

INSIDE NIKE'S DIGITAL PLAYBOOK / NINTENDO SWITCHES IT UP, AGAIN

FAST COMPANY

TWITTER
FACES
THE
TRUTH

HOW JACK DORSEY'S
FREE-SPEECH PLATFORM
WAS HIJACKED
BY THE DARK SIDE

BY AUSTIN CARR
AND HARRY MCCRACKEN

WORLD
CHANGING
IDEAS
FOR 2018

L'Oréal,
The North Face,
L.A. Mayor
Eric Garcetti,
and more



The Creative
Minds Behind
Casper, Allbirds
& Birchbox





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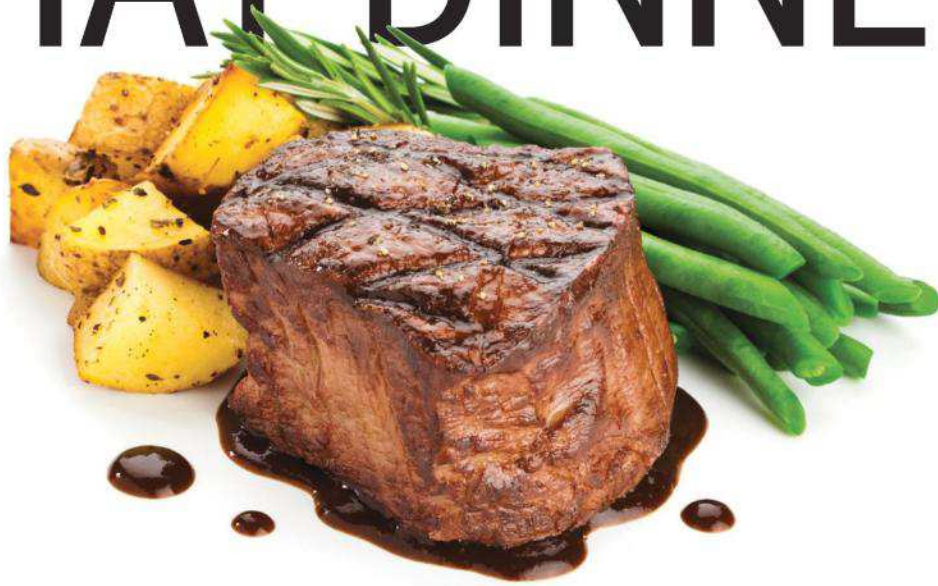
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As Los Angeles faces a housing crisis, Mayor Eric Garcetti is leading an initiative to build additional homes on existing housing lots. See page 70.

On the cover:
Photograph by ioulex

This page: Photograph
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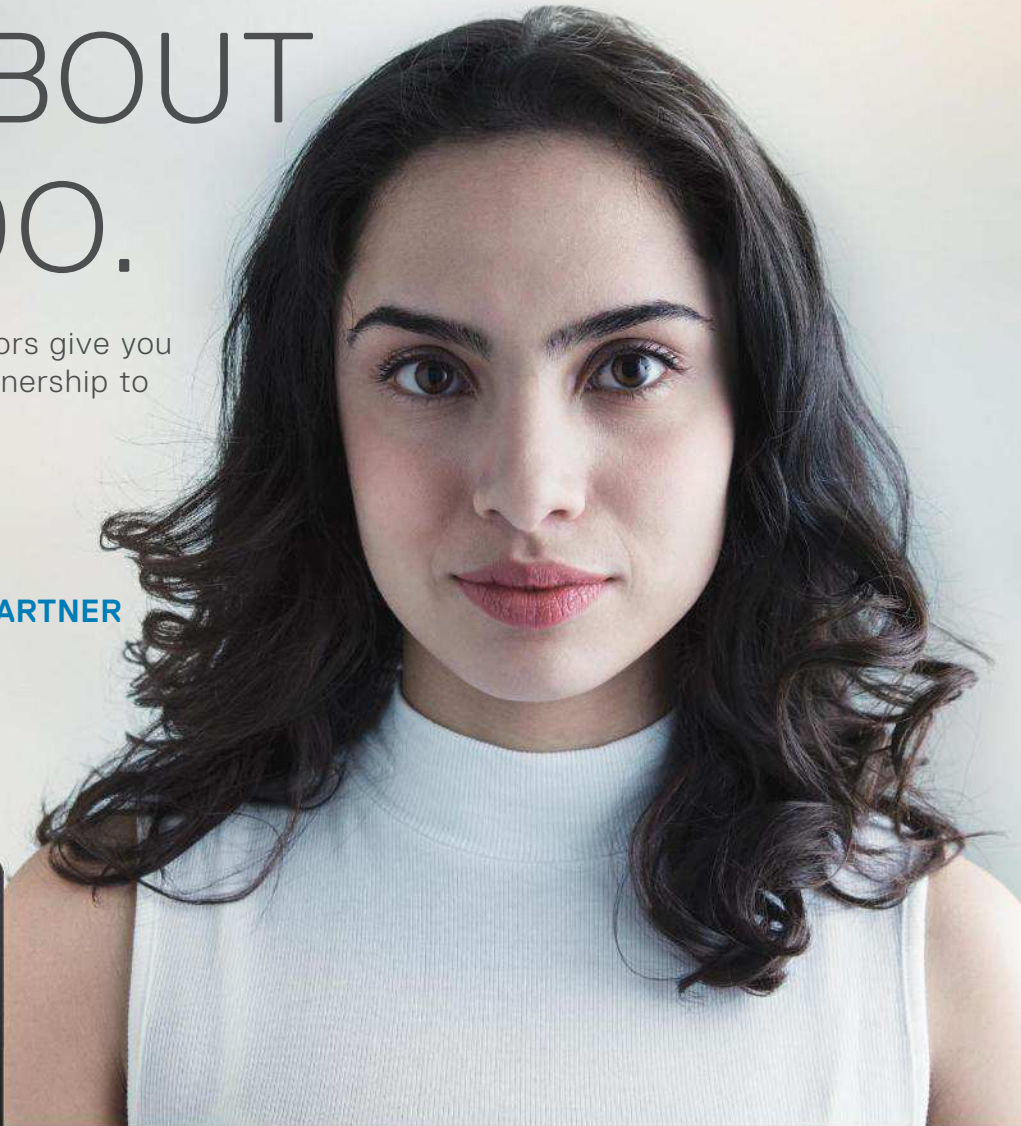
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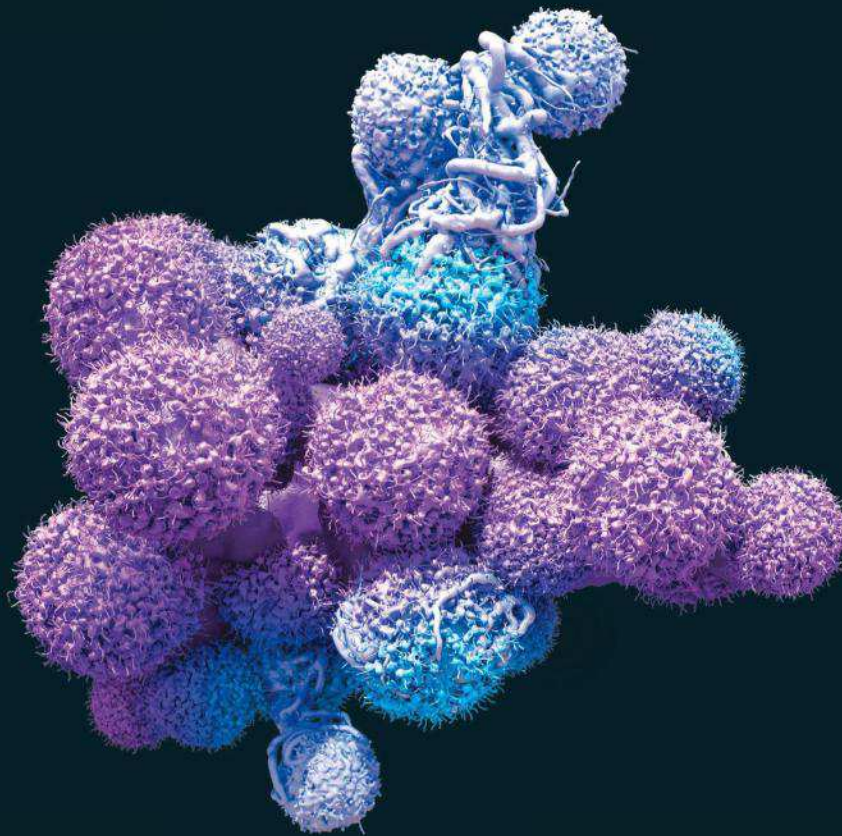
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Camille Hackney, who oversees brand partnerships for the music label, has learned how to make creative collaborations successful.

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— Ghizlan Guenez, founder of fashion site the Modist, is establishing a global, high-end standard for modest apparel. See page 41.



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ey.com/consulting

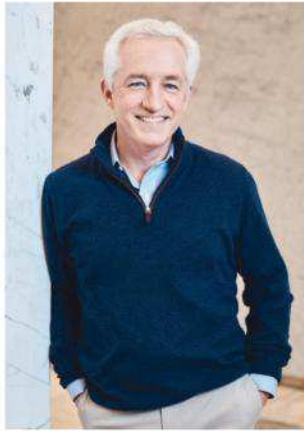


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It All Starts With a Good Idea

Faced with a housing shortage of crisis proportions, Eric Garcetti, the mayor of Los Angeles, decided not to wait for the market to sort things out.

Not that the market seems up to the job, anyway: Nearly a third of L.A. residents already spend more than half their income on rent. Garcetti's idea: to use the powers of his office to dramatically increase the city's housing stock, by building, among other things, the ingenious homes known as accessory dwelling units. ADUs are free-standing bungalows that have roughly the same square footage as two-bedroom apartments, and that fit—here's the

mind-bending part—into existing backyards. Neither banks nor builders nor zoning regulators were ready for ADUs, but Garcetti jawboned the former and politicked the latter into supporting them. Now the affordable little homelets make a potential landlord out of any Angeleno with a backyard, while providing overcrowded families with safe, legal housing. And for L.A., the path from sprawl to a post-suburban future just got a little clearer.

Solving a big-city crisis with itty-bitty houses: It's innovation in service of the good, or what we at *Fast Company*—under the leadership of senior editor Morgan Clendaniel—have been celebrating since 2014 as **World-Changing Ideas**. You'll find a selection of this year's 240 honorees (chosen by a panel of judges from close to 1,400 submissions) starting on page 68, and you can view the full roster on fastcompany.com. Garcetti's ADU initiative is on the list, of course, as is a new biodegradable pregnancy

test and a problem-solving methodology that uses design thinking to spark conversation—and find solutions—across racial divides. All are proof that in determined hands, a creative idea has the power to make the world a safer, healthier, more just, less polluted place.

A similar faith in business as a force for good drives the larger-than-life restaurateur, humanitarian, and Trump gadfly **José Andrés** (page 86), founder of the ThinkFoodGroup restaurant empire. As Matthew Shaer notes in his nuanced profile, Andrés is a complex blend of culinary artistry, altruism, impulsiveness, and celebrity, and it's sometimes hard to tell which flavor will dominate at any given moment. But measured by both business success and social impact, the Andrés recipe works.

And then there's this month's cover story, about **Twitter** (page 58), reported in a herculean joint effort by senior writer Austin Carr and senior tech editor Harry McCracken, and with next to no help from the company. The social media platform might best be described as a world-changing idea that failed to recognize how quickly its world was changing. As McCracken and Carr tell it, the company's leaders let themselves be lulled into smugness by early success and distracted by an IPO, failing to see how their product had been twisted into something ugly by unscrupulous users. Now CEO Jack Dorsey and his team are struggling, with uneven results, to get the trolls back under the bridge. The outcome of that fight will affect us all.

—
One world-changing idea: Alleviate Los Angeles's big-city housing woes by building small homes on existing lots.




ERIC SCHURENBERG
editor@fastcompany.com

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MOST CREATIVE PEOPLE

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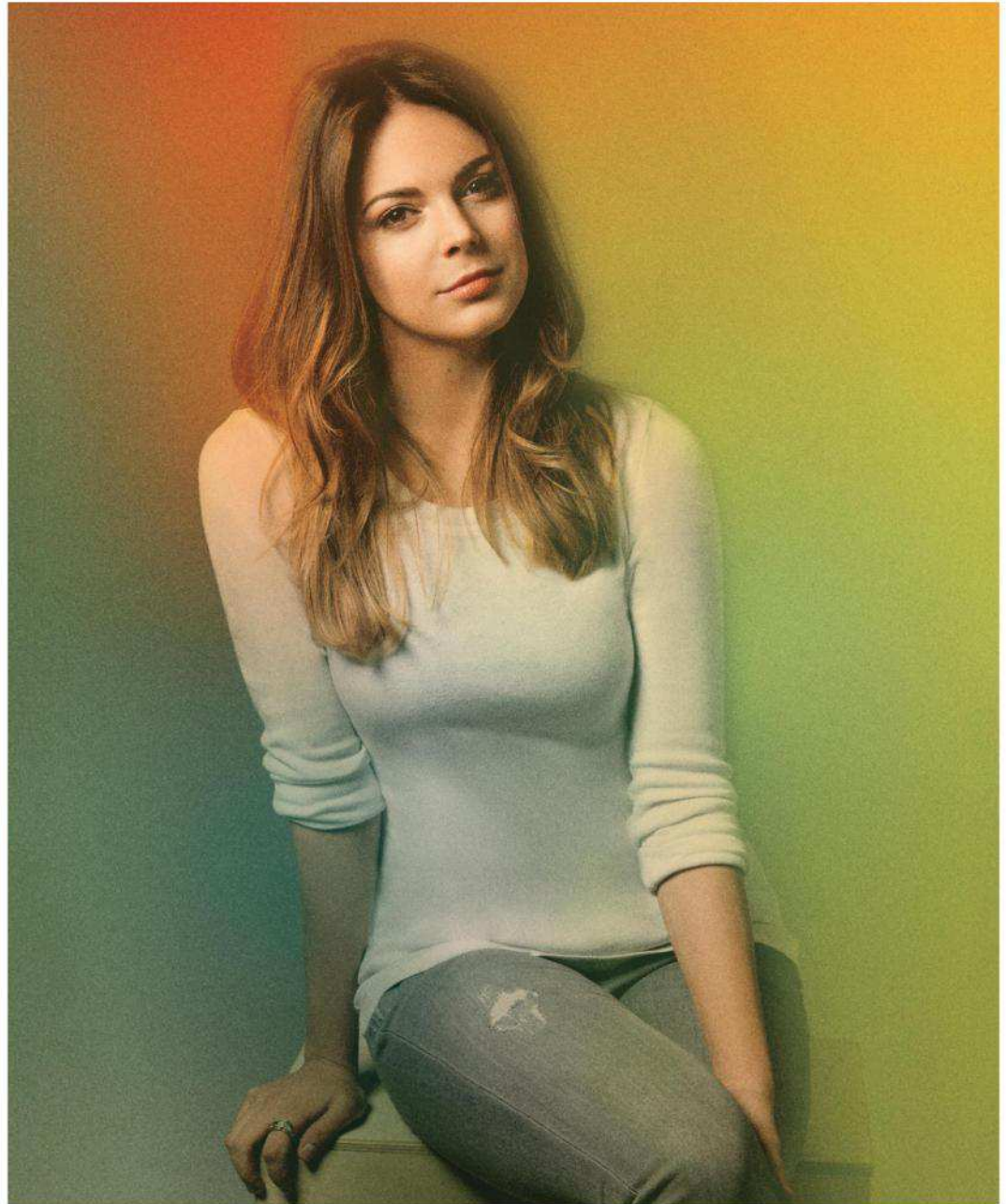
ESPN's New Power Hitter

KATIE NOLAN

Host, *Sports? With Katie Nolan*

➤ Last year, Fox Sports 1's quirky show *Garbage Time With Katie Nolan* came to an abrupt end when the network put it on hiatus amid executive leadership changes. Nolan has no regrets: The freewheeling weekly broadcast that ran for three seasons allowed her to ask guests such as Kevin Durant about his underwear, as well as call out the NFL for its handling of domestic assault charges against former Dallas Cowboys defensive end Greg Hardy. She just wishes she'd been aware in advance that the Super Bowl 2017 show would be the last. "There would have been fireworks," she says. "And puppies." In October 2017, she found greener Astroturf at ESPN, where she's helping to boost the network's digital presence as it expands beyond linear media and game recaps.

Nolan's new multifaceted role includes regular on-camera ESPN guest commentator work and an anchor gig on the network's Snapchat version of *SportsCenter*, which has seen its audience double in size to more than 2 million daily viewers since its launch in October. Meanwhile, she's hosting a new podcast, called *Sports? With Katie Nolan*, which debuted in January and echoes *Garbage Time* in tone and format (early episodes have her discussing a Rockets-Clippers game, debating the merits of kale, and running a Super Bowl halftime-show bracket). "It's fun to hear your favorite athlete say more than, 'We gave 100% out there, it was a team effort,'" Nolan says. "I like when they talk about stuff they never talk about. People are so much more than their job." —CLAIRE DODSON



BEST RECENT TECH DEVELOPMENT "Did they make that train that gets you places in an hour yet? The Hyperloop? That would be great."

WORST RECENT TECH DEVELOPMENT "Earbuds that don't have any cords on them. AirPods? I always call them Air Buds, and that is a dog from a movie. I can't tell when people have them in their ears and they aren't listening to me. Also, I'm not in on driverless cars. They scare the hell out of me." **WHO WOULD BE ON HER LIST OF**

MOST CREATIVE PEOPLE "Martellus Bennett, former tight end for the New England Patriots." **WHAT SHE'S GOOD AT** "Making people laugh."

■ How She Stays Productive

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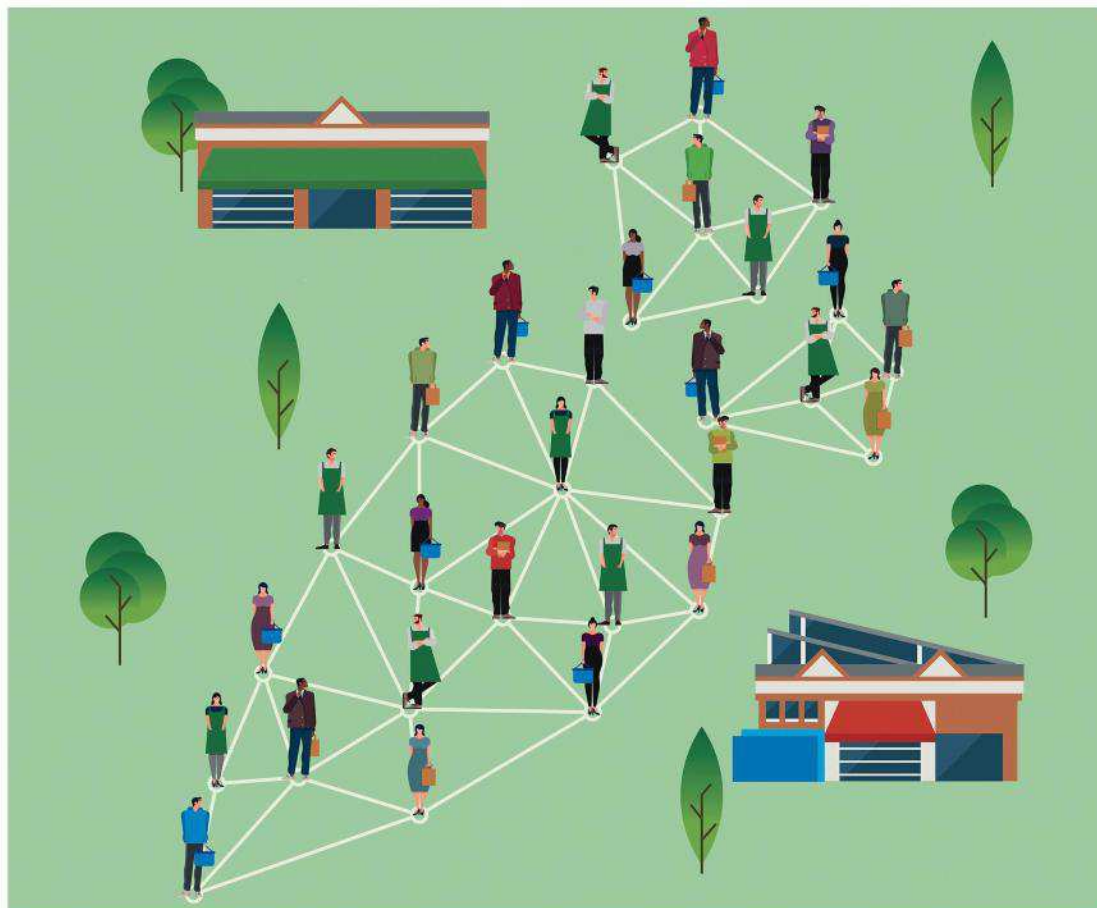
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LAS VEGAS

venetian.com

MOST INNOVATIVE COMPANIES

Updates from the MIC alumni



Don't Count Instacart Out Just Yet

Instacart

Amazon's announcement last June of its plan to buy Whole Foods served as a wake-up call to grocers that the threat of e-commerce could no longer be ignored. And grocery-delivery startup Instacart, known for its same-day delivery from big-box supermarkets, was ready to help. In February, the company closed a \$200 million funding round, which it will use to beef up its digital logistics tools, double the size of its corporate team, and help bring more

grocers—both big and small—onto its platform. “This industry has been waiting for a catalyst and a change moment for a long time,” says Instacart’s chief business officer, Nilam Ganenthiran. “We’re very thankful to the folks up in Seattle for helping drive [our growth].”

Since Amazon’s big buy, Instacart has signed on large grocers such as Kroger and Albertsons, while expanding its existing partnership with Costco. Instacart has long pitched itself as a “best friend” to retailers. Now, that angle is even more appealing to grocers eager to embrace mobile ordering and delivery while Instacart figures out the nitty-gritty logistics. The company now partners with six out of seven of the largest grocery stores in the U.S. and is in more than 210 North American markets. Its member base tripled last year, Ganenthiran says. Instacart

is drawing on the breadth of its local partnerships to better compete with Amazon, which recently began testing same-day delivery of Whole Foods groceries to Prime members. “The connections that retailers have made in their communities are so important if you’re trying to get customers to buy groceries online,” Ganenthiran says. “We’re finding we can be a great complement to what these retailers already have.”

—CLAIRE DODSON

Milestones This spring, Instacart acquired Toronto delivery startup Unata to help develop its voice-ordering and coupon-circulation technology, as well as help it delve deeper into international markets.

Challenges Because of its scale, Amazon has the ability to offer reduced prices on produce and its two-hour delivery, which is free for Prime members.

Buzz ↑

Starbucks

Milestones The coffee giant has teamed up with Chase to launch its first credit card. The Starbucks Rewards Visa allows users to earn and redeem points for food and drinks. The card expands Starbucks’s already-powerful loyalty program, which has more than 14 million members.

Challenges The loyalty push comes as the company faces lower-than-expected same-store sales and slowing foot traffic at mall-based outposts.

Buzz ↔

The Home Depot

Milestones The big-box retailer announced that it will soon sell Tesla solar panels and PowerWall batteries at 800 Home Depot outposts. The company hopes the Tesla-branded spaces will drive interest in the technology.

Challenges With a price tag that runs nearly \$6,000, the PowerWall and its supporting hardware don’t come cheap. Installation of Tesla’s solar panels can cost up to \$25,000.

Buzz ↔

Zipline International

Milestones Two years after launching its medical-supplies drone-delivery network in Rwanda, Zipline debuted the world’s fastest delivery drone in March at its base in California.

Challenges As Zipline prepares to launch in Tanzania—and explores opportunities beyond Africa—competitors such as Amazon, Matternet, and Flytrex have entered the drone-delivery space.

Buzz ↑

Vail Resorts

Milestones The ski resort behemoth is introducing a chatbot assistant for nine of its mountains next winter. Named Emma, the bot will offer skiers everything from restaurant tips to real-time info on lift lines and grooming conditions.

Challenges Rival Alterra Mountain Company recently unveiled the first real competitor to Vail's resort-spanning Epic Pass. Beginning this winter, the Ikon Pass will include access to Alterra's 12 destinations and more than a dozen independent resorts, such as Aspen and Jackson Hole.

Buzz ↑



Rocket Lab

Milestones The Huntington Beach, California-based startup's Electron booster rocket reached orbit on only its second test flight in January. The company's small-load rockets promise to bring down the cost of reaching space for customers with less cargo.

Challenges The company is operating in the shadow of SpaceX, which completed the highly publicized debut of its Falcon Heavy rocket in February.

Buzz ↑

Vivint

Milestones The smart-home technology company, which specializes in

security, launched a free app called Streeety that allows users in a given area to share footage from Vivint's home-surveillance systems with one another, creating a digital neighborhood-watch system.

Challenges Home security is getting even more crowded: Amazon grew its line of smart-home products by acquiring video doorbell startup Ring for a reported \$1 billion.

Buzz ↓

WhatsApp

Milestones The new app WhatsApp Business helps small companies communicate with their customers via messaging tools that automate greetings and provide quick replies to commonly asked questions.

Challenges Apple is rolling out a new Business Chat tool on iMessage. The feature lets users directly message a company, and has launch partnerships with Hilton, Wells Fargo, and Lowe's.

Buzz ↑

Lyft

Milestones The ride-hailing service is moving into autonomous vehicles, thanks to a new partnership with Canadian auto-parts maker Magna to develop a self-driving system for cars. It's also piloting an automated ride-hailing service in Las Vegas, and recently hired Tesla exec Jon McNeill as COO.

Challenges The challenges of working for a ride-hailing company are once again in the spotlight: A recent MIT study found that some Uber and Lyft drivers make less than \$10 an hour, revealing the limitations of the gig economy.

Buzz ↔



Bandier's new We Over Me collection, its first private brand, features hoodies, joggers, crop tops, and those ubiquitous leggings.

An Athleisure Empire Gets Physical

Bandier

High-end activewear retailer Bandier debuted its first in-house apparel brand with the launch, in January, of a brightly hued workout-basics collection called We Over Me. Sold on Bandier's site and through its brick-and-mortar stores, as well as via luxury e-tailer Net-a-Porter, We Over Me signals the company's readiness to take advantage of its athleisure expertise to create its own products. "[We have] our finger on the pulse of everything that's happening from a fabric and fit perspective," says Bandier CEO Neil Boyarsky. "We have insight into what works."

With its color-block patterns and soft, durable fabrics, We Over Me's 14-piece collection bears a resemblance to other athleisure lines. Competitor Outdoor Voices, for one, has complained that the designs are "nearly exact copies" of

its own styles. But Bandier's commitment to inclusive sizing sets the collection apart: Everything runs up to 2XL, and the company wants to extend the range even further. Thanks to five national retail stores, and new ones opening in West Hollywood and New York later this year, Bandier has unparalleled access to how customers use its products, since the spaces often include fitness studios (the New York flagship hosts 30 classes a week). Boyarsky calls its in-store classes "the best testing ground we could possibly have." (Brands like Nike also use the studios for sneaker research.) "We sit in the middle of this trend toward activewear and fashion coming together," says Boyarsky. "As retailers, we have to constantly challenge the operating model. These are new times." —CD

Milestones Bandier's first California store, in West Hollywood, will be modeled after the New York flagship, with studios, food vendors, and a larger sneaker selection.

Challenges As it develops more private labels, Bandier will have to stake out new design territory to avoid bumping up against its more-than-40 existing brand partners.

Buzz ↑

THE RECOMMENDER

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NIKE

By Jonathan Ringen

Nike Has a New Digital Playbook—and It Starts With Sneakerheads

On a recent Friday morning, a select group of Nike's biggest fans got an alert. A new, limited-edition version of the brand's Cortez running shoe—an old-school nylon sneaker originally released in 1972—was about to drop. The release was happening during the NBA All-Star Weekend in Los Angeles, and the shoes—red, white, and black, with the words DON'T TRIP emblazoned across the laces—were made in partnership with rapper Kendrick Lamar, a local legend.

Customers received the notification through an app called Snkrs, which Nike has been refining over



—
Nike's partnership with Kendrick Lamar has yielded limited-edition shoes and new opportunities to connect with fans.

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the past year as a way of connecting superfans with desirable pairs of, you know, sneakers. It is distinct from the regular Nike app, where you go to get a pair of performance shoes. Snkrs sticks to the kinds of limited-edition runs—interesting colorways, unusual styles, partnerships with performing artists or fashion designers such as Riccardo Tisci—that are so popular they often end up being resold, concert-ticket-style, on the secondary market.

Fans who collect rare sneakers (and streetwear by culty brands like Supreme) are known as hypebeasts, and they are accustomed to waiting in endless, scrumlike lines at high-end boutiques with no guarantee of even getting a pair by the time they reach the front. Nike was trying something different for its \$100 Cortez Kenny II, nicknamed “Kung Fu Kennys” after Lamar’s alter ego. (An earlier version, the Cortez Kenny I, sold out in January and already goes for more than \$400 a pair on the open market.) Nike used geofencing to ping only L.A.-based Snkrs users about the release. Fans who wanted a pair reserved them on the app and were directed to an address in downtown L.A. the following day. When they arrived, they found themselves inside the company’s highly Instagrammable All-Star headquarters, which were swarmed throughout the weekend with stars such as Kobe Bryant, Bella Hadid, and Spike Lee. Lamar was on hand for a live Q&A. Some of the most engaged Snkrs users received wristbands for his VIP performance that night.

For Nike, the experience was about much more than selling limited-edition sneakers. It was an experiment that could one day be applied throughout the company. Until last year, Nike primarily saw itself as a wholesaler creating product for retail partners at various levels: hypebeast boutiques at the high end, chains like Foot Locker in the middle, and discount outlets like DSW at the bottom. But after decades of outpacing its sneaker rivals, the once indomitable athletic-wear company has been losing ground—and buzz—to

■ The Shoe Fits

Nike’s quest to personalize retail extends from Snkrs to the rest of its channels.

1.

Nike App

Taking a page from the Snkrs playbook, Nike recently began “unlocking” special colorways of popular shoes to users of its main app and letting them customize kicks with logos and personalized laces. It also offers members perks—Apple Music credit, say—based on past purchases.

2.

Nike Run Club; Nike Training Club

Nike’s training apps provide a suite of services including fitness trackers and workout programs. You don’t need to purchase a Nike product to use them. But you do need to set up a Nike+ account, creating a digital thumbprint that follows you from app to app and that can be used to offer high-achieving members exclusive retail rewards.

3.

Nike store

Last fall, Nike worked with ad agency Wieden+Kennedy’s tech studio, the Lodge, to create an AR-enabled sneaker customization experience in the shoemaker’s New York City studio space. Shoppers could slip on a shoe, project different graphics onto it, and have their favorite design printed within an hour.

No. 2 Adidas. In the U.S., Adidas’s market share surged from 6.8% in 2016 to 10.3% last year, according to the NPD Group. During the same period, Nike’s share dropped from 34.5% to 32.9%. Meanwhile, the shoemaker’s longtime brick-and-mortar partners have floundered as the retail landscape changes. “We realized that the market was moving fast, and consumers were moving fast,” says Adam Sussman, who became Nike’s first chief digital officer in 2016. “Mobile was becoming the main way that people were connecting with brands and shopping.”

In response, Nike CEO Mark Parker announced a plan last summer to overhaul the way the company reaches customers: Though it still works with some 30,000 retailers worldwide, Nike began focusing its efforts on just 40 of them, including Foot Locker and Nordstrom. (It also began working with Amazon.) Even more important, it prioritized selling directly to customers through its own channels, which include

physical shops and, increasingly, digital storefronts such as Nike.com, the Nike app, and Snkrs. Parker dubbed the effort Nike Direct. “When a brand wants to fully control how a consumer perceives it,” says NPD adviser Matt Powell, the leading authority on the sneaker business, “the best way to do that is to become its own retailer.”

Parker has described the moves as “a massive transformation,” streamlining the company’s process from design to manufacturing and refining its sales experience using the data it has on more than 100 million “members” (Nike parlance for anyone who uses its training apps or makes a purchase through digital channels). He tapped Sussman, along with Heidi O’Neill, president of the new Nike Direct division, to oversee the ef-

“THE MARKET WAS MOVING FAST, AND CONSUMERS WERE MOVING FAST. MOBILE WAS BECOMING THE MAIN WAY THAT PEOPLE WERE CONNECTING WITH BRANDS,” SAYS NIKE’S ADAM SUSSMAN.

forts. Sussman is focused on using Nike’s own channels to offer richer and more personalized shopping experiences—and to deliver them on a vast scale. To that end, he’s been rolling out a slew of experiments across all of the company’s digital properties, which also include the Nike Run Club and Nike Training Club apps.

But these days, the company’s boldest—and perhaps most impactful—experiences are playing out on Snkrs. Though limited-edition drops aren’t an especially big part of Nike’s business (according to NPD’s Powell, they make up less than 5% of the entire sneaker industry), sneakerheads are highly coveted customers—and their enthusiasm has a halo effect. (Adidas’s relationships with the likes of Kanye West and Raf Simons, for example, have dramatically changed perceptions of its brand.) What’s more, by tapping into its most obsessed customers, Nike is gaining insights on how to develop and activate a community, ideas that it can use in the sneaker wars to come.

Home for the Snkrs squad is a gritty Manhattan office space known as S23NYC—named for its street address and Michael Jordan’s number. While the teams responsible for Nike’s other digital properties are located at the company’s Beaverton, Oregon, headquarters, Snkrs’s graffiti-filled outpost operates more like a startup. Until it was acquired by Nike in 2016, it was a startup, albeit one backed by Richard Branson, called Virgin Mega.

Virgin Mega’s founder, Ron Faris, helped develop the Virgin music festival while working in marketing for the company a decade ago. He was fascinated by how excited kids got as they waited to get into the festival, and it occurred to him that there are both good and bad kinds of lines. That insight led him to launch Virgin Mega and create digital tools designed to gamify the experience of shopping for high-demand goods, including a virtual queue where fans could compete to get closer to the front and interact in other ways.

When Nike bought Virgin Mega, it tasked Faris, an affable Brooklyn dad who favors flannel shirts and old-school Jordan sneakers, with turning Nike’s then-new Snkrs app



into a test bed for the company's digital efforts. "The idea," says Sussman, "is that we'll build for one product and reuse what we've built across the entire [Nike] portfolio."

At the same time, Nike had to repair its relationship with sneakerheads. The company, fans say, had been rolling out an excess of putatively "exclusive" product, tarnishing the desirability of even top lines like Jordans. "They alienated a lot of customers by releasing [too many pairs of] shoes that had traditionally been limited, to a point where those shoes were sitting on shelves," says Yu-Ming Wu, founder of the annual rare-shoe expo Sneakercon. Adidas's Kanye West-designed Yeezy shoes, meanwhile, were all the more irresistible for their elusiveness. Faris needed to make Nike's limited-edition runs feel more rare—while making the shopping experience for them more satisfying.

In slightly more than a year, S23NYC has developed a suite of tools that allow for a wide variety of Snkrs experiences—and gather data about Nike's most passionate fans.

—
Nike has an increasingly wide range of collaborators for its Snkrs-worthy shoes. Clockwise from top left: The Air Jordan II Just Don, created with Chicago streetwear designer Don Crowley; Kendrick Lamar's Cortez Kenny II; chef David Chang's SB Dunk High Pro Momofuku; the Air Jordan III JTH, Justin Timberlake's Super Bowl sneakers; the Air Max 1 Atmos, created with cult Japanese retailer Atmos; and the Ten Off-White x Nike Blazer, from designer Virgil Abloh.

Faris and his team have rolled out *Pokémon Go*-inspired shoe releases, called Sneaker Stashes, in which users in a certain city are given hints to meet at specific locations. When they get near the spot, the shoe is "unlocked" on their app. With Shock Drops, a pair of shoes—for example, the Jordans that Justin Timberlake wore during his recent Super Bowl halftime performance—appear in the app and can be reserved at different vendors, including Nike's own storefronts.

The Snkrs team's most audacious experiment took place last summer, around the release of a shoe unlike any in Nike's history. When the brand paired up with Momofuku chef-owner David Chang to make a signature version of the classic Dunk sneaker, nobody knew whether there would be much crossover between sneakerheads and foodie culture. To get a pair, fans had to snap a photo of a Momofuku menu using the Snkrs

app—which unlocked an augmented-reality moment where the shoe appeared to be floating above the menu.

Not only did the shoe sell out, but it converted Chang fans into Nike ones. Faris's team followed the Chang shoppers on the Snkrs app for four weeks after the shoe's release. "They entered 30% more drops and spent twice as much money as normal consumers," Faris says. "We won foodies into the sneaker-culture tribe."

Beyond the cool factor that these initiatives cultivate, there are the APIs, which can be plugged into other Nike apps. Faris envisions being able to allow runners who use the Nike Run Club app, for instance, to unlock a limited-edition performance shoe by completing certain tasks. Nike's digital ecosystem isn't yet stitched together as closely as it needs

"THE IDEA IS THAT WE'LL BUILD FOR ONE PRODUCT AND REUSE WHAT WE'VE BUILT ACROSS THE ENTIRE [NIKE] PORTFOLIO," SUSSMAN SAYS.

Secondhand News

Growing interest in streetwear has customers and investors alike turning their attention to the once niche sneaker-resale market. The top players:



1. StockX
FOUNDED IN DETROIT
IN 2016

Users 5 million a month

Social networks 398,000 followers

The gist Buyers place bids and sellers submit asks for sneakers and other life-style goods On StockX, from Supreme hoodies to Louis Vuitton monogram bags. When they match, a transaction occurs automatically.

The bottom line Thanks to A-list investors like Eminem, Mark Wahlberg, Scooter Braun, and AOL's Tim Armstrong, StockX has raised \$7.5 million. It tops out at \$1 million in sales daily, and projects more than \$500 million in gross merchandise volume for 2018.



2. GOAT
FOUNDED IN CULVER CITY,
CALIFORNIA, IN 2015

Users 7 million to date

Social networks 965,000 followers

The gist GOAT (short for Greatest of All Time) sells only sneakers—more than 400,000 of them, including the Yeezy Boost 350 V2 Beluga 2.0 and the Pharrell x Chanel x Adidas NMD Trail Human Race, which sold for \$20,000.

The bottom line GOAT has raised \$97.6 million in three years from high-profile investors that include former Twitter COO Adam Bain and Casey Wasserman. It recently acquired Flight Club, a sneaker consignment site with retail outposts in L.A. and New York.



3. Stadium Goods
FOUNDED IN NEW YORK
IN 2015

Users 15 million to date

Social networks 708,200 followers

The gist Though 80% of Stadium Goods's merchandise is sneakers, the most expensive item ever sold on the platform was a Supreme x Rolex Submariner watch for \$50,000. A quarter of its stock is geared toward women.

The bottom line Kirsten Green's Forerunner Ventures has invested, and LVMH Luxury Ventures recently took an undisclosed stake. New partnerships with Alibaba's Tmall and Nordstrom signal the platform's global and affluent expansion. —Priya Rao

sneakerheads. During All-Star Weekend, the company debuted several lines of limited-edition women's shoes, including reinvented versions of classic Jordan models, which sold out immediately. A week later, the company announced Nike Unlaced, a retail experience for female sneaker fans that launched online at the end of March and will roll out to physical stores this fall. Members of the platform will get same-day delivery on street-style collaborations and the chance to make one-on-one appointments with guest stylists. "There's the style-obsessed female, and then there are women in the sneaker-fan community," Sussman says. "We've found opportunities to serve both."

Nike's retail reorientation is showing results: The company's direct-to-consumer sales grew 16% last year—compared with 6% for the entire Nike brand. The company is now thinking about further steps. Because once you start learning what your customers want, why not feed that information into the very beginning of the Nike process—the creation of the shoe itself? For its latest project, S23NYC identified specific neighborhoods in several cities around the world where Snkrs data shows an unusual amount of demand. It recently sent researchers into those areas. "They'll come back with videos, photo galleries, interviews," Faris says. "They'll really get a sense of that world—and will brief our footwear designers."

These regional shoes—which the company plans to market to residents of each area, along with people elsewhere who share affinities with them—will start appearing in late summer. The design process will be compressed, in ways that eventually the entire company might be able to take advantage of. "Because we can sell directly, we don't have to get retailers to buy into our ideas," Faris says. "Usually, there are months spent working with the different retailers on how we want to target [customers]. All of that stuff? It goes away when you are building a one-on-one relationship with the consumer."

to be to pull this off. But Sussman says it is getting there. "It's great to have different product teams dedicated to each of these experiences," he says of Nike's various apps, "because they all come up with such different ideas."

Sussman, who joined the company in 2014 as head of global strategy, credits his background in video-game publishing—with stints at Take-Two Interactive, Electronic Arts, and Disney—as key to his current role. "I learned how to drive consumer connections and leverage new technologies for the sake of better entertaining or serving the customer," he says. He points to a new program for the main Nike app that, though still in beta, shows how far he'd like to take things. Nike 1:1 is an experiment in something called conversational commerce, where consumers with very specific interests are paired with an expert who can help them achieve their goals, anything from finding a trendy pair of shoes (via a stylist) to training for a 5K (with a competitive runner). "Our experts will be able to get you the right gear," says Michelle Goad, who runs the program. "But then there is all this added value. They'll follow up with training plans and guided runs and invite you to meetups. Keep you on point, so you don't quit."

The company is also using data to identify underserved demographic groups and address them in new ways. One cohort Nike has recently begun targeting is female



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How to Make It in Business, the Millennial (Pink) Way



In the airy auditorium of a massive industrial space in downtown L.A., Kim Kardashian West lays out her approach to entrepreneurship to an audience of around 1,500 young women. Attendees, who moments earlier were knocking over chairs to get as close as possible to the stage and frantically posting on social media, are captivated. “I put in the work,” Kardashian West says. “There’s nothing that bothers me more than people that are lazy.”

The crowd erupts into cheers. “She’s everything,” gushes an ombré-haired audience member. As Kardashian West waves farewell, confetti falls from the ceiling and audience members wave cocktails in the air excitedly. Some dance in the aisles.

Welcome to Create & Cultivate, a one-day summit of female entrepreneurship that founder Jaelyn Johnson describes as a “work party.” The event, which has cropped

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up in nearly a dozen cities, including Atlanta and Seattle, over the past few years, showcases celebrity speakers (Lauren Conrad, Chrissy Teigen) alongside CEOs and venture capitalists. It features mentoring sessions and pop-up markets with makeup bars and ear-piercing services. Networking events, fueled by kombucha, are held against Instagram-ready backdrops of living walls and glittery feminist quotations. And with tickets priced between \$350 and \$550, no corporate expense account is required.

Create & Cultivate, which also maintains an online career-advice platform, is one of several new conferences catering to the tastes, needs, and budgets of the career-minded millennial. Sophia Amoruso, whose e-commerce company, Nasty Gal, filed for bankruptcy in 2016 and was sold off last year, recently resurrected her brand of edgy feminine ambition with the launch of Girlboss, a media startup featuring the daylong Girlboss Rally. After hitting New York and Los Angeles in 2017, the event is returning to L.A. this spring with Goop's Gwyneth Paltrow and Uber chief brand officer Bozoma Saint John as headliners and some 700 attendees paying between \$325 and \$700 per ticket. Brit + Co, a six-year-old lifestyle media company that reaches an estimated 175 million women each month through its website and social media handles, holds an annual Re:Make festival that emphasizes personal creativity. The two-day event showcases dozens of speakers across nontraditional business categories and offers workshops that include jewelry crafting and flower-crown making. The brand also hosted the five-day #CreateGood festival in New York last fall with handbag designer Rebecca Minkoff and ballerina Misty Copeland as panelists. (Tickets for big-name talks went for \$20.) More than 10,000 people showed up.

Offering an alternative to the traditionally male speakers and whiskey-fueled after hours of their corporate predecessors, these conferences place equal emphasis on entrepreneurship, personal

Meet the Upstart Event Founders

1. Sophia Amoruso GIRLBOSS RALLY

The Nasty Gal entrepreneur has been expanding her Girlboss brand to include an online community and podcast.



2. Brit Morin RE:MAKE; #CREATEGOOD

Morin worked in marketing at Google before launching Brit + Co, a DIY lifestyle and e-commerce site that encompasses a Target product line and online classes.



3. Jaclyn Johnson CREATE & CULTIVATE

After running an events agency, Johnson founded Create & Cultivate, which spans a digital platform and events; her book, *WorkParty*, is due out in August.



branding, and unabashedly girly networking activities. Speakers often embody a new kind of business leader: one who built a career around her social media persona, passion project, or side hustle. At Create & Cultivate, attendees move between business roundtables, pitching tutorials, and podcasting seminars that emphasize audience building. The Girlboss Rallies feature talks from entrepreneurs like blogger and *Man Repeller* founder Leandra Medine on establishing your brand identity and navigating venture funding. The New York rally had hair touch-ups for professional LinkedIn headshots; L.A.'s will include a Nike-sponsored boxing class. The Brit + Co event in New York last November featured a temporary-tattoo parlor and confectionery-filled "selfie zones," and attendees played skee ball in a pink arcade and knitted pom-pom earrings—a novel way to meet and mingle.

These eye-candy events are part of a wider trend of startups built on the idea of empowering young women in the work space and tapping into their entrepreneurial streak. Among them are the female-only coworking spaces of the Wing, the Bumble Bizz networking app (where women make the first move), and the Muse, a millennial-focused career-development platform. "There's something very powerful about being surrounded, virtually or in person, by others who share your ethos and who may be striving toward some of the same goals as you are," says Kathryn Minshew, cofounder and CEO of the Muse.

Women in their twenties and thirties have come to prioritize self-reliance, says Joanne Lipman, author of the new book *That's What She Said: What Men Need to Know (and Women Need to Tell Them) About Working Together*. They came of age during the recession and grew up in a world where the gig economy is ascendant. They know that the era of lifetime employers is over, Lipman says, and "are planning things out very purposefully over a few-year block."

But boxing classes and jewelry making—not to mention cheeky neon signs and bubblegum-colored furniture—may not be every woman's idea of female empowerment or pathway to entrepreneurship. And some critics argue that the tongue-in-cheek terms and hashtags these conferences traffic in (girlboss, fempreneur, business babe) are infantilizing and distract people from the larger, more structural problems facing women in the workplace.

Organizers say the programming isn't any less useful because there's matcha tea and a makeup bar on-site. Networking happens everywhere today, from golf courses to Burning Man to Tough Mudder. Why shouldn't young women create their own havens? "These targeted events are helping a generation of women and underrepresented groups find their voice and place in the world of work," says Melissa Matlins, VP of marketing at the Muse. She credits such conferences with "pioneering new and more collaborative experiences" and ways to network.

And if they pop on social media—and draw in sponsors—all the better for the organizers. When Johnson launched her event in 2012, her only sponsors were fashion and beauty companies. Today, Create & Cultivate counts QuickBooks, WeWork, and Microsoft as partners. Last fall, Microsoft hosted an edition of Create & Cultivate at its Seattle campus. Amanda Duncan, senior communications manager at the technology giant, says she was impressed by how the audience transferred its enthusiasm for the conference into social media: "Every moment is one that can be shared in person and then also online."

For Johnson, melding education with Instagrammable moments is the goal: "It can be pink, it can be fun, and it can still be serious." ■

BOXING CLASSES AND JEWELRY MAKING—NOT TO MENTION CHEEKY NEON SIGNS AND BUBBLEGUM-COLORED FURNITURE—MAY NOT BE EVERY WOMAN'S IDEA OF FEMALE EMPOWERMENT.

I AM A
SCAD GRAD



OCTAVIA GILMORE B.F.A. graphic design

After graduating in 2011, Gilmore launched her own branding and marketing agency, Creative Juice. The award-winning enterprise offers graphic design and web solutions for clients including Equifax, Goodwill Industries and The Home Depot.

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—
Red Antler's founders (from left: Simon Endres, Emily Heyward, and JB Osborne) help startups build their identities from the ground up.



Creative Agency Red Antler Is a Cult-Brand Whisperer

 In 2013, the patent for finasteride, the active ingredient in male-pattern-baldness medication Propecia, expired. This might seem an unlikely development to send ripples across the nimble, young world of startups, but within a couple of years, a handful of entrepreneurs were zeroing in on hair loss as a zone ripe for disruption. Among them were Steven Gutentag and Demetri Karagas, ex-Google employees who were losing their own hair.

Finasteride was there for the taking, but it had deeply entrenched associations with a host of unsexy things: emasculation, aging, infomercials, and even the president of the United States. (Sample headline from the past year: “Why I Would Never Take Propecia, President Trump’s Hair Growth Drug.”) As Gutentag and Karagas set about launching Keeps, a subscription service with finasteride- and minoxidil-based products, they knew they would have to reframe hair loss as a normal, preventable



Attendees connected and recharged at the pop-up store from BizBox powered by Office Depot.



John Hancock's Steve Dorval spoke to the art of long-term planning in a short-term culture, particularly for millennials.



Lifeway Foods celebrated Fast Company's Most Creative People with live music and cocktails.



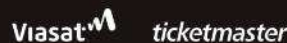
Merck's Adam Schechter (second from right) and other healthcare leaders stressed the balance between technology and the human touch.



WHERE BUSINESS AND CULTURE COLLIDE

Every March, the Fast Company Grill is the ultimate destination in Austin—an inspiring oasis for innovators and influencers to connect, create, and kick back in an exclusive, relaxed setting.

PARTNERS



Salesforce.org's Rob Acker and other nonprofit leaders revealed how technology is accelerating humanitarian efforts.

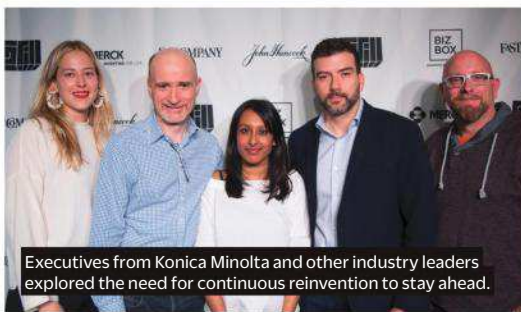


L'Oréal showcased the Future of Beauty with customized makeup and skincare products.



Fast Company editor-in-chief Stephanie Mehta with iconic journalist Dan Rather, who inspired the audience during his panel.

Julie Smolyansky, CEO of Lifeway Foods, discussed her new book, *The Kefir Cookbook*, and hosted the MCP cocktail party.



Executives from Konica Minolta and other industry leaders explored the need for continuous reinvention to stay ahead.



Describing the path to global high-speed internet, Viasat's Kate Green (far right) and other players identified opportunities for business and society at large.



Ticketmaster's Greg Economou shared how digital technology can revolutionize the fan experience.



Experts from Vistage and other companies outlined the most effective strategies for attracting and retaining talent in a hypercompetitive market.

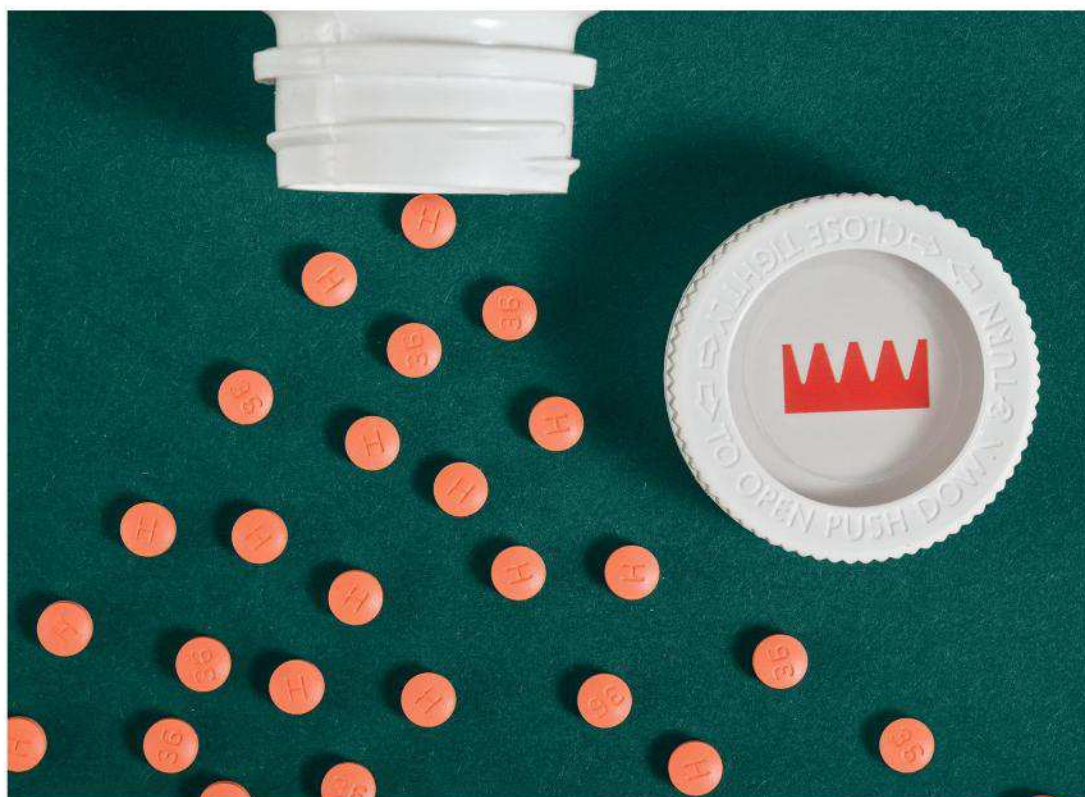
issue for young men, rather than a shameful inevitability for the middle aged. They needed, says Gutentag, a brand “that would resonate and be approachable to the average guy.”

If Keeps had launched a decade ago, its founders might have had to solve these problems in-house—or through a traditional advertising campaign. Instead, they tapped Red Antler, an 85-person company with a hyperfluid set of capabilities that all fall under the umbrella of “branding agency.” Founded by JB Osborne, Emily Heyward, and Simon Endres—former advertising professionals with experience at agencies like Saatchi & Saatchi and J. Walter Thompson—Red Antler helps entrepreneurs build identities for their nascent companies.

Though this sort of brand-first approach is becoming commonplace today, even into the mid-aughts the notion of brand was often an afterthought, something to be developed as a company grew. But as supply chains and venture capital have become more accessible, entrepreneurs have flooded into consumer goods. More competition means more companies needing a point of differentiation. “There used to be a much higher barrier to entry,” Heyward says. “Now there are at least three businesses in any category launching at the same time.” (Keeps rival Hims, for example, debuted in November.) Meanwhile, the rise of social media has multiplied the ways that brands are expected to interact with consumers: One potent and expensive billboard ad or TV commercial will no longer suffice.

The Brooklyn-based Red Antler, which launches dozens of brands a year, offers an immense array of services: designing logos, digital experiences, and product packaging; producing content and advertising; and even coming up with names. It’s especially active in the burgeoning world of direct-to-consumer goods: Allbirds, Casper, and Birchbox all bear the marks of Red Antler in their laid-back but direct messaging and clean design.

The firm has become so prominent in the startup ecosystem that



—
Red Antler helped men's-hair-loss startup Keeps develop everything from its crown-shaped logo to the content on its website.

venture capitalists now tap it to better position their portfolio companies. After Starbucks chairman Howard Schultz's venture fund, Maveron, invested in Keeps last summer, one of the firm's partners introduced Gutentag and Karagas to Red Antler. Within three months, the firm had formulated a core identity for the company. Led by Heyward's strategy team, Red Antler's consumer research had found that young men weren't proactively engaging in hair-loss prevention. Heyward advised Gutentag and Karagas to use straightforward messaging to give men in their twenties a sense of urgency and control.

By last November, Red Antler's designers, under the direction of chief creative officer Endres, had developed an entire suite of brand components for Keeps, from packaging (discreet, clean) and a color scheme (forest green, bright coral red) to a logo that was wry and just shy of cutesy (a wide-toothed comb standing on its side to resemble a crown) and a full-service website. When Keeps launched in January with the words DON'T LOSE IT splayed in large type across its website, along with a “Hair Loss 101” page, it helped incite a conversation online about how millennial men think about their hair.

“You come to Keeps, you use it, and you move on with your life,” Karagas says.

Red Antler's founders relish being able to develop a brand from the start. “In advertising, someone comes to you with a problem, but you can't actually fix it,” says Osborne, who serves as Red Antler's CEO. “They just want you to layer a creative idea on top if it.” In 2007, Osborne and his fellow principals had

“FOR EVERY BUSINESS WE'RE WORKING WITH,” SAYS RED ANTLER COFOUNDER JB OSBORNE, “WE'RE LOOKING AT, DOES THIS [BRAND] STRETCH?”

left their big-agency jobs and were a scrappy team trying to find business wherever they could. Something clicked during consultation meetings with ZocDoc; they realized that there was a surplus of upstart companies grappling with the challenge of branding before they'd even launched.

By 2010, the trio had developed the explicit mission of soup-to-nuts branding for new companies. One of the agency's biggest early clients was Casper, whose founders

turned to the firm in 2013 before they'd fully developed their first mattress. Casper's modern typography, its soft and familiar one-word name, its focus on the consumer's lifestyle, and its conversational approach to service are now globally recognizable and widely replicated. (Caspercore, as some have called it.)

There are less obvious manifestations of Red Antler's work, such as Casper's growing number of retail stores. Red Antler's brand road maps often include big, ambitious transitions that unfold over years—such as brick-and-mortar plans for e-commerce companies whose websites haven't even gone live. "For every business we're working with," Osborne says, "we're looking at, does this [brand] stretch? Is it going to work as the business grows and scales?" And because Red Antler often takes equity in exchange for services, it is invested in its clients' long-term success. The rewards can be great: Red Antler won't reveal its stake in Casper, but the mattress company was last valued at \$750 million.

"Sometimes you do projects, and later you look back and think, What the hell were we thinking? But Casper has really held up," says Ben Lerer, founder of Thrillist and the venture-capital firm Lerer Hippeau, which backed Casper and a number of other Red Antler companies, including Allbirds and Birchbox. In the world of venture capital, discussions about brand identity are "100 times more important than ever before," Lerer says. "When we're investing in consumer companies, we're looking for founders who understand just how absolutely critical brand is."

What's in a Name?

How Red Antler shaped the brands of three breakthrough companies

1. Crooked Media



Problem: The former Obama staffers behind the activist podcasting collective (*Pod Save America*, *Pod Save the People*) wanted to relaunch their website last fall with a bolder brand.

Strategy: "We told them to drop 'Media' from their logo and just go with 'Crooked,'" says Heyward. "What they're doing is bigger than media."

Solution: Red Antler developed a refined logo, with a nod to the American flag in yellow and white stripes, and colorful icons (e.g., a White House flipped upside down) that also stand out on Crooked's "merch."

2. Smilo

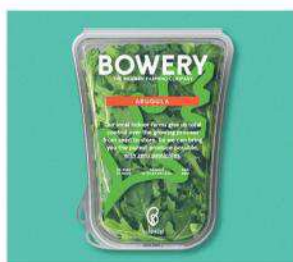


Problem: Founder Joshua Wiesman had designed baby products for other brands. He wanted his own to stand out for their scientific advantages.

Strategy: Addressing new parents, Smilo needed to project both warmth and authority, says Heyward. "We wanted to illustrate the benefits without becoming overwhelming."

Solution: On Smilo's e-commerce site, the Red Antler team paired sophisticated photography with a series of simple, line-drawn icons indicating when a product has, say, anti-colic qualities or is BPA-free.

3. Bowery Farming



Problem: Before the vertical-farm startup could really scale, it had to get press, chefs, and buyers excited about its new way of growing produce.

Strategy: "This is high-tech produce," says Heyward, "but it has to feel palatable and appealing."

Solution: The lettuce-leaf logo and typography Red Antler developed has an organic quality, but is still clean and precise, says Heyward. The website includes a robust section on the science of vertical farming—accompanied by hand-drawn, watercolor-style illustrations.

And so Red Antler has become a kind of gatekeeper for entrepreneurs, who seek it out for pre-seed consultations and introductions to investors. The firm often finds itself in the position of backing one entrant over others in the same category. Occasionally, Red Antler even puts money into a brand itself, as it did with the new online butcher Porter Road. But as direct-to-consumer startups scramble to differentiate themselves, brand development can sometimes outpace product innovation. Red Antler worked on Maria Sharapova's high-end candy company, Sugarpova, in 2012. Sophisticated packaging notwithstanding, the company's sweets haven't taken off with the same velocity as lux-gummy pioneer Sugarfina.

Sometimes the brand itself is the innovation. Last year, Red Antler helped launch Brandless, a direct-to-consumer company that sells high-quality goods (dish-washing detergent, shampoo, cereal, and more) for \$3 an item. For Brandless cofounder Tina Sharkey, the dilemma was how to craft a brand that is alluring and stokes consumers' appetites while stripping it of predetermined associations. "It's not generic, it's brandless, which stands for something bigger," says Sharkey, who developed the idea while she was CEO of the startup consultancy Sherpa Foundry. Early on, she connected with Red Antler. "I've always set out to meet the extraordinary pit crews," she says, "the people working with entrepreneurs and giving them an unfair advantage."

Red Antler responded with something of a mission statement—"Life, Liberty, and the Pursuit of Fairly Priced Everything"—and created the company's signature look. Each product is dressed in a single color and given a straightforward description. From the front, the only indication of the company is a simple trademark symbol, refashioned—by Endres's light touch—into a logo. "Simon and I laughed," Sharkey says. "This is like Zen and the art of branding." ■

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Growth

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Machine-Learning Barriers



Technical

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Human

Talent shortage

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3 Accelerated Training

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4 Explaining Results

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5 Deploying Locally

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Spending

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2017



2021

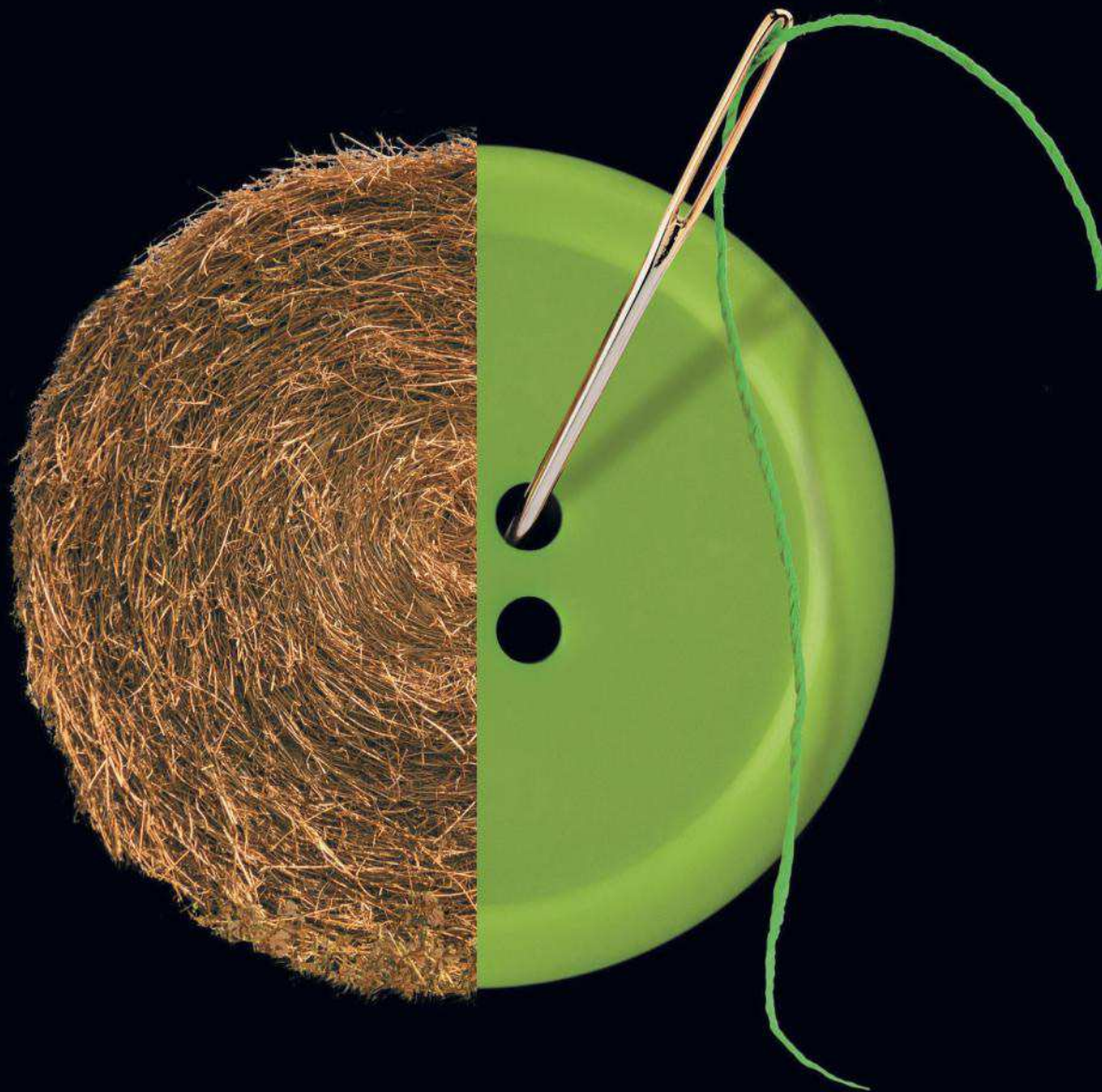


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Source: IDC

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By Harry McCracken

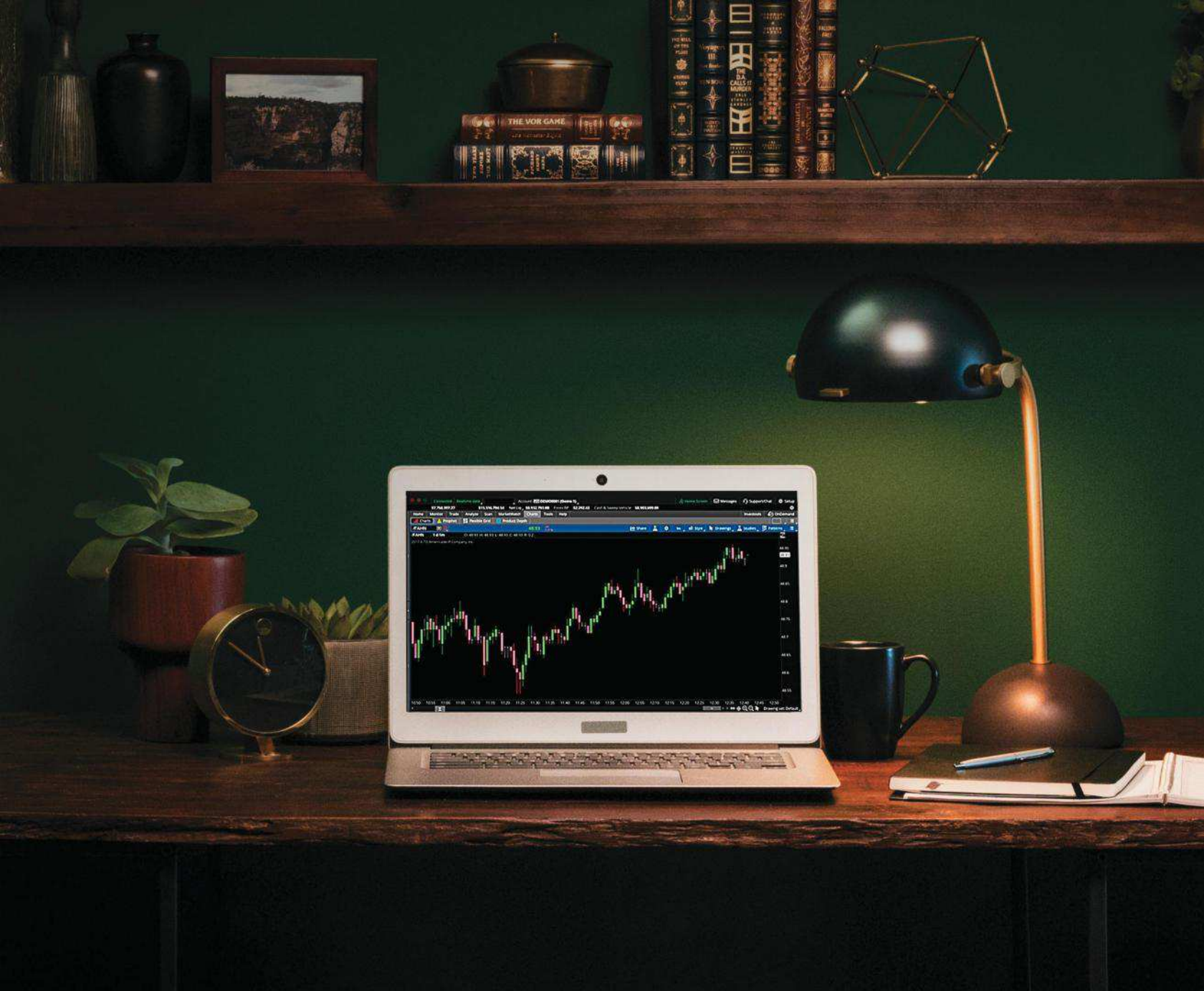
Illustration by Christian Gralingen

Nintendo Breaks Out of the Box

Even the savviest observer of the Japanese video-game giant Nintendo couldn't have predicted that the interactive gaming experience it announced last January would involve not a VR headset or a new *Mario* game, but perforated cardboard, colorful string, elastic bands, and plastic grommets.

These resolutely low-tech items are the stuff of Labo (short for *laboratory*), a mind-bendingly imaginative series of add-ons for the breakout Switch handheld console, which Nintendo introduced in March of 2017. As much maker projects as they are games, Labo's DIY kits let you fold cardboard parts into smart toys that you can engage using the Switch. The \$70 Variety Kit provides the makings of a piano and a fishing rod, along with a house, a motorbike, and two radio-controlled cars. Labo's second offering, the \$80 Robot Kit, contains parts for a visor and backpack that, once built, turn





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1. A Switch touch screen reflects the notes you play on the Labo piano. 2. Controller-equipped handles steer a digital motorbike. 3. The pole lets you catch fish that swim around the Switch screen.

the wearer into a Transformers-style automaton. (Crouch down and your character can zip over terrain like a tank; stand up and raise your arms and it takes flight.)

Much of the technology that brings Labo's structures to life is found in the Switch's controllers, which detach from the console's main touch screen. When placed inside a cardboard car, for example, the controllers' coordinated vibrations propel it forward. Pop one controller into the handle of the fishing rod and its motion sensor detects whether you're lowering your bait or reeling in a feisty mackerel, with all of the action depicted on the Switch screen in real time. Inside Labo's piano, a controller uses its embedded infrared camera to identify which keys you're pressing.

As gadgetry such as Facebook's Oculus Rift is making entertainment more virtual, Labo's joyful physicality represents a back-to-basics move for Nintendo, which was founded in 1889 as a manufacturer of playing cards and expanded to make other playthings in the 1960s. It's hard to imagine the other console kingpins (Sony's PlayStation 4 and Microsoft's Xbox One) offering anything similar to Labo—and that's the point. Since its earliest days in the video-game business, "Nintendo has chosen to do it their own way," says Blake J. Harris, author of *Console Wars: Sega, Nintendo, and the Battle That Defined a Generation*.

Staying unique is "challenging, and it's high risk as well, but it's something that we embrace," says Nintendo of America president Reggie Fils-Aimé. It also requires a willingness to ignore the advice of outsiders. After 2012's Wii U console fizzled—it reached a total of 13.5 million units sold, versus 102 million for the original Wii—pundits declared that it was time for the company to retrench to safer territory, such as making smartphone games. With titles such as 2016's *Super Mario Run*, Nintendo did start bringing its iconic characters to iPhone and Android gamers. Rather than abandoning its own hardware, however, it introduced the Switch. The versatile handheld surpassed the Wii U's lifetime unit sales in 10 months, and it became the fastest-selling console in U.S. history.

Rolling out Labo just over a year after the launch of the Switch is a way for Nintendo to keep the momentum going. Animated on-screen instructions guide users through the building process, making it feel more like play than Ikea-esque drudgery. Once assembled, the projects, though endearingly wobbly, work well. And each has unexpected depth: The piano, for instance, can also act as a virtual aquarium—and you can create your own fish by cutting them out of cardboard, then scanning them using the camera-equipped controller.

There's even a simple programming feature, which allows users to devise new functionalities, such as employing the Robot Kit backpack to steer a car from the Variety Kit. They can even fabricate a theoretically infinite array of wholly original gizmos out of their own cardboard.

Its forays into cardboard notwithstanding, Nintendo's greatest assets are still its signature video-game franchises, such as *The Legend of Zelda: Breath of the Wild* and *Super Mario Odyssey*, both of which have been best sellers. But Fils-Aimé relishes Labo's potential to broaden the company's audience as new kits are developed. "No doubt, Labo will appeal to consumers that today don't see themselves playing video games," he says. "And we love that aspect of the product." **FB**

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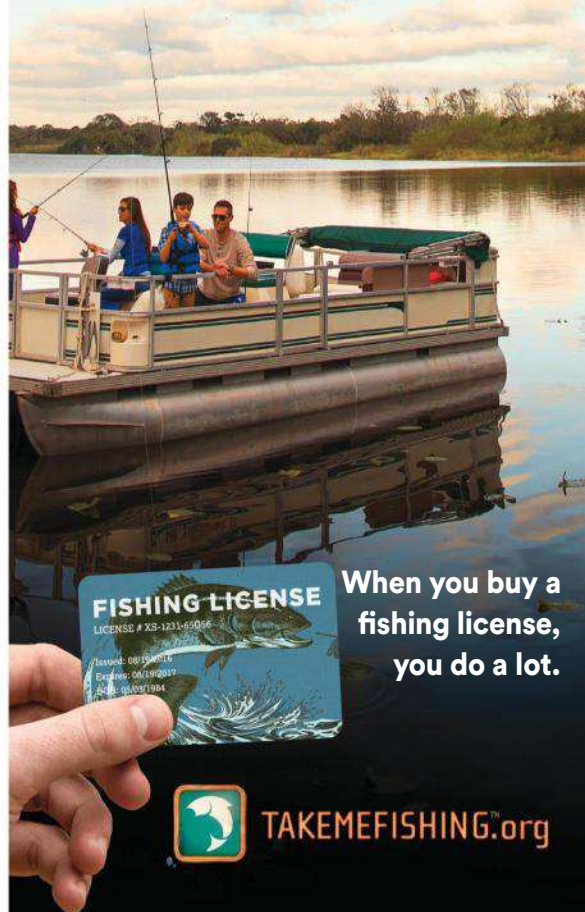
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INNOVATION AGENT

GHIZLAN GUENEZ
Founder and CEO, The Modist

By **Claire Dodson**

Photograph by
Katarina Premfors

The Modist Delivers Style Without Sacrifice

A native Algerian who grew up in the Middle East, Ghizlan Guenez was working in private equity when she developed the idea for a luxury e-commerce platform devoted to the kind of clothes that she and the women in her family like to wear: high fashion, just with “long sleeves, long hems, no high slits, not too much lace,” she says. But when Guenez began taking the concept of a “modest” fashion site to designers a couple of years ago, she found that many had a very narrow idea of what that meant, envisioning plain fabrics and loose silhouettes. “[They] had a specific woman, religion, and even country in mind,” she says. “We are smashing these stereotypes.”



Led by CEO Guenez, the Modist is giving modest clothing a fashionable twist.

Last March, on International Women's Day, Guenez launched the Modist, which showcases everything from floral silk dresses to fitted sequin jumpsuits from more than 100 designers. The site, which has already attracted shoppers in 65 countries, reflects the concerns of a growing group of women who, for reasons both cultural and personal, want full-coverage clothing that doesn't forgo style. The modest fashion space is predicted to grow into a \$484 billion market by 2019, largely spurred on by Muslim shoppers, who are expected to spend \$368 billion on apparel by 2021, according to the recent *State of the Global Islamic Economy Report* from Thomson Reuters.

The fashion industry has taken notice. In February, Macy's launched the Verona Collection, a ready-to-wear line that includes hijabs, tunics, and layered ensembles. Meanwhile, at the luxury level, houses such as Dolce & Gabbana and Burberry have spent the past couple years getting into the space, offering special abaya collections during Ramadan. The Arab Fashion Council recently expanded its Arab Fashion Week from Dubai to Riyadh, Saudi Arabia. In London, the two-year-old Modest Fashion Week showcases designers from around the world, including emerging labels such as Under-Rapt and 1001 Abayas.

The Modist, which is one of the first platforms devoted entirely to high-end, full-coverage fashion, follows Net-a-Porter's model of mixing curated e-commerce with content—including a seasonal print magazine, *The Mod*—to create a robust online community. (Guenez even hired two Net-a-Porter veterans for her team: chief operating officer Lisa Bridgett and fashion and buying director Sasha Sarokin.) The company distinguishes itself from competitors by showcasing both traditionally modest labels and appropriate styles from mainstream brands, such as Missoni, Oscar de la Renta, and Proenza Schouler. The site calls out important details like fabric thickness or how loosely an item fits, in case shoppers want to layer, and features models of different races and religions, wearing head coverings and not. "The frustration of trying to find something [modest] may be stronger with a woman who has religious reasons," Guenez says, "but the reality is there's a much broader consumer base. The Modist wasn't built for just one type of woman."

Just over a year after the site's launch, the company says monthly traffic has been growing by 45%, and Guenez is aiming to triple annual revenue in 2018. (Top markets are the Persian Gulf States, followed by the United Kingdom and the U.S.) The Modist's increasing prominence has even inspired designers, including New York's Adam Lippes, to adjust their clothes to meet its parameters—extending hems, turning sheer features opaque, and sewing up open backs or thigh slits. Lippes says he was initially skeptical that his clothes would qualify as modest fashion, but the site has proven to be an important channel for his independent brand, growing his presence "exponentially" in the Middle East. "It was a risk," he says, "but boy, was it the right risk to take."

"[SOME DESIGNERS] HAD A SPECIFIC WOMAN, RELIGION, AND EVEN COUNTRY IN MIND," SAYS GUENEZ. "WE ARE SMASHING THESE STEREOTYPES."

Guenez continues to add new designers to the site each season. When she senses gaps between what the fashion houses offer and what her customers want, the Modist commissions exclusive collections, such as a Ramadan-themed caftan capsule featuring custom pieces from London-based Mary Katrantzou, among others. Guenez says she's already seeing evidence of her platform's broader influence on the fashion community. On a recent trip to the Paris showroom of designer Peter Pilotto, she noted his latest collection needed little editing to fit her site's specifications. "I told him, 'It's almost like it's for us,'" says Guenez. Pilotto replied that the Modist customer had been on his mood board all along. 📷

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Modest Fashion on the Rise

These four companies are covering shoppers around the world.



1. Uniqlo

Since 2015, Uniqlo has partnered with British-Japanese designer Hana Tajima on collections that include hijabs and traditional Southeast Asian-style *baju kurung* tunic dresses, but are aimed at audiences beyond the Muslim world.



2. Macy's

With the launch of its Verona Collection this past winter, Macy's became the first major U.S. department store to offer a range of affordable hijabs and modest basics—an opportunity for the retailer to cultivate the growing Muslim market.



3. Vivi Zubedi

Up-and-coming Indonesian designer Vivi Zubedi made a splash at February's New York Fashion Week with a show made up of only abayas, traditional robe-like dresses. Zubedi's label features textured fabrics with pearl-adorned hijabs.



4. DKNY

Ramadan has emerged as an important shopping season in the Middle East, a trend that this New York-based brand tapped into by launching annual Ramadan-themed capsules in 2014. Its most recent line included maxi dresses and silk tunics.

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CLOSER LOOK

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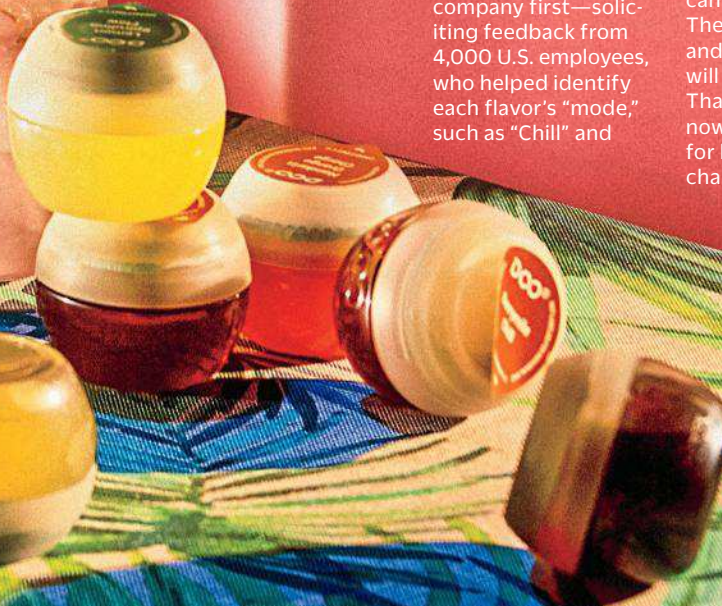
By Katharine Schwab

Photograph by
Jeff Brown

Pepsi's New Shape of Water



If you're trying to kick a soda habit, PepsiCo, believe it or not, would like to offer you an alternative. As consumer tastes move away from fizzy sugar water, the company is trying to move along with them. PepsiCo's latest venture, Drinkfinity, features a 20-ounce reusable water bottle and disposable flavor pods that lock into the bottle cap and infuse plain old water with one of 12 non-artificial flavors made from ingredients like lemongrass and spirulina.



For this foray, PepsiCo broke with the formula it has used to create new recipes and products for more than 100 years. Its traditional R&D process is tailor-made for soda, not health drinks, so the company pulled a team out of its corporate offices to figure out Drinkfinity in a coworking space. It altered its usual testing strategy by first introducing Drinkfinity to customers in Brazil in 2014. The pilot inspired major design changes, such as moving the pod from the bottom of the bottle to the top. Then PepsiCo did an internal beta test—a company first—soliciting feedback from 4,000 U.S. employees, who helped identify each flavor's "mode," such as "Chill" and

"Charge." Finally, instead of taking advantage of Pepsi's presence in grocery stores, Drinkfinity went to market in February on its own e-commerce site, looking indistinguishable from any digitally native direct-to-consumer brand. But the real mission of Drinkfinity is infusing flexibility into the company's creative process. "[These products] don't have to be engineered to last 120 years like a Pepsi Cola," says Luis Montoya, president of PepsiCo Latin America Beverages. "People are seeking more variety, and this platform can provide it. . . . The taste and habits and even ingredients will have to evolve." That means PepsiCo now has a template for how to adapt to changing tastes. 

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JONATHAN NOLAN
AND LISA JOY

Cocreators, HBO's *Westworld*

By Nicole LaPorte

Photographs by
Ryan Aylsworth

"We're Not Giving the Answers so Much as Asking the Questions"

When J.J. Abrams pitched screenwriter Jonathan Nolan (*Interstellar*, *The Dark Knight*) and producer Lisa Joy (*Burn Notice*) on the idea of adapting the 1973 sci-fi–Western flick *Westworld* for the small screen, Nolan demurred. But Joy (who is also married to Nolan) sold him on the potential emotional complexities in a futuristic show that's set in an Old West–style theme park where guests pay \$40,000 a day to shoot up bad guys, bed damsels, and interact with a population of robotic “hosts” who are programmed to let them live out their fantasies, however perverse or violent. The series, which HBO launched in 2016 with a reported per-episode budget of between \$8 million and \$10 million, has been praised for its stunning visuals and epic scope. After a year-plus hiatus, the second season of *Westworld* debuts on April 22. Here, Nolan and Joy talk about the blurring of fact and fiction, the possibilities and perils of AI, and what it's like to be married to your writing partner.

***Westworld* addresses issues that are playing out in real life, such as the rise of AI that can cause more harm than good. Do real-world scenarios affect your story lines?**

Lisa Joy: Both of us are curious and interested in technology. It's a vital part of culture. If the arts are meant to be a reflection



Joy, pictured with *Westworld* cocreator Nolan, believes the best writing “covers the Venn diagram of our aesthetics and ideals.”

or contemplation on the world, you have to take into consideration the great strides or stumbles that we're making.

Jonathan Nolan: Sadly, since we started putting the show out there, the world has taken on a dystopian feeling. You have these companies—Facebook, Google—barreling toward AI with zero accountability, because it services their corporate mandate. The better they can read your mind, the better they can sell you shit. It's taken Facebook a long time to come to grips with the fact that it's responsible for interfering in our last election; if they're taking the same approach toward AI that they're taking toward their responsibilities in social media, we're fucked.

LJ: I think there's less margin for error now. We're designing AI and algorithms that, once they're out of the box, can amass intelligence faster than we can fathom. People say, "It's just a new industrial age!" When the printing press was invented, it didn't start printing its own books. This is a different kind of revolution.

Do you feel you have a responsibility to comment on what's happening in the real world, or are you more concerned with telling a good story?

LJ: I try to come at it from within the story. You always hear that fiction is a lie that tells the truth—[I think,] Is there an emotional truth you can access by grounding people in a different point of view and [then] expanding it and walking through those steps together? What if you start to think, along with [a *Westworld* character], that she is living in the Old West and she's free. And what if, within the first five minutes, you learn, with her, that she's not free at all, that this person who came to town is the human, and we're not watching what we thought we were.

The line between nonfiction and fiction has blurred. We have our president saying it's all fake, and other people saying what the president says is fake. We all have our idea of who is lying, and it differs from person to person.



—
Thandie Newton plays Maeve Millay, one of the robotic hosts of *Westworld*.

But we're in the same boat, which is the absolute annihilation of the line between nonfiction and fiction.

JN: We're not giving the answers so much as asking the questions.

When the show first aired, it was criticized for having a "woman problem" because the female hosts were so frequently abused by men visiting the park. By the end of the first season, the narrative shifted so that those same hosts were fighting back. Have your views about how you depict women changed since you started writing?

LJ: Well before #MeToo came and announced to the world, "Hey, we have a real problem here with sexual abuse and violence," I would say most women knew that. You whisper it, you talk about it, you understand it, you live it. So those thoughts were in my mind [when I started writing the show]. The Western has so often been a tale about men and masculinity on the untamed frontier. I was hoping to imagine truthfully what I thought people would do in a theme park

"IF YOU DIVE DOWN [THE SOCIAL MEDIA] RABBIT HOLE TOO DEEPLY, YOU WIND UP LETTING IT INFLUENCE THE WAY YOU'RE TELLING THE STORY," SAYS NOLAN.

where you could do anything. And based on what I'd seen, the stories I'd heard, and the tales I knew, this was a truthful way of representing it.

At the same time, we care deeply about the manner in which we represent an actual act of sexual violence, which is why you don't see it. You see a girl yelling as she's dragged away, fully clothed, but we didn't want to show nudity and sex.

Jonathan, you directed the Super Bowl teaser for the second season of *Westworld*, which offered fans the first glimpse of where the show was headed in more than a year. That spot, much like *Westworld* episodes themselves, was immediately



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dissected on social media by a rabid fan base. How do you deal with all the online noise?

JN: I'm not on social media, but I do spend time on Reddit. It's a natural place to keep tabs on [things like], are people understanding what we're putting out there? That's useful. But we have to be extremely careful. If you dive down that rabbit hole too deeply, you wind up letting it influence the way you're telling the story.

LJ: We've always handled it a little bit differently. I don't really do things [online] except read articles that interest me. I like to use the internet to learn about innovations in technology and finding new poets, things like that. I'm less interested in reading about myself or the stuff we do.

Westworld is often compared to Game of Thrones because of its grandiosity, both in terms of production value and story. How has that show influenced you?

JN: *Game of Thrones* was the model for how to do a show technically. They want a glacier [scene], they go shoot on a glacier. They want a desert, they go to a desert. The cocreators [David Benioff and D.B. Weiss] were supportive as we were going through it, because the first season was very challenging. You're trying to make 10 movies or 10 hours' worth of movie on an ample budget, but one that's dwarfed by [a typical] cinematic budget. We got their input and feedback on how to put these things together.

How do you work together? Does being married make it easier to collaborate?

JN: The first assumption we get is that Lisa writes the female characters and I write the male characters. That's not the case. One of us will get a handle on a moment with a character and there's a constant back and forth. There's no set responsibility.

LJ: Because we are married and we've known each other for so long, some of the niceties go out the window. What you get instead is a free-flowing current of ideas, an



30-Second Bio

Jonathan Nolan

HOMETOWN

Chicago

FAMILY FAME

Nolan and his brother, director Christopher Nolan, cowrote *Interstellar*, *The Dark Knight*, and more.

FIRST GIG

The film *Memento*, starring Guy Pearce, was based on a short story Nolan wrote in college. (He also coded the website for the movie.)

TV DEBUT

Nolan created CBS's sci-fi crime drama *Person of Interest*.

Lisa Joy

HOMETOWN

Chester, New Jersey

BIG BREAK

Joy was a writer on the ABC comedy series *Pushing Daisies*.

ALTERNATE LIFE

Before television, Joy worked in criminal law, specializing in family violence.

FAVORITE WESTERN

Sergio Leone's genre-flipping *Once Upon a Time in the West*

exchange that is incredibly vibrant and challenging. We keep iterating until it pleases both of us—and pleasing just one of us is a high bar.

Lisa, after spending most of your career as a writer and a producer, you recently directed an episode for the first time. What was that like?

LJ: It's a new angle. The world can feel very dark lately, but there are acts of everyday feminism, support, and generosity that I have been the beneficiary of in so many ways on this show. I had a baby and was still breastfeeding, and I had this mammoth, crazy episode [to direct], full of all the things you're scared of as a first-time director. I thought, I can't do this. It's irresponsible right now. When I faltered, Jonathan pushed me out the door. He said, "You got this." He took on this role at home so I could live a typically masculine dream.

JN: [Laughs] I also wanted to see our kids.

I've heard showrunners describe their shows as being either auteur-driven or collaborative works. Which is Westworld?

"BECAUSE WE ARE MARRIED," SAYS JOY, "THE NICETIES GO OUT THE WINDOW. WHAT YOU GET INSTEAD IS A FREE-FLOWING CURRENT OF IDEAS."

JN: Lisa and I were walking around the British Museum many years ago, visiting my family. Lisa was the more attentive student in college, and a more sophisticated thinker.

LJ: I don't know where this story's going.

JN: She introduced me to the German concept of the *Gesamtkunstwerk*, the idea of a total artwork [that combines] images and sound, [which was] sort of a dream up until the Lumière brothers.

LJ: It comes from opera, initially.

JN: That's what we get to do. We get to go to work with up to 700 of the most talented artists in their field, the very best in the business. We ask them for the impossible—to achieve that synthesis of light and emotion and music and form—and they accomplish it over and over and over again. ■

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By Cale Weissman

Illustration by
Josh McKenna



An International Exchange for Innovative Policy



THE PROBLEM

Policy makers often operate as if the challenges facing their state or country are unique to their own borders, when in fact legislators around the world may have encountered similar issues—and come up with applicable solutions.

THE EPIPHANY

Robyn Scott cofounded an organization that taught entrepreneurship and coding to prisoners in South Africa. Working in that environment showed her the power of policy—especially around mental-health care and education—and what happens when it fails. She met Lisa Witter, a former member of the Seattle City Council, in

London in 2011. They discovered a mutual frustration over the information gap facing public officials, and set out to stop the constant “re-creation of the wheel.”

THE EXECUTION

In 2015, they launched Apolitical, a website featuring articles and case studies about policy advancements. With their network of lawmakers and policy

wonks growing—and with seed funding from the European Union, plus investors spread across five continents—Scott and Witter expanded the platform last summer to include peer-to-peer sharing, allowing users to discuss issues and solutions.

THE RESULT

Public servants in more than 120 countries, including the U.S., now use Apolitical to understand how other governments operate. For some, it’s a source of inspiration: A European ministry of justice employee turned to the platform to study up on universal basic income experiments happening on a small scale around the world, and used them as a blueprint for a criminal justice exercise in his own country. For others, it’s a way to network. The U.K. government’s Cabinet Office seeded discussions about public-private partnerships on the site; later, it took the conversation offline by hosting Apolitical’s official U.K. launch, which was attended by officials from the United Arab Emirates, Sweden, India, and more. Apolitical is already achieving Scott’s original goal: inspiring officials with examples of success. “We’re so good at celebrating innovation in the private sector,” says Scott. “We wanted to show that governments have heroes, too.”



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MASTER CLASS

CAMILLE HACKNEY

EVP, Brand Partnerships and Licensing, Atlantic Records/Warner Music Group

By Claire Dodson

Photograph by Natalia Mantini

Hackney helps Atlantic's musicians strike meaningful deals with brands like Pepsi, American Express, and Samsung.

How This Atlantic Records Matchmaker Creates Pitch-Perfect Partnerships

When it comes to advertising, brands have traditionally needed musicians more than musicians have needed brands. But as the popularity of streaming continues to drive down album sales, more artists are seeking out lucrative campaigns and licensing deals. At Atlantic Records, home to Bruno Mars, Ed Sheeran, Kelly Clarkson, and other stars, EVP of brand

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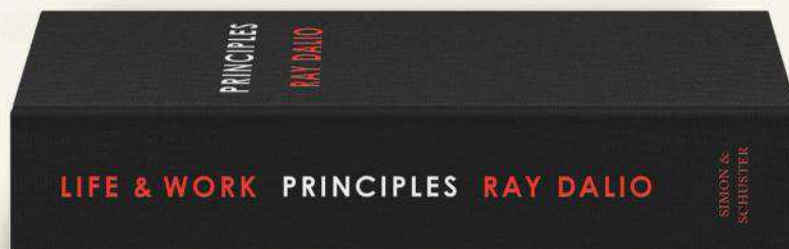
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partnerships and licensing Camille Hackney helps both sides navigate this new terrain. Here's what she has learned about blending art with sales.

IMPACT STARTS WITH SINCERITY

Early in her career at Atlantic Records, Hackney watched as a hip-hop artist trashed a brand partner in an interview and quickly learned the consequences of a forced relationship. "The artist has to truly love the brand, or you're going to be on pins and needles the whole duration of the contract," she says. Now, each time she meets a new Atlantic artist, she asks a series of questions: "What do you wear?" "What devices do you use?" "What do you eat and drink?" The responses serve as starting points for outreach to clothing labels and tech companies. For example, when "Jar of Hearts" singer Christina Perri announced in her first meeting with Hackney that she had a Mini Cooper tattoo on her driving foot, Hackney knew immediately whom to call, and BMW ended up sponsoring several of Perri's music videos. "You're in a much better position when you can say, 'My artist loves your brand. How can we work together?'" says Hackney.

LEAVE ROOM FOR GROWTH

When new artists join the label, they're often open to any partnership opportunity that might come their way. That's fine in the beginning, when publicity is a priority, says Hackney. But as musicians develop their image, she leads them toward partnerships that can benefit more than just their wallets. For body-positive rapper Lizzo, licensing deals with companies like Apple and Cadillac have been significant—but a 2017 spot with plus-size retailer Lane Bryant proved even more effective for connecting with her fan base. Sometimes, Hackney has learned, the potential lies not in the music itself but the method: Grammy-nominated R&B singer Kehlani is known for her highly physical performances, which won her an endorsement deal with activity-proof beauty products from Make Up For Ever.

TELL IT LIKE IT IS

One way Hackney builds strong relationships is by delivering bad news fast. If, for example, an artist gets arrested, "you don't want [the brand] to read about it on TMZ," she says. Her straightforward reputation has helped draw companies including Coca-Cola, Pepsi, Samsung, and the NFL into the Atlantic ecosystem, where they have become regular partners.

"YOU'RE IN A MUCH BETTER POSITION WHEN YOU CAN SAY, 'MY ARTIST LOVES YOUR BRAND. HOW CAN WE WORK TOGETHER?'"

It's also helped her land deals for newer artists with smaller followings. She recalls bringing NFL representatives to Bruno Mars shows in 2013 and selling them on an artist who, while popular, wasn't yet iconic. His 2014 Super Bowl halftime gig ended up breaking viewership records. "They have to trust that we can read the tea leaves," she says.

HUMANIZE THE ARRANGEMENT

Hackney has one requirement during negotiations: The brand representatives and the artist have to speak directly with one another, either in person or on the phone, before they sign a deal. "Both parties are building brands, and each needs to talk about who they are, their goals and strategies," she says. She's learned that when musicians have a chance to put a face to what can otherwise seem like an anonymous corporation, they're more likely to understand the importance of their actions while they're under contract (and less likely to flake on engagements). Brands, meanwhile, are less likely to make unrealistic requests, like a "no change in appearance" clause once suggested for an artist famous for altering her hair color daily. Understanding one another's values, she says, "always makes a partnership stronger." **EF**

■ **Happy Couples**

Atlantic artists and brands that hit it off

1. Cardi B and Amazon

The "Bodak Yellow" rapper starred in two 2017 spots in which she impersonated Amazon's voice assistant, Alexa, with her signature sass.



2. Bruno Mars and the NFL

The Grammy winner headlined the 2014 Super Bowl halftime show. The performance drew a record 115.3 million viewers.



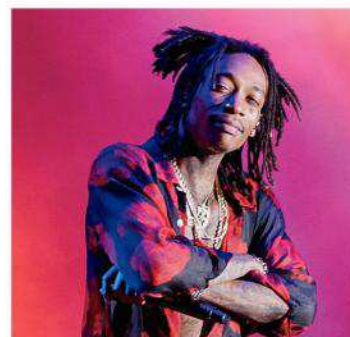
3. Janelle Monáe and Belvedere Vodka

Actress and musician Monáe recently signed a partnership with Belvedere Vodka, the first fruit of which is a short film series curated by Monáe.



4. Wiz Khalifa and Converse

Khalifa loves Chuck Taylors so much he named his record label Taylor Gang. He later collaborated with Converse on multiple shoe collections and ad campaigns.



Erika Goldring/Getty Images (Cardi B); Kevin Mazur/Getty Images (Mars); Burak Ciggi/Getty Images (Monáe); Andrew Chin/Getty Images (Khalifa)



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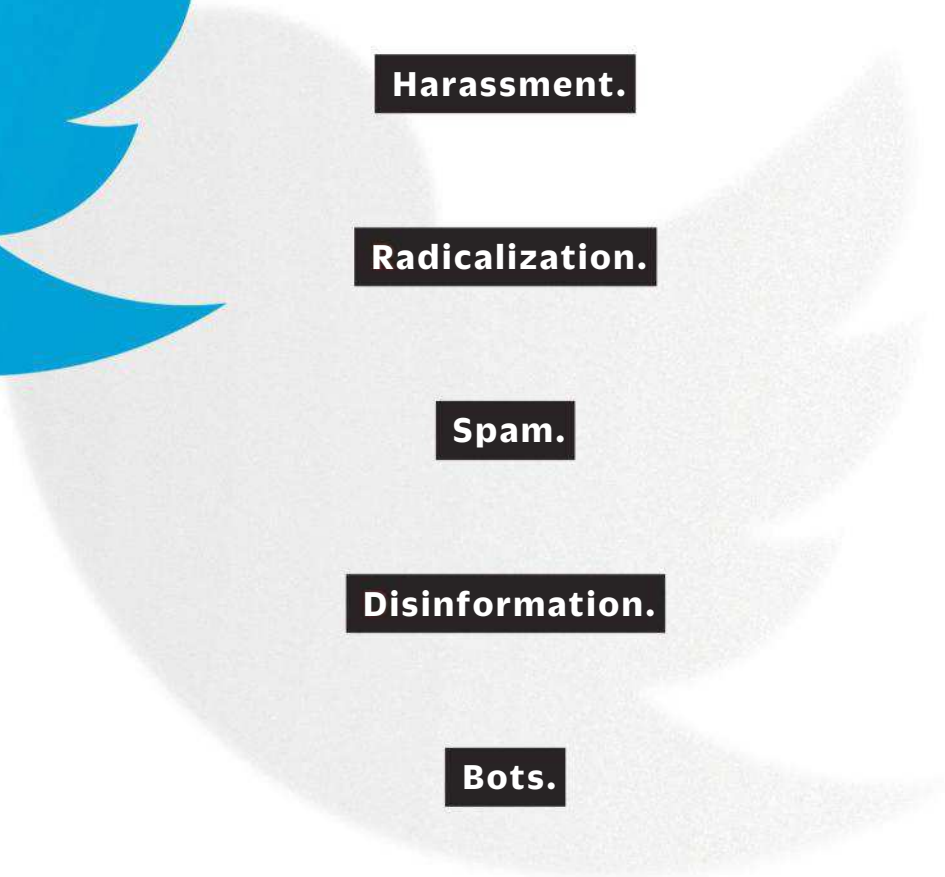
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PICTURED: MEMBERS OF MARVEL STUDIOS' AVENGERS ALONG WITH CANCER FIGHTERS DR. PHIL SHARP AND AMERICAN AIRLINES TEAM MEMBER, SHANDRA FITZPATRICK.



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Abuse.

Harassment.

Radicalization.

Spam.

Disinformation.

Bots.

Toxicity.

#Hijacked

How Twitter's zeal for free speech blinded the company to safety concerns—and what it's doing to make up for it now

By Austin Carr and Harry McCracken

Photo illustrations
by Delcan & Company



YAIR ROSENBERG WANTED TO TROLL THE TROLLS.

Rosenberg, a senior writer for Jewish-focused news-and-culture website *Tablet Magazine*, had become a leading target of anti-Semitic Twitter users during his reporting on the 2016 U.S. presidential campaign. Despite being pelted with slurs, he wasn't overly fixated on the Nazis who had embraced the service. "For the most part I found them rather laughable and easily ignored," he says.

But one particular type of Twitter troll did gnaw at him: the ones who posed as minorities—using stolen photos of real people—and then infiltrated high-profile conversations to spew venom. "Unsuspecting readers would see this guy who looks like an Orthodox Jew or a Muslim woman saying something basically offensive," he explains. "So they think, Oh, Muslims are religious. Jews are religious. And they are horrifically offensive people."

Rosenberg decided to fight back. Working with Neal Chandra, a San Francisco-based developer, he created an automated Twitter bot called Imposter Buster. Starting in December 2016, it inserted itself into the same Twitter threads as the hoax accounts and politely exposed the trolls' masquerade ("FYI, this account is a racist impersonating a Jew to defame Jews").

Imposter Buster soon came under attack itself—by racists who reported it to Twitter for harassment. Unexpectedly, the company sided with the trolls: It suspended the bot for spammy behavior the following April. With assistance from the Anti-Defamation League, Rosenberg and Chandra got that decision

reversed three days later. But their targets continued to file harassment reports, and last December Twitter once again blacklisted Imposter Buster, this time for good.

Rosenberg, who considers his effort good citizenship rather than vigilantism, still isn't sure why Twitter found it unacceptable; he never received an explanation directly from the company. But the ruling gave racists a win by technical knockout.

For all the ways in which the Imposter Buster saga is unique, it's also symptomatic of larger issues that have long bedeviled Twitter: abuse, the weaponizing of anonymity, bot wars, and slow-motion decision making by the people running a real-time platform. These problems have only intensified since Donald Trump became president and chose Twitter as his primary mouthpiece. The platform is now the world's principal venue for politics and outrage, culture and conversation—the home for both #MAGA and #MeToo.

This status has helped improve the company's fortunes. Daily usage is up a healthy 12% year over year, and Twitter reported its first-ever quarterly profit in February, capping a 12-month period during which its stock doubled. Although the company still seems unlikely ever to match Facebook's scale and profitability, it's not in danger of failing. The occasional cries from financial analysts for CEO Jack Dorsey to sell Twitter or from critics for him to shut it down look more and more out of step.

Despite Twitter's more comfortable standing, Dorsey has been increasingly vocal about his service's problems. "We are committed to making Twitter safer," the company pledged in its February shareholder letter. On the accompanying investor call, Dorsey outlined an "information quality" initiative to improve content and accounts on the service. Monthly active users have stalled at 330 million—a fact that the company attributes in part to its ongoing pruning of spammers. Twitter's cleanup efforts are an admission, albeit an implicit one, that the array of troublemakers who still roam the platform—the hate-mongers, fake-news purveyors, and armies of shady bots designed to influence public opinion—are impeding its ability to grow. (Twitter did not make Dorsey, or any other executive, available



■
“You can’t take credit for the Arab Spring without taking responsibility for Donald Trump,” says Leslie Miley, a former engineering safety manager at Twitter.

to be interviewed for this story. Most of the more than 60 sources we spoke to, including 44 former Twitter employees, requested anonymity.)

Though the company has taken significant steps in recent years to remove bad actors, it hasn't shaken the lingering impression that it isn't trying hard enough to make the service a safer space. Twitter's response to negative incidents is often unsatisfying to its users and more than a trifle mysterious—its punishment of Rosenberg, instead of his tormentors, being a prime example. “Please can someone smart make a new website where there's only 140 characters and no Nazis?” one user tweeted shortly after Twitter introduced 280-character tweets in November.

Twitter is not alone in wrestling with the fact that its product is being corrupted for malevolence: Facebook and Google have come under heightened scrutiny since the presidential election, as more information comes to light revealing how their platforms are being manipulated. The companies' responses have been timid, reactive, or worse. “All of them are guilty of waiting too long to address the current problem, and all of them have a long way to go,” says Jonathon Morgan, founder of Data for Democracy, a team of technologists who tackle governmental social-impact projects.

The stakes are particularly high for Twitter, given the essential role it plays in enabling breaking news and global discourse. Its challenges, increasingly, are the world's. How did Twitter get into this mess? Why is it only now addressing the malfeasance that has dogged the platform for years? “Safety got away from Twitter,” says a former VP at the company. “It was Pandora's box. Once it's opened, how do you put it all back in again?”

In Twitter's early days, as the microblogging platform's founders were figuring out its purpose, its users showed them Twitter's power for good. Galvanized by global social movements, dissidents, activists, and whistle-blowers embracing Twitter, free expression became the startup's guiding principle. “Let the tweets flow,” said Alex Macgillivray, Twitter's first general counsel, who later served as deputy CTO in the Obama administration. Internally, Twitter thought of itself as “the free-speech wing of the free-speech party.”

This ideology proved naive. “Twitter became so convinced of the virtue of its commitment to free speech that the leadership utterly misunderstood how it was being hijacked and weaponized,” says a former executive.



Twitter did not fully appreciate the novelty of the 2016 attack against SNL star Leslie Jones, which virally spread screenshots of fake, Photoshopped tweets purporting to show divisive things she had shared. This type of disinformation campaign has been a hallmark of social media ever since.

H A S H T A G W A R S

#NeverAgain



#TwitterLockOut



#ReleaseTheMemo



Twitter's signature feature, the hashtag, can still catalyze social movements, such as the gun-control advocacy of the survivors of the Marjory Stoneman Douglas High School mass shooting, but it is also weaponized by the likes of James O'Keefe, of Project Veritas, or Rep. Devin Nunes to promote conspiracies.

The first sign of trouble was spam. Child pornography, phishing attacks, and bots flooded the tweet-stream. Twitter, at the time, seemed to be distracted by other challenges. When the company appointed Dick Costolo as CEO in October 2010, he was trying to fix Twitter's underlying infrastructure—the company had become synonymous with its “fail whale” server-error page, which exemplified its weak engineering foundation. Though Twitter was rocketing toward 100 million users during 2011, its antispam team included just four dedicated engineers. “Spam was incredibly embarrassing, and they built these stupidly bare-minimum tools to [fight it],” says a former senior engineer.

Twitter's trust and safety group, responsible for safeguarding users, was run by Del Harvey, Twitter employee No. 25. She had an atypical résumé for Silicon Valley: Harvey had previously worked with Perverted Justice, a controversial volunteer group that used web chat rooms to ferret out apparent sexual predators, and partnered with NBC's *To Catch a Predator*, posing as a minor to lure in pedophiles for arrest on TV. Her lack of traditional technical and policy experience made her a polarizing figure within the organization, although allies have found her passion about safety issues inspiring. In the early days, “she personally responded to individual [affected] users—Del worked tirelessly,” says Macgillivray. “[She] took on some of the most complex issues that Twitter faced. We didn't get everything right, but Del's leadership was very often a factor when we did.”

Harvey's view, championed by Macgillivray and other executives, was that bad speech could ultimately be defeated with more speech, a belief that echoed Supreme Court Justice Louis Brandeis's 1927 landmark First Amendment decision that this remedy is always preferable to “enforced silence.” Harvey occasionally used as an example the phrase “Yo bitch,” which bad actors intend as invective, but others perceive as a sassy hello. Who was Twitter to decide? The marketplace of ideas would figure it out.

By 2012, spam was mutating into destructive trolling and hate speech. The few engineers in Harvey's group had built some internal tools to enable her team to more quickly remove illegal content such as child pornography, but they weren't prepared for the proliferation of harassment on Twitter. “Every time you build a wall, someone is going to build a higher ladder, and there are always more people outside trying to fuck you over than there are inside trying to stop them,” says a former platform engineer. That year, Australian TV personality Charlotte Dawson was subjected to a rash of vicious tweets—e.g., “go hang yourself”—after she spoke out against online abuse. Dawson attempted suicide and was hospitalized. The following summer, in the U.K., after activist Caroline Criado-Perez campaigned to get a woman's image featured on the 10-pound note, her Twitter feed was deluged with trolls sending her 50 rape threats per hour.

The company responded by creating a dedicated button for reporting abuse within tweets, yet trolls only grew stronger on the platform. Internally, Costolo complained that the “abuse economics” were “backward.” It took just seconds to create an account to harass someone, but reporting that abuse required filling out a time-consuming form. Harvey's team, earnest about reviewing the context of each reported tweet but lacking a large enough support staff, moved slowly. Multiple sources say it wasn't uncommon for her group to take months to respond to backlogged abuse tickets. User support agents manually evaluated flagged tweets, but they were so overwhelmed by tickets that if banned users appealed

a suspension, they would sometimes simply release the offenders back onto the platform. “They were drowning,” says a source who worked closely with Harvey. “To this day, it's shocking to me how bad Twitter was at safety.”

Twitter's leadership, meanwhile, was focused on preparing for the company's November 2013 IPO, and as a result it devoted the bulk of its engineering resources to the team overseeing user growth, which was key to Twitter's pitch to Wall Street. Harvey didn't have the technical support she needed to build scalable solutions to Twitter's woes.

Toxicity on the platform intensified during this time, especially in international markets. Trolls organized to spread misogynist messages in India and anti-Semitic ones in Europe. In Latin America, bots began infecting elections. Hundreds used during Brazil's 2014 presidential race spread propaganda, leading a company executive to meet with government officials, during which, according to a source, “pretty much every member of the Brazilian house and senate asked, ‘What are you doing about bots?’” (Around this time, Russia reportedly began testing bots of its own to sway public opinion through disinformation.)

It wasn't until mid-2014, around the time that trolls forced comedian Robin Williams's daughter, Zelda, off the service in the wake of her father's suicide, that Costolo had finally had enough. Costolo, who had been the victim of abuse in his own feed, lost faith in Harvey, multiple

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Number of points the Dow fell on April 23, 2013, after the Syrian Electronic Army hacked the AP's Twitter account and spread false rumors about a terror attack on the White House

H A S H T A G W A R S

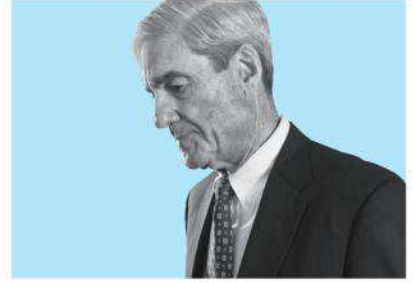
#MAGA



#1DayWithoutUs



#Mueller



Hashtags are supposed to make it easy to follow a Twitter conversation, but too often they devolve into ugly face-offs, as seen by following the pro-Trump MAGA rallying cry, the U.K. immigrant debate (epitomized by the #1DayWithoutUs campaign), and the investigation led by special counsel Robert Mueller.

sources say. He put a different department in charge of responding to user-submitted abuse tickets, though he left Harvey in charge of setting the company's trust and safety guidelines.

Soon, the threats morphed again: ISIS began to leverage Twitter to radicalize followers. Steeped in free-speech values, company executives struggled to respond. Once beheading videos started circulating, "there were brutal arguments with Dick," recalls a former top executive. "He'd say, 'You can't show people getting killed on the platform! We should just erase it!' And [others would argue], 'But what about a PhD student posting a picture of the Kennedy assassination?'" They decided to allow imagery of beheadings, but only until the knife touches the neck, and, according to two sources, the company assigned support agents to search for and report beheading content—so the same team could then remove it. "It was the stupidest thing in the world," says the source who worked closely with Harvey. "[Executives] already made the policy decision to take down the content, but they didn't want to build the tools to [proactively] enforce the policy." (Twitter has since purged hundreds of thousands of ISIS-related accounts, a muscular approach that has won the platform praise.)

Costolo, frustrated with the company's meager efforts in tackling these problems, sent a company-wide memo in February 2015 complaining that he was "ashamed" by how much Twitter

"sucked" at dealing with abuse. "If I could rewind the clock, I'd get more aggressive earlier," Costolo tells *Fast Company*, stressing that the "blame" lays on nobody "other than the CEO at the time: me."

"I often hear people in Silicon Valley talking about fake news and disinformation as problems we can engineer our way out of," says Brendan Nyhan, codirector of Bright Line Watch, a group that monitors threats to democratic processes. "That's wrong. People are looking for a solution that doesn't exist."

The Valley may be coming around to this understanding. Last year, Facebook and YouTube (which is owned by Google) announced initiatives to expand their content-policing teams to 20,000 and 10,000 workers, respectively. Twitter, meanwhile, had just 3,317 employees across the entire company at the end of 2017, a fraction of whom are dedicated to improving "information quality."

Putting mass quantities of human beings on the job, though, isn't a panacea either. It introduces new issues, from personal biases to having to make complicated calls on content in a matter of seconds. "These reviewers use detailed rules designed to direct them to make consistent decisions," says Susan Benesch, faculty associate at Harvard's Berkman Klein Center for Internet and Society and director of the Dangerous Speech Project. "That's a hard thing to do, especially at scale."

The enormity of this quality-control conundrum helps explain why Twitter frequently fails, at least initially, to remove tweets that users report for harassment—some including allusions to death or rape—even though they would appear to violate its community standards. The company also catches flak for taking action against tweets that do offend these rules but have an extraordinary context, as when it temporarily suspended actress Rose McGowan for including a private phone number in a flurry of tweets excoriating Hollywood notables in the wake of the Harvey Weinstein sexual harassment scandal. "You end up going down a slippery slope on a lot of these things," says a former C-level Twitter executive. "Oh, the simple solution is X! That's why you hear now, 'Why don't you just get rid of bots?!' Well, lots of [legitimate media] use automated [accounts] to post headlines. Lots of these easy solutions are a lot more complex."

Five months after Costolo's February 2015 lament, he resigned from Twitter. Cofounder Jack Dorsey, who had run the company until he was fired in 2008, replaced Costolo as CEO (while retaining the same job at his payments company, Square). Dorsey, an English major in a land of computer scientists, had deep thoughts about Twitter's future, but he couldn't always articulate them in a way that translated to engineers. "I'd be shocked if you found somebody [to whom] Jack gave an extremely clear articulation of his thesis for Twitter," says the former top executive, noting that Dorsey has described the service by using such metaphors as the Golden Gate Bridge and an electrical outlet for a toaster. Once, he gathered the San Francisco office for a meeting where he told employees he wanted to define Twitter's mission—and proceeded to play the Beatles's "Blackbird" as attendees listened in confused silence.

There was no doubt, though, that he believed in Twitter's defining ethos. "Twitter stands for freedom of expression. We stand for speaking truth to power," Dorsey tweeted on his first official day back as Twitter's CEO, in October 2015.

\$6B

Peak valuation of Cynk, a fake company with no assets and no revenue, after bots fueled a pump-and-dump stock scheme over two months in mid-2014



■

Hundreds of bots were used in Brazil's 2014 presidential election to spread political propaganda on Twitter, leading a company executive to visit the country and meet with members of its National Congress.

By the time Dorsey's tenure got under way, Twitter had gotten a better handle on some of the verbal pollution plaguing the service. The company's anti-abuse operations had been taken over by Tina Bhatnagar, a no-nonsense veteran of Salesforce who had little patience for free-speech hand-wringing. Bhatnagar dramatically increased the number of outsourced support agents working for the company and was able to reduce the average response time on abuse-report tickets to just hours, though some felt the process became too much of a numbers game. "She was more like, 'Just fucking suspend them,'" says a source who worked closely with her. If much of the company was guided by Justice Brandeis's words, Bhatnagar represented Justice Potter Stewart's famous quote about obscenity: "I know it when I see it."

This ideological split was reflected in the company's organizational hierarchy, which kept Harvey and Bhatnagar in separate parts of the company—legal and engineering, respectively—with separate managers. "They often worked on the exact same things but with very different approaches—it was just bonkers," says a former high-level employee who felt ricocheted between the two factions. Even those seemingly on the same team didn't always see eye to eye: According to three sources, Colin Crowell, Twitter's VP of public policy, at one point refused to report to Harvey's boss, general counsel Vijaya Gadde (Macgillivray's successor), due in part to disagreements about how best to approach free-speech issues.

Contentiousness grew common: Bhatnagar's team would want to suspend users it found abusive, only to be overruled by Gadde and Harvey. "That drove Tina crazy," says a source familiar with the dynamic. "She'd go looking for Jack, but Jack would be at Square, so the next day he'd listen and take notes on his phone and say, 'Let me think about it.' Jack couldn't make a decision without either upsetting the free-speech people or the online-safety people, so things were never resolved."

Dorsey's supporters argue that he wasn't necessarily indecisive—there were simply no easy answers. Disputes that bubbled up to Dorsey were often bizarre edge cases, which meant that any decision he made would be hard to generalize to a wide range of instances. "You can have a perfectly written rule, but if it's impossible to apply to 330 million users, it's as good as having nothing," says a source familiar with the company's challenges.

Dorsey had other business demands to attend to at the time. When he returned

as CEO, user growth had stalled, the stock had declined nearly 70% since its high following the IPO, the company was on track to lose more than \$500 million in 2015 alone, and a number of highly regarded employees were about to leave. Although Twitter made some progress in releasing new products, including Moments and its live-video features, it struggled to refresh its core experience. In January 2016, Dorsey teased users with an expansion of Twitter's long-standing 140-character limit, but it took another 22 months to launch 280-character tweets. "Twitter was a hot mess," says Leslie Miley, who managed the engineering group responsible for safety features until he was laid off in late 2015. "When you switch product VPs every year, it's hard to keep a strategy in place."

Then the U.S. presidential election arrived. All of Twitter's warts were about to be magnified on the world stage. Twitter's support agents, the ones reviewing flagged content and wading through the darkest muck of social media, witnessed the earliest warning signs as Donald Trump started sweeping the primaries. "We saw this radical shift," says one at the time. Discrimination seemed more flagrant, the propaganda and bots more aggressive. Says another: "You'd remove it and it'd come back within minutes, supporting Nazis, hating Jews, [memes featuring] ovens, and oh, the frog . . . the green frog!" (That would be Pepe, a crudely drawn cartoon that white supremacists co-opted.)

A July 2016 troll attack on *SNL* star Leslie Jones—incited by alt-right provocateur Milo Yiannopoulos—proved to be a seminal moment for Twitter's antiharassment efforts. After Jones was bombarded with racist and sexist tweets, Dorsey met with her personally to apologize, and the company banned Yiannopoulos permanently. It also enhanced its muting and blocking features and introduced an opt-in tool that allows users to filter out what Twitter has determined to be "lower-quality content." The idea was that Twitter wouldn't be suppressing free speech—it would merely not be shoving unwanted tweets into its users' faces.

But these efforts weren't enough to shield users from the noxiousness of the Clinton-Trump election cycle. During the Jones attack, screenshots of fake, Photoshopped tweets purporting to show divisive things Jones had shared spread virally across the platform. This type of disinformation gambit would become a hallmark of the 2016 election and beyond, and Twitter did not appreciate the strength of this new front in the information wars.






■

"You end up going down a slippery slope," says a former C-level Twitter executive when asked about why the service can't fix some of its abuse woes. "Oh, the simple solution is X! Lots of these easy solutions are a lot more complex."

2018 Social Media Safety Report Card

Twitter's rival networks have their own issues.

	 Facebook	 Reddit	 YouTube
The trouble	Facebook hasn't done enough to combat fake news, spread organically and through ads. Critics claim its algorithms incentivize incendiary content. There are investigations into how it has impacted election results.	It's the boiler room for the creation of fake news, memes, and shitposting that later infect other social platforms. Reddit users, never shy, have blasted the company for being slow to stop Russian trolls on the site.	The video platform is riddled with conspiracy-theory videos and racist live streams. Critics claim YouTube's algorithm pushes users to more extreme content. Its stars glamorize dangerous stunts.
The working solution	It's partnering with fact-checking organizations to flag disinformation and has de-emphasized news in its News Feed. CEO Mark Zuckerberg pledged to beef up its content-moderation team to 20,000 people by year's end.	Reddit removed a large number of trolling accounts and pledged that all ads are vetted by humans. Since Reddit almost melted down over harmful content in 2014 and 2015, it has a robust system for quarantining offensive subreddits.	It demonetizes (and sometimes removes) videos once they're called to the company's attention. CEO Susan Wojcicki says that the company plans to increase its content-moderation workforce to 10,000 staffers this year.
What's at stake	Facebook is the most vulnerable of the social media companies to regulators around the world.	New controversies imperil Reddit's efforts to make itself more brand friendly.	Each new incident leads major advertisers to reevaluate the video site and consider reinvesting in traditional TV.
Grade	D	C	C-

Of the two presidential campaigns, Trump's better knew how to take advantage of the service to amplify its candidate's voice. When Twitter landed massive ad deals from the Republican nominee, left-leaning employees complained to the sales team that it should stop accepting Trump's "bullshit money."

The ongoing, unresolved disputes over what Twitter should allow on its platform continued to flare into the fall. In October, the company reneged on a \$5 million deal with the Trump campaign for a custom #CrookedHillary emoji. "There was vicious [internal] debate and back-channeling to Jack," says a source involved. "Jack was conflicted. At the eleventh hour, he pulled the plug." Trump allies later blasted Twitter for its perceived political bias.

On November 8, employees were shocked as the election returns poured in, and the morning after Trump's victory, Twitter's headquarters were a ghost town. Employees had finally begun to take stock of the role their platform had played not only in Trump's rise but in the polarization and radicalization of discourse.

"We all had this 'holy shit' moment," says a product team leader at the time, adding that everyone was asking the same question: "Did we create this monster?"

In the months following Trump's win, employees widely expected Dorsey to address Twitter's role in the election head-on, but about a dozen sources indicate that the CEO remained mostly silent on the matter internally. "You can't take credit for the Arab Spring without taking responsibility for Donald Trump," says Leslie Miley, the former safety manager.

Over time, though, Dorsey's thinking evolved, and he seems to be less ambivalent about what he'll allow on the platform. Sources cite Trump's controversial immigration ban and continued alt-right manipulation as influences. At the same time, Twitter began to draw greater scrutiny from the public, and the U.S. Congress, for its role in spreading disinformation.

Dorsey empowered engineering leaders Ed Ho and David Gasca to go after Twitter's problems full bore, and in February 2017, the company rolled out more aggressive measures to permanently bar bad actors on the platform and better filter out potentially abusive or low-quality content. "Jack became a little bit

obsessed," says a source. "Engineering in every department was asked to stop working on whatever they were doing and focus on safety."

Twitter's safety operations, previously siloed, became more integrated with the consumer-product side of the company. The results have been positive. In May 2017, for example, after learning how much abuse users were being subjected to via Twitter's direct messages feature, the team overseeing the product came up with the idea of introducing a secondary inbox to capture bad content, akin to a spam folder. "They're starting to get things right," says a former manager at the company, "addressing these problems as a combination of product and policy."

During a live video Q&A Dorsey hosted in March, he was asked why trust and safety didn't work with engineering much earlier. The CEO laughed, then admitted, "We had a lot of historical divisions within the company where we weren't as collaborative as we could be. We've been recognizing where that lack of collaboration has hurt us."

Even previous victims of Twitter abuse have recognized that the company's new safety measures have helped. "I think Twitter is doing a better job than they get public credit for," says Brianna Wu, the developer who became a principal target of Gamergate, the loose-knit collective of trolls whose 2014 attacks on prominent women in the gaming industry was a canary in the Twitter-harassment coal mine. "Most of the death threats I get these days are either sent to me on Facebook or through email, because Twitter has been so effective at intercepting them before I can even see them," she adds, sounding surprisingly cheery.

Twitter has also been more proactive since the election in banning accounts and removing verifications, particularly of white nationalists and alt-right leaders such as Richard Spencer. (The blue check mark signifying a verified user was originally designed to confirm identity but has come to be interpreted as an endorsement.)

According to three sources, Dorsey himself has personally directed some of these decisions.

Twitter began rolling out a series of policy and feature changes last October that prioritized civility and truthfulness over free-speech absolutism. For instance, while threatening murder has always been unacceptable, now even speaking of it approvingly in any context will earn users a *(Continued on page 98)*

95

Percentage of Trump supporters who shared "junk news" on Twitter between October 20, 2017, and January 18, 2018, according to one study



WORLD

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AMBITIOUS,
VISIONARY
PROJECTS ARE
CREATING NEW
APPROACHES TO
SOME OF THE
WORLD'S MOST
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TEN HIGHLIGHTS
FROM THIS
YEAR'S WORLD-
CHANGING
IDEAS AWARDS.

ILLUSTRATION BY
MY NAME IS WENDY



IDEAS

Los Angeles mayor Eric Garcetti and his team are working to make tiny homes an answer to the city's outsize housing problem.



01

Finding a Backyard Solution

Accessory dwelling units

Office of the Mayor, City of Los Angeles

BY ADELE PETERS

Trent Wolbe is standing on freshly broken soil in his backyard in the Los Angeles neighborhood of Highland Park, giving a virtual tour of the structure that will soon stand there—a small two-story, two-bedroom house designed to reflect the neighborhood's Craftsman aesthetic. "You get to the stairs through here, in the back of the kitchen," he says, describing the thousand-square-foot layout of the home he plans to occupy with his partner, Grace Lee, and their toddler once the project is finished, a move that will allow them to rent out their existing house in front. They began this effort—to build what city planners commonly refer to as an "accessory dwelling unit" (ADU)—two years ago, and they admit to some weariness. "We've been exceedingly patient," Wolbe says. Every home-construction undertaking is a challenge, but since May 2016, Wolbe and Lee have been pioneers in a real-world test for the City of Los Angeles, which is using their project to design a potential solution to the region's housing crisis.

The population of Los Angeles, the second-largest city in the U.S., cracked 4 million in 2017, up from 3.7 million in 2000. The metropolitan area is now home to nearly 20 million people, up 2.2 million in less than a decade. The improved postrecession economy has lured companies—and therefore jobs—to L.A., aggravating the city's notorious traffic problems and driving up housing prices: Since 2011, the cost of an average one-bedroom apartment in L.A. has increased 63%, and nearly a third of Angelenos now spend more than half their income on rent. The vacancy rate for rentals is just 4%, and the city's office of housing policy estimates that more than 400,000 low-income families are experiencing severe overcrowding. All of this contributes to a rising homeless

population that exceeds 58,000 people in the county. It also makes it increasingly difficult for the city to attract the new businesses necessary to drive the region's economic growth. These problems are not unique to L.A., of course. Seattle is experiencing similar challenges. But what is particular to Los Angeles is its dynamic mayor, Eric Garcetti, and he has made solving the housing situation his number-one priority.

"People and jobs can come to a city relatively quickly," Garcetti says. "In a couple of weeks, you can open up a new business. But housing takes years to be zoned, approved, and built. Now, west of our 405 Freeway, there are four jobs for every one unit of housing."

If Garcetti didn't actually exist, Aaron Sorkin might have created him. A charismatic 47-year-old Mexican-American and Jewish graduate of Columbia University and former Rhodes Scholar, he pursued a PhD at the London School of Economics, became a lieutenant in the Navy Reserve, and plays jazz piano. He is a native Angeleno whose father, Gil Garcetti, served as Los Angeles district attorney during the O.J. Simpson trial. A natural technophile, Garcetti is active on Snapchat, inspired an art exhibit with his Instagram account, and once announced the closure of a freeway with a music video, the "#101SlowJam." When he took office, in 2013, as the youngest person ever elected to the position, one of his first steps was to calculate the city's housing deficit and set an ambitious goal for the number of new units needed to begin to meet demand—100,000 by 2021. It was something that the L.A. municipal government hadn't done before. "How can you not have a housing goal for a city where that's the biggest issue?" he says.

The mayor and his team are already far ahead of schedule, with 68,000 new units having been completed or in advanced stages of development. Most of them are standard residences in traditional apartment complexes. But Garcetti expects a meaningful percentage of the remaining new units to be small, freestanding dwellings built in the backyards of homes owned by people like Trent Wolbe and Grace Lee. He knows that L.A.'s housing emergency won't be completely solved by these ADUs—he and his team call them second units—but he is learning that they have an emotional appeal that is helping create momentum to fix the housing problem.

"L.A. is known for its single-family-home character," Garcetti says, sitting in a comfortable chair under the large Ed Ruscha painting on the wall in his sunny, stylish City Hall office. "We have a lot of real estate," he says, which is what made ADUs an attractive solution. Residents get on board with the idea, he says, because they "can picture a family member making a couple extra bucks to get by, a young couple being able to stretch and maybe buy a house because they can cover a mortgage now." And there's a great potential for scale: "We have 500,000 single-family homes," he says.

Plus, they were popping up already, often surreptitiously. "My district when I was a council member was the most densely populated part of the United States outside of Manhattan," he says. "Instead of skyscrapers it had what I called 'yardscrapers.' I used to go door to door in between elections just to chat with people on weekends, and single-family homes suddenly open up and you realize there's like 16 people living there. If these exist, let's just bring them up to code. People are struggling, so there's an openness to density."

The ADU initiative began with a 2015 grant from Bloomberg Philanthropies, which enabled Garcetti to launch a special "Innovation Team" to focus on finding creative solutions

L.A.'S HOUSING CRUNCH

Why Mayor Garcetti is focused on residential development

2.2M

L.A. metro area population increase since 2010

63%

Rise in cost of an L.A. one-bedroom since 2011

58,000

Number of homeless in L.A. County

4%

Rental-vacancy rate in L.A.

100,000

Number of new housing units Garcetti has committed to build by 2021



for the displacements that were resulting from rising rents. By focusing on a single issue, the Innovation Team was able to harness and coordinate the efforts of all the various city departments—housing, planning, transportation, and building and safety. "We are focused on problem solving," says the team's director, Amanda Daflos. "We pull in all the agencies that are key to that problem."

City officials quickly realized that the homes were cheaper to build than apartments in large-scale developments. They also learned that, despite the abundance of single-family homes with yards in L.A., few residents were applying for permits to build. They saw an opportunity.

Meanwhile, the political winds had shifted in ways that favored Garcetti's efforts. In the past, the city met with resistance from some residents whenever it tried to loosen regulations for development, but as rents began soaring, so did support for additional housing. Suddenly the balance had shifted from NIMBY to YIMBY. Garcetti points to a series of recent public referendums for further evidence of this change, including a 2017 proposal to pause city approval for developments in low-density neighborhoods that was defeated two to one. "That was a total revolution for our city," Garcetti says. Voters also approved propositions to allocate taxpayer funding for new affordable housing and housing for the homeless. A new linkage fee, which requires developers to include affordable housing in their regular plans or pay a penalty, was approved in 2017. City officials had been trying unsuccessfully to establish such a fee for 40 years.

Garcetti also lobbied heavily at the state level. Jerry Brown, the mayor says, "has been a wonderful governor. But his last State of the State [address] didn't mention housing or homelessness once. It's been a glaring absence out of Sacramento." Garcetti threw his support behind a bill (from state Senator Bob Wieckowski) that blocked cities from charging large fees to connect second units to utilities and ended requirements to add extra parking if a house is near public transportation. That measure passed in 2016 and went into effect in 2017. "Last year was one of the most active legislative cycles for housing we've seen in decades," says Ben Winter, director of housing policy for the mayor's office, "in large part due to the mayor's advocacy efforts."

As the city began working on plans for the prototype house with Wolbe and Lee, the Innovation Team quickly realized that homeowners face barriers beyond mere policy. One is financing: Banks don't typically offer loans to build a second home in your yard, so the projects are often out of reach for those who could most use the extra income. The city worked with Genesis LA, a community lender, to secure Wolbe and Lee a loan. (Estimated construction costs for their new unit are a relatively affordable \$200,000.) "It's challenging for people who don't have a lot of equity in their home to be able to access the capital that they need to get the ADU built," says Tom de Simone, president of Genesis LA, which makes investments and creates loans for community and economic development projects. But he believes that the economics actually make good sense for lenders, since the

The Innovation Team, director Amanda Daflos says, “works on a model of really deep research,” interviewing city planners, builders, homeowners, and neighbors.



second unit will add value to the property. “Ultimately, the biggest win will be if the conventional financing tools can come into the space.” ADU rent prices are not regulated, so secondary units don’t guarantee affordable housing, but proponents are betting that as the number of units in lower-income neighborhoods increases, those homes should be more affordable than average; the small size of the houses can also keep rents lower. Some, like Wolbe, who bought his house in 2012 before the market dramatically changed, plan to charge low rents as a matter of principle. “I wanted to use my good timing and good fortune to try to pay it forward,” Wolbe says.

Recognizing that the building process itself would be difficult to navigate, the mayor’s office worked with researchers at UCLA’s CityLab (a research organization that has studied the issue of backyard homes for more than a decade) to create a handbook that explained to homeowners, in straightforward terms, how to build a second unit legally. In Wolbe and Lee’s case, the team partnered with architects at LA-Más to ensure that the new development would be aesthetically consistent with the classic bungalows from the 1920s and 1930s in the neighborhood, a historic district. (Habitat for Humanity will build.)

Genesis LA’s de Simone questions whether the ADU program can scale easily. “It’s a huge opportunity, but it’s going to be a long time before we see the full effects of it,” he says.

Nevertheless, interest is growing. L.A. issued 2,342 permits for backyard homes in 2017, versus 120 the year before, and plans to build at least 10,000 new backyard units by 2021. At the same time, niche businesses are emerging, such as Cover, which digitally analyzes backyards to determine if they’re a fit for a second home, and then creates a low-cost, factory-built design.

During its ideation process, L.A. took inspiration from Portland, Oregon; Austin; and Vancouver, which have all worked to promote ADUs. Now the city believes that it can be a helpful example for other cities struggling with housing shortages. Since Los Angeles helped popularize the suburbs, “we also ought to give birth to the post-suburban solution,” says Dana Cuff, director of CityLab.

Garcetti has teamed with Pete Buttigieg, the millennial mayor of South Bend, Indiana, to establish the Accelerator for America, a forum through which cities can share

replicable local initiatives. “What if we went into another 10 cities, not as a think tank but a ‘do’ tank,” Garcetti says. “You want to do a referendum in your city this year? We’ll bring the experts that helped pass it in L.A., get you polling, get you money. Our idea is to help them get their housing and infrastructure packages on the ballot.” Accelerator for America’s website draws a clear contrast between urban progress and federal policy, announcing that “with Washington broken, local innovators are taking action.” Indeed, Garcetti has clearly grown frustrated with national politics: As federal tax law changes have de-incentivized affordable housing development, he is working for increased federal attention on housing. The

INSTEAD OF SKYSCRAPERS, GARCETTI SAYS, L.A. HAS “‘YARDSCRAPERS.’ PEOPLE ARE STRUGGLING, SO THERE’S AN OPENNESS TO DENSITY.”

more he disagrees with federal decision making, the more he considers a move into federal government himself.

“A higher percentage of my time is [devoted to doing] defensive work,” the mayor says, “and I’m more and more worried about the country’s direction. So if I can add something to that, I’ll continue to look at it. All patriots, if they have half a chance of winning, should be looking at being part of a movement of people to change the White House.”

For now, he’s focused on Los Angeles and making sure that residents have a place to live. “This California dream will slip away from our hands if we don’t finish the work of creating affordable housing,” he says.

Toward the end of a sunny, 80-degree early-February day, Grace Lee steps outside to pick greens from her garden in the front yard. A neighbor pauses on the sidewalk so that his dog can say hello to Lee’s cat, who is eyeing the canine warily from inside the screen door. Lee is looking forward to building planter boxes beside the family’s new little house once it’s complete, and she’ll be happy to help their eventual tenant tend to the garden out front. It’s a great way to get to know the neighborhood. **■**

02

Turning Old T-Shirts Into New Denim

Regenerative fiber

Evrnu

Stacy Flynn was on a business trip to China when she and a colleague stepped out on opposite sides of their car but could barely see one another through the smog generated by the local textile operations. As a fabric development and design expert in the apparel industry (one of the worst polluters), she had an epiphany: “I felt personally responsible for some of this,” she says. Now, as cofounder and CEO

of Evrnu, Flynn is producing recycled fibers and working with apparel makers to turn this year’s castoffs into next year’s must-haves. The Seattle startup, backed by \$4 million from angel investors, has patented a process that takes post-consumer cotton and breaks it down into a pulp before extruding the liquid through fine filters to form new fiber. Flynn says Evrnu can produce a variety of premium grades,

ranging from smooth as silk (and stronger than cotton) to something that’s coarse, like denim. The process uses 98% less water than farmed cotton, and all chemical solvents remain in a closed loop so they can be reused. Levi’s has used Evrnu fibers to produce 511 jeans, and other top brands, including Target and Stella McCartney, have recently signed deals. —Ben Schiller

03

Propelling a Cleaner Alternative

Botanical disinfectant spray can

Seventh Generation



Lysol dominates the household-disinfectant market, but Seventh Generation has a toehold with its naturally antiseptic thyme oil-based spray—and now is poised for further gains. Last August, after two years of development and regulatory approval, the Vermont-based company replaced the product’s pump-spray bottle with a brand-new can powered by compressed air, which delivers the fine, steady mist of conventional aerosol without the environmentally damaging propane or butane. By utilizing a bag-on-valve technology pioneered by a startup called Power Pouch Container and partnering with manufacturer Chicago Aerosol, Seventh Generation has created the first nonflammable, compressed-air-powered product in the category. “If you lit a match to the conventional disinfectant sprays, you would have an amazing blowtorch,” says Seventh Generation CEO Joey Bergstein. “If you do the same with our product, sadly, it would only blow out a candle.” —BS

PURE MOMENTUM



With help from technology accelerators around the state that provide support to start-ups and entrepreneurs, 54 companies received more than \$222 million from Michigan venture capital firms in 2016. And since Michigan has the highest research spending-to-venture capital investment ratio in the country, PlanetM is the ideal place to pursue ideas in mobility. To learn more, go to planetm.com

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**Anna Simpson, left,
and Bethany Edwards
began work on Lia as
UPenn grad students.**

Photograph by Jessie English

04 Privatizing Pregnancy

Lia flushable home pregnancy test

Lia Diagnostics

Nearly 2 million pounds of used home pregnancy tests wind up in landfills each year. The plastic diagnostic tools “are only used for a few minutes, but they are made out of things that are not sustainable,” says Lia cofounder and CEO Bethany Edwards. “We believe that materials should match up with product life cycles.” Lia, the world’s first flushable pregnancy test, stems from a grad school project that Edwards and two classmates embarked on at the University of Pennsylvania’s integrated product design program. “Nobody had innovated on the form factor of the pregnancy test in over 30 years,” she says. The device uses the same amount of material as six squares of three-ply toilet paper and contains no glue. Its protein-, plant-, and mineral-based fibers biodegrade whether flushed or composted, so in addition to environmental benefits, they offer a revolutionary new measure of privacy. “Pregnancy is personal,” says Edwards. “We give women control in a discreet, sanitary, and better-for-the-environment way.” Lia received FDA approval in December and is currently on track to hit stores and Amazon this summer, priced between \$13 and \$15 for a pack of two. (The product offers the same 99% accuracy rate as existing home tests.) Next, the company plans to expand into additional home diagnostic tests, for ovulation and urinary tract infections. —BS

Skip Sterling (Philips Lighting)

05 Transforming Wallets Into Scorecards

AIM score

Aspiration

As more and more people choose to vote with their wallets, Aspiration has created a checking account app that pulls data on the environmental and ethical practices of more than 5,000 companies, including Adidas, Burger King, and Delta Air Lines. An online financial services firm that invests with corporations committed to sustainability and ethical practices, the company says that more than 65% of its 200,000 checking account holders regularly look at their Aspiration Impact Measurement (AIM). The score, founder Andrei Cherny says, “helps people think more deeply about the ethics and values of the places where they’re doing business.” —Eillie Anzilotti

06 Shining a Softer Light on Recovery

Tunable hospital lighting

Philips Lighting



Harsh hospital lighting serves a purpose: To work effectively, healthcare professionals need around 1,000 watts. But such relentless brightness can have deleterious effects on patients. A 2015 study from the National Institutes of Health cited overexposure to light as a key factor in sleep deprivation, which inhibits the healing process.

“Typically, you see these sterile, two-by-four fluorescents that are just uncomfortable to look up

at,” says Patricia Rizzo, senior lighting applications designer for Philips Lighting. Having pioneered customizable lighting systems for homes, Philips realized its technology could improve the patient experience in hospitals.

Over the past year and a half, the company has rolled out a pilot project with the University of Minnesota Masonic Children’s Hospital, installing tunable lighting systems in four patient rooms. The lights brighten

and dim along with the natural light cycle outside, and both hospital staff and the patients themselves can adjust the lights by remote to whatever setting they’d like. (Young patients often choose to make colors dance on the white walls.)

Patients have reported lower levels of stress and longer stretches of consecutive sleep, and Rizzo says Philips plans to expand the pilot through more of the University of Minnesota health system. —EA

07 Showing Rescuers Where They're Needed Most

Disaster Maps
Facebook

BY BEN PAYNTER

When natural disasters strike, people generally have two options: stay or flee. Either way, you can bet they're keeping their phone with them.

Facebook has been capitalizing on that behavior since last June when it launched Disaster Maps, a feature produced by its Data for Good division. Facebook had already introduced Safety Check, which earned kudos for allowing people in crisis zones to signal they're safe. Soon after that widget debuted in late 2014, however, Molly Jackman and Chaya Nayak, two public policy research managers at Facebook, sensed that disaster responders were desperate for what Jackman calls "better situational awareness"—real-time data that shows where the most vulnerable people are located.

To generate Disaster Maps, Facebook takes time-stamped snapshots of users' geographic coordinates to show where they're moving. As a result, Disaster Maps provide aid groups with near real-time data visualizations of how users react as a calamity unfolds, allowing for a more dynamic response—where to stage resources, how to evacuate those who are stuck, and how to reach folks who check in as safe but are nonetheless uprooted.

The service gathers account signals into population heat maps, revealing when and where people cluster via a shared dashboard that only Facebook and vetted disaster response partners can view. Facebook app users don't need to do anything but have their (charged) phones with them and the location setting activated. Their data is aggregated and anonymous: The program scrubs the exact identity associated with each signal but still tracks movement, allowing for hourly updates on sheltering and evacuations. (If you don't want your location used for Disaster Maps, simply turn off location services in the Facebook app.)

So far, the tech giant and various external relief teams have deployed Disaster Maps during more than 100 worldwide crises that have occurred in the past year, including hurricanes Harvey, Irma, and Maria, the California wildfires, a cyclone in Chennai, and a volcano eruption in Bali. The emergency supply group Direct Relief used the feature to help guide distribution of more than 400,000 respiration masks to various emergency-operations checkpoints during the Southern California fires. After Hurricane Maria struck Puerto Rico, causing an island-wide blackout in late September, both the Red Cross and NetHope compared Facebook activity directly before the storm with population maps and community health information to figure out, based on signals showing where people had gathered, who might need help first. "In the past, whichever voice is the loudest makes you say, 'Well, I need to make sure I respond over there,'" says Frank Schott, NetHope's vice president of global programs. "Now we can see with great certainty which areas are lit up [on the Disaster Maps readout] and which aren't."

About a dozen nonprofits, including the World Food Programme and UNICEF, have committed to the service. Unfortunately, the only way to enhance the application is to run more tests during actual disasters. "It's a back-and-forth process," says Facebook's Nayak. "They're using the data and figuring out where it's helpful, and then giving feedback we are able to build into our products."



08

Designing for Social Justice

Equity-Centered Community Design

Creative Reaction Lab

Not long ago, Antionette Carroll, founder of the social justice nonprofit Creative Reaction Lab (CRXLab), conducted an experiment in her hometown of St. Louis. She went into three Aldi supermarkets—one in a predominantly African-American, low-income community, another in a middle-class neighborhood, and a third in a wealthy, predominantly white enclave. “It’s the same store, but the layout was completely different,” Carroll says. In the latter two, produce and healthy snacks greeted customers walking through the doors, but in the lower-income neighborhood supermarket, customers immediately encountered chips and cookies. Even grocery store food aisles, Carroll says, can perpetuate inequality. “That’s a design decision,” she says.

A graphic designer, Carroll has long been interested in both design and social justice, but her thinking about the two coalesced in new ways following the shooting of Michael Brown, in Ferguson, in 2014. In the uproar and unrest that followed, she saw problems she believed could be addressed through design. She convened a 24-hour challenge that brought local designers together with community members to create projects that could foster conversation across racial and socioeconomic divides. The first session spawned several initiatives, including the Red Table Project (an ongoing series of meals that brings together community members who otherwise would not meet), Guerilla Art Warfare (stickers and stenciled imagery, such as an African-American silhouette with hands up, that could be placed in neighborhoods to challenge biases), and Cards Against Brutality (an educational game designed for police officers).

As her work progressed, Carroll realized CRXLab was creating a new kind

of methodology, something she dubbed Equity-Centered Community Design, combining the rigors of design problem solving with community outreach and open conversation between groups that might not typically communicate. The organization is providing members of historically underserved and neglected communities—particularly young people—a framework and language to create specific civic proposals to improve life in those neighborhoods.

Carroll has been traveling the country to conduct workshops. “Every city has its own challenges when it comes to racial equity,” she says. “You look at Flint, and there’s an environmental justice pipeline. Here, in St. Louis, we’re focused on police and community relations. We built our model so that others can use it.” —EA



Carroll is creating a new design process to help communities find creative solutions to intractable problems.



09 Linking Products to Values

Sustainable Product Optimization Tool

L'Oréal

The words are emblazoned on products up and down the beauty aisle: *all-natural*, *sustainable*, *organic*. But when it comes to an item's actual environmental impact, what do these terms really mean? And what can they tell us about a company's actual commitment to environmental stewardship?

L'Oréal, the largest and most profitable corporation in the beauty industry, has overhauled its entire supply chain over the past five years. Its Sharing Beauty With All initiative, launched in 2013, aimed to advance sustainable practices across all aspects of the business—embracing renewable resources, shortening transit routes, repackaging products in biodegradable materials, and converting its manufacturing facilities to run on renewable energy.

Last year, the company went a step further, rolling out its Sustainable Product

Optimization Tool (SPOT) across all 150 product categories among L'Oréal's 53 brands. Developed with the help of sustainability and life-cycle analysis experts from dozens of universities and nonprofits, SPOT provides both L'Oréal and its thousands of suppliers worldwide with a stringent set of criteria that all products must meet across eight different categories: carbon footprint, water scarcity, water quality, biodiversity, acidification, resource depletion, air quality, and ozone depletion.

More than 120 products have been optimized using SPOT so far. La Roche-Posay, one of L'Oréal's higher-end brands, used the tool when revamping its Gommage Surfin facial scrub and replaced the exfoliating plastic microbeads with perillite, a natural mineral, improving the biodegradability of the product by 10%. Since then, all L'Oréal

exfoliators have moved away from plastic in the ingredients list. The Vichy brand, meanwhile, used SPOT to redevelop its Aqualia Thermal skincare treatment: The proportion of renewable ingredients in the product increased from 55% to 95%, and the brand began sourcing its shea butter from a sustainable, women-owned cooperative in Burkina Faso.

"SPOT is now fully integrated in the conception process and launch of new products," says L'Oréal's chief sustainability officer, Alexandra Palt, adding that her team is expanding the tool so that by 2020 consumers will be able to access SPOT for more extensive product information. Palt's efforts have support from the very top of the organization. "I love having an activist within to drive change internally," says L'Oréal chairman and CEO Jean-Paul Agon. —EA

10 Putting a Lid on Carbon Dioxide

The Cali Wool Beanie

The North Face

On a sprawling ranch in the foothills of a California mountain range, placid herds of sheep at Bare Ranch are part of an experiment to prove that wool production can help fight climate change. By managing where sheep graze, planting trees and cover crops, and fortifying fields with compost, the ranch now absorbs more carbon dioxide than it emits. Its farming practices trap around 4,000 metric tons of carbon dioxide a year, offsetting the emissions from about 850 cars. Working with the non-profit Fibershed, funded by a grant from the North Face, the ranch first started creating a "carbon farm" plan in 2014; in 2016, Bare Ranch became the first large-scale sheep operation in the U.S. to complete this type of transformation. After proof that the changes on the ranch were sequestering CO₂, the North Face chose the new climate-beneficial wool for its Cali Wool Beanie, which launched in late 2017. "Often, products are trying to be less bad and reduce their environmental impact," says James Rogers, the North Face's senior sustainability manager. "This actually has a positive environmental impact." The hats sold out online within a few weeks, and the North Face will launch a new scarf and jacket made with the wool this fall. —AP



The 2018 Honorees

FAST COMPANY'S SECOND-ANNUAL WORLD-CHANGING IDEAS AWARDS DREW NEARLY 1,400 SUBMISSIONS IN 12 CATEGORIES. THESE 240 ENTRIES MADE IT TO THE FINAL ROUND OF JUDGING. TO READ MORE ABOUT THEM—AND SEE THE WINNERS—VISIT FASTCOMPANY.COM/WORLD-CHANGING-IDEAS.

GENERAL EXCELLENCE

AeroFarms
AeroFarms

Aidbox
Aidbox

AI-powered aeroponics
GrowX

Automated cricket farms
Aspire Food Group

The Children's Scrappy News Service
Going to School

Classy Passport
Classy

The Climate Museum
The Climate Museum

Deep Influence
Golden

Dell ocean-bound plastics packaging program
Dell

A Digital Geneva Convention
Microsoft

Disaster Maps
Facebook

Empatico
Kind Foundation

Equity-Centered Community Design
Creative Reaction Lab

The Fairness Project
The Fairness Project

Flow Kana
Flow Kana

Generation WV Impact Fellowship
Generation West Virginia

Global Social Network for Voters
Re-Invent Democracy

The Harry and Jeanette Weinberg Career Academy
Aspire

The Impak Coin
Impak Finance

InvestEGGator
Paso Pacifico

Microsilk
Bolt Threads

MissionU
MissionU

The Online Hate Index
Anti-Defamation League

Ontario Basic Income Pilot
Government of Ontario

Patreon
Patreon

The Pay Equity Explorer
ADP

Perspective
Alphabet's Jigsaw

Project Gigaton
Walmart

Slimbox
Slimbox

Sustainable Product Optimization Tool
L'Oréal

Visa champions a cash-free society
Visa

Wellville
Wellville

Your American Dream Score
Galewill

ADVERTISING

Alzheimer's Association: Pure Imagination Project
MullenLowe

#BlackAtWork
Havas Chicago

Break Bread Smash Stigma
Bensimon Byrne

The Climate Optimist Campaign
Futerra

ComEd Icebox Derby
Engage & Resonate

Fans of Love
R/GA and the Ad Council

5 for the Fight NBA jersey patch
Qualtrics

The Humanium Metal Initiative
GreatWorks

Kind: Pop Your Bubble
Edelman

Pass the ERA
Enso

PrideTribe.org
Jennings Design

Refugees Are Us
Papel & Caneta

Reinvent Mindsets
HP

Social payments
Goodworld

#StopProfiling
Truth Initiative

Strawless Ocean
Possible

Tech for Good
Intel's Agency Inside

The Upstanders Campaign
Upworthy

APPS

The Darwin Challenge
Universal Favourite

Detroit Water app
CityInsight

FINE (Feeling Insecure, Neurotic, and Emotional)
Method

Forest Watcher
World Resources Institute

GreyMatters
GreyMatters Care

Guardian Circle
Guardian Circle

Mojo
TrueMotion

Objective Zero
Objective Zero Foundation

Onward Financial Wellness
Onward Financial

Orai
Orai

Reyets
Reyets

Riley (RealLife Adventure)
Kilroy Blockchain

Seeing AI
Microsoft

SonicCloud
SonicCloud

Tentrr
Tentrr

The Whole Story
Y&R

CONSUMER PRODUCTS

Brandless
Brandless

Buoy
Buoy Labs

Cali Wool Beanie with climate-beneficial wool
The North Face

Deserve
Deserve

DSM-Niaga carpeting
Royal DSM

gCycle
gDiapers

HelpUsGreen
Kanpur Flowercycling

Ink cartridges made from recycled bottles
HP

KardiaBand
AliveCor

LendUp Ladder
LendUp

Levi's Commuter Trucker Jacket
Levi Strauss & Co.

Lia pregnancy test
Lia Diagnostics

LogicInk UV
LogicInk

The Moby Mart
The Moby Mart

Nebia Spa Shower
Nebia

Petit Pli: Clothes That Grow
Petit Pli

Rent the Runway
Rent the Runway

SenceBand
SenceTech

Seventh Generation disinfectant spray
Seventh Generation

The shirt of the future
Mango Materials

Stasher Bag
Stasher

The Thrive App
Thrive Global

DEVELOPING-WORLD TECHNOLOGY

Africa Improved Foods
Royal DSM

AirPop Smart Mask
Aetheris

Banking the unbanked
Veridium

Blockchain-based remittances
AID:Tech

Connecting blood donors
Facebook

DigiFarm
Vodafone

EasyScan Go
Global Good

Folia Filters
Folia Water

Fummi
Blockchain for Change

The Gradian CCV
Gradian Health Systems

Harmoni Labs
Harmoni Labs

Jana's Mcent Browser
Jana

MagicBox
UNICEF Innovation

Moeda
Moeda

PathVis
PathVis

The People Development Factory
Experience It

RescueTech
Field Ready

2Kuze
Mastercard

ENERGY

Agrivoltaics
University of Arizona, College of Social & Behavioral Sciences

Airlift Pump
FloNergia

Carbon recycling
Tandem Technical

Coffee-powered London buses
Shell International

Connected Room
Hilton

Ecotagious
Ecotagious

The Energy Policy Simulator
Energy Innovation

ET-One
Thor Trucks

Liter of Light Community Solar and (LAN) Hub
Liter of Light

Solar-mushroom farm
Sustainergy

Squeaky
Squeaky Clean Energy

Vehicle-to-grid energy exchange
OVO Energy

WattTime automated emissions reduction
WattTime

WePower
WePower

Wind energy subscription
Inspire

FOOD

AeroFarms
AeroFarms

Africa Improved Foods
Royal DSM

Agrivoltaics
University of Arizona, College of Social & Behavioral Sciences

Asarasi
Asarasi

Automated cricket farms
Aspire Food Group

Copia
Structure Capital

Fed 40
Feeding Children Everywhere

Fresh Box Farms
Crop One Holdings

Game Over for Aflatoxin
CNC – Communications & Network Consulting

Ginkgo / Bayer
Ginkgo Bioworks

The Growcer
The Growcer

Indigo
Indigo

Just Scramble
Hampton Creek

Lokal
Space10

Plant-Based Meat Challenge Lab
The Good Food Institute

Plenty
Plenty

The Real Dill
The Real Dill

Replacing farms with fish farms
The Conservation Fund—Freshwater Institute

Sally the Salad Robot
Chowbotics

Square Roots Resident Entrepreneur Program
Square Roots

HEALTH

Benefit Kitchen
Benefit Kitchen

BioWire II
TARA Biosystems

Brain-implantable chip
ARM

Butterfly iQ
Butterfly Network

California air-quality mapping
Aclima

CareView
Dhyaan Design Limited

Clinical Dashboard
Oscar Health

EPS-25 medical instrument sterilizer
Eniware

Fitbit Sleep Stages
Fitbit

Healing Blade: Defenders of Soma
Nerdcore Medical

Inflammatix
Inflammatix

Lia pregnancy test
Lia Diagnostics

Modius
Neurovalens

NowPow
NowPow

Pediatric ICU Patient Room Connected LED Lighting System
Philips Lighting

RightMed
OneOme

SenceBand
SenceTech

SitTight—Balanced Active Sitting
SitTight

UC San Diego Health, Jacobs Medical Center
CannonDesign

Viome
Viome

Vitaliti medical tricorder
Cloud DX

Wellville
Wellville

PHOTO AND VISUALIZATION

Artifax
Use All Five

Bootstraps
Pale Blue Dot Media

The Breadwinner
Aircraft Pictures, Cartoon Saloon, and Melusine Productions

Chasing Coral
Exposure Labs

CityWays
MIT Senseable City Lab

Climate Impact Lab
Constructive

Descartes Labs' data refinery
Descartes Labs

The Ecological Atlas
Studio Roberto Rovira

Impact Investing Network Map
Case Foundation

The Infographic Energy Transition Coloring Book
Ellery Studio

MapBiomas
Climate Observatory

NASA: Data Lens
Bluecadet

Ocean Wise
Engine Digital

Understand Homelessness
Sasaki

Under the Canopy
Conservation International

Unseen Stars at Grand Central Terminal
Obscura Digital

Viz for Social Good
Viz for Social Good

We Wear Fair Trade
Fair Trade Certified

STUDENTS

Arranged!—The Arranged Marriage Board Game
Nashra Balagamwala, Alex Kiesling, and Lucas Vasilko

Bear
Kansaranat Pear Nerngchamnonng

Brimly
Ning Xu and Yue Yuan

Ectosymbiont
Joshua Robert Gershlak and Angela Mathis

Hidden in Plain Sight
Michelle Hessel

"How the Other Half"
Caitlin Hickey and Matt Tennenbaum

Intrepid
Manisha Mohan

NOAA POR
Julianna Probst

Nomad: a wearable sensor for the visually impaired
Jorge Paez

Orai
Danish Dhaman and Paritosh Gupta

Redefining menstruation
Noa Bartfeld

Rimpski
Emin Demirci

Swipe
Estee Bruno, Julia Liao, and Claudia Poh

Symbiote
Zaid Haque, Noshin Nisa, and Hannah Xue

Unexpected Loop
Cathryn Anneka Hall

Universal Socket Prosthetic
Dominic Chiavacci, Hunter Garnier, Akhilesh Mishra, and Stephen Shelnett

Warm Wall
Lauren E. Lee

TRANSPORTATION

Alice Commuter
Eviation

Automated drone logistics for healthcare systems
Matternet

Autonomous car user experience
Harman, a Samsung company

Blip
The Ray

BuddhaPedal Power
MIT, Catapult Design, and Asian Development Bank

Chanje electric vehicle
Chanje Energy

Clearways
Clearways

Coffee-powered London buses
Shell International

Electrified highway
Siemens

ET-One
Thor Trucks

Flytrex autonomous drone delivery system
Flytrex

HyTech Power
HyTech Power

nuTonomy
nuTonomy

Open Location Platform
Here Technologies

Self-driving retrofit kits
Drive.ai

SmartCycle Bike Indicator
Iteris

Symbiote
Symbiote Systems

Turbulence app
Delta Air Lines

Vahana
A3 by Airbus

Veemo
VeloMetro Mobility

Zunum Aero
Zunum Aero

URBAN DESIGN

Accessory Dwelling Unit (ADU) Pilot Project
Office of Mayor Garcetti and Los Angeles Innovation Team

Babcock Ranch
Kitson & Partners

Blokable
Blokable

Casagrande Laboratory
Tikku

Chicago Mobile Makers
Chicago Mobile Makers

Equity-Centered Community Design
Creative Reaction Lab

India Basin
Skidmore, Owings & Merrill

Kingman and Heritage Islands Park
Hickok Cole Architects

Las Americas Social Housing
SO-IL

Las Salinas
Sasaki

LifeArk
GDS Architects

LifeEdited: Maui
LifeEdited

Mental Health Center of Denver
Dahlia Campus for Health & Well-Being

New Story Community Participatory Design
New Story

Peña Station Next
HDR

Print Your City!
The New Raw

Public Square
FXFowle

Stadiums of the future
The Arthur M. Blank Family Foundation/ AMB Group

Union Point
Elkus Manfredi Architects

Urban Ecology Design Guidance
Google

Judges recused themselves from deliberating on entries submitted by companies that they are funding or consulting with.

JUDGES

GEORGE AYE
Cofounder and director of innovation, Greater Good Studio

SOPHIE BAKALAR
VC, Collaborative Fund

RYAN BETHENCOURT
CEO, Wild Earth; investor, Babel Ventures

SEBASTIAN BUCK
Cofounder, Enso

ANTIONETTE CARROLL
Founder, president, and CEO, Creative Reaction Lab

JAY COEN GILBERT
Cofounder, B Lab

STEPHEN D. COMELLO
Director, Sustainable Energy Initiative, Stanford Graduate School of Business

AMY GU
Managing director, Hemi Ventures

PHILLIP HAID
Cofounder and CEO, Public

CHERYL HICKS
Executive director and CEO, The Toilet Board

JESSICA JACKLEY
Instructor in entrepreneurship, USC Marshall School of Business

JAMES JOAQUIN
Cofounder and managing director, Obvious Ventures

ALBERT LEE
Design partner, New Enterprise Associates

GREG LINDSAY
Director of strategy, LA CoMotion

ERICA LOCK
Director, stakeholder engagement, Echoing Green

EMILY PILLOTON
Founder and executive director, Project H Design

ARCHANA RAGHURAM
Executive director, United Way Chennai

JAMES ROGERS
CEO, Apeel

JIGAR SHAH
Cofounder and president, Generate Capital

CAMILLA SIGGAARD ANDERSEN
Urban innovation consultant

ALEX STEFFEN
Planetary futurist

JUNE SUGIYAMA
Director, Vodafone Americas Foundation

BRENT TODERIAN
City planner and urbanist, Toderian UrbanWorks

KYLE WESTAWAY
Managing partner, Westaway

OLAJIDE WILLIAMS
Founder and president, Hip Hop Public Health





THE PEOPLE'S CHEF

José Andrés is feeding disaster survivors, speaking up for immigrants, and tussling with the federal government. Meanwhile, his restaurant empire flourishes. Here's how he's making impulsiveness an asset.

**By
Matthew
Shaer**

Photograph
by Samantha
Casolari

Andrés is known for his flavorful opinions. "Sometimes you have to hold your ground," he says.

Andrés greets Hurricane Maria survivors arriving to receive a Thanksgiving meal at one of World Central Kitchen's food distribution points in Puerto Rico last November.

MOST DAYS, THE RESTAURATEUR AND CHEF JOSÉ ANDRÉS RISES AROUND 7 A.M.

and, after flicking through the headlines on his iPhone X, makes his way over to his home gym to work the elliptical machine. Only after he's showered and shaved does the 48-year-old, who likes to describe his career as "one long attempt to explain the world through food," allow himself his first meal of the day: a glass of fresh-squeezed fruit juice and a large mug of coffee with steamed milk, typically consumed in the kitchen of the Maryland home he shares with his wife, Patricia, and their three daughters. ¶ "My wife is always telling me, 'Enjoy the moment. The moment is now,'" Andrés says one recent morning, sipping the foam from the coffee. He is dressed, as he usually is, in rumpled khakis and a dress shirt. His feet are bare; his hair, still damp, protrudes at strange angles from his head. "Sometimes I get close," he sighs. "But pretty soon I'm thinking, Maybe you'd be happier if you were *there*, doing *that*. Then I'm off again." ¶ The past year has been an especially peripatetic one for the chef, both logistically and professionally. Holding out one hand, he ticks down the list on his fingers: First, there was the legal battle with the president of the United States—an imbroglio that originated in 2015, when then-candidate Donald J. Trump described Mexicans as "rapists" and criminals. Andrés, who was born in Spain and became a naturalized American citizen in 2013, promptly pulled out of a deal to open a restaurant in the lobby of the Trump hotel in D.C. Trump sued Andrés for \$10 million for breach of contract; Andrés countersued for the \$8 million he said he had already invested in the property, arguing that "the perception that Mr. Trump's statements were anti-Hispanic made it very difficult to recruit appropriate staff for a Hispanic restaurant, to attract the requisite number of Hispanic food patrons for a profitable enterprise, and to raise capital for what was now an extraordinarily risky Spanish restaurant." ¶ Last spring, Trump and Andrés settled the lawsuit, but the bad blood between the two men persists, and in recent months Andrés has only stepped up his criticism of the president's





The chef visits the kitchen of China Chilcano in Washington, D.C.



immigration policies—especially the decision, earlier this year, to revoke the temporary protective status granted in 2001 to hundreds of thousands of Salvadoreans. As Andrés points out to me, it was not that he didn't support the idea of immigration reform. But many Salvadoreans work in the restaurant industry, and he worried about the hole their sudden exit would leave in the economy—not to mention, of course, his own business. The revocation order, he says, “wasn't pragmatic, it wasn't thought out. It just made for chaos.”

Then there were the emergency humanitarian aid trips—taken on behalf of Andrés's charity, World Central Kitchen. Andrés traveled to storm-ravaged Houston in August to cook for survivors. He went to Puerto Rico a little over a month later to provide food and assistance as the island struggled to recover from Hurricane Maria. And he ventured to Southern California just a few months after that, joining food-world friends such as Tom Colicchio to whip up meals for residents displaced by wildfires. (Andrés received the James Beard Foundation's 2018 Humanitarian of the Year award in February and was honored for his efforts onstage at the Academy Awards in March. Five days later, he announced that one of his D.C. restaurants would provide free sandwiches and drinks for students participating in the March for Our Lives rally.)

Finally, there have been the demands of his increasingly tentacular restaurant empire, ThinkFoodGroup, which has grown out of Andrés's first American property, the 25-year-old Jaleo, near the National Mall in Washington. The business now includes 29 properties in eight cities in the United States, Puerto Rico, and Mexico—from the double-Michelin-

starred Minibar, in Washington, D.C., to the sultry Spanish-inspired Bazaar, in Miami, to Mi Casa, in the Puerto Rican resort town of Dorado. Last April, ThinkFoodGroup forged an exclusive partnership with food-service management giant Compass Group to develop new concepts and expand on existing ones, including Beefsteak, Andrés's three-year-old plant-centric restaurant chain, and an Eataly-style food hall in New York's Hudson Yards development.

Andrés clearly relishes the frenetic pace, but he admits it has taken a toll: While working in Puerto Rico last fall, he lost 20 pounds and was sick for days at a stretch. He says he is struggling to reckon with his newfound status as a political figure, a role he tells me he never sought out and does not particularly want. “Politics is a kind of game,” he says, “where you're exchanging this for that.” Andrés isn't interested in negotiating. He just wants to help the people who need it. Not that he has the diplomacy for politics, anyway: When the chef was refused entrance to an after-party following the annual Alfalfa Club dinner in D.C. in January—a glamorous affair that drew

George W. Bush, Madeleine Albright, U.S. Supreme Court Justice John Roberts, and others—he jumped to conclusions. He tweeted out a photo of himself at the door, surmising that Ivanka Trump was to blame, and tagged *The Washington Post*. It was retweeted 13,000 times. The next afternoon, he tweeted again: Ivanka had reached out to him. She'd had nothing to do with it. Along with his apology, he included a plea for immigration reform that would protect Dreamers.

In many ways, Andrés resembles fellow business luminaries such as Chobani's Hamdi Ulukaya, Starbucks's Howard Schultz, and Patagonia's Rose Marcario, who have managed to expand their enterprises while speaking out about—and acting on—their values. But Andrés's spontaneity makes him unique. Through his prolific use of social media, his lack of filter, and his impulse to go where the action is, Andrés is pioneering a rapid-response model of leadership. This is no fully vetted corporate social responsibility effort. It's one man acting on instinct, adjusting on the fly, and observing as things tend to fall into place behind him. This freewheeling approach might rankle some, but it's working: He's attracting talent to ThinkFoodGroup, donations to World Central Kitchen, and customers to his restaurants. He is a walking, tweeting, pot-stirring, brand-building experiment.

Kimberly Grant, formerly the COO and president of Ruby Tuesday who was hired in 2014 to be ThinkFoodGroup's CEO, recalls accompanying Andrés to a charity dinner in Miami last year that was "black tie, very formal, full of celebrities," she says. "José gets up there to give a speech, and

at the end, he rips open his shirt, and he's got a T-shirt underneath." Four words were emblazoned on the front: I AM AN IMMIGRANT. "None of us had any clue he was going to do that," Grant says. "But that's José."

Andrés's transformation from chef to activist began in 2010, with a phone call. Manolo Vílchez, the Spanish head of a solar-powered-stove company, alSol, was headed down to Haiti to distribute cooking equipment to survivors of the recent earthquake. Did Andrés want to come along?

As a 19-year-old chef in the Spanish Navy, Andrés had traveled to the Ivory Coast and the favelas of Brazil and encountered, for the first time, desperate levels of poverty. "In Spain, there are people who go hungry, obviously," Andrés recalls. "But I'd never seen hunger like I did in those

places." It stuck with him, and when he arrived in the U.S., as a young chef, he started volunteering with local soup kitchens; later he joined an organization called Share Our Strength and helped teach cooking classes in disadvantaged communities around D.C. He often grew frustrated, he says, "because I couldn't see immediate results."

Vílchez was offering him a chance at instant feedback, and after hanging up the phone, Andrés threw his things into a couple of old backpacks

and headed to the airport. "I didn't take that much," he says. "Some money, a knife, a fishing vest"—the same tan Orvis vest, now sweat stained and sun faded, that he sports in numerous recent photographs from Puerto Rico. When he arrived in Haiti, he says, "it was chaos." Hundreds of thousands were dead; more than a million were displaced. For almost two weeks, Andrés and his companions trekked across the country, sometimes sleeping in the homes of locals or under the stars. The alSol team set up more than a dozen solar cooking facilities around the island, and Andrés taught residents how to use them.

"IT WORRIES ME THAT THE ONLY THING SOMEONE SHOULD GET RIGHT AFTER A DISASTER IS SOME KIND OF MILITARY-STYLE NUTRACK OR WHATEVER THEY'RE CALLED," ANDRÉS SAYS. "PEOPLE NEED REAL FOOD. THEY NEED THE COMFORT OF IT."



THE ALL-NEW 2018 WRANGLER



ThinkFoodGroup CEO Kimberly Grant takes a methodical, geographic approach to growing the restaurant company.



Andrés returned from the trip invigorated, and over coffee with Robert Egger, the head of DC Central Kitchen, a charity that distributes unused food from local restaurants to the city's homeless population, he made a proposal: Why not create an international version of the group? It could be called World Central Kitchen. Egger, who worked alongside Andrés for years at DC Central Kitchen, where Andrés was a volunteer—and later a major fundraiser—agreed. “José,” he says, “has a record of pulling stuff out of his ass and making it work.”

Initially, World Central Kitchen had two full-time employees (both have since left), and the organization's attention was focused on Haiti, where it established a sanitation training program for local cooks and built a bakery, still active today, that helps feed the residents of an orphanage in the town of Croix-des-Bouquets. “My feeling was that a lot of NGOs were doing important work in Haiti, but in the long term, the problems weren't getting fixed,” Andrés says. “Or the problems were getting bigger.” He was looking to implement projects like the bakery, that would become part of the fabric of the community, that wouldn't just feed people, but would also train locals in a profession.

Soon, Andrés was raising hundreds of thousands of dollars for WCK from large donors such as the Crown family. The organization partnered with 11 restaurants, including a handful in the ThinkFoodGroup portfolio, for a World Food Day fundraiser in 2014, with 10% of all earnings going to WCK. In Zambia, it opened a bakery modeled after the one in Haiti. In the Dominican Republic, it invested in a beekeeping company run entirely

by women. In Nicaragua, it joined forces with a Central American NGO to help members of a coffee-roasting collective sell their beans directly to major American markets. All of these projects remain operational today.

Back in the States, Andrés helped Egger open L.A. Kitchen, a sister institution to the one in D.C., and presided over the creation of the Chef Network—a small army of what is today around 100 food industry pros, including Anthony Bourdain and Andrew Zimmern, who contribute to WCK in various ways, including outreach trips around the globe. As these culinary and philanthropic efforts grew, the awards piled up: Andrés received an honorary doctorate from George Washington University and a National Humanities Medal from President Barack Obama.

By early last year, the accolades—and his ongoing dispute with the Trump family—had made Andrés one of the most famous chefs in the country. But it was his work after Hurricane Maria that made him a household name. As Andrés tells it, he had no concrete plans when he and filmmaker Nate Mook, who had volunteered

on numerous WCK initiatives, boarded a plane to Puerto Rico in September, mere days after the category 5 storm swept across the island, killing dozens and leveling the power grid. “I just knew I needed to be there,” Andrés says.

It became immediately clear to them “that no one there was really dealing with the hunger situation,” Mook says. “There was food, but no one was equipped to prepare it. So José made some calls, and we ended up in this beachside kitchen [of a restaurant] run by José Enrique”—the best-known chef in Puerto Rico. “There were holes in the roof, and all this water was coming in, but there was a generator. And we started cooking.”

Eventually, they established 23 kitchens that churned out what Andrés estimates to be more than 3.3 million meals, leaning on local volunteers for help with cooking and distribution. On Andrés’s insistence, many of the meals were hot—big, steaming pots of paella and chicken and rice. “It worries me that the only thing someone should get right after a disaster is some kind of military-style NutraPack or whatever they’re called,” says Andrés. “People need real food. They need the comfort of it.”

Andrés ended up spending more than 10 weeks on the island, spread over multiple trips. He found the work rewarding yet aggravating, due to the way he saw the Trump administration mishandling the relief situation. As with all things Trump, Andrés didn’t bother keeping his opinions to himself. “The most inefficient place on earth,” he wrote in one Twitter post last fall, under a photograph of the Federal Emergency Management Agency headquarters in

Puerto Rico. A top official at FEMA, which had funded some of the World Central Kitchen’s programs there, responded by writing off Andrés as a “colorful . . . businessman looking for stuff to promote his business.”

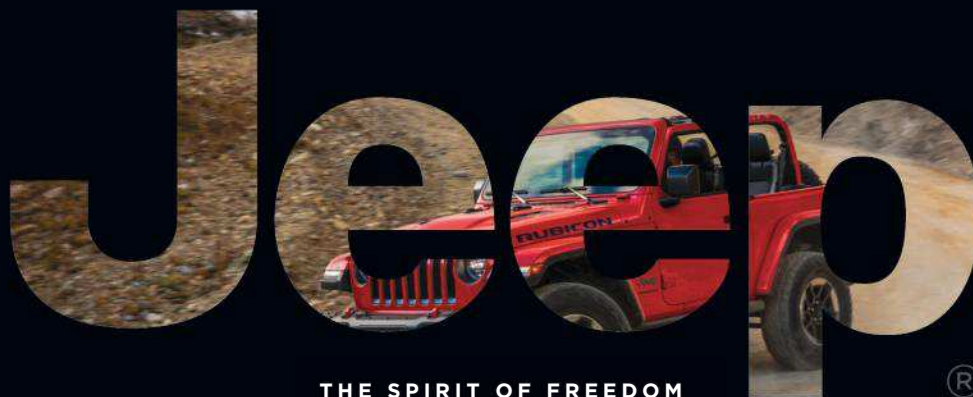
There’s no question that the relief work has helped increase Andrés’s visibility. Hundreds of articles have been written about the chef’s efforts in Puerto Rico alone, and he has become a frequent source for journalists looking into government aid efforts on the island. But, he says, none of this is commercially motivated, any more than his volunteer work in the soup kitchens in New York and D.C. was. “Sometimes,” he says, “you have to hold your ground. You have to speak from the heart.” He is the head of the largest restaurant empire in the capital city of the United States. More than half a million people follow him on Twitter. He has a soapbox, and he intends to use it.

ANDRÉS CALLED FEMA “THE MOST INEFFICIENT PLACE ON EARTH” ON TWITTER. A TOP OFFICIAL AT THE AGENCY CALLED ANDRÉS A “COLORFUL . . . BUSINESSMAN LOOKING FOR STUFF TO PROMOTE HIS BUSINESS.”

On paper, World Central Kitchen and ThinkFoodGroup remain wholly separate entities. In practice, the distinction is blurry: Each effort informs the other. Andrés’s commercial success and rising profile make it easier for World Central Kitchen to attract top restaurant talent to its Chef Network; WCK’s philanthropy, in turn, has a halo effect on ThinkFoodGroup—and motivates its more than 1,200 employees.

“I came to ThinkFoodGroup in large part because of the outreach work José was doing,” says Eric Martino, COO of the company’s fast-casual division. “It makes you go, ‘I’ve got to find a way to match that.’” In February, Martino orchestrated a collaboration with DC Central Kitchen so that graduates of its job training program receive placement at a local Beefsteak outpost. “As an organization, as you expand, you want to have that,” he says. “You want a reminder from the top that this is more than about serving food.”

Since the beginning, Andrés’s restaurant empire has been in a more or less constant state of expansion, both in terms of scope and geographic



THE SPIRIT OF FREEDOM

During a 2014 visit to a culinary school in Haiti, Andrés demonstrates techniques for cutting vegetables. His World Central Kitchen nonprofit has built or renovated more than 40 school kitchens in the country, which feed 15,000 students daily.



reach. Initially, the chef stuck primarily to the Spanish cuisine he'd mastered during his time as a young chef at El Bulli, the Catalan restaurant considered the pinnacle of molecular gastronomy until it closed in 2011. Jaleo, on the Mall in D.C., is credited for popularizing Spanish tapas in the U.S. But the critical and popular success of the place also gave Andrés the confidence to experiment with a more diverse menu, often at considerable professional risk. Minibar, an expensive D.C. restaurant known for cutting-edge culinary techniques (e.g., mojitos as squares meant to be chewed, not drinks to be sipped), could have been a costly, pretentious flop when it opened in 2003. Instead, the establishment earned two Michelin stars. Similarly innovative efforts, like the Asian-Peruvian fusion joint China Chilcano, which launched in D.C. in 2015, and the seafood-centric Bazaar Mar, which opened in Miami a year later, have helped ratchet ThinkFoodGroup's revenue to, as of last year, well over \$150 million.

Today, Andrés is not as intimately involved with every new restaurant opening as he once was. More and more, he serves as final arbiter—with CEO Kimberly Grant and others attending to everyday development details. There are plenty to go around. In addition to opening new Beefsteak locations this fall—including one at the Cleveland Clinic, in Ohio—ThinkFoodGroup will debut a massive Spanish-inspired food hall in the new Hudson Yards, in the shadow of Manhattan's High Line, in partnership with fellow El Bulli veterans Ferran and Albert Adrià. In December, the company announced that it would provide food and beverage services for the Esports Arena in the Luxor hotel, in Las Vegas—a

further result of its partnership with food-service management company the Compass Group.

Meanwhile, in Texas in February, Andrés opened a new location of Zaytinya, his Mediterranean-inspired offering. Eventually this Zaytinya outpost will be one of several ThinkFoodGroup establishments in the Dallas area—an approach the company has used effectively in L.A. and D.C. “Think about it in terms of efficiency,” CEO Grant says. “Could Zaytinya be [our] only Dallas restaurant? Yes, but if you have a cluster of restaurants, you're able to share the burden of food procurement, you're able to share staff—you can have one sommelier who moves between the locations.”

When I visit the restaurant, which is located in the wealthy northern Dallas suburb of Frisco, the mood on a cloudy winter day is one of upbeat disorder. The open-air kitchen is raucous and busy; the recently hired waitstaff darts from table to table, catering to friends and family who have been pressed into service as testers. “It's crazy, but all restaurant openings are, because nothing is ever ready exactly when you need it to be,” says Joe Raffa, ThinkFoodGroup's D.C.-based executive

chef. Still, he has grown accustomed to the process. “If you can deal with the occasional gray hair, there’s a lot of joy to it, and a lot of creativity. Nothing is ever a cookie-cutter replication, even if we’re working with an existing brand. You bring in new menu items: We’re going to do a lot more beef here, because it’s Texas. You create a unique vibe.”

Like most new ThinkFoodGroup properties, the Frisco Zaytinya had been developed over the course of more than a year, starting with a series of scouting trips. Once a general area is identified, the discussion turns to the type of restaurant that will best fit the neighborhood. In the case of Frisco, ThinkFoodGroup had been approached by backers who knew specifically that they wanted a Zaytinya, but Grant told me she would have proposed something similar, regardless. “We could have done Bazaar Meat”—the company’s steak-centric chain—“but that wouldn’t have differentiated us enough in this market. Ditto for Oyamel,” ThinkFoodGroup’s Mexican brand.

After a lease is signed, design and construction begin, with Andrés regularly cycling through to offer suggestions and feedback. When launching Bazaar Meat, in 2014, “we knew we were going to do a meat restaurant, and we all sat down together to discuss concepts,” Raffa remembers. “We had some stuff to show him. Some he liked, and some he didn’t. Then we came back to his office, and every wall was literally covered in printouts of pictures and menu items. He was exploding ideas. And it was so specific: It was, ‘Get me this steak I ate 12 years ago at this small restaurant in Spain.’”

At Zaytinya in Frisco, the lunch service winds down and the staff settles in for a communal meal before another wave of friends and family show up for dinner. Grant retreats to a corner with Michael Doneff, ThinkFoodGroup’s CMO, to discuss plans for additional restaurants for the Dallas cluster. They’d recently spotted a storefront they liked in the rapidly ballooning uptown area.

“It’s just a question of when the landlord can deliver it,” Doneff says.

“Right,” Grant agrees. “But we’ll get there.”

A few weeks later, they do. And the cycle starts again.

More than two decades after the opening of the first Jaleo, in D.C., the surrounding area has been so densely colonized by ThinkFoodGroup that you can hardly walk a block without passing a property operated by the company: Oyamel and China Chilcano on Seventh Street; Zaytinya, Minibar, and the experimental cocktail space Barmini on Ninth; the corporate headquarters on D Street.

One overcast afternoon, I trail Andrés as he ping-pongs from one restaurant to the next, his thick arms pumping, his Camper sneakers unlaced. At Oyamel, he chuffs down some guacamole. At Jaleo, he wonders aloud why the back door is ajar—

“Needed some air,” the host said, a response that did not placate Andrés, who noted the “arctic temperatures”—and points out that not enough oysters had been ordered from a local supplier (“Sorry, chef, sir, it won’t happen again”). At Zaytinya, he samples a batch of caviar that local importers have brought in (“Very nice,” he says with a nod), and then, catching sight of his wife, Patricia, who is having lunch with the wife of the Spanish ambassador, he lowers his head and curses. “My outfit,” he says, gesturing down at his sneakers. “She’ll kill me.” (Neither woman, ultimately, seems to notice.)

Then it’s back out into the cold. Near the corner of D and Ninth, a young man wearing a suit under his coat flags down Andrés. “Thank you,” he says,

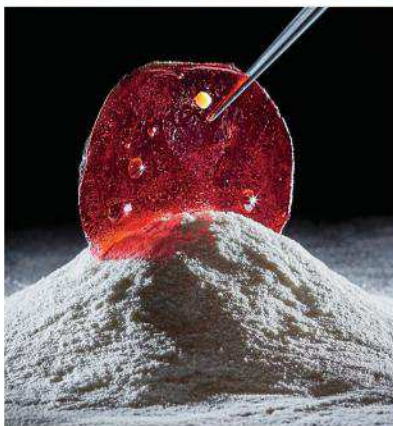
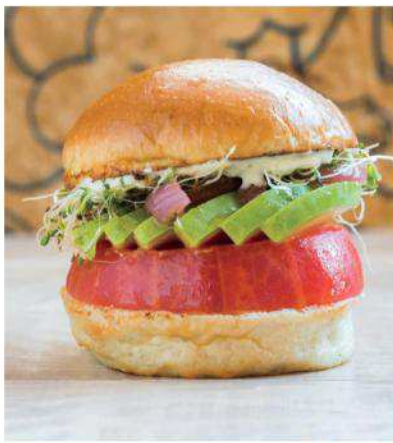
“IF YOU HAVE A CLUSTER OF RESTAURANTS” IN A CITY, CEO GRANT SAYS, “YOU’RE ABLE TO SHARE THE BURDEN OF FOOD PROCUREMENT, YOU’RE ABLE TO SHARE STAFF.”



Imaginative dishes from Andrés's restaurants include "Everything Bagel," at Bazaar Mar (below right), a tomato burger, at Beefsteak (below left), and colorful sandwiches from the ThinkFoodLab (bottom).

THE PLATES HE SPINS

José Andrés offers ongoing creative direction at the 29 eateries in his 12-year-old ThinkFoodGroup (including a food truck named Pepe). Somehow, he also just wrote a memoir.



Restaurants

HIGH-END

Minibar, Andrés's 12-seat molecular gastronomy mecca in Washington, D.C., earned two Michelin stars in 2016. This multi-course experience starts at around \$275 per person. Las Vegas-based **é by José Andrés** offers upscale Spanish cuisine.

MID-PRICED

Jaleo, which launched in 1993—and introduced Americans to small-plate dining—now has outposts in D.C.; Bethesda, Maryland; and Mexico City. Andrés's mezze-focused **Zaytinya** offers a Mediterranean menu at its two locations, in D.C. and Frisco, Texas. SLS Hotels in Beverly Hills, Las Vegas, and Miami feature ThinkFoodGroup's **Bazaar** restaurants.

FAST-CASUAL

Beefsteak is Andrés's three-year-old vegetable-focused chain that will expand this year to Ohio's Cleveland Clinic. **Pepe**, a food truck, roams the metropolitan D.C. area, serving up flautas (Spanish sandwiches), gazpacho, and nonalcoholic sangria. The **ThinkFoodLab** is a test kitchen that sometimes doubles as a pop-up restaurant. In late

2018, Andrés will open an expansive Spanish food hall in New York City's Hudson Yards.

Books

Andrés has published multiple cookbooks, including *Tapas: A Taste of Spain in America* and *Made in Spain: Spanish Dishes for the American Kitchen*. A book about his disaster-relief efforts in Puerto

Rico, called *We Fed an Island: The True Story of Rebuilding Puerto Rico, One Meal at a Time*, is due in September (through Anthony Bourdain's imprint at HarperCollins). Some proceeds will go to Andrés's nonprofit, World Central Kitchen.

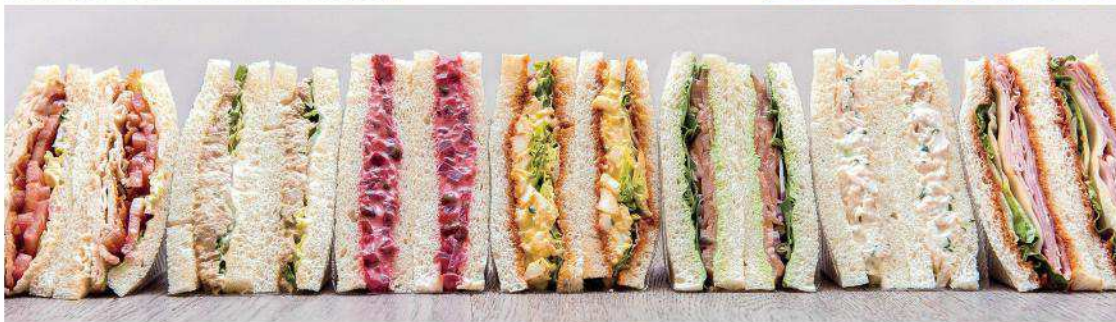
Products

Through a site called La Tienda, Andrés sells his own

brand of Spanish staples such as sherry vinegar, roasted piquillo peppers, and olive oil.

TV

Two series have featured Andrés seeking out culinary wonders: PBS's *Made in Spain*, a 26-part food-and-travel series, and NatGeo's *Undiscovered Haiti*, a one-hour travel special. —Cory Fernandez



shaking the chef's hand. "You keep fighting the good fight, promise?"

"Okay," the chef says. "Yes! I will."

He heads off again, at a canter, toward the door of the cocktail bar Barmini, as his assistant, Satchel Kaplan-Allen, struggles to keep up. Kaplan-Allen has only been working at the company since the fall, but he already wears an expression that I've seen on the faces of Andrés's longest-serving employees—a mixture of admiration and exasperation. "I've learned that the best you can do," Kaplan-Allen says, "is to just hang on for dear life. Because he never stops."

Barmini, which directly adjoins Minibar, ThinkFoodGroup's most culinarily adventurous restaurant, is not yet open for service, but the place hums. Behind the bar, a staffer is mixing test cocktails, and in the kitchen, a few members of ThinkFoodGroup's R&D team are messing around with experimental dishes that might one day make it onto the Minibar menu.

Andrés takes a seat at the bar for a tasting. Raffa, ThinkFoodGroup's executive chef and Andrés's culinary deputy, says R&D is empowered to range widely when it comes to new menu items—"to tear things apart and put them back together, over and over again." But it is Andrés who gets the final say. "José has a palate that can't be matched, and an uncanny sense of what will work and what won't," Raffa explains. "When he goes, 'This is what I think is going to work,' I listen. We may argue, but in the end, you trust him."

The dishes are produced. Snail eggs with tapioca, meant to be consumed in a single slurp.

("Salty!" Andrés says. "Too salty?") A fantastically fragile butterfly made of flash-frozen pumpkin oil. ("Good.") And a little piece of something fried in tempura.

What is it?

"Cod semen," one of the R&D chefs says.

Andrés's jaw hinges open. "Can you not call it that?"

"Yes, chef."

"I mean, even the Japanese, they call it 'cod milt.'"

"Shirako," the R&D man says with a nod.


"Better."

Andrés glances down at his phone. In a half hour, he is due at ThinkFoodGroup's pop-up space, near Eighth Street, which tonight will be giving

away pupusas—a kind of stuffed tortilla popular in Central America—to fans of D.C. United, the local soccer club.

A few months earlier, Andrés says, he'd inadvertently found himself in hot water with United's supporters after news went public that ThinkFoodGroup, with the support of Compass Group, would be the primary vendor for the team's new stadium, at Buzzard Point. Salvadorean pupusa vendors had been a regular presence outside the old Robert F. Kennedy field for more than a decade, and there was widespread worry that Andrés would

get rid of them. He turned to social media to call the reports "fake news"; the vendors would stay. Now, as a demonstration of his good will and allegiance to the club, he's proposed a pupusa night.

Nearing the pop-up space, where hundreds of fans are already assembled, Andrés's face softens. He wades into the crowd, shaking hands and posing for selfies. But he can't stay long: In an hour, he's supposed to give a short talk at the U.S. Institute for Peace on his relief work. He hasn't prepared any notes. 

EDITORS@FASTCOMPANY.COM

"I'VE LEARNED THAT THE BEST YOU CAN DO IS TO JUST HANG ON FOR DEAR LIFE," SAYS ANDRÉS'S ASSISTANT, SACHEL KAPLAN-ALLEN. "BECAUSE HE NEVER STOPS."



THE ALL-NEW 2018 WRANGLER

(Continued from page 67)

suspension. The company has also made it more difficult to bulk-tweet misinformation.

Such crackdowns haven't yet eliminated the service's festering problems: After February's mass shooting at a Parkland, Florida, high school, some surviving students became targets of harassment, and Russia-linked bots reportedly spread pro-gun sentiments and disinformation. Nobody, though, can accuse Twitter of not confronting its worst elements. The pressure on Dorsey to keep this momentum going is coming from Wall Street, too: On a recent earnings call, a Goldman Sachs analyst pressed Dorsey about the company's progress toward eliminating bots and enforcing safety policies. "Information quality," Dorsey responded, is now Twitter's "core job."

This past Valentine's Day, Senator Mark Warner entered his stately corner suite in Washington, DC's Hart Senate Office Building, poured himself a Vitaminwater, and rushed into an explanation of why Silicon Valley needs to be held accountable for its role in the 2016 election. As the Democratic vice chairman of the Senate Intelligence Committee, Warner is swamped with high-profile hearings and classified briefings, but the topic is also personal for the self-described "tech guy" who made a fortune in the 1980s investing in telecoms.

Warner is coleading the committee's investigation into Russian election interference, which has increasingly centered on the growing, unfettered power of technology giants, whom he believes need to get over their "arrogance" and fix their platforms. "One of the things that really offended me was the initial reaction from the tech companies to blow us off," he began, leaning forward in his leather chair. "Oh no! There's nothing here! Don't look!" Only with relentless pressure did they start to come clean.

He saved his harshest words for Twitter, which he said has dragged its feet far more than Facebook or Google. "All of Twitter's actions were in the wake of Facebook's," Warner complained in his gravelly voice, his face reddening. "They're drafting!" The company was the only one to miss the January 8 deadline for providing answers to the Intelligence Committee's inquiries, and, making matters worse, Twitter disclosed weeks later that Kremlin-linked bots managed to generate more than 450 million impressions, substantially higher than the company previously reported. "There's been this [excuse of], 'Oh, well, that's just Twitter.' That's not a long-term viable answer."

Warner stated that he has had offline conversations directly with Facebook CEO Mark Zuckerberg, but never Dorsey. Throwing shade,

Warner smiled as he suggested that the company may not be able to commit as many resources as Facebook and Google can because it has a "more complicated, less lucrative business model."

The big question now is what government intervention might look like. Warner suggested several broad policy prescriptions, including antitrust and data privacy regulations, but the one with the greatest potential effect on Twitter and its rivals would be to make them liable for the content on their platforms. When asked if the European Union, which has been more forceful in its regulation of the technology industry, could serve as a model, the senator replied, "[I'm] glad the EU is acting. I think they're bolder than we are."

If the U.S. government does start taking a more activist role in overseeing social networks, it will unleash some of the same nettlesome issues that Europe is already working through. On January 1, for instance, Germany began enforcing a law known as (deep breath) *Netzwerkdurchsetzungsgesetz*, or NetzDG for short. Rather than establish new restrictions on hate speech, it mandates that large social networks remove material that violates the country's existing speech laws—which are far more stringent than their U.S. equivalents—within 24 hours of being notified of its existence. "Decisions that would take months in a regular court are now [made] by social media companies in just minutes," says Mirko Hohmann, a Berlin-based project manager for the Global Public Policy Institute.

In the U.S., rather than wait for federal action or international guidance, state lawmakers in Maryland, New York, and Washington are already working to regulate political ads on social networks. As Warner said, the era of Silicon Valley self-policing is over.

Whether or not the federal government steps in, there are many things Twitter could still do to protect its platform from abuse. One relatively straightforward measure would be to label automated accounts as such, which wouldn't hobble legitimate feeds but would make it tougher for Russian bots to pose as heartland Trump supporters. The company could do more to discourage people from creating objectionable content in the first place by making its rules more visible and digestible. It could also build trust by embracing transparency as more than a buzzword, sharing with users more about how exactly Twitter works and collaborating with outside researchers.

Toward this end, and inspired by research conducted by nonprofit Cortico and MIT's Laboratory for Social Machines, the company announced in March that it will attempt to measure

its own "conversational health." It invited other organizations to participate in this process, and Twitter says it will reveal its first partners in July.

The effort is intriguing, but the crowd-sourced initiative also sounds eerily similar to Twitter's Trust and Safety Council, whose mission since it was convened in February 2016 has been for advocates, academics, and grassroots organizations to provide input on the company's safety approach.

Many people who worked for Twitter want not a metric but a mea culpa. According to one source who has discussed these issues with the company's leadership, "Their response to everything was basically, 'Look, we hear you, but you can't blame Twitter for what happened. If it wasn't us, it would've been another medium.' The executives didn't own up to the fact that we are responsible, and that was one of the reasons why I quit."

Even Senator Warner believes that before his colleagues consider legislation, the tech companies' CEOs ought to testify before Congress. "I want them all, not just Dorsey. I want Mark and I want [Google cofounders] Sergey [Brin] and Larry [Page]," he said. "Don't send your lawyers, don't send the policy guys. They owe the American public an explanation."

When Twitter debuted its new health metrics initiative, the American public seemed to finally get one, after Dorsey tweeted about Twitter, "We didn't fully predict or understand the real-world negative consequences. We acknowledge that now." He continued: "We aren't proud of how people have taken advantage of our service, or our inability to address it fast enough. . . . We've focused most of our efforts on removing content against our terms, instead of building a systemic framework to help encourage more healthy debate, conversations, and critical thinking. This is the approach we now need."

One week later, Dorsey continued to acknowledge past missteps during a 47-minute live video broadcast on Twitter. "We will make mistakes—I will certainly make mistakes," he said. "I have done so in the past around this entire topic of safety, abuse, misinformation, [and] manipulation on the platform."

The point of the live stream was to talk more about measuring discourse, and Dorsey tried to answer user-submitted questions. But the hundreds of real-time comments scrolling by on the screen illustrated the immense challenge ahead. As the video continued, his feed filled with anti-Semitic and homophobic insults, caustic complaints from users who fear Twitter is silencing their beliefs, and plaintive cries for the company to stop racism. Stroking his beard, Dorsey squinted at his phone, watching the bad speech flow as he searched for the good. ■

15

Percentage of active Twitter accounts that are bots, according to a 2017 study

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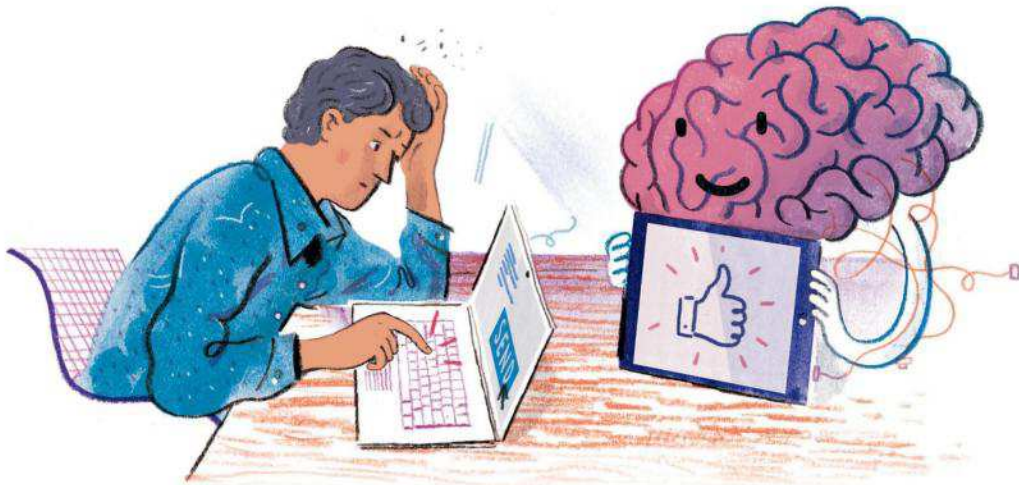
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10 Ways AI Is Making Everyday Tasks Easier

By David Lidsky

Illustration by Peter Oumanski



1. Write better emails

Boomerang for Gmail

What's the likelihood that your email will receive a reply? This add-on will tell you, based on subject header, reading level, and length. It also helps schedule follow-up reminders.

Bonus features: Fifteen dollars a month adds further analysis, such as evaluating an email's politeness and positivity before you hit SEND.

6. Schedule a meeting

Clara

Include "Clara," a virtual executive administrator, on email correspondence when trying to set up a meeting and this AI-as-a-service (which starts at \$99 a month) works with all parties to book it.

Bonus features: Clara's dashboard lets users pre-set preferred meeting times, who calls whom, when to send a confirmation, and more.

2. Focus your mind

Brain.fm

This desktop and mobile music app creates ambient sound to help users concentrate on a task, meditate, or sleep. Brain.fm modulates the rhythm and frequency of the AI-generated music based on cognitive research. Five free sessions.

Bonus features: Unlock unlimited and offline use for \$6.95 a month or \$49.99 a year.

7. Find a job

Gloat

Gloat looks at a user's résumé or LinkedIn profile and offers tips for increasing job matches. Its machine-learning capability also suggests openings and adapts to feedback, narrowing results.

Bonus features: By accessing your contacts, Gloat can look for connections to employment opps. Users can also search anonymously.

3. Create killer presentations

Beautiful.AI

Users can overcome PowerPoint anxiety—and avoid slide-deck hell—with this free app, which offers more than 50 templates, including comparison charts. It also observes the rules of good design and adjusts slides as you add content.

Bonus features: Beautiful.AI offers a stock-image gallery that isn't embarrassing.

8. Read the news more critically

CivikOwl

Add this Google Chrome browser extension and CivikOwl will scan news you've chosen to read, assessing the relative quality and political bias of articles and offering additional perspectives.

Bonus features: A CivikOwl icon will pop up on Facebook articles people share in your feed (from certain sources). CivikOwl for Twitter is due soon.

4. Track time

Timely

It's hard to bill hours manually and gauge how long it takes to complete a project. Timely follows the docs and apps you or your team work on and then presents its assessments for approval.

Bonus features: A solo account starts at \$8 a month, for tracking three projects; a company-wide account is \$250 annually.

9. Eat smarter

FitGenie

FitGenie lets users set health goals—such as weight loss or building lean muscle—and recommends meals (and how to make them), adjusting its suggestions to customers' tastes.

Bonus features: You can try the food log, which reveals your fat, carb, and protein intake, before signing up for a \$10-a-month subscription.

5. Post better pictures

Lisa

Which picture of your avocado toast will get the most Instagram likes and attract more followers? Lisa chooses the best photo among ones you select to determine which will fare better.

Bonus features: After scrutinizing an image, Lisa generates hashtags that can be added to a post to further boost its potential to be seen.

10. Get through customs

BorderWait.net

This site uses machine learning to analyze historical data from U.S. Customs and Border Protection to predict how long it'll take to get through customs at more than 40 U.S. airports.

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