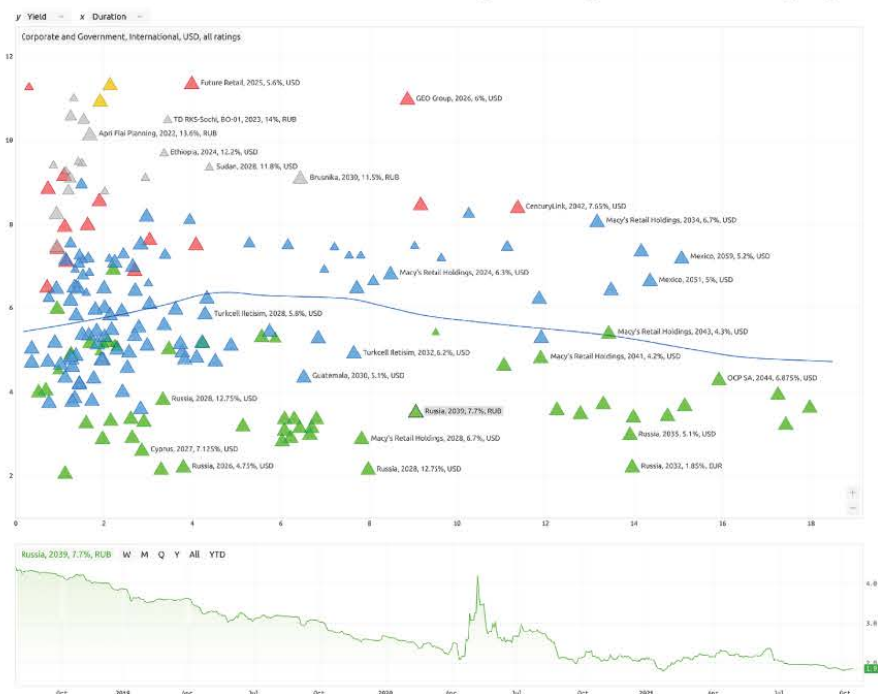
Tails can have time marks. It is important to remember that time lies outside the two-dimensional plane of the diagram, so the marks go unevenly.

The following plot shows the relationship between a country's life expectancy and per capita spending on healthcare. The United States stands out from the slender bunch of European countries, Japan, Korea and Israel: with the colossal cost of medical care, people on average do not live up to 80 years. The "American tail" is marked with years and highlighted in red for clarity.



It is not necessary to clutter up the plot area to show the timeline. One can show the time series under the diagram after click on a specific figure.

The example below shows a scatter plot for bonds. Horizontal axis is marked with duration, that is, the average return term of investment put in a bond. Bond yields are marked along the vertical axis. Color indicates bond investment rating, triangle means that the bond is in the investor's portfolio, and size indicates liquidity.



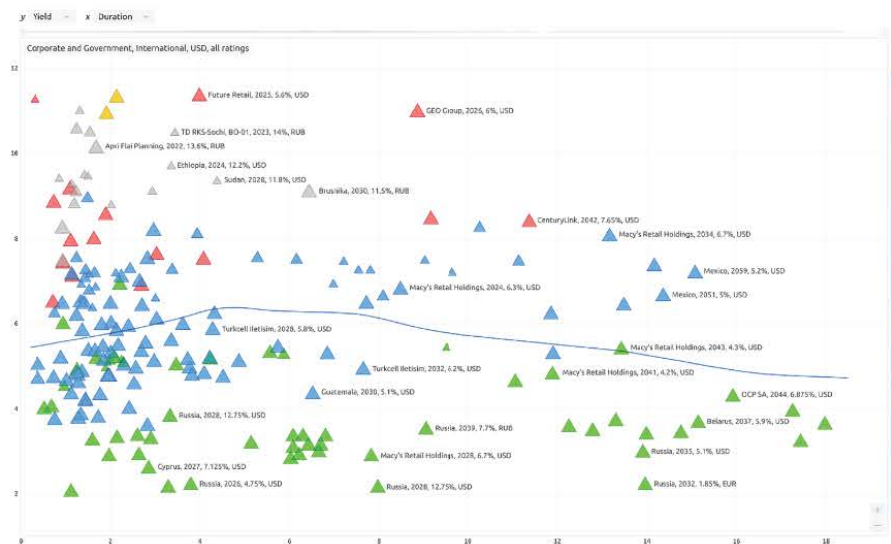
Density of scattering

There can be a lot of figures on a scatter plot. Zoom can be used to view them all. Another way is to limit the range of axes values. To do this, one needs to add a range control to the axes, which consists of two sliders and a scale between them.

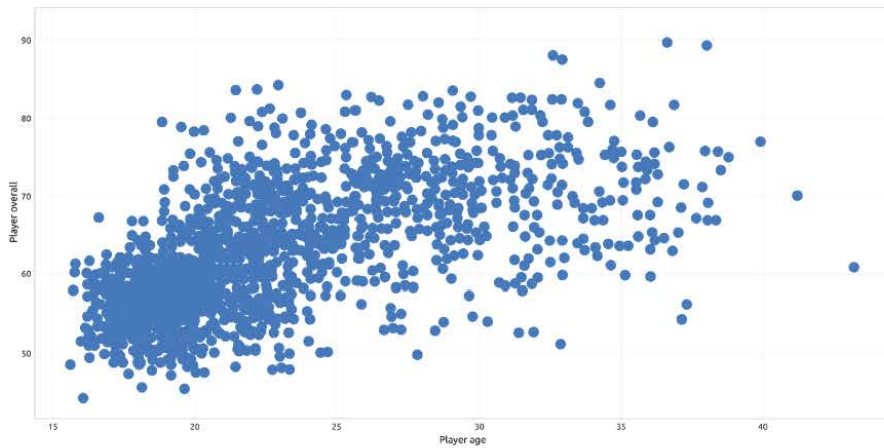
The scale will be much more informative if one draw a diagram of figures density. Blue color highlights the area that is displayed on the scatter plot if the axis constraint is enabled.



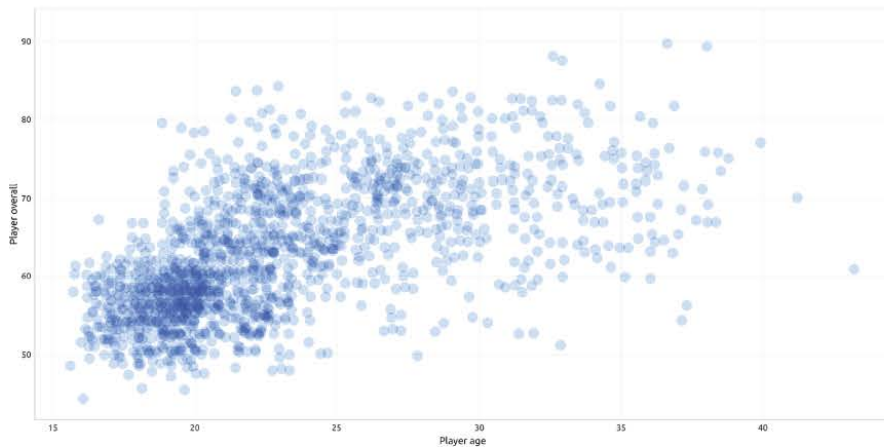
The example below shows how axis constraints might look in the interface of a financial software.



Sometimes hundreds and thousands of figures are plotted on scatter plots. The example below shows the relationship between the rating and age of FIFA players, which are so numerous that only 10 % of the sample is shown on the plot.



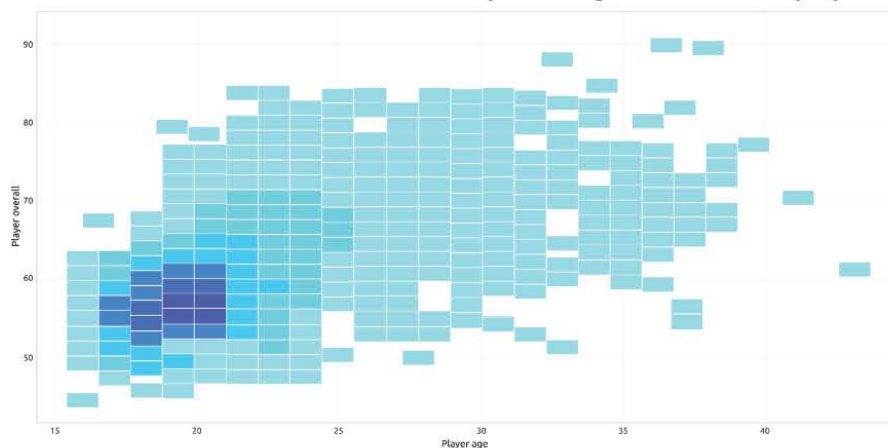
If the figures have transparency of 25 % and the multiply mode is turned on, the diagram can be read much easier. It is now possible to see how high the sample density is at the bottom left of the plot.



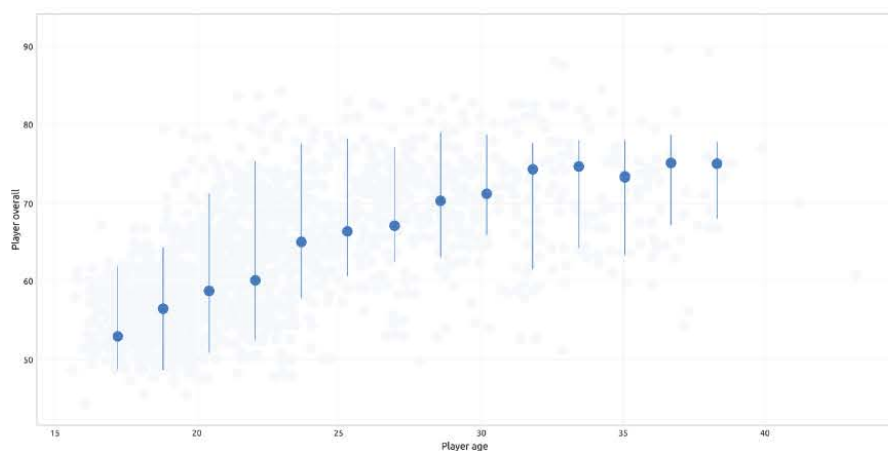
For illustrative purposes, such dense diagrams are often plotted with areas of density similar to heat maps.



Sometimes the data is not as important as general understanding of the distribution density. In this case, one can get rid of the figures at all by replacing them with a stepped gradient. As in the previous example, the color here means the density of the figures in the given area of the scatter plot.



Finally, the data can be presented quite concise and only the center of density can be shown as a round mark, while the amplitude can be represented by a line going up and down from the mark. This is an analogue of Japanese candlesticks, which are often used in financial charts. Such scatter plots are called “Binned scatter plots”.



Infographics

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Scatter Plots

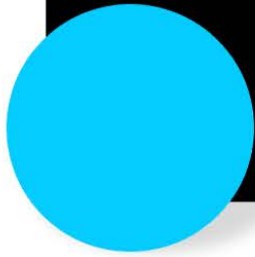


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The UX Collective (ISSN: 2766-5267) is an independent design publication and blog built to help designers think more critically about their work. Curated stories on user experience (UX), visual, and product design.

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The polar bear is a reference to "Information Architecture for the Web and Beyond", one of the most famous books in UX.

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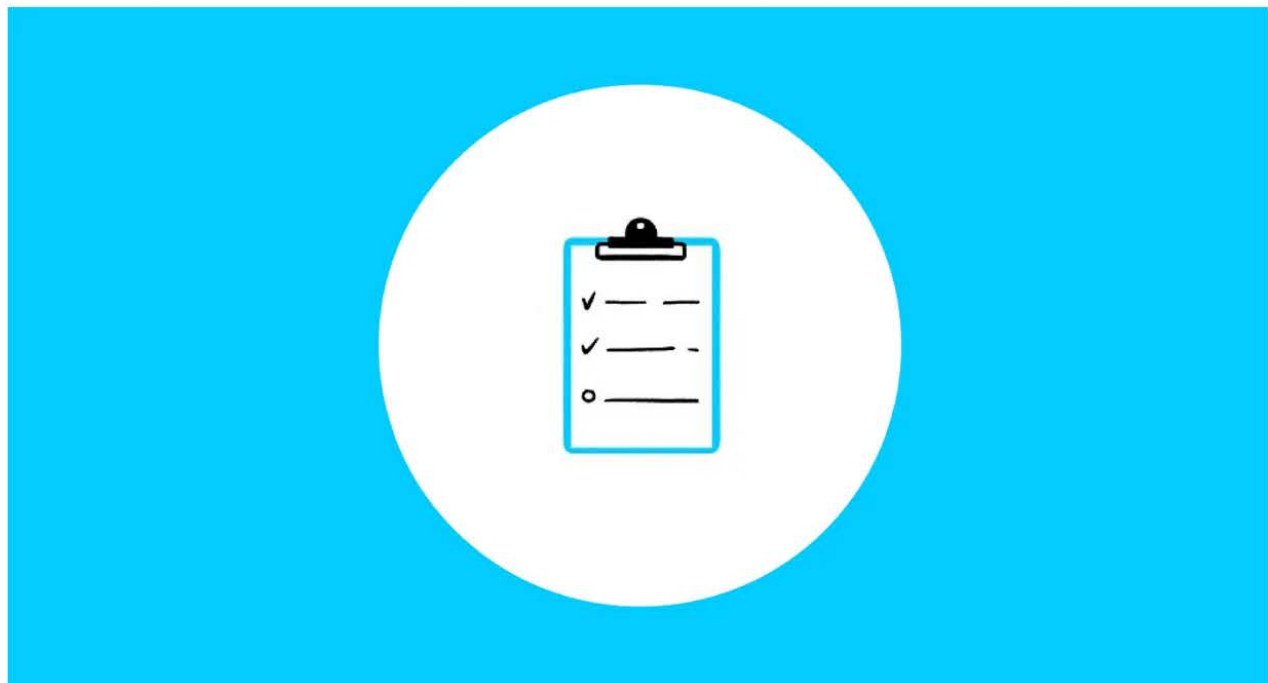
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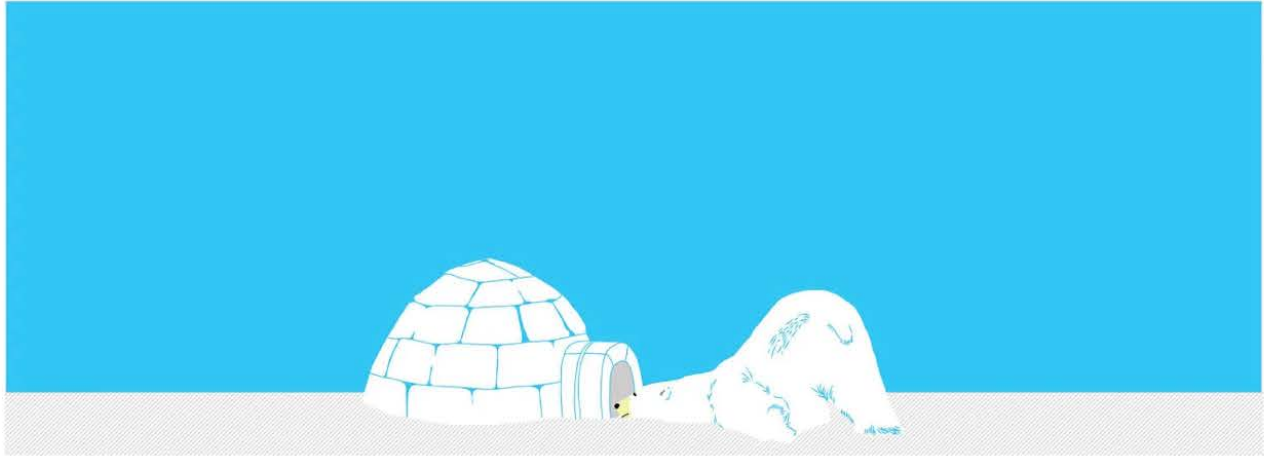
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Who's behind the UX Collective?

Fabricio Teixeira and Caio Braga. A big part of what we learned in UX comes from online reading: articles, tutorials, resources, blogs. It's all available out there — but there's a lot. The UX Collective is our attempt at curating some of that content and giving it back to the community in a more structured and digestible way.

What with this polar bear?!

The polar bear illustration is a reference to “Information Architecture for the World Wide Web”, one of the most famous books on UX.



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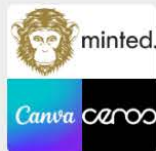
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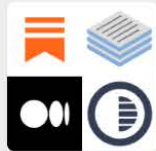
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Who are UX Collective's competitors? Alternatives and possible competitors to UX Collective may include **Chinese Historical Society of America**.



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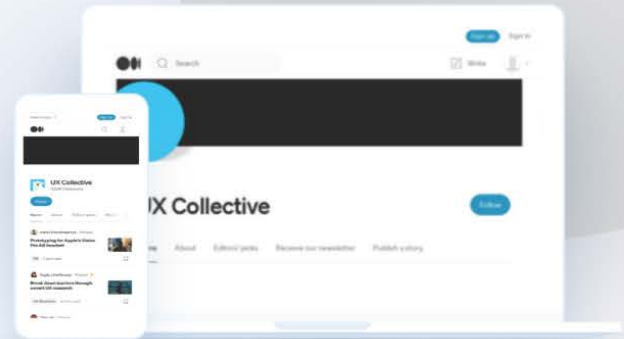


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Second part of a two-chapter story about designing computer graphs for financial systems



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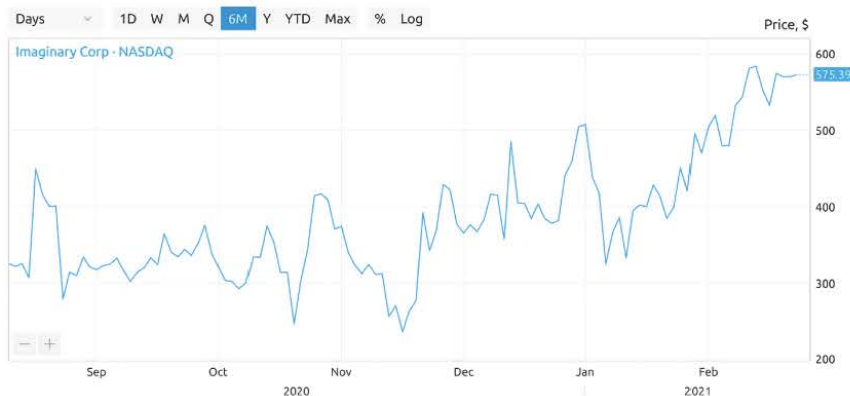
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When the coordinate axes have been finished, it is time to design the body of the graph. In finance, the graph most often has the form of a line, but Japanese candlesticks are also popular.

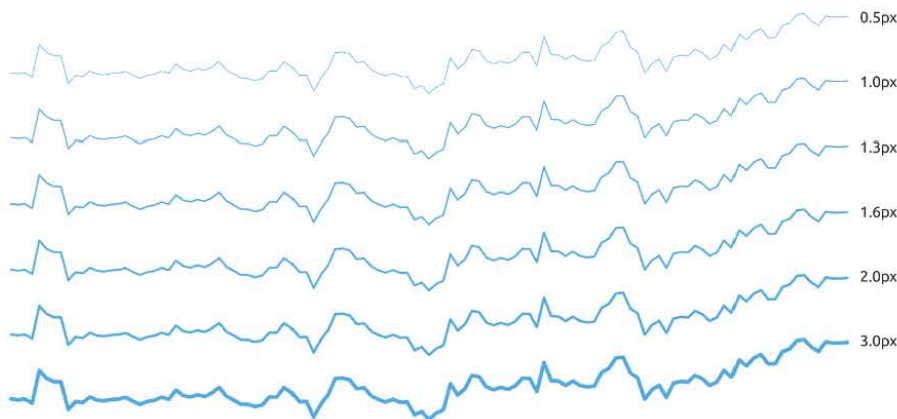
Line charts

Charts represented by line are called graphs. This is the most popular mathematical model, that is familiar to everyone since school.

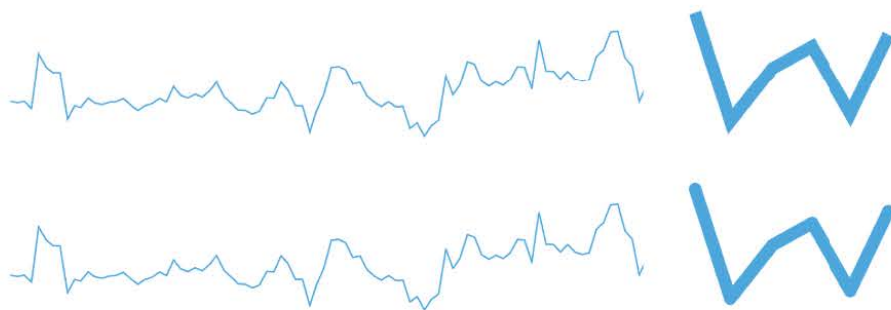


The most important thing is to choose the proper line weight. In this matter personal taste plays a big role. Author uses 1.3-pixel lines, because he is used to the airy lightness in interfaces. If Reader is used to the thick graphs generated by Excel, thin lines may seem hard to read.

It is worth explaining that fractional pixels do exist. Roughly speaking, when drawing a 1.3-pixel line, the graphic system draws a 1-pixel line and adds a 1-pixel stroke of 30 % opacity. This makes the line appear thinner.



The second parameter of lines is joins rounding. This is especially noticeable on thick lines, but there is a belief that human eye reads any neat details, and this affects perception.



Multiple lines

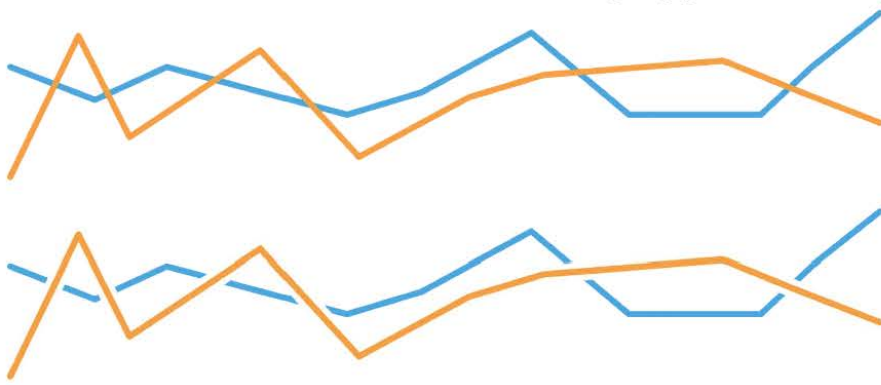
Two graphs are often compared with each other. For instance, it could be a stock and a market index. If the second graph is simply added on top with a different color, both graphs become hard to read.



For this reason, a gradient shadow should be added to the first graph. The topmost color of the gradient should have an opacity of about 15 %. The gradient should descend to the horizontal axis until zero opacity.



Lines should be given a white stroke of the same weight. This will help to avoid color noise at the junction of two lines of different colors.



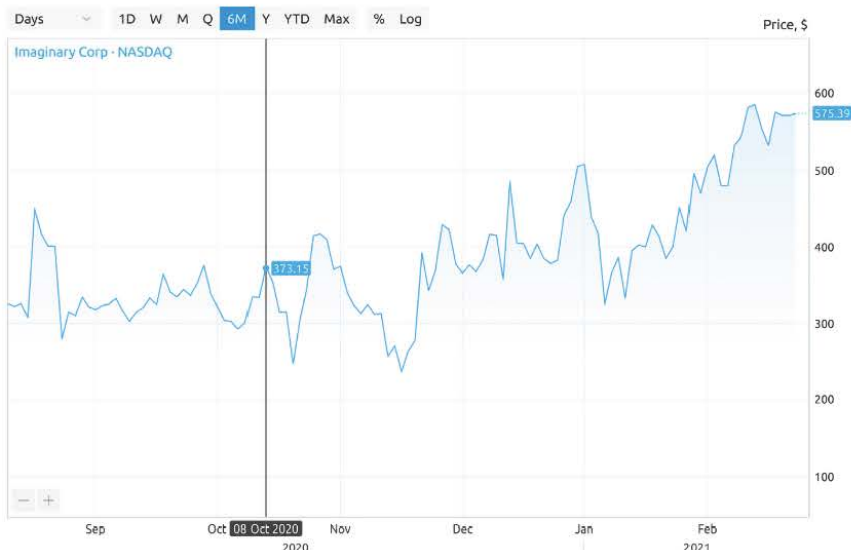
In some cases, one has to compare three graphs. More graphs are almost never compared at the same time.



Scanner and spreads

From the static graph, only the last value can be quickly read, because it is highlighted and labeled on the vertical axis.

A scanner can be used to find out values at any point of the graph. Scanner is a vertical line that is drawn over the graph and follows the mouse cursor. A dot is placed at the intersection of the scanner with the graph, to the right of which displayed the value at this point. Below the scanner, on the time axis, labeled the date at that point.



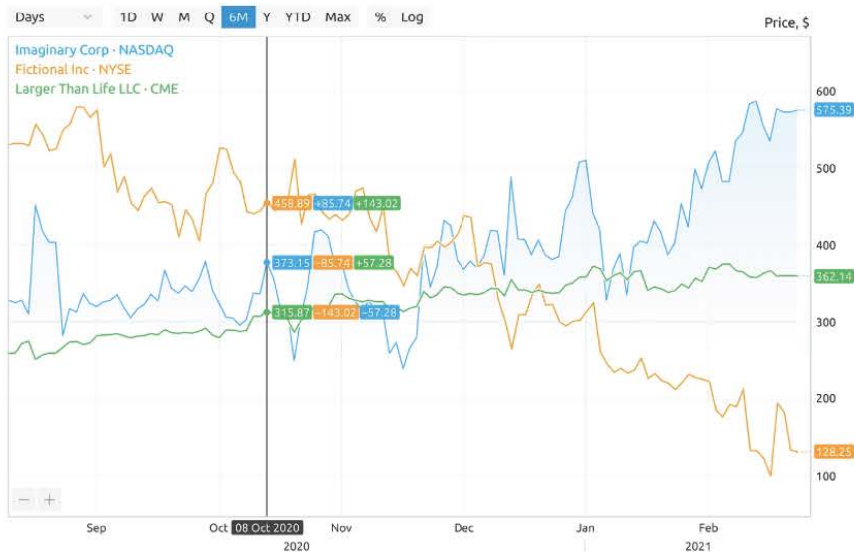
Such scanner works well for multiple graphs as well. Values are displayed on a colored background, where each color corresponds to the color of the line.

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When comparing two graphs, it is often needed to know the spread, i. e. the difference between the lines at a particular point. The spread can be displayed on the scanner, to the right of the price, with a plus or minus sign.

The spread is highlighted with a colored background, and the color corresponds to the line up to which the spread is calculated.



Indicators

It is not much convenient to work with spread in a numerical form. One has to move the cursor along the entire length of the graph to see the spread at each point.

Financial systems use indicators. These are mini-charts that are placed below the main chart. Indicators are not always line graphs; a bar chart is used most often.

Spread can be represented as an indicator. In this form, analyst will be able to see the spread chart for the entire range.



The most popular indicator in finance is trading volume. This indicator is so important that it is displayed by default within the area of the main chart.

Trading volume is displayed as a bar chart. Bars are green if price was going up at this date, and red if price was going down.



Traders use dozens of indicators. One of the most popular is the RSI, relative strength indicator.

For each point on the graph, the ratio of (the average price increase) to (the average price decrease) is calculated for over the last 15 days. The indicator draws a graph of the calculated values. A colored zone is allocated in the range from 30 to 70 conventional units.

It is believed that if the RSI line goes beyond the color zone up, then the price is too high and the asset needs to be sold. If the line goes beyond the colored zone down, then the asset is too cheap and worth buying.



Candlestick charts

The standard of any financial system is Japanese candlestick chart.

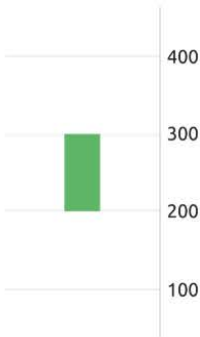


Japanese candlesticks is a special kind of bar chart, where bars are not attached to the bottom, but soar in the middle of the chart. Each candle consists of a body and a wick. The body is drawn in the form of a rectangle, the wick has the form of a line that pierces through the body and sticks out from above and below.

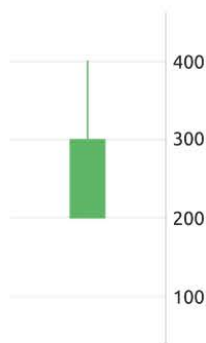
The body of the candle shows how the price has changed over the period. The wick shows how the price tried to change, but rolled back.



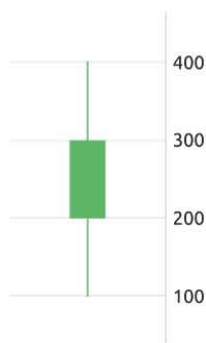
Let us say the stock price was \$200 in the morning and \$300 in the evening. Then the body of the candle should be drawn from 200 to 300 dollars, and there will be no wicks.



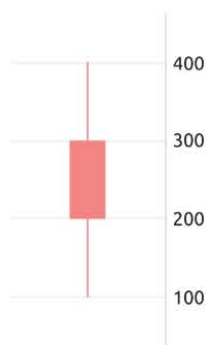
Let us assume that the price reached \$400 in the afternoon, but in the evening it still dropped to \$300. Then the candle will have the top wick.



Finally, imagine that the price dropped to \$100 in the afternoon, but returned to \$300 in the evening. Then the candle will have two wicks.



The first price of a period is called the opening price, and the last price is called the closing price. So far, the candle was green because the closing price of \$300 is higher than the opening price of \$100. If it were the opposite, the candle would be red.



The Japanese candlestick chart is considered the standard for displaying price changes. It is used by almost all analysts, since candles show price fluctuations within the day with some nuances in a concise manner.

To explain these nuances, the scanner should display four values: the opening and closing prices, the minimum and maximum prices.



As a conclusion, an example of technical analysis. Modern systems are able to detect trends, find patterns and waves automatically. It is worth introducing such tool for automatic technical analysis of the chart. The analyst will only need to turn on the results of the analysis, like an indicator.



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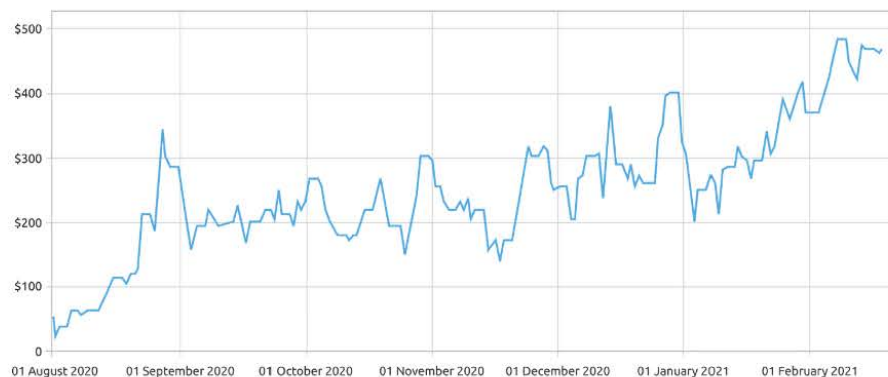
A plate with building number can be used by millions of people every day and none of them think that it was ever designed by somebody. Its users are simple people.

Graphs are used by financial analysts, and they are professionals. But even for them, a graph on the screen is a product of an algorithm, although before creating this algorithm, the graph had to be manually designed. And this is a huge, painstaking work with elements of mathematics.

Horizontal scale

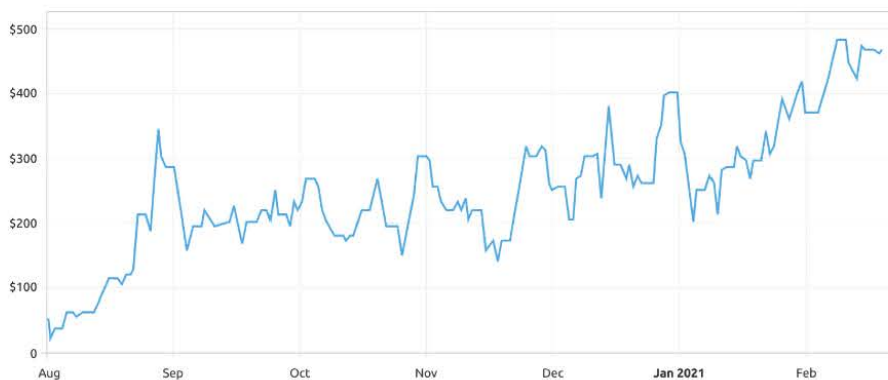
Designing graphs begins with the choice of axes. Usually graphs are plotted in two axes. Mathematicians call them the abscissa and ordinate, but we will call them the horizontal and vertical axes.

In the base of an axis lies a scale, i. e. a line with marks. Usually the horizontal axis of a graph is the time scale. It can be marked with years, months, days, hours or minutes. The vertical axis can be anything. In finance, this is most often the stock price in dollars.



Default graphs are ugly. Attention is often distracted by a contrast grid, and date labels are too long and messy.

The grid can be faded, leaving the frame a little darker. Dates can be shortened to the first three letters of the month name. We will deal with the missing years later, for now we will label only January.

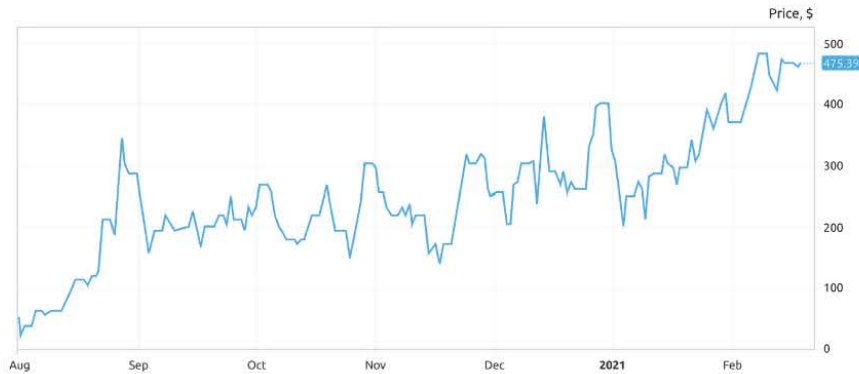


Vertical axis

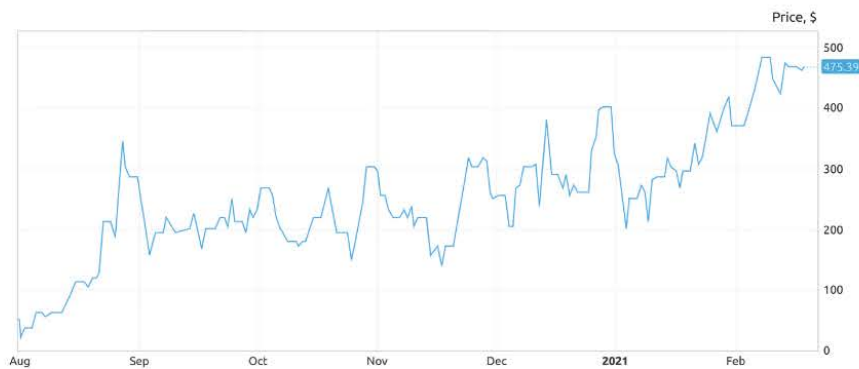
The vertical axis is not always placed to the left. Financial analysts use the term “right edge”. The information closer to the right side of the graph is much more valuable, and the most important price is the latest one.

For this reason, in financial systems it is accepted to place the vertical scale to the right, and to ease finding the latest price by highlighting it with a color and a dotted line that follows the rightmost point of the graph.

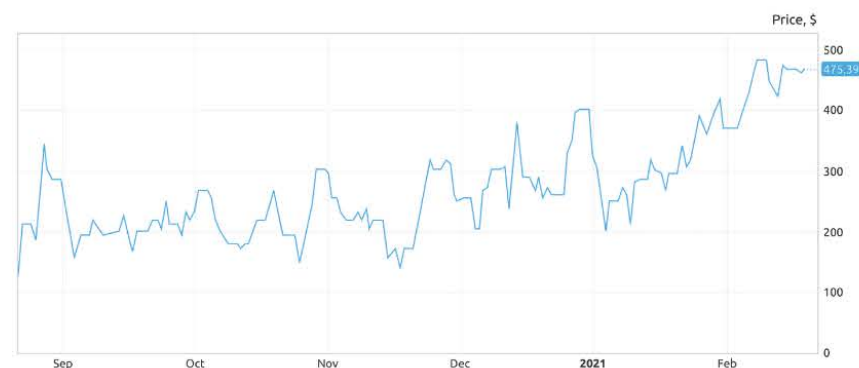
To improve readability, it is customary not to repeat the unit of measurement (dollars) each time. It can be labeled just once as the name of the scale.



On the background of the light grid and neat labels, the 2-pixel thick line of the graph seems excessive, and the axes marks create noise. Author has experimentally established that the thickness of the graph line from 1.3 to 1.6 pixels is read most easily, and the axes marks can be removed as they are represented by grid lines.

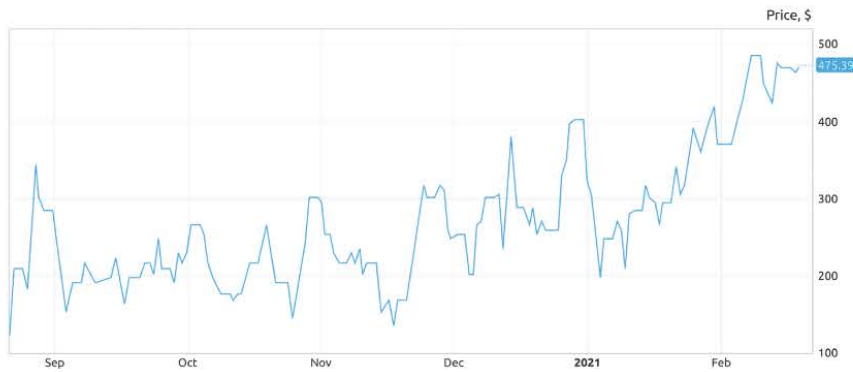


Unlike mathematics, in economics graphs seldom start at zero. GDP, economic data and stock prices are measured in tens and hundreds of dollars. If counted from zero, the graph will shift up, and this will burden the analysis.



Therefore the vertical scale must be adjusted to the values of the graph within the visible area. The bottom point of the scale should be just below the minimum of the graph, and the top point should be just above the maximum. *Just below and just above* — for the graph to not touch the edges.

The step of the vertical scale is chosen by dividing it into several equal parts. The distance between the marks should not be too wide and not too narrow. For instance, it can be from 40 to 90 pixels. Marks cannot always be labeled with round numbers, but this should be strived for.



Two-level scale

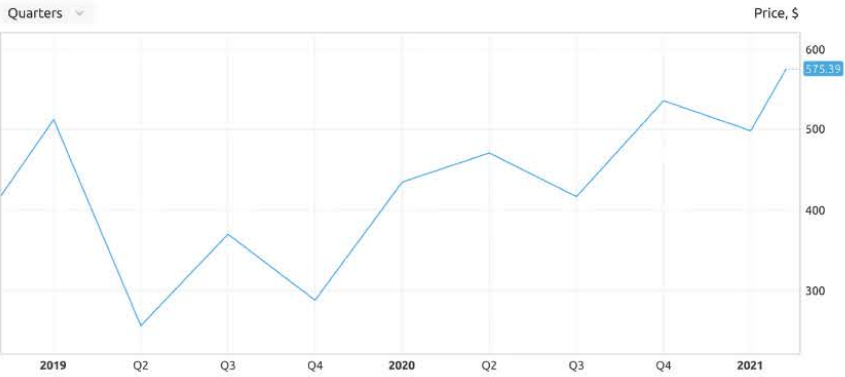
In finance, graphs are often read in different scales: years, quarters, months, weeks, days, hours, minutes and seconds. A drop-down list is usually used for switching between them.



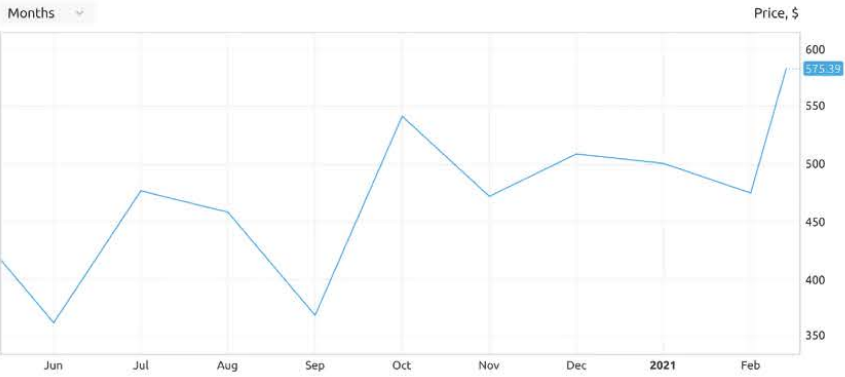
Let us take a scale and look how the labels will change on the time axis. Years:



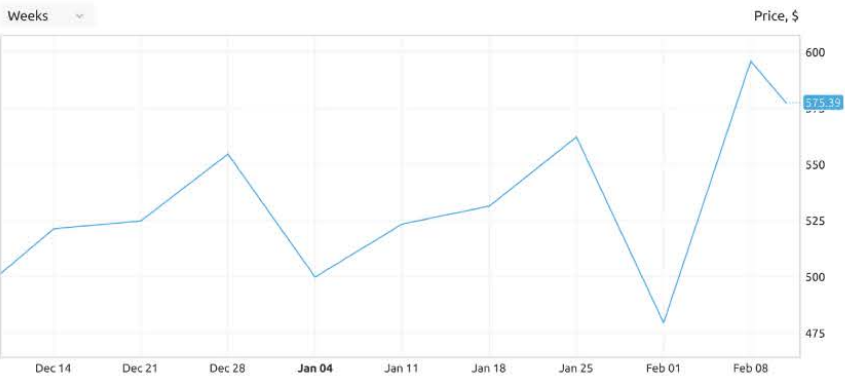
Quarters:



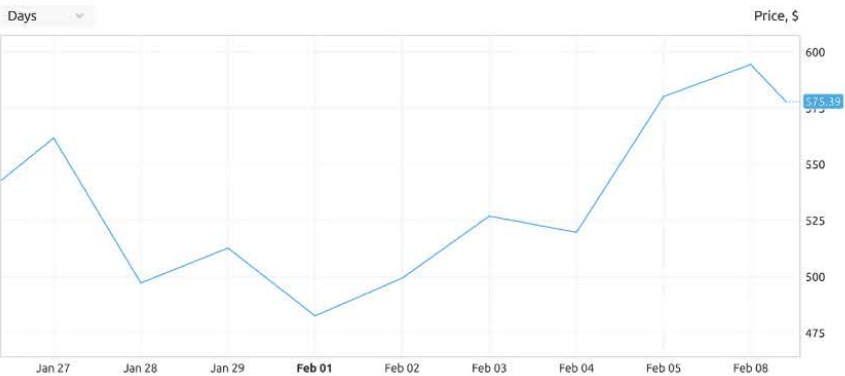
Months:



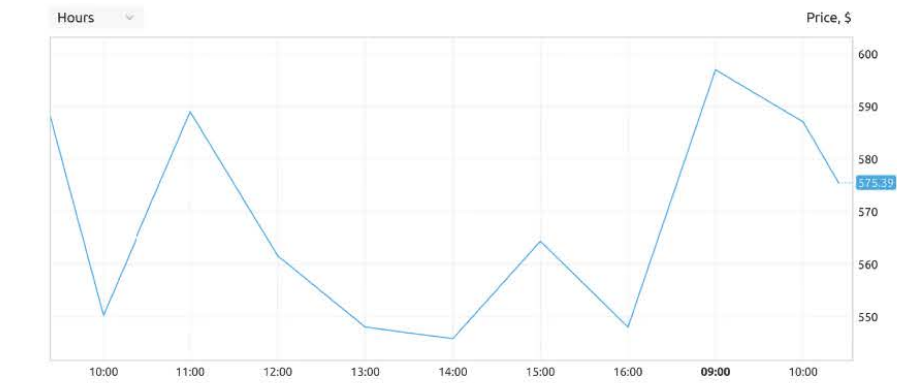
Weeks:



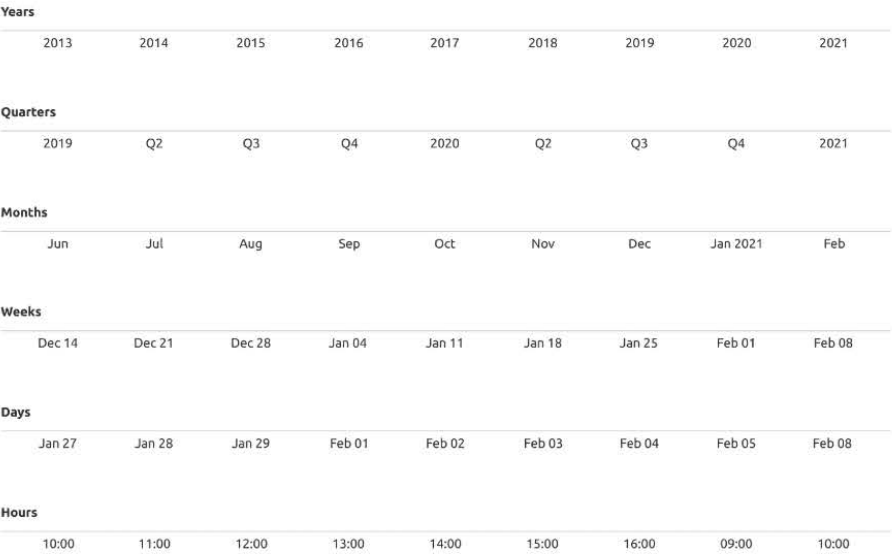
Days:



Hours:



For convenience, let us place all scales side by side.



Problems start with the monthly scale. It is impossible to determine the year from it, except for the label of January. From the hourly scale, even the day cannot be determined.

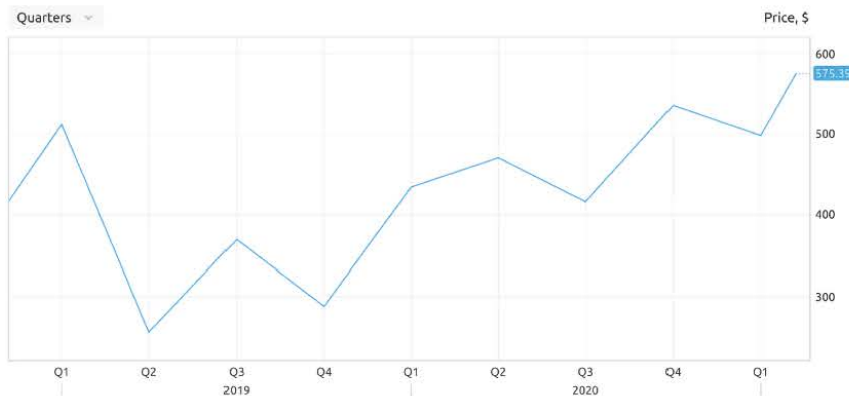
It could be a good idea to label the year and day on each mark. But this is impossible. Labels will not fit, even if the year is shortened to two digits.



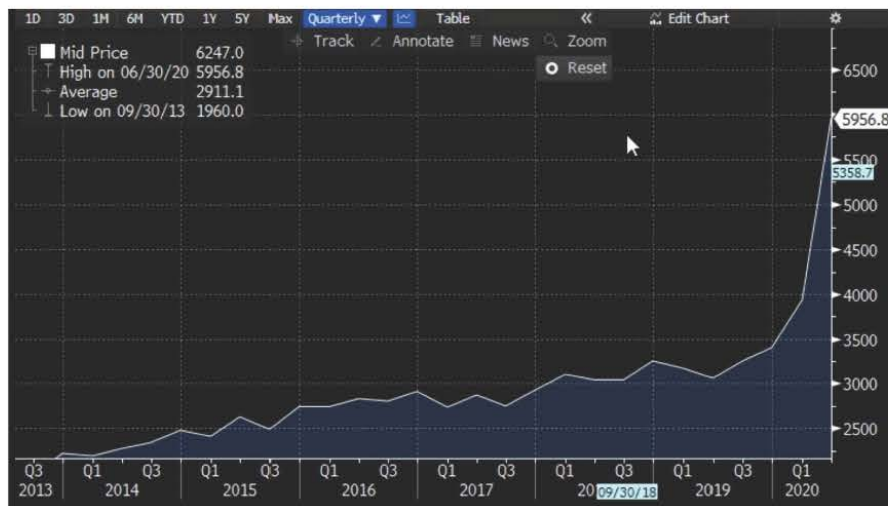
This problem can be solved by a two-level scale, which uses two scales at once. Under the the main scale, which is marked as usual, placed the top-level scale, which is marked intervals.



The two-level scale looks unaccustomed, but perfectly solves the problem of labeling.

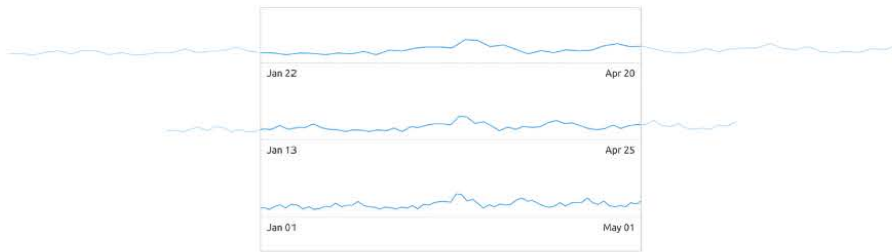


Among popular software, such scale is used in the Bloomberg terminal.

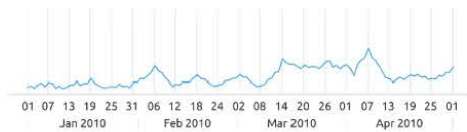


Scaling

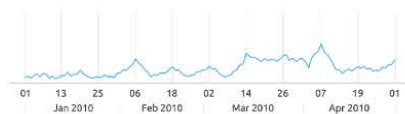
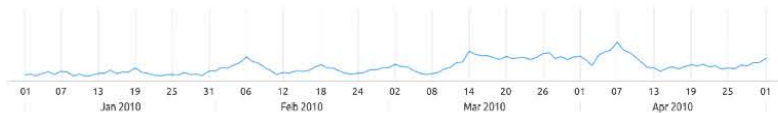
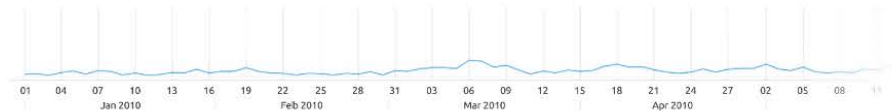
Graphs must scale, i. e. adjust to the width of the screen in the desired range. During scaling, the graph will shrink or expand, but only horizontally. The vertical axis will not change.



During scaling down, the marks on the horizontal scale will become closer to each other, and at some point the labels will interfere.



To avoid this, after reaching some critical density every second mark must be discarded from the scale.

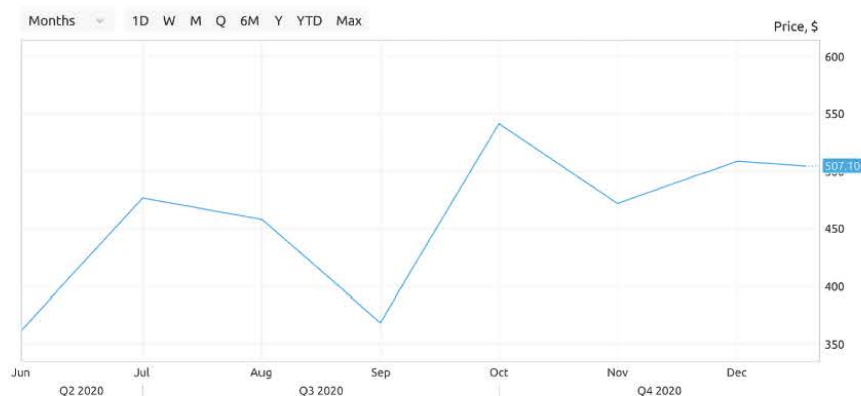


Scaling should happen on mouse scroll, but the plus and minus buttons can be used as an alternative.

Ranges

It is often necessary to analyze the graph within a specific range, such as a year or a month. Shortcuts can be used to quickly switch the range.

Shortcuts are placed above the graph. This is usually a series of buttons labeled the same way in all financial software. 1D means 1 day, W means week, and so on. YTD (year to date) means range from the beginning of the year until today.



Click on the shortcut scales the graph exactly to the selected range.



Navigation

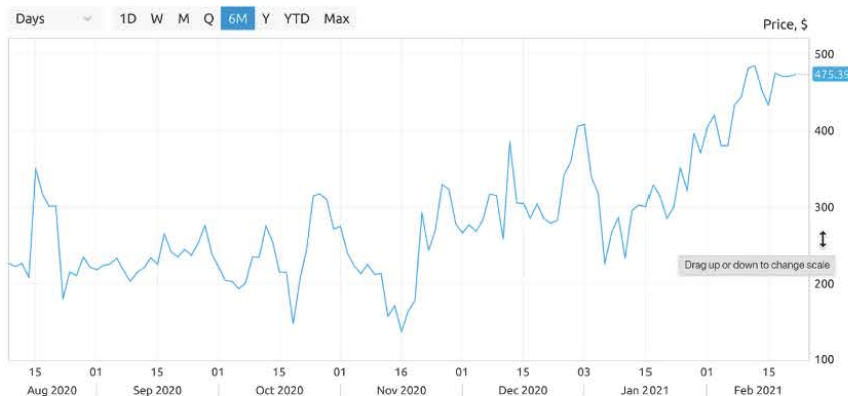
The graph should move left and right if dragged with mouse. In this way the analyst will be able to browse the history of prices into the past or future.

When the graph is moved into the past, the latest price will be left behind the frame, and the graph line will touch the border with no room for the dotted line.

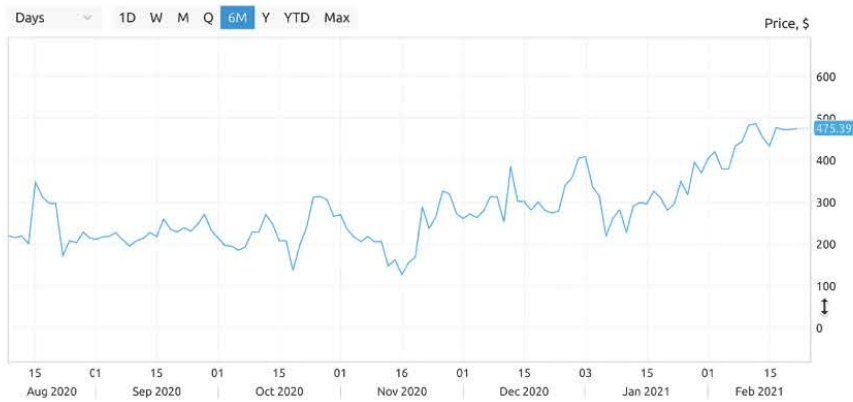
It is useful to add a button that would scroll the graph forward to the latest date. This button can be placed in the lower right corner.



Sometimes it is useful to scale the vertical axis as well. For example, the amplitude of the graph may be too large and needed to be tighten. This can be done, for instance, by pulling the axis up or down. When hovering over the axis, the cursor will become the same as when the window is resized; a hint will be displayed.



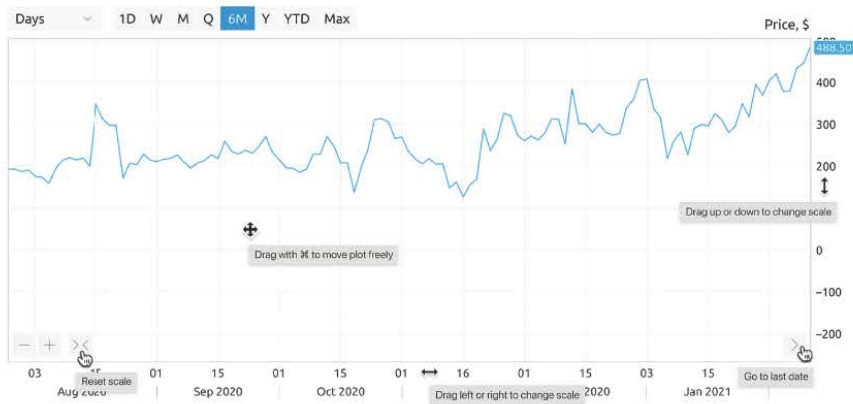
By holding the left mouse button and dragging down, the graph could be shrink vertically, relatively to the center. The axis should adjust to the new scale.



Vice versa: when pulled up, the graph will expand. The same method can be applied to the horizontal axis to make sure that the interface works in a consistent way.

Holding down the Ctrl or ⌘ button can activate a free pan of the graph along two axes. This is a rarely needed operation. It should not be turned on without pressing a modifier key, otherwise it will prevent user from moving the graph along the horizontal axis only.

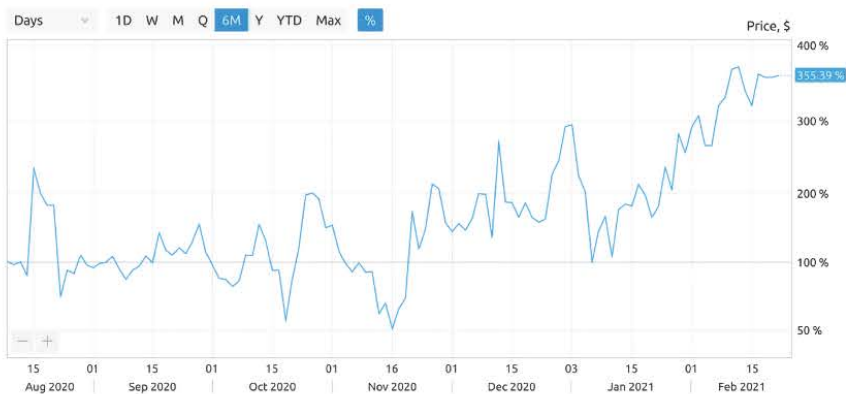
A scale reset button is also needed, that will return the axes to their normal state.



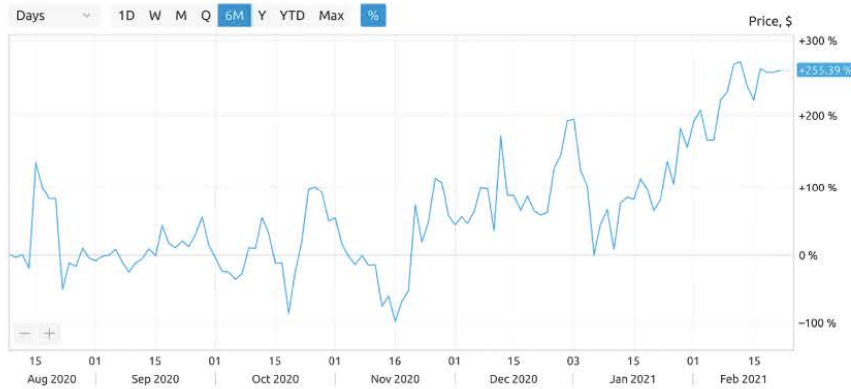
Nonlinear scales

In finance, graphs are often viewed not in absolute, but in relative units. That is, as a percentage.

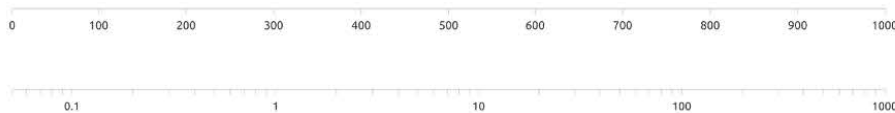
The leftmost point of the graph within the visible range is taken as 100 %. On the vertical axis, opposite to this point, a mark of 100 % is placed. The remaining points are converted into percentages relatively to this mark.



Marks can be labeled in other way. Instead of 100 %, the vertical axis is marked with 0 %. Values above this mark are labeled with a plus sign, values below it are labeled with a minus sign.



The logarithmic scale is even more important than the percentage one. It is impossible to professionally analyze graphs without it.

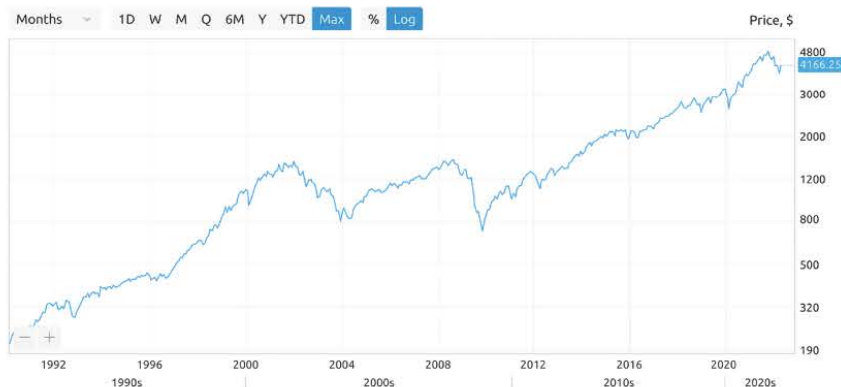


In finance, it is not the absolute change that is important, but the relative change. For instance, an increase in the stock price from \$100 to \$200 and from \$1,000 to \$2,000 are both $2\times$ increase. However on the graph the first increase will be tiny, because it is negligible when compared to the second growth.



The logarithmic scale is built in such a way that increase by N times will have the same amplitude anywhere on the graph.

On such a scale, analyst can compare the $2\times$ price increase a century ago and in the last year, and see the same change. At the same time, the vertical grid becomes uneven, and the marks on the axis are labeled unusually.



UX Design

UX

Graphic Design

Charts

Finance

Exhibit 2.5.1(d): Article “Design of complex tables”

Scholarly article in The UX Collective: “Design of complex tables”

<https://bootcamp.uxdesign.cc/design-of-complex-tables-6f40c3b5fac3>

Design of complex tables

Diving deep into designing really complex financial tables



Andrew Marcus · Follow

Published in Bootcamp

8 min read · Nov 30, 2022

Table design is an interesting field of information design. This is painstaking work. Very few designers in the world can design readable, convenient, and concise tables.

Many articles have been written on the topic of table design. Many of them are limited to simple advice, like whether or not to use zebra-style table or tell about some basic interactions. This material goes far beyond the standard approach and focuses on really complex tables that are used in financial systems.

Font selection. Monospaced fonts

A table is a set of numeric and textual data, therefore table design starts with selecting a font.

Generally speaking, all rules can be reduced to one: font must be monospaced. If a proportional font is used, cell values have different lengths even if they consist of the same number of digits. This is not a problem if the table only contains text.

Company	Status	Recommendation	Issuer
Eldorado Gold Corp	Backlog	Buy	Eldorado Gold Corp
Macy's Retail Holdings	Active	Hold	Macy's Retail Holdings
Microsoft Corp	Active	Hold	Macy's Retail Holdings
GEO Group	Active	Buy	GEO Group
Ozon	Active	Buy	Ozon
Bausch Health Companies	Backlog	Hold	Bausch Health Companies
Apple Inc	Active	Buy	Macy's Retail Holdings
Nufarm Australia	Active	Hold	Nufarm Australia
HC Novotrans	Backlog	Buy	HC Novotrans
Asbury Automotive	Backlog	Buy	Asbury Automotive
Chelpipe	Backlog	Buy	Brusnika Construction
Gazprom	Active	Hold	Chelpipe



As soon as figures appear in a table, it becomes impossible to compare them by digits, because each digit has its own width.

Company	Amount, USD	Yield, %	Price, %	Duration	Spread, BPS	Date
Eldorado Gold Corp	242 327 517,80	3,51	100,50	6,10	215	21.02.2022
Macy's Retail Holdings	1 174 276,53	10,35	62,68	9,32	550	27.12.2021
Microsoft Corp	1 285 241,90	4,51	97,13	7,65	379	27.12.2021
GEO Group	124 533,93	1,89	97,75	7,07	288	27.01.2022
Ozon	36 126 753,95	3,26	60,59	17,84	987	27.01.2022
Bausch Health Companies	0,00	4,70	64,64	14,15	30	28.01.2022
Apple Inc	127 021 596,70	0,30	99,52	13,23	0	15.05.2022
Nufarm Australia	180 724 915,80	4,98	98,52	9,04	521	27.12.2021
HC Novotrans	874 377 056,70	3,90	98,96	5,27	136	28.01.2022
Asbury Automotive	378 815 656,60	2,30	90,21	14,34	0	04.05.2022
Chelpipe	476 041 954,70	6,15	80,13	8,40	460	28.08.2020
Gazprom	2 168 350 663,00	1,41	93,98	14,91	0	15.05.2022



Many fonts include monospaced figures that are set on automatically in most browsers and graphic editors.

Company	Amount, USD	Yield, %	Price, %	Duration	Spread, BPS	Date
Eldorado Gold Corp	242 327 517,80	3,51	100,50	6,10	215	21.02.2022
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HC Novotrans	180 724 915,80	3,90	98,96	5,27	136	28.01.2022
Asbury Automotive	874 377 056,70	2,30	90,21	14,34	0	04.05.2022
Chelpipe	378 815 656,60	6,15	80,13	8,40	460	28.08.2020
Gazprom	476 041 954,70	1,41	93,98	14,91	0	15.05.2022



Such fonts can be used if a table does not mix figures and text. This will not work, for example, if a table specifies the unit next to the number.

\$1,311.67b	\$1,311.67b
\$561.31m	\$561.31m
\$892.85m	\$892.85m
\$1,903.74b	\$1,903.74b
\$638.42m	\$638.42m
Open Sans	San Francisco Mono

Therefore, tables should use a monospaced font in which all characters have the same width.

12345 Ubuntu Mono

12345 Overpass Mono

12345 Noto Sans Mono

12345 Fira Code

12345 Source Code Pro

Author prefers Ubuntu Mono for its excellent readability together with stunning compactness.

Company	Amount, USD	Yield, %	Price, %	Duration	Spread, BPS	Date
Eldorado Gold Corp	242 327 517,80	3,51	100,50	6,10	215	21.02.2022
Macy's Retail Holdings	2 168 350 663,00	10,35	62,68	9,32	550	27.12.2021
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Apple Inc	0,00	0,30	99,52	13,23	0	15.05.2022
Nufarm Australia	127 021 596,70	4,98	98,52	9,04	521	27.12.2021
HC Novotrans	180 724 915,80	3,90	98,96	5,27	136	28.01.2022
Asbury Automotive	874 377 056,70	2,30	90,21	14,34	0	04.05.2022
Chelpipe	378 815 656,60	6,15	80,13	8,40	460	28.08.2020
Gazprom	476 041 954,70	1,41	93,98	14,91	0	15.05.2022



Alignment

The figures to be compared are right-aligned in tables. Usually, the column name is also right-aligned, following the figures.

Company	Amount	Yield	Price	Duration	Spread	Date
Eldorado Gold Corp	242 327 517,80	3,51	100,50	6,10	215	21.02.2022
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Ozon	124 533,93	3,26	60,59	17,84	987	27.01.2022
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Nufarm Australia	127 021 596,70	4,98	98,52	9,04	521	27.12.2021
HC Novotrans	180 724 915,80	3,90	98,96	5,27	136	28.01.2022
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Chelpipe	378 815 656,60	6,15	80,13	8,40	460	28.08.2020
Gazprom	476 041 954,70	1,41	93,98	14,91	0	15.05.2022



This alignment works well as long as there is little data. In complex tables with column groups, group names will hang in the air and labels will leap between columns.

Profit:Revaluation (Treasury)									
RUB			USD				EUR		
Begin	End	Turnover	Begin	End	Turnover	Begin	End	Turnover	
1 754 087,66	1 663 458,56	89 612,70	89 612,70	1 754 087,66	1 663 458,56	1 663 458,56	89 612,70	1 754 087,66	
17 569,07	2 460,27	15 117,04	15 117,04	17 569,07	2 460,27	2 460,27	15 117,04	17 569,07	
2 170 902,91	45 502,80	2 125 344,33	2 125 344,33	2 170 902,91	45 502,80	45 502,80	2 125 344,33	2 170 902,91	
140 526,73	9,47	140 536,20	140 536,20	140 526,73	9,47	9,47	140 536,20	140 526,73	
0,00	7 742 440,00	7 742 440,00	7 742 440,00	0,00	7 742 440,00	7 742 440,00	7 742 440,00	0,00	
815 130,01	67 230 932,64	66 490 835,02	66 490 835,02	815 130,01	67 230 932,64	67 230 932,64	66 490 835,02	815 130,01	
2 025 466,41	71 021 373,84	73 107 987,33	73 107 987,33	2 025 466,41	71 021 373,84	71 021 373,84	73 107 987,33	2 025 466,41	
2 400 245,43	77 592 947,37	75 181 422,37	75 181 422,37	2 400 245,43	77 592 947,37	77 592 947,37	75 181 422,37	2 400 245,43	
146 069,89	94 235 564,11	94 441 800,55	94 441 800,55	146 069,89	94 235 564,11	94 235 564,11	94 441 800,55	146 069,89	
4 197 188,93	928 230,45	5 158 569,28	5 158 569,28	4 197 188,93	928 230,45	928 230,45	5 158 569,28	4 197 188,93	
19 241 046,40	64 798,12	19 177 111,80	19 177 111,80	19 241 046,40	64 798,12	64 798,12	19 177 111,80	19 241 046,40	
917 739,44	12 239,72	905 433,49	905 433,49	917 739,44	12 239,72	12 239,72	905 433,49	917 739,44	
242 093,80	456 887,10	214 017,10	214 017,10	242 093,80	456 887,10	456 887,10	214 017,10	242 093,80	



Right-aligned title is a common mistake in table design. Only figures can be aligned to the right. Column names should always be aligned to the left.

Profit:Revaluation (Treasury)																
RUB			USD			EUR										
Begin	End	Turnover	Begin	End	Turnover	Begin	End	Turnover								
1 754 087,66	1 663 458,56	89 612,70	89 612,70	1 754 087,66	1 663 458,56	89 612,70	1 754 087,66	1 663 458,56	89 612,70	1 754 087,66						
17 569,07	2 460,27	15 117,04	15 117,04	17 569,07	2 460,27	15 117,04	17 569,07	2 460,27	15 117,04	17 569,07						
2 170 902,91	45 502,80	2 125 344,33	2 125 344,33	2 170 902,91	45 502,80	2 125 344,33	2 170 902,91	45 502,80	2 125 344,33	2 170 902,91						
140 526,73	9,47	140 536,20	140 536,20	140 526,73	9,47	140 536,20	140 526,73	9,47	140 536,20	140 526,73						
0,00	7 742 440,00	7 742 440,00	7 742 440,00	0,00	7 742 440,00	7 742 440,00	7 742 440,00	7 742 440,00	7 742 440,00	0,00						
815 130,01	67 230 932,64	66 490 835,02	66 490 835,02	815 130,01	67 230 932,64	66 490 835,02	815 130,01	67 230 932,64	66 490 835,02	815 130,01						
2 025 466,41	71 021 373,84	73 107 987,33	73 107 987,33	2 025 466,41	71 021 373,84	73 107 987,33	2 025 466,41	71 021 373,84	73 107 987,33	2 025 466,41						
2 468 245,43	77 592 947,37	75 181 422,37	75 181 422,37	2 468 245,43	77 592 947,37	75 181 422,37	2 468 245,43	77 592 947,37	75 181 422,37	2 468 245,43						
146 069,89	94 235 564,11	94 441 800,55	94 441 800,55	146 069,89	94 235 564,11	94 441 800,55	146 069,89	94 235 564,11	94 441 800,55	146 069,89						
4 197 180,93	928 230,45	5 158 569,28	5 158 569,28	4 197 180,93	928 230,45	5 158 569,28	4 197 180,93	928 230,45	5 158 569,28	4 197 180,93						
19 241 046,40	64 798,12	19 177 111,80	19 177 111,80	19 241 046,40	64 798,12	19 177 111,80	19 241 046,40	64 798,12	19 177 111,80	19 241 046,40						
917 739,44	12 239,72	905 433,49	905 433,49	917 739,44	12 239,72	905 433,49	917 739,44	12 239,72	905 433,49	917 739,44						
242 093,00	456 887,10	214 017,10	214 017,10	242 093,00	456 887,10	214 017,10	242 093,00	456 887,10	214 017,10	242 093,00						



In simple tables without hierarchy, no difference exists between the two alignment methods. Sometimes it is even hard to tell how the data is aligned.

Company	Current investments	Yield to worst	Price	Modified duration	Spread	Settlement date
Eldorado Gold Corp	242 327 517,80	3,51	100,50	6,10	215	21.02.2022
Macy's Retail Holdings	2 168 350 663,00	10,35	62,68	9,32	550	27.12.2021
Microsoft Corp	1 174 276,53	4,51	97,13	7,65	379	27.12.2021
GEO Group	1 285 241,90	1,89	97,75	7,07	288	27.01.2022
Ozon	124 533,93	3,26	60,59	17,84	987	27.01.2022
Bausch Health Companies	36 126 753,95	4,70	64,64	14,15	30	28.01.2022
Apple Inc	0,00	0,30	99,52	13,23	0	15.05.2022
Nufarm Australia	127 021 596,70	4,98	98,52	9,04	521	27.12.2021
HC Novotrans	180 724 915,80	3,90	98,96	5,27	136	28.01.2022
Asbury Automotive	874 377 056,70	2,30	90,21	14,34	0	04.05.2022
Chelpipe	378 815 656,60	6,15	80,13	8,40	460	28.08.2020
Gazprom	476 041 954,70	1,41	93,98	14,91	0	15.05.2022



The differences show up when a table gets more complex. It is enough to split long column names into two lines, to discover that although the gaps between the columns have disappeared, the column names are positioned unevenly.

Company	Current investments	Yield to worst	Price	Modified duration	Spread	Settlement date
Eldorado Gold Corp	242 327 517,80	3,51	100,50	6,10	215	21.02.2022
Macy's Retail Holdings	2 168 350 663,00	10,35	62,68	9,32	550	27.12.2021
Microsoft Corp	1 174 276,53	4,51	97,13	7,65	379	27.12.2021
GEO Group	1 285 241,90	1,89	97,75	7,07	288	27.01.2022
Ozon	124 533,93	3,26	60,59	17,84	987	27.01.2022
Bausch Health Companies	36 126 753,95	4,70	64,64	14,15	30	28.01.2022
Apple Inc	0,00	0,30	99,52	13,23	0	15.05.2022
Nufarm Australia	127 021 596,70	4,98	98,52	9,04	521	27.12.2021
HC Novotrans	180 724 915,80	3,90	98,96	5,27	136	28.01.2022
Asbury Automotive	874 377 056,70	2,30	90,21	14,34	0	04.05.2022
Chelpipe	378 815 656,60	6,15	80,13	8,40	460	28.08.2020
Gazprom	476 041 954,70	1,41	93,98	14,91	0	15.05.2022



The table is balanced when the column names are aligned to the left.

Company	Current investments			Yield to worst	Price	Modified duration	Spread	Settlement date
Eldorado Gold Corp	242	327	517,80	3,51	100,50	6,10	215	21.02.2022
Macy's Retail Holdings	2	168	350 663,00	10,35	62,68	9,32	550	27.12.2021
Microsoft Corp	1	174	276,53	4,51	97,13	7,65	379	27.12.2021
GEO Group	1	285	241,90	1,89	97,75	7,07	288	27.01.2022
Ozon		124	533,93	3,26	60,59	17,84	987	27.01.2022
Bausch Health Companies	36	126	753,95	4,70	64,64	14,15	30	28.01.2022
Apple Inc			0,00	0,30	99,52	13,23	0	15.05.2022
Nufarm Australia	127	021	596,70	4,98	98,52	9,04	521	27.12.2021
HC Novotrans	180	724	915,80	3,90	98,96	5,27	136	28.01.2022
Asbury Automotive	874	377	056,70	2,30	90,21	14,34	0	04.05.2022
Chelpipe	378	815	656,60	6,15	80,13	8,40	460	28.08.2020
Gazprom	476	041	954,70	1,41	93,98	14,91	0	15.05.2022



To achieve even better readability, the visual boundaries of the columns can be emphasized by breaking the separator line.

Company	Current investments			Yield to worst	Price	Modified duration	Spread	Settlement date
Eldorado Gold Corp	242	327	517,80	3,51	100,50	6,10	215	21.02.2022
Macy's Retail Holdings	2	168	350 663,00	10,35	62,68	9,32	550	27.12.2021
Microsoft Corp	1	174	276,53	4,51	97,13	7,65	379	27.12.2021
GEO Group	1	285	241,90	1,89	97,75	7,07	288	27.01.2022
Ozon		124	533,93	3,26	60,59	17,84	987	27.01.2022
Bausch Health Companies	36	126	753,95	4,70	64,64	14,15	30	28.01.2022
Apple Inc			0,00	0,30	99,52	13,23	0	15.05.2022
Nufarm Australia	127	021	596,70	4,98	98,52	9,04	521	27.12.2021
HC Novotrans	180	724	915,80	3,90	98,96	5,27	136	28.01.2022
Asbury Automotive	874	377	056,70	2,30	90,21	14,34	0	04.05.2022
Chelpipe	378	815	656,60	6,15	80,13	8,40	460	28.08.2020
Gazprom	476	041	954,70	1,41	93,98	14,91	0	15.05.2022



Separators

In Europe, the decimal part is separated by a comma, and the thousands are separated by a space. This is a convenient format, but if two columns are side by side, the space between the columns merges with the space between the thousands.

Profit:Revaluation (Treasury)								
RUB			USD			EUR		
Begin	End	Turnover	Begin	End	Turnover	Begin	End	Turnover
1 754 087,66	1 663 458,56	89 612,70	1 754 087,66	89 612,70	1 663 458,56	1 754 087,66	1 663 458,56	89 612,70
17 569,07	2 460,27	15 117,04	17 569,07	15 117,04	2 460,27	17 569,07	2 460,27	15 117,04
2 170 902,91	45 502,80	2 125 344,33	2 170 902,91	2 125 344,33	45 502,80	2 170 902,91	45 502,80	2 125 344,33
140 526,73	9,47	140 536,20	140 526,73	140 536,20	9,47	140 526,73	9,47	140 536,20
0,00	7 742 440,00	7 742 440,00	0,00	7 742 440,00	7 742 440,00	0,00	7 742 440,00	7 742 440,00
815 130,01	67 230 932,64	66 490 835,02	815 130,01	66 490 835,02	67 230 932,64	815 130,01	67 230 932,64	66 490 835,02
2 025 466,41	71 021 373,84	73 107 987,33	2 025 466,41	73 107 987,33	71 021 373,84	2 025 466,41	71 021 373,84	73 107 987,33
2 468 245,43	77 592 947,37	75 181 422,37	2 468 245,43	75 181 422,37	77 592 947,37	2 468 245,43	77 592 947,37	75 181 422,37
146 069,09	94 235 564,11	94 441 800,55	146 069,09	94 441 800,55	94 235 564,11	146 069,09	94 235 564,11	94 441 800,55
4 197 188,93	928 230,45	5 158 569,28	4 197 188,93	5 158 569,28	928 230,45	4 197 188,93	928 230,45	5 158 569,28
19 241 046,40	64 798,12	19 177 111,80	19 241 046,40	19 177 111,80	64 798,12	19 241 046,40	64 798,12	19 177 111,80
917 739,44	12 239,72	905 433,49	917 739,44	905 433,49	12 239,72	917 739,44	12 239,72	905 433,49
242 093,80	456 887,10	214 017,10	242 093,80	214 017,10	456 887,10	242 093,80	456 887,10	214 017,10



This problem can be solved by separating the thousands with one of the thin spaces, for instance, the “thin space” character (U+2009). As an exception, thin spaces have smaller widths even in monospaced fonts.

Profit:Revaluation (Treasury)								
RUB			USD			EUR		
Begin	End	Turnover	Begin	End	Turnover	Begin	End	Turnover
1 754 087,66	1 663 458,56	89 612,70	1 754 087,66	89 612,70	1 663 458,56	1 754 087,66	1 663 458,56	89 612,70
17 569,07	2 460,27	15 117,04	17 569,07	15 117,04	2 460,27	17 569,07	2 460,27	15 117,04
2 170 902,91	45 502,80	2 125 344,33	2 170 902,91	2 125 344,33	45 502,80	2 170 902,91	45 502,80	2 125 344,33
140 526,73	9,47	140 536,20	140 526,73	140 536,20	9,47	140 526,73	9,47	140 536,20
0,00	7 742 440,00	7 742 440,00	0,00	7 742 440,00	7 742 440,00	0,00	7 742 440,00	7 742 440,00
815 130,01	67 230 932,64	66 490 835,02	815 130,01	66 490 835,02	67 230 932,64	815 130,01	67 230 932,64	66 490 835,02
2 025 466,41	71 021 373,84	73 107 987,33	2 025 466,41	73 107 987,33	71 021 373,84	2 025 466,41	71 021 373,84	73 107 987,33
2 468 245,43	77 592 947,37	75 181 422,37	2 468 245,43	75 181 422,37	77 592 947,37	2 468 245,43	77 592 947,37	75 181 422,37
146 069,89	94 235 564,11	94 441 800,55	146 069,89	94 441 800,55	94 235 564,11	146 069,89	94 235 564,11	94 441 800,55
4 197 188,93	928 230,45	5 158 569,28	4 197 188,93	5 158 569,28	928 230,45	4 197 188,93	928 230,45	5 158 569,28
19 241 046,40	64 798,12	19 177 111,80	19 241 046,40	19 177 111,80	64 798,12	19 241 046,40	64 798,12	19 177 111,80
917 739,44	12 239,72	905 433,49	917 739,44	905 433,49	12 239,72	917 739,44	12 239,72	905 433,49
242 093,80	456 887,10	214 017,10	242 093,80	214 017,10	456 887,10	242 093,80	456 887,10	214 017,10



In the United Kingdom and the United States, the decimal part is separated by a period, and the thousands are separated by a comma. This format looks unusual for a European but is the standard in finance.

Profit:Revaluation (Treasury)								
RUB			USD			EUR		
Begin	End	Turnover	Begin	End	Turnover	Begin	End	Turnover
1,754,087.66	1,663,458.56	89,612.70	1,754,087.66	89,612.70	1,663,458.56	1,754,087.66	1,663,458.56	89,612.70
17,569.07	2,460.27	15,117.04	17,569.07	15,117.04	2,460.27	17,569.07	2,460.27	15,117.04
2,170,902.91	45,502.80	2,125,344.33	2,170,902.91	2,125,344.33	45,502.80	2,170,902.91	45,502.80	2,125,344.33
140,526.73	9.47	140,536.20	140,526.73	140,536.20	9.47	140,526.73	9.47	140,536.20
0.00	7,742,440.00	7,742,440.00	0.00	7,742,440.00	7,742,440.00	0.00	7,742,440.00	7,742,440.00
815,130.01	67,230,932.64	66,490,835.02	815,130.01	66,490,835.02	67,230,932.64	815,130.01	67,230,932.64	66,490,835.02
2,025,466.41	71,021,373.84	73,107,987.33	2,025,466.41	73,107,987.33	71,021,373.84	2,025,466.41	71,021,373.84	73,107,987.33
2,468,245.43	77,592,947.37	75,181,422.37	2,468,245.43	75,181,422.37	77,592,947.37	2,468,245.43	77,592,947.37	75,181,422.37
146,069.89	94,235,564.11	94,441,800.55	146,069.89	94,441,800.55	94,235,564.11	146,069.89	94,235,564.11	94,441,800.55
4,197,188.93	928,230.45	5,158,569.28	4,197,188.93	5,158,569.28	928,230.45	4,197,188.93	928,230.45	5,158,569.28
19,241,046.40	64,798.12	19,177,111.80	19,241,046.40	19,177,111.80	64,798.12	19,241,046.40	64,798.12	19,177,111.80
917,739.44	12,239.72	905,433.49	917,739.44	905,433.49	12,239.72	917,739.44	12,239.72	905,433.49
242,093.80	456,887.10	214,017.10	242,093.80	214,017.10	456,887.10	242,093.80	456,887.10	214,017.10



Units of measurement

For people, it is more convenient to see the unit of measurement next to the number. However, if a table has lots of data, the units are repeated on each line and affect readability.

Company	Current investments	Yield to worst	Price	Modified duration	Spread	Settlement date
Eldorado Gold Corp	\$242,327,517.80	3.51 %	100.50 %	6.10	215 BPS	21.02.2022
Macy's Retail Holdings	\$168,350,663.00	10.35 %	62.68 %	9.32	550 BPS	27.12.2021
Microsoft Corp	\$1,174,276.53	4.51 %	97.13 %	7.65	379 BPS	27.12.2021
GEO Group	\$1,285,241.90	1.89 %	97.75 %	7.07	288 BPS	27.01.2022
Ozon	\$124,533.93	3.26 %	60.59 %	17.84	987 BPS	27.01.2022
Bausch Health Companies	\$36,126,753.95	4.70 %	64.64 %	14.15	30 BPS	28.01.2022
Apple Inc	\$0.00	0.30 %	99.52 %	13.23	0 BPS	15.05.2022
Nufarm Australia	\$127,021,596.70	4.98 %	98.52 %	9.04	521 BPS	27.12.2021
HC Novotrans	\$180,724,915.80	3.90 %	98.96 %	5.27	136 BPS	28.01.2022
Asbury Automotive	\$874,377,056.70	2.30 %	90.21 %	14.34	0 BPS	04.05.2022
Chelpipe	\$378,815,656.60	6.15 %	80.13 %	8.40	460 BPS	28.08.2020
Gazprom	\$476,041,954.70	1.41 %	93.98 %	14.91	0 BPS	15.05.2022



In this case, the unit of measurement should be specified in the column name. There are many ways to do this. Most often, the unit is written with a comma after the column name. The column becomes wider in this case.

Company	Current investments, \$	Yield to worst, %	Price, %	Modified duration	Spread, BPS	Settlement date
Eldorado Gold Corp	242,327,517.80	3.51	100.50	6.10	215	21.02.2022
Macy's Retail Holdings	168,350,663.00	10.35	62.68	9.32	550	27.12.2021
Microsoft Corp	1,174,276.53	4.51	97.13	7.65	379	27.12.2021
GEO Group	1,285,241.90	1.89	97.75	7.07	288	27.01.2022
Ozon	124,533.93	3.26	60.59	17.84	987	27.01.2022
Bausch Health Companies	36,126,753.95	4.70	64.64	14.15	30	28.01.2022
Apple Inc	0.00	0.30	99.52	13.23	0	15.05.2022
Nufarm Australia	127,021,596.70	4.98	98.52	9.04	521	27.12.2021
HC Novotrans	180,724,915.80	3.90	98.96	5.27	136	28.01.2022
Asbury Automotive	874,377,056.70	2.30	90.21	14.34	0	04.05.2022
Chelpipe	378,815,656.60	6.15	80.13	8.40	460	28.08.2020
Gazprom	476,041,954.70	1.41	93.98	14.91	0	15.05.2022



Another solution is to specify the unit under the name on a separate line and highlight it with a color.

Company	Current investments	Yield to worst	Price	Modified duration	Spread	Settlement date
	\$	%	%		BPS	
Eldorado Gold Corp	242,327,517.80	3.51	100.50	6.10	215	21.02.2022
Macy's Retail Holdings	168,350,663.00	10.35	62.68	9.32	550	27.12.2021
Microsoft Corp	1,174,276.53	4.51	97.13	7.65	379	27.12.2021
GEO Group	1,285,241.90	1.89	97.75	7.07	288	27.01.2022
Ozon	124,533.93	3.26	60.59	17.84	987	27.01.2022
Bausch Health Companies	36,126,753.95	4.70	64.64	14.15	30	28.01.2022
Apple Inc	0.00	0.30	99.52	13.23	0	15.05.2022
Nufarm Australia	127,021,596.70	4.98	98.52	9.04	521	27.12.2021
HC Novotrans	180,724,915.80	3.90	98.96	5.27	136	28.01.2022
Asbury Automotive	874,377,056.70	2.30	90.21	14.34	0	04.05.2022
Chelpipe	378,815,656.60	6.15	80.13	8.40	460	28.08.2020
Gazprom	476,041,954.70	1.41	93.98	14.91	0	15.05.2022







Sorting

Many designers think that the arrow and triangle are bad symbols for sorting. This is true. Let us look at the interface of file managers in operating systems.

The left picture is MacOS, where sorting is indicated by an arrow. The right picture is how the same folder would look in Windows, which uses the triangle icon.

Reader is asked to guess, which variant is real: A or B?

MacOS		Windows	
A	B	A	B
Size 	Size 	Size 	Size 
61 MB	61 MB	61 MB	61 MB
21,8 MB	21,8 MB	21,8 MB	21,8 MB
13,4 MB	13,4 MB	13,4 MB	13,4 MB
11,6 MB	11,6 MB	11,6 MB	11,6 MB
10,9 MB	10,9 MB	10,9 MB	10,9 MB
8,9 MB	8,9 MB	8,9 MB	8,9 MB
6,2 MB	6,2 MB	6,2 MB	6,2 MB
5,6 MB	5,6 MB	5,6 MB	5,6 MB
4,7 MB	4,7 MB	4,7 MB	4,7 MB
4,3 MB	4,3 MB	4,3 MB	4,3 MB
4,3 MB	4,3 MB	4,3 MB	4,3 MB
4,2 MB	4,2 MB	4,2 MB	4,2 MB
4,1 MB	4,1 MB	4,1 MB	4,1 MB
4,1 MB	4,1 MB	4,1 MB	4,1 MB
4 MB	4 MB	4 MB	4 MB
4 MB	4 MB	4 MB	4 MB
3,8 MB	3,8 MB	3,8 MB	3,8 MB
3,8 MB	3,8 MB	3,8 MB	3,8 MB
3,8 MB	3,8 MB	3,8 MB	3,8 MB
3,5 MB	3,5 MB	3,5 MB	3,5 MB
3,4 MB	3,4 MB	3,4 MB	3,4 MB
3,1 MB	3,1 MB	3,1 MB	3,1 MB
3 MB	3 MB	3 MB	3 MB

The bad news: almost no one answers correctly. The correct variant is A for MacOS and B for Windows.

The good news is that users do not need to know this. They tell the direction by looking at the contents of the column; the icon is ignored. Users see that the data is not sorted as expected and click on the column to reverse the sorting.

Choosing the “right” type of arrow and playing with captions is unlikely to improve the interface because users do not read them when working with the system. Therefore, any neat icon can be used.

Company i	Current investments \$	Yield to worst %	Price %	Modified duration	Spread BPS	Settlement date
Apple Inc	0.00	0.30	99.52	13.23	0	15.05.2022
Asbury Automotive	874,377,056.70	2.30	90.21	14.34	0	04.05.2022
Bausch Health Companies	36,126,753.95	4.70	64.64	14.15	30	28.01.2022
Chelpipe	378,815,656.60	6.15	80.13	8.40	460	28.08.2020
Eldorado Gold Corp	242,327,517.80	3.51	100.50	6.10	215	21.02.2022
Gazprom	476,041,954.70	1.41	93.98	14.91	0	15.05.2022
GEO Group	1,285,241.90	1.89	97.75	7.07	288	27.01.2022
HC Novotrans	180,724,915.80	3.90	98.96	5.27	136	28.01.2022
Macy's Retail Holdings	168,350,663.00	10.35	62.68	9.32	550	27.12.2021
Microsoft Corp	1,174,276.53	4.51	97.13	7.65	379	27.12.2021
Nufarm Australia	127,021,596.70	4.98	98.52	9.04	521	27.12.2021
Ozon	124,533.93	3.26	60.59	17.84	987	27.01.2022



Column groups

Parameters can have subtypes. For instance, investments can be denominated in dollars, euros, and pounds. In this case, it is convenient to use column groups.

The table below uses three column groups: “Current investments”, “Yield”, and “Duration”. Current investments are divided into dollars, euros, and pounds. Yield is calculated for Call and Put options, as well as for maturity. Duration can be of three types.

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In this example, the group name is highlighted with bold. Column names within a group have default weight.

Company	Current Investments			Yield Call	Put	Maturity	Price	Duration Macaulay	Modified	Effective	Spread BPS	Settlement date
	USD \$	EUR €	GBP £									
Eldorado Gold Corp	1,754,087.66	1,663,458.56	89,612.70	3.51	3.34	3.21	100.50	6.10	5.99	5.12	215	21.02.2022
Nacy's Retail Holdings	17,569.87	2,460.27	15,117.04	10.35	10.09	10.00	62.68	9.32	9.25	9.09	550	27.12.2021
Microsoft Corp	2,170,902.91	45,502.80	2,125,344.33	4.11	97.13	7.65	7.44	7.11	379	27.12.2021		
GED Group	140,526.73	9.47	140,536.20	1.89	1.75	1.45	97.75	7.07	7.01	6.76	288	27.01.2022
Ozon	0.00	7,742,440.00	7,742,440.00	3.26		2.99	60.59	17.04	17.73	17.62	987	27.01.2022
Bausch Health Companies	815,130.01	67,230,932.64	66,490,835.02	4.14	64.64	14.15	14.08	13.89	30	28.01.2022		
Apple Inc	2,025,466.41	71,021,373.84	73,107,987.33	0.27	99.52	13.23	13.12	12.07	0	15.05.2022		
Nufarm Australia	2,460,245.43	77,592,947.37	75,181,422.37	4.98		4.42	98.52	9.04	8.89	8.56	521	27.12.2021
HC Novotrans	146,069.89	94,235,564.11	94,441,800.55	3.90	3.81	3.56	98.96	5.27	5.12	5.00	136	28.01.2022
Asbury Automotive	4,197,180.93	920,230.45	5,158,569.28	2.22	90.21	14.34	14.07	13.19	0	04.05.2022		
Chelpipe	19,241,046.40	64,798.12	19,177,111.80	6.15		5.78	80.13	8.40	8.25	8.09	460	28.08.2020
Gazprom	917,739.44	12,239.72	905,433.49	1.41		1.22	93.98	14.91	14.33	14.17	0	15.05.2022



Sometimes it is useful to fold groups. First, to save space. Second, to display a resulting column. For instance, it could be useful to add up current investments denominated in three different currencies and convert the sum into dollars.

Let us call the resulting column “Total” and add a button next to it that would unfold this column into three components.

Company	Current Investments			Yield Call	Put	Maturity	Price	Duration Macaulay	Modified	Effective	Spread BPS	Settlement date
	Total, \$	€	£									
Eldorado Gold Corp	3,525,081.46			3.51	3.34	3.21	100.50	6.10	5.99	5.12	215	21.02.2022
Nacy's Retail Holdings	38,169.79			10.35	10.09	10.00	62.68	9.32	9.25	9.09	550	27.12.2021
Microsoft Corp	4,766,818.91					4.11	97.13	7.65	7.44	7.11	379	27.12.2021
GED Group	309,179.64			1.89	1.75	1.45	97.75	7.07	7.01	6.76	288	27.01.2022
Ozon	17,033,368.00			3.26		2.99	60.59	17.04	17.73	17.62	987	27.01.2022
Bausch Health Companies	147,835,064.67					4.14	64.64	14.15	14.08	13.89	30	28.01.2022
Apple Inc	160,776,425.05					0.27	99.52	13.23	13.12	12.07	0	15.05.2022
Nufarm Australia	170,278,899.64			4.98		4.42	98.52	9.04	8.89	8.56	521	27.12.2021
HC Novotrans	207,711,794.66			3.90	3.81	3.56	98.96	5.27	5.12	5.00	136	28.01.2022
Asbury Automotive	11,315,702.52					2.22	90.21	14.34	14.07	13.19	0	04.05.2022
Chelpipe	42,318,378.68			6.15		5.78	80.13	8.40	8.25	8.09	460	28.08.2020
Gazprom	2,016,499.35			1.41		1.22	93.98	14.91	14.33	14.17	0	15.05.2022



Click on the button will unfold three currency columns, from which the amount in the “Total” column is calculated. To make these columns more distinctive, let us highlight their names with a gray background.

Company	Current Investments			EUR	GBP	Yield Call	Put	Maturity	Price	Duration Macaulay	Modified	Effective	Spread BPS	Settlement date	
	Total, \$	€ USD	£												
Eldorado Gold Corp	3,525,081.46	1,754,087.66	1,663,458.56			89,612.70	3.51	3.34	3.21	100.50	6.10	5.99	5.12	215	21.02.2022
Nacy's Retail Holdings	38,169.79	17,569.87	2,460.27			15,117.04	10.35	10.09	10.00	62.68	9.32	9.25	9.09	550	27.12.2021
Microsoft Corp	4,766,818.91	2,170,902.91	45,502.80			2,125,344.33	4.11	97.13	7.65	7.44	7.11	379	27.12.2021		
GED Group	309,179.64	140,526.73	9.47			140,536.20	1.89	1.75	1.45	97.75	7.07	7.01	6.76	288	27.01.2022
Ozon	17,033,368.00	0.00	7,742,440.00			7,742,440.00	3.26		2.99	60.59	17.04	17.73	17.62	987	27.01.2022
Bausch Health Companies	147,835,064.67	815,130.01	67,230,932.64			66,490,835.02			4.14	64.64	14.15	14.08	13.89	30	28.01.2022
Apple Inc	160,776,425.05	2,025,466.41	71,021,373.84			73,107,987.33			0.27	99.52	13.23	13.12	12.07	0	15.05.2022
Nufarm Australia	170,278,899.64	2,460,245.43	77,592,947.37			75,181,422.37	4.98		4.42	98.52	9.04	8.89	8.56	521	27.12.2021
HC Novotrans	207,711,794.66	146,069.89	94,235,564.11			94,441,800.55	3.90	3.81	3.56	98.96	5.27	5.12	5.00	136	28.01.2022
Asbury Automotive	11,315,702.52	4,197,180.93	920,230.45			5,158,569.28			2.22	90.21	14.34	14.07	13.19	0	04.05.2022
Chelpipe	42,318,378.68	19,241,046.40	64,798.12			19,177,111.80	6.15		5.78	80.13	8.40	8.25	8.09	460	28.08.2020
Gazprom	2,016,499.35	917,739.44	12,239.72			905,433.49	1.41		1.22	93.98	14.91	14.33	14.17	0	15.05.2022



Totals and folders

Not only columns it is useful to group, but rows also. For instance, a list of companies can be divided into folders by type of business activity.

We will use the triangle icon to designate folders. As soon as a table is divided into folders, the question arises: what should be in empty cells?

Company	Current Investments			Yield Call	Put	Maturity	Price	Duration Macaulay	Modified	Effective	Spread BPS	Settlement date
	Total, \$	€	£									
Technologies												
Retail												
Other												



Obviously it must be the sum of the values. For those columns where it makes no sense to calculate the sum (price, duration, spread), it is common for finance to use the average values. There are also columns (date) for which it makes no sense to calculate either the sum or the average. They remain empty.

Company	Current Investments Total, \$	Yield Call Put	Maturity	Price	Duration Macaulay	Modified	Effective	Spread	Settlement date
		%	%	%	%			BPS	
Technologies	182,576,611.95	4.12	4.17	4.01	99.12	8.35	8.27	8.15	800
Retail	3,872,430.89	3.99		3.89	97.05	7.16	7.07	6.96	750
Other	581,476,339.52	4.45	4.40	4.27	98.43	8.97	8.87	8.11	930



Since the sum of the individual folders has already appeared in the table, it is useful to display the sum of all values as well. It is not necessary to make a second-level global folder for this. It is enough to have a classic total row.

This row can be named simply: "Total or average". Which value is the sum and which is the average should be clear from the meaning of the columns themselves.

Company	Current Investments Total, \$	Yield Call Put	Maturity	Price	Duration Macaulay	Modified	Effective	Spread	Settlement date
		%	%	%	%			BPS	
Total or average	767,925,382.36	4.39	4.25	4.21	98.44	8.34	8.11	7.65	754
Technologies	182,576,611.95	4.12	4.17	4.01	99.12	8.35	8.27	8.15	800
Retail	3,872,430.89	3.99		3.89	97.05	7.16	7.07	6.96	750
Other	581,476,339.52	4.45	4.40	4.27	98.43	8.97	8.87	8.11	930



A wide indent is necessary to highlight hierarchy when a folder is opened.

Company	Current Investments Total, \$	Yield Call Put	Maturity	Price	Duration Macaulay	Modified	Effective	Spread	Settlement date
		%	%	%	%			BPS	
Total or average	767,925,382.36	4.39	4.25	4.21	98.44	8.34	8.11	7.65	754
Technologies	182,576,611.95	4.12	4.17	4.01	99.12	8.35	8.27	8.15	800
Microsoft Corp	4,766,818.91	4.51	4.17	4.11	97.13	7.65	7.44	7.11	379 27.12.2021
Ozon	17,833,368.00	3.26		2.99	60.59	17.84	17.73	17.62	987 27.01.2022
Apple Inc	160,776,425.05			0.27	99.52	13.23	13.12	12.07	0 15.05.2022
Retail	3,872,430.89	3.99		3.89	97.05	7.16	7.07	6.96	750
Other	581,476,339.52	4.45	4.40	4.27	98.43	8.97	8.87	8.11	930



Infographics

A basic table of figures can be enriched with infographics, colors, charts, and even interactive elements.

The first thing to do is to introduce double lines. For instance, investors would like to see not only bond prices but also the share of the portfolio it takes.

It is much more important to see the price change over the period than the initial and final prices. Price fluctuations can be represented in many ways: as a percentage, as a small chart, etc.

A tick icon can indicate whether the bond was in the portfolio at the beginning and the end of the period; it is useful to highlight the credit rating with color; the contribution of a bond to the overall portfolio growth is indicated well with tones of green and red.

A complex financial table with all features looks like a piece of design art.

Company	Return Total, %	Interest	Revaluation Chart	Current Investments Total, \$	Price Begin End	Chart	Range	Rating	In portfolio Begin End	Performance
					%	%				%
Total or average	100.0000	36.0632	44.9488	86,124,865.45	95.93	97.42	90.11 99.24	BB+		100.00
Technologies	75.7585	35.9031	34.1388	0.00	111.50	107.86	104.15 112.79	BB+	✓	-0.18
Microsoft Corp	3.9949	1.9510	1.9510	0.00	109.48	106.36	104.39 109.91	BB+	✓	-1.42
Ozon	8.4799	0.2497	0.2497	47,217,543.33	96.45	102.60	84.67 102.81	BB	✓	8.94
Apple Inc	25.9508	20.0862	20.0862	0.00	141.06	137.79	127.34 145.90	BBB+	✓	-2.94
Stripe Inc	-6.6470	-3.6398	-3.6398	0.00	105.76	103.37	102.17 105.56	BB+	✓	-0.79
Amazon Inc	6.6595	1.9510	1.9510	3,132,552.33	75.16	104.00	73.05 111.82	BB+	✓	26.65
Samsung Group	53.1914	0.2497	0.2497	6,311,415.43	107.64	103.30	91.78 109.54	BB	✓	-6.50
Alphabet Inc	1.2515	20.0862	20.0862	562,578.17	98.58	94.76	97.50 99.00	BB+	✓	-6.15
Tencent Holdings	1.7485	-3.6398	-3.6398	0.00	98.50	99.93	97.48 101.30	BB	✓	2.71
Cisco Systems	0.0000	1.9510	1.9510	0.00	104.67	104.83	101.03 110.00	BB	✓	-1.94
Netx Platforms	2.4364	0.2497	0.2497	0.00	105.54	103.60	101.05 105.70	BB	✓	-1.38
Accenture	-0.2457	20.0862	20.0862	7,758,347.36	102.32	103.56	99.75 105.17	BB+	✓	0.73
Retail	6.5182	-3.6398	-3.6398	3,116,912.58	109.85	102.82	101.16 115.00	BB+	✓	-8.22
Other	1.9344	1.9510	1.9510	9,096,813.69	91.20	96.34	85.04 98.30	BB	✓	-8.47



Exhibit 2.5.2: Article “Best of all, it talks, Can ChatGPT do the job of a UI/UX designer?”

Scholarly article in RBC Pro: “Best of all, it talks. Can ChatGPT do the job of a UI/UX designer?”

<https://pro.rbc.ru/demo/6429447d9a7947ed4b4449e8>

Certified English translation with the original

“About RBC Pro” page on RBC Pro website

<https://pro.rbc.ru/about>

Certified English translation with the original

SimilarWeb: audience

<https://www.similarweb.com/website/rbc.ru> (RBC)

<https://www.similarweb.com/website/pro.rbc.ru> (RBC Pro)

Translation from Russian

Best of all, it talks: Can ChatGPT do the job of a UI/UX designer?

Design • UX/UI Design
Cases RBC

Andrey Markelov, a lead designer at Sovcombank, checked how well the AI will cope with the tasks of a UI/UX designer. He asked the robot to work on a number of typical tasks for creating a website interface. And he tells me what came of it.

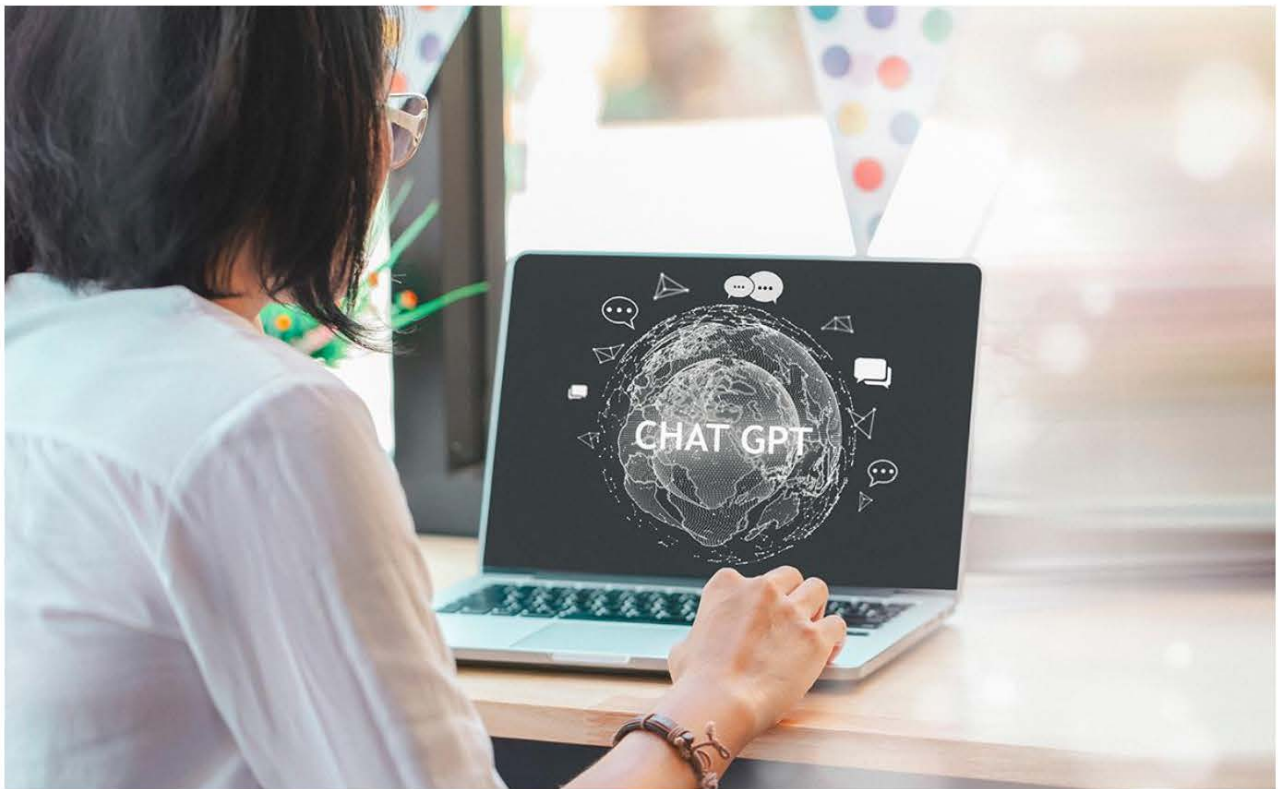


Photo: Shutterstock

I haven't seen such a boom of discussions that ChatGPT caused for a long time. Interestingly, the third version of ChatGPT was released back in January 2022. However, then it was possible to communicate with the bot only through the API — the

program interface. Only 11 months later, in November, ChatGPT got what made it a bombshell effect: the user interface.

Did you feel the importance of the designer's profession? Now let's see how ChatGPT will cope with the work of an interface designer, or UI/UX designer.

1. Making a list of requirements for a website design

ChatGPT handles the chatter best. Therefore, let's ask it to write the requirements for the design of a site. It is useful to keep a checklist of requirements at hand. It can be inserted into a letter or a technical task.

The client wants me to create a website for investment in bonds, which could be used by a beginner. Write down the design requirements.

To create a website for the selection of bonds that a beginner could use, it is recommended to take into account the following design requirements:

- **Simplicity and ease of use.** The site should be easy to understand for beginners who are not familiar with the terms and concepts related to bonds. The information should be easily accessible, organized and easy to read;
- **Color scheme.** The color palette of the site should be calm and neutral, so as not to distract the user from important information. It is recommended to use discreet colors such as white, gray, light blue and light green;
- **Contrast.** The text and other elements should be clearly highlighted against the background to ensure good readability. It is recommended to use contrasting colors for headings and subheadings;
- **Adaptive design.** The site should be optimized for viewing on various devices, including mobile phones and tablets. It is recommended to use an adaptive design so that the site looks and functions well on all devices;
- **Graphic elements.** Graphic elements, such as illustrations, graphs and diagrams, can help visualize complex information and make the site more attractive to users. However, it should be remembered that the graphics should not distract from the basic information;
- **Interactivity.** The site may be more attractive to users if it provides interactivity features, such as the ability to compare different bonds, the ability to ask questions, etc.;
- **Security.** The site should be safe for users, especially with regard to personal information. It is recommended to use SSL certificates and other data protection tools to ensure the security of users.

2. Coming up with the name of the site

The design of a new product often starts with a logo. ChatGPT doesn't know how to draw yet, but you can ask him to come up with a website name.

Suggest a name for the site. Use English words such as bond, adviser and their synonyms.

Some suggestions of site names:

- BondWise
- AdvisorBond
- BondGenius
- BondMaven
- WiseBonding
- AdvisorizeBond
- BondCoach
- BondGuide
- AdvisedBonds
- BondCounselor

ChatGPT simply combined two words into one. Let's ask him to come up with something more interesting, as well as to remove complex words like "counselor" and use English at level B1 or lower.

Don't use advanced words, let's limit to level B1. Mix it up more interestingly, now you're just gluing two words together.

Of course, here are a few other suggestions:

- BondMatch
- AdvisorNet
- BondBoost
- BondBuddy
- AdvisableBond
- Bondify
- WiseBonding
- BondEase
- AdvisorLink
- BondPal

Among the next pack of banality, ChatGPT gave out a wonderful name Bondify. Let's ask him to remember. Then you can write this name instead of the word "site", and the AI will understand us.

3. Preparing a list of questions for a user interview

The purpose of such interviews is to find out the needs and problems of users.

Now I want to conduct an interview with Bondify users to find out their needs. I wonder what they want to invest in, what experience they have, what they have already used. Make a list of questions.

Of course, here is a list of questions that may be useful when conducting interviews with Bondify users:

- What is your level of experience in investing?
- What do you usually invest money in?
- What investment products have you used before?
- What criteria do you usually use when choosing investment products?
- What information do you usually look for before investing?
- What tools or functions would you like to see on the Bondify website?
- What difficulties do you usually face when searching for investment products?
- How do you prefer to receive information about investments?
- What types of risks are you willing to take when investing?
- What do you expect from Bondify and how do you think it can help you in investing?

ChatGPT coped with this task very well. The AI does not know only one thing: it makes no sense to ask what the user would like to see on the site. During user interviews, we don't ask about the future, UX designers are only interested in past experience.

4. Creating personas

Novice designers often solve the problems of an "average" user, who does not exist in reality. Because of this, all the functions that the designer can think of get into the interface.

Persons make an abstract user real, making him two or three specific people with different experiences and goals. By evaluating the design from the point of view of each

person, it is possible to separate the functions that only this person needs from the functions that everyone needs. It really helps to arrange the interface.

I conducted a survey of ten people of different ages. Everyone under 35 has already tried investing in stocks. Those who are older do not know anything about investments. Create personas.

Of course, here are the personas based on your survey:

1. Andrew

- Age: 28 years
- Gender: male
- Education: higher
- Job: financier
- Investment experience: 5 years
- Investment objective: long-term capital growth
- Preferred securities: stocks, ETFs

2. Elena

- Age: 60 years
- Gender: Female
- Education: secondary special
- Job: no
- Investment experience: no
- Investment objective: additional income in retirement
- Preferred securities: no

ChatGPT missed one important detail. In addition to a young financier and a retiree, there are still young people who have never had experience in investments. Therefore, let's ask to add a third person.

Add a third person. Some young people also don't know anything about investments.

3. Ksenia

- Age: 23 years
- Gender: female
- Education: higher
- Job: marketer
- Investment experience: no
- Investment objective: Create long term capital
- Preferred securities: not determined

ChatGPT coped perfectly with a simple task where it is necessary to demonstrate understanding.

5. Developing a custom path

Now let's ask ChatGPT to do something more complex, for example, User Flow, i. e. a user path for our site.

Create a User Flow for this site.

Of course, here is the User Flow for Bondify:

— **Home page:**

- The user visits the site.
- He sees the login/registration form and general information about Bondify.
- An option to switch to the form of bond selection.

— **The form of bond selection:**

- The user enters his data (the purpose of investment, the desired yield, etc.).
- He selects the type of bonds and the amount of investment.
- Bondify displays suitable bonds for the user.
- The user selects the bonds that he likes and goes to the purchase page.

— **Bond purchase page:**

- The user sees detailed information about the bond.
- He enters the necessary data and confirms the purchase.
- Bondify redirects him to the payment page.

— **Payment page:**

- The user selects the payment method (bank card, e-wallet, etc.).
- He enters the necessary data and confirms the payment.
- Bondify sends a confirmation of the purchase to the user and redirects him to the investment review page.

— **Investment overview page:**

- The user sees a list of his investments, their current value and profitability.
- He can track his investments in real time and sell them if necessary.
- Bondify provides recommendations for increasing portfolio profitability.

Hopefully this will help you better imagine how users will interact with Bondify.

ChatGPT does not know how to draw diagrams yet, so it issued the user flow in the form of text. At the same time, it can be seen with the naked eye that the AI does not

understand some things. For example, the fact that bonds cannot be bought with a bank card or an electronic wallet. To do this, one needs a brokerage account.

6. Analyzing competitors

What else ChatGPT can help a UX designer with is competitor analysis.

Competitors can offer a wide range of services — from investment advice to trading platforms. However, we will limit ourselves to considering competitors that provide services for investing in bonds.

Conduct an analysis of competitors. Write down their pros and cons

1. BondSavvy

- Pros: the choice of bonds is based on fundamental analysis and risk assessment
- Cons: a paid subscription is required

2. Bondora

- Pros: a large selection of bonds of various issuers
- Cons: high level of risk associated with investing in several issuers

3. LendingClub

- Pros: low minimum investment requirements
- Cons: limited choice of bonds

4. YieldStreet

- Pros: investing in several asset classes, including bonds
- Cons: high level of risk associated with alternative investments

The choice of competitors turned out to be rather clumsy. ChatGPT took a few of the first sites that came across that were at least somehow related to bonds. If it really understood interface design, he would look for modern, convenient sites with an original idea.

7. Writing feedback

After all, the main task of ChatGPT is to save humans from routine, but not to generate ideas for them. And one of the most routine things in design is to come up with dummy texts, such as user feedback.

Let's come up with three reviews from random people who have used Bondify. I need a name, age, email address and a review text of no more than 300 characters.

1. Alexander, 28 years old, email: alexandr@mail.com

I'm new to investing, and Bondify really helped me figure out how to invest in bonds. I found a lot of interesting options and was able to choose those that fit my risk level. A great site for beginners!

2. Elena, 40 years old, email: elena@ya.ru

I have invested in bonds before, but Bondify helped me find even more profitable options. The site is very easy to use, I was able to quickly find what I was looking for. I recommend it!

3. Ivan, 55 years old, email: ivan@mail.ru

I've never been interested in investing before, but Bondify interested me. The site is very clear and easy to use. I found a few options that fit my risk level and decided to give it a try. Now I feel like my money is working for me!

The text of the reviews came out quite good, but there are simply no such postal addresses! Let's ask to correct this mistake. The robot issued new addresses: daria.kozlova@mail.ru, a.borisov@gmail.com, irina_sergeeva@yandex.ru.

8. Creating design system

Now let's see how ChatGPT will respond to the request to create a design system.

Come up with a design system. It should have buttons, drop-down lists, radio buttons and checkboxes in all states. Describe the sizes, colors, and font size for all components.

Of course, here is a description of the design system for the components.

— **Buttons:**

- Size: 40x20px
- Color: light green (RGB 144, 238, 144)
- Font: 14 px, white

— **Drop-down lists:**

- Size: 150x30px
- Color: gray (RGB 211, 211, 211)
- Font: 14 px, black

— **Radio buttons:**

- Size: 20x20px
- Color: gray (RGB 211, 211, 211)
- Font: 14 px, black

— **Checkboxes:**

- Size: 20x20 px
- Color: gray (RGB 211, 211, 211)
- Font: 14 px, black

States for buttons:

- Default. Background: light green, text: white.
- Hover. Background: green, text: white.
- Click. Background: dark green, text: white.

States for drop-down lists:

- Default. Background: white, stroke: gray, text: black.
- Hover. Background: light gray, stroke: gray, text: black.
- Selected. Background: light green, stroke: green, text: white.

etc

I tried to draw the components according to the proposed table. Only the text "OK" fits on the 40x20px button. To all my questions about whether the button is too small, ChatGPT answered evasively: this is the standard size. The color choice is also very strange. White text on such a shade of green is simply not readable.

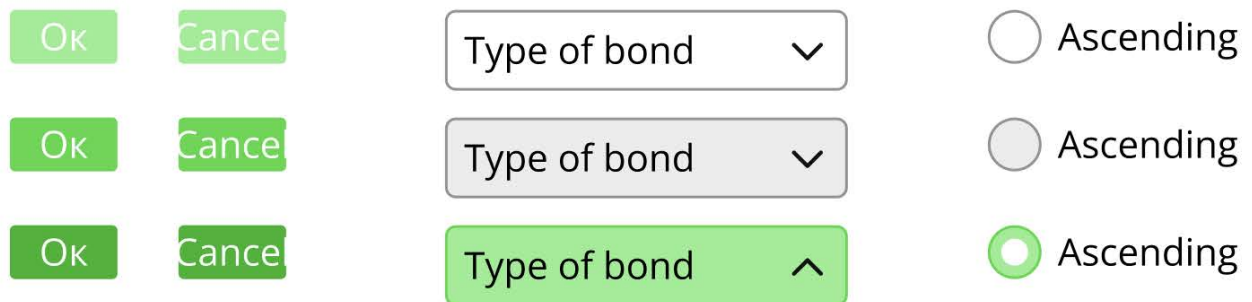


Photo: RBC

ChatGPT is a language model, "T9 on bullish steroids", as it was called by the authors of an article at Habr, titled "How ChatGPT works: we explain in simple Russian the evolution of language models from T9 to a miracle." Of course, it is not an artificial intelligence and does not have any understanding. I am not an expert in AI, but the outstanding mathematician Roger Penrose believes that it is impossible to create one on a Turing machine, which is all modern computers.

This opinion is confirmed by the "Chinese Room" thought experiment conducted by John Searle in the 1980s. The essence of the experiment:

Let's say an American John is sitting in a room closed from all sides. Through one slot, we hand John a piece of paper on which a question is written in Chinese. Through the other slot we get the answer to our question, also in Chinese.

John doesn't know a single word of Chinese, but we give him a large reference book in which instructions are written. Following these instructions, John answers Chinese questions, literally parsing characters stroke by stroke and also writing down the answer stroke by stroke. There are a lot of instructions, and time is unlimited. Therefore, John is able to answer any question without knowing a word of Chinese.

The question is. Does John understand Chinese?

Searle concluded that the system can pass the Turing test, but there is no understanding of the language inside the system, which means that the Turing test is not an adequate test of thinking abilities.

Having tried ChatGPT in my work, I can definitely say that the future belongs to neural networks. However, in this future, neural networks perform routine tasks for humans. They write texts, prepare templates and conduct simple analysis, but do not replace all personnel in giant corporations.

Author: *Andrey Markelov, Lead designer at Sovcombank*

Date of publication: *06.04.2023*

Translation from Russian



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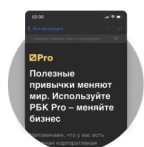
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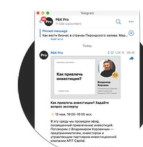
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Access to the expertise of leading experts and original content from reputable sources, best practices from market leaders and live broadcasts with MBA professors, heads of large Russian companies and expert practitioners.

Collections of content on various topics and for solving specific tasks of employees. A mix of applied materials, videos and online events will help employees immerse themselves in the topic and learn new skills.

A personal account manager monitors consumption statistics, user engagement, and plans the number and subject of materials transmitted, taking into account the goals of the company and the HR department.

Regular basic reports on the use of the service with data for each employee who has access to RBC Pro materials.

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RBC Pro is a service that helps you make confident decisions in your career, business and finances. The task of Pro is to give managers, specialists and investors access to the experience of Russian business.

Our authors and speakers are practicing experts, top managers, analysts, entrepreneurs and business gurus. We have collected expertise on various business functions and “packed” it into convenient formats: instructions, cases, webinars, broadcasts. And with the help of our system of “interests” and channels, you can focus on what is relevant to you.

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What are “interests” and channels? / How does the search work? / Missed a webinar, broadcast or lecture, what to do? / What mailing lists can I subscribe to? / What are the subscription rates and conditions? / Subscription payment / How to change the tariff plan? / How do I cancel my subscription? / Is it possible to get a corporate subscription to RBC Pro? / What is the difference between RBC Pro and RBC Comfort subscriptions?



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Company	RBC TV
Year Founded	--
Employees	11 - 50
HQ	Russia, Moscow
Annual Revenue	\$2.0M - \$5.0M
Industry	News & Media Publishers

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Global Rank

#339

-11

Country Rank

#28

-4
Russia

Category Rank

#3

-1
News & Media Publishers
(In Russia)

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Total Visits

162.3M

Bounce Rate

57.09%

Pages per Visit

3.01

Avg Visit Duration

00:02:52

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Website ranking helps evaluate the value of a business. Over the last three months, rbc.ru's global ranking has decreased from 321 to 339.

Category Rank

News & Media Publishers
(In Russia)

Country Rank

In Russia

Global Rank

RANK

2

3

4

MAY

JUN

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Company	--
Year Founded	--
Employees	--
HQ	--
Annual Revenue	--
Industry	--

Global Rank ①

Country Rank ①

Category Rank ①

Want to validate your site's metrics?

Connect your Google Analytics

Total Visits ①

5.9M

Bounce Rate ①

62.34%

Pages per Visit ①

1.73

Avg Visit Duration ①

00:00:56

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Website ranking helps evaluate the value of a business.

Category Rank ①

Country Rank ①

Global Rank ①

RANK

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No Data Available

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Лучше всего болтает: может ли ChatGPT выполнить работу UI/UX- дизайнера

Дизайн • UX/UI дизайн
Кейсы РБК

Андрей Маркелов, ведущий дизайнер Совкомбанка, проверил, насколько хорошо робот справится с задачами UI/UX-дизайнера. Он дал роботу целый ряд типовых задач по созданию интерфейса сайта. И рассказывает, что из этого вышло



Фото: Shutterstock

Такого бума обсуждений, который вызвал ChatGPT, я не видел уже давно. Интересно, что третья версия ChatGPT вышла еще в январе 2022 года. Однако тогда общаться с ботом можно было только через API — программный интерфейс. Лишь спустя 11 месяцев, в ноябре, ChatGPT получил то, благодаря чему произвел эффект разорвавшейся бомбы: пользовательский интерфейс.

Почувствовали важность профессии дизайнера? Теперь давайте посмотрим, как ChatGPT справится с работой дизайнера интерфейсов или UI/UX-дизайнера.

1. Составляем список требований к дизайну сайта

ChatGPT лучше всего справляется с болтовней. Поэтому попросим его написать требования к дизайну сайта. Чек-лист требований

Клиент хочет, чтобы я создал сайт для подбора облигаций, которым мог бы пользоваться новичок. Выпиши требования к дизайну.

Для создания сайта для подбора облигаций, которым мог бы пользоваться новичок, рекомендуется учитывать следующие требования к дизайну:

- **простота и удобство использования.** Сайт должен быть легко понятным для новичков, не знакомых с терминами и понятиями, связанными с облигациями. Информация должна быть легкодоступной, организованной и удобной для чтения;
- **цветовая гамма.** Цветовая палитра сайта должна быть спокойной и нейтральной, чтобы не отвлекать пользователя от важной информации. Рекомендуется использовать сдержанные цвета, такие как белый, серый, светло-голубой и светло-зеленый;
- **контрастность.** Текст и другие элементы должны быть четко выделены на фоне, чтобы обеспечить хорошую читаемость. Рекомендуется использовать контрастные цвета для заголовков и подзаголовков;
- **адаптивный дизайн.** Сайт должен быть оптимизирован для просмотра на различных устройствах, включая мобильные телефоны и планшеты. Рекомендуется использовать адаптивный дизайн, чтобы сайт выглядел и функционировал хорошо на всех устройствах;
- **графические элементы.** Графические элементы, такие как иллюстрации, графики и диаграммы, могут помочь визуализировать сложную информацию и сделать сайт более привлекательным для пользователей. Однако следует помнить, что графика не должна отвлекать от основной информации;
- **интерактивность.** Сайт может быть более привлекательным для пользователей, если предоставляет возможности интерактивности, такие как возможность сравнения разных облигаций, возможность задавать вопросы и т.д.;
- **безопасность.** Сайт должен быть безопасным для пользователей, особенно в том, что касается личной информации. Рекомендуется использовать SSL-сертификаты и другие средства защиты данных, чтобы обеспечить безопасность пользователей.

2. Придумываем название сайта

Дизайн нового продукта часто начинают с логотипа. Рисовать ChatGPT пока не умеет, но его можно попросить придумать название сайта.

Придумай название для сайта. Используй английские слова, такие как bond, adviser и их синонимы

Pro

Партнер проекта*
ТИНЬКОФФ
БИЗНЕС

- BondWise
- AdvisorBond
- BondGenius
- BondMaven
- WiseBonding
- AdvisorizeBond
- BondCoach
- BondGuide
- AdvisedBonds
- BondCounselor

Робот просто соединил два слова в одно.

Попросим его придумать что-то поинтереснее, а также убрать сложные слова вроде counselor и продемонстрировать знание английского языка на уровне B1 или ниже.

Не используй сложные слова, давай ограничимся уровнем B1. И замиксуй поинтереснее, а то ты просто склеиваешь два слова.

Конечно, вот несколько других предложений:

- BondMatch
- AdvisorNet
- BondBoost
- BondBuddy
- AdvisableBond
- Bondify
- WiseBonding
- BondEase
- AdvisorLink
- BondPal

Среди очередной пачки банальщины ChatGPT выдал прекрасное название Bondify. Попросим его запомнить. Дальше можно будет писать это название вместо слова «сайт», и робот будет нас понимать.

3. Готовим список вопросов для пользовательского интервью

Теперь я хочу провести интервью с пользователями Bondify, чтобы узнать их потребности. Мне интересно: во что они хотят инвестировать, какой у них опыт, чем они уже пользовались. Составь список вопросов.

Конечно, вот список вопросов, который может быть полезен при проведении интервью с пользователями Bondify:

- Какой у вас уровень опыта в инвестировании?
- Во что вы обычно инвестируете деньги?
- Какие инвестиционные продукты вы использовали ранее?
- Какие критерии вы обычно используете при выборе инвестиционных продуктов?
- Какую информацию вы обычно ищете перед тем, как инвестировать?
- Какие инструменты или функции вы хотели бы видеть на сайте Bondify?
- С какими трудностями вы обычно сталкиваетесь при поиске инвестиционных продуктов?
- Как вы предпочитаете получать информацию об инвестициях?
- Какие типы рисков вы готовы принять при инвестировании?
- Чего вы ожидаете от Bondify и как вы думаете, чем он может помочь вам в инвестировании?

С этой задачей ChatGPT справился очень хорошо. Робот не знает только одного: у пользователя нет смысла спрашивать, что он хотел бы увидеть на сайте. В ходе пользовательского интервью не спрашивают о будущем, UX-дизайнера интересует только прошлый опыт.

4. Создаем персоны

Начинающие дизайнеры часто решают проблемы «среднего» пользователя, которого не существует в природе. Из-за этого в интерфейс попадают все функции, которые только можно придумать.

Персоны оживляют абстрактного пользователя, разделяя его на двух-трех конкретных людей с разным опытом и целями. Оценивая дизайн с точки зрения каждой персоны, можно отделить функции, которые нужны только ей, от функций, которые нужны всем. Это здорово помогает упорядочить интерфейс.

Pro

Партнер проекта*
ТИНЬКОФФ
БИЗНЕС

ничего не знают про инвестиции. Создай персоны.

Конечно, вот Personas на основе вашего опроса:

1. Андрей

- Возраст — 28 лет
- Пол — мужской
- Образование — высшее
- Работа — финансист
- Опыт инвестирования — пять лет
- Цель инвестирования — долгосрочный рост капитала
- Предпочитаемые инструменты — акции, ETF

2. Елена

- Возраст — 60 лет
- Пол — женский
- Образование — среднее специальное
- Работа — нет
- Опыт инвестирования — нет
- Цель — дополнительный доход на пенсии
- Предпочитаемые инструменты — не определила

ChatGPT упустил одну важную деталь. Кроме молодого финансиста и пенсионерки есть еще молодые люди, которые никогда не занимались инвестициями. Поэтому попросим добавить третью персону.

Добавь третью персону. Некоторые молодые люди тоже ничего не знают про инвестиции.

3. Ксения

- Возраст — 23 года
- Пол — женский
- Образование — высшее
- Работа — маркетолог
- Опыт инвестирования — нет
- Цель инвестирования — создание долгосрочного капитала
- Предпочитаемые инструменты — не определила

ChatGPT прекрасно справился с простой задачей, где надо продемонстрировать понимание.

5. Разрабатываем пользовательский путь

Теперь попросим ChatGPT составить что-то более сложное, например User Flow — пользовательский путь для нашего сайта.

Создай User Flow для этого сайта.

Конечно, вот User Flow для Bondify:

— Главная страница:

- Пользователь заходит на сайт.
- Он видит форму для входа/регистрации и общую информацию о Bondify.
- Возможность перейти к форме подбора облигаций.

— Форма подбора облигаций:

- Пользователь вводит свои данные (цель инвестирования, желаемую доходность и т.д.).
- Он выбирает тип облигаций и сумму инвестиций.
- Bondify отображает подходящие облигации для пользователя.
- Пользователь выбирает облигации, которые ему нравятся, и переходит на страницу покупки.

— Страница покупки облигаций:

- Пользователь видит детальную информацию об облигации.
- Он вводит необходимые данные и подтверждает покупку.
- Bondify перенаправляет его на страницу оплаты.

— Страница оплаты:

- Пользователь выбирает способ оплаты (банковская карта, электронный кошелек и т.д.).
- Он вводит необходимые данные и подтверждает оплату.
- Bondify отправляет подтверждение о покупке пользователю и перенаправляет его на страницу обзора инвестиций.

— Страница обзора инвестиций:

- Пользователь видит список своих инвестиций, их текущую стоимость и доходность.
- Он может отслеживать свои инвестиции в режиме реального времени и продавать их при необходимости.
- Bondify предоставляет рекомендации по повышению доходности портфеля.

ChatGPT пока не умеет рисовать схемы, поэтому выдал User Flow в виде текста. При этом невооруженным глазом видно, что робот не понимает некоторых вещей. Например, того, что облигации нельзя купить при помощи банковской карты или электронного кошелька. Для этого нужен брокерский счет.

6. Проводим анализ конкурентов

С чем еще ChatGPT может помочь UX-дизайнеру, так это с исследованием конкурентов.

Конкуренты могут предлагать широкий спектр услуг — от инвестиционных советов до торговых платформ. Однако мы ограничимся рассмотрением конкурентов, предоставляющих услуги по инвестированию в облигации.

Проведи анализ конкурентов. Выпиши их преимущества и недостатки

1. BondSavvy

— Преимущества — выбор облигаций основывается на фундаментальном анализе и оценке рисков

— Недостатки — требуется платная подписка

2. Bondora

— Преимущества — большой выбор облигаций различных эмитентов

— Недостатки — высокий уровень риска, связанный с инвестированием в несколько эмитентов

3. LendingClub

— Преимущества — низкие минимальные инвестиционные требования

— Недостатки — ограниченный выбор облигаций

4. YieldStreet

— Преимущества — инвестирование в несколько классов активов, включая облигации

— Недостатки — высокий уровень риска, связанный с альтернативными инвестициями

Выбор конкурентов оказался довольно топорным. Робот взял несколько первых попавшихся сайтов, которые хотя бы как-то связаны с облигациями. Если бы он действительно разбирался в дизайне интерфейсов, то искал бы современные, удобные сайты с оригинальной идеей.

Все-таки главная задача ChatGPT — избавить человека от рутины, а не генерировать за него идеи. А одна из самых рутинных вещей в дизайне — придумывать «рыбные» тексты, например отзывы.

Давай придумаем три отзыва от случайных людей, которые воспользовались Bondify. Мне нужны имя, возраст, электронная почта и текст отзыва не больше 300 букв.

1. Александр, 28 лет, электронная почта: alexandr@mail.com

Отзыв: Я новичок в инвестировании, и Bondify действительно помог мне понять, как инвестировать в облигации. Я нашел много интересных вариантов и смог выбрать те, которые подходят моему уровню риска. Отличный сайт для новичков!

2. Елена, 40 лет, электронная почта: elena@ya.ru

Отзыв: Я уже инвестировала в облигации раньше, но Bondify помог мне найти еще более выгодные варианты. Сайт очень простой в использовании, я смогла быстро найти то, что искала. Рекомендую!

3. Иван, 55 лет, электронная почта: ivan@mail.ru

Отзыв: Я никогда не интересовался инвестированием раньше, но Bondify заинтересовал меня. Сайт очень понятный и легкий в использовании. Я нашел несколько вариантов, которые подходят моему уровню риска, и решил попробовать. Сейчас я чувствую, что мои деньги работают на меня!

Текст отзывов получился неплохой, но таких почтовых адресов просто не бывает! Попросим робота исправить эту оплошность.

Робот выдал новые адреса: daria.kozlova@mail.ru,
a.borisov@gmail.com, irina_sergeeva@yandex.ru.

ChatGPT для инвестора: справится ли нейросеть с фундаментальным анализом

Статьи РБК



8. Придумываем дизайн-систему

Теперь посмотрим, что ChatGPT ответит на просьбу создать дизайн-систему.

Придумай дизайн-систему. В ней должны быть кнопки, выпадающие списки, радиокнопки и чекбоксы во всех состояниях. Опиши размеры, цвета и размер шрифта для всех компонентов.

Конечно, вот описание дизайн-системы для компонентов.

<div>Pro</div> <div>Партнер проекта*</div> <div>ТИНЬКОФФ БИЗНЕС</div>	<div> <div>Размер — 40x20 px</div> <div>Цвет — светло-зеленый (RGB 144, 238, 144)</div> <div>Шрифт — 14 px, белый</div> </div> <div>— Выпадающие списки</div> <div> <div>Размер — 150x30 px</div> <div>Цвет — серый (RGB 211, 211, 211)</div> <div>Шрифт — 14 px, черный</div> </div> <div>— Радиокнопки</div> <div> <div>Размер — 20x20 px</div> <div>Цвет — серый (RGB 211, 211, 211)</div> <div>Шрифт — 14 px, черный</div> </div> <div>— Чекбоксы</div> <div> <div>Размер — 20x20 px</div> <div>Цвет — серый (RGB 211, 211, 211)</div> <div>Шрифт — 14 px, черный</div> </div> <div>Состояния для кнопок:</div> <div> <div>Обычное состояние: фон — светло-зеленый, текст — белый</div> <div>Состояние наведения: фон — зеленый, текст — белый</div> <div>Состояние нажатия: фон — темно-зеленый, текст — белый</div> </div> <div>Состояния для выпадающих списков:</div> <div> <div>Обычное состояние: фон — белый, рамка — серый, текст — черный</div> <div>Состояние наведения: фон — светло-серый, рамка — серый, текст — черный</div> <div>Состояние выбранного элемента: фон — светло-зеленый, рамка — зеленый, текст — белый</div> </div> <div>И т.д.</div>	
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Я попробовал нарисовать компоненты по предложенной таблице. На кнопку размером 40×20 вмещается только надпись «Ок». На все мои вопросы о том, не маловата ли кнопка, ChatGPT отвечал уклончиво: это стандартный размер. Выбор цвета тоже очень странный. Белый текст на таком оттенке зеленого просто не читается.

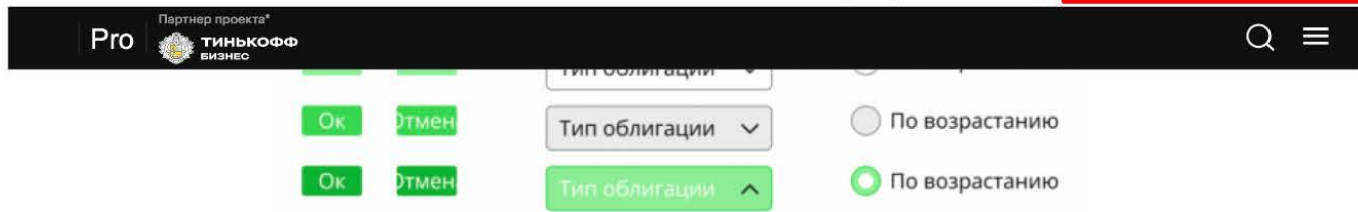


Фото: РБК

ChatGPT — языковая модель, «Т9 на бычьих стероидах», как его называли авторы статьи на Habr «Как работает ChatGPT: объясняем на простом русском эволюцию языковых моделей с Т9 до чуда». Искусственным интеллектом он, конечно, не является и никаким пониманием не обладает. Я не эксперт в ИИ, но выдающийся математик Роджер Пенроуз считает, что его невозможно создать на машине Тьюринга, которой являются все современные компьютеры.

Такое мнение подтверждает и мысленный эксперимент «Китайская комната», проведенный Джоном Серлом в 1980-х годах.

Суть эксперимента:

Допустим, в закрытой со всех сторон комнате сидит американец Джон. Через одну щель мы подаем Джону листок бумаги, на котором написан вопрос на китайском языке. Через другую щель мы получаем ответ на наш вопрос, также на китайском.

Джон не знает на китайском ни единого слова, но мы даем ему большой справочник, в котором написаны инструкции. Следуя этим инструкциям, Джон отвечает на китайские вопросы, буквально по черточкам разбирая иероглифы и так же по черточкам записывая ответ. Инструкций очень много, а время не ограничено. Поэтому Джон способен дать ответ на любой вопрос, не зная ни слова на китайском.

Вопрос: понимает ли Джон китайский язык?

Серл заключал, что система и может пройти тест Тьюринга, но при этом никакого понимания языка внутри системы не происходит, а значит, тест Тьюринга не является адекватной проверкой мыслительных способностей.

Попробовав ChatGPT в работе, я однозначно могу сказать, что будущее за нейронными сетями. Однако в этом будущем нейронные сети выполняют за человека рутинные задачи — пишут тексты, готовят шаблоны и проводят простой анализ, а вовсе не заменяют собой всех специалистов в гигантских корпорациях.

Автор: Андрей Маркелов, ведущий дизайнер Совкомбанка

Дата публикации: 06.04.2023

Certification by translator

I, [REDACTED], certify that I am fluent in the English and Russian languages and competent in translating from that language to English. I further certify that I have translated the enclosed documents entitled:

- “Лучше всего болтает: может ли ChatGPT выполнить работу UI/UX-дизайнера”
- “РБК Про: О проекте”

from Russian to English and that the translation is complete, true, and accurate to the best of my knowledge.



Exhibit 2.5.3(a): Article “Historical overview of design evolution in Russia and Europe in XIX-XXI centuries”

Scholar article in Bulletin of Scientific Conferences: “Historical overview of design evolution in Russia and Europe in XIX-XXI centuries”

Certified English translation with the original

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**Current issues of
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*Based on the materials of
the international scientific
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August 31, 2018*

Part 2

Markelov A.V. Historical review of the development of graphic design in Russia and Europe in the XIX-XXI centuries

Design Studio “Love Media”, Moscow

Currently, there is a visual difference in graphic and web design in Russia and European countries, the reasons for which can be traced in the history of the development of design and graphics in these countries.

The history of European design should be counted from the XIX century, the time of the rapid development of industrial capitalism and the acceleration of economic growth. At this time, the modern concept of design as a design and artistic work was born. The development of industrial production and small business creates a need for advertising of goods [1]. Since the concept of design is just emerging, manufacturers of goods ask professional artists, type designers and print workers to create advertising materials.

For this reason, posters of the XIX century use abundant decorative design. As a rule, people are depicted in the technique of engraving or watercolor drawing, holding goods, as shown in Figure 1 on the left.

Posters were decorated with complex patterns and fonts. The number of different typefaces on the advertising poster ranged from five to ten [1]. As a rule, fonts were used in different styles, inscriptions were bent, stretched and applied in different colors. This genre is called eclecticism, i.e. a mixture of styles. As a rule, the older the work, the more eclectic and rich in details it is [2], as illustrated in Fig. 1.

Because of the unique decoration, the first design examples in the form of placards and posters should rather be attributed to art than to design in the modern sense. However, design is not art, because art expresses and describes the world, and the design helps to solve functional tasks. The design of an advertising poster should first of all solve the problem of distributing goods and services, while the elements of art in design are auxiliary.



Fig. 1. Left: Coca-Cola advertising, 1890s. Right: Horsford's Soda water advertisement, 1870s [3]

With the coming of the XX century, the tasks of commerce became more specific, competition grew, demand and the number of goods increased. The tasks had to be solved faster and in a larger volume. The demand for design began to lead to its

separation from art: due to the acceleration of trade, it became costly to create complex, unique posters for each product [1].

Therefore, the posters of 1920-1950 no longer look like paintings, but the name of the product and its advantages stand out more prominently in them; the advertising text is written. In some posters, there is so much text that it becomes a separate marketing direction, but more often designers are limited to a few phrases that announce and briefly describe the product.

Another reason for simplification is the emergence of new genres in art: avant-garde, abstractionism. Art no longer depicts people, the new goal is to find harmony between geometric shape and color. A graphic language of color, shape and composition begins to be created. Its development peaked in the 1960s and 1990s. Advertising posters of that time – the predominance of form and color, expressive and strong works. Finally, during this period, the main invention was created, which changed the poster design. The Swiss modular layout system, or "grid", appears. The world owes its introduction to designers Jan Chichold, Emil Ruder and Max Bill [4].

According to the "grid" principle, the elements of the composition on posters, newspapers and magazines are placed according to a system of vertical and horizontal lines dividing the canvas into blocks. This is the transfer of architectural ideas to print: now the poster is also built according to the rules of geometry, for example, as shown in Fig. 2.



Fig. 2. On the left: poster "New Swiss cinema". On the right: the "grid" of the poster for 72 cells [4]

In this form, European design meets the end of the XX century, the era of the advent of the Internet. Then its qualitatively new story begins: the design becomes digital. The demand for web design is growing. This demand is satisfied by the same craftsmen who worked with printed products, that is, print workers.

However, computer screens differ from posters by the variable size of the "canvas": the sizes of the screen and the "browser" window may be different. And polygraphists apply the old principles of layouting, ignoring this feature. Websites are created as posters: a fixed width is set, at which the design looks good on most screens, blocks are placed on a "grid".

In contrast to posters, a simplified "grid" is used for web design, dividing the screen with a width of 960 pixels into 12, 16 or 24 columns, as shown in Fig. 3. At the same time, it is difficult to arrange all the elements of the site "on the grid", and so only the main blocks are placed, while margins are allowed for others. The usage of the "grid" allowed European web design to look strict and well-designed.



Fig. 3. A website built on a "grid of 960 pixels" with 12 columns [5]

The origin of design in Russia initially occurred similarly: Russian commerce developed, advertising was not inferior to Western models. Russian posters of the XIX century are distinguished by even greater eclecticism, for example, the number of fonts on a page reached dozens, as shown in Fig. 4 on the left.



Fig. 4. Left: advertisement of "Portland cement", 1894 [2], Right: advertisement of the film "Kinoglaz", 1924 [1]

The current of the avant-garde is developing qualitatively thanks to constructivism. Alexander Rodchenko, El-Lisitsky and other artists of the early XX century created new forms and reached qualitatively new heights of compositional dynamics in posters, as shown in Fig. 4 on the right.

However, the Soviet period is distinguished not only by the avant-garde, but also by the absence of private business, hence the widespread need for product advertising and advertising design. There is a period of stagnation in the development of almost all printed and advertising products. Of course, there were advertisements and magazines in the USSR, but they all belonged to state-owned enterprises and official publishing houses, i.e. there was practically no competition in the field of design.

This problem of graphic design in the USSR later led to the lag of Russian design from European design. So, in Soviet posters, no conceptual development has been detected for decades. The works of 1950-1970 do not differ from the works of 1930, as shown in Fig. 5.



Fig. 5. On the left: crab advertising, 1937. Right: milk advertisement, 1952.[1]

In the late 1980s and early 1990s, economic reforms led to the emergence of private enterprises and an increase in demand for advertising services. In addition, computers and the Internet, the first websites, began to appear in Russia. In the second half of the 1990s, the concept of web design was born in Russia.

However, Russian web design was not developed by print workers, as it happened in Europe, but by the first computer users and programmers. Since they did not have professional knowledge in graphic design, Russian web design could not adopt European techniques, including the "grid".

This fact turned out to be rather an advantage, since Russian web designers used all the space available on the screen and used variable width instead of fixed width. This approach made it possible to adjust sites to any screen size and use screen space more economically, as shown in Figure 6.



Fig. 6. Website of the Felix Zavoysky Hotel. Left: on a 17' monitor, right: on a 27' monitor [6]

Thus, European web design is a logical continuation of the development of graphic design since the middle of the XIX century. At the same time, Russian web design is a complex of new approaches that combined the eclecticism of the XIX century and modern computer technologies, which does not apply many of the achievements of Western design.

This fact, including the example of websites, explains why European design is perceived as strict and logical, and Russian design looks more free and arbitrary.

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	04.00.00	Sociology	2805
	06.00.00	Economics. Economic Sciences	6061
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	11.00.00	Politics. Political sciences	2754
	14.00.00	Public education. Pedagogy	3935

Thematic sections	20.00.00	Computer Science	1227
	27.00.00	Mathematics	2671
	29.00.00	Physics	2962
	31.00.00	Chemistry	3318
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Aims & scope

The journal "Bulletin of Scientific Conferences". Registration Certificate of mass media EL No FS 77-62122 from 06/19/2015. Founder: Consulting company Ucom. The journal is intended for scientific and teaching staff, faculty, doctoral students, graduate students, undergraduates and students for use in scientific research and educational activities.

Translation from Russian

About the project eLIBRARY.RU

eLibrary.RU is Russia's largest electronic library of scientific publications, which has rich possibilities for searching and analyzing scientific information. The library is integrated with the Russian Science Citation Index (RINC or RSCI) – a free public tool for measuring the publication activity of scientists and organizations created by order of the Ministry of Education and Science of the Russian Federation. eLibrary.RU and RSCI are developed and maintained by the Scientific Electronic Library company.

SCIENTIFIC ELECTRONIC LIBRARY

The eLibrary.RU was established in 1999 on the initiative of the Russian Foundation for Basic Research to provide Russian scientists with electronic access to leading foreign scientific publications. Since 2005, eLibrary.RU started working with Russian-language publications and is now the leading electronic library of scientific periodicals in Russian in the world.

For today, visitors to eLibrary the abstracts and full texts of more than 38 million scientific publications and patents are available, including electronic versions of more than 5,600 Russian scientific and technical journals. The total number of registered institutional users (organizations) is more than 2,800. 1.7 million individual users from 125 countries of the world are registered in the system. Every year, readers receive more than 12 million full-text articles from the library and view more than 90 million annotations.

Over 4,500 Russian scientific journals are available in free open access. To access the rest of the publications, you can subscribe or order individual publications.

RUSSIAN SCIENCE CITATION INDEX

The Russian Science Citation Index (RINC or RSCI) is a national information and analytical system accumulating more than 11 million publications by Russian authors, as well as information on the citation of these publications from more than 6,000 Russian journals. It is intended not only for the operational provision of scientific research with up-to-date reference and bibliographic information, but is also a powerful

tool for evaluating the effectiveness and efficiency of research organizations, scientists, the level of scientific journals, etc.

The project started in 2005, when the Scientific Electronic Library became the winner of the competition of the Ministry of Education and Science of Russia for the creation of a national science citation index. The main purpose of launching the project was the need to create an objective system for evaluating and analyzing the publication activity and citation of domestic researchers, organizations and publications. The decision to create a national science citation index was due to the fact that only one tenth of all publications of Russian scientists fall into international databases of scientific citation, such as Web of Science or Scopus. In addition, many areas of Russian science (for example, socio-humanitarian, technical) are practically not represented there at all.

The system is based on a bibliographic abstract database in which articles in Russian scientific journals are indexed. In recent years, other types of scientific publications have also been included in the RSCI: conference reports, monographs, textbooks, patents, dissertations. The database contains information about output data, authors of publications, their places of work, keywords and subject areas, as well as annotations and reference lists. The integration of the RSCI with the Scientific Electronic Library allows in most cases to get acquainted with the full text of the evaluated publication.

The RSCI makes it possible to evaluate the effectiveness of research work on the basis of objective data and to study in detail the statistics of publication activity of more than 800 thousand Russian scientists and 12 thousand scientific organizations belonging to all branches of knowledge. The chronological coverage of the system is from 2005 to the present day, according to many sources, the depth of the archives is greater. More than one and a half million publications of Russian scientists are added to the RSCI annually.

For all Russian journals, the RSCI calculates both the classical impact factor, which is widely used worldwide to assess the level of scientific journals, and more complex bibliometric indicators that take into account a number of additional factors that affect the magnitude of the impact factor and allow you to adjust this influence. In particular, the thematic direction of research, the volume, composition and chronological distribution of journals in the database, self-citation and citation by co-authors, the age of publication, the number of co-authors, the authority of references (who cited), etc. are taken into account. Similar indicators are calculated for scientific organizations and

individual scientists. In addition, the lists of publications and citations of each author, organization or journal can be analyzed by constructing distributions by subject, year, journal in which the work was published, co-authors, organizations in which the work was performed, type of publications, etc.

The RSCI has agreements with Clarivate Analytics and Elsevier companies that allow making requests directly to the Web of Science and Scopus databases and getting the current values of publication citation indicators from there. Thus, in the interface of the RSCI, you can see simultaneously the number of citations of publications in the RSCI, Web of Science and Scopus. This free opportunity is available to all authors registered in the RSCI.

In 2010, an agreement was reached with Elsevier, the largest international publisher of scientific literature, to import information about publications by Russian authors and works referring to them from the Scopus international citation index in order to jointly analyze them when assessing the publication activity and citation of Russian scientists and scientific organizations. This made it possible to take into account not only publications in Russian journals indexed in the RSCI, but also publications of Russian scientists in foreign journals.

Since 2011, the authors of scientific publications have had the opportunity to register and independently check and refine the lists of their publications and citations in the RSCI, on the basis of which scientometric calculations are carried out. Since the registration was opened, more than 430 thousand authors have already taken advantage of this opportunity, which is approximately 90% of the total number of Russian scientists currently being published. Each registered scientist receives a unique identifier (SPIN-code), which allows to uniquely identify him as the author of scientific publications in the future.

The SCIENCE INDEX information and analytical system has been developed on the basis of the RSCI. This system is primarily designed for scientific organizations that receive a whole set of tools for managing the list of their publications and analyzing it, including the ability to add publications that are not in the RSCI, and not only articles in scientific journals, but also other types of scientific publications. Since the launch of this system at the end of 2012, more than 1,000 Russian scientific organizations have already joined this service.

In 2015, the Scientific Electronic Library eLibrary.RU signed an agreement with Thomson Reuters (now Clarivate Analytics) to place 1000 of the best Russian scientific journals from the RSCI on the Web of Science platform in the form of a separate database Russian Science Citation Index. This project will significantly improve the visibility and citation of Russian journals in the international information space and will contribute to improving their quality by bringing them to international standards. The journals selected in this database as a result of a thorough examination also formed the basis for the allocation of the core of the best publications of Russian scientists in the RSCI.

Thanks to all these steps, the RSCI at this point in time already quite fully and objectively reflects the publication activity of most Russian authors and scientific organizations. It is also important that the RSCI is a non-profit project and is publicly available, which allows all Russian scientists to use this powerful analytical tool without restrictions.

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Маркелов А.В.

Исторический обзор развития графического дизайна в России и Европе в XIX-XXI веках

Студия дизайна «Лав Медиа», г. Москва

В настоящее время существует визуальное различие в графическом и веб-дизайне в России и странах Европы, причины которого прослеживаются в истории развития дизайна и графики в этих странах.

Вести отсчет истории европейского дизайна следует с XIX века, времени быстрого развития промышленного капитализма и ускорения экономического роста. В это время зарождается современное понятие дизайна как проектно-художественной работы. Развитие индустриального производства и малого бизнеса создает потребность в рекламе товаров [1]. Так как понятие дизайна только зарождается, за созданием рекламных материалов производители товаров обращаются к профессиональным художникам, шрифтовикам и печатникам.

По этой причине в плакатах XIX века используется изобильное декоративное оформление. Как правило, изображаются люди в технике гравюры или акварельного рисунка, держащие товар, как это показано на рис. 1 слева.

Плакаты оформлялись сложными узорами и шрифтами. Количество различных начертаний шрифтов на рекламном плакате составляло от пяти до десяти [1]. Как правило, шрифты использовали разных стилей, надписи изгибали, вытягивали и наносили разным цветом. Такой жанр называется эклектикой, т. е. смешением стилей. Как правило, чем старее работа, тем она более эклектична и богата деталями [2], как это иллюстрируется на рис. 1.

Из-за уникального оформления первые образцы дизайна в виде плакатов и афиш скорее следует отнести к образцам искусства, чем к дизайну в современном понимании. Однако дизайн – это не искусство, поскольку искусство выражает и описывает мир, а при помощи дизайна решаются функциональные задачи. Дизайн рекламного плаката должен прежде всего решать задачу распространения товаров и услуг, элементы искусства в дизайне являются вспомогательными.



**Рис. 1. Слева: Реклама Coca-Cola, 1890-е годы.
Справа: Реклама содовой воды Horsford's, 1870-е годы [3]**

С приближением к XX веку задачи коммерции становились конкретнее, росла конкуренция, увеличивался спрос и число товаров. Решать задачи приходилось быстрее и в большем объеме. Спрос на дизайн стал приводить к его отделению от искусства: ввиду ускорения торговли стало затратным создавать сложные, уникальные плакаты для каждого товара [1].

Поэтому плакаты 1920-1950 годов уже не выглядят как картины, но в них заметнее выделяется название товара, его преимущества; пишется рекламный текст. В некоторых плакатах текста бывает так много, что это становится отдельным направлением маркетинга, но чаще дизайнеры ограничиваются несколькими фразами, которые объявляют и коротко описывают товар.

Другая причина упрощения – появление новых жанров в искусстве: авангард, абстракционизм. Искусство более не изображает людей, новая цель – поиск гармонии между геометрической формой и цветом. Начинает создаваться графический язык цвета, формы и композиции. Его развитие достигает пика в 1960-1990 годы. Рекламные плакаты того времени – преобладание формы и цвета, выразительные и сильные работы. Наконец, в этот период создается главное изобретение, к которому шел плакатный дизайн – появляется швейцарская модульная система верстки, или «сетка». Ее внедрению мир обязан дизайнерам Яну Чихольду, Эмилю Рудеру и Макс Биллу [4].

Согласно принципу «сетки», элементы композиции на плакатах, в газетах и журналах размещаются по системе вертикальных и горизонтальных линий, делящих полотно на блоки. Это перекладка идей архитектуры в печать: теперь плакат тоже строится по правилам геометрии, например, как показано на рис. 2.



Рис. 2. Слева: плакат «Новое швейцарское кино». Справа: «сетка» плаката на 72 клетки [4]

В таком виде европейский дизайн встречает конец XX века, эпоху появления Интернета. Далее начинается его качественно новая история: дизайн становится цифровым. Растет спрос на веб-дизайн. Спрос удовлетворяют те же мастера, что работали с печатной продукцией, то есть полиграфисты.

Однако компьютерный экран отличается от плаката переменным размером «полотна»: размеры экрана и окна «браузера» могут быть разные. Полиграфисты же применяют старые принципы верстки, игнорируют эту особенность. Сайты создаются как плакаты: задается фиксированная ширина, при которой дизайн хорошо выглядит на большинстве экранов, блоки размещаются по «сетке».

В отличие от плаката, для веб-дизайна используется упрощенная «сетка», делящая экран шириной 960 пикселей на 12, 16 или 24 колонки, как показано на рис. 3. При этом «по сетке» расположить все элементы сайта сложно, и так размещают только основные блоки, а для других делают допущения. Наличие «сетки» позволило европейскому веб-дизайну выглядеть строгим и хорошо спроектированным.



Рис. 3. Сайт, построенный по «сетке 960 пикселей» на 12 колонок [5]

Зарождение дизайна в России изначально происходило аналогично: русская коммерция развивалась, реклама не уступала западным образцам. Российские плакаты XIX века отличает еще большая эклектика, например, количество шрифтов на листе достигало десятков, как показано на рис. 4 слева.



Рис. 4. Слева: реклама «Портландъ-цемента», 1894 г. [2], Справа: реклама фильма «Киноглаз», 1924 г. [1]

Течение авангарда качественно развивается благодаря конструктивизму. Александр Родченко, Эль-Лисицкий и другие художники начала XX века создавали новые формы и достигали качественно новых высот композиционной динамики в плакатах, как показано на рис. 4 справа.

Однако советский период отличает не только авангард, но и отсутствие частного бизнеса, следовательно, и широкой потребности в рекламе товаров и рекламном дизайне. Наступает период застоя в развитии практически всей печатной и рекламной продукции. Разумеется, в СССР была и реклама, и журналы, но все они относились к государственным предприятиям и официальным издательствам, т. е. конкуренции в области оформления и дизайна практически не было.

Данная проблема графического дизайна в СССР и привела позднее к отставанию российского дизайна от европейского. Так, в советских плакатах не обнаруживается концептуального развития в течение десятилетий. Работы 1950-1970 годов не отличаются от работ 1930 годов, как показано на рис. 5.



Рис. 5. Слева: реклама крабов, 1937.
Справа: реклама молока, 1952. [1]

В конце 1980-х и начале 1990-х годов реформы экономики привели к появлению частных предприятий и росту спроса на рекламные услуги. Кроме того, в России стали появляться компьютеры и Интернет, первые веб-сайты. Во второй половине 1990-х годов в России зарождается понятие веб-дизайна.

Однако российский веб-дизайн начали развивать не полиграфисты, как это произошло в Европе, а первые пользователи компьютеров и программисты. Так как они не обладали профессиональными знаниями в графическом дизайне, русский веб-дизайн не смог перенять европейские методики, в том числе «сетку».

Данный факт оказался скорее преимуществом, поскольку русские веб-дизайнеры использовали все доступное на экране место и вместо фиксированной ширины применяли переменную ширину. Такой подход позволил подстраивать сайты под любой размер экрана и более экономно расходовать экранное пространство, как это демонстрируется на рис. 6.



Рис. 6. Сайт отеля «Феликс Завойский».
Слева: на мониторе 17'', справа: на мониторе 27'' [6]

Таким образом, европейский веб-дизайн есть логическое продолжение развития графического дизайна с середины XIX века. В то же время, русский веб-дизайн – это комплекс новых подходов, соединивших эклектику XIX века и современные компьютерные технологии, который не применяет многих достижений западного дизайна.

Данный факт, в том числе на примере веб-сайтов, объясняет, почему европейский дизайн воспринимается как строгий и логичный, а русский дизайн выглядит более свободным и произвольным.

...

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На сегодня посетителям eLIBRARY.RU доступны рефераты и полные тексты более 38 млн научных публикаций и патентов, в том числе электронные версии более 5600 российских научно-технических журналов. Общее число зарегистрированных институциональных пользователей (организаций) - более 2800. В системе зарегистрированы 1,7 миллиона индивидуальных пользователей из 125 стран мира. Ежегодно читатели получают из библиотеки более 12 миллионов полнотекстовых статей и просматривают более 90 миллионов аннотаций.

Свыше 4500 российских научных журналов размещены в [бесплатном открытом доступе](#). Для доступа к остальным изданиям предлагается возможность [подписаться](#) или [заказать отдельные публикации](#).

РОССИЙСКИЙ ИНДЕКС НАУЧНОГО ЦИТИРОВАНИЯ

Российский индекс научного цитирования (РИНЦ) - это национальная информационно-аналитическая система, аккумулирующая более 11 миллионов публикаций российских авторов, а также информацию о цитировании этих публикаций из более 6000 российских журналов. Она предназначена не только для оперативного обеспечения научных исследований актуальной справочно-библиографической информацией, но является также и мощным инструментом, позволяющим осуществлять оценку результативности и эффективности деятельности научно-исследовательских организаций, ученых, уровень научных журналов и т.д.

Проект стартовал в 2005 году, когда Научная электронная библиотека стала победителем конкурса Министерства образования и науки России на создание национального индекса научного цитирования. Основной целью запуска проекта была необходимость создания объективной системы оценки и анализа публикационной активности и цитируемости отечественных исследователей, организаций и изданий. Решение о создании национального индекса научного цитирования было обусловлено тем фактом, что лишь одна десятая от всех публикаций российских ученых попадает в международные базы данных научного цитирования, такие как Web of Science или Scopus. Кроме того многие направления российской науки (например, общественно-гуманитарные, технические) там вообще практически не представлены.

В основе системы лежит библиографическая реферативная база данных, в которой индексируются статьи в российских научных журналах. В последние годы в РИНЦ стали включаться также и другие типы научных публикаций: доклады на конференциях, монографии, учебные пособия, патенты, диссертации. База содержит сведения о выходных данных, авторах публикаций, местах их работы, ключевых словах и предметных областях, а также аннотации и пристатейные списки литературы. Интеграция РИНЦ с Научной электронной библиотекой позволяет в большинстве случаев ознакомиться с полным текстом оцениваемой публикации.

РИНЦ позволяет на основе объективных данных оценивать результативность исследовательской работы и детально исследовать статистику публикационной активности более 800 тысяч российских ученых и 12 тысяч научных организаций, относящихся ко всем отраслям знаний. Хронологический охват системы - с 2005 года по настоящий день, по многим источникам глубина архивов больше. Ежегодно в РИНЦ добавляется более полутра миллионов публикаций российских ученых.

Для всех российских журналов в РИНЦ рассчитывается как классический импакт-фактор, который широко используется во всем мире для оценки уровня научных журналов, так и более сложные библиометрические показатели, учитывающие целый ряд дополнительных факторов, влияющих на величину импакт-фактора, и позволяющие скорректировать это влияние. В частности, учитывается тематическое направление исследований, объем, состав и хронологическое распределение журналов в базе данных, самоцитирование и цитирование соавторами, возраст публикации, число соавторов, авторитетность ссылок (кто процитировал) и т.д. Аналогичные

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РИНЦ имеет соглашения с компаниями Clarivate Analytics и Elsevier, позволяющие делать запросы непосредственно в базы данных Web of Science и Scopus и получать оттуда текущие значения показателей цитирования публикаций. Таким образом, в интерфейсе РИНЦ можно увидеть одновременно число цитирований публикации в РИНЦ, Web of Science и Scopus. Эта бесплатная возможность доступна для всех зарегистрированных в РИНЦ авторов.

В 2010 году достигнута договоренность с крупнейшим международным издателем научной литературы компанией Elsevier об импорте сведений о публикациях российских авторов и ссылающихся на них работах из международного индекса цитирования Scopus с целью их совместного анализа при оценке публикационной активности и цитируемости российских ученых и научных организаций. Это позволило учесть не только публикации в российских журналах, индексируемых в РИНЦ, но и публикации российских ученых в зарубежных журналах.

С 2011 года авторы научных публикаций получили возможность зарегистрироваться и самостоятельно проверять и уточнять списки своих публикаций и цитирований в РИНЦ, на основании которых проводятся наукометрические расчеты. С момента открытия регистрации уже более 430 тысяч авторов воспользовались этой возможностью, что составляет примерно 90% от общего количества публикующихся в настоящее время российских ученых. Каждый зарегистрированный ученый получает уникальный идентификатор (SPIN-код), позволяющий в дальнейшем однозначно идентифицировать его как автора научных публикаций.

На базе РИНЦ разработана информационно-аналитическая система SCIENCE INDEX. Эта система в первую очередь рассчитана на научные организации, которые получают целый набор инструментов для управления списком своих публикаций и его анализа, в том числе возможность добавления публикаций, отсутствующих в РИНЦ, причем не только статей в научных журналах, но и других видов научных публикаций. С момента запуска этой системы в конце 2012 года к этому сервису подключились уже более 1000 российских научных организаций.

В 2015 году Научная электронная библиотека eLIBRARY.RU заключила договор с компанией Thomson Reuters (Сейчас Clarivate Analytics) о размещении 1000 лучших российских научных журналов из РИНЦ на платформе Web of Science в виде отдельной базы данных Russian Science Citation Index. Этот проект позволит значительно улучшить видимость и цитируемость российских журналов в международном информационном пространстве и будет способствовать повышению их качества за счет приведения их к международным стандартам. Журналы, отобранные в эту базу данных в результате тщательной экспертизы, составили также основу для выделения в РИНЦ ядра лучших публикаций российских ученых.

Благодаря всем этим шагам РИНЦ на данный момент времени уже достаточно полно и объективно отражает публикационную активность большинства российских авторов и научных организаций. Немаловажным является также и то, что РИНЦ является некоммерческим проектом и находится в открытом доступе, что позволяет всем российским ученым без ограничений использовать этот мощный аналитический инструмент.


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Exhibit 2.5.3(b): Article “Aspects of application of Fitts’s law in mobile operating systems”

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Markelov A.V., Mestcheryakov A.Yu.

Application of Fitts's law to mobile operating systems

Aspects of Fitts's law practical application to mobile operating systems reviewed. Problems of Fitts's law functional use for engineering various mobile devices are being discussed

Key words: *operation systems, interface, mobile system, control*

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Currently, the Fitts' law is used to create intelligent and friendly computer interfaces in modern operating systems [1].

This law, formulated by Paul Fitts, determines the speed of user interaction with the interface elements of various devices. Fitts' law states: the time required to move the pointer to the target depends on the distance to the target and its size [2].

Two main consequences can be obtained from Fitts' law: 1) the larger the target, the easier it can be reached; 2) the closer the target, the faster it can be reached.

The application of Fitts' law in modern PC operating systems and computer applications was considered by us earlier [3].

Let's consider the application of Fitts' law in mobile operating systems. The main devices with mobile operating systems today are smartphones and tablets, which are devices for receiving, transmitting and storing various information. Specific requirements are imposed on such devices: low weight, availability of touch screen, photo camera, video camera, cellular communication, Bluetooth, Wi-Fi, GPS navigation, speech recognition, voice recorder, music player, NFC, infrared remote control and many others. One of the most important indicators of modern mobile devices is an attractive and user-friendly interface.

There is no mouse cursor on mobile devices, therefore, there is no need to place elements on the borders of the screen: a finger, unlike a cursor on a PC screen, cannot be stopped by such borders.

However, there is a new aspect in mobile systems. With the advent of modern smartphones with touch control, there arose a problem of controlling the screen elements with a finger. People mostly hold the smartphone in one hand and would like to press all the elements with one finger.

As the screens of mobile devices have increased, it has become impossible to control the elements at the top of the interface with a finger. Then interface developers introduced the concept of "reach zone" (also "thumb zone") [4]. The reach zone is a heat map, usually of three colors, indicating the degree of simplicity of reaching the thumb to a particular area of the screen, as illustrated in Figure 1.

The elements in the green zone can be pressed effortlessly. To press an element in the yellow zone, users need to pull their finger a little harder, and they can't reach the red zone without shifting the smartphone to the other hand.

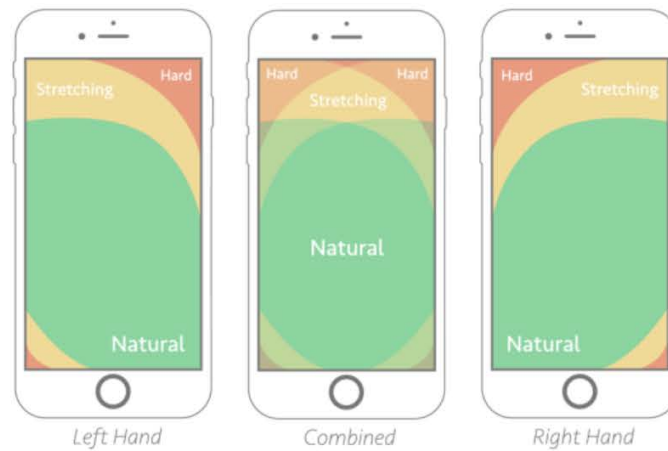


Fig. 1. Mobile phone reach zone [4]: Left Hand – for the left hand; Combined – combined for the left and right hands; Right Hand – for the right hand

How do manufacturers of mobile systems and applications take into account the reach zone? For example, in the iOS operating system, important functions: the keyboard and navigation bar have been located at the bottom of the screen since the very first versions. In the Android operating system, the navigation bar with icons at the bottom of the screen is not used, instead a so-called "side menu" is offered: three bars in the upper left corner of the screen open the application menu when clicked, and are shown in Fig. 2.

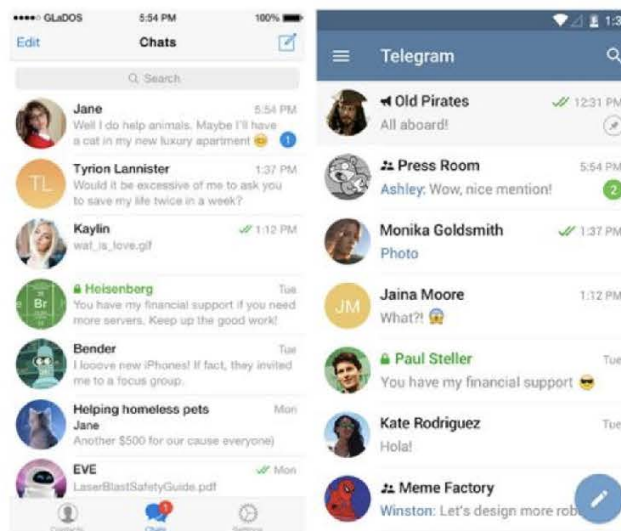


Fig. 2. iOS navigation bar and Android Side Menu button

This is caused by memory issues in early versions of Android. The "side menu" is necessary in order to hiddenly unload the previous screen from memory. However, it is

almost impossible to reach the icon of three stripes: it is located on the very edge of the red zone (see Right Hand – for the right hand in Figure 1). In turn, in iOS, the "Back" button is usually located in the upper left corner, and in Android this button is located at the bottom, on the device body or on the screen. Apple solves the problem with the "Back" button with a special gesture: if the user swipes his finger from the leftmost edge anywhere to the right, the transition to the previous screen is activated. Google offers to open the "side menu" with the same gesture.

The address bar in iOS, which is the most important element of the browser interface, is located at the top of the Safari screen. On a small iPhone 4, this was not a problem yet, but with the release of the iPhone 6, it became quite difficult to reach the address bar.

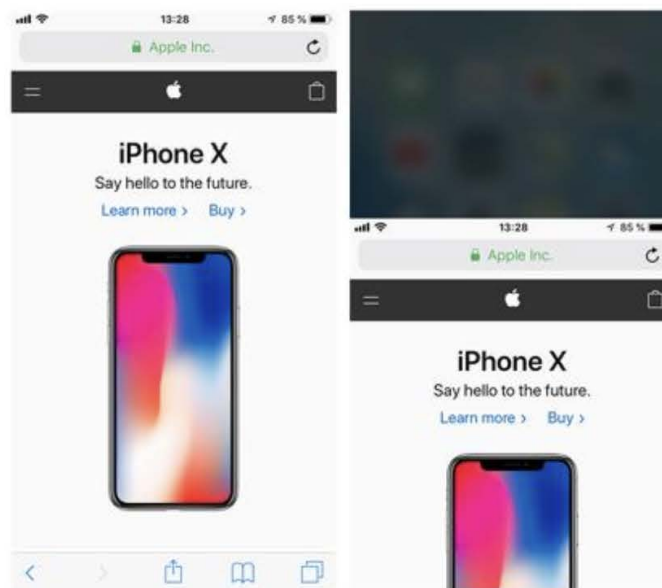


Fig. 3. Safari address bar and screen shift

To eliminate this drawback, Apple has implemented a screen shift function: if the user double-taps the Home button, the entire screen moves down by a third, and the entire upper part of the screen will shift into the reach zone, as illustrated in Figure 3.

A similar problem is observed in Android with Chrome and Firefox browsers, and this operating system also has its own analog of screen shifting.

The only company that conceptually solved the problem of the reach zone was Microsoft Corporation with its Windows Phone OS. Its browser's address bar, as well as

many other elements of the Windows Phone interface, are initially located at the bottom, as illustrated in Fig. 4 [5].



Fig. 4. Windows Phone address bar and Apple Maps search bar

Microsoft's success in this area is explained by the latest entry into the market – the company managed to study the iOS and Android mobile operating systems in order not to repeat their mistakes.

Today, Apple has begun to improve the interfaces of mobile devices. So, the search bar in Apple Maps and the icons of smart home devices in the Home Kit have already been moved down, as shown in Fig. 4. Perhaps in the future the Safari address bar will also be at the bottom.

The era of mobile interfaces burst into life rapidly. Augmented and virtual reality are emerging today. Interface developers cannot ignore the new area.

The forerunner of augmented reality is the joystick + TV interface. Fitts' law is used in some aspects of such interfaces. So, in computer games on Xbox and PlayStation consoles, there is an auto-aiming function. It is well used in the game Grand Theft Auto. The player does not have to aim the sight precisely at the enemy – it is enough to direct the sight to a certain area around him and press one of the buttons on the joystick. The algorithm will help the player and aim accurately. A similar example is the Nintendo Wii console, which uses a special remote control, whose position in space is tracked using

an accelerometer in the console itself and an infrared sensor in the console, as well as the Xbox Kinect console, which recognizes gestures and hand movement without a remote.

Another example is the Apple TV, which does not track the position of the remote in space, but uses so-called "sticky zones". When moving between interface elements, the invisible cursor is artificially locked inside the element, and in order to get the cursor out of it, the user has to swipe his finger a little faster over the sensitive area of the remote control, since the cursor seems to "stick" and does not want to leave the borders of the element without an additional "throw". The user does not realize this, because it looks like two different gestures: one for switching between elements, the second for a beautiful game of highlights and shadows inside the element, called the Parallax effect [6]. This is a manifestation of Fitts' law, the technique of artificially increasing the active zone of the element.

A similar principle can be applied to augmented reality interfaces (similarly to virtual reality). We do not yet know which interfaces will be used in virtual glasses, but it is quite expected that they will also have taskbars, buttons, status bars and other elements of existing interfaces, redesigned to solve new tasks.

It can be assumed that a person wearing a helmet or augmented reality glasses will try to press such interface elements by pointing a cursor at them: using a remote control, joystick, hand or head. In any case, it is difficult to point the cursor exactly at the element, one will need to use the "sticky zones" approach. When hovering the cursor over the area surrounding the button in augmented reality, the system could push the cursor directly inside the button and not accidentally bring it outside.

Apparently, such a technique will require precise calibration of the size of the "sticky zone", the speed and force of movement to exit it, and many other parameters. Most likely, not all manufacturers will be able to solve the new problem: how to compensate for the artificial cursor shift? After all, the helmet must accurately control the position of the head in space and synchronize it with the displayed picture. Would it be a problem to shift the virtual cursor, which can cause a violation of the synchronization of the image with the position of the human head?

Fitts' law, which is based on the model of "rapid aiming movement of a person", is amazing in nature. It is formulated in one sentence and sounds too simple, but the consequences of it and the ways of its application are really complex and multifaceted.

The law was formulated long before the first prototypes of the user interface, and it will be applied in the future – most likely, in such paradigms that we cannot imagine now.

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Маркелов А.В., Мещеряков А.Ю.
Особенности применения закона Фиттса
в мобильных операционных системах

Markelov A.V., Mestcheryakov A.Yu.
Specific aspects of Fitts's law application
to mobile operating systems

Рассмотрены особенности практического применения закона Фиттса в мобильных операционных системах. Обсуждается проблема функционального использования закона Фиттса при проектировании операционных систем различных мобильных устройств

Ключевые слова: операционные системы, интерфейс, мобильные системы, управление

Aspects of Fitts's law practical application to mobile operating systems reviewed. Problems of Fitts's law functional use for engineering various mobile devices are being discussed

Key words: operation systems, interface, mobile system, control

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В настоящее время для создания интеллектуальных и дружественных компьютерных интерфейсов в современных операционных системах используется закон Фиттса [1].

Этот закон, сформулированный Полом Фиттсом, определяет скорость взаимодействия пользователя с элементами интерфейса различных устройств. Закон Фиттса гласит: время, необходимое на перемещение указателя к цели, зависит от расстояния до цели и её размера [2].

Из закона Фиттса можно выделить два основных следствия: 1) чем больше цель, тем легче до неё добраться; 2) чем ближе цель, тем быстрее можно до неё добраться.

Применение закона Фиттса в современных операционных системах ПК и компьютерных приложениях рассмотрены нами ранее [3].

Рассмотрим применение закона Фиттса в мобильных операционных системах. Основными устройствами с мобильными операционными системами сегодня являются смартфоны и планшеты, которые относятся к устройствам приема, передачи и хранения различной информации. К таким устройствам предъявляются специфические требования: незначительный вес, наличие

сенсорного экрана, камеры, видеокамеры, сотовой связи, Bluetooth, Wi-Fi, GPS-навигации, распознавание речи, диктофона, музыкального плеера, NFC, инфракрасного дистанционного управления и многие другие. Одним из важнейших показателей современных мобильных устройств является привлекательный и удобный интерфейс.

На мобильных устройствах нет курсора мыши, следовательно, нет и потребности размещать элементы на границах экрана: палец, в отличие от курсора на экране ПК, такими границами не остановить.

Однако в мобильных системах имеется новый аспект. По мере появления современных смартфонов с сенсорным управляющим контролем возникла проблема управления элементами экрана пальцем руки: мы держим смартфон в одной руке и все элементы хотели бы нажимать одним пальцем.

По мере увеличения экранов мобильных устройств управлять пальцем элементами в верхней части интерфейса стало невозможно. Тогда разработчики интерфейсов ввели понятие «зона досягаемости» (также «зона большого пальца» или Thumb Zone) [4]. Зона досягаемости – это тепловая карта, обычно из трех цветов, означающая степень простоты приближения большого пальца до той или иной области экрана, как это иллюстрируется на рис. 1.

Элементы в зеленой зоне нажать можно без усилий. Чтобы нажать элемент в желтой зоне, требуется немного сильнее потянуть палец, до красной зоны нельзя дотянуться, не переложив смартфон в другую руку.

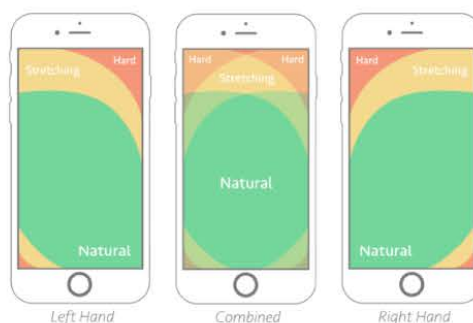


Рис. 1. Зона досягаемости мобильного телефона [4]: Left Hand – для левой руки; Combined – совмещенная для левой и правой рук; Right Hand – для правой руки

Как же производители мобильных систем и приложений учитывают зону досягаемости? Например, в операционной системе iOS важные функции: клавиатура и панель навигации расположены внизу экрана с самых первых версий. В операционной системе Android панель навигации со значками внизу экрана не используется, взамен предлагается так называемое «боковое меню» – три полоски в верхнем левом углу экрана при нажатии открывают меню приложения и показаны на рис. 2.

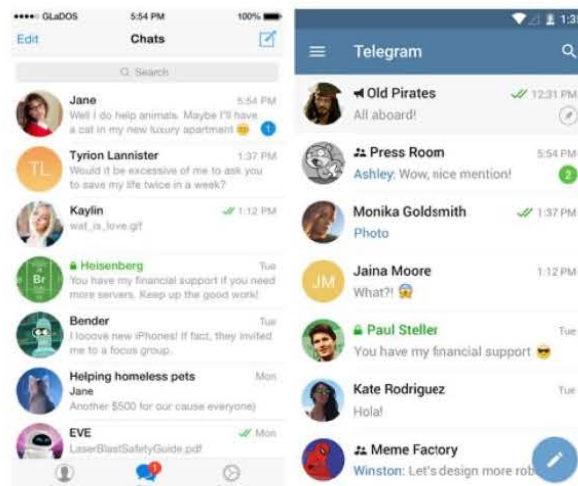


Рис. 2. Навигационная панель iOS и кнопка «бокового меню» Android

Это вызвано проблемами с памятью в ранних версиях Android. «Боковое меню» необходимо для того, чтобы незаметно выгружать из памяти предыдущий экран. Однако до иконки с тремя полосками практически невозможно дотянуться: она расположена на самом краю красной зоны (см. Right Hand – для правой руки на рис. 1). В свою очередь, в iOS в верхнем левом углу обычно расположена кнопка «Назад», а в Android эта кнопка размещается внизу: на корпусе устройства либо на экране. Apple решает проблему с кнопкой «Назад» специальным жестом: если провести пальцем от самого левого края в любом месте вправо, то активируется переход на предыдущий экран. Google таким же жестом предлагает открывать «боковое меню».

Адресная строка в iOS, являющаяся наиболее важным элементом интерфейса браузера, расположена в верхней части экрана Safari. На маленьком iPhone 4 это еще не представляло проблемы, но с выходом iPhone 6 дотянуться до адресной строки стало довольно сложно.



Рис. 3. Адресная строка Safari и сдвиг экрана

Для устранения этого недостатка компания Apple внедрила функцию сдвига экрана: если дважды коснуться кнопки Home, весь экран перемещается вниз на треть, в зону досягаемости попадет вся верхняя часть экрана, как это иллюстрируется на рис. 3.

Похожая проблема наблюдается в Android с браузерами Chrome и Firefox, также в этой операционной системе есть свой аналог сдвига экрана.

Единственной компанией, концептуально решившей проблему досягаемости, оказалась корпорация Microsoft с ее разработкой Windows Phone. Адресная строка браузера, как и многие другие элементы интерфейса Windows Phone изначально расположены снизу, как это иллюстрируется на рис. 4 [5].

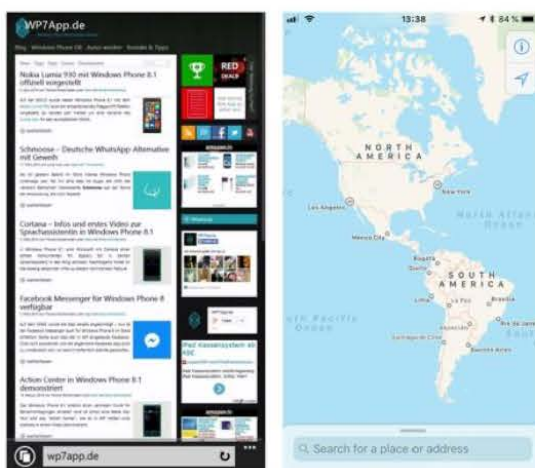


Рис. 4. Адресная строка Windows Phone и строка поиска Apple Maps

Успех Microsoft в этой области объясняется наиболее поздним выходом на рынок – компания успела изучить мобильные операционные системы iOS и Android, чтобы не повторить их ошибок.

Сегодня корпорация Apple начала усовершенствовать интерфейсы мобильных устройств. Так, панель поиска в Apple Maps и иконки устройств умного дома в Home Kit уже перенесены вниз, как это показано на рис. 4. Возможно, в будущем адресная строка Safari также окажется внизу.

Эпоха мобильных интерфейсов ворвалась в жизнь стремительно. Сегодня появляется дополненная и виртуальная реальность. Разработчики интерфейсов не могут оставить без внимания новую область.

Предвестником дополненной реальности является интерфейс джойстик + телевизор. Закон Фиттса используется в некоторых аспектах таких интерфейсов. Так, в компьютерных играх на приставках Xbox и PlayStation имеется функция автоприцеливания. Она хорошо используется в игре Grand Theft Auto. Игроку не обязательно наводить прицел точно на врага – достаточно направить прицел в определенную зону вокруг него и нажать одну из кнопок на джойстике. Алгоритм поможет игроку и наведет прицел точно. Аналогичный пример – приставка Nintendo Wii, в которой используется специальный пульт, положение которого в пространстве отслеживается при помощи акселерометра в самом

пульте и инфракрасного датчика в приставке, а также приставка Xbox Kinect, распознающая жесты и перемещение руки без пульта.

Другой пример – приставка Apple TV, которая не отслеживает положение пульта в пространстве, однако использует так называемые «липкие зоны». При перемещении между элементами интерфейса, невидимый курсор искусственно запирается внутри элемента, и чтобы вывести курсор из него – приходится немало быстрее проводить пальцем по чувствительной зоне пульта, поскольку курсор как будто «прилипает» и не желает выходить из границ элемента без дополнительного «броска». Пользователем это не осознается, поскольку выглядит как два разных жеста: один для перехода между элементами, второй для красивой игры с бликами и тенями внутри элемента, называемой эффектом Parallax [6]. Это является проявлением закона Фиттса, прием искусственного увеличения активной зоны элемента.

Аналогичный принцип можно применить и к интерфейсам дополненной реальности (аналогично и виртуальной). Мы пока не знаем, какие интерфейсы будут использоваться в виртуальных очках, но вполне ожидаемо, что и в них будут панели задач, кнопки, строки состояния и прочие элементы существующих интерфейсов, переделанные для решения новых задач.

Можно предположить, что человек, надевший шлем или очки дополненной реальности, будет пытаться нажать такие элементы интерфейса, наведя на них какой-либо курсор: при помощи пульта, джойстика, руки или головы. В любом случае, навести курсор точно на элемент сложно, понадобится применять подход «липких зон». При наведении курсора в область, окружающую кнопку в дополненной реальности, система могла бы подталкивать курсор непосредственно внутрь кнопки и не давать случайно вывести его вовне.

По-видимому, подобный прием потребует точной калибровки размера «липкой зоны», скорости и силы движения для выхода из нее и многих других параметров. Скорее всего, не у всех производителей получится решить новую проблему: как компенсировать искусственный сдвиг курсора? Ведь шлем должен точно контролировать положение головы в пространстве и синхронизировать его с отображаемой картинкой. Не будет ли проблемой сдвиг виртуального курсора, который способен вызвать нарушение синхронизации картинки с положением головы человека?

Закон Фиттса, в основу которого положена модель «быстрого прицельного движения человека» удивителен по своей природе. Он формулируется в одном предложении и звучит слишком просто, однако следствия из него и способы его применения действительно сложны и многогранны.

Формулировался закон задолго до первых прототипов пользовательского интерфейса, а применяться будет и в будущем – скорее всего, в таких парадигмах, которые мы сейчас не можем и представить.

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Особенности применения закона Фиттса в
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*Specific aspects of Fitts's law application to mobile
operating systems*

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- “Особенности применения закона Фиттса в мобильных операционных системах”
- “Информация о журнале «Научный альманах»”

from Russian to English and that the translation is complete, true, and accurate to the best of my knowledge.



Exhibit 2.5.3(c): Article “Application of Fitts’s law in modern operating systems and computer software”

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Application of Fitts's law to modern operating systems and software

Aspects of Fitts's law application to operating systems, computer interfaces and graphical interface software reviewed. Demonstrated, that Fitts's law is fundamental for engineering computer interfaces and alternative operating systems of all types

Key words: *operating systems, interface, computer software, control*

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Fitts' law is one of the fundamental laws of computer interface design. Formulated by engineering psychologist Paul Fitts in 1954 as a general principle for sensory-motor processes, the law has gained widespread use in computer technology with the advent of a graphical interface and coordinate input devices such as mouse and touchpad.

Fitts' law determines the speed of user interaction with graphical interface elements. In the mathematical formulation, the speed of interaction is expressed in terms of the time it takes for the user to move the cursor to the target area, that is, pointing at a button or other element. According to Fitts' law, this time depends on the delay before the start of movement and the average speed of movement, but mainly on the distance to the target and the size of the target along the axis of movement. The formula has a logarithmic form similar to the signal-to-noise ratio formula.

One of the possible records of Fitts' law [1]:

$$T = a + b \log_2\left(\frac{D}{S} + 1\right),$$

where: T is the average total time required to hit the target; a and b are empirical constants, established empirically by human performance parameters (determine the delay before the start of movement and the speed of movement); D is the distance to the target; S is the width of the target measured along the line of movement of the cursor.

A visualization of Fitts' law is shown in Fig.1.

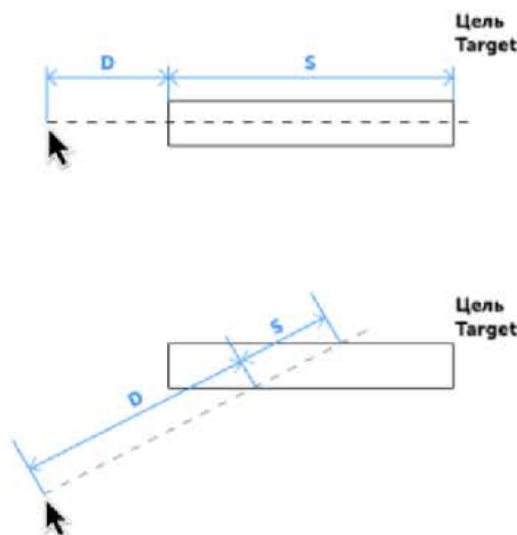


Fig. 1. Visualization of Fitts' law

Let's consider a special case in relation to Fitts' law. The screen has boundaries, therefore, the cursor can stop on vertical or horizontal edges, or in the corners of the

screen. As a result, the interface elements placed at the screen borders are reached by the cursor much easier: to move the cursor to a target located in the corner of the screen, user does not need to estimate the strength of the hand movement, nor aim: user can hit such a target "blindly". It is said that such interface elements have an "infinite size" [2].

At the stage of formation of modern computers, Fitts' law was the basis of the interface of operating systems. Today, this law is the basic law for the design of any computer interfaces.

Let's consider the evolution of the Windows operating system interface.

As it is well known, the first version of Windows, which gained considerable fame, was released in 1992 and was called Windows 3.1. This operating system did not yet have its main interface element – the Start button. The desktop and the windows manager were represented by limited prototypes of the modern interface. The window close button was made not in the form of a cross, but in the form of a strip, and was located on the left, as in Apple Macintosh systems, as shown in Fig.2.

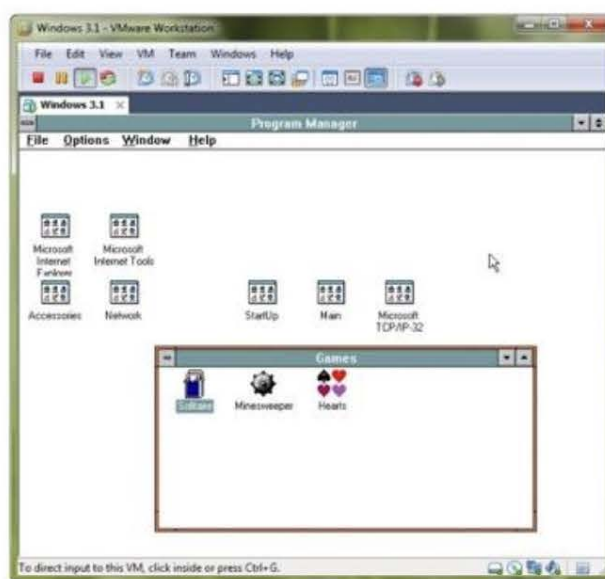


Fig. 2. Windows 3.1 interface, in VMware Workstation

Nevertheless, Fitts' law was taken into account in the design of Windows 3.1. For example, if the window is maximized, and the mouse cursor is moved to the upper left corner until it stops, then the window close button can be pressed.

A qualitative leap in the development of the interface was made by the next version of the operating system, Windows 95. The conceptual changes that occurred in this version have defined the Windows interface for a long time and, in principle, are fundamental for the systems of this family to this day. The interface of Windows 98, released three years later, has changed slightly.

As an illustration, Figure 3 shows the view of the desktop of Windows 95. The main change in Windows 95 was the appearance of the Start button, and the Desktop and Explorer were also radically redesigned. The window control buttons have acquired a recognizable look and location.

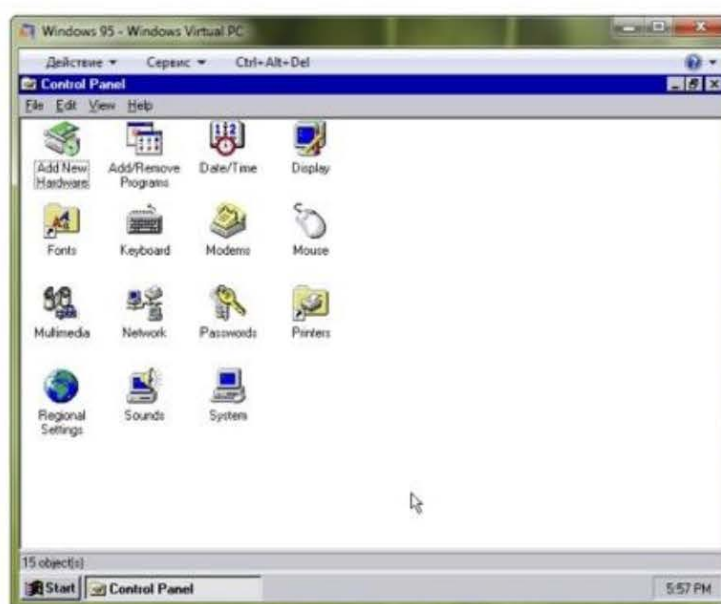


Fig. 3. Windows 95 Interface

Let's look at this interface in more detail. We see an important feature: the Start button and the window close button have small gaps and do not adjoin the borders of the screen closely, as it was in Windows 3.1. Thus, in this case, we can assume that the Fitts' law is not applied in this version of the operating system. If the buttons are not touching the edges of the screen, they lose their main property: they cease to be targets of "infinite size", they cannot be reached by a blind "throw" of the cursor. The speed of interaction with such an interface is significantly reduced: the user is forced to aim to get the cursor over these controls.

In the example under consideration, Fitts' law is partially violated. Let's conduct an experiment. Let's move the mouse cursor to the lower left corner of the screen and click.

The Start button will not be pressed. Now let's move the cursor to the upper right corner and click. The Close button was pressed, despite the fact that the cursor was visually outside the boundaries of this button.

Thus, the active clicking area around the interface elements does not always coincide with the visual area. Visually, the window close button does not touch the borders of the screen, but it has some invisible continuation around it, its active area is wider than the visual borders and adjoins closely to the borders of the screen. Consequently, Fitts' law is not violated in this case, but only contradicts the design. In the case of the Start button, the active area of pressing coincides with the visual boundaries of the button, does not reach the boundaries of the screen, and the Fitts' law is violated in this case.

This is a significant flaw in the Windows 95 interface, since the Start button has become the most frequently used interface element after its appearance. The speed of interaction with the interface could be higher if Microsoft did not allow this flaw.

Let's consider the application of the law in Windows XP, Vista, 7 and 8.

The problem with the Start button has existed for a long time and was present in all versions of Windows up to Windows XP. The new operating system received a fresh design and fixed a large number of errors in the interface. The Start button in Windows XP has been expanded and has become in contact with the borders of the screen, both the active area and visually. It would seem that the error has been fixed, but the new taskbar could be placed up and made two-line. And in this case, the Start button was again torn off, at least from the lower border of the screen, as shown in Fig. 4.



Fig. 4. The Start button on the taskbar in Windows XP and Windows 7; the Computer icon in Windows Vista and Windows 7

Microsoft developers fixed this flaw in control and design in the next version of the operating system, Windows Vista, endorsed in Windows 7. The Start button became round, the active area began to take into account the two-line taskbar.

However, new versions of Windows are not without flaws. So, if in Windows Vista the Computer icon on the Desktop is in contact with the borders of the upper-left corner with the active area, then in Windows 7 the upper border was torn off from the edge of the screen, and the Computer cannot be opened with a "blind throw" of the cursor.

This flaw has not been fixed in the latest version of Windows 10. What was fixed is the functional and visual features of the Windows 10 taskbar. The Start button is always fixed in the lower left corner, and the new "Minimize all Windows" button, introduced back in Windows 7, is fixed in the lower right corner in the form of the thinnest strip with a width of only 10 pixels. This is less than the width of the cursor, but thanks to Fitts' law, it is easy to click it "blindly" by moving the cursor to a corner.

Let's consider the application of the law in alternative systems: Mac OS Sierra, Ubuntu, Cent OS.

The operating system with the most resistance to changes in the interface is Mac OS.

Conceptually, its interface has not changed since the first version, released in 1984. The most fundamental change was the Dock – taskbar, introduced in Mac OS X in 2000, but the basic elements: the menu fixed at the top of the screen, the window control buttons and the file manager have undergone minor changes.

This continuity is a consequence of the high thoughtfulness of the project. The development of the Mac OS interface was handled by Jeff Raskin, a specialist who gained worldwide fame thanks to his achievements in the field of developing the theory of interface design.

Jeff Raskin offers solutions that form the basis of the Mac OS interface [1]. Many of them seem unusual to Windows users. So, if in Windows each application has its own menu embedded in the application window, then in Mac OS, applications lack a personal menu. Instead, the system provides a common menu, always located at the top of the screen, the items of which change when switching between applications.

This unusual decision was dictated by Fitts' law. Jeff Raskin's logic was as follows. The menu is the most frequently used part of applications, therefore, it is most important to provide quick access to menu items under any conditions. If the designer puts the menu inside the window, then its items will be regular interface elements, and users will have to aim at them with the cursor. If the designer fixes the menu at the top of the screen, Fitts' law will work: menu items will get an "infinite size" horizontally, and the first item – vertically, too. Thus, the user will be able to move the cursor up and think less about aiming.

This solution since 1984 has allowed the Mac OS menu as a strip along the upper border of the screen. The first button in the menu is always Apple's logo, which is close to the corner, so users can click on it "blindly". The last button placed in the upper right corner has been the search icon for a long time, and recently it has become the notification center button. The remaining items are placed along the menu bar, as shown in Figure 5.



Fig. 5. Menu bar, a window, the Dock in Mac OS

The result of Jeff Raskin's decision was the window control buttons that are placed away from the screen borders. They are harder to click than in Windows. However, Mac OS suggests using keyboard shortcuts here: many users use the Cmd + W combination to close windows instead of clicking on the cross. The location of the window buttons on the left also plays a role: this way they are closer to the menu items, that is, all the important interface elements are concentrated in one part of the screen.

The Dock also follows Fitts' law application. Icons are placed close to the lower border of the screen.

There are features of moving the cursor to the lower corners of the screen. Mac OS offers to use the Hot Corners. Users can assign the action performed when moving the cursor to the screen corner. For example, the author set the lower-left corner to the "Show Desktop" function, and the lower-right corner to turn off the monitor.

In all versions of Mac OS, no flaws were found in this aspect.

The development of the Internet has changed the main functional purpose of Mac OS. Browsers, which were once just applications, gradually began to become an operating system themselves. A large number of application programs, from mail to graphic editors, have turned into websites. The browser has become the most frequently used application. Therefore, the Fitts' law should be considered taking into account these cases.

The Mac OS approach with a fixed menu bar did not justify the goal. In 2008, the company introduced a new Google Chrome browser, it was the first browser that removed the menu from the application, and began to integrate page tabs directly into the window title. As a result, it obtained tabs of "infinite size" along the horizontal axis.

As a result, in Windows, page tabs of the Chrome browser (as well as Firefox and Edge) are "glued" to the upper border of the screen if the window is maximized. That is, almost always. And in Mac OS, tabs are torn off from the upper border, since it is occupied by the menu, as shown in Fig. 6.

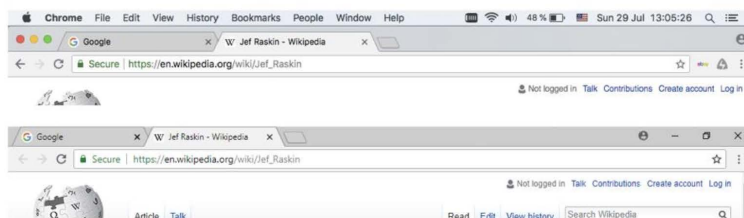


Fig. 6. Chrome browser page tabs in Mac OS and Windows 10

The Mac OS approach significantly slows down work in the browser, that is, in the most used application today. The menu, on the contrary, is almost never used in the browser (it is not even displayed in Windows versions), and the most important part of the screen in the Mac OS is occupied by useless functionality.

As for Linux systems, in the two most friendly of them, Ubuntu 16 and CentOS 7.5, the interface is borrowed from the Mac OS. The menu bar is located on top, and a dock is

located on the left. All of the above regarding the Mac OS interface applies to Linux as well. In Ubuntu, the window control buttons are placed on the menu bar, the window close button goes first and is reached blindly. In CentOS, the window control is placed on the right and is part of the application window. In the menu bar, the first item is “Applications”, which works in two modes: 1) if the cursor is moved to a corner, a full-screen application menu opens immediately when hovering, without clicking; 2) if the cursor is not moved to the corner until it stops, then this does not happen, and when you click on the menu item, a more compact menu with applications opens. The menu bar itself, as in Mac OS, is always fixed at the top of the screen. Thus, the problem with browser tabs persists in Linux.

Fitts' law, formulated back in 1954 as a general principle of human-machine interaction, turned out to be not only extremely important for the development of the first interfaces, but also remains relevant to this day.

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Маркелов А.В., Мещеряков А.Ю.
Применение закона Фиттса в современных
операционных системах и компьютерных приложениях

Markelov A.V., Mestcheryakov A.Yu.
Application of Fitts's law to modern operation systems and software

Рассмотрены вопросы применения закона Фиттса в операционных системах, компьютерных интерфейсах и графических приложениях. Показано, что закон Фиттса является основополагающим для проектирования любых компьютерных интерфейсов и альтернативных операционных систем

Ключевые слова: операционные системы, интерфейс, компьютерные программы, управление

Aspects of Fitts's law application to operating systems, computer interfaces and graphical interface software reviewed. Demonstrated, that Fitts's law is fundamental for engineering computer interfaces and alternative operating systems of all types

Key words: operation systems, interface, computer software, control

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Закон Фиттса – один из основополагающих законов проектирования компьютерных интерфейсов. Сформулированный инженерным психологом Полом Фиттсом в 1954 году как общий принцип для сенсорно-моторных процессов, закон приобрел широкое использование в компьютерной технике при появлении графического интерфейса и координатных устройств ввода, таких как мышь и сенсорная панель.

Закон Фиттса определяет скорость взаимодействия пользователя с элементами графического интерфейса. В математической формулировке скорость взаимодействия выражается через время, необходимое пользователю для перемещения курсора в область цели, то есть наведения на кнопку или другой элемент. Согласно закону Фиттса, это время зависит от задержки перед началом движения и средней скорости движения, но главным образом – от дистанции до цели и размера цели вдоль оси движения. Формула имеет логарифмический вид,

похожий на формулу соотношения сигнал/шум. Одна из возможных записей закона Фиттса [1]:

$$T = a + b \log_2\left(\frac{D}{S} + 1\right),$$

где: T – среднее полное время, необходимое для попадания в цель; a и b – эмпирические константы, устанавливаются опытным путем по параметрам производительности человека (определяют задержку перед началом движения и скорость движения); D – дистанция до цели; S – ширина цели, измеренная вдоль линии движения курсора.

Визуализация закона Фиттса представлена на рис.1.

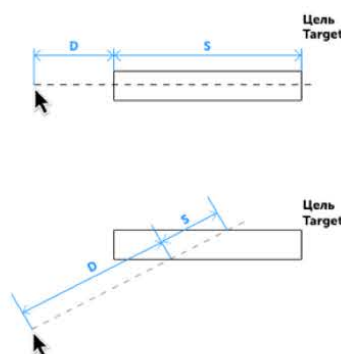


Рис. 1. Визуализация закона Фиттса

Рассмотрим частный случай применительно к закону Фиттса. Экран имеет заданные границы, следовательно, курсор при перемещении может упираться в вертикальные или горизонтальные края, либо в угол экрана. Как следствие, элементы интерфейса, прижатые к границам экрана, достигаются курсором гораздо проще: для перемещения курсора на цель, расположенную в углу экрана, не нужно ни рассчитывать силу движения руки, ни «целиться»: попасть в такую цель можно «вслепую». Говорят, что такие элементы интерфейса имеют «бесконечный размер» [2].

На стадии становления современных компьютеров закон Фиттса являлся основой интерфейса операционных систем. Сегодня этот закон является основным законом для проектирования любых компьютерных интерфейсов.

Рассмотрим эволюцию интерфейса операционной системы Windows.

Как известно, первая версия Windows, завоевавшая значительную известность, вышла в 1992 году и носила название Windows 3.1. У этой операционной системы еще не было ее главного элемента интерфейса – кнопки «Пуск». Элемент «Рабочий стол» и оконный менеджер были представлены ограниченными прототипами современного интерфейса. Кнопка закрытия окна была выполнена не в виде крестика, а в виде полоски, и располагалась слева, как в системах для Apple Macintosh, как это показано на рис.2.

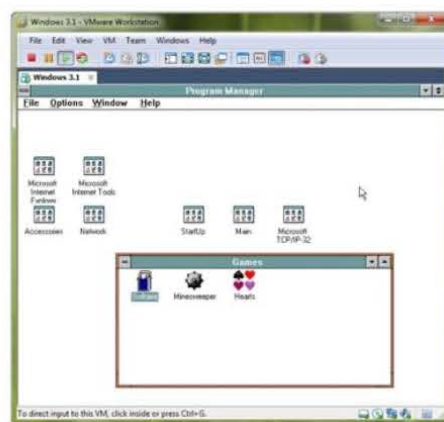


Рис. 2. Интерфейс Windows 3.1, в VmWare Workstation

Тем не менее, закон Фиттса учитывался в дизайне Windows 3.1. Например, если окно развернуть на весь экран и поместить курсор мыши в левый верхний угол до упора, то кнопка закрытия окна функционирует.

Качественный рывок в развитии интерфейса совершила следующая версия операционной системы – Windows 95. Концептуальные изменения, произошедшие в этой версии, надолго определили интерфейс Windows и в принципе являются основополагающими для систем этого семейства и по сегодняшний день. Интерфейс Windows 98, вышедшей спустя три года, поменялся незначительно.

В качестве иллюстрации на рис. 3 приведен вид «рабочего стола» ОС Windows 95. Главным изменением Windows 95 стало появление кнопки «Пуск», а также были в корне переработаны «Рабочий стол» и «Проводник». Кнопки управления окном приобрели узнаваемый вид и расположение.



Рис. 3. Интерфейс Windows 95

На этом интерфейсе остановимся подробнее. Мы видим важную особенность: кнопка «Пуск» и кнопка закрытия окна имеют небольшие зазоры и не примыкают к границам экрана вплотную, как это было в Windows 3.1. Таким образом, в данном случае можно предположить, что закон Фиттса не соблюдается в этой версии операционной системы. Если кнопки не прижаты к краям экрана,

они теряют свое главное свойство: перестают быть целями «бесконечного размера», их нельзя достигнуть слепым «броском» курсора. Скорость взаимодействия с таким интерфейсом существенно снижается: пользователь вынужден «прицеливаться», чтобы попасть курсором в данные элементы управления.

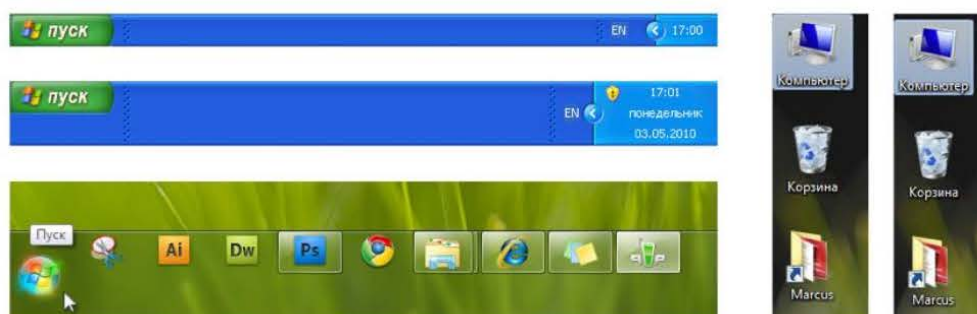
В рассматриваемом примере закон Фиттса нарушен частично. Проведем эксперимент. Переместим курсор мыши в левый нижний угол экрана и кликнем. Кнопка «Пуск» не нажмется. Теперь переместим курсор в правый верхний угол и кликнем. Кнопка «Заккрыть» нажалась, несмотря на то, что курсор визуально находился вне границ этой кнопки.

Таким образом, активная область нажатия вокруг элементов интерфейса не всегда совпадает с визуальной областью. Визуально кнопка закрытия окна не соприкасается с границами экрана, однако она имеет некое невидимое продолжение вокруг себя, ее активная область шире визуальных границ и примыкает вплотную к границам экрана. Следовательно, закон Фиттса в данном случае не нарушен, а лишь противоречит дизайну. В случае с кнопкой «Пуск» активная область нажатия совпадает с визуальными границами кнопки, не доходит до границ экрана, и закон Фиттса в данном случае нарушен.

Это существенная недоработка интерфейса Windows 95, поскольку кнопка «Пуск» после своего появления стала наиболее часто используемым элементом интерфейса. Скорость взаимодействия с интерфейсом могла бы быть выше, не допусти Microsoft этой недоработки.

Рассмотрим применение закона в ОС Windows XP, Vista, 7 и 8.

Проблема с кнопкой «Пуск» существовала долгое время и присутствовала во всех версиях Windows вплоть до Windows XP. Новая операционная система получила свежий дизайн и исправила большое количество ошибок в интерфейсе. Кнопка «Пуск» в Windows XP была расширена и стала соприкасаться с границами экрана, как активной областью, так и визуально. Казалось бы, что ошибка была исправлена, однако новую панель задач можно было разместить вверх и сделать двухстрочной. И в данном случае кнопка «Пуск» снова оказывалась оторванной, по крайней мере, от нижней границы экрана, как это показано на рис. 4.



**Рис. 4. Кнопка «Пуск» на панели задач в Windows XP и Windows 7;
иконка «Компьютер» в Windows Vista и Windows 7**

Этот недостаток в управлении и визуализации разработчики Microsoft исправили уже в следующей версии операционной системы – Windows Vista 487 of 712

утвердили в Windows 7. Кнопка «Пуск» стала круглой, активная область стала учитывать двухстрочную панель задач.

Однако новые версии Windows не лишены недоработок. Так, если в Windows Vista значок «Компьютер» на «Рабочем столе» активной областью соприкасается с границами левого верхнего угла, то в Windows 7 верхняя граница оказалась оторвана от края экрана, и «Компьютер» нельзя открыть «слепым броском курсора».

Данная недоработка не исправлена и в последней версии Windows 10. Исправлены функциональные и визуальные возможности панели задач Windows 10. Кнопка «Пуск» всегда закреплена в левом нижнем углу, а новая кнопка «Свернуть все окна», представленная еще в Windows 7, зафиксирована в правом нижнем углу в виде тончайшей полоски шириной всего 10 пикселей. Это меньше ширины курсора, но благодаря закону Фиттса в нее легко попасть «вслепую», переместив курсор в угол.

Рассмотрим применение закона в альтернативных системах: Mac OS Sierra, Ubuntu, Cent OS.

Операционной системой с наиболее устойчивым к изменениям интерфейсом является Mac OS. Концептуально её интерфейс не менялся с первой версии, выпущенной в 1984 году. Самым принципиальным изменением являлся Dock – панель задач, представленная в Mac OS X в 2000 году, однако базовые элементы: закреплённое у верхней границы экрана меню, кнопки управления окном и файловый менеджер претерпели небольшие изменения.

Такая преемственность является следствием высокой продуманности проекта. Разработкой интерфейса Mac OS занимался Джеф Раскин – специалист, завоевавший мировую известность благодаря своим разработкам в области разработки теории и проектирования интерфейсов.

Джеф Раскин предлагает решения, легшие в основу интерфейса Mac OS [1]. Многие из них кажутся непривычными пользователям Windows. Так, если в Windows каждое приложение имеет собственное меню, встроенное в окно приложения, то в Mac OS приложения лишены личного меню. Взамен система предоставляет общее меню, всегда расположенное у верхней границы экрана, пункты которого меняются при переключении между программами.

Это необычное решение было продиктовано законом Фиттса. Логика Джефа Раскина была следующая. Меню – наиболее часто используемая часть приложений, следовательно, наиболее важно обеспечить быстрый доступ к пунктам меню при любых условиях. Если поместить меню внутри окна, то пункты будут «обычными» элементами интерфейса, и в них придется «прицеливаться» курсором. Если же закрепить меню у верхней границы экрана, работает закон Фиттса: пункты меню получают «бесконечный размер» по горизонтали, а первый пункт – и по вертикали. Таким образом, пользователь сможет перемещать курсор вверх и меньше задумываться о «прицеливании».

Это решение позволило еще с 1984 года меню Mac OS расположить полоской вдоль верхней границы экрана. Первой кнопкой в меню всегда является значок яблока, который вплотную прилегает к углу, благодаря чему на него можно кликнуть «вслепую». Последней кнопкой, размещенной в правом верхнем углу.

долгое время была иконка поиска, а с недавних пор ей стала кнопка вызова центра уведомлений. Остальные пункты размещены вдоль полосы меню, как это демонстрируется на рис. 5.



Рис. 5. Панель меню, окно и Dock в системе Mac OS

Результатом принятого Джефом Раскиным решения стали отпавшие от границ экрана кнопки управления окном. В них сложнее попасть, чем в Windows. Однако Mac OS здесь предлагает использовать горячие клавиши: многие пользователи используют комбинацию `Cmd + W` для закрытия окон вместо нажатия на «крестик». Играет роль и расположение оконных кнопок слева: так они ближе к пунктам меню, то есть все важные элементы интерфейса сосредоточены в одной части экрана.

Закону Фиттса подчинен и Dock: иконки приложений размещены вплотную к нижней границе экрана.

Имеются особенности перемещения курсора в нижние углы. Mac OS предлагается использовать функцию Hot Corners – пользователь может сам назначить действие, совершаемое при перемещении курсора в угол. Например, автор настроил левый нижний угол на функцию «Показать рабочий стол», а правый нижний угол – на выключение монитора.

Во всех версиях Mac OS не обнаружено недоработок в данном аспекте.

Развитие Интернета изменило основное функциональное назначение Mac OS. Браузеры, когда-то бывшие просто приложениями, постепенно стали сами становиться операционной системой. Большое количество число прикладных программ, от почты до графических редакторов, превратились в сайты. Браузер стал наиболее часто используемой программой. Поэтому и закон Фиттса следует рассматривать с учетом этих особенностей.

Подход Mac OS с закрепленной панелью меню не оправдал цель. В 2008 году компания Google представила новый браузер Chrome, она первая убрала меню из приложения, а вкладки страниц стала интегрировать прямо в заголовок окна. И в результате получила «бесконечный размер» вкладок по горизонтали.

Результат: в Windows вкладки страниц в браузере Chrome (а также Firefox и Edge) «приклеены» к верхней границе экрана, если окно развернуто на весь

экран – то есть почти всегда. А в Mac OS вкладки оторваны от верхней границы, поскольку она занята меню, как это показано на рис. 6.

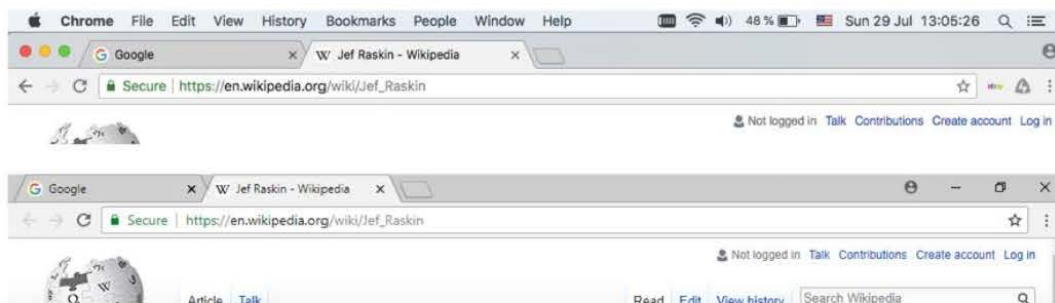


Рис. 6. Вкладки страниц браузера Chrome в Mac OS и Windows 10

Подход Mac OS существенно замедляет работу в браузере, то есть в наиболее используемом приложении на сегодняшний день. Меню же, напротив, в браузере не используется почти никогда (оно даже не отображается в версиях для Windows), и важная часть экрана в Mac OS оказывается занятой бесполезным функционалом.

Что касается систем Linux, то в двух наиболее дружелюбных из них – Ubuntu 16 и Cent OS 7.5 – интерфейс позаимствован из Mac OS: сверху располагается панель меню, а слева размещен Dock. Все сказанное выше относительно интерфейса Mac OS применимо и к Linux. В Ubuntu кнопки управления окном размещены на панели меню, кнопка закрытия окна идет первой и достигается вслепую. В Cent OS управление окном размещено справа и является частью окна приложения, а в панели меню первый пункт – Applications, который работает в двух режимах: 1) если курсор переместить в угол, сразу при наведении, без клика, открывается полноэкранное меню приложений; 2) если же курсор не перемещать в угол до упора, то этого не происходит, и при клике на пункт меню открывается более компактное меню с приложениями. Сама панель меню, как и в Mac OS, всегда закреплена у верхней границы экрана. Таким образом, проблема с вкладками браузера сохраняется и в Linux.

Закон Фиттса, сформулированный в далеком 1954 году как общий принцип взаимодействия человека и машины, оказался не только чрезвычайно важным для развития первых интерфейсов, но и остается актуальным по сегодняшний день.

Список используемых источников:

1. Раскин Дж. Интерфейс: новые направления в проектировании компьютерных систем. СПб: Символ-Плюс. 2007. 272 с.
2. Бирман И.Б. Пользовательский интерфейс. М.: Изд-во Бюро Горбунова. 2017. 363 с.

Certification by translator


I, , certify that I am fluent in the English and Russian languages and competent in translating from that language to English. I further certify that I have translated the enclosed document entitled “**Применение закона Фиттса в современных операционных системах и компьютерных приложениях**” from Russian to English and that the translation is complete, true, and accurate to the best of my knowledge.



Exhibit 2.6.1: Membership in IAD

Certificate of Mr. Markelov's membership in IAD – International Association of Designers

Profile page on IAD website of Mr. Markelov

<https://www.iaod.net/member-details.php?u=341314>

Invitation email

From personal email

“About IAD” page on IAD website

<https://www.iaod.net/about.php>

“IAD Bylaws” page on IAD website

<https://www.iaod.net/bylaws.php>

“IAD membership” page on IAD website

<https://iaod.net/membership.php>

Willy Lai: IAD profile

<https://www.iaod.net/member-details.php?u=261402>

I A D

International
Association of
Designers



Membership Certificate

This is to certify that

Andrew Marcus

is a member of the IAD - International Association of Designers.

Membership No **A143351**
Member Since **2023**

Members are bound by IAD's professional code of conduct, ethics, bylaws, policies and procedures to advance and advocate the design profession.

IAD is a professional international association for design that welcomes award-winning designers, artists, architects, craftsman and creatives as members. The primary purpose of the organization is to push ethical, philanthropic, and social design practices.



International
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Andrew Marcus

Professional UI/UX and Product designer. Several years ago I had a design studio that made mobile applications, mobile and web interfaces, corporate and promo websites. It gained popularity and reached higher places in the Top-100 best mobile developers by Rating Runeta. Now I'm working on my two startups, one of them is Talbica. It is my magnum opus, an interactive chemistry toolkit for school and university students. Talbica has won several international awards, including A' Design.



Talbica Interactive Periodic Table by Andrew Marcus Talbica is a reinvention of the Periodic table. More than 60 properties are provided for each element with rich infographics and neat typography. Users can see animated atomic models, molecular radius scheme, crystal structures and temperature ranges. Heat Maps is a tool for data visualization. Users can see distribution of properties along the table with colorful gradient maps. A hi-res photo is provided for 90 elements. Thousands of compounds are represented with 3D molecules. Talbica also features a photo-mode with beautiful space animation on background.

Contact Info

Andrew Marcus

Website

Andrew Marcus is IAD member since 2023, with 2026 IAD rating.

From: A Design Award [adesignaward.com] support@adesignaward.com
Subject: Prime Clubs Membership application deadline is on Thursday, June 15th 12:53:43 UTC +1, Italian Time.
Date: June 8, 2023 at 06:53
To: markelovmarcus@gmail.com

A' DESIGN AWARD & COMPETITION

Reason for invitation

Dear Andrew Marcus,

Congratulations once again on your exceptional achievement as an A' Design Award winner. Your contributions in creating superior products and projects have been instrumental in advancing and benefiting society.

In recognition of your accomplishments, I am delighted to extend an invitation to you to apply for membership to one or more of our prestigious A' Prime Clubs. Each club is an esteemed assembly of leading professionals and institutions, renowned for their excellence in the fields of design, architecture, creativity, business, and manufacturing.

IAD among other clubs

These Prime Clubs include:

- + International Design Club (IDC)
- + International Bureau of Service Providers (IBSP)
- + International Society of Product Manufacturers (ISPM)
- + International Association of Designers (IAD)
- + Alliance of International Business Associations (AIBA)
- + International Council of Creative Industries (ICCI)

Membership to these clubs provides laureates like yourself a host of exclusive benefits and opportunities. These include valuable networking opportunities with other award winners, increased visibility and credibility in the design community, and participation in club-specific initiatives. Each Prime Club operates with the primary mission of creating a better world through good design.

One unique facet of our Prime Clubs is that each club undertakes a distinct initiative that could greatly benefit your career. For example, the IAD offers the opportunity to nominate yourself and others for the coveted Designer of the Year title, while the IDC hosts the Young Design Pioneer Awards and Runs Design Legends Platform.

AIBA, on the other hand, oversees the prestigious Innovator of the Year Awards. ISPM organizes World Manufacturing Awards, ICCI organizes Creative Visionary Awards and World Design Index, and IBSP organizes World Service Awards.

All these initiatives and awards are free of charge to join and exclusive to Prime Club members.

Learn more about Prime Clubs:

<https://competition.adesignaward.com/ada.php?ID=21>

I am pleased to inform you that membership applications for our Prime Clubs are now open, and membership is free for you, as we are inviting you. That being said, please allow me to take a moment to highlight the value of these memberships. Generally, professional clubs and associations charge a substantial annual membership fee. Over a five or ten-year period, the total can reach a considerable sum, even for a single organization. However, we offer you the opportunity to join not just one but multiple Prime Clubs, entirely free of charge. This represents a substantial saving over the years, providing the same or greater benefits that come from other paid memberships. It's worth remembering, the financial value we are forgoing to offer these memberships for free is a testament to our commitment to your growth and success as an A' Design Award laureate. Your talent and hard work have earned you this opportunity, and we firmly believe that you will find significant professional value in joining these clubs, therefore we ask you to make use of them.

This is a one-time annual occurrence, and I strongly encourage you to take advantage of this opportunity before the deadline, which is on Thursday, June 15th 12:53:43.

To apply to Prime Clubs, for free, please follow these steps:

Visit the page:

<https://competition.adesignaward.com/controlpanel.php#clubs>

Select and apply to the clubs that align with your profile.

Once your application is accepted and approved, consider participating in future initiatives that interest you.

Please note that membership is complimentary for A' Design Award winners like yourself. Once approved, you will be eligible to download your membership certificate free of charge. If you desire, we also offer the option to order a printed and framed version of your membership certificate prepared on special metallic

paper.

You can order your printed certificate at :

<https://competition.adesignaward.com/view-delivery.php#primecerts>

For detailed information on our Prime Clubs, visit :

<https://competition.adesignaward.com/a-prime-clubs.php>

We are committed to providing our laureates with valuable opportunities, and we believe that membership in our Prime Clubs can significantly contribute to your professional growth.

We look forward to your application and hope to welcome you to our Prime Club community soon.

Keep My Keepsake

We are also excited to extend an exclusive invitation for our award-winning designers to contribute to our design museum's fundraiser initiative, Keep My Keepsake.

Keep My Keepsake is a unique opportunity for you to deposit and immortalize a piece of your childhood, your art, your love, or your collection in our museum. Your contribution will not only support our mission to celebrate and preserve the world of design, but also connect you to design enthusiasts worldwide.

As a token of our gratitude, you'll enjoy a series of exclusive benefits, including a Gold Museum Pass and a special collaborators' certificate for Keep My Keepsake.

Take part in Keep My Keepsake initiative here:

<https://competition.adesignaward.com/admin-new-campaign.php?ID=249>

Find out more about Keep My Keepsake initiative here:

<https://museodeldesign.com/#DM20>

We can't wait to celebrate your unique story with the world.

Thank you once again for your contribution to design excellence.

We appreciate your dedication to good design and innovation, and we are looking forward to promote and create value for you via Prime Clubs.

Warm regards,

Makpal Bayetova



Vice-President

A' Design Award & Competition

You received this email as an esteemed competition participant.

Unsubscribe: <https://competition.adesignaward.com/unsubscribe.php?>

[C=c19ba58d83b65a9aaea237bf07eafe3a89c3e8a3](https://competition.adesignaward.com/unsubscribe.php?C=c19ba58d83b65a9aaea237bf07eafe3a89c3e8a3)

Our address: A' Design Award & Competition SRL, Via Leone Leoni 32, 22100, Como, Italy.

Phone: +39 031 497 29 00 - Fax: +39 031 449 19 53

Working Hours: Monday to Friday GMT+1 10.30-12.00 , 15.30-17.00.



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ABOUT IAD

IAD is a worldwide organization of leading associations, organizations, societies, government bodies and educational institutions that encourages philanthropy in business associations. The motto of the IAD is Science, Wisdom and Trust for a better future. IAD is not a nonprofit association, rather it has been perceived as an international, non-governmental, non-partisan, independent, private club that offers benefits to its members who share the common missions and goals of the organization.

Mission of IAD

1. Caring for, nourishing, developing, and enhancing society through IAD initiatives.
2. Facilitate knowledge dissemination between IAD members; share wisdom and science.
3. Facilitate networking and public relations for its members; advocate, market and advertise fellows.
4. Define and increase awareness of international standards and best practices in members' fields.
5. Be the international independent authority trusted by its members and society.

Vision of IAD

Learn More

- [About IAD](#)
- [Membership](#)
- [Endorsements](#)

Member Access

Username :

Password :

IAD Initiatives

1. To create a better world through IAD initiatives that provides positive returns to society.
2. To create wise and informed members that is able and powerful to achieve the philanthropic goals.
3. To help fellow members gain recognition, respect and awareness through wisdom exchange.
4. To help creation of international standards to improve quality of life of the society.
5. Be an international independent association that leads the society towards a better future.

Action of IAD

1. Create and maintain new philanthropic and educational events and incentives; conferences, symposiums, lectures, schools and accolades etc. for development of scientific fields and society.
2. Push philanthropic members forward in the organizational structure.
3. Provide and create tools to help members to reach individuals, clients and society at large.
4. Create, define and increase awareness of international standards with members' helps.
5. Partake in international events and initiatives of other philanthropic organizations.

Learn More about IAD

- **About IAD**
- **IAD Bylaws**
- **Membership**
- **Endorsements**





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IAD BYLAWS

International Association of Designers (IAD) Articles, Bylaws, Governing Principles, Practices and Processes

Definitions

1. The name of the organization is: International Association of Designers.
2. The abbreviation of the organization is: IAD
3. The organization is physically located i.e. based at Como, Italy
4. Governing language of the International Association of Designers, including all communications will be in English.
5. The Vision and Mission statements of International Association of Designers are as given in the "About" section of the IAD Website.
6. International Association of Designers is international, non-partisan, independent and private (invite-only). IAD does not aim to generate profits, but on the other hand aims to generate positive non-financial benefits to members through externalities, such as collaborations with other institutions and companies to get discounts available to its members, by taking part in design events to advertise members, and by potentially creating business opportunities for its members.
7. Membership to IAD is by invitation only, and memberships are granted for life-time unless the membership status is revoked or cancelled by the IAD Executive Board or the Coordinator, resigned by the member or withdrawn by the applicant member. There are no fees involved due to resigning,

Contact IAD

IAD

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E: secretariat@iaod.net

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- [Membership](#)
- [Endorsements](#)

withdrawal, discharge or due to revoking or cancelling. Membership of any member, except the Coordinator, could be revoked. Especially, members whose conducts has been not aligned with the objectives of the IAD, members who are considered for their moral and ethics could be discharged.

8. International Association of Designers Membership applications can be managed by the IAD Executive Board or the Coordinator, or both.
9. The hierarchical order of decision process is based on the IAD Membership levels, with higher levels getting more voice in the subject matter. In case of conflict, the member with the highest level is consulted.
10. There are no restrictions on the number of IAD Members and Board Members.

IAD Meetings

International Association of Designers aims to organize at least one meeting every year, to discuss operations, growth and activities in alignment with the IAD Mission and Vision. This yearly meeting is called as the "IAD Assembly". Each two years, i.e. biannually, a "General Assembly" is held. In the IAD General Assembly, IAD Presidents and Vice-Presidents are elected through member votes, and any activities events or activates to be held are discussed. The Coordinator, the President and Vice-President must be present in the meetings. The "IAD Assembly" can also be held by virtual participation, and members could give their voting rights to others through proxies. Meetings are governed by the highest ranking member present, based on the Member Value (MV).

Decisions are undertaken by the votes of IAD Executive Board, however insights and votes of the other members shall also be taken into consideration. The IAD could decide to also held non-public meetings where only IAD President, Vice-President, Board Members and the Coordinator could be present. In most cases, meeting results, discussion topics and decisions undertaken are published at IAD website, however in case of non-public meetings, no publication will be made.

Member Selection

Each member is required to agree to the International Association of Designers Members' Agreement. The IAD Member Agreement is provided during invitation. Membership is based on invitation, for each invitation two options are proposed; to apply for the Member Branch or to apply to the Executive Branch. Members who apply to the IAD Executive Branch are allowed to take part in the IAD Executive Board Selections. Unless the membership becomes void due to the request of the member or as a result of revoking by IAD decision, membership is granted for life. The admissions of Members depend on the Eligibility criteria of the IAD which is published at the IAD website. Executive Board can opt-in to accept non-confirming Members, if it is deemed to provide benefits to the IAD community at large. All Members must agree to IAD Membership Terms and Agreements. IAD Membership Terms and Agreements are presented and available during Invitation.

Executive Board Selections

IAD Executive Board position is determined by voting. Each member can cast 2 votes; the first vote is called the Prime Vote, and is worth three (3) points. The second vote, called the Vice Vote is worth one (1) point. Each vote is further multiplied by the MV (Member Value as determined in the Membership Levels section). The applicant with the highest score becomes the President for the term, and the applicant with the second highest score becomes the Vice-Presidents, in addition to the President and Vice-President, applicants ranked within 3-10 range becomes Board Members.

Member Access

Username :
 Password :

IAD Initiatives



IAD Finances

1. Membership to the International Association of Designers is free of charge, there are no membership fees or yearly fees or due fees at any point. Neither the board nor the Coordinator will be asking for any fees for membership.
2. The IAD's secretarial and financial functions are outsourced to and sponsored by the IAD Coordinator. The IAD Coordinator ensures the sustainability of the IAD, by providing the necessary funding to run any operations including but not limited to meetings, conferences and publications. Since the funding is provided by the Coordinator, the Coordinator has decisive vote regarding which operations to be undertaken and the relevant budget for such organizations. On the event that the IAD generates positive financial value or surplus, this value is transferred back to the Coordinator. On the event of financial transactions, the IAD Coordinator is responsible for invoicing, debt collection and is granted right to provide new services or organize new events that match the Vision and Mission of IAD.
3. International Association of Designers aims to provide five (5) distinct services that could potentially generate financial value or non-financial benefits. These services are 1. Endorsement of Events, 2. Consultancy, 3. Conference or Symposium Organization, 4. Award or Competition Organization, 5. Research, Compilation, Preparation and Publication of Knowledge. During the IAD Assembly, these services and activates are discussed and open to voting.

Membership Levels

The International Association of Designers is divided into hierarchical membership levels and positions. Each position is assigned a member value (MV) indicator which determines the strength during voting processes since the vote of any member is multiplied by the MV. MV above 49 are considered Board Members, MV between 50 and 19 are considered Regular Members, MV between 19 and 1 are Provisional Members, and MV less than or equal to zero are non-members. IAD Board members are given executive voting rights during meetings, regular members can take part in the Forum, and prospective member applications will be considered by the board.

Membership Levels as follows: (Level) : (Title) ; 100 : IAD Coordinator. (Financial Supporter, Chairman of Meetings), 90 : IAD President. (Chairman of Executive Board, Spokesperson), 85: IAD President Elect. (Elected as President, but has not yet started duties yet), 80 : IAD Vice President. (Vice-Chairman of Executive Board), 75 : IAD Vice President Elect., 70 : IAD Board Member. (Executive Board), 65 : IAD Advisory Board Member. (Executive Board), 60 : IAD Emeritus Presidents. (Executive Board), 55 : IAD Emeritus Vice-Presidents. (Executive Board), 50 : IAD Emeritus Board Members. (Executive Board), 45 : IAD Advisory Member. (Regular Member), 40 : IAD Lifelong Member. (Regular Member), 35 : IAD Patron Member. (Regular Member), 30 : IAD Professional Member. (Regular Member), 25 : IAD Observing Member. (Regular Member), 20 : IAD Full Member. (Regular Member), 15 : IAD Retired Member. (Provisional Member), 10 : IAD Young Member. (Provisional Member), 7 : IAD Laison Member. (Provisional Member), 6 : IAD Affiliate Member. (Provisional Member), 5 : IAD Apprentice Member. (Provisional Member), 4 : IAD Prospective Member (Level 4). (Provisional Member), 3 : IAD Prospective Member (Level 3). (Provisional Member), 2 : IAD Prospective Member (Level 2). (Provisional Member), 1 : IAD Prospective Member (Level 1). , -1 : Withdrawn from IAD Membership. (Non-Member), 0 : IAD Non-Member (Non-Member).

Members' Agreement and Conditions

The International Association of Designers Membership Terms and Agreements are presented in a separate document titled "IAD Membership Terms and Agreements". Each member is provided the conditions during application. The IAD Board Members must further accept and provide additional "Requirements from the IAD Advisory Board Members". In addition, the President and Vice President are required to provide / accept "Further Requirements from IAD President and IAD Vice-President".

Requirements from the IAD Advisory Board Members:

1. 900 x 900 profile portrait image of the applicant.
2. A short biography of the applicant (should be around 100-150 words), written from a third perspective. The biography could include affiliations, job positions held, achievements, awards, honors and education and should relate to personal expertise related to the design and management fields, should also include any past association board position titles held before.
3. IAD Strategy Proposal: This is an idea, represented in one or two paragraphs (100-150 words). The Strategy Proposal should relate to one of the following themes: 1. What principal activities could the association undertake to advance the design profession, 2. How could the association impact the design profession, 3. Which activates could the association organize in order to advertise and advocate good design. 4. What could be done to strengthen the association, to reach more audiences or to connect the members together. 5. Any other themes or ideas that could help to advance the association.
4. Board Votes for IAD President and IAD Vice-President: To determine the executive board. 1. Please state your prime vote, i.e. the executive branch applicant member you vote as the President of the association. 2. Vice Vote: The executive branch applicant member which you vote as the Vice-President of the association. Please refer to the list of candidates and check their profiles before you cast your vote if you do not already have a candidate you support. For the list of applicants, please refer to the list of board candidates. Your Prime vote will be counted as 3 points, and Vice vote will be counted as 1 points. After all votes or collected, or after the deadline of one week, the applicant with the highest score will be elected as President, and the applicant with the second highest vote will be the Vice-President. Following the President and Vice-President, top 8 scorers will be assigned the Advisory Board Member position.
5. IAD Agreements: Presidents and Vice-Presidents will have access to the Members Database including all contact information, and are therefore dully required to agree not to disclose member lists to third parties. Furthermore, board applicants should agree to the "Further Requirements from Executive Board; President and Vice-President" section, as stated in the "Board Members' Agreements and Conditions" Document.

Further Requirements from IAD President and IAD Vice-President:

1. Signature for Membership Certificates: The President and Vice-President Signatures are required for Membership Certificates; and they should be a vector based image file, preferably an EPS or Adobe Illustrator file with transparent background so that it could be easily integrated to membership certificates and the mission-statement page for the organization. The signatures of the President and Vice-President will be included in all membership certificate of the organization and the signature of the President will be published in the mission statement page. If the applicant does not have a vector based signature, they could send a scan or a photo and IAD support team will prepare one for the applicant. For security reasons, IAD suggest that the signatures send by the applicants shall be slightly differentiated from the original signature.

2. Theme of the Term Proposal: Board members are elected for 2 years. The theme of the Term is defined as the overall additional focused Mission and Vision of the organization under the rule of the President and Vice-President for the term they are elected for. The proposal will be discussed in the Assembly, and will be published at IAD website. This could be a 1 to 2 pages document, also exploring possibilities and variation.
3. Statement Proposal and Agenda: What will be done for the theme of the term, and plans for the upcoming year, list of activities that could be undertaken, to be opened to board voting. The Agenda should be based on the strategy proposals submitted by the board members. Statement Proposal and Agenda will be discussed in the Assembly. This could be a 1 to 2 pages document with each item shortly discussed.

Privileges of IAD Members

1. Included in the International Association of Designers Member Index.
2. Request endorsement or support from IAD.
3. Partake in IAD Forums and Discussion Boards to exchange information.
4. Partake in IAD Initiatives, including awards, conferences, symposiums, and meetings either free of charge or in a discounted fashion.
5. IAD Certificate of Membership.
6. IAD Member Logo.

Privileges of Board Membership:

1. All IAD Member Privileges, plus:
2. Title and Business Card of the IAD as Board Members.
3. A dedicated section at the IAD Website.
4. Administrative privileges for the IAD Forum.
5. Right of Vote and Speech in the IAD Assembly.
6. Approve or Reject IAD Membership Applications.

Privileges of President and Vice-President Positions:

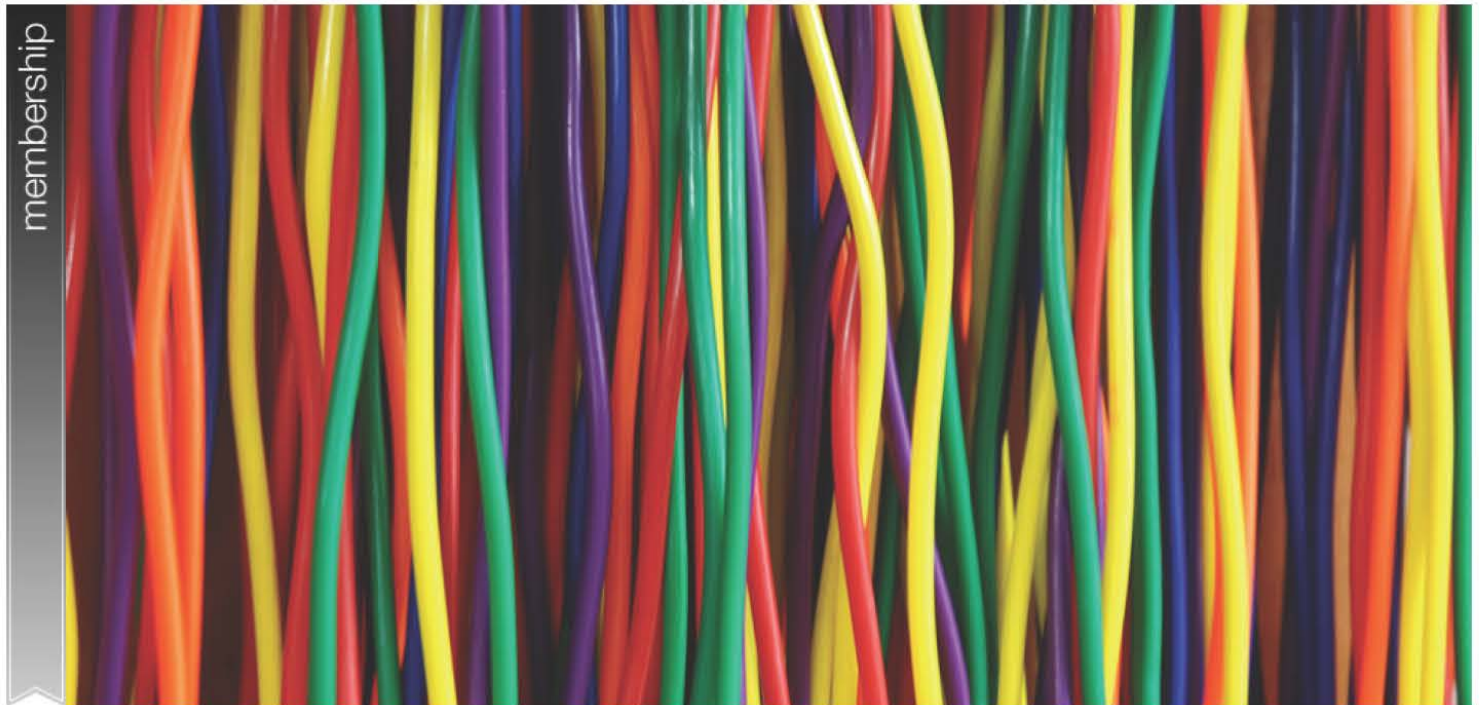
1. Title and Business Card of the IAD as IAD President and IAD Vice-President.
2. Signature on all IAD Membership Certificates.
3. Reduce or waive the fees for events organized and services provided by the IAD, the highest reduction rate or fee waiving possibilities shall be discussed and agreed mutually by the Coordinator and the Board. Reductions could be applied for instance, Endorsements, Conferences, Symposiums, Publications or Consultancy Services.
4. IAD Spokesman Rights for matters related to the profession.

Also see:

- **Members' List**
- **Membership Structure**
- **Apply as a Member**



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Association of
Designers**

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IAD MEMBERSHIP

The International Association of Designers (IAD) is an organization that protects and promotes the interests of its members through networking, dialogue and partnerships. IAD accepts award winning "associations, organizations, societies, government bodies and educational institutions" and their representatives as members.

Membership Benefits

1. Endorsement and patronage of events organized by members.
2. Opportunity to take part in conferences, meetings and networking events organized by the IAD.
3. Recognition and promotion through IAD communications including IAD website, newsletter, member index and reports.
4. Ability exchange private contacts and participate in an international forum provided by the IAD.
5. Ability to use and integrate IAD member logo as a part of your communications.

Membership Structure

Organizational structure of the IAD is divided into two branches: Executive Branch and Member Branch. Executive Branch, also called the Board of IAD is an elected branch that is responsible for accomplishing the mission of the IAD

Contact IAD

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Learn More

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- [Membership](#)
- [Endorsements](#)

with the help of the Member Branch. Applications are open for both Executive and Member Branch of the IAD. Based on A' Design Award winner status, A' Design Awards could apply for both Executive Branch and the Member Branch free of charge. Furthermore, there are no yearly fees from A' Design Award winners.

Membership

Membership to IAD is by invitation, and is furthermore subject to fees and board approval. If you are interested in membership, you could apply for "prospective membership status". Application fee for membership is non-refundable if your application is rejected. The first year membership fee is waived for approved applicants. To apply for "prospective membership status", applicants are needed to pay the "prospective membership fees" and fill the "prospective membership form" which will be send upon request.

Members, who wish to renew their membership, are required to fill the "membership renewal form" which could be requested from the IAD secretary.

Members who are accepted to the organization could use and integrate the IAD member logos to their communications. You can use the IAD Member mark on email signatures, online profiles, websites or printed material such as resumes or business cards to promote your membership in IAD and your professionalism.

The IAD Member Icon is an IAD member benefit and should not be shared with others who are not IAD members. The purpose of the IAD membership logo is to highlight that you are part of a larger professional group representing best practices in the industry. The logo could potentially provide further authority and trust for your organization since being a member of IAD could empower your consumers, audience and clients to reach you easier.



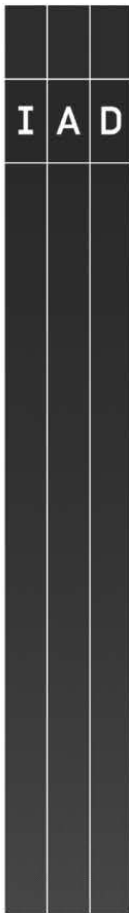
Member Access

Username :
Password :

IAD Initiatives



Discover IAD's mission, learn more and apply through <http://www.iaod.net>



International
Association of
Designers

Membership Certificate

This is to certify that

Name Surname

is a member of the IAD, the International Association of Designers.

Membership No A1403215
Member Since 2011

Members are bound by IAD's professional code of conduct, ethics, bylaws, policies and procedures to advance and advocate the design profession.

IAD is a professional international association for design that welcomes award winning designers, artists, architects, craftsman and creatives as members. The primary purpose of the organization is to push ethical, philanthropic, and social design practices.



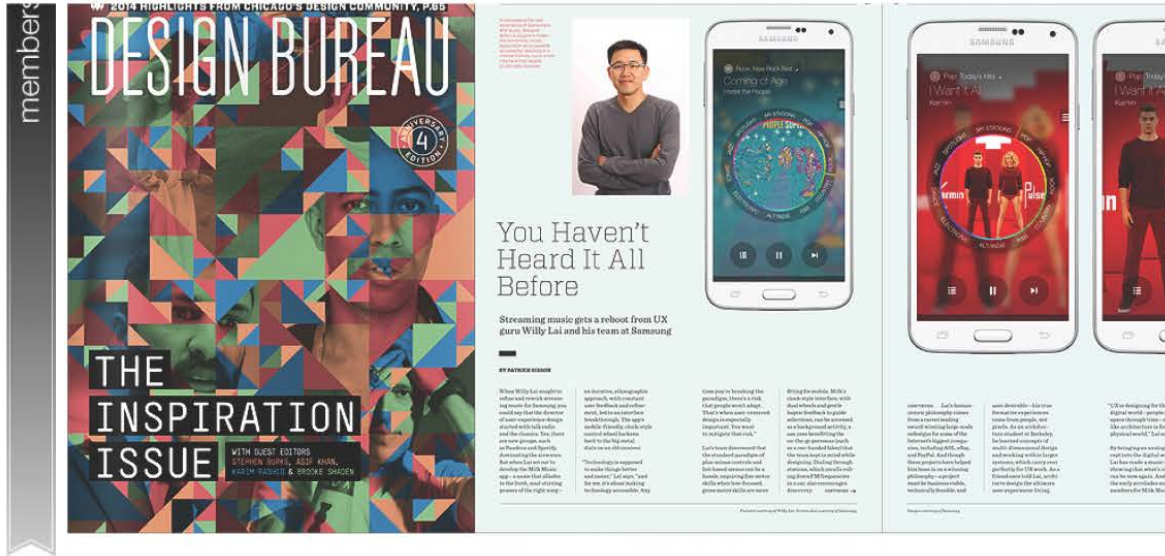

Name Surname
President of IAD


Name Surname
Vice-President of IAD

International Association of Designers Members are presented the IAD Membership Certificate personalized to their names. The IAD Member Certificate could be exposed in your office to highlight that you are a member in good standing of the International Association of Designers.

Also see:

- **Members' List**
- **Membership Structure**
- **Apply as a Member**
- **IAD Bylaws**



Willy Lai

Willy Lai is an award-winning user experience design leader with over two decades at top tech companies in Silicon Valley, including Apple, Samsung, PayPal, Intuit, and eBay. He has had in-house, agency, and consulting experience across Mobile, Tablet, Wearables, TV, Web, and desktop. He currently leads omnichannel user experience design as Vice President of User Experience for Macy's, and concurrently leads product design as Chief Design Officer for Hagggleland. Prior to Macy's and Hagggleland, Willy held Director of User Experience Design positions for Apple's Claris business software and Samsung's Milk Music streaming music apps. Willy has also led large-scale, global redesigns for PayPal, Intuit, eBay, AOL, and numerous start-ups in Silicon Valley. His designs strategically align user needs and business goals, and have garnered many industry awards, including Communication Arts, A'Design, and International Design Awards. Named a "UX Guru" by Design Bureau magazine and one of "10 UX Influencers to Follow" by Speckyboy Design Magazine, Willy has been profiled in industry publications such as Design Bureau and iMagazine for his work with Samsung and Google.

Willy has given keynote UX talks and workshops worldwide, including England, Germany, Poland, Spain, Austria, China, Canada, United Arab Emirates, Egypt, South Africa, and cities throughout the United States. He has lectured, mentored, and advised at top universities, including UC Berkeley, Stanford University, ArtCenter College of Design, Parsons School of Design, School of the Art Institute of Chicago, UCLA Extension, UC Irvine, New York University, School of Visual Arts, Academy of Art University, and UCSC Extension. He is a career coach for many professionals and students, and holds a degree in Architecture from UC Berkeley's College of Environmental Design.

Contact Info

Willy Lai
Website

Willy Lai is IAD member since 2020, with 6114 IAD rating.

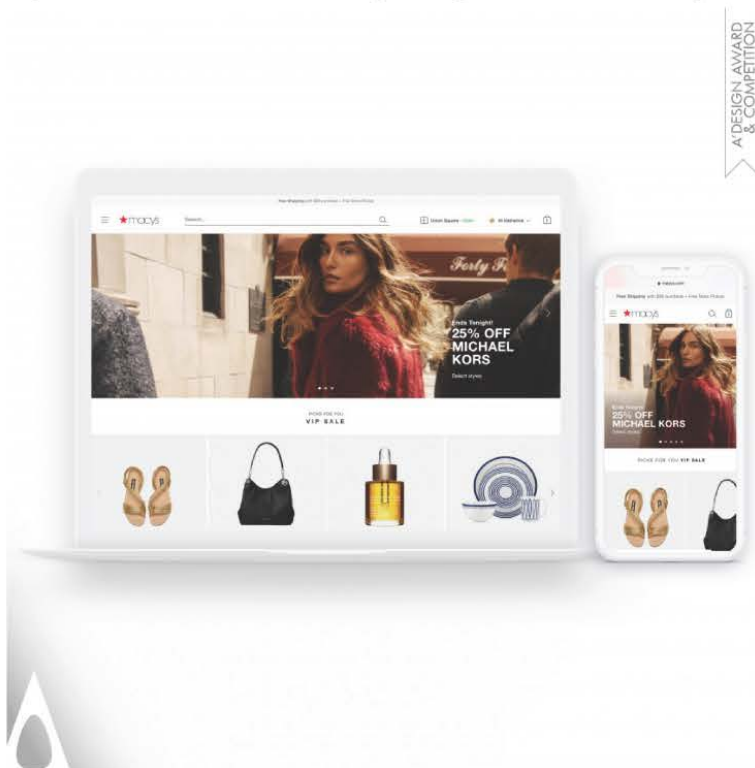


Exhibit 2.6.2: Membership in the Eurasian Art Association

Certificate of Mr. Markelov's membership in the Eurasian Art Association
Translation from Russian with the original

Protocol of acceptance to the Eurasian Art Association
Translation from Russian with the original

“Mission” page on the Eurasian Art Association website
<https://eurasianartunion.com/index.php/en/about/documents/mission>

“Statute” page on the Eurasian Art Association website
<https://www.eurasianartunion.com/index.php/en/about/documents/statutes-and-documents/71-statute>

“Regulations for membership” page on the Eurasian Art Association website
<https://www.eurasianartunion.com/index.php/en/about/documents/statutes-and-documents/130-memberships-2>

“National Boards” in Russian Federation page on the Eurasian Art Association website
<https://www.eurasianartunion.com/index.php/en/component/k2/itemlist/category/1-presidium>

Translation from Russian



Eurasian Art Union

eurasianartunion.com

CERTIFICATE

This certificate confirms that

Markelov Andrey Victorovich

(membership card #1409)

is a member of the Eurasian Art Union

Effective term of the
certificate:

08/10/2024



Fedorovich L. A.

The president of the Russian
chapter of the Eurasian Art Union,
distinguished artist of Russian
Federation, correspondent member
of the International Academy of

Translation from Russian

Protocol No. 89

Of the meeting of the Board of the Creative Cooperation “Eurasian Art Association”

Moscow, August 10, 2023

Place: Moscow, Serafimovich str., 2

Members of the Presidium were present:

	Section name	Surname, first name, patronymic of the head
1	Section of graphic artists	
2	Section of photo art	
3	Section of modern trends (experimental and high-tech art)	
4	Section of art management	

Partners and Acknowledgments

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ЕВРАЗИЙСКИЙ
ХУДОЖЕСТВЕННЫЙ СОЮЗ
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STATUTE OF EURASIAN ART UNION (ASSOCIATION)

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STATUTE OF EURASIAN ART UNION (ASSOCIATION)

Information about the Eurasian Art Union Hits: 3846

REGISTRATION CERTIFICATES



STATUTE OF EURASIAN ART UNION (ASSOCIATION)

1. GENERAL PROVISIONS

1.1. The regional public organization "Creative cooperation "EURASIAN ART UNION (ASSOCIATION)" (hereinafter – CCEAU) is a voluntary, non-profit, public association of professional and amateur artists, art historians, masters of art crafts, creative specialist and persons assisting folk arts, based on membership and community of creative interests, created on the basis of joint activities to protect common interests and achieve the statutory goals of united citizens, for joint activities to achieve statutory goals in conditions of creativity freedom.

1.2 CCEAU is established and functions on the territory of the city of Moscow organizational and legal form - a public organization.

1.3 The CCEAU's activities is based on the principles of a voluntary, equality of members, autonomy, legality, electiveness of the governing bodies and their periodic reporting to the members of the CCEAU.

1.4. The organization works according to the Constitution of the Russian Federation, the Federal Laws 'About public associations', 'About non-profit organizations', other legislation of the Russian Federation the regulation of cultural activities and the Statute.

1.5. The CCEAU's activities is public and the constituent documents information is available to all.

1.6. CCEAU name:

1.6.1. Full name: The regional public organization "Creative cooperation "Eurasian Art Union" (Association) **513 of 712**

1.6.2. Abbreviated name: RPO CC "Eurasian Art Union" (Association)

1.6.3. Name in English: Eurasian Art Union (Association).

2. OBJECTIVES AND ACTIVITIES OF CCEAU

2.1. The CCEAU's objective is to unite artists and contemporary art masters for:

- assist to the fine arts successful development;
- preservation and of cultural heritage objects and places (monuments of history, culture and architecture, works of art), preservation of historical artifacts;
- support for artistic creativity in the field of folk and contemporary art;
- assist to the provision of organizational and legal guarantees and social conditions for creative activity and the creation of copyrighted works, as well as caring for the creative and vital members interests.

2.2. To achieve the goals set and according to the current legislation of the Russian Federation, CCEAU:

- promotes to the provision of conditions for the members creative activity;
- organizes exhibitions, vernissages, auctions, festivals, lotteries, salons and other public events that show the members creative success, including international;
- promotes the aesthetic population education, the acquisition of art education by gifted citizens
- promotes the realization of works of fine art;
- establishes mass media and carries out publishing activities;
- contributes to the affordable and regular supply of artists with objects of labor and materials for creative activity;
- provides full assistance including material and technical assistance to artists to ensure their creative process and eliminate social problems;
- promotes the protection of property and personal non-property rights and members interests in state structures;
- represents members interests in state structures;
- conducts an independent public review of fine arts types as well as a survey of the condition, conservation and restoration of cultural heritage objects;
- develops and creates the CCEAU material, technical and production bases including promotes construction, repair and equipment of individual creative studios (workshops);
- carries for the creative heritage preservation of members and replenishment of the CCEAU creative potential including preparing artists and art historians to join the CCEAU;
- promotes to the provision of normal creative and social conditions for members;
- promotes the protection of the CCEAU member rights and interests in judicial organs;
- nominates CCEAU members for honorary titles and awards in accordance with established order;
- contributes to the proper maintenance of libraries, reading rooms, museums;
- organizes (taking into account the types of art) creative groups, sections, departments and associations;
- establishes communication and communicates with foreign and international organizations to achieve the Statute goals.

3. LEGAL STATUS, OBLIGATIONS

3.1. CCEAU is legal entity from the moment of the state registration:

- has independent balance, settlement account in Russian banks, forms, stamp with the full name, approved in the order set by the law;
- independently determine the procedure, work organization forms of staff or non-staff members of CCEAU;
- can get on its own behalf the property including creative studios disposes of it on its own and is responsible for its obligations with this property as well as has property on the rights of use or lease;
- can make deals and other legal actions on its own behalf, acquire and exercise property and personal non-property rights, to fulfill obligations, to be a plaintiff and defendant in court including arbitration or third party arbitration courts.
- can create local branches within CCEAU in accordance with the current legislation, both with the rights of a legal entity, and without them acting according to their own statutes or the CCEAU Statute. In the event that a CCEAU branch doesn't approve the statute and acts on the basis of the CCEAU statute, the CCEAU Presidium notifies the territorial body making a decision on the state registration of public organizations of the existence of the specified branch, its location, and gives information about its governing bodies. The specified branch acquires the rights of a legal entity from the state registration date.

3.2. CCEAU has the right to take initiatives on various aspects of public life, makes a suggestion to governmental authorities.

3.3. CCEAU has the right to carry out entrepreneurial activities including foreign economic activity, only to the extent it serves the purpose of achieving the goals for which it was founded.

To carry out business CCEAU may found economic partnerships, companies and other economic organizations.

3.3.1. CCEAU carries out business in accordance with the current civil legislation and other Russian legislation. **514 of 712**

3.3.2. Incomes received by CCEAU entrepreneurial activities are directed to the implementation of statutory goals and cannot be redistributed among CCEAU members.

3.4. CCEAU is obliged to:

- observe the legislation of the Russian Federation, the conventional principles and norms of international law concerning the sphere of its activity, as well as norms provided by the Statute;
- publish the annual report on the use of its property or make it accessible;
- annually submit to the body, which has taken the decision on the state registration of the public organization, the information on continuation of its activity indicating the valid location of permanently operating executive body, its name and data on heads of the public organization in amount of data included in the Unified State Registrar of Legal Entities;
- submit on request of the body, which takes decisions on the state registration of public organizations, the decisions of executive bodies and officials of the CCEAU, as well as annual and quarterly reports on its activity in the volume of the data to be submitted to tax authorities;
- provide access for representatives of the body, which takes decisions on the state registration of public organizations, to events held by the CCEAU;
- assist representatives of the body, which takes decisions on the state registration of public organizations, in acquaintance with the CCEAU's activities regarding achievement of the Statute objectives and compliance with the legislation of the Russian Federation;
- inform the body, which has taken the decision on the state registration of the CCEAU, on any change of the data specified in their paragraph 1 of art. 5 of Federal Law 'On State Registration of Legal Entities and Individual Entrepreneurs' within three days of such changes;
- inform the federal body of state registration about the amount of funds and other property received by the CCEAU from international and foreign organizations, foreign citizens and stateless persons, about the purposes of their spending or use and about their actual spending or use in the form and within the time limits established by the federal body executive power.

4. MEMBERS OF THE EAU, THEIR RIGHTS AND OBLIGATIONS

4.1. The following persons can be members of the Organization: citizens of the Russian Federation, foreign citizens and stateless persons legally staying in the Russian Federation who have reached the age of 18 with the exception of cases established by international treaties of the Russian Federation or federal laws and being professional and amateur artists, designers, photographers, art historians, craftsmen who have created original works of independent creative significance, as well as artists and individuals who have made a significant contribution to culture and art, who have widely recognized outstanding achievements and who promote folk arts, recognizing and implementing this Statute.

4.2. Admission to membership is performed by the CCEAU's Presidium on the basis of a personal written application of the candidate with the presentation of his creative works, recommendations from three members of the CCEAU, the decision of the governing body of the creative section and other documents specified in the "Regulations on the procedure for admission and exclusion from the CCEAU".

Resign from the CCEAU membership is free on the basis of a written application sent to the governing body of the CCEAU creative section and to the CCEAU's Presidium.

4.3. Decisions on the issue of admission to the CCEAU are taken by the members of the Presidium of the CCEAU, consisting of recognized national and international experts in their fields of arts, in the presence of a quorum, taking into account the widely recognized outstanding achievements of the pretender. In case of equality of votes, the decision, for which the chairman of the commission voted, takes precedence.

The CCEAU's Presidium decision may be appealed at the next General Assembly of the CCEAU members.

4.4. The members of the CCEAU have equal rights:

- to participate in the activities and management of CCEAU;
- to elect and be elected to the CCEAU's managing and audit bodies;
- to participate in creative, including exhibition events held by CCEAU;
- to use the CCEAU help;
- to use on a priority basis and preferential terms the material base and technical means of CCEAU;
- to work in associations, CCEAU workshops, use its base to implement their creative plans;
- to be a member of one of the creative CCEAU sections and move from one section to another;
- to give recommendations to those joining the CCEAU (if the recommending person has at least three years of experience in the CCEAU);
- to receive the necessary information, consulting, organizational and other assistance
- if necessary, to appeal against the decisions of the permanent governing body of the CCEAU at the General Assembly of the CCEAU members.

4.5. CCEAU members have equal responsibilities:

- to observe the Statute and abide by the decisions of the General Assembly of the CCEAU members and the CCEAU's Presidium;
- to pay entrance and membership fees on time;
- to fulfill the obligations assumed to participate in the programs and events held by the CCEAU;
- not to take actions deliberately aimed at causing harm: damage the CCEAU business reputation or CCEAU material damage;
- to participate in the work on the implementation of the CCEAU objectives;
- not to allow actions discrediting CCEAU.

4.6. CCEAU members may be expelled from membership for non-compliance with the provisions of the Statute, failure to comply with the decisions of the governing bodies of the CCEAU, or for actions that cause material damage, harm to business reputation, as well as discrediting the CCEAU goals, including next cases:

- to fail to pay membership fees for two years;
- to go to public statements containing false, as well as unreliable statements;
- violation of the procedure for using the creative workshop, in terms of non-payment of using the creative workshop (or compensation payment) during six months, subject to the consent of the relevant creative section of the CCEAU to the exclusion;
- paid transfer of the creative workshop premises for use, as well as the assignment of the right to use the creative workshop premises or its part to third parties without the consent of the CCEAU Presidium;
- a significant deterioration in the creative workshop state through the artist fault and the refusal to release the creative workshop by decision of the CCEAU authorized governing bodies.

The exclusion of CCEAU membership is carried out in the manner prescribed by the Statute and the 'Regulations on the admission procedure and exclusion from CCEAU membership', by the decision of CCEAU's Presidium in the presence of a member or in his absence, but subject to the condition of obligatory notification of the place and time of the meeting of the CCEAU's Presidium.

In the case of active elimination of the reasons that served as the basis for the exclusion from CCEAU membership, the CCEAU's Presidium has the right to cancel the earlier exclusion decision.

4.7. CCEAU members don't save the rights for the property transferred by them the CCEAU to the possession, including for membership fees.

4.8. CCEAU members don't bear responsibility for obligations of the CCEAU, and the CCEAU doesn't bear responsibility for obligations of its members.

4.9. Persons expelled from the CCEAU membership have the right, to join the CCEAU on a general basis after one calendar year.

5. THE EAU'S MANAGING AND AUDIT BODIES

5.1. THE GENERAL ASSEMBLY OF THE CCEAU MEMBERS

5.1.1 The General Assembly of the CCEAU members is the highest managing body of the CCEAU, which is convened at least once a year by the CCEAU's Presidium.

The reporting and re-election the General Assembly of the CCEAU members is convened every four years.

5.1.2. The General Assembly of the CCEAU members is competent if more than 2/3 of the members are present at it. Decisions are taken by a simple qualified majority of the votes of the present members, except as otherwise provided the Statute. The decision on issues of exclusive competence of the General Assembly of the CCEAU members is taken by a qualified majority of votes of the members of the General Assembly of members.

5.1.3. The exclusive competence of the General Assembly of members is:

- approval of the Statute and introduction of changes and additions to it;
- making a decision on reorganization and liquidation CCEAU;
- determination of the quantitative composition and election of members of the CCEAU's Presidium, members of the control and audit commission (Auditor) for a period of 4 years, as well as early termination of their powers;
- elections from among its members, for a four-year term of the CCEAU President (elections are carried out by a simple majority of votes of 50% + 1 of the total number of members of the CCEAU's Presidium)
- dismissal of the CCEAU President (the decision is made by 2/3 of the votes of the total number of members of the CCEAU's Presidium);
- elections at the suggestion by CCEAU President, for a four-year term of his deputy - Vice-President (elections are carried out by a simple majority of votes of 50% + 1 of the total number of members of the CCEAU's Presidium);
- making a decision on the creation, reorganization or liquidation of economic partnerships, companies and other economic organizations;
- dismissal of the CCEAU Vice-President from his post (the decision is made by 2/3 of the votes of the total number of members of the CCEAU's Presidium);

- approval of the Regulations adopted by the CCEAU's Presidium;
- approval of the CCEAU annual budget;
- approval of the CCEAU register of property;
- determination of priority areas of the CCEAU activity, principles of formation and using of its property;
- approval of the work forms and general directions the CCEAU activity, ensuring the fulfillment of the CCEAU statutory goals;
- changing the CCEAU structure;
- making a decision on the amount and procedure for members payment of membership and other property fees;
- determination of the procedure for membership admission and exclusion from CCEAU members;
- making a decision on the creation or membership of CCEAU in other non-profit organizations in accordance with the current Russian legislation;
- hearing, evaluation and approval of the annual reports of the elected bodies of the CCEA;
- approval of decisions of the CCEAU's Presidium on joining other public organizations;
- making decisions on the alienation and rejection of the CCEA property.

5.1.4. decisions on the sale of CCEA real estate, as well as the approval of the property register and its change are made by 2/3 votes of the members of the General Assembly of members (this provision doesn't apply to creative studios built at the personal expense of the artists, which are transferred to the CCEA in the ownership of the artist on contractual terms).

5.1.5. If it is necessary to make urgent decisions that fall within the exclusive competence of the General Assembly of members, an extraordinary General Assembly of the CCEAU members. is convened.

5.1.6. An extraordinary Meeting shall be called upon:

- request by of more than half of the CCEAU's Presidium members;
- request by of 1/10 CCEAU members;
- request by the auditor of the Organization.

5.1.7. Not later than 10 days after receiving the request (in accordance with p.5.1.6. of the Statute) for holding an extraordinary General Assembly of members, the CCEAU's Presidium decides to convene the General Assembly of members, determines the timing of its holding and the agenda. Bodies and persons who made proposals to convene an extraordinary General Assembly of members must determine and substantiate the agenda items, as well as prepare reference materials and draft decisions.

The General Assembly of members must be held no later than 30 days from the date of the request to hold it.

In the event that the CCEAU's Presidium hasn't did not accept within the time limits specified in p. 5.1.8. of the Statute, the decision to convene the General Assembly of members, the functions of convening and holding the General Assembly of the CCEAU members are transferred to the Auditing Commission, the decisions of which, on this issue, are binding on all bodies, officials and CCEAU members.

5.2. CCEAU'S PRESIDIUM

5.2.1. CCEAU's Presidium is the permanent managing body of the Organization between General Assembly of the members and accountable to the General Assembly of members period.

CCEAU's Presidium has the rights of a legal entity on behalf of the CCEAU. During the period between the General Assembly of members, the decisions of the Presidium are binding on CCEAU members.

5.2.2.

CCEAU's Presidium shall be elected by a Meeting of the Organization from an equal number of representatives (five people from each CCEAU creative section), who are recognized leading experts at the national and international level in their fields of art and artistic activity, in the following order:

- at the suggestion of the members of the General Assembly of members from each creative CCEAU section, at least five people are included in the voting list (the head of the CCEAU creative section is included in the voting list by position),
 - The General Assembly of members has the right to supplement and exclude from the list of candidates for members of the CCEAU's Presidium, in accordance with its regulations, any CCEAU member, observing the principle of alternativeness;
 - the voting procedure is determined by the General Assembly of members. The elected members of the CCEAU's Presidium are those persons who have been voted for by a qualified majority of the members present at the General Assembly of members. Lists for elections to the the CCEAU's Presidium are formed by creative sections.
- If it is necessary to hold subsequent rounds of voting, the General Assembly of members determines the form and procedure for their conduct.

Changes in the composition of the CCEAU's Presidium may take place at the next General Assembly of members at the suggestion of the CCEAU creative sections.

5.2.3. Competence of the CCEAU's Presidium:

- organization of the activities of the CCEAU for the fulfillment of the statutory goals, decisions of the General

Assembly of the CCEAU members;

- development and implementation of long-term and annual programs and plans;
- making a decision to convene an ordinary and extraordinary General Assembly of members;
- formation of various commissions necessary for the CCEAU functioning and approval of their regulations;
- preparation for approval by the General Assembly of the CCEAU members of the Regulations: 'On the procedure for admission and expulsion from members of the CCEAU', 'On the CCEAU's Presidium', 'On the management of the CCEAU property';
- approval of the regulations: 'About CCEAU commissions', 'About individual creative studios', 'About the CCEAU President and Vice-President'
- approval of the 'Regulations on the CCEAU section' developed by the sections;
- admission and exclusion of CCEAU membership;
- CCEAU property management;
- creation of creative associations and groups of the CCEAU;
- approval of the structure, staffing and payroll of the state CCEAU;
- on the proposal of the CCEAU President, the appointment and dismissal of the chief accountant of the CCEAU;
- preparation of proposals for amendments and additions to the Statute;
- preparation of proposals for the reorganization or liquidation of CCEAU;
- approval of information sent to state bodies and public associations.

5.2.4. All meetings of the CCEAU's Presidium are open to CCEAU members. The meeting is considered competent if at least 2/3 of the members of the CCEAU's Presidium are present.

CCEAU President manages the work of the CCEAU's Presidium.

The decision of the CCEAU's Presidium is taken by 50% + one vote of the members of the Presidium present, except for the cases specially provided for by the Statute.

The agenda of the next meeting of the CCEAU's Presidium is determined at the previous meeting of the CCEAU's Presidium and can be supplemented by the CCEAU President no later than 3 days before the next meeting, subject to mandatory notification of changes to the agenda of all members of the CCEAU's Presidium.

Meetings of the CCEAU's Presidium are held as needed, but at least once a month.

Members of the Control and Auditing Commission have the right to attend all meetings of the CCEAU's Presidium with the right of an advisory vote.

The minutes of the CCEAU's Presidium are signed by the CCEAU President and the secretary elected at the meeting of the Presidium, and sealed by the CCEAU. Decisions of the CCEAU's Presidium are binding on all organizational structures, officials and CCEAU members.

5.2.5. An extraordinary of the CCEAU's Presidium may be convened:

- by the CCEAU President,
- the request by of 1/3 members of the CCEAU's Presidium
- request by the auditor of the Organization.

5.3. PRESIDENT AND VICE-PRESIDENT OF THE CCEAU

5.3.1. The CCEAU President and his deputy - Vice-President - act without a power of attorney on behalf of the CCEAU, represent the CCEAU interests in state authorities and administration, as well as in relations with individuals and legal entities, including foreign ones, represent interests in courts, arbitration or thirdparty arbitration courts. The CCEAU President and the Vice-President organize the implementation of the decisions of the General Assembly of members and the CCEAU's Presidium.

5.3.2. The absence of the CCEAU President period (illness, vacation, business trip, etc.), his powers are fully transferred to his deputy - Vice-President.

5.3.3. The CCEAU Vice-President acts in pursuance of the decisions of the CCEAU's Presidium addressed to him and the orders of the CCEAU President.

5.3.4. The current financial, economic and entrepreneurial activities of the CCEAU, including the hiring and dismissal of CCEAU employees, are carried out by a person hired under an employment agreement (manager) under a power of attorney issued by the decision of the CCEAU's Presidium by the CCEAU President. The specified person (manager) is the head of the CCEAU staff applicable to the provisions of the Russian Labor legislation.

5.3.5. The CCEAU's Presidium has the right to terminate the employment relationship with the person (manager) specified in p. 5.3.4 of the Statute at any time.

5.4. THE CCEAU AUDITING COMMISSION

5.4.1. The auditing commission (the auditor) is elected by the General Assembly of members from among the CCEAU members.

The auditing commission (the auditor) elects the Chairman of the auditing commission from among its members at the first meeting.

The election of the Chairman of the auditing commission is carried out by a simple vote of 2/3 of the total number of members of the of the CCEAU auditing commission.

5. 4.2. The auditing commission (the auditor):

- considers applications addressed to it by CCEAU members;
- controls the timeliness and correctness of the implementation of the General Assembly of members and CCEAU's Presidium decisions by the CCEAU officials;
- checks the conformity of the CCEAU's Presidium decisions to the Statute and the procedure for their adoption;
- independently or with the involvement of independent auditors conducts an annual audit of the financial and economic activities of the CCEAU;
- controls the timeliness and correctness of making changes and additions to the Statute adopted by the General Assembly of members.;
- initiates the meeting of an extraordinary General Assembly of members;
- the auditing commission (the auditor) members may attend meetings of the governing bodies of the CCEAU with the right of an advisory vote;
- the auditing commission (the auditor) has the right of access to all CCEAU documents.

5.4.3. Meetings of the auditing commission are held at least once a month.

Extraordinary meetings of the auditing commission may be convened at the initiative of the CCEAU President, the CCEAU's Presidium, the Chairman of the auditing commission or 1/3 of its members. An extraordinary meeting is convened by the Chairman of the auditing commission within five days from the moment he receives a request to convene an extraordinary meeting.

The auditing commission is authorized to make decisions if more than half of its members are present at its meetings. Decisions are made by a simple majority of votes, except as otherwise provided by the articles of association.

The auditing commission may suspend until the next meeting of the CCEAU's Presidium the decision of the CCEAU President and his deputy causing property damage to the CCEAU or contrary to the Statute. This decision is made by 2/3 of the votes of the total number of members of the auditing commission.

In case of disagreement of the auditing commission with the decision of CCEAU's Presidium, it has the right to suspend the implementation of this decision and submit its discussion to an extraordinary General Assembly of members (the decision is made by 2/3 of the votes of the total number of members of the auditing commission). The auditing commission, 2/3 of the votes of the total number of members, may suspend the decision of the CCEAU Manager until this decision is discussed at the CCEAU's Presidium, but not more than 15 days, if it considers that the decision is contrary to the Statute.

6. THE STRUCTURE

6.1. The CCEAU organizational basis is made up of creative sections formed by the types of arts:

- painting artist's section;
- graphic artist's section;
- sculpture artist's section;
- design section (all types), including a section of fashion design, fashion designers, stylists and makeup artists;
- medal and jewelry art section;
- photography section;
- monumental art artist's section;
- section of artists of decorative arts;
- section of artists and scenographers of cinema, television and theater;
- the latest trends section (experimental and science-intensive art);
- abstract art section;
- section of critics and art critics;
- theatrical figures section;
- section of amateur artists and craftsmen;
- section of museologists, publishers and gallery artists;
- section of gatherers and collectors (all kinds of fine arts);
- art management section.

6.2. Creative sections formed by types of arts and operate on the basis of the Statute and the Regulations "About creative sections of CCEAU".

6.2.1. The decision to create a new creative section of the CCEAU is made at the General Assembly of the CCEAU members by 2/3 of the votes of the number of present members.

6.2.2. Creative sections operate on the basis of the Statute and the Regulations on them approved by the CCEAU's Presidium.

7. OWNERSHIP, PROPERTY MANAGEMENT

7.1. The CCEAU may have the right to own land plots, buildings, structures, housing stock, transport, equipment, inventory, cultural, educational and recreational property, cash, shares, other securities and other property necessary for the material support of the activities provided for by the Statute. Institutions, enterprises, publishing houses, mass media, created and acquired at the expense of CCEAU funds in accordance with its statutory goals, may also be owned by CCEAU.

7.2. The sources of the formation of the property and funds of the CCEAU are:

- entrance and membership fees;
- voluntary contributions and donations;
- proceeds from lectures, seminars, exhibitions, lotteries, auctions and other events held in accordance with the Statute;
- income from business activities, received from civil transactions, from foreign economic activity other not prohibited law of receipt.

7.3. The subject of the right of ownership of property created and (or) acquired for the implementation of statutory activities is CCEAU as a whole. None of the CCEAU members has the right of ownership to a share of the property owned by the CCEAU.

7.4. The organization can carry out business activity only so far as it serves achievement of the authorized purposes for the sake of which it is created, and answering these purpose.

Business activity is carried out by the CCEAU in accordance with the current legislation of the Russian Federation.

7.5. The CCEAU can create economic partnerships, companies and other economic organizations, as well as acquire property intended for conducting entrepreneurial activities. Business partnerships, companies and other economic organizations created by CCEAU make payments to the relevant budgets in the manner and in the amounts established by the legislation of the Russian Federation.

7.6. The income from business activity of the CCEAU is used only for achievement of the objectives, determined by its Statute, and cannot be redistributed between members of the CCEAU.

7.7. CCEAU may use its funds for charitable purposes.

8. THE PROCEDURE FOR MAKING CHANGES AND ADDITIONS TO THE CHARTER CCEAU

8.1. Amendments and additions to the Statute approved by the General Assembly of members are subject to state registration.

8.2. State registration of amendments and additions to the Statute of the CCEAU is carried out in the manner prescribed by the current legislation of the Russian Federation.

8.3. Amendments and additions to the Statute of the CCEAU come into force from the moment of its state registration.

9. THE PROCEDURE FOR REORGANIZATION AND LIQUIDATION

9.1. The decision on liquidation or reorganization (merger, accession, division, spin-off, transformation) of the CCEAU is taken by the General Assembly of members by a qualified (2/3) majority vote of the participating members. The organization may be liquidated by a court decision according to the procedure set out by the current Russian legislation

9.1.1. After CCEAU reorganization the property and funds shall pass to the newly arising legal entities (successors) according to the procedure provided by the current legislation of the Russian Federation.

9.2. The property and funds of the liquidated CCEAU remaining after the satisfaction of creditors' claims are directed to the purposes provided for by this Statute.

The decision on the use of the remaining property and funds is published by the liquidation commission in the press.

9.2.1. Personnel documents of the CCEAU after its liquidation are transferred to the state archival storage in accordance with the procedure established by law.

9.3. Information and documents on the liquidation of the CCEAU are sent to the body that made the decision on the state registration of the public association upon its creation, in order to exclude it from the Unified State Registrar of Legal Entities.

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REGULATIONS FOR MEMBERSHIP

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REGULATIONS FOR MEMBERSHIP

«Approved»

Approved on General Assembly of member creative cooperation "Eurasian Art Union"

Minutes No. 3 dated September 12, 2017

REGULATIONS

For admission and lapse of membership in creative cooperation "Eurasian Art Union"

General section

The Regulations has been generated and approved by in perfect agreement with article 4 Charter of creative cooperation "Eurasian Art Union" Charter (hereinafter - "Union") and existing legislation, is subject to execution by all structural subdivisions-organizations (branches) of the Union.

Union membership is available to professional creative specialists of fine arts: artists, restorers, art critics and persons selling or advertising works of art or members of the Union, as well as craftsmen who have created original works of independent creative significance and recognizing the Charter of the Union.

The conditions and procedure for admission to Union Membership

2.1. Admission to Union Membership Admission to the membership of the Union is carried out by an agreed decision of the structural unit-organization (department) and the Union Presidium.

2.2. Structural subdivisions-organizations (branches) with more than 50 members of the Union registered receive by the decision of the Board, other structural subdivisions receive at the general meeting.

2.3. A pretender to apply for Union membership and familiarize with the Union Statute applies to the Board of the structural unit at the place of his permanent registration at the place of residence and submits the following documents:

- a written statement for admission with an obligation to meet the conditions of the Union Statute;
- a list of main works, photographs and reproductions of works, documents on participation in art exhibitions held in the Union system or a list of art history works or a list of implemented curatorial projects and programs;
- recommendations of three Union members (with membership experience of at least 5 years);
- a resident registration certificate;
- a copy of diploma or certificate of education;
- an autobiography;
- personnel record sheets with photographs 4x6 cm in size.

2.4. Board of the structural unit (or its creative sections) as well as the Presidium of the Union:

- gets acquainted with products and works of Pretenders wishing to be admitted to the Union;
- takes into account the widely recognized outstanding achievements of the pretender, the results of the pretender's participation in significant exhibitions held in the Union system in the field of applying his professional skills, the results of the work of art critics in the theoretical generalization and popularization of the art of Russian artists, the participation of applicants in the social activities of the structural unit
- prepares the registration of the personal file of the Pretender recommended for admission to the Union
- organizes the display and discussion of the Pretender's works at special meetings or reception sessions

2.5. Admission to the membership of the Union is held once a year at the place of permanent registration at the place of residence, joining the Union within the time limits established by the Union Presidium.

2.6. Admission to the Union membership is carried out in the following order:

- for artists - by showing their works at exhibitions of applicants specially organized for this purpose, taking into account successful participation in previous exhibitions organized and held by the Union or its structural divisions;
- for artists whose main works cannot be exhibited at the applicants' exhibitions (monumental art, art of cinema, theater, restoration of monuments, etc.)
- on the basis of viewing and evaluating their creative work on the spot, along with the display of photographs, sketches at the applicants' exhibitions and other works of the artist;

- for art historians - on the basis of the study, review and discussion of their art criticism works, articles or publicly presented projects;

- for persons engaged in the sale or advertising of works of art - a list of implemented curatorial projects or programs is considered;

2.7. Admission to the Union membership is carried out by closed (secret) voting, for which:

- the meeting (board) of the structural subdivision elects from among its members by open voting the counting commission (when the board is

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- appointed, the functions of the counting commission may be entrusted to the audit commission of this structural subdivision);
- the counting commission elects a Chairman and a secretary and draws up ballots (lists) with candidates for the Union for secret voting;
 - each participant in the secret ballot (a participant of the meeting, a member of the board) receives one copy of the ballot with the names of candidates for Union membership, while a note is made in the list of participants in the vote (meeting, board) that the ballot was issued;
 - a secret ballot participant leaves in the ballot the names of those applicants whose "admission" he votes and crosses out the names of those whose "against admission" to the Union he votes, after which he puts the ballot in a special ballot box (box) or transfers it to the counting commission;
 - immediately after voting, the counting commission shall count the results of voting and draw up a protocol indicating the number of votes cast for or against each candidate;
 - the meeting (board) of the structural subdivision approves the protocol of the counting commission with the results of the closed (secret) voting and attaches it to its protocol on admission to the Union membership, signed by the Chairman and executive secretary of the board (meeting);
- 2.8. The decision is considered adopted if more than half of the competent board (meeting) participating in the voting voted for it. A pretender who has not received a sufficient number of votes at a meeting of the Board (meeting) has the right to file an appeal with the Union Presidium.
- 2.9. To approve the results of admission to the Union, a special meeting of the Union Presidium is held, to which the structural units submit:
- minutes of meetings of the boards (meetings) for admission to the Union membership and minutes of creative commissions;
 - personal files of pretenders admitted to the Union;
 - a list of main works, photographs and reproductions of works, information about participation in exhibitions;
 - a list of works of art history and publicly presented projects accepted into the Union;
 - a list of implemented curatorial projects and programs.
- Pretenders may present to the secretariat meeting the main works for display or submit a video presentation.
- 2.10. The Union Secretariat discusses the candidacy of each Pretender admitted to the Union by a structural subdivision and, through open voting, approves (or rejects) his admission to the Union membership, which is documented in the minutes of the meeting of the Secretariat.
- 2.11. Accepted Union members issued a ticket of the single sample (form No. 1 - is an integral part of the Regulations).
- 2.12. The membership card of the established form is the only document confirming the actual membership in the Union

III. Conditions and procedure for termination of Union membership

- 3.1. Union Membership is terminated in next cases:
- a) exclusion from members of the Union;
 - b) withdrawal from the members of the Union.
- 3.2. Exclusion from the members of the Union is made in case of violation or failure to fulfill the duties of the members of the Union, provided for in p. 4 of the Union Statute.
- 3.3. Withdrawal from the members of the Union is made:
- б) in case of failure to fulfill the obligations of a member of the Union, provided for in p. 4 of the Union Statute during one calendar year;
 - и) at will;
 - с) non-confirmation of Union membership, except in cases of disability due to old age or illness.
- 3.4. Withdrawal from the members of the Union in case of failure to fulfill duties or non-confirmation of membership is documented by the protocol of the Union Presidium on the basis of information provided by the boards of the structural unit-organization (department).
- 3.5. A member of the Union is considered to have left the Union from the moment the Union Presidium protocol is drawn up or from the moment the Union receives an application for leaving of its own free will.
- 3.6. Retired and expelled members of the Union may join the Union on a general basis.
- 3.7. In order to resolve the issue of non-confirmation of membership, the Board of structural subdivisions-organizations (branches) annually submit to the Union Presidium the following information about the members of the Union registered in these structural subdivisions:
- surname, name, patronymic, age, membership card number;
 - membership fees debt and payment for a creative workshop (studio) on the basis of an accounting certificate;
 - non-participation in the statutory activities of the structural subdivision of the Union for 4 (four) years.
- 3.8. Exclusion from membership of the Union is carried out by the same bodies and in the same manner as admission to membership in the Union, except for the cases provided for in p. 3.9, 3.10 of the Regulations.
- 3.9. Actions committed by members of the Union, including those elected to the governing bodies of the Union's system, classified as single gross violations of the Union Statute serve as grounds for expulsion from Union members in a special manner - on the basis of a resolution of the Union Presidium.
- 3.10. Single gross violations of the Union Statute are actions aimed at violating the organizational structure of a single Union, or at alienating objects of the Union property and its structural divisions, as well as causing material damage to the Union and its structural divisions, disseminating in print media or in any other way information discrediting the honor, dignity or business reputation of other Union members, its structural subdivisions, commercial and non-commercial structures of the Union system, including filing unfounded claims with the judicial authorities.

Final provisions

- 4.1. When the authorized bodies decide on the issues of admission and termination of Union membership, the presence of a pretender or a member of the Union is not necessary.
- 4.2. Decisions of authorized bodies on termination of Union membership may be appealed to the Union Central Audit Commission.
- 4.3. The decisions of the authorized bodies on the issues of admission and termination of Union membership cannot be appealed or declared invalid (illegal) by the judicial authorities, because according to art. 17 of the Federal Law "About Public Associations" interference of public activities of public organizations is not allowed.

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Bank details:

To transfer funds in EUR

via Deutsche Bank AG, Frankfurt am Main, Germany

INTERMEDIARY BANK:

DEUTDEFF
DEUTSCHE BANK AG,
FRANKFURT AM MAIN, GERMANY
/100-9477522-00 EUR

BANK OF BENEFICIARY:

SWIFT: JSNMRUMM
"Bank Otkritie Financial Corporation"
(Public Joint-Stock Company)

BENEFICIARY: ACCOUNT / IBN:
ORGANIZATION'S NAME

MOSCOW, RUSSIA.
40703978109000201043

ADDRESS

Eurasian Art Union
office "Union of Artists", Krymskiy Val str. 8 / 2,
119049, Moscow, Russia

To transfer funds to CNY

through Bank of China (ELUOSI), Moscow, Russia

INTERMEDIARY BANK:

BKCHRUMM
BANK OF CHINA (ELUOSI),
MOSCOW, RUSSIA
/30109156800000000005

BANK OF BENEFICIARY:

SWIFT: JSNMRUMM
"Bank Otkritie Financial Corporation"
(Public Joint-Stock Company)

BENEFICIARY: ACCOUNT / IBN:
ORGANIZATION'S NAME

MOSCOW, RUSSIA.
40703156109000201043

ADDRESS

Eurasian Art Union
office "Union of Artists", Krymskiy Val str. 8 / 2,
119049, Moscow, Russia

To transfer funds in USD

through The Bank of New York Mellon, New York, USA

INTERMEDIARY BANK:

IRVTUS3N
THE BANK OF NEW YORK MELLON,
NEW YORK, USA
/890-0584-157

BANK OF BENEFICIARY:

SWIFT: JSNMRUMM
"Bank Otkritie Financial Corporation"
(Public Joint-Stock Company)

BENEFICIARY: ACCOUNT / IBN:
ORGANIZATION'S NAME

MOSCOW, RUSSIA.
40703840509000201043

ADDRESS

Eurasian Art Union
office "Union of Artists", Krymskiy Val str. 8 / 2,
119049, Moscow, Russia

To transfer funds in Russian Rubles

On Russian territory:

ООО ТО «Евразийский художественный союз»

ОГРН 1167700064070

ИНН 7723471572 , КПП 772301001

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Банк Филиал Центральный ПАО Банка «ФК Открытие», г.Москва,

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Our Mission

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Mission of the Eurasian Art Union

[Information about the Eurasian Art Union](#) [Hits: 5088](#)

The Eurasian Art Union (Eurasian Art Union) is a non-profit public organization that brings together individuals — artists, art historians, craftsmen, artists, and people who contribute to the arts — as well as legal entities — organizations working in the field of Art World in Europe and Asia, as well as other regions.

The Eurasian Art Union supports international cooperation and art exchanges, is free from political or other prejudices and aims to improve the economic and social position of artists and craftsmen at the national and international level.

The Commonwealth was created with the aim of accumulating modern technologies in presenting, promoting and supporting creativity, career and commercial realization of a wide audience of creators, promoting the preservation of objects and places of cultural heritage, supporting talented people – their members, protection of their copyright, creative interaction with foreign and international associations and other diverse activities in the field of contemporary art.

Union activity is based on three principles.:

- modernity and technological effectiveness;
- activity and intense communication;
- professionalism and support.

The Eurasian Art Union serves the ideas of not only national art, but also international integration, therefore its members can and are like national public and non-profit organizations and individuals - persons representing national interests in their countries, and international communities whose interests extend beyond the borders of one country or nation.

Practical activities of the Eurasian Art Union include:

Union members support

Comprehensive consulting and organizational line on creative and commercial promotion, pricing, a wide range of participation in exhibition and fair programs.

Participation in government programs, grants and promotions

The Eurasian Art Union actively participates in government programs, grants and promotions, conducts explanatory work in order to maintain and protect the rights of our members.

Publications, catalogs

The Eurasian Art Union publishes a number of academic collections and catalogs dedicated to specific exhibitions that contribute to the commercialization of the members of the union, several quarterly online journals, which contain articles and author articles on current practices, a forum for discussion and research in partnership with a number of leading universities.

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Exhibition and Fair Activity

The Commonwealth provides an opportunity to participate in large-scale exhibition and fair programs both at the national level and with international participation. A lot of work is also being done on the organization of solo exhibitions and special events promoting creative and commercial promotion of the union members.

Master classes, lectures and promotions

The Eurasian Art Union conducts special programs of master classes, lecture halls, special advertising and promotion actions. Among them - Art-Ring, Art-Lecturer.

Academic Exhibitions


The Eurasian Art Union has established a number of international academic projects designed to systematically scientifically develop successful technologies and know-how that help identify talented authors and provide an academic platform for creative initiatives. Among such projects: "World Art Awards. Russia", "Eurasian Art Awards", "European Art Awards", "Art Week", "Eurasian Illustration Awards", "World Communication Arts Awards".

Scientific symposiums and conferences

The Eurasian Art Union participates in an international symposium: "The State of Fine Art – New Perspectives on Artistic Copyright", as well as in a number of other scientific-practical and academic conferences and symposiums.

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Russian Federation

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Russian Federation (19)

Wednesday, 10 July 2019 11:28

Fedorovich Leonid Aleksandrovich (Leonid Feodor)**President of the Russian branch of the Eurasian Art Union,**

Honored Artist of the Russian Federation, President of the "TETRA-ART" Creative Community, Chairman of the "TETRA-ART" section Creative Union of Artists of Russia, full member of the Presidium of the Academy of Russian Literature and the Russian Academy of Folk Art, Corresponding Member of the International Academy of Culture and Art

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Wednesday, 10 July 2019 11:28

Filkov Fedor Vonifantevich



The head of the Art Management Guild of the Eurasian Art Union

Vice-President of the Eurasian Art Union,
 Member of the Presidium of the National Society of Pastels,
 President of the Russian Branch of the World Foundation for the Arts,
 Academician of the European Academy of Natural Sciences,
 Member of the International Association of Writers and Publicists,
 Member of the Creative Union of Artists of Russia,
 Director General of the Art of the Future Production Agency

Project Producer:

1. "Art Geography Award" World Arts Forum artforum.pro
2. "Visionary Art Awards" International Prize in the field of symbolic and visionary art visionaryarts.eu
3. "Aqua-Art" International exhibition project in support of ecology aquaarts.ru
4. "Art-Love" International festival of explicit art lovetfestival.eu
5. "Art Portrait" International exhibition of portrait art artportrait.club
6. "Art Poetry" All-Russian art and poetry festival artpoetry.ru
7. "Assembly of Pleiners" International competition of an open-air skill artassembly.ru
8. "Art Cup of Russia - Art Assembly" International competition for children and youth creativity and pedagogical innovations artfestival.info
9. "Couturier of the Year" International Competition for Professional Fashion Designers
10. "International Fashion Assembly" International Competition for Young Fashion Designers and Designers fashionshow.ru
11. "Portrait of an animal" International exhibition-competition of animalistic art zooarts.eu
12. "Russian Art Week" International exhibition-competition of contemporary art artweek.ru
13. "Russian Art Award" All-Russian exhibition project artawards.info
14. "Modern avant-garde" International exhibition of contemporary art artfestival.eu
15. "Talent of Russia" All-Russian exhibition of contemporary classical art talantexpo.ru
16. "Abstraction Festival" International exhibition-competition of abstract art abstractfestival.com
17. "Young Talent of Russia" All-Russian open art competition talantfestival.ru

Producer of All-Russian Scientific and Practical Conferences:

1. "Church traditions" Issues of revival of modern church art
2. "Art in the era of globalization"
3. "Innovations in art education"

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Monday, 08 July 2019 08:09

Orekhov Nikolay Nikolaevich**Chairman of the "Graphic Design" section of the Eurasian Art Union**

Member of the Moscow Union of Artists,

Member of the International Association "Union of Designers",

Member of the Union of Journalists of Russia;

Academician of the Russian Academy of Folk Art,

Honored Worker Creative Union of Artists of Russia.

Winner of numerous foreign and Russian exhibitions. Teacher of drawing and painting MIPK them. Ivan Fedorov.

Orekhov N.N. was born in 1948 in Moscow. He studied at the studio school at the DC Gorbunova, at the Moscow Polygraphic Institute (3 courses), He graduated from the three-year painting and drawing courses at the Moscow State Academy of Arts and Technology named after Surikov. He graduated from MGZPI (art and graphic faculty).

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Monday, 08 July 2019 08:09

Orlova Irina Anatolyevna



Chairman of the "Pastel art" section of the Eurasian Art Union

Council Member and Executive Secretary of the National Union of Pastels (Russia)

Member of the International Association of Pastel Unions (IAPS)

Member of the Pastel Society of Italy (Pasit)

Member of the Pastelists Guild of Europe (PGE)

Member of the People's Studio of Fine and Applied Arts of the Central House of Scientists of the Russian Academy of Sciences

Irina Orlova, is from a family of hereditary artists and sculptors, studied art at an art school in Moscow and painted her whole life using various materials: oil, watercolor, ink. In recent years, dry pastel has become her favorite material.

Multiple winner of painting contests in Russia and Italy (Russian Art Week, First Pasit Italian Pastelists Society's International Exhibition of Pastels, Art Geography, Art Week in Italy, Talent of Russia). Participant of several collective exhibitions. She was a member of the advisory council (jury) of the All-Russian open contest of modern classical art "TALANT OF RUSSIA - 2018". Held two solo exhibitions in Rome (Italy) in 2016 and 2018. The works of Irina Orlov were exhibited in galleries in Italy and are in private collections in Russia, Italy, USA, Latvia.

Major exhibitions and competitions:

- The winner of the All-Russian open competition of contemporary classical art "TALENT OF RUSSIA" - 2018 (1st and 2nd place in the category);
- Winner of the International Exhibition-Competition Art Week in Italy (2018) - 1st and 2nd place in the category of graphics;
- Winner of the International exhibition-competition of contemporary art "Modern avant-garde" (spring 2018 season) in the category Surrealism;
- 2nd place in the Russian Art Week (spring 2018) in the category Professional, graphics;
- Winner of the Russian Art Week (March 2017) - 1st and 2nd place in the category of graphics;
- Winner of the Christmas contest of the Association of pastels of Italy PASIT(2018);
- Winner of the European Pastels' Guild Competition (April and July-August 2018);
- 1st place among the winners of the PGE Europe Pastelists Guild Contest in 2018;
- Winner of the International exhibition-competition of contemporary art "Modern avant-garde (winter season 2017) in the Impressionism nomination;
- Winner of the International exhibition-competition of erotic art "ART-LOVE" (Autumn season 2017) in the category of graphics;
- The winner in the International exhibition-portrait art competition "ART PORTRAIT CLUB International Festival" (fall 2017 season) in the nominations "Front Portrait" and " Subject Portrait";
- Участник Первой международной выставки пастели Общества художников-пастелистов Италии PASIT (Tivoli, октябрь 2017);
- 3rd place at the International exhibition of water art "ART-WATER" in the State Geological Museum V.I. Vernadsky (2017);
- Participant of the exhibition "About Moscow with love!" In the State Museum "Garden Ring" (September 2017);
- Participant of the International exhibition-competition Art-geography (autumn 2017);
- Constant participation in exhibitions of the Creative Association "Khamovniki" in the CDA of the Russian Academy of Sciences 2016-2018.

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Monday, 08 July 2019 07:40

Ginzburg Grigory Nikolaevich



Head of the Art Studies Guild of the Eurasian Art Union

Academician of the European Academy of Natural Sciences (Germany, Hannover),

Academician of the Russian-Italian Academy FERRONI,

Honored Worker of Culture of the Russian Federation.

Awards:

Honorary badge of the Ministry of Culture of the Russian Federation "For achievements in culture"

Medal of the President of the Russian Federation "In memory of the 850th anniversary of Moscow",

Medal of the Presidium of the Supreme Soviet of the USSR "Twenty Years of Victory in the Great Patriotic War"

Honorary badge of the Ministry of Culture of the USSR "For cultural patronage over the armed forces of the USSR",

"Gold Medal" of the Creative Union of Artists of Russia, medal "Pavel Tretyakov" from the International Academy of Sciences MANPO-RANS,

Medal of the International Federation of Professional Artists "For the Contribution to Art".

Ginzburg G.N. - holder of European awards: the Order "The Badge of Great Star with a Crown", the medal "Wassily Kandinsky" (for special achievements in the field of world culture and art).

For 23 years (1991-2014) he worked as the permanent director of the Moscow State Exhibition Hall "Creativity" - one of the central exhibition venues of the capital, was the curator of more than 700 Russian and international cultural exhibition projects and programs that had a wide public response, including Mass media of Russia and abroad.

Ginzburg G.N. has personal thanks from the Minister of Culture of the Russian Federation, the Minister of Culture of the Republic of Abkhazia, the Minister of Culture of the City of Moscow, etc.

Currently - a publicist, author of art criticism articles on artists' personalities, speaker-analyst at the presentations of art projects

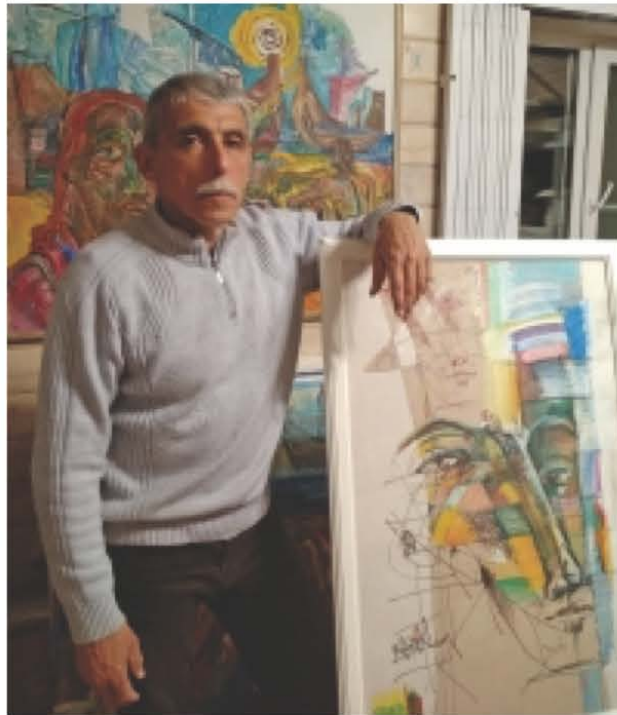
Published in [Russian Federation](#)

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530 of 712

Friday, 05 July 2019 10:26

Dragovoy Alexander Muaremovich**The head of "Graphics" Guild of the Eurasian Art Union**

Member of the International Federation of Artists at UNESCO,

Member of the Moscow Union of Artists,

Chief artist of the publishing house "Vita-press"

link to **personal website**: <http://artneri.ru>

Autobiography

Born in 1956 in the city of Tirana, Albania, 1956–1961. lived in Albania. Since 1961 I constantly live in Russia. 1974-1976 Service in the ranks of the Soviet Army.

In 1982 he graduated from the Moscow Art School "In Memory of 1905" (Faculty of Industrial Graphics). Since 1982, I have been working in various publishing houses in Moscow as a freelance graphic designer and book illustrator. Since 1984 a member of the Moscow Professional Union of Graphic Artists in Malaya Gruzinskaya st. Since 1989 Member of the International Federation of Artists within UNESCO. Since 2009, a member of the Ministry of Agriculture (Moscow Union of Artists). I continue to work in Moscow publishing houses as a book designer, designer and illustrator. From 1997-2012 the main artist of the publishing house "Iris-press". From 2012 to the present, chief artist of the Vita-Press publishing house. I am engaged in the design of the book, easel graphics and painting.

The participant of various exhibition projects in Russia, the participant of various international exhibition projects, the organization of many solo exhibitions at various exhibition venues.

Published in Russian Federation

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ЕВРАЗИЙСКИЙ
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技术的欧亚联盟

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СЕРТИФИКАТ

Настоящий сертификат подтверждает, что

Маркелов Андрей Викторович

(членский билет № 1409)

является членом Евразийского Художественного Союза

Срок действия сертификата:

10.08.2024



ФЕДОРОВИЧ Л. А.

Президент Российского отделения
Евразийского Художественного Союза,
Заслуженный художник России,
член-корреспондент Международной
академии культуры и искусства

Протокол № 89
Заседания Правления РОО ТС "Евразийский Художественный Союз"

г.Москва, «10» августа 2023г.

Место проведения: г. Москва ул. Серафимовича д.2

Присутствовали члены Президиума:

	Название секции:	Фамилия, имя, отчество руководителя
1.	секция художников графики;	
2.	секция фотоискусства;	
3.	секция новейших течений (экспериментальное и наукоемкое искусство);	
4.	секция арт-менеджмента	



И 116700068

Certification by translator

I, [REDACTED], certify that I am fluent in the English and Russian languages and competent in translating from that language to English. I further certify that I have translated the enclosed documents entitled:

- “Сертификат”,
- “Протокол №89”

from Russian to English and that the translation is complete, true, and accurate to the best of my knowledge.



Exhibit 2.7: Widespread cite of article

Zhurnalus: “The best new articles from Awdee”

<https://zhurnalus.artlebedev.ru/lk/digest/334/>

Certified English translations with the originals

Telegram cites and statistics:

- Awdee Telegram post #1: <https://t.me/awdee/24518>
- Awdee Telegram post #2: <https://t.me/awdee/26259>
- Secret Design Telegram: <https://t.me/secretd/9423>
- UX Lead Telegram: <https://t.me/uxlead/364>
- UX Notes Telegram: <https://t.me/uxnotes/1122>

Certified English translations with the originals

UX Collective: views of the Twitter post and the original article

<https://twitter.com/uxdesigncc/status/1680657300665561091>

“Zhurnalus” announce by Artemy Lebedev

<https://blog.tema.ru/cxzdkKXlf9s>

Certified English translation with the original

“Art. Lebedev Studio” page on Art. Lebedev Studio website

<https://www.artlebedev.com/studio/>

Forbes: “Can’t be a billion in this business: Lebedev estimated the cost of his studio”

<https://www.forbes.ru/biznes/450987-milliarda-ne-mozet-byt-v-etom-biznese-lebedev-ocenil-stoimost-svoej-studii>

Certified English translation with the original

SimilarWeb: Art. Lebedev website audience

<https://www.similarweb.com/website/artlebedev.ru>

Translation from Russian



December 19, 2022

Zhurnalus No. 334

Surreal shadows of the exointelligence era

Hello, dear readers!

In this issue, among other things:

- Quotes from Patti Mollica's book "The Theory of Color. Desktop guide: from basic principles to practical solutions"
- In which cases it is possible to type text without uppercase
- 100 tips for designing onboarding in applications How to evaluate font logos
- Practical tips for the design of complex tables
- 10 tips to help launch a successful product What skills are needed for a digital designer
- Reviews of design trends
- Why Good Design Takes Time
- Tips for organizing files in a design team
- How to choose courses and how to make a portfolio for a beginner
- 7 qualities of the conversion interface
- Tips for managing and communicating with clients

Best new posts at Awdee, Quotes from books, Articles and news, In a short line

The best new posts at Awdee:

Design of complex tables

A detailed practical article by Andrey Markelov, which goes far beyond the standard approach and is devoted to really complex tables for financial systems. Andrey describes such nuances as font selection, alignment, separation of digits, data sorting, infographics, as well as the design of column groups and other subtleties.

Andrey has prepared illustrations for the article for both the light and dark themes of the site.

Return Total %	Interest %	Revaluation %	Chart	Current investments Total, \$	Price Begin %	End %	Chart	Range	Rating	In portfolio Begin End	Performance %
100.00000	56.06512	44.94688		86,124,065.45	95.93	97.62		90.11 — 99.24	BB ↑		100.00
75.75801	35.96501	34.91580		0.00 0.00000	111.50	107.86 -3.64		104.18 — 112.70	BB ↓	✓	-0.18
3.90940	1.95150	1.95150		0.00 0.95709	109.48	106.36 -3.12		104.50 — 109.93	BB+	✓	-1.42
0.47509	0.24971	0.24971		47,217,543.33 0.84380	86.65	102.00 15.35		84.67 — 102.83	BB	✓	8.94
25.96568	20.08612	20.08612		0.00 0.62488	141.86	137.79 -4.07		137.54 — 145.00	BBB ↑	✓	-2.94
-6.64705	-3.65910	-3.65910		0.00 5.30729	105.76	103.37 -2.39		102.32 — 106.56	BB+	✓	-0.79
0.65875	1.95150	1.95150		3,135,553.33 0.50240	75.16	104.00 28.84		73.05 — 111.82	CCC+	✓	20.65
53.19134	0.24971	0.24971		6,311,435.83 1.43412	107.04	103.38 -3.66		91.20 — 109.34	BB	✓	-8.34
1.25165	20.08612	20.08612		962,578.17 0.43816	98.18	94.70 -3.48		93.50 — 99.86	BB- ↑	✓	-0.15
1.74845	-3.65910	-3.65910		0.00 0.00000	98.50	99.93 1.43		97.48 — 101.36	B-	✓	2.71
0.00000	1.95150	1.95150		0.00 4.46133	106.67	104.83 -1.84		101.65 — 110.00	BB-	✓	-3.94
2.43642	0.24971	0.24971		0.00 0.95840	105.54	103.00 -2.54		101.86 — 106.79	BB	✓	-1.50
-0.24517	20.08612	20.08612		7,250,342.36 1.57408	102.32	103.56 1.24		99.76 — 105.37	BB-	✓	0.73
6.51682	-3.65910	-3.65910		3,116,912.50 0.43816	109.05	102.82 -6.23		101.16 — 115.00	BB ↓	✓	-0.22
1.93444	1.95150	1.95150		9,096,013.89 2.81672	91.20	90.34 -0.86		89.04 — 98.38	BB	✓	-0.47

[...]

Kirill Oleinichenko — curator and editor-in-chief
Natalia Telyatinskaya — quotes from books
Alexander Shvetsov — editor and curator

Translation from Russian

Awdee

Design of complex tables

Interface designer Andrey Markelov wrote an article for us on how to design complex tables that are used in financial systems. The material goes beyond the standard approach and comprehensively covers the topic of data table design. From this article you will learn how to create well-readable, convenient and concise tables.

Using practical examples, the author tells:

- Which font is better to use in tables
- How to align values in cells correctly
- How to separate digits of numbers
- How to design units of measurement and sorting
- How to group rows and columns

In conclusion, Andrey explained how to enrich the table with infographics, colors, diagrams and even interactives.

awdee.ru/complex-tables-design

#awd_article #awd_tables

Awdee. About design

DATA	INTEREST	EVALUATION	CHART	CURRENT INVESTMENTS	PRICE	RANGE	RATING	IN PERIOD	PERFORM
1st	2nd	3rd	4th	5th	6th	7th	8th	9th	10th
1.00000	0.00000	0.00000	0.00000	0.00000	0.00000	0.00000	0.00000	0.00000	0.00000
1.75000	0.00000	0.00000	0.00000	0.00000	0.00000	0.00000	0.00000	0.00000	0.00000
1.90000	0.00000	0.00000	0.00000	0.00000	0.00000	0.00000	0.00000	0.00000	0.00000
1.47000	0.00000	0.00000	0.00000	0.00000	0.00000	0.00000	0.00000	0.00000	0.00000
1.91000	0.00000	0.00000	0.00000	0.00000	0.00000	0.00000	0.00000	0.00000	0.00000
1.64000	0.00000	0.00000	0.00000	0.00000	0.00000	0.00000	0.00000	0.00000	0.00000
1.45000	0.00000	0.00000	0.00000	0.00000	0.00000	0.00000	0.00000	0.00000	0.00000
1.71000	0.00000	0.00000	0.00000	0.00000	0.00000	0.00000	0.00000	0.00000	0.00000
1.71000	0.00000	0.00000	0.00000	0.00000	0.00000	0.00000	0.00000	0.00000	0.00000
1.78000	0.00000	0.00000	0.00000	0.00000	0.00000	0.00000	0.00000	0.00000	0.00000
1.90000	0.00000	0.00000	0.00000	0.00000	0.00000	0.00000	0.00000	0.00000	0.00000
1.41000	0.00000	0.00000	0.00000	0.00000	0.00000	0.00000	0.00000	0.00000	0.00000
1.45000	0.00000	0.00000	0.00000	0.00000	0.00000	0.00000	0.00000	0.00000	0.00000
1.71000	0.00000	0.00000	0.00000	0.00000	0.00000	0.00000	0.00000	0.00000	0.00000
1.93000	0.00000	0.00000	0.00000	0.00000	0.00000	0.00000	0.00000	0.00000	0.00000

Design of complex tables — Awdee. About design

A detailed designer's guide to designing complex financial tables for best data readability.

t.me/awdee/24518

3.7K views Dec 14, 2022 at 08:16

Translation from Russian

Awdee

Return Total %	Interest %	Revaluation %	Chart	Current Investments Total, \$	Price Begin %	End %	Chart	Range	Rating	In portfolio Begin End	Performance
100.00000	56.06512	44.94688		86,124,065.45	95.93	97.62		90.11 → 99.24	BB T		100.00
75.75801	35.96501	34.91580		0.00	111.50	107.86		104.18 → 112.70	BB	✓	-9.18
3.90940	1.95150	1.95150		0.00	109.48	106.36		104.50 → 109.93	BB+	✓	-1.42
0.47509	0.24971	0.24971		47,217,543.33	86.65	102.00		84.67 → 102.83	BB	✓	8.94
25.96568	20.08612	20.08612		0.00	141.86	137.79		137.54 → 145.00	BBB T	✓	-2.94
-6.64705	-3.65910	-3.65910		0.00	105.76	103.37		102.32 → 106.56	BB+	✓	-9.79
0.65875	1.95150	1.95150		3,135,553.33	75.16	104.00		73.05 → 111.82	BBB	✓	29.65
53.19134	0.24971	0.24971		6,311,435.83	107.04	103.38		91.20 → 109.34	BB	✓	-8.34
1.25165	20.08612	20.08612		942,578.17	98.18	94.70		93.50 → 99.04	BB+ T	✓	-9.15
1.74845	-3.65910	-3.65910		0.00	98.50	99.93		97.48 → 101.76	B-	✓	2.71
0.00000	1.95150	1.95150		0.00	106.67	104.03		101.65 → 110.00	BB-	✓	-3.94
2.43642	0.24971	0.24971		0.00	105.54	103.37		101.86 → 108.75	BB	✓	-1.50
-0.24517	20.08612	20.08612		7,250,342.36	102.55	103.56		99.76 → 105.37	BB-	✓	0.73
0.51682	-3.65910	-3.65910		3,116,912.50	91.05	102.82		101.10 → 115.00	BB	✓	-9.22
1.93444	1.95150	1.95150		9,096,912.50	91.20	90.34		89.04 → 98.38	BB	✓	-9.47

Design of complex tables, graphs and scatterplots

We would like to remind you that we have recently published four excellent articles by Andrey Markelov on the design of complex tables, graphs and diagrams:

- [Design of complex tables](#)
- [Design of graphs. Scales](#)
- [Design of graphs. Lines](#)
- [Design of scatter plot](#)

#awd_article #awd_graphs #awd_tables #awd_dataviz #awd_infographic

t.me/awdee/26259

4.0K views edited Feb 20 at 01:09

Translation from Russian

Secret design 🦄

One of the topics that constantly pops up and needs to be solved somehow. I hate tables 😞

<https://t.me/uxlead/364>

Telegram

UX Lead 🐣

Design of complex tables

A few years ago, for the first time, I was faced with the need to design an interface with a bunch of complex tables. By a bunch, I mean really a bunch: there were about 100 of them. Many were completely different from each other and they had different...

t.me/secrettd/9423

5.5K views Vova, Feb 4 at 01:02

Translation from Russian

UX Lead 🐼

Design of complex tables

A few years ago, for the first time, I was faced with the need to design an interface with a bunch of complex tables. By a bunch, I mean really a bunch: there were about 100 of them. Many were completely different from each other and they had different usage contexts.

Techies used to work with some tables and had their own historical limitations. Some were not particularly savvy users, and somewhere it was necessary to display a ton of information on one screen.

Since then, I have collected a set of useful articles on the topic, which I still replenish and reread when I come across tables.

1. Design of complex tables

With cool practical design tips

2. Adaptation of tables for mobile devices

About different ways of adaptation in the layout

3. Three times repurposed article about tables on VC.ru

About interesting and useful mechanics

4. The experience of the Ozon guys in turning tables in their product

5. An article from netology, with an emphasis on typography in tables

It seems that the topic will be discussed forever, because large tables are always a non-trivial task.

Mb and you have a cool article lying around somewhere on a topic that is not on this list? 🐼

t.me/uxlead/364

2.5K views edited Feb 4 at 00:56

Translation from Russian

UX Notes

Andrey Markelov wrote about the [design of complex tables](#).

- Fonts with monospaced digits can be used if the numbers in the table are not mixed with letters (there may be a unit of measurement next to the number);
- But it is better to use fully monospaced fonts, for example, compact Ubuntu Mono;
- Align the numbers to the right, but the headers of columns with numbers to the left;
- To increase readability, you can highlight the visual boundaries of the columns by breaking the dividing line;
- If the speakers are very tight, it is better to use a thin space instead of the usual space to separate the discharges ("thin space", U+2009);
- Units of measurement are usually written in column names separated by commas, but then the column becomes wider. You can place them under the name on a separate line and highlight them with color;
- Sometimes it is useful to collapse groups of columns: to save space, to show the resulting column;
- The basic numeric table can be enriched with infographics, colors and diagrams. For example, in addition to the initial and final price, you can show a graph of its fluctuations. The contribution of each bond to the value of the portfolio can be highlighted with a gradation of green and red;
- It is worth entering double lines. For example, it is useful to see not only the value of a bond, but also the percentage that it occupies in the portfolio.

#table

Awdee. About design



Investment	Price	Range	Rating	In portfolio	Performance
1.00000	44.94000	80,124,000.43	91.93	97.42	90.11
1.71000	10.91000	0.00	113.39	101.88	104.10
1.99900	1.95150	0.00	109.43	100.16	104.10
1.47500	0.24971	0.24971	47,127,543.33	66.05	102.00
1.95500	20.00012	20.00012	0.00	141.85	131.79
1.47900	-3.43930	-3.43930	0.00	105.75	103.17
1.43075	1.95150	1.95150	3,115,550.33	71.15	104.00
1.9134	0.24971	0.24971	0,311,435.81	107.04	103.10
1.15165	20.00012	20.00012	962,578.17	99.33	104.70
1.74045	-3.43930	-3.43930	0.00	98.39	95.53
1.00000	1.95150	1.95150	0.00	100.07	104.03
1.43602	0.24971	0.24971	0.00	105.34	103.00
1.24317	20.00012	20.00012	7,750,342.36	102.32	102.56
1.11002	-3.43930	-3.43930	3,115,912.30	105.05	102.02
1.93448	1.95150	1.95150	9,306,813.89	91.29	95.14

Design of complex tables — Awdee. About design

A detailed designer's guide to designing complex financial tables for best data readability.



Лента

Рубрики

Авторы



13 dec 2022 © 16051 1

Design of complex tables

Table design is an interesting direction in information design. It's a painstaking job. There are few designers in the world who know how to design readable, convenient and concise tables. Many articles have been written on the topic of tabular design. All of them are limited to simple tips: for example, do not make a table in the style of "zebra". This material goes far beyond the standard approach and is devoted to really complex tables that are used in financial systems.

Number of unique visits



Andrey Markelov

Interfaces designer, fonts translator, articles author

Return Total %	Interest %	Revaluation %	Chart	Current investments Total, \$	Price Begin %	End %	Chart	Range	Rating	In portfolio Begin End	Performance %
100.00000	56.06512	44.94688		86,124,065.45	95.93	97.62		90.11 — 99.24	BB ↑		100.00
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25.96568	20.08612	20.08612		0.00 0.62488	141.86	137.79 -4.07		137.54 — 145.00	BBB ↑	✓	-2.94
-6.64705	-3.65910	-3.65910		0.00 5.38729	105.76	103.37 -2.39		102.32 — 106.56	BB+	✓	-0.79
0.65875	1.95150	1.95150		3,135,553.33 0.50240	75.16	104.00 28.84		73.05 — 111.82	CCC+	✓	20.65
53.19134	0.24971	0.24971		6,311,435.83 1.43412	107.04	103.38 -3.66		91.20 — 109.34	BB	✓	-8.34
1.25165	20.08612	20.08612		962,578.17 0.43816	98.18	94.70 -3.48		93.50 — 99.86	BB- ↑	✓	-0.15
1.74845	-3.65910	-3.65910		0.00 0.00000	98.50	99.93 1.43		97.48 — 101.36	B-	✓	2.71
0.00000	1.95150	1.95150		0.00 4.46133	106.67	104.83 -1.84		101.65 — 110.00	BB-	✓	-3.94
2.43642	0.24971	0.24971		0.00 0.05040	105.54	103.00 -2.54		101.86 — 106.79	BB	✓	-1.50
-0.24517	20.08612	20.08612		7,250,342.36 1.57408	102.32	103.56 1.24		99.76 — 105.37	BB-	✓	0.73
6.51682	-3.65910	-3.65910		3,116,912.50 0.43816	109.05	102.82 -6.23		101.16 — 115.00	BB ↓	✓	-0.22
1.93444	1.95150	1.95150		9,096,013.89 2.01672	91.20	90.34 -0.86		89.04 — 98.38	BB	✓	-0.47

Telegram statistics



Оди 

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Реклама на канале: <https://uxnotes.ru/ads>

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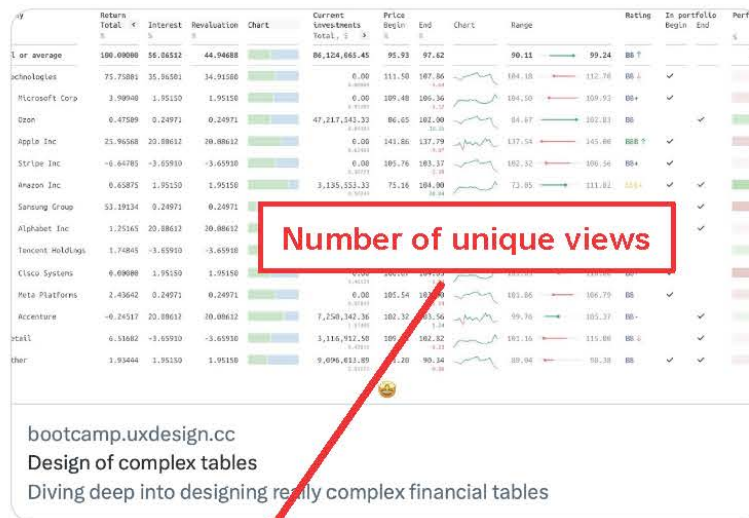
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Design of complex tables



3:15 PM · Jul 16, 2023 · 27.7K Views

41 Retweets 2 Quotes 246 Likes 181 Bookmarks



Post your reply!

Reply



Omri Orr · Jul 16

A lovely post.

Though my OCD brain doesn't want to align numbers right and their column header left, I get the reasoning behind it.



164



George Ant · Jul 17

This article's design principles offer valuable insights for AI in generating or parsing complex tables. By adhering to these guidelines, such as font selection, alignment, and delimiter usage, AI can create aesthetically pleasing and comprehensible tables.



120



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Sourced from across Twitter



Adham Dannaway · 22h

How to simplify your designs

20+ actionable principles you can apply to your designs.

A thread

By Taras Bakusevych

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What's happening

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Two-episode premiere August 23

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Design of complex tables

Diving deep into designing really complex financial tables



Andrew Marcus · Follow

Published in Bootcamp · 8 min read · Nov 30, 2022



429



4



Table design is an interesting field of information design. This is painstaking work. Very few designers in the world can design readable, convenient, and concise tables.

Many articles have been written on the topic of table design. Many of them are limited to simple advice, like whether or not to use zebra-style table or tell about some basic interactions. This material goes far beyond the standard approach and focuses on really complex tables that are used in financial systems.

Font selection. Monospaced fonts

A table is a set of numeric and textual data, therefore table design starts with selecting a font.

Translation from Russian



Artemy Lebedev

December 9, 2021

“Zhurnalus” - media about design

The most important event in the world of design is Zhurnalus.

In the weekly edition: news, interviews, fonts, lectures, tools and a bunch more.

The material is collected from half a thousand news feeds, fifty mailings, profiles of hundreds of designers on Behance, Dribbble, Medium and Facebook, a bunch of channels in Telegram and public in VK and a large stock of selected articles in Notion.

Subscription is 490 rubles per month (less than 120 rubles per issue). In the browser, in the mail or in the Telegram.

The editor-in-chief is Kirill Oleinichenko.

<https://zhurnalus.artlebedev.ru/>

RU

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Art. Lebedev Studio

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Art. Lebedev Studio was founded in 1995.

Our main areas of work include design automation, graphic design, websites, urban design, architecture, environment design, wayfinding systems, industrial design, interfaces, typefaces, patterns and book publishing. We are a very creative and very technocratic company that combines wild ideas with research and analytics. We see our job as finding the most effective, simple and beautiful way to solve each problem. Our projects are widely discussed. We operate the way we want to and the way we think is right. As a matter of principle, we don't work with clients whose beliefs contradict ours.

Today the studio employs 300 people and our portfolio includes 5023 projects.

Art directors of the studio:

[*Dmitry Frolov*](#)[*Pavel Gerasimchuk*](#)[*Erken Kagarov*](#)[*Sergey Kulinkovich*](#)[*Artemy Lebedev*](#)[*Evgeny Panov*](#)[*Oleg Stukalov*](#)[*Egor Zhgun*](#)

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511 Avenue of the Americas, New York, USA, NY 10011

Translation from Russian

Forbes

24 December 2021

“Can’t be a billion in this business”: Lebedev estimated the cost of his studio

Mariana Dulneva
Author

Anastasia Lyalikova
Forbes Editor

Artemy Lebedev estimated the cost of his studio at \$ 100 million. In an interview with billionaire Igor Rybakov, he said that this business is very difficult, because costs for designers are the first cut during a crisis.

Designer Artemy Lebedev estimated the cost of his studio at \$ 100 million. He stated this in an interview with billionaire Igor Rybakov, which will be released on the businessman’s YouTube channel on the evening of December 24.

“The main asset of my company is my name. I have invested in it for many years. There is no billion, it cannot be in this business. \$100 million,” Lebedev said.

According to him, the company is large, but it is “a very difficult business, like any intellectual one.” “It is quickly interrupted, it depends very much on market sentiment. If anything, they stop paying the designer first when there is some kind of crisis on the market,” Lebedev said.

Artemy Lebedev Studio was founded in 1995. Among other things, she worked on the logo of the Bolshoi Theater and the scheme of the Moscow Metro. The designer himself called government orders the most “terrible painful money with minimal gratitude, with huge risks on all fronts.”

According to SPARK, in 2020, the revenue of Artemy Lebedev Studio LLC amounted to 120 million rubles, net profit — 5.2 million rubles.

In 2017, Inc Russia wrote that the turnover of Lebedev’s studio could exceed 1 billion rubles a year. Lebedev himself, commenting on this article, wrote in his blog: “The level of research is even lower than the level of essays on literature that I wrote at school, having read only the author’s name and the title of the work.”

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July 2023

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основные направления — автоматизация дизайна, графический дизайн, создание сайтов, городской [Show more](#)

Company	Art. Lebedev Studio
Year Founded	--
Employees	201 - 500
HQ	Ukraine, Kyiv
Annual Revenue	--
Industry	Arts & Entertainment > Arts and Entertainment - Other

similarweb

Global Rank

#61,260

▼ 3,183

Country Rank

#4,220

▼ 655

Russia

Category Rank

#69

▼ 5

Arts & Entertainment > Arts and Entertainment - Other (In Russia)

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Total Visits

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Pages per Visit

3.30

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artlebedev.ru Ranking

Website ranking helps evaluate the value of a business. Over the last three months, artlebedev.ru's global ranking has decreased from 55,948 to 61,260.

Category Rank

Arts and Entertainment - Other (In Russia)

Country Rank

In Russia

Global Rank

RANK

55

60

65

70

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Журналус № 334 Сюрреалистичные тени эпохи экзотеллекта

Привет, дорогие читатели!

В этом выпуске кроме прочего:

- Цитаты из книги Патти Моллики «Теория цвета. Настольный путеводитель: от базовых принципов до практических решений»
- В каких случаях можно набирать текст без прописных
- 100 советов по проектированию онбординга в приложениях
- Как оценивать шрифтовые логотипы
- Практические советы по дизайну сложных таблиц
- 10 советов, которые помогут запустить удачный продукт
- Какие навыки необходимы диджитал-дизайнеру
- Обзоры дизайн-трендов
- Почему хороший дизайн требует времени
- Советы по организации файлов в дизайн-команде
- Как выбрать курсы и как новичку составить портфолио
- 7 качеств конверсионного интерфейса
- Советы по управлению и общению с клиентами

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Новое Инвентарь Задизайнено Экспресс-дизайн Студия Магазинус Иронов 2.4 Журналус

Лучшие новые посты на Оди

Дизайн сложных таблиц

Подробная практическая статья Андрея Маркелова, которая выходит далеко за рамки стандартного подхода и посвящена действительно сложным таблицам для финансовых систем. Андрей описывает такие нюансы, как выбор шрифта, выравнивание, отделение разрядов, сортировка данных, инфографика, а также оформление групп колонок и другие тонкости.

Иллюстрации к статье Андрей подготовил и для светлой, и для тёмной темы сайта.

Return Total %	Interest %	Revaluation %	Chart	Current investments Total, \$	Price Begin %	End %	Chart	Range	Rating	In portfolio Begin End	Performance %
100.00000	56.06512	44.94688		86,124,065.45	95.93	97.62		90.11 — 99.24	BB ↑		100.00
75.75801	35.96501	34.91580		0.00 9.00000	111.50	107.86		104.18 — 112.70	BB ↓	✓	-0.18
3.90940	1.95150	1.95150		0.00 0.95709	109.48	106.36		104.50 — 109.93	BB+	✓	-1.42
0.47509	0.24971	0.24971		47,217,543.33 8.04300	86.65	102.00		84.67 — 102.83	BB	✓	8.94
25.96568	20.08612	20.08612		0.00 0.62488	141.86	137.79		137.54 — 145.00	BBB ↑	✓	-2.94
-6.64705	-3.65910	-3.65910		0.00 5.20729	105.76	103.37		102.32 — 106.56	BB+	✓	-0.79
0.65875	1.95150	1.95150		3,135,553.33 0.50240	75.16	104.00		73.05 — 111.82	CCC+	✓ ✓	20.65
53.19134	0.24971	0.24971		6,311,435.83 1.43812	107.04	103.38		91.20 — 109.34	BB	✓	-8.34
1.25165	20.08612	20.08612		962,578.17 0.43016	98.18	94.70		93.50 — 99.86	BB- ↑	✓ ✓	-0.15
1.74845	-3.65910	-3.65910		0.00 0.00000	98.50	99.93		97.48 — 101.36	B-	✓	2.71
0.00000	1.95150	1.95150		0.00 4.40133	106.67	104.83		101.65 — 110.00	BB-	✓	-3.94
2.43642	0.24971	0.24971		0.00 0.05040	105.54	103.00		101.86 — 106.79	BB	✓	-1.50
-0.24517	20.08612	20.08612		7,250,342.36 1.57408	102.32	103.56		99.76 — 105.37	BB-	✓	0.73
6.51682	-3.65910	-3.65910		3,116,912.50 0.43016	109.05	102.82		101.16 — 115.00	BB ↓	✓	-0.22
1.93444	1.95150	1.95150		9,096,013.89 2.01672	91.20	90.34		89.04 — 98.38	BB	✓ ✓	-0.47

Кирилл Олейниченко — куратор и главный редактор

Наталья Телятинская — цитаты из книг

Александр Швецов — редактор и куратор


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Оди

Дизайн сложных таблиц

Дизайнер интерфейсов Андрей Маркелов написал для нас статью о том, как проектировать сложные таблицы, которые используются в финансовых системах. Материал выходит за рамки стандартного подхода и всесторонне охватывает тему табличного дизайна. Из статьи вы узнаете, как создавать хорошо читаемые, удобные и лаконичные таблицы

На практических примерах автор рассказывает:

- Какой шрифт лучше использовать в таблицах
- Как правильно выравнивать значения в ячейках
- Как отделять разряды чисел
- Как оформлять единицы измерения и сортировку
- Как группировать строки и столбцы

В заключение Андрей объяснил, как обогатить таблицу инфографикой, цветами, диаграммами и даже интерактивами

awdee.ru/complex-tables-design
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Оди. О дизайне

симв.	№	Интернет	Результат	Chart	Current Investments Total, 1	Price Begin	End	Chart	Range	Rating	In portfolio	Perform
3.00000	01.00000				86,124,863.45	95.95	97.82		96.31	99.24	99.7	100.
1.71100	34.02500				0.00	112.50	104.96		104.26	112.76	99.0	-8.
1.00040	1.00250				0.00	105.40	102.20		104.20	105.31	99.4	-1.
1.42500	0.24071	0.34071			42,217,543.75	86.05	102.90		84.67	92.81	99	-8.
1.00000	20.00012	20.00002			0.00	144.00	139.79		137.04	143.69	99.7	+2.
1.65200	-3.63939	-3.63908			0.00	101.70	104.27		102.52	104.24	99.4	-8.
1.05070	1.01150	1.05050			3,137,152.35	75.55	104.00		71.83	111.82	99	+29.
1.31134	0.24071	0.24071			0.311,031.83	107.04	103.38		111.09	105.34	99	-8.
1.21005	20.00012	20.00002			360,478.17	98.18	94.70		97.50	95.84	99.5	-8.
1.71005	-3.63939	-3.63908			0.00	98.50	94.83		97.00	95.34	99	-1.
1.00000	1.01150	1.05050			0.00	100.67	104.03		103.85	106.69	99	-1.
1.42502	0.24071	0.24071			0.00	105.54	103.00		101.20	104.75	99	-1.
1.24517	20.00012	20.00002			7,270,242.36	102.32	103.56		101.70	105.17	99	-8.
1.31002	-3.63939	-3.63908			2,219,812.39	109.89	104.82		101.00	113.40	99.0	-8.
1.03004	1.01150	1.05050			9,096,813.89	98.20	99.34		97.81	100.30	99	-8.

Дизайн сложных таблиц — Оди. О дизайне

Подробное руководство дизайнера по проектированию сложных финансовых таблиц для максимальной читабельности данных

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Return	100% 50%	100% 50%	Chart	Current	PRICE	50%	Chart	Range	RATING	EX	DIFFICULTY	PERFORMANCE
%	%	%		Investments	BUY	%				Score	Star	%
100.00000	50.00000	100.00000		66,124,005.40	97.93	97.93		99.18	99.34	99.7		100.00
72.72902	36.36451	72.72902		0.00	111.58	107.80		104.10	112.74	98.0	✓	-0.19
3.90949	1.95474	3.90949		0.00	105.40	100.36		104.50	109.72	98.0	✓	1.42
0.47389	0.23694	0.47389		47,217,543.31	66.55	100.00		69.62	102.63	98.0	✓	10.58
25.96369	12.98184	25.96369		0.00	143.89	137.75		137.24	147.99	98.0	✓	-12.94
-6.64795	-3.32397	-6.64795		0.00	103.74	101.37		102.32	106.08	98.0	✓	-9.70
0.45875	0.22937	0.45875		3,129,353.33	75.16	100.00		73.80	111.02	98.0	✓	20.81
33.19139	16.59569	33.19139		6,813,435.83	107.04	101.48		111.20	109.44	98.0	✓	-6.18
1.21363	0.60681	1.21363		162,578.17	100.18	104.70		101.50	107.90	98.0	✓	-8.35
1.74315	0.87157	1.74315		0.00	101.58	99.93		101.48	103.34	98.0	✓	3.74
0.30909	0.15454	0.30909		0.00	100.67	104.83		101.65	110.00	98.0	✓	5.24
2.43442	1.21721	2.43442		0.00	105.54	101.00		101.80	106.75	98.0	✓	-1.51
-0.24517	-0.12258	-0.24517		7,259,342.34	102.32	100.50		101.70	103.37	98.0	✓	0.73
6.51682	3.25841	6.51682		3,116,792.50	105.05	100.82		101.18	112.48	98.0	✓	-9.23
1.91444	0.95722	1.91444		9,096,013.80	111.70	101.54		109.04	101.10	98.0	✓	-10.47

Дизайн сложных таблиц, графиков и диаграмм рассеяния

Хотим напомнить, что недавно у нас вышли четыре отличные статьи Андрея Маркелова о дизайне сложных таблиц, графиков и диаграмм:

- [Дизайн сложных таблиц](#)
- [Дизайн графиков. Шкалы](#)
- [Дизайн графиков. Линии](#)
- [Дизайн диаграмм рассеяния](#)

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t.me/awdee/26259 4.0K 👁 edited Feb 20 at 01:09

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Secret design 🦊



Одна из тем, которая постоянно всплывает и ее как-то надо решать. Ненавижу таблицы 😞

<https://t.me/uxlead/364>

Telegram

UX Lead 🦊

Дизайн сложных таблиц

Несколько лет назад, я, впервые, столкнулся с необходимостью задизайнить интерфейс с кучей сложных таблиц. Под кучей я подразумеваю действительно кучу: их было около 100. Многие были совсем не похожи друг на друга и у них был разный...

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**Дизайн сложных таблиц**

Несколько лет назад, я, впервые, столкнулся с необходимостью задизайнить интерфейс с кучей сложных таблиц. Под кучей я подразумеваю действительно кучу: их было около 100. Многие были совсем не похожи друг на друга и у них был разный контекст использования.

С какими-то таблицами привыкли работать технари и были свои исторические ограничения. Какие-то юзали не особо подкованные пользователи, а где-то нужно было отображать на одном экране тонну информации.

С тех пор у меня собрался набор полезных статей по теме, который я по сей день пополняю и перечитываю, когда сталкиваюсь с таблицами:

1. Дизайн сложных таблиц

С крутыми практическими дизайнерскими советами

2. Адаптация таблиц под мобильные устройства

Про разные способы адаптации в вёрстке

3. Три раза перепощенная статья про таблицы на VC.ru

Про интересные и полезные механики

4. Опыт ребят из Ozon по проверке таблиц в их продукте**5. Статья от нетологии, с упором на типографику в таблицах**

Кажется, что тема будет вечно обсуждаться, потому что большие таблицы это всегда нетривиальная задача.

Мб и у вас где-то заваялась крутая статья по теме, которой нет в этом списке? 🤔

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Андрей Маркелов написал о дизайне сложных таблиц.

- Шрифты с моноширинными цифрами можно использовать, если в таблице числа не смешаны с буквами (рядом с числом может стоять единица измерения);
- Но лучше использовать полностью моноширинные шрифты, например, очень компактный Ubuntu Mono;
- Числа выравнивайте по правому краю, но текстовые заголовки столбцов с числами — по левому;
- Чтобы повысить читаемость, можно выделить визуальные границы колонок, разорвав разделительную линию;
- Если колонки стоят очень плотно, для отделения разрядов вместо обычного пробела лучше использовать тонкий («thin space», U+2009);
- Единицы измерения обычно пишут в названиях колонок через запятую, но тогда колонка становится шире. Можно располагать их под названием на отдельной строке и выделять цветом;
- Иногда группы колонок полезно сворачивать: для экономии места, для показа результирующей колонки;
- Базовую числовую таблицу можно обогатить инфографикой, цветами и диаграммами. Например, в дополнение к начальной и конечной цене можно показать график её колебания. Вклад каждой облигации в стоимость портфеля можно подсветить градацией зеленого и красного;
- Стоит ввести двойные строки. Например, полезно видеть не только стоимость облигации, но и процент, который она занимает в портфеле.

#table

Оди. О дизайне

Дизайн сложных таблиц — Оди. О дизайне

Подробное руководство дизайнера по проектированию сложных финансовых таблиц для максимальной читабельности данных

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December 9, 2021

"Журналус" - медиа о дизайне

Важнейшее событие в мире дизайна - "Журналус".

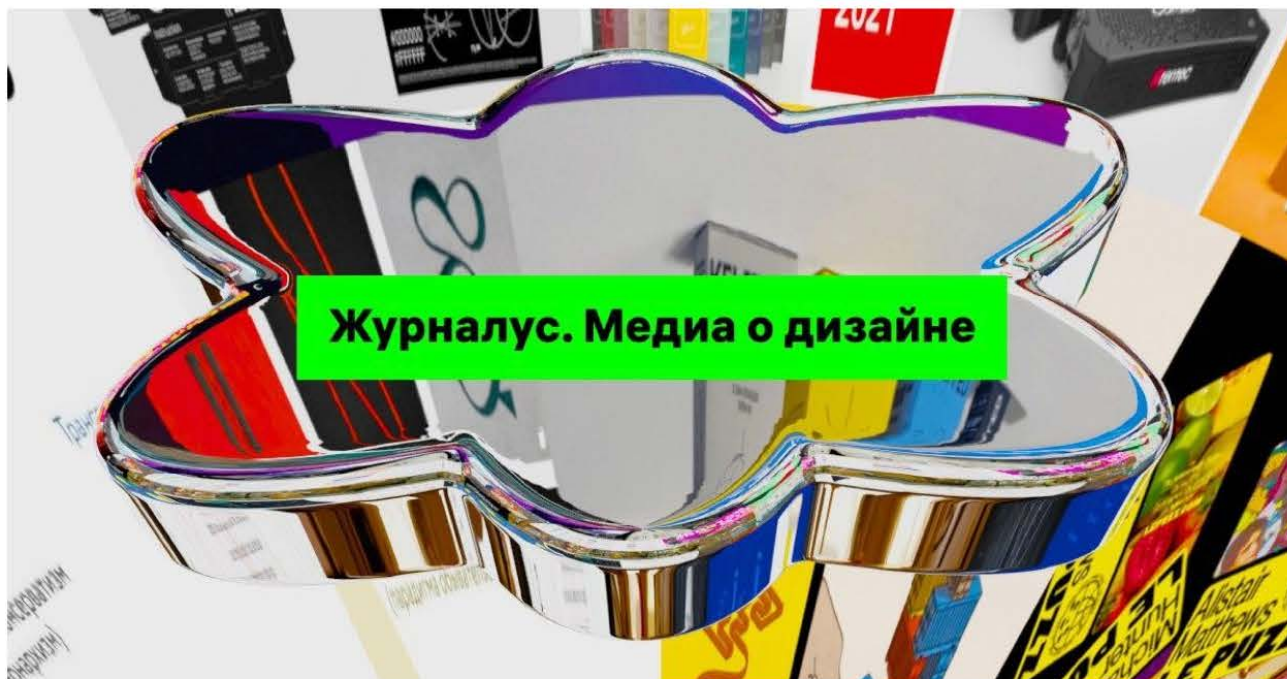
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Подписка - 490 рублей в месяц (менее 120 рублей за выпуск). В браузере, на почте или в Телеграме.

Главный редактор - Кирилл Олейниченко.

<https://zhurnalus.artlebedev.ru/>



December 9, 2021, 04:00 • 16.8K views • 32 reactions

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24 декабря 2021 · Бизнес



«Миллиарда не может быть в этом бизнесе»: Лебедев оценил стоимость своей студии

Марина Дульнева

Автор

Анастасия Ляликова

Редакция Forbes

Артемий Лебедев оценил стоимость своей студии в \$100 млн. В интервью миллиардеру Игорю Рыбакову он рассказал, что этот бизнес очень тяжелый, поскольку первыми в кризис режутся расходы на дизайнеров

Дизайнер Артемий Лебедев оценил стоимость своей студии в \$100 млн. Он заявил об этом в интервью миллиардеру [Игорю Рыбакову](#), которое выйдет на YouTube-канале бизнесмена вечером 24 декабря.

«Главный актив моей компании — мое имя. Я в него много лет вкладывал. Миллиарда нет, не может его быть в этом бизнесе. \$100 млн», — сказал Лебедев.

По его словам, компания крупная, но это «очень тяжелый бизнес, как и любой интеллектуальный». «Он быстро прерывается, очень зависит от настроений на рынке. Если что, первому перестают платить дизайнеру, когда на рынке какой-то кризис», — рассказал Лебедев.

Студия Артемия Лебедева [основана](#) в 1995 году. В том числе она работала над логотипом Большого театра и схемой Московского метрополитена. Сам дизайнер [называл](#) госзаказы самыми «ужасными мучительными деньгами с минимальной благодарностью, с огромными рисками по всем фронтам».

По данным СПАРК, в 2020 году выручка ООО «Студия Артемия Лебедева» составила 120 млн рублей, чистая прибыль — 5,2 млн рублей.

В 2017 году Inc Russia писал, что оборот студии Лебедева может [превышать](#) 1 млрд рублей в год. Сам Лебедев, комментируя эту статью, написал в своем блоге: «Уровень исследования еще ниже, чем уровень сочинений по литературе, которые я писал в школе, прочитав только имя автора и название произведения».


#лебедев

#Артемий Лебедев

#Игорь Рыбаков

559 of 712

Certification by translator

I, , certify that I am fluent in the English and Russian languages and competent in translating from that language to English. I further certify that I have translated the enclosed documents entitled:

- “Журналус 334. Сюрреалистические тени эпохи экзоинтеллекта”,
- “Оди. Дизайн сложных таблиц”
- “Оди. Дизайн сложных таблиц, графиков и диаграмм рассеяния”
- “Secret Design”
- “UX Lead. Дизайн сложных таблиц”
- “UX Notes”
- “Журналус - медиа о дизайне”
- “Студия Артемия Лебедева”
- “«Миллиарда не может быть в этом бизнесе»: Лебедев оценил стоимость своей студии”

from Russian to English and that the translation is complete, true, and accurate to the best of my knowledge.



Exhibit 2.8.1: Key role in Skybonds

Skybonds: design sample of a financial analytical platform for Sovcombank

<https://www.skybonds.com>

Commercial contract between Mr. Andrey Markelov and LLC “Mobile Payments”, which is a subsidiary owned by Sovcombank

Certified English translation with the original

Central Bank of Russia: “List of systemically important credit institutions approved”

http://www.cbr.ru/eng/press/pr/?file=11102021_133500eng_pp11102021_162535.htm

Reuters: “Russia’s Sovcombank in no hurry to IPO ahead of 2024 deadline”

<https://www.reuters.com/article/russia-banks-sovcombank/russias-sovcombank-in-no-hurry-to-ipo-ahead-of-2024-deadline-idUSL8N2L76HN>

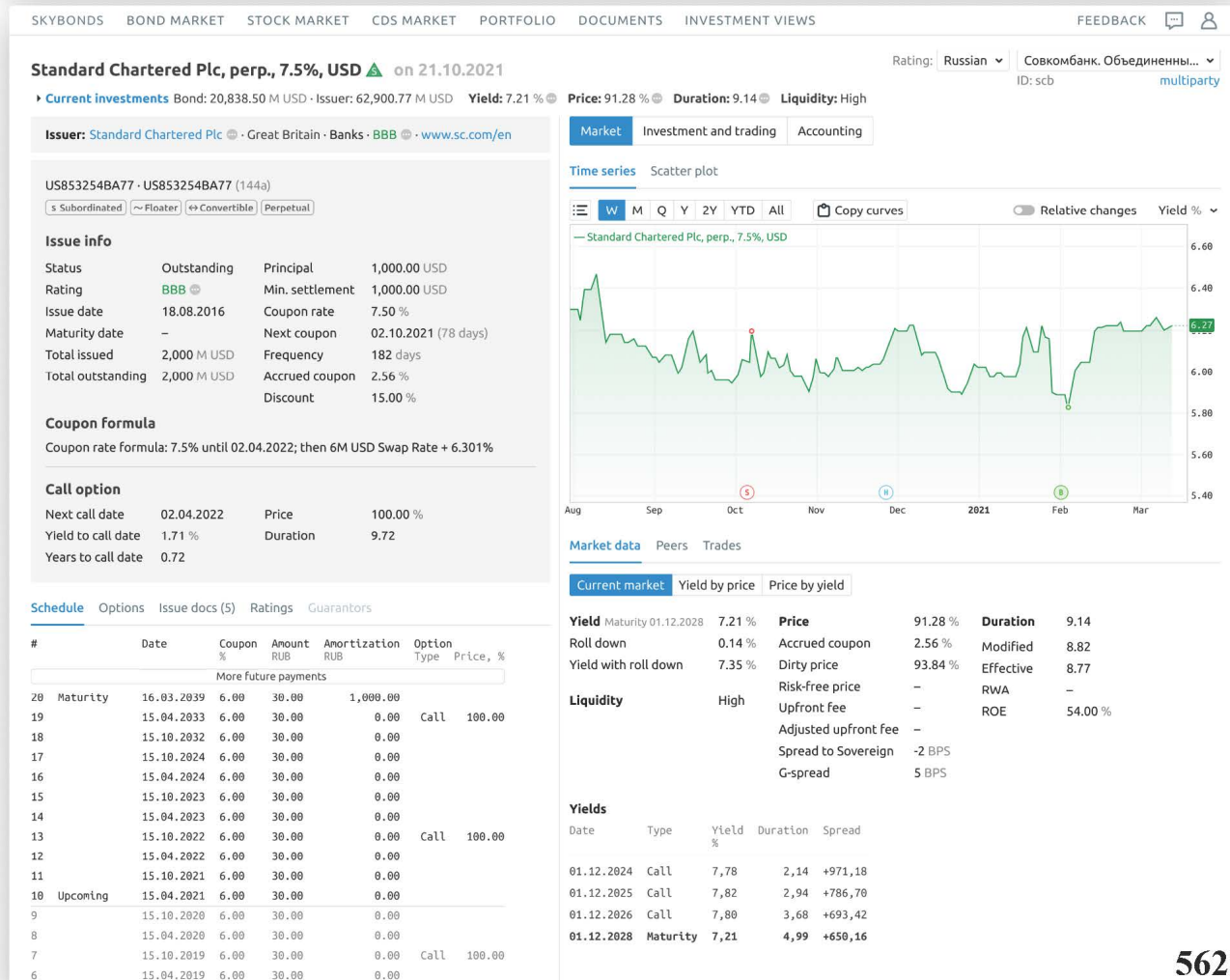
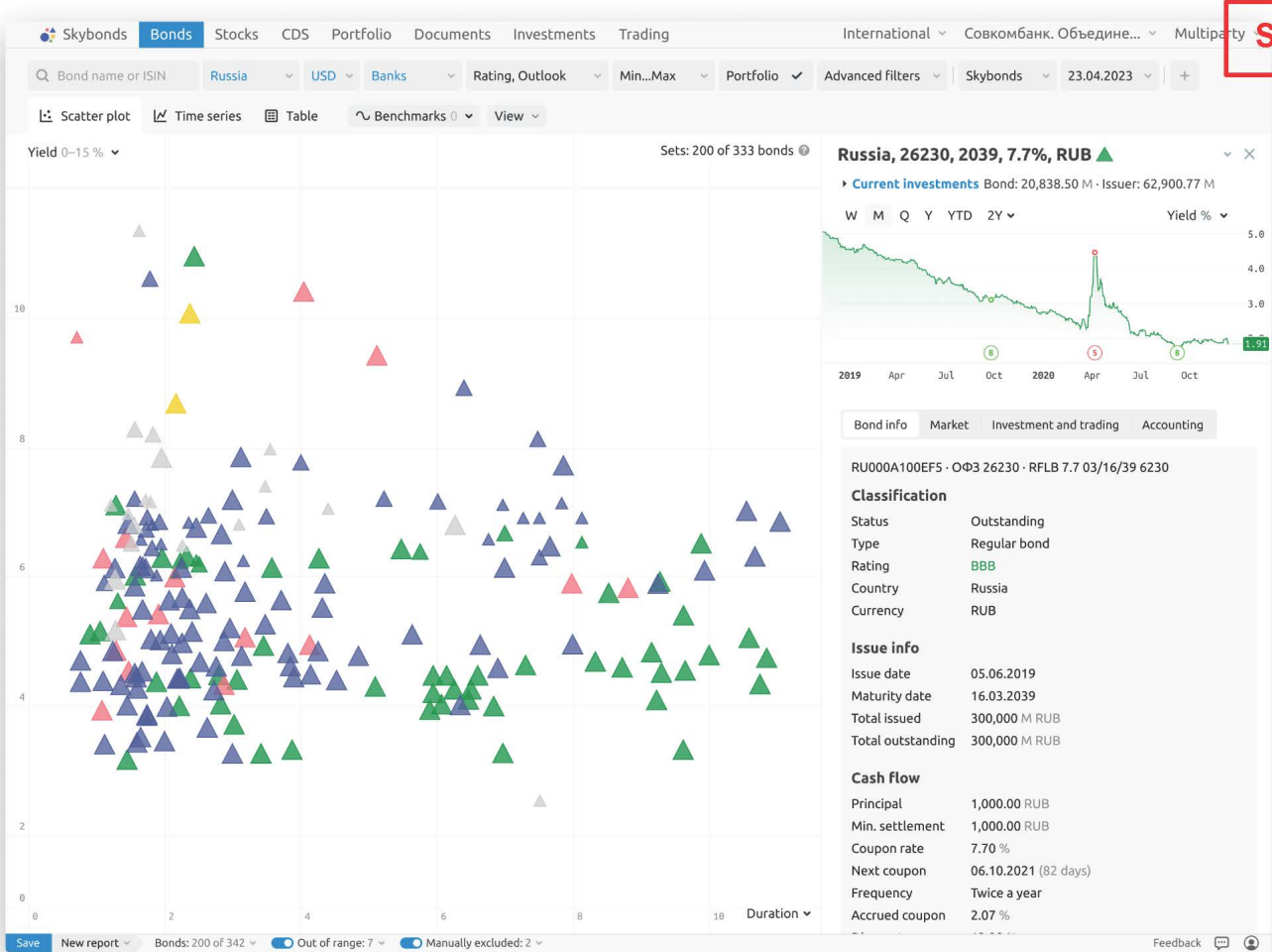
United Nations: Sovcombank

<https://www.unepfi.org/member/sovcombank/>

RBC Companies: “LLC Mobile Payments”, a subsidiary of Sovcombank

<https://companies.rbc.ru/id/1117746605811-ooo-mobilnyie-platezhi>

Certified English translation with the original



Translation from Russian

CONTRACT FOR THE PROVISION OF PAID SERVICES No. 22/09-02

Moscow

"01" September 2022

[REDACTED], hereinafter referred to as the "Customer", represented by General Director [REDACTED], acting on the basis of the Charter, on the one hand, and Individual Entrepreneur Markelov Andrey Viktorovich, acting on the basis of Registration Certificate No [REDACTED], hereinafter referred to as the "Contractor", referred to as in the future, the "Parties" have concluded this Agreement on the following:

1. SUBJECT OF THE CONTRACT

- 1.1. The Customer entrusts, and the Contractor undertakes to provide services and works to create the design of computer interfaces of the Customer's software products in accordance with the agreed requests (hereinafter collectively referred to as services and works – "Services"), and the Customer undertakes to pay for these Services in the manner, on time and on the terms defined by this Agreement
- 1.2. The Customer sends the Contractor a request for the provision of specific Services by sending the Contractor to his email address or account in the agreed means of communication specified in this Agreement.
- 1.3. The Contractor, no later than the day following the day of receipt of the request, agrees with the Customer in the agreed means of communication the possibility and conditions of the provision of Services.
- 1.4. The Parties agree that the correspondence of the parties to the e-mail addresses and messengers specified in this Agreement is legally binding for the Parties.
- 1.5. The moment of ordering specific Services under this Agreement is the moment of expressing the agreement of the request from both Parties in the agreed means of communication.
- 1.6. The term of the Contract for the provision of paid Services from "01" September 2022 to "28" February 2023

2. RIGHTS AND OBLIGATIONS OF THE PARTIES

- 2.1. The Contractor is obliged to:
 - 2.1.1. To provide Services to the Customer in the manner, volume and within the agreed period.
 - 2.1.2. By his own efforts and at his own expense, eliminate the shortcomings of the Services provided due to his fault within the agreed period.
 - 2.1.3. Inform the Customer within a reasonable time about the detected inability to obtain the expected results of the provision of Services.
 - 2.1.4. To compensate the Customer for losses that have arisen due to violations by the Contractor of the terms of the Contract and / or shortcomings of the Services provided, committed through the fault of the Contractor.

2.1.5. To transfer to the Customer the results of the Services received under this Agreement, within the agreed period.

2.1.6. Inform the Customer about the progress of the provision of Services under this Agreement.

2.1.7. Upon completion / in the process of rendering Services under this Agreement, provide/ sign all necessary documents to the Customer.

2.1.8. To maintain confidentiality about the Customer's activities and information obtained during the provision of Services under this Agreement, as well as simultaneously with the conclusion of this Agreement to sign an Agreement on confidentiality, the absence of a conflict of rights and the transfer of rights to inventions, which is an integral part of this Agreement.

2.1.9. In the process of rendering Services under this Agreement, be guided by the interests of the Customer.

2.1.10. Transfer or ensure the transfer to the Customer of exclusive rights to all the results of intellectual activity that will be created by the Contractor in order to fulfill its obligations under this Agreement.

2.2. The Contractor has the right to:

2.2.1. To demand payment from the Customer for the Services provided in the manner, volume and within the time specified in this Agreement, provided that the Services are properly executed and accepted.

2.2.2. To demand and receive from the Customer all the necessary information, tools and tools necessary for the most complete and high-quality provision of Services.

2.2.3. In order to fulfill the obligations under the Agreement in a timely and high-quality manner, to provide Services independently and by their own means, to use the services of any third parties and/or to provide Services using the means and tools of the Customer and on the Customer's territory.

2.2.4. Terminate this Agreement unilaterally in case of non-fulfillment or improper fulfillment by the Customer of obligations under it and failure by the Customer of improper fulfillment of obligations within 14 days from the date of notification of such improper fulfillment by the Customer.

2.2.5. Make article-by-article changes to requests for the provision of Services by written agreement with the Customer.

2.3. The Customer is obliged to:

2.3.1. Provide the Contractor with all the information and means available to him for the most complete and high-quality fulfillment of the terms of this Agreement.

2.3.2. Accept the Services of the Contractor and sign the appropriate act of acceptance and transfer of the Services rendered or send a reasoned refusal.

2.3.3. Pay for the Contractor's Services in the manner, on time and in the amount established by this Agreement.

2.4. The Customer has the right to:

2.4.1. To receive the results of Services on time and in proper quality, corresponding to the established business practices in the service sector.

2.4.2. Require the Contractor to provide information that confirms the scope of the Services provided by providing the Customer with an act of acceptance and transfer of the services provided.

2.4.3. To refuse to perform the Contract in whole or in part, subject to payment to the Contractor of the expenses actually incurred by him.

3. COST OF SERVICES AND PAYMENT PROCEDURE

3.1. The cost of Services under this Agreement is [REDACTED] ([REDACTED]) rubles 00 kopecks.

VAT is not levied in connection with the Contractor's application of the professional income tax on the basis of the Certificate of registration as a taxpayer of the professional income tax No. [REDACTED]

The Services are accepted by the Customer in stages after their provision, based on the Act of Services Rendered and/or a Report submitted by the Contractor, which indicates the list of Services rendered. The final payment is made only if the service is accepted and if there are closing documents.

3.2. The date of payment is the date of debiting funds from the Customer's current account.

3.3. The Contractor forms and sends to the Customer an act of acceptance and transfer of the services rendered in the form approved by the parties in Appendix No. 1 to this Agreement (hereinafter referred to as the "Act"). The Customer reviews the submitted Act within 5 (five) working days and either accepts the Services of the Contractor and signs the Act no later than 7 (seven) working days from the date of submission of the Act, or provides a written reasoned refusal within the same period.

3.4. Failure to provide a reasoned refusal or a signed Acceptance Certificate after the specified period means acceptance of the services by the Customer in full.

3.5. Payment is made after the submission of closing documents, unless otherwise agreed in the Act provided by the Contractor.

3.6. The Customer pays for the Services on the basis of the invoice issued by the Contractor in non-cash form by transferring funds in Russian rubles to the Contractor's account within 5 (five) working days from the date of signing the Act.

3.7. Each of the parties to the Agreement is independently responsible for paying the necessary taxes and fees in accordance with the current legislation of the Russian Federation.

4. RESPONSIBILITY OF THE PARTIES

4.1. For non-fulfillment or improper fulfillment of their obligations under the Agreement, the Parties are responsible in accordance with the current legislation of the Russian Federation.

4.2. In case of violation by the Customer of the terms of payment for the Contractor's Services, the Contractor has the right to demand payment of a penalty in the form of a penalty in the amount of 0.1% of the unpaid amount of remuneration for the corresponding stage of Services for each day of late payment.

4.3. Payment of the penalty, as well as compensation for losses, do not release the Parties from fulfilling their obligations.

5. FORCE MAJEURE CIRCUMSTANCES

5.1. The Parties are released from liability for partial or complete non-fulfillment of obligations under this Agreement if this non-fulfillment was the result of force majeure circumstances that arose after the conclusion of the Agreement as a result of extraordinary events that the parties could neither foresee nor prevent by reasonable measures.

5.2. Force majeure circumstances include events that the Parties cannot influence and for the occurrence of which they are not responsible, making it impossible to fulfill the terms of this Agreement, for example: natural disasters, social emergencies (war, riots, etc.), government regulations or orders of state bodies.

5.3. The Party that has force majeure circumstances, no later than 4 days after the occurrence of such circumstances, is obliged to notify the other Party of the existence of such circumstances by sending a notification to the other party, with the attachment of documents issued by the competent authorities confirming the occurrence of such circumstances.

5.4. The deadline for fulfilling obligations under this Agreement is postponed in proportion to the time during which such circumstances were in effect.

5.5. If the force majeure circumstances do not terminate after 2 (two) months from the moment of their occurrence, either Party has the right to terminate this Agreement, provided that the Parties fulfill the obligations assumed before the force majeure circumstances.

6. RIGHTS TO THE RESULTS OF INTELLECTUAL ACTIVITY

6.1. The Contractor alienates to the Customer the exclusive property rights to the results of the Services transferred under this Agreement (including, but not limited to, texts, design and audiovisual works) on the territory of the Russian Federation and abroad. When using the specified results of intellectual activity, the Customer has no obligation to obtain the author's permission to use them and to pay copyright and other remuneration. The cost of Services includes payment to the Contractor for alienation of exclusive rights to the results of Services.

6.2. The cost of these property rights is included in the cost of Services under this Agreement. No other royalties for these rights are provided for in the future.

6.3. The Contractor undertakes to transfer to the Customer the results of the Services free of any rights of third parties. In case of violation of this clause of the Contract, the Customer has the right to demand from the Contractor a refund of the cost of Services in full.

6.4. The Customer has the right to use texts, design, audiovisual works in their activities for profit. The Customer has the right to replicate texts, designs and audiovisual works in unlimited quantities.

6.5. All property rights to texts, designs and audiovisual works arising on the basis of the Agreement, as an object of intellectual property, are transferred to the Customer after payment for the Services provided by the Contractor under this Agreement.

6.6. After paying for the Services under this Agreement, the Customer receives, among other things, the exclusive right to texts, design and audiovisual works.

7. OTHER CONDITIONS

7.1. This Agreement comes into force from the moment it is signed by authorized representatives of the Parties and is valid until its termination at the initiative of one of the Parties.

7.2. The Party wishing to withdraw from the performance of this Agreement unilaterally, sends the other Party a corresponding Notification in writing. This Agreement shall be deemed terminated from the date specified in the Notification, but not earlier than 15 (fifteen) working days from the date of receipt of the notification by the other Party.

7.3. All issues not regulated by this Agreement are regulated by the current legislation of the Russian Federation.

7.4. All disagreements under this Agreement are resolved through negotiations, by sending a written claim to the Party to the Agreement. The response period to the claim is 5 (five) working days from the date of its receipt.

7.5. If the Parties could not reach an agreement on the subject of the dispute through negotiations, the dispute is resolved in the Arbitration Court of Moscow.

7.6. This Agreement, annexes, Acceptance certificates, invoices, and other documents signed by authorized representatives of the Parties, certified with a seal, are sent to the other party by mail.

7.7. Facsimile copies (scanned copies) of these documents are recognized by the parties as full-fledged legal documents.

7.8. This Agreement is drawn up in Russian in two copies having the same legal force, one copy for each of the Parties.

8. LEGAL ADDRESSES AND BANK DETAILS OF THE PARTIES

Customer:

Performer:



Place for Seal

Place for Seal

Appendix No. 1

**to the Contract for the provision of paid services No. 22/09-02
dated September 01, 2022**

"Act of acceptance and transfer of services rendered no. ____

Moscow

" ____ " ____ **202__** year

_____, hereinafter referred to as the "Customer",
represented by General Director _____, acting on the basis of the
Charter, on the one hand, and Individual Entrepreneur Markelov Andrey Viktorovich,
hereinafter referred to as the "Contractor", hereinafter referred to as the "Parties", and each
separately – "The Party", have drawn up this act of acceptance and transfer of services
rendered (hereinafter referred to as the "Act") to the contract for the provision of paid services
No. 22/09-02 dated September 01, 2022 (hereinafter referred to as the "Contract") on the
following:

1. In the period from " ____ " ____ 202__ year by " ____ " ____ 202__ the
Contractor rendered, and the Customer accepted the following services:

#	Type of work	Cost, RUB
	Total	

2. The cost of the services provided is: _____.

3. The parties do not have any claims against each other.

Customer:

Performer:



Place for Seal

Place for Seal



List of systemically important credit institutions approved

11 October 2021

Press release

In 2021, the Bank of Russia put Tinkoff Bank on the list¹ of systemically important credit institutions. This decision was made taking into account a number of factors, including a rapid growth of business significantly exceeding the market average, and an extensive client base.

Overall, there are 13 banks on this list that account for nearly 77% of the Russian banking sector's total assets.

No.	Credit institution	Reg. No.
1	AO UniCredit Bank	1
2	Bank GPB (JSC)	354
3	PJSC Sovcombank	963
4	VTB Bank (PJSC)	1000
5	AO ALFA-BANK	1326
6	Sberbank	1481
7	CREDIT BANK OF MOSCOW	1978
8	Bank Otkritie Financial Corporation (Public Joint-Stock Company)	2209
9	PJSC ROSBANK	2272
10	Tinkoff Bank	2673
11	Promsvyazbank PJSC	3251
12	AO Raiffeisenbank	3292
13	JSC Rosselkhozbank	3349

¹ The Bank of Russia approves the list of systemically important credit institutions on an annual basis pursuant to Bank of Russia Ordinance No. 5778-U, dated 13 April 2021, 'On the Methodology for Determining Systemically Important Credit Institutions'.





FINANCIALS

MARCH 10, 2021 / 6:47 AM / UPDATED 2 YEARS AGO

Russia's Sovcombank in no hurry to IPO ahead of 2024 deadline

By Tatiana Voronova, Andrey Ostroukh



MOSCOW, March 10 (Reuters) - Russia's Sovcombank has no immediate plans for an IPO and doesn't intend to bring forward a 2024 deadline, despite a pick up in new issues, as investor sentiment towards the banking sector remains mixed, co-owner Sergei Khotimsky told Reuters.

Sovcombank's plans are in focus amid a pick-up in Russian initial public offerings (IPO), with retailer Fix Price raising \$2 billion in an IPO last week.

Russia's third largest private bank hired banks last year to prepare for the deal, sources familiar with the matter said.

However, Khotimsky said the timing of the IPO would depend on how investors assess the bank's efforts to deal with non-performing loans (NPLs) in 2021.

The cost of risk rose markedly last year as some borrowers struggled to make repayments in the coronavirus pandemic, but it has begun to stabilise.

Sovcombank's NPLs stood at 4.9% of its retail portfolio and 0.6% of its corporate book at the end of 2020.

"We have flexibility to select the optimal time for an IPO," Khotimsky said, stressing the bank did not need an IPO to raise funds.

"We currently have no shareholders who would like to sell their stake. We pay dividends, but we channel most of our profits to Sovcombank's equity."

Khotimsky said an IPO was only a question of time, however.

"Sooner or later we will have to become public because managing a company with such a high number of shareholders is difficult on an operational level," he said, referring to some 40 individual and legal entities among the bank's shareholders.

Sovcombank is co-owned by a number of Russian businessmen, including Khotimsky and his brother Dmitry. The sovereign wealth funds of Russia, China, Saudi Arabia, Japan and Qatar hold minority stakes.

Sovcombank, which in recent years has participated in most merger and acquisition transactions on the Russian financial market, plans to increase lending in 2021.

"We are hoping to grow by 20% in the retail sector and 20-25% in the corporate sector in 2021," Khotimsky said. (Reporting by Tatiana Voronova and Andrey Ostroukh; Editing by Gabrielle Tétrault-Farber and Mark Potter)

Our Standards: [The Thomson Reuters Trust Principles.](#)

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Sovcombank

Banking Russia

Industry: Banking
 Date joined UNEP FI: 22 July, 2019
 Initiatives: Net Zero Banking Alliance, Principles for Responsible Banking



Total assets: 1.9 trillion rubles (as of 3Q2021 IFRS)

Employees: 22,600

Founded in 1990, Sovcombank is one of the largest in terms of assets and most profitable banking groups in the Russian Federation. The Bank has leading positions in the retail segment and offers a range of commercial and retail banking services to large corporations, small and medium-sized enterprises (SMEs), government entities and individuals.

The Bank actively invests in technology and infrastructure. With 2,500 offices, Sovcombank operates one of the largest retail distribution networks in Russia, covering 1,050 towns and villages across 76 Russian regions.

Sovcombank is among the most profitable credit institutions in Russia with sustainable ROE of 42% for the past decade.

Summary of sustainability strategy

The Group has been one of the first banks on the Russian market to incorporate environmental and social governance ("ESG") principles into its core business strategy. It believes that sustainable investing (including by broadening its analysis beyond strict financial factors to take into account environmental, social and corporate governance ones) allows for a longer-term approach and increased efficiency and that this feeds into its fiduciary duty to achieve the best returns for our shareholders. The Group develops its sustainability / ESG strategy by adopting the best international practice of the leading EU banks.

It focuses sustainability efforts on the following areas:

Transparency and corporate governance

Sovcombank reports that it applies standards of reporting and transparency exceeding those typical for large listed corporations.

Responsible and sustainable investment

Sovcombank supports the UN Sustainable Development Goals ("UN SDGs") by developing new financial instruments and by investing in socially- and environmentally efficient projects.

Green bonds

Bloomberg ranked Sovcombank as the No.1 privately owned arranger of domestic bonds in Russia for a number of years. The bank built a dedicated team to issue green bonds for clients, the largest Russian corporations. Green bonds enable investors to direct funding towards environmentally-friendly activities with a comparable risk-return profile to traditional bonds.

Renewable energy and energy saving projects

Sovcombank extended credit lines and bank guarantees of €1 billion in total to the projects related to zero carbon dioxide emission energy, including wind and solar power, renewable energy, clean water, and energy saving.

Support for micro-, small and medium enterprises (MSMEs)

The bank owns a digital platform that enables 514 thousand MSMEs to supply goods and services to the public sector. The digital platform provides access by issuing bank guarantees which MSMEs require in order to participate in online tenders for public procurement. The bank also operates the largest online platform for state and municipal procurement.

Responsible lending

Sovcombank is committed to lending in a responsible way. Treating customers fairly is at the heart of the bank and this means offering value, understanding clients' needs, being transparent and generally helping our clients to make informed choices.

Access to banking for low-income clients in rural areas

Sovcombank provides a broad suite of financial services and products to predominantly low-income customers in underbanked rural areas and remote locations of the Russian Federation. The bank has 2,434 offices located in 1,025 predominantly rural, remote towns and villages in 75 (out of 83) Russian federal subjects. Sovcombank operates by far the largest retail network among privately owned banks in Russia.

Financial literacy for older generation and low-income clients

Sovcombank is committed to providing public access to educational materials about money management, budgeting, saving and spending for our core clientele – 4.4 million clients of predominantly older age and having low income. The bank supports inclusive access to finance and improving financial literacy in rural areas.

Why the bank joined UNEP FI

Joining UNEP FI crystallizes the Sovcombank's commitment to sustainable development and corporate social responsibility and reflects the bank's intention to adopt best practices. This partnership will allow Sovcombank to promote sustainable banking and its role in Russian society.

"For Sovcombank, value creation means a delicate balance of the long-term sustainable returns to our shareholders, provision of good living for our employees, great banking services to our clients in rural areas and contribution to the community and the nation. We are pleased to commit to the UNEP FI objectives and to become the first founding member from Russia. Sovcombank will contribute to UNEP FI's success by extending the adoption and implementation of sustainability practices in Russia, by sharing our expertise, and by providing a prominent example to other banks. Sovcombank will also benefit from a broad range of UNEP FI's resources, activities and its global network."

Dmitry Gusev, CEO, Chairman of the Management Board

Annual Report

FY 31 December 2018 (April 2019)

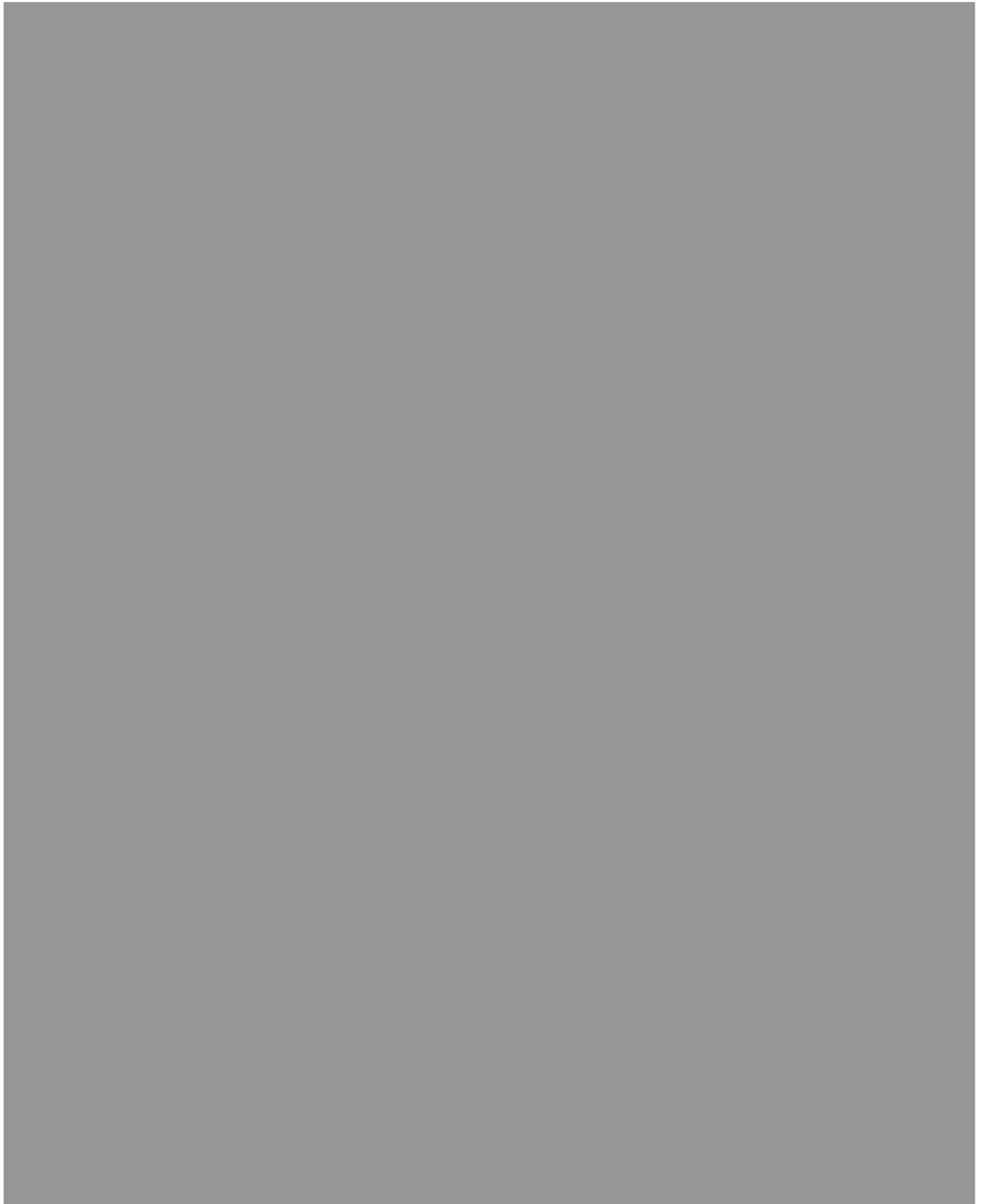
<http://prodapi.sovcombank.ru/finance-report/index?id=69>

Contact: esg@sovcombank.ru

Translation from Russian

 **RBC Companies**





ДОГОВОР ВОЗМЕЗДНОГО ОКАЗАНИЯ УСЛУГ № 22/09-02

г. Москва

«01» сентября 2022 года

_____, именуемое в дальнейшем «Заказчик», в лице _____, действующего на основании Устава, с одной стороны, и **Индивидуальный предприниматель Маркелов Андрей Викторович**, действующий на основании Свидетельства о регистрации № _____, именуемый в дальнейшем «Исполнитель», именуемые в дальнейшем «Стороны», заключили настоящий Договор о нижеследующем:

1. ПРЕДМЕТ ДОГОВОРА

- 1.1. Заказчик поручает, а Исполнитель принимает на себя обязательство по оказанию услуг и работ по созданию дизайна компьютерных интерфейсов программных продуктов Заказчика в соответствии с согласованными запросами (далее совместно указанные услуги и работы – «Услуги»), а Заказчик обязуется оплатить указанные Услуги в порядке, в срок и на условиях, определенных настоящим Договором.
- 1.2. Заказчик направляет Исполнителю запрос на оказание конкретных Услуг путем отправки Исполнителю на его электронный адрес либо учетную запись в оговоренном средстве коммуникации, указанном в настоящем Договоре.
- 1.3. Исполнитель, не позднее дня, следующего за днем получения запроса, согласовывает с Заказчиком в оговоренном средстве коммуникации возможность и условия оказания Услуг.
- 1.4. Стороны соглашаются, что переписка сторон по адресам электронной почты и в мессенджерах, указанных в настоящем Договоре является юридически обязывающей для Сторон.
- 1.5. Моментом заказа конкретных Услуг по настоящему Договору является момент выражения согласования запроса с обеих Сторон в оговоренном средстве коммуникации.
- 1.6. Срок действия Договора возмездного оказания Услуг с «01» сентября 2022 г. по «28» февраля 2023 г.

2. ПРАВА И ОБЯЗАННОСТИ СТОРОН

- 2.1. Исполнитель обязан:
 - 2.1.1. Предоставить Услуги Заказчику в порядке, объеме и в оговоренный срок.
 - 2.1.2. Своими силами и за свой счет устранять допущенные по его вине недостатки оказанных Услуг в течение оговоренного срока.
 - 2.1.3. Информировать Заказчика в разумный срок об обнаруженной невозможности получить ожидаемые результаты оказания Услуг.
 - 2.1.4. Возместить Заказчику убытки, которые возникли ввиду нарушений Исполнителем условий Договора и/или недостатков оказанных Услуг, допущенных по вине Исполнителя.
 - 2.1.5. Передать Заказчику полученные по настоящему Договору результаты Услуг, в оговоренный срок.
 - 2.1.6. Информировать Заказчика о ходе оказания Услуг по настоящему Договору.
 - 2.1.7. По завершении/ в процессе оказания Услуг по настоящему Договору предоставить/подписать Заказчику все необходимые документы.

2.1.8. Сохранять конфиденциальность о деятельности Заказчика и информации, полученной в ходе оказания Услуг по настоящему Договору, а также одновременно с заключением настоящего Договора подписать Соглашение о сохранении конфиденциальности, отсутствии столкновения прав и передаче прав на изобретения, которое является неотъемлемой частью настоящего Договора.

2.1.9. В процессе оказания Услуг по настоящему Договору руководствоваться интересами Заказчика.

2.1.10. Передать или обеспечить передачу Заказчику исключительные права на все результаты интеллектуальной деятельности, которые будут созданы Исполнителем в порядке исполнения своих обязательств по настоящему Договору.

2.2. Исполнитель имеет право:

2.2.1. Требовать от Заказчика оплату за предоставленные Услуги в порядке, объеме и в срок, указанный в настоящем Договоре, при условии надлежаще оформленных и принятых Услуг.

2.2.2. Требовать и получать от Заказчика всю необходимую информацию, средства и инструменты, необходимые для наиболее полного и качественного предоставления Услуг.

2.2.3. В целях своевременного и качественного исполнения обязательств по Договору, предоставлять Услуги самостоятельно и своими средствами, пользоваться услугами любых третьих лиц и/или оказывать Услуги с использованием средств и инструментов Заказчика и на территории Заказчика.

2.2.4. Расторгнуть настоящий Договор в одностороннем порядке в случае неисполнения или ненадлежащего исполнения Заказчиком обязательств по нему и неисправления Заказчиком ненадлежащего исполнения обязательств в течение 14 дней с момента уведомления о таком ненадлежащем исполнении Заказчика.

2.2.5. Вносить поштатные изменения в запросы на оказание Услуг по письменному согласованию с Заказчиком.

2.3. Заказчик обязан:

2.3.1. Предоставить Исполнителю всю имеющуюся у него информацию и средства для наиболее полного и качественного выполнения условий настоящего Договора.

2.3.2. Принять Услуги Исполнителя и подписать соответствующий акт приема-передачи оказанных Услуг или направить мотивированный отказ.

2.3.3. Оплатить Услуги Исполнителя в порядке, в срок и в размере, установленными настоящим Договором.

2.4. Заказчик имеет право:

2.4.1. Получить результаты Услуг в срок и в надлежащем качестве, соответствующем сложившимся в сфере Услуг обычаям делового оборота.

2.4.2. Требовать от Исполнителя предоставления информации, которая подтверждает объем предоставленных Услуг путем предоставления Заказчику акта приема-передачи оказанных услуг.

2.4.3. Отказаться от исполнения Договора полностью или частично при условии оплаты Исполнителю фактически понесенных им расходов.

3. СТОИМОСТЬ УСЛУГ И ПОРЯДОК РАСЧЕТОВ

3.1. Стоимость Услуг по настоящему Договору составляет [REDACTED]

НДС не облагается в связи с применением Подрядчиком налога на профессиональный доход на основании Справки о постановке на учет в качестве налогоплательщика налога на профессиональный доход [REDACTED]

Услуги принимаются Заказчиком поэтапно после их оказания, на основе представленного Исполнителем Акта оказанных Услуг и/или Отчета, в которых указывается перечень оказанных Услуг. Конечная оплата проводится только если услуга принята и при наличии закрывающих документов.

3.2. Датой оплаты считается дата списания денежных средств с расчетного счета Заказчика.

3.3. Исполнитель формирует и отправляет Заказчику акт приема-передачи оказанных услуг по форме, утвержденной сторонами в Приложении №1 к настоящему Договору (далее – «Акт»). Заказчик рассматривает предоставленный Акт в течение 5 (пяти) рабочих дней и либо принимает Услуги Исполнителя и подписывает Акт не позднее 7 (семи) рабочих дней с момента предоставления Акта, либо предоставляет письменный мотивированный отказ в тот же срок.

3.4. Непредоставление мотивированного отказа либо подписанного Акта приема-передачи по истечении указанного срока означает приемку услуг Заказчиком в полном объеме.

3.5. Оплата производится после предоставления закрывающих документов, если иное не согласовано в Акте, предоставленном Исполнителем.

3.6. Заказчик оплачивает Услуги на основании счета, выставленного Исполнителем, в безналичной форме путем перечисления денежных средств в рублях РФ на счет Исполнителя в течение 5 (пяти) рабочих дней с момента подписания Акта.

3.7. Каждая из сторон Договора самостоятельно несет ответственность за уплату необходимых налогов и сборов в соответствии с действующим законодательством Российской Федерации.

4. ОТВЕТСТВЕННОСТЬ СТОРОН

4.1. За невыполнение либо ненадлежащее выполнение своих обязательств по Договору Стороны несут ответственность в соответствии с действующим законодательством Российской Федерации.

4.2. В случае нарушения Заказчиком сроков оплаты Услуг Исполнителя, Исполнитель имеет право требовать уплаты неустойки в форме пени в размере 0,1% от неуплаченной суммы вознаграждения за соответствующий этап Услуг за каждый день просрочки платежа.

4.3. Уплата неустойки, равно как и возмещение убытков, не освобождают Стороны от выполнения принятых на себя обязательств.

5. ФОРС-МАЖОРНЫЕ ОБСТОЯТЕЛЬСТВА

5.1. Стороны освобождаются от ответственности за частичное или полное неисполнение обязательств по настоящему Договору, если это неисполнение явилось следствием обстоятельств непреодолимой силы, возникших после заключения Договора в результате событий чрезвычайного характера, которые стороны не могли ни предвидеть, ни предотвратить разумными мерами.

5.2. К обстоятельствам непреодолимой силы относятся события, на которые Стороны не могут оказывать влияния и за возникновение которых не несут ответственности,

делающие невозможным выполнения условий настоящего Договора, например, стихийные бедствия, чрезвычайные события социального характера (война, массовые беспорядки и т.п.), правительственные постановления или распоряжения государственных органов.

- 5.3. Сторона, у которой возникли обстоятельства непреодолимой силы, не позднее, чем через 4 дня с момента возникновения таких обстоятельств, обязана известить другую Сторону о наличии таковых обстоятельств, путем направления уведомления в адрес другой стороны, с приложением документов, выданных компетентными органами, подтверждающих наступление таких обстоятельств.
- 5.4. Срок выполнения обязательств по настоящему Договору переносится соразмерно времени, в течение которого действовали такие обстоятельства.
- 5.5. В случае если действие форс-мажорных обстоятельств не прекращается через 2 (два) месяца с момента их наступления, любая из Сторон имеет право разорвать настоящий Договор, при условии выполнения Сторонами обязательств, взятых на себя до наступления действия форс-мажорных обстоятельств.

6. ПРАВА НА РЕЗУЛЬТАТЫ ИНТЕЛЛЕКТУАЛЬНОЙ ДЕЯТЕЛЬНОСТИ

- 6.1. Исполнитель отчуждает Заказчику исключительные имущественные права на передаваемые в рамках настоящего Договора результаты Услуг (включая, но не ограничиваясь, тексты, дизайн и аудиовизуальные произведения) на территории РФ и за ее пределами. При использовании указанных результатов интеллектуальной деятельности у Заказчика не возникают обязательства по получению разрешения автора на их использование и на выплату авторского и иного вознаграждения. В стоимость Услуг включена плата Исполнителю за отчуждение исключительных прав на результаты Услуг.
- 6.2. Стоимость данных имущественных прав включена в стоимость Услуг по настоящему Договору. Никаких других лицензионных платежей за данные права в дальнейшем не предусматривается.
- 6.3. Исполнитель обязуется передать Заказчику результаты Услуг свободные от каких-либо прав третьих лиц. В случае нарушения настоящего пункта Договора Заказчик вправе требовать от Исполнителя возврата стоимости Услуг в полном объеме.
- 6.4. Заказчик вправе использовать тексты, дизайн, аудиовизуальные произведения в своей деятельности для извлечения выгоды. Заказчик вправе тиражировать тексты, дизайн и аудиовизуальные произведения в неограниченных количествах.
- 6.5. Все имущественные права на возникшие на основании Договора тексты, дизайн и аудиовизуальные произведения, как на объект интеллектуальной собственности, переходят к Заказчику после оплаты оказанных Исполнителем Услуг по настоящему Договору.
- 6.6. После оплаты Услуг по настоящему Договору Заказчик получает, в том числе, исключительное право на тексты, дизайн и аудиовизуальные произведения.

7. ПРОЧИЕ УСЛОВИЯ

- 7.1. Настоящий Договор вступает в силу с момента его подписания уполномоченными представителями Сторон и действует до момента его расторжения по инициативе одной из Сторон.
- 7.2. Сторона, желающая отказаться от исполнения настоящего Договора в одностороннем порядке, направляет другой Стороне соответствующее Уведомление в письменном

- 7.1. Настоящий Договор вступает в силу с момента его подписания уполномоченными представителями Сторон и действует до момента его расторжения по инициативе одной из Сторон.
- 7.2. Сторона, желающая отказаться от исполнения настоящего Договора в одностороннем порядке, направляет другой Стороне соответствующее Уведомление в письменном виде. Настоящий Договор считается расторгнутым с даты, указанной в Уведомлении, но не ранее, чем через 15 (пятнадцать) рабочих дней с момента получения уведомления другой Стороной.
- 7.3. Все вопросы, не урегулированные настоящим Договором, регулируются действующим законодательством Российской Федерации.
- 7.4. Все разногласия по настоящему Договору решаются путем переговоров, посредством направления письменной претензии в адрес Стороны договора. Срок ответа на претензию составляет 5 (пять) рабочих дней с момента ее получения.
- 7.5. В случае если Стороны не смогли достигнуть согласия по предмету спора путем переговоров, спор разрешается в Арбитражном суде г. Москвы.
- 7.6. Настоящий Договор, приложения, Акты приема-передачи, счета, другие документы, подписанные уполномоченными представителями Сторон, заверенные печатью направляются другой стороне почтой.
- 7.7. Факсимильные копии (сканированные копии) указанных документов признаются сторонами полноценными юридическими документами.
- 7.8. Настоящий Договор составлен на русском языке в двух экземплярах, имеющих одинаковую юридическую силу, по одному экземпляру для каждой из Сторон.

8. ЮРИДИЧЕСКИЕ АДРЕСА И БАНКОВСКИЕ РЕКВИЗИТЫ СТОРОН

Заказчик:

Исполнитель:

Приложение № 1

к Договору возмездного оказания услуг № 22/09-02 от «01» сентября 2022 г.

«Акт приема-передачи оказанных услуг № ____

г. Москва

« ____ » _____ 202__ года

_____, именуемое в дальнейшем «Заказчик», в лице **Генерального директора** _____, действующего на основании Устава, с одной стороны, и **Индивидуальный предприниматель Маркелов Андрей Викторович**, именуемый в дальнейшем «Исполнитель», именуемые в дальнейшем «Стороны», а каждая в отдельности – «Сторона», составили настоящий акт приема-передачи оказанных услуг (далее – «Акт») к договору возмездного оказания услуг №22/09-02 от «01» сентября 2022 г. (далее – «Договор») о нижеследующем:

1. В период с « ____ » _____ 202__ года по « ____ » _____ 202__ года Исполнитель оказал, а Заказчик принял следующие услуги:

№	Вид услуги	Стоимость, руб.
	Итого	

2. Стоимость предоставленных услуг составляет: _____.

3. Стороны не имеют каких-либо претензий друг к другу.

Заказчик:

Исполнитель:





Certification by translator

I, [REDACTED], certify that I am fluent in the English and Russian languages and competent in translating from that language to English. I further certify that I have translated the enclosed documents entitled:

- “Договор возмездного оказания услуг № 22/09-02”
- “РБК Компании: [REDACTED]”

from Russian to English and that the translation is complete, true, and accurate to the best of my knowledge.



Exhibit 2.8.2: Key role in Love Media

Rating Runeta: Love Media profile page

<https://ratingruneta.ru/agency-lovemedias/>

Certified English translation with the original

“About Love Media” page on Love Media website

<https://www.lovemedias.net/en/company>

Diplomas: Love Media listed in Rating Runeta ratings of the best studios

Certified English translation with the original

Translation from Russian

Rating Runeta

About the project Ratings Events Feedback Cases Competition Advertising Registration

Love Media

Experience: 13 years

Employees: 8-15

lovemedia.net

About the company

Portfolio

Feedback

Prices

Contacts

General information

We create corporate, representative websites, web services, mobile applications and startups. Our main principle and our view is: design equals problem solving. We build it not on beauty, but on the laws of design, first creating a working system, and then putting it in an elegant form.

Top management



Andrey Markelov

Chief executive

Рейтинг Рунета

О ПРОЕКТЕ

РЕЙТИНГИ 

СОБЫТИЯ

 КОНКУРС

ОТЗЫВЫ

КЕЙСЫ

Реклама

Регистрация

Love Media

lovemedia.net

Опыт: 13 лет

Штат: 8-15

О КОМПАНИИ

ПОРТФОЛИО

ОТЗЫВЫ

ЦЕНЫ

КОНТАКТЫ

Основная информация

Мы создаем корпоративные, представительские сайты, интернет-сервисы, мобильные приложения и стартапы. Наш главный принцип и наше мировоззрение: дизайн — это решение задачи. Мы строим дизайн не на красоте, а на законах проектирования, сначала создавая работающую систему, и затем облекая её в изящную форму.

Топ-менеджмент



Андрей
Маркелов

Генеральный директор



Alexander Borisov
mobile developer

Andrey Markelov
art-director

Eugene Pratusevich
web developer

And also everyone who work or have worked with us: Alexey Shishkin, Kola Grigoriev, Yuri Malyarenko, Yuri Podshibyakin, Eugenia Romantseva, Ksenia Lanetskaya, Anastasiya Golovinskaya, Max Yakovlev, Dmitry Fedorov, Yuri Breslavets, Andrew Gusev, Anton Skvortsov, Vladislav Kabakov, Vitaly Kudelevsky, Konstantin Kolesov, Vladimir Rodionov, Eugene Kurochkin, Roman Irtov, Kirill Semin, Sergey Ark, Sergey Kovalenko and others.

Doing it with Love.

We create corporate websites, presentation websites, Internet services, mobile apps and startups. Our fundamental principle and philosophy is that design equals task solving. We are building design concepts based not on their attractive looks, but on design rules and principles, making a workable system first, and then smartly shaping it.

In our work, we are always trying to reconsider approaches to familiar things, creating new thinking and new product presentation. While others are just remaking what was done before, we are rethinking it. It is due to this approach that our projects are so easy to use, attractive and innovative.

Our works may appeal by very different things in them: individual style and performance technique, interactive solutions, nice graphics and fonts, unique ideas or new presentation of familiar things.

However, the main thing remains the same: our projects for sure solve the task for which they have been created.



Creating complex sites and mobile apps more than 7 years



More than 100 works finished: websites and mobile apps



More than 40 clients: from small business to the biggest Russian companies

Achievements

First Russian geo-delivery

We developed and started the courier service with geolocation in Russia: [City Courier](#).

First Russian e-pub platform

Love Media developed [a platform](#) for electronic magazines publishing, which was the first platform in Russia of its kind.

An interview with us on TV

Channel Russia 2, one of the biggest in the country, took [an interview](#) about one of our projects — City Courier same-day delivery service.

Good Vibes, a popular typeface

[Good Vibes](#) has been translated to Russian language and widely used in the country and abroad.

Top-100 Russian studio

Love Media appears in [the top-100](#) Russian mobile developers (place number 48 out of more than 4000 companies).

Clients

Among our clients are the biggest Russian companies, such as:



[Dom King](#) mobile application development for Channel One



[Bonduelle Book Recipes](#) mobile application development



[Solix Biosystems Vostok](#), a resident of Skolkovo and Rosnano, corporate website development



[Heliport Moscow](#) corporate website development for NDV Realty company



[The Sculptor Foundation](#) corporate website creation, a participant of the Russian Academy of Arts



[Shooting Union of Russia](#) corporate website development

At different time, we also created projects for the following brands and companies:

587 of 712

Agni Events agency
 Business School BSPF
 Black Ocean investment fund, UK
 Collectif Item, a team of photographs, France
 Cubic Robotics startup, USA
 FJM Law company, UK
 Gent' Stuff online store
 Highlight Management agency
 Savvy Architects bureau

Avanti interior bureau
 Burton Clothing
 Bristol Tour hotels network
 Buber agency
 Centre, veterinary clinics of Moscow
 IT Department of Moscow
 St. Petersburg flood protection complex
 Pantocrator Film Studio
 Moscow Ball in Vienna

New Horizons Playgrounds
 Russian Ball in London
 Daddy restaurants network
 City Courier delivery service
 Terem Media publishing
 Constanta charity fund
 Uniguard personal security
 xStrum trade platform

Services

Corporate websites

Creating corporate websites, presentation and promo sites from the concept to the launch.
 Solving your business tasks on the web.

[Centre Vetclinic](#) [Solix Biosystems](#)

From \$3000 to \$9000

Mobile applications

Developing mobile applications for iOS and Android. We are in the top-100 mobile developers of Russia.

[Cubic.ai smart home](#) [Bonduelle recepies](#)

From \$4000 to \$30 000

Projects and startups

Developing complex projects and startups, including back-end, web interface, front-end and mobile applications.

[Dom Kino: Second Screen](#) [City Courier](#)

From \$10 000 to ∞

Logotypes and branding

Creating logotypes, developing corporate identity, designing brandbooks, letters, business cards, illustrations etc.

[Russian Ball in London](#) [FJM Law](#)

From \$1000 to \$2500

Other

It is possible to order creation of corporate fonts, banners, presentations, showreels, 3D animations, posters etc from us.

[Good Vibes typeface](#) [Pantocrator introduction](#)

Workflow



First step

Your first and only step is to call or write us and tell about your project. Everything other we'll do for you.



Meeting

Our specialist we'll be at your office for an interview to complete a brief of your tasks and the details of your project.



Commercial offer

Based on the brief we'll compose a commercial offer for you with the short description of the future work, price quote and terms.



Contract and prepayment

After the acceptance of the commercial offer, we'll sign a contract and detail the work. Prepayment is mandatory to work with us after this moment.



Technical specification

Technical specification is the first step of the workflow. We'll write a detailed document describing all possible details and features of your project.



Design

Suppose you've ordered a website. Then, after the specification is accepted, the design creation begins. We'll offer you with as much examples as you need.



Development

After the design is accepted, the development begins, it means creating of HTML webpages and CMS integration.



Testing and launching

After the site is done, we're checking and testing it, and then launching it. It is possible to fill the site with contents on your request.



Acceptance

After all works finish, an acceptance act is signed, and the remaining sum is paid according to the contract. Guarantee term begins.



love media

Moscow, Kutuzovsky prospect, 12
+7 495 374-54-70; mail@lovemedia.net

Translation from Russian



DIPLOMA

Rating Runeta — 2016

8 PLACE

In the annual rating of digital agencies working with the largest companies

Industry: **Software**

AWARDING
Studio: **Love Media**

Project director: [Signature] Sergey Beshabashnov
Editor-in-chief: [Signature] Anatoly Denisov

Translation from Russian



DIPLOMA

Rating Runeta — 2017

21 PLACE

In the annual rating of mobile applications developers for the largest companies

AWARDING
Studio: **Love Media**

Project director: [Signature] Sergey Beshabashnov
Editor-in-chief: [Signature] Anatoly Denisov

Translation from Russian



DIPLOMA

Rating Runeta — 2017

48 PLACE

In the annual rating of mobile applications developers

AWARDING
Studio: **Love Media**

Project director: [Signature] Sergey Beshabashnov
Editor-in-chief: [Signature] Anatoly Denisov

Translation from Russian



DIPLOMA

Rating Runeta — 2018

27 PLACE

In the annual rating of mobile applications developers for the largest companies

AWARDING
Studio: **Love Media**



Project director: [Signature] Sergey Beshabashnov
Editor-in-chief: [Signature] Anatoly Denisov

Translation from Russian



DIPLOMA

Rating Runeta — 2018

66 PLACE

In the annual rating of mobile applications developers

AWARDING
Studio: **Love Media**

Project director: [Signature] Sergey Beshabashnov
Editor-in-chief: [Signature] Anatoly Denisov

Translation from Russian



DIPLOMA

Rating Runeta — 2019

34 PLACE

In the annual rating of mobile applications developers for the largest companies

AWARDING
Studio: **Love Media**

Project director: [Signature] Sergey Beshabashnov
Editor-in-chief: [Signature] Anatoly Denisov

Translation from Russian



DIPLOMA

Rating Runeta — 2019

70 PLACE

In the annual rating of mobile applications developers

AWARDING
Studio: **Love Media**

Project director: [Signature] Sergey Beshabashnov
Editor-in-chief: [Signature] Anatoly Denisov

Translation from Russian



DIPLOMA

Rating Runeta — 2020

49 PLACE

In the annual rating of mobile applications developers for the largest companies

AWARDING
Studio: **Love Media**

Project director: [Signature] Sergey Beshabashnov
Editor-in-chief: [Signature] Anatoly Denisov



ДИПЛОМ

Рейтинг Рунета – 2016

8 МЕСТО

в ежегодном рейтинге digital-агентств, работающих с крупнейшими компаниями

Отрасль: **Программное обеспечение**

НАГРАЖДАЕТСЯ
Студия: **Love Media**

Руководитель проекта:

Сергей Бесшабашнов

Главный редактор:

Анатолий Денисов



ДИПЛОМ

Рейтинг Рунета – 2017

21 МЕСТО

в ежегодном рейтинге разработчиков мобильных приложений для крупнейших компаний

НАГРАЖДАЕТСЯ
Студия: **Love Media**

Руководитель проекта:

Сергей Бесшабашнов

Главный редактор:

Анатолий Денисов



ДИПЛОМ

Рейтинг Рунета – 2017

48 МЕСТО

в ежегодном рейтинге разработчиков мобильных приложений

НАГРАЖДАЕТСЯ
Студия: **Love Media**

Руководитель проекта:

Сергей Бесшабашнов

Главный редактор:

Анатолий Денисов



ДИПЛОМ

Рейтинг Рунета – 2018

27 МЕСТО

в ежегодном рейтинге разработчиков мобильных приложений для крупнейших компаний

НАГРАЖДАЕТСЯ
Студия: **Love Media**

Руководитель проекта:

Сергей Бесшабашнов

Главный редактор:

Анатолий Денисов



ДИПЛОМ

Рейтинг Рунета – 2018

66 МЕСТО

в ежегодном рейтинге разработчиков мобильных приложений

НАГРАЖДАЕТСЯ
Студия: **Love Media**

Руководитель проекта:

Сергей Бесшабашнов

Главный редактор:

Анатолий Денисов



ДИПЛОМ

Рейтинг Рунета – 2019

34 МЕСТО

в ежегодном рейтинге разработчиков мобильных приложений для крупнейших компаний

НАГРАЖДАЕТСЯ
Студия: **Love Media**

Руководитель проекта:

Сергей Бесшабанов

Главный редактор:

Анатолий Денисов



ДИПЛОМ

Рейтинг Рунета – 2019

70 МЕСТО

в ежегодном рейтинге разработчиков мобильных приложений

НАГРАЖДАЕТСЯ
Студия: **Love Media**

Руководитель проекта:

Сергей Бесшабашнов

Главный редактор:

Анатолий Денисов



ДИПЛОМ

Рейтинг Рунета – 2020

49 МЕСТО

в ежегодном рейтинге разработчиков мобильных приложений для крупнейших компаний

НАГРАЖДАЕТСЯ
Студия: **Love Media**

Руководитель проекта:

Сергей Бесшабашнов

Главный редактор:

Анатолий Денисов

Certification by translator

I, [REDACTED], certify that I am fluent in the English and Russian languages and competent in translating from that language to English. I further certify that I have translated the enclosed documents:

- **Рейтинг Рунета. Love Media**
- **8 documents entitled “Диплом”**

from Russian to English and that the translation is complete, true, and accurate to the best of my knowledge.



Exhibit 2.9: High income evidence

Certificate on the status of payments (incomes) for professional income tax for 2022 year dated 04/25/2023

Certified English translation with the original

Certificate of income and tax amounts for 2022

Certified English translation with the original

Statistics for Product and UX Designer's salary in Moscow and Russia

- Salary Expert: Product Designer, Moscow
<https://www.salaryexpert.com/salary/job/product-designer/russian-federation/moscow>
- Salary Expert: UX Designer, Moscow
<https://www.salaryexpert.com/salary/job/ux-designer/russian-federation/moscow>
- PayScale: Product Designer, Russia
https://www.payscale.com/research/RU/Job=Product_Designer/Salary
- PayScale: UX Designer, Russia
https://www.payscale.com/research/RU/Job=UX_Designer/Salary
- Economic Research Institute: Product Designer, Moscow
<https://www.erieri.com/salary/job/product-designer/russian-federation/moscow>
- Economic Research Institute: UX Designer, Moscow
<https://www.erieri.com/salary/job/ux-designer/russian-federation/moscow>
- Rabota.Ru: UI/UX Designer, Moscow
<https://www.rabota.ru/career/catalogue/design/ux-ui-designer/>

Certified English translation with the original

Russia's government statistics for Designer's salary in Russia and Moscow, official response letter from the Ministry of Economic Development

Certified English translation with the original

Translation from Russian

Attachment No 4
to the Order of FNS
dated 10/15/2020 No ED-7-11/753@
(in the edition of FNS of Russia
dated 09/28/2021 No ED-7-11/845@)

The form according to KND 1175018

CERTIFICATE OF INCOME AND TAX AMOUNTS OF AN INDIVIDUAL

Stamp:

THE DOCUMENT IS SIGNED
WITH ELECTRONIC SIGNATURE

List of abbreviations

The following abbreviations are used in the official forms of the Russian government:

1. FNS (Russian: ФНС, Федеральная Налоговая Служба) stands for Federal Taxation Service of Russia.
2. KND (Russian: КНД, Код Налоговой Декларации) stands for Code of Tax Declaration.
3. OKTMO (Russian: ОКТМО, Общероссийский Классификатор Территорий Муниципальных Образований) stands for Russian Classification of Territories of Municipal Formations.
4. INN (Russian: ИНН, Идентификационный Номер Налогоплательщика) stands for Taxpayer Identification Number.
5. KPP (Russian: КПП, Код Причины Постановки на учет) stands for Code of Taxpayer Registration Reason.
6. OOO (Russian: ООО, Общество с Ограниченной Ответственностью) stands for LLC, Limited Liability Company.

Форма по КНД 1175018

СПРАВКА О ДОХОДАХ И СУММАХ НАЛОГА ФИЗИЧЕСКОГО ЛИЦА

Translation from Russian

KND 1122036

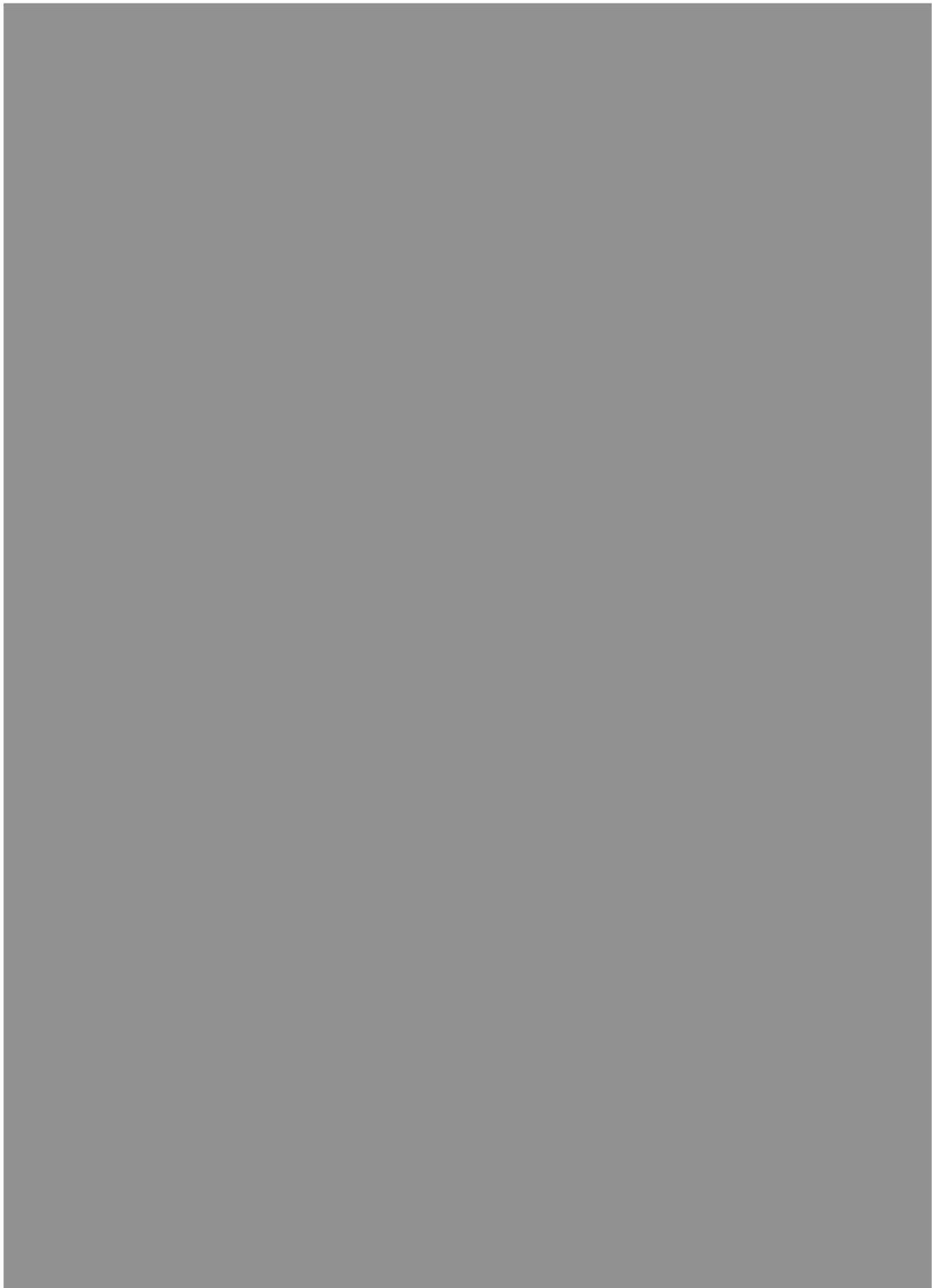


Owner: INTERREGIONAL INSPECTION OF THE
FEDERAL TAX SERVICE FOR CENTRALIZED
DATA PROCESSING

List of abbreviations

The following abbreviations are used in the official forms of the Russian government:

1. FNS (Russian: ФНС, Федеральная Налоговая Служба) stands for Federal Taxation Service of Russia.
2. KND (Russian: КНД, Код Налоговой Декларации) stands for Code of Tax Declaration.
3. OKTMO (Russian: ОКТМО, Общероссийский Классификатор Территорий Муниципальных Образований) stands for Russian Classification of Territories of Municipal Formations.
4. INN (Russian: ИНН, Идентификационный Номер Налогоплательщика) stands for Taxpayer Identification Number.
5. KPP (Russian: КПП, Код Причины Постановки на учет) stands for Code of Taxpayer Registration Reason.
6. OOO (Russian: ООО, Общество с Ограниченной Ответственностью) stands for LLC, Limited Liability Company.



[Salary](#) / [Russian Federation](#) / Moscow

Last Updated: May 21, 2023

Mean

Median

Product Designer

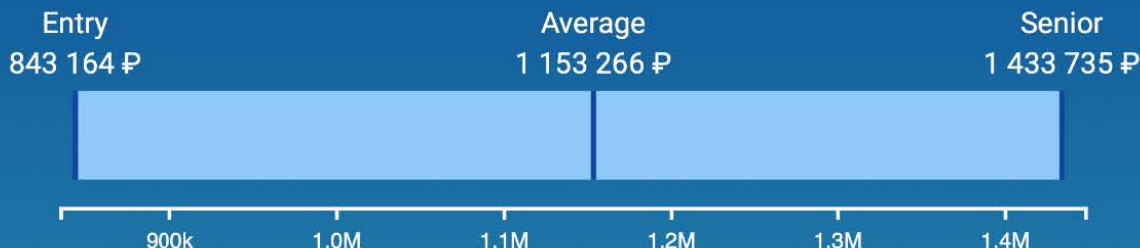
Average Base Salary

1 153 266 ₺ (RUB)/yr

Average Hourly Rate

554,45 ₺ (RUB)/hr

Average Bonus

35 521 ₺ (RUB)/yr

Compensation Data Based on Experience

The average product designer gross salary in Moscow, Russian Federation is 1 153 266 ₺ or an equivalent hourly rate of 554 ₺. This is 1% higher (+15 086 ₺) than the average product designer salary in Russian Federation. In addition, they earn an average bonus of 35 521 ₺. Salary estimates based on [salary survey](#) data collected directly from employers and anonymous employees in Moscow, Russian Federation. An entry level product designer (1-3 years of experience) earns an average salary of 843 164 ₺. On the other end, a senior level product designer (8+ years of experience) earns an average salary of 1 433 735 ₺.

Data powered by [ERI's Salary Expert Database](#).

Explore Our Salary Database

Quickly search for salaries in other careers and locations in our salary database.

[Salary](#) / [Russian Federation](#) / Moscow

Last Updated: May 21, 2023

Mean

Median

UX Designer

Average Base Salary

1 674 061 ₺ (RUB)/yr

Average Hourly Rate

804,84 ₺ (RUB)/hr

Average Bonus

60 768 ₺ (RUB)/yr

Compensation Data Based on Experience

The average ux designer gross salary in Moscow, Russian Federation is 1 674 061 ₺ or an equivalent hourly rate of 805 ₺. This is 9% higher (+132 669 ₺) than the average ux designer salary in Russian Federation. In addition, they earn an average bonus of 60 768 ₺. Salary estimates based on [salary survey](#) data collected directly from employers and anonymous employees in Moscow, Russian Federation. An entry level ux designer (1-3 years of experience) earns an average salary of 1 204 987 ₺. On the other end, a senior level ux designer (8+ years of experience) earns an average salary of 2 093 236 ₺.

Data powered by [ERI's Salary Expert Database](#).

Explore Our Salary Database

Quickly search for salaries in other careers and locations in our salary database.



Russia / Job / Product Designer

Average Product Designer Salary in Russia

Pay

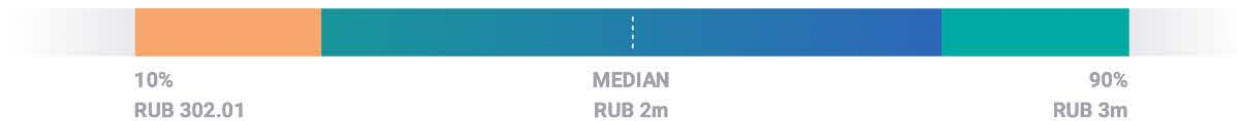
Job Details

Skills

Job Listings

1,518,947P / year ▾

Avg. Base Salary (RUB)

**Base Salary** ⓘ

302P - 3mP

**Bonus**

0P - 265kP

**Total Pay** ⓘ

302P - 3mP



Based on 10 salary profiles (last updated Feb 22 2023)

Is Average Product Designer Salary in Russia your job title? Find out what you should be paidUse our tool to get a personalized report on your market worth. [What's this?](#)

Location:

Philadelphia, Pennsylvania

United States [\(change\)](#)

Years in Field/Career:

Find your market worth »

How it works:

- 1 Enter city & years of experience
- 2 Add pay factors like skills & education

Get a Demo

Price a Job

616 of 712



Russia / Job / UX Designer

Average UX Designer Salary in Russia

Pay

Job Details

Skills

Job Listings

900,000₽ / year ▾

Avg. Base Salary (RUB)

**Base Salary** ⓘ

58k₽ - 3m₽

**Bonus**

0₽ - 100k₽

**Total Pay** ⓘ

59k₽ - 3m₽



Based on 17 salary profiles (last updated Mar 01 2022)

Is Average UX Designer Salary in Russia your job title? Find out what you should be paidUse our tool to get a personalized report on your market worth. [What's this?](#)

Location:

Philadelphia, Pennsylvania

United States ([change](#))

Years in Field/Career:

Find your market worth »

How it works:

- 1 Enter city & years of experience
- 2 Add pay factors like skills & education

Get a Demo

Price a Job

617 of 712

[Salary](#) > [Russian Federation](#) > Moscow

Last updated: May 21, 2023

Product Designer Salary in Moscow, Russian Federation

*This page is a promotion for ERI's Assessor Series and is not intended for professional use.
Professionals should subscribe to [ERI's Assessor Series](#).*

RUB 1,157,285

Average Salary

RUB 556/hr

Average Hourly

RUB 35,644

Average Bonus

[Salary](#) > [Russian Federation](#) > Moscow

Last updated: May 21, 2023

Explore Our Salary Database

[Search Our Database](#)

Salary Recap

[Salary](#) > [Russian Federation](#) > Moscow

Last updated: May 21, 2023

UX Designer Salary in Moscow, Russian Federation

*This page is a promotion for ERI's Assessor Series and is not intended for professional use.
Professionals should subscribe to [ERI's Assessor Series](#).*

RUB 1,679,896

Average Salary

RUB 808/hr

Average Hourly

RUB 60,980

Average Bonus

[Salary](#) > [Russian Federation](#) > Moscow

Last updated: May 21, 2023

Explore Our Salary Database

[Search Our Database](#)**Salary Recap**

619 of 712

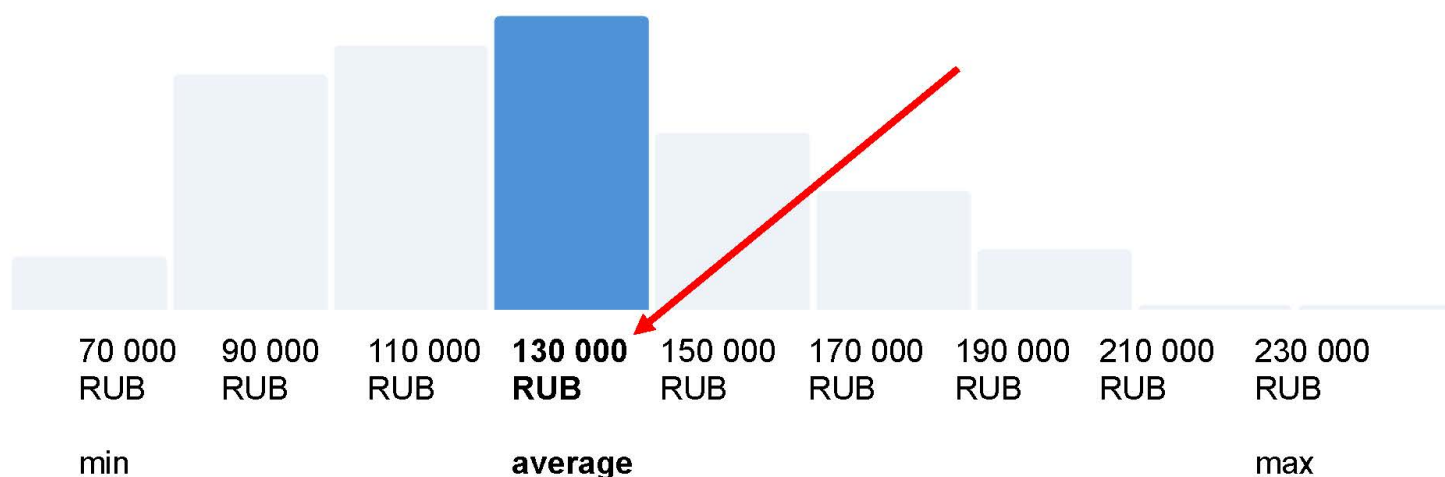
Translation from Russian

Profession: UI/UX Designer

Average salaries of UI/UX Designer

We have calculated average salaries across Russia based on job vacancies on the Rabota.Ru and other job search portals.

Chart Table

All Russia Moscow St. Petersburg Yekaterinburg Krasnodar

UX/UI designer is responsible for how the user interface looks. The task of such a designer is to make the product as clear, necessary and helpful as possible to solve the user's tasks. The UX/UI design, in particular, determines whether the user wants to buy the product.

Tasks and responsibilities

- Improving the product;
- Testing;
- Solve user problems;
- Provide feedback;

- Make the product understandable.



Профессия ux/ui дизайнер

Средние зарплаты ux/ui дизайнера

Мы посчитали средние зарплаты по всей России на основе вакансий сайта Работа.ру и других порталов по поиску работы.

График Таблица

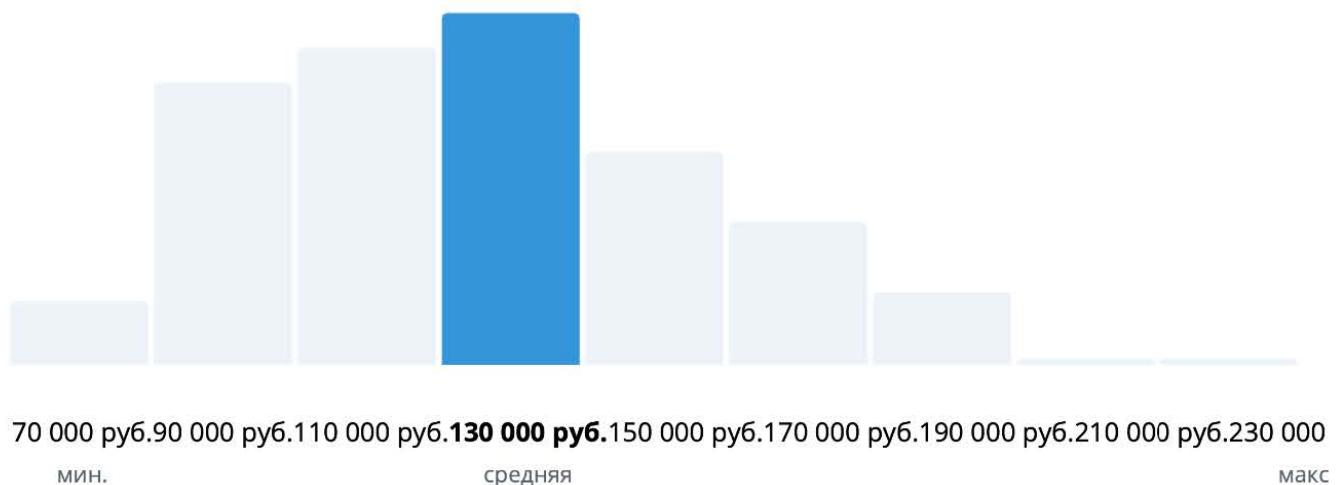
Вся Россия

Москва

Санкт-Петербург

Екатеринбург

Краснодар



UX/UI-дизайнер — отвечает за то, как выглядит пользовательский интерфейс. Задача такого дизайнера — сделать продукт максимально понятным, нужным и помогающим решать задачи пользователя. От UX/UI-дизайна, в частности, зависит, захочет ли пользователь купить продукт.

Задачи и обязанности

- Улучшать продукт;
- Тестировать;
- Решать проблемы пользователей;
- Обеспечивать обратную связь;
- Делать продукт понятным.

Translation from Russian

MINISTRY OF ECONOMIC DEVELOPMENT OF RUSSIA FEDERAL STATE
STATISTICS SERVICE (ROSSTAT)

Myasnitskaya str., 39, p. 1, Moscow, 107450 e-mail: stat@gks.ru ; website:
rosstat.gov.ru tel.: (495) 568-00-42, ext. 99-010, fax: (495) 568-00-41

To Markelov A. V.



Dear Andrey Viktorovich!

In response to your request, we inform you that statistical information on the average accrued wages of employees of organizations by professional groups is formed according to the data of a sample survey of organizations (excluding small businesses), which is conducted every 2 years for October (for odd years, the last in 2021).

The objects of statistical observation are legal entities and their separate subdivisions engaged in economic activities, except for financial and insurance activities; public administration and military security; activities of public and extraterritorial organizations.

The survey is conducted in order to study the level of wages of employees of organizations in the following groupings:

categories of personnel (managers, specialists, other employees, workers) in accordance with the All-Russian Classifier of professions of workers, positions of employees and tariff categories (OKPDTR);
professional groups (classes) in accordance with the All-Russian classifier of classes (OKZ OK 010-2014).

For individual professions and positions, information is not generated within the framework of this survey and, accordingly, cannot be provided, since the data on them are unrepresentative (unrepresentative).

According to the survey, the average accrued salary of employees of organizations (of all forms of ownership) in the professional group "Graphic and multimedia

designers" (including UX/UI designer, interface designer) for October 2021 in the Russian Federation was 104,542 rubles, in the city of Moscow – 122,254 rubles.

Information on the survey is published on the official website of Rosstat <https://rosstat.gov.ru> in the Publications section/ Publications catalog/ Information and analytical materials/ Information about the wages of employees in organizations by categories of personnel and professional groups.

Head of the Department of Labor Statistics Z. Zh. Zainullina

Komova Maria Nikolaevna
+7(495)568-00-42 ext. 99821

Department of Statistics on the number and wages of employees by category and occupational groups



МИНЭКОНОМРАЗВИТИЯ РОССИИ
**ФЕДЕРАЛЬНАЯ СЛУЖБА
 ГОСУДАРСТВЕННОЙ СТАТИСТИКИ
 (РОССТАТ)**

Мясницкая ул., д.39, стр. 1, г. Москва, 107450
 e-mail: stat@gks.ru; сайт: rosstat.gov.ru
 тел.: (495) 568-00-42, доб. 99-010
 факс: (495) 568-00-41

10.05.2023 № 1387/ОГ
 на № _____ от _____

Маркелову А.В.

Уважаемый Андрей Викторович!

В ответ на Ваш запрос сообщаем, что статистическая информация о средней начисленной заработной плате работников организаций по профессиональным группам формируется по данным выборочного обследования организаций (без субъектов малого предпринимательства), которое проводится с периодичностью 1 раз в 2 года за октябрь (по нечетным годам, последнее в 2021 году).

Объектами статистического наблюдения являются юридические лица и их обособленные подразделения, осуществляющие виды экономической деятельности, кроме финансовой и страховой деятельности; государственного управления и обеспечения военной безопасности; деятельности общественных и экстерриториальных организаций.

Обследование проводится с целью изучения уровня заработной платы работников организаций по следующим группировкам:

категории персонала (руководители, специалисты, другие служащие, рабочие) в соответствии с Общероссийским классификатором профессий рабочих, должностей служащих и тарифных разрядов (ОКПДТР);

профессиональные группы (занятия) в соответствии с Общероссийским классификатором занятий (ОКЗ ОК 010-2014).

По отдельным профессиям и должностям информация в рамках данного обследования не формируется и, соответственно, не может быть предоставлена,

поскольку данные по ним нерепрезентативны (непредставительны).

По данным указанного обследования средняя начисленная заработная плата работников организаций (всех форм собственности) по профессиональной группе «Графические и мультимедийные дизайнеры» (включая UX/UI-дизайнера, дизайнера интерфейсов) за октябрь 2021 года по Российской Федерации составила 104 542 рубля, по городу Москве – 122 254 рубля.


Информация по обследованию опубликована на официальном сайте Росстата <https://rosstat.gov.ru> в разделе Публикации/ Каталог публикаций/ Информационно-аналитические материалы/ Сведения о заработной плате работников в организациях по категориям персонала и профессиональным группам.

Начальник Управления
статистики труда



З.Ж. Зайнуллина

Certification by translator

I, , certify that I am fluent in the English and Russian languages and competent in translating from that language to English. I further certify that I have translated the enclosed documents entitled:

- **Справка №33604639 о состоянии расчетов (доходах) по налогу на профессиональный доход за 2022 год от 25.04.2023 г**
- **Справка о доходах и суммах налога физического лица за 2022 год от 31.01.2023**
- **Профессия ui/ux дизайнер**
- **“Ответ Минэкономразвития России Маркелову А. В.”**

from Russian to English and that the translation is complete, true, and accurate to the best of my knowledge.



Exhibit 3.1.1: [REDACTED] letter

Supporting letter from [REDACTED]

with:

Website and a resume of Mr. [REDACTED]
[REDACTED]

Certified English translation with the original

08/20/2023

To the U.S. Citizenship and Immigration Services

RE: EB-1A Petition Reference Letter for Mr. Andrey Markelov

Dear USCIS Officer:

This letter is written to offer my strong support of Mr. Andrey Markelov's permanent residency application as an extraordinary professional in the field of Product Design and Development who has reached the very top in his specialization.

As [REDACTED] of the two major electronic issues about design in Russia, I believe this letter will provide the necessary support for Mr. Andrey Markelov's extraordinary abilities.

From 2016 to 2021, I directed [REDACTED], a well-known electronic design magazine about design. In 2021, [REDACTED], the largest design studio in Russia, established in 1995 and represented worldwide. [REDACTED] It is distributed on a paid subscription basis and is in great favor among corporate clients.

The second design issue is [REDACTED], where I have been [REDACTED] since 2012. This electronic magazine is distributed for free and features various materials dedicated to design, such as news, publications, and critical reviews. About 40 authors have published their articles in [REDACTED]. The total number of professional articles published in the magazine is close to 600. If we include news and other materials, the total number will surpass 5 thousands.

Mr. Andrey Markelov contacted me in 2022 and inquired about the possibility of publishing his articles in [REDACTED] and joining our authors collective. After I learnt about his outstanding works and brilliant articles, I immediately accepted him. The community of authors [REDACTED] is a very private association. We chase not after the quantity, but after the quality of our materials. Only exceptional writers, profound experts and distinguished designers can join [REDACTED], and Mr. Markelov is one of those rare professionals who masterfully expresses his thoughts.

His first publication [REDACTED] was entitled “Design of complex tables”, and attracted universal attention. At the moment I write these words, his article has been read almost 16 thousand times, while it is difficult for an average article to surpass the “glass ceiling” of 2 thousand views. Obviously, Mr. Markelov unveiled one of the most painful issues of data design. Designing tables has always been an overwhelming task, and every designer knows how difficult it is to build a readable, concise, compact, clear table. Mr. Markelov’s article reviews every possible aspect of data table design, demonstrates how many mistakes everybody makes and explains how to deal with them.

It is no wonder why his article provoked such a wave of discussion. [REDACTED]
[REDACTED] it has spread in many Telegram channels dedicated to design, every time meeting a unanimous acclaim. His other articles about designing computer graphs and scatter plots have also received great response. In [REDACTED] they have been read from 2 to 4 thousand times.

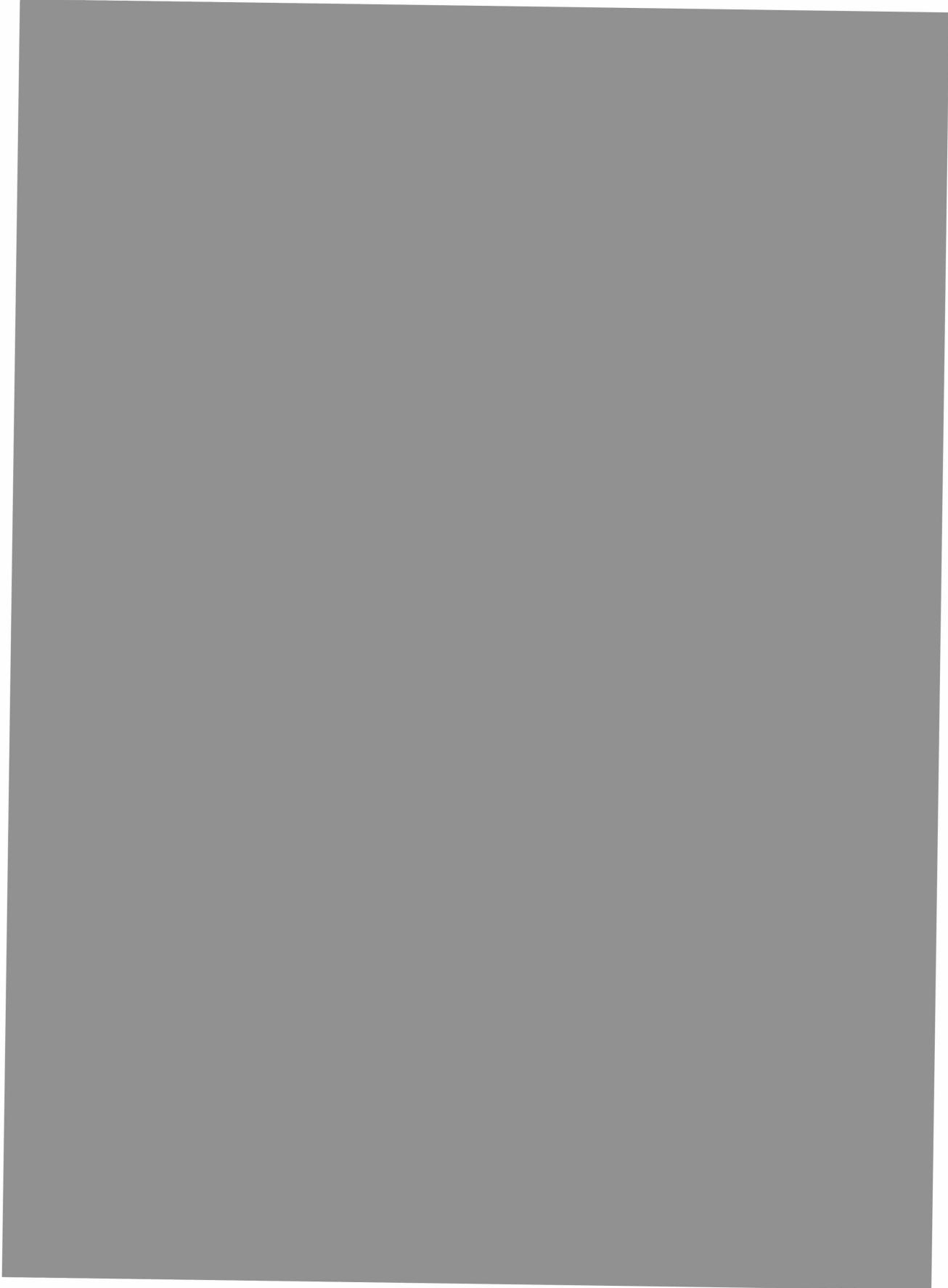
I have familiarized myself with Mr. Markelov’s works, and can confirm that he is a world-class specialist in product design and development. His projects have received several international awards, and we are proud to have such a professional in [REDACTED] collective.

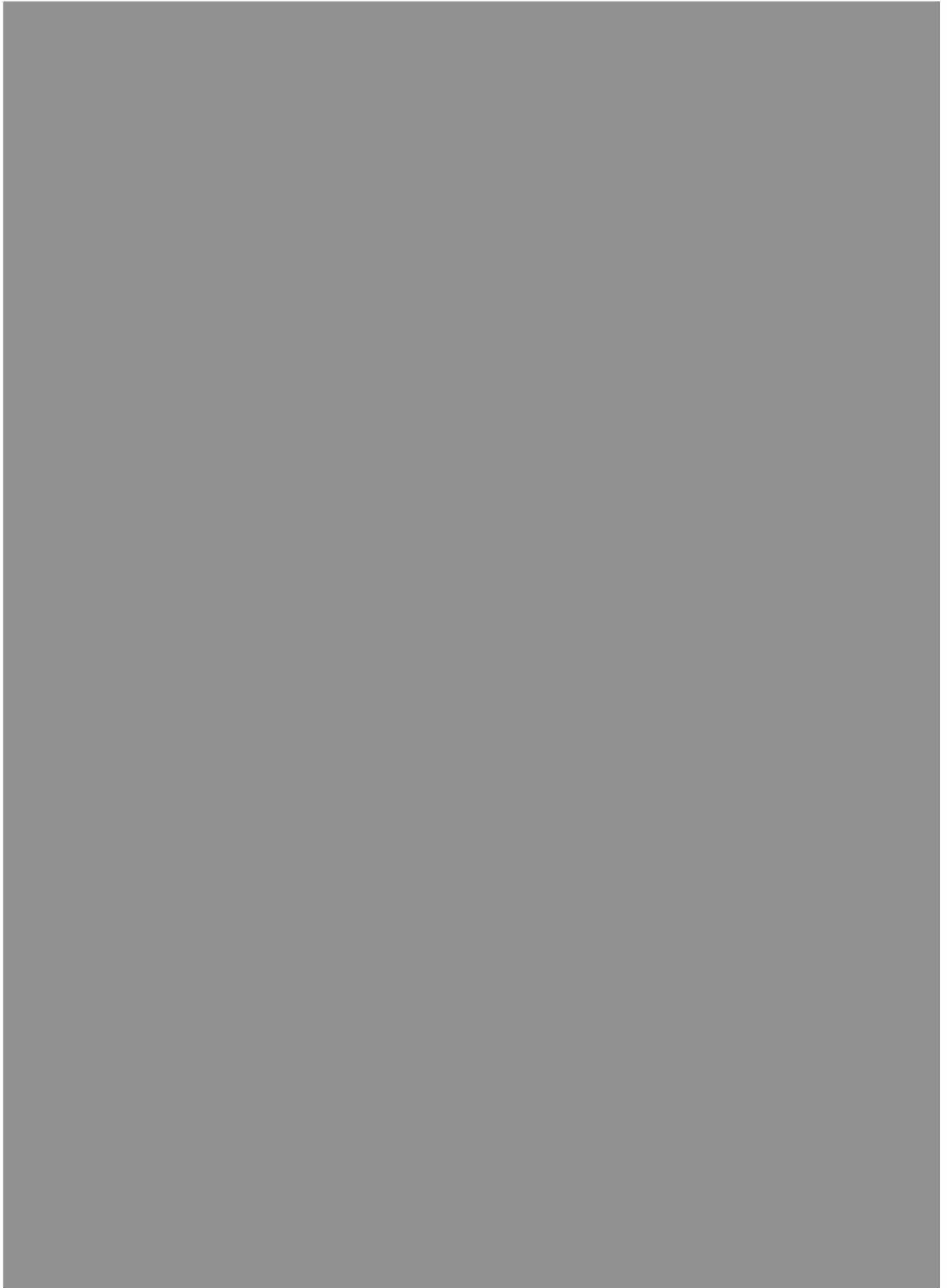
I strongly support Mr. Markelov’s EB-1A visa petition in Product Design and Development, and encourage you to approve this classification for Mr. Andrey Markelov. He is one of the best experts in his field that I know.

Sincerely,

[REDACTED]

Translation from Russian





Certification by translator

I, [REDACTED], certify that I am fluent in the English and Russian languages and competent in translating from that language to English. I further certify that I have translated the enclosed document entitled “[REDACTED]” from Russian to English and that the translation is complete, true, and accurate to the best of my knowledge.



Exhibit 3.1.2: [REDACTED] letter

Supporting letter from Mr. [REDACTED]

with:

Resume of Mr. [REDACTED]

[https://www.linkedin.com/in/\[REDACTED\]](https://www.linkedin.com/in/[REDACTED])

08/21/2023

To the U.S. Citizenship and Immigration Services

RE: EB-1A Petition Reference Letter for Mr. Andrey Markelov

Dear USCIS officer,

I am writing on behalf of Mr. Andrey Markelov who is applying for the US' permanent residency for people with extraordinary abilities as an exceptional Product designer and developer. As a former [REDACTED] of Sovcombank, 9th largest bank in [REDACTED] I'd like to add my unconditional support to this application.

From 2020 to 2023, Mr. Markelov was in the capacity of Lead designer and worked on Skybonds, a financial analytical platform. It is a proprietary SaaS used by Sovcombank, its subsidiaries and third-party corporate clients for managing a portfolio of securities. It includes advanced market screening tools, a database of financial information, provides live market data, accounting tools, report construction tools, and benchmarking instruments. The platform is primarily used by Sovcombank's CFOs and lead financial analysts, as well as by the bank's owner Dmitry Khotimsky.

Skybonds was initially created with emphasis on providing the best user experience and interface for its clients. The platform has an ample quantity of complex table data, market charts and non-trivial infographic tools. The position of Lead design required excellent knowledge of Product design and Product development, as well as sufficient understanding of Economics and Finance. This role is responsible and crucial considering the platform is used to control assets of a largest bank.

During his work on Skybonds, Mr. Andrey Markelov demonstrated his superior skills and excellent knowledge in the abovementioned fields. While holding this critical and leading position, he maintained the legacy interface of Skybonds and worked on a new design of the platform.

In particular, Mr. Markelov introduced a new design language for data tables, designed an advanced appearance for market graphs, and suggested an interface for composing reports read by Sovcombank's board of directors. His solution for data tables

dramatically improved the readability and compactness of the interface; new market graphs made analyzing historical changes of bond parameters significantly easier; the new report creating instruments were adopted by the bank's top figures.

Furthermore, Mr. Markelov designed and presented a new interface for the entire platform. Although Skybonds is generally used internally, the bank offers this solution to the selected third-party customers and has further plans exposing it to the public. For this purpose, Skybonds required a more attractive, competitive and modern interface.

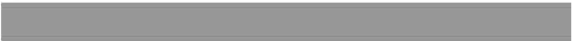
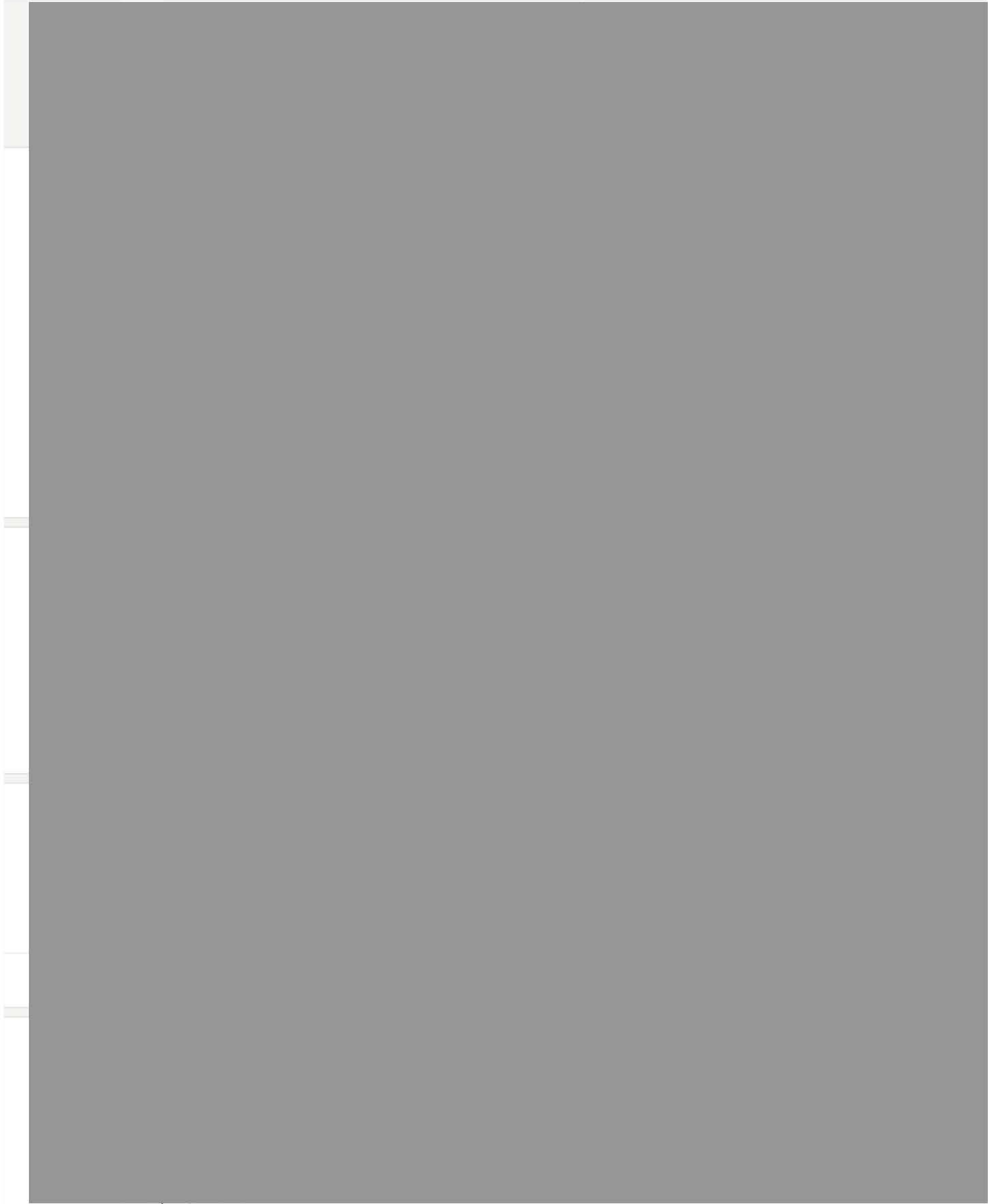
This challenging task was entrusted to Mr. Markelov, and he solved it splendidly. He suggested dividing the screen into two parts and placing all static bond's information to the left, and dynamic data to the right. The legacy design operated with a long page of unstructured blocks of data. For the market section, Mr. Markelov designed an adaptive interface that allowed the time series charts to be expanded into a larger copy, and significantly improved the market filters. These perfect solutions were accompanied by a freshly-looking design that can be proudly showcased to customers and is great for promotional presentations.

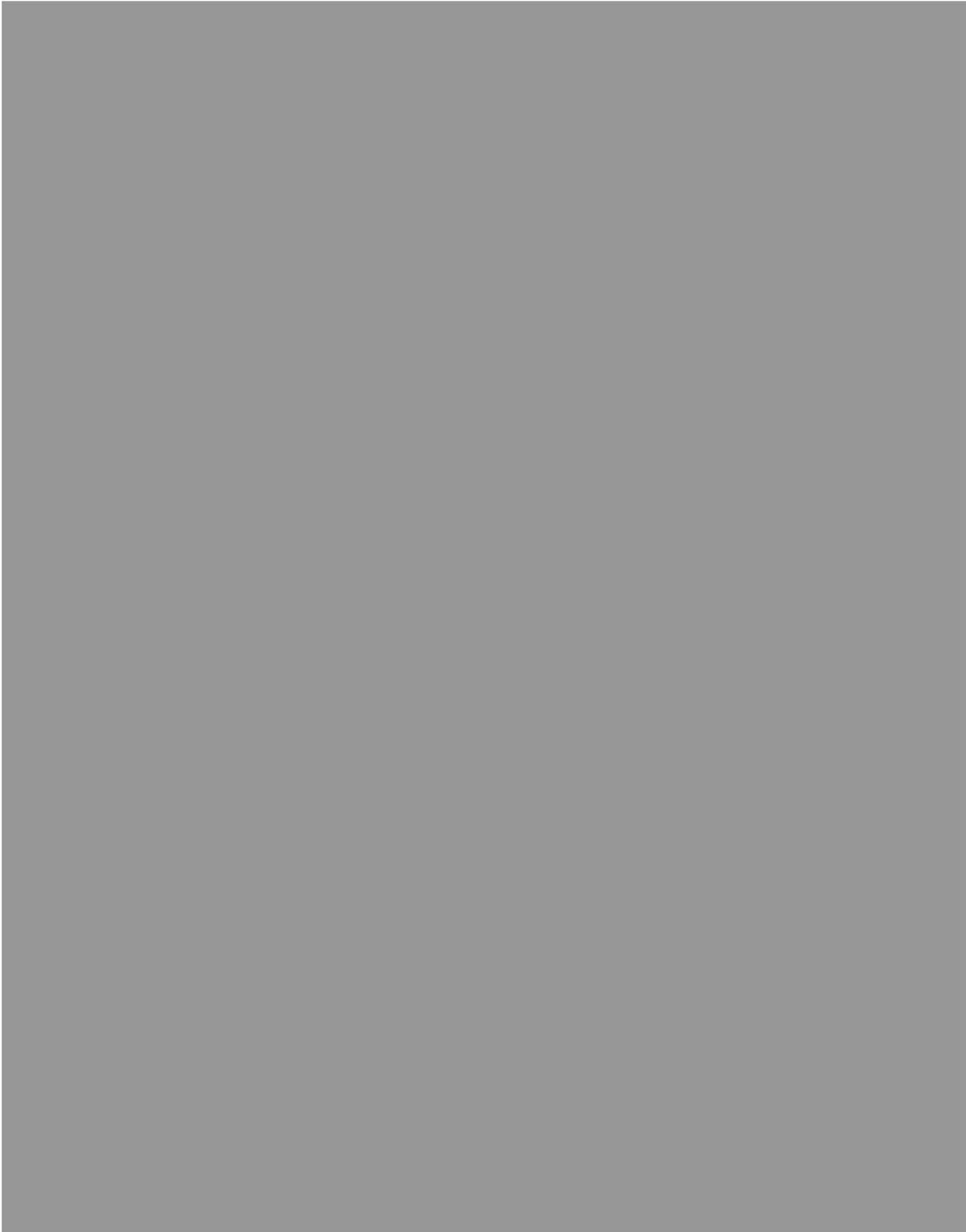
Mr. Markelov played a critical role in maintaining the old and designing the new interface of Skybonds. He has made significant changes in the product and demonstrated outstanding skills in the field of product design and development.

I strongly believe that Mr. Markelov will greatly benefit the United States.

Sincerely,







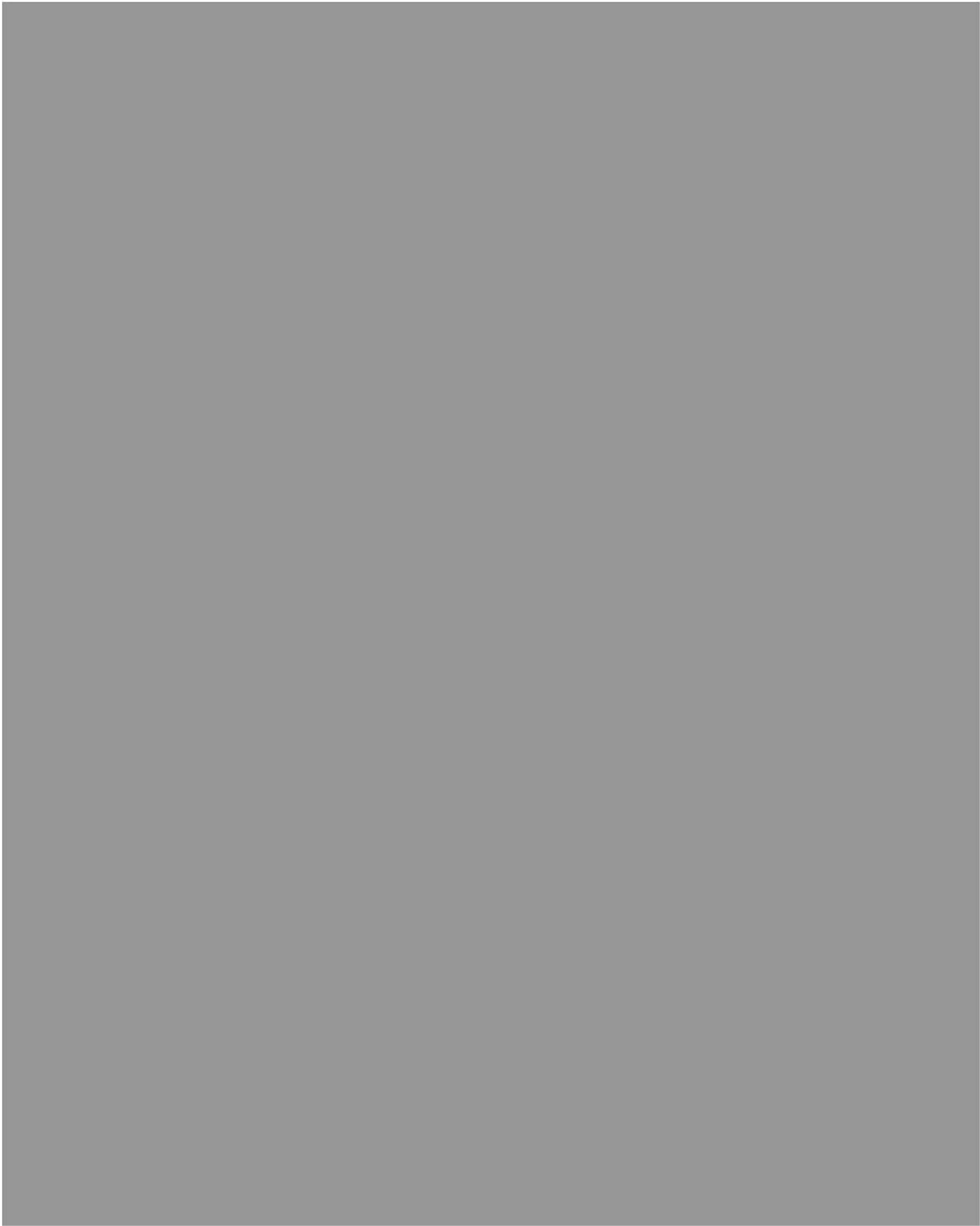


Exhibit 3.1.3: [REDACTED] **letter**

Supporting letter from Mr. [REDACTED]

with:

Resume of Mr. [REDACTED]

<https://www.linkedin.com/> [REDACTED]

08/18/2023

To the U.S. Citizenship and Immigration Services

RE: EB-1A Petition Reference Letter for Mr. Andrey Markelov

Dear USCIS officer,

I am writing this letter in support of Mr. Andrey Markelov, an extraordinary product designer and developer who is applying for permanent residency in the US. He has reached the very top in this profession and I would like to offer him my strong support.

Being a successful designer myself, I know how hard it is to achieve the highest level in this field. I am a co-founder and art-director of [REDACTED], which specializes in Product design, UX design, Graphic design, Web development, and Branding. [REDACTED] worked with famous companies such as Uber, Lego, and Alfa Capital, and for several years has been listed in the Top-100 best studios in Russia according to Tagline rating agency. I have also written 20 scholar articles on design, and worked as an art-director in famed agencies, such as Leo Burnett.

From 2018 until 2021, [REDACTED] worked on the interface of Skybonds, a financial analytical platform of Sovcombank. In my role as the Lead designer, I had the honor of working with Mr. Markelov, who was recruited to succeed me following Skybonds's transition to an in-house model. Mr. Markelov's extraordinary expertise in product design and data visualization left an astounding impression on all of us, and he made a substantial contribution to the design of the platform.

Skybonds is used by large corporate clients, such as [REDACTED], [REDACTED] and others. The owner and biggest client of the platform is Sovcombank, the 3rd largest private bank in Russia. Top managers, financial analysts and CFOs of these institutions use Skybonds to manage portfolios of bonds, stocks and other securities. Skybonds also functions as an alternative to Bloomberg Terminal. The platform is used personally by Dmitry Khotimsky, a billionaire and the co-owner of Sovcombank.

Skybonds is a powerful, professional and complex software, whose design requires a lot of attention to detail and a deep understanding of the industry. The complexity of the interface and amount of functions in Skybonds can be compared to office software, such as Microsoft Excel.

Lead designer of such a complex platform is a challenging and very responsible job. It can be compared to designing a control panel of a plane. In 2018, Lion Air Boeing 737 crashed due to poor design. The pilots were not aware about a new system called MCAS that automatically controlled plane angle. The system started pushing the plane nose down and the pilots didn't know what was happening because no proper indication nor a way to switch off MCAS was provided. This crash took the lives of 189 passengers. Another example is the case of Alex Kearns, a young investor from the US, who committed suicide in 2020, when he mistakenly thought he lost \$730,000 on stock market. Robinhood, a financial app, marks negative and highlights with red color unsettled trading results, though the portfolio balance can be positive.

Obviously, the Lead designer of a platform that controls a largest bank's portfolio of assets is a critical role. A mistake in its design can result in millions of dollars in losses for Sovcombank. This role requires profound knowledge and exceptional skills, which were admittedly demonstrated by Mr. Markelov. While we worked together, he fundamentally improved Skybonds's interface with new design for tables, graphs, charts and components. Despite leaving the project, I have been in touch with the team and watching closely at Skybonds. I must admit that after 2 years Mr. Markelov has done a splendid job and designed a marvelous new interface for the platform. His outstanding work has earned him admiration from his colleagues, including myself.

I strongly recommend Mr. Markelov for permanent residency in the US. His skills and experience in product design and deep knowledge of product development make him a highly valuable professional who can greatly benefit the American IT sector.

Sincerely,





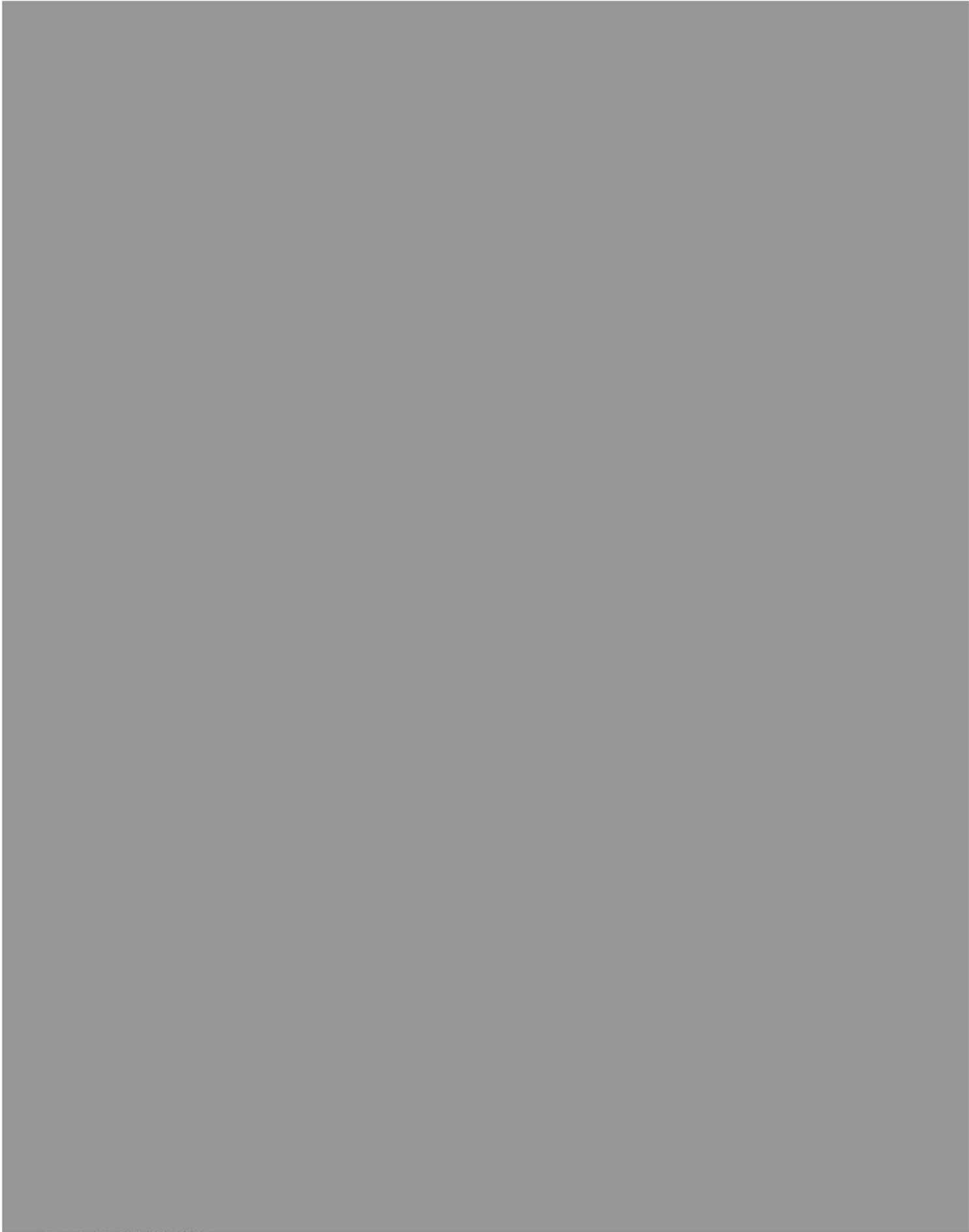




Exhibit 3.1.4: [REDACTED] letter

Supporting letter from Mr. [REDACTED]

with:

Resume of Mr. [REDACTED]
[REDACTED]

Certified English translation with the original

08/18/2023

To the U.S. Citizenship and Immigration Services

RE: EB-1A Petition Reference Letter for Mr. Andrey Markelov

To Whom It May Concern,

This is a letter in support of Mr. Andrey Markelov's petition for EB-1A, the immigration visa for people with extraordinary abilities. I am Mr. [REDACTED], a close colleague of Mr. Markelov, or just Andrey.

Together, we have been working for a year and a half on Skybonds – a tremendous financial platform that is used by Sovcombank's top managers. While my part of Skybonds was the mobile application design, Andrey was the leading designer of the desktop interface. And he has made a brilliant out of it!

Skybonds is full of complex infographics, data tables, charts, graphs, diagrams, and plots. As far as I know, the team had been searching for a good designer for nine months until they found Andrey. He impressed everyone very soon when he developed and suggested a new design language for data tables. We call it "a new design language" because it literally is. Andrey didn't just optimize tables, he came up with a different approach to their architecture.

Andrey's tables can contain not just figures and text, but rich infographics. He developed a set of cell widgets, like miniature time series charts for bond yield fluctuations, pie charts, and candlestick diagrams. While many tables have grouped rows, Andrey invented the mechanics for the adaptive columns, which allowed us to expand and collapse nested values nominated in different currencies. The visual appearance of the tables changed dramatically, too. Andrey suggested splitting the delimiter line within columns, leaving a space between them. This greatly increased the reading speed.

The greatest part is that Andrey formalized all his knowledge and issued a large article entitled "Design of complex tables". This work detonated so loud that Skybonds product owners sent us his article as an example of great design research, not knowing that we were the witnesses of its birth.

However, data tables were just a tiny part of Andrey's contribution. He soon introduced a new interface for the entire platform. His new vision revolutionized the Skybonds interface. The morally obsolete and inconsistent old design burdened Skybonds from going public, but Andrey's new design opened Skybonds the way to become a Bloomberg Terminal replacement in the Russian market.

Mr. Markelov re-invented the Skybonds interface. He started with a deep analysis of all dependencies between hundreds of financial parameters. Using the methods of user research, such as competitive analysis, heuristic evaluation, user scenarios, flows, and personas, he came up with the two-section interface.

The bond information page, previously designed in "wall of text" style, now has a professional interface, where all static information, such as bond prospectus and payment schedule, is placed to the left side of fixed width, while all dynamic information, such as time series and depth of market, is placed to the right pane.

The same approach Mr. Markelov applied to the Market page, where the left side is allocated for the scatter plot, while the right side is reserved by a compact widget that contains major information exempted from the bond page. He also re-designed the navigation panel, which occupied extremely much useful space. He suggested the status bar, a universal, system-wide solution that now contains all secondary information, such as counters, filters, and reports control. Due to this solution, the useful:technical height ratio has been increased from 3:1 to 6:1.

In summary, the work that has been done by Mr. Andrey Markelov can be described in one sentence. He transformed a raw inner-use interface into a ready-to-ship FinTech analytical Software-as-a-Service product. I strongly believe such a specialist will greatly benefit product design in the US.

Sincerely,



Translation from Russian

Visited today at 10:23



September 2017 —
March 2019
1 year 7 months

December 2015 —
August 2017
1 year 9 months

September 2014 —
December 2015
1 year 4 months

September 2013 —
September 2014
1 year 1 month

March 2011 —
September 2013
2 years 7 months


March 2009 —
March 2011
2 years 1 month

January 2008 —
March 2009
1 year 3 months

Key skills

Adobe Photoshop, Web Design, Interface design, User interface design, Prototyping, Sketch, Mobile apps design, InVision, Figma, Principle, iOS, Android, Adaptive design, Haiku, UX, UI, Jira

About me



I am familiar with Figma, Sketch and Adobe Photoshop. Have experience working with Illustrator, InVision. Basic knowledge of HTML, CSS, JS. I understand modern technologies of website development and mobile applications.

Декабрь 2015 —
август 2017
1 год 9 месяцев

Сентябрь 2014 —
декабрь 2015
1 год 4 месяца

Сентябрь 2013 —
сентябрь 2014
1 год 1 месяц

Март 2011 —
сентябрь 2013
2 года 7 месяцев

Март 2009 — март 2011
2 года 1 месяц

Январь 2008 —
март 2009
1 год 3 месяца



— Отрисовка внутренней полиграфии.
— Дизайн и верстка сайта веб-студии.

Ключевые навыки

Adobe Photoshop 1 Веб-дизайн 1 Дизайн интерфейсов 1

Проектирование пользовательских интерфейсов 1 Прототипирование 1 Sketch

Дизайн мобильных приложений InVision Figma Principle iOS Android

Адаптивный дизайн Haiku UX UI Jira

Обо мне



Профессионально владею программами Figma, Sketch и Adobe Photoshop. Имею опыт работы с Illustrator, InVision. Базовые знания HTML, CSS, JS. Разбираюсь в современных технологиях разработки сайтов и мобильных приложений.

Certification by translator

I, [REDACTED], certify that I am fluent in the English and Russian languages and competent in translating from that language to English. I further certify that I have translated the enclosed document entitled “[REDACTED]” from Russian to English and that the translation is complete, true, and accurate to the best of my knowledge.



Exhibit 3.1.5: [REDACTED] letter

Supporting letter from [REDACTED]

with:

Resume of Mr. [REDACTED]

[https://www.linkedin.com/in/\[REDACTED\]](https://www.linkedin.com/in/[REDACTED])

08/20/2023

To the U.S. Citizenship and Immigration Services

RE: EB-1A Petition Reference Letter for Mr. Andrey Markelov

To Whom It May Concern,

This letter is written in support of Mr. Andrey Markelov's petition for classification as an alien of extraordinary abilities in Product design and development.

My name is Mr. [REDACTED] Creative director and founder [REDACTED]
[REDACTED] From 2013 to 2017, I had the privilege of working with Mr. Markelov. During this period, he led his design studio named Love Media to significant accomplishments in the industry.

I know how hard it is to be the head of a design studio. [REDACTED] we worked with the largest companies such as Warner Brothers and Subway, putting all efforts into bringing our clients the best design solutions. This approach brought us success when we won multiple design awards, such as G8, Tagline, and Rating Runeta.

The same approach was upheld by Mr. Markelov. Under his leadership, Love Media gained recognition as one of the best mobile design and development studios in Russia, ranking among the Top-100 studios according to Rating Runeta. This was a remarkable achievement, as it is usually large design agencies that can attain such distinctions. This success was due to Mr. Markelov's expertise and excellence in his field, which helped to set the studio apart from its competitors.

As a skilled Lead designer and the Head of development, Mr. Markelov was responsible for maintaining the highest standards of quality in all of the studio's projects. He played the crucial role that led the company to such success, as he consistently delivered exceptional results for the clients and knew every detail of the design and development process. He demonstrated an extraordinary level of expertise, as most professionals focus only on one of these fields.

Rating Runeta provides a great variety of awards and certificates. This is the most recognizable rating in Russia, Ukraine, Belarus, Kazakhstan, and other ex-USSR countries. This agency rates design and development studios by multiple criteria, such

as the significance of clients, quality of design, number of awards, rating of applications in the stores, and number of site visits. It is an annual rating, often used by clients from all over Russia to find a proper studio for their projects.

Love Media reached the Rating Runeta Top-100 list in the field of mobile design and development. I remember seeing it in the list under the title “Best mobile developers of 2016”. It secured 96th place, and this was a good result. However, the next year, Love Media climbed to 48th place, and this was a pure success.

In addition to the general rating, the studio achieved 8th place on the list of digital agencies working with the largest companies. This recognition came as a result of working with prestigious brands such as Channel One and Bonduelle, both of which are featured on the Forbes list. Later, Mr. Markelov went on to work with Bayer and Motul. Overall, Love Media consistently appeared in various ratings until 2020.

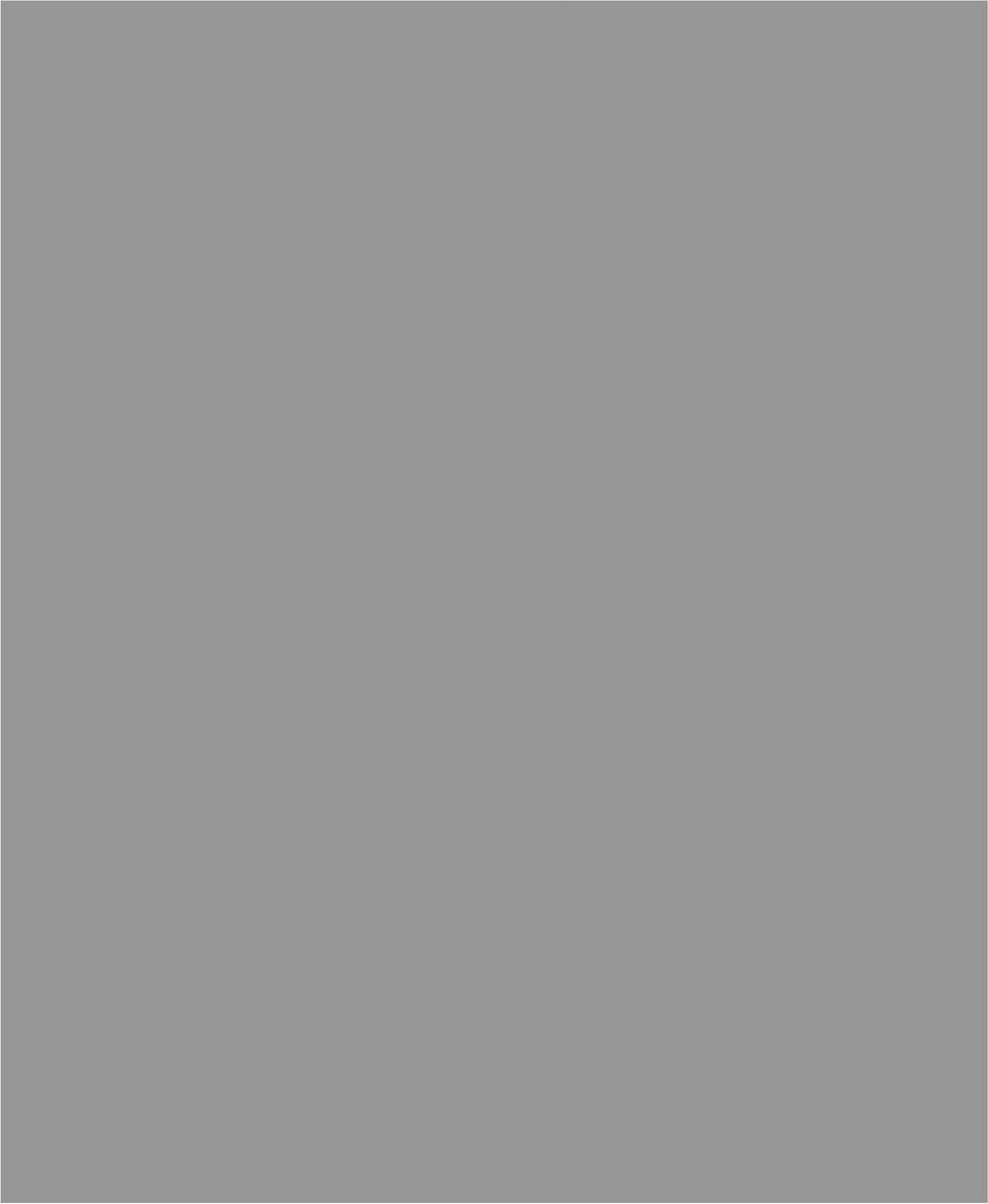
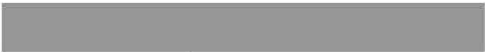
I know about a new project that Mr. Markelov has created, “Talbica: Interactive Chemistry”, which has received numerous international design awards. I consider this project to be exceptional and incomparable. It is a masterpiece of product design, an amazing tool for every chemist. I wish I had such a brilliant table when I was at school. Talbica showcases his ability to create innovative and engaging products. It is fascinating to note that he single-handedly designed and developed the entire product.

There is no doubt that Mr. Markelov has extraordinary skills and vast experience in his field. He is an exceptional professional in the industry. I wholeheartedly endorse his application for permanent residency in the US. He has been one of the best designers in Russia, and I believe he will make a significant contribution to the United States.

Best regards,

[Handwritten signature]





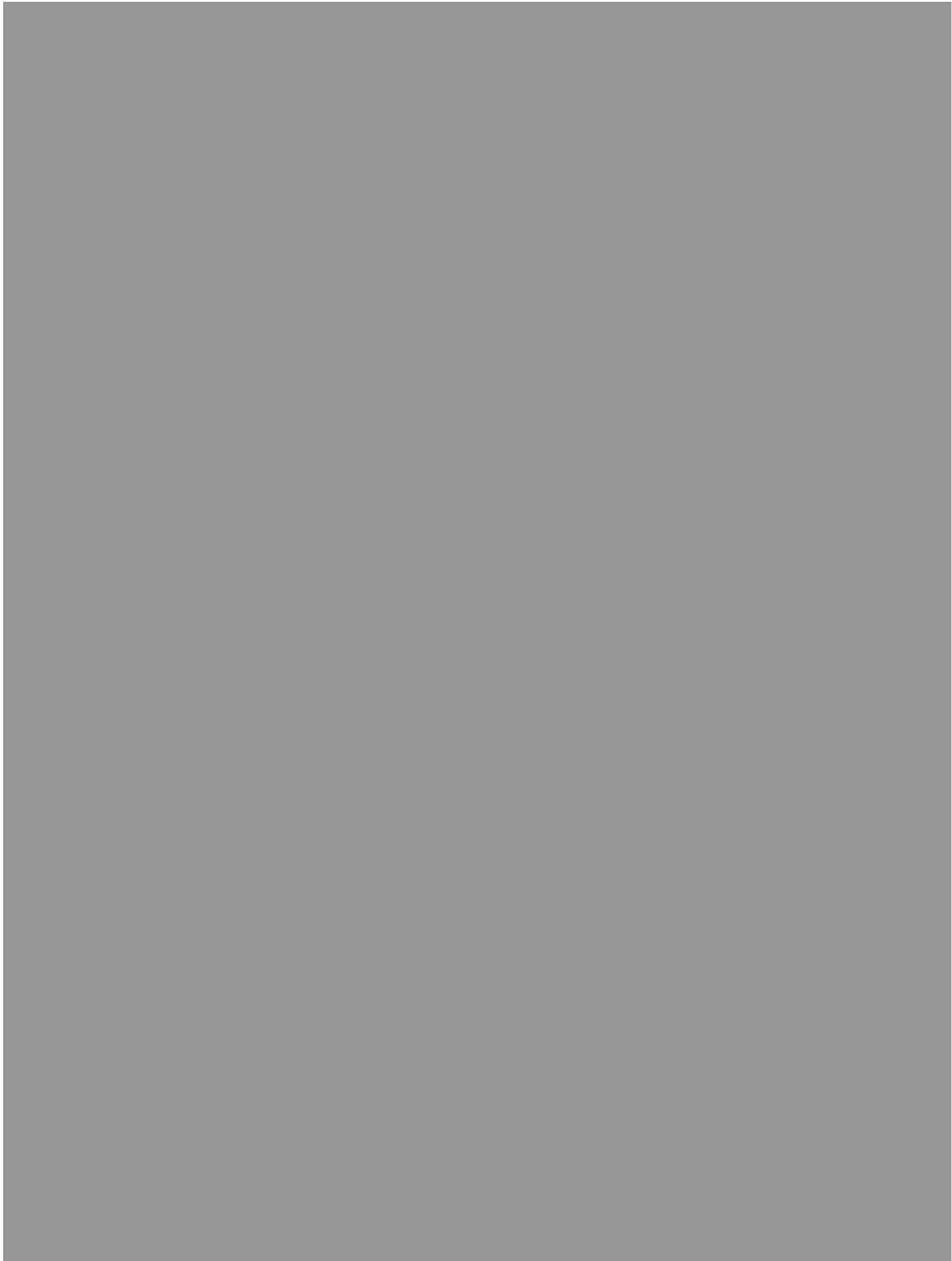


Exhibit 3.1.6: [REDACTED] letter

Supporting letter from Mr. [REDACTED]

with:

Resume of Mr. [REDACTED]

[https://www.linkedin.com/\[REDACTED\]](https://www.linkedin.com/[REDACTED])

08/22/2023

To the U.S. Citizenship and Immigration Services

RE: EB-1A Petition Reference Letter for Mr. Andrey Markelov

To Whom It May Concern,

This is a support letter for Mr. Andrey Markelov, an exceptional professional in Product Design and Development, who has reached the top of his profession and is now applying for an EB-1A visa in the corresponding field.

My name is Mr. [REDACTED], and I am an O-1A visa holder. Currently I work as [REDACTED], a US-based company, the industry-leading consumer-permissioned data platform. I became acquainted with Mr. Markelov from LinkedIn, as the social network recommended us to each other due to our shared expertise in product design. In May 2023, Mr. Markelov reached out to me and requested an assessment of his portfolio, articles, and other achievements to provide a recommendation letter. I gladly agreed.

Mr. Markelov has a portfolio of outstanding works. What attracted my attention the most, is the amount of design awards he received. One of the most prestigious accolades is the A' Design Award, an internationally recognized competition based in Italy that attracts top designers from around the world. It is an arduous task to receive an award from this esteemed organization.

Additionally, Mr. Markelov has been honored with such awards as the CSS Design Awards, CSS Winner, Awwwards, and others. In 2016–2017, I worked at Cuberto, a leading digital agency with solid design and development expertise from Virginia. This agency specializes in creating award-winning websites, and I am familiar with all these competitions. They exclusively recognize outstanding works of exceptional quality. These competitions receive submissions from dozens of works on a daily basis, and only a select few are granted the esteemed “Site of the Day” award. This recognition holds great prestige for a digital agency, and every design studio aspires to employ a designer with such accolades.

However, Mr. Markelov accomplished something even more challenging than receiving awards. He made a breakthrough in the field of design by developing a revolutionary

approach to designing data tables, essentially creating a new design language. His groundbreaking findings are elucidated in his remarkable article titled “Design of Complex Tables,” which has garnered immense acclaim and has been widely cited by numerous professional sources in the design community.

In the context of design, a “design language” typically refers to a collection of fundamental elements and principles that govern the composition of larger design blocks. These elements can be likened to “words,” while the rules that govern their arrangement can be likened to “grammar,” and the resulting compositions can be seen as “sentences.”

Mr. Markelov’s article outlines a specific set of elements and rules that are employed in constructing data tables. He expounds on how column titles, delimiters, and cells (words) should be appropriately utilized in accordance with alignment, decoration, and placement guidelines (grammar rules). The outcome is a well-crafted, explicit, clean, and visually appealing data table – a cohesive “sentence” within the realm of design.

I highly recommend Mr. Markelov’s application for permanent residency in the US. His exceptional skills, vast experience, and remarkable achievements in the field of Product Design and Development make him a perfect candidate. I am sure that his expertise, talent and extraordinary ability will benefit the United States of America.

Sincerely,





Exhibit 3.1.7: [REDACTED] letter

Supporting letter from [REDACTED]

with:

Resume of [REDACTED]
[REDACTED]

08/23/2023

To the U.S. Citizenship and Immigration Services

RE: EB-1A Petition Reference Letter for Mr. Andrey Markelov

Dear USCIS Officer,

I am writing this recommendation letter as an independent reviewer of Mr. Markelov's works. Mr. Markelov is a well-known and distinguished expert, extraordinary Product Designer and Developer. He is one of the best designers in Russia. I strongly support his application for a permanent residence in the United States.

I work as an [REDACTED] and have an experience of more than 16 years in design. I am a member of the "Moscow Designers Association" and the "Creative Association of Contemporary Artists". With authorship of numerous bestsellers and the design of thousands of book covers under my belt, I manage a substantial team of illustrators and designers within [REDACTED]

I have never met Mr. Markelov in person, but I am aware of his significant contribution to the field of design. As a book designer and illustrator, I often search for original typefaces which I use to adorn headlines in the books. Mr. Markelov is renowned for creating several lovely fonts. He added Cyrillic characters to one of the world's most popular typeface "Great Vibes," a fancy cursive font created by an artist from "Hallmark". He is also an author of Arabic- and Indian-style typefaces for Cyrillic letters which are a perfect fit for traditional fairy-tale books. Finding good fonts has always been challenging for every designer. Cyrillic is not as widespread as Latin, leaving us with limited options for choosing good, original fonts. Mr. Markelov has done an exceptional job by adapting these fonts to the Russian alphabet.

Of course, typography is not his main specialization, but our common ground and the origin of my acquaintance with his works in 2017. First of all, Mr. Markelov is an extraordinary Product Designer and Developer. I have learnt about his works as the Art-Director of his studio Love Media, as well as his recent personal projects. His works ignite the imagination, replete with myriad details — those subtle design features that are only visible to professionals but are perceived by everyone, making his creations magnificent and unique.

I know that his major work is "Talbica: Interactive Chemistry", and it is certainly incomparable. I have never seen such a fantastic interpretation of such a mundane thing

as the periodic table. Without a doubt, this work deserves the highest awards which it has already received.

However, I would like to acknowledge his other works. One of the most captivating projects was the website for the “Russian ball in London”, which Mr. Markelov designed in 2013. This cultural event commemorated the 400th anniversary of the Romanov tsar dynasty and unfolded in London’s Royal Albert Hall – one of the most reputable concert halls in the world. Though this work now is in archive, Mr. Markelov keeps a copy of it and has written a story of its creation.

This work is simply a masterpiece. The website is designed following all modern principles of web design, yet it is presented in strict compliance with the Russian pre-revolutionary style. Hard to imagine how much effort was invested in creating this design, as every single element perfectly captures the style of the 19th century. Buttons, text fields, check boxes resemble printed forms; the main menu is adorned with pageant ribbons; pictures are embedded in photo frames. Even the logotype was designed as a coat of arms.

As a graphic and book designer, I always pay attention to fonts. Mr. Markelov has selected gorgeous old-style typefaces for the website, reminiscent of the writing from that era. As I learnt from the creation story, one font missed a couple of characters that were part of the Russian alphabet but had become obsolete after the revolution. To fix this issue, Mr. Markelov reached out to the authors of the font at Art. Lebedev Studio and asked to add the missing letters. The font was fixed exclusively for this project!

I wholeheartedly recommend Mr. Markelov for permanent residency in the US as an exceptionally rare and unique professional. There is no doubt the country will greatly benefit from his extraordinary talents and unwavering dedication.

Sincerely,



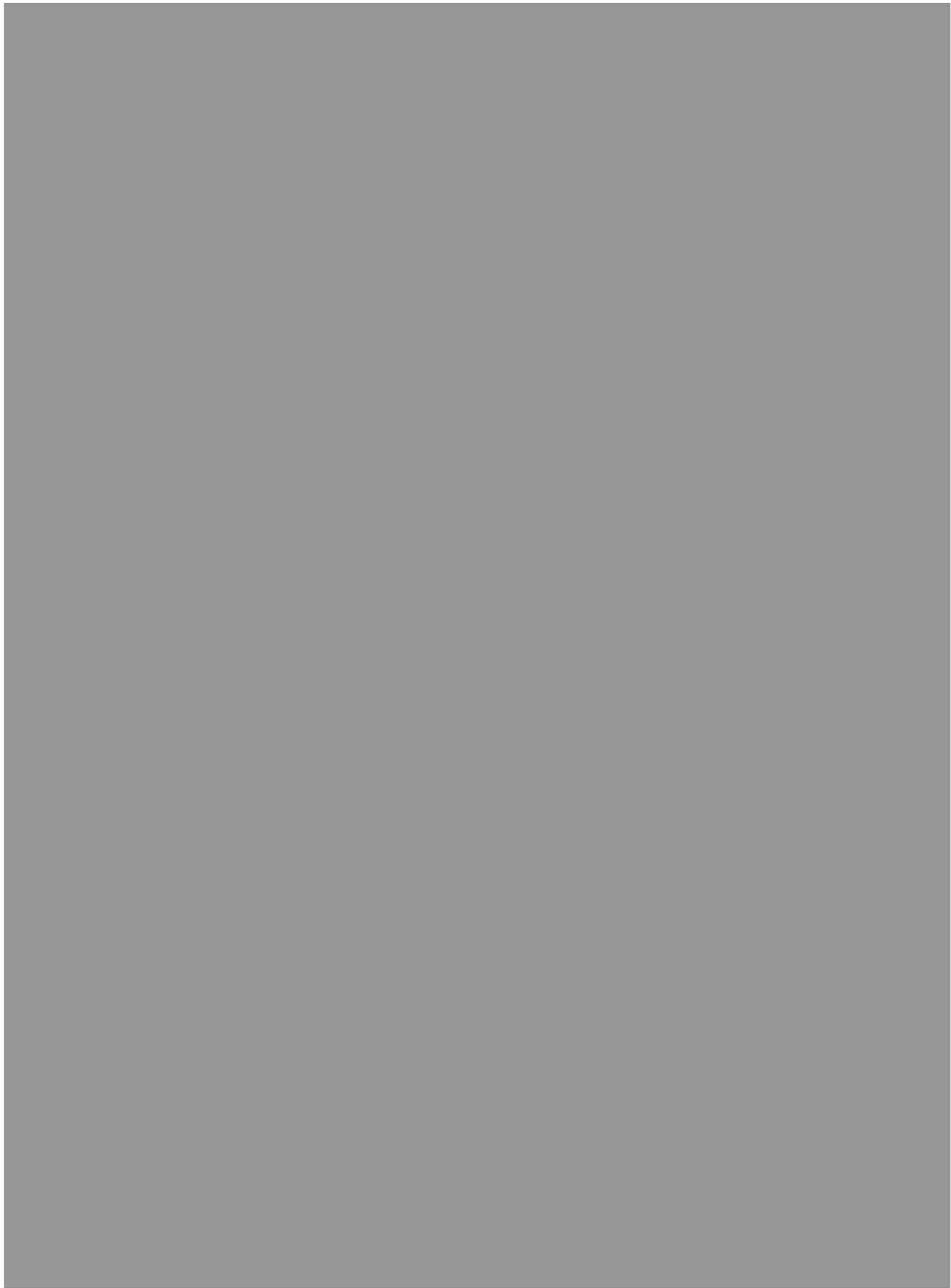


Exhibit 3.1.8: [REDACTED] letter

Supporting letter from Mr. [REDACTED]

with:

Resume of Mr. [REDACTED]

[https://www.linkedin.com/\[REDACTED\]](https://www.linkedin.com/[REDACTED])

08/25/2023

To the U.S. Citizenship and Immigration Services

RE: EB-1A Petition Reference Letter for Mr. Andrey Markelov

Dear USCIS Officer,

I'm writing this letter on behalf of Mr. Markelov, for his petition for permanent residency based on his extraordinary abilities. I had the pleasure of working with Mr. Markelov. He is a Product Designer and Developer of outstanding talent, who has reached the pinnacle of mastery in this field.

[REDACTED]

with healthcare organizations and educational institutions. Both roles demand extensive knowledge in Product Design, Development, UI/UX Design, and Leadership.

[REDACTED]

interface. Mr. Markelov took an unconventional approach to the task: he applied the "usability heuristics" by Jakob Nielsen, a globally renowned usability specialist from the USA. This analytical method helped to reveal such concealed problems as inconsistency in the navigation and the absence of error prevention.

I am a EB1 green card holder myself. I specialize [REDACTED]

[REDACTED]

and project management. Despite the majority of my experience being tied to sports, it intersects with IT in numerous facets. [REDACTED] I delved into design and development, which were entirely novel territories for me, in order to ensure the success of the project.

Such extensive experience enables me to objectively recognize the immense challenges faced by individuals wishing to excel in any of these fields. While science demands a highly logical mindset and meticulous research work to reach the top, arts require exceptional creativity and originality multiplied by the ability to be understood by the masses.

Mr. Markelov combines two roles within his profession. He is a designer and developer at the same time. Development is akin to science, as it involves technical disciplines that require mathematics and logical thinking. Design, on the other hand, aligns with the arts, demanding creativity and the ability to perceive things differently.

It had long been believed that the left hemisphere of the human brain is responsible for logic, while the right part is associated with creativity. Now neurologists know that this is a simplification. Despite the roles of the brain's hemispheres differing, logic and creativity are not mutually exclusive, and both are processed by the entire brain.

However, individuals who seamlessly combine these two contrasting styles of thinking are still deemed exceptional. Mr. Markelov is one of those rare individuals who excels in both disciplines. Prior working with him, I had never encountered a person who can conceive, design and program an entire project single-handedly. Mr. Markelov introduced me to some of his projects. One was dedicated to chemistry, while the second app was financial. Two entirely different works crafted by a single person.

Summarizing, I wholeheartedly recommend Mr. Markelov for the esteemed status of the United States permanent resident. He is an exceptional talent who has reached the very top in product design and development, an area that essentially intertwined two closely connected complex disciplines.

I am absolutely confident that Mr. Markelov will bring significant benefits to the United States of America and will achieve new remarkable heights.

Yours sincerely,



The first part of the paper discusses the importance of the research and the objectives of the study. It then moves on to a literature review, which provides a background on the topic and identifies the gaps in the existing research. The methodology section describes the research design, data collection, and analysis. The results section presents the findings of the study, and the conclusion summarizes the main points and offers suggestions for future research.

The research was conducted in a systematic and rigorous manner, following the principles of good research practice. The data were collected from a representative sample of the population, and the analysis was carried out using appropriate statistical methods. The results of the study are presented in a clear and concise manner, and the conclusions are based on the evidence gathered.

The study has several strengths, including a large sample size, a well-defined research design, and the use of appropriate statistical methods. However, there are also some limitations, such as the potential for bias in the sample and the fact that the study is cross-sectional. Despite these limitations, the study provides valuable insights into the topic and contributes to the existing knowledge.

The findings of the study have several implications for practice and policy. They suggest that there is a need for further research in this area, and that the results can be used to inform decision-making. The study also highlights the importance of the research and the need for a systematic approach to the study of this topic.

In conclusion, the study provides a comprehensive overview of the topic and identifies the gaps in the existing research. It also presents the findings of the study and offers suggestions for future research. The study is a valuable contribution to the field and provides insights into the topic that can be used to inform practice and policy.





Exhibit 3.1.9: [REDACTED] letter

Supporting letter from [REDACTED]

with:

Resume of [REDACTED]

[https://www.linkedin.com/in/\[REDACTED\]](https://www.linkedin.com/in/[REDACTED])

08/28/2023

To the U.S. Citizenship and Immigration Services

RE: EB-1A Petition Reference Letter for Mr. Andrey Markelov

Dear USCIS Officer,

This letter is in support of Mr. Markelov's application for permanent residency in the United States. Mr. Markelov is an extraordinarily talented Product Designer and Developer with an outstanding reputation, remarkable achievements, and among the most creative and innovative figures in this field.

My name is [REDACTED]. I am an EB-1A green card holder, currently working as Senior UX Designer at [REDACTED]. My work experience surpasses 11 years in design, and I have a worldwide background in 4 different countries: Belarus, Kazakhstan, Germany, and the United States. I am also a proud winner of numerous prestigious international awards such as Red Dot, A' Design, Indigo, etc; a jury member of a globally recognizable design competition Awwwards and Webby; an author of multiple scholarly articles; an esteemed expert whose works are often discussed in the major media.

In this letter, I would like to be an independent reviewer of Mr. Markelov, his works and achievements. Mr. Markelov and I are connected in LinkedIn as experts with similar interests and backgrounds. I was also familiar with his works before, as he is a recognizable Product Designer and an author of scholarly articles. Mr. Markelov contacted me seeking a supporting letter for his petition, and I gladly agreed.

Mr. Markelov's works are remarkable pieces of Product Design that certainly deserve the highest level of recognition. The most inspiring work is "Talbica: Interactive Chemistry", where he has been a designer and developer at the same time. It is an award-winning, superior educational platform which astounds with its level of attention to details. Mr. Markelov masterfully mixed infographic features, elaborated user experience, compelling user interface and realistic photos in one project. Apparently, the story of this project is in the beginning, and it is doomed to further commercial success.

Another wonderful project by Mr. Markelov is his mobile application “Kappa: Stock Screener”, which is a great example of data-centric user interface. Very few designers in the world can so masterfully operate with data tables, figures, and graphs. This kind of work requires an incredible level of attention to details, knowledge of typography, infographics, user experience and product design. Just like Talbica, this application has been designed and developed by Mr. Markelov alone; and this level of expertise strikes the imagination.

Obviously, Mr. Markelov’s Kappa is a result of his work at the latest position at Skybonds, where he was responsible for designing a resembling interface for a larger platform. He has written an article entitled “Design of complex table”, which has clearly summed up the results of his work, as well as other publications on data design.

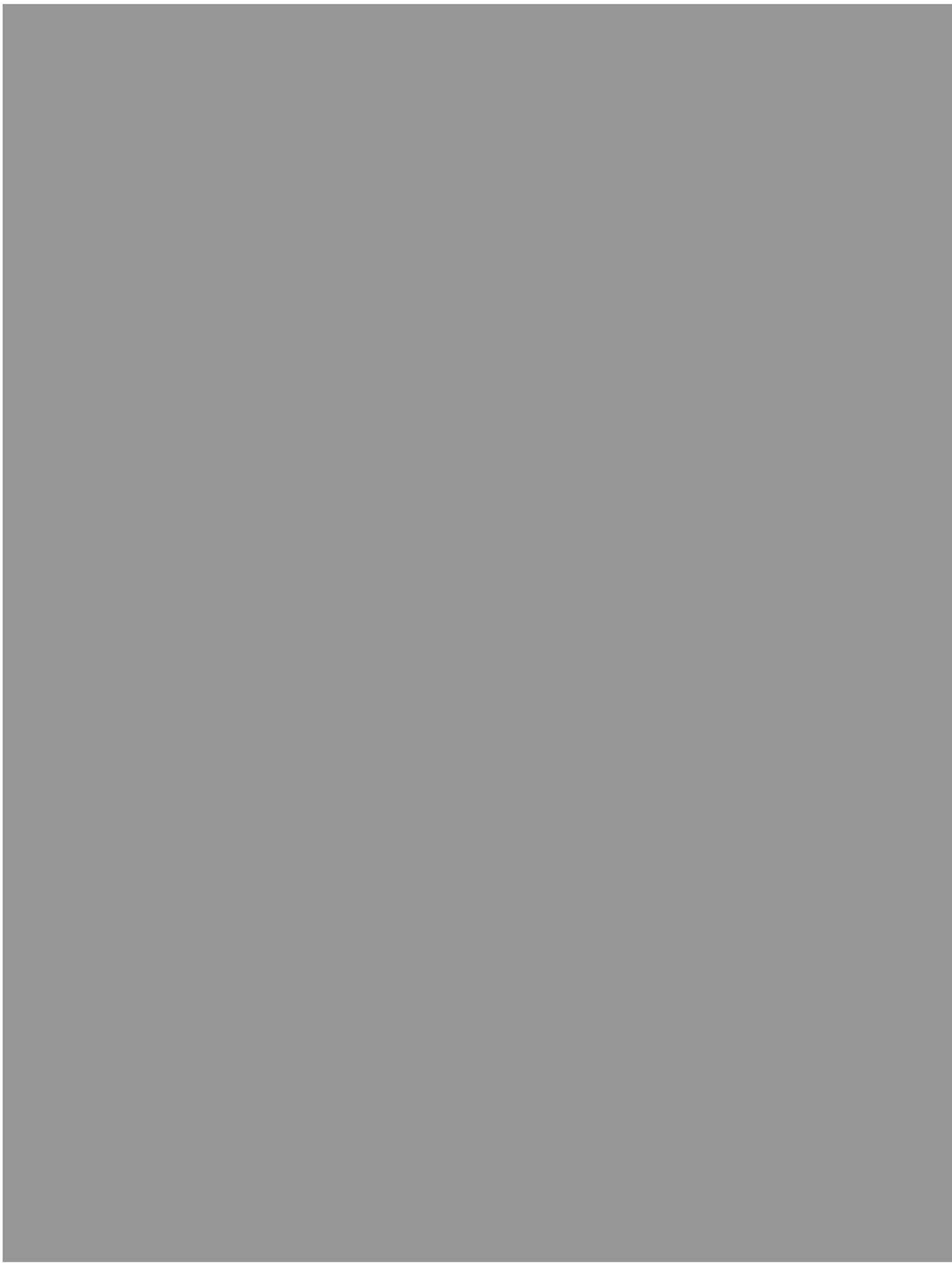
I am certain that Mr. Markelov will greatly improve the quality of digital products in the United States. His expertise is closely connected with Financial Design. I see vast opportunities to improve the level of design in many American banking apps, from simple adjustment of their design to creating new financial ecosystems and products.

I am also certain that both his latest projects will achieve commercial success, not only because they are masterfully designed and perfectly developed, but simply due to the fact that EdTech and FinTech markets grow rapidly and demand new experts.

In summary, it would thus greatly benefit the United States to have Mr. Markelov as a permanent resident, and I give my full support to his petition.

Sincerely,







The first part of the paper discusses the importance of the research and the objectives of the study. It then presents a literature review of the existing research on the topic. The second part of the paper describes the methodology used in the study, including the data collection and analysis techniques. The third part of the paper presents the results of the study and discusses the implications of the findings. The final part of the paper concludes the study and provides recommendations for future research.

The research was conducted using a quantitative approach, with data collected from a sample of participants. The data was then analyzed using statistical methods to determine the significance of the findings. The results of the study indicate that there is a significant relationship between the variables being studied. This finding has important implications for the field of research and may lead to further exploration of the topic.

The study was limited by several factors, including the sample size and the potential for bias. However, the findings are consistent with previous research and provide valuable insights into the topic. Future research should aim to address the limitations of this study and further explore the relationship between the variables.



Exhibit 3.2.1: Lesser recognizable awards

Solixant Biosystem

<https://www.designnominees.com/sites/solixant-biosystems>

Love Media

<https://www.designnominees.com/sites/love-media>

Visualmodo: “Design Nominees Interview”

<https://medium.com/visualmodo/design-nominees-interview-dddc0f7980b>



Design Nominees

SITE OF THE DAY

15 Aug 2018

Solixant Biosystems

by Andrew Marcus



Design Nominees

SITE OF THE DAY

01 Feb 2018

Love Media

by Andrew Marcus



Design Nominees Interview



Visualmodo · Follow

Published in visualmodo

4 min read · Oct 12, 2018

Design Nominees is one of the best CSS design galleries on the web, of course, there's a lot of work behind their amazing projects. so, we prepare this interview questions so you can know more about this brand, we'll see the history of this great internet company that's is helping the design world and showing their works beautifully.

Design Nominees Interview

Who you are?

We grow. We enjoy. We cherish every phase and every moment. We also don't miss to cherish the memories of past. We believe in the "Joy Of Growing". We are 9Brainz.

A highly ambitious and intellectual team, 9Brainz is first technical firm of its kind that gives best services in Virtual Reality and 3D Art, in parallel to other IT products.



What do you do?

The measure of who we are is what we do. We are obliged to serve wide range of services for IT products. To list few: Mobile App Development, Website Development, SEO, App Galleries, VR Apps, AR Apps, UX/UI Designing, 3D Art services.

But what we do, is never as important as how we do it. Quality and satisfaction is what makes our clients keep coming back to us with new projects and contracts.

Who's Behind Your company?

The company is my baby. And 'my' here is for Ravi Gadesha, the main Founder and current CEO of the company. I've been able to pull up my sleeves and roll out different products because of my sound team. The Design Nominees is key idea of our most beloved Sr. Designers and Developers — Aashish Kachrola and Mahesh Lamba.

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Design Nominees

Design Nominees is a showcase of awarding and showcasing the best websites, apps and games by promoting innovative designers, developers and agencies.

What made you want to start your business?

When I see myself 4 years back, the Ravi then was running for quality in IT product services. I was also hustling to join the booming Virtual Reality and related products market. And maybe it's this hunger that made me start this business with very strong foundations.

What was the biggest challenge in starting your own business?

As per my experiences, the biggest challenge doesn't come in starting but in sustaining and raising standards. Yet, the biggest challenge faced is **MARKETING**. **MARKETING**. And **MARKETING**. And it is not about marketing the firm name to get clients, as we've got best clients from across the globe. But marketing the in-house products.

Who helped you and how did they play a role in shaping the direction of your business?

My wife, one of the best analyst I've come across in life is the reason why 9Brainz is here. She's always closely intrigued at my work, my vision for Technology and IT products and pushed me at right time to initiate the firm. And there's no stop since then. It's rightly said that:

"Well begun is half done."

How long have you been developing/designing?

I've been in the field of designing and developing since 7 years. But I'm glad to have people possessing the experience of 11 years in the same field as part of the team. And this has lead to have a successful and established setup of 9Brainz which is running smoothly since two and a half years.

What is your design/development philosophy?

What gives you look good and feel good impact is what will win everyone's hearts. So, it matters what taste you have. That is the base for any product design and development. Next step is to understand the product well with R&D and start from scratch. The main focus is to develop a taste that drives over all other products.

What advice do you have for other designers/developers just starting out?

There would be three must things on checklist for designers and developers that are just kicking off:

1. Develop a quality taste. What you think is not just the right way. Years of observations are at times near to enough.
2. Convene the right people and other resources
3. Have eye for detailing

What do you like to do in your free time?

Netflix. One word sums it all.

That's it, feel free to use the comments section below in the case that you want to share anything and also follow our friends of Design Nominees in their [Twitter](#) profile.

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Exhibit 3.2.2: Future exhibitions

Invitation to join 9 international exhibitions

From personal mailbox

From: A Design Award [adesignaward.com] support@adesignaward.com
Subject: Andrew Marcus Exhibit Your Work in China
Date: June 29, 2023 at 16:25
To: [REDACTED]

A' DESIGN AWARD & COMPETITION

Dear Andrew Marcus

I am very pleased and honoured to update you that in 2023, the A' Design Awards will organize 9 international design exhibitions.

You can join all 9 exhibitions free of charge as an esteemed winner of the A' Design Award.

The deadline to request exhibition inclusion and space allocation is on June 30, 2023. If your work is accepted, the deadline for dispatching your items is July 7, 2023.

In this email, we will be focusing on the design exhibitions in China, which requires your urgent attention.

To seek inclusion in the exhibitions, please immediately commence by emailing Yuming Chen, A' Design Award's Asia Region Manager, at yuming.chen@designawardmail.com with a link to your respective work and Design ID# right now.

SCHEDULE OF UPCOMING EXHIBITIONS

First, we are delighted to share the details of our upcoming exhibitions in China.

1. The first design exhibition will start at Harbin International Creative Design Week (HCDW) in Harbin City, Heilongjiang, China. The event will run from 18 August to 21 August, with the A' Design Award stand located at Booth B01. The venue for HCDW is the Harbin International Conference and Exhibition Center.

2. Once the HCDW event concludes, we'll transition to our next exhibit at Hebei Industrial Design Week (HIDW), which will take place from 22 September to 25 September. The A' Design Award stand will be stationed at Booth A1. HIDW is held at the Green Building Exhibition Center XiongAn, in the XiongAn New Area of Hebei, China.

3. Subsequently, the exhibition will move to Shenzhen Industrial Design Fair (SZIDF), scheduled from 23 November to 26 November, held at the Shenzhen Convention & Exhibition Center, Shenzhen, China.

4. After the SZIDF event, selected works will have the unique opportunity to be part of a permanent exhibition at the Hebei Design Museum and Innovation Design Center in Shijiazhuang City. This presents an excellent prospect for all A' Design Award laureates to have their works on lasting display.

5. Furthermore, we are also hosting a permanent exhibition at the Xi'an Aerospace City Center in Xi An City. Another very important chance for laureates, we will select works for this exhibit from those displayed at the Hebei exhibition.

We believe these exhibitions provide an excellent platform for our laureates to showcase their innovative designs to a global audience and look forward to your participation.

GETTING EXHIBITED

For Harbin, Xiongan, Shenzhen, Shijiazhuang and Xi An exhibitions, we are expecting your physical items, especially industrial designs, finished products and other tangible designs such as artwork, packaging and jewellery items as well as prototypes and scale models.

To start with, please first contact Yuming Chen right now from yuming.chen@designawardmail.com email, and provide her with your Design ID# and a link to your award-winning work.

Kindest Regards,
Serena

Executive Account Manager
A' Design Award & Competition



Exhibit 3.2.3: Participation in w3 Awards

Confirmation of participation in w3 Awards

From personal mailbox

From: Lauren Angeloni lauren.angeloni@aiva.org
Subject: Thank You For Entering The 18th Annual w3 Awards
Date: July 21, 2023 at 16:03
To: [REDACTED]



Illuminating Brill
Experiences, Cont

Hi Andrew,

I hope this finds you well.

I want to personally thank you for participating in The 18th Annual w3 Awards. We are looking for next year with our esteemed panel of Jurors from the Academy of Interactive & Visual Arts (AIVA). If you have any questions regarding your entries, please contact our Customer Service Manager Savannah Mullins at [customer@w3awards.com](#) by phone at (212) 675-3555 for assistance. Some of our most frequently asked questions include:

- Which category or categories should I enter?
- How can I stay up to date with information about deadlines and important announcements?
- What are the benefits of entering the w3 awards?

I also wanted to take a moment to share more information about some of the things you can look forward to this season. You will receive **Entrant News** bulletins featuring engaging stories about past w3 Award winners, this year's jurors, and news about live events like our recurring **AIVA Live: In Session series** on [Link](#)

Additionally, be sure to follow our [Twitter](#), [Instagram](#), and [Facebook](#) accounts for more updates, contests, and features. We look forward to honoring your work this season, and thank you for helping to make this the best yet.

As Ever,

Lauren

Lauren Angeloni (she / her)
Managing Director | AIVA
[AIVA.org](#)



Exhibit S-1:



The first part of the paper discusses the importance of the research and the objectives of the study. It then presents a literature review of the existing research on the topic. The second part of the paper describes the methodology used in the study, including the data collection and analysis techniques. The third part of the paper presents the results of the study and discusses the implications of the findings. The final part of the paper concludes the study and provides recommendations for future research.

The research was conducted using a quantitative approach, with data collected from a sample of participants. The data was then analyzed using statistical methods to identify patterns and trends. The results of the study indicate that there is a significant relationship between the variables being studied. This finding has important implications for the field of research and may lead to further exploration of the topic.

The study was limited by several factors, including the sample size and the scope of the research. Future research should aim to address these limitations and provide a more comprehensive understanding of the topic. The findings of this study suggest that there is a need for further research in this area, and it is hoped that this paper will contribute to the ongoing discussion.

Exhibit S-2:







Exhibit S-3:



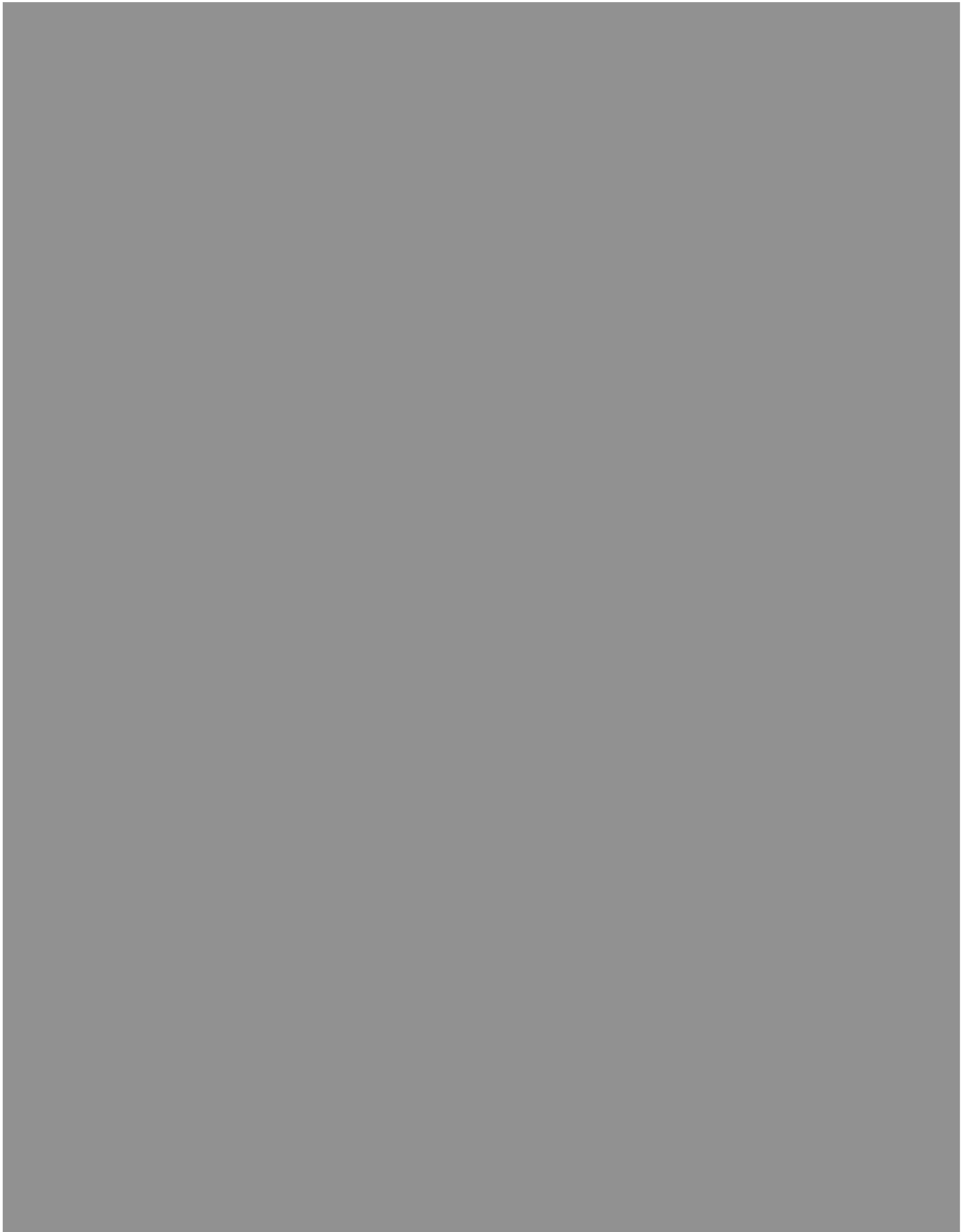


Exhibit S-4:





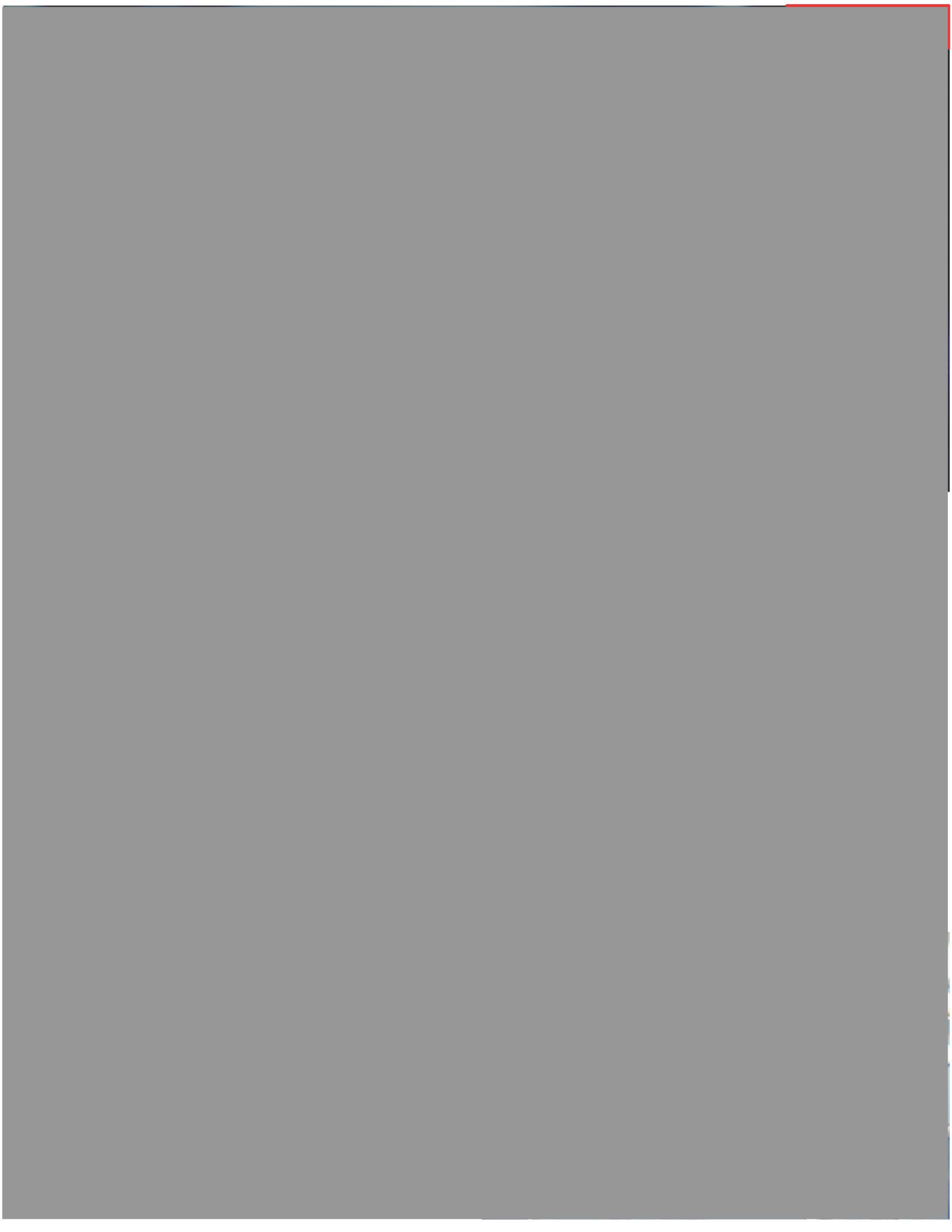


Exhibit S-5: Kappa: Stock Screener

Design sample of Kappa: Stock Screener

<https://www.kappa.app>

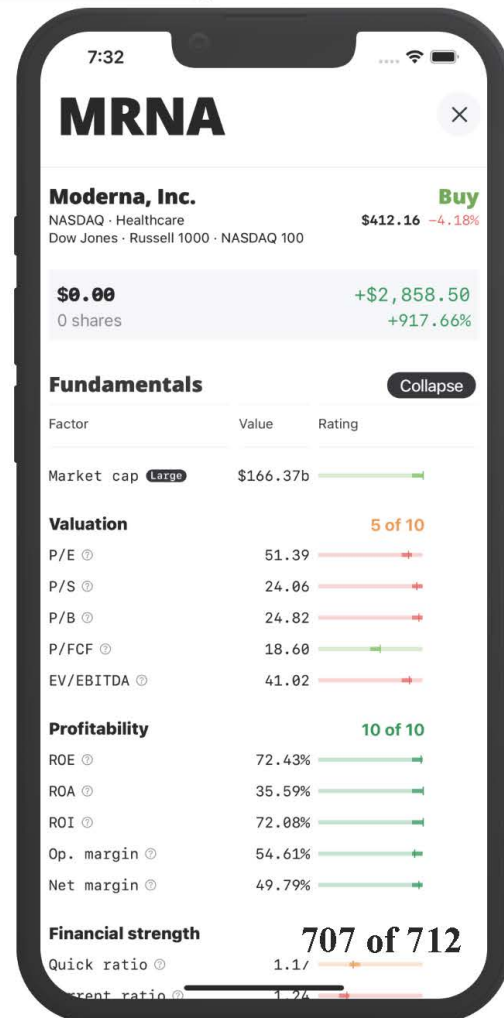
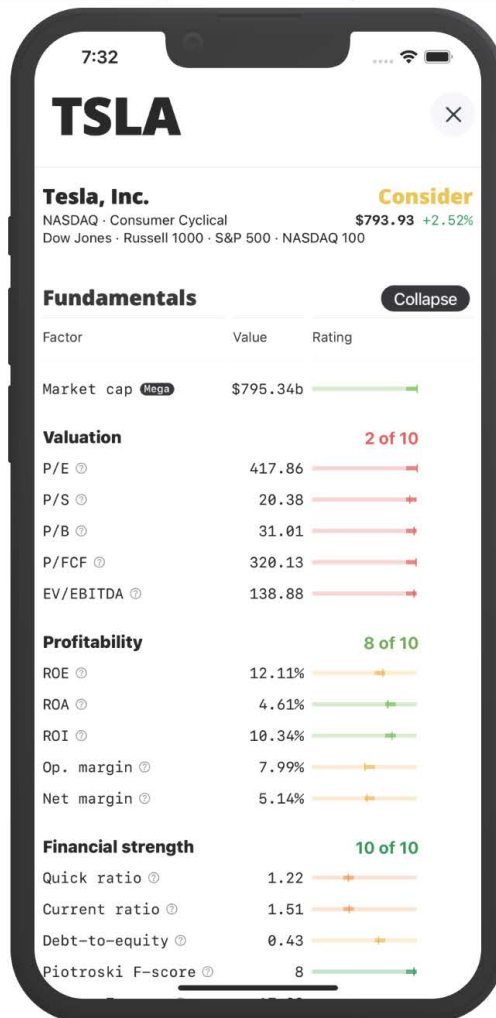
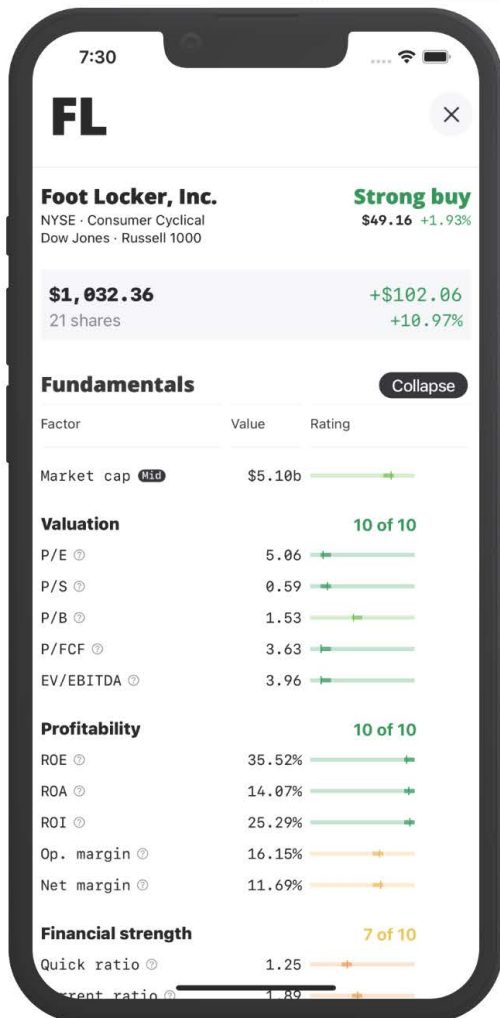
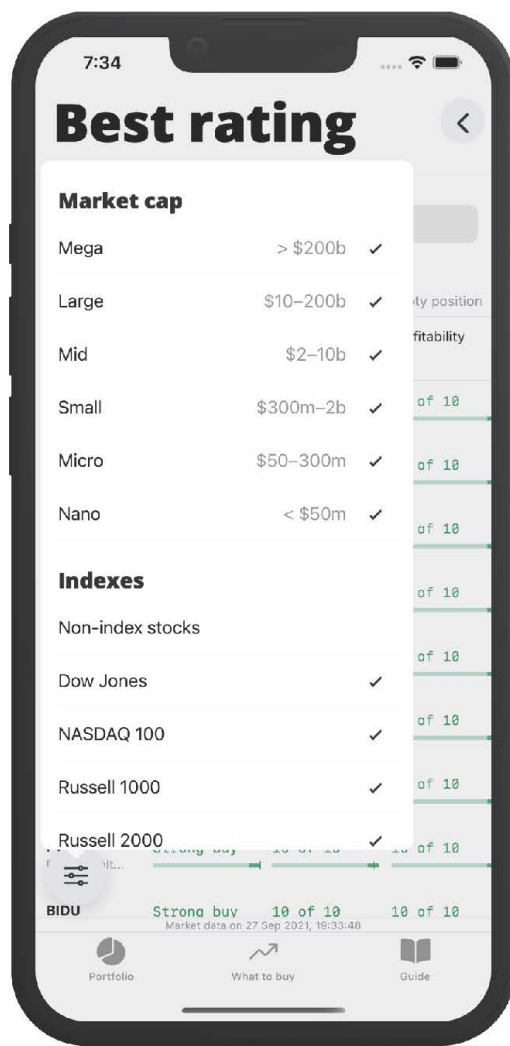
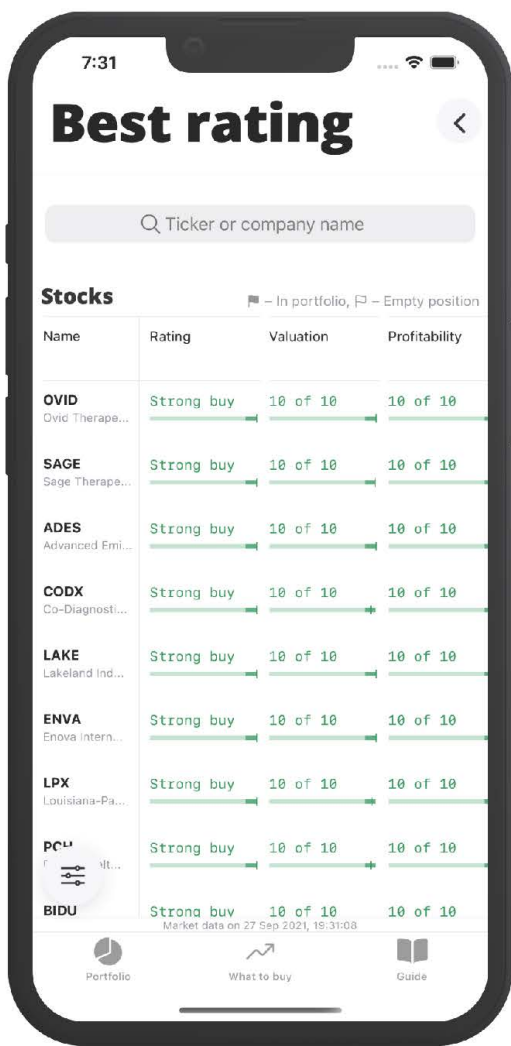


Exhibit S-6: Market statistics

Web Design Market: statistics by Benzinga

<https://www.benzinga.com/pressreleases/23/07/33386692/the-custom-website-design-market-size-from-2023-to-2030-has-been-examined-with-a-detailed-competiti>

Mobile Apps Market: statistics by Market Research Future

<https://www.marketresearchfuture.com/reports/mobile-app-development-market-1752>

UX Design Market: statistics by Verified Market Research

<https://www.verifiedmarketresearch.com/product/user-experience-ux-market/>

UI Design Market: statistics by Business Research Insights

<https://www.businessresearchinsights.com/market-reports/user-interface-ui-design-market-102500>

The Custom Website Design market size from 2023 to 2030 has been examined, with a detailed competitive landscape analysis and projected CAGR Value of 12.9%.

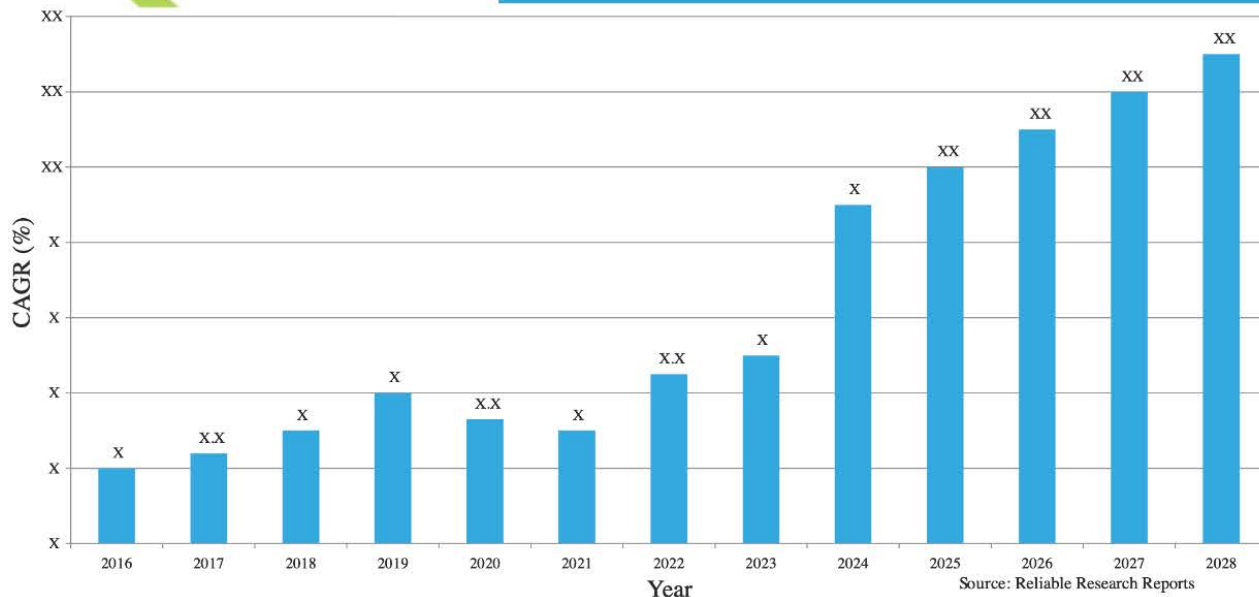
by Prime PRWire

July 26, 2023 5:46 AM | 10 min read



Reliable
Research Reports

Custom Website Design



This "**Custom Website Design Market**" highlights key external drivers that affect the industry and assesses the current performance and revenue growth of the industry. This report helps to collect industry information for target audiences before commencing any advertising campaign. The Custom Website Design market is expected to grow annually by 12.9% (CAGR 2023 - 2030).

Custom Website Design Market Analysis and Report Coverage

This most recent report from Report Mines offers a thorough overview of the most recent developments in the global "Custom Website Design Market" from the forecast period 2023 to 2030. In order to create better plans and achieve better results, the Custom Website Design market focuses on gathering and analyzing data from relevant research. This report provides a comprehensive overview of the numerous research initiatives, product prototypes, and conceptualizations based on both new and current products.

This report is of 175 pages.

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Mobile App Development Market Research Report Information by Platform (IOS, Android), by Application (E-commerce, Banking, Entertainment), And By Region (North America, Europe, Asia-Pacific, And Rest Of The World) – Market Forecast Till 2030

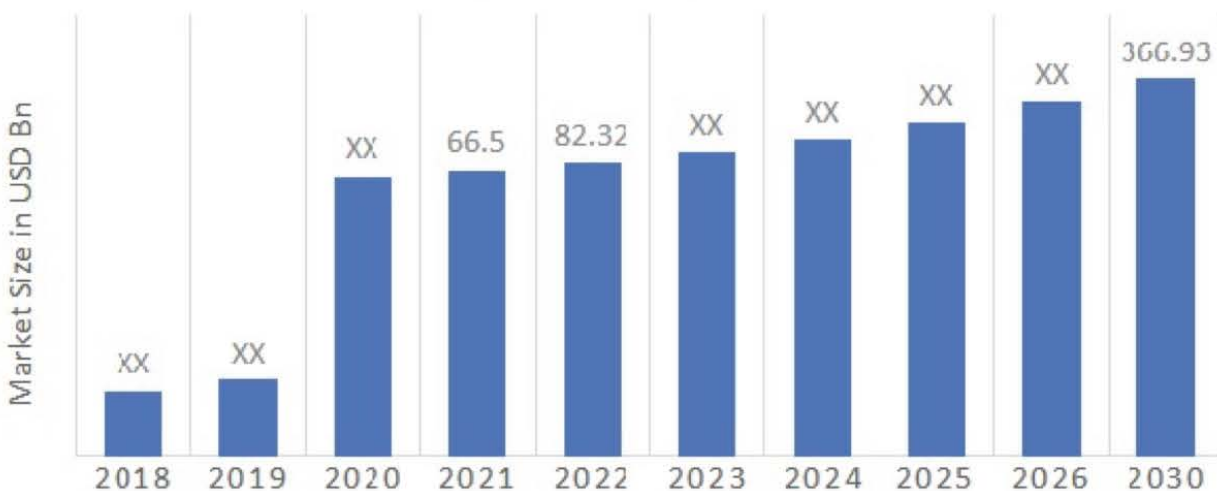
ID: MRFR/ICT/1220-HCR | 110 Pages | Author: [Ankit Gupta](#) | September 2023


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[Segmentation](#)
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[Methodology](#)
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Mobile App Development Market Overview

Mobile App Development Market Size was valued at USD 66.5 billion in 2021. The Mobile App Development market industry is projected to grow from USD 82.32 Billion in 2022 to USD 366.93 billion by 2030, exhibiting a compound annual growth rate (CAGR) of 23.80% during the forecast period (2022 - 2030). Increased Use of Mobile Devices Will Boost Market Growth; new developments and creative concepts to support Growth are the key market drivers enhancing the Mobile App Development market CAGR.

Mobile App Development market



Source: Secondary Research, Primary Research, MRFR Database and Analyst Review

Industry News of Mobile App Development Market:

May 2023 -

Leading software development firm CodeBuzzers is pleased to announce the introduction of its new mobile app development services. For many years, the business has offered world-class software development services to enterprises, and it is now extending its portfolio to include mobile app development. **710 of 712**

Home > [Internet, Communication, Software & Services](#) > [Software & Services](#) > User Experience (UX) Market



Global User Experience (UX) Market Size By Deployment Mode(On-Premises, Cloud Based), By Organization Size(SMEs, and Large Enterprises), By Geographic Scope And Forecast

Report ID: 156869 | Published Date: Sep 2022 | No. of Pages: 202 | Base Year for Estimate: 2020 | Format:

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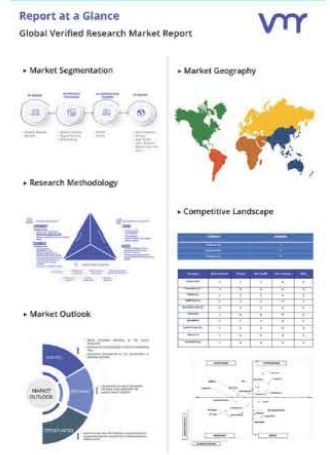
[Purchase to read full report](#)

User Experience (UX) Market Size And Forecast

User Experience (UX) Market size was valued at USD 6,120.64 Million in 2020 and is projected to reach **USD 20,058 Million by 2028**, growing at a **CAGR of 16.24% from 2021 to 2028**.

Dynamic businesses, increase in companies becoming consumer-centric and the want to understand consumer behaviour, and increasing in digitalization are some of the factors anticipated to foster market growth during the forecast period. The Global User Experience (UX) Market report provides a holistic evaluation of the market. The report offers a comprehensive analysis of key segments, trends, drivers, restraints, competitive landscape, and factors that are playing a substantial role in the market.

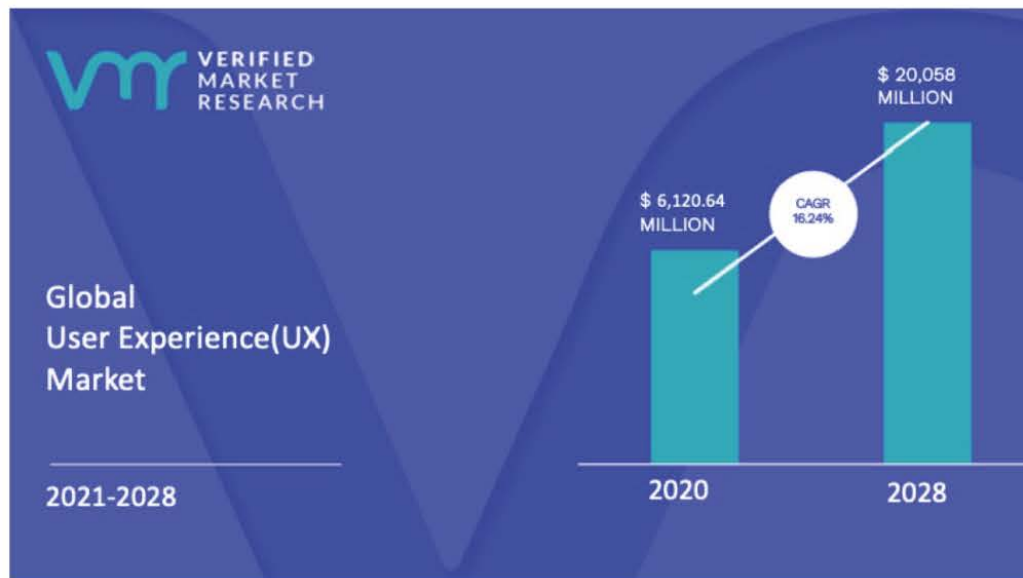
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What is User Experience (UX) Market?

User Experience (UX), as the name suggests, can be referred to as what a user feels, perceives, when they use or interact with a system. This system can be a website, an app, or a desktop software. User Experience (UX) is focused towards making users feel comfortable using the

<https://www.verifiedmarketresearch.com/product/user-experience-ux-market/>

Region : Global | Format: PDF | Report ID: BRI102500 | SKU ID: 21404189

User Interface (UI) Design Market Size, Share, Growth, and Industry Analysis, By Type(User Experience (UX) Design, Interaction Design (ID), Visual & Graphic Design and Others), By Application(Software and APP, Web Page, Game, TV Interfaces and Others), Regional Forecast From 2022 to 2028)

Published On:
Dec, 2022Base Year:
2022Historical Data:
2018-2021No of Pages:
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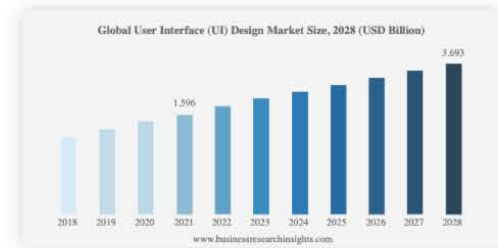
Updated On: 14 August 2023

USER INTERFACE (UI) DESIGN MARKET REPORT OVERVIEW

The global user interface (UI) design market size was USD 1.596 billion in 2021. The global COVID-19 pandemic has been unprecedented and staggering, with the user interface (UI) design market experiencing lower than anticipated demand across all regions compared to pre-pandemic levels. As per our research, the market is projected to touch USD 3.693 billion by 2028, exhibiting a CAGR of 15.01% during the forecast period. The sudden spike in CAGR is attributable to demand returning to pre-pandemic levels once the pandemic is over.

The procedure by which designers provide a visual for a client or end user using computerised software or a gadget so that they can readily understand the design or visual without any confusion. Graphical user interfaces and other formats, such as voice-controlled interfaces, are referred to as "UI design."

Due to its broad variety of applications in numerous industries, including software and APP, web page, game, etc., which are driving its growth, user interface (UI) design is also anticipated to increase at a substantial rate. Due to its broad range of applications in numerous industries, including software and APP, which are driving its growth, visual and graphic design is also anticipated to rise at a high rate during the projection period. The desire for better customer experiences across numerous industries and the rising need for user-friendly interfaces are both factors contributing to the growth of this market.


[Request A Free Sample](#) to learn more about this report

COVID-19 IMPACT: PANDEMIC CAUSED LOCKDOWN LED IN DOWNFALL OF THE MARKET DEMAND

Beginning in 2020, COVID-19 sickness started to spread globally. Millions of individuals are now infected with COVID-19 disease, and major nations throughout the world have enacted work stoppage and foot ban orders. The majority of industries have been significantly touched, with the exception of the medical supply and life support products industries, and the user interface (UI) design businesses have also been significantly impacted. As a result, it is projected that throughout the forecast period, there will be considerable impels for the expansion of the worldwide user interface (UI) design market growth.

LATEST TRENDS

"The Voice Interactions with the Devices to Boost the market"

Prior to the advent of smart gadgets, voice interactions with devices were thought to be a pipe dream. For many people, using voice commands to interact with a mobile device and its applications has opened up a new world. For those who use th

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