COMMUNICATION ARTS DESIGN ANNUAL 66

Revenant The Republik Fresh Exhibit

September/October 2025
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Inside Front Cover

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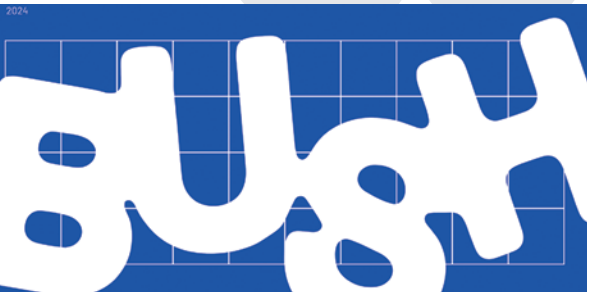
COMMUNICATION ARTS



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DIRECTORY

Featured in this issue

The Republik
therepublik.com

Revenant
revenant.tv

Fresh

David Elmo Cooper
davidcooperart.com

Gem Hale
gemxhale.com

Kati Närhi
katinarhi.com

STOKI
studiostoki.com

Exhibit

Ashton Design
ashton-design.com

Baldwin&
baldwinand.com

Base Design
basedesign.com

Droga5
droga5.com

HONDO
hondo.studio

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kesselskramer.com

Pavement
pavementsf.com

Roof Studio
roofstudio.tv

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markwynnedesign.com

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Book Reviews

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Ruth Hagopian 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. Currently, she writes about art and design.

Claire Sykes (sykeswrites.com) is a freelance writer in Portland, Oregon. She covers design, the visual and other arts, business, community, philanthropy, and health for national magazines. She also writes website pages, blog posts and annual reports and works with authors on their nonfiction books.

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commarts.com/submissions

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ca 2026 INTERACTIVE COMPETITION

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Judged by the who's who in interactive media, the competition winners will be published in the 2026 Interactive Annual, both in print and digital editions, and on the *Communication Arts* website, assuring a prominent place on the industry's premier stage.

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Projects shown above from *Communication Arts* 2025 Interactive Annual.

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EDITOR'S COLUMN

Patrick Coyne

This year's winning entries reflect a widening range of design solutions that both impressed and delighted our jury.

"Overall, the quality of the entries was remarkably high," says juror Jennifer Cole Phillips. "There seemed to be a shift away from trendy, maximalist work toward more structured, refined design and typography."

"The entries were full of pleasant surprises," juror Shaobin Lin says. "Each work embodied a unique design philosophy—from interdisciplinary integration to innovative material applications—that deeply inspired me and taught me many novel design approaches."

"I truly enjoyed the process," says juror Bernabé Romero. "While my role was to judge, I also found myself inspired by the talent and creativity displayed in so many of the projects."

"Some of the entries I liked most came from studios or individuals working with limited means but a strong point of view," juror Maude Turgeon says. "I always love seeing people being clever and achieving great results with what they have."

"I was pleased to see so much of the human hand in the work, from illustration and hand-drawn type to sculpted objects," says juror Tom Crabtree. "In a time when we're talking so much about automation and AI, it's reassuring to see that human craft is still very much alive."

Several jurors commented on the professionalism displayed in the student submissions.

"I was impressed by the quality of several student entries," Turgeon says. "Some felt more thoughtful and better crafted than a few of the professional ones. It's exciting to get a glimpse of what the next generation of designers is bringing to the table."

"Some of the most compelling digital and animated work came from students, which was encouraging to see," says Crabtree.

"The student work this year was unlike anything I've seen before, especially from China, Korea and Taiwan," juror John Pobojewski says. "The level of craftsmanship, innovation and sheer beauty was remarkable."

As a counterpoint to the juror's positive responses, I also asked them to describe their biggest disappointments with the entries.

"Presentation," says Crabtree. "Some otherwise decent projects

TOM CRABTREE is founder and executive creative director of Manual, a design firm with studios in San Francisco and Amsterdam. He founded Manual more than fifteen years ago after moving from the United Kingdom to the United States. The studio has built a reputation for launching and transforming brands for startups, educational institutions, tech giants, heritage brands, local businesses and nonprofits. Crabtree's notable clients include Airbnb, Boom Supersonic, Eames Institute, Livewire Motorcycles, Obama Foundation, San Francisco Symphony and Schwinn Bikes—alongside years of work with Apple, where he worked in-house before founding Manual.

CHRIS FLACK is design director of Christchurch, New Zealand-based design firm Strategy Creative. Flack's career has taken him from one side of the world to the other. Along the way, he has helped put a small town on the map by creating a new time zone, launched TEDx in New Zealand by exploding more than 1,000 ping pong balls, rebranded Christmas and convinced the design world to embrace Comic Sans—for a good cause! His work has been featured in everything from Mashable to *Creative Review*, and his designs are displayed at the Mexican Museum of Design. He regularly writes, judges and talks (a lot) about design.

JENNIFER KINON is a founding partner of Champions Design in New York. During more than fifteen years at Champions, she has worked with leaders at Carnegie Hall, Dartmouth College, Girl Scouts of the USA, the National Basketball Association, the *New York Times*, Prospect Park Alliance and Southern Poverty Law Center, among others. In 2016, she served as design director for Hillary Clinton's presidential campaign. Prior to founding Champions, Kinon worked in Pentagram's New York City office with Michael Bierut. She holds an MFA from the School of Visual Arts, where she was the first graduate of the MFA design program to join its faculty.

COMMUNICATION ARTS

2026 STUDENT SHOWCASE

Get your work published in *Communication Arts*!

Create a profile and portfolio on Creative Hotlist, the career site from *Communication Arts*, and your work could be published in the March/April 2026 issue of *Communication Arts*.

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were let down by how they were submitted—a single image with no context or a raw PDF of a book layout without much explanation. If you're hoping to capture a judge's attention—and win—presentation is just as important as the work itself."

"Some entries clearly had good thinking behind them, but the execution let them down, whether it was the styling, the photography or the lack of material showing how the idea worked in context," juror Chris Flack says. "A few relied too heavily on overused mockups or default settings. Even a strong idea can end up looking flat without the right presentation."

"I would have liked to see more designers take risks," says Turgeon. "Some projects felt overly cautious or too polished, missing a sense of experimentation or personality. 'Disappointment' might be too strong a word; it's really that I would've liked to have been surprised more."

"I think it's time to acknowledge that the current era of abstract, geometric design may be reaching its end," Pobojewski says. "So many entries followed the same formula: funky type, playful shapes and bright colors. I've embraced it myself; it looks great and is undeniably appealing. But at the end of the day, the conceptual connection to the client often feels shallow. The trend is wearing thin. It's time to evolve."

Looking ahead, I also asked the jurors what business, cultural and social developments might alter the role of design in the future.

"Sustainability is moving from sometimes feeling like a tick-box exercise to being embedded into the design and thinking from the start," says Flack. "It's great to see projects where sustainability is genuinely part of the concept, not an afterthought."

> "The role of human creativity and human values will become even more vital in shaping the future of design."
>
> **—Tom Crabtree**

"As creators of visual culture, designers have the ability and responsibility to shape narratives," Romero says. "We must choose which messages we want to support. The community has a unique opportunity to either reinforce a status quo that benefits a few at great human and environmental cost or to push for meaningful change through our work."

"We're at a moment where everything is speeding up, and design is expected to follow," says Turgeon. "But this pace also makes people crave connection and clarity. As the world becomes more automated, design will need to feel more intentional, honest and human."

Of course, any discussion about design's future would be incomplete without mentioning the potential impact of AI.

"AI will profoundly reshape the role of design," Lin says. "It not only assists designers in enhancing efficiency and expanding creative boundaries but may also automate design processes. This will prompt designers to focus more on strategic, emotional and critical thinking tasks."

"Aspects of the design process, such as research, writing, editing, coding and production, will be assisted or entirely driven by AI," says Phillips. "Designers will need stronger conceptual and

SHAOBIN LIN, a designer and art director known for his work in brand vision and packaging design, established Linshaobin Design in Shenzhen, China, in 2007. He has received numerous international awards for his work, including the ADC Gold, Silver and Bronze Cube Awards; *Communication Arts* Design and Typography Awards; Dieline Gold Award; Hong Kong International Poster Triennial Gold Award; two IF Design Gold Awards; One Show Design Gold and Silver Pencil Awards; four Pentawards Gold Awards; and the Taiwan International Graphic Design Biennial Gold Award. Lin has served as a judge for the ADC and D&AD. He is a member of Shenzhen Graphic Design Association.

JENNIFER COLE PHILLIPS is a designer, educator, author and director of the MFA graphic design program at Maryland Institute College of Art (MICA). Her design work has been recognized by AIGA 50, the Art Director's Clubs of New York and Metropolitan Washington, *Graphis*, *Print* and STA100, among others. With Ellen Lupton, she coauthored the book *Graphic Design: The New Basics* (now in second edition) and the Skillshare course Graphic Design Basics: Core Principles for Visual Design. Phillips earned her BFA and MFA from the Rhode Island School of Design, and she is a recipient of the MICA Trustees Fellowship Award for Excellence in Teaching.

JOHN POBOJEWSKI is a partner and design director at Span in Chicago. He focuses on blending communication design, new media and technology for brand identities, dynamic web platforms, short films and immersive installations. In 2022 and 2024, Pobojewski was named one of *Newcity* magazine's Design 50 in recognition of those who shape Chicago's design community. He has also received national professional recognition from AIGA, *Communication Arts*, GDUSA, *Graphis*, *Print*, SEGD, STA and Type Directors Club. Pobojewski has presented at numerous conferences including AIGA National Conference, Mas Context Analog Conference, SEGD Conference and TEDx.

systems-based skills to effectively mobilize AI tools while preserving design excellence."

"As AI becomes more integrated into our everyday lives, we'll be asking ourselves more often: 'What can our thoughts, opinions, tastes and lived experiences bring to the table that AI can't?'" Crabtree says. "The role of human creativity and human values will become even more vital in shaping the future of design."

Lastly, I asked the jurors how they see the design field evolving.

"Hopefully toward more thoughtful, well-crafted work," says Flack. "The projects that stood out were not loud; they were clear, grounded and confident in what they were saying. I think we will see more of that: better systems, more considered storytelling and ideas that do not try to please everyone."

"The design field will trend toward two directions," Lin says. "On one hand, artistic exploration will deepen, with designers leveraging experimental media and cross-disciplinary collaboration to explore new expressive possibilities. On the other hand, service-oriented design will use AI for more precise analysis and personalized customization, solving complex social issues and integrating functionality with humanistic care."

"Given the swiftly evolving arena of AI, the design field will be ever more vital in curating, contextualizing and crafting visual communication," says Phillips. "AI will mostly replace average practitioners; however, innovative design thinking and design excellence will continue to thrive and drive the best work in our field."

"I think we will see a trend toward more evidence of the human touch in design," Pobojewski says, "more lettering, hand-drawn design elements and hand-crafted design solutions. As technology devalues humanity, it's only natural for design to reevaluate its own identity. We are going beyond just making things 'clean and simple' and into something more representative of the human experience."

> "It's vital that design continues to examine both its place in society and how society shapes it in return."
>
> —**John Pobojewski**

"There are a growing number of designers who are becoming more mindful of design's cultural impact, especially in how it shapes relationships between people," says Romero. "In this more optimistic path, design is becoming more thoughtful, local and human."

"People are growing tired of things that feel generic, empty or overproduced," Turgeon says. "They're looking for work that feels real, thoughtful, imperfect and meaningful. The future of design isn't about being louder; it's about being more considered, grounded and in tune with the world around us."

A minimum of five out of nine votes was required for inclusion in the annual. 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 66th Design Annual. ca

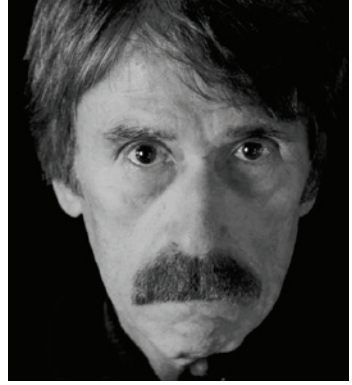
BERNABÉ ROMERO is a México City–based creative director with experience in branding and product design. In 2018, he founded the branding-focused design studio Manifiesto, where he has guided a talented team to transform ideas into memorable brands, images, spaces and experiences. As a product designer at Pareto AI, Romero brings the same vision to user-centered digital experiences, and with InnovaUNAM, an incubator at the National Autonomous University of Mexico, he helps build strong brands for start-ups and established businesses. Romero is continuously learning and exploring new ways to push creative boundaries.

MARTA SWANNIE is a creative partner with Design Bridge and Partners in London. She creates brand identities, experiences and campaigns for some of the world's most exciting companies. She believes in the power of great creative ideas, robust design, beautiful craftsmanship and technology's role in creativity. Swannie has nearly 20 years of experience creating award-winning work for clients including British Airways, Intel, the National Gallery, telecom company Orange, PlayStation, Porsche, Red Bull and Tate Britain. She regularly judges creative award shows including Cannes Lions and D&AD, and she has been design jury president for Eurobest and the Dubai Lynx Awards.

MAUDE TURGEON is a designer and creative director that approaches design as a space where experimentation and structure meet. In 2017, she cofounded Montréal-based design firm Demande Spéciale (ODDS), a studio known for its bold and thoughtful visual identities. Her work blends exploration and flexible graphic systems and retains a strong focus on typography. Curious and detail oriented, she creates visual languages that balance concept and aesthetics. For her, design is a playground, and every project is a new puzzle to solve. Through ODDS, she expands her practice beyond branding, working on objects and apparel for any creative project she'd like to explore.

ADVERTISING

Ernie Schenck



Life Is A Highway. Creativity Isn't.

Counterintuitive as it might seem, creativity is getting squeezed like never before. Even before AI, it was under siege. And no quarter of life has walked away unscathed: Education. Government. Commerce. Entertainment.

"Yes, the world beyond the road might be damn uncomfortable. A lecture or a workshop on a subject we know nothing about. A museum or cultural event that bores us to tears. But that's where big ideas go to hide. That's where they go to elude us. We can't allow that. Into the woods we must go."

What's gotten left in its wake are rigid boundaries and unforgiving paths. We navigate through our professional and personal lives adhering to one routine and process after the next, seldom daring to stray off the beaten path.

But it's *out there* where our greatest creative potential lies. And it's *out there* in the wild where we have our best chance of getting back to the freewheeling creative life we once knew.

Taking your creativity off road means venturing into the unknown where there are no set rules or guarantees. It's about stepping outside your comfort zone and embracing uncertainty.

It's daunting. But it's in those uncharted forests that true innovation and creativity flourish. When we let go of our need for control and predictability, we open ourselves up to new ideas and perspectives that we might never have before considered.

Jackson Pollock abandoned conventional painting to embrace a more spontaneous approach, and because he did—because he was willing to head off into the boondocks—he turned the art world upside down.

Our creative potential is often hindered by self-imposed roadblocks. We tell ourselves we're not good enough. Our ideas aren't original. And so, we do what feels comfortable. We keep our eyes on the road, never mustering the courage to see what lies out there in the boonies.

We can change this.

We can give ourselves permission to screw up. We can shrug off failure. We can remember that some of the greatest inventions and works of art in all the history of creativity have emerged from countless trial and error. We can reprogram ourselves to see failure as opportunity.

We can take the blinders off. We can hunt down inspiration like a heat-seeking missile wherever it is and whenever it shows up.

Yes, the world beyond the road might be damn uncomfortable. A lecture or a workshop on a subject we know nothing about. A museum or cultural event that bores us to tears. But that's where big ideas go to hide. That's where they go to elude us. We can't allow that. Into the woods we must go.

Going off road isn't easy. It takes a willingness to explore, experiment and poke our nose into places that few of us are willing to even think about.

To look into the face of uncertainty and spit in its eye—it's there where the chances of failure are many, but so too are the chances of unimaginable success.

Yes, the road is safe. Predictable. But the road rarely surprises you. It doesn't change you. It doesn't scare the shit out of you in the best possible way. Off road is where your limits get tested and where those limits start to fall away.

"When we let go of our need for control and predictability, we open ourselves up to new ideas and perspectives that we might never have before considered."

Let's find out what you're really capable of. Take a detour. Choose the path no one recommended. Don't even think about it. ca

Communication Arts Daily

OUR DAILY EMAIL NEWSLETTER

WHAT YOU NEED TO STAY INSPIRED

Communication Arts Daily

Features

Stimulant

The San Francisco-based experiential studio brings dreams to life through digital interactions.

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Exhibit

Type Hike series

This series supports the National Park Service with a showcase of beautiful type from 60 designers.

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Webpicks

Concord Music Hall

Mark Goldstein's site design for this Chicago-based performance venue shows off its true colors.

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INSIGHTS

Mitch Monson

The Athletic Approach to Creativity

In a parallel universe, Mitch Monson, a passionate athlete from childhood, graduated from the University of Minnesota to become a naval officer and pilot as he'd planned. But in this timeline, an advisor there encouraged him to assemble a portfolio from the drawings, designs and films he created between classes. With this, Monson found a new path to a career in designing and producing motion graphics and animation, which led him to become the executive director of creative and partnerships for the Los Angeles- and New York-based agency Sibling Rivalry. He has, however, kept his athlete's mindset, applying rigorous discipline and routine to create, among other work, the logos for NBC's Olympics coverage since 2014. —Michael Coyne

What do you do in your role as executive director of creative and partnerships at Sibling Rivalry? My role as executive director encompasses three distinct facets: First, I focus on business development and partnerships, securing new business opportunities in collaboration with our managing director and director of PR and partnerships. Second, I oversee creative and design projects as an executive creative director. Finally, I work alongside our director of PR and partnerships to foster thought leadership and manage PR, marketing and social outreach for the studio.

Traditionally, "creatives" do not evolve into business development or partnership roles within our industry. However, applying a creative approach to relationship building is a unique and significant asset for Sibling Rivalry. This approach helps us build trust and rapport with clients. Additionally, visibility and involvement in the business's PR/marketing and creative development aspects are incredibly valuable—it keeps us nimble, efficient and collaborative across our services.

Since 2014, you've worked with NBC on developing logos for its Olympics coverage. What has that relationship been like? Cultivating a relationship with NBC Olympics has been one of my career's most significant and defining experiences. It began in 2012 when my friend Wade Echer, vice president of on-air graphics at NBC Sports, connected me with an opportunity to design for the London Summer Games. This collaboration marked a pivotal moment for us, building on our previous work at the creative agency 3 Ring Circus in Hollywood. As preparations for the Rio Summer Olympic Games commenced two years later, Wade contacted me again, this time at design firm Trollbäck+Company. In a serendipitous twist, I discovered that David Barton at NBC Olympics was already a fan of Trollbäck+Company, having freelanced with the company a decade earlier. This alignment set the stage for our groundbreaking work on the Rio Summer Olympics identity, where we partnered with David, Wade and Mark Levy, the now-retired senior vice president of original production and creative.

Since then, our relationship with NBC has flourished. Our initial collaboration on the Rio Olympics identity provided a unique opportunity to break away from NBC's traditional approach of using "shields and historic landmarks." The NBC team encouraged us to explore a fresh, organic and more inclusive design ethos. This creative journey has continued through the subsequent Olympic Games in Pyeongchang, Tokyo and now Paris.

We feel incredibly fortunate for this ongoing partnership, which continually inspires our creative team. We have always believed that great clients lead to great work, and Wade, David, Mark and now vice president, creative director Tripp Dixon are among the best in the business. Our collaborations consistently yield results of which we are all proud. We have gained irreplaceable insights that inform our ongoing work throughout these Olympics projects. This relationship has shaped my career and continues to inspire and drive the creative excellence of our team.

From your interest in sports growing up, how did you adapt an athlete's mindset to your creative process? An athlete's mindset is invaluable across all levels of the creative process and design business. Essential qualities like discipline, routine building, hard work, focus, leadership, and the ability to motivate and inspire your teammates are crucial in this field. Furthermore, the importance of collaborating with others, continually refining skills and embracing risks cannot be overstated. While these traits may seem obvious, the mental and physical benefits of adopting an athlete's mindset extend beyond what is commonly recognized. Challenging yourself to step out of your comfort zone and engage in extreme adventures can lead to profound personal and professional growth. These experiences enhance creativity and bolster resilience and adaptability—qualities that are vital in the ever-evolving landscape of design.

What excites you most about the design world right now? The current design landscape fills me with enthusiasm. There is growing recognition and appreciation for the value that design brings to various industries and a deeper understanding of its impact on our daily lives. As someone who has dedicated my life to being a designer and maker, this shift is incredibly encouraging.

I am particularly thrilled by the ongoing convergence within creative sectors, including entertainment, music, sports, film, travel and technology. Many organizations are redefining themselves as "media companies," leading to exciting opportunities for collaboration and innovation. This evolution enhances our capacity to forge meaningful partnerships. It aligns perfectly with our media strategy and production strengths. Additionally, integrating AI into our processes provides a source of inspiration. AI challenges us to rethink our methodologies and approach storytelling in fresh, dynamic ways. It's an exhilarating time to be part of this industry, and I am eager to see how these trends will shape the future of design.

Aside from the Olympics logos, what have been some of your favorite projects you've worked on? I have had the privilege of working on several projects that have significantly shaped my perception of what can be accomplished through design. These include designing Prince's Love Symbol, becoming the first US company to rebrand the BBC and contributing to fifteen Marvel Studios films, including *Doctor Strange*, *Avengers: Endgame* and the upcoming *Blade*. I've also played a role in creating the Searchlight Pictures identity and its historical fanfare theatrical opening, as well as Richard Branson's launch of Virgin Galactic's Unity, the four-time Academy Award–winning film *The Shape of Water*, and 52 domestic and international network rebrands.

Through these experiences, I've learned that design can build a legacy of unity and inclusion. By creating a symbol for a rock star, I've seen how design can simultaneously change how musicians distribute their work and secure their rights to it. I've witnessed the impact of films that engage an audience of more than 300 million people globally with a single release. The intersection of incredible design, engineering, technology and ambition can make space tourism a reality. Branding and storytelling can positively influence people's lives, inspire their hopes and dreams, and also entertain them or provide a necessary escape. Design is not just about aesthetics; it's also about creating meaningful and lasting impacts on culture and society. ca

BOOK REVIEWS

Disorder

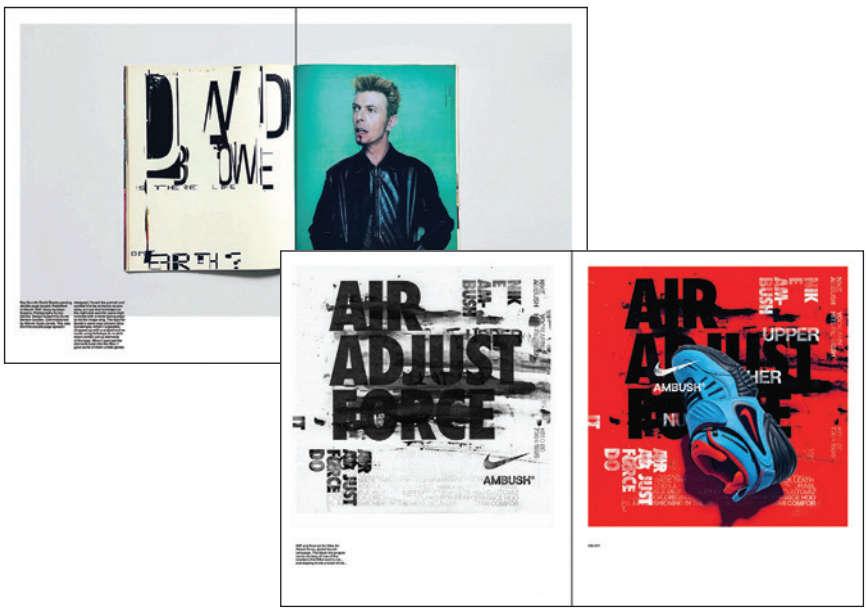
Swiss Grit Vol. II

488 pages, hardcover, $75
Published by Thames & Hudson
thamesandhudson.com

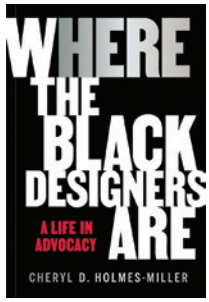
When the publisher of *Ray Gun*, a West Coast magazine on music and style, hired London-based designer Chris Ashworth for a dream job in 1997, Ashworth was assured he'd have creative freedom designing a magazine that featured many of his favorite bands. Prior, *Ray Gun* was noted for the innovative design and typography of David Carson, but under Ashworth's direction, the style became a mix of minimalism and grids of Swiss design combined with the spontaneity and decay of grunge—a style he called Swiss Grit.

Disorder: Swiss Grit Vol. II curates 25 years of Ashworth's designs and photography. It includes *Ray Gun*'s page spreads of bands like Depeche Mode, New Order and Radiohead—all featuring Ashworth's experimental designs. His tools were simply a "scalpel and Sellotape," just before he added an old scan of his mom's frying pan for texture or multiple photocopies of letters made with decomposed pieces of Letraset. Ashworth's style produced slashed, broken letters; text blocks flipped backwards or sideways; and ink-smeared words that overlap or bleed into the next. The effect is often aggressive, sometimes elegant, but most times fun to see in a design context decades after the noise about readability has faded.

An impressive collection of projects fills Ashworth's portfolio. Among the *Ray Gun* selections are his corporate designs and commercial projects with musicians like Michael Stipe and Robbie Robertson. The book closes with Ashworth's type art series *Sound in Print* and *Typewriter Sketches* and his vernacular photography that celebrates signage and the beauty of decay. —Ruth Hagopian



RECOMMENDED READING

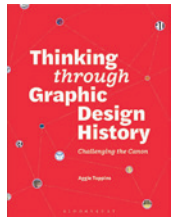


HERE

Where the Black Designers Are

by Cheryl D. Holmes-Miller

In this memoir by esteemed designer, design writer and educator Cheryl D. Holmes-Miller, she seeks to answer the enduring question of why Black designers are undervalued for their contributions to the discipline by examining her own career, from her education at Pratt to the establishment of her own firm. *240 pages, paperback, $27.50, Princeton Architectural Press*.



Thinking through Graphic Design History

Challenging the Canon

by Aggie Toppins

While the canon of graphic design still provides ample inspiration for designers, author Aggie Toppins argues in *Thinking through Graphic Design History* that it must be updated with a global point of view. The book features exercises and interviews with designers from around the world to stimulate readers' imaginations. *336 pages, paperback, $32.95, Bloomsbury*.

Universal Methods of Ethical Design

100 Ways to Become More Ethically Aware, Responsible, and Active in Your Design Work

by Sai Shruthi Chivukula and Colin M. Gray

By Sai Shruthi Chivukula and Colin M. Gray, professors at Pratt and Indiana University Bloomington respectively, *Universal Methods of Ethical Design* covers design research and methodologies that incorporate multiple perspectives for equity. For each methodology, Chivukula and Gray offer a two-page spread that explains its applications through text and visuals. *224 pages, hardcover, $40, Rockport Publishers*.

A Sign Is...

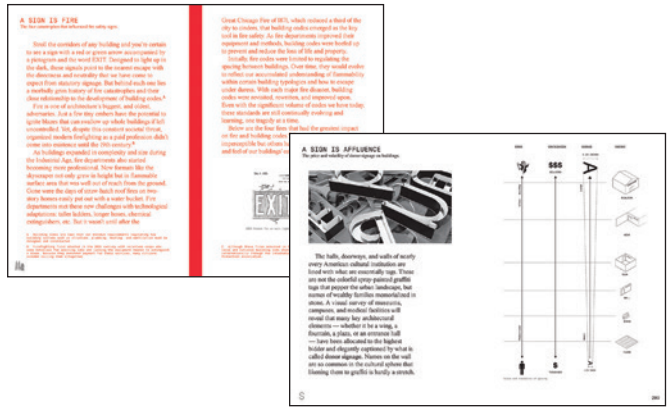
by Jeffrey Ludlow
368 pages, hardcover, $35
Published by Oro Editions
oroeditions.com

Signs are everywhere. They're on buildings and billboards, street corners and freeways. But finding books about them as objects—beyond the how-to guides or studio roundups—was a challenge for Jeffrey Ludlow, the award-winning signage and wayfinding designer and cofounder and director of Madrid-based design agency Point of Reference. So, he created one: *A Sign Is...*

"This book is my attempt to uncover the origins and cultural relevance of specific sign types, as well as a meditation on what signs are and what they mean to us today," he explains in the introduction.

Ludlow's eleven essays in the 368-page paperback illuminate signs that prohibit, protest, promote and are pranked. And that EXIT sign? It and other fire-safety signs and building codes worldwide rose from the ashes of four catastrophes in the United States. The history of the fingerpost sign joins that of the modern arrow, with a nod to the first-century engraving of a human foot on Turkey's Marble Road advertising a brothel. From Mesopotamian healers' depictions of mystical animals to modern-day Europe's green-cross LEDs, signs trace the evolution of pharmacies. Ludlow also shows how they've responded to the increasing height and density of the built environment and explains why the interior wayfinding signage of 75 percent of the world's airports use only three typefaces. An extensive yet concise illustrated glossary wraps it all up.

Ultimately, a sign is also Ludlow's book, itself, leading us toward what we'd otherwise ignore or miss—and never imagine we could know. —Claire Sykes



Fred Troller Design

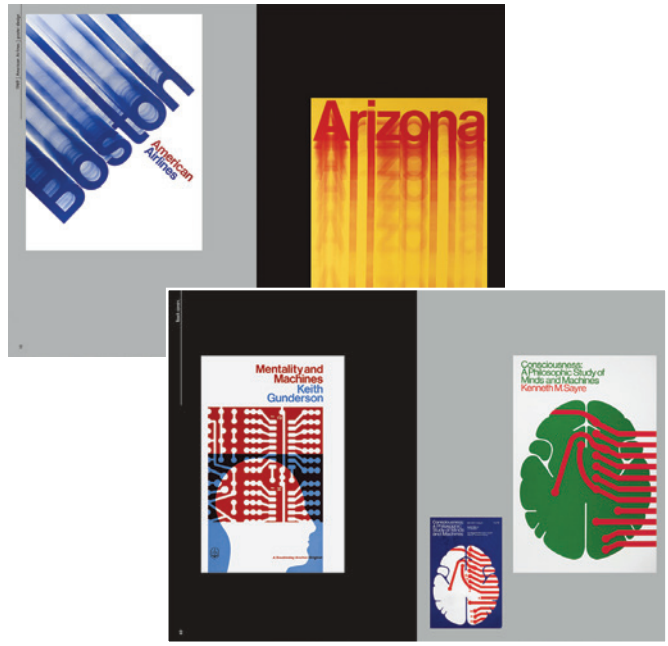
by Kari Gimmi, Steven Heller, Mark Owens and Meret Troller Piderman
256 pages, hardcover, $118
Published by Unit Editions
uniteditions.com

In a sense, *Fred Troller Design* begins with the end: The comprehensive survey of the titular artist opens with an anecdote about Troller creating a tombstone for his late friend, the acclaimed graphic designer Paul Rand. To commemorate his companion, Troller created a distinctive structure made from two stone cubes, which helped it stand out in a graveyard of relatively rectangular tombstones.

Fred Troller Design also outlines other pivotal events in Troller's personal and professional life and features more than 50 pages of Troller's designs as well as a series of essays from various writers including Karin Gimmi, an art historian who has published multiple books on Swiss design; Steven Heller, author and editor of more than 200 books; and Meret Troller Piderman, Fred Troller's daughter.

The book deftly displays Troller's innovative works, which are often bold, text-driven and geometric. For example, his commissions for the pharmaceutical company Geigy combine words with colorful depictions of skeletons, which let the designer present clerical information in a new, engaging way. As Gimmi writes in the book *Corporate Diversity: Swiss Graphic Design and Advertising by Geigy 1949–1970*, Troller was "Influenced by the Bauhaus legacy [...] Troller offered 'functional and experimental alternatives to the wildly retro, ornamental graphic design mannerisms that were fashionable at the time.'"

Although the book exquisitely showcases Troller's life and work, the authors could have shared more about his processes and the inspirations behind his work, such as *Soulscript*, a compilation of poetry, and *The Existentialist Tradition*, an anthology of philosophical texts.
—Isis Davis-Marks



BY KIMEKO MCCOY

BUILT TO LAST

WHY THE REPUBLIK'S HOLISTIC TAKE ON THE AGENCY MODEL WORKS

A brand new, pristinely white boat drags behind a pickup truck off the sales lot and down a highway before rambling into the woods. First, it smacks into a tree. "Boom," the pickup truck driver says with a Southern drawl. The truck's passenger smiles alongside him. Foot still on the pedal and camo hat on his head, the driver cuts the wheel, slamming the boat into a parked car—hooting and hollering, as some would say—before fishtailing the boat into a lake.

After everything, the fishing boat sits unscathed. "I'll take it," the driver says.

That 2006 spot was The Bubba Test, a minute-long commercial for Triumph Boats, a manufacturer based out of North Carolina. It took ad land by storm, becoming a viral video sensation long before the days of TikTok. Marketing Daily covered the commercial, calling it a "viral TV ready" spot. *The News & Observer*, Raleigh's local paper, wrote "Triumph sales jump after ads brag that its boats can take abuse." Even the *New York Times* took notice, spotlighting the campaign in its coverage in November 2006.

If you ask The Republik, the North Carolina-based, independent creative advertising and marketing agency behind the spot, The Bubba Test was what put them on the map.

"It was smart. It was interesting," said Dwayne Fry, partner and strategy director at The Republik. "That was the changing point."

The Bubba Test was one of the first projects Fry had worked on after he arrived at The Republik in 2006. It has now been more than a decade since he first stepped through the agency's doors to join chairman and chief executive officer Robert Shaw West. Fry said he'd heard about West before he ever met him, intrigued by his work and innovative ideas.

Today, Fry, West, and a team of eighteen creatives, strategists, communication specialists and more make up The Republik, an agency known for its irreverent ads, atypical approach to the agency model and commitment to its motto: "Defy the odds." In an era of consolidation and churn, The Republik will celebrate 25 years in business next year with a values-driven approach that makes it a standout in a sea of creative agencies.

"We think we can outdo anybody's work if we have the opportunity," Fry says. "We think we're this outlier, but we're not. We're just good at what we do. That's the bottom line."

Founding

The Republik dates back to 2001, when the world was marked by the launch of iTunes, the collapse of the energy giant Enron and the release of the first *Harry Potter* movie. Nike had released its basketball freestyle commercial, and the Victoria's Secret Fashion Show was still en vogue. At that time, West cofounded The Republik after working at big agencies left him dissatisfied with the work and creative experience.

West's colleagues and clients describe him as an entrepreneur at heart who loves creative, advertising and everything that comes in this industry. He's insightful and curious, and his passion for the work is made apparent by the twinkle in his eye, according to his past clients. People describe his work as intriguing, and those who have worked with him say he's only ever a phone call away.

Before launching The Republik with a small team of eight who also hailed from top agencies, West held creative positions at big-name ad agencies not long after Madison Avenue's heyday. He served as senior art director at agencies including Ammirati & Puris, Earle Palmer Brown, and Foote Cone & Belding. His portfolio included clients from BMW to athletic and streetwear brands like Reebok and FILA. He'd been in the

Captions supplied by The Republik.

Right: "Boaters want a pedigree of design and performance. As seasoned boat manufacturers, **Voltari** understood this well and set out to elevate electric 'performance' beyond mere functionality. The thrill of Voltari's electric boats lay in their powerful pull accompanied only by the sound of crashing water, as electric consoles mean boats are no longer burdened by the rattle of a water-rusted motor. Inspired by this novelty, we built a print campaign around the sonic experience and let the quiet beauty of these machines take center stage." Rob McKinnie/Matt Shapiro, art directors; Scott Stripling, writer; Robert Shaw West, creative director; Voltari, client.

RESERVE NOW
70 miles per hour and you never heard us coming.
FULLY ELECTRIC | ZERO EMISSIONS
VOLTARI

RESERVE NOW
First 260 Specs
Price
$397,000
Hull
24° Deadrise
Top Speed
70 MPH
Displacement
6000 lbs
Cruising Speed
35 MPH
Draft
24"
Length
26'
Max Range
200 Nautical Miles
Beam
8'
LOA
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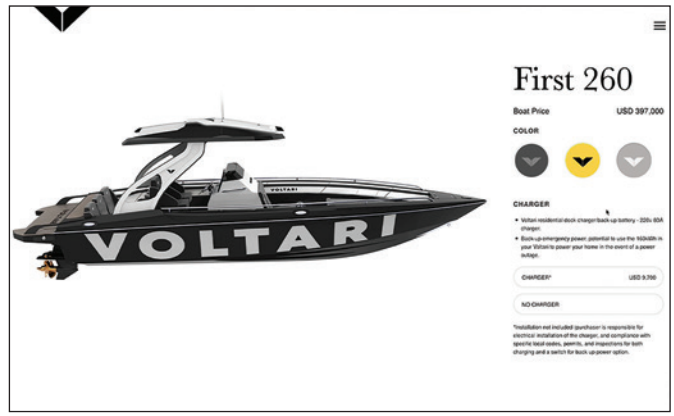

First 260
Boat Price
USD 397,000
COLOR
CHARGER
CHARGER*
USD 9,700
NO CHARGER
VOLTARI

voltarielectric
From zero to hot out of hell.
And you never heard us coming.
voltarielectric
Break the sound barrier.
And you never heard us coming.

Rescued from ourselves, quickly and quietly.
ZERO EMISSIONS
SILENT
FULLY ELECTRIC
VOLTARI

© Todd Houser

business from the age of eighteen, pounding the creative pavement for a decade before a lightbulb came on for him.

"The agency [and client] relationship was starting to deteriorate," West said. "I [didn't want to] spend the rest of my life in a business that works with people who don't really like working with them."

So, he didn't. Sometimes, the problem at big agencies was what West calls a "self-preservation mentality" among the staff: colleagues seemed more hinged on climbing the corporate ladder instead of working together as a team to produce great work. Ultimately, it caused clients to lose faith in agency partnerships. That mentality didn't quite sit right with West, who opted out and launched The Republik.

The Republik is an employee-owned and -managed company, meaning West is in an elected position as the chief executive officer of the company like other committee positions. The fact that he's held the gig for more than 20 years speaks volumes. Employees also have ownership stakes in the company, making for a rising-tide-lifts-all-boats approach.

It makes a difference with clients, too, West says. When employees are owners in the company, they have skin in the game, wholly investing in the client work and being unafraid to "ride the rollercoaster of a business," he adds. "You're sitting around a table where everyone's vested in your interest, and the owners, or the people that you're sitting with, are vested in their interest," West says. "That's not a traditional agency, and it's damn sure not a holding company."

Viral before virality

When the work on Triumph first started, the boat brand was one of 1,500 others, according to The Republik, and needed a way to stand out. The company approached the agency asking for a demonstration video, a beauty contest in the water with bright sun and blue sparkles. Triumph had a budget of an estimated $11,000 to produce the video; meanwhile, the company was spending about $50,000 on media. The agency had other ideas, focusing on Triumph's unique distinction of manufacturing a plastic boat, making it what The Republik calls the "World's Toughest Boat."

The Republik used that media budget and cranked out The Bubba Test for $40,000. According to the *News & Observer*, Triumph sales jumped after that ad spot. For boats that ranged from $10,000 to $50,000 at the time in a sluggish market, sales went up 23 percent for Triumph, per the newspaper.

Another ad spot featured a priest and boy fishing when, suddenly, a Triumph boat seemingly falls out of the sky. In yet another, an angry husband, cheating wife and boat slam into a mobile home. This campaign called new creatives to the agency, including Georgie Ubben, a strategist who has been with The Republik for just a year.

"I remember going through the portfolio; I remember the specific ad I saw that [The Republik] made," Ubben said, referring to the Triumph spot. "I was like, 'I have to try and work with these people because they were just doing ads in a different way than a lot of agencies in Raleigh.'"

A seat at The Republik's table

At The Republik, staff aren't the only ones with a seat at the proverbial table. Clients like Happy Dirt and Dilworth say the agency's relationship with clients is part of its secret sauce.

Formerly known as Eastern Carolina Organics, Happy Dirt, a North Carolina-based organic produce grower and distributor, came to the agency in 2018 desperate for a rebrand. Founded in 2004, the company was growing, but it was stuck in a creative rut. Even the brown and green colors, reflective of organic produce, were boring. "The brand was stuck in a box," says Randall Diers, president and chief operating officer of Happy Dirt.

Enter The Republik, the agency that specializes in breaking out of boxes. The agency revamped the brand with a marketing strategy, social media platform and packaging, introducing a team of animated characters named Sugar Ray, a literal ray of sunshine; Love Bug the ladybug; a Tachinid fly named SuperFly; and Flower Power, a goldenrod flower.

"It felt very much like we were partners in this, and we all knew where we were trying to go," says Diers of his experience with The Republik. "It was like creating a movie script around a table, and we all just did our part. At the end of the day, [here was] the film, and wow, it was amazing."

That same ethos carried into The Republik's work with Dilworth Coffee, a 35-year-old coffee brand that needed a unified look and feel for its business at a time when its distribution and retail presence were quickly expanding. The Republik created posters, counter cards and social ads featuring what the agency called Dilworth's inner "dude" vibe. The visuals featured eye catchers such as surfers with

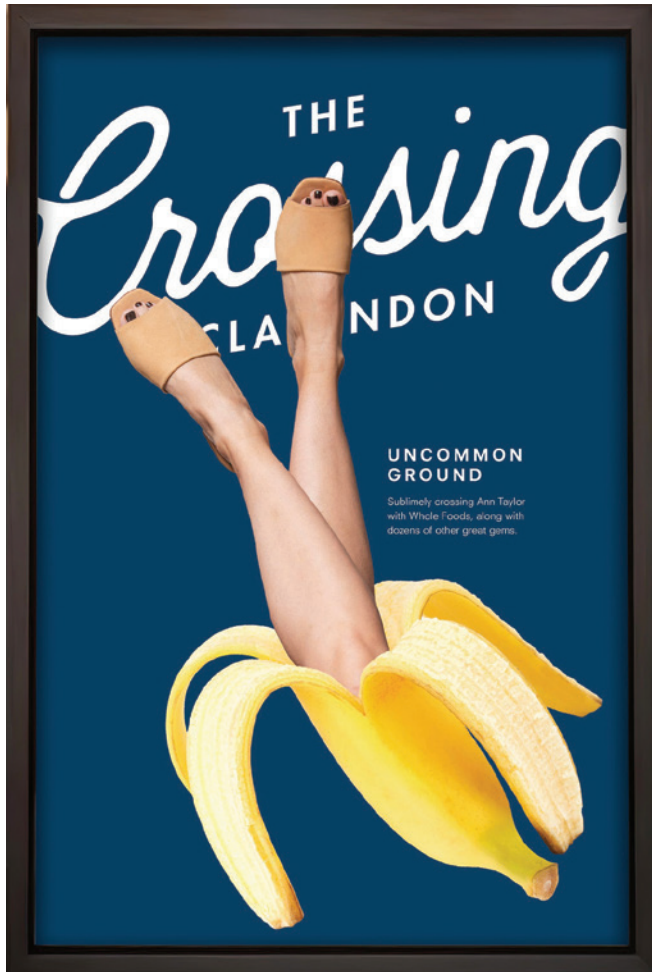
Above: Robert Shaw West, chief executive officer.

Right: "Village Dental" :30
"For some, even the thought of a dentist appointment brings up anxiety and fear—and most ads we see don't help. So, for **Village Dental**, we built a campaign around the reward outweighing the fear: a superpower smile that wards off everyday annoyances. We proved that dentists don't have to be villains, and that's a great reason to smile." Brad Magner, art director/designer/creative director; Dwayne Fry/Brad Magner, writers; Village Dental, client.

Smile
it
away.

VILLAGE
DENTAL
BOOK YOUR APPOINTMENT TODAY AT:
VILLAGEDENTALRALEIGH.COM

THE
Crossing
CLARENDON
UNCOMMON GROUND
Tastfully crossing Lilly Pulitzer with Nicecream, along with dozens of other great gems.


THE
Crossing
CLARENDON
UNCOMMON GROUND
Sublimely crossing Ann Taylor with Whole Foods, along with dozens of other great gems.

A DRINKABLE SPIRIT
GRAYBEARD DISTILLERY
DURHAM, NC
BEDLAM
VODKA
PERFECTED
SEVEN
VODKA NOT NEED BURN
40% ALC./VOL.
750 ML.

SPIRITS ARE OUR BIRTHRIGHT
ESTD 2014
DISTILLED & BOTTLED BY
GRAYBEARD DISTILLERY
DURHAM, NC
OUR SUBLIME PROCESSES
STOLEN and DISTORED BY MEN WHO WROTE HISTORY BUT BURNED ARTISTRY
BEDLAM
A Heavenly SPIRIT DISTILLED FROM RICE
VODKA
FORGED BY NOBLE MONKS
PERFECTED BY OUR ANCESTORS SEVEN CENTURIES AGO
GOVERNMENT WARNING:
(1) ACCORDING TO THE SURGEON GENERAL, WOMEN SHOULD NOT DRINK ALCOHOLIC BEVERAGES DURING PREGNANCY BECAUSE OF THE RISK OF BIRTH DEFECTS.
(2) CONSUMPTION OF ALCOHOLIC BEVERAGES IMPAIRS YOUR ABILITY TO DRIVE A CAR OR OPERATE MACHINERY, AND MAY CAUSE HEALTH PROBLEMS.
VODKA NOT NEED BURN
40% ALC./VOL.
750 ML.

giant cups of coffee atop their boards and an elephant splashing along with a sloshing cup of coffee held tightly in its trunk. “We got the insight of Robert and Dwayne when it really counted to look at our problems differently and break us out of our box,” says Jeff Vojta, chief executive officer and original store manager at Dilworth Coffee.

And that work won the agency a 2024 American Package Design Award in *Graphic Design USA* and a 2025 *Graphis* Award.

The challenge going forward

While the agency has grown from eight to eighteen over the past 25 years, the journey hasn’t been an easy one. Not every employee is keen on the idea of an entrepreneurial-like work environment at an employee-owned agency. On the other side of the phrase “A rising tide lifts all boats,” there’s the antithesis: “A falling tide sinks all ships.” Company ownership means everyone benefits when it’s busy, and when it’s hard to keep the business afloat, everyone takes on the low tides.

The kind of people you find at The Republik are people that have owned their own businesses—people who are comfortable with hard numbers—but creative at the same time.

Left: “A mainstay shopping area with upscale boutiques in Arlington, Virginia, Clarendon Commons faced increased pressure from newer ‘live, work, play’ entertainment centers. Our job was to reinstill a sense of vibrancy and relevance. Rebranding it as **The Crossing**, we took inspiration from this new name to show how this aging classic has a style all its own.” Matt Shapiro, art director; Dwayne Fry, writer; Dylan West, designer; Robert Shaw West, creative director; Mark Scoggins, photographer; The Crossing, client.

“For Durham, North Carolina-based Graybeard Distillery, **Bedlam Vodka** takes its name from a rugged coast town in Northern Ireland yet derives its attitude from the commonly understood definition of the word *bedlam*—‘chaos and conflict.’ Emboldened by actual Irish bloodlines and the product’s distilled-from-rice smoothness, we doggedly stuck to the facts that render all other vodkas irrelevant.” Neil Hinson, writer; Brandon Gutherie, designer; Robert Shaw West, creative director; Matt Shapiro, illustrator; Graybeard Distillery, client.

This page: “Triumph Boats - Bubba Test” :53

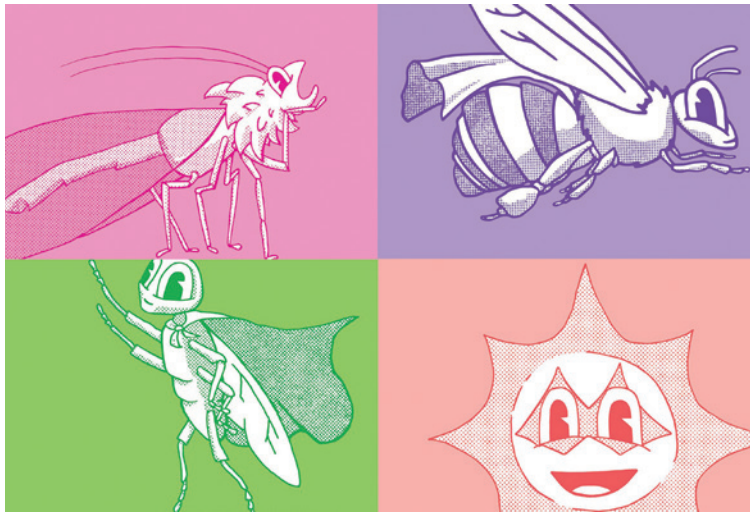
“One among 1,500 boat brands, little-known **Triumph Boats** had one difference: its boats were virtually indestructible. Rather than compete on others’ terms, we set out to change the argument. Our goal was to make Triumph the ‘World’s Toughest Boat’ by demonstrating the brand’s superiority. Telling that story in an entertaining way set Triumph on the road to stardom and skyrocketing sales.” Dave Avis, art director; David Smith, writer; Carolin Harris, designer; David Smith/Robert Shaw West, creative directors; Triumph Boats, client.

They wear multiple hats: strategists write copy, and accountants manage social media strategy. For example, office manager Janine Levitt, who has been with The Republik for the last seventeen years, also manages activations and public relations.

The agency's ideology hasn't been for everyone, with some younger creatives preferring more flexibility in freelance models or a company-owned model. On a broader scale, the ad industry is constantly facing seemingly never-ending headwinds, whether that be the dawn of digital advertising, agency consolidation or the current rise of generative AI. But through it all, as West says, "It's all going to come down to who can employ and keep the most creative people."

After nearly 25 years in business, The Republik looks to a future not defined by scale or the industry's latest shiny object but by staying in the same principles that have carried it thus far: teamwork, integrity and creativity. And maybe that's the secret sauce that keeps clients coming to The Republik.

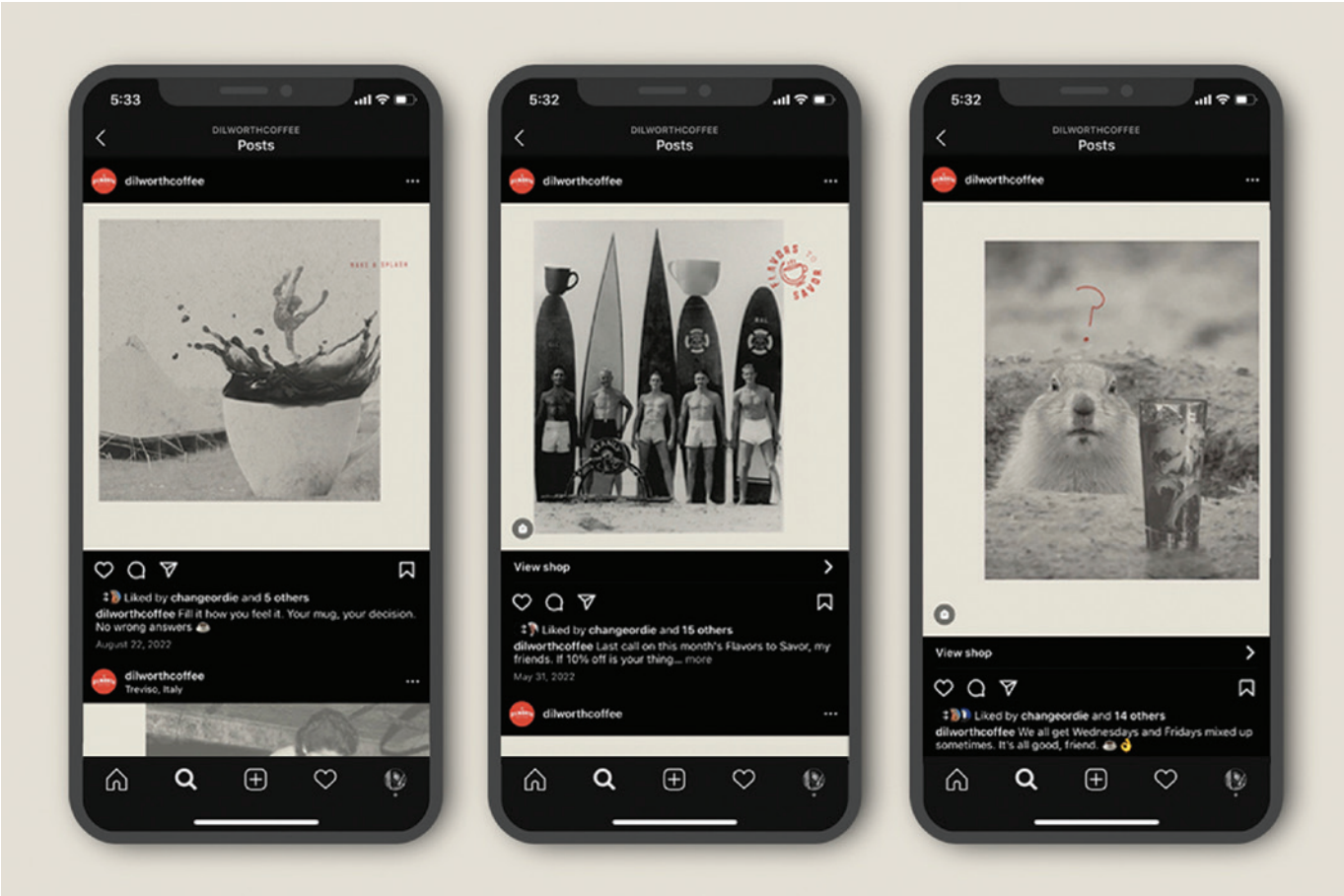
As West puts it, "I love bringing people's dreams to life, and that's what we do." ca



This page: "Seems like we are all trying to eat healthier, yet produce labels and claims can be downright confusing and even intimidating. As Eastern Carolina Organics geographically outgrew its name, we saw an opportunity to cut the confusion and be a beacon for organic farming. Rebranding the farm, we asked ourselves: 'What if our identity system could make the idea of "organic" more appealing and interesting to the everyday shopper?' That's nature's rhythm in a place called **Happy Dirt**." Matt Shapiro, art director/illustrator; Matt Shapiro/Dallas West, designers; Robert Shaw West, creative director; Happy Dirt, client.

Right: "In 1989, **Dilworth Coffee** introduced serious coffee to North Carolina, supplying small batch, ethically sourced coffee to independent shops and distributors alike. As its business grew over the next few decades, independent coffee shops relied on them for turnkey supplies, equipment and training. But greater distribution and retail presence didn't translate to commensurate brand awareness among consumers. Using its 30-year anniversary as an excuse, we showed the 'newer is better' coffee culture that Dilworth still had a lot of worthwhile coffee wisdom by channeling our inner 'dude' to share the vibe." Matt Shapiro, art director; Luke Rayson/Matt Shapiro/Dylan West, designers; Robert Shaw West, creative director; Dilworth Coffee, client.

Colombia
Nutty, Floral, Citrus
Midnight Lotus
Sweet Chocolate, Plum
Tanzania Peaberry
Cherry, Almond, Cane Sugar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DILWORTHCOFFEE
Posts
dilworthcoffee
Liked by changeordie and 5 others
dilworthcoffee Fill it how you feel it. Your mug, your decision. No wrong answers
August 22, 2022
dilworthcoffee
Treviso, Italy
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DILWORTHCOFFEE
Posts
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View shop
Liked by changeordie and 15 others
dilworthcoffee Last call on this month's Flavors to Savor, my friends. If 10% off is your thing... more
May 31, 2022
dilworthcoffee
5:32
DILWORTHCOFFEE
Posts
dilworthcoffee
View shop
Liked by changeordie and 14 others
dilworthcoffee We all get Wednesdays and Fridays mixed up sometimes. It's all good, friend.

REVENANT

BY YOLANDA ZAPPATERRA

For many of us, the word *revenant*—meaning a person who has returned, especially from the dead—conjures up the image of Leonardo DiCaprio trudging through snowy wastes, battling the elements and assorted challenges to survive. Glasgow-based creative studio Revenant has the same name: a coincidence, but an oddly fitting one. Creating cinematics, trailers, short films, visual design, interface technology, ad campaigns and promotions for a broad range of clients commissioning themed entertainment, motion design, branding, experiential, film and gaming, the motion graphics studio, which was formed in 2011 as PlayDead, saw a shift in 2017; cofounder Johnny Harris took a break to explore the wild natural beauty of Patagonia and got so hooked on the great outdoors that he decided to leave the world of visual effects behind him. Fellow cofounder Kev McCrae registered the name *Revenant* because, as he recalls, "I had it in the back of my mind that Johnny might possibly not come back." But the name wasn't applied until 2022 when the devastating effects of COVID necessitated another studio shift that underscored how prescient McCrae was in registering such an appropriate name.

But then, McCrae's creative journey has exhibited prescience ever since it began around the pivotal turn of the 21st century. The arrival of desktop publishing and tools such as Flash enabled designers like David Carson and digital artists like Nando Costa to experiment with new art forms that would have been impossible just a few years earlier. Unsurprisingly, McCrae has cited both as inspirational figures ever since he worked his way through graphic design degrees and a masters in screen design at what was then one of just two universities offering it in the United Kindgom.

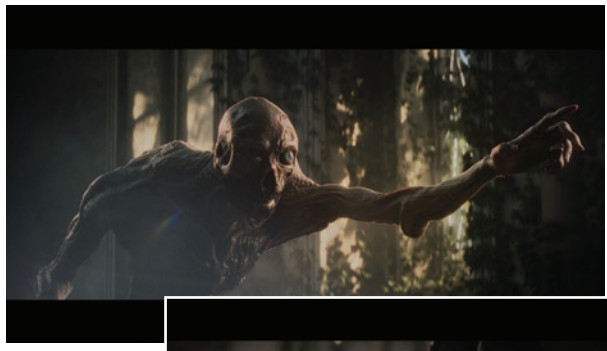
Acknowledging his early interest in the fledgling motion and visual effects field, McCrae is still passionate about the graphic design path that took him into it: "Graphic design is a great foundation for the work we do because it gives you an eye for detail and makes you think about how a viewer reads the screen," he says. "A lot of people don't have that. They've got skills in Houdini or Maya, which is great, but if they can't communicate a message or think about how a viewer reads the screen, then the most beautiful graphics, visual effects or animation in the world will be meaningless."

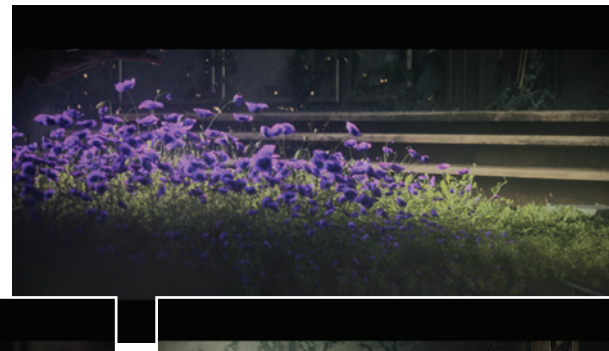
McCrae's carefully chosen educational path catapulted the young designer into the heart of the UK motion design industry, first in London and then back in his home country of Scotland, where he met Harris and formed PlayDead in 2011. Fast forward to 2022, the studio's broadcast work was "falling off a COVID cliff," as McCrae says. He turned to his friends at game production company Axis Studios to ask whether they had any work the studio could support within the games sphere. "The company was working on the action role-playing game *Dead Island 2* with publisher Deep Silver, who was looking for something a bit tongue-in-cheek, a highend sort of Netflix title sequence," he explains. "With our background in graphic design, VFX and a lot of title sequences for broadcast clients, we came up with some ideas that led us to games. It felt like a natural evolution."

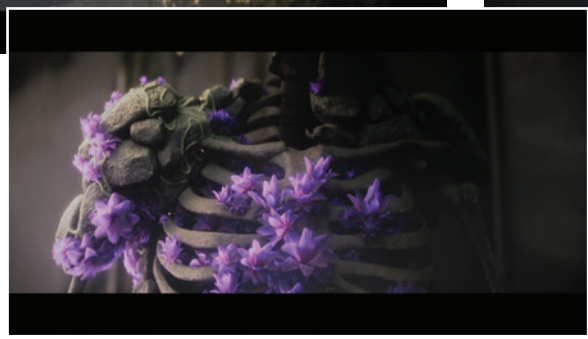
Looking at the breadth and quality of Revenant's work since, it's clear how natural the move into games was—and no more so than on the metaverse blockchain game *Iron Sail*. Beginning as a website identity for Whydah, a developer of multiple mobile games, the project turned into an enigmatic, brooding and thrilling cinematic CG trailer for seven games under its umbrella. "We created seven planets and a spaceship, which looked a bit like a ship within the trailer, with the logline 'Sail the seven galactic seas,' and because we were given so much creative freedom with it, we went to town," enthuses McCrae. "The client absolutely loved it." The project attracted

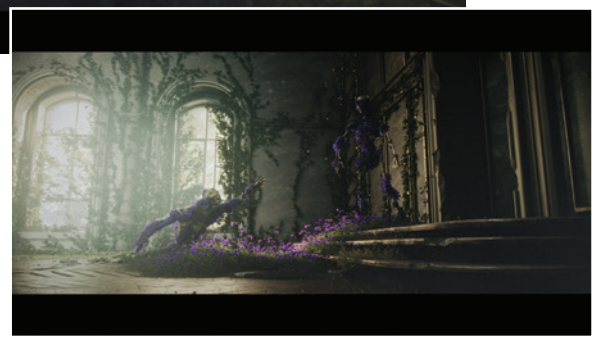
Captions supplied by Revenant.

Right: "Rebirth" :37
"This project celebrates our **brand refresh**. The idea was to create a cycle of life that conveyed the concept of evolving and adapting rather than replacing the old. The scene illustrates the markings of progress and transformation as we watch the subject breaking from the constraints of time and reaching out for another lease on life. The team balanced visual beauty with decay and horror in a purposeful clash of extremes." Alex Rych, art director/colorist; Ross Sneddon, lead designer/editor; Jim Holland, senior designer; Kev McCrae, creative director; Jacq Burns/Ignasi Casas/Craig Simmers/Emily Thomson, artists; Agathe Leroux, storyboard artist; Danny Laursen/Simon Reher, visual effects artists; Abby Barr, compositor; Luke Angus/Ryan Mottershead, animators; Aeph Music/Carmine Luvone, composers; Duncan Leishman, producer.









huge recognition, winning more awards than any other project Revenant had ever done, which in turn led to a *Valorant* trailer for video game developer Riot Games. "And it just sort of snowballed from there," McCrae says.

One of the most arresting attributes of Revenant is its ability to create real diversity in its projects. "The Orkney Memorial Experience," an animated film commissioned by the Kirkwall Townscape Heritage Initiative for the centenary of the First World War armistice, uses elegantly realized monochrome woodcut-style animation for an experience which is as unique as it is moving. In "Yeo's Journey," an absorbing, narrative-led series of animations are projected onto a system of caves to create a wide-eyed-in-wonder experience. The trailer for *Valorant* delved deep into making oni masks and ceremonial swords. A VFX package for the documentary *Apollo Thirteen: Survival* combines CG animation, high-level compositing, NASA archive footage and effects to create a thrilling introduction to the gripping story of the Apollo moon mission. And "The Pony Express," the first step toward a proof of concept for a new animated feature, introduces the captivating Iridescence, known as "Iri"—small, insect-like creatures whose motion is as beguiling as their execution is assured. Each aforementioned work is distinct from its stablemates with very different user experiences—something McCrae is justifiably proud of. "Every Revenant project is completely unique and bespoke, tailored for that specific project and client," he says.

That said, the studio's output—particularly in areas like gaming, where sci-fi tropes lend themselves to quite dark themes and worlds—does have a visible aesthetic. "People say we've got an identity or that they recognize a project as a Revenant project," says McCrae. "I've never really seen that myself. I had one bit of feedback from a friend who said, 'You know, we were considering you for this meta project, but it felt too light, and your work is too dark; you might want to think about diversifying your work and showcasing different styles.' And I immediately thought, 'Yeah, maybe we need to do that.' But then the more I thought about it, it's nice that Revenant has its own identity and that people recognize us for the work that we do and the styles we produce."

One glorious departure from the darkness is the gorgeous, brightly diverse world of *Everhaven*, a multiplayer sandbox action-adventure game by Phoenix Labs. It was sadly unreleased, but the work Revenant did on it won an NYX Award last year for its startlingly original design incorporating a vibrant, saturated world of wonder and joy. "It was a beautiful project with a beautiful team, not just on our side but on the client's, too," says McCrae. "Their vision was very pure and apparent, and the animatics and storyboards they gave us were very, very clear, leaving us free to just focus on the beauty, emotion and characters."

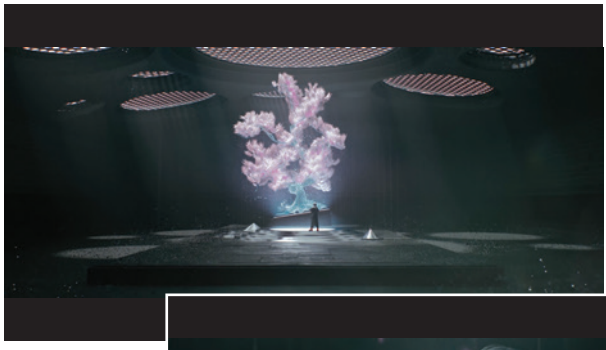
The awards have piled up since. In November of 2024, Revenant's work on Future Genesis, commissioned by Kamp Grizzly as a revival of a 1992 brand campaign for sports brand Oakley, became the studio's most awarded project ever. Again, McCrae credits the client alongside his team for its success. "It was our biggest-budget project, we had a great timeline with it and the client was really on board," he explains. "We were realistic in terms of what we could achieve within the size we were at the time, and it was a massive learning curve. But everyone in the studio was just on fire; they knocked it out of the park."

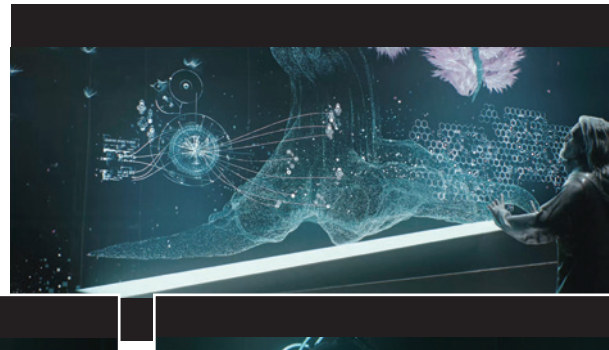
The size of the studio helps in other ways, too: "We can pivot in different directions, rather than being restricted to just doing games, for example, or just doing brand work," McCrae explains. In terms of process, Revenant is set up as four main teams within the studio—a production team, motion design team, pre-rendering team and real-time team—all working across multiple projects, usually simultaneously and interlinked based on the work, be it broadcast, brand, games work, architectural visualization "and whatever it is that sort of crosses our path," he says.

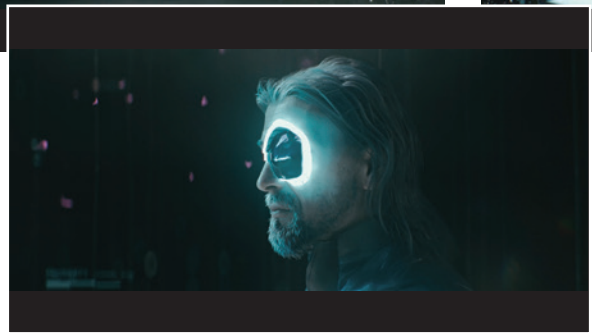
One recent project commissioned by client Thinkwell as a cinematic trailer for a gaming and esport district in Qiddiya City, near Riyadh, encompassed a range of these, incorporating entertainment and branding. Like all of Revenant's work, it's a strongly emotive piece with a very real feel, including imperfections and glitches. How do McCrae and his teams

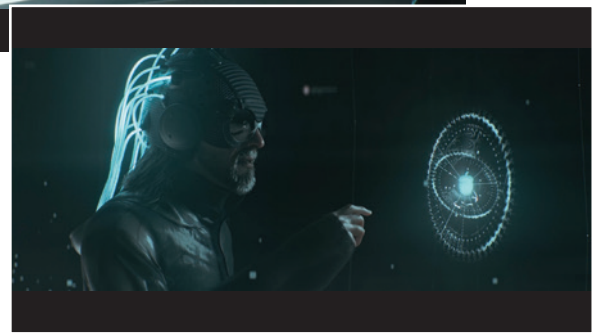
Above: Kev McCrae, founder and creative director.

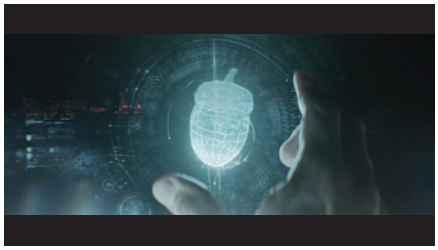
Right: "Future Genesis" :30, :35
"Commissioned by ad agency Kamp Grizzly, we were thrilled to work with apparel brand **Oakley** to revive its 1992 brand campaign that introduced Max Fearlight, a mad scientist and visionary who symbolized the rebellious spirit of Oakley. Under the banner of Future Genesis, the narrative continues 30 years later with two short cinematics: one depicting Max occupying a protopian digital bunker, and another introducing his brave young daughter, Maxine Fearlight, in a bid to unite past and future." Alex Rych, art director; Rachel Carroll, writer; Dominic Brooks/Ross Sneddon, user experience designers; Kev McCrae, creative director; Ignasi Casas/Antonio Esparza/Alex Figini/Oskar Fulop/Lucas Salamon/Craig Simmers/Eve Ventrue, artists; Agathe Leroux, storyboard artist; Dan Harper/Daniel Peyroton/Adam Priester/Simon Reher/Boyang Yu, visual effects artists; Urban Bradesko, visual effects supervisor; Abby Barr/Peter Mao, compositors; Luke Angus, animator; Aeph Music, sound designer; Scott Taylor, producer; Debbie Ferguson, executive producer; Conor Kennedy Burke, production coordinator; Kamp Grizzly, agency; Oakley, client.

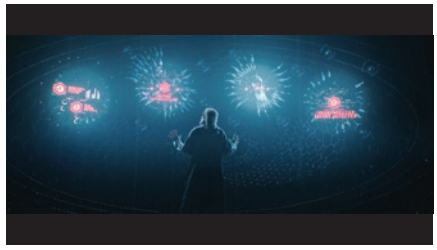


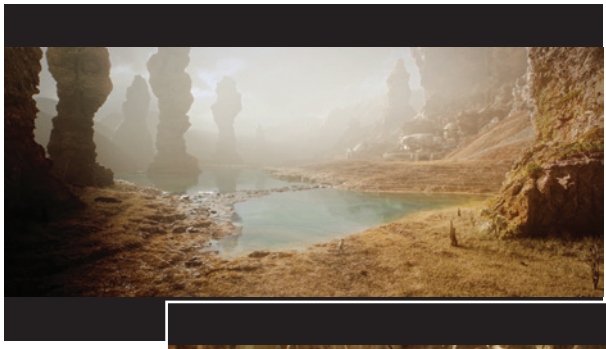


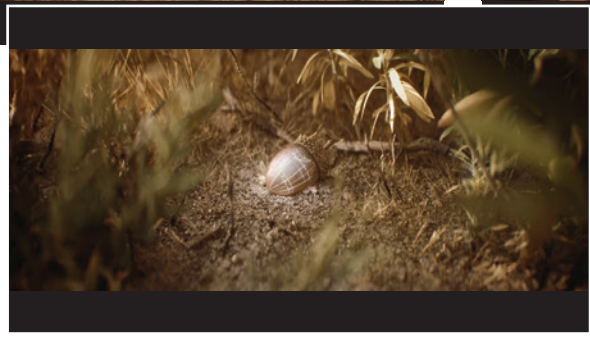


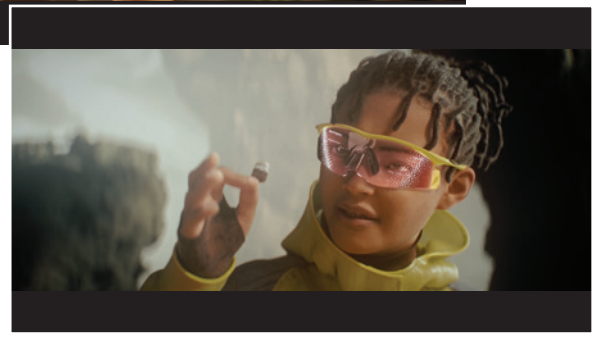


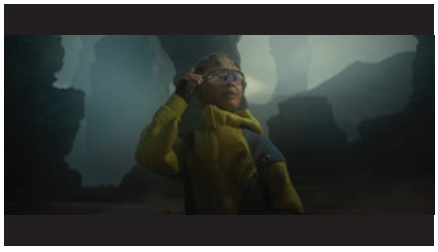


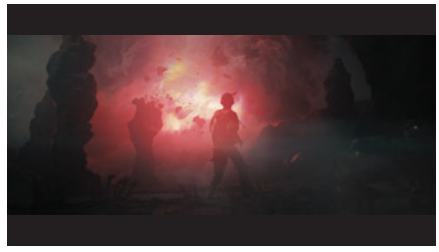




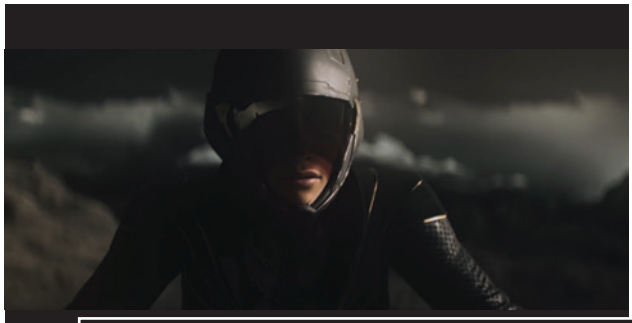


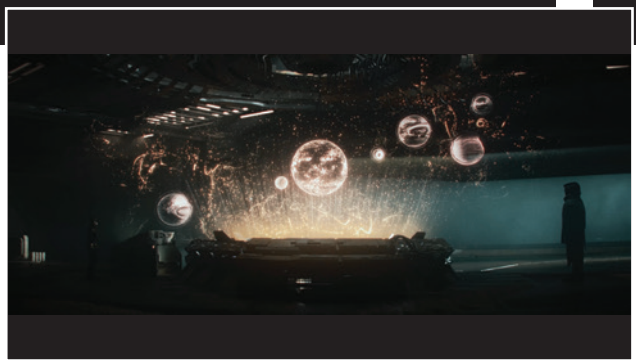


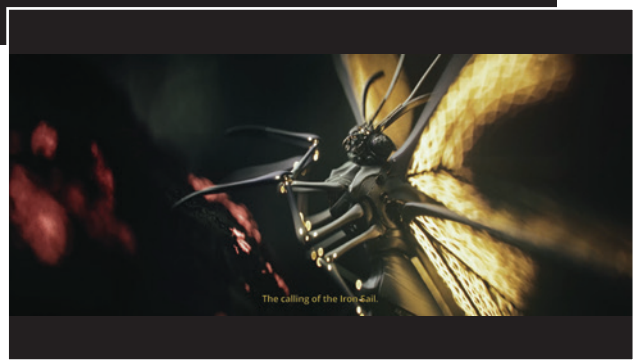




FUTURE GENESIS

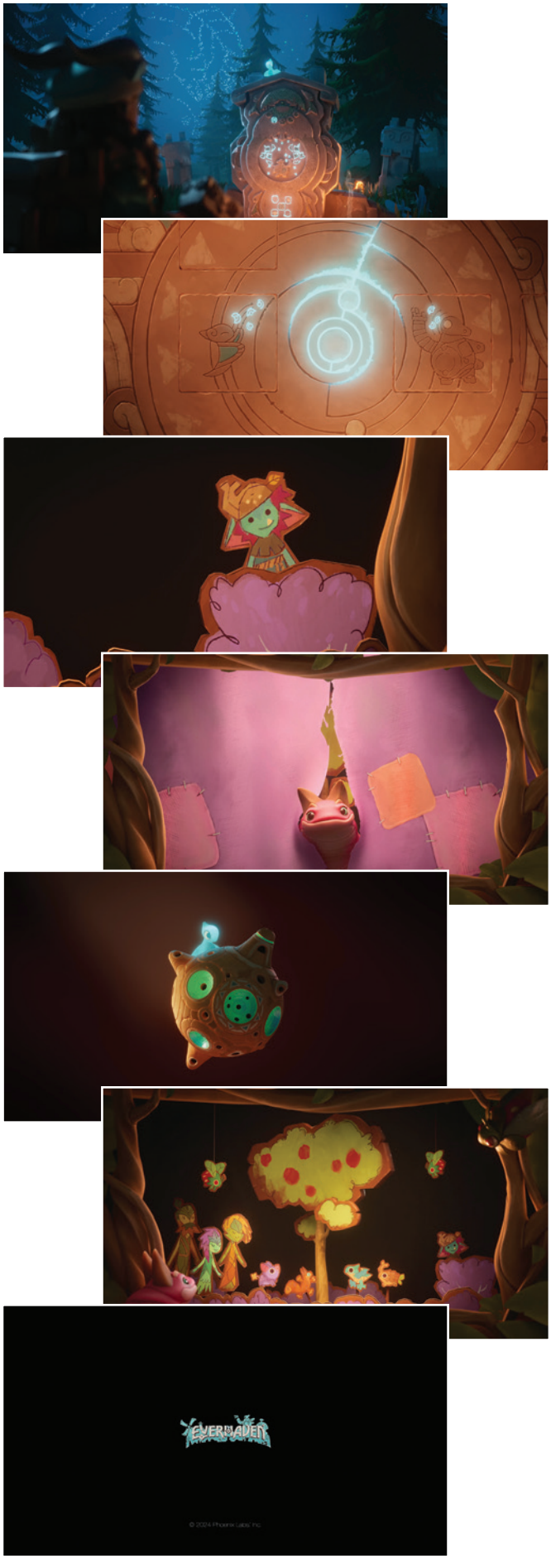





The calling of the Iron Sail.

This is my story.

This is our journey.



achieve this aesthetic? “We are all about authenticity and imperfections,” he says, “because that is what’s going to make the worlds we create more believable, more human and more considered. We always say the devil is in the details—in little moments like taking the motion capture data from a shoot, then giving it extra details like imperfections, which AI would never do. It’s those moments that make something believable, more personal and more resonant with people.”

McCrae feels the desire for authenticity will shape not just communication arts in the future but our actual future. “People are going to want to simplify things rather than be overly complex,” he says. “I think more and more of us are going to switch off more from social media because it’s going to get so diluted and saturated that people will want to feel the real world—have real textures, materials, conversations and connections. I think there’s going to be a desire for more analog techniques and that the future is going to be more about human relationships rather than artificial intelligence.”

In Revenant’s sphere of work, AI is clearly one of the biggest challenges, but for McCrae, equally urgent is “understanding the viewer, the interpretation and the

Left: “*Iron Sail*” 2:18

“A Vietnamese blockchain development company called Whydah approached us at Revenant to create a website for its flagship venture ***Iron Sail***—a platform bringing together seven indie games and launching them into the blockchain and metaverse space under one unified brand. We designed the front-end visual identity for the website but also created a moody, adventurous trailer with a gritty, stylized feel, designed to reflect the ambition of the *Iron Sail* concept.” Alex Rych, art director; Sesshu Abe, user experience designer; Jesus Montesinos/Lucas Salamon, 3-D modeling; Dan Harper, senior designer; Kev McCrae, creative director; Dom Brooks/Antonio Esparza/Oskar Fulop/Rafael Monteiro Bicalho/Thomas Ross/Craig Simmers, artists; Olaf Blomerus, director; Boyang Yu, visual effects artist; Joey Kowalewicz, visual effects supervisor; Luke Angus, animator; Simone Vallecorse, sound designer/music; Nicole Anderson (Blackwood), producer; Aeph Music, music company; Whydah, client.

This page: “*Everhaven*” 1:18

“Commissioned by video game developer Phoenix Labs, we had the exciting opportunity to create seven stylized cinematics for ***Everhaven***, a multiplayer sandbox action-adventure game that has since been discontinued. By leaning into the design Phoenix Labs had established, we crafted sequences that felt both considered and cohesive, designed to blend seamlessly into the game’s world.” Alan MacEachern/Josh Nadelberg, art directors; Nicholas Kole, senior designer; Kev McCrae, creative director; Marco di Goia, editor; Jacq Burns/Craig Reid/Craig Simmers, artists; Erika Schnellert, storyboard artist; Julia Wesolowska, contributing artist; Ignasi Casas/Simon Reher, visual effects artists; Alex Rych, visual effects supervisor; Abby Barr, compositor; Luke Angus/Ryan Mottershead, animators; Echoic Audio, sound design; Nicole Anderson (Blackwood)/Sean Ewins/Scott Taylor, producers; Debbie Ferguson, executive producer; Maeve Matheson/Rebecca Wallace, production coordinators; Monarch Audio, music company; Hunter Howe, Phoenix Labs, client.

purpose, as well as thinking about highly conceptual ideas that are really going to stand out," he says. "It's all those elements combined that are going to set us apart."

McCrae says he'd "love to be able to do something of a longer format, something purely beautiful, original, inventive and creative—but with meaning. Something that encapsulates everything the studio could possibly do with all the experience, knowledge and skills the team has. So, if anyone would like to give us some money to be able to do that, that would be fantastic." ca

This page: "Life Beyond Earth" 4:05
"'What will it take to truly thrive in space? How can we make the Moon feel like home?' '**Life Beyond Earth**' is an immersive film created in collaboration with the Chicago-based architectural firm Skidmore, Owings & Merrill (SOM) and the European Space Agency (ESA) for their powerful installation at the 17th Venice Architectural Biennale. We were able to work closely with the SOM team, ESA and narrator Jeffrey A. Hoffman, an AeroAstro professor at the Massachusetts Institute of Technology and former NASA astronaut, to elevate the film into not only an engaging visual spectacle but a true glimpse into the future." Ross Sneddon, user experience designer; Lucas Salamon, 3-D modeling; Dan Harper, senior designer; Kev McCrae, creative director; Antonio Esparza/Shidi Fu/Derek Heisler/Craig Simmers, artists; Visual Lane, contributing artist; Olaf Blomerus/Timo Noack, directors; Luke Angus, 3-D animator; BXFTYS, sound designer; European Space Agency/Skidmore, Owings & Merrill, clients.

Right: "*Valorant*" 2:14
"Developer Riot Games enlisted us to create a trailer introducing the new samurai-themed skins for its video game ***Valorant***. We eagerly embraced the challenge and brought the oni masks to life in a high-impact 2-D style with dynamic animation and effects for each weapon reveal. Collaborating with Riot's Japan-based team, we ensured accurate representation of mask-carving and sword-forging traditions, making it a rewarding collaboration. The final outcome reflects the quality and seamless transition to gameplay, gaining more than 10 million views across social platforms." Alex Figini, design director; Kev McCrae, creative director; Marco Di Gioia, editor; Daniel Albarracín/Dominic Brooks/Dan Harper/Jim Holland/Craig Simmers/Manilyn Toledana-Gibson, artists; Agathe Leroux, storyboard artist; Onur Senturk, director; Abby Barr, compositor; Luke Angus, animation; Nicole Anderson (Blackwood)/Scott Taylor, producers; Debbie Ferguson, executive producer; Conor Kennedy Burke, production coordinator; Riot Games, sound design/client.

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FRESH
DAVID ELMO COOPER

© Ari Michelson

For New York–based artist David Elmo Cooper, freelance illustration represents an opportunity to expand his mind and sate his natural curiosity. "I'll usually go beyond the manuscript and dedicate significant time to visual research and reading, seeking a deeper understanding of the subject," he says. After earning his BFA in communications design from Pratt Institute in 2000, Cooper had an initial foray into editorial illustration with Steven Heller at the *New York Times Book Review* and then shifted into publishing, working as photo editor and then photo director at *Parents* magazine, *Siempre Mujer* magazine and *Health* magazine until the latter's closure in 2022. "Throughout this time, I never stopped illustrating, so this unexpected change enabled me to focus on it full time," he explains. Now, he finds that he can focus on creating work that expresses his values, a facet to which he attributes his recent illustrations' profound depth and emotionality. "I truly believe that, beyond the necessity of making a living, the subjects I work on must engage my passion," Cooper says. "Given the opportunities I've been fortunate enough to have, I aspire to create work that inspires, encourages dialogue and raises awareness about social issues. For me, client-based commercial illustration doesn't have to lack warmth; it can balance client needs with personal reflection of culture and identity."

davidcooperart.com

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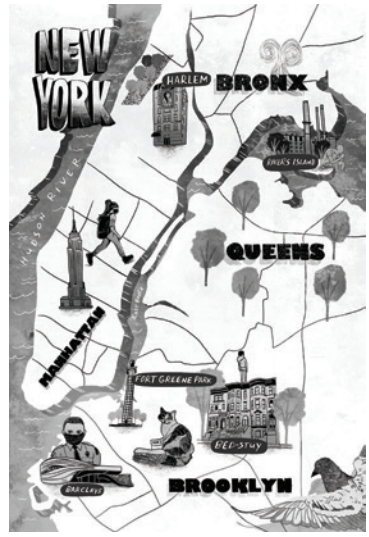

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1. "For a piece on the communication strategies public health professionals use to disseminate information." John Herr, art director; Columbia University Mailman School of Public Health, client. **2.** "For *Tricycle* magazine." Edward Levine, art director; Tricycle, client. **3.** "For an article exploring how perceptions of Black youth in Louisiana contribute to an overreliance on punitive measures." Chris Mihal, creative director; Southern Poverty Law Center, client. **4.** "A map for the prose collection *A Bird In The Air Means We Can Still Breathe*." Cathy Bobak, designer; Penguin Random House, client. **5.** "*The Doll Test: Choosing Equality* introduces young readers to Drs. Kenneth and Mamie Clark's research on segregation's impact on Black children." Danielle Carnito, art director; Lerner Publishing, client. **6.** "For an article exploring the racial dynamics surrounding religious enthusiasm within American psychiatry." Alissa Levin, creative director; Harvard Divinity Bulletin, client. **7.** "Cover for *Black Boy Out of Time*, a memoir by Hari Ziyad." Merideth Mulroney, art director; Little A Books, client.

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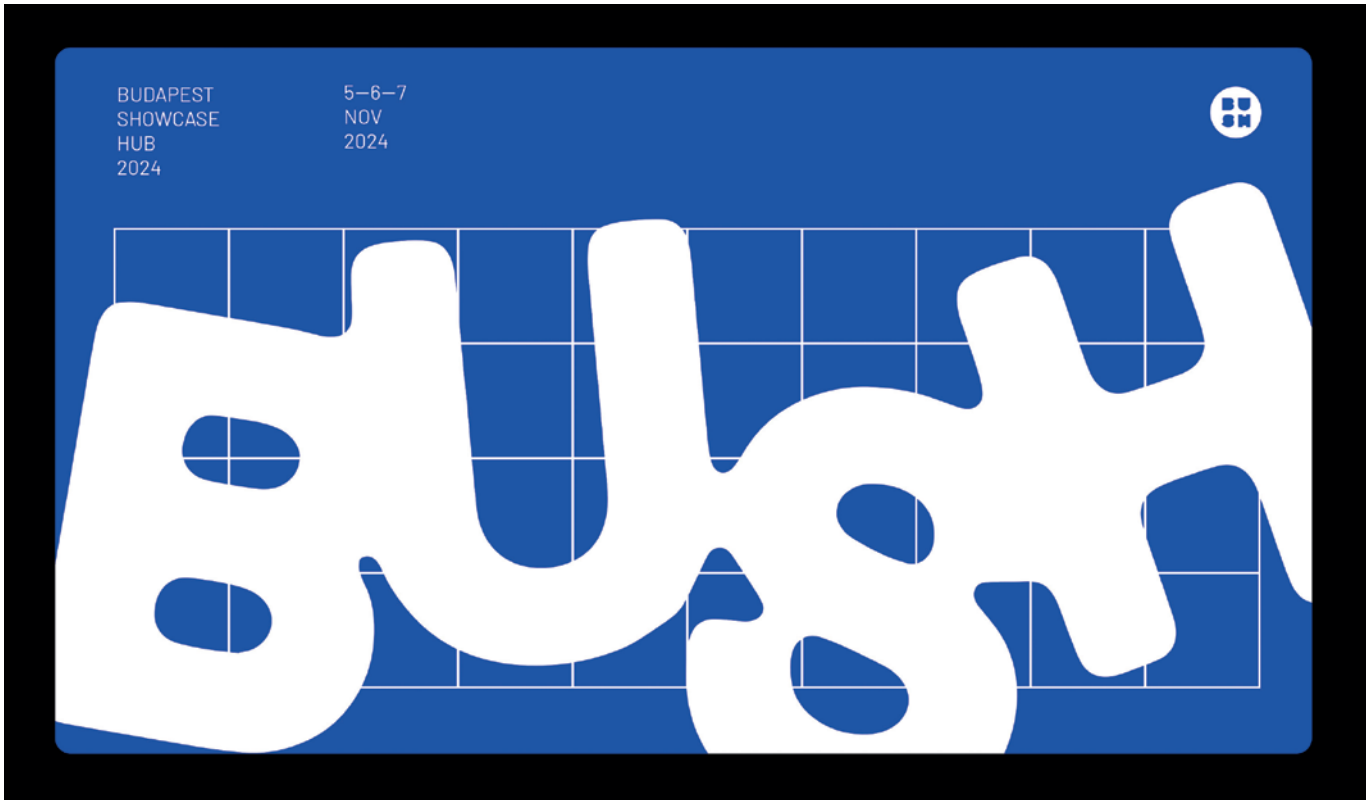

FRESH
STOKI

© Zoltán Lévai

With their combined backgrounds in a multitude of visual and other creative fields, Bálint Benkő, Luca Csenge Gőczey and Aron Hujber, the founders of Budapest-based design firm STOKI, bring to their cultural and biotech clients a love of vibrant color, bold typography and high conceptual design. "We cherish the fact that, today, everything seems to revolve around keyframes and design systems," the three say. "However, we also recognize the need to step away from the noise and find inspiration in arthouse cinema, explore ongoing social themes or delve into literature to remain a healthy distance from the fast-paced grind." Having previously worked together at creative firm VAN, Benkő, Csenge Gőczey and Hujber decided to strike out on their own in 2024 and formed STOKI with the mission to forge lasting relationships with clients, something which they felt was lacking in their previous creative experiences. "Having spent considerable time in advertising, which tends to be fairly impersonal, it is crucial for us that whatever we do, we should do it with a solid personal connection to our clients," the three founders say. "We like to gain an in-depth understanding of the context of our clients but pursue a no-nonsense attitude, avoiding buzzwords like the plague and maintaining a light atmosphere throughout our projects."

studiostoki.com

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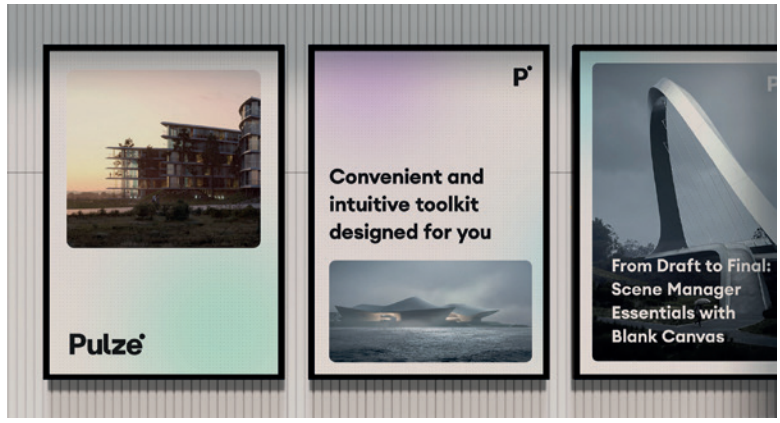

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1. "Visual identity and campaign for Budapest Showcase Hub, a music industry festival for emerging Central and Eastern Europe-based artists." Budapest Showcase Hub, client. **2.** "Branding and website for Pulze, a suite of pipeline tools designed to optimize 3-D visualization workflows." Pulze, client. **3.** "Visual identity and campaign for the British Film Festival, organized by the British Council Hungary." British Council Hungary, client. **4.** "Naming and identity for a New York-style bagel bar in Budapest." Budapest Bägel, client. **5.** "Branding and website for the Budapest International Film Festival." Budapest International Film Festival, client. **6.** "Publication and identity marking the 70th anniversary of FÖMTERV, a leading Hungarian architecture and engineering firm." FÖMTERV, client.

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FRESH GEM HALE

For Los Angeles-based photographer Gem Hale, the highest form of creativity comes from expressing authenticity through art. "I have one job as an artist, and that's to create from my true self," he says. "Everything else that comes after is an added bonus." Growing up in Texas, Hale was introduced to photography through his grandmother, a landscape photographer who worked with Gordon Parks. "At an early age, she got me a point and shoot and would take me on road trips just to shoot photos," he recalls. At age nineteen, Hale was shot while protesting in Austin. "After surgery and ongoing court litigations, I moved to Atlanta and worked for two years as a full-time photo assistant to Cam Kirk," he explains. "It changed my worldview on how art could be a commodity and a business while still being enjoyable." Hale takes his role as a documentarian seriously, letting his stylistic touches and camera choices reveal the personality of himself as an artist as well as his subjects. "When I approach an image, there is a vulnerability within myself and my subject that are at play," he says. "It's an honor to capture the essence of someone through my perspective."

gemxhale.com

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1. "A shot of Professional Bull Riders's January 2023 event in Duluth, Georgia, for *PaperCity* magazine." PaperCity, client. **2.** "Model Caleb Altice for DNA Models." Caleb Altice, model; DNA Models, client. **3.** "Backstage at fashion designer Huey Lewis's runway show titled 'People Do It All The Time.' A great cast of models and even better fashion designs." Midwest Jockey, creative director; Huey Lewis, client. **4.** Personal work. "A selection of photos from my personal project *Hayday Cowpoke*."

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FRESH
KATI NÄRHI

Brimming with vivid colors, cute characters and visceral textures, the work of Helsinki-based illustrator Kati Närhi reflects her love for the timelessness of mid-century modern design and nature. "Lushly illustrated picture books are an all-around source of inspiration for me," she says, acknowledging the influence of author and illustrator Miroslav Šašek on her aesthetic style. "I constantly feed my mind with books and movies and consider myself a storyteller. I like to think of my illustrations as scenes—the storyline continues outside the picture." It makes sense then that Närhi, a graduate from the graphic design program at Aalto University in Helsinki, discovered her interest in illustration from graphic novels. "After I graduated, I worked as an art director for a department store chain, concentrating on fashion advertising—but I kept illustrating and drawing cartoons on the side," she explains. "When I got a publishing deal for a graphic novel and a grant to execute the project, I quit my day job. Since then, I've worked as a full-time illustrator on commercial commissions and my own graphic novels and picture books." Outside of commissioned work, she experiments constantly with new techniques and media that she can incorporate into her practice, noting that her current style reflects her interest in screen printing.

katinarhi.com

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1. "Cover for *3o Päivää* magazine, published by social lobbying media company Talentia, illustrating problems within the current Child Protection Act and how it could be improved." Hanna-Mari Järvinen, Talentia, client. **2.** "Poster illustration for Leikki - The Museum of Play." Ossi Gustafsson, Hiekka Graphics, art director; Leikki - The Museum of Play, client. **3.** Personal work. "*Suspicious*. A silkscreen print." **4.** "Cover for *Katedraali* magazine." Kristiina Kallinen, Cathedral Parish Helsinki, client. **5.** Personal work. "*The Lighthouse*." **6.** "*Muukalainen* ('The Stranger'). A picture book published by Etana Editions." Jenni Erkintalo, art director; Kati Närhi, designer/illustrator; Etana Editions, client. **7.** Personal work. "*Ice Cream*." **8.** "A poster illustration for Helsinki International Film Festival on the theme of 'love and anarchy.'" Samppa Ranta, art director; Punavuoren Folio, design firm; Helsinki International Film Festival, client. **9.** "An editorial illustration for *Resources* magazine's article titled 'Underwriting Ecosystems: Using Insurance Policies to Conserve Nature.'" James Round, art director; Resources For The Future, client. **10.** Personal work. "*The Canary*."

1

THE SIX

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EXHIBIT

2

1 The Six identity

Named for the six historic neighborhoods of Hyattsville, Maryland, residential center The Six offers luxury apartments to families and professionals who seek to lead fulfilling lives and foster authentic connections with their community. For the identity, Baltimore-based design firm Ashton Design carved a rectangle of negative space in the numeral 6 to represent a blank canvas, which symbolizes the potential the apartments offer. "We also took inspiration from the name to create The Six Rules to Live By, a campaign that emphasized the lifestyle the property cultivates," says Ashton Design. "This set of six distinct messages was integrated throughout the physical space, reinforcing the spirit of community and connection."

Koble Delmer/Zach Kotel, senior designers; Meg Dillon, writer/strategist; Alexey Ikonomou, creative director/principal; Koble Delmer, project director; Ashton Design (Baltimore, MD), design firm; Transwestern Development Company, client.

2 Chase TV spot

"Next Thing You Know" 2:45

Going against the grain of typical financial sector ads, ad agency Droga5's New York branch instead wanted to portray the human side of banking in this spot for financial company Chase. Set to country music artist Jordan Davis's song "Next Thing You Know," the spot features various milestones in people's lives and how finances propel them to the next. "Music shaped every element of the craft," says Droga5. "Jordan Davis's track didn't just score the film—it also structured it. The piece ran at its full 2:45 length across national TV with Chase buying out entire ad breaks to create space for uninterrupted, emotionally immersive storytelling."

Gonzalo Navarro, art director; Sean Buckhorn/Ted Meyer, writers; Sean Buckhorn/Ted Meyer/Gonzalo Navarro, creative directors; Matthew DeCoste, group creative director; Kevin Brady/Chris Colliton, executive creative directors; Pelle Sjoenell, chief creative officer; Brad Felice/Kathryn Ruocco, strategy; Kenneth Muñoz/Jake Nokovic, assistant editors; Nik Kohler/Nina Sacharow, editors; Dustin Lane, director of photography; Stefanie Soho, director; Isaac Matus, Wave Studios, sound engineer; Jordan Davis/Mike Ladman, Droga5/Mara Techam, Droga5, music; Alisha Bhowmik, Droga5/Nellie Campbell, Cabin/Matt Mintz, Droga5, associate producers; Eleni Giannopolus, Wave Studios/Jasmine Henry, Cabin/Nubia Lima, Rare Medium/Marianna Oliveira-Terenzio, Cabin, producers; Raven Jensen, line producer; Charlotte Stirrup, senior producer; Hope DuHaime, Cabin/Imogen Pai, Rascal/Josh Sondock, 2x2=5, executive producers; Scott Kemper, executive agency producer; Lisa Barnable, production manager; Stephanie Park/Mikey Rossiter/T. J. Seiler, colorists; Toby Alridge/Ben East, visual effects supervisors; Cabin, editorial company; Rare Medium/Rascal, post-production companies; 2x2=5, production company; Droga5 (New York, NY), ad agency; John Anderson/Adele Chandler/Leanne Fremar/Carla Hassan/Ben Rackl/Amee Shah/Tim Sticco, Chase, clients.

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

1 *The New Yorker* TV spot

"Everything, Covered" :60

Announcing the centennial of *The New Yorker*—and its iconic cover illustrations and designs—required something that would help celebrate its contributions to history. So, New York-based production company ROOF Studio and ad agency Le Truc decided to dive into the magazine's archives of 5,000 covers and create an animation that would showcase 700 key covers in one minute. "Our team approached the archive like a living organism rather than a catalog," says ROOF Studio. "The idea was simple: look for energy, motion and dialogues between covers. As the project evolved, we moved toward a script-led approach, finding covers that would amplify, contradict or reflect each narrative beat."

Max Cohen, senior writer; Carolina Alberti/Bianca Baderna/Natalia Veras, graphic designers; Jose Contreras/Sam Geloso, associate creative directors; Daniela Gilsanz, creative director; Evan Schultz, executive creative director; Marcos Kotlhar, chief creative officer; Kendra Crone, PXP Studios/Pedro Fernandes/Bruno Ferrari, ROOF Studio/Julia Marshall, PXP Studios/Rafael Valle, ROOF Studio, editors; Dan Goldstein, senior editor; Marcos Kotlhar, Le Truc/Guto Terni, ROOF Studio, directors; Bruno Ferrari/Guilherme Ferreirinha/Sergio Filho/Larissa Garcia/Paulo Passaro/Christopher Rocha/Rafael Valle, animators; Jia Tolentino, voice talent; Ryan McNally, agency producer; Heloísa Novaes, ROOF Studio, producer; Fernanda Fraiz, line producer; Fernanda Curi, ROOF Studio, executive producer; Matthew Hsieh, production manager; Pedro Fernandes/Guto Terni, colorists; PXP Studios, post-production company; ROOF Studio (New York, NY), production company; Le Truc, ad agency; Nicholas Blechman/Nathan Burstein, The New Yorker/Gretchen Fenston/Thais Klein/Ji Yun Lee, Condé Nast/Françoise Mouly, The New Yorker/Michael Ribero/Ivan Shaw, Condé Nast/Jia Tolentino, The New Yorker/Marni Verni, Condé Nast, clients.

2 *Process* book design

In Matthew Seiji Burns's novel *Process*, a young man named Lucas, who wants to create the next unicorn tech startup in Seattle, rails against the absurdity of the business world at the cost of his own mental health and his relationship with his family. Portishead, United Kingdom-based designer Mark Wynne saw an opportunity to convey the novel's disintegrating narrative through experimental design. "A sense of Lucas's mind unraveling necessitated a kind of visual unraveling," says Wynne, "and this role playing by myself became my creative engine. Just as Lucas's narrative frequently oscillates in mood, tone and focus, the typography breaks with columns, scale and form."

Mark Wynne (Portishead, United Kingdom), designer/photo-illustrator; Matthew Seiji Burns, writer; Jason Kilingsworth, creative director; Manfredi Caracciolo, illustrator; Tune & Fairweather, publisher.

3 12 identity

When creating the identity system for 12, a New York City teahouse, New York-based studio Base Design began by returning to matcha's origins as a ceremonial Japanese tea. "Matcha enables us to tap into the power of nature, to awaken and feel deeply alive. So, the brand became all about vitality," says Min Lew, managing partner and executive creative director at Base Design. "We formed the identity from particles of vibrant matcha that come to life in the logomark, in patterns and throughout the system."

Base Design (New York, NY), design firm; 12, client.

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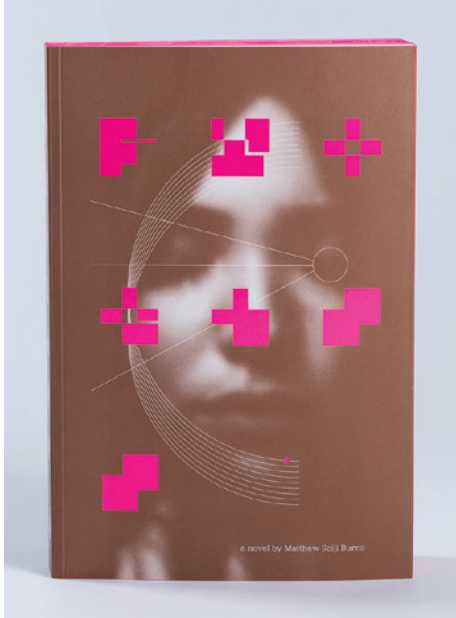
a novel by Matthew Scott Burns

I am sitting on the floor
in the dark and I have
nowhere to address my
thoughts. It is quiet.
A better term might be still.
It is still, and the stillness
is beautiful. It is the kind of
rest that occurs just before
a great fury. There are
a few dark shapes here,
faintly visible and angular.
Things have happened
and they have led to this.

3

12
LIVE VITALITY
12
THE MATCHA
GIFT SET
12

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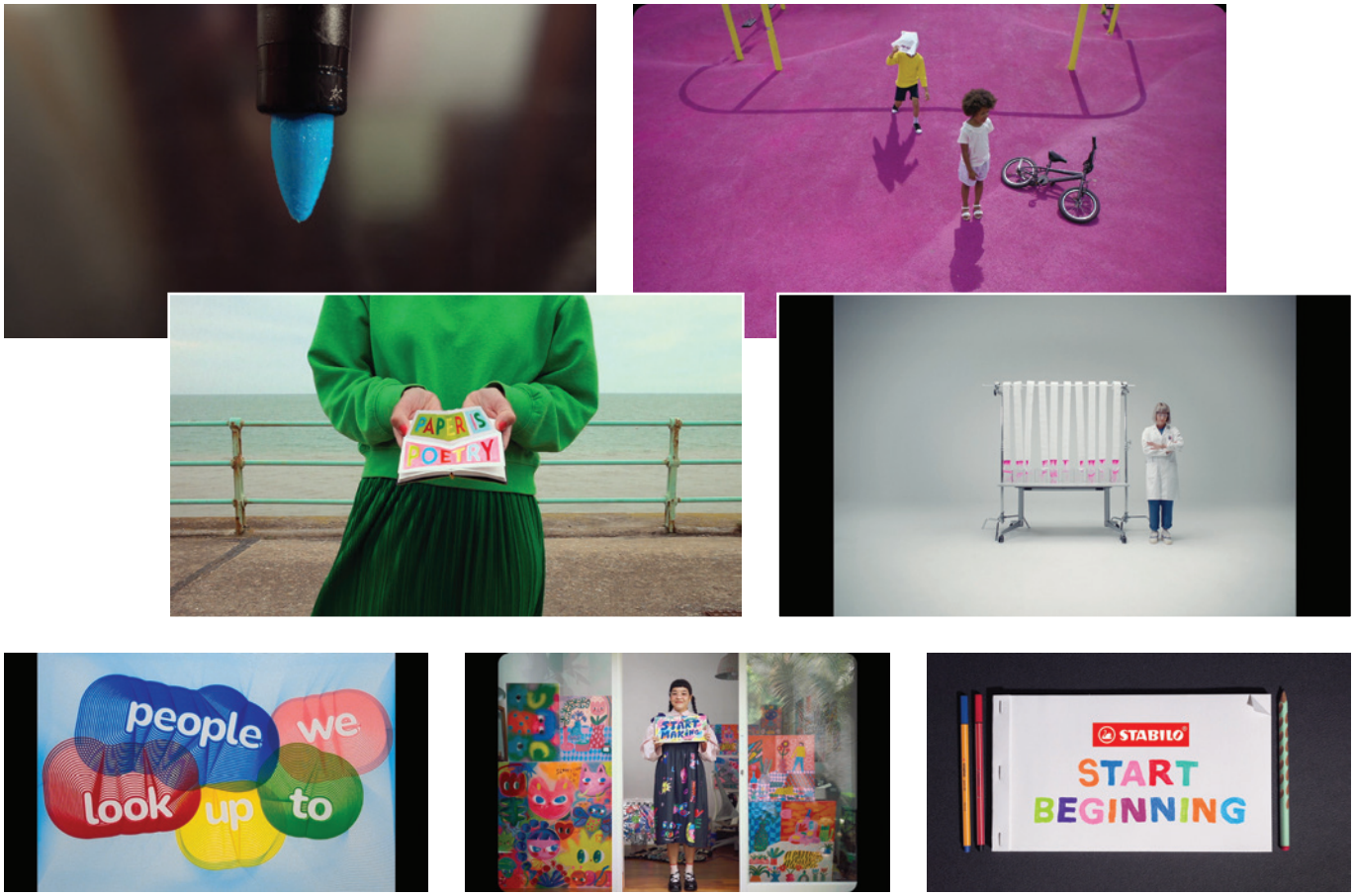
PAPER IS POETRY
people we look up to
STABILO
START BEGINNING

2

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PRODUCT
Armchairs

3

EXHIBIT

1 STABILO TV spot

"Start Beginning" :60

As one of the world's leading manufacturers of writing instruments, STABILO commissioned Amsterdam-based creative agency KesselsKramer to develop a campaign that would speak to the benefits of physical media in an increasingly digital world. This spot features everyone from seasoned artists to children discovering new paths in their projects by enjoying the process of creating by hand. "The campaign Start Beginning shows that beginning is not only the most important part of developing your own style [but] also the most interesting," say Rens de Jonge and Maartje Slijpen, creative directors at KesselsKramer. "We wanted to encourage people to overcome insecurities, stop procrastinating and start whatever it is they want to do."

Rens de Jonge/Maartje Slijpen, creative directors; Koen Berkhout, photographer; Lenny Lu, director of photography; Arthur Ivens, editor; Thomas Peters, music company; Suzanne Koopstra, director; Wietse van Bezooijen, De Grot, colorist; Ninnog Duivenvoorde, executive producer; KesselsKramer (Amsterdam, The Netherlands), production company/ad agency; Daniel Arnold/Horst Brinkmann/Marc Cronimus/Daniel Galle/Sabrina Hamann/David Lingansch/Edgar Schulten/Carolin Vollrath/Bärbel Waldeck, STABILO, clients.

2 Castil identity

Italian metal furniture design company Castil blends technical precision with vibrant aesthetics while allowing for customization of its products by the customer. For its identity system, London-based design firm HONDO chose to express the adaptability and visual appeal of Castil's furniture with a solution centered around a bespoke monospace font. "The Castil Mono typeface and new logo, developed in close collaboration with foundry Best Typefaces, not only encapsulate the technical precision and modularity of Castil's manufacturing process but also provide a flexible visual toolkit that can adapt to a wide range of applications," says María Vioque, cofounder and creative director of HONDO. "This solution provides a dynamic platform for designers and creators to engage with Castil's offerings."

Ignacio Casco, Best Typefaces/Fran Méndez/María Vioque, HONDO, design; Fran Méndez/María Vioque, creative direction; Ignacio Casco, typography; HONDO (London, United Kingdom), design firm; Castil, client.

3 *Ngóc Ngách* exhibition

An exhibition by Ho Chi Minh City-based design firm Xôn Xao Studio, *Ngóc Ngách* ("Core Memories"), organized in Hanoi and Ho Chi Minh City, features the work of a new generation of Vietnamese designers and examines the emergent culture within contemporary art in Vietnam. By using AR, the studio displayed *Ngóc Ngách*'s artworks on visitors' screens, helping the exhibition reach a wider audience. "Our goal was to create a balanced and cohesive presentation and also to engage the public through captivating design," Xôn Xao Studio says. "This lets the exhibition fulfill one of its core objectives: bringing art and design closer to the community, enriching their appreciation of creativity."

Nu Nguyễn, art director; Nu Nguyễn/Minh Thống/Khánh Trần/Thanh Vân Trần, graphic designers; Linh Khưu, 3-D designer; Minh Thống, creative director; Vân Vân, illustrator; An Bùi/Chiron Dương/Thuật Võ, photographers; Xưởng Xép, exhibition developer; Xôn Xao Studio (Ho Chi Minh City, Vietnam), design firm.

1 Volvo VNR social video

Volvo Trucks North America wanted to introduce a new generation of truckers to its new Volvo VNR, a truck with features for the tech-savvy driver. For a social media video, Raleigh-based ad agency Baldwin& tapped creator Rudy Willingham, whose distinctive style involves finding visual patterns in the outside world and photographing paper cutouts over them. "As Volvo's social media agency, this is the first time we've leveraged a creator that doesn't typically work in the trucking space," says Kat Belloir, group account director at Baldwin&. "Rudy's style of using cutouts lends itself perfectly to teasing the new VNR by showing its outline and all the places this regional-haul truck could appear in its everyday work."

Reagan Willingham/Matt Wood, art directors; Bob Ranew, creative director; Aly Moser, strategist; Rudy Willingham, Giant Artists, artist; Toni Kemble, agency producer; Bill Sutton, producer; Tim Mislock, project manager; Nathan Nichols, colorist; Baldwin& (Raleigh, NC), ad agency; Volvo, client.

2 Terranova packaging

Based in Sacramento, coffee roaster Terranova Coffee Co. wanted a visual way to reflect the new organic practices it had been implementing in its production. So, San Francisco Bay Area–based design firm Pavement reinvented its brand to display this commitment to quality coffee. "Dialing in what an organic brand represents with the client posed a challenge for us," says Michael Hester, principal and creative director at Pavement. "To avoid feeling cliché and crunchy, we leaned into a more playful centerpiece that featured an illustration of a coffee plant growing from a mug. This symbol serves as a reminder of Terranova's dedication to organic practices and lends a timeless energy to the brand."

Thiago Dias/Michael Hester, designers; Michael Hester, creative director; Pavement (Oakland, CA), design firm; Terranova Coffee Co., client.

2

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"There was a focus on smaller, more intimate projects that I hadn't seen before, which felt quite refreshing to judge." **—Tom Crabtree**

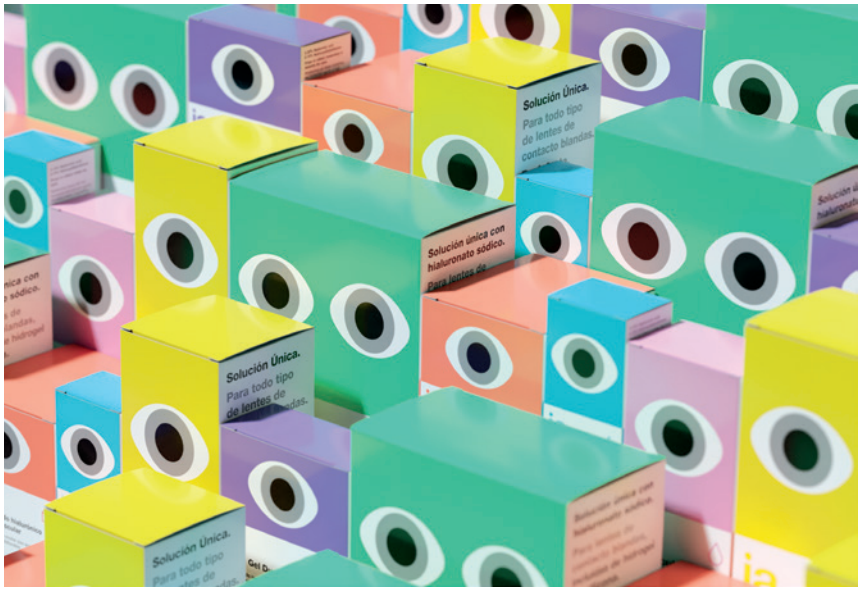
DESIGN ANNUAL 2025

"The student work was a real surprise in a good way. Some of it was genuinely original." **—Chris Flack**

Interapothek Eye Health packaging

"Striking, intentional and fun, this packaging was a standout within the category. Its placement is backed up by solid thinking through shape and color being its key sight-based methods of differentiation."

—Marta Swannie



Nahuel Marín, designer
Eduardo del Fraile, art director/creative director
Eugenio Fructuoso, 3-D artist
Eduardo del Fraile Studio (Santo Ángel, Spain), design firm
Interapothek, client

Santo Ángel, Spain-based design firm Eduardo del Fraile Studio created this colorful packaging line for Interapothek, a leading Spanish brand specializing in pharmaceuticals, and its popular line of eye healthcare products. Building on the concepts of eye health's relation to view and how we navigate the world, the design firm organized the products through colors and an eye pattern as a visual anchor.

Comments by Eduardo del Fraile:

Congratulations on winning Best-in-Show again in 2025! What has changed for Studio Eduardo del Fraile since 2024? This year, we're celebrating our 25th anniversary. I believe what has really evolved over so many years is our ability to enjoy more harmonious relationships with our traveling companions, our clients and working partners. Perhaps a year is too short a period of time to see significant changes, but I believe our work has become more specialized since 2010, as our work in naming, branding, industrial design, packaging and editorial design has not just been maintained but is continuing to improve to this current moment.

"This design merges function and aesthetics seamlessly. Using color differentiation and a unifying eye-motif, Eduardo del Fraile Studio has crafted a cohesive, memorable line. Linking eye health to color perception with a caring tone, it's a worthy win, showcasing packaging innovation." **—Shaobin Lin**

Tell us about your packaging design for pharmaceutical brand Interapothek's Eye Health line. What was your design thinking behind the packaging? Interapothek is the leading pharmacy brand in Spain that distributes its products to retailers in more than 40 countries. We have designed more than 1,000 of its products, a number which continues to grow. Its briefing is to be direct and graphic while getting customers to recognize themselves in the packaging. Each range acquires its own characteristics across many sets of packaging. Our designs become a way to personalize each line and thus maintain a directional style in each section of the Interapothek brand.

Our studio has been growing with this brand, as we have been working and increasing its potential for more than eighteen years. I believe our designs for Interapothek have provided a very conducive territory to understand the world of packaging and see how graphic decisions influence and increase the product's success.

Did you go through any other iterations of the packaging design before landing on this one? The eye always played a central role in our design, but we created various graphics to represent it. Our idea was for it to be graphical and hold the consumer's gaze at the top of the container as well as to create a homogenous line with the product's defining change of color, always remaining within the same chromatic range.

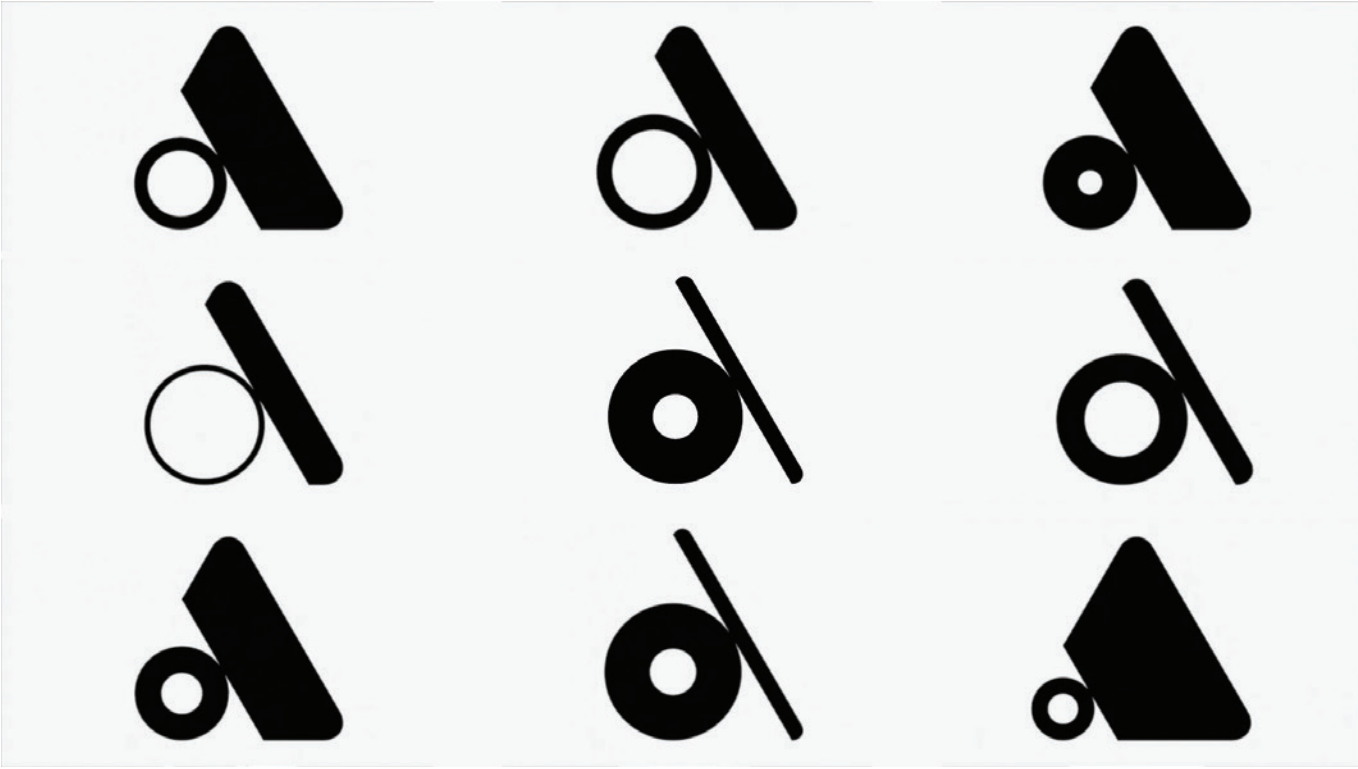
What do you like about packaging design, and what differentiates it from other design disciplines? It's more tangible and tactile; you can smell it and engage with the materials. In packaging, you have to control the art direction, illustration, typography and composition, as well as the materials used and impact on the planet. The outcome is relative to various factors, and the three-dimensionality of each package brings a new understanding beyond designing a simple label. I believe that in the production phase of a bottle or iconic tableware where companies invest millions of euros or dollars, certain changes in design alter and shape those budgets.

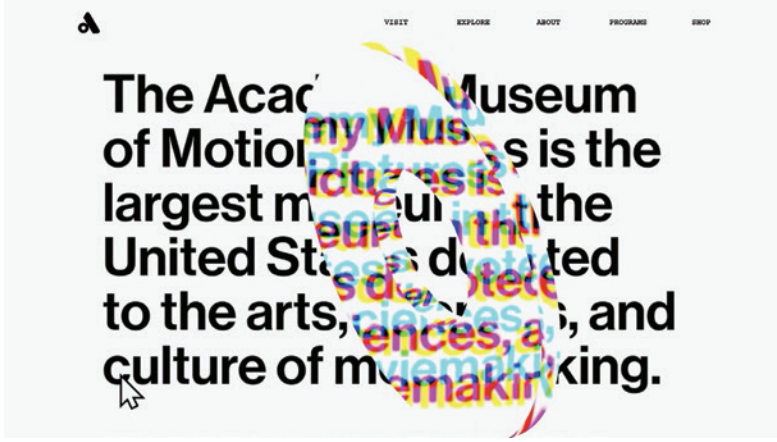
Regarding design innovations in the near future, what are you looking forward to incorporating into your practice? Our studio has created a beautiful blend between art direction, identity design, packaging and industrial design. It's a very powerful course where everything resonates at the same time. We have been working with volumetric sculptures for some time, which we've adapted to client work. It's interesting to see how they're made and the reason behind their volume. The product ranges we create have been expanding; sometimes, we work with ranges of more than 15 to 30 products, and this has become a continual challenge. The studio has retained a particular style for 25 years now, and maintaining this has required daily effort on our part. We have to ensure with the right elements at every step of the project, whether it is typography, color or shape.

I believe the most interesting phase of the project is after it's completed for the harmony it brings. Despite the differences in the results, each finished project creates new connections between details that allow you to understand its origins. Your design language gains more cohesion. This becomes especially interesting when you work with designers younger than you; contrary to how it might seem, age differences can bring people closer when the intensity of youth aligns with the voice of experience. It can produce very positive results.

Academy Museum of Motion Pictures identity

"In this bold, expansive rebrand, Juarez uses custom-built code to seamlessly simulate dynamic assets and interactive applications. Logo and pattern generators, a postcard editor, grid-based typography and mosaic-filtered image captures all demonstrate the flexibility, strength and cohesiveness of his identity system." **—Jennifer Cole Phillips**



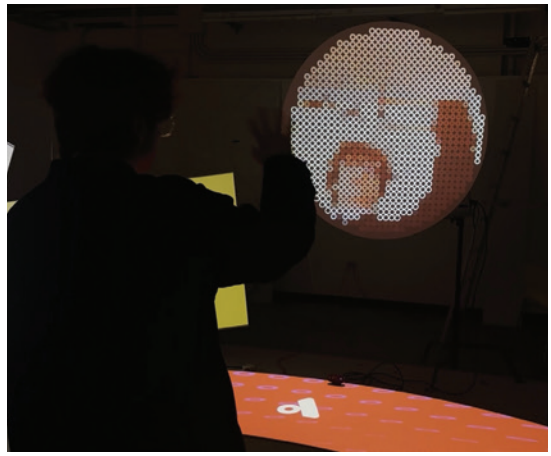


Gabriel Juarez, designer
Zeke Wattles, instructor
ArtCenter College of Design (Pasadena, CA), school

© Gabriel Juarez

"Gabriel Juarez's combination of robust and flexible graphic design, paired with well-implemented tech, resulted in an awarded entry that stood out for its innovation and professionalism."

—Marta Swannie



A rebranding of the Los Angeles-based institution Academy Museum of Motion Pictures by Gabriel Juarez, student at ArtCenter College of Design, this project introduces a dynamic identity system through a series of custom JavaScript tools and prototypes. At its center is the circle, which represents a camera lens and aperture; this symbolizes the art of capturing motion through film.

Comments by Gabriel Juarez:

Tell us about your educational experience at ArtCenter College of Design. What facets of graphic design have you gravitated toward? At ArtCenter, we spend a lot of time explaining our rationale for the design decisions we make. I feel this teaches us how to frame and communicate our perspectives efficiently. I've gravitated toward identity systems because I am interested in how branding can be dynamic. I'm curious about how a graphic system can turn into something that can respond in context or with user input.

What was the assignment for which you created this identity for the Academy Museum of Motion Pictures? The assignment was to rebrand a cultural institution. Professor Zeke Wattles's class centered on writing code to expand the identity into something more dynamic, and it involved coding demos using the JavaScript library p5.js. As we learned more about JavaScript, we transitioned out of coding demos and into creating something related to our brand identity. I liked this class because we learned something new every week. By the end, we developed a literacy for coding with p5.js and could string concepts together to build new visuals. Zeke would also encourage us to look at JavaScript libraries outside of p5.js to expand our capabilities with code, which is how I learned about three.js—another library I used in this project.

How did you land on the idea of symbolizing the Academy through a camera lens and aperture? In this class, the logo had to be driven by type, so I went through different ways of spelling out the initials AAMP. I eventually landed on the capital *A* because it felt the most distinctive and flexible.

What approach did you take to develop the JavaScript tools for this identity system? I wanted the identity to be dynamic, letting elements shift and move throughout the system. When the camera rolls, multiple elements begin to move and work in sync. I approached the identity with that thinking. Some of the programs were tools for me to generate patterns or logo variations that could be exported as static assets. I designed others with a user in mind, like the postcard generator and the website landing graphic. These tools and programs made it easy to imagine how the identity could adapt to different contexts.

Did you encounter any unexpected challenges during the assignment? As someone fairly new to programming, I came across challenges with my code many times. In these times, it was helpful to ask AI to diagnose problems. Sometimes, it would work; sometimes, it would not. I think AI can be leveraged this way, but it is best not to rely too heavily on it.

What do you like most about identity design? I like imagining how an identity will look on screen, in print, in motion or as an interactive experience. I feel that good identity systems are rooted in conceptual storytelling; in identity design, you develop a visual language that tells a story about what an institution represents. In this way, I believe aesthetics should follow the narrative.

Paper, Paper, Paper book

"This project caught my eye not only because it was beautifully designed but because it used its subject—paper—in a unique and memorable way. The cover is made from three sheets of colored paper, which adds to its initial appeal. A fantastic book that deserves a place in every design studio and school." **—Chris Flack**

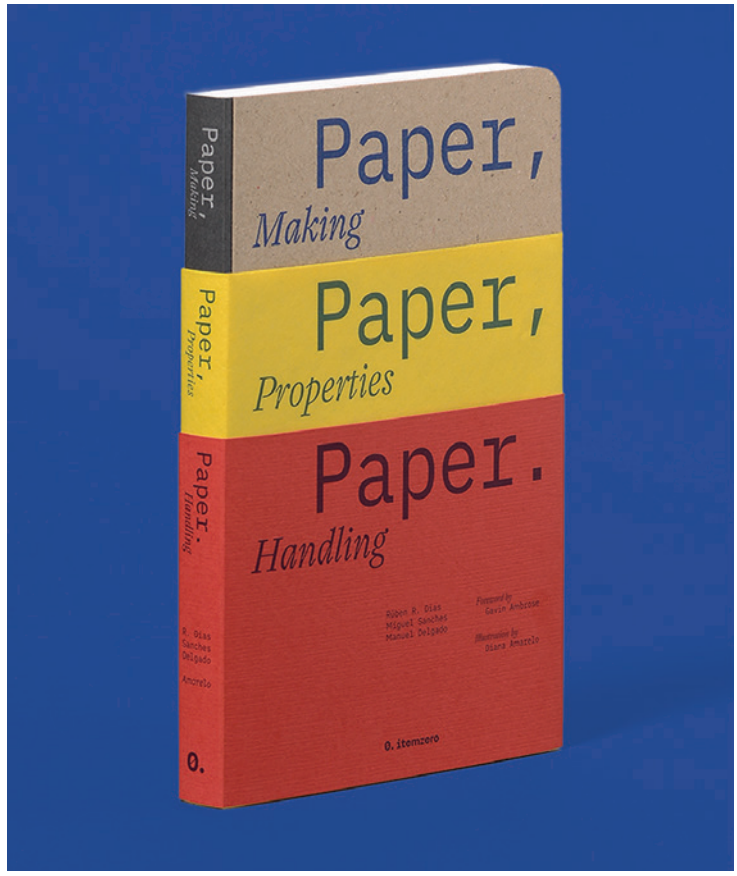
A comprehensive exploration on paper manufacturing, transformation and handling techniques, *Paper, Paper, Paper* features more than 200 bespoke scientific, technical and infographic illustrations. Led by Espinho, Portugal-based design firm o.itemzero, the team behind *Paper, Paper, Paper* engaged in two years of visual research and investigation of image and text notation for the book's content.

Comments by o.itemzero:

Tell us about your Espinho, Portugal-based design firm o.itemzero. What would you say your specializations are? o.itemzero is a design studio with more than fifteen years of operation, but we established ourselves in 2020 to focus solely on editorial and type design—our *de facto* specialty. Additionally, we've opened a publishing house where we publish books on graphic design and production. We design bespoke books and typefaces for cultural institutions, companies and brands worldwide.

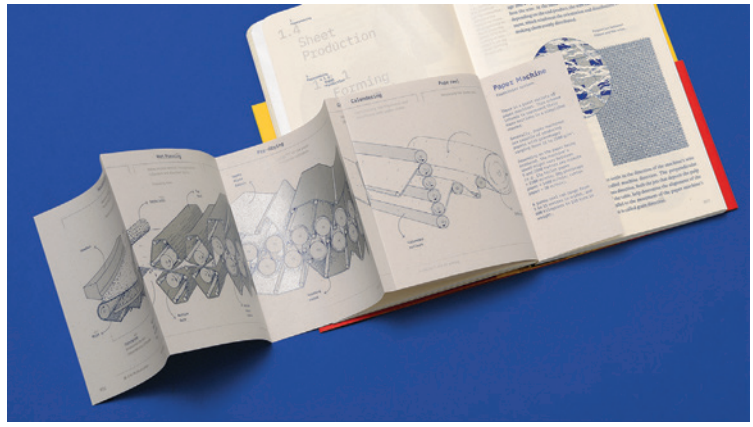
You describe *Paper, Paper, Paper* as a multidisciplinary collaboration. What inspired the creation of the book, and how were the multiple teams involved? The idea for *Paper, Paper, Paper* emerged when we met paper engineer and coauthor Manuel Delgado. We had to consult with him during the writing of our book *The Book Cover* to troubleshoot some of its content, and his wealth of knowledge—and its usefulness—immediately made us think of doing a book together to make this information accessible to the world of graphic designers.

Additionally, Miguel Sanches, another coauthor and a professor of print production, had worked with us previously and became a go-to person for our questions. Luckily for us, he was also acquainted with Delgado. And Rúben R. Dias, one of the partners here at o.itemzero and an editorial design professor, rounded out the coauthoring team. Illustrator Diana Amarelo joined us by



Ricardo Dantas/Rúben Dias/Fábio Martins, art directors
Manuel Delgado/Rúben Dias/Miguel Sanches, writers
Diana Amarelo, illustrator
o.itemzero (Espinho, Portugal), design firm

“Through inserts, format shifts, special inks and a distinctive layout, the book reminds us of the sensory and emotional experience of holding a printed object in your hands. It’s a celebration of materiality and the ways design can elevate content.” **—Bernabé Romero**



a stroke of luck: we were looking for illustrators for the project and, out of the blue, she emailed us her portfolio. Right away, she fit like a glove. The four of us worked together from scratch, creating the manuscript and images in tandem.

What was the thinking behind the book design? Our motto is that a book should be an example of its content. As a book on paper, we wanted it to showcase a wide range of stock and highlight its properties. This extends beyond just *using* paper to how it is transformed. From printing to cover assembly, fold-outs to jackets—every aspect of how we would manipulate paper to construct the book came under intense scrutiny by our team.

On the visual and content sides, the book covers a myriad of topics and organizes them by stage of production and cumulative knowledge. Moreover, the content is quite technical—and usually geared toward an audience of engineers—so we wanted to make this information accessible to designers and graphic producers without compromising precision. For this, we populated the book with scientific illustrations, such as microscopic images, diagrams and infographics, where Amarelo worked side by side with Delgado. The book also includes a wealth of tables and definitions.

Did you encounter any unexpected challenges during production? The book’s production may be unassumingly complex, but even discussing the act of sourcing paper reveals how complex the process was. For the book, we used 21 different papers, most of which were not available through resellers or from small factories; others weren’t even marketed to graphic designers. An example of this is the cover’s boards, which are made from recycled cardboard; this is usually used to produce paper rolls using only starch. The craft paper used in the book’s endpapers is a component in producing corrugated cardboard. All of this is to say that a lot of adjustments and tinkering was necessary in production as well, since many of these paper stocks weren’t fabricated to be printed on through the conventional printing house processes.

What do you like about designing books? What strikes us as the most interesting characteristic of book design is that it lives at the intersection of graphic and industrial design. Books are graphic objects, usually produced industrially. Moreover, information architecture is a constant concern in their design. When we join these aspects together, we are, in truth, designing experiences. If reading is a trance, then the designer is a hypnotist conducting the reader’s experience.

218 pages, 5⅞ × 9, 2 PMS, Smyth sewn, fourteen signatures, fourteen different paper stocks, hardcover with flexible spine, raw board on the front and covered on the back, craft endpapers, die-cut corner, tip-in foldout, two cover jackets.

1

BBQ
SAUCE À L'ÉRABLE
MAPLE SAUCE
BBQ
KETCHUP MAISON
HOMEMADE KETCHUP
RELISH DE COURGETTE
ZUCCHINI RELISH
CIDRE PÉTILLANT
CRACKLING CIDER
CIDRE AROMATISÉ PÉTILLANT
CRACKLING FLAVOURED
MELON D'EAU
WATERMELON
CASSIS
BLACKCURRANT
FRAISES
STRAWBERRY
SIROP D'ÉRABLE AMBRÉ
AMBER MAPLE SYRUP
355 ml
La première coulée
SIROP D'ÉRABLE FONCÉ
DARK MAPLE SYRUP
355 ml
La grande coulée
SIROP D'ÉRABLE TRÈS FONCÉ
VERY DARK MAPLE SYRUP
355 ml
La dernière coulée
RELISH DE MAÏS
CORN RELISH
320 ml
RELISH CLASSIQUE
CLASSIC RELISH
320 ml
MOUTARDE DE DIJON AU BEURRE D'ÉRABLE
MAPLE BUTTER DIJON MUSTARD
MOUTARDE À L'ANCIENNE À L'ÉRABLE
OLD-STYLE MAPLE MUSTARD
Au pied de cochon

2

COTERRA
COTERRA
COTERRA
COTERRA

3

PACKAGING

1 (series)
Benjamin L'Ecuyer Lamingo, designer
Marie-Elaine Benoit, design director
Marie Chénier/Julien Poisson/Audrey-Claude Roy, art directors
Jean-Bernard Bastien, associate creative director
Jean-François Dumais, creative director
Julia Maron, writer
Inès Khadr, project manager
Annie Dufresne/Garcí Iñigo, project directors
Sid Lee (Montréal, Canada), design firm
Au Pied de Cochon, client

"For Au Pied de Cochon, a Montréal icon of Québécois cuisine since its founding in 2001 by Chef Martin Picard. It champions rustic dishes, local ingredients like foie gras and seafood, and bold flavors that showcase Québec's rich culinary heritage."

2 (series)
Michael Hester, designer/creative director
Pavement (Oakland, CA), design firm
Côte West, client

"Coterra, a new line of wines from winery Côte West, expands its growing brand by focusing on innovative natural winemaking. The contrasting black-and-white labels abstractly depict the serendipitous alchemy that exists when a combination of the elements, the fruit and the winemaker exist together to create the wild and unexpected. The result creates an instantly recognizable shelf presence that sets the brand apart from other rule-breaking labels within the natural wine category."

3 (series)
Rob Alexander/Will Ecke, designers
Jill Robertson/Jason Schulte, creative directors
Emily Fitzloff, writer
Olivia Donnelly/Dominique Mao, production designers
Ali Nimmo, project manager
Office: Jason Schulte Design (San Francisco, CA), agency
Flour + Water, client

"San Francisco-based Italian restaurant Flour + Water asked us to support the expansion of its boxed pasta with a new packaging system. We aimed to reinforce what sets the brand apart and the high quality of the product. The packs feature the story behind Flour + Water pasta, cooking instructions with hand-drawn illustrations and chefs' tips to reinforce the quality experience. The supersized logo creates an unmistakably bold shelf impact."

PACKAGING

1 (series)
Beatrice Cristini/Sara De Lucia/Federico Epis, designers
Emanuele Basso/Elena Carella, creative directors
The 6th (Milan, Italy), design firm
Piccolo Seeds, client

"Piccolo Seeds sells plant seeds in design-focused retail locations such as museums and bookshops. We connected this line of flower seeds to typography, pairing 26 flowers with 26 historic typefaces. Each package narrates its own font's story, turning the entire collection into a small manual of graphic culture. The seed packets are sold in a binder that lets buyers arrange them into words."

2 (series)
Ciarán Brandin/Pete Freeman/Rob Oechsle/Hanna Pulis, designers
Andrew Galloway, design director
Alex Center, creative director
Kevin Batory, writer
Marisa Zupan, strategist
Grace Dawson/Dehlia Hennessy Brown, project directors, design
CENTER (Brooklyn, NY), design firm
Bero, client

"After years of declining sales and younger generations' openness to drinking less alcohol, beer needed an evolution—an iconic brand that could bridge new ideas about drinking with the rich traditions and storytelling of the world's best breweries. Enter Bero, a premium nonalcoholic beer created by Tom Holland that delivers the taste and experience of a great brew and never asks you to settle for less."

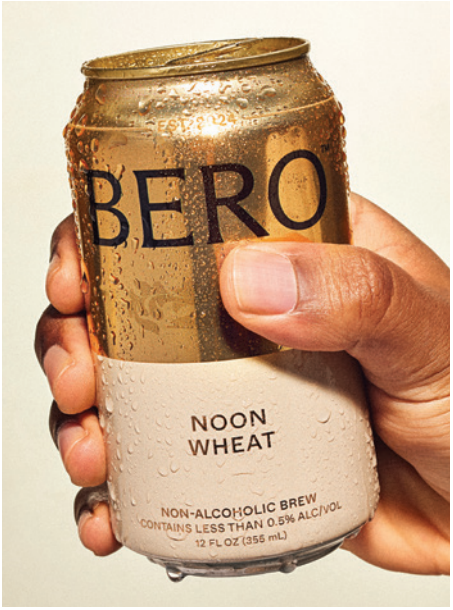
3 (series)
Natasha Alimova, senior designer
Matt Grantham, creative director
Sam Allan, director
Kendal Dunlop, production
Melissa Ranaldi, project manager
Onfire Design (Auckland, New Zealand), design firm
Gradimir Mirkov, Salash Delicatessen, client

"For Salash Delicatessen, a family-run business in Auckland that has crafted meats for four generations. Our brand wordmark takes inspiration from Cyrillic, most notably in the shapes and curves of the lowercase *a*. The sharp serifs and the form of the *S* reference butchery tools. Secondary brand elements like icons and patterns reinterpret historical Serbian costumes and regional textiles into modern, simplified designs."

1

© Mauro Turatti

2



© Rhianydd Hylton/Graham Pollack

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© Yanpeng Chen

5

PACKAGING

1 Chenxiang Xi, art director
Chenling Zhang, creative director
5gn2 Creative Design (Shanghai, China), design firm
Call The Beast, client

"The pet-products industry is still in its infancy in China. For pet product brand Call The Beast, we designed a paw-shaped packaging with distinctive characteristics to grab consumers' attention. The internal copywriting also vividly illustrates the product's role as a gift for their special animal family member, deepening their understanding of the product and educating them on the market."

2 Michael Hester, designer/creative director
Bud Snow, illustrator
Pavement (Oakland, CA), design firm
Ain't Normal Cafe, client

"When we approached the package design for Ain't Normal Cafe's house line of coffees, we wanted to capture the eccentric, vibrant energy of the cafe and its characteristic namesake. Created with local artist and activist Bud Snow, the back of the package achieves this by depicting the average day at this sidewalk café."

3 (series)
Louis-Philippe Bélanger/Maude Turgeon, designers
David Fuenzalida, writer
Demande Spéciale (Montréal, Canada), design firm
Khoa Le/Kim Levan, Koki-Kiko, clients

"Vazzi is not just a lubricant; it's an attitude—a playful, daring and unfiltered approach to pleasure. We set the name *Vazzi*, which means 'go for it' in French, in a fluid, expressive logo created from experiments with liquid we refined into a signature full of motion. The visuals are just as expressive: a mix of touch, movement and pleasure that celebrates surprise and spontaneity."

4 Shaobin Lin, designer/creative director
Linshaobin Design (Shenzhen, China), design firm
Yinmiao Cao, Ten Degree Tour, client

"For Ten Degree Tour's mountain and water tea. The packaging design blends tea and landscape concepts with the cultural attributes of gift packaging. When the inner foldable pages close, their edges turn into a mountain-water boundary. Mirrored mountain motifs on the upper and lower pages form natural reflections, while a socket line adds 3-D layering to echo the outer box's tea bowl shadow."

5 (series)
Angel Fano/Luis López, designers
Iván Alemán/Male Martínez/Christian Vargas/Ambar Yuen, art directors
Alfonso Fernández, creative director
After (Barranco, Peru), design firm
Jorge Arteta/Javier Pardo/César Taboada, Mr. Sushi, clients

"To reinvent Mr. Sushi, the first brand to democratize sushi in Peru, we designed a bold, modern typeface to give it a strong personality and high visibility. We also created Neki, a playful cat-maki character that accompanies the brand across all touchpoints. This refresh not only modernized the brand but also expanded its expressive potential with charisma and confidence."

PACKAGING

1 (series)
Alejandro Alfaro/Nahuel Marín, designers
Eduardo del Fraile, art director/creative director
Eugenio Fructuoso, 3-D artist
Eduardo del Fraile Studio (Santo Ángel, Spain), design firm
Interapothek, client

"For Spanish pharmaceutical brand Interapothek's range of sunscreens. After we conducted some research, we chose a graphic consisting of stripes from a beach awning to allude to the product's function. In this way, the awning creates a cohesive graphic system that brings light and color to the sunscreen range."

2 (series)
Michelle Brandemuehl/Jaeyou Chung/Oliver Dell/Daniel Ferro/Xinle Huang/Rohan Rege/Barney Stepney, designers
Kevin Chao/Sean Danz/Jing Qi Fan/Kristine Lim/Mason Lin, senior designers
Megan Bowker/Beth Johnson/Morgan Light, design directors
L. A. Corall, COLLINS/Ashley Hohnstein/Steven Jockisch, Target, creative directors
Arielle Kroloff, strategy director
Antonia Lazar/Oilang Maui, project directors
COLLINS (Brooklyn, NY), design firm
Target, client

"Target's up&up line had growing sales across 2,000 SKUs of its popular brand. In close partnership with Target's in-house creative team, COLLINS built a new color-coded, arrow-driven packaging system that clarifies categories; improves usability; and keeps the growing brand's honest, budget-friendly voice intact."

3 (series)
Andrea Rosar/Anselmo Tumpić, designers
Sara Prenc Opačić/Anselmo Tumpić, creative directors
Studio Tumpić/Prenc (Rovinj, Croatia), design firm
Mylando, client

"Famìa, an olive oil brand from the Croatian city of Rovinj, draws inspiration from Mediterranean tradition. Its packaging reflects Rovinj's architecture, with bottles shaped and colored like Mediterranean houses to represent different oil intensities. The letter ì in the logo symbolizes a chimney and communicates the warmth of home. The design enhances store appeal and encourages customers to collect every flavor, bringing home an authentic piece of Rovinj."

4 Chad Michael Studio (Dallas, TX), design firm
Traveler's Tree, client

"An esoteric blend of tropical fruits, flowers and spices, Paradisse Liqueur has mysterious origins that date back to 1916. We created a bespoke bottle design and sealed it with a custom closure to transport buyers to a rediscovered paradise."

5 Stranger & Stranger (Brooklyn, NY), design firm
Allianspirits, client

"For Laferté, a new-to-market French-style whisky, we partnered closely with the founders to design an iconic, bespoke bottle. The associated identity design reflects the brand's unique ambition to promote France as a stronghold of whisky throughout the world."

6 (series)
Damien Bertels/Alexis Coutu-Marion/Daphne Stivelman, designers
Isabelle Allard/Kristian Manchester, creative directors
Sid Lee (Montréal, Canada), design firm
Squared Circles, client

"Freaks of Nature redefines skincare for outdoor enthusiasts with bioengineered ingredients like vegan shark squalane and spider silk. The packaging, made of 100-percent recycled plastic from the global marketplace Oceanworks, reflects its eco-conscious mission. With a washed-out logo and nature-inspired colors, the brand stands out while staying true to its sustainable ethos."

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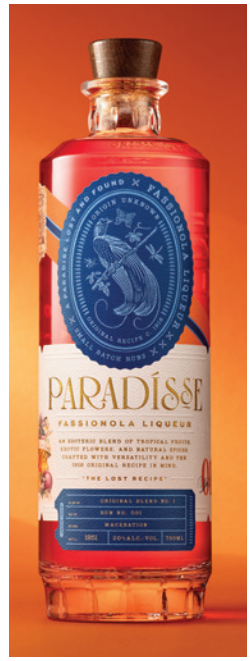

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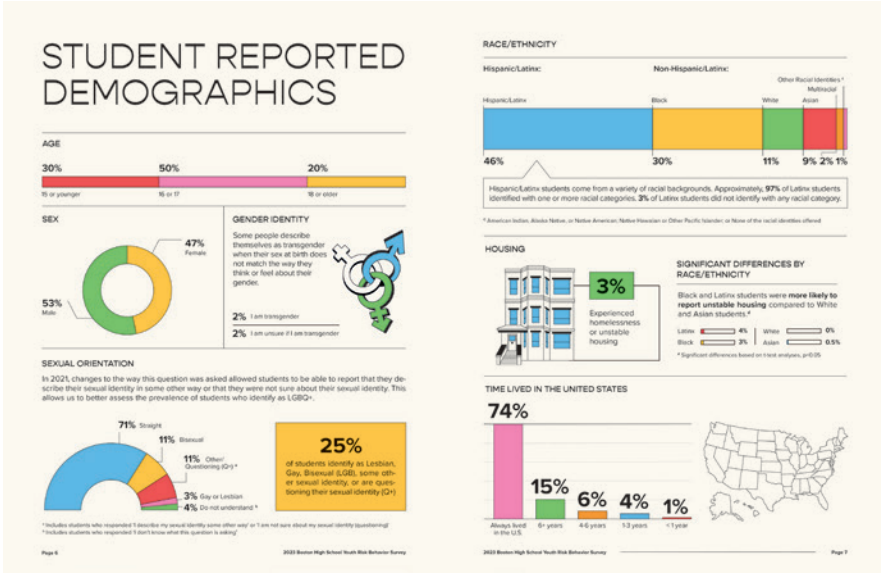
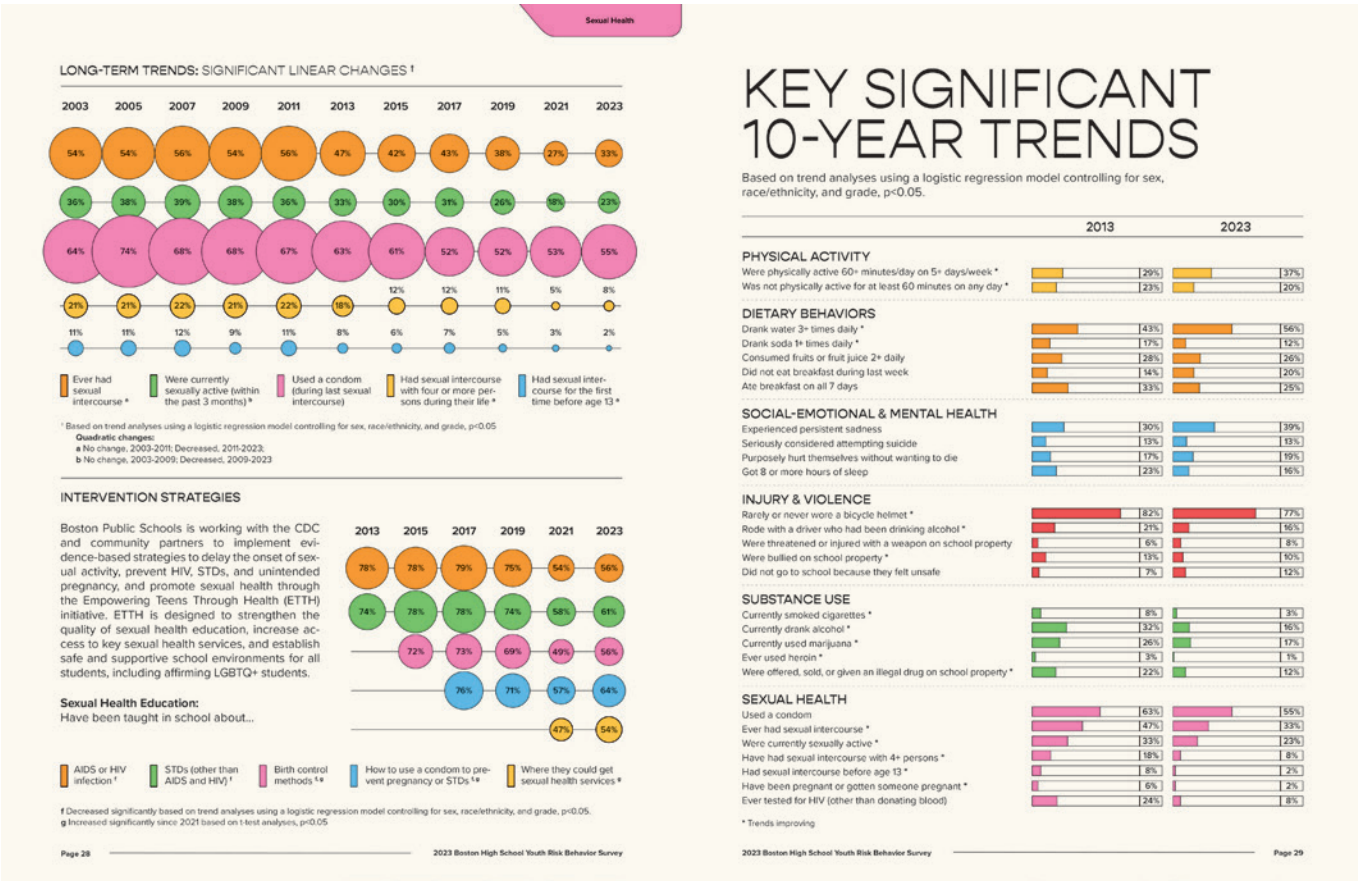
BOSTON Public Schools
2023 BOSTON HIGH SCHOOL YOUTH RISK BEHAVIOR SURVEY
WHAT BPS HIGH SCHOOL STUDENTS TOLD US ABOUT THEIR HEALTH


STUDENT REPORTED DEMOGRAPHICS
AGE
30%
50%
20%
SEX
47% Female
53% Male
GENDER IDENTITY
2% I am transgender
2% I am unsure if I am transgender
SEXUAL ORIENTATION
71% Straight
11% Bisexual
11% Other/ Questioning (Q+)*
3% Gay or Lesbian
4% Do not understand *
25%
of students identify as Lesbian, Gay, Bisexual (LGB), some other sexual identity, or are questioning their sexual identity (Q+)
RACE/ETHNICITY
Hispanic/Latinx:
Non-Hispanic/Latinx:
46%
30%
11%
9%
2%
1%
HOUSING
3%
Experienced homelessness or unstable housing
SIGNIFICANT DIFFERENCES BY RACE/ETHNICITY
TIME LIVED IN THE UNITED STATES
74%
15%
6%
4%
1%


Sexual Health
LONG-TERM TRENDS: SIGNIFICANT LINEAR CHANGES
2003 2005 2007 2009 2011 2013 2015 2017 2019 2021 2023
Ever had sexual intercourse
Were currently sexually active (within the past 3 months)
Used a condom (during last sexual intercourse)
Had sexual intercourse with four or more persons during their life
Had sexual intercourse for the first time before age 13
INTERVENTION STRATEGIES
Boston Public Schools is working with the CDC and community partners to implement evidence-based strategies to delay the onset of sexual activity, prevent HIV, STDs, and unintended pregnancy, and promote sexual health through the Empowering Teens Through Health (ETTH) initiative. ETTH is designed to strengthen the quality of sexual health education, increase access to key sexual health services, and establish safe and supportive school environments for all students, including affirming LGBTQ+ students.
Sexual Health Education:
Have been taught in school about...
AIDS or HIV infection
STDs (other than AIDS and HIV)
Birth control methods
How to use a condom to prevent pregnancy or STDs
Where they could get sexual health services
KEY SIGNIFICANT 10-YEAR TRENDS
Based on trend analyses using a logistic regression model controlling for sex, race/ethnicity, and grade, p<0.05.
2013 2023
PHYSICAL ACTIVITY
DIETARY BEHAVIORS
SOCIAL-EMOTIONAL & MENTAL HEALTH
INJURY & VIOLENCE
SUBSTANCE USE
SEXUAL HEALTH
Trends improving

2

ANNUAL REPORTS

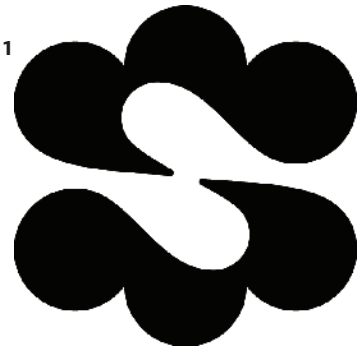
1 Maryse Ihab/Safeya Mohamed, designers
Laura Cárdenas, art director
Suzan Choudry, creative director
Nimblebot (Cambridge, MA), design firm
Boston Public Schools, client

"Each year, we partner with Boston Public Schools to design its Youth Risk Behavior Survey reports and turn complex information into engaging publications. We created a cohesive visual system to highlight key findings while appealing to the report's target audiences through accessible and actionable data." 28 pages, 8½ × 11, 4-color, perfect binding.

2 Allison Beer/Abby Coe, designers
Roger Frank, creative director
Little Jacket (Cleveland, OH), design firm
Deaconess Foundation, client

"Deaconess Foundation, a private foundation in Greater Cleveland, helps people impacted by poverty build careers that sustain themselves and their families. For this annual report, we focused on the importance of helping individuals start a career path versus just securing a job." 50 pages, 6 × 12, 4-color, spiral bound.

1



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TRADEMARKS

1 Kristmar Muldrow, designer
Amber Asay, creative director
Nice People (Los Angeles, CA), design firm
SpaDerma, client

"For medical spa SpaDerma, our new logo features a puffy, cloud-like *S* made from mirrored, circular shapes, bringing a sense of balance, calm and that cloud-nine feeling you get after seeing your favorite esthetician."

2 Jean-Sebastien Baillat, creative director
Baillat Studio (Montréal, Canada), design firm
Tennis Québec, client

"A modernized identity for sports organization Tennis Québec that emphasizes the inclusion and collaboration of the tennis community. Linked to the larger organization Tennis Canada through the use of a circle, we distinguished the identity with elements inspired by the graphic language of tennis."

3 Ayushi Jain, designer
Siddharth Khandelwal/Swati Paranjpe, creative directors
Eamonn Ennis, writer
Pollinate Labs (Mumbai, India), design firm
Paper Fort, client

"Paper company Paper Fort encourages conscious consumption through its spiral-bound notepads that nudge users to use every inch effectively. The logo's silhouette of a fort mirrors the binding of Paper Fort's notepad, merging the fort's protective qualities with the notepad's purpose."

4 Robert Topping, designer
Adam Giles/Ian McLean, creative directors
Interabang (London, United Kingdom), design firm
Oliver Tabor, client

"For Oliver Tabor, a multi-award-winning magician, member of the Magic Circle and president of the International Brotherhood of Magicians. This timeless identity is elegant, iconic and playful, just like Oliver's magic."

5 Sylvain Grégoire, graphic designer
Daniel Martinez-Mendoza, motion graphic designer
Anthony Verge, design
Vincent Bélanger/Anthony Verge, creative directors
Nicolas Boisvert, executive creative director
Nicolas Baldovini/Luc Du Sault/Josh Stein, chief creative officers
Béatrice Lachance, writer
Marc-André Dandurand, interface designer
David Martineau, interactive designer
Agence Picard, developer
François Giroux, strategist
Sophie-Annick Vallée, strategy director
Marilyne Beaudoin/Marie-Jeanne Bouchard, project managers
LG2 (Québec, Canada), ad agency
Fédération québécoise des municipalités, client

"Ma Municipalité Verte ('My Green Municipality') assists, supports and strengthens municipalities in their efforts toward fighting climate change and managing the transition to clean energy. Its logo is made up of simple shapes that represent the letters *MMV*, evoking step-by-step movements to a greener municipality."

6 Grey Larson (Salt Lake City, UT), designer
Tyler Eide, creative director
Parker Studio, design firm
Picco, client

"For Picco, an AI-powered tool built to streamline repetitive tasks and redefine productivity. Its retro-modern identity draws from nostalgic office culture and athletic motifs, reimagined with a sleek, forward-looking edge that reflects Picco's innovative spirit."

IDENTITY PROGRAMS

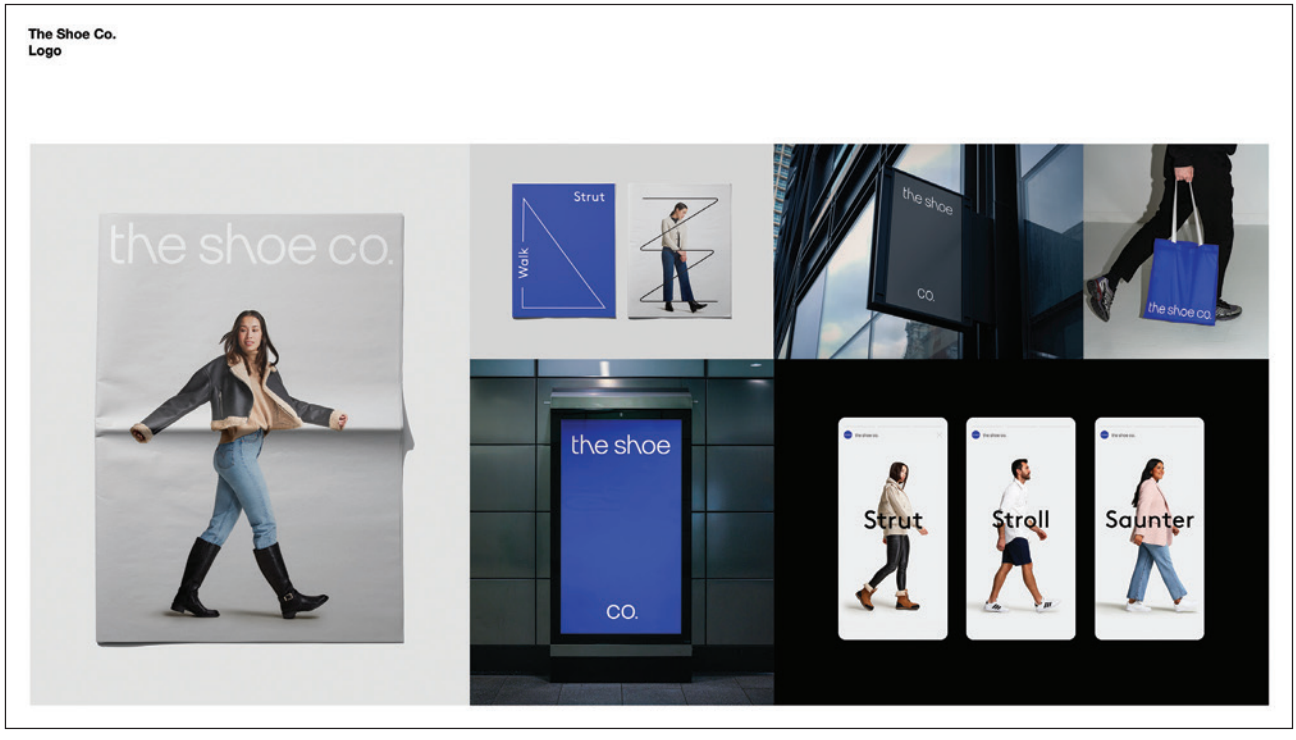
7 Louis Duarte, design director
Man Wai Wong, group creative director
Lisa Greenberg/Steve Persico, chief creative officers
Morgan Kurchak/Tom Mednick/Emily Thurston, writers
Lineto, typography
Yar Kukhtin, animator
Leo Toronto (Toronto, Canada), ad agency
The Shoe Co., client

"The Shoe Co. embraced a forward-moving spirit after rebranding from The Shoe Company. A custom wordmark with a dynamic *h* symbolizes walking legs, reflecting a mission to support Canadians through every step of life's journey."

7

The Shoe Co.
Logo
A unique wordmark for The Shoe Co. was created, featuring customized elements within the 'h' that resembles walking legs, symbolizing forward movement. It embodies our purpose of providing Canadian families footwear that inspires them throughout life's journey, from first steps to their most significant leaps.
h

The Shoe Co.
Logo
the shoe co.


The Shoe Co.
Logo
the shoe co.
Strut
Walk
the shoe
co.
the shoe co.
the shoe
co.
Strut
Stroll
Saunter

The Shoe Co.
Logo
the shoe
co.
the shoe
co.

INTEGRATED BRANDING PROGRAMS

1 (series)
Nicholas Chiodo/Ayako High/Ryan Ricketts/Lizzy Watkins, designers
Kazuki Tsutsui/Michael Woody, senior designers
Andrew Almeter/Lacy Muhich, creative directors
Alexa McNae/Christoper See, group creative directors
Jo Shoesmith, chief creative officer
Torin Daniels/Matthew Schnirman, writers
Fahd Abughalib/Najoud Al-Jabri, researchers
Matter Design/Morisawa Inc./NaN, typography
Yuki Omata, producer
Alex Wright, strategist
Jonathan Cohen, strategy director
Vanessa Callahan/Alexandria Rivas/Carly Schlenker, project managers
Amazon XCM (Seattle, WA)/Koto, agencies
Amazon, client

"Amazon's global brand transformation unifies more than 50 subsidiary brands across 22 markets through an innovative 'fixed and flex' design system. 'Fixed points'—the logo, smile and custom typeface—provide consistency, while 'flex points'—photography and color, among other elements—adapt for specific brands, audiences and cultures. A central digital hub provides teams worldwide with comprehensive guidelines, toolkits and assets. This strategic evolution demonstrates how thoughtful design can transform a global brand while enhancing customer experience and driving business growth."

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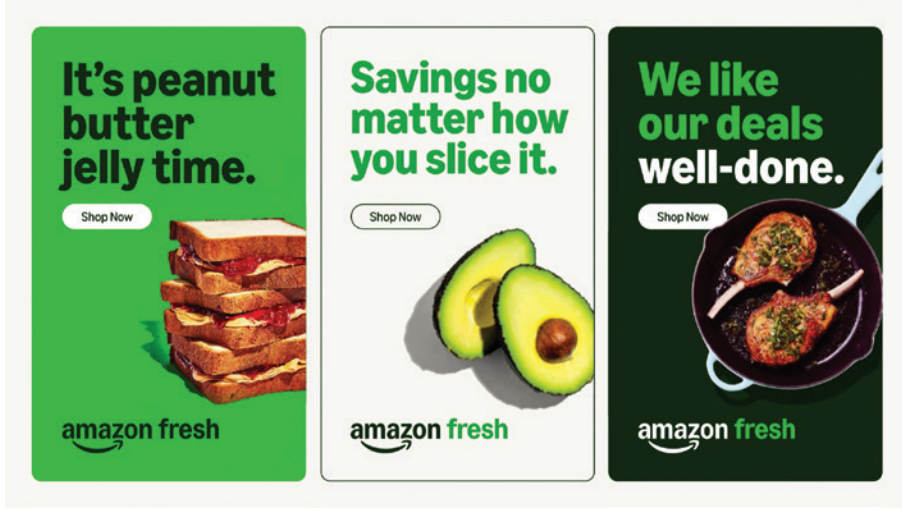

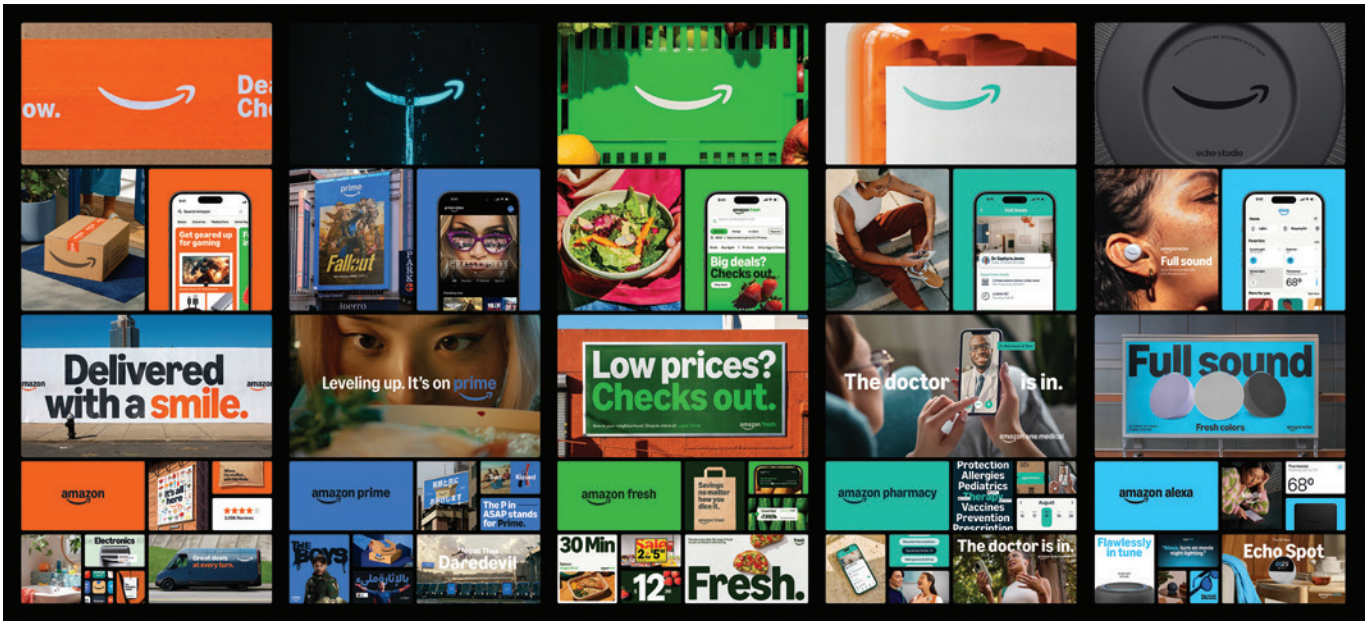

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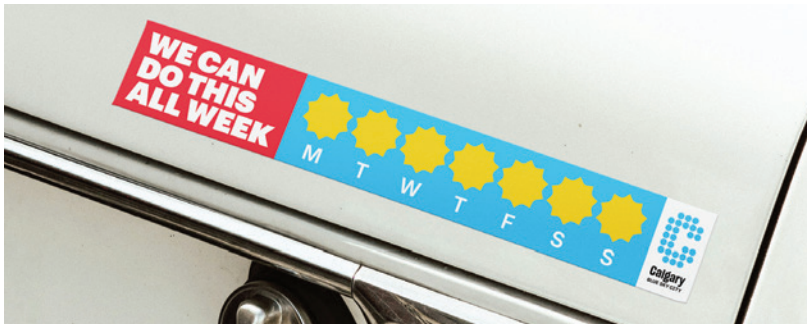
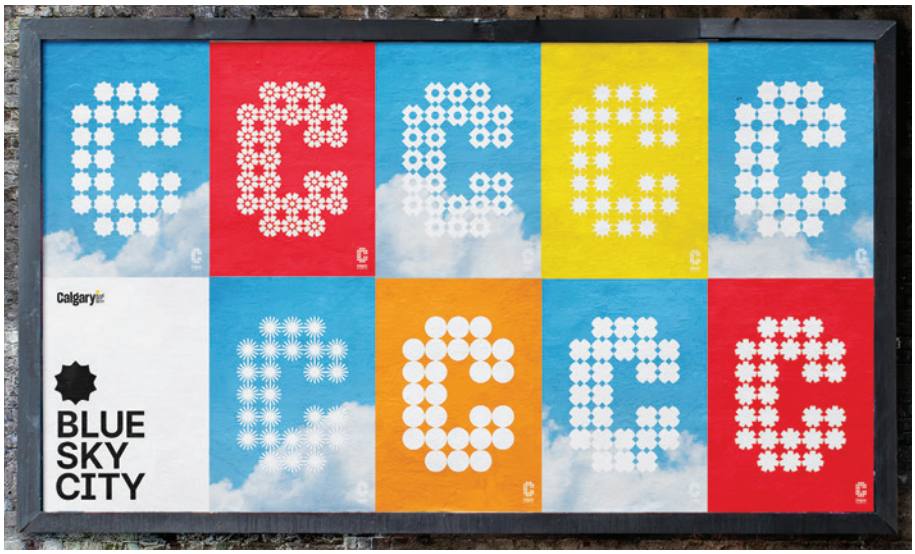
1

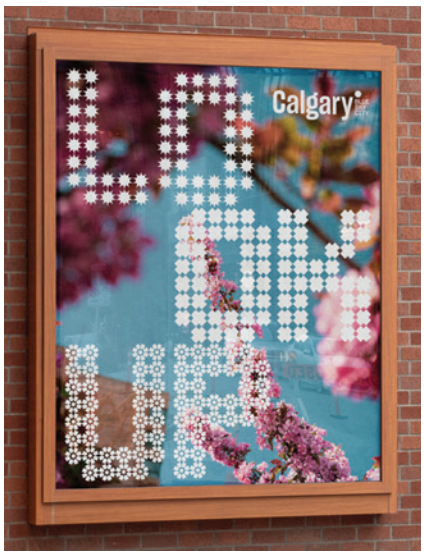
SUNSHINE
WILL STRIKE
ARCHED CLOUDS
WILL CATCH
YOUR EYE
AND THE VAST
AIR
ABOVE
WILL SIMPLY
BECKON
LOOK UP
BLUE
SKY
CITY


WE CAN
DO THIS
ALL WEEK
M T W T F S S
Calgary

BLUE
SKY
CITY
BLUE
SKY
CITY

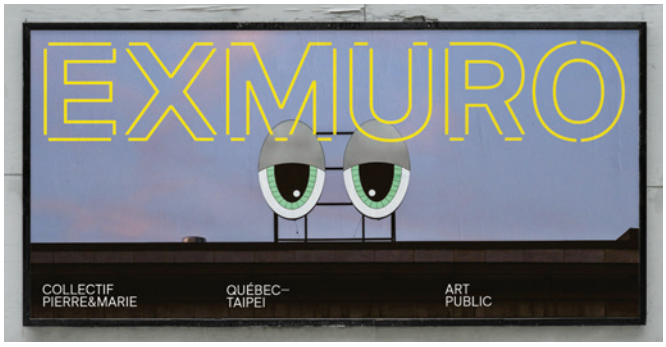
BLUE
SKY
CITY


Calgary
BLUE
SKY
CITY


Calgary

LIFT
YOUR
EYES
HERE, THE
BLUE HUES
BECKON

2



© Samuel Billington/Stéphane Bourgeois

INTEGRATED BRANDING PROGRAMS

1 (series)
Scott Wilson, design director
Stephanie Kochorek/Paul Little, executive creative directors
Keli Pollock, chief creative officer
Stephanie Kochorek, writer
Ben Gough, motion design director
Wendy Chiu, project director
Daughter (Calgary, Canada), agency
Calgary Economic Development, Tourism Calgary, client

"For most of Calgary's history, the city's identity has revolved around one persona: the cowboy. This image no longer truly reflects the city. We needed a new brand that captures who Calgary really is. We created a visual language inspired by beadwork, a cross-cultural art form where individual elements come together to create something greater. Though the truths and ideas of beadwork belong to all, there is a specific connection to beadwork in Calgary's indigenous heritage."

2 (series)
Sylvain Grégoire, graphic design
Daniel Martinez-Mendoza, motion graphic designer
Marguerite Daas/Maryse Gagné/Mira Moscatel-Gauthier, design
Mira Moscatel-Gauthier, creative director
Nicolas Boisvert, executive creative director
Nicolas Baldovini/Luc Du Sault/Josh Stein, chief creative officers
Béatrice Lachance, writer
Julie Pichette, production manager
Charlotte Arsenault, strategist
Sophie-Annick Vallée, strategy director
Marilyne Beaudoin/Marie-Jeanne Bouchard, project managers
LG2 (Québec, Canada), ad agency
EXMURO, client

"EXMURO is a cultural institution in Québec City that showcases open-air public art. Based on absolute openness, its visual identity features a custom typographic design where the characters remain open, echoing the stencil lettering used in urban signage. The brand and its deployment were designed around this always-open display typeface, letting the art be seen through it. We chose the color yellow to enable the brand to make an impact in any urban environment."

INTEGRATED BRANDING PROGRAMS

1 (series)
Matt Rector/Marty Senn/Milton Un, creative directors
Carmichael Lynch (Minneapolis, MN), design firm
Carl Mandell/Steven Overturf, Houston Texans, clients

"For the Houston Texans's 2024 brand identity, we built a system that speaks a visual language as diverse as the city itself, incorporating car culture, the music scene, municipal design, NASA and much more. Like the city itself, it's polished and gritty, bold and refined—a place with a heart big enough for all these eclectic elements to congregate and build community together."

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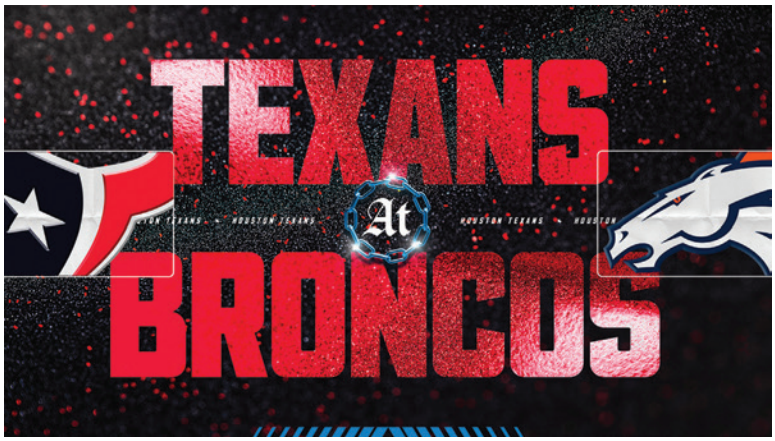
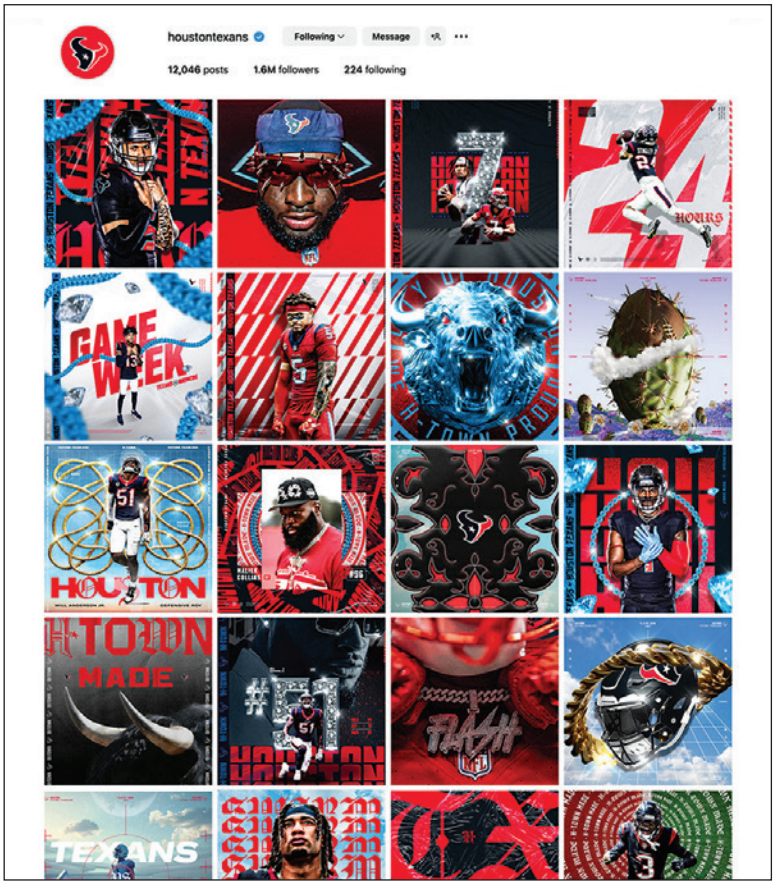
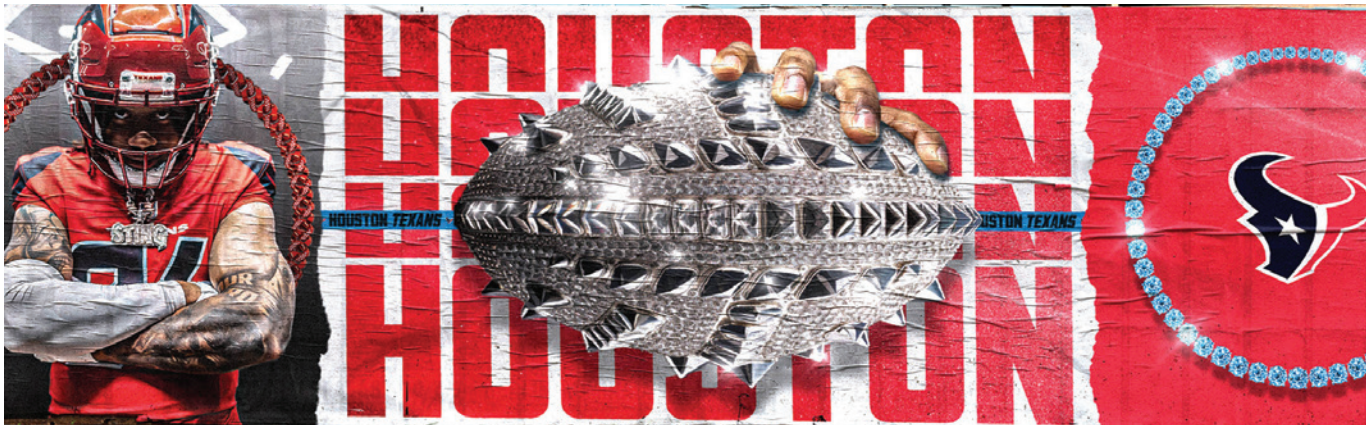




H-TOWN
MADE
HOUSTON TEXANS
DRAFT
2024
TOWN
HOUSTON
CITY OF HOUSTON
WE H-TOWN PROUD


HOUSTON
HOUSTON TEXANS

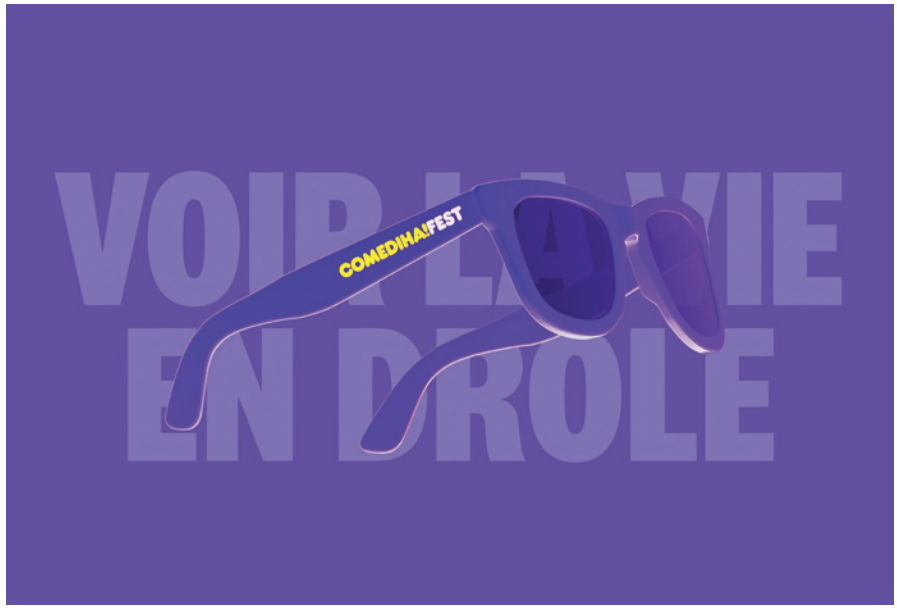
H-TOWN
MADE
2024
TEXANS
WE ARE
TEXANS
WE ARE
TEXANS

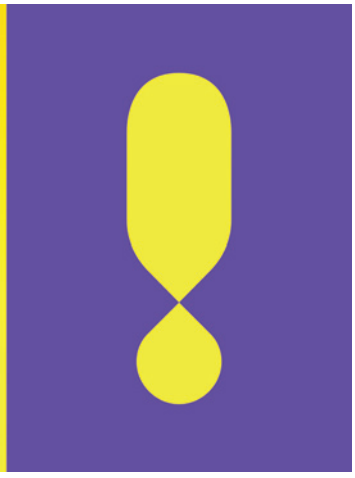
INTEGRATED BRANDING PROGRAMS

1 (series)
Maryse Gagné/Sylvain Grégoire, graphic design
Daniel Martinez-Mendoza, motion graphic designer
Nicolas Poulin, design
Anthony Verge, creative director
Nicolas Boisvert, executive creative director
Nicolas Baldovini/Luc Du Sault/Josh Stein, chief creative officers
Béatrice Lachance/Marc-André Savard, writers
Julie Pichette, production director
Marilyne Beaudoin/Marie-Jeanne Bouchard/Frédérique Morel, project managers
LG2 (Québec, Canada), ad agency
ComediHa!, client

"A comedy institution based in Québec, ComediHa! has been making Quebecers laugh for more than 25 years and decided to update its brand image to celebrate. The new logo features round, inflated letters that symbolize its iconic use of balloons. The exclamation mark, now the company's mascot, giggles, chuckles and bursts out laughing to mirror the emotional responses of its spectators. The updated brand image champions humor and maintains ComediHa!'s legacy of laughter."

1





DIHA!

COMEDIHA!

COMEDIHA!
FEST
Loto Québec

VTT
JE PEUX
ALLER
PARTOUT

COMEDIHA!

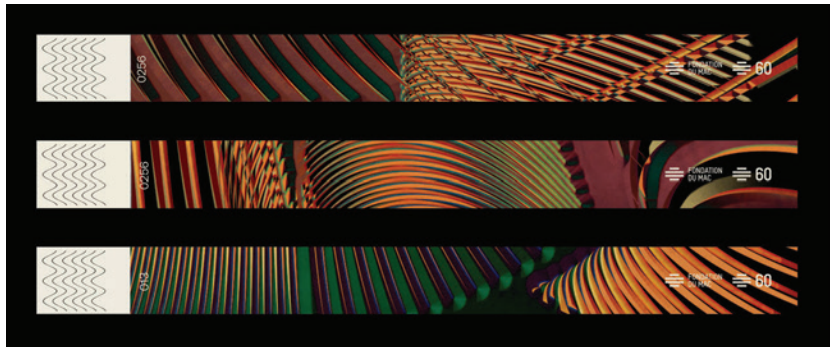
COMEDIHA!
FEST
Loto Québec
VIDÉOTRON

INTEGRATED BRANDING PROGRAMS

1 (series)
Nicolas Chamberland, designer
Virginie Bédard, art director
Richard Bélanger, creative director
Anne-Claude Chénier, chief creative officer
Olivier Fortin, writer
Anita Bombita, curator
Jean Hugo Filion, director
Laure Hamonic, project manager
Septième, production company
Cossette (Montréal, Canada), design firm
Klio Foti/Anne Lebel/Nancy Lemieux/Amélie St-Cyr, Fondation du MAC, clients

"The identity for the Museum of Contemporary Art of Montréal's 2024 grand gala reimagined 18th-century spectacles through kinetic typography and poetic illusions. Custom letterforms move and morph like a dream, merging past elegance with modern design. Inspired by pre-cinema techniques, the visuals layer depth, motion and ornamentation. Each animation becomes a hypnotic, immersive tableau, amplifying the event's fantastical essence."

1



FANTASMAGORIE

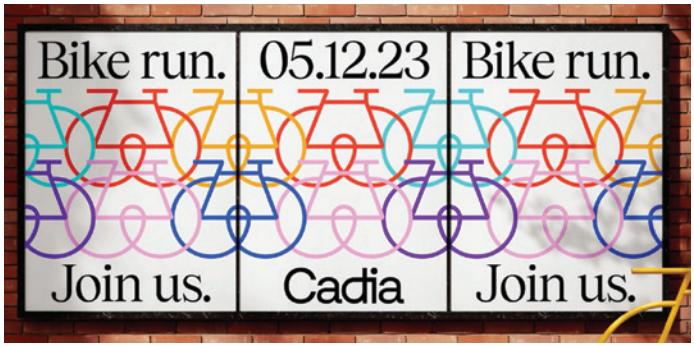
FANTASMAGORIE

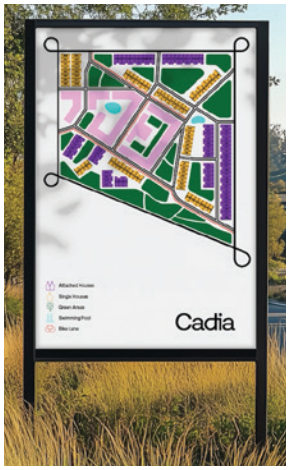
14.09.2024
FANTASMAGORIE
14.09.2024

FANTASMAGORIE
BAL DU MAC
ROYALMOUNT
14.09.2024
CO-PRESIDENTS
FONDATION DU MAC
60
TWO
DAYS
LEFT

1

Hi there, future neighbor.
Cadia is now leasing.
Cadia


Bike run.
05.12.23
Bike run.
Join us.
Cadia
Join us.


Cadia

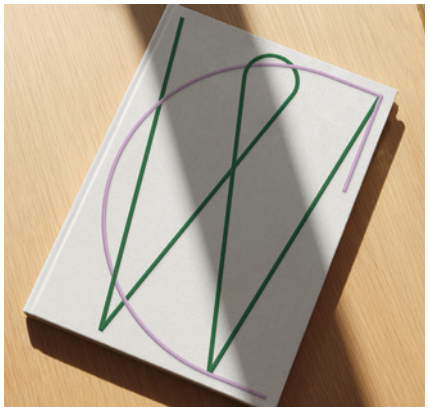
HOME
Body
Cadia
September 2025
HOME
Body
Cadia
October 2025
HOME
Body
Cadia
November 2025

SPRING
Cadia
Spring Activities
March - May

SUMMER
Cadia
Summer Activities
Jun - Aug

AUTUMN
Cadia
Autumn Activities
Sep - Oct

WINTER
Cadia
Winter Activities
Nov - Feb



I miss my velvet sofa.

Cadia

INTEGRATED BRANDING PROGRAMS

1 (series)
Lynn Oh/Ruta Paškevičiūtė, designers
Julen Saenz, senior designer
Darius Dazhi Wang, motion graphic designer
Rebeka Arce/Tim Cairns/Rejane Dal Bello, creative directors
Janet Ginsburg, writer
Eric Park, motion design director
Taamrat Amaize/Sanjay P Hukku/Arielle Kroloff, strategy directors
Maggie Beckham, project manager
COLLINS (Brooklyn, NY), design firm
Cadia, client

"Cadia turns properties into wellness ecosystems: walkable loops, garden hubs and daylight-rich homes that boost residents' vitality. A looped *d* wordmark drawn from pedestrian desire paths anchors a bright yellow palette, while custom display faces, which we called Cadia One Line and Multi Line, layer strokes to visualize overlapping dimensions of health. Icons, 45-degree grids, signage, resident apps and print collateral all share the same modular construction, reimagining formerly clinical properties as energetic, design-led communities."

INTEGRATED BRANDING PROGRAMS

1 (series)
ITAL/C (Virginia Beach, VA), design firm
Library Foundation of Los Angeles, client

"The Library Foundation of Los Angeles provides critical support to the Los Angeles Public Library, resulting in free programs, resources and services available to the millions of adults, children and youth in Los Angeles. We were tasked with the opportunity to rebrand this vital institution. Using the architectural (or portal-like) silhouette of a book, we delivered a bold and iconic visual identity designed to stand the test of time."

1

Library Foundation of Los Angeles ALOUD

Library Foundation of Los Angeles The Library Store

Library Foundation of Los Angeles The Council

Library Foundation of Los Angeles Young Literati

INTEGRATED BRANDING PROGRAMS

1 (series)
Diego Aguilar Villalobos/David Díaz Méndez, designers
Diego Aguilar Villalobos, art director
Francis Desrosiers, creative director
Harrison Fun (Montréal, Canada), design firm
Danny Lennon, Haskell Cinema, client

"The Haskell Free Library and Opera House sits in a Victorian building that straddles the border of Québec and Vermont. It houses a movie theater, library and opera house, making it a historical icon of reunion and cultural exchange. Our identity system for Haskell Cinema not only celebrates the architectural beauty of Haskell's building but also reinforces the center's enduring role as a place of gathering, unity and connection across borders—a true cultural landmark."

1

© Juan Pablo Fernández

Haskell
Cinema

Cinema Haskell
The only cinema in the USA without a screen.
Le seul cinéma au Canada sans projecteur.
@cinemahaskell
cinemahaskell.com

Haskell
Talk to me
/ Parle-moi
Feb 01- Feb 30
Févr 01- Févr 30
(4:50P.M. 7:45P.M. 9:50P.M.)
(4:50P.M. 7:45P.M. 9:50P.M.)
Haskell
Oppenheimer
Feb 13 - Mar 10
Févr 13 - Mars 10
(2:00P.M. 5:30P.M. 8:00P.M.)
(2:00P.M. 5:30P.M. 8:00P.M.)
Haskell
Poor things
/ Pauvres Créatures
Feb 22 - Mar 20
Févr 22 - Mars 20
(4:50P.M. 7:45P.M. 9:50P.M.)
(4:50P.M. 7:45P.M. 9:50P.M.)

Haskell

1

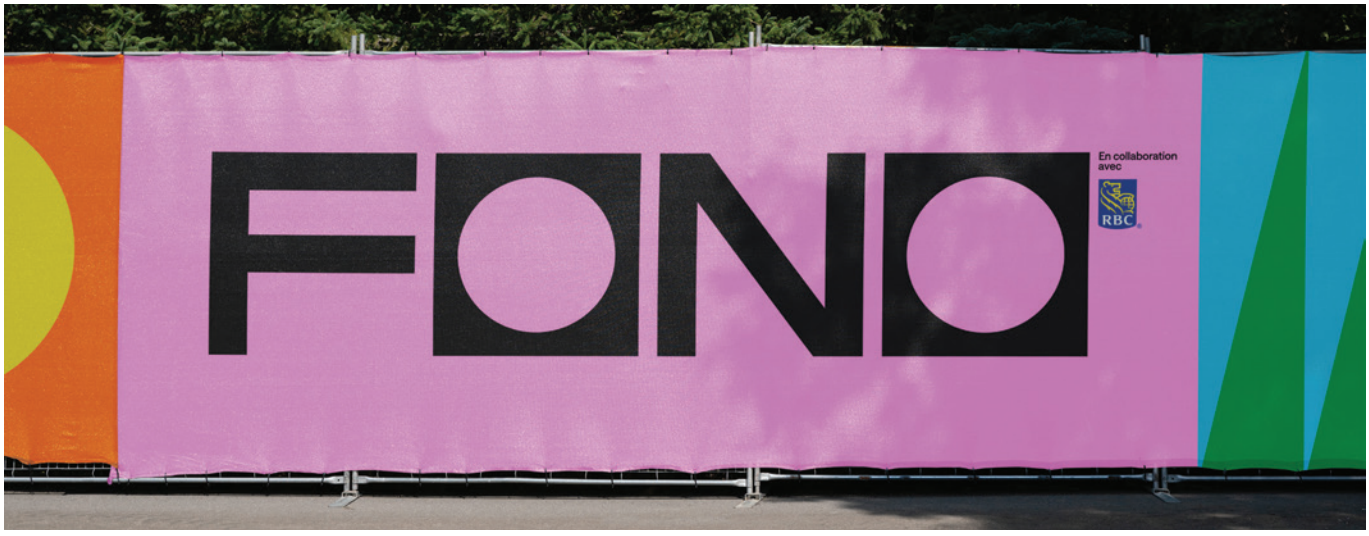
FONO

Festival
Fono
FONO
13-14
septembre
2024
De la bonne
musique
au programme
Vendredi
Samedi

En collaboration
avec
RBC
FONO

FONO

Festival Fono 2024
13-14 septembre


FONO
En collaboration
avec
RBC

INTEGRATED BRANDING PROGRAMS

1 (series)
Sylvain Grégoire, graphic designer
Daniel Martinez-Mendoza, motion graphic designer
Anthony Verge, design/creative director
Nicolas Boisvert, executive creative director
Nicolas Baldovini/Luc Du Sault/Josh Stein, chief creative officers
Béatrice Lachance, writer
Julie Pichette, production director
Christine Larouche, strategist
Sophie-Annick Vallée, strategy director
Marilyne Beaudoin/Marie-Jeanne Bouchard/Frédérique Morel, project managers
LG2 (Québec, Canada), ad agency
BLEUFEU, client

"Taking place in mid-September, Fono is a music festival that celebrates popular sounds of the moment. The logo is built like the festival with rigging and speakers. It constructs and deconstructs itself to adapt to the festival's different environments. The vibrant, bold colors of the platform bring a summery feel to the brand, highlighting its mission of enjoying music and summer while it lasts."

CATALOGS

1 Ana Valeria Castillos, designer
Jon Key, creative director
Morcos Key (Brooklyn, NY), design firm
Tang Teaching Museum & Art, client

"*Paula Wilson: Toward the Sky's Back Door* is the first major monograph on the artist Paula Wilson. Blending essays and images in a nonlinear, tactile design, this book is an immersive object that mirrors Wilson's layered, material-driven and multidisciplinary practice." 184 pages, 8¾ × 11½, 4-color, casebound, silkscreen on cloth, foil stamp.

2 Daniel Frumhoff, designer/art director/creative director/typographer/photo editor
Jennifer Brown/Charlotte Burgess-Auburn/Laurie Moore, editors in chief
Patrick Beaudouin, photographer
Zrinka Buljubašić/Hulises Ortiz, contributing artists
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 members 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." 168 pages, 8½ × 10, 4-color, perfect bound.

1

2

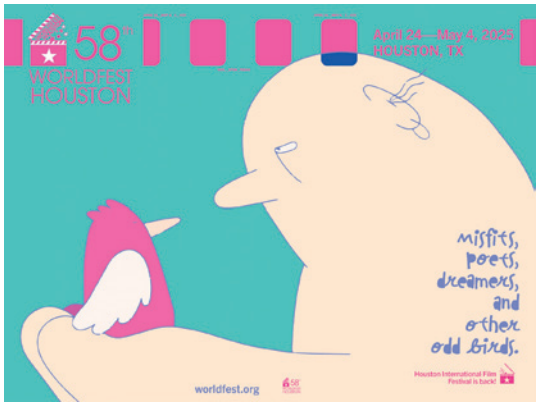
Stanford
d.school
Yearbook
2023–2024

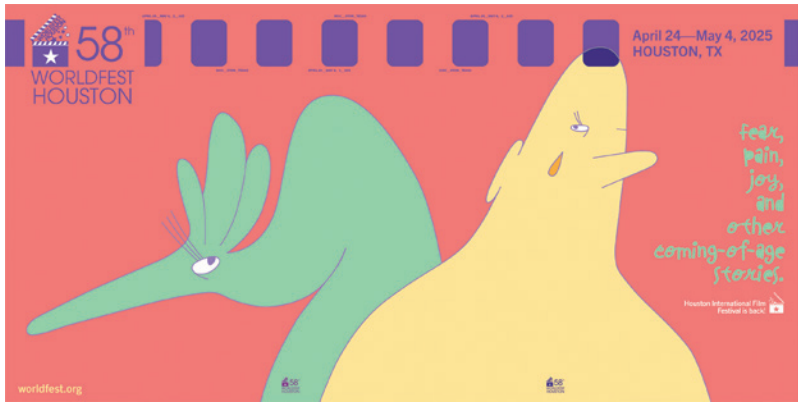
Stanford
d.school

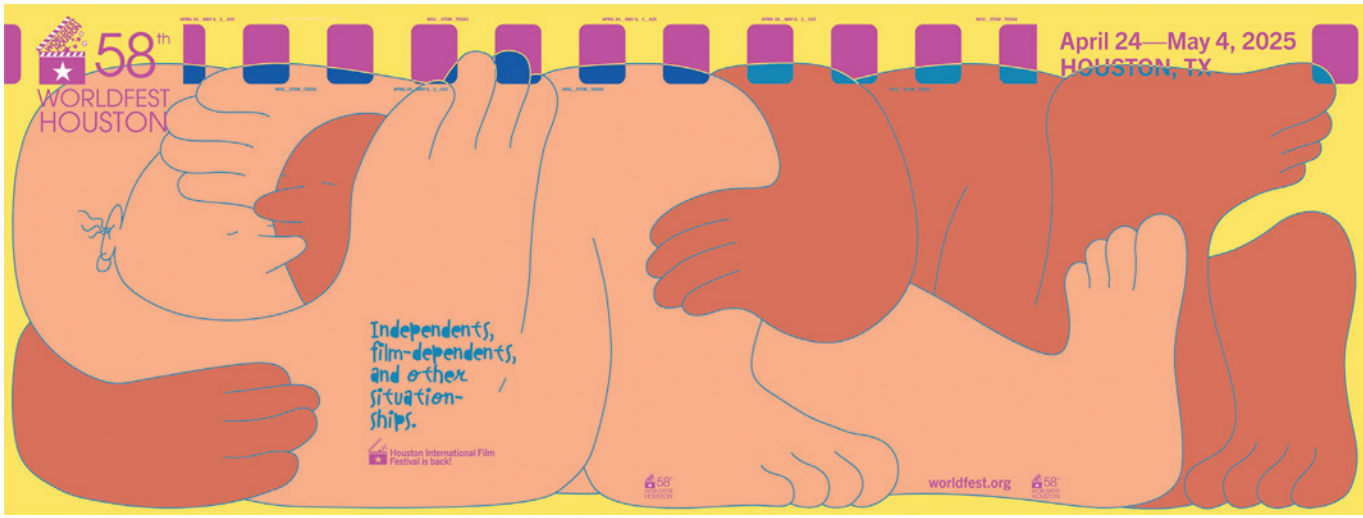
Stanford
d.school
Yearbook
2023–2024

Teach
Learn
Shaping Curriculum and Community in a Changing World
Human
Lenses
"This year we worked with corporate board members looking for new ways to advocate for sustainability, and with philanthropists and social sector leaders aiming to infuse their organization's response to AI with a human-centered lens." —Sarah Stein Greenberg
The care and responsibility to be leading towards of the planet.
all people, and the data we generate.
OF NOTE
Celebrating a d.school Icon: Bernie Roth
Building a New Print Shop and Visual Design Workspace
Congrats to Our Graduates!
Stanford d.school Yearbook 2023–2024
EdTech Remix
What if educational technology supports creative, effective learning for all students?
85
Make it
Happen
'Designers need a place to come together and just get into it together, get real nerdy, talk about what's happening, what needs to be happening, and how to make it happen. — same side

1


58th
WORLDFEST
HOUSTON
April 24—May 4, 2025
HOUSTON, TX
misfits,
poets,
dreamers,
and
other
odd birds.
worldfest.org


58th
WORLDFEST
HOUSTON
April 24—May 4, 2025
HOUSTON, TX
fear,
pain,
joy,
and
other
coming-of-age
stories.
worldfest.org


58th
WORLDFEST
HOUSTON
April 24—May 4, 2025
HOUSTON, TX
Independents,
film-dependents,
and other
situation-
ships.
Houston International Film
Festival is back!
worldfest.org

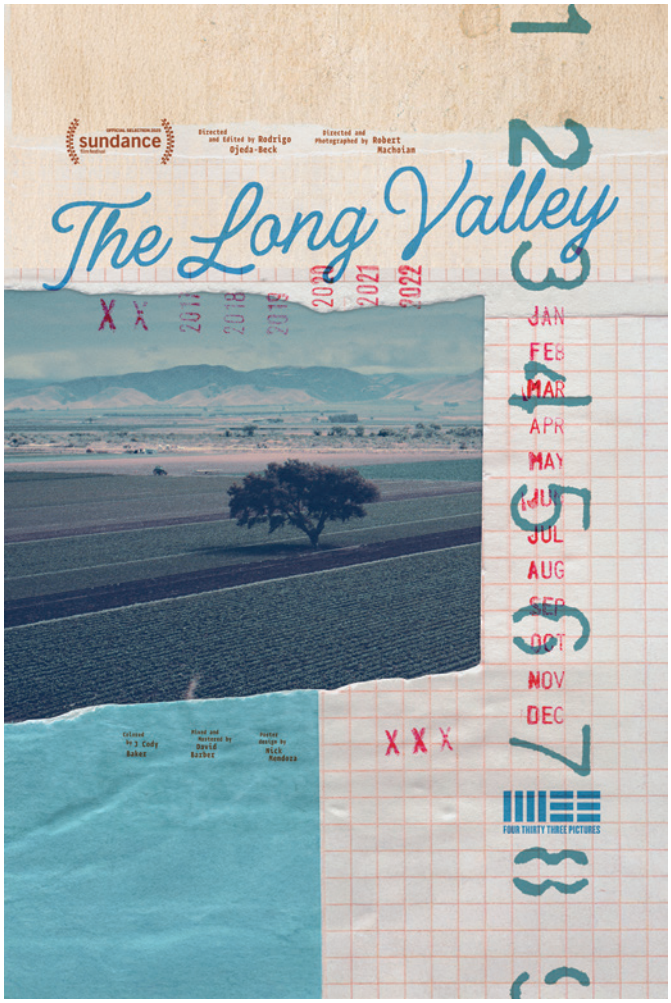
2

LA
PEUR
AU
VENTRE
Un film de Léa Clermont-Dion

Un film de Léa Clermont-Dion
LA
PEUR
AU
VENTRE

LA
PEUR
AU
VENTRE
Un film de Léa Clermont-Dion

3



4

POSTERS

1 (series)
Scott Almaguer, designer
Mimi Boneta/Iliana Escalona, art directors
Alex Garcia/Fer Osuna, creative directors
David Padierna, writer
Fernando Osuna Martinez, illustrator
Lopez Negrete Communications (Houston, TX), design firm
Katy Lea Cannon, WorldFest Houston, client

"The 58th edition of WorldFest Houston, one of the world's oldest indie film festivals, needed a fresh identity to capture the emotional heart of independent cinema and engage a new generation of filmmakers and film fans. We reimagined WorldFest 58 through vibrant, illustrated characters, each of whom represented a cinematic archetype or genre. From dreamers to outcasts to misfits to lovers, our 'odd birds' honored the beautiful weirdness at the core of independent filmmaking." Various sizes, 4-color, digital, 28 lb. bond-non-glossy lightweight poster paper.

2 (series)
Isabelle Allard, design director
Julien Poisson, art director
Audrey-Claude Roy, associate creative director
Jean-François Dumais, executive creative director
Gabrielle Crépeau-Hubert/Gaëlle Paquet, project managers
Sid Lee (Montréal, Canada), design firm
Léa Clermont-Dion, client

"*La Peur au Ventre* ('Fear in the Belly'), a new documentary by Léa Clermont-Dion, explores the rise of anti-abortion movements in Canada, Québec and the United States. To reflect the topic's urgency, we created striking visuals inspired by protest signs, horror movie posters and the work of Saul Bass. Menacing hands, negative space and a limited palette evoke anxiety and control. A hidden cross in the title hints at the religious influence threatening women's rights." 24 × 36, 2-color, silkscreen.

3 Nick Mendoza, designer
Robert Machoian, photographer
Hey Mendoza (Stillwater, OK), design firm
433 Pictures, client

"A poster promoting the short documentary 'The Long Valley.' Immigrants living in California's Salinas Valley share divergent perspectives on the passage of time, the acceptance of reality and the space to dream. The poster communicates the passage of time by the stamps of months and years like the repetitive nature of the immigrants' laborious jobs. The collage of grid paper overlays the pattern of farm fields." 24 × 36, 4-color, inkjet printing.

4 Casey Stokes, designer
Casey Stokes/Carter Weitz, creative directors
Joey Googe, writer
Gayle Adams, illustrator
Morgan Goethel, project director
Bailey Lauerman (Omaha, NE), design firm
Lincoln Track Club, client

"Bailey Lauerman has designed 37 posters for the Lincoln Marathon since 1989—each with the same assignment to simply connect Lincoln to running. These commemorative race posters are coveted by the runners with many hanging in personal galleries along with the medals that they earned." 19 × 27, 4-color, sheet-fed offset printing on 100 lb. Starwhite Bristol paper.

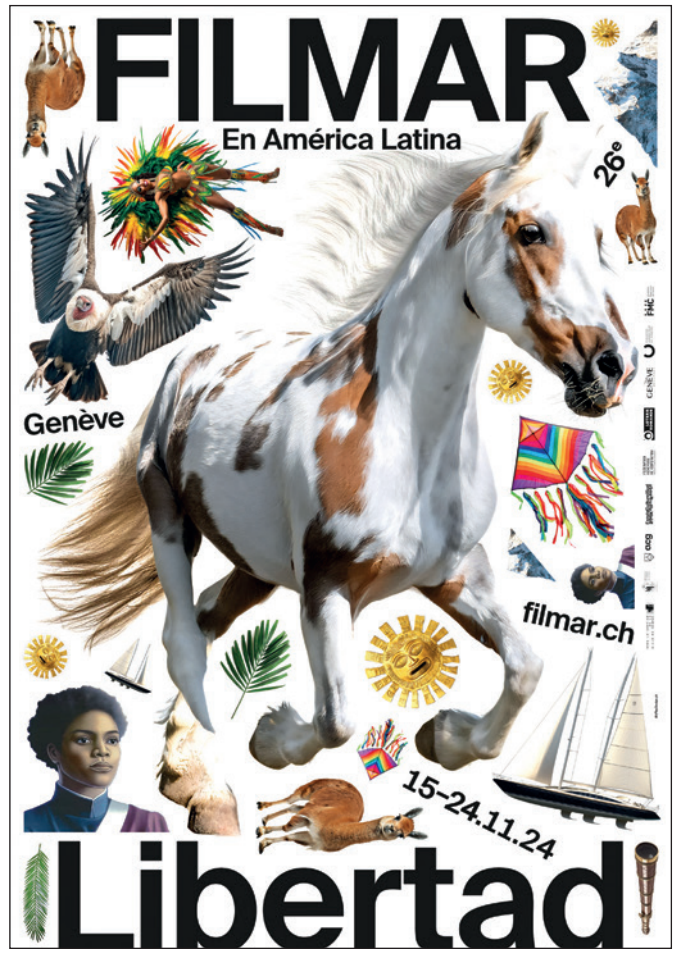
POSTERS

1 (series)
Cédric Rossel/Sophie Rubin, art directors
WePlayDesign (Grandvaux, Switzerland), design firm
FILMAR en America Latina, client

"FILMAR en America Latina is Switzerland's leading film festival celebrating Latin American cultures. Its identity design is inspired by the alphabet, linking vocabulary to visual storytelling. A rich mix of eclectic images forms open narratives, inviting multiple interpretations. Each graphic element conveys a message through a Spanish word, which we crafted to resonate with French-speaking audiences, blending language and imagery into a unique cultural dialogue." Various sizes, 4-color, digital printing.

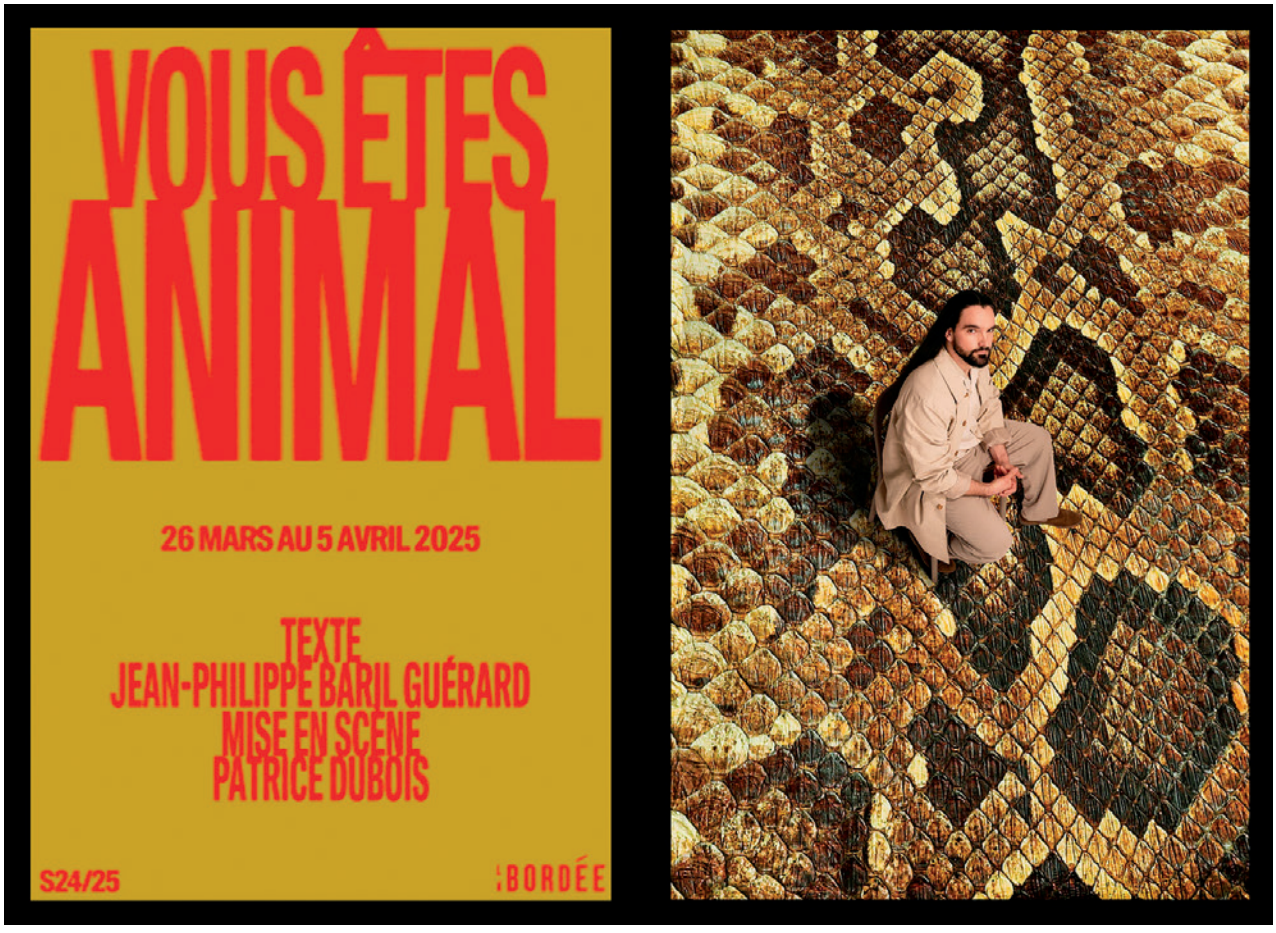
1

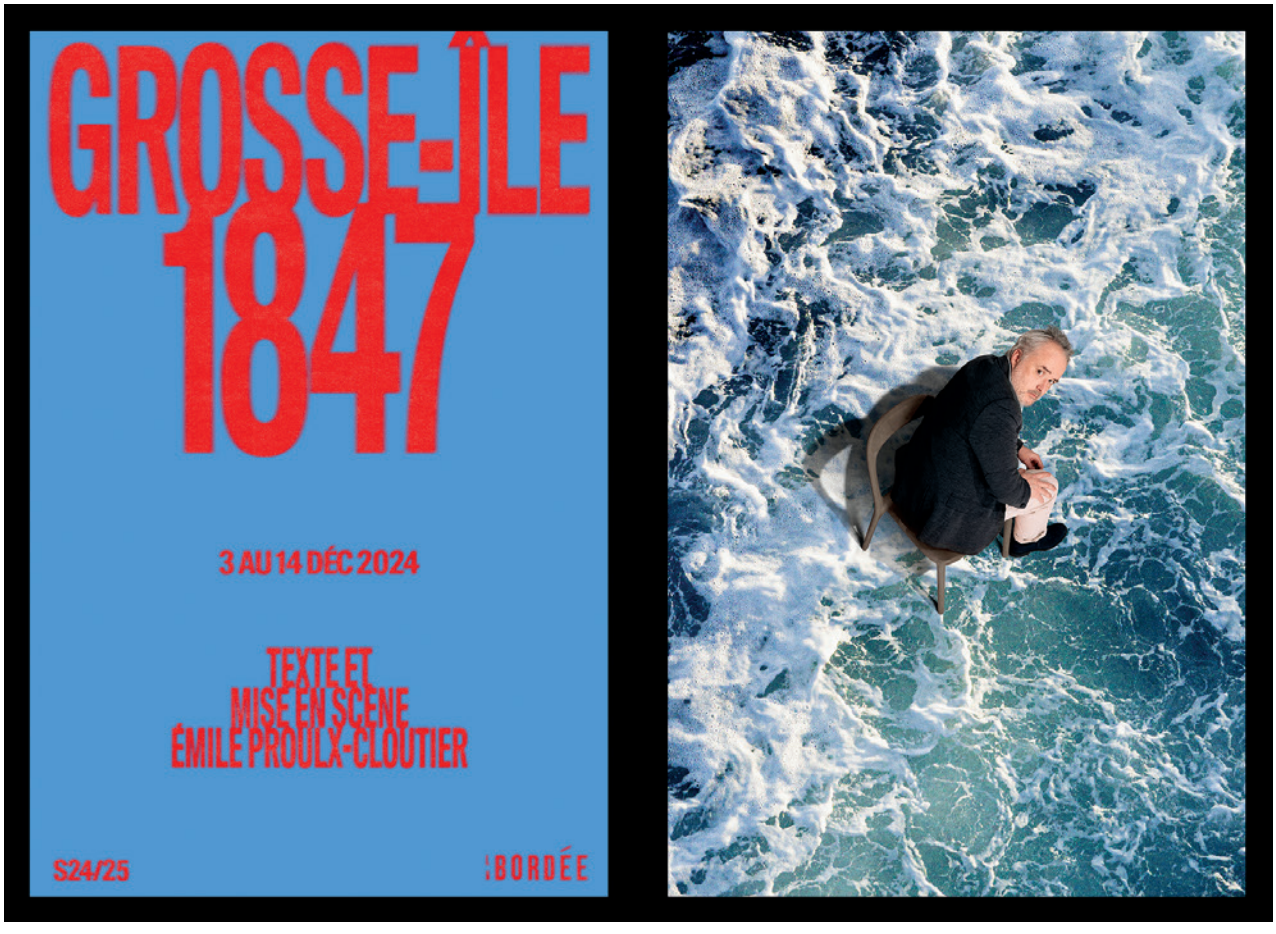
FILMAR
En América Latina
Genève
26e
15–24.11.24
filmar.ch
Amor

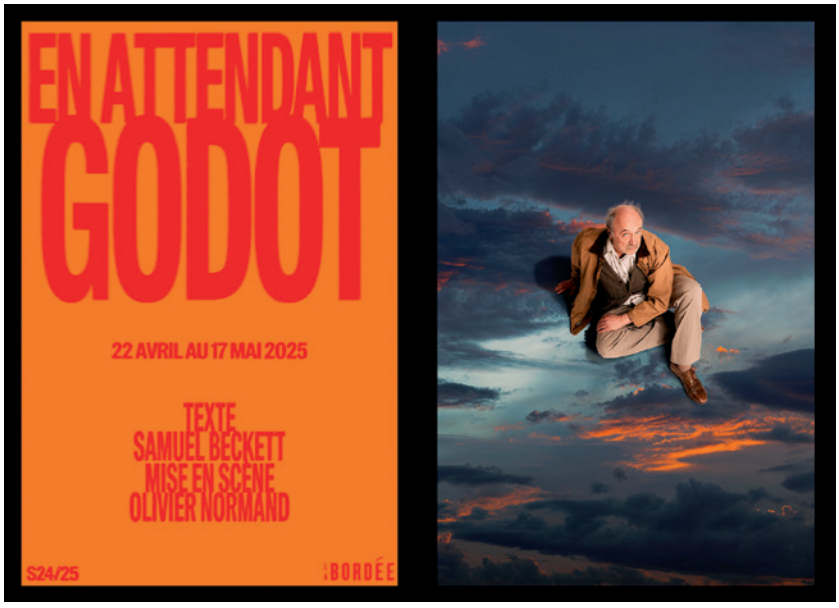

FILMAR
En América Latina
26e
Genève
filmar.ch
15–24.11.24
Libertad

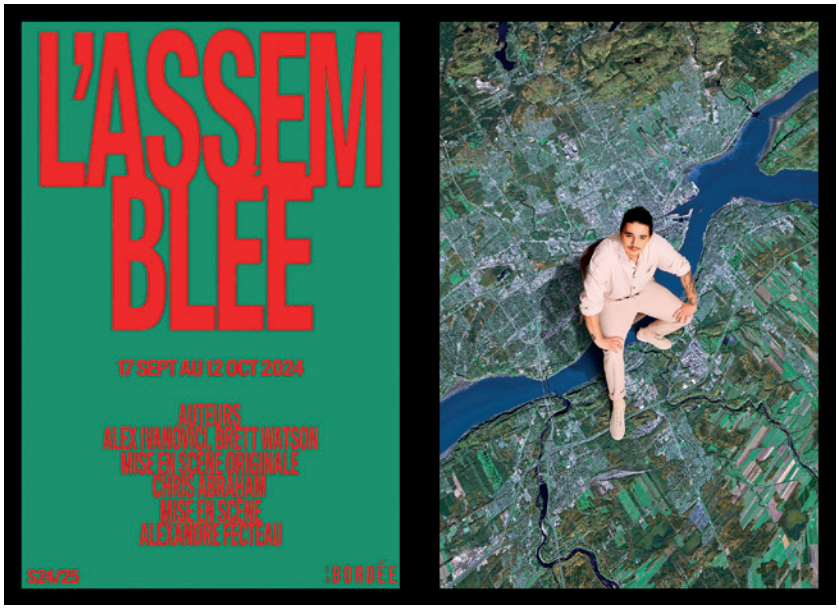
FILMAR
En América Latina
15–24.11.24
Genève
filmar.ch
26e
Fuerza

1


VOUS ÊTES
ANIMAL
26 MARS AU 5 AVRIL 2025
TEXTE
JEAN-PHILIPPE BARIL GUÉRARD
MISE EN SCÈNE
PATRICE DUBOIS
S24/25
BORDÉE


GROSSE-ÎLE
1847
3 AU 14 DÉC 2024
TEXTE ET
MISE EN SCÈNE
ÉMILE PROULX-CLOUTIER
S24/25
BORDÉE





POSTERS

1 (series)
Renaud Belles-Isles, design
Marie-Joëlle Lemire, creative director
Sam Billington, photographer
Katherine Roberge, production
Ménaïck Simard, project manager
Karine Grandmont, project director
Imédia (Québec, Canada), design firm
Théâtre La Bordée, client

"For its 2024-25 season, the Québec City-based Théâtre La Bordée explored the theme of 'clash,' highlighting the confrontation of values and visions to awaken collective consciousness. Photography uses radical perspectives and angles to amplify visual tension, while the actors' intense gazes reinforce this dynamic. Vibrant colors in the printed materials illustrate this theme, and animations with jerky rhythms in digital and motion design further heighten the tension." 17 × 11, 4-color, offset.

BOOKS

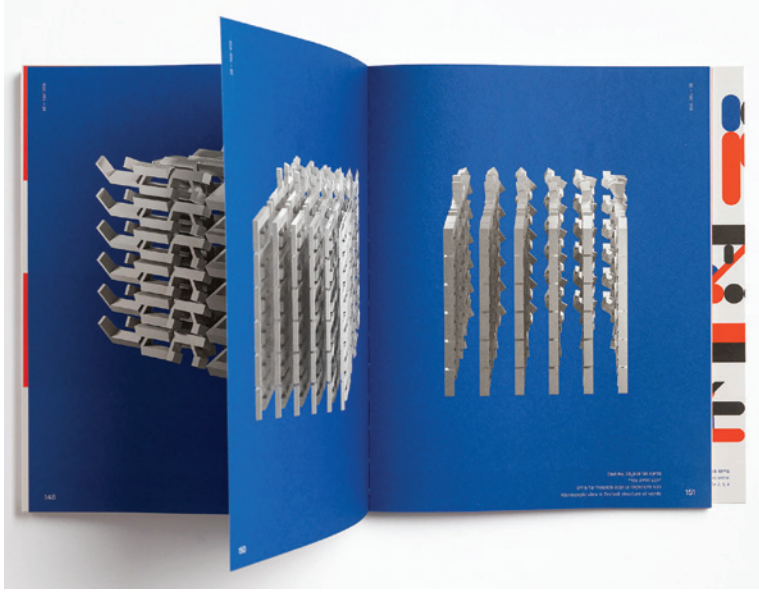
1 Kobi Franco (Tel Aviv, Israel), design and editorial director/writer
Talya Halkin/Daphna Raz, editors
Slanted Publishers, publisher

"*Molecular Typography Laboratory* by Kobi Franco presents his speculative research into experimental typography that explores the intersection between content and form. Based on the premise that Latin and Hebrew letters possess a molecular structure, the research in the book examines how this concept can be applied to alphabets and languages." 224 pages, 8¼ × 10⅝, 3 PMS, offset printing, open thread stitching with black thread, dust jacket.

2 Brad Bartlett, designer/art director
Brad Bartlett, Brad Bartlett Design/Rogan Gregory, R & Company, creative directors
Rogan Gregory/Tremaine Gregory/Stanford Gregory Jr./Pamela Shamshiri/Evan Snyderman/Edwina von Gal, writers
Alan Rapp, editor
Rogan Gregory/Joe Kramm/Brian Wulf, photographers
Rogan Gregory, illustrator
Michael Vagnetti, production manager
Brad Bartlett Design (Pasadena, CA), design firm
Monacelli, publisher
R & Company, client

"*Rogan Gregory: Event Horizon* celebrates the sculptural work and creative process of artist and designer Rogan Gregory. At the forefront of contemporary sculpture, Gregory draws inspiration for his work from natural phenomena, evolutionary biology and geologic formations. Informed by his use of material, the limited edition bronze case itself is a sculpture, revealing the word *ego* embedded in the artist's name." 208 pages, 9 × 11, 4-color + bronze PMS, bronze slip case.

1



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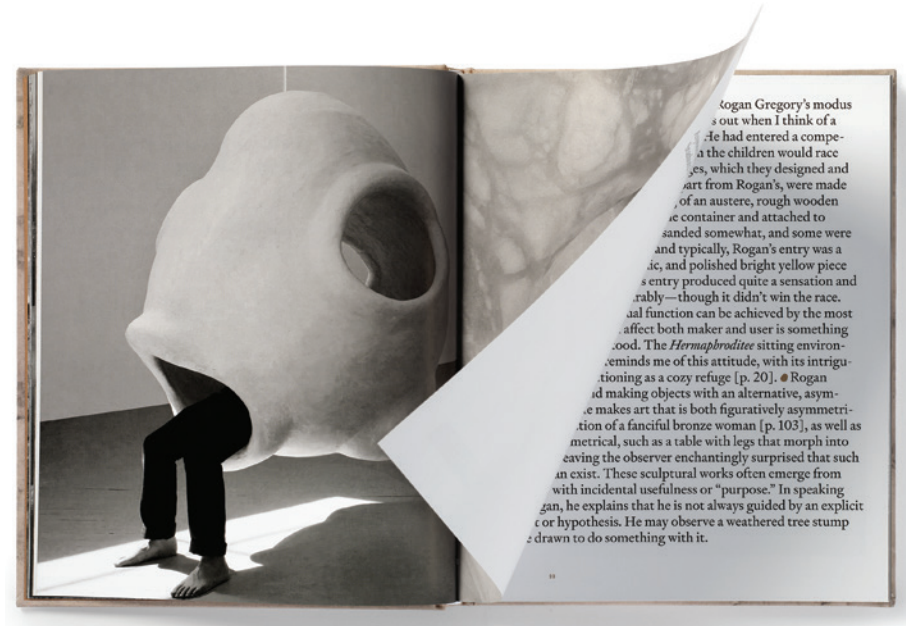
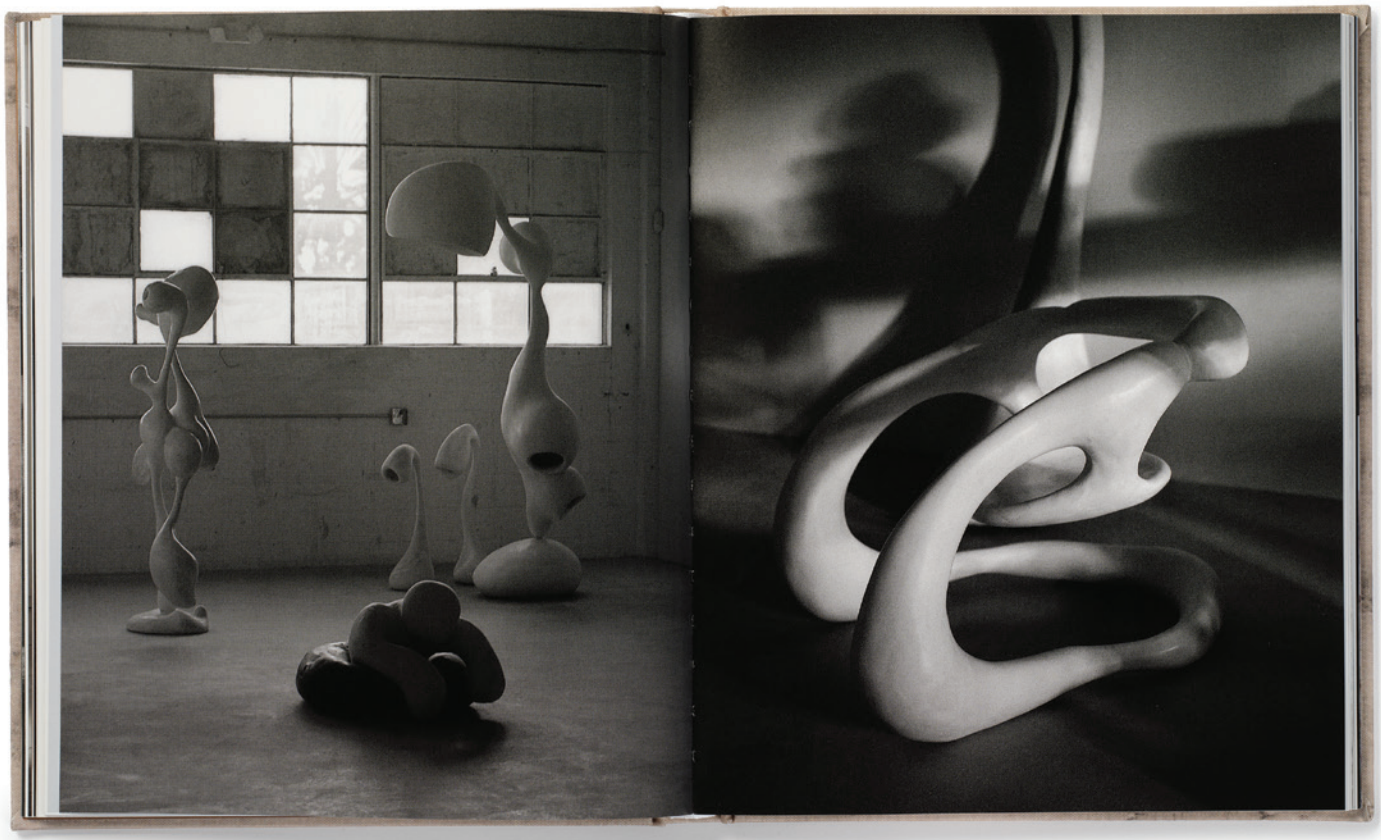


Rogan Gregory's modus
s out when I think of a
He had entered a compe-
n the children would race
es, which they designed and
art from Rogan's, were made
of an austere, rough wooden
e container and attached to
sanded somewhat, and some were
and typically, Rogan's entry was a
ic, and polished bright yellow piece
s entry produced quite a sensation and
rably—though it didn't win the race.
al function can be achieved by the most
affect both maker and user is something
ood. The *Hermaphroditee* sitting environ-
eminds me of this attitude, with its intrigu-
tioning as a cozy refuge [p. 20]. ● Rogan
d making objects with an alternative, asym-
e makes art that is both figuratively asymmetri-
tion of a fanciful bronze woman [p. 103], as well as
metrical, such as a table with legs that morph into
eaving the observer enchantingly surprised that such
n exist. These sculptural works often emerge from
with incidental usefulness or "purpose." In speaking
gan, he explains that he is not always guided by an explicit
or hypothesis. He may observe a weathered tree stump
drawn to do something with it.



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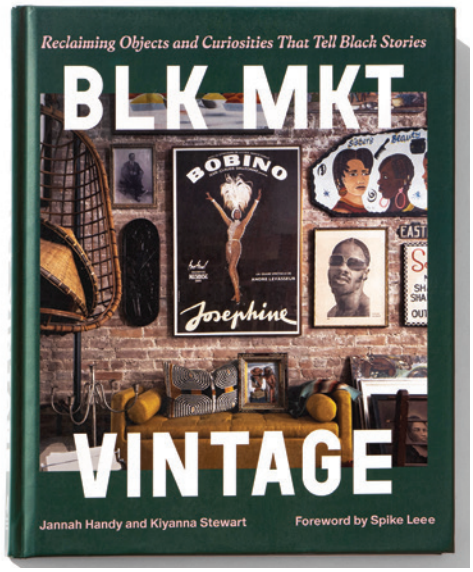
Reclaiming Objects and Curiosities That Tell Black Stories
BLK MKT
VINTAGE
Jannah Handy and Kiyanna Stewart
Foreword by Spike Leee

BLK MKT VINTAGE TODAY
WRITTEN BY
Kiyanna
Entrepreneurship is a wild ride. Being entrepreneurs while holding multiple MARGINALIZED identities has often felt like choosing insanity. We founded BLK MKT Vintage in 2014, back when both of us were working full-time jobs, looking to make some side coin at local markets, selling our wares on the weekends. TODAY, almost ten years in, I'm writing these pages before heading out to open up our brick-and-mortar shop—our flagship store in the historic neighborhood of BEDFORD-STUYVESANT, BROOKLYN. I've just responded to a text from our intern, checking in with us about his schedule, and I'm reflecting on where this unique journey has taken us in the last NEAR-DECADE. On the desk next to me is a short to-do list I wrote out for the weekend, to help me prioritize the myriad projects and tasks we're managing (read: juggling) and this list, too, sums up where our business stands in the year 2024.

BLK MKT Vintage
CURATING A COLLECTION WE LOVE
Curate. Curator. Curatorial. There's certainly been an ascendance of the word curate over the last few decades, particularly as the visibility of curators in the art world has increased. However, its more recent proliferation stems from the internet and social media. The web has democratized many cultural spaces that have historically, and even to this day, been guarded by gatekeepers. I think that as access has widened and hegemonic structures have been interrupted and exposed for their dehumanizing exclusivity, we've witnessed a sort of cultural cachet that comes with self-authorship and authority. A curated menu. Curated playlists. In our case, a curated collection.
The word curate means "to restore to health or a sound state," from the Old French word curer and directly from the Latin word curare, meaning to "take care of." In my very Black household, the cur in curate also represents "curiosity." It's this etymological framing that should give you all you need to know about how we curate a collection of Black vintage ephemera. We approach every object we encounter with curiosity. When we enter folks' homes and sort through their goods, we actively listen to their stories and the stories of their belongings, knowing that each piece is freighted with memories that we try to preserve and pass along with the physical object. Now, that doesn't mean we buy, acquire, or take on every object we come across. For us, curating a collection of vintage and antique objects is about intentionally (re)telling stories about who Black folks are, what we've endured, who and how we've loved, and all the other ways we've showed up in the world. We can't possibly house every item; believe me, Jannah has tried! With limited space, resources, and capital, curating a collection that we love means being selective about the purpose of every item, thinking in advance about how it will need to be cared for, what stories each item holds or tells and who we can possibly connect that item to. You don't need to be a "capital C" curator in order to do that. You do need to have an intention that will ground your work. What is the story you're trying to tell? What or who is represented through your collection? What or who is missing?
I love when folks ask us how to start a collection of goods and wares. They'll usually share that they've been supporting our business for a few months or years, purchasing an assortment of things, but need help curating, scaling, and organizing their finds. Another common
"Black booksellers positioned their stores as a new generation of Black public spaces, welcoming a wide range of customers, activists, and curious community members. At Black-owned bookstores, customers talked with storeowners and each other about books, political issues, Black culture, and history. African American booksellers rejected the idea that Black businesses' primary goal was to accumulate capital. They argued that Black entrepreneurs instead had a responsibility to affirm racial pride, celebrate Black history and identity, and promote connections with Africa. These activist retailers unabashedly criticized capitalism in general as well as the tradition of Black business enterprise advocated by Booker T. Washington and the National Negro Business League . . ."
Michaux's legendary Harlem bookstore serves as another example of the rich legacy of book shops functioning as Black community centers, nurturing
The Black Bookstore
26
BLK MKT Vintage Today
refrain is "How do you not keep everything?!" Just the thought of keeping every single item we encounter causes me quite a bit of anxiety. I tend to become overwhelmed by too much sensory stimulation, but I accept that I've chosen a line of work that is all about the relationship of the senses to collective memory and cultural consciousness. The smell of the bound pages of our 1948 first edition copy of Mother Zora's Their Eyes Were Watching God. The brown gradient toning along the edges of our 1950s Black Chamber of Commerce photograph. The cold, embossed relief on the face of a set of metal Madam C. J. Walker's "Wonderful Hair Grower" pomade tins. The distorted sound from the voice box from our vintage Flip Wilson/Geraldine pull string doll (circa 1972) and its muffled tenor: "If I had known you were coming, I'd have stayed at home!" These are just a few examples of the sensory details our objects impart. These details elicit something different for each of us.
I remember the very first apartment we lived in together; it was Jannah's and I'd recently moved in with her. Little time passed before we were confronted with the reality that our methods (or lack thereof) for picking, upcycling, and preserving items weren't sustainable in that space. More than just not having enough room for our collection, our strategy (such as it was), wasn't serving us, the space we inhabited, or our goals (such as they were) for the collection.
In the beginning, we were buying cool shit that we thought was important and fit our tiny budget. The truth is, there were no goals for a collection early on; only imagining the things we might find and lamenting about the exorbitant pricing of the capital A "Antiques." There came a point shortly after the founding of our business when things shifted. As we interfaced with customers of all identities at various flea markets, we realized how important it was to have a public-facing collection of goods that felt reflective of our own identities and interests. The more we found and sold on the weekends, the more we wanted to hold on to a select assortment for ourselves. We were both coming into our own relationships with "things," while growing in our relationship with each other and flirting with the collector title. As our community and public-facing work expanded, so did our desire for a personal collection to adorn our home and reflect the immense love and respect we have for Black material culture.
We eventually created a collection we loved by identifying types of items that intrigued us personally. We researched and tapped into local resources, so we could grow the collection over time. Some of
Vintage Hair Tools
Black radical imagination and politics, while tending to the lived and material conditions of Black folks in its immediate community. It was called the National Memorial African Bookstore and also referred to as "the House of Common Sense and the Home of Proper Propaganda." I mean, if that tagline ain't the spirit of BLK MKT Vintage in 2024 embodied, I don't know what is.
Similar to other beloved community spaces, like churches, barbershops, and beauty salons, African American bookstores have been community hubs with Black nationalist roots and politics, forging space for other politically oriented public spaces that might exist beyond our notions of capitalism. These shops, and their owners and staffs, created the conditions for newly imagined Black public spaces that exist to serve and nurture Black people's survival, resistance, and existence.
27

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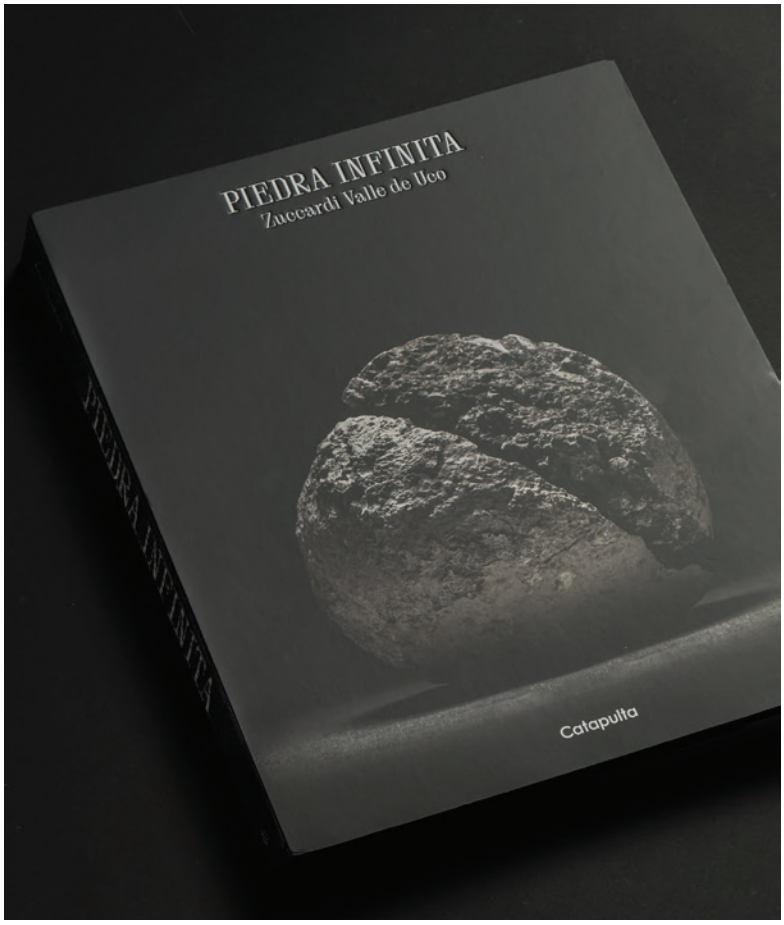

BOOKS

1 Chuck Gonzales, designer
Jon Key, art director
Morcos Key (Brooklyn, NY), design firm
Black Dog & Leventhal/BLK MKT Vintage, clients

"*BLK MKT Vintage: Reclaiming Objects & Curiosities That Tell Black Stories* celebrates a vast collection of Black historical objects and honors the rich narratives they carry. The book's design reflects the depth and diversity of the collection by arranging objects organically on the page. A dynamic layout embraces a playful, maximalist aesthetic with objects that overflow beyond the page." 288 pages, 8 × 9⅞, 4-color, case bound.

2 Ezequiel Cafaro, art director
Victoria Blanco/Gabriela Manini, writers
Alejandro Belmonte/Federico García/Eugenio Mazzinghi/Eduardo Torres/Sebastián Zuccardi, photographers
Ezequiel Cafaro Studio (Ciudad Autónoma de Buenos Aires, Argentina), design firm
Catapulta Editores, client

"*Piedra Infinita* by Zuccardi Valle de Uco pays homage to the Piedra Infinita Estate, a unique winery with a stunning landscape in the mountains. The book is a black box with four black edges, and all the text blocks within have irregular polygonal shapes, hinting at the lines of the winery's architectural design." 248 pages, 12 × 10, 4-color, section sewn, four sides exposed with black board edges, debossing on cover.

BOOKS

1 Nedjeljko Špoljar/Kristina Špoljar, designers
Stanko Novak, associate designer
Nedjeljko Špoljar, art director
Stane Bernik/Ilaria Bignotti/Domitille d'Orgeval/Ješa Denegri/Zvonko Maković/Snježana Pintarić, writers
Snježana Pintarić, editor
Damir Fabijanić, director of photography
Igor Čičak, associate project manager
Anja Picelj-Kosak, project director
Printera, production company
Sensus Design Factory (Zagreb, Croatia), design firm
Vesna Meštrić, publisher
Museum of Contemporary Art, Zagreb, client

"Ivan Picelj (1924–2011) was a Croatian visual artist and designer, a pioneer in multiple artistic fields, and a leading figure in abstraction during the 1950s. The monograph presents the multifaceted role of Ivan Picelj in Croatian art and culture and how it corresponds with the authentic ideas of modernist graphic design of the '50s and '60s." 416 pages, 9½ × 11, 4-color, sewn binding, blind-embossed hardcover, foil-stamped jacket cover.

1

Composition
1951
tempera on paper
Antić Collection
Composition VI
1951
tempera on cardboard
MSU Beograd
Composition
1951
combined technique
private collection

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a
anti
gravi
grap
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Magazine "a"
no. 3
1960
Magazine "a"
no. 5
1964

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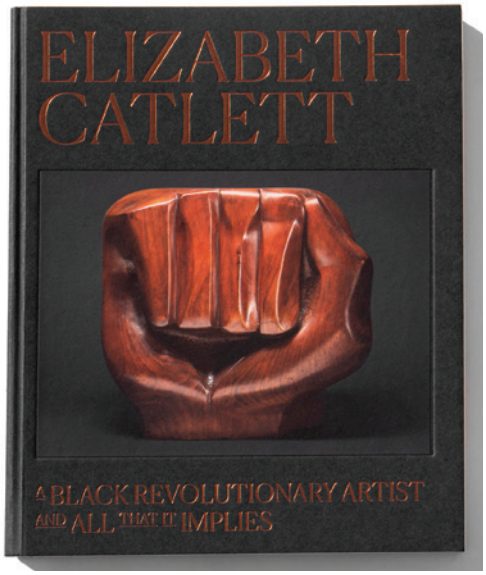
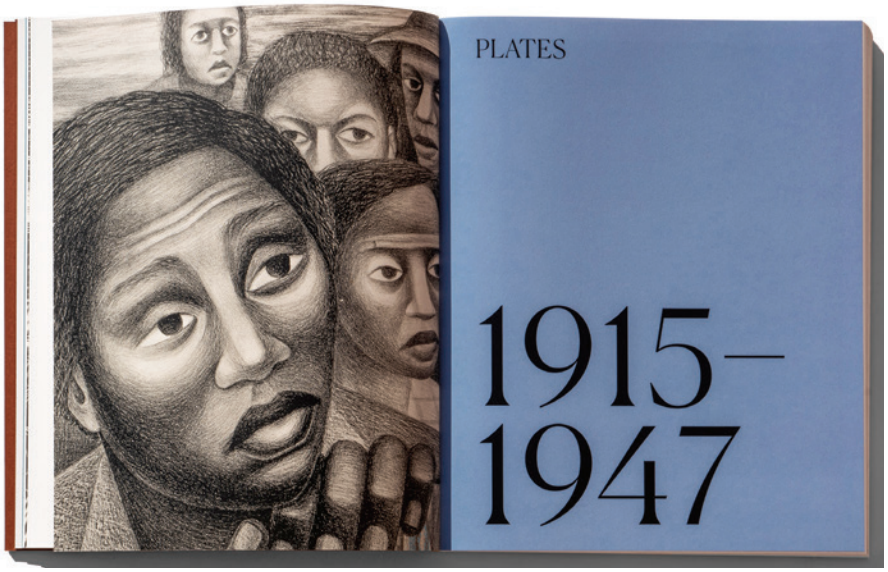
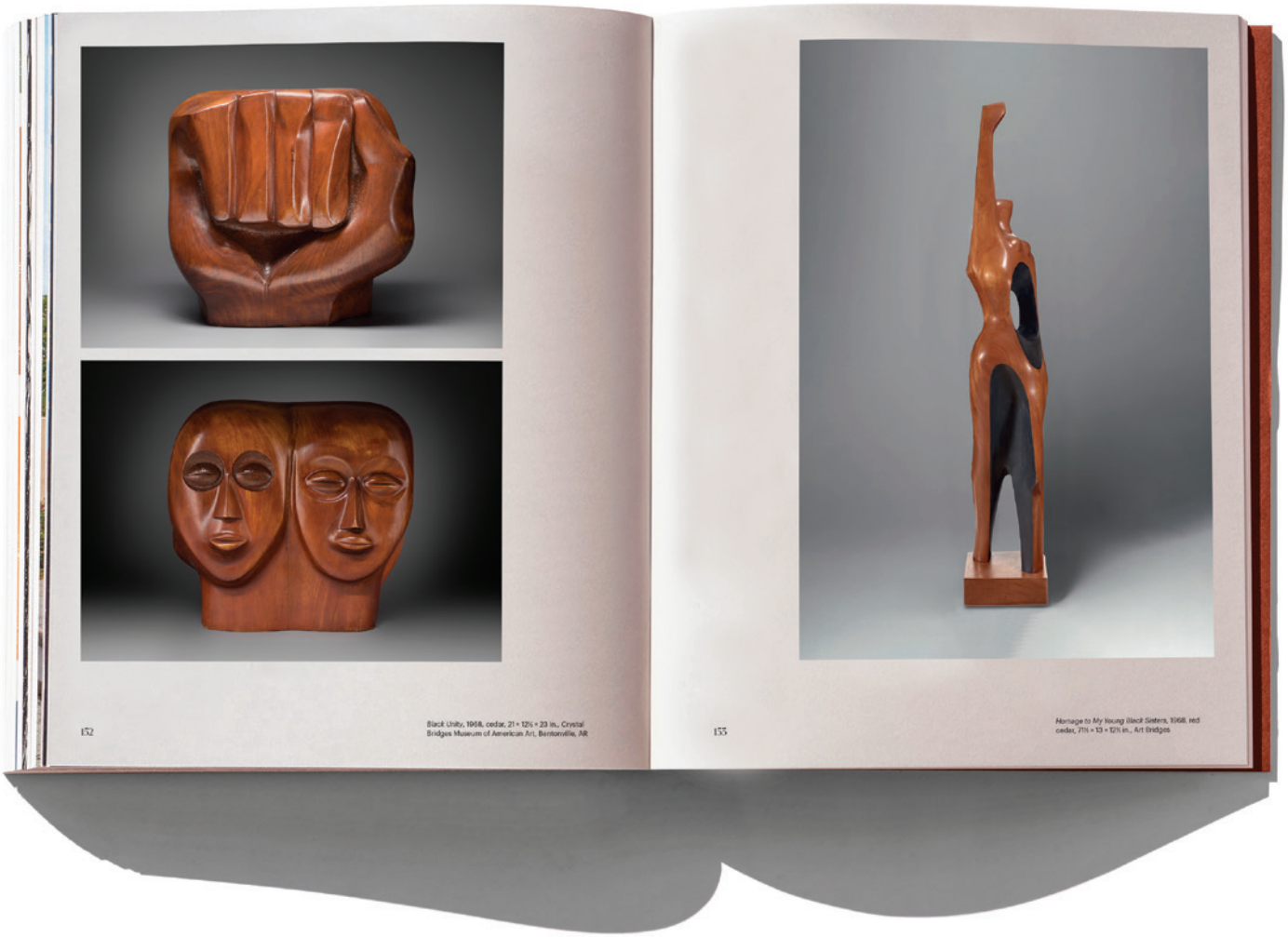

ELIZABETH
CATLETT
A BLACK REVOLUTIONARY ARTIST
AND ALL THAT IT IMPLIES


PLATES
1915–
1947


152
Black Unity, 1968, cedar, 21 × 12½ × 23 in., Crystal Bridges Museum of American Art, Bentonville, AR
153
Homage to My Young Black Sisters, 1968, red cedar, 71¼ × 13 × 12½ in., Art Bridges

2

BOOKS

1 Chuck Gonzales, designer
Jon Key, creative director
Morcos Key (Brooklyn, NY), design firm
Brooklyn Museum, client

"Published alongside a major retrospective on Black printmaker and sculptor Elizabeth Catlett, the book *Elizabeth Catlett: A Black Revolutionary Artist and All That It Implies* offers a fresh perspective on her pioneering career, pairing her overlooked works alongside her most iconic masterpieces. The design honors her artistic legacy and presents her work in a contemporary light, bridging past and present to highlight her enduring impact." 304 pages, 9 × 11, 4-color, case bound, flush cut, foil stamped.

2 Chany Lagueux/Marie-Joëlle Lemire/Maxime Rheault, designers
Maxime Rheault, creative director
Criterium (Québec City, Canada), design firm
Manif d'art, client

"*Manif d'art 11: Le forces du sommeil* ('Manif d'art 11: The Strength of Sleep') is a winter art biennale that takes place in Québec City. As this year's theme was the strength of sleep, our response was to make the biggest exhibition book possible that still weighed the same as a pillow." 630 pages, 6¾ × 9⅜, 4-color plus 1 PMS, perfect bound.

BOOKS

1 Ezequiel Cafaro, art director
Victoria Blanco, writer
Ezequiel Cafaro Studio (Ciudad Autónoma de Buenos Aires, Argentina), design firm
MMCV, client

"*MMCV 3880*. This 568-page French-folded volume showcases the significant works of architectural design studio MMCV, utilizing text, blueprints, sketches and visual imagery. It uses a distinctive double navigation system: Arabic numerals designate images and blueprints, while Roman numerals denote text, sketches and conceptual materials." 568 pages, 8¼ × 11⅝, 4-color plus 1 PMS, open spine sewn with French fold, aluminum scale/bookmark, cover printed on 300g cardstock, inner paper printed on 90g embossed coated paper.

2 Tomás La Motta/Bárbara Musumeci, associate designers
Diego Pinilla Amaya (New York, NY), lead designer/art director
Pablo Engelman, editorial manager
Hernán Bisman, editor in chief
Natacha Amione/Priscila Bauer/Clara Checchi Viú/Noelia Cirulli/Pablo Corral/Albano García/Cecilia Gentilini/Natali Krzisnik/Andrea Ladislao, photographers
Oriana Garavello, associate project manager
Bisman Ediciones, publisher
Cohabitar Urbano Asociación Civil, client

"Published by the architectural design collective Cohabitar Urbano Asociación Civil, *Open House Buenos Aires* celebrates the tenth anniversary of the Open House Buenos Aires festival. Showcasing 340 buildings, the book features a colorful layout with ten distinct color-coded chapters, an indexed cover and precise typography that highlights the city's rich heritage, forming a visually striking and refined tribute to Buenos Aires's urban landscape." 640 pages, 6¾ × 9½, 4-color, Swiss binding softcover and embossed logo.

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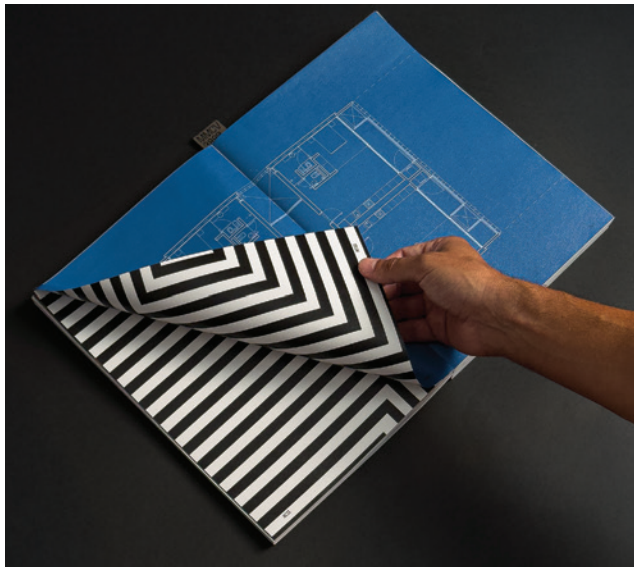

2

OPEN
HOUSE
BUENOS
AIRES

OPEN
HOUSE
BUENOS
AIRES

Prólogo
DEFENDER UN MUNDO
BIEN DISEÑADO
Victoria Thornton
Presidenta y fundadora de Open House Worldwide. Experta en educación arquitectónica y desarrollo de valor social. Su rol anterior incluyó la creación de Open House/Open City hace treinta años y la promoción de metodologías creativas de aprendizaje arquitectónico para adultos y jóvenes. También fundó iniciativas como My City Tool, Accelerate into University, Summer Architecture Academy, Adopt a School y Architecture in Schools. En 2021, Victoria estableció una nueva organización sin fines de lucro enfocada en empoderar a los jóvenes en el entorno construido a través de ejemplos, investigación y la construcción de una "comunidad de profesionales" en todo el Reino Unido.
Han transcurrido tres décadas desde que las semillas de Open House fueron plantadas en el vibrante mosaico de Londres, una ciudad que abrazó valientemente la audaz idea de otorgar a sus ciudadanos un acceso sin precedentes a las maravillas arquitectónicas que definen su horizonte y dan forma a sus calles. Como fundadora de Open House London y posteriormente de Open House Worldwide, emprendí este viaje con incertidumbre, preguntándome si la gente de Londres aceptaría esta novedosa propuesta. Lo que ocurrió, sin embargo, superó todas las expectativas, revelando una curiosidad insaciable y un profundo deseo de los ciudadanos de conectarse íntimamente con el entorno construido.
En 1992, el concepto de Open House no fue concebido simplemente como un evento, sino como un movimiento, un llamado a fomentar una comunidad que pudiera involucrarse con la arquitectura en sus propios términos. La misión era clara: abogar por una excelente calidad del entorno construido que pudiera mejorar la vida de los habitantes de la ciudad. Open House se convirtió en un canal para experiencias directas, una oportunidad para que las personas se sumergieran en la excelencia arquitectónica, trascendiendo el elitismo y fomentando un diálogo que empoderara a las personas para defender un mundo bien diseñado.
El núcleo de Open House radica en su poder y su simplicidad: un programa gratuito de fin de semana que revela los lugares donde habitamos, trabajamos y nos divertimos. Este concepto, sin embargo, no es un enfoque único para todos, sino que se adapta a las características únicas de cada ciudad, asegurando una resonancia local que resulta fundamental para su éxito. Open House es independiente, apolítico, inclusivo y accesible, un fenómeno global unido por valores comunes pero que prospera en la diversidad de sus manifestaciones locales.
La magia de Open House late en el corazón de la ciudad durante 48 horas, invitando a todos a explorar su grandeza y humildad. Profesionales y propietarios comparten generosamente sus conocimientos, permitiendo a los ciudadanos presenciar la evolución de su ciudad. La intención no es simplemente mostrar; es una celebración de la participación, una exploración de la historia, una conversación sobre el presente y una exigencia de un futuro más prometedor.

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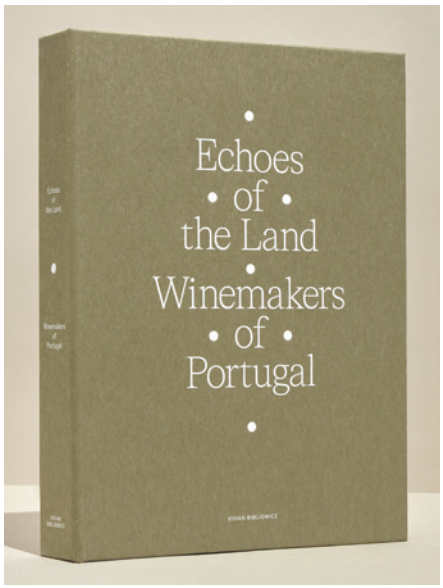
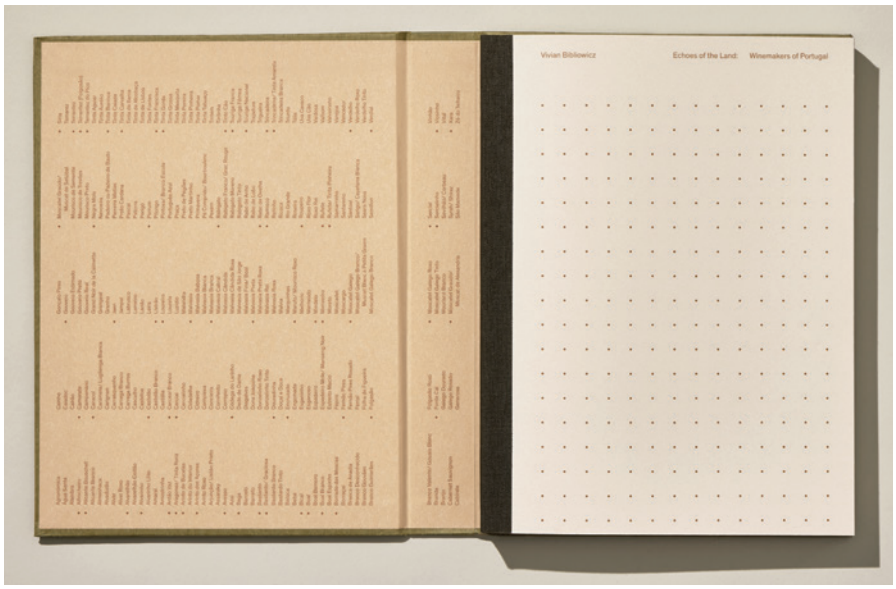




JOSEP ROCA

New realities are emerging in Portugal. This book is a treasure trove of experiences, curiosities, and detailed information. It is a journey into the soul of wines and a hedonistic guide that delights in discovering both human and geographical landscapes. It features relevant personal testimonies, valuable journalistic content, and a compilation of precise and entertaining information.

Vivian's vision is a perspective from the innocence of an outsider with an enviable gastronomic culture. Her experience, captured in this book, will help to better appreciate and promote the greatness of Portugal's diverse viticultural mosaic. Through vineyard walks, keen observation, endless conversations, and her experience in the journalistic world, Vivian has created an important document. This book is essential for understanding how ideas ferment, how the foundations of the established order in the wine world are shaken, and how Portugal presents itself today amid a shift in social, economic, and ecological paradigms.

More than ten years after my last visit to Portugal, I am filled with excitement, a commitment to promote it, and enthusiasm for the capacity for renewal of this beautiful country.

Portugal possesses an incomparable viticultural heritage. Its geography is varied in soils, altitudes, and climate. The archipelagos of Madeira and the Azores enchant, captivate, and move you. From Spain, the difference is evident. The temperate Mediterranean climate has nothing to do with the force of the cold Atlantic Ocean. With milder temperatures on the coast and hotter, drier conditions inland, there is a great curiosity about the contrast across the thousand kilometers from north to south of this rich and diverse puzzle. From the green north to the south with vineyards among cork oaks and olive trees, the pace of life is more relaxed.

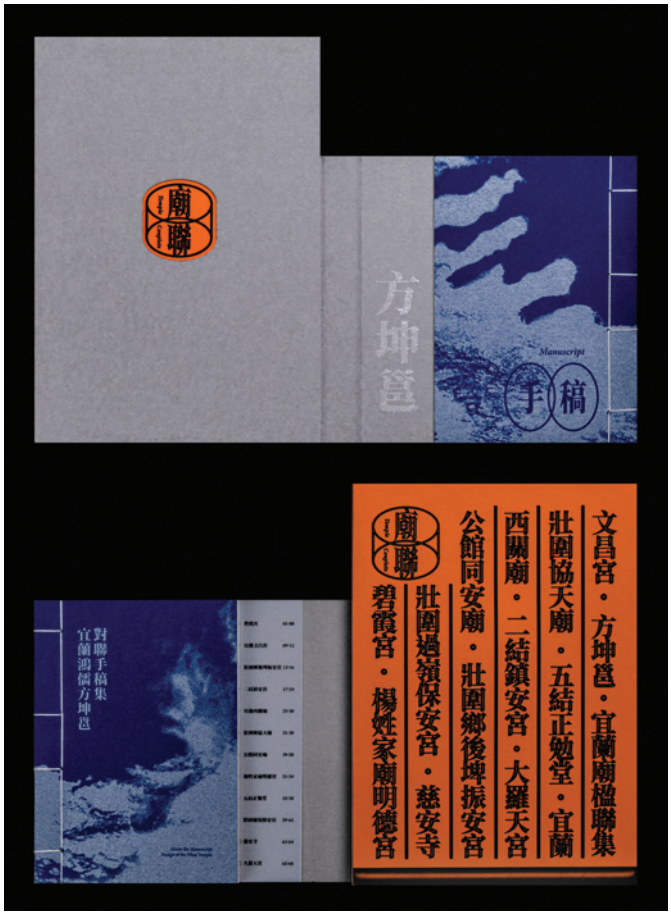
Portugal is traditional. Tradition must be able to evolve, sometimes requiring re-evaluation. The wise remind us that those who doubt are never lost.

Portugal has always been a place for exploration for me. In our restaurant, El Celler de Can Roca, we have a space dedicated to my favorite wines: Champagne, Mosel, Burgundy, Priorat, and Jerez. I always shared with my colleagues and clients that if I were to add another chapel in homage to another wine region, it would be Porto. Few wines transcend as they move through the mouth. So much hidden beauty, so many ardent beats from the dark soil, pulsating with telluric and spirited memories, dressed in colors aged by the years!

2 • ECHOES OF THE LAND

• WINEMAKERS OF PORTUGAL 3

2



BOOKS

1 Konor Abrahams/Christopher Jessop, designers
Vanessa Eckstein, creative director
Crystal Basaez, producer
Blok Design (Toronto, Canada), design firm
Vivian Bibliowicz, photographer/client

"*Echoes of the Land: Winemakers of Portugal* was conceived by photographer and journalist Vivian Bibliowicz as a true portrait of Portugal through those who dedicate their lives to wine." 384 pages, 7¼ × 9⅝, 4-color plus 1 PMS, Swiss bound hard cover.

2 Shao Chun Wang (Taipei City, Taiwan), designer/art director
Kyo Hsieh, writer/archivist/researcher/publisher

"*Temple Couplets in Yilan: A Collection by Fang Kun-Yung* is a two-volume set exploring the dialogue between Chinese poetry and Taoist belief. Featuring temple couplet photography on the right with Kun-Yung Fang's handwritten drafts on the left, the books are read right-to-left, hand-stitched and joined by a wraparound cover reflecting traditional manuscript culture." 116 pages, 5⅞ × 8¼, 4-color plus 1 PMS, exposed spine case bound and Chinese wire binding, connected cover.

BOOKS

1 Pablo Acuña/Ezequiel Cafaro (Ciudad Autónoma de Buenos Aires, Argentina)/
Natalia Pano, art directors
Capitular Books, client

"*Conversaciones sobre diseño y creatividad Volumen 4* ('Conversations on Design and Creativity Volume 4'), published by Capitular Books. The book brings together 23 previously unpublished conversations that revolve around the creative act and the standards that fashion strives to establish. Design-wise, the cover presents a visual silence that is broken upon opening the book and finding the five-page index composed in big, bold type." 216 pages, 6⅛ × 8⅞, 1-color plus 1 PMS, PUR binding, interior printed on 120g uncoated paper and 115g glossy illustration paper, duplex-layered 320g cardboard covers.

1

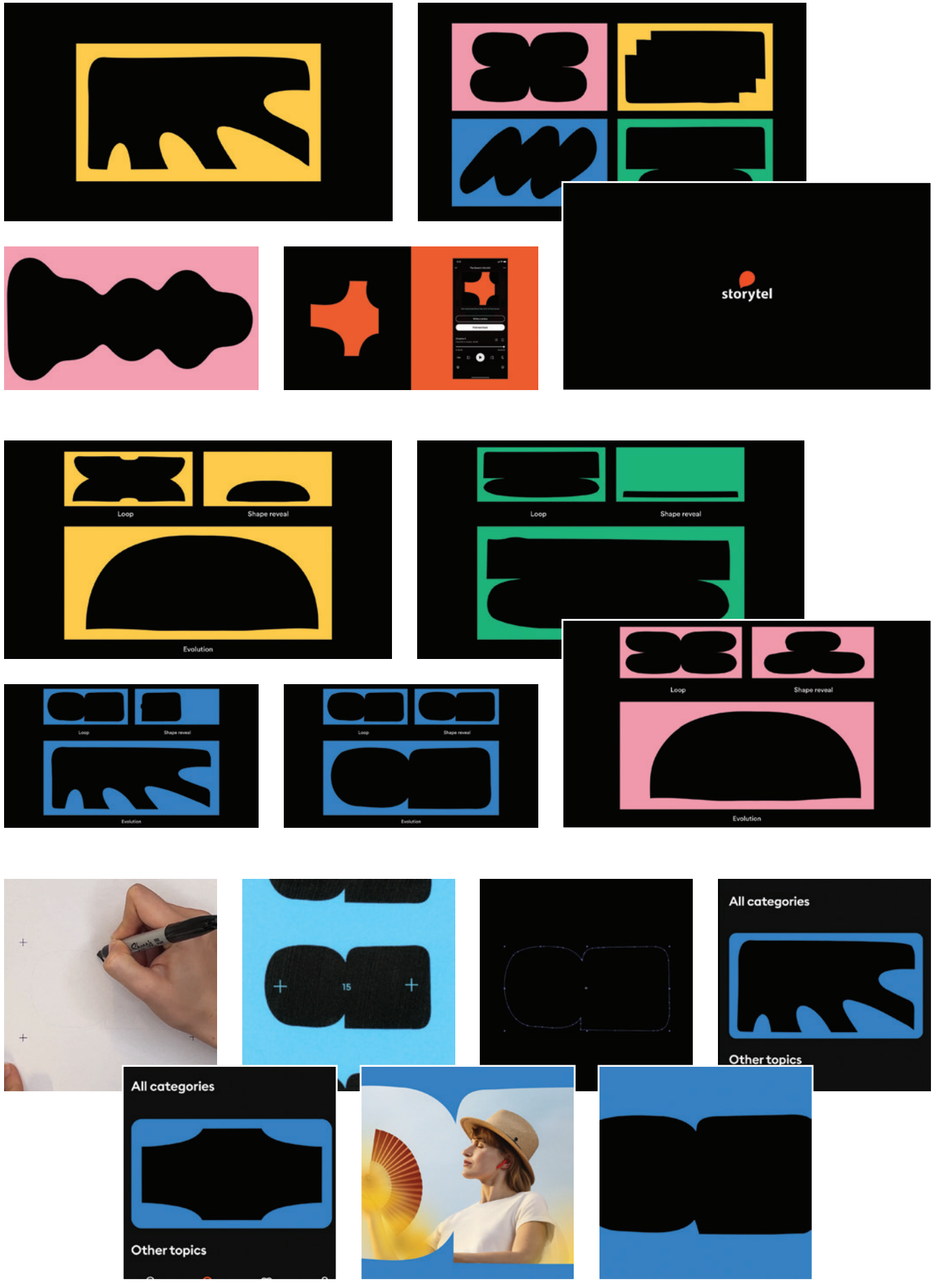
MOTION GRAPHICS

2 (series)
Minda Jalling, art director
Ilenia Notarangelo, creative director
Jay Quirke, graphic designer
Riccardo Chiara/David Cubitt/Miguel D'Errico, illo/Nina Doljak, Storytel/Matteo Ruffinengo, illo, motion graphic designers
Arianna Cristiano, illo/Lena Hammes, Storytel, design directors
Coraline Janvier, product designer
Andrea Vago, illustrator
Valerio Di Mario, lead animator
Daniel Ceballos, producer
illo (Torino, Italy), design firm
Storytel, client

"Storytel" :27, :12, :09

"We crafted the new illustration and motion identity for Storytel, a global leader in the audiobook space. Featuring bold monolithic and abstract shapes, the visual system is as timeless as the tradition of storytelling, even featuring an orange flame logo to reflect how people would gather around campfires to share tales. For the motion system, we drew inspiration from the flickering of a flame and the rhythm of a narrator's voice, echoing its analog waveform. The result was a scalable, efficient system that fosters creativity while maintaining consistency across all of Storytel's touchpoints."

2


storytel
Loop
Shape reveal
Evolution
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All categories
Other topics
All categories
Other topics

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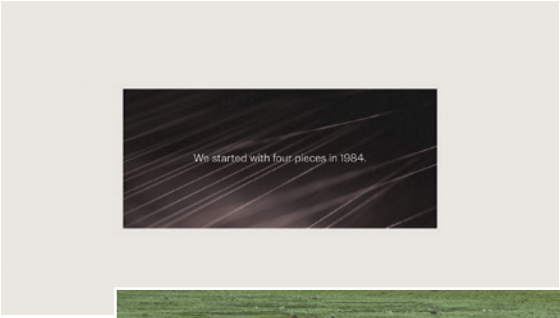
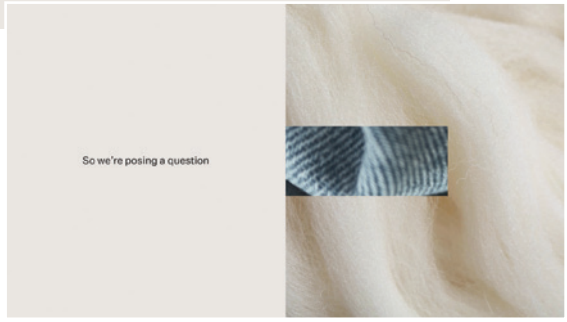
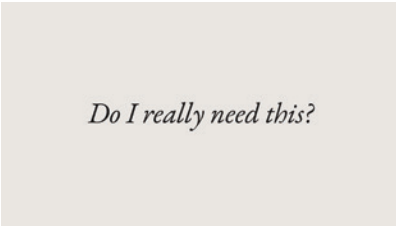
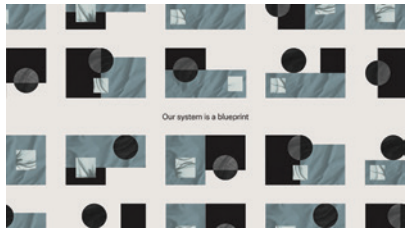

We started with four pieces in 1984.

and so did our impact.


So we're posing a question

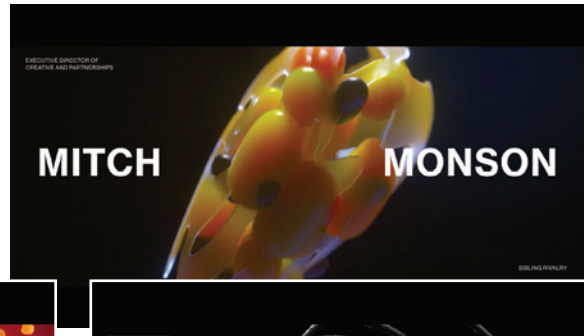

Do I really need this?


Our system is a blueprint

EILEEN
FISHER

2

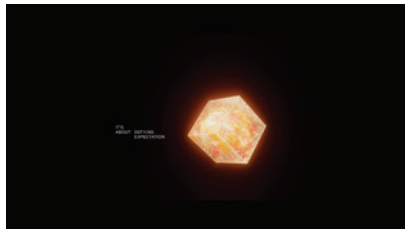
THE DEPARTMENT OF MOTION DESIGN

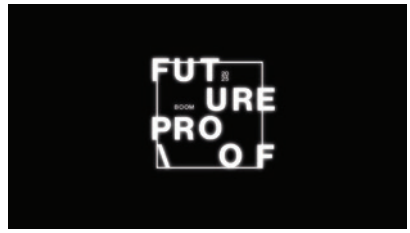

EXECUTIVE DIRECTOR OF
CREATIVE AND PARTNERSHIPS
MITCH
MONSON
SIBLING RIVALRY

COFOUNDER
CHIEF OPERATIONS OFFICER
AUSTIN
BAUWENS
NOAH
WILDE
COFOUNDER
CHIEF MARKETING OFFICER

DESIGN FIRST STUDIO
THAT DEVELOPS
BLACK
MATH
CREATIVE SOLUTIONS FOR
PROBLEMS OF ALL KIND

DASH

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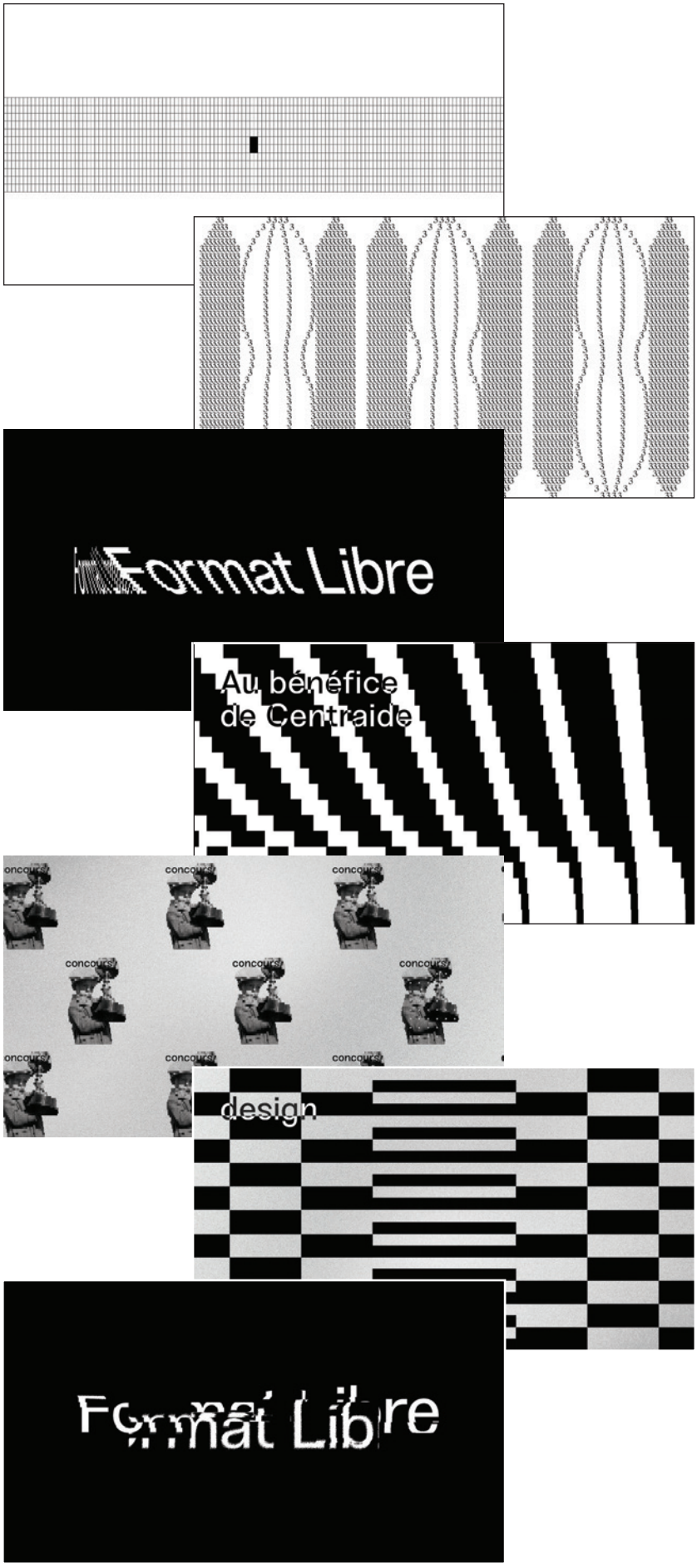
3



MOTION GRAPHICS

1 Jaime Justen, art director
Kelli Miller, creative director
Larisa Martin, design
Lizzi Ignasher/Larisa Martin, animators
Sal Malfitano, colorist
Antfood, audio engineer
Virginia Galvan, producer
Diana Mandelare-Au, executive producer
And/Or (Brooklyn, NY), design firm
Martin Bone/Sarah Kasbeer, Eileen Fisher, clients

"Eileen Fisher" 1:45
"We worked with the team at fashion house Eileen Fisher to create a brand film that expresses its commitment to sustainable fashion as well as its overall ethos. The Eileen Fisher wardrobe is designed to work as a system, which we represented with simple but elegant graphic shapes in motion to tell the story of the brand over time. Set to a custom soundtrack from creative audio studio Antfood, the film poses a provocative question: 'Do I Really Need This?' The final piece is an artful ode to a groundbreaking feminist fashion brand that has stood the test of time."

2 Diane Lee, design/lighting designer
Rin Yokoi, animation/editor
Kelly Warner, sound design/audio engineer
Ringling College of Art and Design (Sarasota, FL), design firm/client

"Ringling FutureProof '25 Conference titles" 2:09
"For FutureProof '25, a motion design conference at the Ringling College of Art and Design, we wanted the title sequence to embody the desire that burns within motion designers: to break norms and push beyond expectations. Inspired by the phrase 'no destruction, no creation,' the sequence begins with the familiar cliché of a white sphere gently lifted by flower petals. Then, in a sudden burst of energy, the animation shifts dramatically, unleashing unexpected explosions, bold typography and kinetic 3-D integrated with live-action footage—all unified through meticulously crafted sound design."

3 Claudie Déry, art director
Zani Boillat, writer
Marie-Joëlle Lemire, creative director
Nova Film, animation
Echo, music composer
Lily Horclois, production coordinator
Karine Grandmont, production manager
Imédia (Québec, Canada), design firm
Format Libre, client

"Format Libre" 1:21
"An evening event organized by volunteers from our team at Imédia, Format Libre brings together communication professionals to celebrate the year's best creative achievements. For its 29th edition, we revisited the event's core identity by placing the grid at the heart of its visual language, which we built from graphic elements we selected for their precision, rigor and flexibility. Compositions use the grid in a strict, controlled way while also challenging its boundaries to bend and break them. Our use of monochrome reinforced this approach by keeping the focus on structure, scalar relationships and visual rhythm."

MOTION GRAPHICS

1 Katrina Crawford, art director
Katrina Crawford/Dan McComb, photographers
Torin Bashore, illustrator
Mauro Gimferrer, lead animator
Jeremy Stuart, animation/colorist
Lezio Lopes, compositor
Mark Bashore/Katrina Crawford, directors
Marcos Coral/J. A. Durán/Mauro Gimferrer/Arturo Gulín, 3-D artists
Mark Bashore, editor
Paul Williamson, producer
Plains Of Yonder (Seattle, WA), production company
HBO, client

"*The White Lotus* Season 3 main title sequence" 1:45
"The mood of *The White Lotus*'s third season has a darker, more brooding sense than its second season. To establish this, we wanted viewers to feel the season's location of Thailand viscerally; hence, we connected Thai temple imagery to darker jungle colors and subtle 2-D and 3-D animations. We captured thousands of stills in Thailand, which we then took apart, recombined, augmented and rewove into completely new scenes and stories. The architectural elements and jungle itself cast moving shadows across the piece as scenes subtly warp, so the viewer senses more is happening beyond the screen's edges."

PUBLIC SERVICE

2 Hugo Joseph, art director
Chantal Gobeil, creative director
Mylène St-Arneault, writer
K72 (Montréal, Canada), design firm
Fondation de Bibliothèque et Archives nationales du Québec, client

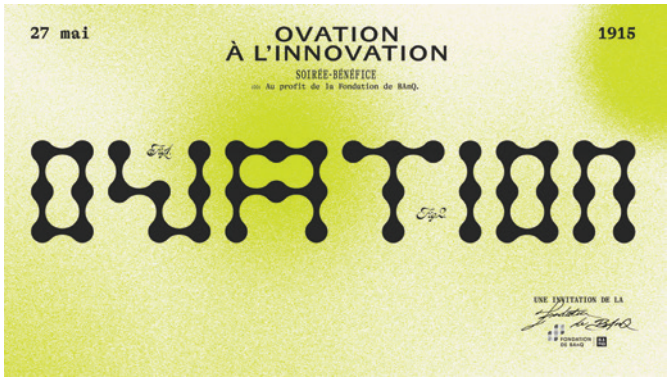
"Ovation à l'Innovation" 1:25
"For Ovation à l'Innovation, a fundraising event for the Fondation de Bibliothèque et Archives nationales du Québec ('The Library and National Archives of Québec'), we drew inspiration from patents and sketches to create its identity. The motion graphics blend technical typography with handwritten strokes, creating a vibrant and structured design that celebrates past and future innovators."

3 Damien Thiebot, motion graphic designer
Isabelle Côté/David Théroux, art directors
Philippe Brassard, associate creative director
Richard Bélanger/David Fréchette, creative directors
Anne-Claude Chénier, chief creative officer
Souléman Diallo, writer
Nasim Mousavi, production
Louis-Philippe Mathieu/Mateo Morin, strategy
Catherine Bédard, project manager
Cossette (Montréal, Canada)/Oxygène, agencies
Perry Chuinkam/Roxane Ducasse/Alexander Sinora, Afrodescendant Leadership Alliance, clients

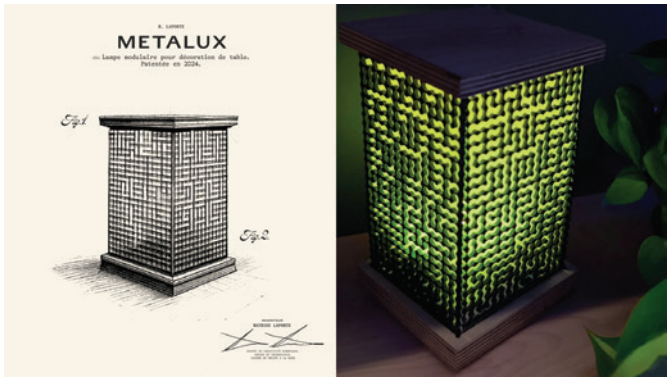
"AI Mentors" 2:00
"An experience by the Canadian organization Afrodescendant Leadership Alliance (ALA), AI Mentors addresses the leadership gap for Black professionals by providing scalable, accessible mentorship through AI. Trained on the words of iconic Black leaders like Martin Luther King Jr. and Maya Angelou, the experience offers personalized, real-time guidance. Launched at ALA's 2024 Gala, AI Mentors empowers the next generation of Black leaders, breaking down barriers to mentorship and creating lasting connections to the wisdom of Black leadership, fostering inspiration and action."

1

2


27 mai
OVATION
À L'INNOVATION
1915
SOIRÉE-BÉNÉFICE
Au profit de la Fondation de BAnQ.
OVATION
UNE INVITATION DE LA
FONDATION DE BAnQ

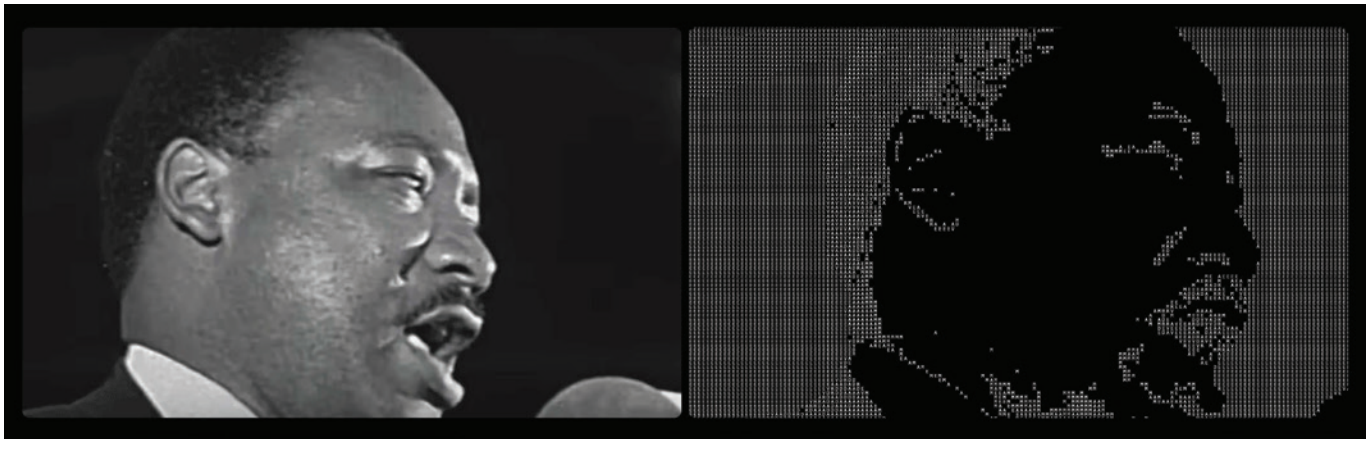
1893
CHARLOTTE
TASSÉ
1974
Incarne la bienveillance au cœur de ses soins.
1935
FRANÇOIS
BARBEAU
2016
Sa créativité et sa vision artistique ont révolutionné le théâtre.


METALUX
Lampe modulaire pour décoration de table.
Brevetée en 2024.

CINÉCRANK
Station de contrôle pour projections interactives.
Brevetée en 2024.

3

WHAT MOTIVATED YOU TO NEVER GIVE UP?
Everything in life got its purpose.
Find its reason in every season.



1

ONE
IN

To make
Safehaven
a home,
we can't do
it alone.

Sometimes
parents feel like
they just need
to go for a really
long walk.
Sometimes
they do.

To laugh.
play. To visit.
To stay.

2

festival de
cinéma de
la ville de
québec
menu
du 11 09 24 au 15 09 24
du 11 09 24 au 15 09 24
du 11 09 24 au 15 09 24
festival de
cinéma de
la ville de
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cinéma de
la ville de
québec
du 11 09 24 au 15 09 24
appel
Depuis plus de dix ans, le Festival de cinéma de la ville de
Québec (FCVQ) offre au public de la grande région de la

sac
de
de
de

PUBLIC SERVICE

1 Omar Morson, designer
Josh Day, art director
Matt Litzinger, creative director
Caitlin Keeley, writer
Kathleen Fu, illustrator
The Local Collective (Toronto, Canada), design firm
Safehaven Toronto, client

"In every 100 children, one is medically complex. Titled *One in 100*, this book visually demonstrates this by taking readers on a visual adventure through iconic Toronto landmarks. In each scene, which we filled with 100 people, readers are challenged to find the one medically complex child, depicted in a wheelchair or standing chair." 24 pages, 9⅜ × 12, 4-color, case bound.

2 (series)
Nathalie Boucher/France Laberge, graphic designers
Nicolas Chamberland, motion graphic designer
Camille Lévesque, art director
Richard Bélanger, creative director
Anne-Claude Chénier, chief creative officer
Natalie Gadoua/Alex Lefebvre, production
Olivier Fortin/Marie Vaillancourt, strategy directors
Louiza Aider/Pierre-Antoine Lavoie, project managers
Septième, production company
Cossette (Montréal, Canada), agency
Hugo Latulippe/Audrey Pedneault, Festival de cinéma de la ville de Québec, clients

"In 2024, the Festival de cinéma de la ville de Québec ('Québec City Film Festival') needed to refocus on its core: cinema. At the heart of the festival's reinvention lies a simple yet powerful concept—the festival is cinema, and so is its identity. The interplay of visual elements enables multiple narratives to unfold simultaneously, capturing the depth and dynamism of cinema."

PUBLIC SERVICE

1 Richard Liu, designer
Jason Chae/Momo Jiang/Chloe Jung, senior designers
Heloise Condroyer/Mariela Hsu, creative directors
Sucha Becky, executive creative director
Pum Lefebure, chief creative officer
Septime Webre, contributing artist
Christine de Lassus, stylist
Dean Alexander, director
Squeak E. Clean Studios, sound design
Erin Winebrenner, producer
Jake Lefebure, executive producer
Lamka & Co, production company
Design Army (Washington, DC), agency
Hong Kong Ballet, client

"Tutu Academy" 1:48
"The film Tutu Academy reimagines ballet as a bold, inclusive art form, blending Degas-inspired elegance, Renaissance richness and a Strauss-meets-hip-hop score. Set across Hong Kong's iconic streets and stages, the film follows an alien outsider discovering belonging through dance. More than a campaign, it's a cultural reinvention: expanding access; raising awareness; and proving ballet's power to inspire, connect and move us all."

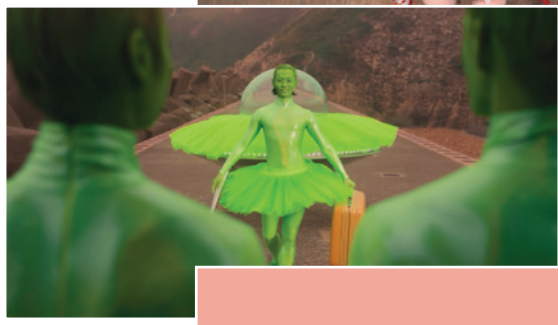
2 (series)
Joyce Shi (Brooklyn, NY), designer
1thing.org, client

"Brand identity for 1thing.org, a volunteer-run organization founded during COVID-19 to stop anti-Asian hate crimes and racism. The design system takes on the idea of decentralization. Used as a container, bullet points and confetti, the circle motif represents the organization as a collective effort where individuals join forces to make changes and a friendlier community."

3 Jes Noparat, senior designer/motion graphic designer
Gabe Kean, design director
Densho, collections specialist
John Pai, digital video producer
Jonathan Warman, sound designer
Matt Arnold, lighting design/technology director
Don Davies/Jeremy Rotsztain, programmers
Integrity Networks, technologist
Okano Picard Studio, architect
Natalie Abeles, exhibition developer
Blackmouth Design, fabricator
Jill Randerson, project manager
Belle & Wissell, Co. (Seattle, WA), design firm
Japanese American Citizens League, Puyallup Chapter, client

"At the Puyallup Assembly Center, the largest temporary concentration camp for Japanese Americans in Washington State, we helped create *The Remembrance Gallery*, an exhibition that seeks to connect with younger visitors unfamiliar with the imprisonment of Japanese Americans during World War II and reinforce the cause for social justice. The exhibit's sculptural installation illuminates names as visitors approach, honoring the more than 7,500 people incarcerated."

1

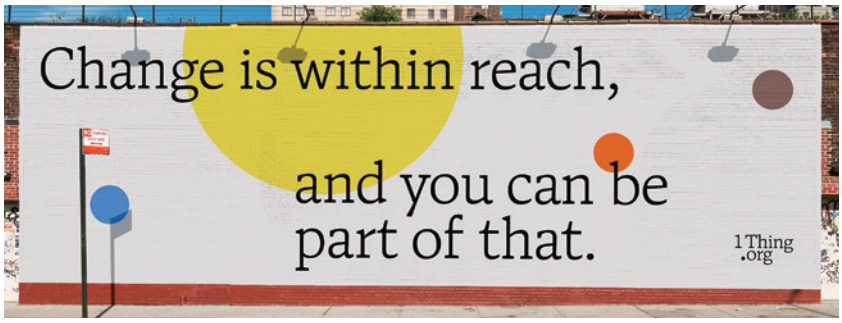


2

1Thing.org
Li Ma
Act Share Inspire
Together we can make a real difference.
1Thing.org

Small actions lead to big impact.
What We Do
Anti-Asian Crime Tracker
Together
Donation
Social Media

Thank you for committing to change
1Thing .org


Change is within reach,
and you can be part of that.
1Thing .org

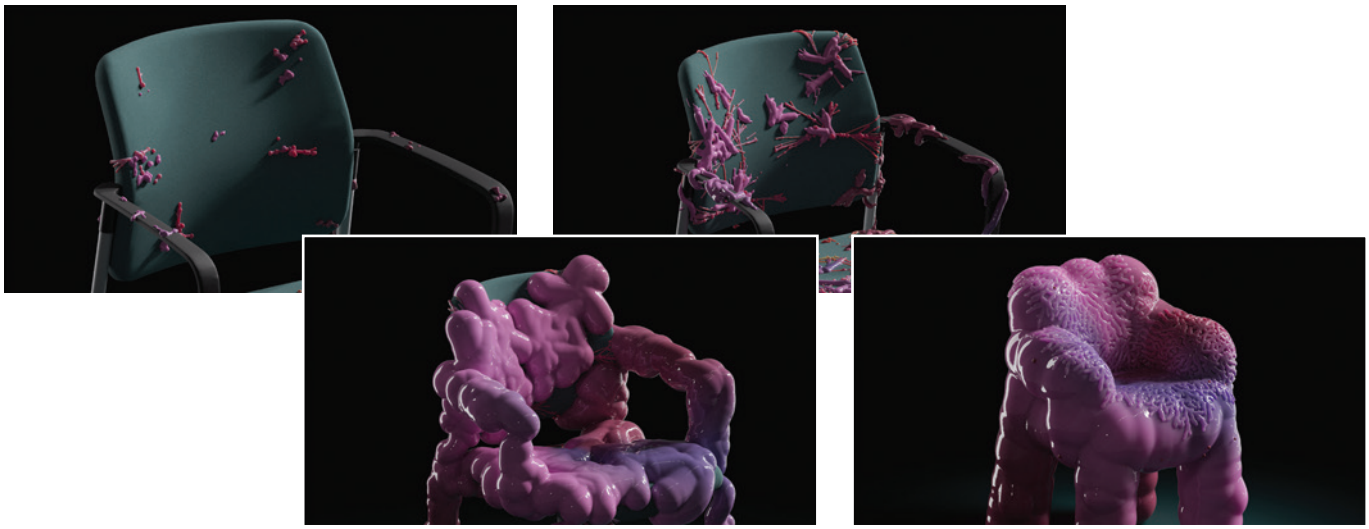
1thingorg
Small actions lead to big impact.
1thingorg
Help raise for Su Wen's family
62K raised
$75K

3

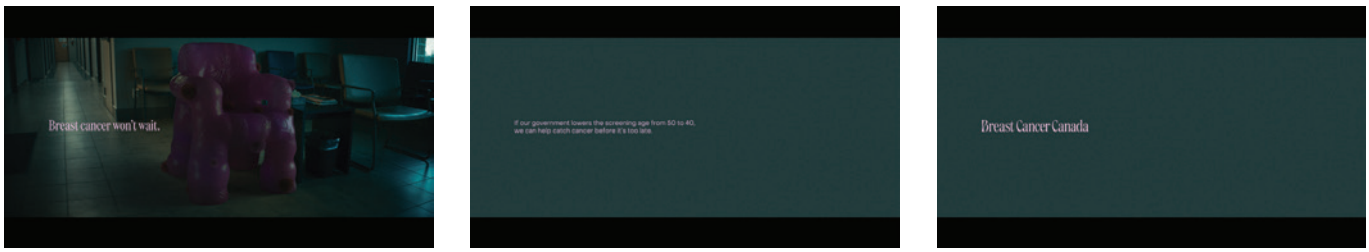
I AM AN
AMERICAN

The Redress Movement and Its Lessons For Today

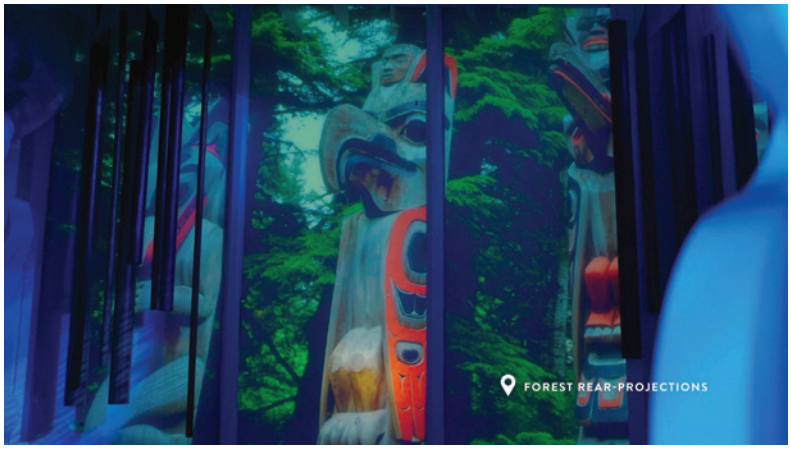
1

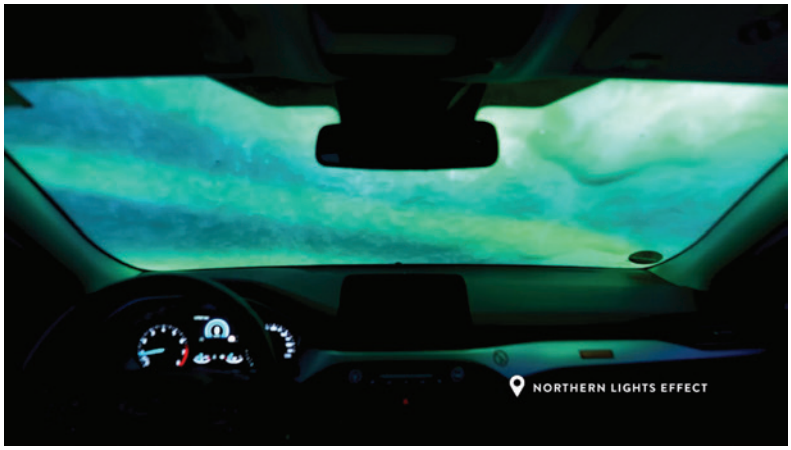


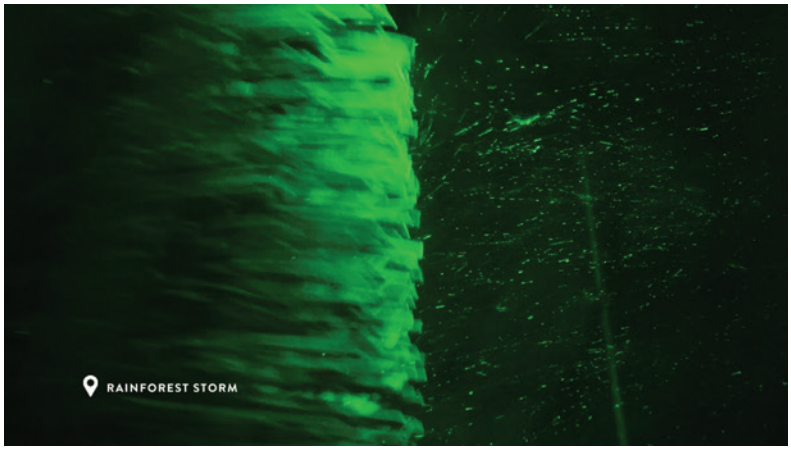
Breast cancer won't wait.
Breast Cancer Canada


Breast cancer won't wait.
If our government lowers the screening age from 50 to 40,
we can help catch cancer before it's too late.
Breast Cancer Canada

2







PUBLIC SERVICE

1 (series)
Marie Cermakova, art director
Spencer Ryan, executive creative director/director
Mooren (Mo) Bofill/Bryan Collins/Jeff Harrison/Rob Sweetman, chief creative officers
Dave Farthing/Kate Roland, writers
Josh Clifton, The Vanity/Zhenya Dolzikov, School Editing/Andrew Exworth, The Vanity, editors
Linda Dumont, studio artist
The Vanity, animation
Naveen Srivastava, animation editor
Setu Choudhary, Boring Botlab, 3-D designer
Eric Mosher, sound designer
Flip 78 Sound Inc, sound design
Neal Owusu/Ryan Scott, producers
Kayla Baxter, The Vanity/Mackenzie Goodwin, School Editing, executive producers
School Editing, production company
ONE23WEST (Vancouver, Canada), design firm
Breast Cancer Canada, client

"The Metastasizing Chair" :60, :30
"In Canada, one in eight women will be diagnosed with breast cancer. However, in many provinces, screening doesn't begin until age 50—despite rising diagnoses among younger people. To confront this dangerous delay, we created The Metastasizing Chair, a visceral sculptural installation we placed in waiting rooms and public spaces. It visualizes how undetected breast cancer grows, turning waiting into a stark warning."

ENVIRONMENTAL GRAPHICS

2 (series)
Vic Bath/Lizzie Cox, art directors
Vic Bath/Sam Cannon/Dan Cummings, creative directors
Dean Lee, executive creative director
Tim Gordon, chief creative officer
Dan Cummings/Tilden Lincoln, writers
Jenny McCracken, studio artist
Magnus Augustin, technologist
James Medcraft, technology director
Sarah Barson, production
Silly Berlin, production designer
Teresa Bayley/Andrew Sekine, producers
Mindy Lubert, executive producer
Heather Segal/Erica Shalinsky, strategists
URBANSCREEN, fabricator
Lauren Hutton/David Tremblay, project managers
UNIT9, production company
Wasserman, agency
Zulu Alpha Kilo (Toronto, Canada), ad agency
Raman Deol/Karla Grenon/Maya Lange/Elisa Tang/Martin Walter/Julia Zhang, Destination BC, clients

"Wäsche of the Wild. Car washes are a beloved ritual in Germany, where washing your car at home is illegal due to the environmental impact. To promote British Columbia as a destination for nature-loving German travelers, we transformed a Hamburg car wash into an immersive, sensory journey through Northern British Columbia."

ENVIRONMENTAL GRAPHICS

1 (series)
Ni-Tsia Cheong/Lai Couto/Bob de Graaf/Josh Dudley/Andrew Gibbs/Vassiliki Holeva/Riccardo Mariotti/Mat Mason/Simon Milthorpe/Cristina Salvi, designers
Michael Grubb Studio, lighting design
John Blanchard, project director
Ralph Appelbaum Associates (New York, NY), design firm
Barker Langham/Sheikh Zayed Grand Mosque, clients

"At the Sheikh Zayed Grand Mosque Visitor Centre in Abu Dhabi, the Light and Peace Museum is a permanent exhibition that forges connections between the Mosque and the wider story of Islamic civilization. Spanning 1,050 square meters (a quarter of an acre), the exhibition encompasses different aspects of Islam while connecting to the gallery space."

2 (series)
Nick Abele, designer
Robert Sitek, senior designer/art director
Francisco Besa, creative director
Populous (Leawood, KS), design firm
Columbus Clingstones/Diamond Baseball Holdings, clients

"Transforming Columbus, Georgia's historic stadium Golden Park into Synovus Park, we created signage and wayfinding, experiential design, and sponsorship integration that honored the past and provided vision for the future. We created a holistic design experience inspired by classic baseball ephemera—tickets, baseball cards, scorebooks, baseball notation and numerology. The system is centered around the use of three circles as a design motif symbolizing three strikes, three bases and nine innings."

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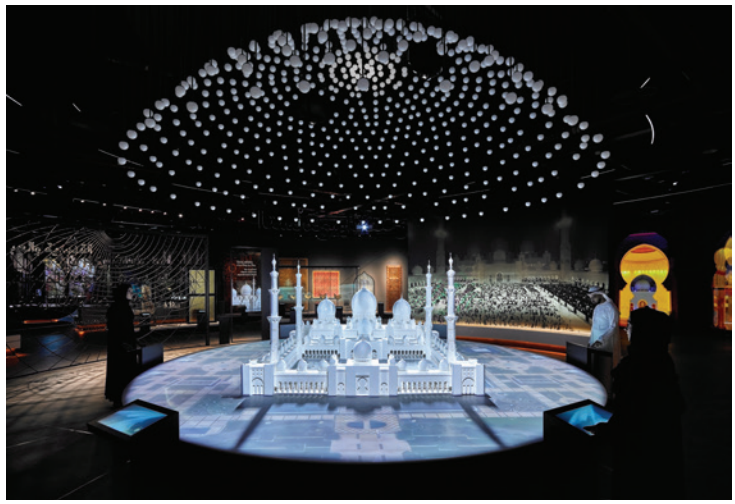
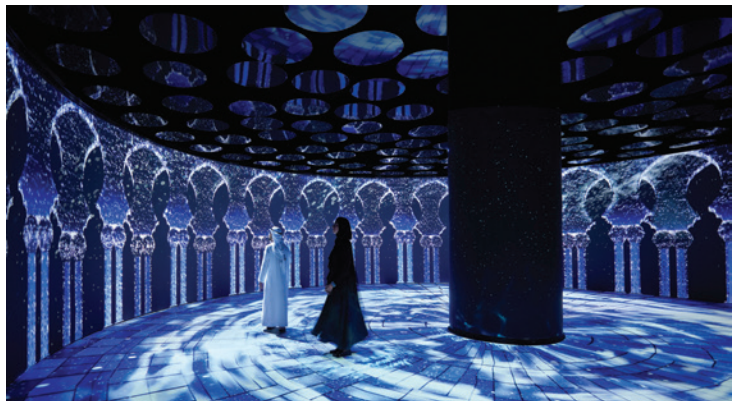
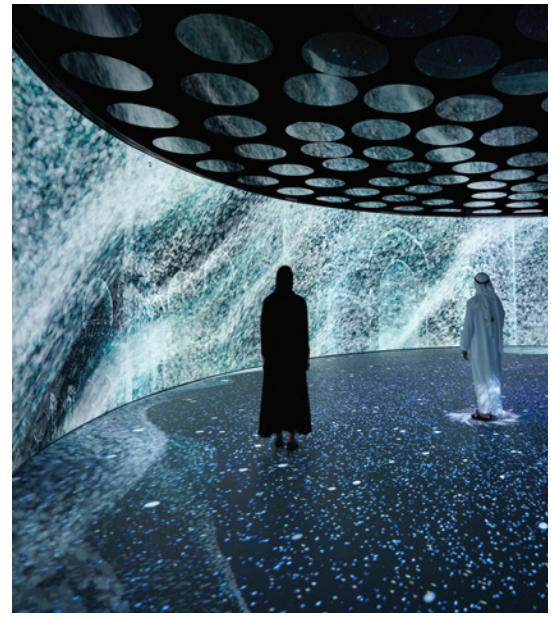


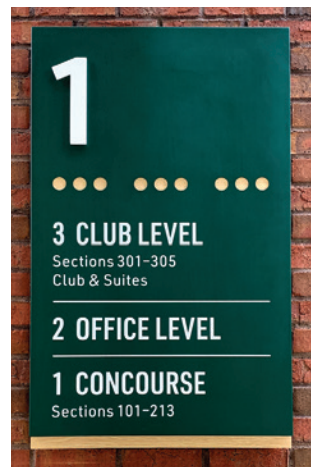




© Andrew Lee

2

COLUMBUS
CLINGSTONES
SYNOVUS
PARK 100 4TH ST.
COLUMBUS, GEORGIA
31901


1
3 CLUB LEVEL
Sections 301–305
Club & Suites
2 OFFICE LEVEL
1 CONCOURSE
Sections 101–213

205
105

1

2

© William Wright

3

ENVIRONMENTAL GRAPHICS

1 (series)
Cecilia Della Longa/Giorgia Tonolo, designers
Marco Molteni/Margherita Monguzzi, creative directors
jekyll & hyde (Milan, Italy), design firm
Digital Design Days, client

"Wayfinding for Digital Design Days, an event that showcases innovative design and technology. These contemporary totems, arranged along the walls like columns, serve both practical and symbolic purposes. Some totems guide visitors through the exhibition space, indicating directions and providing information about the event's various areas. Others act as visual and evocative landmarks, expressing emotions, moods and abstractions."

2 (series)
Daniel Robinson, designer
Nicole Fischetti, creative director
Kristine Matthews, principal
Mithun, architect
Northwest Sign & Design, fabricator
Samantha Segar, project manager
Studio Matthews (Seattle, WA), design firm
University Prep, client

"A new academic hub for Seattle-based high school University Prep, ULab was designed with three guiding principles for the school community: include, invent and inspire. Our challenge was to design the signage for this new flagship building and, at the same time, create a campus-wide signage masterplan for the newly expanded 3.5-acre campus. We worked closely with architectural firm Mithun's landscape team to integrate the signage across the site."

MISCELLANEOUS

3 (series)
Steven Ryan, creative director
Michael Ryan, developer
Substance Collective (Chicago, IL), design firm
Morningstar, client

"To reveal the emotional and narrative potential of financial data, Substance Collective transformed Morningstar's proprietary analytics into music. As part of the Where Data Speaks campaign, we developed a custom Java app to convert four datasets to music, data visualizations and vinyl records. This project embodies Morningstar's belief in the power of design to make complex information more accessible and meaningful."

MISCELLANEOUS

1 (series)
David Díaz Méndez, designer
Francis Desrosiers, creative director
Harrison Fun (Montréal, Canada), design firm
Alexandre Nachi/3PLΩM3, clients

"'Quato' ('Half Ounce'), a short film directed by Alexandre Nachi, follows Storm, a young pot dealer from Montréal trying to give up his criminal life and drive away in his Mercedes-Benz toward the Rocky Mountains. With the film title in mind, the design concept involved consistently using half of every poster size for the title, making the letters stretch and adapt."

2 (series)
Tracy Walker, designer/illustrator
Greg Breeding, art director
Journey Group (Charlottesville, VA), design firm
United States Postal Service, client

"Artist Tracy Walker created the Baby Wild Animals stamps with bold shapes of solid color and a palette of rust orange, cornflower blue, pale ecru, black and white. Each animal appears with details of its habitat, featuring flowers, leaves, water and other natural elements—all rendered in the artist's iconic style. Walker created the illustrations digitally by layering colored shapes on a solid-color background, much as she approaches physical paper-cutout design."

3 Aaron Rinas, senior designer
Marcelo Hong, design director
Marcus Sagar/Man Wai Wong, group creative directors
Lisa Greenberg/Steve Persico, chief creative officers
Layton Wu, writer
Graham Bowman, production artist
Kevin Stephen, production manager
Leo Toronto (Toronto, Canada), ad agency
Bell Canada, client

"For the 2024 Paris Olympics Invitation. Bell Canada is Canada's largest telecom company and a longtime sponsor of the Canadian Olympic Team. We developed five macarons exclusively for its invitation, pairing the Olympic ring colors with a distinctly French flavor profile. When combined, the five macarons formed the five Olympic rings. From Brie de Meaux representing the blue ring to French 75 for yellow, the result was a window into the Paris Games, the city's rich culinary culture and savoir-faire."

1

2

USA
FOREVER
BOBCAT
2025

USA
FOREVER
SKUNK
2025

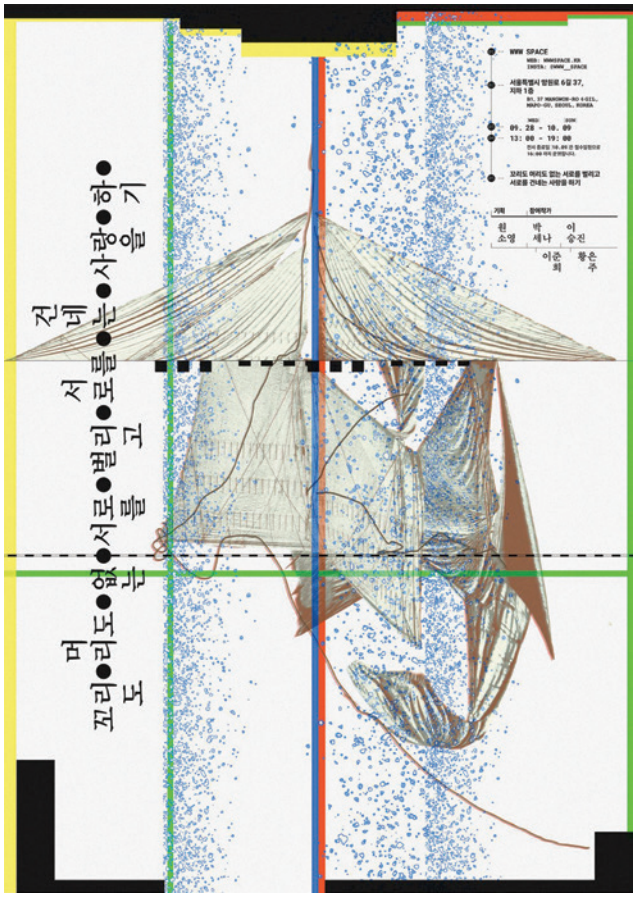
USA
FOREVER
RACCOON
2025

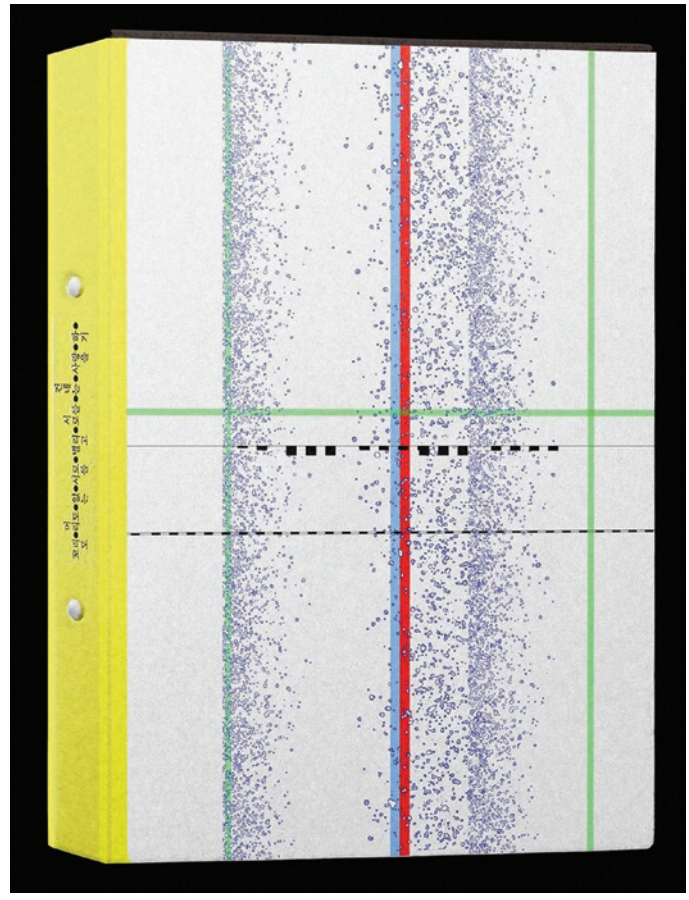
3

Allez
Allez
Allez
Bell

Brie de Meaux,
Honey and Cassis
A bed of velvety
Brie de Meaux invites floral
aromas of honey and
the welcomed taste of
tangy blackcurrant.

1


WWW SPACE
서울특별시 영등포 6길 37,
지하 1층
09. 28 - 10. 09
13: 00 - 19: 00
꼬리도 머리도 없는 서로를 벌리고
서로를 건네는 사랑을 하기
기획
참여작가
천 소영
박 세나
이 승진
이준
최 희
황은 주
머 꼬리●리도●없●서로●벌리●로를●는●사랑●하●
도 는 을 기
서 로 를 고
건 네 는 사 랑 을 하 기



2

© Hudson Rennan

MISCELLANEOUS

1 (series)
Yoon Bee Baek (Brooklyn, NY), designer
So Young Won, curator
Eunjoo Hwang/Seungjin Lee/Joon Hee Lee/Sena Park, artists
Ewha Womans University, client

"*A Form of Love Without Heads or Tails*, an art exhibition held in Seoul, roots itself in a manifesto that reimagines inclusion as a living experience—one that explores post-human ethics and dismantles normative boundaries through language, form and material. Its design language reflects the fluid elements of nature and the flexibility of Hangul, extending through open compositions and shifting sequences in the poster and visitor handouts." 16½ × 23⅜, 4-color, Risograph, trimmed edges.

2 Czar Dizon/Rafael Nascimento, designers
Andre Queiroz, art director
Lex Singer, associate creative director
Dennis Silveira, creative director
Chris Beresford-Hill, BBDO New York/Ali Rez, IMPACT BBDO, chief creative officers
Alison Cordeiro, writer
Sanil Chandran, IMPACT BBDO/Jason Kim/Alex Mirza, Omnicom Studios, editors
Noah Fowler, director
Rodrigo Resende/Tiago Sousa, video directors
Shoaib Ahmed, motion design director
Mary Wright, sound designer
Dominic Zunino, sound design
James Young, technology director
John Doris, production director
Kimberly Clarke, BBDO New York/Kelly Crooks, Omnicom Studios/Benjamin De Souza, IMPACT BBDO/Sarah DiLeo, BBDO New York/Cathy Ellis, Omnicom Studios/Severin Sauliere/Noah Smith, BBDO New York/Mohammed Soueid, IMPACT BBDO, producers
Carly Duris, strategist
Johnny Corpuz, strategy director
Omnicom Studios, production company
BBDO New York/IMPACT BBDO (Dubai, United Arab Emirates), ad agencies
Chris Bellinger/Parker Finlinson/Hana Golden/Tina Mahal/Jeffrey Pfeifer, PepsiCo, clients

"What happens when high fashion meets the snack aisle? You get Cheetos Pants, the bold orange trousers designed for messy fingers. With built-in Cheeto dust-wiping zones and perfect snack pockets, it's a cheeky fix to a universal problem. Launched on cheetospants.com, the limited edition pants sold out, but the fun lived on through a curated list of orange pant alternatives. This bold campaign proves great design can even clean up the cheesiest situations—literally."

SELF-PROMOTION

1 Dawang Sun, designer/art director
Hui Pan, creative director
Fei Wei, photographer
Brand Genesis Lab (Shanghai, China), design firm
Design Innovation Institute Shanghai, client

"The exhibition *100 Best Chinese Posters 2024* showcases 100 posters by Chinese designers. The key visual poster employs a symbolic representation of fish and water to articulate the connection between cultural context and communication from a unique perspective, realized through live-action photography." 27½ × 39⅜, 4-color, silkscreen.

2 (series)
Daniel Frumhoff, 3-D designer/creative director/typographer/type director
Daniel Frumhoff Design (Long Island City, NY), design firm

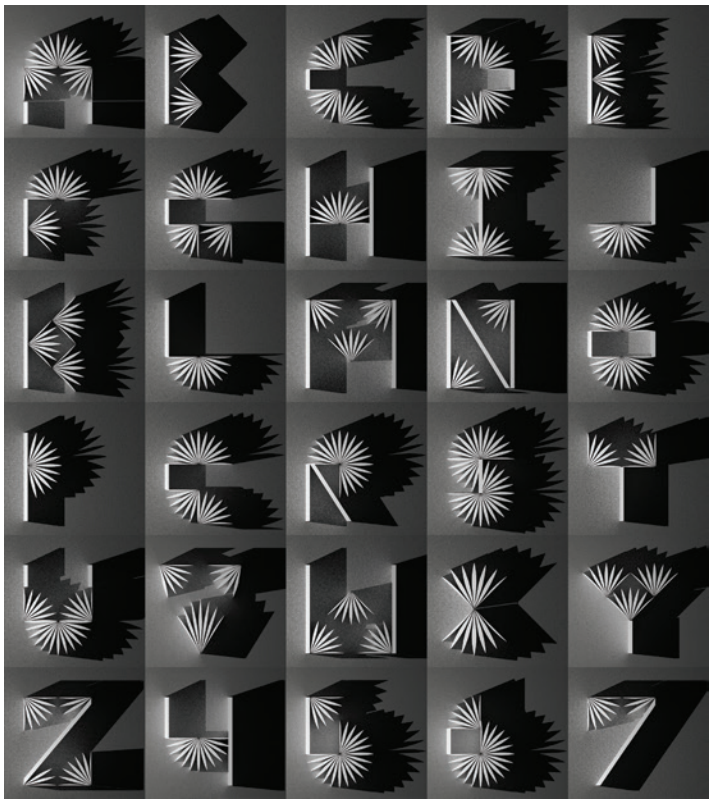
"Oculus Display is a typeface inspired by the architecture of the Oculus at the World Trade Center in New York City. This design captures the organic forms and dynamic lines that define the structure, reflecting the interplay of light and shadow within its interiors. Drawing inspiration from the white-winged, soaring architectural forms of the Oculus, the typeface features bold, graceful curves reminiscent of flowerlike shapes to create its letterforms and numerals."

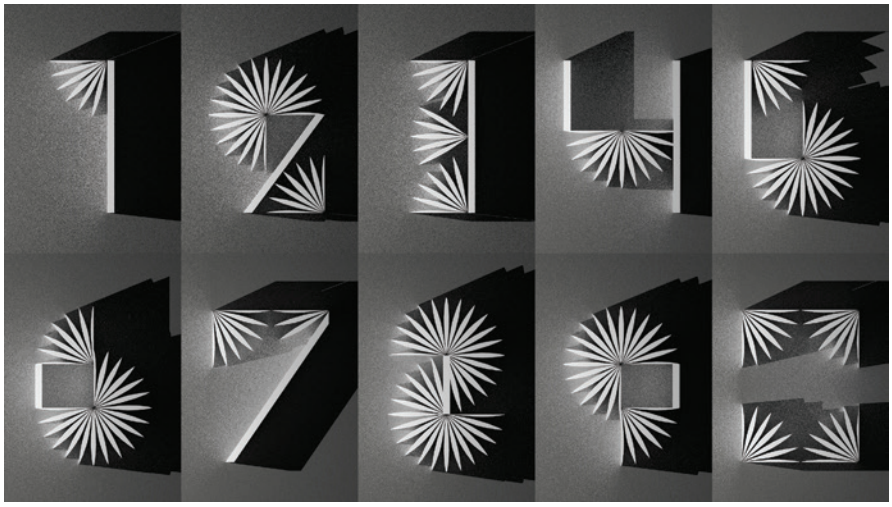
3 (series)
Giles Augustine/Atharv Kotkar, designers
Siddharth Khandelwal/Swati Paranjpe, creative directors
Eamonn Ennis, writer
Pollinate Labs (Mumbai, India), design firm/client

"With Pollinate Labs, we set out to build more than a design studio; instead, we envisioned our Mumbai-based practice as a collaborative and impactful creative ecosystem. Inspired by the bee, whose every movement serves a purpose, Pollinate took shape. At its core is Olli, a playful form that traces the bee's path and anchors a scalable design system. Unifying communication, processes and innovation, Olli fuels a brand built to evolve."

1

2





3

Pollinate Labs
Giles Augustine
Senior Designer

LITTLE WINGS
BIG DREAMS

INSIDE THE HIVE

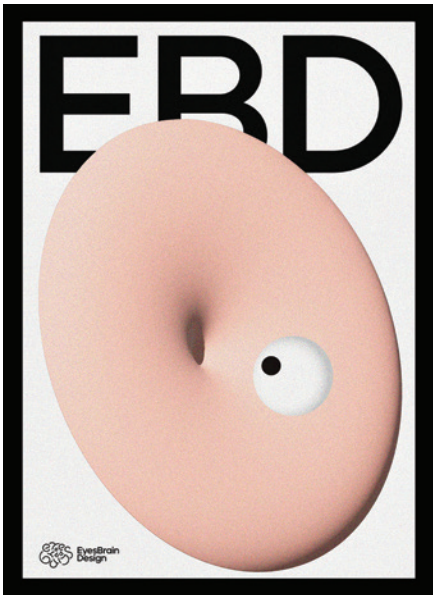
WE'RE NOT JUST CREATORS, BUT POLLINATORS OF A NEW REALITY.
CRAZY COCK
IT'S A DIFFERENT KIND OF CRAZY
DUA
WHAT CAME FIRST, THE COCK
THE EGG?
FASHION AND LIFESTYLE

WELCOME TO A CREATIVE PLAYGROUND FOR IMPACTFUL CHANGE.
15.09 –15.12 2024
WANT TO KNOW?
ART AND CULTURE

1

© Bart Oomes

2



3

SELF-PROMOTION

1 Montana Sparkman, lead designer
Geoff Peveto, art director
Rob Baird, chief creative officer
Mr. Boonstra, artist
Factory Reset Studio, developer
Republic Printing, packaging engineer
Seth Gaffney, strategy
Preacher (Austin, TX), design firm/client

"We partnered with Dutch artist Mr. Boonstra to create SPECULAARS, a delicious celebration of Dutch and Texan culture delivered in 200 limited edition boxes. The name is a portmanteau combining the Dutch words *speculaas* ('gingerbread cookie') and *laars* ('boot.') Supporting design materials included wild postings around Amsterdam, storefront displays, a launch event and a social campaign."

2 (series)
Sihang Chen (Rancho Cucamonga, CA), art director
Mingchao Wu, creative director
Eyesbrain Design, client

"A creative studio blending observation, experience and fun into design, Eyesbrain Design addresses the creative challenge that 'people cannot imagine beyond their knowledge but can recombine what they know.' Inspired by the ophthalmencephalon—the brain's visual processing system—the studio's playful name and brain-inspired logo symbolize observation, thought and experimentation. Negative space acts as an open canvas for unexpected creativity, complemented by the refined, readable typeface Aventa; supporting versatile applications; and engaging brand experiences."

3 Enzo Cref Chieti, designer/art director
Annalisa Ferraro, writer
Vincenzo Capasso, photographer
Crefstudio (Giugliano in Campania, Italy), design firm/client

"I'm an Italian designer and visual artist with more than 20 years of experience. I designed this catalog for my solo exhibition, *Tipografia Metropolitana* ('Metropolitan Typography') in Naples. The book is a story of my art and work, from graffiti art of the '90s to graphic design and contemporary art." 144 pages, 6¼ × 9, 4-color, 140gr uncoated paper, 300gr paperback cover bound, matte plastic coating with UV relief varnish.

SELF-PROMOTION

1 (series)
Khajag Apelian/Wael Morcos (Brooklyn, NY)/Kristyan Sarkis, designers

"These posters for the Arabic Lettering Workshop explore the expressive potential of Arabic script, each time within a different thematic context. A distinct poster is designed for each workshop, serving as both an ad and a visual extension of its concept." 19⅝ × 36½, 1 PMS, screen printed.

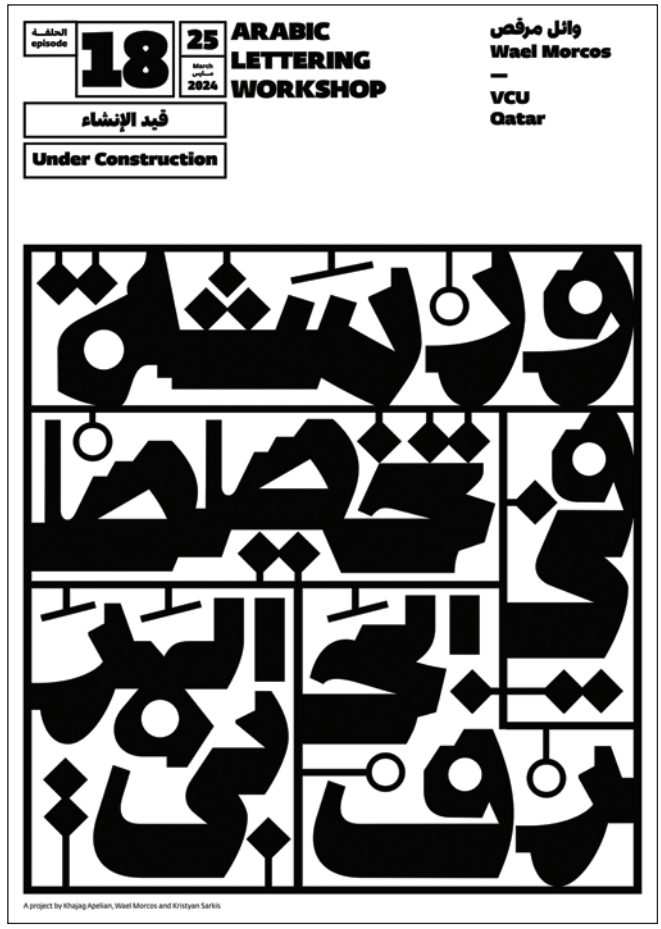
2 (series)
Yangyang Zhang (Richmond, VA), designer/art director
Virginia Commonwealth University School of the Arts, client

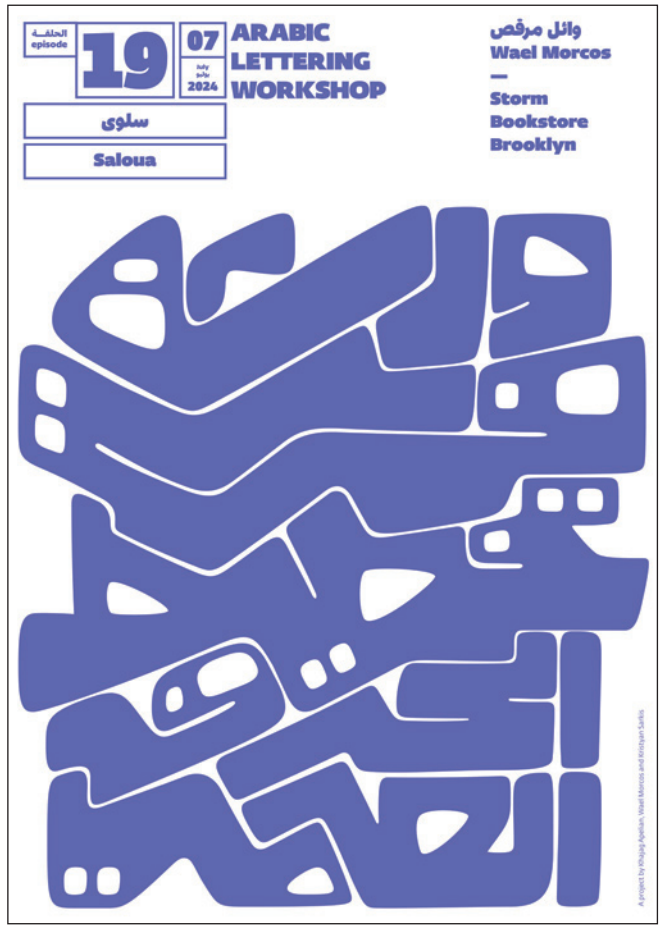
"For *Whereabouts*, the MFA Candidacy Exhibition at the Virginia Commonwealth University School of the Arts (VCUarts). The identity derives its visual language from traces of decay in abandoned malls—peeling typefaces, structural fractures and archival maps. It translates temporal erosion into a systematic typographic language, creating spatial dialogues through destabilized letterforms. Multilingual interventions by global artists' works from VCUarts activate the old space, establishing cross-cultural narratives amid decay."

3 (series)
Zhongshu Cai/Xulei Li, designers
Xulei Li, art director
Fully Creative Studio (Shanghai, China), design firm/client

"We crafted this candle as an original 'soft social business card' to spearhead a second curve of growth. Standing out from a market saturated with conventional jarred candles, our product distinguishes itself through its unique shape, channeling oriental elegance and scents. It enjoys a singular presence in the Chinese market as it adeptly caters to the tastes of Chinese customers and blends artistic allure with practicality."

1





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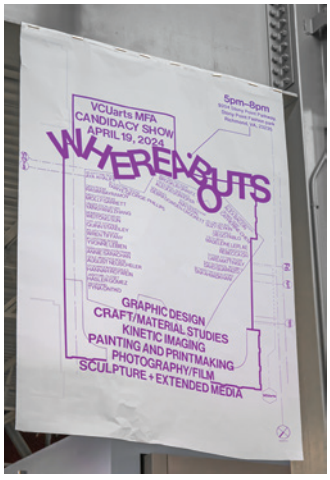
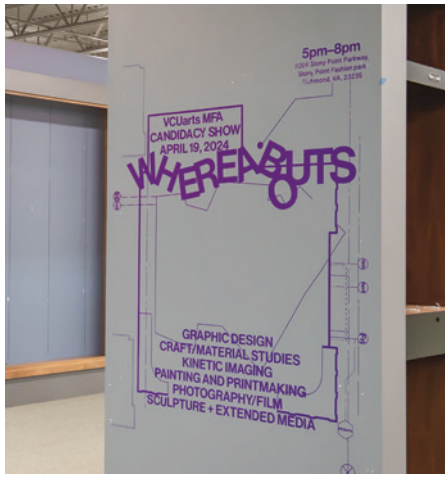
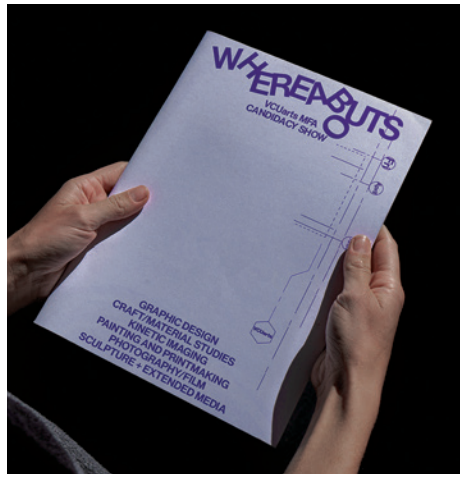






3

© Ywuxiao Zhong

SELF-PROMOTION

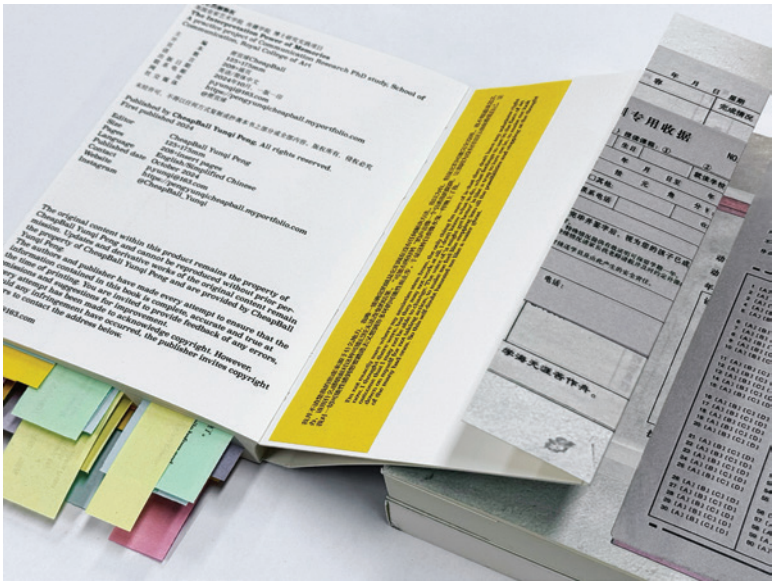
1 Yunqi Peng (London, United Kingdom), designer

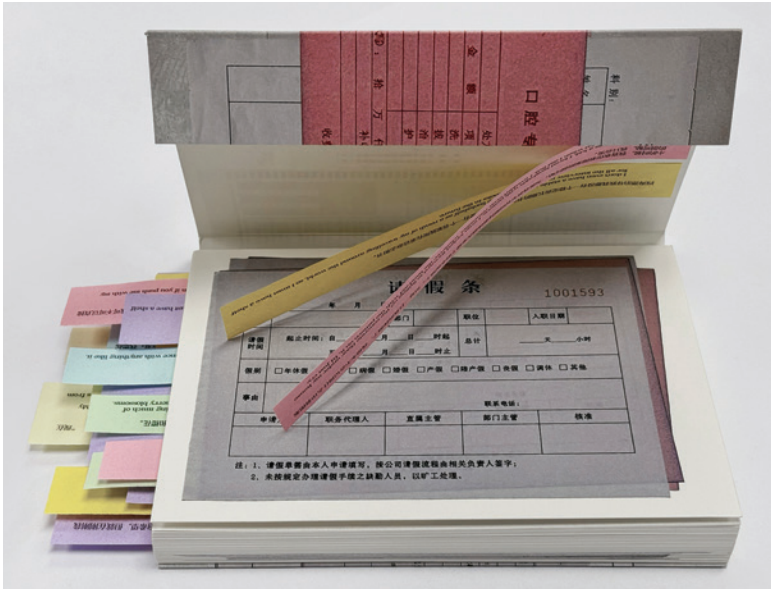
"*The Interpretive Power of Memories* is an audience interaction-oriented research project. I focused on the diversity and transformability of roles in Chinese art publishing to return the power of interpretation to the audience." 216 pages, 4⅛ × 5¾, 4-color, sewn binding.

2 (series)
Olga Nateava, art director
Lívia Aprá, motion graphic designer
Victor Yves, design director
Vinicius Dalvi, chief creative officer
Elliott Lewis, writer
Isaac Winter, editor
Jamie Chang, typographer
Rebecca Burtnik, producer
Ariane Rios, project manager
Publicis (Toronto, Canada), agency

"Publicis Toronto's rebrand aimed to modernize its identity while honoring its 1926 roots. The challenge was to reflect its 'lead the change' philosophy in a way that felt both personal and progressive. The solution: a custom typeface co-created by every employee, combining handwritten letterforms with modern typographic design. The result is a living identity system that bridges history and innovation, turning design into a collective expression of the agency's evolving culture and future-facing mindset."

1





Publicis

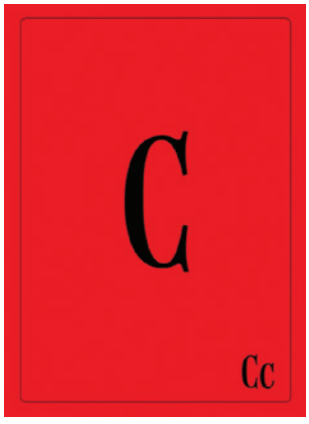
2

Andrew
Lead the change.

Olga
Lead the change.

A
Aa

B
Bb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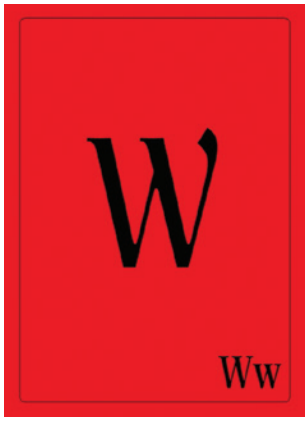
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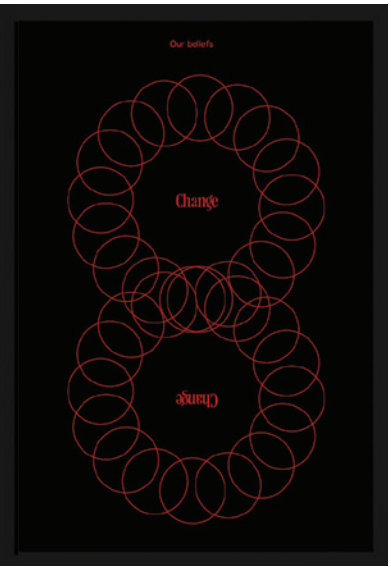

Our beliefs
Change
Change

The
№1
Since 1926

Lead the change.

Since 1926

SELF-PROMOTION

1 Jie-Fei Yang, Jie-Fei Design (Taipei, Taiwan), graphic design

"Created for the Wild Mint Music Festival's international poster competition in Russia—with the theme of Nymph Mint's Myths—this piece draws from the legend of the nymph Mint, symbolizing freedom, creativity and our connection with nature. I illustrated each element to form a dynamic yet balanced composition. A music note subtly replaces Mint's face to reference the spirit of the festival." 27½ × 39¼, digital, coated paper.

2 Michael Braley, designer/creative director
Braley Design (Lexington, KY), design firm/client

"Reunite America. Political commentary." 27½ × 39⅜, 4-color, digital.

STUDENT WORK

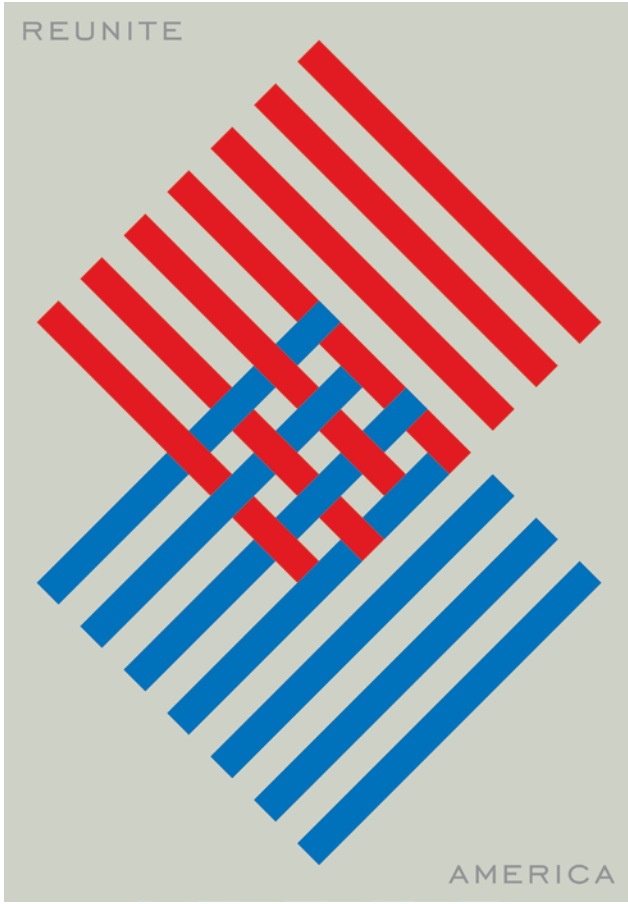
3 Yewei Wang, designer
Jeff Glendenning/Chen Luo/Ellen Lupton/Jennifer Cole Phillips/Eva Wylie, instructors
Maryland Institute College of Art (Baltimore, MD), school

"A table is more than furniture—it holds memory, connection and meaning. Inspired by modular tables, I designed a typeface with interlocking parts that build sculptural words; the word *table*, for example, becomes a standing table. Screen-printed posters showcase the typeface's bold, abstract forms and versatility, transforming type into both visual language and physical structure."

© Yewei Wang

1

2



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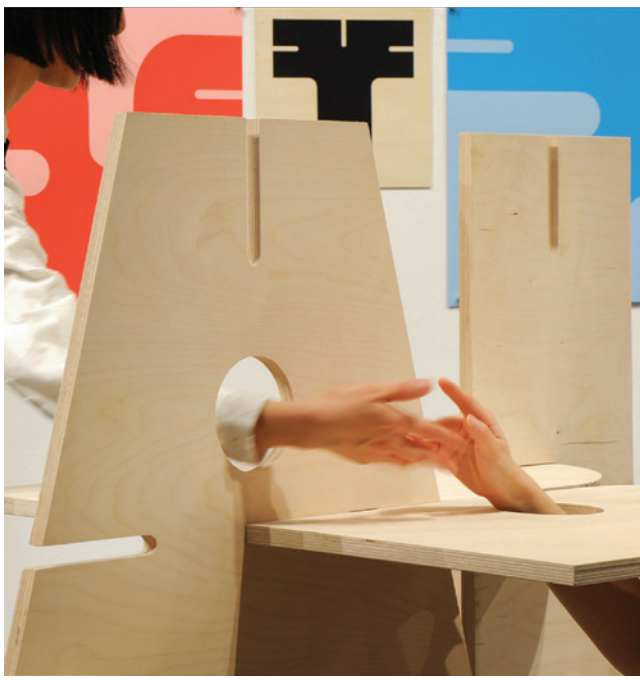


STUDENT WORK

1 Diane Lee, motion graphic designer
Jared Greenleaf, instructor
Ringling College of Art and Design (Sarasota, FL), school

"Anew" 2:12

"In my final project as a student, I set out to capture the grandeur of nature and the god who created it. In this beautiful geometric world, nothing seems lacking—until the universe proves otherwise. With the sudden arrival of a catalyst comes chaos: earthen rings rumble, trees split in wildfires and a fiery tornado tears through the terrain. Inspired by themes of hope, renewal and climate change, this animation explores nature's power and the duality of beauty and destruction."

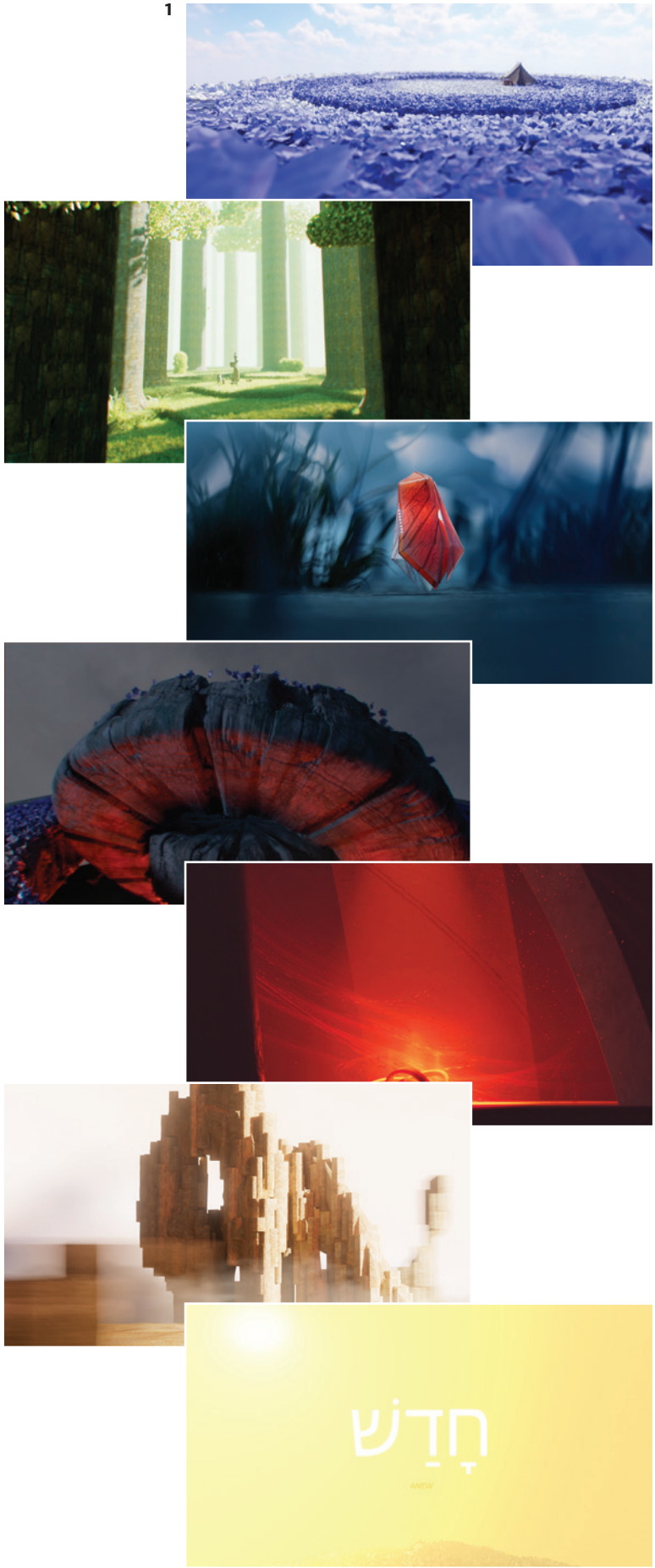
© Diane Lee

2 (series)
Eun Soo Kim, designer
Joseph Han, instructor
School of Visual Arts (New York, NY), school

"Time, as it moves through space, is at the heart of this redesigned identity for the Noguchi Museum. Isamu Noguchi's design blurred boundaries between interior and exterior, inviting natural light and seasonal change to animate our experiences. The rebrand distills this concept into a system that visualizes time's quiet presence. A custom typeface and evolving elements speak to the museum's role as a vessel for temporal flow, where visitors feel the shifting rhythms of space and light."

© Eun Soo Kim

1



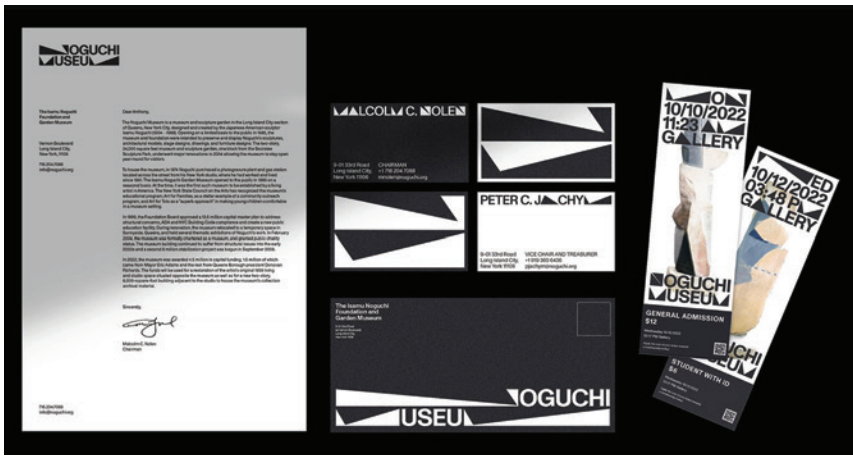
CHANGING AND UNCHANGING THINGS
JUNE 21–NOV 18, 2022
OGUCHI MUSEUM
OGUCHI SUBSCAPES
JUNE 15, 2022–SEP 3, 2023
OGUCHI MUSEUM
ISAMU OGUCHI
OGUCHI MUSEUM

RESTROOMS
ELEVATOR

ISAMU NOGUCHI
DRAWING

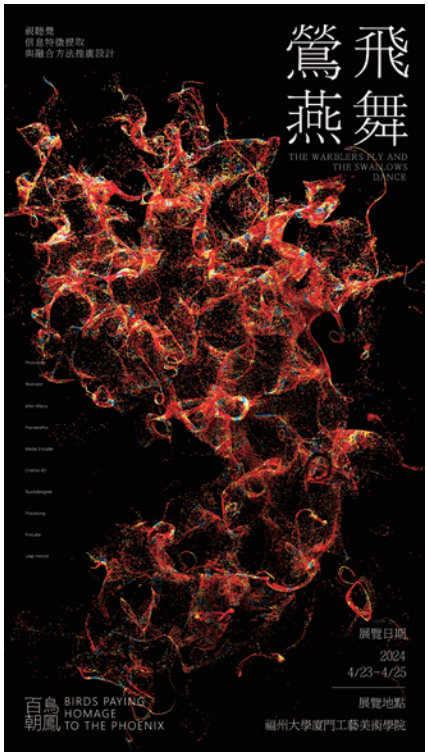
2

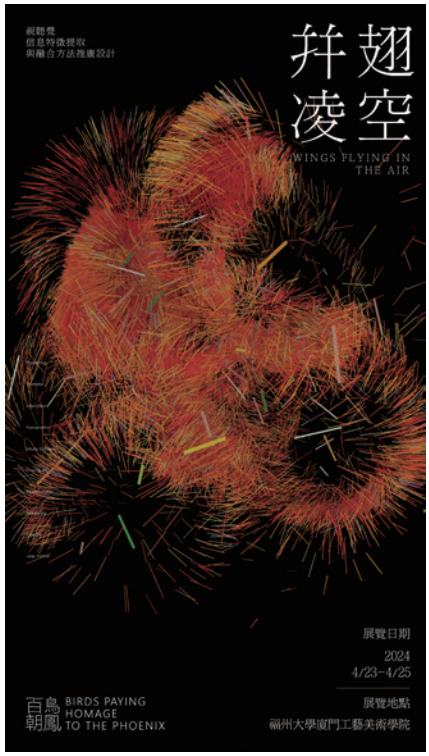
VISITORS GUIDE
ABOUT
Isamu Noguchi (1904–1988)
Indoor–Outdoor Galleries
BUILDING AND GARDEN
The Sculpture Garden
PLAN
2F
1F


OGUCHI MUSEUM
MALCOLM C. NOLEN
PETER C. JACHYM
OGUCHI MUSEUM
10/10/2022 11:23 GALLERY
10/12/2022 03:48 PM GALLERY
GENERAL ADMISSION $12
STUDENT WITH ID $8

OGUCHI
MUSEUM

1


視聽覺
信息特徵提取
與融合方法推廣設計
鶯飛
燕舞
THE WARBLERS FLY AND
THE SWALLOWS
DANCE
展覽日期
2024
4/23-4/25
展覽地點
福州大學厦門工藝美術學院
百鳥
朝鳳
BIRDS PAYING
HOMAGE
TO THE PHOENIX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信息特徵提取
與融合方法推廣設計
翅空
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WINGS FLYING IN
THE AIR
展覽日期
2024
4/23-4/25
展覽地點
福州大學厦門工藝美術學院
百鳥
朝鳳
BIRDS PAYING
HOMAGE
TO THE PHOENIX

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信息特徵提取
與融合方法推廣設計
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嬉
THE SPRING RETURNS
TO THE EARTH
展覽日期
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4/23-4/25
展覽地點
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BIRDS PAYING
HOMAGE
TO THE PHOENIX

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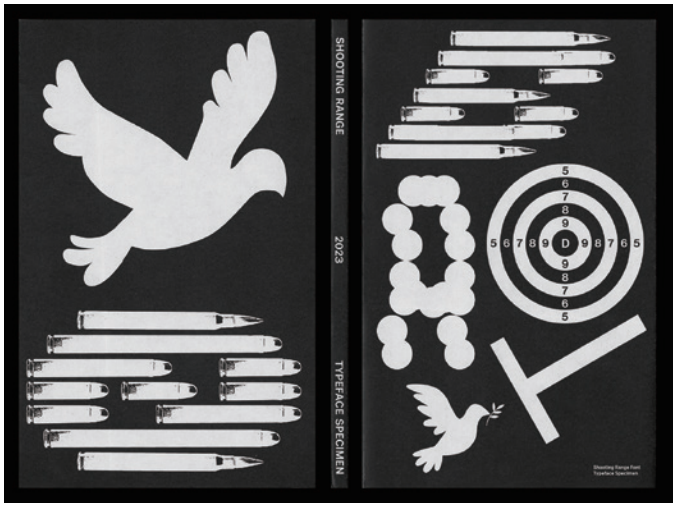
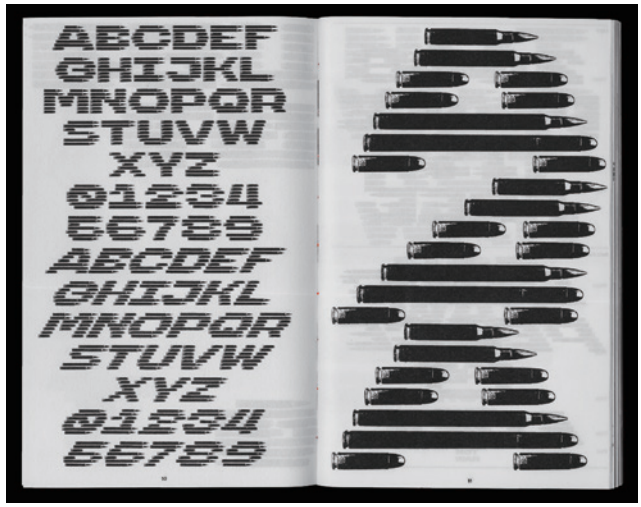

SHOOTING RANGE
2023
TYPEFACE SPECIMEN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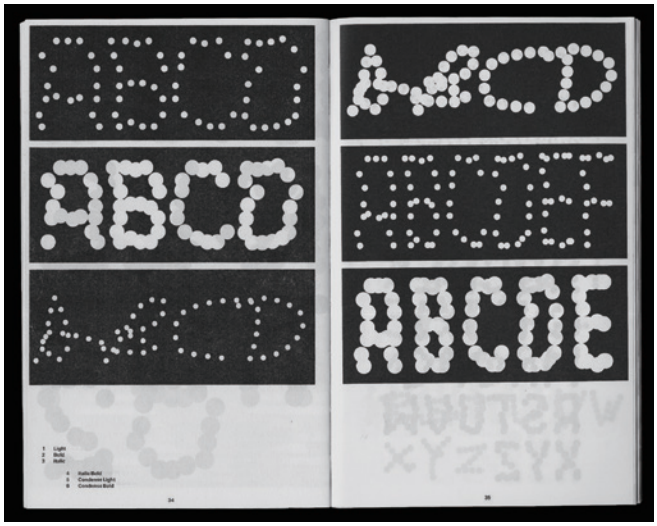
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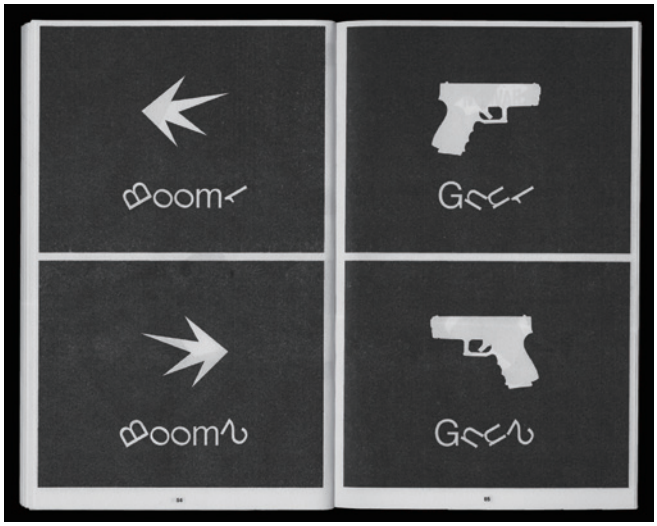
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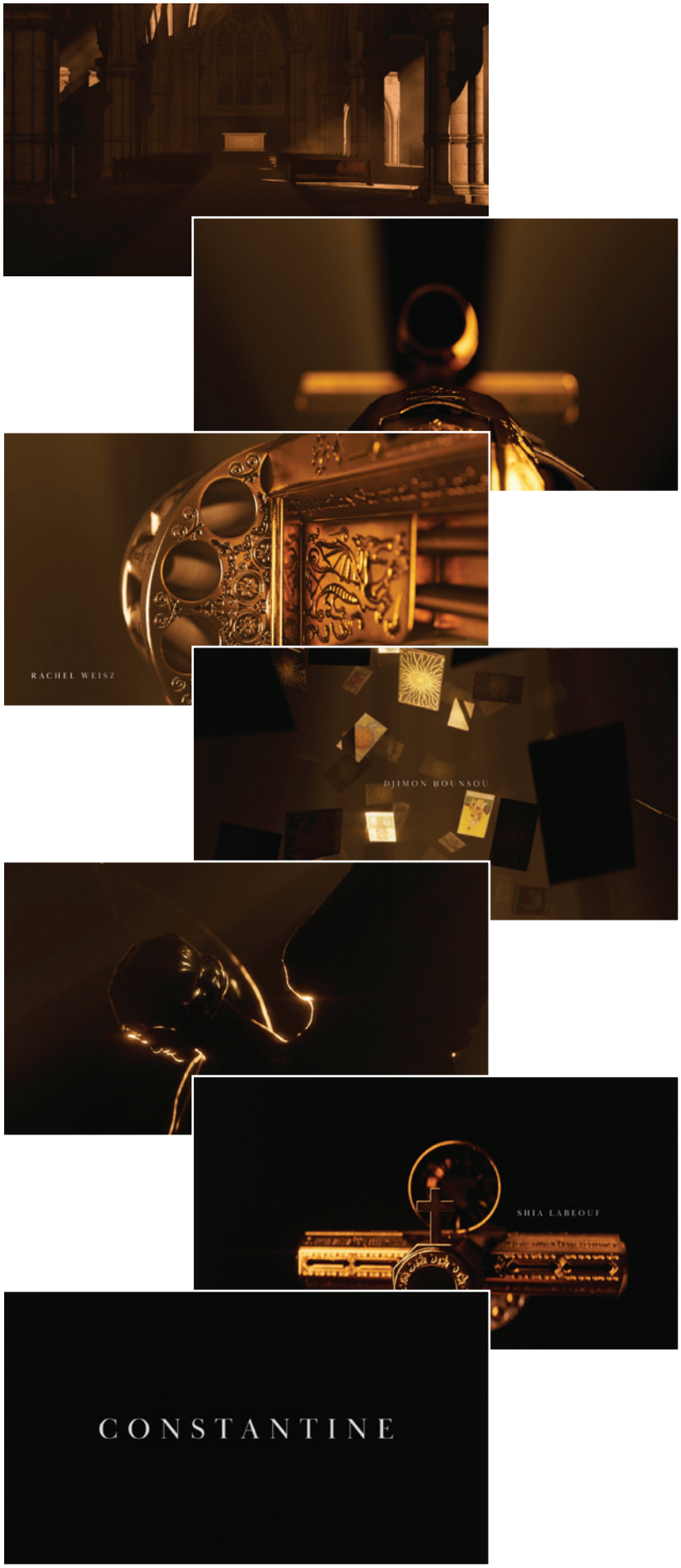


STUDENT WORK

1 (series)
Guochen Yang, designer
Huangse Tao, instructor
Fuzhou University (Fuzhou, China), school

"Starting with the unique sound of the suona, a traditional Chinese instrument, and the song 'A Hundred Birds Paying Homage to the Phoenix' as the research direction, we created an interactive visual design that combines visual and auditory elements, showcasing the visual effects and innovation of the design work."

© Guochen Yang

2 Yihao Wang, designer
Jennifer Cole Phillips, instructor
Maryland Institute College of Art (Baltimore, MD), school

"Shooting Range Font focuses more on the process of typing rather than a static visual presentation of the font. I used the act of typing to simulate several aspects of a gun, like bullets, targets and ejection ports. This display font serves as a tool or method that stands as an independent conceptual thought, emphasizing interactivity and fun over readability." 100 pages, 7 × 11, 4-color, sewn perfect binding.

© Yihao Wang

3 Minsik Nam, designer
Miguel Lee, instructor
ArtCenter College of Design (Pasadena, CA), school

"Constantine" :54
"This project is a reimagined title sequence for the film *Constantine*, in which I used cinematic lighting and spatial composition to emphasize the contrast between light and darkness. I focused on visual storytelling through symbolic objects like Constantine's Holy Shotgun and other key props. The biggest challenge was achieving the right lighting direction within a short timeframe, which I tackled through constant refinement and feedback from my instructor."

© Minsik Nam

STUDENT WORK

1 Gage Bowman/Vinh Bui/Valentina Gil Duque/June Kim/Joseph Sandefur/Jieru Tang/Hanqi Wang/Wenxi Yan, motion graphic designers
Gage Bowman/Valentina Gil Duque/June Kim, creative directors
Hanqi Wang/Wenxin Yan, illustrators
Vinh Bui/June Kim, sound designers
Dasom Choi, strategist
Christina Maloney, instructor
Savannah College of Art and Design (Savannah, GA), school

"Reverie - TYR Promotional Video" :51
"'Reverie' is the promotional video for TYR, a student-designed, fully functional, compact electric vehicle made for Gen z and built by Gen z! This promo embodies the shared desire to step outside of our daily routine and take to the road with limitless destinations."

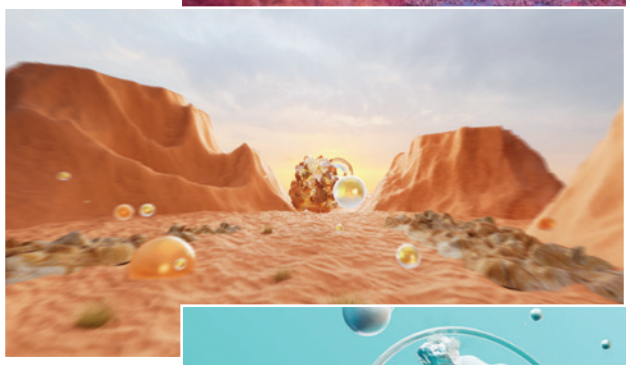
© Gage Bowman/Vinh Bui/Dasom Choi/Valentina Gil Duque/June Kim/Joseph Sandefur/Jieru Tang/Hanqi Wang/Wenxi Yan

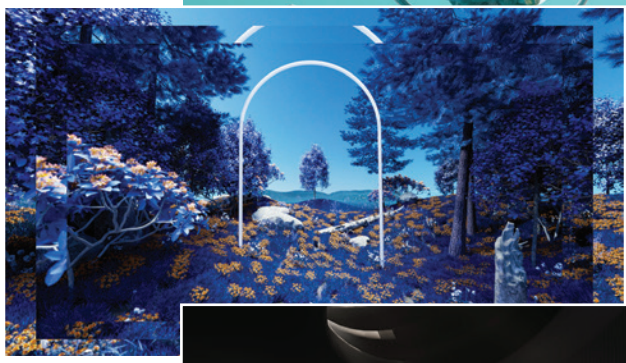
2 (series)
Charmaine Asril Lee, designer
Brad Bartlett, instructor
ArtCenter College of Design (Pasadena, CA), school

"The Noguchi Museum was founded by Isamu Noguchi, a prolific Japanese-American artist. The challenge was to soften the museum's institutional tone and make it more engaging for younger audiences. Inspired by Noguchi's heritage, my redesigned identity uses the grid of a tea ceremony tatami mat as a typographic system. Softened, organic letterforms reflect the biomorphic nature of his work. The result is a dynamic, playful system that invites exploration while honoring Noguchi's sculptural and cultural legacy."

© Charmaine Asril Lee

1





noguchi
museum
to order source
steel
aluminum
basalt
granite
water
clay

2

sculp

noguchi
Adult General Ticket
Child General Ticket
Ticket is valid for all day and may not be valid for some exhibition. Tickets non-refundable.
Members General Ticket
Adult General Ticket
Ticket is valid for all day and may not be valid for some exhibition. Tickets non-refundable.

noguchi
museum
Worksheet for Sculpture (1945)
Isamu Noguchi

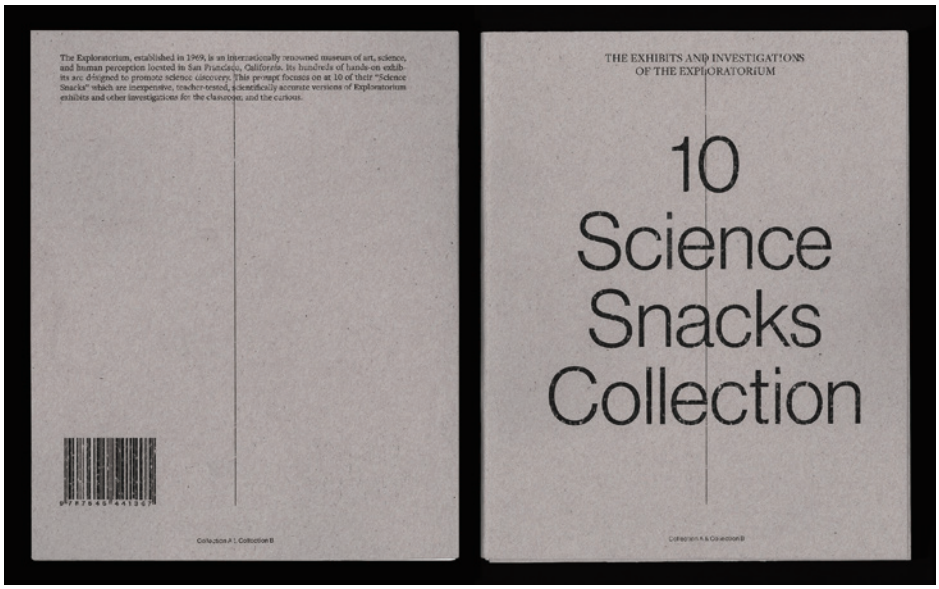
STUDENT WORK

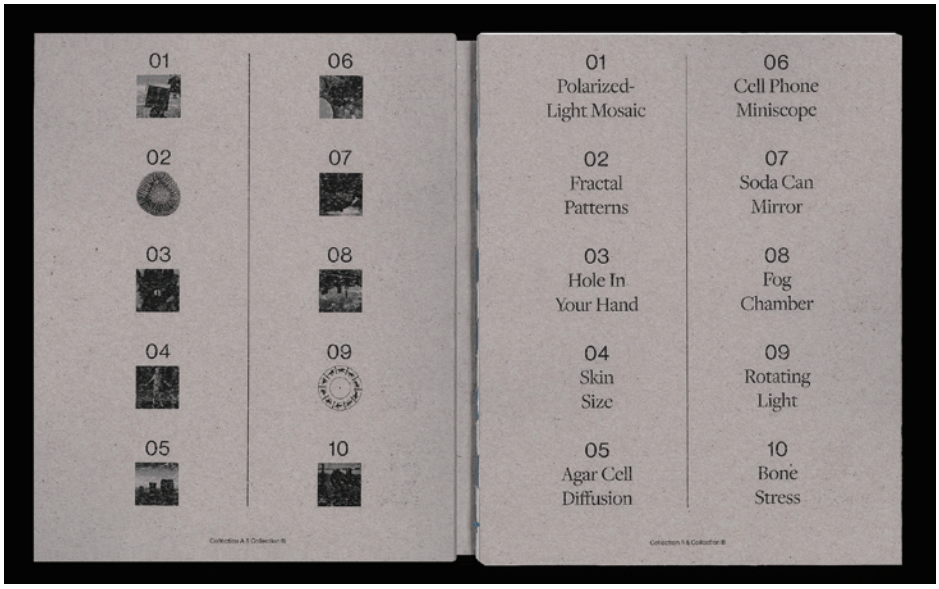
1 Yihao Wang, designer
Jennifer Cole Phillips, instructor
Maryland Institute College of Art (Baltimore, MD), school

"*10 Science Snacks* archives ten small scientific experiments and divides them into two volumes: A and B. Book A only contains the textual information of the ten experiments, introducing the experiments and discussing their materials and processes, among other subjects. Book B only contains the process images. The two books mirror each other like a child's playful, exploratory science textbook." 70 pages, 8¼ × 6½, 2-color, stitch binding.

© Yihao Wang

1





Use Cubes Of Agar To Investigate How Size Impacts Diffusion.

05 Agar Cell Diffusion

Activity Tags: polarized light/tape/color

Subject: Social Science/Physics/Light/Waves/Arts

All biological cells require the transport of materials across the plasma membrane into and out of the cell. By infusing cubes of agar with a pH indicator, and then soaking the treated cubes in vinegar, you can model how diffusion occurs in cells. Then, by aobserving cubes of different sizes, you can discover why larger cells might need extra help to transport materials.

Tools and Materials

Agar-agar powder
Digital scale
Graduated cylinder
Water
Whisk or fork
Microwaveable bowl or container at least 500ml in volume
Microwave (not shown)
Hot pad or oven mitt
Heat-safe surface
pH indicator, such as bromothymol blue or phenolphthalein
Ammonia
Small glass baking pan or cube-shaped silicone ice-cube molds
Clear plastic metric ruler
Sharp knife
Clear container for immersing agar cubes
Vinegar
Calculator
Pencil and notepaper
Spoon
White paper or plate
Timers

Assembly

Measure out 1.6 g of agar-agar and 200 ml water. Mix them together with a whisk or fork in a large microwave-safe bowl.

Heat the solution in the microwave on high for 30 seconds. Remove to a heat-safe surface using a hot pad or oven mitts, stir, and return to the microwave for 30 seconds. Repeat this process until the mixture boils. (Keep your eye on it as it can boil over very easily!) When done, remove the container, and set it on a trivet or other heat-safe surface. Choose ONE pH indictor to work with (either bromothymol blue or phenolphthalein) and add a few drops of it to the agar solution. If you're using bromothymol blue, add enough indicator so that the mixture turns blue. If it has a greenish hue, add ammonia a drop at a time until it is blue (see photo below). If you're using phenolphthalein, add enough indicator so that the mixture turns pale pink. Add ammonia drop by drop until the mixture turns (and remains) a bright pink color (see photo below).

Carefully pour the agar solution into silicone ice-cube molds or a small glass baking pan. Make sure the agar block(s) will be at least 3 cm deep when they solidify. If you don't have enough solution, make more using the ratio of 0.8 g agar-agar powder to 100 ml water. Let the agar cool until it solidifies (an hour is usually sufficient). Remove the agar blocks from the molds or cut in the pan with a sharp knife to obtain two sets of cubes of three sizes: 1 × 1 × 1 cm, 2 × 2 × 2 cm, and 3 × 3 × 3 cm. If you're using bromothymol blue, you should have two sets of blue cubes. If you're using phenolphthalein, you should have two sets of pink cubes. The sets need to match in order to compare the color change later on in the Snack.

To Do and Notice

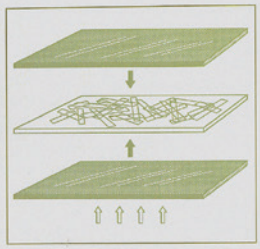
Place a few millileters of the pH indicator into a small container (either bromothymol blue or phenolphthalein). Using a dropper, add a few drops of vinegar.

As an acid, vinegar has a large number of hydrogen ions. When the hydrogen ions come into contact with the pH indicator, the solution changes color.

Fill a clear container with vinegar to a 3-cm depth. Place one agar cube of each size in the vinegar, making sure the blocks are submerged. The untreated blocks (one of each size) will be used for comparison. What do you think will happen to each cube?[3,4]

Determine the surface area and volume of each cube. To find the surface area, multiply the length of a side of the cube by the

01 Polarized Light Mosaic



Activity Tags: polarized light/tape/color

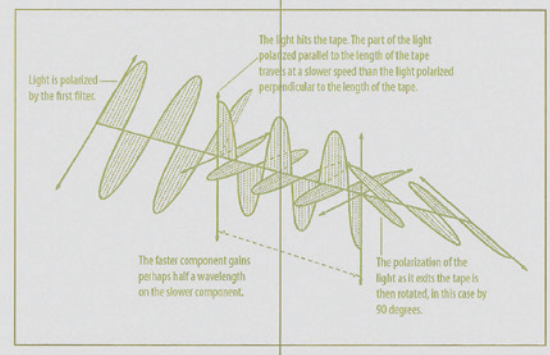
Subject: Social Science/Physics/Light/Waves/Arts

1.1

P.3
Sandwich the plastic between the polarizers (click to enlarge diagram below).

P.3
When a second piece of polarizer is placed over the tape, it transmits different colors at different angles.

1.2



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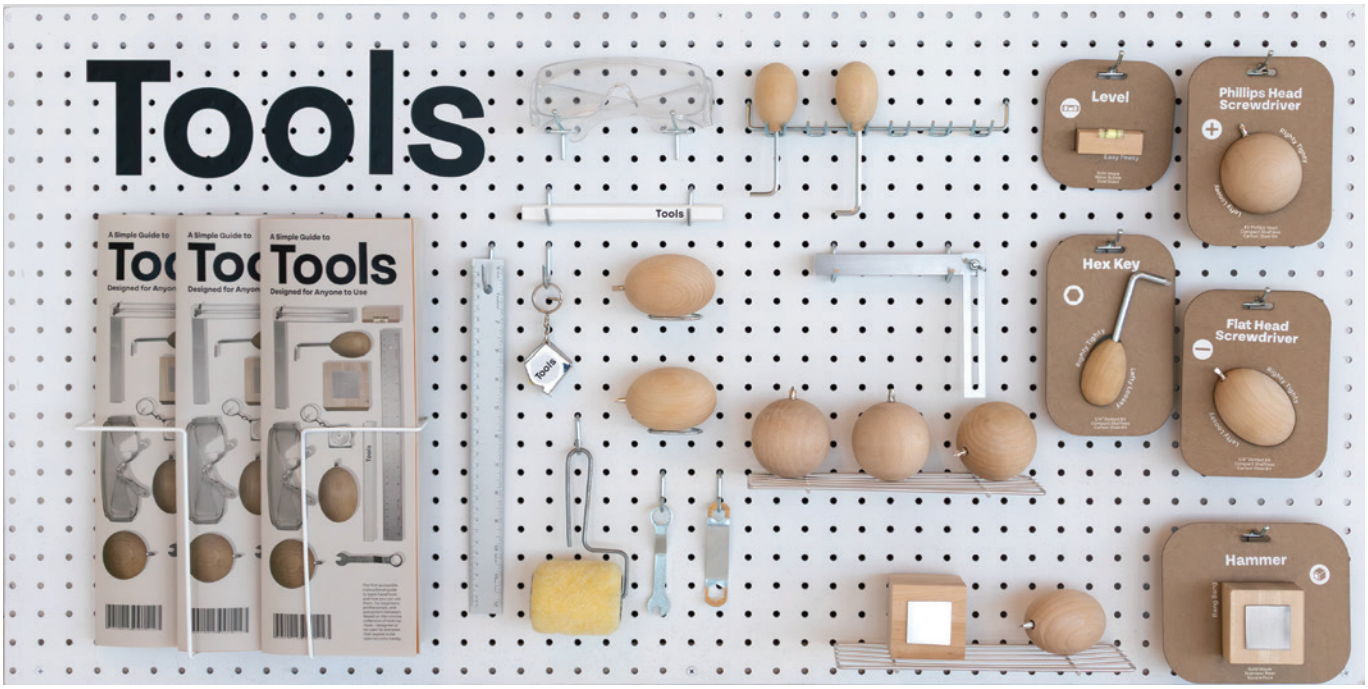

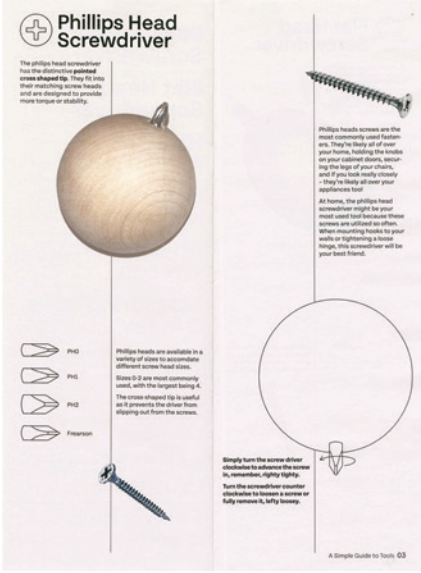

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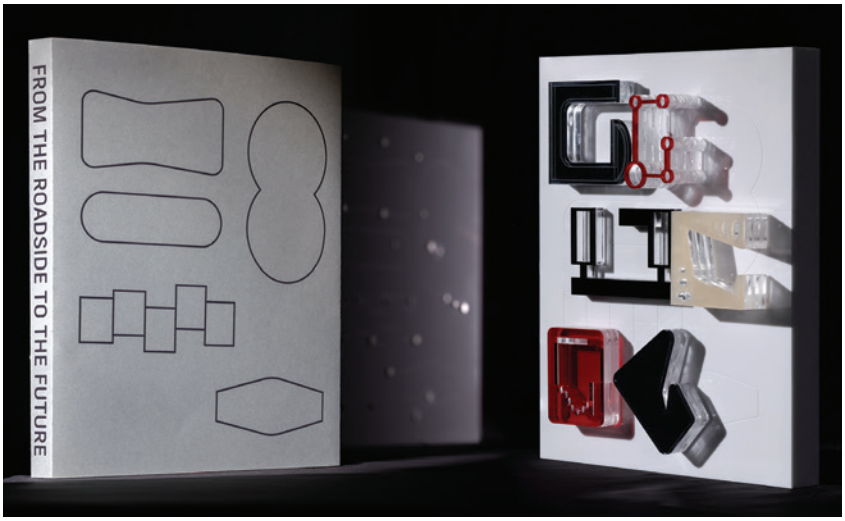


© Zengyi Zhao

3

STUDENT WORK

1 (series)
Alexandria Pak, designer
Jeff Glendenning, instructor
Maryland Institute College of Art (Baltimore, MD), school

"Tools are for everybody, but they're not always designed for everybody. These tools invite even the most unhandy people to engage with creating, building and fixing at home. Simple forms distinguish each instrument for its unique use, removing excess materiality and focusing on familiarity. A simple guide supports learning use cases for each tool and best practices for fasteners, measuring and safety. Playful yet utilitarian packaging uses icons and symbols to connect tools to everyday needs."

© Alexandria Pak

2 Poppy Shubing Pu, designer
Ana Llorente/Tanya Rubbak, instructors
Otis College of Art and Design (Los Angeles, CA), school

"*From the Roadside to the Future* reimagines Googie architecture through type design, addressing the lack of contemporary typographic exploration into this bold mid-century style. Featuring six original typefaces and an interactive book, it transforms letterforms into physical, cultural artifacts. With magnetic covers and modular elements, the piece invites tactile engagement and celebrates Googie's optimistic futurism in a fresh visual language."

© Poppy Shubing Pu

3 Caroline Ren/Zipei Zhang/Yuling Zhou, designers
Gonzalo Janer, instructor
School of Visual Arts (New York, NY), school

"ADHDesigner" 2:00

"'ADHDesigner' is a short motion film that visualizes the mind of Bambi, a designer with ADHD struggling to focus. Audiences are pulled into her imaginative journey, exploring vibrant artistic dimensions filled with 2-D and 3-D designs, styles, and visual experiments. Each fast-paced transition sparks new ideas, revealing Bambi's constant creative buzz and indecision. The film captures her internal battle, where every artistic choice excites her, overwhelms her and leads her to the next unpredictable spark."

© Caroline Ren/Zipei Zhang/Yuling Zhou

STUDENT WORK

1 Xinyue Gu, designer/art director
Duff Yong, instructor
Savannah College of Art and Design (Savannah, GA), school

"*The Fruit of My Woman* opening title" :42
"This is a spec title sequence for a TV adaptation of *The Fruit of My Woman*, a Korean novel about a woman's gradual loss of identity in her marriage. Inspired by Kafka's *The Metamorphosis*, the story transforms the wife into a plant, dependent on her husband to survive. Through photorealistic rendering, I visualized her internal retreat and eventual withering, portraying the quiet tragedy of emotional suppression and the erasure of self."

© Xinyue Gu

2 Tavin Borrowman, designer
Douglas Thomas, illustrator
Brent Barson/Luke Gibson/Linda Reynolds, instructors
Brigham Young University (Provo, UT), school

"Feel" 3:53
"A motion piece made to help you through a panic attack, 'Feel' explores the gap in treatments for anxiety. While there are many general resources for anxiety, few of them help in an actual moment of panic. Every design choice for this video was made with the goal to calm, comfort and aid the viewer in feeling their emotions, reflected in the style, colors, music, messages, timing and visuals."

© Tavis Borrowman/Douglas Thomas

3 (series)
Yihao Wang, designer
Connor Davenport/Jeff Glendenning/Chen Luo/Ellen Lupton/Jennifer Cole Phillips/Tina Smith, instructors
Maryland Institute College of Art (Baltimore, MD), school

"Inspired by the 1909 German serif typeface Tiemann-Mediäval by Walter Tiemann, the NT Display font family pays tribute to its historical letterforms and radical spirit. The family features four styles: serif regular, serif extra black, sans regular and sans extra black—as well as two variable axes. This typeface blends retro aesthetics with modern typography, infusing radical yet classical beauty into contemporary design."

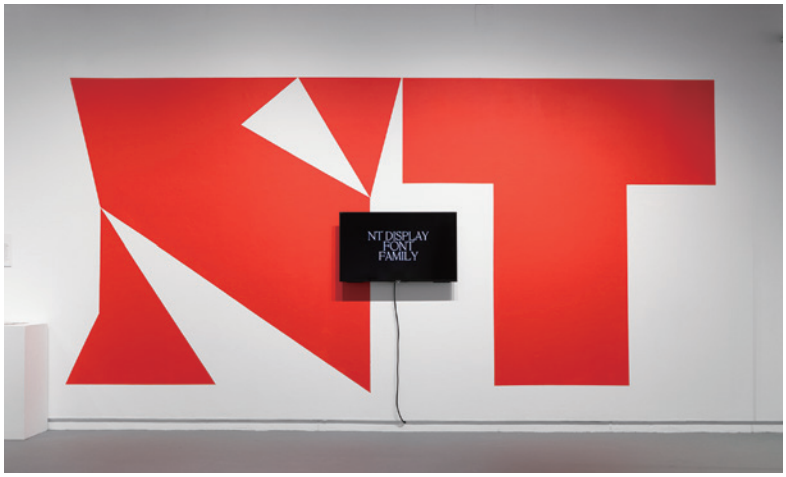
© Yihao Wang

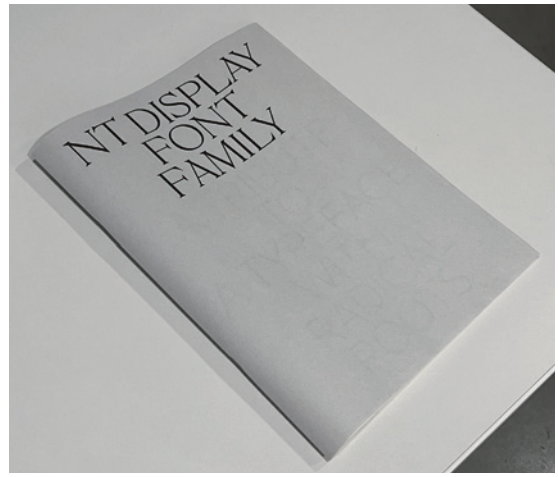
1

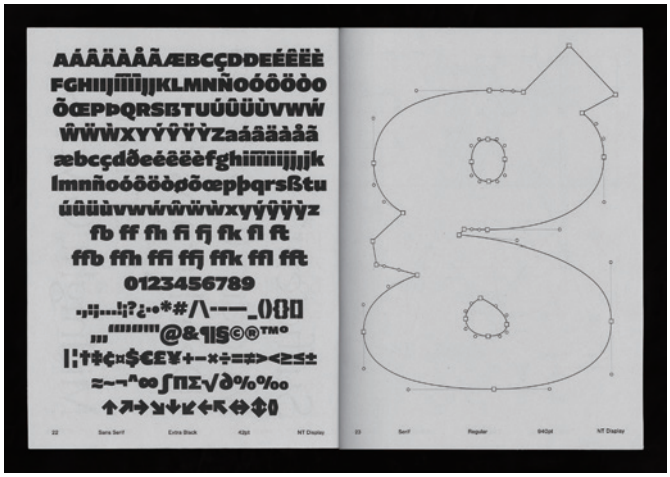
2

you must be feeling a lot right now.
find a quiet space.
breathe in
breathe out
great job. remember, you are safe.
what do you hear?
stay here for as long as you need

3


NT DISPLAY
FONT
FAMILY


NT DISPLAY
FONT
FAMILY


AÁÂÄÀÅÃÆBCÇDDEÉÊËÈ
FGHIIJÍÎÏÌJJKLMNÑOÓÔÖÒO
ÕŒPÞQRSßTUÚÛÜÙVWŴ
ŴẄẀXYÝŶŸỲZaáâäàåã
æbcçdðeéêëèfghiíîïìjjjjk
lmnñoóôöòpõœpþqrsßtu
úûüùvwẃŵẅẁxyýŷÿỳz
fb ff fh fi fj fk fl ft
ffb ffh ffi ffj ffk ffl fft
0123456789
@&¶§©®™°
Font Sys 4¶
NT™ Data:
#®Ê-Matrix
±7h 28min;
¤Æ32sc↔†
‰...Reboot
Blood
Red,
Ocean
Blue.

STUDENT WORK

1 Yeon Ko, designer
Ming Tai, instructor
ArtCenter College of Design (Pasadena, CA), school

"Studio City, California-based dance studio Millennium Dance Complex has a strong reputation, but its identity feels distant from casual dancers. I reimagined the brand to be more expressive, inclusive and driven by movement. The logo reflects its mission across all levels of dance. A refined visual system flows through thumbnails, videos and posts. I redesigned the app for clarity and ease of use, bridging legacy with play."

© Yeon Ko

2 (series)
Yufeng Han, designer
Goyen Chen, instructor
Shandong University (Jinan, China), school

"The 2024 Sorrow Trilogy Poetry Show at Shandong University explores themes of parting, saying farewell and returning inspired by ancient Chinese poetry. Using classic verses, these textured posters showcase the nuances of sorrow, using viscous brush techniques to convey separation and pain while highlighting cultural exchange and poetic appreciation."

© Yufeng Han

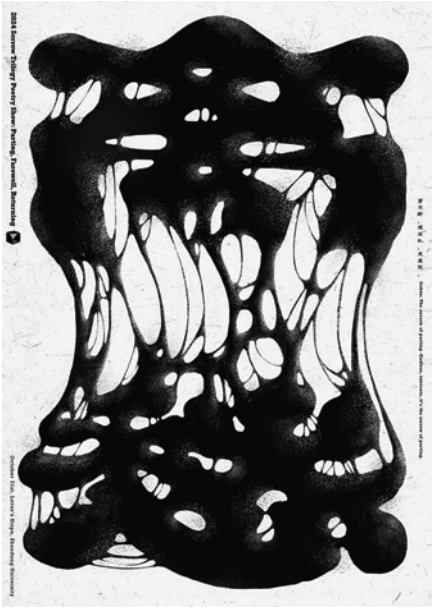
3 (series)
Finnegan Harris, designer/art director
Henry Becker/Zak Jensen, instructors
The University of Utah (Salt Lake City, UT), school

"In the 1920s, radio dances offered a communal, spontaneous experience. No one controlled the music, and that unpredictability created connection. Even with endless choices, group listening often feels scripted and passive. Radio Dance reimagines that earlier togetherness through collaborative, real-time listening. Each guest creates a personal station, and the group votes to shift what's playing. It's not about curating the perfect playlist; it's about surprise, honoring diverse musical identities and rediscovering connection through music."

© Finnegan Harris

1

2

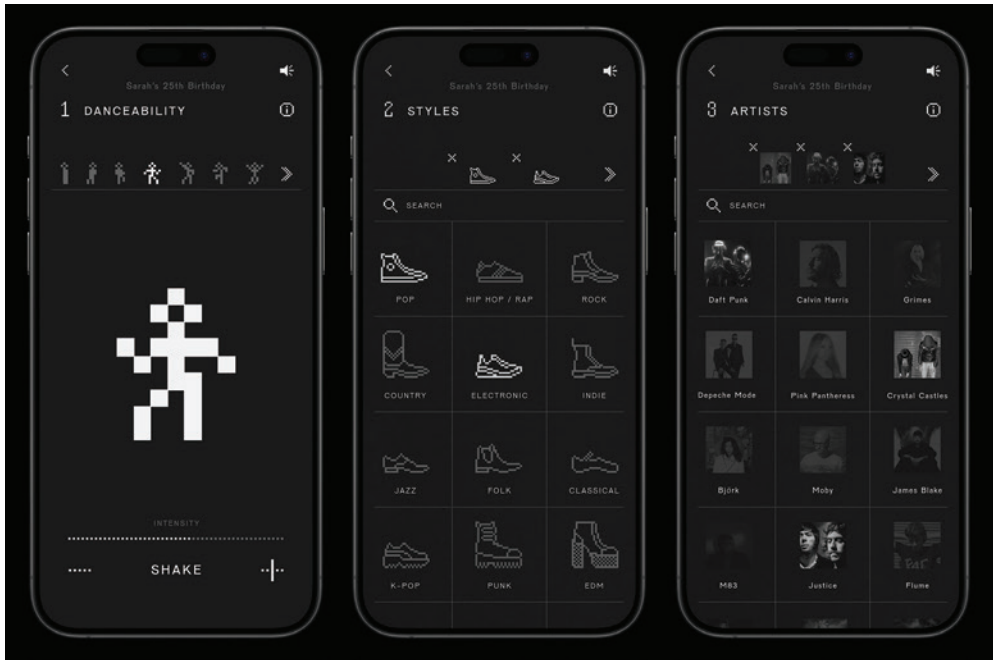

2024 Summer Trilogy Poetry Show: Paintings, Footwork, Remixing

2024 Summer Trilogy Poetry Show: Paintings, Footwork, Remixing

2024 Summer Trilogy Poetry Show: Paintings, Footwork, Remixing

3

RADIO DANCER


Sarah's 25th Birthday
1 DANCEABILITY
INTENSITY
SHAKE
Sarah's 25th Birthday
2 STYLES
SEARCH
POP
HIP HOP / RAP
ROCK
COUNTRY
ELECTRONIC
INDIE
JAZZ
FOLK
CLASSICAL
K-POP
PUNK
EDM
Sarah's 25th Birthday
3 ARTISTS
SEARCH
Daft Punk
Calvin Harris
Grimes
Depeche Mode
Pink Pantheress
Crystal Castles
Björk
Moby
James Blake
M83
Justice
Flume

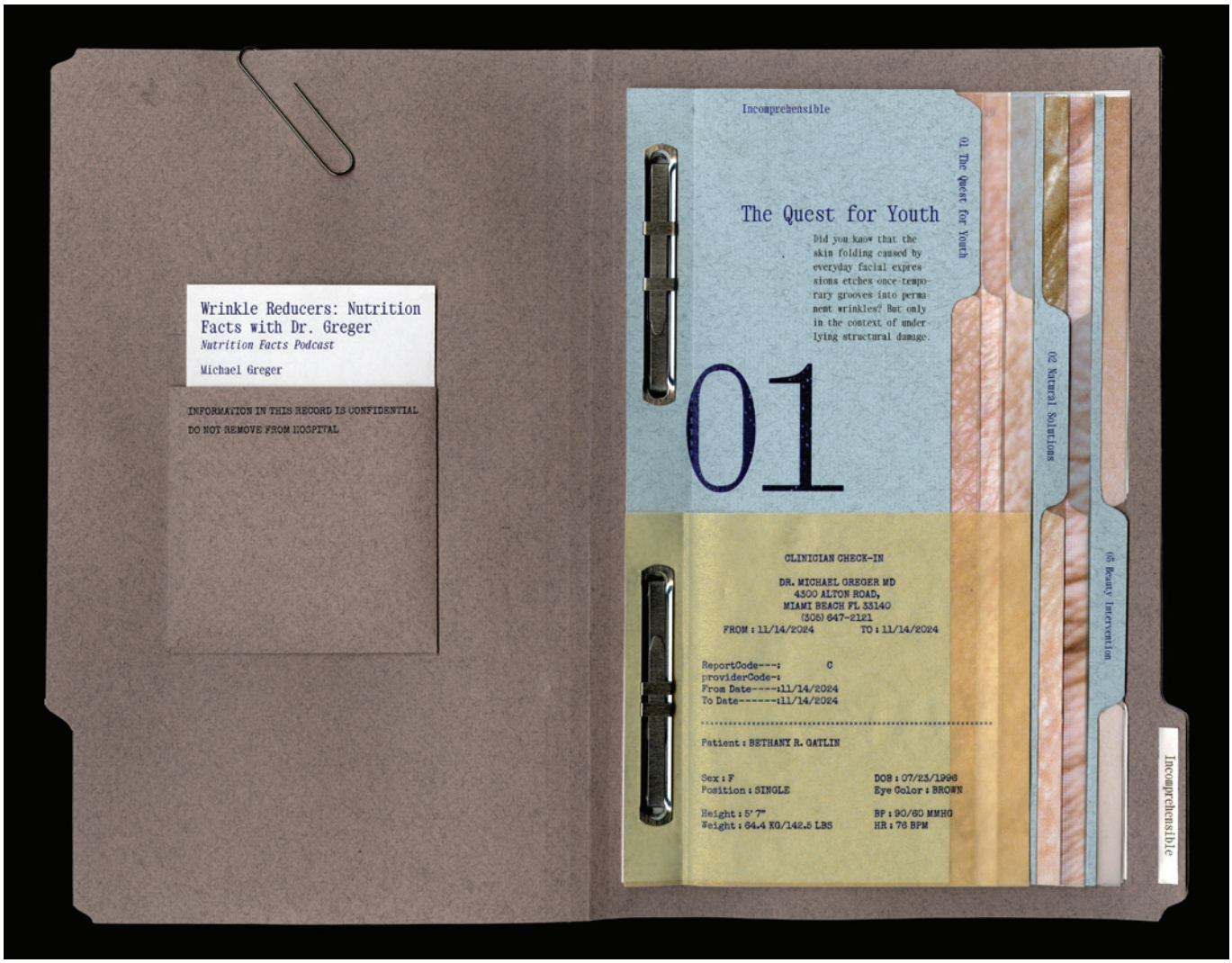
Honoring diverse musical identities.
RADIO DANCE
LET US DANCE
Rediscovering connection through music.

A GOTH,
A COWBOY,
AND A RAVER
WALK INTO
A PARTY...
RADIO DANCE

1

PATIENT, BETHANY GATLIN
DR. MICHAEL GREGER
DOB: 03/19/1968
SS #678-883-4256
Incomprehensible

Wrinkle Reducers: Nutrit
Facts with Dr. Greger
Nutrition Facts Podcast
Michael Greger
INFORMATION IN THIS RECORD IS CONFIDE
DO NOT REMOVE FROM HOSPITAL
12 Incomprehensible
A paper entitled "Sleep Wrinkles" tried to make the case that wrinkles may result from the skin distortion from mechanical compression of sleeping on your side. Of course, the primary author also is a partner in a company selling $500 quote unquote "wrinkle fighting" pillows. It turns out there does not appear to be any correlation between sleep position preference and the appearance of wrinkles.
Speaking of questionable products, what about topical adhesive "antiwrinkle" pads you paste to your face at night? Products claims include "look up to 10 15 years younger," declaring a 70 percent reduction in wrinkles. But, when actually put to the test for a month for crow's feet, forehead, or between-the-eye wrinkles, no objective benefits were reported at all.
There did appear to be a placebo effect in that subjectively, the study participants felt the wrinkles looked better, but independent blinded evaluations by facial plastic surgeons of before-and-after pictures showed little change.
So, what can we do to prevent wrinkling? Some of it is genetics. For example, having lighter skin color is a predisposing factor. Among light skin tones, Caucasian skin wrinkles more readily than Asian skin, for which aging is more characterized by pigmentation changes, such as freckles, blotchy patches, and liver spots. Among Asian skin types, Chinese women tend to have more wrinkles around their eyes than Japanese women, whereas Thai women tend to wrinkle more in the lower half.
There are, however, factors we have control over. For example, drier skin has also been found predictive of more persistent wrinkling suggesting regular use of skin moisturizers may help.
Incomprehensible 13
My mother
and my grandma,
my great grandmother too
02 Natural Solutions
03 Beauty Intervention
Incomprehensible


Wrinkle Reducers: Nutrition Facts with Dr. Greger
Nutrition Facts Podcast
Michael Greger
INFORMATION IN THIS RECORD IS CONFIDENTIAL
DO NOT REMOVE FROM HOSPITAL
Incomprehensible
The Quest for Youth
Did you know that the skin folding caused by everyday facial expressions etches once-temporary grooves into permanent wrinkles? But only in the context of underlying structural damage.
01
01 The Quest for Youth
CLINICIAN CHECK-IN
DR. MICHAEL GREGER MD
4300 ALTON ROAD,
MIAMI BEACH FL 33140
(305) 647-2121
FROM : 11/14/2024 TO : 11/14/2024
ReportCode---: C
providerCode-:
From Date----:11/14/2024
To Date------:11/14/2024
Patient : BETHANY R. GATLIN
Sex : F
Position : SINGLE
DOB : 07/23/1996
Eye Color : BROWN
Height : 5' 7"
Weight : 64.4 KG/142.5 LBS
BP : 90/60 MMHG
HR : 76 BPM
02 Natural Solutions
03 Beauty Intervention
Incomprehensible

2

STUDENT WORK

1 Christine Jung, designer
Rachel Silverberg, instructor
Washington University in St. Louis (St. Louis, MO), school

"Incorporating Dr. Michael Greger's podcast *Wrinkle Reducers* and the song 'Incomprehensible' by musical group Big Thief, this book blends clinical notes with the first-person reflections of Bethany Gatlin, a woman struggling against the societal pressures of aging. The texts expose the gradual internalization of cultural expectations surrounding female appearance and aging. Metal prong fasteners bind the pages in a way that evokes impersonal medical records, emphasizing the institutionalized scrutiny of women's bodies and the sterile mechanisms used to regulate them."

© Christine Jung

2 (series)
Ying-Shiou Chen/Pei-Yu Dai/Hsin-Hua Lin/You-Ning Xiao/Jie-Yu Yang, designers
Kan-Sheng Lin/Hsiao-Chin Wang, instructors
China University of Technology (Taipei City, Taiwan), school

"Circular Tale connects clothes and people through sustainability, raising public awareness of sustainable fashion through workshops and lectures and working with artists to create projects with cultural value. Turtle puppets created from old clothes symbolize longevity, and the word *gui*, homophonous for both 'return' and 'turtle,' echoes slow fashion."

© Ying-Shiou Chen/Pei-Yu Dai/Hsin-Hua Lin/You-Ning Xiao/Jie-Yu Yang

衣
歸
小小行動
改變生活
衣歸報
衣歸報
衣歸報

STUDENT WORK

1 (series)
Yihao Wang, designer
Jeff Glendenning, instructor
Maryland Institute College of Art (Baltimore, MD), school

"This daily lettering exercise, *Lettering Exercise *10*, features redesigned title letterings of ten niche independent films from diverse cultural backgrounds. The project explores font designs for film titles and emphasizes their integration into era, context and narrative."

© Yihao Wang

2 Junjie Pan, designer/art director
Yiwen Sheng, sound designer
Brandon Sugiyama, instructor
Savannah College of Art and Design (Savannah, GA), school

"In My Daily Life" :60
"'In My Daily Life' responds to the subtle dissonance between daily routines and internal perception in the digital age. It addresses how repetition can erode subjectivity beneath the illusion of order. Using fixed compositions, distorted lines and glitch loops in an instruction-manual aesthetic, the project reframes breakdown as a perceptual opening. The concept and footage were developed with the assistance of ChatGPT and Krea.ai."

© Junjie Pan

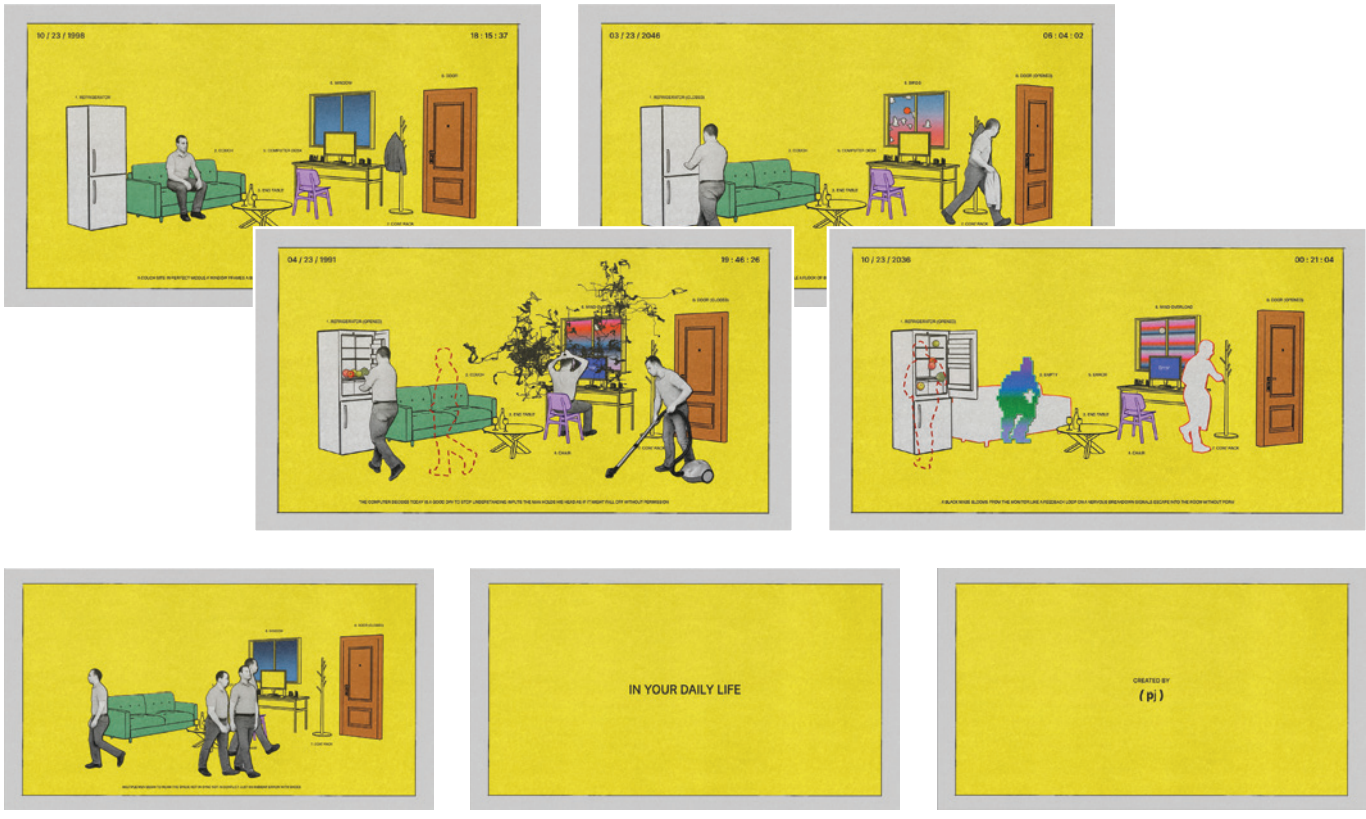
3 (series)
Shu Ling Liu/Jyun Ying Wu, designers
Chin Lan Chiu, art director
Fang Hsin Liu/Shan Yun Tsai/Pei Yu Yao, illustrators
Chien Hua Cheng, instructor
National Taichung University of Science and Technology (Taichung City, Taiwan), school

"This project documents the century-old Western-style buildings of Kinmen, a group of Taiwanese islands. Focusing on structure, decoration and history, we created a pop-up book, illustrated guide and animations. The project promotes cultural preservation and engagement by integrating heritage sites into educational, interactive and multifunctional lodging spaces."

© Chin-Lan Chiu/Fang-Hsin Liu/Shu-Ling Liu/Shan-Yun Tsai/Jyun-Ying Wu/Pei-Yu Yao

1

2


10 / 23 / 1998
18 : 15 : 37
03 / 23 / 2046
06 : 04 : 02
04 / 23 / 1991
19 : 46 : 26
10 / 23 / 2036
00 : 21 : 04
IN YOUR DAILY LIFE
CREATED BY
(pj)

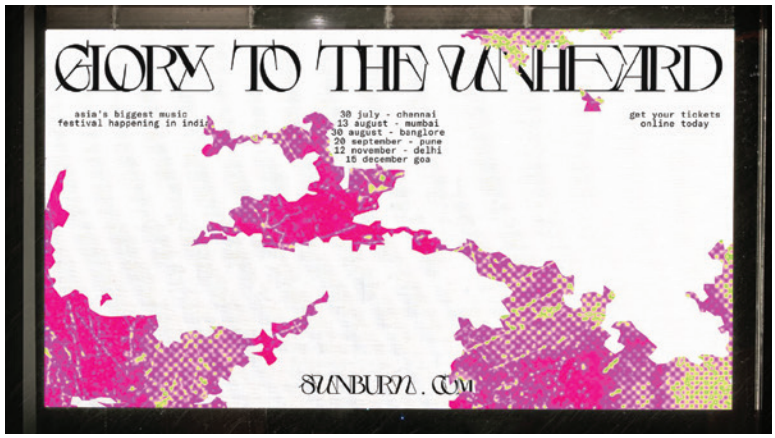
3

人去樓空
QUEMOY MEMORY
人去樓空
QUEMOY MEMORY
塌壽式
大九架
五腳基
疊樓
洋樓圖鑑
出龜式

1

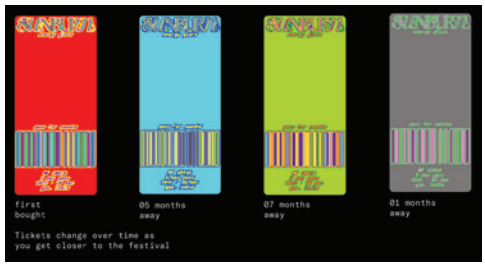
2

SUNBURN
GOA, INDIA
BE PART OF ASIA'S BIGGEST
FESTIVAL


GLORY TO THE UNHEARD
asia's biggest music
festival happening in india
30 july - chennai
13 august - mumbai
30 august - banglore
20 september - pune
12 november - delhi
16 december goa
get your tickets
online today
SUNBURN.COM

music in the 21st century
AVICII
G-EASY
DAVID GUETTA
HARDWELL
SWEDISH HOUSE MAFIA
DIMITRI VEGAS & LIKE MIKE
PAUL VAN DYK
PETE TONG
MARTIN GARRIX
FRED AGAIN
FISHER
BLACK COFFEE
DJ SNAKE
ARMIN VAN BUREN

ASIAS BIGGEST
FESTIVA


first
bought
05 months
away
07 months
away
01 months
away
Tickets change over time as
you get closer to the festival

2837
SUNBURN
2928
SUNBURN
2204
SUNBURN

3

STUDENT WORK

1 Shakthi Hari N V, designer/art director
Jennifer Cole Phillips, instructor
Maryland Institute College of Art (Baltimore, MD), school

"This handwoven textile explores the concept of home through experimental Tamil letterforms. Using the TC2 digital loom, I translated my custom type into a Jacquard weave, a part of it spelling *thangam* ('gold') to symbolize how language endures through change. Raised in a family of handloom weavers, I sought to bridge type and textile, turning memory into material. This project reimagines language as a living, tactile archive, one built on rhythm, repetition and 5,000 passes of the shuttle."

© Shakthi Hari N V

2 (series)
Ipshita Krishan, designer/art director
Joseph Han, instructor
School of Visual Arts (New York, NY), school

"Held annually in India, Sunburn is Asia's largest electronic dance music festival born from a series of beach parties, where people danced relentlessly under the sun. Despite being a trailblazing event, Sunburn lacked a brand identity to become a lasting experience. This raw, high-energy experience became my foundation to create a visual identity for the festival. Drawing from literal sunburn patterns and infrared colors, the design reflects the vibrant spirit, movement and heat that makes Sunburn an unforgettable experience."

© Ipshita Krishan

3 Tiffany Tedy, designer/art director
Brandon Sugiyama, instructor
Savannah College of Art and Design (Savannah, GA), school

"Lost Echoes" 2:13
"'Lost Echoes' explores surreal childhood dreamscapes, grappling with distance and belonging. This personal odyssey reflects the mind's delicate nuances, an intimate exploration of experiences, aspirations and hidden fears. Through vivid 3-D animation and cinematic storytelling, the film delves into subconscious fears and desires. My journey through dreamlike past encounters unveils the complexities of connection and loss, reflecting the universal longing for home."

© Tiffany Tedy

STUDENT WORK

1 (series)
HuangXin ZhengNie, designer
ShuangFei Yang, instructor
Xiamen University (Xiamen, China), school

"From my graduation show, these posters show how the tension between work and life stems from a broader accelerationist system. Made in Excel, the posters use gridlines to mimic fabric." 24 × 34, 4-color, inkjet printing.

© HuangXin ZhengNie

2 (series)
Anjali Biju, designer
Jennifer Cole Phillips, instructor
Maryland Institute College of Art (Baltimore, MD), school

"This packaging series for science museum The Exploratorium's 'Science Snacks' houses hands-on chemistry experiments that encourage exploration. Inspired by laboratory stands, the design balances structured organization and accessibility with each box sized to fit its specific materials."

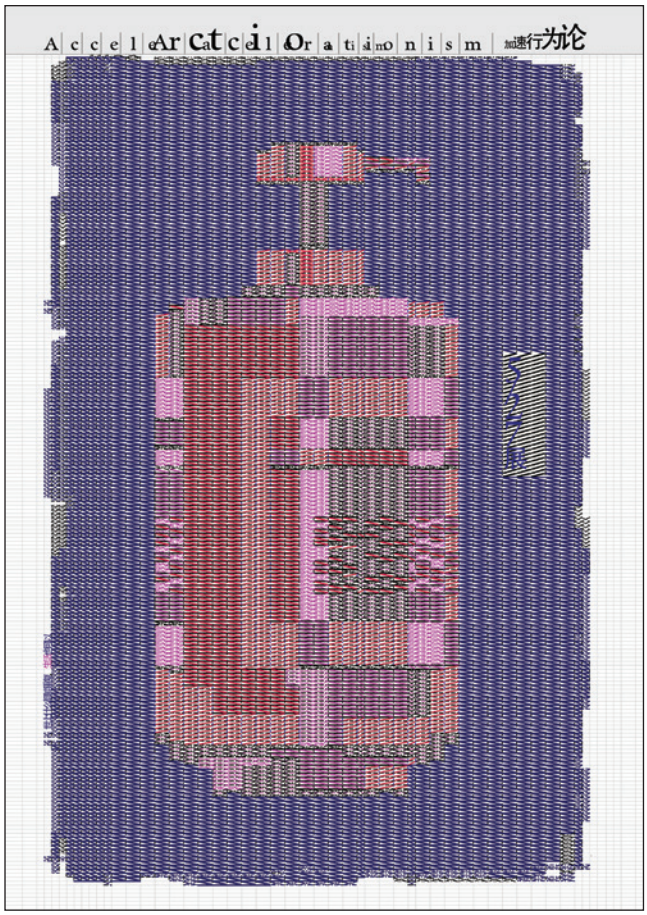
© Anjali Biju

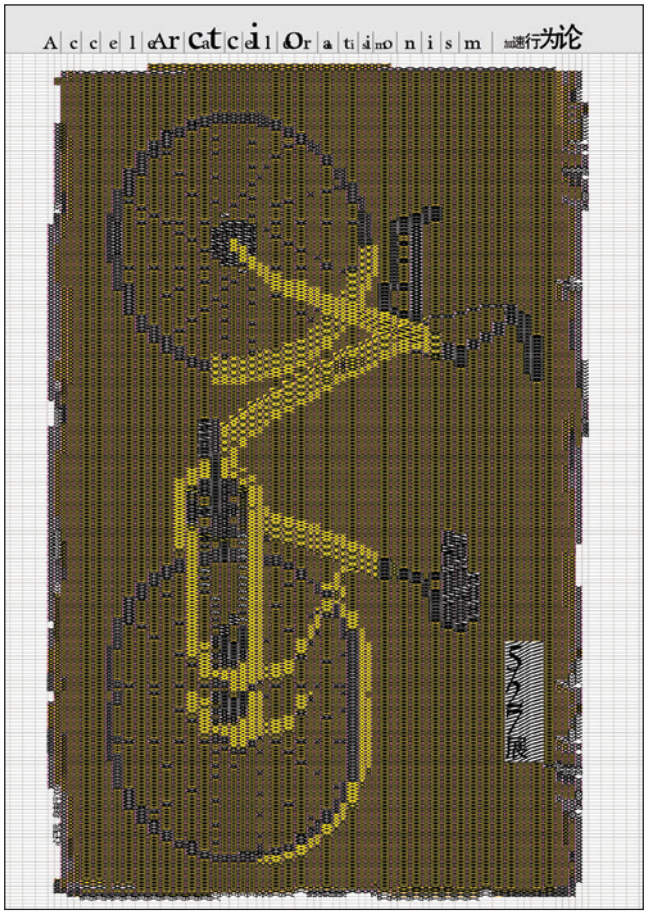
3 June Kim, art director
Alex Han/June Kim, sound designers
Alessandro Imperato, instructor
Savannah College of Art and Design (Savannah, GA), school

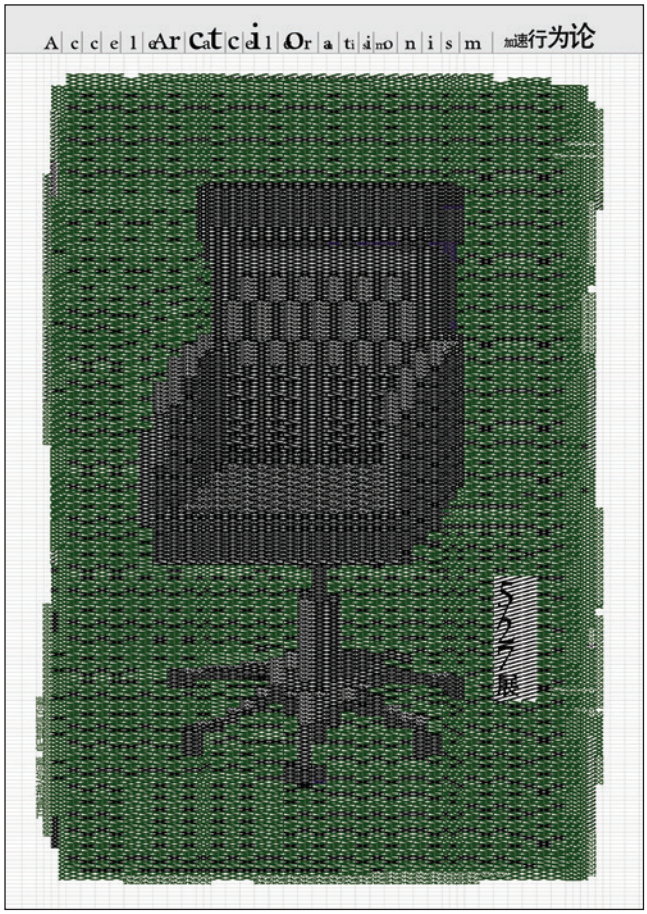
"Journey" :54
"'Journey' explores symbolic growth through different stages of life. Through evolving 3-D visuals, textures and sound, the piece captures my emotional and creative development."

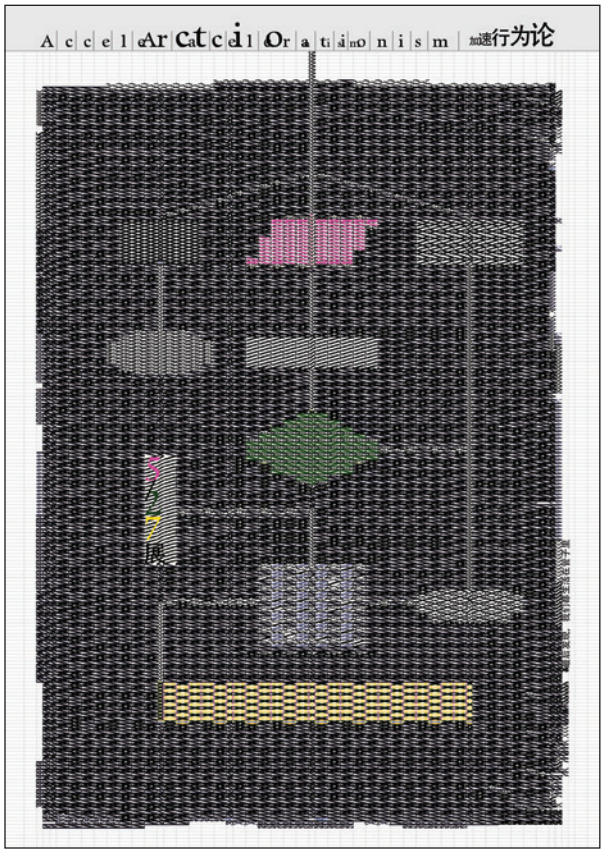
© June Kim

1









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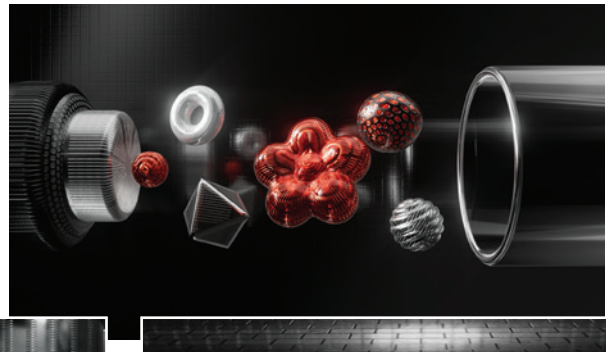
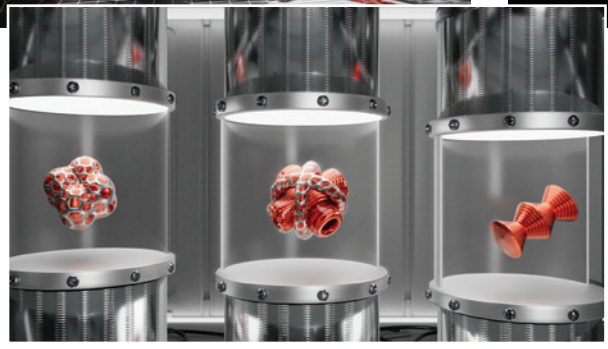




WHERE WILL IT TAKE ME NEXT?

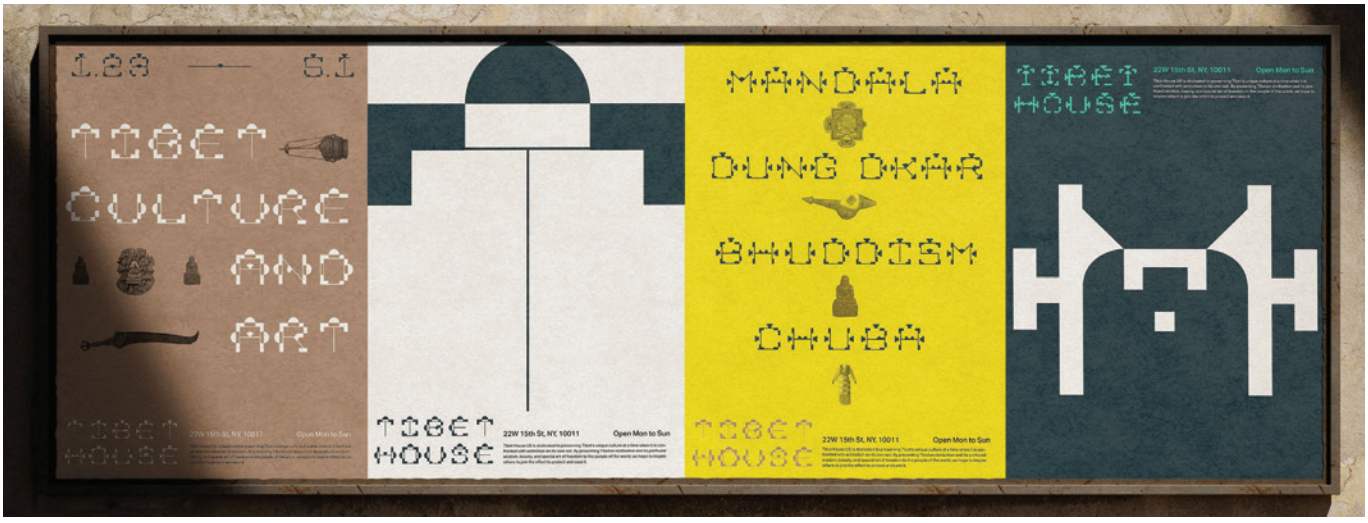
1

VALHALLA TAVERNS

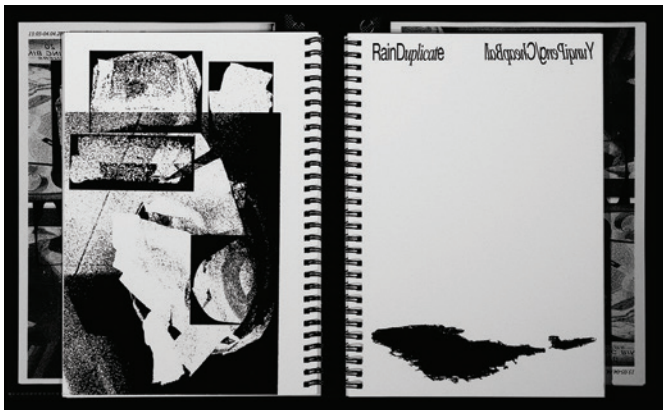
2

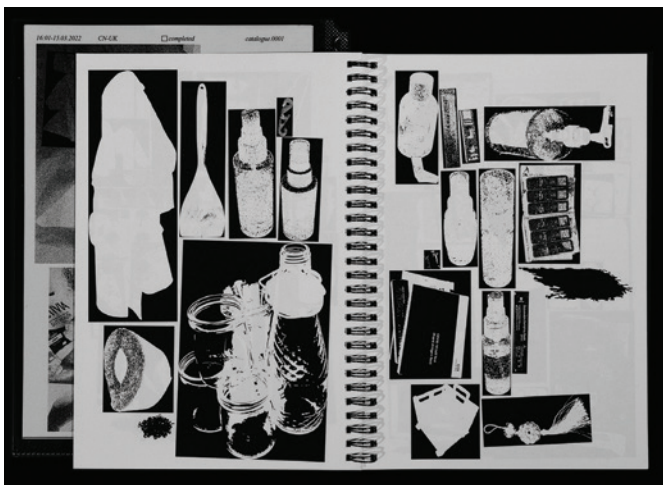
TIBET HOUSE

GALLERY 2


1.88
5.1
TIBET CULTURE AND ART
TIBET HOUSE
22W 15th St, NY 10011
Open Mon to Sun
MANDALA
DUNG DKAR
BUDDISM
DHUBA
TIBET HOUSE
22W 15th St, NY 10011
Open Mon to Sun
TIBET HOUSE
22W 15th St, NY 10011
Open Mon to Sun

3





STUDENT WORK

1 (series)
Charlie Anderson, designer/art director/graphic designer/typographer
Louis Renault, contributing artist
Michael Whitney, instructor
Savannah College of Art and Design (Savannah, GA), school

"Valhalla Taverns is a conceptual craft beer brand that fuses typographic design with the rich narratives of Norse mythology. Each beer symbolizes a unique deity, using a distinctive color palette and typography to create a captivating drinking experience. The brand emphasizes minimalist storytelling, inviting drinkers to explore the character behind each brew. With custom packaging, coasters and collectible info cards, Valhalla Taverns modernizes mythology, encouraging curiosity and interaction while delivering a culturally rich, identity-driven experience."

© Charlie Anderson/Louis Renault

2 (series)
Yubin Won, designer
Courtney Gooch, instructor
School of Visual Arts (New York, NY), school

"Tibet House US is a nonprofit organization dedicated to preserving Tibet's cultural heritage, which is at risk of fading away. To support its mission, I created three typographic designs inspired by Tibetan mandala art, reflecting and honoring this unique tradition."

© Yubin Won

3 Yunqi Peng, designer
Martin McGrath, instructor
Royal College of Art (London, United Kingdom), school

"*Rain Duplicate* is a publication with an object catalog format. Daily objects are categorized and become symbols of personal stories to record the private, intimate and dull pains hidden behind abstract concepts and data in a fragmented way." 89 pages, 6⅞ × 9¾, 1-color, wire-o bound.

© Yunqi Peng

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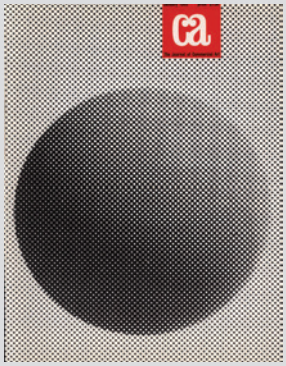

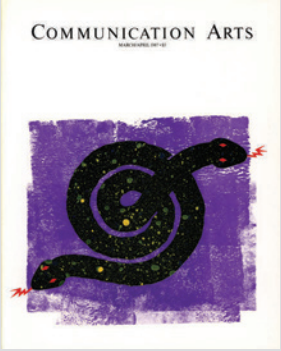

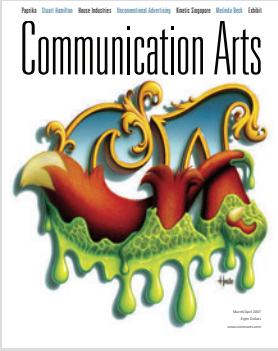

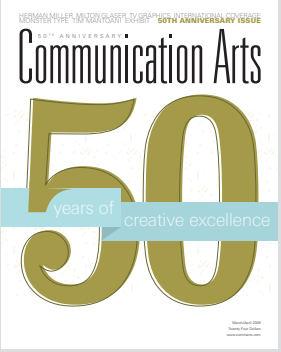

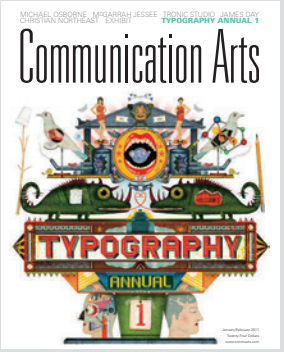

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@alsh.design, via Threads

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