

# Ca

## COMMUNICATION ARTS DESIGN ANNUAL 64

Polyester Studio    Leo Burnett Tailor Made  
Fresh    Exhibit



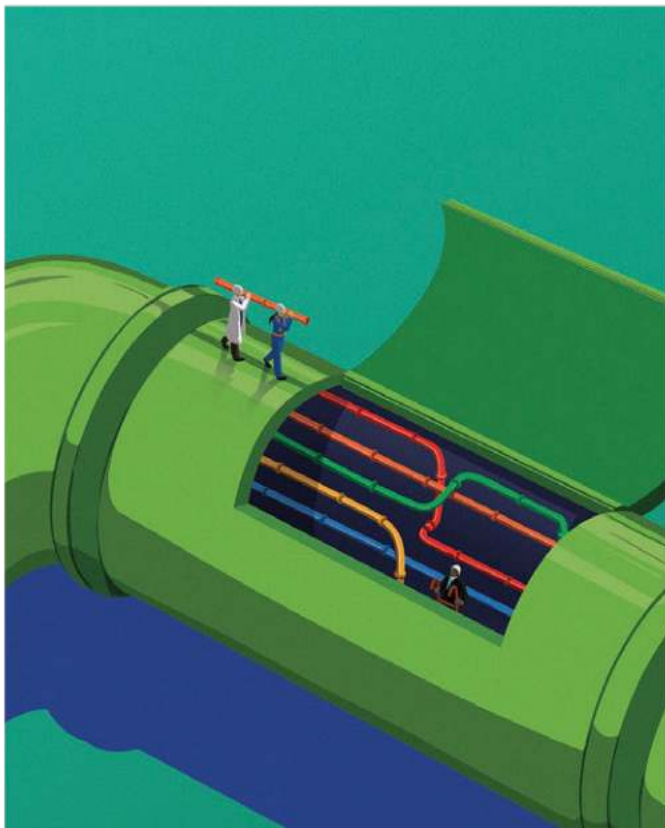
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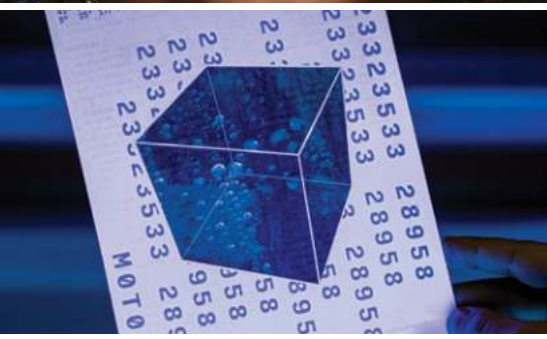
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leoburnett.com.br

**Polyester Studio**  
polyesterstudio.com

**Fresh**  
**Lanna Apisukh**  
lannaapisukh.com

**Xinmei Liu**  
catmoverart.net

**¼ Studio**  
instagram.com/quarterstudio

**Eager Zhang**  
instagram.com/eagerzliterally

**Exhibit**  
**BETC**  
betc.com

**DAVID Bogotá**  
davidtheagency.com

**Design Army**  
designarmy.com

**No Fixed Address**  
nofixedaddressinc.com

**OneightyFCB**  
18oagency.com

**Pavement**  
pavementsf.com

**Parachute Typefoundry**  
parachutefonts.com

**Pentagram**  
pentagram.com

**PORTO ROCHA**  
portorocha.com

**RETINAA**  
retinaa.ch

## ERRATA

On page 68 of our 2023 March/April issue, 3-D animator Leonardo Conde's name was incorrectly submitted as Leonardo Conte.

On page 139 of our 2023 July/August issue, the caption for photographer Christos J. Palios's self-promotional series should have read "The early 20th century" instead of "The early 19th century."

## CONTRIBUTORS

### Features

Toronto-based **Chris Daniels** (chris@chrisdaniels.ca) writes about advertising, marketing and visual communications for publications such as *Applied Arts* and *Marketing*.

**Thais Gouveia** (tha.gouveia@gmail.com) is a cultural communicator based in São Paulo. Today, she works as a communication coordinator at Museum of Art of São Paulo Assis Chateaubriand. Her experience includes eight years in the journalistic field, having produced, edited and written for *Spring Editora* and *Editora Abril* magazines, and publishing critical texts in national and international titles including *ArtReview* magazine, *Folha de S.Paulo* and *Newcity Brazil*, among others.

### Columns

**Ernie Schenck** (ernieschenck.myportfolio.com) is a freelance writer and creative director. He is an Emmy finalist, a three-time Kelly nominee, and an award winner at Cannes, the Clios, D&AD, the FWAs and the One Show.

### Book Reviews

**Lorrie Frear** (rit.edu/artdesign/director/lxfcad-lorriefrear) is a professor of the School of Design at the Rochester Institute of Technology (RIT) in Rochester, New York, where she creates collaborative learning experiences for students representing different departments in the college, other colleges at RIT and other universities.

**Nancy Goulet** is principal at studiowink (studiowink.com), a boutique, multidisciplinary graphic design firm. She also serves as Massachusetts College of Art and Design's graphic design certificate program professional design mentor.

**Ruth Hagopian** (ruth.hagopian@gmail.com) began writing about fine art at the San Francisco Art Institute, where she received her MFA. She was a cofounder of Visual Strategies, a design firm in San Francisco, and writes about art and design.

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## SUBMITTING WORK

[commarts.com/submissions](http://commarts.com/submissions)

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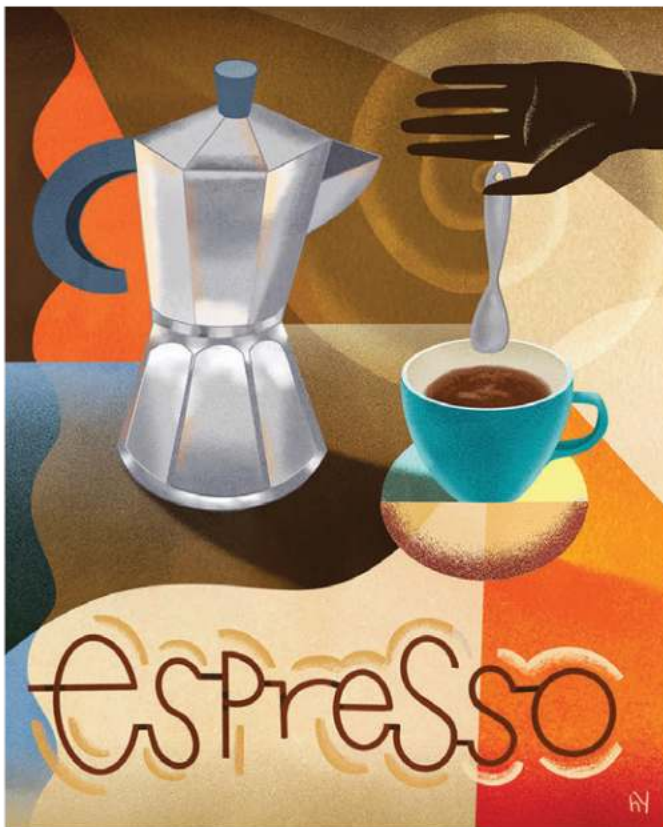


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# EDITOR'S COLUMN

Patrick Coyne



As proof of the growing global reach of our design competition, we received entries from 52 countries this year—a new record for us. When we asked jurors about their general impressions of this year's entries, they commented on the international makeup of the submissions and the strong showing of work in the motion graphic and student work categories.

"It was interesting to see the different focuses across the disciplines as well as the impact of having a truly global set of entries," says juror Jonathan Brodie. "You couldn't wish for a greater mix. It really kept me on my toes as a judge."

"I was thoroughly impressed by the breadth of work, topics and sectors," juror Julie Vander Herberg says.

"My overall impression of this competition was that the works are very excellent," says juror XiongBo Deng. "It wasn't so much about me selecting; it was more about me learning."

"Many designs took on social issues and applied design solutions to publicizing them, taking an ethical stand or even trying to solve an issue in a practical manner," juror Eurydyka Kata says.

"I have a sense of what people in other parts of the world are concerned with, but I gained a deeper understanding of how some communities are being plagued by social issues, as well as the initiatives and programs that were developed to create awareness and promote social justice," says juror Sharon Oiga.

Several judges commented specifically on the strength of the student work.

"There's no way to undervalue the positive influence [that design can perform by] bringing more fun and beauty into the world."

—Eurydyka Kata

"It was a surprise to see so many nice student entries in motion, some with detailed and complex animations," juror Renata Alcantara says.

"The quality of design and craft within the student entries blew me away, [particularly with] their motion design," says Brodie.

"The storytelling felt mature and sophisticated. The future is definitely bright."

"I was surprised by the number of amazing student animation and motion graphic entries," juror Jon

"The standard of work was excellent with a mix of ideas and craft across the board."

—Jonathan Brodie

Key says. "Really exciting to see the future of title graphics and movie titles—refined and sophisticated examples inspired by contemporary motion graphics with glimpses of new shifts and clever remixing of the expected."

"Owing to my other job as an educator, I paid special attention to student entries and was really impressed with many of them," says Kata. "They showed a level

of attention, creativity and involvement that does credit to their teaching institutions and makes me think my hopes for the profession are well-founded."

I asked the judges what innovative work they saw this year.

"There's a lot of great work happening in the craft beer industry," juror Rob Duncan says.

"It was exciting to see works that utilize the latest in technology—various forms of XR and AI-generated content—in creative ways," says Oiga.

"There are interesting integrations between AR/VR and traditional formats emerging," Brodie says. "I expect to see more and more of these in the coming years."

"The strength and balance of the ideation and documentation," says Vander Herberg. "The ideas presented were multifaceted and thorough, and the supporting documentation was extremely innovative and exciting."

I also asked jurors what their biggest disappointments were with this year's entries.

"I expected to see more sustainable entries," Alcantara says.

"A lack of ideas and surprising moments," says Duncan. "There was a lot of very generic graphic design."

"It would have been good to see more focus on the idea overall," Brodie says. "Simple, cut-through work with a powerful, engaging idea is always the goal, so it's no surprise these are hard to find!"

"Mockup templates were used profusely to present work," says Oiga. "While they indeed help to make projects appear polished and professional, their ubiquitous use—along with the perfect or sterile appearance of many of these templates—added a generic, homogenous quality to the work. The feeling is similar to looking at stock photography."





# ca 2024 INTERACTIVE COMPETITION

**DEADLINE: OCTOBER 13, 2023**

Judged by the who's who in interactive media, the competition winners will be published in the 2024 Interactive Annual, both in print and digital editions, and on the *Communication Arts* website, assuring a prominent place on the industry's premier stage.

Each winning entrant will also receive a personalized Award of Excellence, milled from solid aluminum.

Projects shown above from *Communication Arts* 2023 Interactive Annual.

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## EDITOR'S COLUMN

Looking forward, I asked the jurors what business, cultural and social developments will alter the role of design in the future.

"Working from home is reducing the level of creativity," says Duncan. "Design cannot happen in a vacuum. Ideas happen best when people are all in the same space, collaborating with each other in person. The best ideas strike at the most unexpected moments, not over a scheduled Zoom meeting. If Steve Jobs and Jony Ive were working remotely, Apple wouldn't be half the company it is today."

"The secondary utilization or minimization of factors, such as materials during the design process, will have a more profound impact on future design work," Deng says. "Pollution and waste are still huge issues in current commercial design."

"Design won't fix the world by itself, but it should do its part by helping those who are making important changes—and maybe refraining from supporting those who harm everyone," says Kata.

"Technological advancements constantly shift the way we approach and produce design," juror Nathan Hill says. "The rise of AI, AR, VR and other emerging technologies requires designers to adapt and incorporate these tools into their creative processes. The questions of how and where are curious ones."

Lastly, I asked jurors where they think the design industry is headed.

"I believe motion is a big trend in design," says Alcantara. "Soon almost every image will be animated."

"Motion is continuing to expand rapidly into new areas," Brodie says. "We can probably expect most traditional static forms of communication to have an interactive potential or alternative in the near future. Hopefully this added emphasis on functional design won't come at the sacrifice of powerful engaging ideas."

"I believe [the Apple] Vision Pro will bring changes that we can't even imagine," says Alcantara. "Technology is what always pushes design forward."

"Integrating technology will continue to produce innovative ideas and impact the way we approach design and arrive at solutions,"



**RENATA  
ALCANTARA** is  
the founder and  
creative director of  
Nata Design in São  
Paulo, Brazil. She has

worked for design studios and ad agencies with high-profile clients, such as Mercedes-Benz, Procter & Gamble and Whirlpool. Although she won a Cannes Lion in 2009, Alcantara missed developing ideas in a deeper and more lasting manner. In 2016, she launched Nata Design to focus on packaging and branding. She loves having the time to apply strategic thinking and attention to detail to her clients' brands. In 2022, her Easter packaging for Danke Cacao received an award of excellence from *Communication Arts* and a gold in the Brasil Design Awards.



**NATHAN HILL**  
is cofounder of  
Spaeth Hill, an  
experiential  
branding firm in  
Washington, DC. His  
design projects include

identity, publications, furniture, art installations and branding for the built environment. He holds a BFA in graphic design from the Corcoran College of Art and Design, where he served as an adjunct instructor from 2010 to 2020. From 2011 to 2018, he served on the AIGA DC Board of Directors as education chair. Hill continues to explore visual art through his self-initiated project *ântrepô*, an award-winning publication concerned with new and evolving methods of art and design driven by experimental thinking and practice.



**JONATHAN  
BRODIE** is  
a design director  
at Design Bridge  
and Partners in  
London, United  
Kingdom. With more

than twelve years of experience creating brand identities for a wide range of clients—including Arte, Cancer Research UK, Elliptic, Intel, O2, Shakespeare's Globe and Shelter—Brodie passionately believes in the power of strong ideas to make a positive impact on the world. His work has been celebrated across a number of international creative competitions, including D&AD and Cannes. In 2015, he led the redesign of the seminal design classic *A Smile in the Mind*, which became a bestseller on Amazon.



**EURYDYKA KATA**  
is a graphic  
designer, educator  
and a cofounder  
with her husband  
Rafał Szczawiński of  
re:design studio in

Gdynia, Poland. She designs identities, information systems and illustrated posters for a wide range of clients, with a special passion reserved for books. Her book designs have won multiple international awards. Kata received a PhD for her thesis on the form and meaning of material typography, and she teaches Introduction to Graphic Design at the Academy of Fine Arts in Gdańsk. Kata is fascinated by the creation of meaning through visual forms, which remains the subject of her studies and the core of her teaching syllabus.

Hill says. "Our continued focus on human-centered design methodologies will undoubtedly lead to better products and services that will be more intuitive and inclusive to end users. Another influential evolution in the field is within cross-disciplinary collaboration. As this continues to become an ever-present part of the design practice, the blurring between different disciplines will enable designers and thinkers from various backgrounds to better tackle complex solutions together."

"Without a doubt, AI will have the biggest impact on the future of design," says Vander Herberg.

"My hope is that the role of an individual designer—their sensitivities and abilities—will be recognized for their importance," Kata says.



**KATIE DANIELS** is creative director for Turner Classic Movies—a role she was born to play. As a preschooler, she responded to design and

wasn't shy about sharing assessments when something had fallen short. In high school, she led art classes for fellow students since there was no formal program. In 25 years of design, Daniels has worked with multiple media brands, including HBO Max, TBS and TNT. Her work has won Promax awards, Clio and many other industry honors. She is inspired by the past while embracing technology. When not designing, you'll find her restoring her family's 150-year-old home, manning her antique presses or patiently stirring roux.



**XIONGBO DENG** is the founder and creative director of Lingyun Creative in Shenzhen, China. Deng started working in packaging design

and branding in 2010 after graduating from Hunan University of Technology's School of Packaging Design and Arts. He founded Lingyun Creative in 2013, specializing in brand strategy development, brand positioning, brand design, product design, packaging design, interactive design and digital marketing design. Deng's work has been recognized by the ADC Annual Awards, *Communication Arts*, Core77 Design Awards, D&AD, Dieline Awards, *Graphis*, *IDEA*, iF Design Awards, The One Show, Pentawards, Red Dot Awards and Topawards Asia, among many others.



**ROB DUNCAN** is a partner and creative director of Mucho's San Francisco office. He began his career at the renowned UK

agency Mytton Williams. In 2000, he joined Pentagram's London office, where he worked on John Rushworth's team. In 2003, he relocated to Pentagram's San Francisco office, where he led numerous design programs. In 2007, he became an art director on Apple's Retail and Events team. In 2013, Duncan founded Mucho's San Francisco office, where he continues to lead his design team, working with multinational corporations, startups, nonprofit organizations, educational institutions and family-owned businesses.



**JON KEY** is cofounder with Wael Morcos of the Brooklyn-based design studio Morcos Key. After receiving his BFA from

Rhode Island School of Design, Key began his design career at Grey Advertising in New York City before moving on to HBO, Nickelodeon and The Public Theater. As an educator, Key has taught at Maryland Institute College of Art and Parsons and currently teaches at Cooper Union and School of Visual Arts. Key is also a cofounder and design director of Codify Art, a multidisciplinary collective dedicated to creating, producing, supporting and showcasing work by women, queer and trans artists of color.



**SHARON OIGA** is a designer, professor and chair of graphic design at the University of Illinois Chicago (UIC)'s School of Design. Her

work is consistently recognized through awards, publications and exhibitions. She was also honored to receive the UIC Silver Circle Teaching Award. Additionally, she heads up a creative collaboration—Sharon and Guy—with cofounder Guy Villa Jr. Oiga earned BFA degrees in graphic design and photography from UIC and an MFA in graphic design from Yale University. She serves on the boards of the Chicago Design Archive and the Society of Typographic Aficionados/TypeCon as well as on the council of Diversify by Design.




**JULIE VANDER HERBERG** is a creative director and founder of Vanderbrand, a Toronto-based independent creative

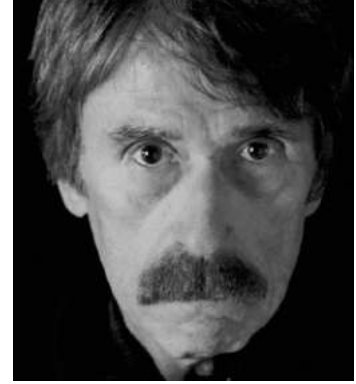
agency with a focus on brand identity, design and art direction. With more than a decade of leadership experience, Vander Herberg aligns her agency with progressive ideas and products. She has worked with some of the world's leading companies, including Four Seasons Hotels and Resorts, Oxford Properties, Sapsucker and Studio Gang. Vander Herberg has been recognized by numerous international competitions and has been featured in renowned publications including *AIGA Eye on Design*, *Creative Boom*, *Dieline*, *Taschen* and *Victionary*.

"After a hopefully brief period of fascination with AI as a creator—which makes little sense—it will probably go back to being the tool it should be: to be used with discernment by people who take control and responsibility for the final result of their creation, formed with whatever tools they choose."

"Design is moving more into motion, digital and AI-supported models," says Key. "Technology, as we all know, has completely changed the way we work and communicate, but the rise of hyper-efficient beings will change the role of the human graphic designer. I wonder: Will the design world push back and create organic, human-centered design objects? Will tactility reign again over the sleek screen? Probably not."

"Design is moving simultaneously towards the technological and the analog," Oiga says. "As much as designers embrace technology, there is an equal reaction to tech that causes other designers to embrace the crafty, handmade and lo-tech—perhaps as a way to evoke authenticity, experimentation, warmth and humanity, or a simpler time."

A minimum of six out of ten votes was required for a project to be awarded in this year's competition. Judges were not permitted to vote on projects with which they were directly involved; I voted in their stead. I would like to extend our grateful appreciation to our jurors for their conscientious efforts in selecting our 64th Design Annual. 



## Opinions Can Live In A Silo. Creativity Can't.

Recently, I came across a post on LinkedIn in which the author claimed to have sworn off news for three years. Wait, what? Three years of no news? No *Chicago Tribune* or *New York Times* or *San Francisco Chronicle*. Three years without Fox or *Morning Brew* or MSNBC or NPR or *Politico*. No nothing. For three years.

Crazy, right?

Who pulls the plug on the news? Madness. If a bus in California went off a cliff last night, if another one of Elon Musk's rockets blew up trying to land on its feet, if a few thousand people got their stomachs pumped after an encounter with a bean burrito at Chipotle, well, we'd need to know that. Wouldn't we?

We might, but the evidence is pretty solid that our brains might not. As any neuroscientist will tell you, the human brain is neuroplastic. That means it has a tendency to change the way it thinks according to the ideas and attitudes that surround it.

Creativity has to be unbound. It has to be free to go here and go there, uninfluenced by anything that could keep it from pursuing a particular path.

If those ideas and attitudes are positive, then the brain sees things through a positive lens. Subject it to a steady diet of negative stuff, and bingo: suddenly, it starts seeing everything, and I mean *everything*, through a dark lens that can influence how you perceive your family, your friends, the people you work with and—if you're in a creative field, this is the scary part—your creative ability.

But it's possible something might be smothering your creative powers even more than the Debbie Downer we call the news. Something so insidious, it could be sucking the creative energy out of you at this very moment, and you'd never even suspect it. Even worse, there's not a whole lot we can do about it unless we're ready to loosen our grip on our opinions.

Why is that?

Creativity has to be unbound. It has to be free to go here and go there, uninfluenced by anything that could keep it from pursuing a particular path. If I believe Republicans are hateful, narrow-minded mouth breathers, if I believe that Democrats are elitist,

holier-than-thou snobs, if I'm absolutely dug in on the idea that television is only screwy, branded entertainment and social media is rotting our brains, then the scope of my thinking is limited. We might think we can put our personal biases in a box. We might think we can keep them from seeping into our work. And maybe some of us can. But most of us? Not likely.


When you're a creative director, you see this all the time. A team comes in. They've got some ideas they want to run by you. As they go through the work, you can't help but think: ok, just like I don't want to see the strategy bleeding through, I don't want to see that East Coast intelligentsia thing bleeding through either. The same way I don't want to see that red state thing if you're in, say, Texas. In both cases, opinion leaks into the work. It skews things. It forces you to miss paths, blinded by your biases. And that's a problem.

What this suggests is that the most creatively liberated people are the ones who don't have a stubborn point of view on anything. It's called "intellectual humility," the willingness to recognize that knowledge is fallible and that no one possesses absolute understanding of any subject or issue.

When you're intellectually fluid, anything is possible.

Dogs and cats are both great. Red is as good as blue or purple or chartreuse. Vanilla? Pistachio? Praline fudge? Yes. Yes. And yes. You're open to anything, so you're open to any ideas—no matter how odd or quirky or misshapen—that might bubble up into your consciousness. In theory at least, you cannot be your most open-minded, creatively untethered self unless you can truly empathize with other perspectives.

Few people are capable of this, as you can imagine, and creatives are no different. We think dogs are cool and cats are freaks. Beyoncé rules, and Sheeran is overrated. Steak is good, and tofu is, well, what was it our mothers used to say? If you can't say something nice...

All that said, maybe you can convince me that I'm wrong about all of this. Maybe you can stuff your opinions away so that they won't send your work off in one direction or another. Maybe you can do that. And I promise, I'll try to remain open to the possibility that you could be right. But I don't believe it. 



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## Sarah Berkheimer

*Speaking in Brand Languages*

The creative mind leaves no possibility unexplored, and Sarah Berkheimer, design director at Denver-based creative agency Cactus, takes every opportunity for exploration she can get. A multit talented designer, art director, illustrator and digital artist, Berkheimer has worked in advertising for eighteen years, starting at the Richmond, Virginia-based Martin Agency in 2004. She has put her talents to work for clients like GEICO, Benjamin Moore, OREO and Walmart in media channels including digital, print and television. To her, branding means giving clients the ability to speak in their own visual language—a living, constantly evolving language, especially in our digital era. It’s a challenge to which only someone like Berkheimer can rise. —Michael Coyne



### **How did you discover you wanted to be a designer?**

I have been an artist for as long as I can remember.

My favorite projects in school were the ones that you could execute with colored pencils. I created T-shirt art for every event and did all the custom-crafted decor and signage for every function. I got so much satisfaction from the experience of creating,

but more important was the reaction that people had

to things I would make. People loved my art, and I loved that it made them happy. That is how I knew I needed to create art and design for a living. Graphic design is just art that fits a brief.

**What do you do in your role as design director at Cactus?** I’m a native of the Denver area and love everything about the Colorado lifestyle. I left for college and bounced around the country for two decades, but I always wanted to settle back in this area. A position opened for a senior designer at Cactus, and the rest is happy history. Currently, I lead the in-house design and production teams, focusing on branding and everything design for traditional and digital advertising.

**How do you feel about the term *brand system* as opposed to *brand language*?** *Brand system* sounds so engineering. *System* literally means “a set of things working together as parts of a mechanism or an interconnecting network.” And while that is true, a brand is a set of interconnected elements working in concert. I prefer the definition: “a system of communication used by a brand to convey a set of values,

ideas and offerings.” I like the metaphor of visual elements flexing and flowing in the world as if they are an arrangement of words communicating a set of ideas to those who encounter it.

There is also something fluid about language. Words, expressions and slang, among other things, change based on context and time. I think a brand should do the same. A brand shouldn’t function only as a rigid framework. Yes, consistency is important, but brands should be free to flex to stay relevant in context and over time. I like to approach identity design accordingly. Instead of creating a set of rigid elements that fit together as one fixed mechanism, I create a toolkit of flexible visual elements that can adapt to their situations and have the versatility to communicate to their audiences appropriately.

**What have been some of your favorite campaigns to work on, and what did you take away from them?** Art directing and designing the latest Arapahoe Basin ski resort campaign has been amazing. It’s refreshing to build work for a client unafraid of pushing boundaries and authentically being themselves. On the branding side, one of the hardest and most rewarding projects was redesigning the SketchUp family of 3-D design software products. We had to create a set of unique symbols with strong conceptual relevance to their product functions that had to be both accurate in 3-D and striking and recognizable in 2-D, and I’m proud of the result.

**At Cactus, you oversee campaigns that extend to diverse media, including print, television, web and app design, and illustration.**

**How do you find your approach changing when working with different media?** I love having a new challenge each time I'm briefed on a project. My approach doesn't change per se; it's more about the importance of having a deep understanding of the practical aspects and limitations of each medium and using the process that works for you as a designer, tailored to that medium. Best practices guide the ultimate solution, but the creative process works the same way.


**How do you see digital media changing the game for designing visual languages or requiring additional flexibility in branding design?** In some ways, moving to a digital-first approach to identity design has made things easier. I no longer have to sleep with a Pantone book under my pillow. Color matching and other technical aspects of print are not as important. Designing on a screen in RGB, what you see is what you get. The playground we build as digital artists is the arena where the work will ultimately live. And since I love being able to bend and flex and rearrange brand elements in the language to meet any given communication output, the need for responsive, real-time design and adaptation is something that I think about instinctually when developing visual languages.

**Where do your best ideas come from?** There are two important aspects of my process. One, rabbit-holing on Behance, Dribbble, Pinterest and other inspirational sources. I love looking at design trends and poking around the internet to see what people are doing in the design world. It is so much fun to see a technique or element that

becomes the seed I can build something brand new from. Two, I like to stew on ideas. Go for a walk or a bike ride or just drive in the car and almost meditate on a concept or challenge. Some of my best conceptual ideas float up when I take quiet time to listen to them.

**What is the biggest challenge currently facing designers?** It's probably very similar to the problem for all creatives: coming up with something fresh, unique and compelling that doesn't feel derivative, and being able to sell those solutions that make a client uncomfortable.

**What designers or design firm other than yours do you most admire and why?** I take a democratic approach to who and what inspires me. I'm not sure if it's necessarily a good or bad thing, but I have never been the kind of person who fans over specific shops or individuals. I would probably have to credit Keith Haring for most heavily influencing my style and enthusiasm as a young designer. To this day, I love bright, bold, uplifting, playful approaches and aesthetics. But I guess I would also have to say Richard Turley: the F1 rebrand is my all-time, hands-down favorite brand identity.

**Do you have any advice for people just entering the profession?** Develop a process that works for you. I had a mentor early on in my career that stressed the process. Also, for me, embracing techniques, habits and means of creative exploration that I previously hadn't employed literally changed my career. My capabilities and consistency as a designer grew by bounds. It doesn't have to be rigid or formal. Just find the ways that work for you to discover new great ideas and solutions. 

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## Herbert Bayer, Graphic Designer

*From the Bauhaus to Berlin, 1921–1938*

By Patrick Rössler

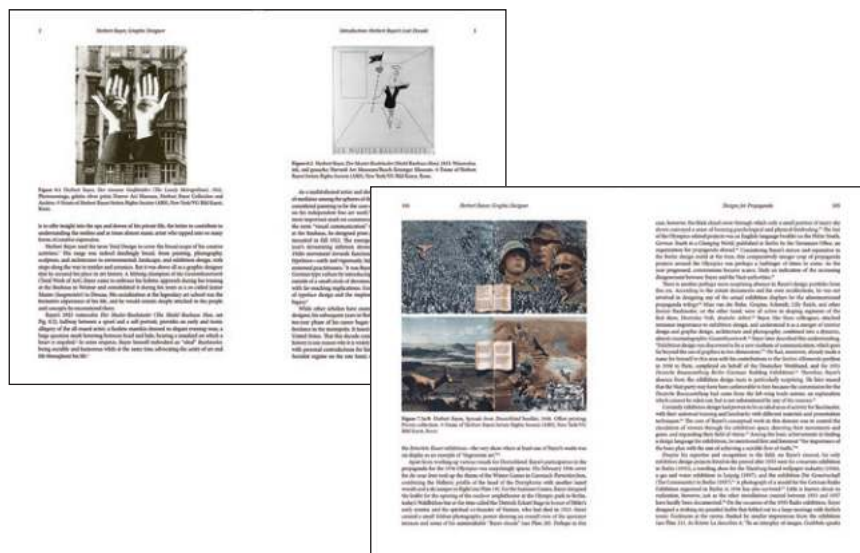
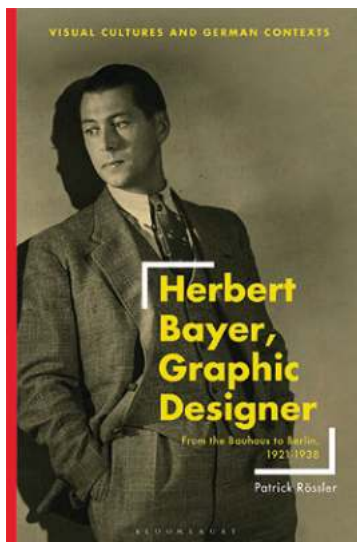
336 pages, hardcover, \$115

Published by Bloomsbury Publishing  
bloomsbury.com

While his watercolors would be called *degenerate* by Third Reich standards during the 1930s, graphic designer Herbert Bayer (1900–1985) became one of the most successful commercial artists in Germany. Known for his work at the renowned Bauhaus art school and an advocate of modernism's geometric aesthetic, Bayer advanced the modernist influence throughout his career with his design, typography and experimental photography.

Author and curator Patrick Rössler focuses on advertising graphics and magazine covers Bayer produced before immigrating to the United States. With access to never-before-seen materials, he includes documents, diaries and intimate letters from both Bayer's first wife, Irene Bayer-Hecht, and his lover, Ise Gropius, who was also his mentor's wife. Rössler portrays an ambitious, prolific designer with conflicted desires whose deep bonds of friendship with architect Marcel Breuer and fellow Bauhausers were as strong as his tumultuous relationships with women.

As Bayer's colleagues leave Nazi Germany with Hitler's rise to power, Rössler finds discrepancies in the details of Bayer's work with the authoritarian regime. He uncovers Nazi propaganda statements within the archived material, dates changed and designs altered that compromise Bayer's apolitical stance. Particularly troubling are biographies asserting that Bayer fled Nazi persecution to the United States. According to the author, the departure was "less a desperate escape into exile than a carefully planned exit with a comparatively soft landing." Rather than a sweeping indictment of Bayer's pragmatism, Rössler takes a nuanced approach to an artist's dilemma and the choices made for survival in a turbulent political landscape. —Ruth Hagopian



## The Space between Look and Read

*Designing Complementary Meaning*

By Susan M. Hagan

Author Susan M.

Hagan brings a new

framework to design critique in her book *The Space between Look and Read*. "Inter-play," as she calls it, combines art theory and psychology to identify cognitive registers that designers use to convey and readers use to absorb information. 242 pages, \$40, paperback, MIT Press.



## How to Be a Design Student (and How to Teach Them)

By Mitch Goldstein

Drawing upon his experiences as both student and educator,

designer and author Mitch Goldstein, currently associate professor of design at the Rochester Institute of Technology, has published a collection of essays that explore the ins and outs of design education from both perspectives. 176 pages, \$25.95, paperback, Princeton Architectural Press.



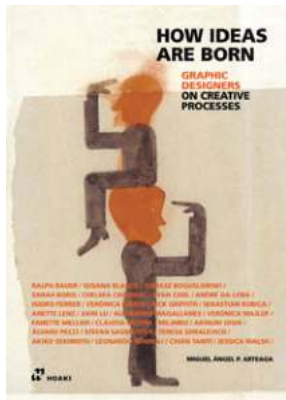
## The New Designer

*Rejecting Myths, Embracing Change*

By Manuel Lima

Nothing exists in a vacuum, not even design. In *The New Designer: Rejecting*

*Myths, Embracing Change*, author Manuel Lima challenges designers across disciplines to think of the consequences of their work and to put individualism aside to solve some of the century's pressing existential crises. 280 pages, \$29.95, paperback, MIT Press.



## How Ideas Are Born

### *Graphic Designers on Creative Processes*

By Miguel Angel Pérez Arteaga  
304 pages, hardcover, €27.55  
Published by Hoaki  
hoaki.com

Author Miguel Angel Pérez Arteaga's collection of the work and creative strategies of 26 international designers celebrates design in an

especially helpful way for new designers and readers with an interest in graphic design and creativity. The compilation includes several designers as stars in addition to a group of emerging designers. Representing fifteen nations, these profiled individuals represent a variety of backgrounds, approaches, perspectives, skills and professional expertise. Projects range from expressive, intuitive and experimental examples to those that are eloquent, logical and intentional. The expressive realm is particularly well represented.

Despite this diversity, the reader will notice there are several themes throughout the book that transcend training, expertise or nationality. These themes include the expectation to work hard, the need to listen and seek feedback, the importance of taking breaks to refresh

and explore, the benefits of collaboration, and the value of play and experimentation. Also of interest is that several of the designers mention the same sources of inspiration.

Passion for design is evident throughout the book, which is inviting, inspiring, insightful and informative. The designers are listed alphabetically, and each has a series of pages of text and images to explore. A thread of quotes in bold serif type creates a secondary narrative that adds dimension to the reading experience. A future consideration would be larger images and fewer images per page.

The fundamental motifs of *How Ideas are Born: Graphic Designers on*

*Creative Processes* are individualism, intensity and inclusivity.

—Lorrie Frear



## The Graphic Language of Neville Brody 3

By Adrian Shaughnessy and Neville Brody  
352 pages, hardcover, \$85  
Published by Thames & Hudson  
thamesandhudson.com

The highly anticipated book *The Graphic Language of Neville Brody 3* was worth the wait.

This newest epic monograph

released by Thames & Hudson after almost 30 years since publishing company Rizzoli's sequel feasts the eyes and feeds the creative senses. Written and edited by Adrian Shaughnessy and the illustrious creator—known historically for his rebellious work on *The Face* and *Arena* magazines, edgy record covers of the late '80s and early '90s, and other notable projects—this hardback encapsulates the prolific British designer's last 30 years of productions. The slip-cased collection includes an enlightening foreword by Steven Heller, more than 1,300 bright illustrations across six chapters showcasing Brody's commercial work across editorial, branding, typography, systems, information and interface design for organizations such as Coca-Cola, snowboard brand Salomon and the Royal College of Art, and caps off with comments by designers Naomi Hirabayashi and Jo-Ann Furniss.

This retrospective dives deep with dense articles, captions and sweeping displays of Brody's energetic work. The pages literally explode with experimental graphics and a cacophony of typography. Information

blends with art. Teeming with treasures and insights, the text offers a better understanding of the genius behind some of our time's most masterful design work. Perhaps my favorite surprise inclusion was Brody's talk "Can Design Feed the People?" from the 2000 Design Indaba conference in Cape Town. This book is a must-have for any fan or history buff looking to understand the influence and evolution of Brody's iconic talent on the industry and the masses. —Nancy Goulet



# POLYESTER STUDIO

BY CHRIS DANIELS

Although Jeremy Dimmock, creative director at Toronto-based animation house Polyester Studio, was a child of the 1980s, the TV he gravitated to and grew up on was from the 1970s: *Schoolhouse Rock!*, *The Muppets*, *M\*A\*S\*H*, *Sesame Street*. When the Toronto native became a student at the Ontario College of Art & Design (now OCAD University), he would browse secondhand and vintage clothing shops along Queen Street West's stretch of trendy hip retail stores for disco-era polyester shirts. "I love [their] patterns and boldness," explains Dimmock.

Never wavering in his nostalgia for all things '70s, he even named the creative studio he cofounded thirteen years ago after the synthetic fabric. "I really wanted the studio to pay homage to that time," he says.

But that doesn't mean Polyester Studio is defined by retro creative stylings. In fact, clients in the United States and Canada rave that the animation studio has no house style at all.

Nuno Ferreira, senior vice president, head of brand and executive creative director at realtor.com, says the studio's visual exploration has lots of depth and sources of influence. "What makes Polyester special is that these 'investigations' are done from the point of view of the brand versus a trusted 'house style,'" he says.

In fact, Ferreira calls Dimmock and the largely young Polyester crew of producers, cel animators, 3-D animators and illustrators—who number more than a dozen—"obsessive chameleons." As he says: "They will drill down and do the most extreme version of the thing you're trying to do, iterating over and over again until only the right thing becomes obvious and totally irresistible."

One example: the animated world Polyester invented for the US real estate listing website's annual housing forecast in 2023 called *Where Goes the Neighborhood*. The animation draws the eye in with its captivating, childlike simplicity to what can be a complex topic.

"They'll never just do the brief, which is what I love about them," adds Paul Riss, partner and creative director at Hamilton, Ontario-based ad agency Round. "They'll say, 'We could also do it this way or that way, too. Which one do you like more?' [The Polyester team] does a good job of pushing something to a better place than when the brief was brought to them." A recent collection of watercolor animations Polyester created for publishing company Harlequin, Round's client, showcases women reading the brand's romance novels in a way "much more subtle, evocative and well-executed than I imagined it could be," Riss says.

From Harlequin to realtor.com to the *Globe and Mail* newspaper to Nickelodeon, the brands Polyester has animated for—either directly or when the studio is brought onto a project by an ad agency—are incredibly varied.

However, if the studio has a callback to the '70s beyond the name, it's in creating memorable characters and the belief that they can move and connect with people emotionally as Kermit the Frog did on *The Muppets* or Oscar the Grouch on *Sesame Street*. "Characters light the way forward," a section on Polyester's website reads. "Characters rise above, reigniting curiosity, empathy, and the hopes and dreams of humanity in all of us."

Characters just don't help with mobile communication. Digital media has paved a runway for richly imagined avatars to entertain, like the Gorillaz—a personal fave musical artist of Dimmock's as evidenced by action figures of the fictional animated band members on shelves in the agency's office. In particular, he loves the potential and is excited by what's still to come from the virtual band created by music artist Damon Albarn and comic book artist and designer Jamie Hewlett.

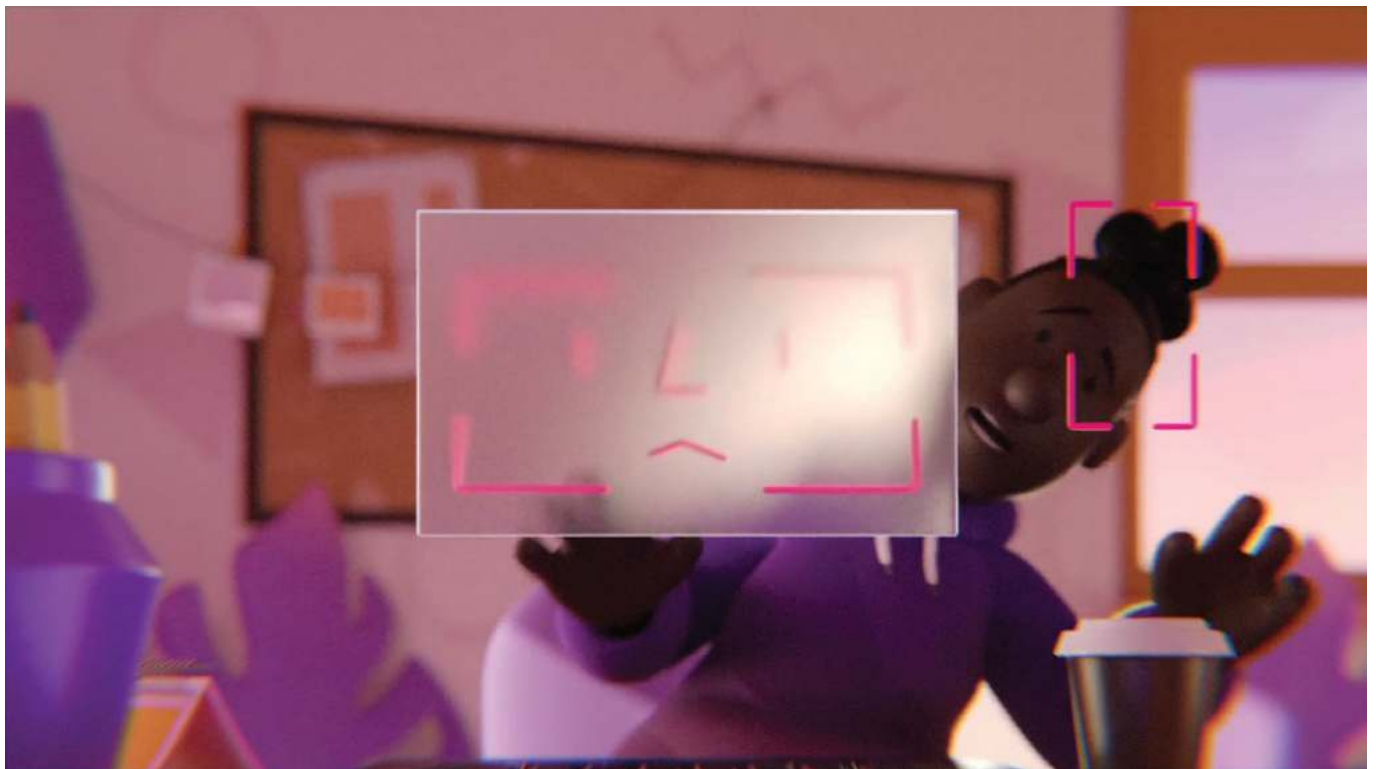
"That is going to be so powerful in the future, especially when you consider the success of the VR/AR shows that the Gorillaz have done in Times Square and Piccadilly Circus," says Dimmock.

Captions provided by Polyester Studio.

Right: "Amaya's Flashlight" 1:33

"Remote-learning software, like most software, can be biased. Nonprofit Mozilla Foundation approached us to bring to life the story of **Amaya**, a student who used a test-proctoring app to take her lab quiz. The testing recognition software failed to recognize her because of her skin tone. Our mission was to share her story and raise awareness of what many students of color face when dealing with testing-recognition software used for tests and classes. We chose a 3-D approach with a limited palette to create a visually striking piece, while the friendly character design elevates the viewers' empathy for Amaya. The animated spot was used throughout Mozilla's social media channels to help the next generation of programmers be aware of hidden biases in their work." Jakub Szczeńniak, art director; Jeremy Dimmock, creative director; SJ Lee, illustration; Jinke Wang, studio artist; Oliver Dead/Jakub Szczeńniak, 3-D animators; Jeff Moberg, music; Robyn Smale, producer; Mozilla Foundation, client.







© Oliver Dead

He sees evidence of a mascot culture, long prevalent in countries like Japan, taking hold in North America, too. “I’m a huge fan of Gritty, the mascot for the Philadelphia Flyers, in terms of character design,” says Dimmock. “He has put that city on the map in some circles.”

The COVID-19 pandemic, meanwhile, brought an increase in animated productions; Polyester, for instance, animated real-life characters from the Syfy series *Deadly Class* for an acid trip scene. Brands also looked to animation as live-action productions were shuttered or difficult to pull off amid pandemic restrictions. The studio created memorable, relatable characters for the likes of Mozilla for a film in which a student of color who wonders why facial detection testing software used by schools is failing to recognize her. And for Meals on Wheels America, an elderly woman living with a cat who lights up when a Meals on Wheels volunteer visits.

But the short film character-work Polyester worked on during lockdown—which saved the studio in more ways than one—is “Passage.” An “official selection” at the 2023 Pictoplasma Festival of Contemporary Character Design and Art in Berlin, the film honors Bob Zagorskis, the studio’s other cofounder who passed under tragic circumstances.

The cofounders met in 2008 while working in the same Toronto building, Dimmock as a one-man studio and Zagorskis in the tape room at a vfx post-production house. “We became friends, and when the [post-production house] asked me to become a creative director at a new motion design studio it was launching, Bob was one of the first animators I hired,” says Dimmock. “But the studio was just launched to be sold

a year later.” He vowed never again to work 80-hour work weeks for someone else to get rich on his sweat equity. So, in 2010, he started Polyester with Zagorskis.

Struck, a Utah-based ad agency founded by executive creative director and partner Brent Watts, was the studio’s first client.

Watts had hired Dimmock in 2004 at Axiom, a Hollywood design agency that cut its teeth on studio projects like Columbia Pictures’s *Men in Black* and Universal Pictures’s *Jurassic Park* in Los Angeles, where the young Canadian talent had spent the early years of his career after attending Otis College of Art and Design as part of a student exchange program with OCAD.

“He was this amazing rising star from the day he came into the studio,” recalls Watts, who folded Axiom into Struck in 2009. “While Jeremy is kind of a quiet guy, he gave the energy our studio needed in the work we delivered. He always provided three to five other options on branding, design and packaging, pushing how we were trying to communicate visually.”

Dimmock imbued that philosophy into Polyester, with Zagorskis taking that same approach with his design and illustration expertise.

With steady year-over-year growth, by 2015, the duo realized, says Dimmock, “that we had enough clients that we were going to make Polyester work.” That is, until its annus horribilis in 2019 when Zagorskis didn’t turn up to work and was found lifeless at home. Tragically, Zagorskis had never been diagnosed with diabetes; if he had, he probably wouldn’t have fallen into a diabetic coma that took his life.

Above: Portrait of the Polyester Studio team.

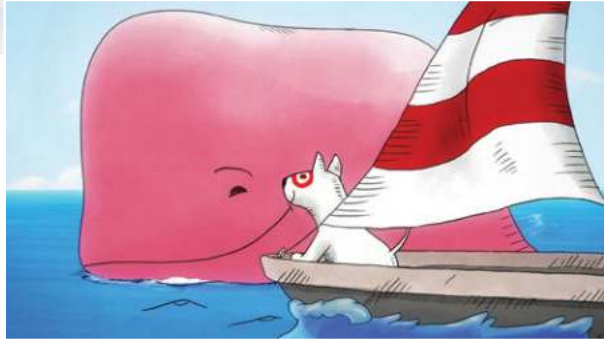
Right: “Bullseye and The Whale” :22

“Target playfully kicked off summer with a tale of friendship to introduce its co-branded line of summer wear with apparel brand Vineyard Vines. Told with no dialogue, ‘**Bullseye and The Whale**’ brings two very different characters to life and shows the growth of their friendship through increasingly playful interaction. Teaming up with Target and ad agency Partners & Spade, we introduced a joyful, light aesthetic and worked to effortlessly create the friendship between the characters—and even managed to sneak the Target logo into cloud formations.” Jeremy Dimmock, creative director; Romain Loubersanes, illustration; Bruno Brasil/Leonardo Campasso/Lily Chiao/Carlos De Faria/Oliver Dead/Inés Fragueiro/SJ Lee/Marylou Mao/Bob Zagorskis, animation; Robyn Smale, producer; Partners & Spade, agency; Target, client.

“Baby Shark” :15

“Our introduction to the world of children’s entertainment brand Pinkfong’s Baby Shark was creating the brand ident for Nickelodeon’s show **Baby Shark’s Big Show!**, featuring the lovable Baby Shark. Our concept combined *Dumbo*’s pink elephants sequence with Daft Punk’s ‘Around the World’ music video into an over-the-top visual fest of eye candy.” Luis Campos, art direction; Jeremy Dimmock, creative director; Luis Campos/Lily Chiao/Inés Fragueiro/SJ Lee/Michael Rillo/Dan Siddiqui/Camille Vincent, animation; White Noise Lab, music; Suzy Bradshaw, producer; Nickelodeon, client.











## POLYESTER STUDIO

“Telling the staff was one of the hardest things I ever had to do,” Dimmock recalls. “The loss was so out of the blue; I was in shock. And then I had to go onto his computer to deliver client work while trying to process losing my best friend.”

Isolation from one another was the last thing the team needed to grieve, but then came the pandemic. Dimmock wanted to shut the studio down. “I couldn’t because the firm had to be appraised so I could pay out half to the estate,” he says.

“Passage” saved Polyester. The animated thriller is about a man in the final moments of death who is plunged into a dreamlike world based off his existence. A dark creature, representing the man’s fears, regrets and shortcomings, pursues him, but the hero escapes an eternity of purgatory as he makes peace with his unexpected death.

“Working on an animated film about Bob gave us some direction during COVID and a common goal for the team to come together and work toward,” says Dimmock. “It really helped us push through and close a chapter of the agency in a very cathartic way.”

Ultimately, it also helped Dimmock realize he didn’t want to lose the studio and the team he had put so much passion and purpose into building with Zagorskis. “The entire team ended up fighting a lot harder when we realized we could save it,” he says. “And we started producing better work than we thought we ever could.”

Left: “The Globe and Mail” :30

“We animated the journey through your career and major life decisions and showed that the Canadian newspaper *Globe and Mail* supports you every step of the way. Ad agency Naked came to us to help elevate the *Globe and Mail* and show how its broadcast campaign would translate in illustration and animation. The *Globe and Mail* connects everything in your business and life as your trusted partner to help you make important financial decisions.” Jeremy Dimmock, creative director; Jacqueline Lai/SJ Lee/Jinke Wang, illustration; Lily Chiao/Oliver Dead/Ines Fragueiro/Christine Le/SJ Lee/Michael Rillo/Dan Siddiqui/Camille Vincent, animation; Alyssa Molfetta, producer; Naked Creative Consultancy, ad agency; Globe and Mail, client.

“Meals on Wheels” :47

“Loneliness and social isolation link to serious health conditions among seniors. We worked with marketing agency Public Inc. and the good people at **Meals on Wheels** to launch an end-of-the-year campaign to raise money for America’s isolated seniors. This film contrasts an isolated senior with the magic that happens through the support of Meals on Wheels—because, sometimes, a Meals on Wheels volunteer is the only person a senior sees all week.” Jeremy Dimmock, creative director; Michele Assarasakron/Lily Chiao/Joan Chung/SJ Lee/Jinke Wang, illustration; Luis Campos, director; Luis Campos/Lara Cochetel/Marcin Porebski/Raship Trikha, 3-D animators; Martin Gunnarsson, 3-D modeling; Jeff Moberg, sound design; Roger Hodgson, music; Alyssa Molfetta/Robyn Smale, producers; Public Inc., agency; Meals on Wheels, client.

This page: “Half interactive story, half animated journey, we showed the future of the housing market through a dozen different housing vignettes and assets for use on social applications and websites as part of realtor.com’s annual housing forecast survey. Our work quickly became the most viewed **housing market forecast** in realtor.com’s history.” Jeremy Dimmock, creative director; Lily Chiao/SJ Lee, illustration; Jakub Szczęśniak, director/3-D animator; Bruno Cornelsen/Zé Moreira, 3-D modeling; Alyssa Molfetta, producer; realtor.com, client.

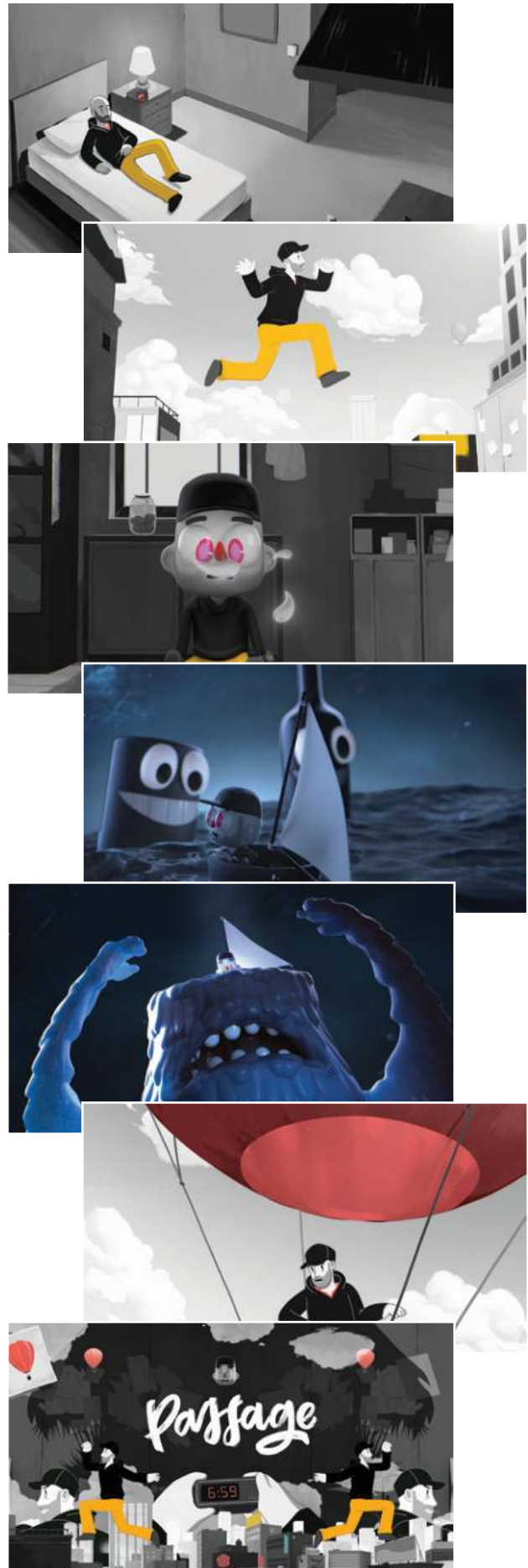
## POLYESTER STUDIO

In fighting for the business, Dimmock invested more time into the client process, understanding that its role is massive to success. “We want to make sure that the experience clients have is the best it can be because they will actually remember the experience more than the final spot,” says Dimmock. “We talk to the client every step of the way because then everyone is part of the process. There’s no big reveal—nothing should be a surprise to a client.”

At its three-story studio in Kensington Market, a wall near the entrance has been painted into a mural of whimsical pink characters. By the time this profile publishes, the main floor will also have transformed into a storefront, selling stationery, posters and prints, as well as unique character-oriented products from a massive library of art the studio has created and collected but never brought to the light of day.

“The store will be called Weekend Characters because it’ll only be open on weekends and be all about characters,” says Dimmock.

Toronto’s Kensington Market is undergoing a post-pandemic revitalization, including streets getting repaved to be pedestrian-only. Weekend Characters ties into the ongoing revitalization. It’s a fitting development for Polyester, too; after all, the studio has found new life. [ca](#)



This page: “Passage” 5:45

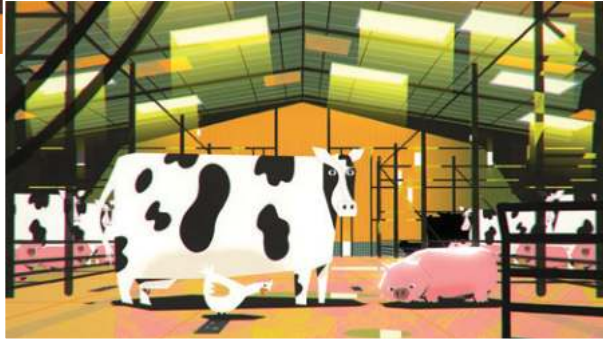
“**Passage**’ portrays a man’s journey inward as he strives for peace in the moments after his unexpected death. We created the film as a way to remember our late studio partner Bob Zagorskis, who had passed away unexpectedly. The story shows numerous elements from his life’s journey and is our homage to our friend.” Jeremy Dimmock/SJ Lee, creative direction; Lily Chaio/Jinke Wang, illustration; Sam Dubeau, type designer; Michael Rillo, animator; Sasha Bogolyubova/Bruno Brasil/Joan Chung/Oliver Dead/Inés Fragueiro/Marylou Mao/Dan Siddiqui/Camille Vincent/Alex Zhang, animation; Luis Campos, 3-D animator; Jeff Moberg, music; Alyssa Molfetta/Robyn Smale, producers.

Right: “Bill 156” :60

“Working with nonprofit **Animal Alliance**, we crafted a spot to shed light on a new bill passed by the Government of Ontario. Bill 156 conceals unacceptable conditions at farms, workplaces and agri-businesses; at the same time, it safeguards the financial interests of large factory-farming operations. We developed a script and visuals to balance out the serious nature of the message and create characters that the viewer would empathize with. This gives our message more staying power and helps drive the audience to learn more.” Egin Kongoli, writer; Jeremy Dimmock, creative director; Glenn Thomas, illustration; Sarah Abbott/Sasha Bogolyubova/Lily Chaio/Inés Fragueiro/Daniel Hwang/SJ Lee/Marylou Mao/Jakub Szczęśniak/Tianyi Zhang, animation; White Noise Lab, music; Alyssa Molfetta, producer; Animal Alliance of Canada, client.

“Each year, we tell a story: The forgotten influencers of modern culture. The pioneers. The people who started something new by being different. By giving them a voice through visual media, we honor these great men and women. These illustrations are from our homage to the **icons of science fiction**.” Luis Campos/Lara Cochetel, illustrators





# LEO BURNETT TAILOR MADE

BY THAIS GOUVEIA

At Leo Burnett Tailor Made, we see creativity as something that can be everywhere. Everyone can find an innovative solution and contribute to a creative idea,” says Marie Alonso, executive vice president, creative data and strategy at Leo Burnett Tailor Made, the São Paulo-based office of the global ad agency founded in Chicago in 1935.

The agency landed on Brazilian soil in 1950, but it was only in 2011 that the office located in a five-story building on Rua Brejo Alegre in São Paulo’s peaceful Brooklin neighborhood became Leo Burnett Tailor Made, a joint venture between Leo Burnett Worldwide and the Brazilian ad agency Tailor Made. That year, it was led by Marcelo Reis, now partner and co-president of Leo Burnett Tailor Made; in 2014, while Reis was chief creative officer, the ad agency became the most awarded Brazilian ad agency at Cannes, winning a total of 22 Lions.

Considered today as one of Brazil’s principal agencies, Leo Burnett Tailor Made serves high-profile, longstanding clients like financial company Banco Bradesco, Fiat, personal care brand Nivea and Samsung through different fronts like immersive experiences, digital marketing, ad campaigns, activations, branding, digital analyses and strategic partnerships.

## The message is segmentation

In our multiplatform, multiscreen era, consumer experiences have become increasingly dematerialized, and consumer patience has dwindled. Conveying messages has become a greater challenge for advertisers, who must now find creative ways to reach the right audiences through digital ads without losing sight of opportunities in linear TV and print advertising. And they must do so in a way that adds value to everyone in the advertising ecosystem, from customers to content creators to consumers. Segmenting and concentrating the message for smaller groups has become more effective than mass dissemination.

But Leo Burnett Tailor Made isn’t intimidated by the complexity of today’s advertising: it has been wisely using these new tools to its advantage. For executive creative vice president Vinicius Stanzione, the moment is encouraging: “New problems generate new solutions,” he says. “We are only creative when we have new problems to solve.”

“These are complementary technologies,” says Reis. “Publicis Groupe—of which the agency is a part—works on the model of The Power of One in which it makes all its technology, data, automation, e-commerce and performance modeling tools available to its agencies. If we give up understanding technology, we stop understanding creativity. We have to know how to put the right message in the right place.”

For him, there’s no longer any control over what the consumer experiences, so now he looks for the most appropriate medium that, more than ever, is the message.

“Each brand has a different customer from the point of view of individual behavior; it doesn’t matter if they occupy the same social classification because what works for one doesn’t work for another,” Reis argues. “What we do is understand who they are, what they are thinking and living—with permission—and deliver messaging that has more affinity with each consumer. And this message’s flagship is the environment itself that demands specific strategies.”

“The agency’s role in the creative field is to try to keep its finger on the people’s pulse,” adds Stanzione.

“Increasingly accurate segmentation is key to success in this relationship,” says Anna Karina Silva Pinto, director of corporate marketing at Samsung, which has been a client of Leo Burnett Tailor Made for ten years. “A brand usually has several types of consumers who are in different stages of consumption, and it really needs to understand how to talk to the consumer in the most appropriate way possible. So, segmentation is the key, nowadays, to good communication.”

According to Reis, big ideas will never cease to exist because they are what the customer needs as a basis for communication. However, the tendency is to not replicate them as in the past. Instead, they are folded into new narratives based on the opportunity afforded by each channel: TikTok, Instagram, Twitter, YouTube, TV, radio, a podcast or on street furniture.

“Although 99 percent of people have a smartphone, we know that the internet is not cutting edge for everyone,” says Alonso. “For example, not everyone has 4G. Many people are always hunting for wi-fi. It’s no use making a super-heavy video full of effects to run on a slow internet because that will compromise

Captions provided by Leo Burnett Tailor Made.

Right: “Trident took the chewing experience to a whole new level of intensity with the launch of new flavors in the **Trident xsenses** sensorial line: Lime Strawberry and Mint Watermelon. To introduce these new flavors to the public in style, Trident invited the world-famous DJ Alok—also known to the gamer world for his passion for video games—to star in a campaign. In partnership with video game development company Garena, creator of the mobile game *Free Fire*, we created a film modifying existing *Free Fire* scenarios and creating new character movements. Also, we hid Easter eggs in the film for the millions of *Free Fire* fans to discover.” Cleber Tadeu Cardoso/Ranieri Gonçalves/Andre Teixeira, art directors; Rodrigo Martin/Thais Neves/Ester Pereira, writers; Alessandra Sadock, creative director; Vinicius Stanzione/Pedro Utzeri, creative direction; Marcelo Reis, chief creative officer; Media.Monks, production company; Alvaro Garcia/Anna Carolina Teixeira, Mondeléz International, clients.









the consumption of this asset. All this must be taken into account when thinking about the message and its format to impact a person.”

“A five-second message can sometimes be more interesting than a 30-second one when made to be exactly in style, in the public eye and as a way of communicating on a certain platform. Today, saying that the big idea is in large formats is a mistake,” Reis concludes.

### Cutting-edge technologies and Generation Z: from games to the metaverse

Leo Burnett Tailor Made’s commitment to using cutting-edge technologies and innovation is driven, above all, by clients like Samsung, whose target audience is Generation Z. According to Stanzione, this generation dictates the behavioral trends of the moment. “Working with Samsung gives us the opportunity to research new tools available and understand more about this generation that is very creative and not easy to reach—because they do not like advertising,” he comments with a laugh.

For the launch of the Galaxy s23 5G, the agency created a campaign with three tv films shot entirely with the smartphone, showing off its advanced video capabilities and its potential impact on the industry. “That’s another reason why we like working with Samsung: it gives us that kind of opportunity,” Stanzione adds. “And that resonates well with Gen Z because their whole lives are captured on mobile. If they do that, then why can’t we as a company?”

In addition to the films, Samsung designed a map for the game *Fortnite*. Called Galaxy City, Samsung’s level comprises three islands: Party Island, Challenge Island and, the most recent, s23 Island—the latter developed in co-creation with the Discord gaming community. Leo Burnett Tailor Made was responsible above all for communications on the social networks to invite even more gamers to discover the island.

As well as the gaming universe, Leo Burnett Tailor Made has also been investing in metaverse activations. In July 2022, it launched NewsVerso, the first news portal operating on several

platforms to insert the public in a healthy and responsible way—a pioneering application for this media. For Alonso, Leo Burnett Tailor Made approaches these new platforms with simple questions that precede their usage: “Does it make sense for the brands we work with to do some activation in this universe? It’s the same thing with games,” she explains. “[Games are] a giant universe. The number of brands that want to be there is huge because the potential for consumers [to be impacted] is huge. But does it make sense for them to be there?”

For example, she cites Leo Burnett Tailor Made’s campaign for Fiat’s new suv Fastback, which originally launched a tv commercial in which the suv makes a big leap over other cars. The agency decided to deploy the campaign in an in-game contest that invited streamers to choose the finalists of the jumping competition live on an influencer’s channel. “The film was about a leap in the scope of the automobile industry,” Alonso says. “There was a metaphor there. [So, taking the idea to] the metaverse made sense, and it worked.”

### Out-of-home: the thermometer of the economy

With a 360-degree approach, Leo Burnett Tailor Made never lost sight of the streets and their creative opportunities. “Retail is the essence of our production because there we have the thermometer of the economy,” Reis declares.

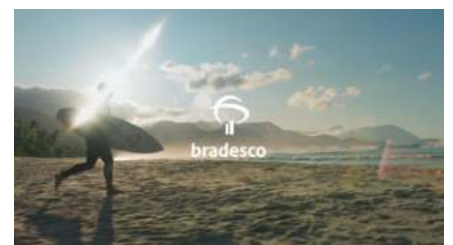
An example of this was *Destrave a boca* (“Unlock the Mouth”), a campaign launching the new flavors of the xsenses line by sugarless gum brand Trident. Ludmilla and Fernandinho Beat Box, musical artists from Brazil’s pop universe, star in the campaign’s theme track. Additionally, Leo Burnett Tailor Made carried out activations at Carnivals in Rio de Janeiro and Olinda, Brazil, in which the public was invited to decorate their own mouths.

“When I saw the gigantic Trident panels, those beautiful, colorful mouths, I thought, ‘Wow, this is exactly what I wanted to see here,’” Reis says. “Carnival is about smiling, about kissing. [Our] agency values human contact. We are returning to the energy we had before [the pandemic], and the reflection is already appearing in increasingly relevant work. This is our goal in the coming years.”

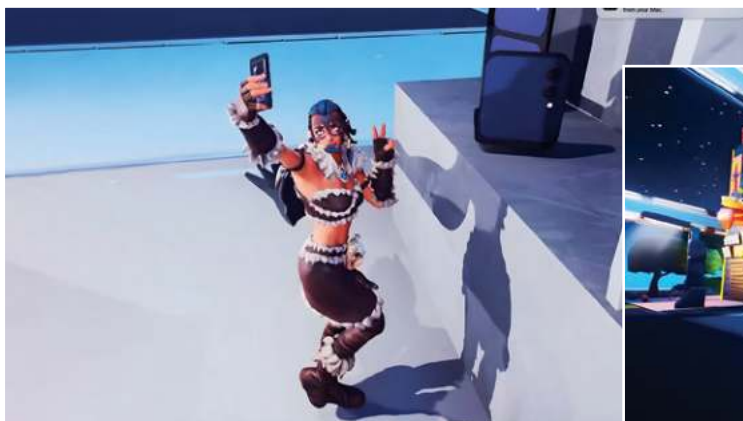
Above, from left to right: chief executive officer and chief creative officer Marcelo Reis; executive vice president, creative data and strategy Marie Alonso; and executive vice president, creative experience Vinicius Stanzione.

Right: “We relaunched *Castelo Rá-Tim-Bum*, a classic children’s show from the ’90s that aired on Brazilian public tv channel tv Cultura. Oreo gathered the cast of the program 20 years later and brought back the magic in this ad campaign.” Cleber Tadeu Cardoso/Renato Ramalho, art directors; Rodrigo Martin, writer; Alessandra Sadock, creative director; Vinicius Stanzione/Pedro Utzeri, creative direction; Marcelo Reis, chief creative officer; Media.Monks, production company; Flávia Arruda/João Victor Mignoli, Mondelēz International, clients.

“For financial services company Banco Bradesco, this campaign features two-time world surfing champion **Gabriel Medina** having a fantastic and thrilling encounter with Poseidon, the Greek god of the seas. In the video, Gabriel seems disappointed as he watches a flat and calm ocean with no waves. He then decides to dive into the ocean and wake Poseidon so that with the help of the god’s powers, he might find the perfect wave.” Breno Balbino/Gabriel Marcondes, art directors; Fabio Nagano, writer; Vinicius Stanzione, creative director; Pedro Prado/Vinicius Stanzione/Pedro Utzeri, creative direction; Marcelo Reis, chief creative officer; Stink, production company; Nathalia Garcia/Márcio Parizotto, Banco Bradesco, clients.











## LEO BURNETT TAILOR MADE

### Shadows of the craft

Recently, Giovana Madalosso, former publicist and columnist for newspaper *Folha de S.Paulo*, published an exposé on the degrading conditions of ad agencies through which she worked. The thorny subject hovers over the advertising world, where the pressure to deliver a presentation to please the client can make teams work all night. For Reis, this culture seems to have been fading away beginning in the early 2000s.

“I think that advertising is readjusting its [reputation] as something predatory perpetrated by ambitious people and clients wanting total delivery,” he comments. “But it’s a shame to blame clients for this because the agency must have a protective attitude.”

Alonso adds that all bad practices in the market are systemic and that it’s unfair to hold a single person responsible. “It’s always the result of a relationship, and that is the history of communication,” she reflects. “We are also

Left: “We created a **Samsung universe** within one of the most popular video games: *Fortnite*. But instead of just creating an in-game map, we made a great hub of content that is updated with each new release of Samsung. The Galaxyverse is Samsung’s hub within the *Fortnite* meta-universe. Players can enter the map to discover the brand’s latest releases, represented in 3-D within the game, and can also experience its features with minigames.” Claudio Junior, art director; Renato Ramalho, writer; Alessandra Sadock, creative director; Vinicius Stanzione/Pedro Utzeri, creative direction; Marcelo Reis, chief creative officer; Lucia Bittar/Mario Souza, Samsung, clients.

“As a longtime sponsor of music festival Lollapalooza, Samsung wanted to be part of the show. Our campaign features a design language that puts Samsung and the Galaxy s23 side by side with the lineup.” Ricardo Buchner/ Felipe Massis, art directors; Rafael Zoehler, writer; Alessandra Sadock, creative director; Vinicius Stanzione, creative direction; Marcelo Reis, chief creative officer; Sarah Kamada, illustrator; Samsung, client.

This page: “At Carnival, everything is a form of expression. People color their eyes, mess with their hair and customize their clothes. But Trident thought there was a lack of attention paid to a very important part of the body for partying: the mouth. We launched the campaign **Unlock the Mouth at Carnival**. We produced an original soundtrack with musical artists Ludmilla and Fernandinho Beat Box. The result was a bubblegum song in every sense.” Vitor Prado, art director; Bruno Kuninari/ Leandro Shimizu, writers; Lúcia Mendes/Alessandra Sadock, creative directors; Vinicius Stanzione, creative direction; Marcelo Reis, chief creative officer; Alvaro Garcia/ Anna Carolina Teixeira, Mondelēz International, clients.

responsible for this conversation and therefore capable to change the way we work.”

To combat this culture, Reis encourages employees and clients both to report practices. “Walking hand in hand [lets us] both feel the heat of the business but understand what is feasible and what is not,” he says.

## New horizons

The return of Luis Inácio Lula da Silva to the presidency for his third term in 2023 put an end to four turbulent years in Brazil, marked by the COVID-19 pandemic and the mismanagement by far-right president Jair Bolsonaro. The new government now faces the challenge of rebuilding the country and bringing back open dialogue, environmental and social policies, and attracting new business.

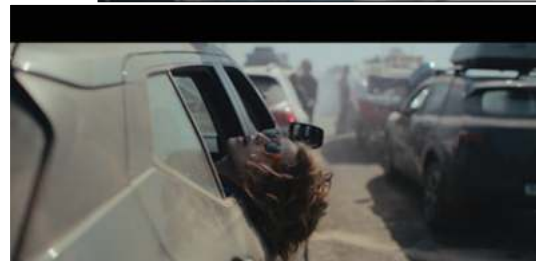
“These were years of a government with a conflict of values that encouraged friction,” Reis says. “All that communications seeks to do, in our relationship with the consumer, is to remove friction. That’s why we were very bothered during those four years. People now, regardless of their political positions, are living at the end of that friction that hindered consumption, growth and evolution. Society is now moving toward an inclusive, democratic, kind and careful attitude, centered on diversity and fighting against prejudice and [discrimination]. Advertising is very much based in this optimism.”

“When I talk to clients, I say, ‘All an agency has is its intellectual capital. It is the most valuable thing it has,’” says Alonso. “We have to take care of each other and try to maintain an inspiring, respectful environment as much as possible because all we have is what’s inside our heads. If we’re not well, we’re not going to deliver anything valuable.”

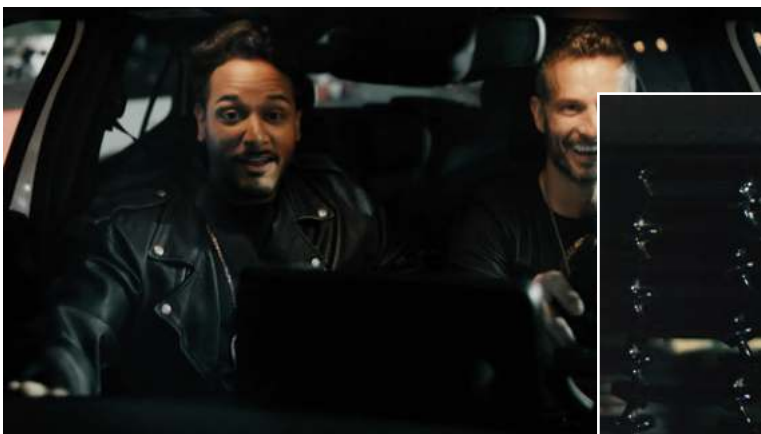
And, as Reis concludes: “Mr. Burnett used to say: ‘What’s good for people is good for business.’” [ca](#)

This page: “Through visual metaphor, this spot shows how the new **Fiat Fastback** represents a giant leap for suvs. It begins with a couple traveling down the road in the Fiat Fastback and suddenly finding themselves in a traffic jam. To avoid this traffic, the Fastback speeds up a ramp and then begins a spectacular flight through the sky to the chorus of the classic Italian song ‘Volare.’ As the Fastback flies, we see in detail that all the cars in the traffic jam are generic suvs—totally outdated compared to the Fiat Fastback.” Felipe Massis, art director; Fabio Nagano, writer; Bruno Godinho, creative director; Vinicius Stanzione/Pedro Utzeri, creative direction; Marcelo Reis, chief creative officer; Maria Lúcia Antônio/Frederico Battaglia/Ana Luisa Brant, Fiat Automobiles, clients.

Right: “The **Fiat Pulse Abarth**—the first suv from a brand synonymous with high performance and speed—deserved a campaign that arrived with a bang. By uniting Abarth’s scorpion with one of the greatest songs of the band Scorpions, the result could only be a campaign full of adrenaline with breathtaking scenes.” Eric Fernando/Claudio Junior/Rommel Vaz, art directors; Renato Ramalho/Fabrizio Soares, writers; Bruno Godinho/Marco Mattos/Ligia Mendes, creative directors; Vinicius Stanzione, creative direction; Marcelo Reis, chief creative officer; Frederico Battaglia/Ana Luisa Brant, Fiat Automobiles, clients.











## FRESH 1/4 STUDIO



© José Morais

Based in Porto, Portugal, design firm 1/4 Studio presents the creative partnership of cofounders Ana Mota and Jorge Araújo, who met during their studies at Instituto Politécnico do Porto (“Polytechnic Institute of Porto”). “We both took the same BA in visual arts and technologies, which gave us a diverse set of skills within the design field—calligraphy, graphic design, industrial design, photography and videography—but also in other fields like painting, sculpture, ceramics and semiotics,” they explain. “After a while, we started working together on a couple of design projects, using all those references from the BA program in our work.” Once these few collaborations turned into many projects and the creative partnership proved successful, the two decided to establish 1/4 Studio in 2019, with Araújo focusing more on 3-D, digital, typography and letterpress, and Mota focusing more on analog media with calligraphy, illustration and silkscreen printing. Besides letting them oversee a project through all stages of production, Mota and Araújo’s multidisciplinary design approach reflects their philosophy on what makes distinctive design. “We have been working primarily with clients in the cultural sector,” the designers explain. “We like to come up with a strong idea and strategy that inform the content we produce. Regardless of the medium output, we try to have a well-structured argument behind the ‘why’ of each approach.”

[instagram.com/quarterstudio.pt](https://www.instagram.com/quarterstudio.pt)



1. "A flyer designed as an interactive piece for a Galeria Ocupa! exhibition by artist Moto31k. The information becomes readable when the flyer is exposed to uv light emanating from the exhibition." Bronca/Galeria Ocupa!, clients. 2. "For Galeria Ocupa!. The flyer's folds simulate the instant before an explosion." Galeria Ocupa!/Maus Hábitos, Saco Azul Associação Cultural, clients. 3. "This 3-d animated piece of cloth resembles the principal piece of artist Rita Senra's exhibition *cria, recria, recria*. The superimposed type 'moves' with the artwork." José Morais, 3-D animator; Galeria Ocupa!, client. 4. "A series of flyers designed for artist Eduardo Brito's exhibition *Ligatura*." Galeria Ocupa!, client. 5. "For artist Carolina Grilo Santos's exhibition *How To Make A Fossil In A Single Day*. The flyer simulates the view of the gallery's window: a glass box filled with sand." Galeria Ocupa!, client. 6. "For *Panejamento*, a mutable exhibition by artist Rui Mota of concrete volumes. The letters' volumes fall randomly like overlapping blocks, forming the exhibition's title." Jorge Araújo, photographer; Galeria Ocupa!, client. 7. "For the exhibition *Contrarregra* by artist João Pedro Trindade." Jorge Araújo, photographer; Galeria Ocupa!, client.





## FRESH EAGER ZHANG



© David Alpert

Eager Zhang, a designer based in Kansas City, Missouri, discovered the world of graphic design when they cofounded a student zine club while attending a science-magnet high school in China. “[I took] care of the layout design and printing,” they recall. “I didn’t know that was called ‘self-publishing,’ and what I was doing was actually ‘graphic design.’” Now, as a designer at their self-run studio and an instructor at the Kansas City Art Institute, Zhang incorporates a highly conceptual, imaginative approach into their work, drawing inspiration from the Fluxus art movement, László Moholy-Nagy’s book *Vision in Motion* and the multidisciplinary fiction of Ted Chiang as well as from their undergraduate degree in coding and systems thinking. “I keep a workflow [that I call] a ‘question loop,’” Zhang explains. “I widely research the project or commission I’m working on until I find a question for myself to describe the key design task, such as: ‘How can I design a typeface that looks both like square Chinese [characters] and the Latin alphabet?’ or ‘How can I turn this poster into an interactive one to attract more people to look at it as they pass by a wall?’ The following steps are to answer my question through various approaches with different narratives, media and visual styles.”

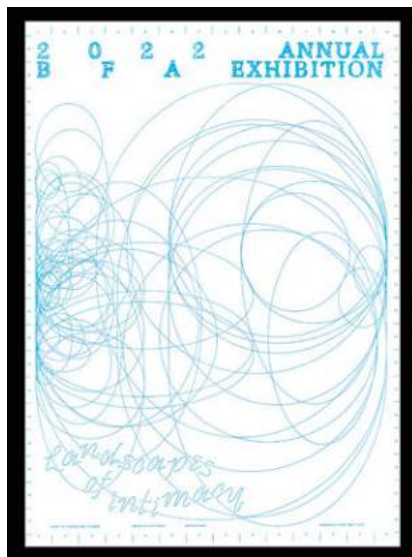
[eagerzhang.com](http://eagerzhang.com)



2



3



4



5



1. "A miniexhibition of 52 student artworks from the Kansas City Art Institute. The custom typeface was derived from a 20th-century archive with a contemporary touch." Samantha Krukowski, creative director; Kansas City Art Institute, client. 2. "For the College of Design and Innovation at Tongji University in Shanghai. The visuals were inspired by hanging clothes and fabric in Shanghai, communicating the bridge between high fashion and local communities." Yan Chan, art director; Jie Sun, creative director; Tongji University, College of Design and Innovation, client. 3. "For the Kansas City Art Institute's BFA exhibition. To echo a 'landscape of intimacy,' we introduced the idea of cartography: when humanity's perception collides with the measurement of land." Lisa Maione/Eager Zhang, designers; Michael Schonhoff/Raechell Smith, creative directors; Kansas City Art Institute, client. 4. "To express the concept of 'language as a nonbinary power,' Willow brings us a new font called Salix, which incorporates a topological one-dimensional knot into the typeface design." Rodrigo Carazas Portal, creative director; Kansas City Artists Coalition, client. 5. "Typographic design I made for Mark Leibowitz's film 'Best Friends.' Starting from the concept 'co-', this art direction connects the semiotics of intimacy with the beauty of motion graphics." Mark Leibowitz, photographer/client.



## FRESH XINMEI LIU



Born in Shanghai and based in New York, illustrator Xinmei Liu combines her love of satire with her interest in vintage Chinese art movements. “Vintage design from Shanghai is always an inspiration,” she notes, “including ad posters from the 1930s and packaging design from the ’80s and ’90s [for] their use of color and the way type integrates with imagery.” Liu’s sense of humor translates well to her work; for clients like *Foreign Policy*, NBC News and the *New York Times*, she uncovers varied perspectives on each subject to better represent the truth, using satire as an effective tool to convey it. “When I start on an editorial piece, I write down key phrases or concepts,” Liu says. “Usually, there is some conflict between something, such as ‘individual values versus expectations from the system’ or ‘harsh covid lockdowns versus necessary economic activities.’ I come up with visual metaphors for these contradictory concepts and put them in some kind of juxtaposition. Of course, not all art needs to make a statement, but figuring out how to send an engaging message is what I enjoy about the job.”

[catmoverart.net](http://catmoverart.net)





1. "For the *New York Times*'s article 'China's Information Dark Age Could Be Russia's Future.'" Minh Uong, art director; New York Times, client. 2. "Key art and poster for True/False Film Fest 2022 on the theme of 'in/visible village.'" Camellia Cosgray/Chloe Traynor/David Wilson, art directors; True/False Film Fest, client. 3. "For *Harvard Business Review*'s article 'How Chinese Companies Are Reinventing Management.'" Susannah Haesche, art director; Harvard Business Review, client. 4. For the *New York Times*'s article 'Entrepreneurs Flee China's Heavy Hand.'" Minh Uong, art director; New York Times, client. 5. Personal work. "Inspired by childhood memories of my Shanghai neighborhood." 6. "Book cover and interior illustrations for Liu Xinwu's novel *The Wedding Party*." Rosanna Brockley, art director; Amazon Publishing, client. 7. "For a *New York Times* article on business elites fleeing China." Minh Uong, art director; New York Times, client.





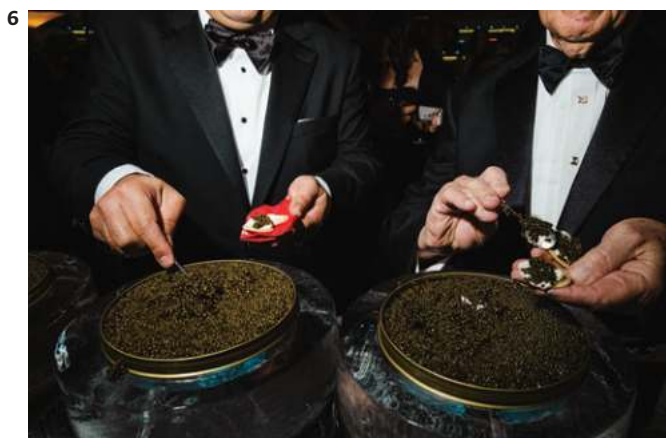
## FRESH LANNA APISUKH



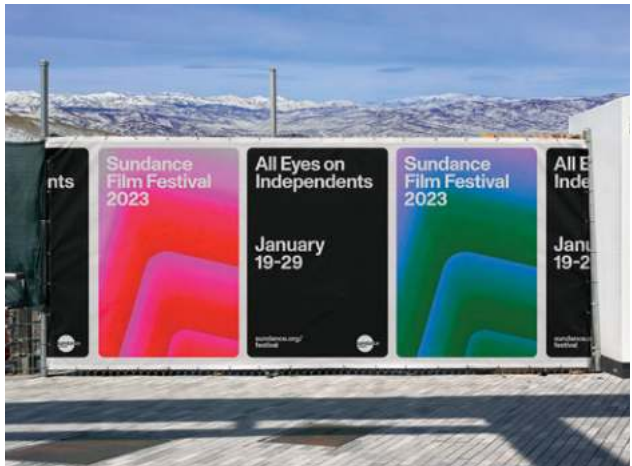
The joy that radiates from the images of New York-based photographer Lanna Apisukh comes from her passion for capturing the essence of her city through the people around her. After exploring fine art in her undergraduate degree and working at an ad agency—first as a social media content producer and then as a campaign photographer—Apisukh decided to formally train in photography at the Fashion Institute of Technology and Brooklyn-based photography school BKC. “In school, I was interested in portraiture and documenting the world around me,” she recalls. “I loved working with people and capturing a sense of place, which ultimately led me to the work that I do today.” Drawing inspiration from early color photography of the ’60s and ’70s and the work of photojournalist Mary Ellen Mark, Apisukh captures her subjects with empathy and a keen eye for what makes them tick. “Common threads that flow through all my work are highlighting the characteristics of a person, place or thing, and bringing a mood or emotion forward with color, composition and bold lighting,” she says.

[lannaapisukh.com](http://lannaapisukh.com)





1. Personal work. "A colorful beachscape in Marseille." 2. "Portraits commissioned by the *New York Times* for 'The New Skaters of New York' editorial feature, highlighting female and nonbinary skateboarders." Andrew Hinderaker, photo editor; *New York Times*, client. 3. "Chrissy Angliker photographed in studio for David Zwirner Gallery's e-commerce site Platform." Platform, client. 4. "The Memphis Design vibes of Italian restaurant Café Mars for *Eater New York*." *Eater New York*, client. 5. Personal work. "Mom and Dad at New Smyrna Beach, Florida. Part of *Permanent Vacation*, my ongoing project capturing my parents' lives as seniors in the Sunshine State." 6. "For the *New York Times*. Chilled caviar served to wedding guests at the twa Hotel." Sophie Butcher/ Tanner Curtis, photo editors; *New York Times*, client. 7. "For the *New York Times*. Set to retire, New York City Ballet's principal dancer Harrison Ball poses for a portrait at the David H. Koch Theater ahead of his final performance." Laura O'Neill, photo editor; *New York Times*, client.







## EXHIBIT

### 1 Sundance Film Festival identity

For the identity for the Sundance Film Festival's 2023 iteration, New York-based design firm PORTO ROCHA created a system that conveys the festival's legacy as a platform for independent filmmakers to find an audience for their groundbreaking movies. "We developed a brand that put artists front and center," says PORTO ROCHA. "Building a system that would complement such a diverse range of work meant keeping the core elements intentionally neutral: we used a straightforward sans serif; created the tagline 'All Eyes on Independents'; and crafted a deceptively simple logo with a film-inspired aspect ratio that serves as a framing device overlaid on footage and stills, emphasizing moments in an extensive film catalog."

Sonja Anderson, Sundance Institute/Martín Azambuja, PORTO ROCHA/Grady Bing/Randi Drozd/Adrian Garcia, Sundance Institute/Joseph Lebus, PORTO ROCHA/Vanessa McKenzie, Sundance Institute/Natalia Oledzka, PORTO ROCHA/Melissa Sanchez Parra/Natahy Thomas, Sundance Institute, designers; estudi-image, 3-D designer; Vanessa McKenzie, art director; Natalee Ranii-Dropcho/Claren Walker, writers; Jason Nichols, Sundance Institute/Leo Porto/Felipe Rocha, PORTO ROCHA, creative directors; Nick Carpenter/Yussef Cole, Sundance Institute/Thales Muniz, PORTO ROCHA, motion graphic designers; Amedeo Inglese, sound designer; Gogó, sound engineer; Marcos Rodrigues/Giovana Yahiro, interactive designers; Elisa Bortolini, PORTO ROCHA/Brenna Davis, Sundance Institute, project managers; PORTO ROCHA (New York, NY), design firm; Sundance Institute, client.

### 2 Budweiser Ground Cooler

Pantin, France-based ad agency BETC and engineering company frog pulled from the refrigeration techniques of ancient civilizations to create the Budweiser Ground Cooler, a low-tech device that relies on geothermic refrigeration to cool beverages to 6°C (43°F) without using electricity. "Global warming amplifies existing poor living conditions in developing countries, where 48 percent of the population lacks consistent access to electricity," says David Martin Angelus, creative director at BETC. "When the first Ground Cooler was installed, locals confirmed that [this] would improve their ability to open and own stores and that they could create their own coolers from scratch with materials available to them. [This] is exactly what we aimed for: a device that could help local entrepreneurs overcome electrical obstacles."

Julien Lefevre/Eloise Levesque, art directors; David Campese, writer; David Martin Angelus, creative director; Alasdhair Macgregor, executive creative director; Stéphane Xiberras, chief creative officer; Raphael Aupy, director; Julien Lacouture/Benjamin Przespolewski/Jeremie Vitard, producers; BETC (Pantin, France), ad agency; Frederick Vandersmissen, AB InBev, client.

We're looking for new, outstanding collateral, packaging, print ads, television commercials, direct mail, books and exhibits. For submission details, visit [commarts.com/submissions](https://commarts.com/submissions).

### 1 PF Synch and Synch Sans typefaces

Athens- and London-based type foundry Parachute Typefoundry returned to its 2006 typeface Synch, a contrasted slab with thick block-like serif, in order to create a slab serif typeface ready for the digital era. The new PF Synch and its sans serif counterpart Synch Sans make bold, distinguished statements on the screen for a broad variety of design applications. “Our main goal was to offer designers an industrial-strength typeface with versatile qualities that works equally well in everything from print to digital media,” says Dimitra Paraschou, communications director at Parachute Typefoundry. “The typeface is now monolinear with wedge serifs, and most inner corners have been rounded for improved readability. Shortened capitals and consistent geometry throughout increase the typeface’s versatility within body text while providing a balanced rhythm and strong presence when used in headlines.”

Panos Vassiliou, Parachute Typefoundry (London, United Kingdom), typeface designer.

### 2 DoorDash oOH campaign

Canadians can order McDonald’s to their homes on food delivery app DoorDash and two of its competitors. To put DoorDash at top of mind, Toronto-based ad agency No Fixed Address developed this abstract campaign that takes easily recognizable McDonald’s items and blurs and stretches them, conveying the speed at which DoorDash delivers. “As McDonald’s is an iconic brand with equally iconic menu items, we had the freedom to lean on that recognition factor and play around to create ads that are more like art,” says Reid Plaxton, senior art director at No Fixed Address. “We had to include lots of detail, specifically with color, to craft an abstract piece like this while remaining identifiable. For each item, we created a more-than-200-color index that captured all the nuances for us to bring them to light.”

Reid Plaxton, art director; Allegra Wiesenfeld, writer; Alexis Bronstorph/Kelsey Horne, chief creative officers; No Fixed Address (Toronto, Canada), ad agency; Sarah Behrens/Heather Cameron/Delly Dyer/Caela Pentz/Jodi-Ann Simpson, DoorDash, clients.

### 3 Cohere identity

For Cohere, an AI research and development company focused on creating naturalistic machine-learning programs for language and writing, London-based design firm Pentagram created an identity that appeals to both developers and businesses. Inspired by Cohere’s software that seeks to help businesses with their daily work, Pentagram’s team, led by partner Jody Hudson-Powell, landed on a concept to combine nature and technology. “This led to the development of the concept of ‘new nature,’ introducing the fluidity and imperfections of nature juxtaposed against the efficiency and rationality of computing,” says Hudson-Powell. “The concept’s root is the Voronoi pattern derived from the diagram named after mathematician Georgy Voronoy, [a] diagram having both practical and theoretical uses in science and technology. This pattern was applied to the entire visual identity for Cohere down to the logo and typeface.”

Pentagram (London, United Kingdom), design firm; Cohere, client.

1

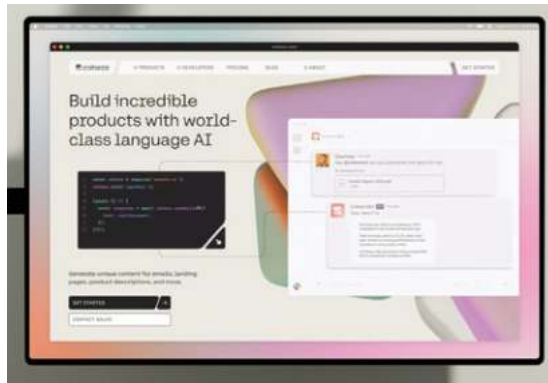




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## EXHIBIT

## 1 Georgetown Optician campaign

Georgetown Optician, an eyewear and optical services office in Washington, DC's Georgetown neighborhood, contacted local design firm Design Army for a campaign promoting its new store with one catch: a tight deadline. "When there's a limitation either in timeframe or budget, it allows for creativity," says Pum Lefebure, chief creative officer at Design Army. "That's how we initially conceived the AI Meets A-EYE concept—because it's fast—enabling us to create a campaign in just one month." Combining fashion and science fiction, AI Meets A-EYE introduces us to a planet teeming with extraterrestrial Eyeliens. Models, wardrobe, locations and landscapes were all generated with AI with images of Georgetown Optician's real eyewear added in post-production. "I love that [this campaign] is a new beginning of creative possibilities!" Lefebure says. "And I'm proud that—in working with AI—we never lost our sense of creativity and craft."

Design Army (Washington, DC), design firm; Georgetown Optician, client.

## 2 Corona ooh poster

Inspired by the sea, the beach, the sunsets and the sun, Corona is a beer brand with a strong connection to nature. To support AB InBev's announcement that all future beer production would be made with solar energy, Bogotá-based ad agency DAVID Bogotá created an ad that would visually highlight this connection between Corona and sunlight. "We produced this project as natural as the beer and the concept, using only sunlight and avoiding artificial light," say Carlos Camacho, chief creative officer, and Juan Pablo García, managing director at DAVID Bogotá. "As we were working only with sunlight, the timeframe of shooting to get the best reflections was very short. It proved to be very challenging in terms of production to take advantage of those few hours. Selecting Argentina as a location was key for the sunlight during summer and the projection of the bottle's reflection."

Laura Arcila/Izmael Crespo/Camilo Jiménez/Julián Olivares, art directors; Camila Ordóñez Bozzi, writer; Carlos Camacho, chief creative officer; Lorena Díaz, producer; Kohler Studio, production company; DAVID Bogotá (Bogotá, Colombia), ad agency; AB InBev, client.

## 3 Switzerland passport design

With Switzerland's rich history and close involvement with the development of graphic design, Geneva-based design firm RETINAA had an opportunity to pay tribute to Swiss graphic innovation with this redesign of a new passport series for the Federal Office of Police. Also drawing upon the country's reputation as the "water tower of Europe," the design firm developed a pictorial journey through Switzerland's watercourses from its peaks to its valleys, revealed through ultraviolet light. "Despite its new design, the passport remains a multigenerational document," says RETINAA. "We felt it was essential to create visual connections with the 1985 and 2003 passports, which are still present in Swiss people's collective memory. For the watermark's design—visible when pages are held against light—we created an image of a quartz crystal typical of the Alps as a reference to the iconic 1985 passport."

Orell Füssli, production company; Thales, agency; RETINAA (Geneva, Switzerland), design firm; Federal Office of Police, client.

## 1 Utopian Coffee packaging

Founded by a traveling entrepreneur who fell in love with coffee-producing countries during his journeys, coffee brand Utopian Coffee embodies the principles of fair trade and sustainability by fostering strong relationships with the farmers from which it sources coffee. A new branding program and packaging design by Oakland, California-based design firm Pavement evokes the tropical environments in which coffee grows. “‘Utopian’ is such a great brand name, so we really wanted to bring that to life visually as best as possible,” says Michael Hester, creative director and designer at Pavement. “Colorful full-bleed illustrations of surrealistic flora and fauna by illustrator Teagan White replaced Utopian’s previous stark-blue identity. The brand illustrations captured this sense of a Garden of Eden, or ‘utopia,’ to romanticize the coffees’ tropical origins sourced by the owner through his travels.”

Michael Hester, designer/creative director; Teagan White, illustrator; Pavement (Oakland, CA), design firm; Utopian Coffee, client.

1



## 2 Kingsford print ad

An ad campaign by San Juan, Puerto Rico-based agency Oneightyfcv succinctly captures the long-burning nature of charcoal brand Kingsford’s products, which have been the gold standard in barbecuing since 1920, by printing two briquettes with the names of footballers and longtime rivals Lionel Messi and Cristiano Ronaldo. “The Kingsford briquettes are like certain sports rivalries and famous relationships that keep being hot topics after all these years,” says Ricky Soler, chief creative officer at Oneightyfcv. “We are big football fans, and when we were coming up with famous rivalries, Cristiano Ronaldo and Lionel Messi stood out as a truly everlasting rivalry that keeps burning like a Kingsford briquette.” In order to make sure the visuals looked right, Oneightyfcv’s creative team closely observed briquettes burning for hours to ensure they could re-create every detail digitally. “That meant lots of grilling almost every day for almost three straight weeks!” Soler exclaims. “All our team members are now barbecue experts.”

Ian Reyes, art director; Ricky Soler, writer/chief creative officer; Oneightyfcv (San Juan, Puerto Rico), ad agency; The Clorox Company, Kingsford, client

2







“Overall, there were many deserving entries featuring inventive typography, dynamic identities and fresh approaches to visual language.” —Jon Key

# DESIGN ANNUAL 2023

“Many designs had a sense of fun and joy in them. I could feel how the designers—and perhaps even clients—enjoyed the process and the possibilities that graphic design can bring.” —Eurydyka Kata



## Cultúra zine design

“The immediate things that grabbed my attention were the joy and energy emanating from the project’s photos; the choice of vibrant colors and bold, half-abstract shapes combined with photographic portraits creates a memorable design.” —Eurydyka Kata

Melissa Bradley, designer  
Alexa McNae, creative director  
Matthew Schnirman, writer  
Mel Cerri, illustrator  
Amazon (Seattle, WA), design firm/client



At Amazon, we recognize how Hispanic culture is an evolving tapestry of identities and heritage. We acknowledge the cultural intersections and embrace the diverse voices that shape the entire community.

Cultúra is meant to recognize and celebrate the individuals that help move the culture forward, because without tú there is no cultúra.

During Hispanic Heritage Month—and all year long—Amazon honors the success of Hispanic small businesses and the rich heritage of the entrepreneurs and artisans who tell in our stories. Discover the stories of five inspiring small business owners whose unique products, perspectives and cultures make Amazon more vibrant.

Sandra Velasquez «  
Miguel Leal «  
Sarah Zubiarte «  
Daniel Caballero «  
Shaira & Mabel Frías «

Illustrations by Mel Cerri



“The illustrations mix Hispanic references with simplicity from the digital world, resulting in a cheerful, simple and distinctive graphic language. *Cultúra*’s design hits Amazon’s corporate environment with a Hispanic artisanal touch and sticks to its roots.” —Renata Alcantara



*Cultúra* is a first-annual zine honoring the success of Hispanic-owned small businesses at Amazon during Hispanic Heritage Month and beyond. It features exclusive interviews with chief executive officers alongside art and typography by Brazilian illustrator Mel Cerri.

Comments by Melissa Bradley:

**How long have you been working with Amazon, and what do you do in your role there?** I’m just now rounding the corner on my first year at Amazon. *Cultúra* was my very first project on the Amazon Retail Brand design team; I was so grateful to be stepping into such a meaningful initiative on day one. My work includes creative direction, design and art direction for Amazon’s cultural and seasonal campaigns.

**Tell us about *Cultúra*. What was the idea behind a zine focusing on Hispanic entrepreneurs that sell on Amazon?** The concept of *Cultúra* was the creative construct for Amazon’s 2022 Hispanic Heritage Celebration. As an extension of our digital touchpoints, we wanted to create a zine as an opportunity to dive deeper into the stories of our sellers, who evolve Hispanic culture and make Amazon better. The zine offered a way to bring these stories to life in more detail.

**What was the design thinking behind *Cultúra*? Did anything influence your visual system?** Our goal throughout the design process was to celebrate both the sellers’ stories and Mel Cerri’s visual perspective. We set out to create a minimal graphic framework that gets out of the way to let the stories lead, allowing Mel’s perspective to carry the prominent visual narrative. We wanted to preserve the integrity of her illustrations on every page. Additionally, we’ve been inspired by the work of fashion designer Carla Fernández as of late, which was a key influence on

the patchwork-style layout design of Mel’s illustrations and the bright Coptic binding of the book.

We are also fortunate to have an incredible writer as a lead team member: Matthew Schnirman, who captured the stories of the featured sellers in a way that celebrates their success. The challenge of

capturing written stories in a visual format is one of the most interesting aspects of the editorial design process.

**What was it like working with São Paulo-based illustrator Mel Cerri on *Cultúra*?** Mel was an amazing partner. Her Brazilian heritage also plays a big role as a design inspiration for her bold color palettes and the vibrant signature of her work to which we were immediately drawn. She created a suite of illustrated banners, hand-lettering and illustrated icons for *Cultúra* along with custom illustrated portraits of nine Amazon sellers.

In an external interview, Mel had this to say: “Amazon, as a client, really respected and appreciated my unique point of view and style and wanted me to be true to myself ... without too much interference.”

**Did you learn anything new about editorial design from this project?** As a designer, it’s always a weighty task to design with the work of an illustrator, especially one as inspiring as Mel. You need to find the balance between honoring the work and bringing something new to the editorial composition that enhances the narrative of each article and the arc of the zine. It was a joy to work with Mel’s illustrations.

**What has the response to *Cultúra* been like?** The response has been amazing. As a first-time extension of the digital-first campaign for our team, we are so excited about the potential of diving deeper into campaign constructs through new means and channels as we continue.

# Livraria Lello book covers

“I very much liked [Studio Eduardo Aires’s] use of type and bold colors. It’s modern and classical at the same time. Pop and clean.” —Renata Alcantara

As part of Studio Eduardo Aires’s rebranding process for Porto-based bookshop Livraria Lello, its pocket collection extended from 29 to 43 titles with redesigned covers that meet and match the new visual identity.

*Comments by Helena Sofia Silva:*

Tell us about your design firm Studio Eduardo Aires. What are your typical clients and design specialties like? We’ve been working in design since 1987 and cultivating a multidisciplinary approach. Our projects range from visual identity and territorial branding to packaging and labeling, editorial design, postage stamps, and coins, among others. Given this scope, our clients are naturally diverse: our longest professional relationship is with winery Herdade do Esporão for which we’ve been designing brands and labels for wines and olive oils for fifteen years now. In 2019, we were selected



© Jorge Almeida



“A masterful example of design sensitivity, typographic detail and craftsmanship. I appreciate the harmonious blend of simplicity, minimalism and heritage. If designer and architect Ettore Sottsass’s spirit was captured in the form of a book series, this might be it!” —Nathan Hill



to design the new visual identity of Corticeira Amorim, the world’s biggest cork processing group. Branding the city of Porto gave us the most international visibility and acknowledgment. In our client portfolio, there are also the arts and science education institution Calouste Gulbenkian Foundation, home goods brand Claus Porto, Porto Municipal Theatre, the Portuguese Mint and Official Printing Office and the Serralves Contemporary Art Museum, among many others.

**How long have you been working with Livraria Lello?** We started working with Livraria Lello in 2020. Internationally regarded as one of the world’s most beautiful bookshops, Livraria Lello is a cultural and artistic landmark in Porto, and it decided to align its visual identity with a new attitude toward business. The rebranding process was considerate of the bookshop’s historical, literary and typographic heritage: a blacksmith featured in Livraria Lello’s iconic stained-glass ceiling takes center stage with a simplified mark. Both this and a bold use of color contribute to the assertiveness of the new identity.

Published in four languages with redesigned covers, the bookshop’s collection of 43 literary classics aims for the very broad, heterogeneous group of people that visit the bookshop, both Portuguese and foreign. The books expand the identity’s color palette and compose a vibrant, peculiar set. This project was a very interesting challenge, especially because it gave us the chance to explore the brand’s custom typeface, created together with type designer Dino dos Santos of foundry dotype.

**What inspired your direction for Livraria Lello’s cover designs?** The ligatures are one of the most distinct features in Livraria Lello’s exclusive custom typeface, used across the board in brand assets and unfolding as a key element of the identity. It made sense to make the most out of this feature as it celebrates written language and the printed word.

**How did you choose the vibrant colors within the design system?** Starting from the primary and secondary colors of Livraria Lello’s visual identity—red/brown and green/pink—we widened the color palette to explore bold, refined contrasts, enabling a continuous expansion of combinations. We also carefully selected the book’s finishings and details to explore contrasts, from the color of the debossed hardcover with the matching bookmark ribbon to the French fold dustjacket printed with the signature monogram pattern.

**Tell us about the design scene in Porto. What is the community like there?** Porto is a city with art and design colleges, both public and private, that strongly contribute to the overall quality and dynamism of the design scene. Historically, design practices in Porto tend to be smaller, more studio-like, whereas Lisbon has bigger agencies oriented toward advertising. So, there’s a sense of craft, community, and fostering thought and knowledge in Porto. Since 2019, the city hosts Porto Design Biennale, promoting local, national and international relationships.

Miguel Almeida/Vasco Castro/Pedro Mata/Joana Teixeira, designers  
Eduardo Aires, art director  
Helena Sofia Silva, creative director  
Studio Eduardo Aires (Porto, Portugal), design firm  
Livraria Lello, client

# Association of Registered Graphic Designers Branding Awards identity

**To celebrate the most notable branding and design, agency Rethink drew inspiration from branding's most overlooked symbol—the registered trademark (®)—and used it to create the entire identity for the Association of Registered Graphic Designers (RGD) Branding Awards.**

*Comments by Alex Bakker and Hans Thiessen:*

**Tell us about RGD. What was it like working with the organization on its inaugural iteration of the Branding Awards?**

The RGD is Canada's largest professional association for graphic designers. Earlier this year, it introduced the RGD Branding Awards, a new award program to celebrate the best in branding and design from around the globe. We were tasked with the challenge of creating a brand identity for the awards that would attract a panel of international design judges and motivate design studios from around the world to submit entries.

“By incorporating the registered mark, Rethink achieved a cohesive, unified visual identity across different media. This added depth and creativity to the design firm's overall branding efforts, making it visually fun and memorable.” —**Julie Vander Herberg**

We've had the pleasure of working with RGD in the past—designing the brand identity for its annual DesignThinkers conference in 2017—so it was great to collaborate again, especially to help the organization define and deliver on its global ambitions.

**What was the design thinking behind the identity?** First, using nothing more than the ® symbol, we designed Registered Grotesk, a custom typeface featuring more than 160 unique characters, multilanguage support and a host of OpenType features. Then, we extended the ®-only system by developing a dynamic suite of graphics for both static and moving executions, which we used in print and digital outreach material. We even exclusively used ®s to painstakingly re-create portraits for each of the internationally acclaimed judges, giving them a bespoke asset for social media outreach.

**What was it like designing Registered Grotesk? Do you often create custom fonts for your clients?** Designing Registered Grotesk was technically challenging yet very straightforward at the same time: straightforward in the sense that limiting ourselves to the ® as the only design element created a very tight sandbox for us to play in, which helped speed up the type design process.

As for the technical challenge, Registered Grotesk pushed the limits of what's possible with traditional type design programs. There was a lot of trial and error—not to mention crashing software—with many characters having more than 6,000 Bézier control points in the end.

We often get the opportunity to create custom fonts for our clients both big and small. In addition to crafting typefaces in-house, we often collaborate with incredibly talented foundries and type designers from around the world, including Ian Brignell, Colophon and Pangram Pangram, among others. We're even in the process of designing a font for Rethink's own brand in collaboration with Google Fonts, with the aim of sharing what we create with designers around the world to use for free.

**Did you learn anything new about design from this project?** Not necessarily something new, but this project reaffirmed our belief

that great design happens when an ambitious team relentlessly commits to an audacious idea.

**What has the response to the identity been like?** So far, fantastic.

Not only has the brand identity been widely praised by the design community at large, but it has helped RGD attract an enviable lineup of jury members from around the world, including Astrid

Stavro, vice president creative director at COLLINS UK; Forest Young, global head of brand at Rivian in Irvine, California; Shaun Loftman, executive creative director at Landor & Fitch London; Jennifer Kinon, founding partner at Champions Design in New York; and Helen Keys, global head of brand at Philips in Amsterdam. Additionally, the design system helped the Branding Awards become RGD's most successful program launch to date, surpassing its projected revenue from entry fees by more than 200 percent.

Alex Bakker/Aleks Jones/Steve Miller/Hans Thiessen, designers

Ignacio Florez/Leigh O'Neill, motion graphic designers

Alex Bakker, art director

Alex Bakker/Sean O'Connor/Hans Thiessen, creative directors

Leia Rogers/Morgan Tierney, executive creative directors

Mike Dubrick/Aaron Starkman, chief creative officers

Jordan Lawson, writer

Hans Thiessen, typographer

Ken Malley, developer

Meg Norton/Scott Russell, producers

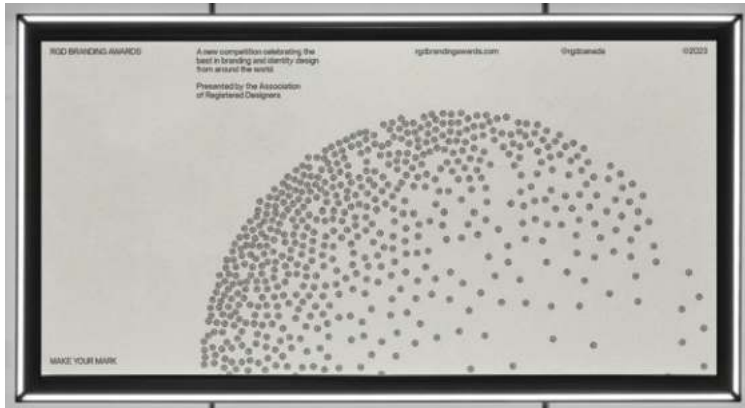
Sean McDonald, strategist

Rethink (Toronto, Canada), ad agency

Association of Registered Graphic Designers, client



“I love the typeface and system using the ® as the units of typography to large-scale graphics punctuating the mark. From print materials to digital activations to websites, the brand is a cohesive system that offers a fresh take on award show designs.” —Jon Key



# The White Lotus season two main title sequence

“Overall, the work feels delicate, elegant and natural. The matching degree between the score and dynamic effects is also top notch, making it unforgettable.” —XiongBo Deng

**Plains of Yonder’s main title sequence for season two of *The White Lotus* is a lavishly painted, operatic romp straight through the soul of the show. A series of richly detailed frescos hold endless stories of romance, carnal lust, lonely hearts and potential doom.**

*Comments by Mark Bashore and Katrina Crawford:*

**Tell us about your production company Plains of Yonder.**

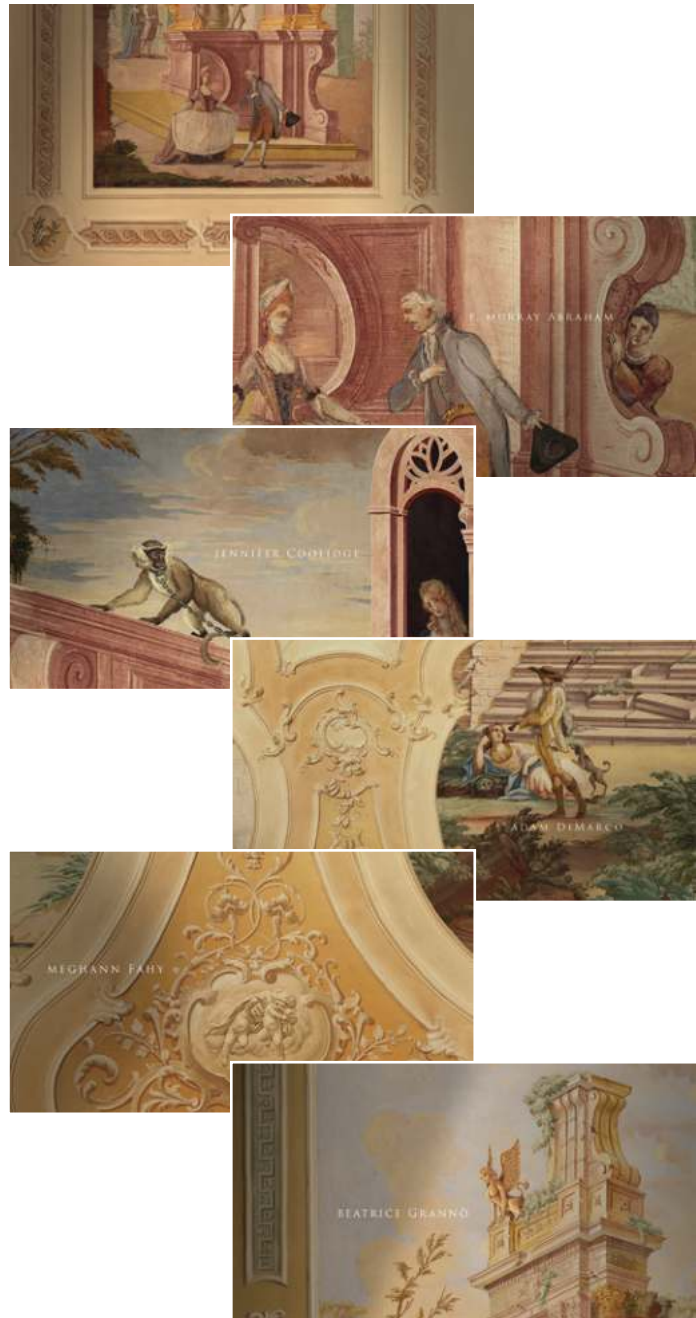
We’re a creative studio working out of Seattle. We focus on film but also consult and create for physical spaces—interiors, digital installations and experiences. We enjoy being small and under the radar in an industry dominated by larger studios or design agencies. We both came to this having had multiple careers and life experiences far from this one, which we think have served us well in conceiving work.

**How has your experience been working with director Mike White on the titles for both seasons of *The White Lotus*?**

Please, industry, make more of them like Mike White. Here is the thing: on every conversation across two years, Mike just worked so efficiently in the decision making. He gave us so much freedom to make artistic choices. He killed a scene here and there, but 95 percent of what we originally conceived of is in the final work. He didn’t doubt our instincts—he fed them.

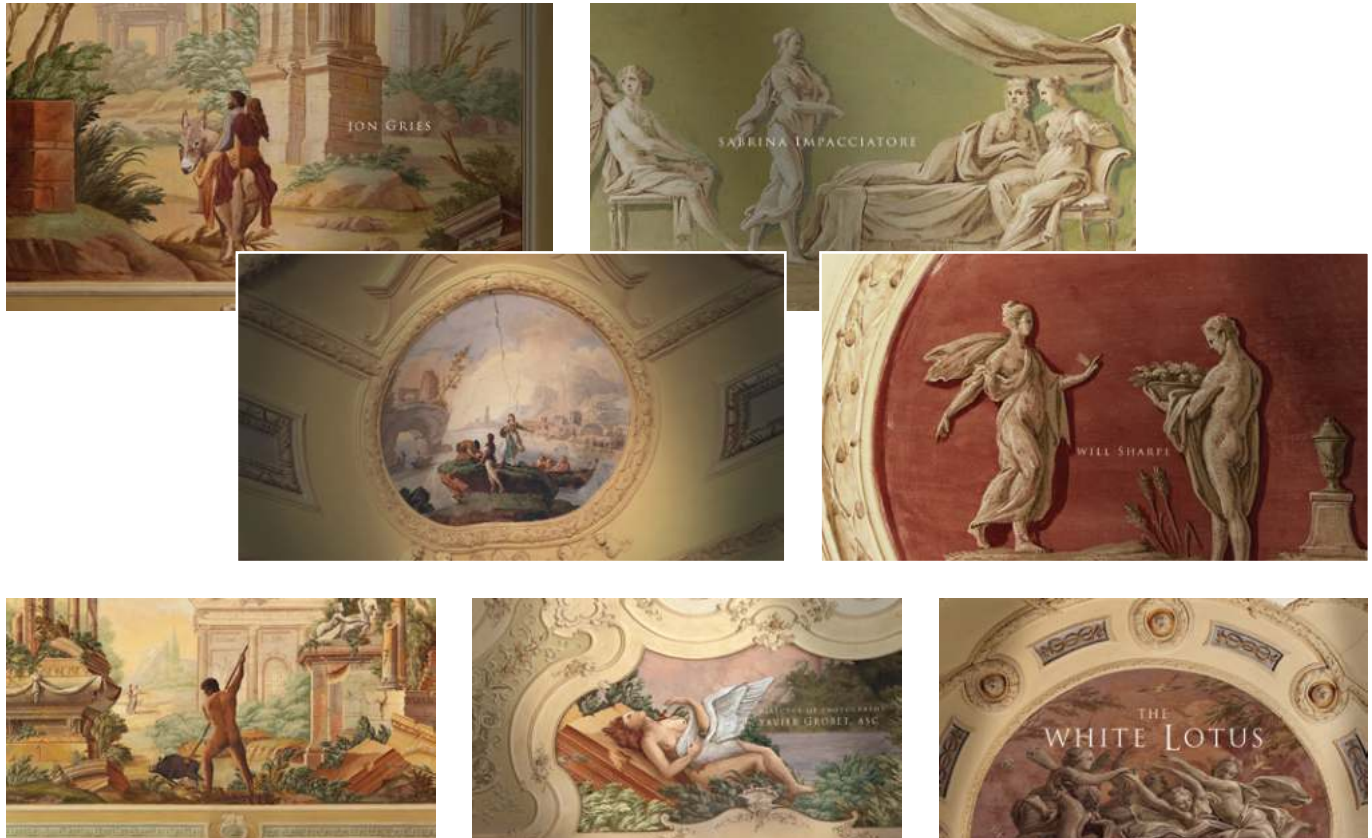
**What is your creative process like when you work on opening titles?** We are certainly not “designers” in the traditional sense. Most of our ideas come from real life, from nature and from our own take on the world. We work purely on the psychology and mood of the show and conjure up stories that capture that mood. Being small, we can only take on a handful of main titles every year, so we can dive deep—whether it’s mining bags of books from our local library or combing through scripts and rough cuts in great detail.

Katrina Crawford/Dan McComb, photographers  
Lezio Lopes, illustrator  
Cian McKenna, animation/visual effects artist  
Mark Bashore/Katrina Crawford, directors/editors  
Kim Neundorff/Cristobal Tapia de Veer, music  
Paul Williamson, producer  
Plains of Yonder (Seattle, WA), design firm  
HBO, client





“Plains of Yonder’s main title sequence was deserving of recognition due to the level of artful foreshadowing of betrayal, lust, longing, curiosity, destruction, blame... Meanwhile, the title sequence sets the stage by revealing all of this in the style of the Italian Renaissance.” —Katie Daniels



**Where did the ideas to portray the season’s themes through frescos come from, and what was it like working with illustrator Lezio Lopes on them?** Mike had shot scenes at the Villa Tasca in Palermo, Italy, and he made the connection to our wallpaper concept from the titles for season one. Katrina and still photographer Dan McComb flew to the villa and worked alone for two days, capturing everything that caught Katrina’s eye: ornate frames, people, animals, landscapes and architecture, among other details.

We came up with scenarios for every credit, especially the cast based on the scripts. We then reimagined, recombined and painted over the original material. For other parts, we had to start from scratch but have the illustrations match the style of the 16th-century villa. Working with Lezio was extraordinary as always. Katrina and Lezio have a shorthand that comprises a fun process: Katrina will conceive and mockup each scene, and Lezio [returns] work from there. Opening a link from Lezio is like opening a present: there is always something surprising and beautiful in his interpretations.

**How did you animate *The White Lotus*’s opening titles? What was this process like?** Frescos and wallpaper don’t move, so the

concept is an unusual choice for film. Instead, we focused first on the edit: the way each shot works with its neighboring shot. We decided on camera moves across the still work while cutting and created a drifting, dreamy world that felt like it wasn’t about individual paintings but rather like a world that happened to be painted. The edit largely takes the place of animation. Our effects artist Cian McKenna did a lot of poetic digital finishing work—water animations, lighting movement and typography, among other effects—that brought sophistication and cohesion to the whole piece.

This is probably one of the most technically subtle main titles to come out in a long time. We went for something simpler and more timeless. This could have been made 75 years ago but also will hopefully still look beautiful in 75 years.

**Did you encounter any unexpected challenges during production?**

Creating digital imagery on top of existing historical paintings was an enormous challenge. We recombined people, structures and animals from the paintings and put them in new settings. We also created several completely original images that needed to seamlessly blend into the work. Hopefully viewers can’t find the seams, even though the final artwork spans media and huge swaths of time.

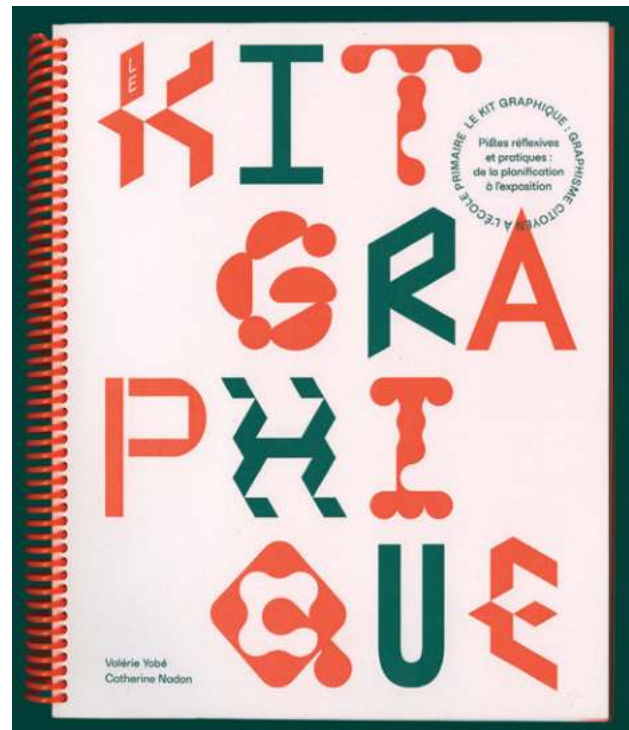
# Kit graphique booklet design

“The design choices make the booklet a ‘designer’s object’; colors, typography and composition, and how they evoke modernist and post-modernist aspects of the history of graphic design. It all speaks to a designer’s sensibility but in a way that isn’t self-indulgent.” —Eurydyka Kata

Developed by nonprofit organization La tribu grafik, the Kit graphique booklet offers teachers and students a set of workshops, tools and information for the practice of social design in primary school, enabling students to become aware of an engaged art practice to express themselves on social issues.

*Comments by Simon Guibord:*

Tell us about your design firm bureau60a. What are your typical clients and design specialties like? We are a graphic design firm







“Though social issues are a heavy topic, the design of the Kit graphique booklet offers its content in a colorful and playful yet sophisticated way, appealing to primary school students and teachers. The whole kit is fun instruction for a serious cause.”

—Sharon Oiga

located in the Outaouais region of Québec, operating just across the river from Ottawa. We design books, visual identities, websites and exhibitions for the arts and culture sector.

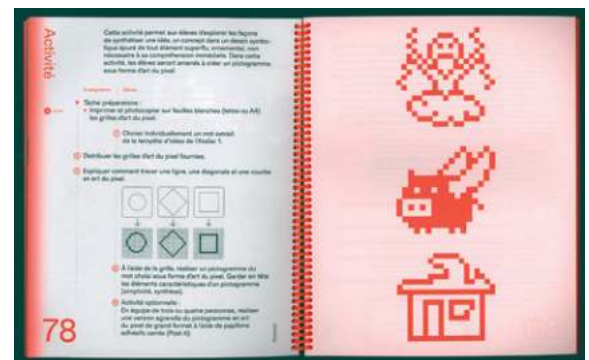
**What is the mission of La tribu grafik?** La tribu grafik is committed to leveraging graphic design as a tool for exploration and research, fostering social and cultural innovation. Its preferred modes of action and distribution include curating exhibitions, publishing projects, and conducting conferences and workshops. This is our second collaboration with them, the first one being Cinegrafismo, a publication that aims to showcase the legacy of Cuban and Québec graphic and cinematographic traditions through the creation of original film posters that foster an unconventional dialogue between the two cultures.

**Tell us about the purpose of Kit graphique. How do the exercises within help students develop a practice around expressing social issues through design?** The Kit graphique provides teachers and students with a comprehensive set of workshops, tools and information aimed at fostering social design practices in primary schools. This kit empowers students to engage in expressive, opinionated discussions regarding current social issues. By leveraging their individual and collective voices, students not only contribute to innovation and change, but also gain a deeper understanding of the themes and key topics of the moment. This kit unveils the untapped potential of a socially engaged arts practice.

**What was the design thinking behind the visuals for Kit graphique?**

Prior to creating the kit, we conducted several weeks of workshops with children in a grade school. A significant amount of graphic material for these workshops had been prepared in advance by La tribu grafik, which also took hundreds of photos to document the process and outcomes. The kit’s design aims to be both educational and playful, resulting from a thoughtful approach that enhances the content’s richness. Opting for a two-color offset printing was not only a cost-effective decision, but also a means to harmonize visual content from diverse sources. The implementation of a complex modular grid enabled us to generate a range of layouts while maintaining a visual consistency across multiple types of content. Furthermore, the development of a robust typographic system was crucial, considering our ongoing work on the upcoming volume of the graphic kit, targeting secondary school students, which will adhere to the same grid structure.

**What is the design community like in Gatineau?** Gatineau and Ottawa boast a vibrant, supportive arts scene that has been instrumental in



providing numerous opportunities and exceptional projects over the years. Despite facing the inevitable challenge of creative exodus due to its proximity to major metropolitan cities like Montréal and Toronto, Gatineau remains home to a dedicated design community that passionately curates publications and organizes events. Moreover, the Université du Québec en Outaouais (“University of Quebec in Outaouais”) offers a graphic design program, further contributing to the region’s creative landscape.

Simon Guibord/Daniel Leblanc, art directors  
Catherine Nadon/Valérie Yobé, project directors, content  
bureau60a (Gatineau, Canada), design firm  
La tribu grafik/Université du Québec en Outaouais, clients

## PACKAGING

### 1 Maxime Rheault, designer

Criterion (Quebec City, Canada), design firm  
Le Renard et la Chouette, client

"A reusable milk bottle for the Laiterie urbaine de Québec ('Urban Creamery of Québec.') The typography layout is an homage to the creameries of the past. The four dots reference a cow's udders."

### 2 cf Napa Brand Design (Napa, CA), design firm

Clos du Val, client

"Winery Clos du Val came to us to develop a wine club-exclusive offering—Bernard's Cuvée—to celebrate its 50th anniversary and honor its first winemaker Bernard Portet. Our scrapbook-like solution utilizes three separate labels, hand-applied over one another to create a collage of historical documents and photographs honoring Bernard. The package captures his unique spirit and the early days of Clos du Val's legacy in the Napa Valley."

### 3 Young Ho, designer/art director

Design by Ao (Shenzhen, China), design firm  
A Tea Store, client

"A Tea Store's Full Moon Tea gift package contains three types of white tea produced in different years. We combined the symbol of a full moon with the brand concept, outlining a mountain scene by cutting paper and using concave-convex technology to show the product's cleanliness and delicacy."

### 4 (series)

Baker Wright, designer  
Allison Tylek, senior designer  
Derek Hulse, art director  
Scott King, creative director  
Bryan Judkins, executive creative director  
Curtis Jinkins, illustrator  
Sam Hanes, project manager  
Dave Theibert, project director  
Young & Laramore (Indianapolis, IN), agency  
Hotel Tango Distillery, client

"Veteran-owned Hotel Tango Distillery had concocted a few new spirits for its roster, but these flavors were too experimental for the 'official' military-inspired look of the brand's main line. We partnered with illustrator Curtis Jinkins to create The Unofficial Series. The packaging is inspired by the informal side of military life: the bomber art, tattoos and spirit of adventure that define its culture just as much as dog tags and MRES."

### 5 Demelza Rafferty (Kingston, Australia), designer

Jardin Anderson/Robbie Brammall, Museum of Old and New Art, creative directors  
Michael Blake, Museum of Old and New Art, writer  
Museum of Old and New Art, client

"The Void Bar sits in the subterranean base of the Museum of Old and New Art (MONA) in Berriedale, Tasmania. The design uses an oversized tamper-proof seal label to hero the golden liquid within. Typography evokes a pirate feel with its cutlass-esque R, a nod to the origin and mythology of rum and MONA as a rebel brand. Real sandstone is affixed to its base: a literal rock-bottomed rum. A custom box enhances the premium quality of packaging."

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4



5



© Jesse Hummiford

1



© Nathan Nichols/Bob Ranew

2



3



© Luc Robitaille

4







© Yanpeng Chen

## PACKAGING

### 1 (series)

Jenny Thackham, designer  
 Jen Matthews, design director  
 Scott Chalkley, associate creative director  
 Mitch Bennett, executive creative director  
 David Baldwin/Caity Barnes/Mitch Bennett/Nathan Bennett/Jerry Bodrie/  
 Donnine Canamar/Scott Chalkley/Kateri David/David Dykes/Kevin Grealey/  
 Troy Harris II/Jen Hazelett/Alexa Ingle/Jen Matthews/Kelly Reed/Phil  
 Simons/Lauren Stanton/Jenny Thackham/Renee Tufillaro/Emily Watson/  
 Matt Wood/Regan Wood, writers  
 Regan Wood, studio artist  
 Tonya Martin, project director  
 Baldwin& (Raleigh, NC), agency  
 David Baldwin/Nick Hawthorne-Johnson/Sarah Voran, Ponysaurus Brewing  
 Company, clients

"Ponysaurus Brewing Company has always had a point of view on things. To launch its line of pizza, we showed off how well-rounded its pies are by sharing the 360 points of view it holds dearest across four unique boxes. Each box contains 90 hot takes—some funny, some social justice-y, some mind-bogglingly specific and some super sincere. Put all four boxes together to complete 360 degrees of pizza roundness and earn a free beer."

### 2 (series)

Ana-Marija Vlahovic, designer  
 Miguel Natividad, motion graphic designer  
 Dejan Djuric/Damian Simev, design directors  
 Dejan Djuric, art director  
 Christina Roche, associate creative director  
 Jenny Luong, creative director  
 Zak Mroueh/Stephanie Yung, chief creative officers  
 Shelagh Moore/Christina Roche, writers  
 Shereen Mroueh/Kevin Sarasom, photographers  
 Simon Tuckett, retoucher  
 Gillian Black/Jake Edwards, developers  
 Ashleigh O'Brien, production artist  
 Teresa Bayley/Sarah Dayus/Amy Groll/Ece Inan/Sarah Lasch/Ola Stodulska/  
 Tracy Wightman, producers  
 Spencer MacEachern/Heather Segal, strategy directors  
 Cosmo Haskard/Jessica Hill, project managers  
 Zulubot, production company  
 Zulu Alpha Kilo (Toronto, Canada), agency  
 Brock Campbell/Jessica Newhook/Mindy Tenenbaum, DNA My Dog, clients

"For DNA My Dog's rebrand, we turned complicated DNA sequencing into a pattern of simple dots, merging it with photography to connect the dots between dog breed traits and the DNA that makes them that way. Our design system spanned a new logo, packaging, test results, website, photography and iconography. This helped change consumer perceptions from the outdated discount choice to the credible best choice in helping pet parents understand their dogs better."

### 3 Corinne Bachand, designer

Simon Laliberté, creative director  
 BangBang (Montréal, Canada), design firm  
 Cafélimo, client

"In collaboration with Montréal-based Paquebot Café, this four-'PAQ' made for beverage brand Cafélimo let us create a story around the product delivery with a conceptual touch due to Cafélimo's rep's nickname: Mr. Bear. The unconventional packaging shape allows for a good grip when you pick up the box, and the opening simulates the bed of a small kei-truck."

### 4 (series)

Shaobin Lin, designer/creative director  
 Shaobin Lin/Qiaoxian Su, illustrators  
 Linshaobin Design (Shantou, China), design firm  
 Johnson Sen, Buddyrich Coffee, client

"In this design for Buddyrich Coffee, we duplicated and overlapped Chinese and Latin fonts, brand IP image, the shop address and urban building-landmark illustrations, among other elements. This represents the diversified and mixed thinking of the brand."

## PACKAGING

- 1** Dejan Djuric, design director  
 Vic Bath, art director  
 Vic Bath/Dan Cummings, associate creative directors  
 Zak Mroueh, creative director/chief creative officer  
 Stephanie Yung, executive creative director  
 Dan Cummings, writer  
 Dan Lim, The Moto Foto/Arash Moallemi/Raina + Wilson,  
 Fuze Reps, photographers  
 Pierre Bourjo, 3-D artist  
 Peyton Leung, production artist  
 Laura Dubcovsky/Tim Lynch, producers  
 Shaunagh Farrelly/Spencer MacEachern, strategy directors  
 Flash Reproductions/Sparks Innovation, production  
 service companies  
 Allison Diaz Mercado/Rob Feightner/Karla Ramirez/  
 Corina Wilkes, project managers  
 Zulu Alpha Kilo (Toronto, Canada), agency  
 Brandon Durmann/Melanie Somerville, Pfaff Harley-  
 Davidson, clients

"For Tough Turban, an impact-resistant turban for Sikh motorcyclists that looks exactly like a regular turban but is layered with protective materials. We created an origami-like packaging from a single sheet, with folds echoing the shape of a turban when worn and graphic patterns and copy that explain the protective materials inside the turban."

- 2** (series)  
 Xiaowei Zhang, designer/art director  
 Jing Xu, illustrator  
 33 and Branding (Beijing, China), design firm  
 SourceSage, client

"The koi fish is an auspicious symbol we applied to the packaging of Songhua River rice. The perfect combination of color and pattern highlights the unique origin and selling points of the product."

- 3** (series)  
 Stranger & Stranger (London, United Kingdom/  
 New York, NY/San Francisco, CA), design firm  
 Astraea Spirits, client

"Seattle-based gin brand Astraea Spirits takes its inspiration in all that the Pacific Northwest beholds. Therefore, we designed labels that celebrate Astraea's home."

- 4** RuBiao Shen, designer  
 XiongBo Deng, creative director  
 Lingyun Creative (Shenzhen, China), design firm  
 Bacchus Liquor Company, client

"For a vodka called YanChuan. The origin of its name relates to the salt-filtration technology of this product and the place where it's collected: Sichuan, the province with the reputation of 'the land of abundance.' Transparent glass bottles show the purity of the vodka, and, at the same time, the beautiful scenery of Sichuan is presented on the bottles through sanding technology."

- 5** (series)  
 Brent Schoepf, senior designer  
 Dan Olson, creative director  
 Studio MPLS (Minneapolis, MN), design firm  
 Three Rivers, client

"Branding and packaging for Strange Lands Gin, a product from a now-defunct Québec-based distillery."

1





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4



5



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© Jack Li

4



5







## PACKAGING

### 1 (series)

Pascale Alie-Crête, design/illustration  
 Pascale Alie-Crête/Edward Nyamenkum, art directors  
 Odile Archambault/Marie-Pier Gilbert, creative directors  
 Nicolas Baldovini/David Kessous, executive creative directors  
 Luc Du Sault/Marc Fortin, chief creative officers  
 Laurence Hervieux-Gosselin, Freelance, writer  
 Frédéric St-Denis, production artist  
 Vincent Boivent/Mélissa Brisson, producers  
 Marc-André Fafard/Camille Jourdain/Sophie-Annick Vallée, strategists  
 Emmanuelle Gauthier-Laquerre, project manager  
 LG2 (Montréal, Canada), agency  
 La Tablée des Chefs, client

“Nonprofit organization La Tablée des Chefs fights food insecurity. We decided to illustrate 20 years of La Tablée on 20 bottles with 20 different labels.”

### 2 Stranger & Stranger (London, United Kingdom/ New York, NY/San Francisco, CA), design firm LVMH Moët Hennessy Louis Vuitton, client

“A super-premium tequila packaged within a unique bottle design, all inspired by the volcanic terrain surrounding the distillery Volcan de Mi Tierra.”

### 3 (series)

Jack Muldowney, designer  
 Brian Rau, illustrator  
 Studio Malt (Chicago, IL), design firm  
 Crafted & Cured, client

“For Crafted & Cured, a beer and cheese bar in a historic former art deco bank in Troy, Ohio. The building’s façade features stone relief carvings highlighting Midwest industry from the ’20s and ’30s, which inspired a series of characters on the labels.”

### 4 (series)

Anthony Verge, art director  
 Jacques de Varennes, creative director  
 Luc Du Sault/Marc Fortin, chief creative officers  
 Nicolas Poulin/Anthony Verge, illustrators  
 Sylvain Grégoire, production  
 Gabrielle Jacques, strategy  
 Marilyne Beaudoin/Charlotte Fabre, project managers  
 LG2 (Québec, Canada), agency  
 Madawaska Microbrewery, client

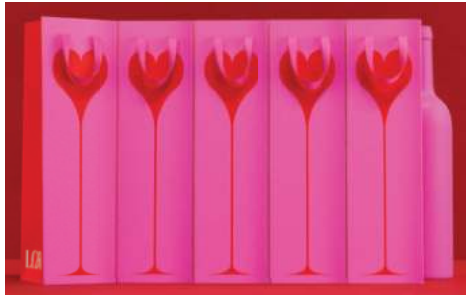
“The Madawaska River runs through Dégelis, a small town in eastern Québec whose name in Old French means ‘an ice-free body of water.’ The region’s landscape, with its ubiquitous water and sinuous movement, served as the source for the graphic brand platform.”

### 5 (series)

Raymond Lanctot, art director  
 Louis Gagnon/Daniel Robitaille, creative directors  
 Gérard DuBois, illustrator  
 Paprika (Montréal, Canada), design firm  
 Cuisine pour paresseuse, client

“An identity program and packaging for television personality Julie Snyder’s line of gourmet foods.”

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4







© Carl Ostberg

## PACKAGING

### 1 (series)

Jessica Brasil/Grant Irving/Murilo Maciel/Kendra Spurgeon, designers  
Ryan Crouchman, executive creative director  
Luc Du Sault/Marc Fortin, chief creative officers  
Carren Sauder/Lisa Ye, production artists  
Tara Greguric, production director  
Dana Bronsteter, producer  
LG2 (Toronto, Canada), agency  
Liquor Control Board of Ontario, client

"The Liquor Control Board of Ontario is one of the world's largest beverage alcohol retailers with more than 650 stores across Ontario. This series of seasonal packaging further enhances its status as a popular gifting destination."

### 2 (series)

PepsiCo Design & Innovation (New York, NY), design firm  
PepsiCo, client

"7UP is a brand beloved for its refreshing lemon-lime flavor, popular with consumers across global markets. The restaged 7UP identity represents a frame of mind and style that encompasses all that is refreshing, distinctive and modern."

### 3 (series)

Polygraphe (Montréal, Canada), design firm  
Geez Louise, client

"Sparkling water brand Geez Louise wanted to appeal to a health-conscious crowd as well as a broader audience of millennials and Gen X-ers. The logo, plump and podgy, contrasts with rigorous typographic layouts. Unusual color combos represent the bonding between both ingredients defining each flavor."

### 4 (series)

Ashley Boling/Samantha Wang, designers  
Vanessa Morrish/Vanessa Witter, creative directors  
Katie Bravo, writer  
Micke Lindebergh/Asahi Nagata/Aley Wild, illustrators  
Who Gives A Crap (West Hollywood, CA), design firm/client

"Released at the start of the holiday season, this edition of Who Gives A Crap toilet paper celebrates anything and everything: dog weddings, non-Zoom happy hours, even flipping a perfect pancake. It features twelve colorful patterns for gifting, wrapping and making any moment feel special—even using the toilet."

### 5 (series)

YiFei Hu, designer/creative director  
DesignOut Lab. (Chengdu, China), design firm  
Gracemoon, client

"The promotional packaging of Gracemoon's series of scented tea boxes convey the healthy, natural, pure and sweet feeling of drinking scented tea through unsophisticated and vigorous handwritten words."

### 5









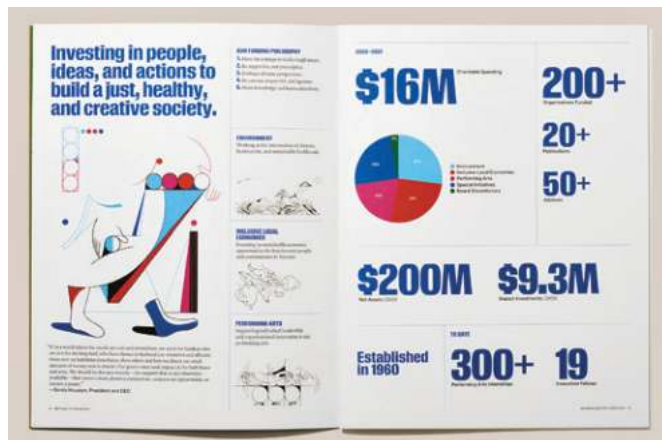
## ANNUAL REPORTS

- 1 Darryl Sebro, designer  
Erik Hansen, creative director  
Mekanik (Alexandria, VA), design firm  
U.S. Apple Association, client

"This engaging half-tone brochure was designed as a sustainable one-page annual report. Its purpose was to clearly communicate the importance and impact of the U.S. Apple Association throughout 2022. Each of its panels highlights a piece of that journey, showcasing legislative advocacy efforts and major industry advancements and culminating in a fold-out poster printed on the entire back that displays the significant yearly milestones of the U.S. Apple Association and the apple industry at large." 8½ × 11 folded, 22 × 35 foldout poster, 4-color.

- 2 Konor Abrahams, designer  
Alina Skyson, design director  
Gilbert Li, creative director  
Dalbert B. Vilarino, illustrator  
The Office of Gilbert Li (Toronto, Canada), design firm  
Metcalf Foundation, client

"The Metcalf Foundation is respected for supporting public policy research. Its latest biennial report addresses 'what matters now' in the aftermath of the pandemic. Typography, color and illustration are boldly used to amplify the urgency of Metcalf's work over the past two challenging years. The theme is presented on the front cover as a question but transforms into an emphatic statement of empowerment on the back." 40 pages, 8½ × 11, 4-color, saddle stitched.



## ANNUAL REPORTS

- 1 Scott Wilson, designer  
Stephanie Kochorek/Keli Pollock, creative directors  
Stephanie Kochorek, writer  
Caitlin Boyle/Jean Perron/Jason Stang, photographers  
Konanz & Co, artist  
Myrrha Boné/Megan McGhee/Garrett Poon/Tina Song, production artists  
Miranda Thorne, project director  
Daughter Creative (Calgary, Canada), design firm  
Calgary Foundation, client

"This report is a 'pulse check' driven by a study on key issues impacting well-being. Following the pandemic, Calgarians faced sky-high prices and inflation. We developed a chaotic design language built by the fabric of everyday transactions—bills, receipts, tickets and groceries—symbolizing the stress and the rising cost of living." 24 pages, 8 1/2 x 11 1/2, 4-color plus 1 PMS, saddle stitched, cello-wrapped with stickered cover.

- 2 Cindy Zheng, designer  
Liam Bewry/Luke Robertson, art directors  
Rob Duncan, creative director  
John Burgess, illustrator  
Mucho (San Francisco, CA), design firm  
University of California Investments, client

"For the past seven years, we have designed the University of California Investments Annual Report, but for the first time, we've brought the report to life using AR. We worked with John Burgess to create typographic illustrations and animations based on the core messages throughout the report. The reader can use the app to bring them to life." 116 pages, 8 x 11 1/2, 4-color, 1-color foil envelope, layflat perfect binding.













## POSTERS

### 1 (series)

Marcio Doti/João Paz, design  
 Zack Menna/Rich Singer, group creative directors  
 Ricard Valero, executive creative director  
 FOREAL, illustration  
 Jonny Gadd/Hunter Kelly, strategy  
 Olivia Scala, project manager  
 Greg Masiakos/Rebekah Pagis, project directors  
 MullenLowe U.S. (New York, NY), ad agency  
 Alessandra Cronin/Susan Mackell/Marco Ursino, Brooklyn Film Festival, clients

"The Brooklyn Film Festival prides itself on never censoring its filmmakers, letting them express themselves in any way they see fit. This campaign encourages viewers to get out of their comfort zones and teaches them how to appropriately discuss all the new ideas, thoughts and points of view they'll encounter at the festival."

### 2 (series)

Yan-Ting Chen (Keelung City, Taiwan), art director  
 Artspace K, client

"Windy Tiger, Cloudy Dragon." 27½ × 39½, 4-color, hand-cut paper.



## POSTERS

### 1 Fidel Peña, designer

Claire Dawson/Fidel Peña, creative directors  
Underline Studio (Toronto, Canada), design firm  
Beijing Opera International Poster Biennale 2022, client

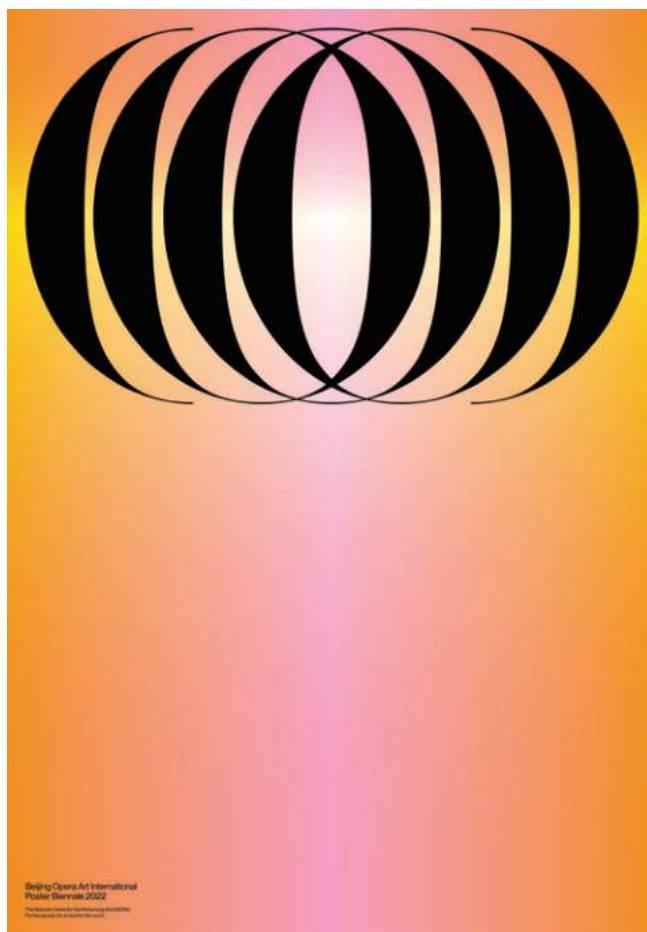
"The Beijing Opera International Poster Biennale invited us to submit a poster for its 2022 exhibition. Our poster is a minimal yet vibrant graphic representation of a singing O, also referencing the building of the National Centre for the Performing Arts in Beijing—colloquially referred to as the 'Giant Egg.'" 27½ × 39½, 4-color, offset printing.

### 2 (series)

Sam Perrin, motion graphic designer  
April Tran, design director  
Lorne Heller/Jared Kuemper/Justin Luu, creative directors  
Jason Hill, executive creative director  
Sabaa Quao, chief creative officer  
Mike Colangelo, editor  
Saty Namvar/Pratha Samyrajah, photographers/directors  
Ali Khurshid, director of photography  
Christine Boachie/Jaime McCuaig/Terrel Odia/Jessica Papp/Carly Schwind/Ronnie Tremblay/Manuela Villegas, contributing artists  
Berkeley Inc, music  
Zeina Samaha, senior media producer  
Susan Goodfellow/Oyin Olalekan/Alicia Roberts, producers  
Cheyenne Bloomfield/Natalie Frenkel/Tyna Maerzke, executive producers  
Niki Coulson/Mikayla Smith, strategists  
Kyla Ames/Geoff Gingerich, strategy directors  
Arthouse, production company  
Darling Colour & vfx/omd/Weber Shandwick, agencies  
Cossette (Toronto, Canada), ad agency  
McDonald's Canada, client

"The Big Mac is a big deal. It's evolved from an innovative product to a cultural icon for more than half a century. Despite that, research showed that Gen Z wasn't talking about the Big Mac as the icon it is. We needed to change that perception." 47 × 68, 4-color, litho printing.

1



2



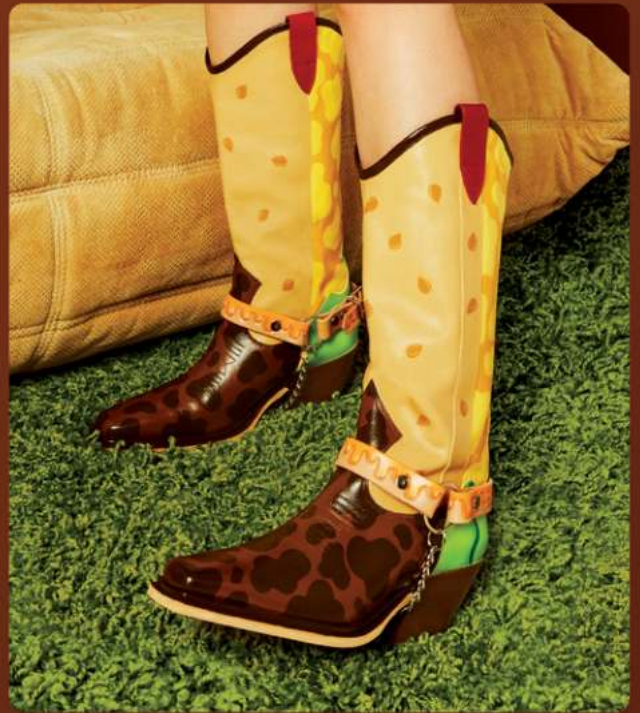




Big Mac® Dress  
by @hotpotvariety

Inspired by  
**Big Mac®** 

© 2019 McDonald's



Big Mac® Cowboy Boots  
by @luckybisonleather

Inspired by  
**Big Mac®** 

© 2019 McDonald's



Big Mac® Grillz  
by @terrelodia

Inspired by  
**Big Mac®** 

© 2019 McDonald's



Big Mac® Nails  
by @manisbymanu

Inspired by  
**Big Mac®** 

© 2019 McDonald's



Big Mac® Makeup  
by @ronnietremblay

Inspired by  
**Big Mac®** 

© 2019 McDonald's

# FESTIVAL QUÉBEC

**5ÈME ÉDITION**  
**22 JUIN**

→ **2 JUILL.**  
**2023**

**MELODY GARDOT**  
UNE PRÉSENTATION DU  
GRAND THÉÂTRE DE QUÉBEC  
**27 JUIN 2023**  
GRAND THÉÂTRE  
QUÉBEC

**EN JUIN**

**JOHN SCOTFIELD**  
**AVISHAI COHEN**  
**KOKOROKO**  
**THE BROOKS**  
**JORDAN OFFICER**  
**L'EXPÉRIENCE JONI MITCHELL :**  
**CORAL EGAN**  
**KAREN YOUNG**  
**YANNICK RIEU**  
**MARIANNE TRUDEL**  
**DANIEL THOUIN**  
**RACHEL THERRIEN**  
**LATIN JAZZ PROJECT**  
**VIVA ELLA :**  
**MARIE-NOËLLE CLAVEAU ET LE QUÉBEC JAZZ BAND**  
**PLEXUSPLAY**  
**ALVIN QUEEN TRIO + JANIS STEPRANS**  
**JOEL & THE OUTSIDERS + VALÉRIE CLIO**  
**GILLES BERNARD QUARTET**  
**SUSIE ARIOLI**  
**JEAN DEROME**  
**ANGÉLIQUE FRANCIS**  
**DAYRON LUIS & RAFAEL ZALDIVAR**  
**TEA FOR 20'S**  
**RJ LEBLANC HEY DAY**  
**CROSSROAD COPELAND**  
**5 FOR TRIO**  
**ARIANE RACICOT**  
**LES PIERRE CÔTÉ**  
**MARDI-GRAS BAND**  
**LES ÉVADÉS**  
**ODEUR DE SWING**  
**THE LIQUOR STORE**  
**FUNKY PRINCESS**  
**SAX-O-MATIC**  
**JAZZY MAMA**  
**LES ENSEMBLES FAMUL**  
**ET PLUS ENCORE !**

PLUSIEURS SPECTACLES  
EXTÉRIEURS GRATUITS  
INFOS ET BILLETS : **JAZZENJUN.CA**

VILLE DE QUÉBEC  
l'accent d'Amérique

Secrétariat à la Capitale-Nationale  
Québec

Canada

GRAND THÉÂTRE QUÉBEC

UNIVERSITÉ LAVAL  
Faculté de musique

MAGUIRE  
L'honneur de Québec

HÔTEL CHÂTEAU LAURIER QUÉBEC  
ET SON TRACTEUR FOUAUBERT  
George V

BW Best Western PLUS

La Cuisine

Mambo Mambo

COMPLICES

BROUILLARD

INIPÉRIAL | Bell

DISTRICT

betula

LAIZERETS

LEPOINTSVENTE.COM

F&S

ROUSSEAU





## POSTERS

### 1 (series)

Nancy Boivin/Tommy Hachez, designers

Guillaume Beaulieu/Zorani Sanabria, creative directors

Zorani Sanabria, illustrator

MamboMambo (Québec, Canada), design firm

Festival Québec Jazz en Juin, client

"Festival Québec Jazz en Juin is back for its fifth edition, promising even more festivity and excitement than previous years. Held in the city of Québec, the festival showcases the best of jazz, featuring talented artists from all over the world." Various sizes, 4-color, offset printing.



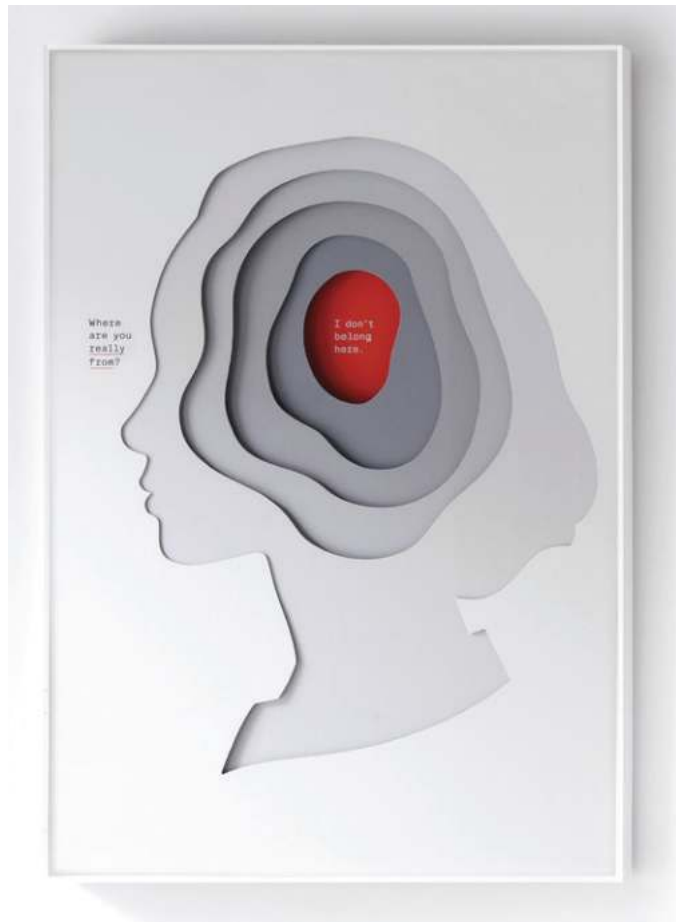
## POSTERS

### 1 (series)

Jeff Watkins, design director  
 Andrea Por, art director  
 Zak Mroueh, creative director/chief creative officer  
 Stephanie Yung, executive creative director  
 Christina Roche, writer  
 Nabil Elsaadi, illustrator  
 Jeannette Downes/Ashleigh O'Brien, production artists  
 James Graham, production director  
 James Graham, Zulubot/Kenneth Haz/Jason Pearson, Zulu Alpha Kilo, producers  
 CJ Graphics, production service company  
 Letty Castillo/Rob Feightner/Alexa Macdonald/Amy Nguyen/Karla Ramirez, project managers  
 Zulu Alpha Kilo (Toronto, Canada), agency  
 Wendy Cukier, Toronto Metropolitan University Diversity Institute/  
 Colin Druhan, Pride at Work Canada/Alex Ihama, Canadian Congress on Diversity & Workplace Equity/Nadine Spencer, Black Business and Professional Association, clients

"After the launch of The Micropedia of Microaggressions, the first encyclopedia of microaggressions, we needed to raise awareness for the tool and connect with individuals in the very places where these subtle slights are often experienced. A traveling exhibit featured posters with commonly documented microaggressions next to paper silhouettes. Descending laser-cut layers reveal how words can wear a person down over time; a final red layer shows the individual's internalized trauma." 24 × 36, 4-color + 1 PMS, spot uv varnish on text, laser diecuts, 6-layer custom mounts, custom acrylic shadowboxes.

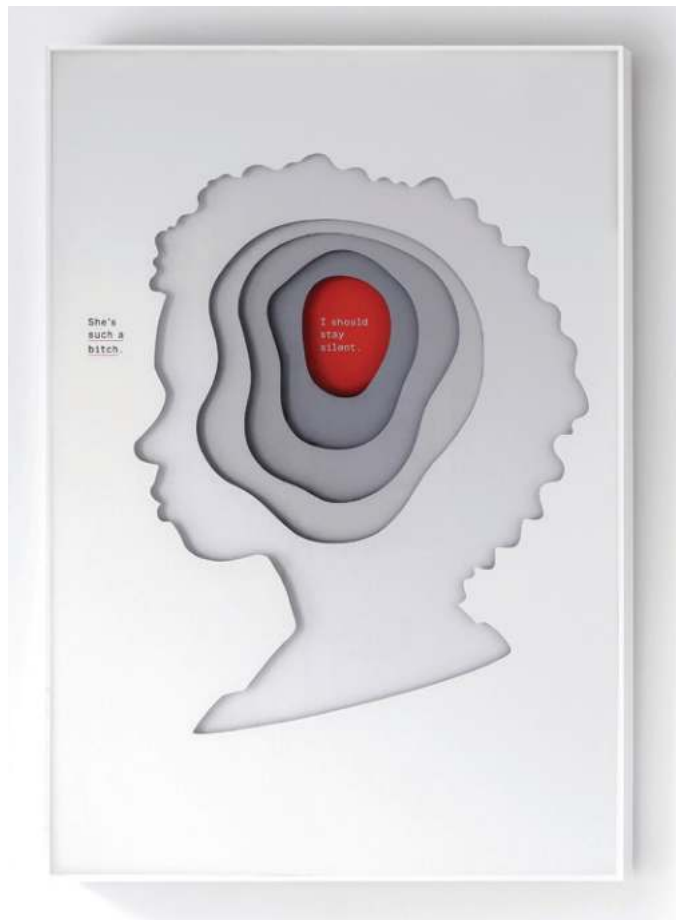
1



### 2 (series)

Shona Massey, art director  
 Cam Spires, associate creative director/writer  
 Leia Rogers/Morgan Tierney, executive creative directors  
 Mike Dubrick/Aaron Starkman, chief creative officers  
 Eric Arnold, photographer  
 Jonathan Cesar, studio artist  
 Scott Russell, producer  
 Sean McDonald, strategist  
 Rethink (Toronto, Canada), ad agency  
 Club Locarno Sailing School, client

"Club Locarno Sailing School wanted to invite people to broaden their horizons and learn to sail. So, we created a series of simple wild postings that, when aligned, portray an artificial horizon." 15 × 22½, 1-color, digital printing on fluorescent stock.



© Arash Moallemi, Fuze Reps





1

## POSTERS

- 1 Tao Ran, creative director  
Shenzhen Yixin Visual Brand Consulting Co., Ltd  
(Shenzhen City, China), design firm  
Shenzhen Environmental Protection Bureau, client

"A simple black-and-white graphic visual language combines with humorous expressions to convey a complicated subject in an easy-to-understand form. Seeing plastic straws being used as nesting materials instead of tree branches gets viewers thinking about environmental protection." 27½ × 39¾, 4-color, digital.

- 2 (series)  
Reid Plaxton, art director  
Alexis Bronstorph/Kelsey Horne, creative directors  
Allegra Wiesenfeld, writer  
No Fixed Address (Toronto, Canada), design firm  
DoorDash Canada, client

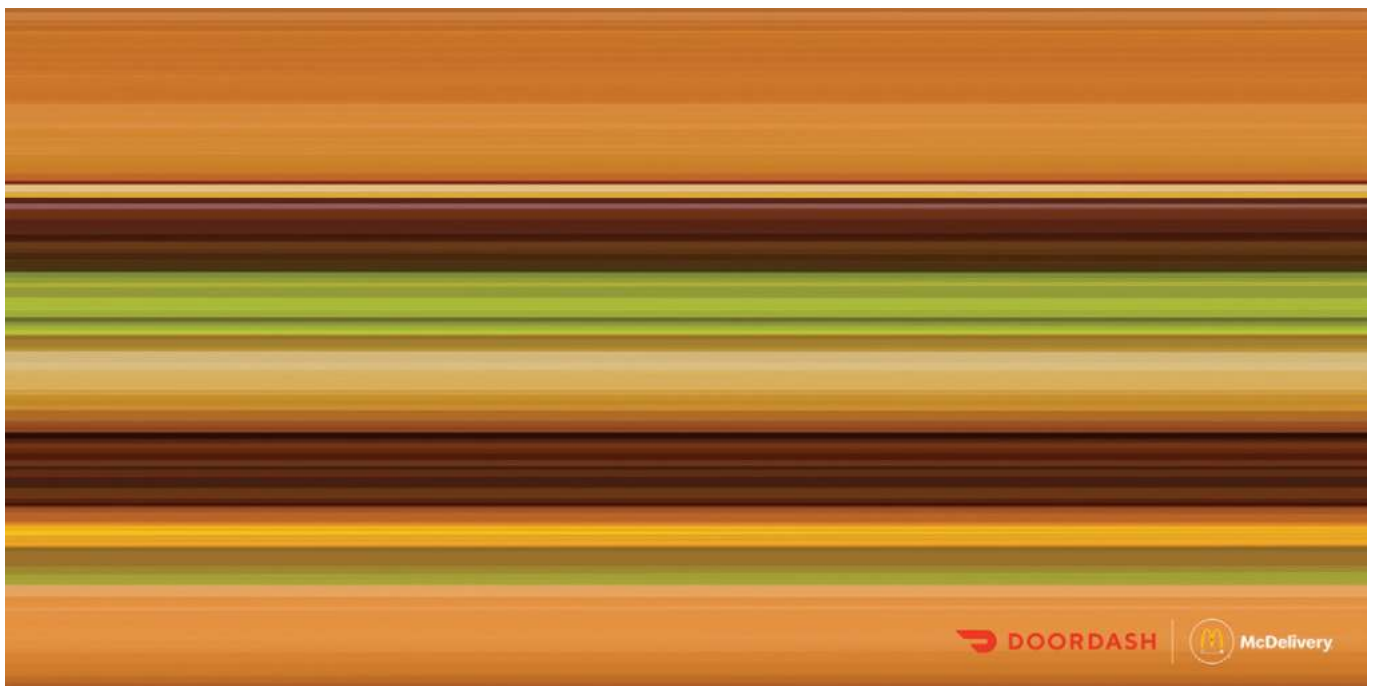
"To get people thinking DoorDash first when craving a speedy McDelivery, we leveraged the language of iconography that McDonald's has built with its famous sandwiches. We took these beloved sandwiches and elongated every ingredient to produce the effect that they're on-route orders whizzing by." 72 × 36, 4-color plus pms matching, large-format vinyl printing, uv coated.



2

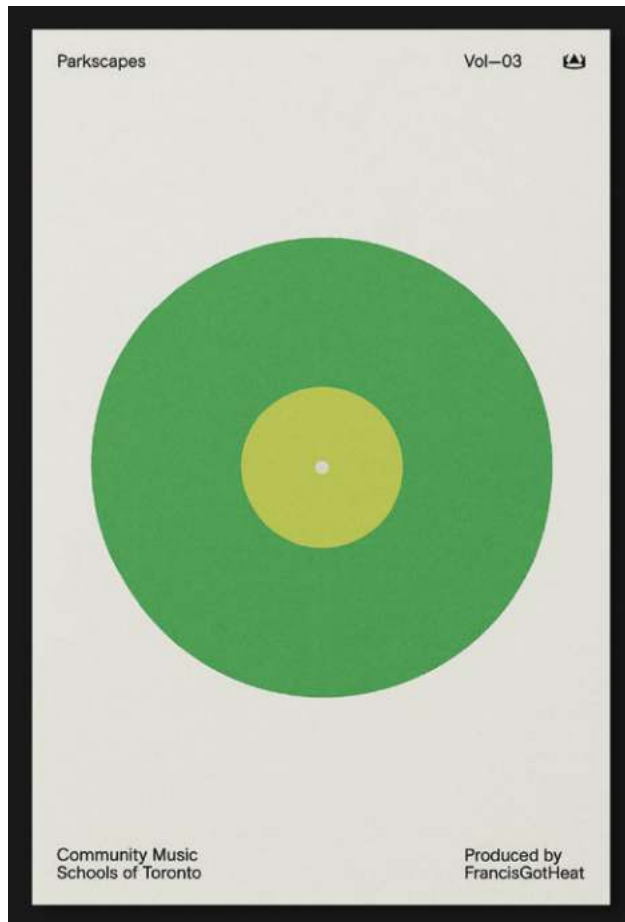












## POSTERS

### 1 (series)

Murilo Maciel, designer/motion graphic designer/illustrator

Rana Chatterjee/Jeff Cheung, creative directors

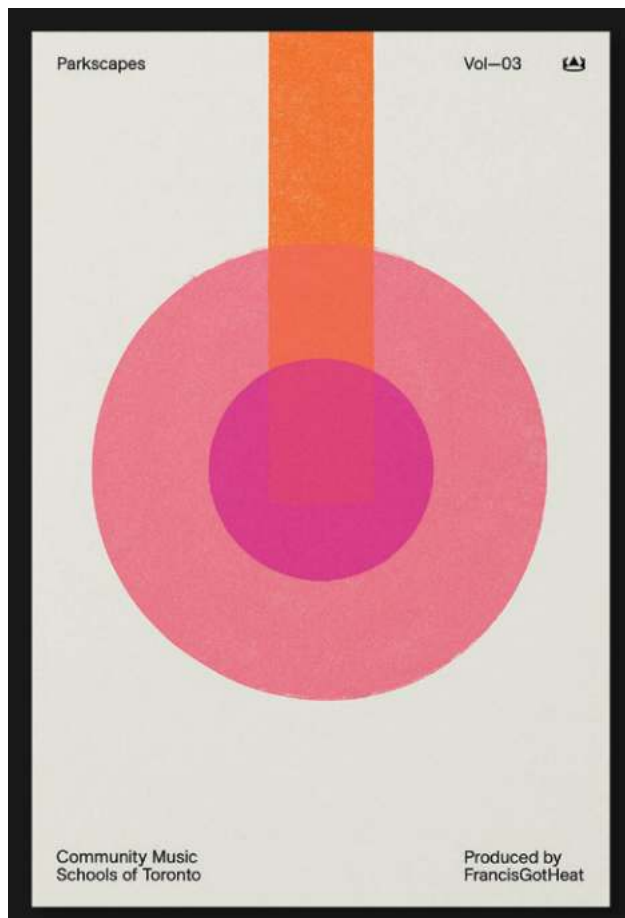
Ryan Crouchman, executive creative director

Luc Du Sault/Marc Fortin, chief creative officers

LG2 (Toronto, Canada), agency

Community Music Schools of Toronto, client

"Parkscapes is a series of sample-based albums created by students at the Community Music Schools of Toronto (CMST). We created a new design system based on simple shapes meant to be reimagined, remixed and recontextualized just like the albums themselves. We launched the new design system with Parkscapes Vol. 3 on social media and the physical world, giving Parkscapes an identity as unique as its purpose and helping CMST continue to transform lives through music."



## BROCHURES

### 1 (institutional brochure)

Daniel Robitaille, art director  
Louis Gagnon/Daniel Robitaille, creative directors  
Paprika (Montréal, Canada), design firm  
Nicole Milette, client

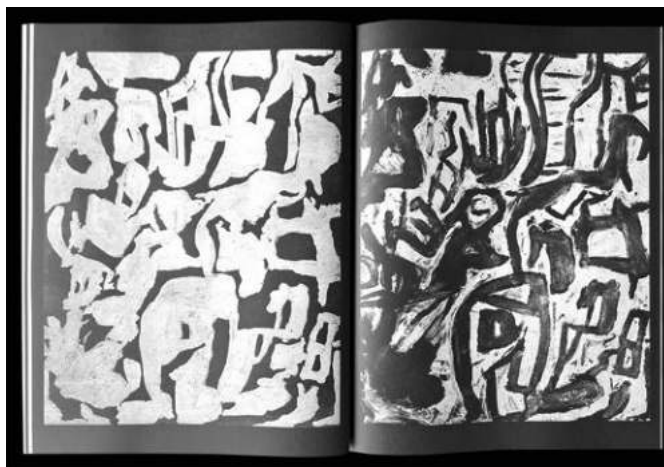
"In *Dumouchel Imprishable*, author Nicole Milette's homage to Canadian painter Albert Dumouchel, the publication's concept draws inspiration from the transfer technique of the printing matrix. The negative-printed cover reinforces this concept of a matrix printed in black ink that superimposes four key Dumouchel paintings." 58 pages, 11¼ × 15, 4-color, offset printing, unbound with clear printed sleeve.

### 2 (product/service brochure)

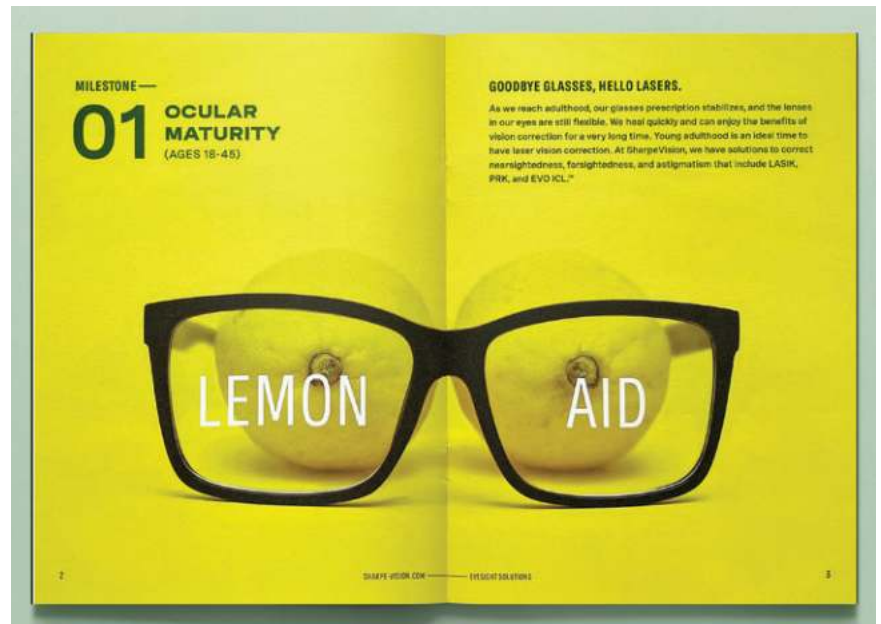
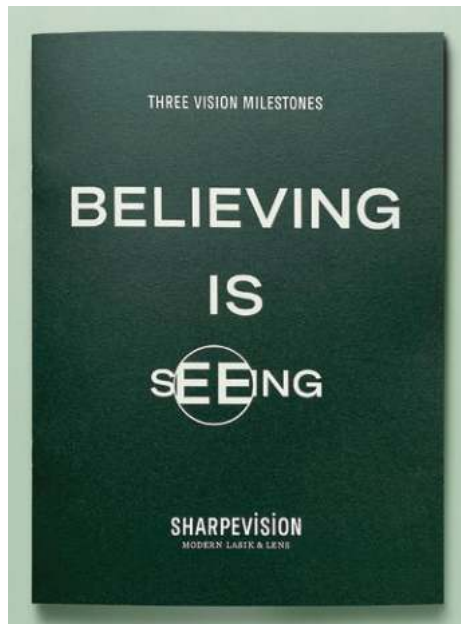
Steven Watson, designer/creative director  
Turnstyle (Seattle, WA), design firm  
SharpeVision, client

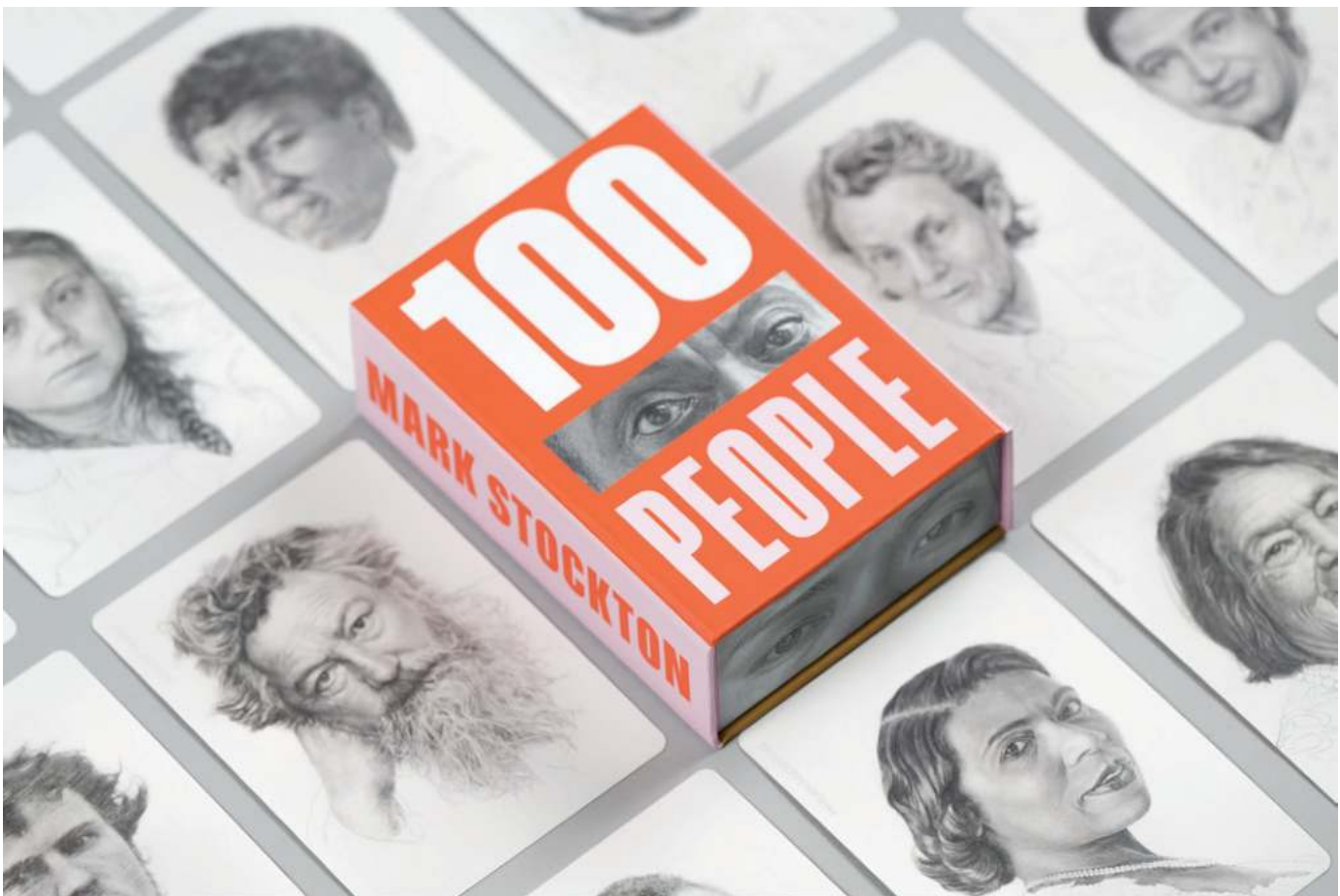
"SharpeVision is a modern vision correction boutique providing the latest in laser technology and customized procedures. As adults, our eyes predictably undergo three major milestones. The brochure outlines SharpeVision's corrective solutions for each. Colorful photographic metaphors illustrate key challenges." 20 pages, 6½ × 9, 4-color, saddle stitched, clear foil on cover.

1

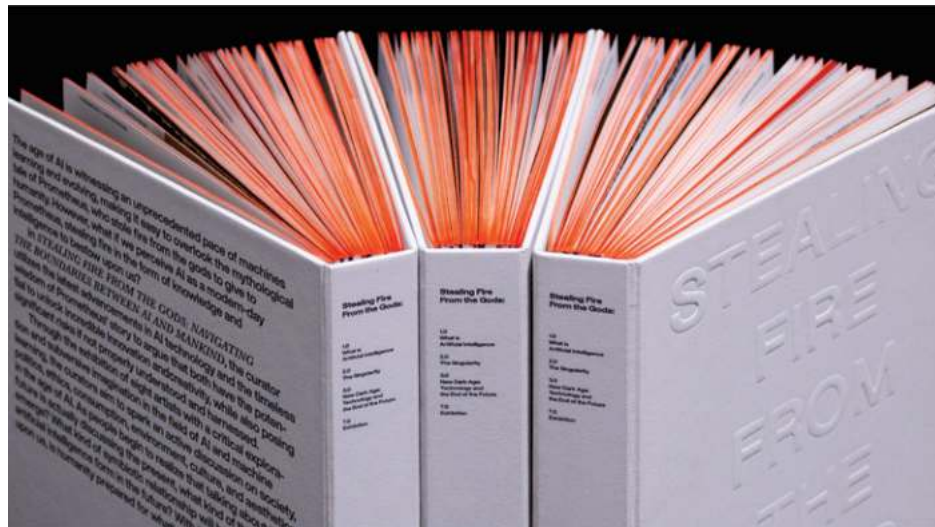












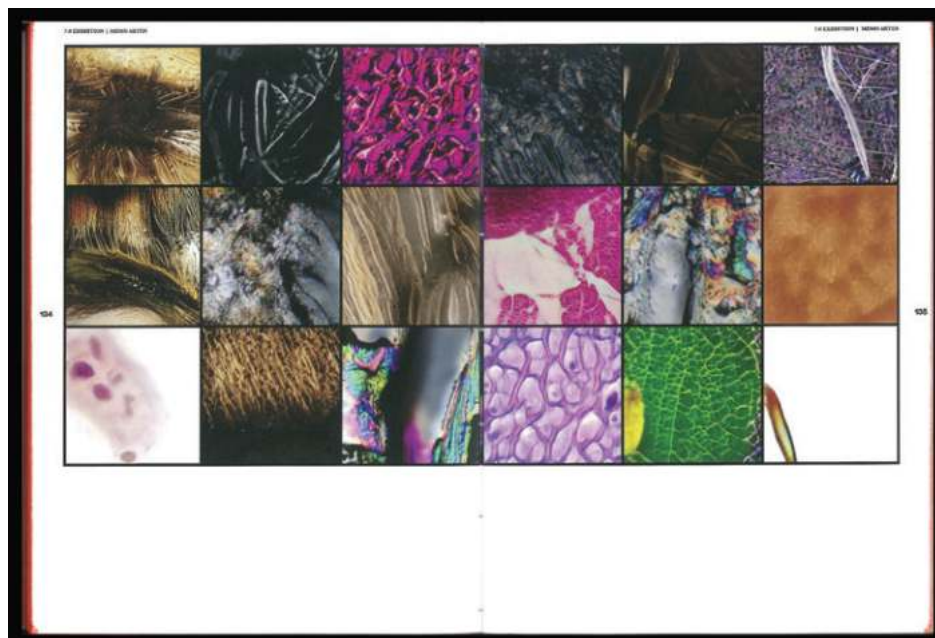
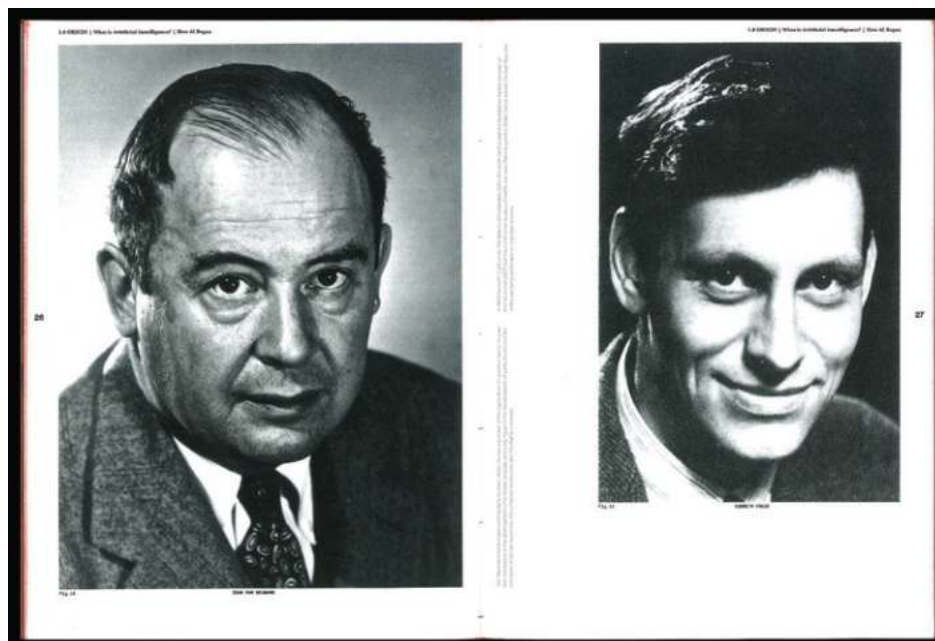
## CATALOGS

- 1 Elaine Lopez (Philadelphia, PA), designer  
Mark Stockton, client

"Mark Stockton: 100 People is an exhibition showcasing 100 hand-drawn portraits of influential figures from history, capturing their likeness through graphite on paper. This card set goes beyond the traditional catalog, inviting viewers to explore and challenge hierarchies through interaction. Intimately sized cards let viewers rearrange portraits, forging new connections and gaining insights into the individuals' profound impacts." 32 pages, 3½ × 5, 4-color, saddle sewn.

- 2 Ze Feng, designer  
Noah Cousineau/Daniel (Chiayou) Liu, photographers  
ArtCenter College of Design (Pasadena, CA), client

"AI is like modern-day Prometheus, unlocking innovation with risks. *Stealing Fire From the Gods* explores AI's potential through critical discussions by eight artists." 284 pages, 7½ × 10, 4-color, Swiss-bound, embossed cover, incision coloring.



## CATALOGS

- 1 Daniel Frumhoff/June Shin, designers/  
creative directors/typographers  
Daniel Frumhoff, art director/photo editor  
Jennifer Brown/Charlotte Burgess-Auburn/  
Laurie Moore, editors in chief  
Patrick Beaudouin, photographer  
Nan Cao/Scott Doorley, art consultants  
Daniel Frumhoff Design (Long Island City, NY),  
design firm  
Stanford University d.school, client

"The *Stanford d.school Yearbook* is an annual publication that celebrates the school year's activities and events. Overlapping joyful colors represent the intersections of educators, students and community coming together to share ideas. Featuring bold typography, custom lettering and a vibrant color palette, the publication captures the school's innovative methods. Each of the book's three sections is color coded for easy navigation." 164 pages, 8 × 10½, 4-color, perfect bound.

1





# COVID Signs

## Returning to the d.school Space

By Olga Saadi and Hannah Joy Root

In anticipation of staff and students *returning* to campus, the *d.school's* Community Manager, *Hannah Joy Root*, alongside **Design Impact** masters student, *Olga Saadi*, designed a series of **COVID safety signs** to be used in the *d.school's* space.

**These kinetic, light-utilizing, colorful art pieces** aren't your typical COVID protocol posters. While these signs promote *d.school's* rules (wear a mask, wash your hands) and values (practice empathy), they also act as an art installation. As the light changes throughout the day, so does the art. The transparent sheets adapt and absorb light, so as the sun and studio lights flicker and change in intensity, the art follows.

22

TEACH & LEARN



## TRADEMARKS

- 1** Tyler Frisbee, Tyler Frisbee Design (Clifton Park, NY), designer  
Wintermill Minigolf, client

“Wintermill Minigolf is a small suburban miniature golf course in upstate New York. Despite existing for years, the business lacked a primary trademark and suffered from a lack of brand continuity and recognition. I developed a clear, iconic logomark to stand independently and work across both print and digital media.”

- 2** Jordan Fretz, art director  
Jordan Fretz Design (Morgantown, PA), design firm  
Egg Clearinghouse Inc., client

“Egg Clearinghouse Inc. (ECI) was formed with the government in 1971 and is a nationally recognized exchange to help determine and establish the market value for eggs and egg products. Basically, ECI is the Wall Street of the egg industry. The negative space created with the egg forms a memorable wordmark: only three letters and a simple subject matter—eggs. A designer’s dream.”

- 3** Samuel Thibodeau, motion graphic designer  
David Beauchemin, art director  
David Kessous, creative direction  
Nicolas Baldovini, executive creative director  
Luc Du Sault/Marc Fortin, chief creative officers  
Gabrielle Fortin/Geneviève Jetté/Ève Landry/Marie-Ève Leclerc-Dion, writers  
Marie-Pier Daigle/Sylvie Tétreault, production designers  
Vincent Boivent/Mélissa Brisson, producers  
Marie-Christine Ferron/Sophie-Annick Vallée, strategists  
Emmanuelle Gauthier-Laquerre/Cynthia Lemieux, project managers  
LG2 (Montréal, Canada), agency  
Canadian Space Agency, client

“Simple, memorable and powerful, the new Canadian Space Agency logo reflects Canada’s modernist heritage and presents the star and maple leaf icons in a dynamic way. Its vertical design references flight, elevation and pushing the limits of space exploration.”

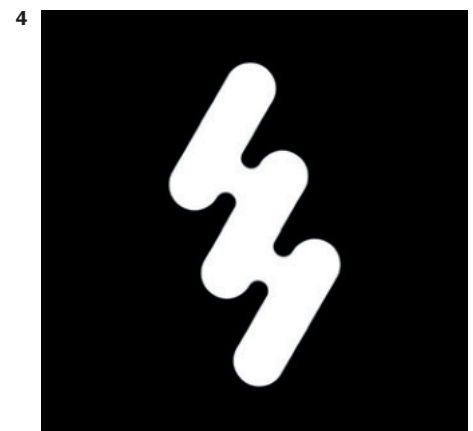
- 4** Casey Christian, designer  
Hodag Creative Co. (Madison, WI), design firm  
Hyperformance Lab, client

“The hyper mark is an expression of the Hyperformance Lab’s energy. The three lines of the abstracted bolt represent the company’s three pillars of health. The connection lines represent like-minded members connecting.”

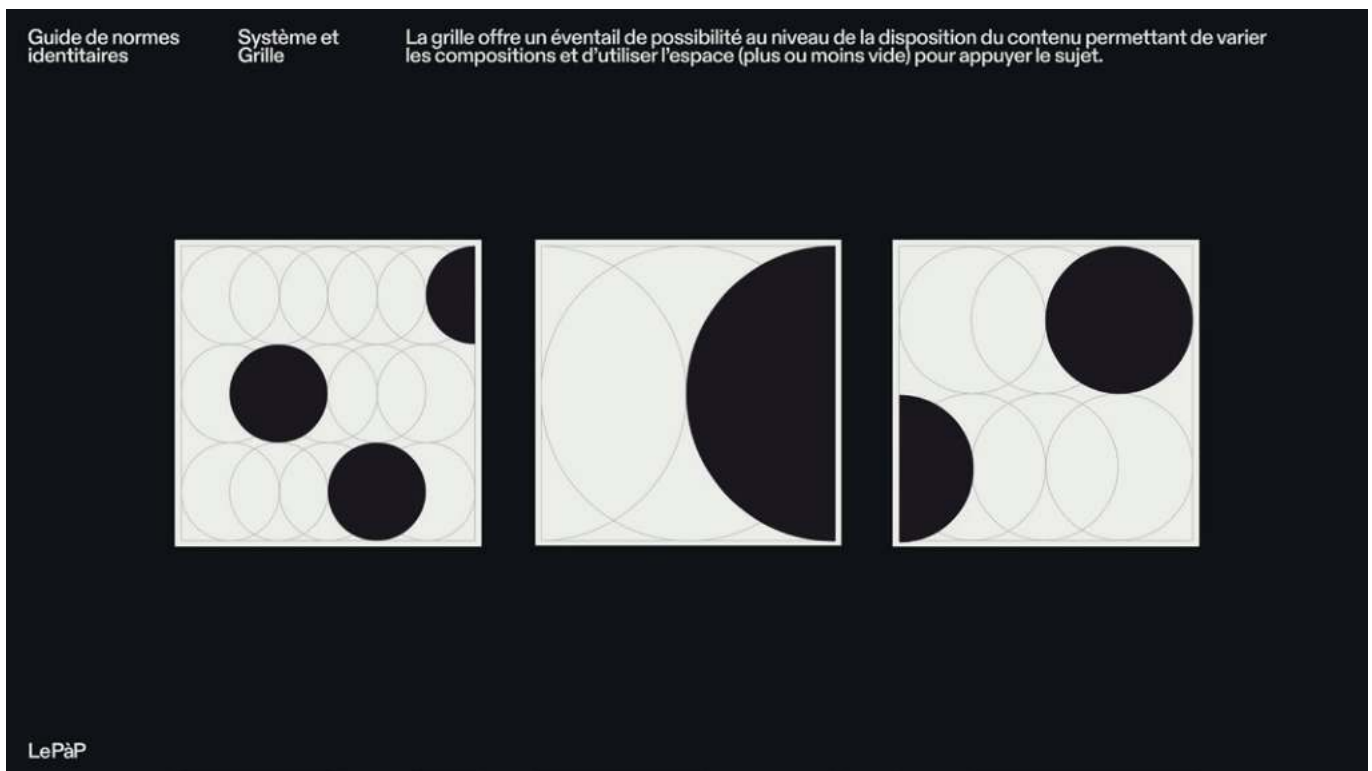
## IDENTITY PROGRAMS

- 5** David Song, designer  
Maude Turgeon, creative director  
Demande Spéciale (Montréal, Canada), design firm  
Le PàP, client

“Founded in 1978, Montréal-based theater Le PàP came to us for a solid, simple identity that would not only represent it in a contemporary, relevant manner, but also depict its creative approach to the process behind each of its projects. We gave Le PàP a new identity where everything is based around the modular grid system and how it is built with and from its signature—an identity that is moving and evolving.”













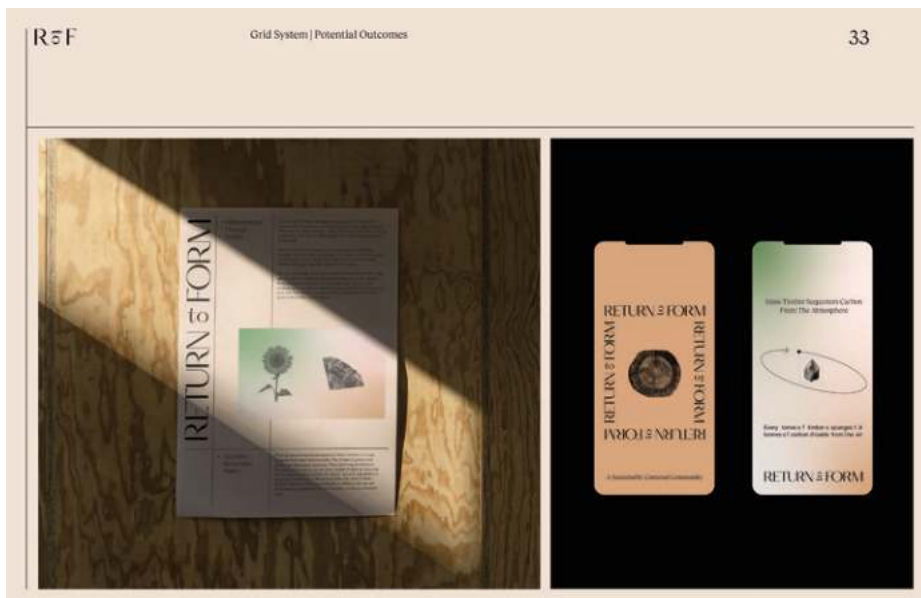
## IDENTITY PROGRAMS

- 1 Mars Denton, designer  
Jason Borzouyeh/Colleen Patty,  
art directors  
Nicole Conoyer/Jamin Hoyle/Garrett  
McBay/Zach Mendenhall/Pat Piper/  
Katie Sheridan/Robb Smigielski,  
creative directors  
VMLY&R (Kansas City, Mo), ad agency  
Feld Entertainment, client

“Real change was needed to bring the allure of the circus into the modern world and align with the values of today’s audiences. We transformed the typography of old circus posters into a new kind of performer to match the new live experience of Ringling Brothers Barnum and Bailey. Letters, words and shapes tumble and loop-de-loop across the page.”

- 2 Tim Sisk/Madison Van Ausdall/Maggie Witherow, designers  
Jon Hartman, creative director  
Wunder Werkz (Denver, co), design firm  
Katz Development, client

“Return to Form is a mass-timber multi-family building in Denver dedicated to creating a more sustainable, community-minded lifestyle. We created a system that was as radically transparent as the structure, utilizing humanistic typography, evocative iconography and a grid system reminiscent of the building’s mass timber. The brand is both a liberation from the monotony of the urban core and a beacon for what urban living should be—at ease with being aspirational but accessible.”



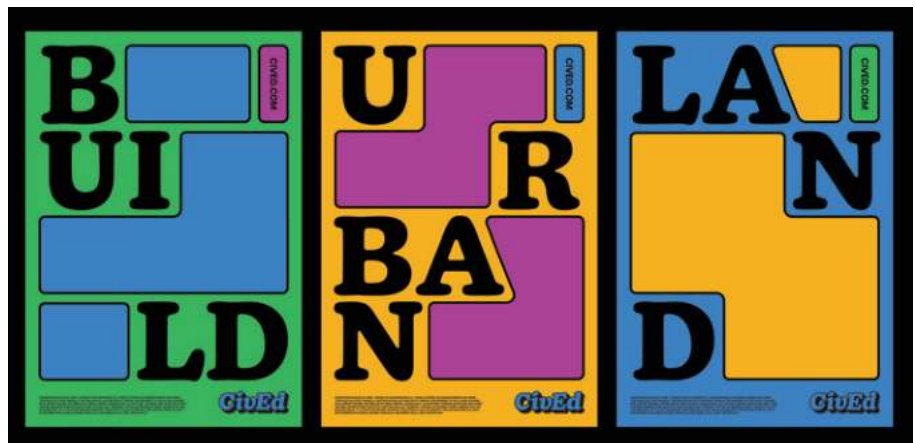
## INTEGRATED BRANDING PROGRAMS

1 (series)

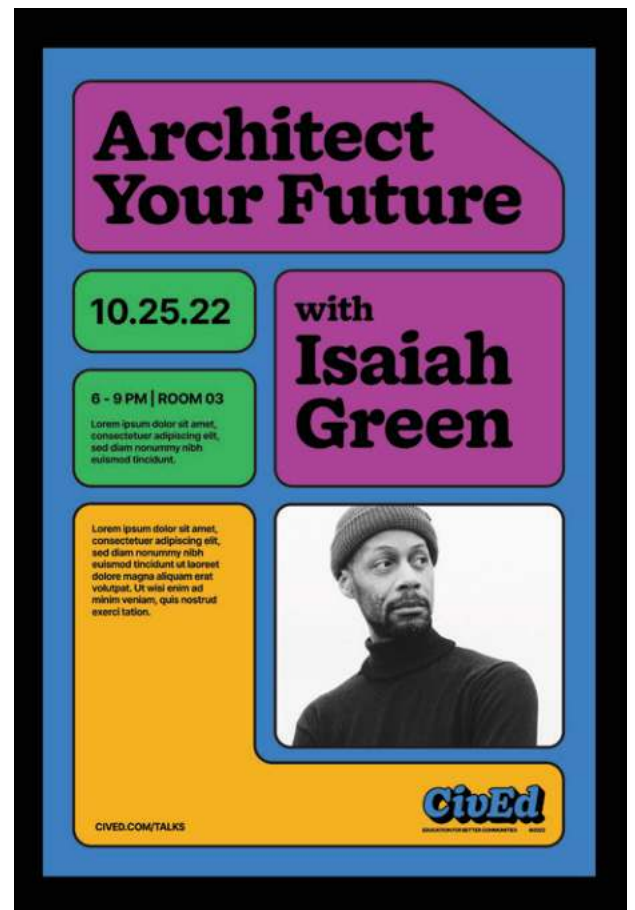
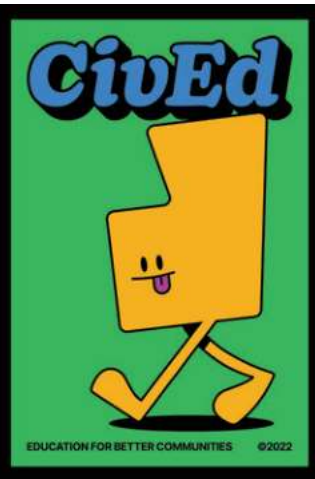
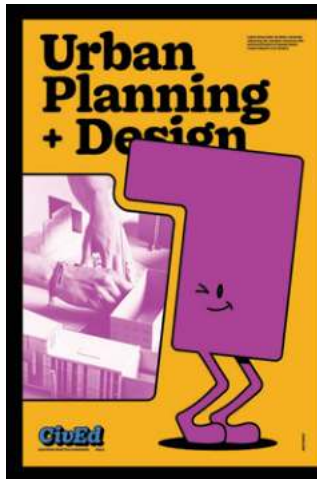
Justin Kowalczyk, designer/associate  
creative director/illustrator  
Alex Bakker, creative director  
Leia Rogers/Morgan Tierney, executive  
creative directors  
Mike Dubrick/Aaron Starkman, chief  
creative officers  
Sean O'Connor, writer  
Ignacio Florez, studio artist  
Yogi Omar, producer  
Sean McDonald, strategist  
Rethink (Toronto, Canada), ad agency  
Urbanarium, client

"We were tasked with developing a branding system for Vancouver, Canada-based non-profit Urbanarium's civic education program. Inspired by the top-down view of city grids, we created a modular system to house information. It could be adjusted to fit within any specific space to scale information as needed across communications. The wordmark is typeset using Sharp Type's Doyle with a 3-D drop-shadow effect. For younger audiences, we created a set of mascots that interact with the design system."

1







1



**Aa** **abcdefghijklmnopqrstuvwxyz**  
**ABCDEFGHIJKLMNOPQRSTUVWXYZ**  
**1234567890!@#\$%^&\*[]**  
 Thin-ExtraLight-Light-Regular-Medium-Semibold-Bold







## INTEGRATED BRANDING PROGRAMS

### 1 (series)

Marcelo Hong, designer

Kim Le, design director

Man Wai Wong, group creative director

Lisa Greenberg/Steve Persico, chief creative officers

Saty Namvar/Pratha Samyrajah/Mike Tjioe, photographers

Leo Burnett Toronto (Toronto, Canada), design firm

Royal Ontario Museum, client

“Inside the Royal Ontario Museum (ROM) live 13 million moments in time: bones, butterflies, portraits, sculptures and textiles, among others. Inspired by the enormous scale of ROM’s collections, we took each object and plotted it on an immortal timeline. Each object is a stitch in time, a portal to powerful stories that live on.”









## INTEGRATED BRANDING PROGRAMS

### 1 (series)

Hailey Hedge, designer

Ingred Sidie, art director

Nathaniel Cooper/Michelle Sonderegger, creative directors

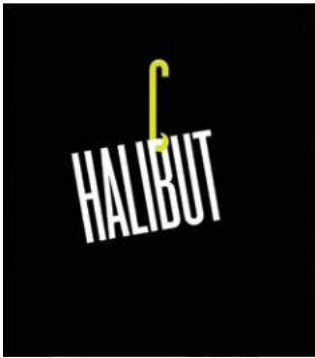
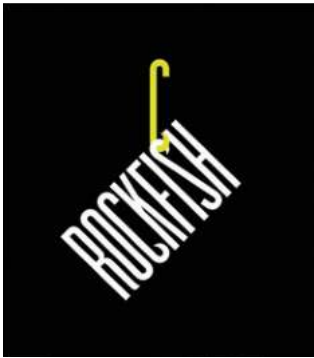
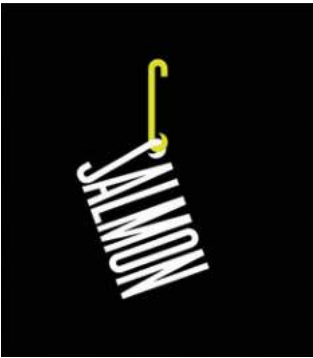
Aly Trost, writer

Design Ranch (Kansas City, MO), design firm

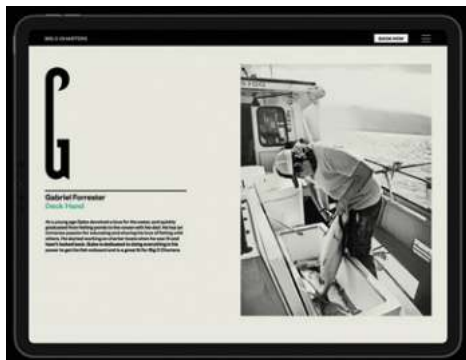
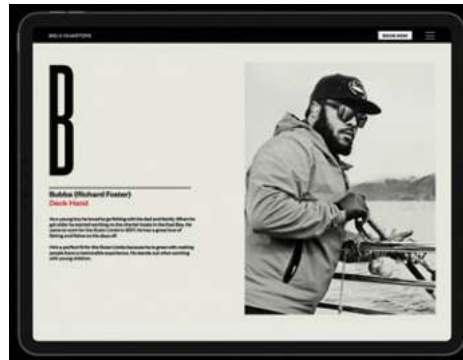
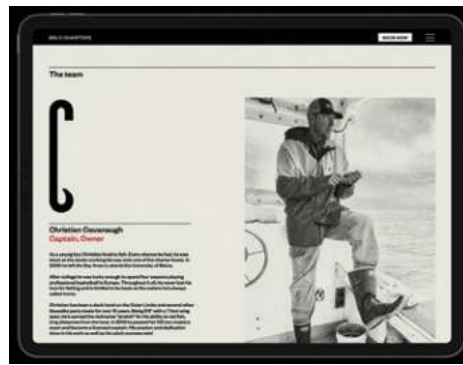
Billie's Grocery, client

"We created the name and brand identity for a new organic eatery from nutritionist Robin Krause. Inspiration for the name came from Krause's father Billie, who encouraged her love for food. We designed a sophisticated logo with strong clean lines to reflect the clean food concept. Copy is displayed in a grocery-list style, using playful language to highlight the menu options. Colorful, mouthwatering food shots on clean white backgrounds with contrasting black typography reinforce the eatery's high-quality ingredients."









## INTEGRATED BRANDING PROGRAMS

### 1 (series)

Paul Jeon/Cindy Zheng, designers  
Liam Bewry, art director  
Rob Duncan, creative director  
Mucho (San Francisco, CA), design firm  
Big C Charters, client

"The name Big C Charters presented us with the chance to create an iconic logo—an unforgettably tall hooked C. We developed a custom typeface called Big C Sans, inspired by the vernacular of charters. Visually, the brand bucks ocean blue clichés, using a vibrant palette based on colors found aboard. Alongside reportage photography, we've crafted a compelling identity that appeals to a wide audience and sets Big C apart."



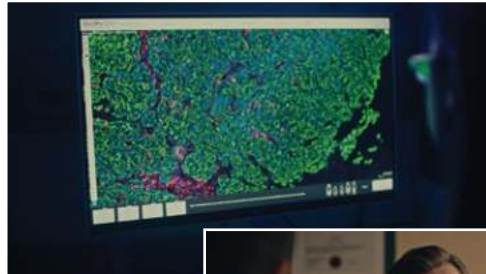
## INTEGRATED BRANDING PROGRAMS

### 1 (series)

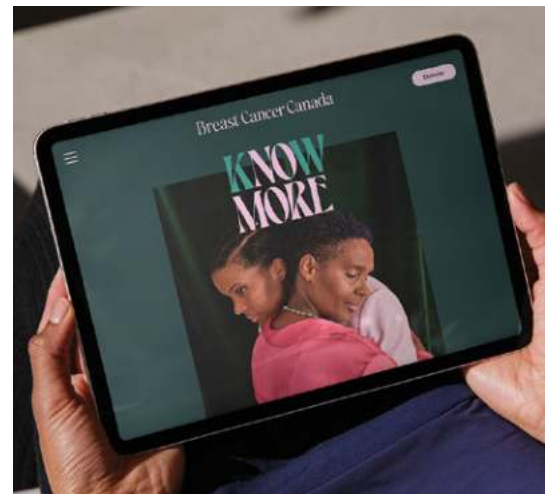
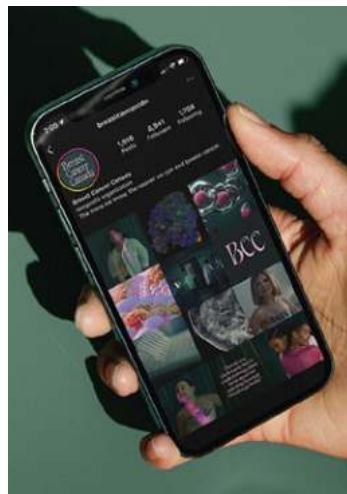
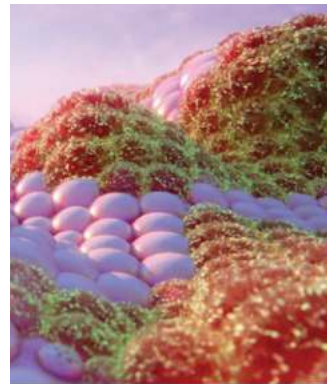
Teresa Tam, designer  
Marie Cermakova, art director  
Mooren (Mo) Bofill/Bryan Collins/Jeff Harrison/Rob Sweetman,  
executive creative directors  
Addie Gillespie/Carla Hawkins, writers  
Tyler Bowditch/Dina Roudman, photographers  
JM Chadillon, artist  
Justin Close, interactive designer  
Ninette Aves, producer  
Jared Gill, strategy  
Caroline Howson/Andrea Tam, project directors  
One Twenty Three West (Vancouver, Canada), design firm  
Breast Cancer Canada, client

“As the only Canadian charity to 100-percent fund research, Breast Cancer Canada (bcc) wanted to stand out in a sea of pink-washing. Our rebranding strategy focused on reframing bcc’s progress and research in an elegant, modern way. ‘Progress is Beautiful’ became the foundational core idea that all future work would be held to. This strategy also influenced the campaign and creative platform ‘Know More Breast Cancer,’ which uses the words *know* and *no* in a double entendre, framing the idea that the more we know about breast cancer, the sooner we can end it.”

1

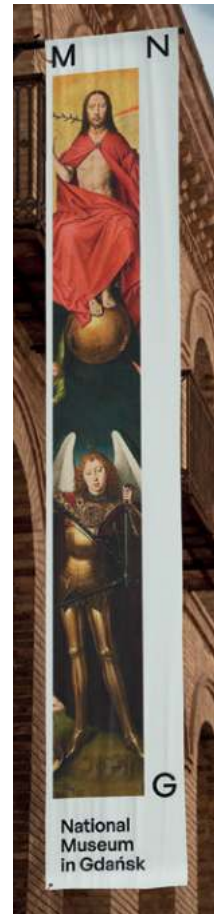
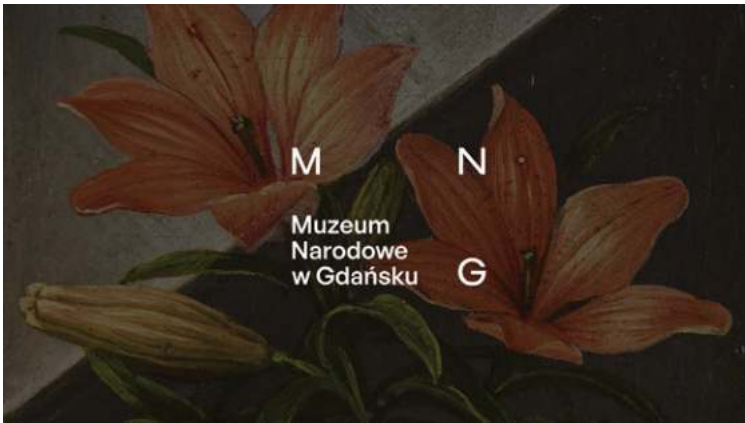








1







## INTEGRATED BRANDING PROGRAMS

- 1 (series)  
 Weronika Cyganik/Anna Holik/Basia Kowal, designers  
 Weronika Cyganik/Anna Małecka, art directors  
 Adam Chyliński/Weronika Cyganik/Anna Holik/Anna Małecka, creative directors  
 TOFU Studio (Gdańsk, Poland), design firm  
 National Museum in Gdańsk, client

“After many years, The National Museum in Gdańsk, one of the most prominent Polish cultural institutions, decided to open a new chapter and carry out a complete visual makeover. We created an unobtrusive brand identity that is highly adjustable, flexible and resistant to constantly changing trends. The main logo provides the base for an open system, adjusting its form to all current and any future institution of the museum.”



## INTEGRATED BRANDING PROGRAMS

### 1 (series)

Konor Abrahams, designer  
Alina Skyson, design director  
Gilbert Li, creative director  
The Office of Gilbert Li (Toronto, Canada), design firm  
Patel Brown, client

"The brand identity for art gallery Patel Brown reflects its reputation for representing exciting new artists. Anchoring the identity is the monogram that intertwines the mirrored forms of the *p* and *b* to symbolize the formidable partnership of two distinguished gallerists. With the addition of one vertical stroke, the monogram expands into a secondary logo for the gallery's retail activities, Patel Brown Ltd."

### 2 (series)

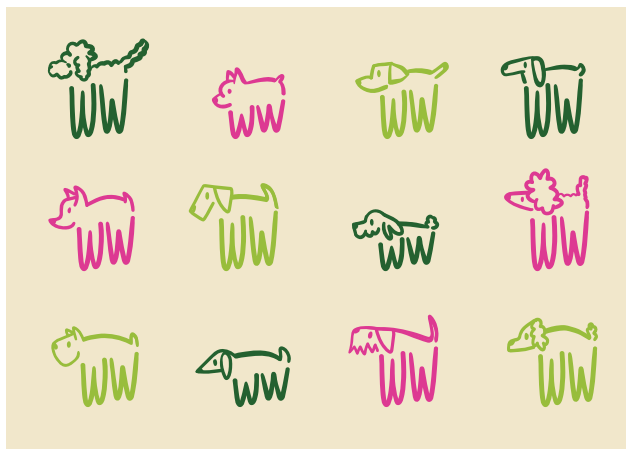
Zoë Boudreau, designer/photographer  
Hans Thiessen, creative director  
Mike Dubrick/Aaron Starkman, chief creative officers  
Aman Soin, writer  
Mike Labrow, animator  
Patsy Gannon/Sean McDonald, strategists  
Rethink (Toronto, Canada), ad agency  
Bow Wow Academy, client

"Bow Wow Academy is a renowned dog training school in Vancouver. While its focus on positive reinforcement makes training seriously fun, Bow Wow's old brand identity was anything but. It needed a brand refresh that conveyed its unleashed positivity. Our solution was to put dogs on center stage, starting with its logo. From there, we crafted a canine-inspired color palette, a pup-centric pattern and bone-shaped doggy diplomas, proving that even old brands can learn new tricks."

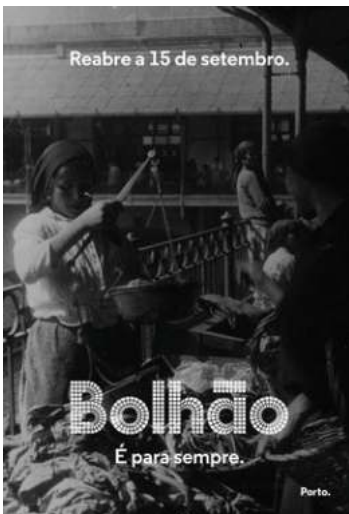
1















## INTEGRATED BRANDING PROGRAMS

### 1 (series)

Miguel Almeida/Dário Cannatà/Joana Teixeira/Guillermo Zetek, designers  
 Eduardo Aires/Helena Sofia Silva, art directors  
 Oscar Almeida/Alexandre Delmar/MMF LFA, photographers  
 Studio Eduardo Aires (Porto, Portugal), design firm  
 go Porto, client

“Mercado do Bolhão is Porto’s historical fresh produce market. Its reopening in 2022 called for a new visual identity and signage project. The market’s identity articulates elements, like the font and grids, from the Porto brand. With this integration, Mercado do Bolhão and the municipality’s identities communicate as complementary. Signage and environmental graphics blend in with the building and the city: the logo is inscribed on the sidewalk, and aisles of the ground floor were given the names of Porto’s streets.”



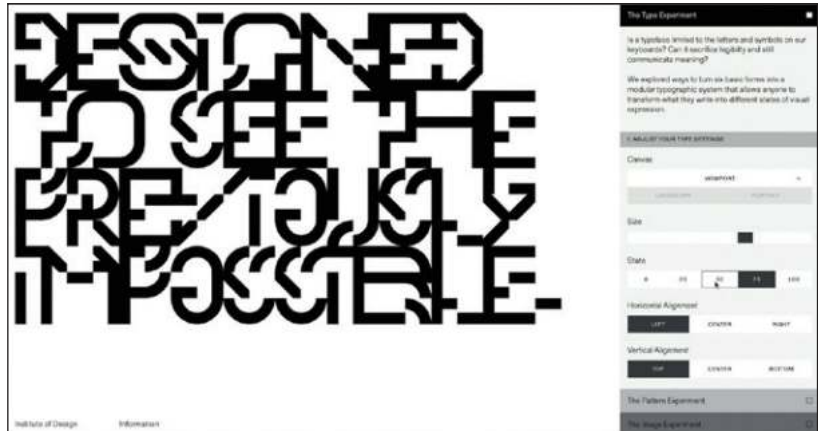
## INTEGRATED BRANDING PROGRAMS

### 1 (series)

Sanuk Kim, designer  
Jingqi Fan, motion graphic designer  
Joseph Han, design director  
Eric Park, creative director  
Tom Elia, researcher  
Ryan Bugden, typographer  
Jingqi Fan/Joseph Han/Sanuk Kim, typography  
Raphaël Améaume, developer  
Chelsea Carson/Gena Cuba, strategists  
Nucleus, strategy  
Elizabeth Talerman, strategy director  
Alex Athanasiou, project manager  
Alex Blumfelder/Janet Ginsburg, project directors  
Self Aware, production company  
COLLINS (Brooklyn, NY), agency  
Arnold Fishman/Kristin Gecan/Brandon Kinports/Anijo  
Mathew/Matt Mayfield/Judd Morgenstern/Ruth  
Schmidt/Denis Weil, IIT Institute of Design, clients

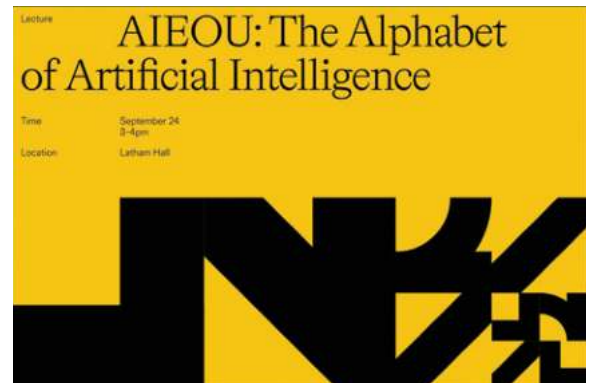
"In 1937, Bauhaus instructor László Moholy-Nagy founded the Institute of Design (ID) at Illinois Institute of Technology. ID mixed many of the world's most progressive creative leaders to cultivate the 'designer of the future.' After 85 years, the institute needed to reestablish its worldview and purpose. ID had always seen design as a dynamic process: identify possibilities, focus on the most promising and refine the best. So, we worked together to build a new voice and brand—one that constantly evolved."

# 1 INSTITUTE OF DESIGN



© Celso Assunção/Mari Juliano













## INTEGRATED BRANDING PROGRAMS

### 1 (series)

Karol Dybalski/Wuqi Liu/Amélie Lorente/Raymundo Pavan/Hailey Vu/Christine Xia, designers  
Jelle Maréchal, creative director  
Laura Stein, chief creative officer  
Daphne Chan, strategist  
Kar Yan Cheung, strategy director  
Patricia Marcucci, project director  
Bruce Mau Design (Toronto, Canada), design firm  
London Public Library, client

“Libraries are no longer only about books—they are the go-to destination for diverse community programming. London Public Library was looking for a new visual identity that would reflect its various ongoing initiatives in an engaging, easy-to-use way. We created a flexible identity that celebrates this notion with a playful, engaging dynamic logo, welcoming everyone for every reason.”



1



# PEACE-BUILDING FROM A PERSPECTIVE OF WAR

BY  
KATRINA  
LANTOS  
SWETT

ILLUSTRATIONS BY EDEL RODRIGUEZ

I want to thank you for the kind invitation to speak with all of you about peace-building. When this invitation was first extended to me, I expected to be looking at this question through the lens of a divided and fractured society, one that urgently needed to find a way to restore the bonds of civic respect and affection that are so crucial to finding a way forward as "one Nation under God, indivisible, with liberty and justice for all."<sup>1</sup>

2







## EDITORIAL

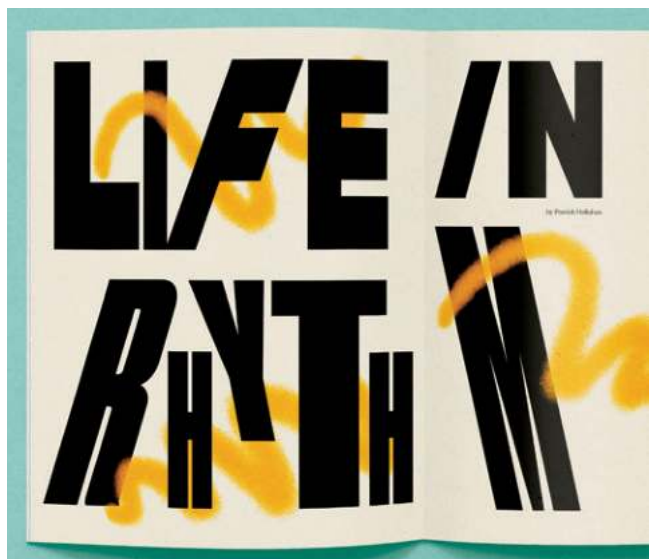
- 1 David Eliason, designer/art director  
Krista Hanby/Lena Harper Primosch/Maren Hendricks, editors  
Lynnett Rands, executive editor  
Edel Rodriguez, illustrator  
BYU Brand & Creative (Provo, UT), design firm  
BYU Law School, client

"For *The BYU Advocate*. The Russian invasion into Ukraine prompts an important question: What is worth fighting for? Here, a stoic dove perched atop a formidable rocket is complemented by gritty typography, including a two-story A that doubles visually as a missile."



- 2 Emily Lamontagne/Nicole Oesterreicher, designers  
Alex Roka, associate creative director  
Christian Helms, creative director  
Crystal Glover, production designer  
Ryan Kitchens, project manager  
Helms Workshop (Austin, TX), design firm  
Blackberry Farm, client

"For *Blackberry Magazine*. Going beyond life at Blackberry Farm, a luxury hotel and resort in Walland, Tennessee, this design-driven quarterly magazine invites readers to learn, grow and embrace the Blackberry state of mind."



## EDITORIAL

- 1 Nancy Campbell/Trevett McCandliss, designers/  
creative directors  
Michele Silver, editor in chief  
Zoe Adlersberg, photographer  
Mariah Walker, stylist/producer  
Wainscot Media (Park Ridge, NJ), design firm  
Earnshaw's, client

"For *Earnshaw's* magazine, we created a 3-D typography design of the word *squish* using pieces of colorful foam. We played off the adorable squishy quality that some babies and toddlers have. Sets were built using very large foam pieces. This story features fall fashion for young children."

1

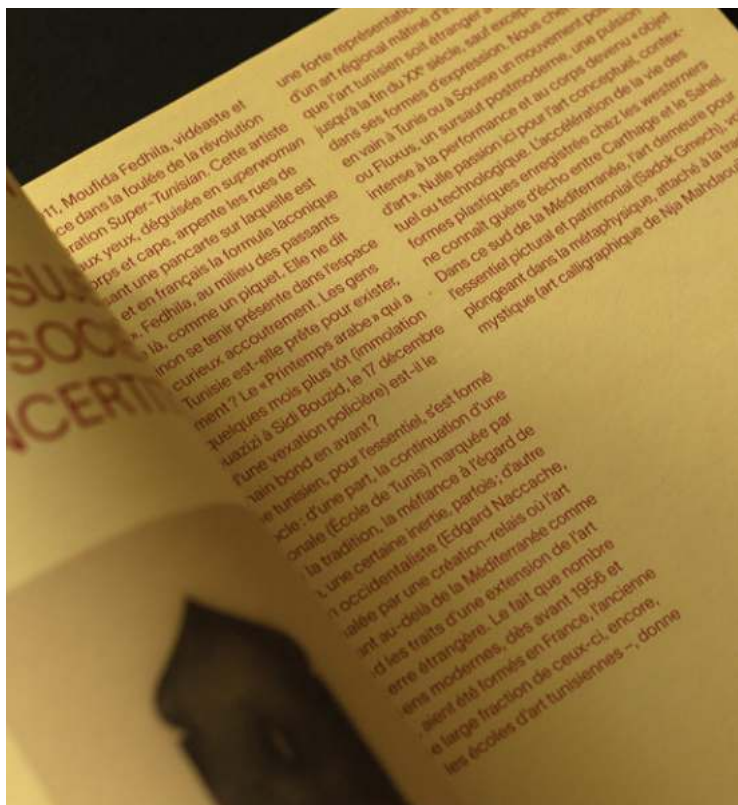
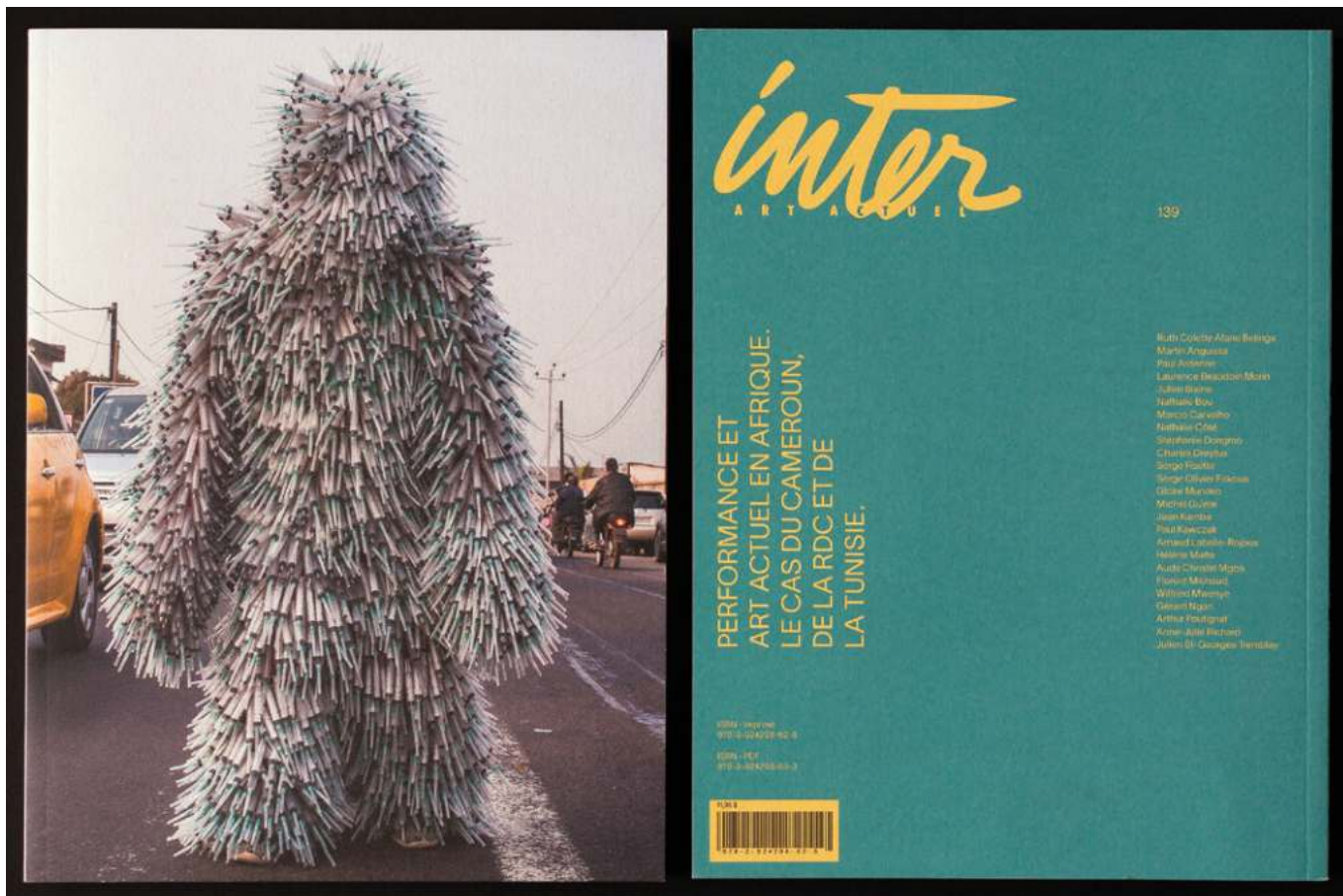


- 2 Chany Lagueux/Marie-Joëlle Lemire/Maxime Rheault,  
designers  
Maxime Rheault, creative director  
Criterium (Quebec City, Canada), design firm  
Inter, art actuel, client

"*Inter, art actuel* is a magazine on performance art practices in Africa. As the magazine is usually designed in black and white only, our idea was to saturate the pages with every color possible, paying tribute to the vibrant culture and diversity represented in African art practices today."



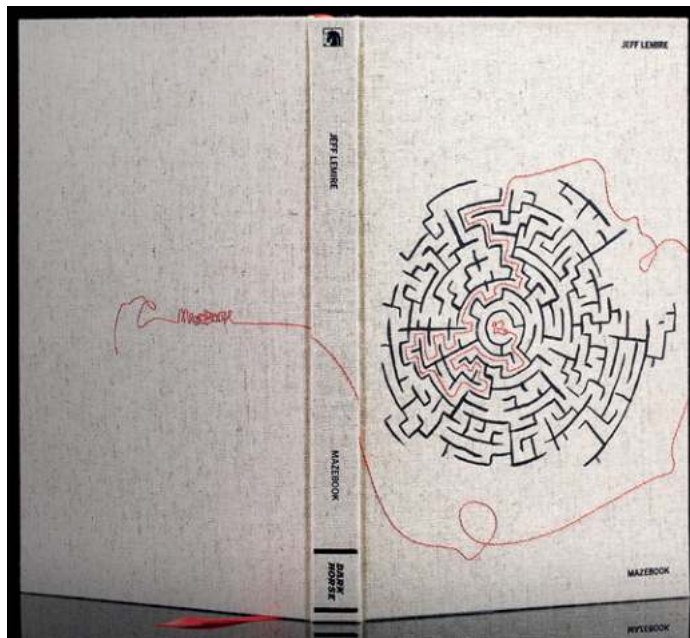








2



## BOOKS

- 1 Eurydyka Kata/Rafał Szczawiński, designers  
Ewa Barylewska-Szymańska/Anna Frackowska/Janusz Marszałec/  
Waldemar Ossowski, editors  
Ewa Barylewska-Szymańska, project manager  
re:design studio (Gdynia, Poland), design firm  
Museum of Gdańsk, client

*"Anniversary Report of the Museum of Gdańsk 1970–2020.* For its 50th anniversary, the Museum of Gdańsk published a special edition of its annual report, describing the history of the institution. More than 400 pages long, it covers the branches of the museum, its history, collections and employees. The title spreads of the chapters include illustrations based on historic etchings of Gdańsk."

480 pages, 8 3/4 × 11, 4-color plus 1 PMS, 3 PMS and gold foil cover, hardcover, sewn binding.

3



- 2 Tom Muller, graphic design/creative director  
Jeff Lemire, writer/artist  
Daniel Chabon, editor  
Josie Christensen, production artist  
Cary Grazinni, project director, design  
helloMuller (London, United Kingdom), design firm  
Mike Richardson, publisher  
Dark Horse Comics, client

*"Cover design for a limited edition of the graphic novel Mazebook.* A haunting tale of loss follows a lone grieving building inspector searching for the memory of his daughter through an imaginary maze from her journals. To bring this to life, a custom embroidered 'MAZEBOOK' logotype wraps around a cloth cover, becoming the thread of a father hesitantly searching for answers, resolving into a foil-stamped unfinished maze."

- 3 (series)  
Maxime Rheault, designer  
Criterium (Quebec City, Canada), design firm  
Simon Dumas/Productions Rhizome, clients

*"Cover program for Productions Rhizome.* As they share the same debasing pattern that helps limit production costs, the covers are then assembled using stickers defining each books."



## BOOKS

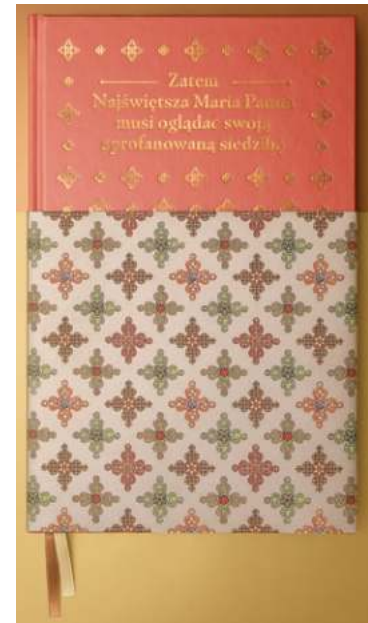
- 1 Eurydyka Kata/Rafał Szczawiński, designers  
Monika Czapska/Rafał Panfil/Barbara Pospieszna/Aleksandra  
Siuciak/Aleksandra Sobczak, editors  
Janusz Trupinda, editor in chief  
Aleksandra Sobczak, project manager  
re:design studio (Gdynia, Poland), design firm  
Malbork Castle Museum, client

"*Malbork between Politics and Sacrum (1772–1856)* covers 19th-century attempts to restore the Malbork Castle in Malbork, Poland, to its former glory, inspired by the romantic-era fascination with the past. The palette of golds and browns and decorative ornamentation are inspired by romantic art created around Malbork. The partial dust jacket unfolds to reveal a poster for the exhibition printed inside." 320 pages, 7 $\frac{3}{8}$  × 11 $\frac{1}{8}$ , 4-color plus 1-PMS, gold foil cover, hardcover, sewn binding.

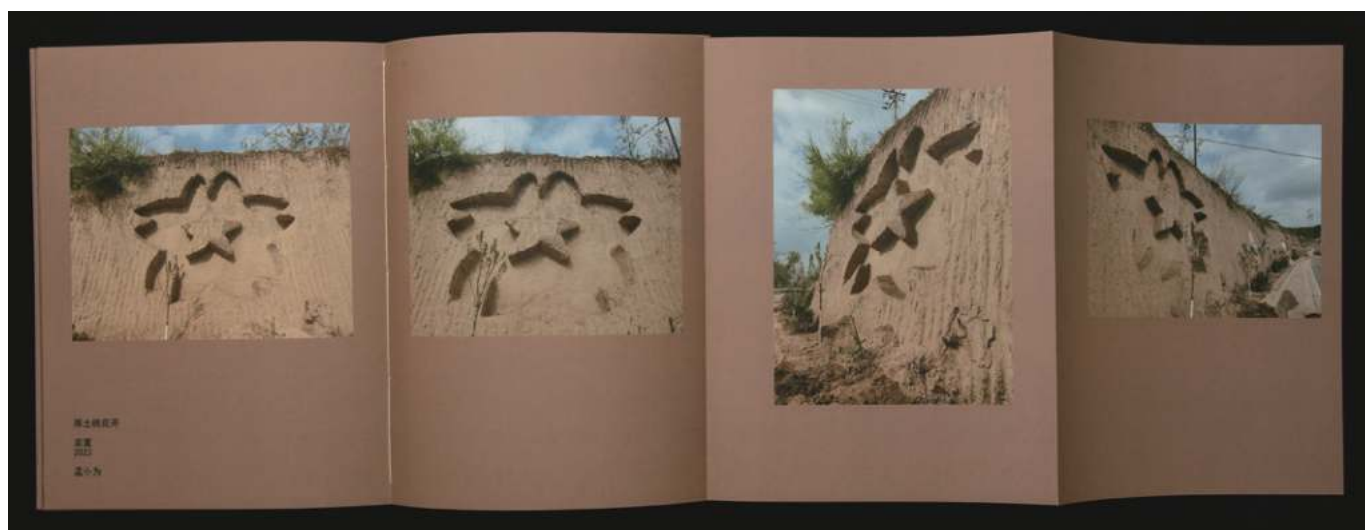
- 2 Ziqing Zhao, designer  
Siqi Zhang, art director  
Xinghao Chen, creative director  
Rui An, illustrator  
408 Design (Hohhot, China), design firm  
Liuping Pastoral Art Museum, client

"*Light Up the Loess* documents the establishment of the Liuping Pastoral Art Museum in Tianshui, China. The book mimics the texture of loess—a sediment formed by the accumulation of wind-blown dust—so that readers can feel the hope and enthusiasm contained within through sight and touch." 580 pages, 5 $\frac{1}{4}$  × 6 $\frac{3}{4}$ , 2-color, thread binding.

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## BOOKS

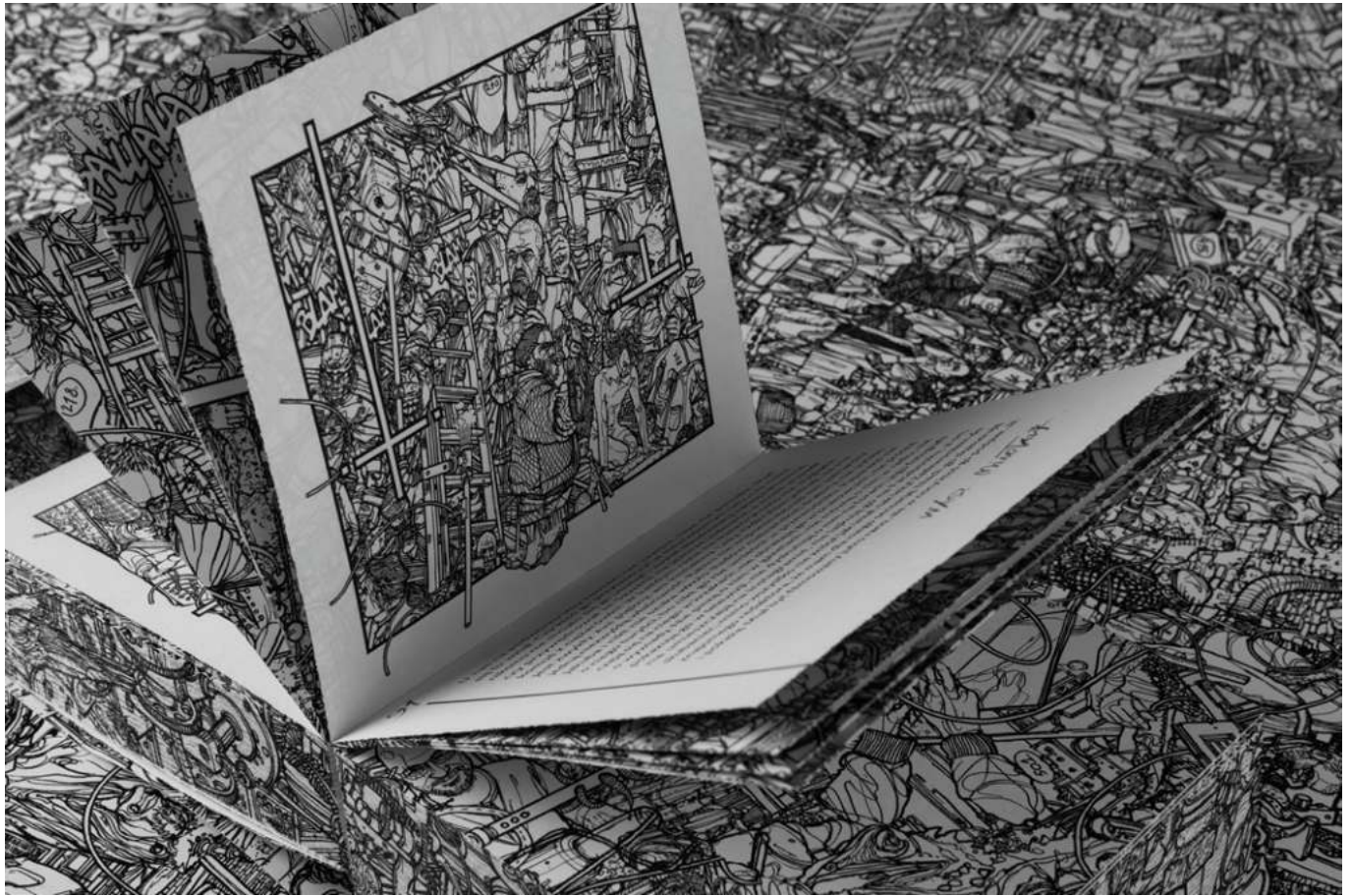
- 1 Joanna Tyborowska (Kraków, Poland), designer/creative director  
 Andrzej Bednarczyk, art director/writer/artist  
 Grzegorz Kwiek, photographer  
 Adam Janiga/Grzegorz Kwiek, interactive designers  
 City Art Gallery of Kalisz/Jan Matejko Academy of Fine Arts, publishers

"*The Minotaur's Letters to the Infected* is a 1,000-page multimedia collaboration rooted in artwork and text by Andrzej Bednarczyk. Containing an AR app designed by Grzegorz Kwiek and Adam Janiga, the book's 246 drawings each activate additional graphic content and text." 1,000 pages, 5 $\frac{1}{8}$  × 5 $\frac{1}{8}$ , 1-color plus 1 PMS, exposed spine stitching with a loose jacket, fore-edge painting, logo embossed on box, limited edition of 200.

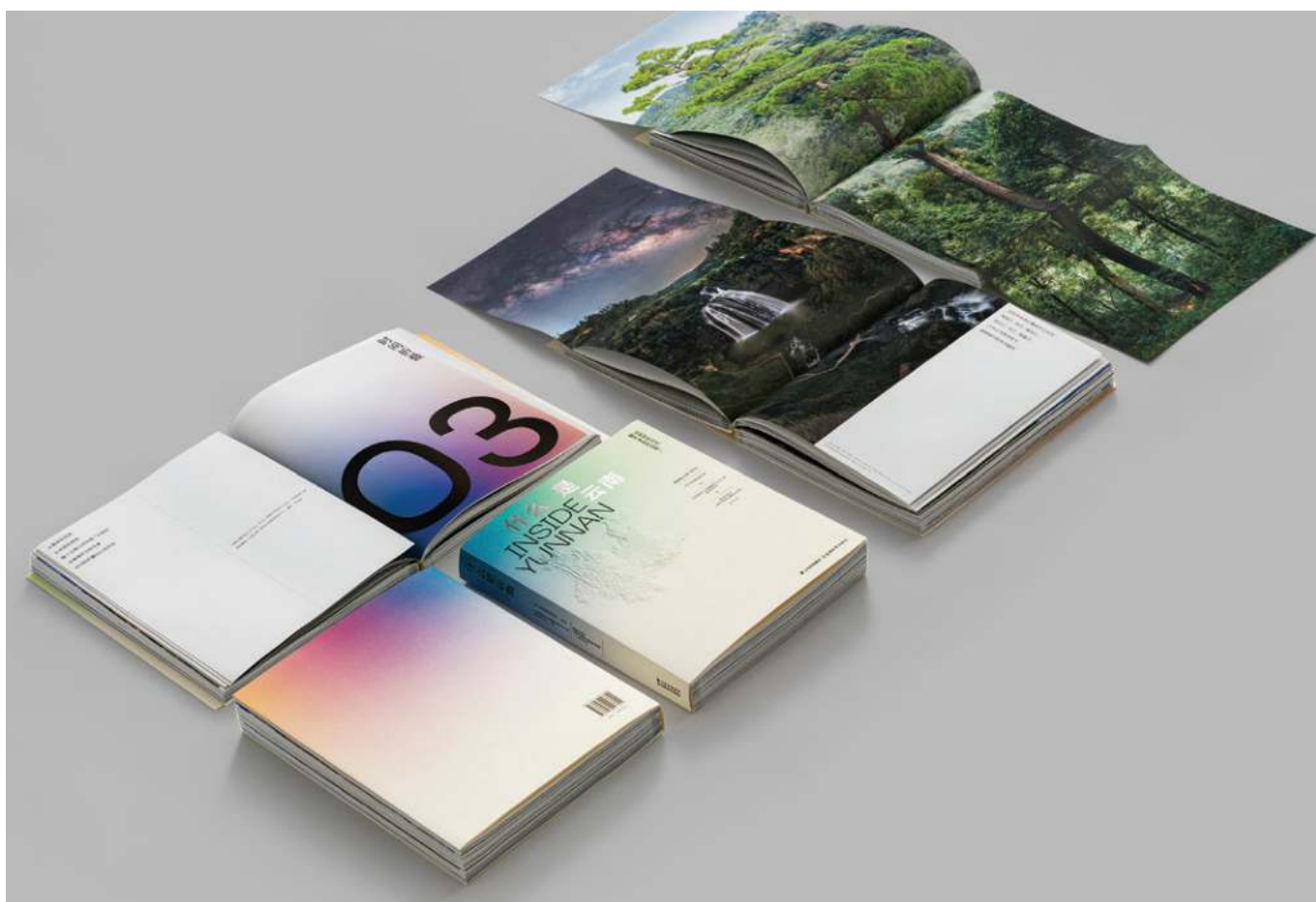
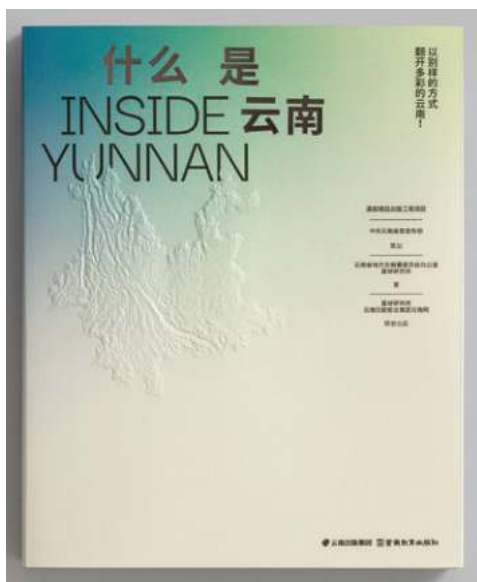
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## BOOKS

- 1 Fengkun Bai (Beijing, China), designer  
Institute for Planets, writer  
Institute for Planets/Yunnan Education Press, clients

"*Inside Yunnan* is a picture album of geography and humanities in Yunnan, China. Ninety-eight folding pages differentiate graphic and textual hierarchy and showcase the charm of the images." 408 pages, 8¼ × 11¼, 4-color, perfect bound, 3-D embossing.

- 2 Clara Auda/Nathalie Dubé, designers  
Clara Auda/Louis Dollé/Nathalie Dubé, art directors  
Francis Desrosiers, creative director  
Marika Robert, project manager  
Amélie Madrid, project director  
Harrison Fun (Montréal, Canada), design firm  
Quebec Lesbian Network, client

"*Archives lesbiennes*. The history of women has been written. It's about time we wrote our own—that is, of the pioneering women of sexual diversity, often in the shadows, despite their superhuman efforts. This non-exhaustive anthropology book revisits the history of the women who love women who have left their mark, from history to the present." 380 pages, 7½ × 10, 4-color, exposed binding, debossing.

## BOOKS

- 1 Edward Ley (Koszalin, Poland), art director  
Marysia Machulska, illustrator  
Kurtiak and Ley Artistic Publishing House, design firm/publisher

"Written by film director Juliusz Machulski, *Machia* portrays the life of Niccolo Machiavelli. We designed moving illustrations as stage sets that consist of changeable painting elements—one scene turns into another as in theater." 192 pages, 8½ × 8½, 4-color, hand binding in velvet, manual and laser cutting, sticking, collage.

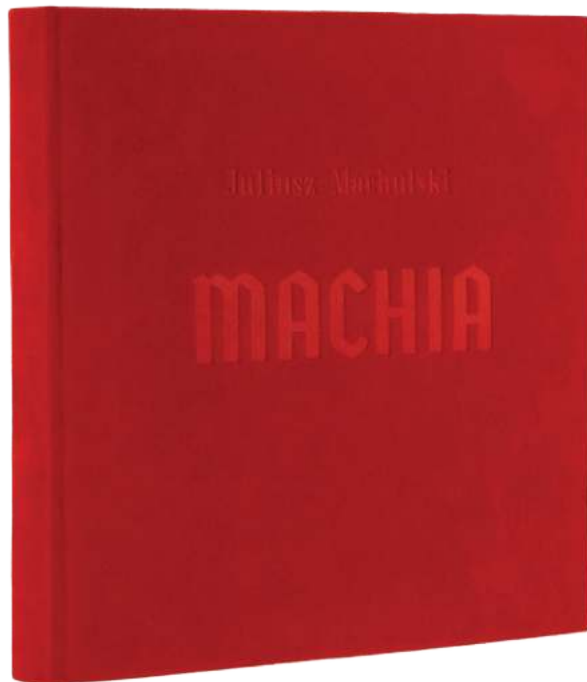
- 2 Stéphane Monnet, designer/creative director  
Monnet Design (Toronto, Canada), design firm  
Playwrights Canada Press, client

"Cover design for the play *Post-Democracy* by Hannah Moscovitch. A chief executive officer and executives go on a business trip to secure a deal when a sex scandal between employees is unearthed. Pressure to complete the deal mounts and more damaging secrets come to the surface, endangering the chief executive officer's company, family and legacy."

- 3 (series)  
Ricardo Dantas/Rúben Dias/Fábio Martins, creative directors  
o.itemzero (Vila Nova de Gaia, Portugal), design firm  
Imprensa Nacional, client

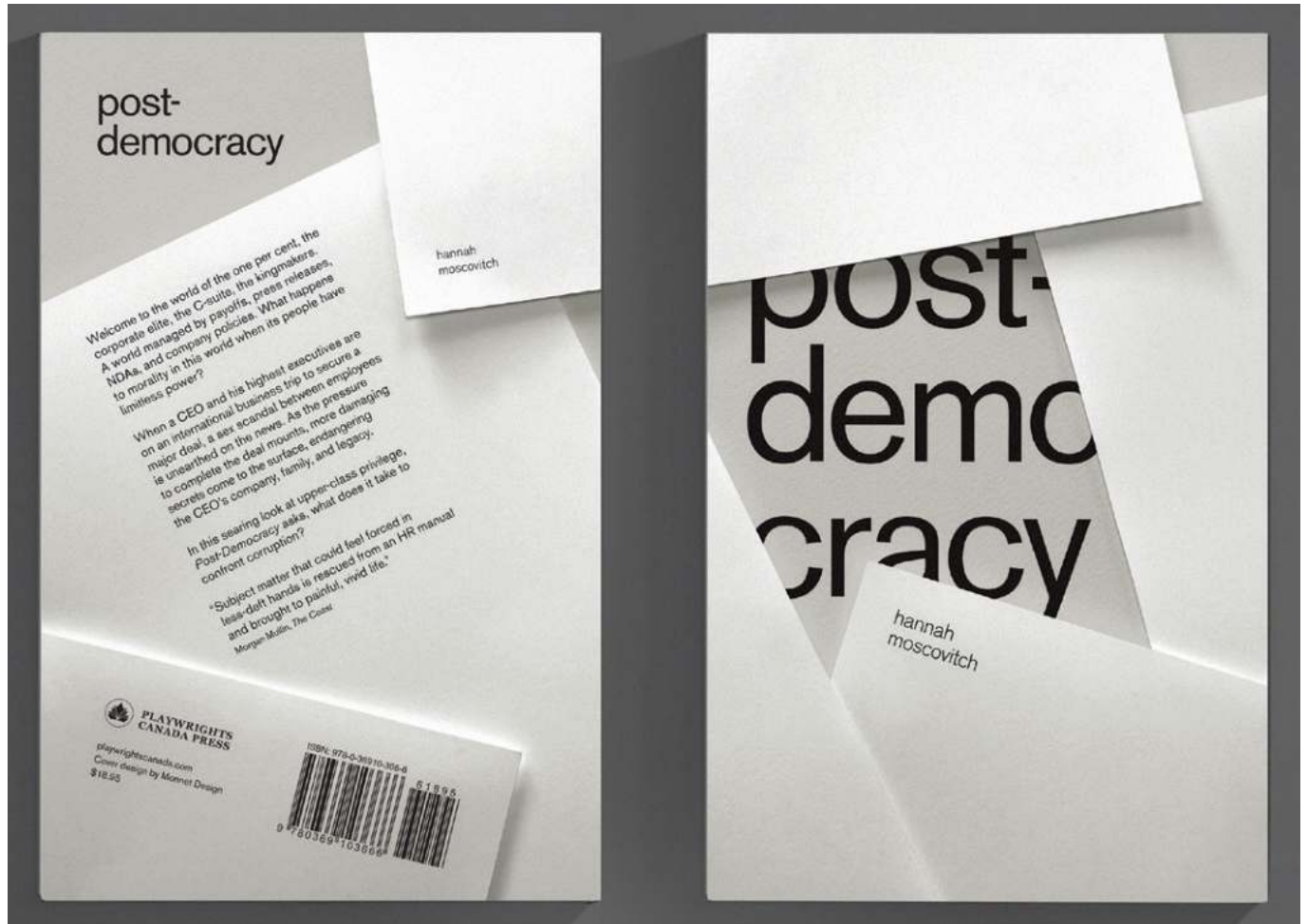
"*Itálica* is a collection of comparative translations of Italian classic literature. With the brief to design a 'modern classic,' we began our research with the purpose of translating early Italian printing motifs to contemporary techniques. Graphic elements are analogues of early Venetian printing, inspired by frontispieces and Roman monumental writing. The covers' embossings are marbled-paper textures, converting visual information to tactile information."

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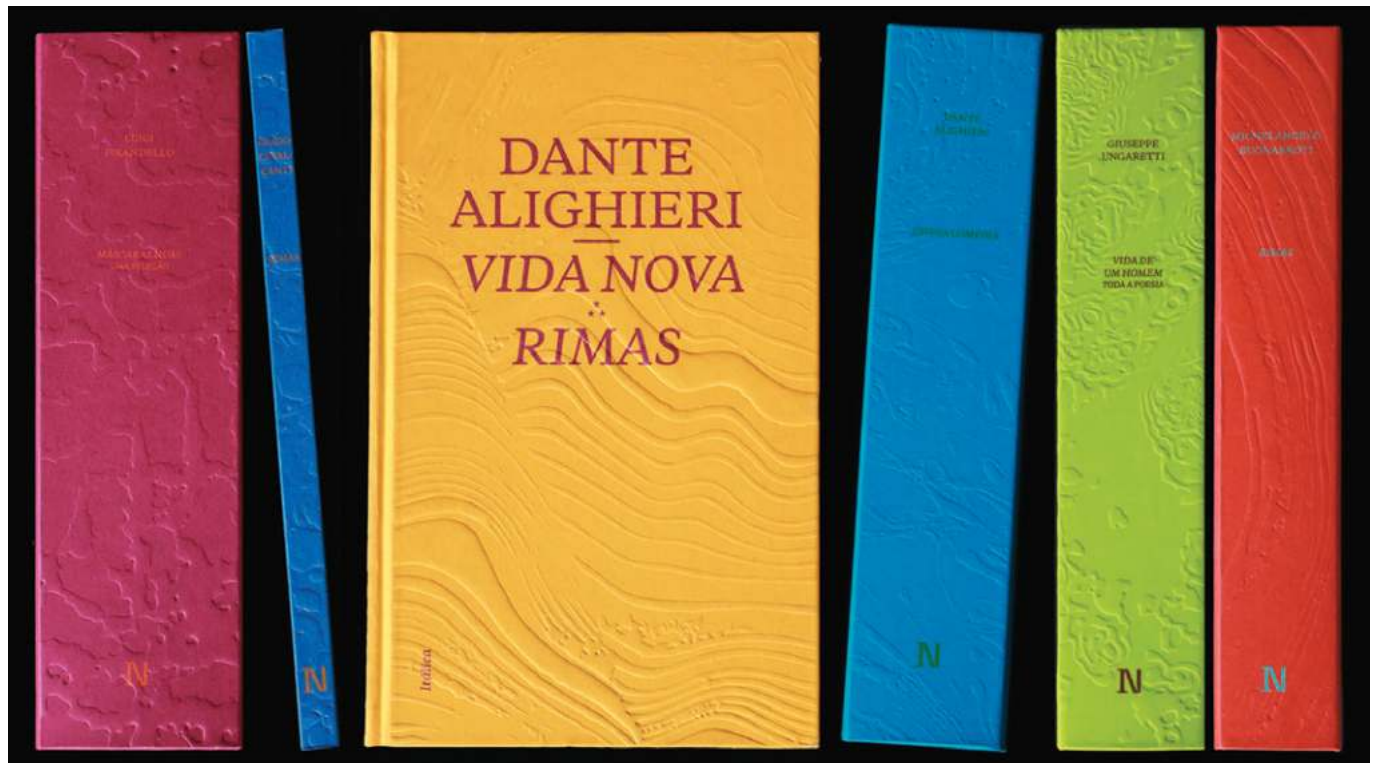




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## ENVIRONMENTAL GRAPHICS

### 1 (series)

Colin Mumbach/Jerad Nun, senior designers  
 Howard Shows, design director  
 Page Kastner, art director  
 Michael Anderson/Kevin Dunleavy/Cam Miller, creative directors  
 Tim Roan, chief creative officer  
 Bryson Schmidt, writer  
 Nick Harral, editor  
 Sean Phung, producer  
 Abby Hinojosa, executive producer  
 Nick Carr, strategy  
 Jen Hruska, strategy director  
 Kayla Bauer/Aurora Bell/Grace Miller/Greta Omann, Street Factory, exhibition developers  
 Sierra Pinkerton, project manager  
 Lauren Heffern, project director  
 McGarrah Jessee (Austin, TX), agency  
 Andy Caramanzana/Matt Deak/Diamond Doom/Evan Jones/Jocelyn Lam/Keith Legro/Joey Manfre/Brandon Ramirez/Alanna Strauss/Matt Watts/Beth Wawerna, Fender, clients

"The Fender House in Austin, Texas, was outfitted with hand-painted signage that paid tribute to the original Fender factory from 1951. Weeks before the event to relaunch the '51 Fender Telecaster, the front and sides of the building's exterior were painted with large type and vintage logos, creating buzz before the big event."

### 2 (series)

Max McIlwee/Carly Zembrodt, designers  
 Harry Mark, art director  
 Josh Beeman, photographer  
 Sillings Architects, architect  
 Design Communications Limited, fabricator  
 RSM Design (San Clemente, CA), design firm  
 Kanawha County Public Library, client

"Kanawha County Public Library embodies the strong community of Charleston, West Virginia. We commemorated the essence of this library with a legacy wall so graciously given by the donors of the community. The wall embodies the principle of individual participation as a building block to create something greater than oneself. Viewing the installation from different perspectives creates understanding, engagement and an ever-changing visual experience."



# ENVIRONMENTAL GRAPHICS

## 1 (series)

Jessica Cooper/Eli Kahn, designers  
Marta Bernstein, lead designer  
Kristine Matthews, principal  
Eli Kahn, photographer  
Jill Randerson Exhibition Management, manager of exhibition design  
Dillon Works/Imagine Visual Services, fabricators  
Samantha Segar, project manager  
Studio Matthews (Seattle, WA), design firm  
Bill & Melinda Gates Foundation, client

"*Designing Motherhood*, an exhibition reflecting upon pregnancy and childbirth, examines not only the design of objects connected with childbirth, but their powerful sociopolitical impact. Audience engagement—rather than just passive looking—was a key goal. Our team worked to design four different types of activity, including building a collective timeline about parental leave as well as trying out what it's like to 'wear a baby.'"

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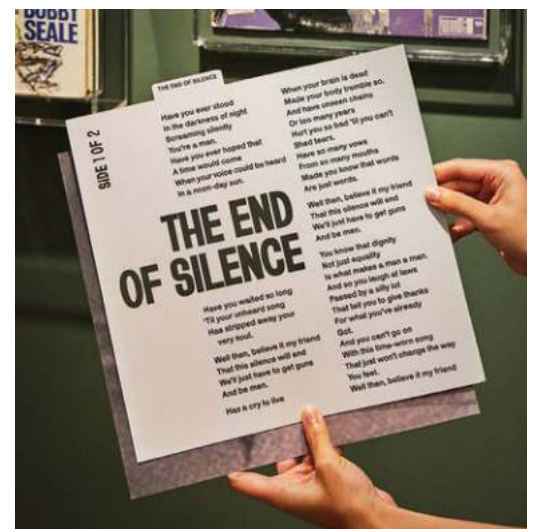
## 2 (series)

Fay Qiu, designer  
Ashley Wu, art director  
Robert de Saint Phalle/John Kudos, creative directors  
Amanda Knott, project manager  
KASA Collective (Forest Hills, NY), design firm  
Poster House, client

"An intimate look at how the Black Panther Party harnessed the power of branding and media to control its own narrative, rally community support and become one of the most influential militant groups of its time. Oversized, hand-painted protest signs lean outside the gallery, reminiscent of protest signs from the civil rights era. Bold typography, striking icons, military colors and photographs of party members carrying exposed firearms demonstrate how powerfully moving the Black Panther Party's design strategies were."















## ENVIRONMENTAL GRAPHICS

### 1 (series)

Christina Sakura/Colton Weinman, designers  
 Billy Chen, creative director  
 Lab Partners, illustration  
 zGF Architects, architect  
 Tube Art Group, fabricator  
 Cory Binau, project manager  
 Mark Sanders, project director  
 Studio sc (Seattle, WA), design firm  
 Seattle Children's Hospital, client

"Seattle Children's Hospital's wayfinding program doesn't only provide directions; it embraces patient families with artwork and graphics that comfort and enable them to navigate their journey with ease. Serving as a new front door for Seattle Children's, this building welcomes visitors and introduces the hospital's graphic system. Artwork and wayfinding work in tandem, showcasing animals participating in acts of care, comfort and wonder."

### 2 (series)

Marine Intartaglia/Guillaume Lavallée, art directors  
 David Kessous, creative director  
 Dominique Bulmer, creative direction  
 Nicolas Baldovini/Nick Paget, executive creative directors  
 Luc Du Sault/Marc Fortin, chief creative officers  
 Kristian Andersen/Anna Claringbould, writers  
 Studio Five, digital video producer  
 Sarah Paré-Tremblay, production designer  
 Thad Gessel, Derse Exhibits, producer  
 Lily Barrière-Groppe/Guillaume Dubé/Sophie-Annick Vallée, strategists  
 Hélène Fortin/Mariana Gariépy/Olivier Paré, architects  
 Makers, production company  
 LG2 (Montréal, Canada), design firm  
 Gildan, client

"We launched American Apparel's rebranding during the *Impressions Expo* with the AART Gallery. The gallery-like layout, staging, pedestals, labels and display cases all immerse the visitor in a contemplative state."



## ENVIRONMENTAL GRAPHICS

1 (series)

Fay Qiu, designer

Ashley Wu, art director

Robert de Saint Phalle/John Kudos, creative directors

Amanda Knott, project manager

KASA Collective (Forest Hills, NY), design firm

Poster House, client

"An immersive visual journey through the golden age of graphic design in Japan told through posters. Colorful geometric shapes from the celebrated Nihon Buyō poster serve as thematic backdrops that start small but quickly become larger than the walls as one progresses through the exhibit. Bold, oversized typography infuses a sense of industrialization and globalization, two forces that greatly influenced the evolution of graphic design in Japan."



## MOTION GRAPHICS

2 Michael Riley, creative director

Angyil, artist

Denny Zimmerman, animator

Damian Marcano, director

Justine Gerenstein, editor

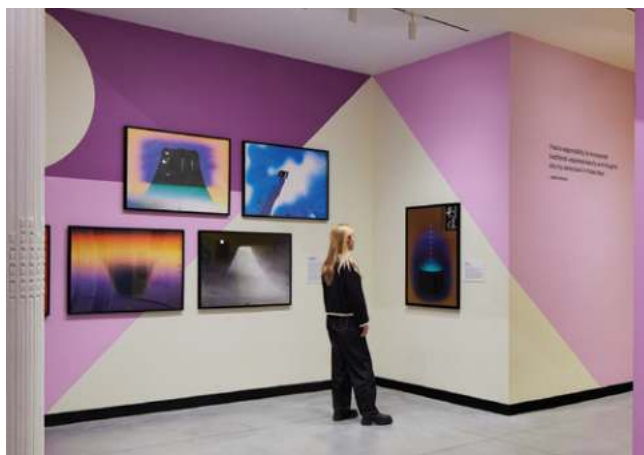
Bob Swensen, executive producer

Shine (Los Angeles, CA), design firm

Lionsgate/Holly Sorensen/Starz, clients

"Step Up main titles" 1:14

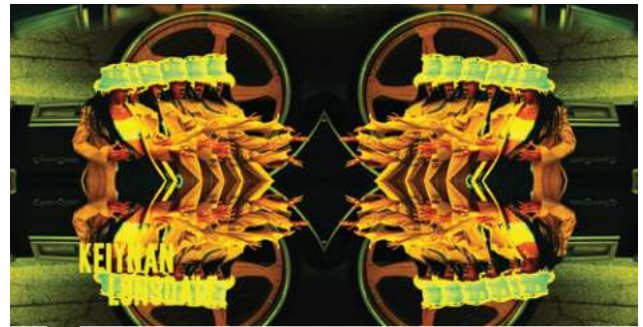
"We designed and animated the main title sequence for the TV series *Step Up*. Cinematic imagery of superstar dance artist Angyil drove the edit and animation to create a surreal montage to open each episode for season three. Angyil's amazing dance talents gave viewers an introduction to the story and the world of *Step Up*. The graphic language of a kaleidoscope was employed to create an impressionistic collage of dance in motion."







2





## MOTION GRAPHICS

- 1 Jonathan Howells, creative director  
Mary McCartney, director  
Ventureland, production company  
Dinnick & Howells (London, United Kingdom), ad agency  
Disney+, client  

"If These Walls Could Sing" 2:30  
*"If These Walls Could Sing* is a chronological documentary film about the history of the famous Abbey Road Studios in London. To help viewers understand the shifts between decades, we crafted a series of typographic and visual chapter sequences. Also, we developed a typographic and color system to help unite the chaptering, and this same system was used to build the film's main titles."
- 2 Dmitry Ponomarev, art director  
Dani De Carlo/David Frank/Jack Saunders, Nike/Igor Sordokhonov, Media.Work, creative directors  
Roman Eltsov/Artur Gadzhiev/Aleksei Komarov/Kirill Makhin/Daniil Makhin/Denis Semenov/Sergey Shurupov/Alexandra Vorobeva/Vasily Zinchuk, designers  
Lubov Lobanova, 3-D modeling  
Artem Markaryan, music  
Alexandra Kotova, producer  
Media.Work (Los Angeles, CA), design firm  
Nike, client  

"Nike Invincible 3" :33  
*"Launching the new revolutionary Invincible 3, Nike reached out to design studio Media.Work to describe the model's innovative cushioning. Connecting reality with imagination, we present all possible pillowy incarnations of the Invincible 3's sole, visualizing a sense of complete softness, cloudiness and comfort."*
- 3 (series)  
Wei-Hao Shao, art director/director  
Vicki Huang, associate creative director  
Keng-Ming Liu, creative director  
Lu-Wen Hou/Ruo-Jia Liang/Wei-Hao Shao/  
Hsien-Chen Tsai, designers  
Frank Chen, consultant  
Xin-Hui Chen/Ching-En Chen/Yi-An Chen/Jia-Yu Kuo/Yi-Tang Wang/Pei-Qi Wang/Yi-Wen Wang/Yen-Hua Wu/Ian Yen/  
Soria Zhi, artists  
Lu-Wen Hou/Boris Hsieh/Chin-Ho Kao/Ruo-Jia Liang/Derrick Liu/Binbin Lu/Wei-Hao Shao/Joe Yang, storyboard artists  
Cheng Li Feng/Binbin Lu/Pei-Hsuan Wang/Johnny Yang, animation  
Joe Yang, director of photography  
Henry Chen/Boris Hsieh/Chin-Ho Kao/Yen Ke/Ruo-Jia Liang/  
Wei-Hao Shao, 3-D artists  
Wei-Hao Shao/Joe Yang, editors  
Morning Tzu-Yi Mo, voice talent  
Luming Lu, music  
Hsiao-Chin Lin/Szu-Yu Lin, sound design  
Hsiao-Chin Lin, sound engineer  
Pei-Chen Lin, production supervisor  
Li-Chin Chang/Elisa/Yi-Hsin Lin, music producers  
Wen-Hui Chen/Naiyun Peng, project managers  
Frank Scenic Art Company, production service company  
Bito (Taipei City, Taiwan), design firm  
Taipei Golden Horse Film Festival Executive Committee, client  

"Taipei Golden Horse Film Festival motion poster" :11, 1:31  
*"The Golden Horse Awards is one of the most renowned film awards in Asia. This year, we took audiences behind the curtain of the film industry through visual design, paying tribute to the unseen work of filmmakers through the theme 'gazing at traces,' referencing the traces and marks made while filmmaking."*

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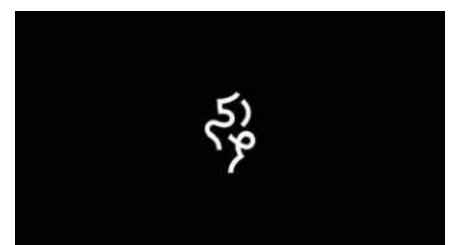
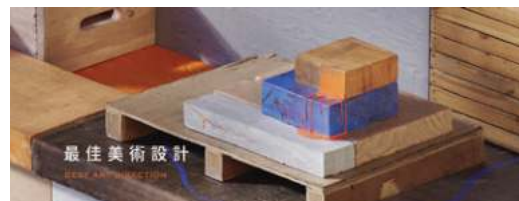




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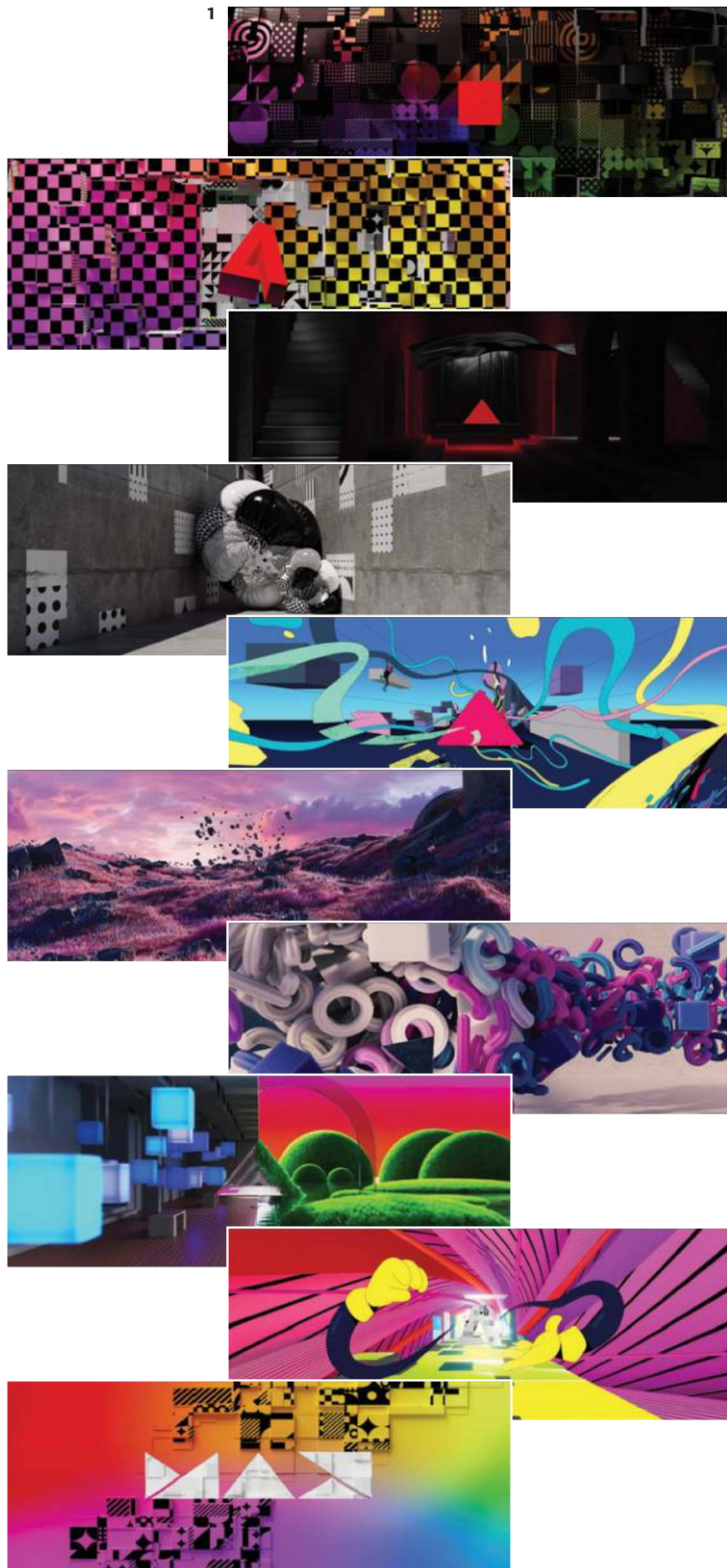


## MOTION GRAPHICS

- 1** Joe Buchwald/Stephen Gifford, creative directors  
James Kern, executive creative director  
Rick Sebeck, technology director  
Adam Elder, online editor  
Mario Domingos/Alan Kichl/Christopher Lee/  
Rory McLean/Rodrigo Miguel/Damir  
Morpurgo/Alex Trimpe, 3-D artists  
Jungle, music  
Nicole Williams, executive producer  
PIX Productions, production company  
Pretty Damn Sweet (Warminster, PA), design firm  
Adobe, client

“Adobe: Journey Into Creativity” 1:51

“Adobe and production company PIX Productions invited us to help create a unified look across the scenic media for the Adobe MAX 2022 Creativity Conference, including an opening film and backdrop designs for stage presentations. This was Adobe’s first in-person event since 2019, so it was an opportunity for us to push the limits of creativity and remind ourselves how impactful in-person events truly are. With thousands of artists in attendance from all over the world, we wanted to represent a variety of disciplines and capture the incredible power of Adobe’s tools in our central design story: every creative outcome has a journey from the moment of creation, the spark that sets an idea in motion where it becomes an artistic expression, and how that idea evolves through technology and collaboration that opens up new worlds of possibilities. Each scene of the film was used to create a backdrop for various moments of the on-stage presentations, as well as some additional designs tailored to certain high-impact moments.”

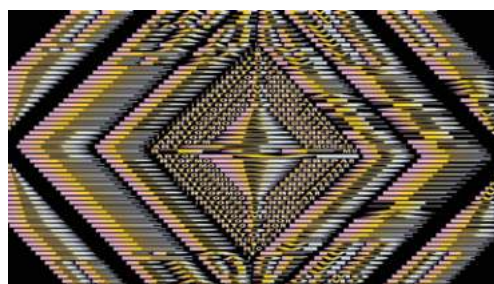
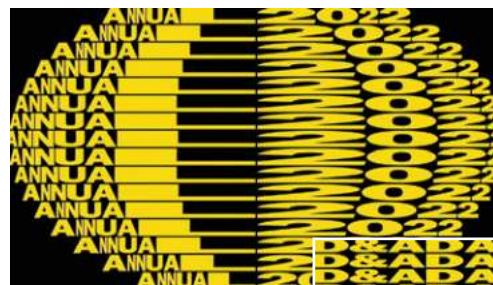
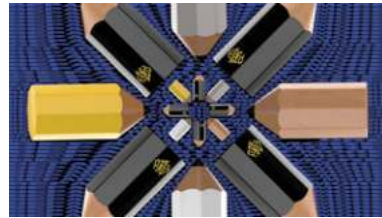
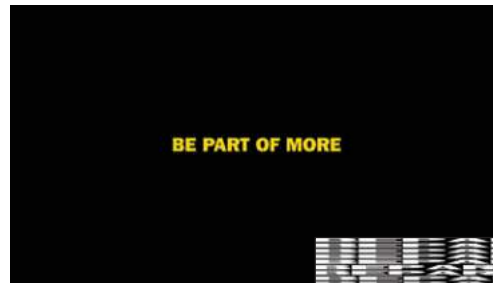
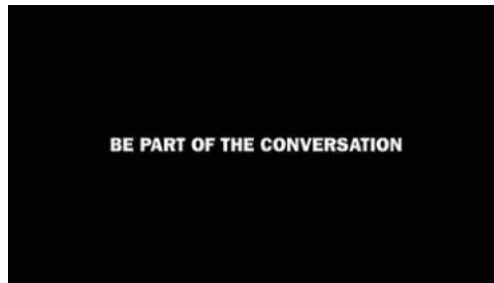


- 2** (series)  
Studio Dumbar/DEPT (Rotterdam, The Netherlands),  
design firm  
D&AD, client

“D&AD: Be Part of More” :25, :28, :20

“The annual D&AD awards are a byword for creative excellence. In 2022, celebrating the 60th year since its establishment, D&AD sought to highlight the inclusive spirit of its awards. We were asked to create a visual identity encompassing a call for entries, virtual ceremonies, an online annual and everything in between. Its keystone—the static tagline ‘be part of more’ in isolation—expands and multiplies to reveal a myriad of letterforms, all in motion.”





1







## MOTION GRAPHICS

### 1 (series)

Patrick Scruggs, senior art director  
 Austin Duck, associate creative director  
 Brian Covalt/Carl Nielson, creative directors  
 Tony Liu/PJ Richardson/Xavier Rodon, executive creative directors  
 Yuying Herr/Whitney Lam, designers  
 Zach Blais/Geoff Ciccarelli/Micah Fitzgerald/Felipe Goldsack, animation  
 Gene Magtoto/Paul McMahon/Alan Ng/Shuyun Xiao, 3-D artists  
 Joe Dela Torre/Jesselin Elza/Chad Juliano, 3-D modeling  
 Devin Coleman/AJ Goodman/Kalea Vandeventer, production coordinators  
 Valerie Kenniston, senior producer  
 Kara Smolenyak, agency producer  
 Matthew Primm/James Sweigert, executive producers  
 Pip Malone, head of production  
 Laundry (Los Angeles, CA), production company  
 HZ, ad agency  
 JBS Foods, client

"JBS Foods" :15, :15, :15

"We partnered with brand experience agency HZ to create a series of CG animations for JBS Foods inspired by stop-motion animation and papercraft. The series highlights various initiatives by the company to 'feed larger needs' rather than simply food production. We focused on three specific examples: the impact of newly funded community infrastructure, the offering of free education to employees and partnering with farmers to achieve net-zero emissions."

### 2 Katrina Crawford, Plains of Yonder/Mauro Gimferrer, MAKMAC/Anthony Vitagliano, Plains of Yonder, art directors

Fernando Domínguez Cózar, Nexus Studios/Anthony Vitagliano, Plains of Yonder, creative directors  
 Daniel Reeve, calligraphy  
 Dylan White, Nexus Studios, animator  
 Chiara Feriani/Alexandre Gaudiano/Victori Jalabert/Stéphane Lugiery, composers  
 Mark Bashore/Katrina Crawford, directors  
 Marcos Coral/J. A. Duran/Mauro Gimferrer, 3-D artists  
 Germán Díez, visual effects supervisor  
 Mark Bashore, editor  
 Howard Shore, music  
 Edith Chappey, production manager  
 Jon Derovan, Plains of Yonder/Josephine Gallagher/Nicole López Naguil, Nexus Studios, producers  
 Laura Breden/Colin Davis, Nexus Studios, executive producers  
 Nexus Studios, visual effects company/animation company  
 MAKMAC, digital agency  
 Plains of Yonder (Seattle, WA), design firm  
 Amazon Prime Video/Amazon Studios, clients

"Lord of the Rings: The Rings of Power main title" 1:33

"The world of J. R. R. Tolkien is vast, specific and beloved. We wanted to introduce this new series, based on his work, in a way that was respectful and intriguing to deep fans and simultaneously convey its spirit to someone completely new to this world. Taking inspiration from Tolkien's Ainur, immortal angelic beings that create the world from their beautiful singing, we conceived of a main title sequence built from the world of sound, blending live action footage and experimental particle and vfx work to conjure up symbols and landscapes from cymatics, a natural phenomenon that visualizes sound."

## MOTION GRAPHICS

- 1 Mack Neaton, art director  
 Brad Backofen/Colby Capes, associate creative directors  
 Brian McCauley, executive creative director  
 Neal Cohen, Flavor/Tim Konn, Another Country, managing directors, creative  
 Marly Koven/Sierra Sohee Lee, designers  
 Danielle Otrakji, illustrator  
 Adam Kohr, technology director  
 Ryan Betchel/Aaron Fisher/Torey Kervick/Krzysz Pianko/Keith Slawinski/  
 Sam Stucky/JC Tecklenburg/Dan Tiffany/Jesse Willis, animators  
 Brian Broeckelman, director  
 Emily Berveiler, 3-D artist  
 Brett Rossiter/Jordan Stalling/Cathryn Stark, audio engineers  
 Another Country, sound production  
 Liz Backofen, production designer  
 Louise Rider/Kate Smith, executive producers  
 Dictionary Films, production company  
 Flavor (Chicago, IL), design firm  
 Half Rez, client

"Half Rez" 1:06

"Half Rez, a one-night motion graphics event, approached us to create the show's intro animation for 2022. We immediately accepted. The leadership team clued us in on the show's overall theme of 'Mograph is Dead. Long Live Mograph,' and we went from there, crafting a story with motion-capture puppets that let us lean into our strengths. With AI generative backgrounds, VR painting, cel animation and even real puppetry, we follow our hero puppet through the trip of a lifetime."

- 2 (series)  
 Studio Dumbar/DEPT (Rotterdam, The Netherlands), design firm  
 Mojo Concerts B.V., client

"North Sea Jazz Festival" :52, :10, :10

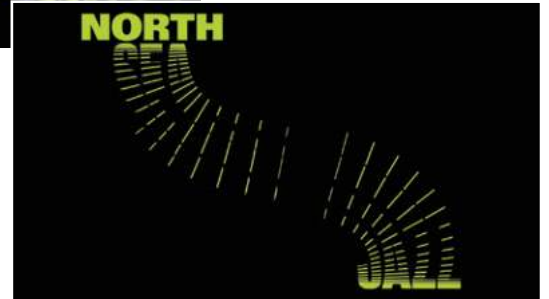
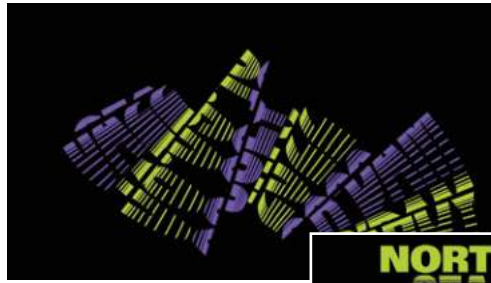
"Every July for three music-filled days, more than 90,000 jazz lovers visit the Ahoy venue in Rotterdam to watch 1,300 artists on fifteen stages perform at the North Sea Jazz Festival. While the COVID era was problematic for live music, it also presented an opportunity to reflect and prepare for the future. North Sea Jazz sought to refresh its visual identity, encompassing everything from jazz and fusion to hip hop, world and R&B. With its origins in motion design, our new visual identity is driven by rhythm and movement, celebrating the unique energy of live music performance. We developed a custom code to animate text for motion and still applications, creating a dynamic, type-led tone."

1





2



## MOTION GRAPHICS

- 1 Océane Périé, writer  
Marie-Joëlle Lemire, creative director  
Cynthia Cloutier, designer  
Pierre-Olivier Pelletier, motion graphics  
Didier Archambault, music composer  
Karine Grandmont, project director  
Cléa Goffoz/Coralie Labrecque, project managers  
Imédia (Québec, Canada), design firm  
Format Libre, client

"Format Libre" 1:05

"This motion graphic launched the 27th Quebec Communications Industry Awards. This year's version incorporates 3-D rendering inspired by the square shape of the trophy. Format Libre now positions itself as a reference for the industry and reflects its talent and avant-garde nature. With a design intended to create a lasting impression and inspire creators, the identity of Format Libre is in a constant state of evolution."

## PUBLIC SERVICE

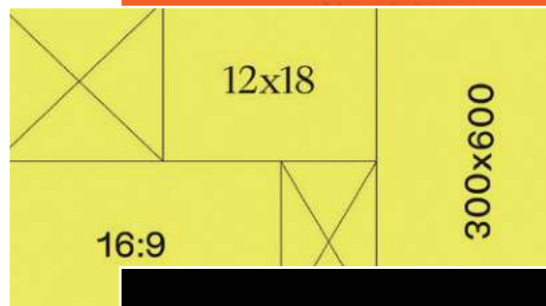
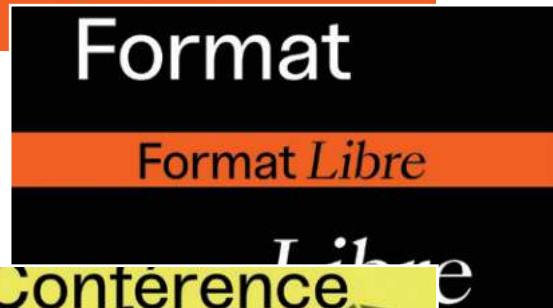
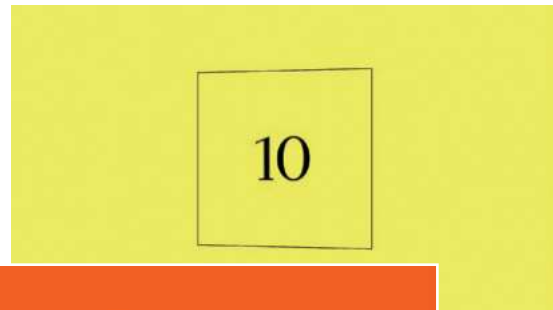
- 2 Reid Plaxton, art director  
Alexis Bronstorff/Kelsey Horne, creative directors  
Allegra Wiesenfeld, writer  
No Fixed Address (Toronto, Canada), agency  
Student Debt Crisis Center, client

"To destigmatize student debt in the United States and rally borrowers, the Student Debt Crisis Center launched a varsity sweater customizable to your school and your debt. Using the same colors and fonts as a student's alma mater, we replaced the university name with the student's total debt owed, demonstrating the true cost of education in the United States."

- 3 Chantal Lamont/Alexandra McGuirk-Penedo, art directors  
Glen D'Souza/Matt Hassell, chief creative officers  
Darby Clarke/Michael Liao/Seumas Slingerland/Morgan Wroot, writers  
David Quach, editor  
Gina Mendoza, production artist  
Julien Bissuel, general manager  
Meghan Cheesbrough, producer  
Andrew Carty/Henry Goodman, strategy directors  
PHD Media/Veritas Communications, production service companies  
Hannah Casey, project manager  
Tyler Kawa, project director  
Aboriginal Printing Corporation, production company  
Forsman & Bodenfors Canada (Toronto, Canada), ad agency  
Native Women's Resource Centre of Toronto, client

"To open Canadians' eyes to the scale of the ongoing genocide against missing and murdered Indigenous women (MMIWG2S), we created a newspaper full of only cover stories—4,000 of them—to give every MMIWG2S the media attention they deserved and tell their true stories. At 4,000 pages and more than 25 pounds, the newspaper was the largest and heaviest ever printed."

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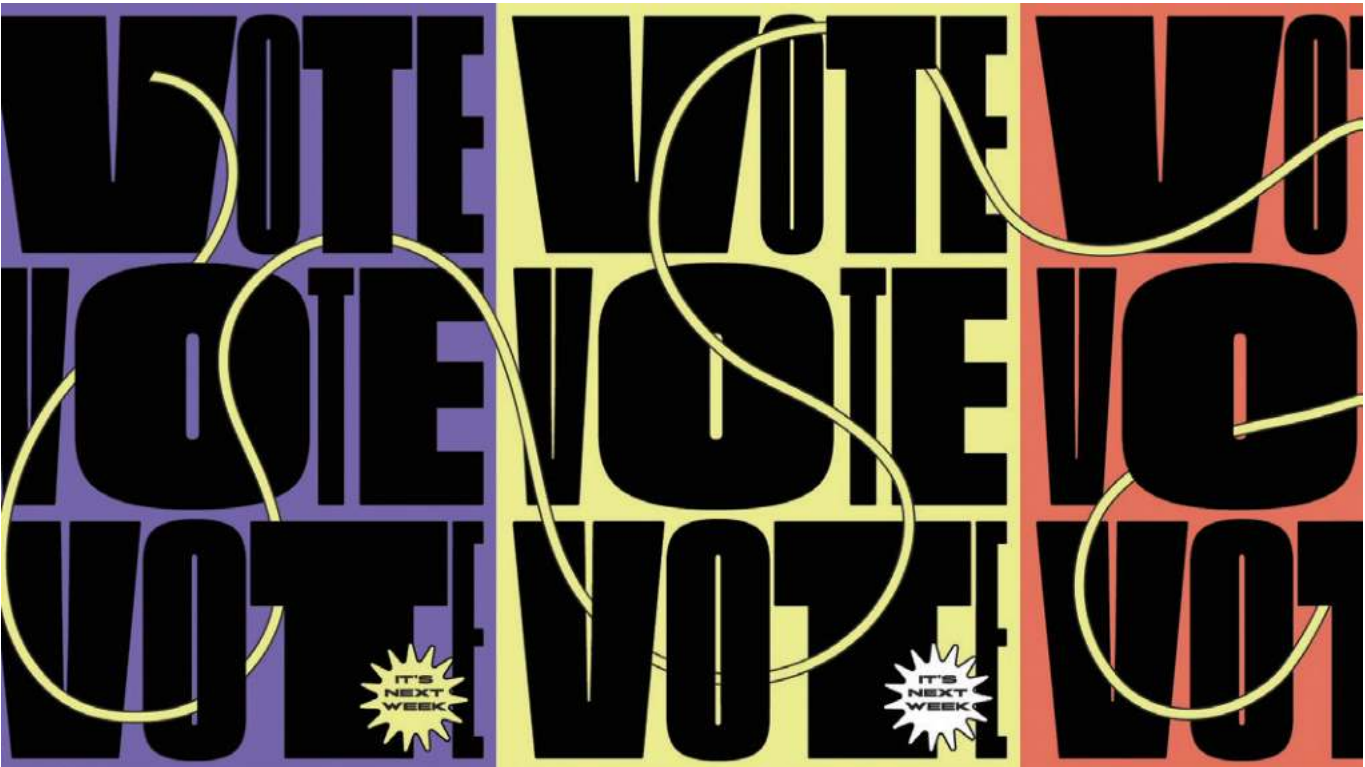


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## PUBLIC SERVICE

- 1 Tainá Ceccato, art director  
Franzi Sessler, creative director  
Julie Frank, illustrator  
Bruce Morrison, motion design director  
Sebastian Lehner/Marcel Tarantino, production  
Kreatives (Munich, Germany), design firm  
Sam Beskind/Joseph Kennedy/Hannah Nusbaum/Eric Reveno/Lisa Kay Solomon, All Vote No Play, clients

"All Vote No Play (AVNP) is a nonpartisan movement partnering with coaches and student athletes to flex their civic muscles. We developed an engaging brand identity inspired by college athletics, protest posters and GIF culture, highlighting the need for sports and civic engagement to coexist."

## SELF-PROMOTION

- 2 Ken-Tsai Lee, art director/creative director  
Pizza Chang, illustrator  
ken-tsai lee design Lab (Taipei, Taiwan), design firm  
National Taiwan University of Science and Technology, client

"This statue was designed for the exhibition of the annual D&AD Awards in Taiwan. The designer's faith in design is akin to the significance of dragon pillars in front of Taiwanese temples. To manifest this profound faith, a dragon coils itself around the iconic pencil symbol of D&AD, accentuating the Taiwanese character of the exhibition."



## SELF-PROMOTION

- 1 Mike Berson/John Naboye/Hilary Zak, designers  
Adnan Huseinovic, senior designer  
Howard Poon, design director  
Dax Fullbrook, art director  
Eva Polis, creative director  
Paul Lemmerick/Eva Polis/Krystin Royan, writers  
Dale Spychka, production artist  
Debbie Shinehoft, production director  
DOB Canada (Edmonton, Canada), agency  
Association of Registered Graphic Designers, client

"Held by the Association of Registered Graphic Designers, DesignThinkers (DT) is Canada's largest graphic design conference. DT2022 asked designers to become disruptors. Our idea centered around one word—*defy*—and a custom visual language of 50 unique graphic symbols. When these symbols were paired with 'defy-isms,' they encouraged designers to break convention."

- 2 Sandra Lau/Chrystal Lim/Tamelia Lim, art directors  
Roy Wang, creative director  
Jia Liang Quek, photographer  
FACTORY (Singapore), design firm  
Nanyang Technological University, School of Art, Design and Media, client

"*ADM Undergraduates Prospectus* is a yearly publication introducing the Nanyang Technological University's School of Art, Design and Media's programs to prospective students. This brochure features an expressive computer-generated module we designed to represent how art and design can impact technology and society." 40 pages, 4¾ × 7½, 4-color, offset printing, 3-D printed cover, accordion folded.

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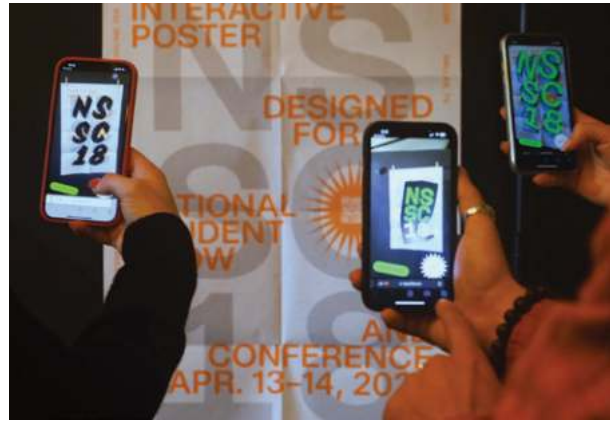




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2







## SELF-PROMOTION

- 1 Tony Carranza/Vanessa Davis/Kai DeWitt, designers  
David Broderick, associate creative director  
Zach Hale/Mark Travis, creative directors  
Kai DeWitt, 3-D animator  
Cosme Olivas, cos.codes, developer  
Kayla Koski, project manager  
The Matchbox Studio (Dallas, Tx), design firm  
Dallas Society of Visual Communications, client

"For National Student Show and Conference's 18th iteration, we developed an AR experience that interacts with a 2-color newsprint poster. The experience features eighteen animated works of art and leads you to the conference website to learn more. For the web experience, we integrated elements like kinetic physics simulations, mouse-follow animations, interactive mobile gyroscope controls and scroll-activated animations."

- 2 (series)  
Chloe Jung, designer  
Jason Chae, senior designer  
Sucha Becky, executive creative director  
Pum Lefebure, chief creative officer  
Jake Lefebure, project manager  
Design Army (Washington, Dc), design firm  
The One Club for Creativity, client

"The One Show Awards's What's Your One? campaign looks back at some of the most influential work over the past 50 years from a range of industry creatives. What was the one ad that inspired them to get into the business? The one ad that marks the highlight of their career? The one ad they didn't do but inspires them to push their creativity further?"

- 3 Miles Holland, designer  
Olivia Kane, senior designer  
Sam Barbagiovanni, design director  
Ben Greengrass, creative director  
Gabriela McNamara, production manager  
Nicole Duval, strategist  
Katie Johnsmeyer, project director  
ThoughtMatter (New York, NY), design firm/client

"ThoughtMatter ends each year with a holiday gift for friends, collaborators and clients. It's a gesture of gratitude, a salute to the year gone and a charm for the one ahead. Made in partnership with the Viruly sisters behind candle company Via Wax, 'Play With Fire' is a source of literal and figurative illumination crafted with hand-lettering and hand-poured wax, inspiring recipients to confront the new year with fiery enthusiasm."

3



## SELF-PROMOTION

### 1 (series)

Juan Sebastián Moreno Rodríguez (Brooklyn, NY), designer/client

"A personal project inspired by my favorite sneakers. I created a shape from negative and positive contrasts and played with it, using different directions and rhythms to design a captivating composition."

### 2 (series)

Antoine Laroche/Gabrielle Martin-Daigle/Amélie Roy, designers

Elizabeth Beaudoin/David Tremblay, creative directors

Camarade, stylist

Studio Miles (Sherbrooke, Canada), design firm/client

"This is not a *pot-de-vin* ('bribe' in English); it's a cider. This humorous packaging lets us thank our customers without being afraid of bribes. These labels, both kitsch and modern, are inspired by the spaghetti western aesthetic."







2

© Kevin Mackinnon



## MISCELLANEOUS

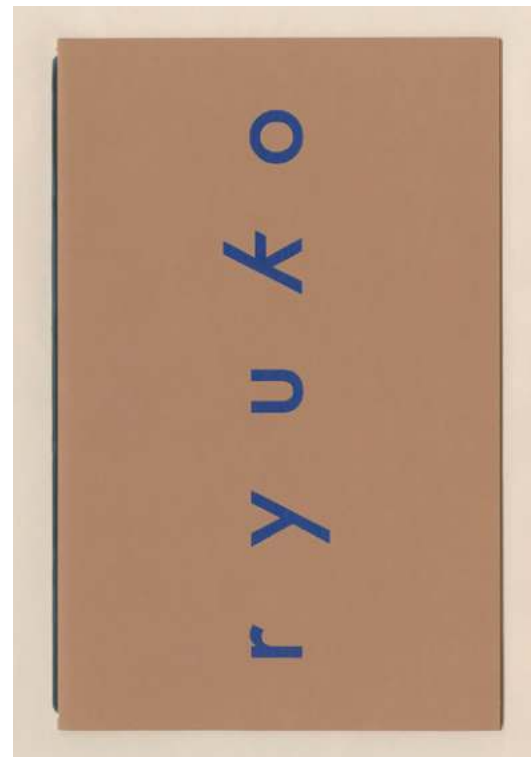
- 1 Chris Jessop, designer  
Vanessa Eckstein, creative director  
Crystal Basaez, producer  
blok design (Toronto, Canada), design firm  
Janice Lee/Jase Lee, Ryuko, clients

"Japanese restaurant Ryuko offers a space to connect through the value and love of food. Through our research, we explored historical iconography, a plethora of traditional Japanese woodcuts and designs highlighting simplicity, balance and harmony that influenced our typography, color palette and visual language."

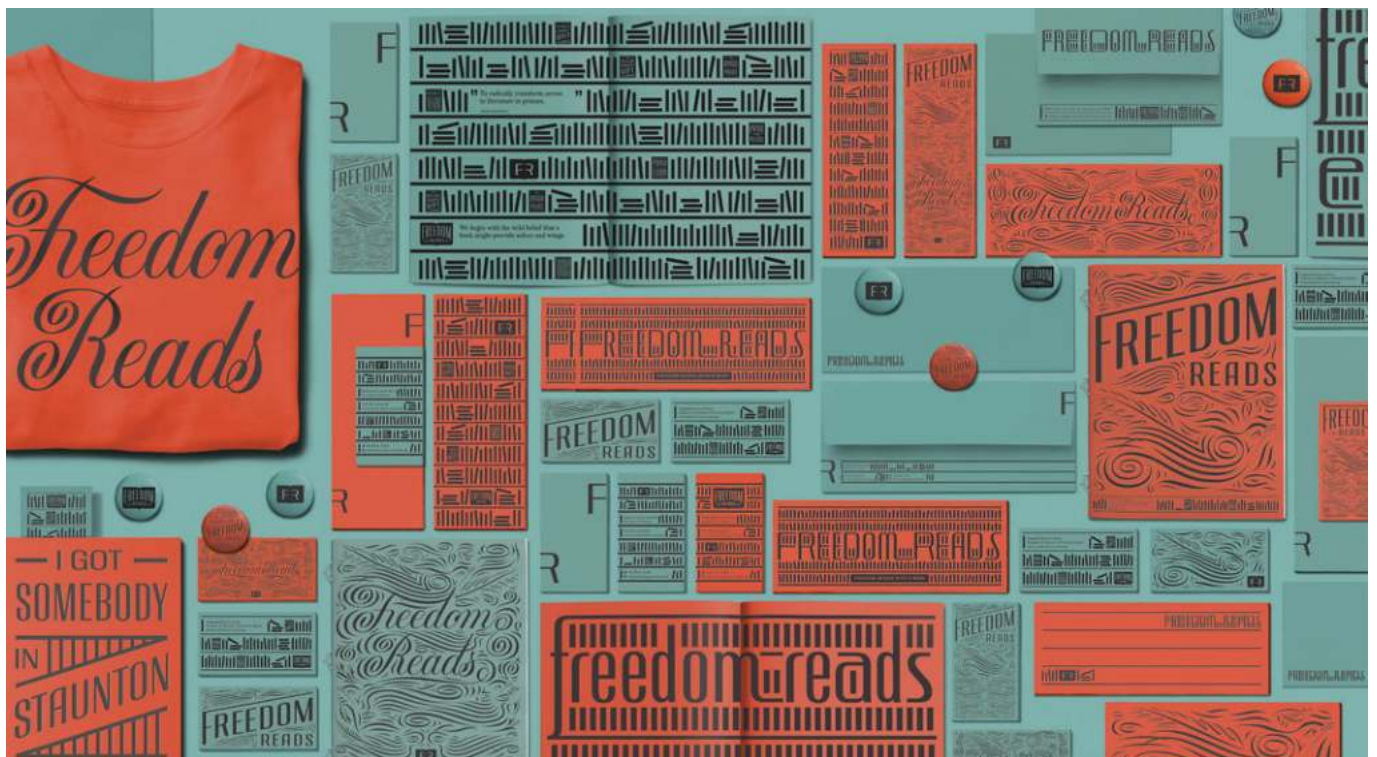
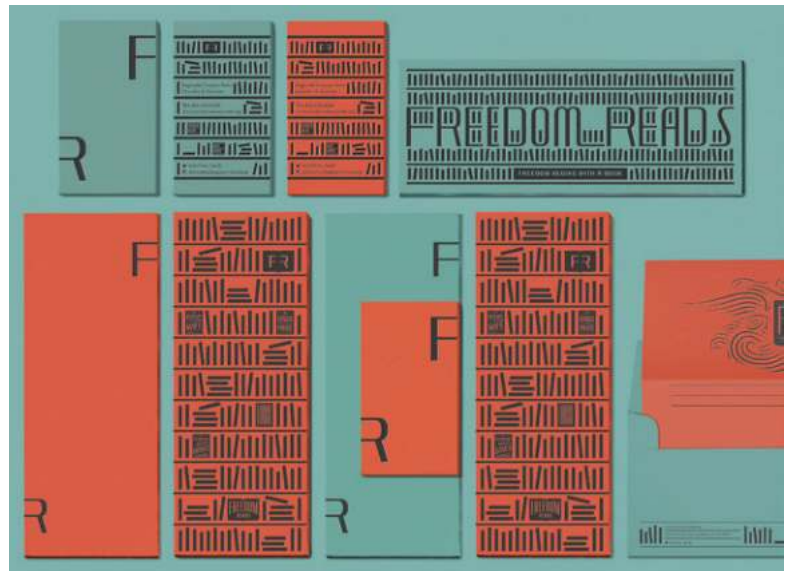
- 2 (series)  
Ben Hansen/Barry Hansen, designers  
Kevin Cantrell, creative director  
Erik Attkisson/Dwayne Betts, writers  
Kevin Cantrell/Adrian Kimball, typography  
Erik Attkisson, strategist  
Satellite Agency, agency  
Kevin Cantrell Studio (Mantua, UT), design firm  
Freedom Reads, client

"Freedom Reads, a first-of-its-kind nonprofit organization, uses literature to empower people by turning prison houses into libraries. Satellite Agency created a proprietary typeface and brand system that turns bars into bookshelves. The modular bookshelf type and book iconography suggest the power of literature to confront what prison does to the human spirit."

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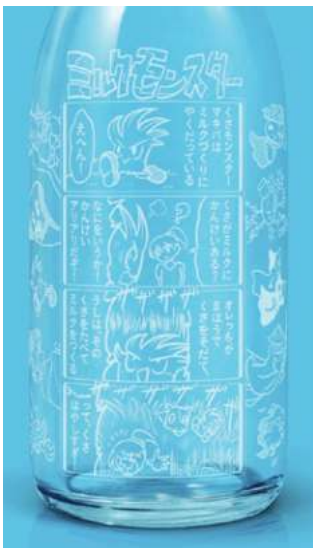




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© Yasuyuki Akiba





## MISCELLANEOUS

- 1 Anzan Nahas/Shabir Shahan, designers  
Dyala Moshtaha, art director  
Félix Bedolla/Dennis Silveira, associate creative directors  
Ali Rez, chief creative officer  
Rani Amayri/Ali Darwich/Katie Handfelt, writers  
Shoaib Ahmed, motion design director  
Disha Kewalramani/Nouran Saleh, project managers  
IMPACT BBDO (Dubai, United Arab Emirates), ad agency  
Jana Hisham/Amanda Kobeissi/Paul O'Connor, adidas, clients

"adidas's global campaign I'm Possible encourages women around the world to participate in sports without the fears that society imposes. In the Middle East, the English tagline with the M as the adidas logo had to be adapted for the Arabic-speaking market. We maintained the concept of the campaign in Arabic by using the same visual device in a completely new alphabet."

- 2 (series)  
Wataru Saito/Tomohiko Setoyama, art directors  
Fumitaka Takano, executive creative director  
Doug Schiff, chief creative officer  
Hirohisa Fujiwara, writer  
Ami Kanze, illustrator  
Morris Ku/Masanori Toba, video directors  
Masayuki Matsubara, production director  
Yoji Ikeshita, producer  
Shima Hayashi/Hiroki Hibi/Mika Ishii, project managers  
Geometry Ogilvy Japan (Tokyo, Japan), ad agency  
Seki Milk, client

"Children in Japan's Gifu Prefecture weren't finishing their daily milk bottle. Leveraging kids' love for manga, Seki Milk bottles were painted with four framed illustrations in white ink, revealing more of the story as the kids drank up. Gradually exposed, the manga encouraged kids to finish the milk and get all the nutrition within."

- 3 (series)  
Andy Cruz/David Dodde, designers  
Andy Cruz, creative director  
House Industries (Wilmington, DE), design firm  
Antonio Colombo Arte Contemporanea, client

"Woven textiles, wooden typographic sculptures, wallpapers and serigraph designs utilizing House Industries's Plinc Aztek font. This collection was featured in Milan-based Antonio Colombo Arte Contemporanea's exhibition *Now & Ever*."

## MISCELLANEOUS

- 1 Raj Gupta, designer  
Michael Rozo, art director  
Daniel Bonner/Ari Elkouby/Bas Korsten/Felipe Santana/Paul Shearer/  
Gustavo Tovar, creative directors  
Diego Rodríguez/Pipe Ruiz Pineda, executive creative directors  
Daniel Payán, chief creative officer  
Felipe Guerrero/Angeline White, writers  
Wunderman Thompson Canada (Toronto, Canada), agency  
Nestlé Canada, client

"We redefined what it means to have a break for those who really need one. KitKat joined forces with an LGBTQ12S rights organization to release two newly designed flavors just in time for Pride month. A video decoupled KitKat's iconic pairing to celebrate the full spectrum of identity and love. It ended on the campaign's tagline, 'Have a break, celebrate who you are,' the famous slogan reimagined to celebrate all identities."

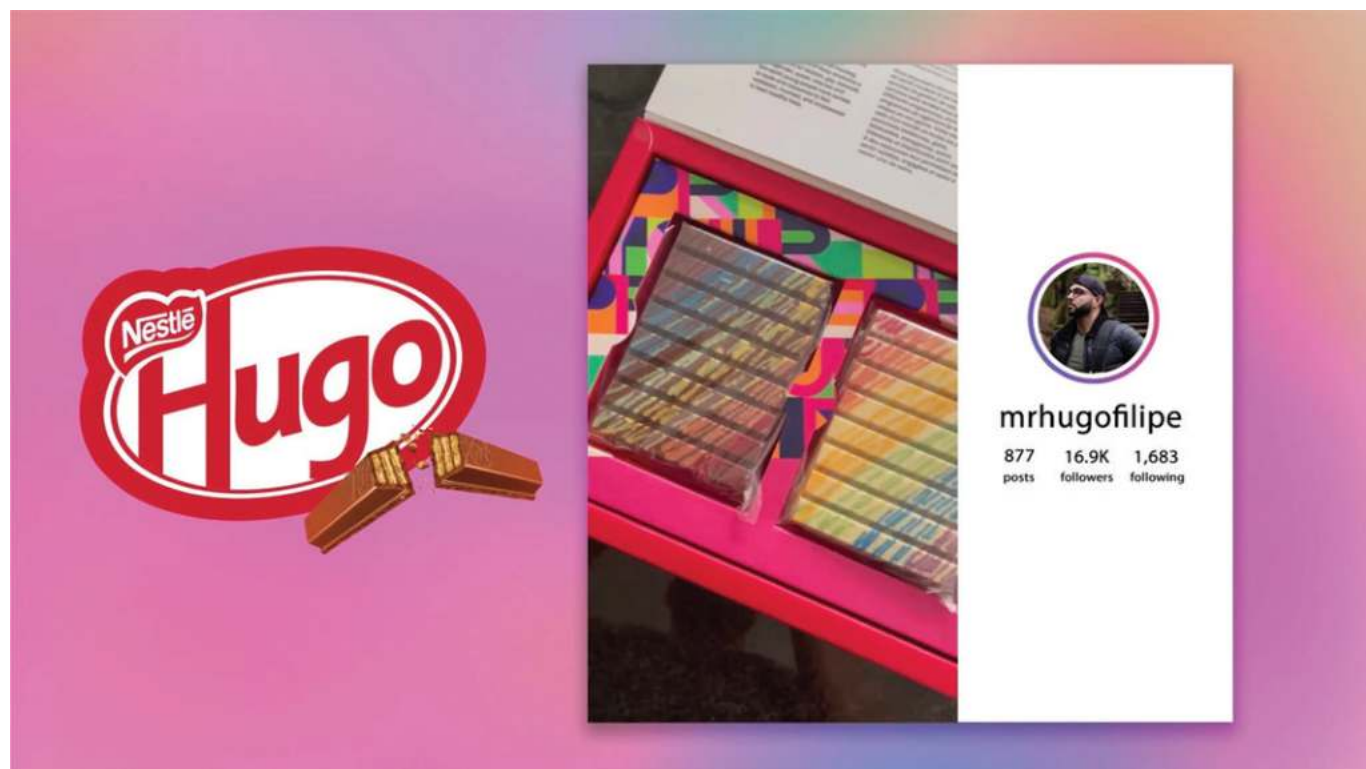
## STUDENT WORK

- 2 (series)  
Grace Hudson, designer  
Ethan McKay, motion graphic designer  
Cameron Sharer, writer  
Ben Butler/Anna Foster, strategists  
Holly Hessler, instructor  
vcu Brandcenter (Richmond, VA), school

"Tupperware, once all the rage in the '50s, has turned into a generic term over time. However, its designs are so progressive, they are even featured in the Museum of Modern Art. So, our solution was to reintroduce Tupperware as the design icon it truly is."

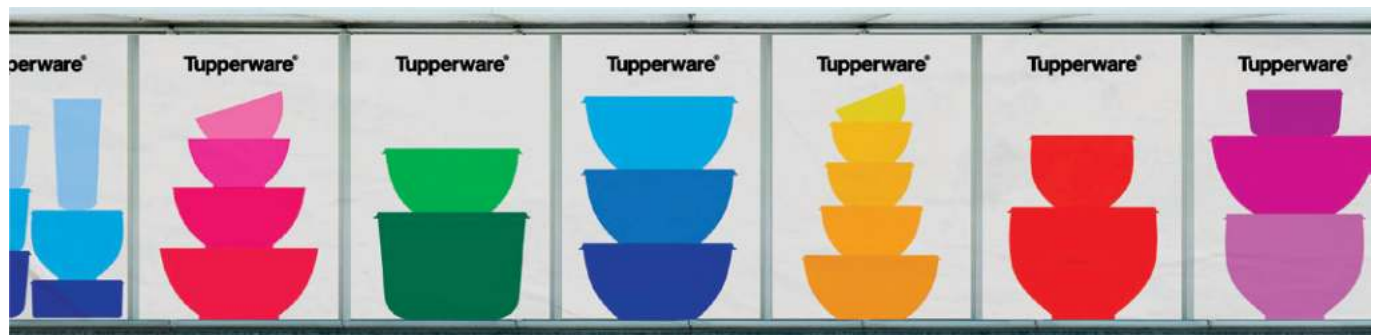
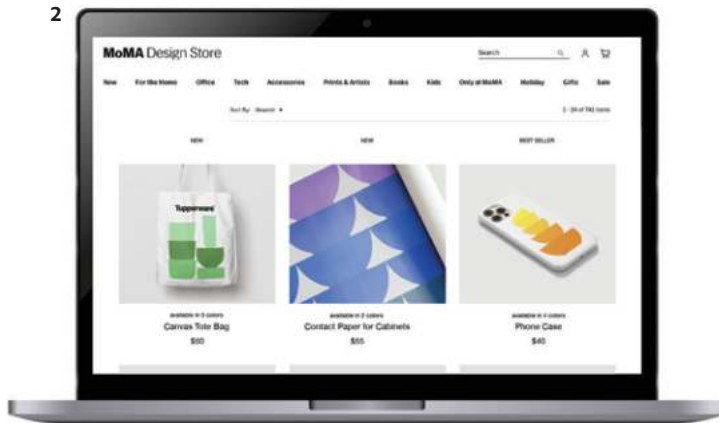
© Ben Butler/Anna Foster/Grace Hudson/Ethan McKay/Cameron Sharer

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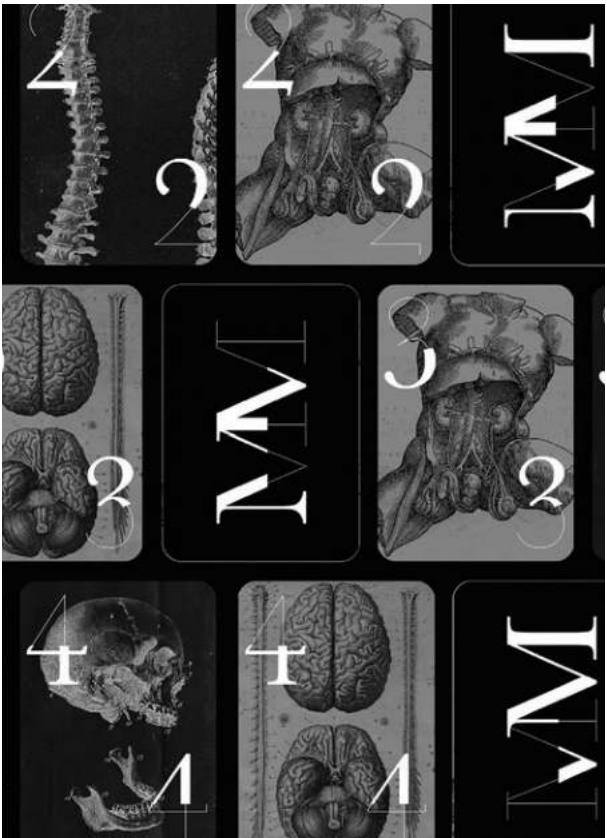
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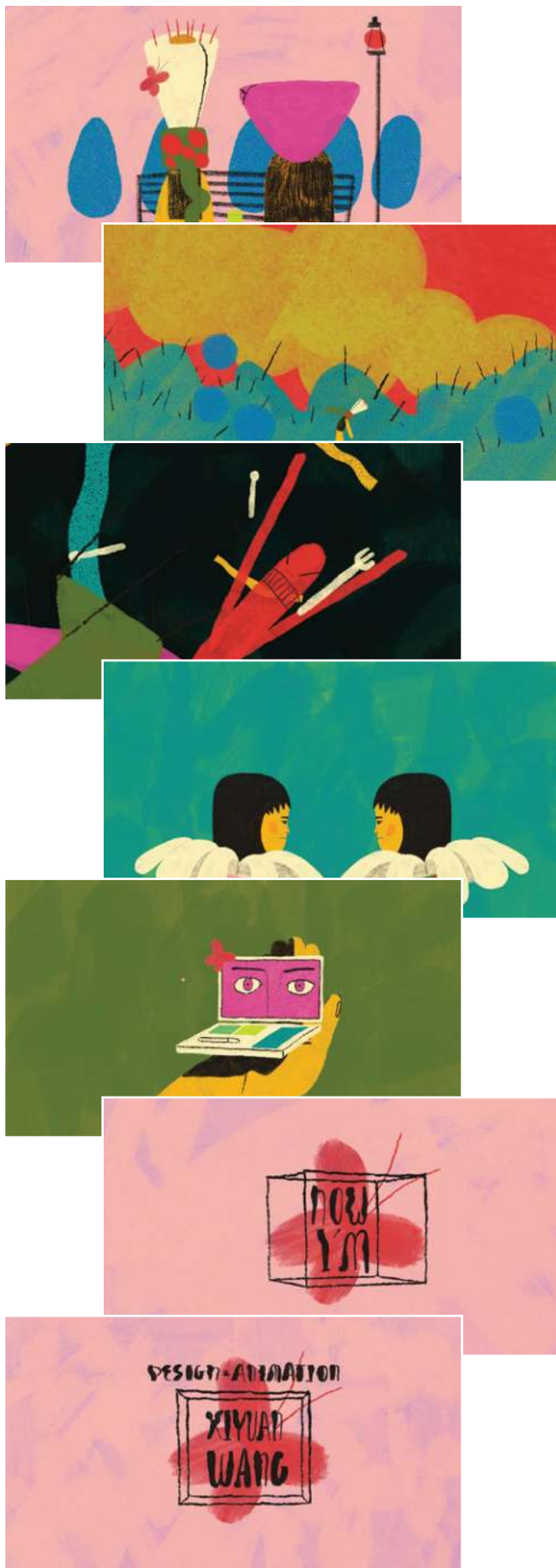
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## STUDENT WORK

- 1 Phoebe Nguyen, designer  
Kelly Monico, instructor  
Metropolitan State University of Denver (Denver, CO), school

"One habit that every designer usually has is taking health for granted. In fact, with late nights, unhealthy foods, dehydration, caffeine intake, bad posture and constant mental health sabotage, it's not easy to maintain a healthy lifestyle while pursuing your passion. Understanding designers' needs, *Designed to Thrive* embraces the idea of a memory game for designers, guiding them to a healthier work-life balance to avoid detrimental habits."

© Phoebe Nguyen

- 2 (series)  
Barbara Cadorna, designer  
Natasha Jen, instructor  
School of Visual Arts (New York, NY), school

"A redesign of the Mütter Museum, a museum collecting medical history in Philadelphia. I represented the academic aspect with the transitional serif typeface Baskerville and brought the morbid subject to life through type customization. Inspired by Sofie Beier's book *Type Tricks*, every letter has its basic structure: the skeleton. My design system revolves around the custom typeface, which is partially chopped, showing off its bones and embracing its unique architectural presence."

© Barbara Cadorna

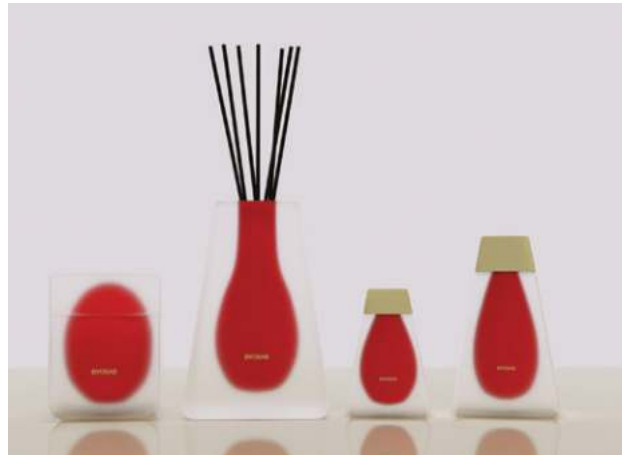
- 3 Xiyuan Wang, designer  
Minho Shin, instructor  
Savannah College of Art and Design (Savannah, GA), school

"First We, Then We, Now I'm" :34

"We meet different people in our lives and might build close relationships with some of them. In this animation, I focused on visualizing people's emotional journey from the beginning of a relationship to its end. Visual metaphor, storytelling and smooth transitions create a story about relationships that people can relate to."

© Xiyuan Wang

1



2







## STUDENT WORK

### 1 (series)

Ziying (Jocelyn) Zhao, designer  
Gerardo Herrera, instructor  
ArtCenter College of Design (Pasadena, CA), school

"The new Baobab collection of this home fragrance brand is inspired by the hole formed in the baobab tree trunk. Each trunk can store up to 300 liters of life-sustaining water, a miracle in the African savanna where the climate is extremely hot and dry. This project accentuates the baobab's hole, passing on its strength from the faraway grassland."

© Ziying (Jocelyn) Zhao

### 2 (series)

Anu Manohar, designer  
Alisa Zamir, instructor  
Pratt Institute (Brooklyn, NY), school

"Wonky is a modular toy designed to address the growing concern of limited creativity and passive play among children. Unlike many traditional toys that often prioritize academic skills over artistic ones, Wonky offers an open-ended play structure that encourages children to unleash their imagination and play without limitations. By creating unique faces, abstract objects and imaginary compositions, children develop creativity, problem-solving abilities and artistic expression in a fun, interactive way."

© Anu Manohar

### 3 Tiffany Lo/Libby Nett/Samantha Woods, designers

Marly Koven, art director  
Desmond Du/Stephen Mok, animators  
Alexis Dow/Rachel Golla, contributing artists  
Aanvik Singh, creative director  
Josie Glassman, graphic designer  
Woon Yong, instructor  
Savannah College of Art and Design (Savannah, GA), school

"CoMotion 2023: Into the Spotlight title sequence" 3:58

"CoMotion is the world's largest student-led motion design conference, where the future of motion design meets the present. The 2023 title sequence and identity system celebrate the diversity of stories and storytellers in motion graphics through the art form's relationship with light. It was designed and animated by 38 multidisciplinary artists over the span of four months at the Savannah College of Art and Design."

© Alexis Dow/Desmond Du/Josie Glassman/Rachel Golla/Marly Koven/  
Tiffany Lo/Stephen Mok/Libby Nett/Aanvik Singh/Samantha Woods

# STUDENT WORK

## 1 (series)

Maria Fernandez, designer/art director/illustrator  
Lisa McCoy, instructor  
Miami Ad School (Toronto, Canada), school

"A series of children's books sharing a common theme: a wolf as the antagonist. With timeless classic tales like 'Little Red Riding Hood,' 'The Three Little Pigs' and 'The Boy Who Cried Wolf,' these stories come alive with a limited color palette and a prominent black wolf."

© Maria Fernandez

## 2 Tiffany Tedy/Isabelle Winarto, designers

Dominique Elliott, instructor  
Savannah College of Art and Design (Savannah, GA), school

"sky Castle title sequence" :40

"We imbued the unexpected plot twists and foreshadowing dialogues present throughout the show *sky Castle* into these opening titles. The characters' intriguing stories amplify the existing social issues in today's world."

© Tiffany Tedy/Isabelle Winarto

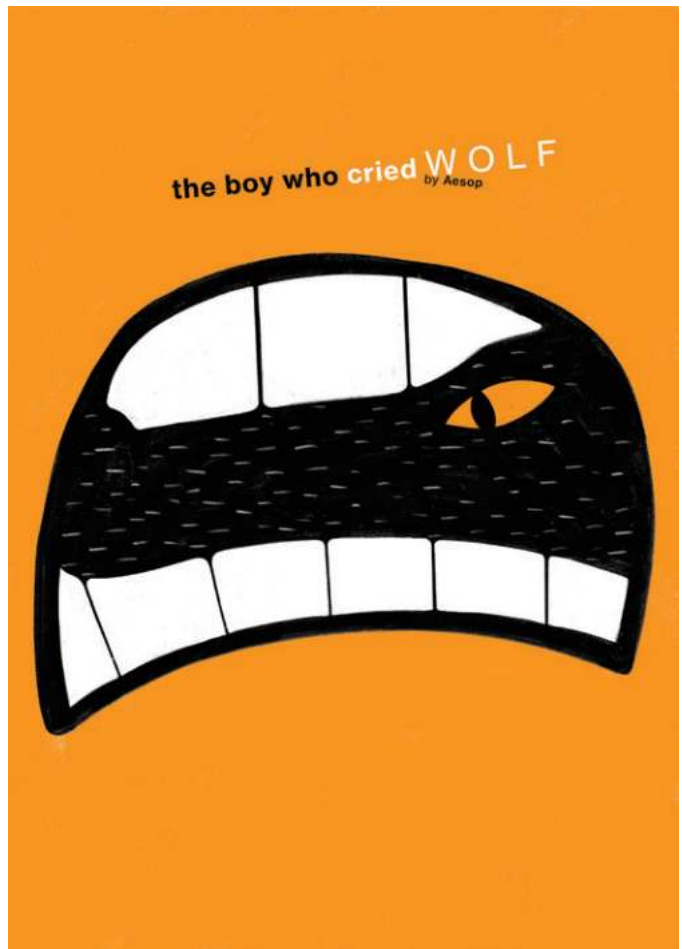
## 3 (series)

Jitong Zhao, designer  
Linhua Wu, instructor  
Xi'an Academy of Fine Arts (Xi'an, China), school

"One night when I wanted to brush my teeth, I suddenly forgot what color my toothpaste was. That meant I had to squeeze the toothpaste out to find out its color. *Frank* means 'direct.' The front of the package shows the toothpaste's color."

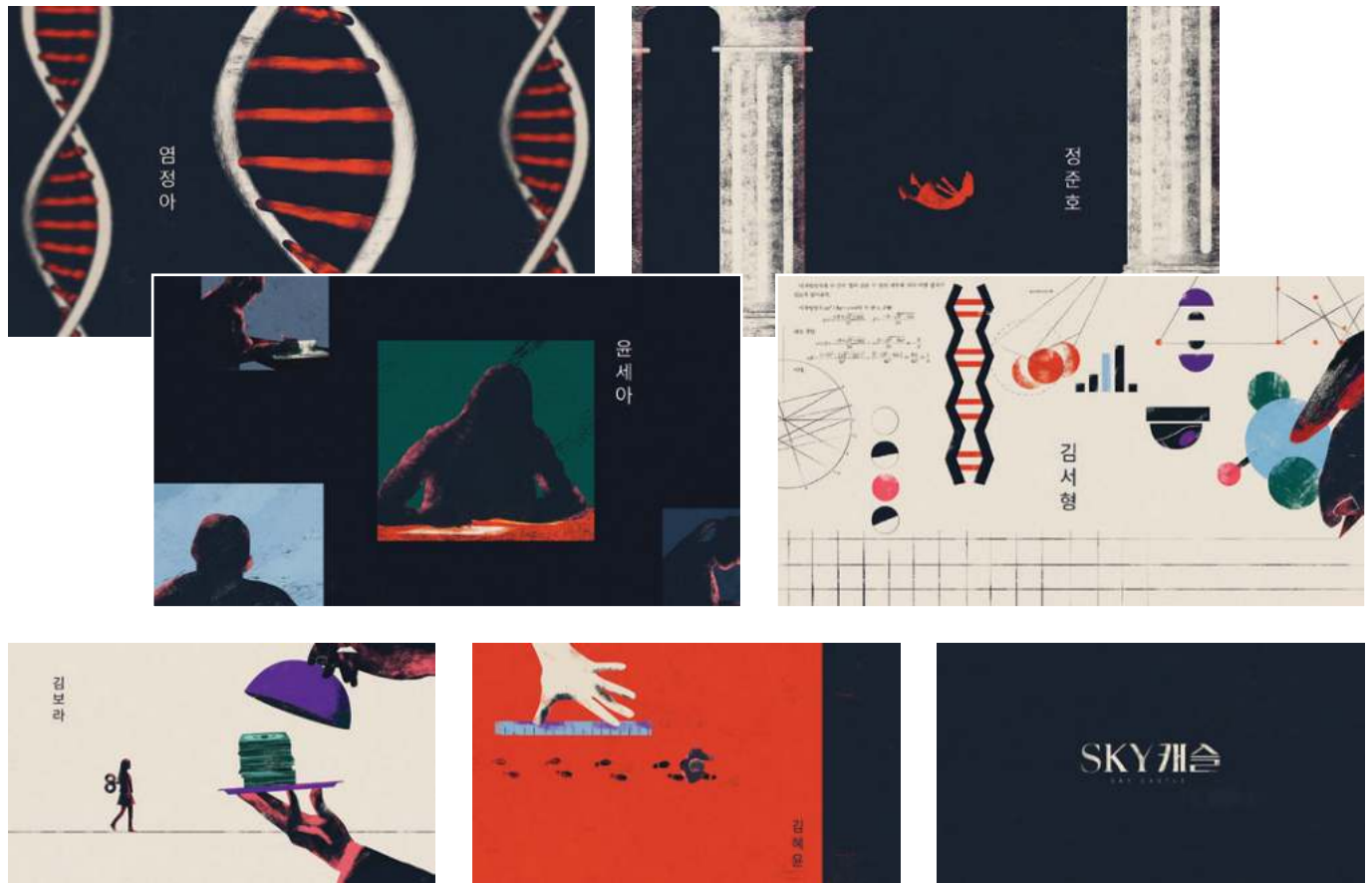
© Jitong Zhao

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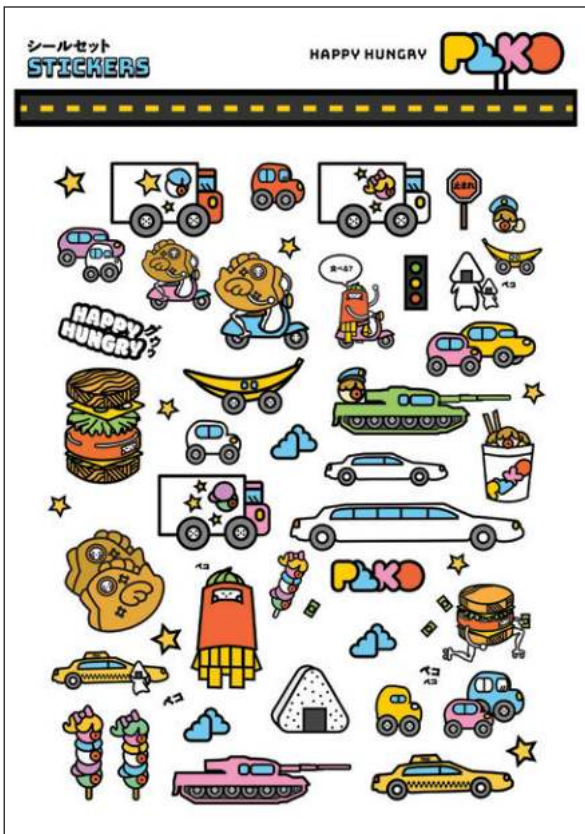


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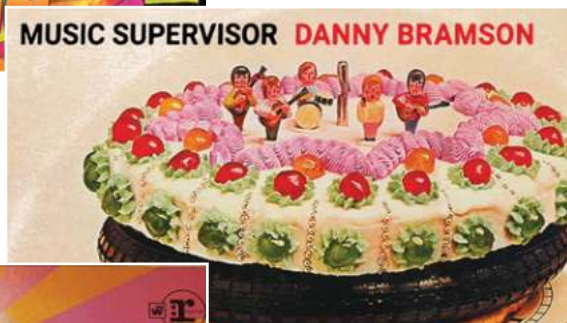
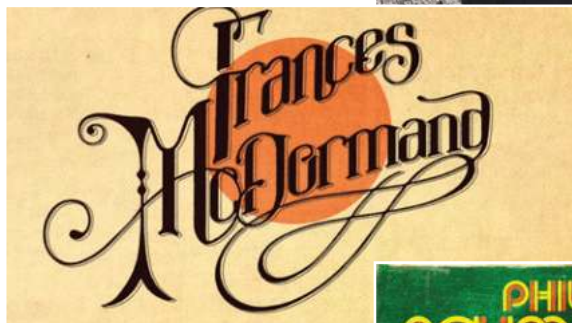


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## STUDENT WORK

### 1 (series)

Siena Marek, designer  
Willie Baronet, instructor  
Southern Methodist University  
(Dallas, tx), school

"Peko, short for *pehokeko* (meaning 'starving' in Japanese), is an integrated brand identity campaign and fast food drive-thru concept born from my love for the Japanese language and culture as well as my passion for branding, design and illustration. The full branding system included animations and 3-D modeled toy elements."

© Siena Marek

### 2 Grace Hudson, art director

Tom Scharpf, instructor  
vcu Brandcenter (Richmond, va), school

"*Almost Famous* title sequence" :60  
"A title sequence design for the Columbia Pictures film *Almost Famous* written and directed by Cameron Crowe. The film is a semi-autobiographical story about a teenage journalist's days as a writer for *Rolling Stone* in the early 1970s. The title sequence draws inspiration from classic album cover art from the era."

© Grace Hudson

## STUDENT WORK

- 1 Jiani Hong/Ewan Lee/Sierra Sohee Lee, designers  
Miguel Lee, instructor  
ArtCenter College of Design (Pasadena, CA), school

"Dead Poets Society title sequence" 1:08

"In the film *Dead Poets Society*, parents encourage their children to pursue careers and education that are socially accredited. This reminded us of the phenomenon known as 'trophy children.' We drew inspiration from the mass production line of the 1950s, an era characterized by conformity and consumerism, to set the backdrop for our title sequence. Merging ideas of trophy children and the mass production line, we arrived at the concept of 'how to make trophy children.'"

© Jiani Hong/Ewan Lee/Sierra Sohee Lee

- 2 Mona Monahan, designer  
Gail Anderson, instructor  
School of Visual Arts (New York, NY), school

"The ASL Pop-up Dictionary came from an assignment to reinvent the dictionary. Children have the ability to learn sign language before they learn verbal language so that they can communicate basic needs. Pop-up books are engaging and can educate children with basic signs by flipping through the pages of the dictionary as the hands begin to 'move.' I created an ASL motion typeface to clearly show steps to signing the alphabet."

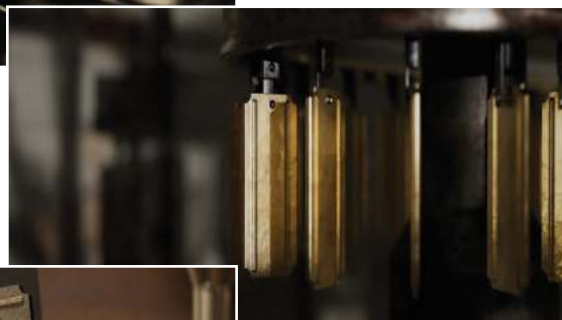
© Mona Monahan

- 3 (series)  
Anvisha Vora, designer  
Judy Salzinger, instructor  
Savannah College of Art and Design (Savannah, GA), school

"This deck showcases Nike's legacy using Futura. Each suit represents a decade of Nike's legendary shoes, designers and pop culture icons while highlighting the different attributes of the Futura typeface."

© Anvisha Vora

1





(The ASL Dictionary)



## STUDENT WORK

### 1 (series)

Siqi Hao/Letian Yu, designers  
Xinwei Li/Ren Liu, instructors  
Lu Xun Academy of Fine Arts (Shenyang, China), school

"A Door Without a Threshold. The three Chinese words *ta*, *kun* and *e* refer to the blockage and bondage of women's bodies. The work focuses on the plight of women still lingering, calling on society to open a 'door' without a 'threshold' for them." 11¼ × 16½, 2-color PMS, micro jet printing.

© Siqi Hao/Letian Yu

### 2 Nayoung Kwon, designer

Tracey Shiffman, instructor  
ArtCenter College of Design (Pasadena, CA), school

"An apartment, to many Koreans, is a highly sought-after item, with more than 80 percent of the populace living in one. This book is a six-chapter exploration of this phenomenon and discusses the history and attributes of Korean apartments. I used a lot of raw materials such as hardboard, naked binding and uncoated paper to evoke the image of a concrete building in construction. I also created a new grid system of uniform rectangles intended to mimic the look of apartment windows when viewed at a distance."

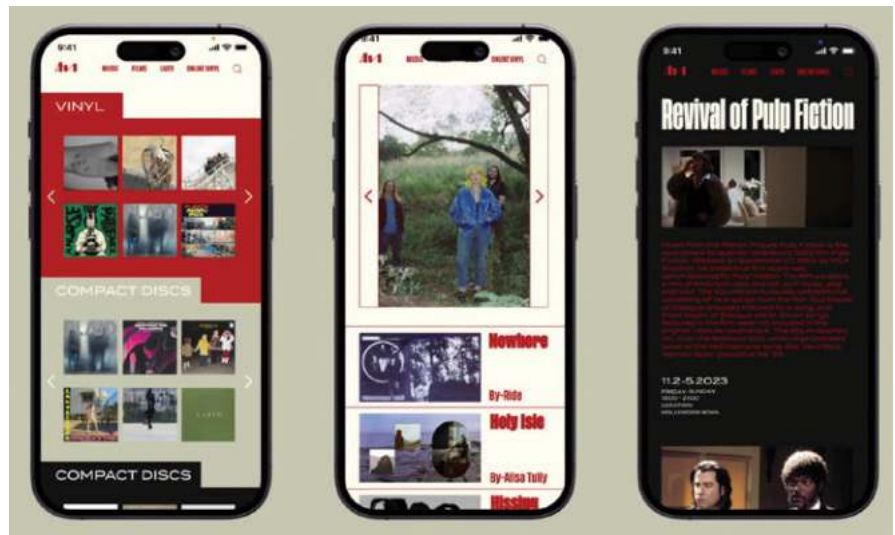
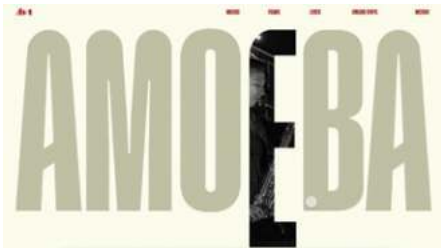
© Nayoung Kwon

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## STUDENT WORK

### 1 (series)

Jiani Hong, designer

Ming Tai, instructor

ArtCenter College of Design (Pasadena, CA), school

"Amoeba Music is an independent music store chain located in California. The goal of this rebranding project is to explore the potential characteristics, based on its legendary history, making the brand image stronger in the public's perception. The rebranding of Amoeba Music demonstrates its uniqueness from the attributes of an inclusive market, diverse music, classic collection and iconic Californian image. This led to my brand tagline: 'Old, But Gold.'"

© Jiani Hong

### 2 Liyue Bai/Maria Chiuz, designers

Dominique Elliott, instructor

Savannah College of Art and Design (Savannah, GA), school

"Mindhunter title sequence" 1:05

"Mindhunter is a psychological crime thriller series based on a true crime novel. As devoted fans, we created a tribute motion piece showcasing our love for the story. Through suspenseful close-up shots and inspiration from the Rorschach inkblot test, we engage viewers in the show's captivating world, encouraging exploration of its complex narrative. Our tribute captures the essence, inspiring discovery and appreciation of the plot's intricacies."

© Liyue Bai/Maria Chiuz

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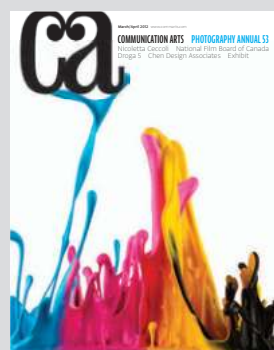
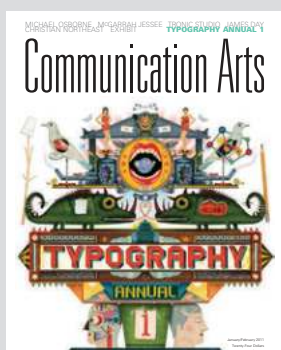
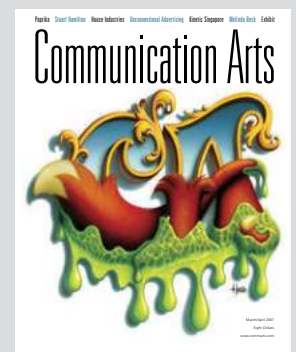
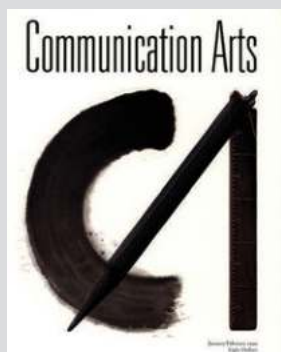
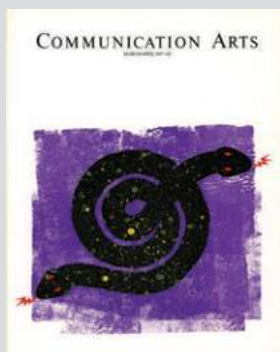
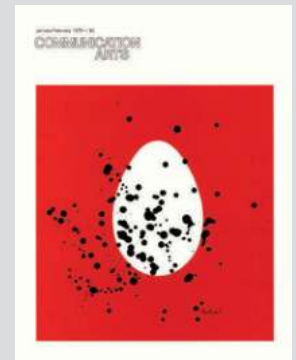
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## Editor's Note

Every effort has been made to ensure that the credits comply with information supplied to us. If, for any reason, a misspelling, omission or other error has occurred, notify us within 30 days and we will be able to issue corrected award certificates.

## OVERHEARD

“Community, creativity and optimism are not naive. They are tools for transformation.”

Tina Roth Eisenberg, via Twitter

**“I had 2 years of hot metal typesetting at school. Now, I’m trying to figure out #ai?! #timetravel #GraphicDesign”**

Jan Šabach, via Twitter

**“The only bad design work I’ve ever seen looks like someone else’s. And even then, there’s a market for second hand design. To correlate pay to talent is laughable, the most untalented people I know stay flourishing.”**

Danielle Duncan, via Twitter

**“If you told my younger designer self that I’d start my projects with a business model before creative, I would’ve laughed. <opens spreadsheet>”**

Mia Blume, via Twitter

**“I don’t think outside of the box, I think like there is no box.”**

James Junk, via *It’s Nice That*

**“The Swiss Style of design only became popular because most graphic designers have the drawing ability of a 3 year old.”**

Paul Hanslow, via Twitter

**“10+ years in design and the 2 hardest things for me are still:**

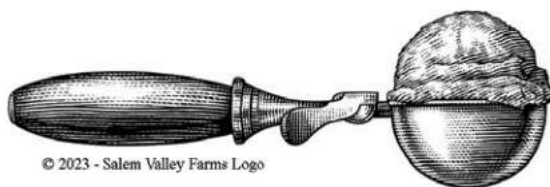
- Create a collage of images**
- Make all logos appear the same size in a logo wall”**

Lu Yu, via Twitter





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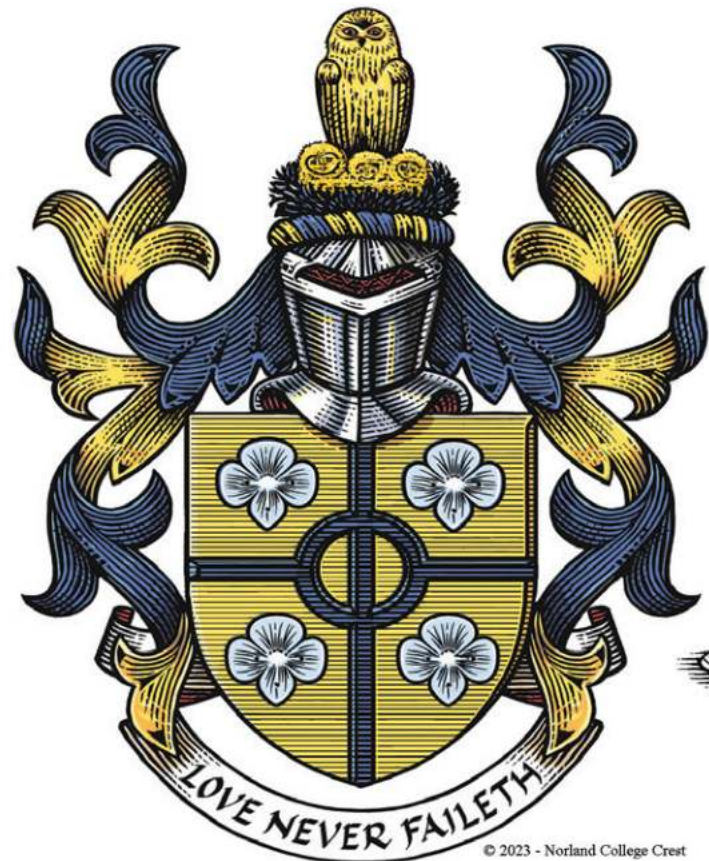
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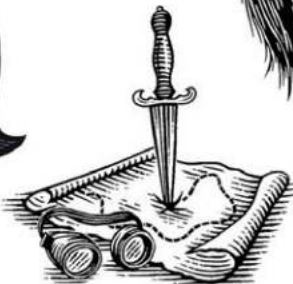
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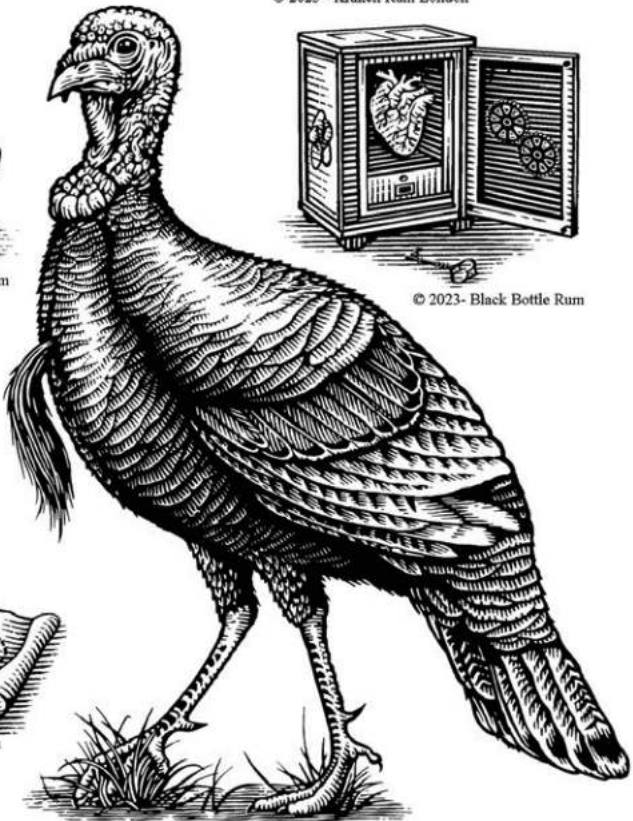
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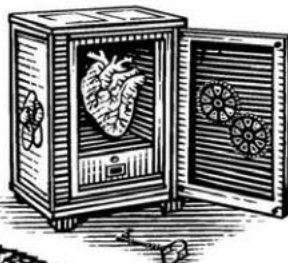
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