



* PROFILE

SILVIO PAGANINI

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The developer tells us about a career that's brought him from São Paulo to London, and how he's making life easier for digital nomads

> Born in São Paulo, Brazil, but based in London for the past nine years, Silvio Paganini cut his teeth on Macromedia Director and has been working as a developer since 2001, with big-name companies such as Google, Disney and Sony among his clients. He's been running FLUUUID (fluuu.id), a creative collective, since 2015, and is currently starting up a service to help digital nomads find inspiring workspaces, all while putting in time as an FWA judge. We caught up with Silvio to find out more about his life and work.

Can you tell us about your background?

I started working in media from a very early age as a Macromedia Director intern, in a small studio back in 2001 where I had the opportunity to learn a bit of Lingo and ActionScript 1.0 and 2.0. In 2003, at the age of 17, I started my BA in Technology and Digital Media at PUCSP – a renowned university back home. During my first year at university, I managed to get a couple of freelance projects at TV1 Digital and Rapp Digital as a Flash developer. Freelancing taught me a lot; I developed interactive microsites and banners, interactive kiosks and developed CD-ROMs among other stuff. It was all essential for what the future was holding for me next – a job as a Flash developer at one of the best agencies around, JWT. There I spent two and a half



Profile



INFO

Location: London, UK

Coding since: 2001

Areas of expertise: WebGL, front-end development, rapid prototyping, technical direction, game development

Clients: Google, Sony, Disney, Ford, Adidas

Awards: 16x FWA, 1x Cutting Edge Project of the Year, 1x Site of the Month, 3x Cutting Edge Project of the Week, 9x Site of the Day, 2x Mobile of the Day, 5x Awwwards; 5x Cannes Lions, 1x Silver, 2x Bronze, 2x Shortlist

► years taking care of digital campaigns for Ford. This experience opened the doors for me in London.

I'm grateful for every single experience I had in my early days. They all contributed to my rapid progress as a developer.

When did you take your first steps into the world of coding?

It was completely by chance, I wanted to be a designer, but I was fascinated about the early days of Flash and how we could develop games and interactive websites, so I decided to teach myself ActionScript. I've bought a lot of books to get into it and was constantly checking the FWA for inspiration and examples at Flash Kit and Kirupa to see how things were made. I also dug into my old maths books from school to relearn trigonometry which helped in game development and creative coding.

Tell us about FLUUUUID and your role.

FLUUUUID started as a creative collective with workmates from UNIT9. The idea was to only work on side-projects or high-end low-budget projects where we could make an impact. Neil Carpenter (back then my business partner) and I were focussed on investing time and money into cutting-edge projects where we would be proud of ourselves. Nowadays I'm running FLUUUUID differently, trying to partner with interactive digital studios to take care of projects that need an extra pair of hands, as well as getting into the start-up business developing online platforms.

What are you working on right now?

Janaina Scalise (my new business partner) and I are working on a self-initiated and



Crystallized Skins This project uses shaders and low-poly 3D models to bring 18th and 19th century-style plaster cast sculptures to the digital world

self-funded service/start-up called Woala (woala.com). This service will help remote workers find inspiring work spots to work remotely. We want to give remote workers an alternative to the expensive co-working spaces around the world, transforming any cafe, hotel lounge or anywhere with good internet connection, power sockets and a good vibe into a work spot. Users will be able to book a desk in their preferred space for a limited amount of time as long as they agree with the minimum consumption of that place. It's a way to make it fair to cafe owners who have been complaining recently about workers that stay in their cafe for hours without consuming anything.

Could you tell us a bit about Codedoodles?

Codedoodles (codedoodl.es) started as an

idea Neil Carpenter and I had while working at UNIT9. The inspiration came from a Chrome extension that showed random Google Earth snapshots every time you opened a new tab. We then thought it would be a good idea if instead of having those snapshots, we could actually have some random interactive creative coding doodle where people could play with it for some time before going to the next site. With that in mind, we started developing the website and then created the extension completely as a self-funded side project, which became a reference for creative coding with around 75 creative-coding pieces from 39 artists around the world.

Where do you find inspiration?

I'm a frequent visitor to the FWA and Awwwards, and follow very interesting people on Twitter who are constantly creating prototypes or trying out emerging technologies. As a Londoner I also try to visit new exhibitions and interactive installations happening in the city as much as possible. I think this is a great way of meeting new people, and see what other studios are doing out there.

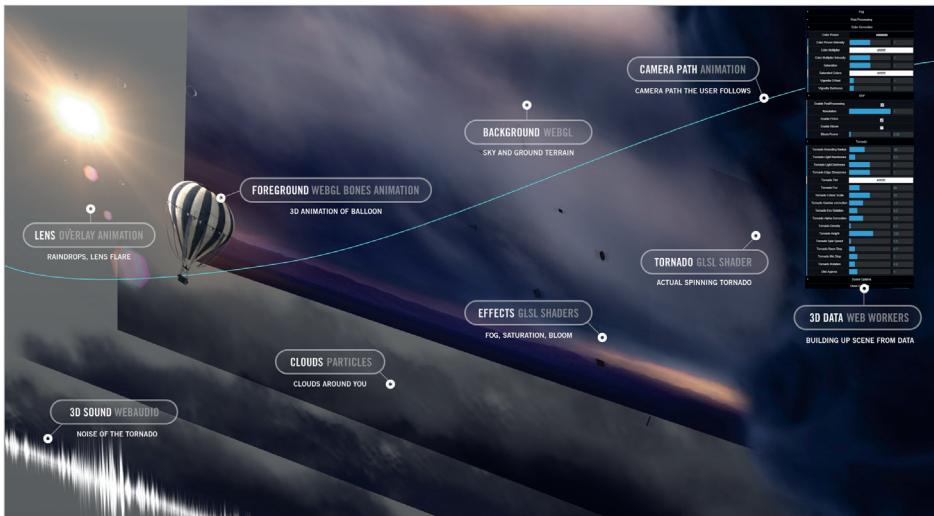
I'm also in favour of going outdoors to places you've never been before. When you're too deep into work or into a project you can't really see what's around you and you don't let your mind free itself up. With a free and peaceful mind, you enable it to



New era Woala, a startup set up with Janaina Scalise, helps remote workers find a desk



Digital nomad Silvio was born in Brazil, but has lived in London for the past nine years



Chrome Experiments Find Your Way to Oz uses WebGL, CSS3 and other technologies to conjure up the world of The Wizard of Oz

go into creative mode, and new ideas and inspiration just pops out.

What web technologies are you most excited by at the moment?

I've been very excited about IoT electronics and wearables. I was involved in a couple of commercial projects and R&D projects where we would have an idea by noon and would have a ready-to-roll-prototype made with Arduino or Raspberry Pi by the next morning. I think that the expansion of cloud services, broadband and 4G being widely available and miniaturisation of electronics will soon enable everyone to be somehow connected.

I'm also very enthusiastic about Microsoft Hololens. I have tried the prototype from a friend of mine and it looks amazing. I'm not a big fan of VR, but I do think AR will be here to stay.

How did you get involved with Google's Made With Code initiative?

The first project I worked on for GMWC was Coded with Love (madewithcode.com/projects/codedwithlove). Later on I was invited to be the technical director leading the JavaScript team and managing Google technical side of the Zac Posen's dress project, where girls would design their own LED dress animations using the GMWC tool and the best ones would be featured at New York Fashion week.

What are your thoughts on the current state of JavaScript?

I think JavaScript is finally becoming a mature language with ECMAScript 6 version. Since Chrome and Firefox started pushing HTML5, it was finally possible to have the same level of interactivity on HTML5 as we used to have with ActionScript 3 and Flash.

Also, new IoT devices have JavaScript as their main development language which made a lot of developers who were used to Arduino or Python move over to using JavaScript, making a lot of new libraries available to everyone.

The great thing about JavaScript is that it's a very simple language, and you can test anything you want on your browser on the go without any compilation. This definitely helped the language to get to the stage it is today.

You seem very active on GitHub; how does that work for you?

I have been using GitHub as my main work platform. GitHub has introduced great tools for Project Management separating Milestones and Boards by project. Goes without saying that GitHub has a great community of developers who are really active and putting amazing libraries out there as well as helping out existing projects with Pull Requests and asking for new features. It's a great way to share

 ★ OFFICE CULTURE



SILVIO PAGANINI

What's on your desktop?
I've been working remotely and from home lately, so as I'm writing down these answers, on my desktop I have my laptop and an espresso.

Little things that make your life worthwhile
Having the privilege to work from wherever and whenever I want to. If I want to go snowboarding, surfing or to the gym in the morning or afternoon, then I'll do it.

What do you have on the walls?
In my home in London, a massive Pac-Man vinyl sticker.

What will you do for lunch?
I cannot stay at my desk for lunch, I need to go for a walk and after lunch an espresso is compulsory.

What hours do you work?
Depends. I'm usually an early bird, I'm more productive in the mornings if I'm not doing any other activities.

What else do you do in the office?
I used to play a lot of foosball with my colleagues. It used to help to break the ice and come up with new ideas for prototypes or small side projects.

How often do you hang out with other developers?
Quite often. I'm one of the curators of DevCon, a London-based developers community in London, and we hang out either for drinks only or tech talks.

Describe your working culture in three words
Try, fail and accomplish.



★ TIMELINE

A look at the key dates in Silvio Paganini's career

APR, 2001

Landed an internship for a small production studio developing interactive CD-ROMs in Brazil

DEC, 2003

My first advertising agency job was as a freelance Flash developer working at Rapp Digital

JAN, 2005

Properly kickstarted my career as a Flash developer at JWT in São Paulo

APR, 2008

Moved to London and got my first international job at Publicis Modem

MAR, 2009

First interactive installation with live tweets for the Rihanna + Nokia gig (R/GA London)

JAN, 2011

Started at UNIT9 in the climax of Flash development for games and websites

SEP, 2011

Won my first The FWA with Project Shiphunt at UNIT9

MAR, 2012

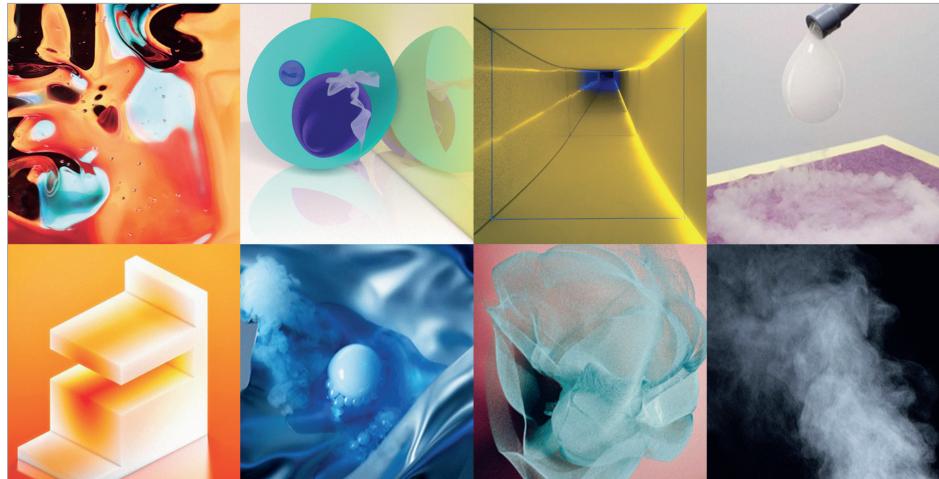
NYC Times Square take over installation for Tropicana

MAR, 2013

Find Your Way to Oz, the first commercial WebGL Chrome Experiment for Google/Disney

APR, 2015

I left UNIT9 and started FLUUUID, it's a creative-development collective based in London



Intangible Matter This project was a great way to explore some WebGL techniques including synchronisation of sound effects and cloth physics simulation

- ▶ knowledge, to learn new things, recruit people and even make real-life friends.

Could you talk us through the Intangible Matter project for Stinkdigital?

Intangible Matter (*lucyhardcastle-thefifthsense.i-d.co/en_gb*) was a project in partnership with i-D, Lucy Hardcastle and Stink Studios. The challenge was to create six distinct conceptual rooms that would allow users to explore different textures, sound designs, and interactions that represent each element of the Channel fragrance. We started prototyping each room as an individual piece in WebGL using custom shaders and then put it together as a music video.

Does your work as an FWA jurist help keep you on your toes?

Absolutely! The FWA has been my source of inspiration for years when it comes to digital/interactive projects. Being part of the jury gives me the opportunity to be in touch with new tech, approaches and meet different people from around the world. On top of that it makes me want to keep learning and trying different things to also feature there. It's a healthy competition among friends; we keep teasing each other to see who's got the most awards.

Tell us a bit about Crystallized Skins.

The pavilion Crystallized Skins (*crystallizedskins.com*) was a project for The Wrong, a global art event to celebrate New

Digital Arts, that invites artists from around the world to join the conversation.

FLUUUID was responsible for the WebGL and front-end development of the website, while Builder's Club took care of the art direction and 3D modelling, Nikolai von Sallwitz created the sound effects and Robert Seidel curated the artists and directed the project.

How do you unwind?

When I'm working from London I wake up every other day at 5am to go to the gym to run and swim, this has helped me a lot to start my day fresh with an empty mind. I also try to cook every now and then, it's part of my analogue moment where no devices are around me, just a good glass of wine and the ingredients in front of me. On the other side, when I'm working remotely, I try to surf or snowboard in the mornings so I'm ready for a working session in the afternoon.

What's your favourite thing about working at your job?

The opportunity to be in touch with new things all the time. There's always something new to learn, there's always some cool WebGL experiment out there with the source code on GitHub, always a nice interactive installation happening in a dark corner of London to be checked out. All these experiences keep me excited and willing to learn more and explore different approaches for my projects.