

# DESIGN

## DESIGN THAT INSPIRES ACTION

ESI Design is a team of passionate interdisciplinary problem solvers who specialize in creating engagement. We strategize with leading brands and institutions to create big, transformative ideas and design the physical spaces, interactive technologies and social experiences that foster value-driven interaction between our clients and their audiences.

Founded by interactive pioneer Edwin Schlossberg, ESI Design has been redefining engagement for over 35 years. From our roots, transforming the Brooklyn Children's Museum into one of the first interactive museums in the country, to our current work with a diverse set of leading institutions, brands and corporations, ESI has collaborated with clients to design and open hundreds of experiences. Our work includes exhibitions, innovation labs, retail and sales environments, community centers, digital installations, collaborative platforms, web and mobile media and live-action and digital games. How people engage with each other continues to change, so our work is always evolving.



**“An experience is never fully designed until the audience completes it.”**

– **Edwin Schlossberg**

*President and Principal Designer, ESI Design*

## **ESI PORTFOLIO**

We serve clients and audiences from a broad range of fields including:

**Corporate**

**Retail**

**Cultural**

**Nonprofit**

**ESI creates engagement.  
We help customers and  
employees co-create  
lasting relationships with  
good companies.**

#### **Corporate & Retail**

ESI Design has extensive experience helping corporations harness the power of interactive experiences and collaborative networks to fuel innovation, growth and success. ESI creates integrated communications strategies that engage audiences at all touch points, designing a holistic system of interfaces that increase engagement and action. We assist companies with a passion for doing well by doing good by inspiring greater advocacy through the power of collaboration.

# Shanghai Corporate Pavilion, 2010 World Expo

Visitors help compose a dazzling interactive experience that reflects their dreams for Shanghai's future.

SHANGHAI, CHINA / 2010



For the 2010 World Expo, the Shanghai Corporate Community asked ESI to create an extraordinary experience that would excite the public about Shanghai's future. ESI partnered with a team of world-renown architects and producers to design and build the "Dream Cube" — a 40,000-sq. ft. ecologically sustainable, highly imaginative pavilion.

Building on the Expo theme, "Better City, Better Life," the Dream Cube led visitors on a dynamic, dreamlike journey through the city's past, present, and future. Over 80,000 photos, crowd-sourced from Shanghai citizens via the Dream Cube's website, captured the city's transformation.

The experience culminated in a 360-degree theater where visitors participated in an exciting media event to change the Dream Cube itself. The building's intricate LED structure pulsed with color and dynamic patterns in response to visitors' actions, creating a dazzling light show for people outside the pavilion. The media event stirred visitors' optimism — by working together they could shape their city's future.

With over 4 million visitors, worldwide attention, and awards, the Dream Cube set a new standard for Expo designs and large-scale public experiences.

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#### AWARDS

2011 Society for Environmental Graphic Design, Honor Award  
2010 Event Design, Gold Award, Best Pop-Up Brand Pavilion;  
Silver Award, Best Use of Media/

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EXHIBIT SIZE: 40,000 Sq. Feet

SCOPE OF WORK: Experience Design, Interactive Media Production, Lighting & Theatrical Design, Website Design, Content Development



Visitors from around the world participated in an immersive journey through the Dream Cube and its multimedia story about Shanghai's future.



# Beacon Capital's 330 Hudson

A pioneering example of localized digital media integration within a corporate lobby environment.

NEW YORK, NY / 2013

Visitors and employees to Beacon Capital's new property at 330 Hudson Street in lower Manhattan are welcomed by a lobby design that reflects a vibrant neighborhood defined as much by its colorful past as by its changing cultural future.

The project assignment was to create an experience rooted in the local history and architecture that engages the young media-savvy demographic of the neighborhood. The iconic design features walls that come alive with an LED band of media stretching around the space, activating the environment with custom content and generative media.

The stunning LED walls in 330 Hudson's lobby support dynamic, shifting and surprising media content throughout the day, keeping the space feeling fresh and alive, including: 330 Hudson Street branding, data visualizations of the building's environmental sustainability / LEED Gold status, live weather data and cool imagery from New York and other locations. The visuals are complemented by a lighting and audio program synced with the media. Additionally, the lobby supports special events and programming, including exhibitions by digital artists and local design students.

SIZE: 3,000 Square Feet, 77 Linear Feet of LED Panels

SCOPE OF WORK: Concept Design, Sign Design, Media and Content Design, Systems Design

PARTNERS: BBG-BBGM, Spinfex Group



Site-specific templates provide visitors with up-to-the-minute information such as weather forecasts, local landmarks and environmental facts surrounding 330 Hudson's LEED Gold Status.

# Beacon Capital Partners 221 Main Street

A eye-catching exterior and interior media experience creates a new identity for a classic building.

SAN FRANCISCO / 2013



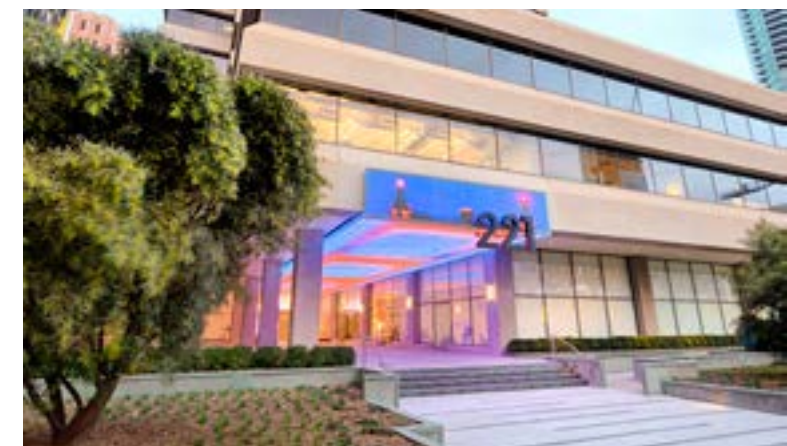
The neighborhood around 221 Main Street in the heart of San Francisco is rapidly evolving with an influx of technology companies along the Spear Street Corridor. Beacon Capital Partners wanted to update 221 Main, constructed in 1974, and establish the building as an anchor for the growing area.

ESI designed a 126 foot-long, 25-foot wide, digital display that extends from the interior lobby to the exterior façade. This integrated element renews the building with a modern design while complimenting the angular character of the original architecture. The artistic installation blends three different LED resolutions into a single display. Etched diffusion glass mounted atop the LEDs spreads the light across the entire surface, creating a seamless image.

ESI created an original media program that reflects the building's surroundings and reinforces 221 Main's place within the neighborhood, city and state. The media is designed to be experienced from many viewpoints, from the street into the hi-definition lobby. The entire display is both a medium for content, a lighting surface and an architectural addition to the building. An address that once lacked a distinguishing trait now has a distinct presence that speaks to the promising future of the neighborhood.

SIZE: 4,875 Sq. Feet

SCOPE OF WORK: Interactive Media Production,  
Lighting Design, Digital Media Design and Production,  
Content Production



Urban and natural imagery enhance the redesigned entrance of 221 Main in San Francisco, encapsulating the dynamism of an evolving neighborhood.

# AT&T AdWorks Media Lab

An immersive media experience that brings AT&T's innovative advertising solutions to life.

NEW YORK, NY / 2011



AT&T AdWorks wanted an environment where their clients (brands, agencies and planners) could experience the value of AT&T's extensive consumer data and understand how AT&T could help them maximize their cross-platform advertising potential, now and in the future.

ESI designed the AdWorks Media Lab, a dynamic sensory experience that combines compelling storytelling, data visualizations and high-tech demonstrations, to showcase the power of a targeted and unified multi-platform communications strategy that mines AT&T's data streams. The Lab experience can be customized for each individual client — from the lighting and visual displays in the reception area to the presentation details.

The Lab has dramatically increased sales by helping AT&T's clients understand the value of making more informed, effective and meaningful connections with the right customers at the right time.

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**“Customers come in and actually touch and feel and experience what we are doing here, that excites me, it excites the sales organization.”**

— Michael Rosen, VP, Online and Mobile Sales, AT&T Adworks

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SIZE: 1,500 Sq. Feet

SCOPE OF WORK: Experience Design, Media Design, Data Visualization, Systems Integration

PARTNERS: Media Production: The Mill





# PNC Fairfax Connection

A bold strategy for community engagement, empowerment and revitalization.

CLEVELAND, OHIO / 2012



PNC Bank wanted to develop an innovative new facility for community engagement and revitalization in Cleveland, Ohio. Rather than design for the community, ESI designed the center with the community, leveraging PNC's existing partnerships with the city's cultural, educational, social, and faith-based organizations to begin the conversation with community members.

ESI designed the community center's physical environment, software/media systems, and the programs that address the community's interests and concerns. The PNC Fairfax Connection now offers an extensive calendar of workshops centered around technology training for adults and youth, financial empowerment for residents and small business owners, reading readiness for preschoolers, educational enrichment for students, GED and college prep, and senior citizen projects to preserve community's rich cultural history.

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**"We celebrate the opening of the PNC Fairfax Connection as a demonstration of what it truly means to work together to create a new relationship and a new bond between a bank and its community."**

— James E. Rohr, Chairman and CEO of PNC Bank

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SIZE: 6,500 Sq. Feet  
SCOPE OF WORK: Physical Design, Media and Technology Design, Web Design, Environmental Graphic Design, Program Design



Dynamic physical and digital solutions enable the Connection to adapt to serve children, teens, small business owners, and seniors with different types of programs.



With the move into their new US headquarters in Times Square, Reuters wanted to introduce its brand to the public in a way that would stand out in the media explosion of Times Square. ESI designed a 22 story LED display and the stories that would drive public engagement with the landmark media architecture.

Working with the company, ESI created the largest sign to date at Times Square. To speak to the public, two key themes were developed: the global reach of Reuters and the immediacy of its content. The display functions as a metaphorical flipbook of the day's news. It is a fully automated and near instantaneous display of the news from around the world. Comprised of 13 giant, full-color LED video displays, 3 Times Square functions as a 7,700 square foot window into the world of Reuters.



“The Reuters sign shows text and video from sources around the world. A photographer in Afghanistan can upload a picture file to the Reuters network, and within 90 seconds the image can be broadcast to the 1.5 million people who pass through Times Square each day.”

— Brad Wieners, *Making Headlines in 10,000-Point Type*, **Wired Magazine**

EXHIBIT SIZE: 34' x 37' high-definition video screen and interactive system

SCOPE OF WORK: Master Media Plan, Interactive Experience, Video Templates, Branded Motion Graphics



Visitors to Times Square get a front-row seat for interacting with a dynamic video screen that puts them in the spotlight.

# News Corporation/Sony Times Square Sign

An interactive media experience puts Times Square visitors in the driver's seat of a state-of-the-art digital sign.

NEW YORK, NY / 2010

**ESI creates experiences  
that inspire people  
to explore their world.**

### **Cultural & Nonprofit**

ESI's roots are in designing interactive experiences that help nonprofits and cultural institutions activate their missions. We specialize in creating one-of-a-kind interactive experiences that foster communication, collaboration and learning between people. We help inspire and build new audiences. Our cultural clients include museums, visitor centers, historic sites, parks and arboretums, libraries, theater and performing art groups, sports organizations, as well as tourism and economic development agencies.

ESI Design works with non-profit institutions and social purpose organizations to help them advance their missions and connect to the beliefs and values of their audiences. We work closely with our non-profit clients to maximize their limited resources, harness the power of storytelling, and build opportunities for communication through personalized interaction.



To place Ellis Island into the larger history of immigration to America, the National Immigration Museum wanted an exhibit that surpassed the small island in New York Harbor. ESI designed a distinct Ellis Island experiences that allow visitors to explore immigration to America in a dynamic fashion, the Peopling of America Center.

The center presents immigration history in a broader context, enhancing the overall Ellis Island Experience with a theme familiar to everyone, a journey. The Peopling of America evoke a sense of movement, of uprooting lives, change, struggle, resilience and re-connection. The Peopling of American exhibit puts Ellis Island Visitors into large context of American immigration. Visitors journey with immigrants as they leave their home and journey to their new start in America. The points of entry and the stories are as varied as the personal narratives of those that crossed borders and oceans.



#### AWARDS

2002 American Institute of Graphic Arts, Experience Design Award

2001 Creativity Annual 31, Website Award

EXHIBIT SIZE: 22,000 Sq. Ft.

SCOPE OF WORK: Concept Design, Physical Design, Graphic Design, Interactive Design, Content Organization



The Ellis Island National Immigration Museum uses a variety of exhibits and interactive tools to help visitors search archives, explore immigration history and contribute their own stories and images.

# Ellis Island Peopling of America

Visitors to Ellis Island connect with their family's past and explore the vast story of global immigration.

NEW YORK, NY / 2011

# Tryon Palace Historic Sites and Gardens

Revolutionizing the history museum experience through dynamic simulations and mobile multimedia tours.

NEW BERN, NC / 2010



Tryon Palace wanted to bring history to life for a new generation of citizens. For Tryon's North Carolina History Center in New Bern, N.C., ESI created experiences that entice visitors of all ages to tap into their own interests and use them as the jumping off point for explorations in history.

In the **Pepsi Family Center**, children and their families become "citizens" of a coastal community circa 1835. In multi-player, technology-enabled simulations, they discover what it was like to live and work here in the past — sailing a ship, distilling turpentine, running a general store, or whipping up dinner in a 19th century kitchen.

The **Regional History Museum** tells the story of this coastal North Carolina community through the lens of environmental history. The stories woven throughout museum reflect the rich cultural diversity of the people of the region.

The **History Navigator**, a personal handheld media device, guides visitors through the historic homes and gardens. Visitors choose from eight tours that interpret history from the unique perspectives of the different groups of people who lived, worked, and made history here.

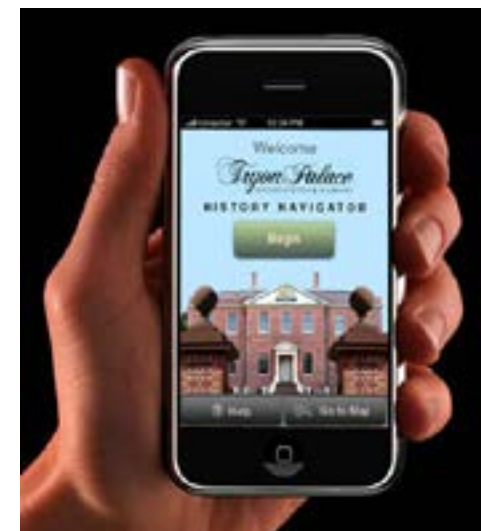
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**"A compelling model of what is possible in regional museums as history is being remade."**

—The New York Times

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EXHIBIT SIZE: 14,000 Sq. Feet with Additional Site Elements  
SCOPE OF WORK: Master plan, exhibit design, multimedia and interactive design



Visitors to Tryon Palace take on many roles when at the museum. The industries of the area, the experiences of the population throughout time and the stories of the people who lived on the land uncovers new aspects of history and creates new experiences.

# The College Basketball Experience

A high-energy interactive experience that puts fans “inside the game” of College Basketball.

KANSAS CITY, MO / 2007

The National Association of Basketball Coaches (NABC) wanted to create an entertainment venue that would capture the spirit and the action of college basketball and further engage and expand their lifelong fan base.

ESI designed the College Basketball Experience as a full-bore, hands-on-the-ball, game-centered immersion experience that invites visitors to step out of their role as fans and know the game like never before. Visitors can get out on the court to take shots, try out their dunking skills, and show off their footwork at a host of interactive stations. Then they can climb into the booth and take on the role the Announcer in the Media Lounge. The College Basketball Experience is also home to the Gallery of Honor, the only Hall of Fame in the country dedicated to men’s college basketball.

The College Basketball Experience is in the moment and of the moment—as the game plays on across the country new content is collected from schools, coaches, players, and fans, and the experience continues to evolve.

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**“There is no other place like this in America. It is definitely not a museum. It is a high-energy, highly-interactive place where casual and hard core fans of any age can totally immerse themselves in the game of college basketball.”**

– Kevin Henderson, CEO of The College Basketball Experience

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EXHIBIT SIZE: 41,500 Sq. Feet

SCOPE OF WORK: Master Plan, Exhibit and Logo Design



Left: Fans visiting the Mentor’s Circle.

Right: Visitors can practice their passing, along with several other hands-on activities.



ESI designed dual logos and all environmental graphics for the College Basketball Experience.

# ImaginOn

A multimedia learning experience that connects children through reading, storytelling and theatre.

CHARLOTTE, NC / 2005



The Public Library of Charlotte and Mecklenburg County and the Children's Theatre of Charlotte were successful institutions that had outgrown their respective spaces. United in their quest to bring stories to children, the institutions joined forces in a one-of-a-kind combined space and asked ESI to design experiences that would link the two institutions.

ESI created a whimsical interactive environment where children are the storytellers. There are individual activities like the Story Maker, which invites children to create their own digital stories from a series of creative prompts. Team Machines encourage kids to work together to design theatrical scenes or story illustrations. All of their creations are save to the Story Jar, which can be searched and viewed onsite and online.

ImaginOn creatively and philosophically connects the Library and the Theatre as an unprecedented resource and much loved destination for children and families.

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EXHIBIT SIZE: 9,000 Sq. Feet

SCOPE OF WORK: Exhibit Design, Audio Visual, Software Production



Multi-player games and fun group activities invite kids to write stories and produce their own plays.

# Mercy Corps' Action Center

A bold storefront and web experience that inspires visitors to tackle global poverty and hunger.

PORTLAND, OR / 2009



Mercy Corps believes we can end world hunger in our lifetime if people better understand the causes and work together on the solutions. Working with the international development and relief organization, ESI Design designed a public space and web experience that gives visitors the tools and inspires them to act for social change — whether they commit a minute, a day, a week, or a lifetime.

The Action Center evokes the field stations that Mercy Corps operates in dozens of countries around the globe. Visitors learn about hunger crises, evaluate the causes, explore solutions, and finally take action (both at the center and back in their own communities).

The Action Center also demonstrates the intrinsic connection between environmental and social responsibility. During construction, ESI turned to Old City Building Center and Louisiana Green Corps in New Orleans, a training program for those affected by Hurricane Katrina. They constructed the center's shelving and furniture out of wood salvaged from buildings destroyed by the storm. The Action Center itself achieved LEED Platinum certification.

## AWARDS

2009 W3 Awards, Silver Award, Activism; Silver Award, Charitable Organizations

2009 IDSA IDEA Awards, Finalist, Branded Environments

2009 Webby Awards, People Choice Nominee, Activism

EXHIBIT SIZE: 4,000 Sq. Feet

SCOPE OF WORK: Exhibition Design, Audio Visual & Software Production



Training interactives help visitors engage with, and understand, the many systemic causes of hunger.





## ESI TEAM

For each project, we put together an interdisciplinary team whose skills and depth of experience match the task. ESI's designers and strategists come from varied backgrounds in physical design, interaction design, media design, storytelling, technology, systems and A/V design and project management. Our diversity of experience is matched by our collegiality. The more we collaborate and iterate with our clients and each other, the more we expand our knowledge and push our work further.

Our teams always include a project manager who oversees the design and production of the project, along with a project executive, who acts as an internal advocate and liaises regularly with clients to ensure that their voice is present throughout the lifecycle of the project.

## EDWIN SCHLOSSBERG

Principal Designer



Edwin Schlossberg is founder and principal designer of ESI Design. He is an internationally recognized designer of collaborative public experiences, knowledge-sharing networks, and communications platforms for a variety of companies and institutions. Schlossberg's designs include everything from children's museums, multi-player games, and science exhibits, to innovative retail experiences, multi-story interactive signs, and participatory expo pavilions. His designs share a common theme – to help participants explore, learn, communicate, and have fun together.

Schlossberg is the author of several books including *Interactive Excellence: Defining and Developing New Standards for the Twenty-First Century*. He is a celebrated visual artist whose works have appeared in a number of solo exhibitions and museum collections around the world. Schlossberg teaches courses in design at Columbia University and the School of Visual Arts, is a founding advisor of designNYC, and a board member of the John F. Kennedy Foundation and Library.

**Areas of expertise:**

Concept Design, Audience Experience Design, Communications Design

## SUSAN OKON

Chief Financial Officer and Chief Operating Officer



Susan Okon draws upon 20-plus years of experience to lead finance and operations of ESI Design. Additionally, she has financial responsibility for two other ventures for Edwin Schlossberg, The Perfect Client, LLC and Schlossberg Flynn, LLC. Susan is responsible for all financial affairs and operations of the companies including accounting and finance functions as well as information technology, human resources, and project management. She also heads the Leadership Group at ESI.

She joined ESI in 2000 from two successful entrepreneurial ventures: Biscotti & Company and Tactics, Inc., a database marketing company. In her roles, she was responsible for the overall management of the financial and business operations. Earlier in her career, Susan was Director of Marketing Services at Shearson Lehman Brothers. She began her career in Public Accounting and is a CPA. She holds an MBA from New York University's Stern School of Business, and a BA in accounting from Brooklyn College.

**Areas of expertise:**

Accounting & Finance, Operations, Administration

## GIDEON D'ARCANGELO

Vice President of Creative Strategy



Gideon D'Arcangelo oversees conceptual design and creative strategy for ESI Design ensuring clients' strategic goals are maintained and realized throughout the project lifecycle.

He is an accomplished interactive designer and experienced project leader who has guided strategy for several of ESI's benchmark projects over the past 19 years including a 10 year collaborative partnership with Best Buy developing brand communication networks and concept stores, the Reuters Spectacular at 3 Times Square, and the Trust for the National Mall in Washington DC.

Gideon is a valued thought leader within the creative industries, frequently speaking and writing on interactive design including serving on the faculty at New York University's Interactive Telecommunications Program in the Tisch School of the Arts, as a board member of the Lomax Association for Cultural Equity, and as a contributing producer for Public Radio International's weekly arts and design program, Studio 360.

**Areas of expertise:**

Design Strategy, Communication Design, Interactive Design, Media Production

## ALEXANDRA ALFARO

Director of Project Management



Alexandra Alfaro joined ESI Design in 1999, and has broad experience in the arts, education, and museum programming. She is ESI's Director of Project Management and guides many projects from concept to completion, ensuring that all design decisions meet client goals and aspirations. Prior to coming to ESI, she worked for the Children's Museum of the Arts as an Exhibit Developer and Manager of External Affairs and Special Projects. She has Professional Degree in Business Project Management from New York University, a BFA from Rhode Island School of Design, and also completed RISD's European Honors Program in Rome. An accomplished painter, Alexandra consults to a variety of non-profit arts institutions and maintains her own studio. At ESI, Alexandra has played a key role in projects that include Tryon Palace Historic Sites and Gardens, Ellis Island National Immigration Museum, ImaginOn Children's Library and Theatre, John F. Kennedy Library Website, and the Best Buy Communications Network.

**Areas of expertise:**

Project Management, Client Team Liaison, Design Strategy, Content Research

## CLAY GISH

Director of Writing and Research



Clay Gish oversees the team that articulates the vision for new projects, and develops the content, educational goals, and scripting for all exhibits, media, and interactives. Under Clay's guidance, the team has tackled diverse assignments ranging from hands-on educational programs for children to training programs for medical specialists. Clay joined ESI in 1989.

Before coming to ESI, Clay worked as a journalist, editor, and teacher. During a 7-year tenure at the American Foundation for the Blind, she edited numerous books and a journal for professionals in the field. She also wrote articles on issues confronting people with visual impairments, including a groundbreaking series on environmental barriers.

As an historian and educator, Clay has written several articles on child labor during the Industrial Revolution and has taught American history and government at the City University of New York.

**Areas of expertise:**

Writer, Historian, Researcher, Educator

## JOSEPH KARADIN

Director of Physical Design



Joe Karadin leads ESI's Physical Design department, creating impactful spaces within the built environment. A highly experienced architect and exhibit designer, Joe has more than fourteen years of experience in exhibit and experiential design, as well as branded retail environments. In addition to directing ESI's Physical Design department, Joe leads multidisciplinary design teams on projects as diverse as corporate innovation centers, children's environments, retail experience design and science museum exhibits.

Prior to joining ESI, he worked at Thinc Design, Interbrand, and other notable design and branding firms. Joseph is a graduate of Cornell University and has won several awards and distinctions, including acknowledgement as a finalist for his design of the World Trade Center Memorial.

**Areas of expertise:**

Exhibit Design, Experience Design, Architecture Design

## ANGELA GREENE

Director of Visual Design



Angela Greene oversees the Visual Design department of ESI, ensuring clients projects are consistent in look and feel across all mediums.

With over 20 years of experience creating animation, screen graphics, and digital interfaces across a variety of electronic media, Angela specializes in the development of cutting edge large-scale media projects such as the News Corp/Sony interactive sign and Reuters Spectacular in Times Square.

Prior to joining ESI, Angela created user interface tools, website designs, and animation for a diverse list of organizations including Apple and Sesame Street Workshop. A passionate enthusiast of vintage design, typography, and fine art, Angela's work has appeared in a number of multimedia exhibits, and has received several grants to develop engaging new web-based projects.

**Areas of expertise:**

Media Design, Large Scale Signage, Interactive Design, Animation, Screen Graphics

## YURI SUNAHARA

Director of Technology & Media



As Director of Technology & Media at ESI, Yuri Sunahara directs interactive experiences and technical strategies for a wide range of client projects. She draws upon her expertise in interaction design, interface development, programming, media production, and technology implementation to guide the design of immersive user experiences and interactive stories. Projects include JFK50.org, Mercy Corps Action Center, ImaginOn, the Children's Museum of Los Angeles and the Institute for War & Peace Reporting.

Prior to joining ESI in 2000, Yuri spent several years as a CD-ROM and Web Developer for clients such as PBS and the Museum of Chinese in America (MOCA), which received various design awards. Yuri's interactive installation work and numerous collaborative art pieces with photographer Nancy Davenport have been exhibited internationally. She has also given talks at various institutions and universities in New York and Tokyo, both of which she calls home. Yuri received a BA in Environmental Information from Keio University and an MPS in Interactive Telecommunications from New York University.

**Areas of expertise:**

Interactive Design, Media and Technology Integration

# “Working with ESI can take you to places you’ve never before imagined.”

— Michael Cooper  
*Director-at-Large, Mercy Corps*

## CLIENT TESTIMONIALS



“When we go into meetings and come out of meetings with ESI it is like two different worlds. You go in and the lights are off, you go out and they are very bright.”

Steve Soboroff  
President, Playa Vista



“One of ESI’s strong points is their imagination. Finding a balance between that imagination and immediate needs as you look to the future is hard but critical work. It’s what will set your project apart from others that lack that kind of imagination.”

Claude Stevens  
Education Director, *Bernheim Arboretum & Research Forest*



“Don’t be afraid to make a commitment to something you can’t see. Your partnership with ESI and their way of working will reveal the right approach to your project.”

Linda Hanick  
Vice President, St. Paul’s Chapel



“ESI balances creativity with discipline. They are absolutely remarkable in how they develop a timeline for getting through the process and then push to stick to it.”

John Wilson  
Education Director, INFINITY at NASA Stennis Space Center



“We value the intellectual approach brought to bear by the ESI team – they understood our culture, our needs, and our desire to portray our image in a new way. They took our aspirations, interpreted them, and expressed them through very successful communication with the public.”

Glenn Elliott  
Senior Vice President, Reuters

# DESIGN

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