



L V N D

WOLFGANG ZAC for

TINDER

HELLO, TEAM TINDER!

Thanks for bringing me to the table.

You're evolving your visual voice, and I get to help define how it speaks through photography.

Let's make it bold, rebellious, and unmistakably you.

I'm here to make it count.



DUMP THE RULES.

A different way of connecting.

Gen Z doesn't move through the world in quiet, controlled one-on-one moments. They move in groups, they share energy, and they take pressure out of situations that used to feel staged.

With Double Dates, Tinder opens up a more social, more natural way of connecting, one that reflects how this generation already interacts.

What I'm interested in here, as a photographer, is that shift.

A shift into something you can feel in a single frame.

KEEP THE ENERGY.



THINKING IN COVERS, NOT CAMPAIGNS.

**Images that stay,
not images that explain.**

I will approach this like a shoot for an album cover, the kind that used to live on vinyl. Album covers, for me, have always been something that carries identity and attitude without needing explanation. They are images that stay with you because they feel complete, part of an artwork rather than just a message.

And now let's imagine this beyond an album cover: Think Trafalgar Square, Times Square, Sunset Boulevard. Dressed to impress, our key visual will be made to stand tall on the world's most iconic billboards.

That's the level I'm aiming for here.



THINKING IN GROUPS, NOT INDIVIDUALS.

**Four people.
Four energies.
One dynamic.**

I don't see four individuals – I see a group that works like a band.

Different personalities, different roles, different energies.
Not polished. Not uniform. Not perfect.

One might be bold. One more reserved.
One brings attitude. One brings calm.

That tension is what makes it interesting.

The group is the story.
And the viewer should want to be part of it.





A MOMENT OF LETTING GO.

A transition you can see.

Our key visual sits right in that moment where something is being left behind.

Clothing, accessories, pieces of a different time, they're not decoration, they're part of the action. They're being thrown, removed, dropped by our models while I shoot them. Those real movements bring truth into our key visual: when something is actually happening, I get reactions you can't fake, body language, timing, expression. That's why I want as much as possible to happen live, in front of the camera, in the moment of the shot.

At the same time, I will work with a hybrid approach. As much as possible will be captured live, in real time, but I will also build in flexibility. Alongside the main action, I will capture additional pieces separately, flying garments, dropped accessories, elements on the ground, details in the background, so we have the right material to support the final image in post-production if needed.

In the end, everything in the frame needs to belong together: people, objects, movement, all part of the same moment. If that connection breaks, the image starts to feel constructed. And once it feels constructed, it loses its credibility.

That's the line I don't cross.



BUILDING OUR WORLD.

Side Shots expand our story.

Alongside the key visual, I would like to offer an additional layer of imagery through side shots.

They are not part of the original ask, but for me, they help make the concept feel complete, and a way to help shape a broader visual language for Tinder.

Our key visual holds the idea. The side shots explore how it behaves.

If you think of the key visual as an album cover, the side shots become the images inside the booklet, part of the same world and the same visual language, but allowing for more depth, variation, and detail.

The side shots carry the same attitude into different situations, more relaxed, more intimate, more unexpected.

Rebellion comes through in the details. Inside the Victorian setting, the shift becomes more subtle. People don't follow the logic of the room. They lean, sit, move, and interact differently. Small decisions define the tone, a bottle in hand, a posture that feels slightly off, objects used in the "wrong" way. Nothing exaggerated, just enough to feel that something has changed.

All these side shots are built around interaction. Even when one person draws focus, the others are still present. There's always a sense of connection. That's where the energy comes from, and that's what makes the visuals feel like Tinder.







PRECISION-ENGINEERING
THE UNEXPECTED.

**COMPOSED TO FEEL
UNCOMPOSED.**

There's a point where performance drops and something more natural takes over.

That's where my image starts.

What looks unplanned is actually guided, carefully, but not visibly.

I'm setting up the conditions, not forcing the outcome. I stay inside the situation, reacting, adjusting, pushing when needed. It's a constant exchange between what's happening and what could happen next.

SNAP THE CHANCE.

When it clicks, I feel it immediately, and that's the frame I keep.

I leave room for things to shift, but I never lose control of the frame. It's a balance between instinct and direction.

The result is simple: my images feel like they happened, not like they were built.

CASTING DEFINES



**Built on difference,
not sameness.**

I see our group as a mix of personalities rather than a clean composition. Each person brings something else into the frame: attitude, calm, unpredictability, presence. That contrast is what creates tension, and tension is what makes an image hold. The group works when it doesn't feel designed. It works when it feels alive.

I'm looking for people who bring something specific into the room. Not only a type, but a presence. Different energies, different levels of openness, different ways of connecting. Ideally, people who are comfortable with proximity, interaction, and physicality. Because that's where the dynamic becomes real.

To support this, I will define a set of casting specs for the video casting process, allowing me to see how talent moves, connects, and responds in front of the camera - and how rebellious they can be.

THE FRAME.



WARDROBE.

Wardrobe builds the visual tension. Elements from a traditional world meet contemporary identity, not as costume, but as contrast, quietly pushing against what the setting suggests. Each person keeps their individuality, and nothing feels styled into sameness.

HAIR & MAKE-UP

HMU follow that same logic: present, but not rigid, allowed to shift and evolve within the moment, slightly undone, never fully settling into expectation.

HERITAGE MEETS NOW.

BUILT FOR SCALE.

TECH SPECS, CAMERAS, CROPS.

The images need to hold up across formats, especially large-scale. That's why I work with a very fast medium format camera: high resolution, flexibility, speed, and room to adapt. It allows me to crop without losing quality, while still preserving the integrity of the moment.

At the same time, I use my smaller Leicas to stay close and unobtrusive. They allow me to move more freely and capture moments as they happen.

Both systems support the same goal: keeping the moment real, while making sure the image works everywhere it needs to.









LIGHTING APPROACH.

Lighting follows the situation:
Outside, I use natural daylight.
Inside, I work with flash.

The goal isn't to make the
lighting visible, but to support
the image and the moment,
keeping it immediate and real.

At the same time, the way I
approach light naturally creates
a cinematic quality. Not through
heavy styling, but through
atmosphere, depth, and the way
the scene is experienced.



IT'S GONNA BE LIT.

KEEPING POST REAL.

Post-production stays in the background.

Too much correction removes the connection to reality.

What I'm after is texture, subtle imperfection, a sense that the image was actually there.

With the growing presence of AI-generated imagery and an overall visual overload, there's a noticeable shift in how images are perceived today, especially within Gen Z. What resonates is less about perfection and more about presence, images that feel immediate, lived-in, and real.

You see it in the growing appreciation for grain, for small imperfections, for moments that feel unfiltered rather than over-processed. It's not about stepping back into the past, but about staying connected to something human within a very digital world.

That shift also aligns with the idea of leaving outdated conventions behind.

Moving forward doesn't mean becoming more artificial, it means becoming more real.

CONSIDER IT

BRAND PARTNER ENERGY.

I understand how much trust it takes to put a project like this into someone else's hands.

My approach combines sensitivity, instinct, and a deep understanding of people, with the technical precision and experience needed to deliver consistently at a high level.

Having studied both photography and graphic design at the University of Applied Arts in Vienna, I've developed a way of thinking that connects visual storytelling with structure, composition, and brand understanding. That combination allows me to not only capture moments, but to shape them in a way that works for both the image and the brand.

You bring the vision, and I'll make sure it translates.

I got you.

COVERED.



L A N D

You've got the brand. I bring the lens - and the energy, the vibe, and the humor to keep it human.

Let this be the start of something iconic.

I hope you enjoyed getting to know me and my approach - and that you'll take this ride with me.

- Wolfie ZAC

LET'S MAKE IT LEGENDARY.