

bia

brand
impact
awards
2022

CELEBRATING THE WORLD'S BEST BRANDING

winners

showcase

FEATURING 39 WORLD-CLASS PROJECTS FROM 22 TOP AGENCIES

Introduction

Welcome to the Brand Impact Awards 2022 winners showcase. This year's multidisciplinary judging panel was our biggest yet, featuring branding experts from London, New York, LA, Amsterdam, New Zealand, Australia and beyond.

Following the remote-judging format first established in 2020, our category winners were decided via a series of small-group debates over several weeks, with specialist panels selected to maximise their sector expertise and ensure a rich and diverse mix of perspectives on the work.

From almost 230 entries, just one-fifth made it through to the shortlist stage: a total of 39 projects, from 22 different agencies, have been awarded Gold, Silver or Bronze. Gold Awards were in particularly short supply in 2022, with just four presented in total – and there were some impassioned debates about certain projects before panels reached a consensus.

As ever, thanks to all our judges for being so generous and flexible with your time and expertise to ensure the best work rose to the surface.

Besides demonstrating your world-class approach to prospective clients, design awards are an opportunity to recognise the efforts of your people. Similar to last year, in place of a formal presentation ceremony we will once again be inviting all trophy-winning agencies to a special celebratory event in London to toast your success with your team, while catching up with industry peers over a drink or two. I hope to see many of you there.

Congratulations again to all the worthy winners, and for all those who submitted work but were not successful, we hope to see you in the mix again in 2023 – it's the 10th anniversary of the BIAs, and we have big plans in store.

Nick Carson | *Chair of judges, Brand Impact Awards*



NICK CARSON
BRAND IMPACT AWARDS
CHAIR OF JUDGES

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> CRAFT IN BRANDING

Craft has always been crucial to great branding. To recognise the fruitful collaborations that are often at the heart of award-winning projects, our four specialist categories reward the best examples of how copywriting, illustration, typography and motion design can help define and communicate brand values. Each of these categories has its own world-class jury.

> AWARD TIERS

Judging standards are unfalteringly high. If the judges feel that none of the projects submitted in a category meets the required standard, that category is cut. Back in 2020 we introduced three tiers: Bronze (formerly Shortlisted) to reward great work; Silver (formerly Highly Commended) to reward excellent work; and Gold (formerly Winner) to reward exceptional work.

Judges



DOUG HEY
DIXONBAXI
MOTION DESIGNER



ASTRID STAVRO
CREATIVE DIRECTOR



VINAY MISTRY
DESIGNSTUDIO
CREATIVE DIRECTOR



MARTA SWANNIE
SUPERUNION
SENIOR CREATIVE DIRECTOR



JUMP JIRAKAWEKUL
COLLINS
DESIGN DIRECTOR



JOHANNA ROCA
FOR THE PEOPLE
CREATIVE DIRECTOR



MICHAEL JOHNSON
JOHNSON BANKS
FOUNDER AND CREATIVE
DIRECTOR



SHAR BIGGERS
PROVOKE DESIGN
FOUNDER AND CREATIVE
DIRECTOR



HAMISH CAMPBELL
PEARLFISHER, VP, EXECUTIVE
CREATIVE DIRECTOR



LEXIE PÉREZ
DISNEY, GROUP CREATIVE
STRATEGY DIRECTOR,
YELLOW SHOES



LAURENT SIMON
VM&Y
CHIEF CREATIVE OFFICER



ELENI BEVERATOU
DALTON MAAG
CREATIVE DIRECTOR



SPENCER BUCK
TAXI STUDIO
CHIEF CREATIVE OFFICER



HELEN KEYES
PHILIPS, GLOBAL HEAD OF
BRAND, COMMUNICATION AND
DIGITAL DESIGN



KELLY MACKENZIE
WHITE BEAR
CREATIVE DIRECTOR



CHRISTIAN WIDLIC
MAILCHIMP
CREATIVE DIRECTOR



SHABNAM SHIWAN
OSBORNE SHIWAN
CREATIVE DIRECTOR



NATHAN ROSENBERG
VIRGIN VOYAGES
CHIEF MARKETING OFFICER AND
SVP BRAND



LOUISE SLOPER
HERE.WE.GO.
CREATIVE DIRECTOR / FOUNDER



DAVID AZURDIA
MAGPIE STUDIO
CREATIVE PARTNER



JADE BARRETT
REED WORDS
SENIOR WRITER



MIKE ALDERSON
MANVSMACHINE
CO-FOUNDER AND CCO



ROSIE HILDER
CREATIVE BLOQ
ACTING EDITOR



DAVID ORMONDROYD
RAGGED EDGE
CREATIVE DIRECTOR AND WRITER



ABBA NEWBERY
HABITO
CHIEF MARKETING OFFICER



JAMES FOOKS-BALE
MONOTYPE
SENIOR DIRECTOR OF BRAND



SINEM ERKAS
FREELANCE
ILLUSTRATOR



CHRIS SHARPE
JONES KNOWLES RITCHIE
HEAD OF VOICE



KERRY THORPE
BEN & JERRY'S
HEAD OF COMMUNICATIONS



TOM LANE
GINGER MONKEY
GRAPHIC DESIGNER AND
LETTERING ARTIST



STEPHEN MIDDLETON
ART&GRAFT
CREATIVE DIRECTOR



DORIAN THOMAS
TERRITORY STUDIO
EXECUTIVE CREATIVE DIRECTOR



best of show

shortlist

Seed Library

by Magpie Studio

magpie-studio.com

BEST OF SHOW: WINNER | BARS & RESTAURANTS: GOLD



Claiming one of just four Gold Awards in a particularly lean year for top prizes at the BIAs, Seed Library pitted Magpie Studio against Superunion for the ultimate Best of Show accolade. The small independent studio triumphed by the narrowest of margins after the choice was put to a vote between our entire global panel.

The stunning look and feel of this Shoreditch-based basement bar is the latest in a series of collaborations between Magpie and renowned mixologist Ryan Chetiyawardana (aka Mr Lyman), whose long list of awards includes recognition as the world's best bartender.

Seeking a lo-fi, analogue approach, Chetiyawardana briefed Magpie to steer clear of literal representations of seeds or libraries in the bar's branding scheme, instead favouring a stripped-back, confident branding scheme that represents his team's innovative processes in an abstract way. In his words: "Clean, contemporary and bold, but a little bit fucked up."

While researching patterns in nature, Magpie discovered a vintage scientific and mathematical diagrams that represented the ideal balance between clean and structured, beautiful and organic. These diagrams inspired a suite of illustrations, with a strikingly fresh and modern palette of black and bright orange that punches out of the bar's low-light environment.





Intertwined typography features excerpts from Einstein's writings on black holes – a nod both to Chetiyawardana's scientific background, and his team's weird and wonderful methods to find alternative flavour sources. The words in the foreground of the menus act as a kind of code, in response to a comment from Chetiyawardana about his recipes: "Like a camera, translating nature in an unexpected way."

Seed Library's sister venues White Lyan, Dandelyan, Superlyan, Lyaness and Silver Lyan all enjoyed rave industry reviews. They are frequented by the most discerning cocktail lovers, as well as the general public seeking the latest hot bars on the scene. Since Seed Library's grand opening in 2022, feedback on the branding has been overwhelmingly positive.

"No seeds. No libraries. But a hell of a lot of fun in what feels like a brand for another dimension. No detail was spared – Easter eggs all around."

The blood splatter signage did it for me. Crossing that bathroom door – just a little bit drunk – would probably feel like going to The Upside Down. Genius.

Where on earth is this place? I must go now."

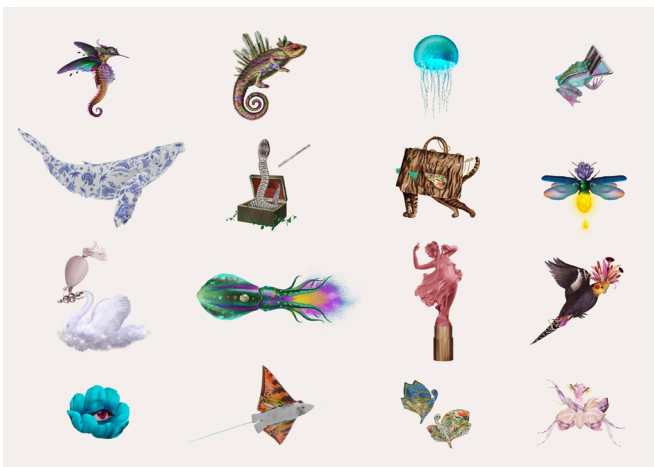
Jo Roca, For The People

China Duty Free: Surreal Island

by Superunion

superunion.com

BEST OF SHOW: SHORTLIST | **ILLUSTRATION:** GOLD



Coming a very close second in the panel-wide Best of Show vote, Superunion's beautifully enticing Surreal Island installation is the second of this year's four Gold Award winners for its compelling use of illustration.

An immersive magical world comes to life across a suite of nine large-format LED screens, ranging from a 20-metre-long ceiling installation to wall panels three times the height of a person. Housed within China Duty Free's 7,500 square-foot retail space at Grand Lisboa Palace, Macau, Surreal Island plays with scale and perspective, creating intriguing flora and fauna by blending retail products with a menagerie of fantastical creatures.



Superunion's brief was to surprise and captivate an affluent audience in Macau – a city known for its larger-than-life attitude to experiences, having established its identity as a major casino city over the last 15 years. Visitors to China Duty Free are greeted by a Venus statue made from lipstick in a shimmering lake, while a Tiger Tote stalks the rainforests and porcelain whales dance above your head.

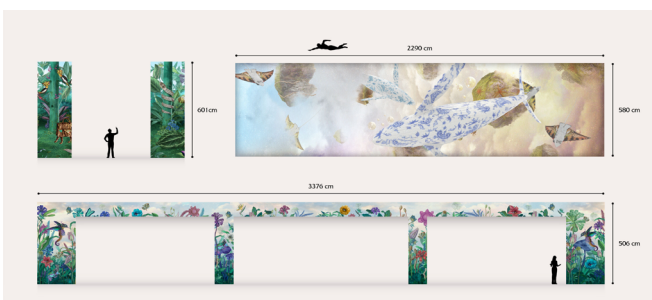
Bringing the extraordinary into an otherwise ordinary retail experience, Surreal Island was produced in collaboration with Peru-based surrealist illustrator Paolo Torres. Brought to life in motion, Torres' highly intricate scenes are designed to seamlessly exist alongside the hustle and bustle of the retail environment. Day and night cycles ensure new discoveries are revealed view after view.

"An unexpected, artful use of collage to tell a dreamlike story in a traditionally hectic and commercial setting."

Christian Widlic, Mailchimp

"Marries surrealism and commerce, bridging fantasy and reality. Shows how illustration, spatial design and animation can create engaging new worlds."

Jump Jirakaweekul, COLLINS





gold award

winners



Tech Central

by For The People

forthepeople.agency

PUBLIC SECTOR: GOLD

Our third Gold Award goes to For The People for its branding of Tech Central, a newly established tech and innovation district in Sydney. Australia's answer to Silicon Valley, the district brings together six neighbourhoods that are already home to some of the country's most exciting startups, world-class universities, research institutes and 'unicorns' such as Atlassian and Canva.

At the fertile intersection of culture, arts, tech and education, Tech Central aims to attract 25,000 students, support new scale-up companies, create 25,000 innovation jobs, and facilitate the creation of 250,000 square metres of dedicated office space.

For The People's challenge was to create a brand that could unite this diverse area and champion Sydney's tech/innovation credentials to the world. Led by a monogram

custom graphic streetscapes. Typographic stories are blended with eclectic imagery from across the city, drawn from an ever-growing library of tech and innovation images from the district's various partners.

"A clever solution that uses typographic stories to communicate people, culture and place in a refreshing style. Great ideas and exceptional execution."

Shabnam Shiwan, Osborne Shiwan



The Circle

by UnitedUs

unitedus.co.uk

SOCIAL IMPACT: GOLD | NOT-FOR-PROFIT: BRONZE



One of two Bronze Awards in the Not-for-Profit category, UnitedUs went on to win Gold for Social Impact after another round of votes from across our global panel. The Circle faced stiff competition from the other Bronze winner, Superunion's rebrand of Shelter – which after a close result took home an additional Silver Award for Social Impact.

In 2008, a gathering of women with Annie Lennox at the helm led to the creation of The Circle – a collective space set on achieving a fairer world for women and girls globally. However, the organisation needed a strong rebrand to reflect how the world in general, and the feminist movement in particular, has evolved since it was founded.

The Circle needed a courageous standpoint that made it distinct from other charities in the space: a clear and compelling call to action, while embodying the conditions



needed to drive change in all its forms. UnitedUs responded with a brand that could harness The Circle's core belief: that all of us should aspire to be global feminists, both in solidarity and in our actions.

This includes bold typographic statements that reflect the courage and the rallying cry of The Circle, custom typesetting that amplifies underrepresented voices, and imagery that is intentionally intersectional. Embodying the feminine principles of connecting and convening, the verbal identity demands change while providing a warm, safe space for global feminists.

Where other brands mimic feminism's steer towards intellectualism or protest, The Circle embodies it all. The mark is freely available to the global feminist community, providing tools at grassroots level to amplify the message.

"I've been part of various organisations for girls and women since the age of four. I wouldn't be the person I am today without them. But their brand identity is often massively lacking. The Circle hits the nail on the head. It is bold, authentic, human, engaging, and puts its members at the centre. Simple, strong and unique."

Eleni Beveratou, Dalton Maag





silver award

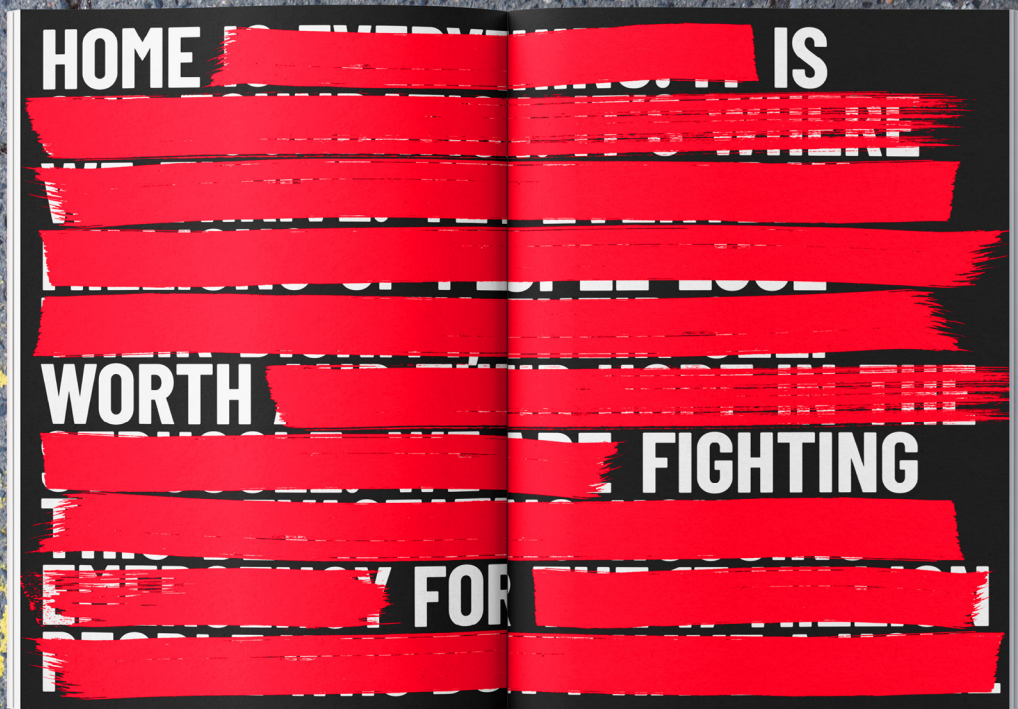
winners

Shelter

by Superunion

superunion.com

SOCIAL IMPACT: SILVER | **NOT-FOR-PROFIT:** BRONZE



Netting a Silver Award for Social Impact after a close-run contest with Gold-winning project The Circle, Superunion's rebrand of UK social housing charity Shelter was also awarded Bronze in the Not-for-Profit category.

A grassroots movement founded in 1966 as the National Campaign for Homeless People, Shelter faces many of the same issues over half a century later: a housing crisis at breaking point. While its mission to fight for safe homes has always been there, over the years the brand had lost its voice and become yet another polite high-street charity.

This rebrand repositions Shelter as an activist organisation, standing up to the housing crisis with the rallying call: enough is enough. Inspired by its protesting roots, an aggressive, disruptive visual language based on red brush strokes gives it a more proactive presence.

Combining the iconic roof shape with a positive upwards arrow, the new logo is a universal symbol that invites participation and demands change – and is simple enough to be distilled into an instantly recognisable hand gesture.

A bespoke typeface gives Shelter a voice to redact and amend words, turning negatives into positives as part of a hard-hitting brand campaign that instils the organisation's newfound sense of urgency. And by putting the brand toolkit in the hands of the people who use it most, supporters are empowered to take their message to the streets.

"Throws a spotlight onto the harsh reality of homelessness. Such an unapologetic, fighting voice is exactly what's needed to cut through the noise."

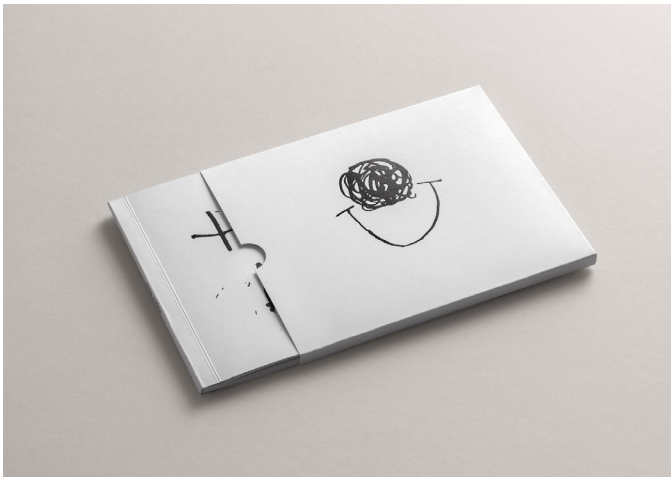
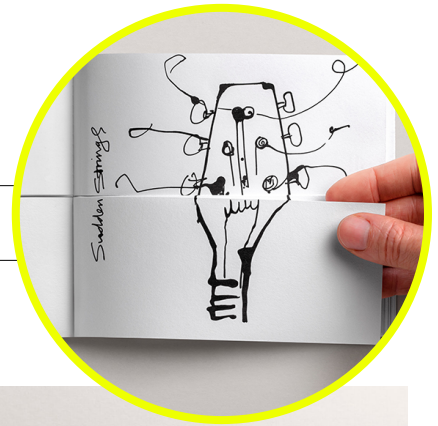
Doug Hey, DixonBaxi

Fedrigoni: Happy Mess

by Superunion

superunion.com

PUBLISHING: SILVER | ILLUSTRATION: BRONZE



To promote its new Arena papers, Fedrigoni needed a creative solution to demonstrate the varieties of textures available. Part of Superunion's brief was to create an experience for designers to explore different stock combinations in a fun, tactile way.

Building on the simple insight that happy accidents can often result in moments of pure joy, the team began sketching out some of the irrational, unexpected things that made them happy. The result: the traditional paper swatch-book got flipped on its head, and became a flip book.

Hand drawn with Indian ink and dip pen, Happy Mess celebrates freedom, joy, and simplicity. In stark contrast to

the cool, minimalist tomes that most paper swatch books become, it's a playful explosion of messy, inky illustration. Hundreds of limited-edition books landed on the desks of top designers and studios across Europe, showcasing the "rational elegance" of the Arena range through 1024 messy, irrational combinations.

"A beautiful, charming concept with a childlike playful nostalgia that captures readers' imagination. It'd be easy to overcomplicate this, but the simplicity is key."

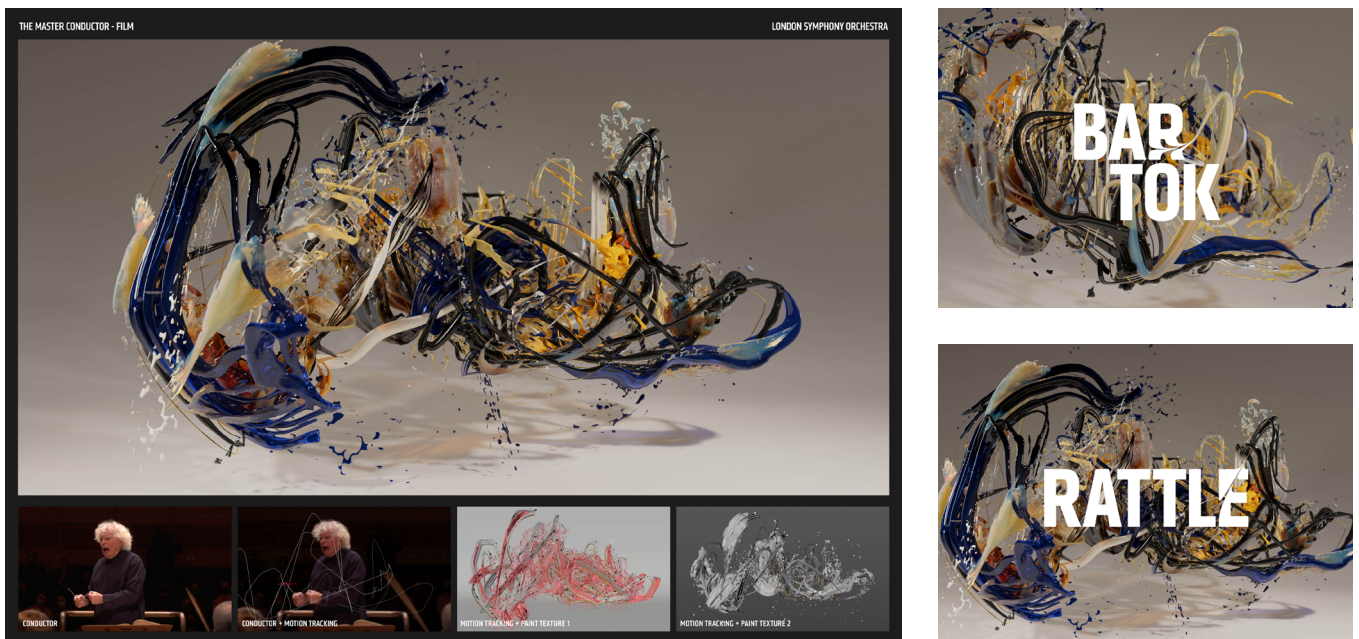
Hamish Campbell, Pearlfisher

LSO: The Master Conductor

by Superunion

superunion.com

CULTURE: SILVER | MOTION: BRONZE



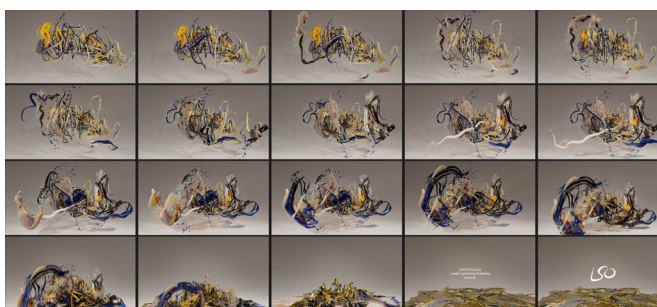
The Master Conductor is the final iteration of Superunion's superb motion-capture identity for London Symphony Orchestra, updated every season since it was unanimously voted Best of Show at the Brand Impact Awards 2017. It provoked heated debate on the Culture and Motion panels, who awarded it Silver and Bronze respectively – while acknowledging its Gold-level craft – as it evolves the same core idea.

LSO's 2022/23 season is the swansong for Sir Simon Rattle, the visionary conductor who inspired the original

2017 campaign and whose motion data has driven every iteration since, in collaboration with different digital artists.

Paying tribute to Rattle's artistry, The Master Conductor transforms his gestures into an expressive art-piece, painterly in texture with a sculptural physicality. Gathering intensity until the crescendo, the sculpture dramatically liquifies and drops to the floor to symbolise the end of an era.

Stills from the film were selected to reflect the narrative of the film in print across the season's brochure and promotional materials, with typography echoing the movement of the art-piece. The long-running campaign's expressive and emotive approach has helped transform the public perception of classical music for younger audiences, and The Master Conductor marks a fitting end.



"It's always a challenge when judges encounter an entry that is clearly exceptional in craft and execution, but competes against itself for originality. Superunion's long-running LSO campaign is a textbook example."

Nick Carson, Chair of judges

Knowdonia

by Thisaway

thisaway.co

COPYWRITING: SILVER | TRANSPORT & TRAVEL: BRONZE



With over half a million visitors a year, Snowdonia has the highest concentration of mountains, beaches, castles, forest and lakes in the UK. Thisaway was briefed to show there's more to this much-loved area of North Wales than just climbing Mount Snowdon.

Putting a fresh twist on what a travel brand should look and sound like, Knowdonia features a distinctive verbal identity that caught the eyes of our Copywriting jury. Led by the tagline 'Don't Follow The Flock', its quirky and playful tone of voice is designed to appeal to curious tourists.

Knowdonia leads us off the beaten track to encourage visitors to explore the 823 square miles beyond the region's iconic mountain, including an array of hidden gems only

previously accessible to those 'in the know' – such as the Knowdonia founder, who also runs a local premium hostel.

Wales' favourite animal is given its fair share of attitude in the brand symbol: the head of a sheep atop a two crossed signposts, its nose and mouth formed from the 'K' of the brand name. Emblazoned large and proud on the tour vans, the symbol is also placed on the roof – a smart detail that enables hill walkers and climbers to identify it from above.

"A sprinkle of wordplay. A smatter of smart headlines. And a clear brand idea that threads everything into a lovely whole. Knowdonia instantly stood out from the flock."

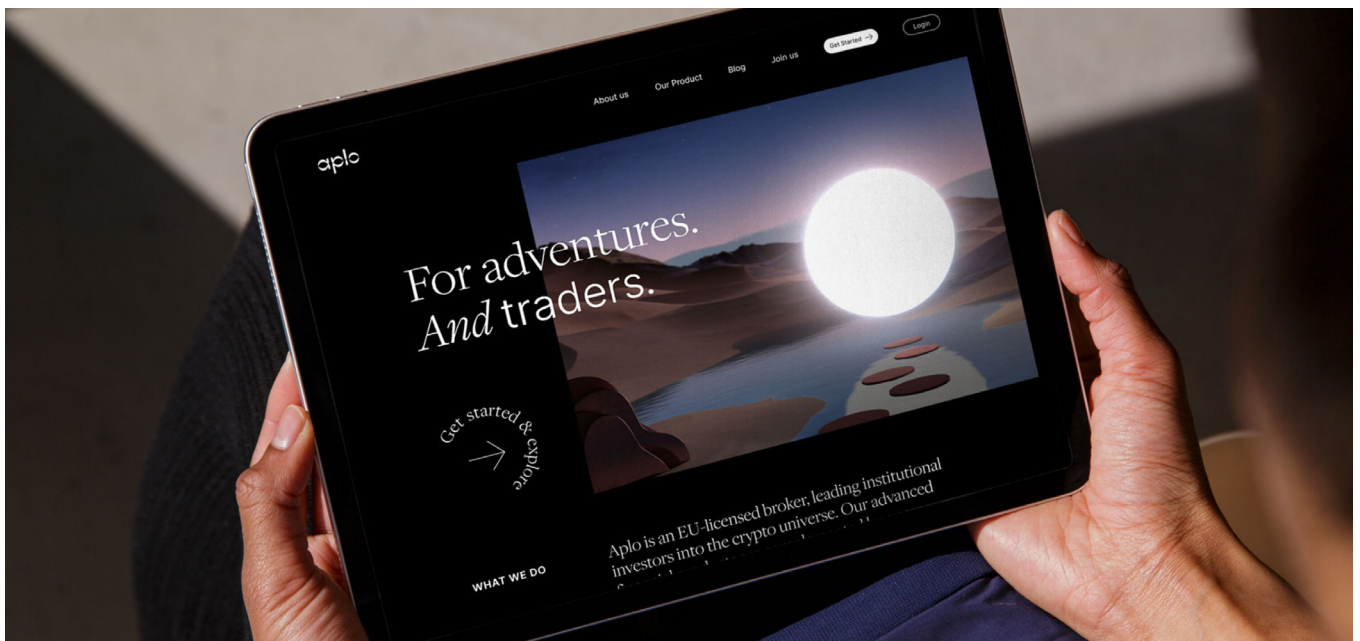
Jade Barrett, Reed Words

Aplo

by GoodLove

goodlove.co

FINANCIAL SERVICES: SILVER



An EU-licensed crypto-broker, Aplo offers professional investors a way to purchase digital assets for the first time. Typical clients for the service are stock traders at traditional banks and hedge funds – the kind of people who are motivated by the

thrill of profit, and are keen to invest in cryptocurrencies in a legitimate, professional way.

GoodLove partnered with Aplo (formerly SheeldMarket) to develop a name, visual identity and personality that blends credibility with the allure of new opportunities. A visual metaphor to represent Aplo's unrivalled access to the crypto universe, hero imagery shows a portal in a nondescript land, surrounded by mysterious objects.

Inspired by offset reflections, Aplo's new logo hints at the idea of two connected worlds, and the identity system as a whole has an inherent duality: it must speak to both the old investment world and the new at once, striking a balance between sophistication and adventure.

This duality comes across in every detail of the scheme, from type pairings to the combination of a monochrome palette with a shimmering gradient. In a sector that leans heavily on the tropes of corporate finance, with generic and deeply technical visuals, Aplo sets itself apart with an abstract, emotional approach – a crypto-native brand in a world of finance lookalikes.



Girl Scouts of the USA

by COLLINS

wearecollins.com

NOT-FOR-PROFIT: SILVER



Savannah, Georgia, 1912: Juliette Gordon Low had the idea to prepare girls to meet the world with courage, confidence, and character. She brought together a small group of young women, the first step towards founding the largest non-profit youth organisations for girls.

For over 100 years, Girl Scouts have made a difference in every cultural milestone in American history. From women's suffrage to civil rights, they have pioneered female leadership in every discipline – encouraging girls to act on their dreams

and change the world. Today, there are 1.7 million girls involved – and 50 million alumnae.

But over time, the Girl Scouts mission became eclipsed by a cookie-shaped shadow. The world had started to see the organisation as cookie boxes above all else, and they had lost the attention of the most important audience of all: young women. Girl Scouts no longer felt relevant to them, and it began to be left out of important cultural conversations in which it had a stake.

The movement's design approach had also become disparate, and it needed a cohesive creative point of view. In stepped COLLINS to help move their story forward, evolving the Girl Scouts brand to become an unignorable cultural force. By transforming cookies into an emblem of their mission, the new brand system turns the movement's legacy into fuel for the future, and reaffirms its relevance in the lives of young women.



"Great work adds instant value and plans for a timeless legacy, and this project does it in spades."

Laurent Simon, VMLY&R

Logitech: Beautiful Mess

by ManvsMachine

mvsm.com

MOTION: SILVER



An all-in-one device designed to de-clutter and streamline the modern home office into a one-stop creative hub, Logitech's new Logi Dock responds to the phenomenal surge in popularity for home offices in the wake of the pandemic.

ManvsMachine's brief was to illustrate how the product improves and accommodates this new way of working. By removing the need for unnecessary cables and devices, the Logi Dock declutters and streamlines the modern home office – clearing your headspace as well as your workspace.

Seeking the perfect balance between chaos and beauty, ManvsMachine worked through a multitude of different styles of 'mess', creating a complex tangle of colourful cords and objects. To glorify the Logi Dock's key features, these dance in a kind of chaotic harmony to show off the product's intuitive capabilities to rein in and organise.

Released towards the end of 2021, the film gained particular gravitas due to the vital importance of the home office throughout the global pandemic, and its enduring role in the future of business.



"An incredibly satisfying way to spend 30 seconds. Smart and simple, loaded with tidy visuals and flawlessly executed. A truly beautiful mess."

Stephen Middleton, Art&Graft

Mini Editions

by ManvsMachine

mvsm.com

MOTION: SILVER



Having never ventured into the world of 3D animation, it was a bold move for iconic car brand Mini to embrace a fully-CGI campaign for the launch of its new 2022 'Editions'.

Despite its premium status, Mini doesn't take itself too seriously: the brand's ethos is fun, playful and adventurous. As such, the films needed just the right amount of 'Mini

twinkle' – whilst retaining enough sophistication to do justice to a heritage brand with a global audience.

ManvsMachine celebrates the joy of driving in a series of fast-paced, engaging films, which highlight new product features in electrifying style. Cars race, weave and zoom across bespoke environments as the camera desperately tries to keep up. At key moments, the films cut to a more abstract, conceptual approach – such as paint bubbling and popping, car wheels glooping with gold, and flowers engulfing the vehicle entirely.

With over 26 films and supporting assets in total, this was one of ManvsMachine's largest-ever motion projects. Embracing the brand's inherent playfulness and fun, the films celebrate the joy of driving one of the new Mini Editions.



"Captures the energy of the brand for younger consumers, with worlds specifically designed to demonstrate each car's individuality. Really fun to watch."

Dorian Thomas, Territory Studio



Nike Air Max Kids

by ManvsMachine

mvsm.com

SPORTS & LEISURE: SILVER



Nike approached ManvsMachine to bring 'Kid-vision' to the world of Air Max. This includes introducing their first kids-only air innovation product – The Air Max Motif – with a fun and engaging campaign and brand system, designed to appeal to a younger audience.

Working closely with Nike, MvsM developed a full brand system for Kids Air Max, with an array of Air Max-inspired assets including a 3D-bubble typeface and an expansive library of 3D graphics. Celebrating the innovation of Air Max, the design system sparks kids' imaginations, illustrating a lighter approach to life when wearing Air Max shoes – one that's full of freedom, fun and a healthy dose of surrealism.

At the heart of Air Max Kids is a focus on championing everyday play by highlighting innovation in an inspiring and imaginative way. Released on Air Max Day 2022, the campaign encompassed digital and in-store across the Nike ecosystem, including out-of-home applications in London, Paris and Barcelona.

"Balances Nike's iconic brand with a new sense of punchy playfulness. Illustrative characters add warmth and personality, while bespoke blow-up letterforms keep the typography refreshing and engaging."

Jump Jirakaweekul, COLLINS

Piedmont Art Walk

by Mucho

wearemucho.com

NOT-FOR-PROFIT SILVER



Annual fundraising event Piedmont Art Walk celebrates the rich diversity of acclaimed and emerging artists in Piedmont, California. Sidewalks, gardens, and front lawns across the city become walkable outdoor art exhibits, where over 45 local artists display their artwork in front of their homes.

Families and art-lovers from across the Bay Area walk from house to house across Piedmont to visit the exhibits. Art is available for purchase, with 20 per cent of proceeds going towards public school arts programs.

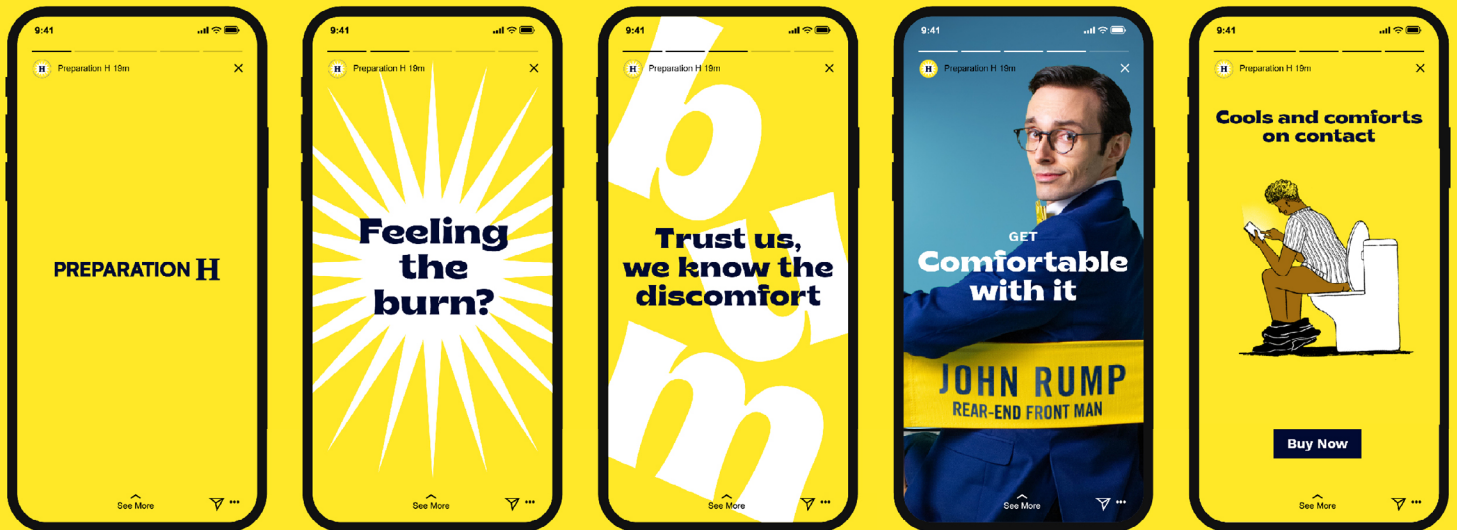
Art often has a certain stigma, and can feel inaccessible for many. Mucho's playful, unpretentious identity reflects the community-oriented nature of the event. The symbol transforms the word 'Art' into a walking character, which manifests in fun ways and – combined with a reductive red-and-white colour palette – is a distinctive visual shorthand for the event across all collateral and exhibit locations.

As the event was socially distanced and involved walking around town to create a Covid-safe event, Mucho also created some playful animations of 'Art' walking. The identity also features pathway-inspired typography and playful copy lines such as 'Artwork from home', 'An exercise in local art', and 'Get inspired and perspired'.

Additional elements, such as tote bags, t-shirts, and a 'stamp card challenge' for the youngest generation of artists, engage audiences of all ages – and contribute to the Art Walk's mission to bring art to people from all walks of life.

"Fun, charming and memorable, Piedmont Art Walk's confident type-led approach manages to engage the wider community with its own style of playful and expressive timelessness."

Astrid Stavro



Preparation H

by Elmwood

elmwood.com

PHARMACEUTICALS & TOILETRIES: SILVER



America's number-one brand for haemorrhoid treatment, Preparation H has been trading since the 1920s. But in recent years, competition from new challengers and DTC brands has threatened its market-leading position.

Elmwood developed a new brand expression for Preparation H, leveraging humour to help future-proof it against fast-growing rivals. Driving the work was the key insight that although most of us will experience haemorrhoids at some point in our lives, there's still shame and stigma attached and people rarely discuss it openly.

Built around a series of funny and highly shareable illustrations and animations, Preparation H's relatable new brand identity tackles the taboo head-on. Steering clear of

cold medical language, playful colloquialisms like 'keister', 'rump' and 'derriere' bring the brand to life – as do witty captions such as: 'Your butt is behind you no matter what.'

A quirky retro typeface expresses the brand's newfound playful confidence, and the new expression was launched in February 2022 with a timely microsite through which customers could personalise Valentine's cards for loved ones.

"I love breaking taboos. Preparation H tackles a sensitive physical and emotional subject with humility, humour, and de-stigmatising design. And if you can't appreciate good bum puns, you're dead on the inside."

Spencer Buck, Taxi Studio

supplestudio.com

A collection of red Scouts Squirrels merchandise is displayed on a white surface. The items include a red baseball cap with the 'Squirrels' logo in white, a red zip-up hoodie with 'Squirrels' printed on the chest, a red t-shirt with 'Squirrels' printed on the chest, and a red leaflet. The leaflet features the text 'Squirrels Wild about the outdoors? So are we.' and 'Jump into Squirrels, a place where 4 and 5 year olds can join in the fun for the very first time.' It also shows a photo of two children and the Scouts logo. A small pinecone and a green fern frond are also visible.

Michael Johnson, Johnson Banks

Story Espresso Chapter 2

by For The People

forthepeople.agency

COPYWRITING: SILVER



SYDNEY
STORY
LANE COVE

DSA 77 RADIO MOROBE

20 20DN 9 20A 22ND

REC'D 24/4/26 11pm

STRUCK RICH VEIN OF COFFEE -(STOP)- SWEET CHOCOLATEY ESPRESSO PERCOLATING
UNDERFOOT -(STOP)- WEALTH BEYOND OUR WILDEST DREAMS -(STOP)- WILD GLINT IN EYES
OF BRODERICK -(STOP)- SCHEMING TO TAKE CLAIM FOR HIMSELF -(STOP)- CAUGHT HIM
ENTERING TENT WITH BARLOW BLADE -(STOP)- A STRUGGLE -(STOP)- BRODERICK DEAD
-(STOP)- BURIED HIM NEAR WELL -(STOP)- COFFEE STAINS MY HANDS -(STOP)- CANNOT
SCRUB IT OFF -(STOP)- HIS MURDEROUS INTENT WAS OBVIOUS I AM SURE -(STOP)- I
BELIEVE I AM SURE -(STOP)-

PLEASE SEND FOR LAWYER -(STOP)-

LOVE CECIL -(STOP)-



Return to
sender

Zirro

COMPOSTABLE

Launched in 2021, Story Espresso is a specialist coffee shop based in Lane Cove, Sydney, that has quickly established a reputation for its high-quality coffee and customer service. Winner of two Gold Awards at last year's Brand Impact Awards, and shortlisted for Best of Show, For The People's compelling identity scheme captures the storytelling theme with enticing, witty and playful copywriting across every touchpoint.

Now, Story is testing the versatility of the scheme with a fresh instalment: 'Chapter 2'. Building on the established concept of the cafe as a convergence point for stories to begin, pivot and end, this latest iteration continues to embrace every blank space as a storytelling canvas to engage and entertain customers: coffee cups, loyalty cards, till receipts, and more.

Coffee cups were expanded, new receipts were sought, and a new range of outdoor posters expanded the cafe's presence throughout Sydney. The goal was simple: keep the

stories fresh and ever-changing, entice new customers into the cafe, and spread the Story story far and wide.

With customers always at the centre of the story, each application adhered to a particular theme or story structure: cups were blank canvases for adventures, receipts told stories set around the nature of receipts, and posters placed the reader at the centre of their own disaster stories.

Our judging panel praised the impeccable craft, but agreed that, as an evolution of a previously Gold-winning concept, a Silver Award was the highest it could achieve.

"Chapter 2 had to overcome the issues that face all tricky follow-ups to the critically-acclaimed, chart-topping debut. FTP didn't half stick the landing, though. Rather than rinse-and-repeat, they evolved to not just tell customers a story – but bring them into the heart of one."
Chris Sharpe, JKR

Straits

by Magpie Studio

magpie-studio.com

ILLUSTRATION: SILVER



Chef Tony Khoo's vision for London-based restaurant Straits was to celebrate the rich melting pot of cultures and cuisines in Singapore, inspired by recipes, stories and experiences that have been passed down over generations.

Straits' identity needed to be warm and vibrant, reflecting the eclectic nature of the region and communicating the history and storytelling behind the dishes in an engaging way. Magpie's solution was to showcase the rich array of ingredients through eclectic food collages.

Archival patterns bring texture and colour to hand-cut silhouettes of different foods, reminiscent of the recipe scrapbooks passed down to Chef Khoo by his grandmother. Set in a 'modern Asian' calligraphic style, the accompanying typography harmonising with the angular illustrations.

With an 'S' curve that mimics the body of water from which the restaurant takes its name, the Straits logo mark is

delivered via a bespoke 'chop' – used as a seal of quality or authenticity in Asian culture. And a warm, friendly tone of voice carries the authentic message that these recipes have been built upon and shared from person to person before being refined for fine dining.

Supported by archival imagery, this narrative is carefully layered throughout, giving diners a window into the conviviality of Singapore's multitude of cultures. The resulting identity feels exciting and appropriate, with scope to surprise and delight diners throughout the experience.

"Rather elegant, reminiscent of Alan Fletcher: this is definitely something to pick up and keep. In just a few cutout shapes you get a real flavour of Singaporean culture and cuisine."

Sinem Erkas, illustrator



Wallbaby

by Reed Words

reedwords.com

COPYWRITING: SILVER

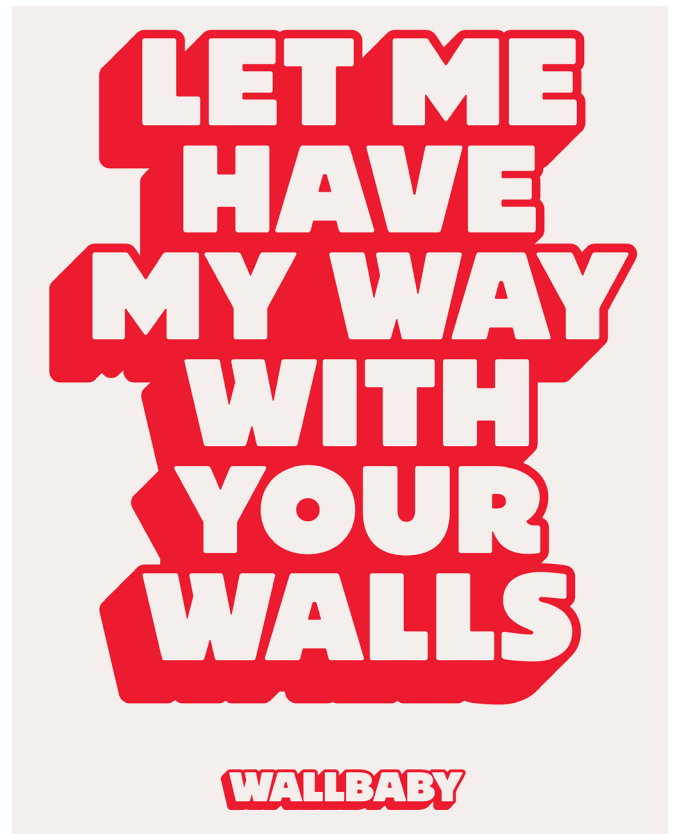
Swedish online poster store Wallbaby throws practicality and rationality out the window. These aren't just nice posters: they're objects of desire. Soulmates for lonely walls. The pieces you'd fight for in a divorce.

Collaborating with Swedish agency Snask, Reed Words helped create the Wallbaby brand from scratch. Pitched at modern, open-minded and curious women aged 25–45, it had to stand out in a sea of safe, simple voices. The strategy: position Wallbaby as a lifestyle brand that emphasises emotions, not product values.

With a brand purpose to win hearts to overrule heads, Wallbaby's core essence is arrestingly simple: 'Fuck function'. Reed Words developed the name to hint at what the company offers, but in a modern, playful way that eschews the commercial attitude of its competitors.

A made-up word, Wallbaby evokes similar connotations to 'lovechild'. Including 'wall' grounds it in the prints and posters space without spelling it out: the abstract edge makes the name infinitely more ownable and distinctive.

Defined by two key characteristics – charm and swagger – Wallbaby's brand voice comes in the form of a toolkit for in-house writers to pick up and run with. Reed Words also



created a suite of key messages for Wallbaby to use across everything from web to social to packaging.

Striking a seductive balance of charisma and confidence, Wallbaby delights in flirtatious turns of phrase and heart-stealing headlines, making the more functional, neutral voices in the market seem like wallpaper.

"In a category of safe and simple competitors selling 'nice posters', Wallbaby deserves plaudits for its fresh, bold take on objects of desire."

David Ormondroyd, Ragged Edge



bronze award

winners

NEXT Insurance

by COLLINS

wearecollins.com

FINANCIAL SERVICES: BRONZE | ILLUSTRATION: BRONZE

Insurance companies constantly remind us that risk is something to be feared, but NEXT Insurance realised that the red-tape and high-fees of traditional business insurance were as much a negative risk to small businesses as any mishap. With the line ‘Get Going’ as a rallying cry, COLLINS crafted a new narrative: insurance and risk bring opportunities to build better businesses, and embolden owners to take smart leaps. The identity system embraces the playful, hand-drawn styles of Depression-era cartoons and mid-century underground comics. By capturing the sincerity, positivity, and gritty can-do ethos of those eras, the brand visualises the possibilities that small business owners see around every corner.



UEFA Euro 2024

by VMLY&R

vmlyr.com

MOTION: BRONZE

Although the visual identity of UEFA’s Euro tournament is usually inspired by its host country, in 2024 – although the tournament is taking place in Germany – its identity will be an invitation to all fans, from all European cultures. With the theme ‘United by football’, VMLY&R created a brand with a rich and complete visual identity, representing the Continent’s diverse cultures, conditions and beliefs. For the first time in the history of sporting event branding, fans aren’t just the audience – they are the protagonists. Detailed animation showcases the true diversity of the audience, showing that fans come from all backgrounds, cultures, ages and genders.



Jodrell Bank

by Johnson Banks

johnsonbanks.co.uk

COPYWRITING: BRONZE

When some academics began tracking meteors in a muddy field in Cheshire, Jodrell Bank was born. 75 years later it is a UNESCO World Heritage Site at the forefront of scientific research and welcomes hundreds of thousands of visitors a year.

Inspired by the site's giant telescope, Johnson Banks developed a motion sketch that turned, tilted and swayed, much like the telescope itself, but could freeze when a static version was required. Set in retro 60s-style type, the witty copywriting works on two levels: big, bold headlines grab attention, while little 'Easter Egg' sci-fi elements reward further exploration.



Game Six

by Studio Sutherl& and Tom Sharp

studio-sutherland.co.uk; thepoetryofitall.com

COPYWRITING: BRONZE

Blending writing, design, film, deepfake, experience and digital, Game Six is a joint self-promo work for Studio Sutherl& and regular collaborator Tom Sharp. Both seek clients that are literate, intelligent, and politically, socially and culturally active. Game Six explores notions of post-truth politics and abuse of language in an unapologetically intellectual way to “put the wrong people off, and turn the right people on.” Each verse relates to a move in game six of the 1972 World Chess Championship. Alliterative, influenced by Norse poetry and referencing Reykjavik – the location of the match – the writing tells of post-modernism, chess, the Cold War, and the Bhagavad Gita.



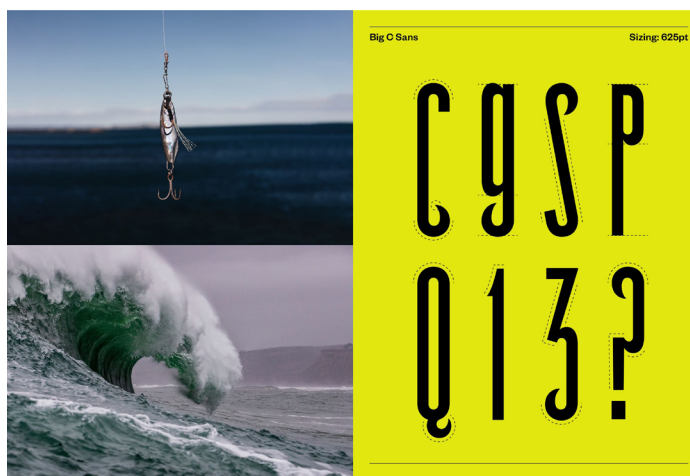
Big C Charters

by Mucho

wearemucho.com

SPORTS & LEISURE: BRONZE

Founded by 6'8" former professional basketball player Christian Cavanaugh, Big C Charters is the premier charters service in the San Francisco Bay Area – and gets its name both from the big man himself and his local reputation for the biggest catches. Based on an unforgettably tall hooked 'C', the distinctive logo is echoed in Big C Sans, a custom display typeface that incorporates fishing hook/wave-like terminals into similarly elongated letterforms. Vibrant colours inspired by hi-vis clothing, bait flashers and hooks buck the clichés of ocean blues and challenge old-fashioned views of fishing. And the hook motif translates playfully across everything from jewellery to paperclips.



SRF Sport

by Superunion

superunion.com

SPORTS & LEISURE: BRONZE

With its rebrand of SRF Sport, Superunion helped achieve the channel's mission of bringing the Swiss nation closer to the sporting action. Driven by the line 'Feel Closer', the identity emotively captures and amplifies the intensity of sport. Using the geometry of the Swiss flag to split the screen into vertical and horizontal 'lenses', the new system zooms into key sporting moments, with artful uses of slow-mo footage and sound design amplifying their drama and intensity. From emotive show openers through to functional elements such as menu systems, SRF Sport's dynamic, single-minded identity flexes across all channels, platforms and touchpoints.



Sinéad O'Dwyer

by Greenspace

thegreenspace.com

TYPOGRAPHY: BRONZE

Dublin-born fashion designer Sinéad O'Dwyer creates wearable silicone sculptures using fibreglass moulds cast from women's bodies. Underpinned by themes of body, celebration, and inclusivity, her work challenges stereotypes about body sizes and types with a new language of beauty and acceptance. Greenspace developed an ever-changing wordmark in collaboration with Swiss Typefaces, inspired by how skin and fat pinches and folds. This evolved into a custom display typeface, Every Body Suisse, for which every letterform has an alternate 'body form' character. When animated, it expresses how bodies move, capturing the essence of O'Dwyer's groundbreaking work.



Evri

by Superunion and Monotype

superunion.com; monotype.com

TYPOGRAPHY: BRONZE

Superunion was briefed to create a new name and visual identity for Hermes, the UK's largest dedicated parcel delivery company. By representing variety and individuality through typography, the new Evri brand celebrates the people and community at the heart of its business. In collaboration with Monotype, Superunion created a typeface and logo made up of many varied characters to represent the unique characters that make up Evri's customers and workforce. Each character (A-Z) is accompanied by 20 unique OpenType alternate glyphs, from which a generative tool unlocks a staggering 194,481 bespoke logo artworks for use across its delivery fleet.



Sejong Centre

by Sejong Centre

sejongpac.or.kr

TYPOGRAPHY: BRONZE

Based in Seoul, South Korea, the Sejong Centre commemorates the cultural achievements of King Sejong The Great. One of the 15th century ruler's most enduring accomplishments is the invention of Hangeul, the Korean writing system, and the Centre's type-led identity system skilfully blends vowels, musical symbols, and the architectural style of beams and pillars of its concert hall into an elegant typographic system of dots, lines, and faces. It's common for Korean public institutions to combine symbols with readable, accessible English-language words: here, Hangeul is the fitting star of a modular graphic system that puts an unconventional twist on its native culture.



Contrarian Ventures

by Sons & Daughters ID

sonsdaughtersid.com

FINANCIAL SERVICES: BRONZE

A VC fund that candidly challenges fossil fuel use, Contrarian Ventures seeks to speed up the transition to sustainable energy. Its young, entrepreneurial owners approached Lithuanian agency Sons & Daughters ID to develop a daring brand that lives up to its name, loudly expressing its forward-thinking attitude amidst a sea of look-alikes. Sparked by a doodle of a man holding his head in his hands, a quirky style emerged based on nonsensical illustration and frank messaging. Unexpected colour combinations, bold type, whimsical illustrations, and no-nonsense copy combine to give Contrarian Ventures a distinctive voice as it expresses the urgency of developing sustainable initiatives.



Visa

by Mucho

wearemucho.com

FINANCIAL SERVICES: BRONZE

Mucho's new identity system for Visa helps reposition the brand as more than a credit card company – rather, a trusted network that empowers people and businesses to participate in the global economy. Part of the brief was to modernise Visa's look for a digital-first world, and worldwide consistency was vital. With over 60 years of equity, the distinctive three-stripe mark felt untouchable – but Mucho updated it with brighter, more dynamic colours that could punch out on screen. Breaking out of its restrictive rectangle, the three-stripe motif comes to life across playful, unexpected applications that span everything from office graphics to employee merchandise.



Artery

by Sons & Daughters ID

sonsdaughtersid.com

PROPERTY & CONSTRUCTION: BRONZE

Famous for his use of deconstructivist forms, world-renowned Polish-American architect Daniel Libeskind designed the ARTERY business centre in Vilnius, Lithuania, which captures the emotion of its busy central location by constantly changing its appearance to reflect real-time data about the cars, pedestrians, and cyclists on the streets below. The jagged shapes of the ARTERY logo by Sons & Daughters ID mimic the building exterior. Built using a generative design technique, it changes continuously within set limits – just as the ARTERY building itself seems to change shape by reflecting light differently throughout the day.



Crif Dogs

by Design Bridge

designbridge.com

BARS & RESTAURANTS: BRONZE

Beloved neighbourhood hot dog spot by day, gateway to legendary speakeasy PDT by night, Crif Dogs has a menu as varied as its clientele. But when that clientele grew up, the brand didn't. Stuck in old bro-tropes and tired gags, it risked becoming dated and tasteless. To express the brand's evolutionary spirit in true NYC style, Design Bridge blended evocative street photography with iconic faces and places. With a new tagline – “Frankly” the best – the brand has a unique, irreverent voice, and plenty to say. Mustard-yellow and ketchup-red doodles preserve Crif's playful spirit, but with a contemporary edge fit for a more grown-up audience.



Icelandic Provisions Skyr

by Turner Duckworth

turnerduckworth.com

FMCG: BRONZE

Made with heirloom cultures stretching back to the age of the Vikings, Icelandic Provisions Skyr has a unique story packed with rich Icelandic history. The growing brand needed an iconic identity that could expand over time, and a packaging system to convey its premium quality, differentiating the product in the increasingly crowded, overtly white dairy aisle. Turner Duckworth drew on Skyr's heritage to tell the story of Iceland and its values, provisions and foods. Symbolising strength, resilience, and journeys, the Viking longship icon holds 'Provisions' in its hull, while the twin Os were a golden opportunity to hang shields from the sides, Viking style.



Vice Reversa

by Taxi Studio

taxistudio.co.uk

PHARMACEUTICALS & TOILETRIES: BRONZE

Beauty-conscious customers are investing time and money in self-care like never before, relying on regular at-home skin routines. Vice Reversa's medical-grade home-treatment patches feature a patented, pain-free crystallised serum needle design that delivers active ingredients under the skin – eliminating the need for expensive, painful clinic-based care. Taxi Studio disrupted the saturated beauty marketplace with a brand mnemonic that symbolises how it targets problem skin: X marks the spot. A hygienically clean design system pops with hits of vibrant colour and lifestyle photography in an expression that feels as much at home in the world of fashion as conventional cosmetics.



Wild

by Johnson Banks

johnsonbanks.co.uk

PHARMACEUTICALS & TOILETRIES: BRONZE

Wild's core audience loved the idea of a deodorant they could refill rather than discard. But the client team admitted that everything was a little too slick and functional, and not as 'wild' as it could be. Retaining the essence of Wild's intriguing original logo, Johnson Banks developed a quirkier tone of voice and a bolder, more surreal photographic style as part of a brighter, punchier and 'wilder' design toolkit that keeps pushing at the edges of what Wild can really stand for, with a clearer focus on the product's sustainable credentials.



Match

by COLLINS

wearecollins.com

TECHNOLOGY & TELECOMS: BRONZE

Founded in 1995, Match pioneered the world of online dating. An entirely new category was born, ushering in an assortment of platforms and, in turn, cultures. But many modern dating apps are just a means to an end, so COLLINS asked: what is the opposite of this? How can a product feel more like a beloved service, rather than a game? The solution: romantic hospitality. Match strives for the effortlessness of a concierge's wave, showing you to your table; almost invisible but deeply appreciated. With no glaring, bright colours to be seen, the new palette is tonal and inviting as part of a quietly confident scheme that exudes trustworthiness and experience.



Intel: Portal

by Superunion

superunion.com

TECHNOLOGY & TELECOMS: BRONZE

Briefed to shed Intel's "Evil Corporation branding" within the gaming community, Superunion developed a new global identity to signal Intel's commitment to gaming. It had to resonate with gamers, and enable Intel to take due credit for its role in related tech and culture. The answer: a graphic portal, based on the Intel 'square', taking gamers on a fast-paced journey through the different worlds of Intel Gaming. It evolves and adapts across touchpoints, with three main colourways supporting launches and events. Reaching almost 80 million gamers worldwide, the new brand energised partner sign-ups, turbocharged Intel Gaming's social following, and boosted sales too.



Kinema

by Mucho

wearemucho.com

ENTERTAINMENT: BRONZE

Social cinema platform Kinema makes it easy for anyone, anywhere to show movies and share in the proceeds. It enables grassroots screening tours of films in person and online, enabling smaller, independent films to reach places they might not have otherwise. A play on the words 'kin' and 'cinema', the name champions the idea that cinema and film can bring people together and build community. Mucho devised a new brand identity that centres on a bold wordmark and symbol, combining the first two letters of the name into an icon that represents a graphic camera or projector – putting technology and entertainment at the heart of the brand.



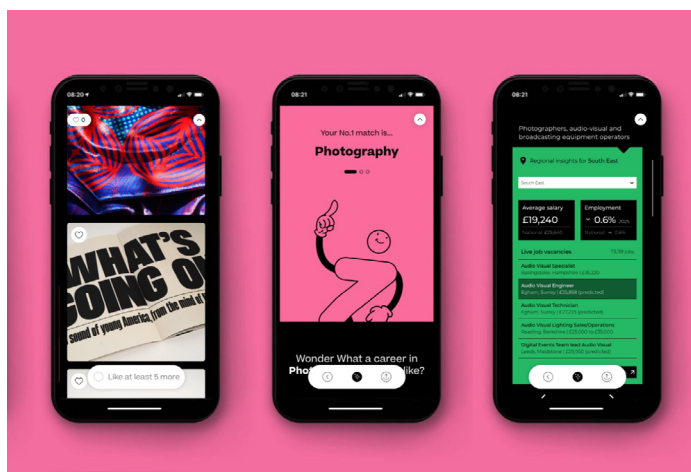
Wonder What

by Bond and Coyne

bondandcoyne.co.uk

EDUCATION: BRONZE

One of the UK's biggest economic success stories of the last decade, the creative industries are growing at five times the rate of the total UK economy. But this success story depends on a healthy supply of talent from schools, colleges and universities – and that supply is drying up. In partnership with Arts University Bournemouth (AUB), Bond and Coyne developed Wonder What, a free careers app based on an innovative image-based search engine. Students pick images that appeal to them, and the AI presents potential careers based on those choices, complete with useful resources to stimulate further research and study, and relevant job vacancies.



Credits

Seed Library

Creative Directors: Ben Christie, David Azurdia. Designers: Ben Christie, Ben Chamberlain, John Randall. Account Manager: Natasha Sutton

China Duty Free: Surreal Island

Creative Director: Tim Brown. Creative Digital Director: Jessica Tan. Digital Designer: Connor Reddy. Design Director: Gianluca Crudele. Senior Designer: Louisa Luk. Client Director: Claudia Li. Client Manager: Eugenia Chui. Illustrator: Paolo Torres. Animators: Kenny Addeh, Kim Ho, Jerrell Ko, Erin Lo, Clare Ang, Kaleb Lai, Moon Chan

Tech Central

Client: NSW Government / Sydney Greater Commission. Executive Creative Director: Jason Little. Creative Director: Alexis Waller. Design Director: Mac Archibald. Senior Account Director: Alice Marrows. Strategy Director: Damian Borchok. Senior Strategist: Sammy Page. Writer / Storyteller: Daniel St. Vincent, Mat Groom. Head of Storytelling: Mat Groom. Designers: Kimberly Luo, Atsaya Gabiryapillai, Georgia Urie, Dash O'Brien, Dean Hastie, Lucy Chambers, Emma Turney. Typographer: Mathieu Reguer. Motion Design: Atsaya Gabiryapillai, Mac Archibald, Emma Turney

Shelter

Superunion: Creative Partner: Adrian Burton. Creative Director: Graeme Haig. Design Director: Jonathan Brodie. Design Director: Miho Aishima. Client Director: Crissie Craig. Senior Account Manager: Miki Nathan. **Ogilvy Consulting:** Consulting Strategy Director: Gemma Bardsley. **Shelter:** Creative Director: Helen Jones. **There Is Studio:** Sean Freeman & Eve Steben **Who Wot Why:** Creative Directors: Jack Walker, Ali Dickinson. Creatives: Rebecca Conyngham-Hynes, Dan Scott. Business Director: Katie Savelli. Account Manager: Pippa Flood

Fedrigoni: Happy Mess

Superunion: Designer and Illustrator: Scott Lambert. Print Manager: Lewis Llewellyn. Chief Creative Officer: Greg Quinton. Senior Creative Reputation Managers: Meghan Claridge, Helen Jones. **Services Graphics Print and Design:** Business Development Manager: Andy Cummins **Fedrigoni:** Marketing Executive: Ambra Fridegotto. Paper Consultant: Penny Greenwood. Photography: Scott Kimble

LSO Master Conductor

Superunion: Executive Creative Director: Stuart Radford. Design Director: George Bradshaw. Digital Artist: Ari Weinkle. Client Director: Suzanne Neal. Account Manager: Lindsay Bott. **LSO:** Conductor: Sir Simon Rattle

Knowdonia

Designers: Graeme Cook and Rémy Auger. Photography and Film: SIGHTSEERS. Copywriting: Graeme Cook and Collette Davis

Aplo

3D Designer: Doma Hakai. Developer: Martin Buckner

Credits

Girl Scouts of the USA

Creative Director: Megan Bowker. Designers: Kristine Lim, Sanuk Kim, Camille Sauve. Business Director: Antonia Lazar. Strategy Director: Dash Alison. Associate Business Director: Niamh Walsh. Copywriter: Madeleine Carrucan. Photographer: Mari Juliano. Typeface: Girl Scouts Serif by Neil Summerour

Logitech: Beautiful Mess

Client: Logitech. Direction, Design & Animation: ManvsMachine. Sound Design & Music: Zelig

Mini Editions

Client: Mini Automotive. Brand: Mini. Ad Agency: Anomaly. London Design Agency: ManvsMachine. Production Company: ManvsMachine. Sound Design: Zelig. Music Track: Pharrell Williams

Nike Air Max Kids

Client: Nike. Brand Creative Design, Direction & Animation: ManvsMachine. Photography: Fumi Homma

Piedmont Art Walk

Creative Director: Rob Duncan. Design Director: Lyam Bewry. Senior Designer: Cindy Zheng. Designer: Hiuman Ng

Preparation H

Executive Creative Director: Meg Beckum. Creative Director: Krista Oraa. Senior Designer: Tyler Bengtsen. Illustrator and Motion Designer: Vivi Feng. Senior Realization Design Director: Bruno Nesci. Senior Account Director: Natasha Young

Squirrels

Design & Illustration: Supple Studio. Copy: totalcontent & Supple Studio. Logo refinement: Rob Clarke. Photography: Tom Hull

Story Espresso: Chapter 2

Client: Story Espresso. Executive Creative Director: Jason Little. Head of Storytelling: Mat Groom. Writer / Storytellers: Daniel St. Vincent, Arielle Bodenstein. Designers: Georgia Urie, Dash O'Brien, Emma Turney, Hannah Lowndess, Dash O'Brien-Georgeson. Illustrator: Eduardo Ferigato

Straits

Creative Directors: Ben Christie, David Azurdia. Designers: Ben Christie, Marc Spicer, Hannah Muddle, John Randall, Lucas Garcia. Account Manager: Natasha Sutton

Wallbaby

Reed Words: Senior Copywriters: Orlaith Wood, Jade Barrett. Copywriter: Jamie Thorp. **Snask:** Brand Director: Fredrik Öst. Creative Director: Isabelle Kågström. Account Director: Camilla Brandow. Designer: Matej Špánik. Producer: Sara Lindblom. Art Directors: Linnea Apelqvist, Olivia Jeczmyk. Set Designer: Olivia Asplund. Hair & Make-Up Artist: Elvira Brandt. Director of Photography: Oskar Lundgren. Still Asset Producer: Per Björklund. Stylist: Hilda Sandström

Credits

NEXT Insurance

COLLINS: Jump Jirakaweekul, Kristine Lim, Barney Stepney, Alex Wallace, Allison Solomson, Ian Aronson, Tom Elia, Caspar Wain. Illustration: Julen Saenz. Photographer: Mari Juliano. **NEXT Insurance:** Chief Marketing Officer: Melanie Chase. Executive Creative Director: Spencer Hansen. Executive Brand Director: Raashi Rosenberger. Associate Creative Directors: Jake Reilly, Daniel Surgeon. Lead Creative Producer: Devon Lach. Associate Producer: Margot Czeropski. Creative Produce: Eva Sealove. Head of Brand & Communications: Noa Cohen. Designers: Inbal Kurs, Justin Truong, Leena Murdeshwar. **Making Pictures:** Photographer: Maggie Shannon.

UEFA Euro 2024

Branding Managing Director: Pedro Gonzalez. Creative Director: Hélder Pombinho. Designers: Mariana Lancastre, Bernardo Majer, Patrícia Borginho. Brand Voice: Ana Pessanha. Project Manager: Inês Batuca. Executive Director Integrated Content EMEA: Carlos Baer. Studio: Giant Ant.

Jodrell Bank

Designers: Michael Johnson, Beth Johnson, Jonathan Lennon. Strategy: Jo Marsh, Winster Marsh; Katherine Heaton, Johnson Banks. Animation: Johnson Banks, Joe Johnson, Emma Nathan. Copywriting: Johnson Banks, Nick Asbury. Web agency: CTI. Music in film: Hello Moon by Tim O'Brien, Jim Spencer, Dave Tolan. First Light Pavilion architects: Hassell Studio

Game Six

Designers: Jim Sutherland, Rosey Trickett, Mario Epsley. Writing: Tom Sharp. Website: Matt Appleton / Modern Activity

Big C Charters

Creative Director: Rob Duncan. Design Director: Lyam Bewry. Senior Designer: Cindy Zheng. Designers: Hiuman Ng, Paul Jeon. Project Manager: Vickie Wu

SRF Sport

Superunion: Executive Creative Director: Stuart Radford. Creative Director: Graeme Haig. Design Directors: Sam Harvey, George Bradshaw. Senior Digital Designer: George Butcher. Producer: Sophia Pendar-Hughes. Motion Designer: James Pykett. Designer: Dan Cramer. Account Director: Mairi Murdoch. **SRF:** Project Managers: Severine Brugger, Jonas Hagenbusch. Music: MassiveMusic

Sinéad OD'wyer

2D Animations: James Brockelbank, Glenn Young. Client: Sinéad O'Dwyer. Typographer: Swiss Typefaces

Evri

Evri: Head of Marketing: Sarah Taylor-Jones. Senior Brand Manager: Caroline Watson. **Superunion:** UK CEO: Holly Maguire. Client Director: Mairi Murdoch. Chief Strategy & Innovation Officer: Matt Boffey. Senior Creative Director: Mark Wood. Senior Designer: Sam Ratcliffe. Creative Digital Director: Jess Tan. Creative Tech Lead: Paola Demichelis. Senior Copywriter: Sean Kelly. **Monotype:** Creative Director: Phil Garnham. Typographers: Friedrich Althausen, Emilios Theofanous, Terrance Weinzierl, Maciej Nadobnik. Font Engineer: Norbert Krausz

Credits

Sejong Centre

Identity Design: Shin-Shin (Haeok Shin, Donghyeok Shin)
Typeface Design: Type Tailor (Heejae Yang, Sooyoung Jang). Motion Graphics: Junguk Byun Book. Design (Theatre): Shin-Shin (Haeok Shin, Donghyeok Shin). Book Illustration (Theatre): Etoffe (Nayoung Lee). Book Playwright (Theatre): Jeongeun Hwang. Fashion Design (akt2): Halominium (Yumi Lee). Photography: Studio Dosi (Shinyoung Park, Kyuho Shim). Fashion Film (akt2): Studio Dosi (Shinyoung Park, Kyuho Shim). Project Executive Team Leaders: Kyunga Moon, Seokkyung Kim. Art Director: Rak Won. Brand Managers: Yujin Bae, Jaeun Kwon, Byunghun Choi. Fashion PM: Hyejin Jee. Publication PM: Youngji Kang. Web PMs: Youngji Kang, Hyejung Lee. Identity Application Design: Gyeongsu Kim, Yongjin Kim. MD Design: Gyeongsu Kim, Yongjin Kim. Branding Story Documentary Film: Jeonga Yoo, Jeonghun Kim, Seowoo Kim

Contrarian Ventures

Creative Director: Adomas Jazdauskas. Strategy Director: Gediminas Juskys. Designer: Marius Stankevicius. Illustrator: Elonas Kvietkus

Visa

Creative Directors and Partners: Rob Duncan, Pablo Juncadella, Dominic Hofstede. Design Director: Lyam Bewry. Program Director: Jon Schleuning. Project Manager: Vickie Wu. Associate Partners: Marga Oller, Luke Robertson. Senior Designer: Cindy Zheng. Designers: Hiuman Ng, Dong Sik (Paul) Jeon, Lukas Abubeker, Víctor Guerrero, Javier López, Charles Pons, Elena Solaz, Ariadna Valldeperas. Creative Director: Brett Wickens. Project Manager: Alvaro Climent. Plus Commercial Type, David Begler, Field.io, Forma Thru, Laura Scholes, MO Studio, Never Sit Still, Ricard Jorge

Artery

Creative Director: Adomas Jazdauskas. Designer: Marius Stankevicius. Strategy Director: Gediminas Juskys. Account Manager: Daiva Tonkuniene. 3D: Rokas Mezetis

Crif Dogs

Creative Director: Mike Perry. Design Director: Marlee Bruning. Senior Designers: Jacklyn Munck, Katie Hasler. Design Director: Gregor Johnstone. Motion Director: James Morgan. Snr Client Manager: Shang Wu. Client Manager: Sage Lau. Associate Strategy Director: Alice Clapp. Visualization: Nina Marie Girod. Typography: Rob Clarke. Illustrator: Jacklyn Munck. Photographer: Cody Hoerauf. Videographer: Khyber Jones. Copywriter: Neil Whitfield

Icelandic Provisions Skyr

Executive Creative Director: Christian Eager. Design Director: Matt Lurcock. Designers: Rosie Hellier, Matt Knight, Sam Jepson. Artworkers: James Chilvers, James Norris, Alex Man. Retoucher: Mick Connor. Illustrators: Rob Clarke, Adam Cartwright. Account Manager: Shaz Beshirian. Planners: Tim Owen, Charlie Rogers

Vice Versa

Creative Director: Karl Wills. Designer: Charlie Tallis. Client Lead: Natalie Matti-Brown. Illustrator: Luke Fletcher

Wild

Design and branding: Johnson Banks



Credits

Match

COLLINS: Creative Director: Nick Ace. Designers: George Lavender, Kristine Lim, Zuzanna Rogatty, Eric Park, Diego Segura. Business Director: Ian Aronson. Copywriters: Madeleine Carrucan, Paul Jun. Photographers: Mari Juliano, Ashley Batz, Theo Livaudais. Typefaces: Wulkan custom by Jan Estrada-Osmycki; Reckless Neue by Displaay; Beausite Classic by Fatype. **Match:** Lauren DeFord, Ayesha Gilarde, Hesam Hosseini, Sean Lester, Brittany Pierson, Ayni Raimondi, Dushyant Saraph, Amarnath Thombre, Katie Wilson

Intel: Portal

Superunion: Senior Creative Director: Marta Swannie. Copy Director: Tom Tytherleigh. Design Directors: Rob Leah, Pete Hollstein. Senior Designer: Erik Brattested. Designer: Eva Bashford Harrison. Senior Strategist: Mark Diamond. Strategist: Kate Pfeil. Account Director: Lavanya Sivakumaran. Client Partner: Jon Sloneem. Account Director: Nicole Bennett-Cook. **Intel:** Global Gaming Marketing Director: Rob Clark. Gaming Marketing Manager: Lyssa Eastman. Creative Manager: Ansley Dunn

Kinema

Creative Director: Rob Duncan. Associate Partner: Luke Robertson. Design Director: Lyam Bewry. Senior Designer: Cindy Zheng. Project Manager: Vickie Wu. Animation: Thru. Sound Designer: Matthew Ryals

Wonder What

Designed and built by Bond and Coyne in collaboration with Arts University Bournemouth



bia

brand
impact
awards
2022

CELEBRATING THE WORLD'S BEST BRANDING