



CELEBRATING THE WORLD'S BEST BRANDING

winners showcase

Abstract golden wavy lines composed of many thin, overlapping lines that create a sense of motion and depth, flowing from the bottom left towards the right.

FEATURING 95 WORLD-CLASS PROJECTS FROM 42 TOP AGENCIES

Introduction



Welcome to the Brand Impact Awards 2023 winners showcase.

We had a record 232 entries in our 10th year. To mark this milestone, our biggest-ever judging panel was packed with world-class expertise from the agencies and clients behind Best of Show-winning projects over the past decade, a constellation of previous Gold and Silver Award winners, plus other hand-picked branding specialists from across the globe.

In a new judging process for 2023, every judge had three weeks to review and rate the entries independently – and then small specialist panels of 5–6 came together to debate the final results in their allocated categories.

Around a third of entries made it through to the shortlist stage: a total of 65 projects, from 38 different agencies. Several of these have received multiple awards apiece: in our largest-ever crop of trophies, we have a total of 7x Gold Awards, 41x Silver Awards and 30x Bronze Awards.

To mark the 10-year anniversary of the BIAs, we have also introduced two new special awards for 2023: Small Studio of the Decade celebrates those smaller independents that have consistently punched above their weight at our awards alongside much larger, better-resourced counterparts, and Client of the Decade recognises the brands and client-side teams that have performed consistently well over the past 10 years.

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.

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 in 2024.

Nick Carson

Chair of judges, Brand Impact Awards

> INTRODUCING: BRAND STRATEGY

A robust and well-researched strategy is a vital foundation for branding to have real longevity and impact – and in 2023 we've introduce a totally new category to recognise this. Entrants were asked to focus on how they obtained key insights, how these informed their strategic approach, and how this translated into the creative idea and final outcome.

> CRAFT IN BRANDING CATEGORIES

Craft is crucial to great branding. To recognise the fruitful collaborations that are often at the heart of award-winning projects, we have four specialist categories to reward the very 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 EXPLAINED

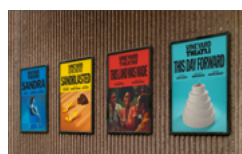
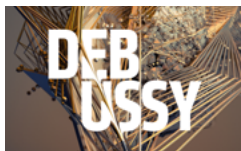
BIA judging standards are unfalteringly high. If the judges feel that none of the projects submitted in a category meets the required standard, that category is cut. To recognise that being shortlisted is an accolade in itself, back in 2020 we introduced three tiers: Bronze (formerly Shortlisted), Silver (formerly Highly Commended) and Gold (formerly Winner).

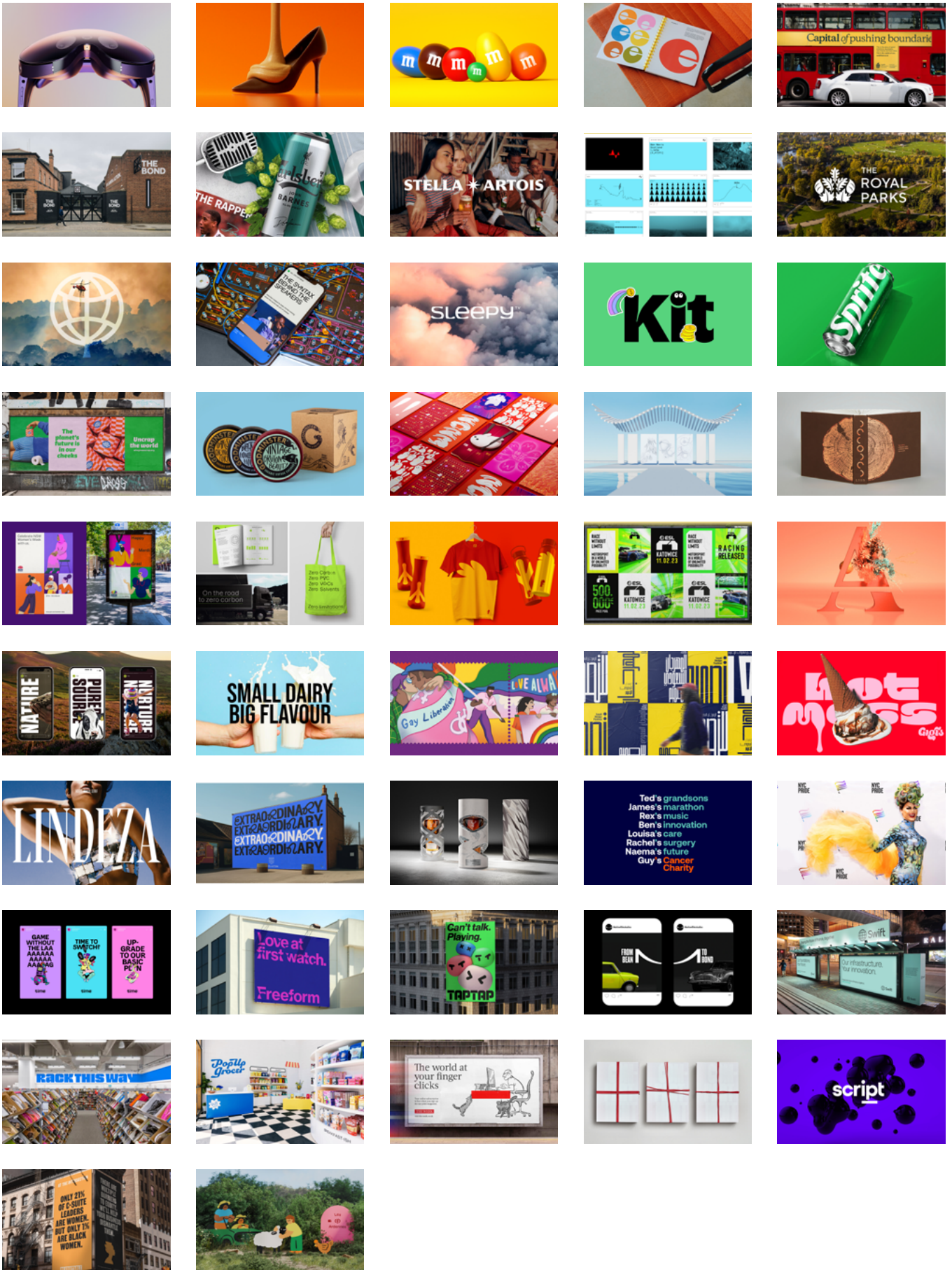


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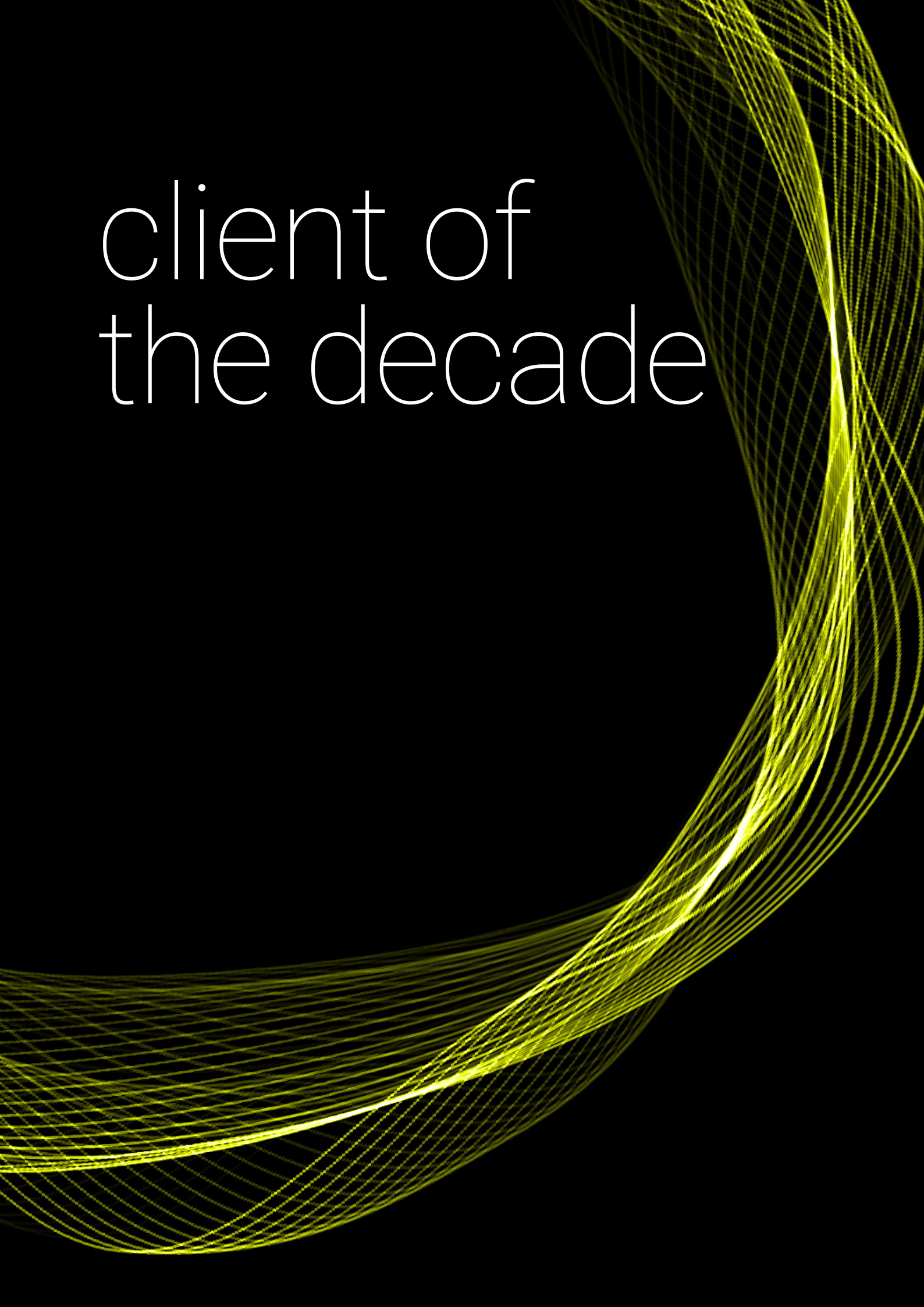
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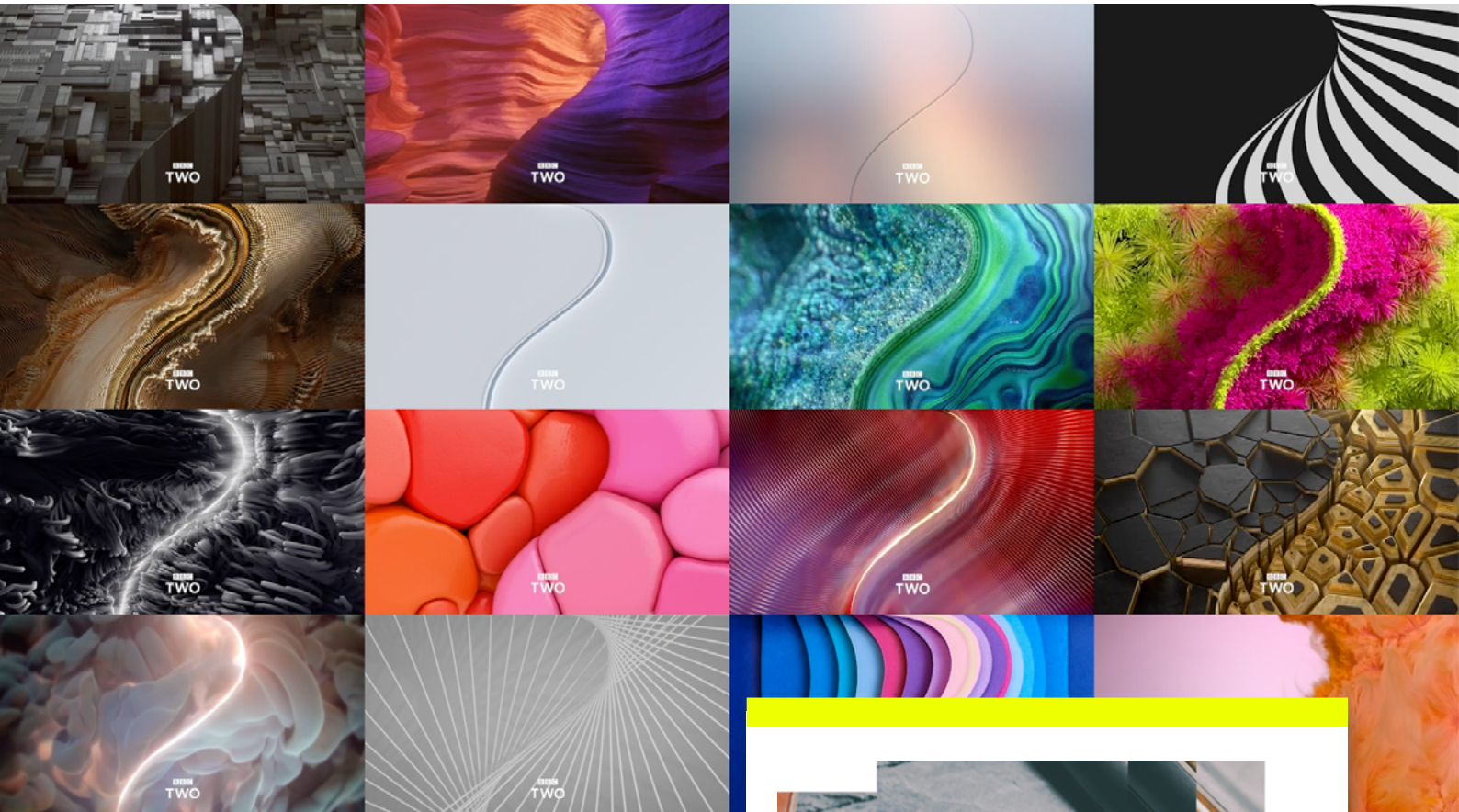
Click or tap the project image to read more...





client of
the decade





The BBC

bbc.co.uk

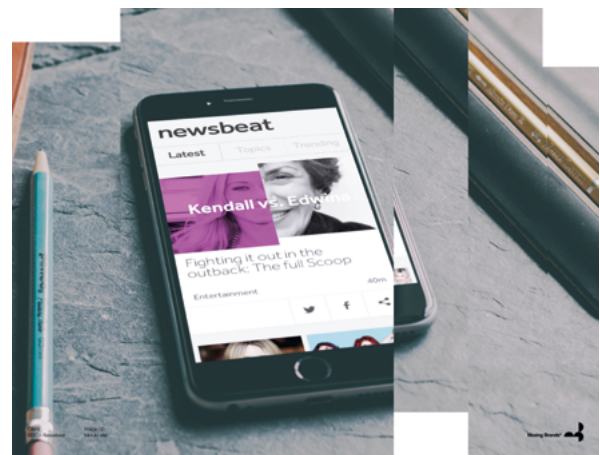
CLIENT OF THE DECADE: WINNER |
1X BEST OF SHOW (2019) | 5X GOLD,
1X SILVER, 1X BRONZE (2015–2023)

Marking 10 years of the Brand Impact Awards, the first of our two special Decade Awards recognises the brands and client-side teams that have performed consistently well at the awards.

It was a no-brainer for our panel: one client stood head and shoulders above the others, with its partner agencies picking up eight trophies in total – including five Golds – for a range of different brand projects since 2015.

So congratulations to the BBC: our Client of the Decade, adding yet another trophy to the haul in 2023 with weareseventeen's Silver-winning rebrand of BBC Nordic (see page 47).

Here's a reminder of the BBC's Gold-winning projects over the years...



BBC Newsbeat

WINNING GOLD IN the Entertainment category back in 2015, Moving Brands' reinvention of BBC Newsbeat – the news service for 16 to 24-year-olds – is bold, unmistakable, always on and always moving on.

In a dynamic twist, the 'beat' part of the logo acts independently from 'news': when users hit pre-programmed points within the Newsbeat site, it triggers an animation within the wordmark itself.

To continue the music theme, the grid system replicates a simple time signature. All are divisible by four, and content can land either on or off the beat.



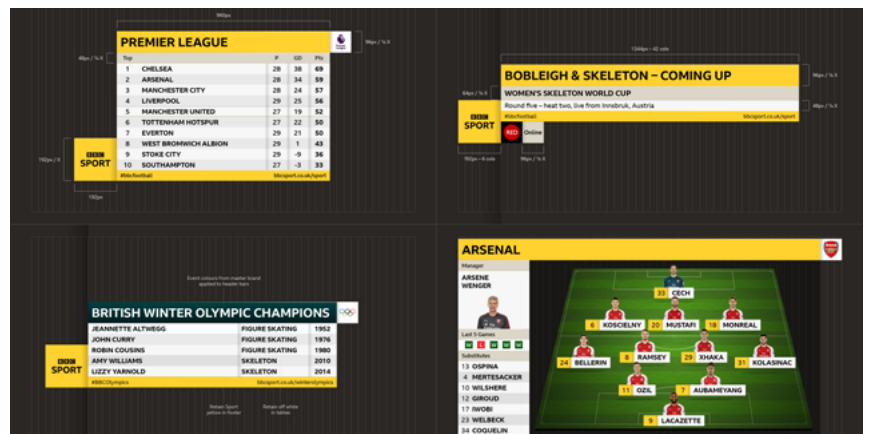
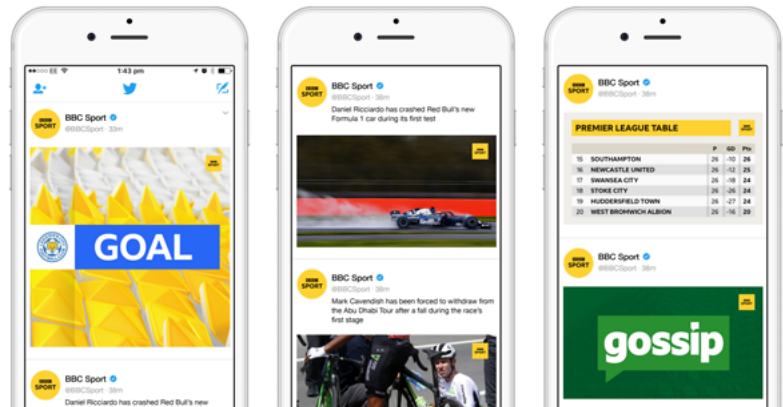
BBC Two

THIS TRIPLE GOLD-WINNER

picked up trophies in the Culture and Entertainment categories, plus the Collaboration Award. It went on to win Best of Show 2019 by unanimous vote.

Superunion's innovative branding system curates the experience between programmes, effectively turning the whole junction into an extended ident. Each trailer is assigned one of 25 'moods' – such as 'escapist', 'intense', 'revelatory', 'visceral' or 'anarchic'. These weave together into a seamless narrative, leading viewers on a journey of discovery.

The agency collaborated closely with a hand-picked selection of top animators – including FutureDeluxe, Aardman, The Mill and Mainframe – to develop 25 mood-based animations. While they vary hugely in style and tone, all of these animations feature the exact same curve motif at different points – which subtly hints at the outline of a '2'.



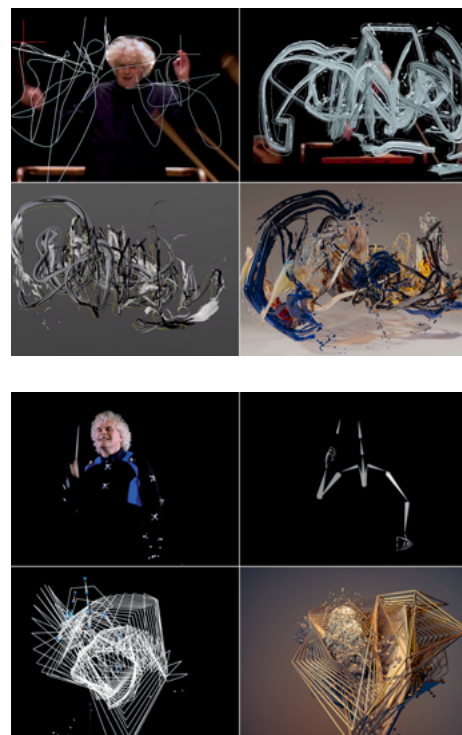
BBC Sport

PICKING UP A Gold Award in the Sports category in 2018, this BBC Sport rebrand was the first major use of the organisation's new bespoke typeface, BBC Reith.

Studio Output worked closely with the BBC's internal teams to reinvent BBC Sport's outdated, broadcast-focused graphics as a

clear, legible, unified system.

Balancing flat 'interactive' products with a richer 'sit-back' TV approach, the new scheme improves legibility by adding subtle depth and physicality, introduces new highlight colours to clarify information, and improves coherence and cut-through across every platform it touches.



London Symphony Orchestra

ISO.CO.UK

CLIENT OF THE DECADE: SHORTLISTED | 1X BEST OF SHOW (2017) | 1X GOLD, 3X SILVER, 2X BRONZE (2017-2022)

The Partners cleaned up at the Brand Impact Awards 2017 with a Gold in Culture, a Collaboration Award, and another unanimous Best of Show vote for its groundbreaking motion-capture-driven rebrand of London Symphony Orchestra.

To celebrate world-renowned conductor Sir Simon Rattle joining LSO, The Partners captured the conductor's movements via motion data technology. Digital artist Tobias Gremmler then transformed them into a series of powerful animations that put Sir Simon firmly at the heart of the brand.

LSO has been a regular fixture at the BIAs since then, with subsequent seasonal campaigns adding several more trophies to the haul through Superunion, following The Partners' merger with several other WPP agencies. These include:



Roots and Origins

TWO YEARS AFTER its Best of Show win, LSO picked up another Silver Award in Culture. Its theme for the 2019/20 season was Roots & Origins – an exploration of the birth of classical music. Inspired by nature bursting into bloom, Superunion depicted it in reverse – from flower to seed.

Dancing on the Edge of a Volcano

WINNING BRONZE IN Culture for Found Studio and Superunion in 2020, this explosive, tension-fuelled film expresses the season's volcanic theme through pyrotechnics.

The Master Conductor

A DOUBLE-WINNER WITH a Silver in Culture and a Bronze in Motion in 2022, Superunion's Master Conductor campaign is the swansong for Sir Simon Rattle at LSO. Here, his gestures become an expressive art-piece that builds intensity until it dramatically liquifies and collapses.

Mr Lyan

mrlyan.com

CLIENT OF THE DECADE: SHORTLISTED | 1X BEST OF SHOW (2022) | 1X GOLD, 1X SILVER, 1X BRONZE (2019-2022)



Our third shortlisted client is Mr Lyan, last year's Best of Show with Magpie Studio's striking brand identity for Seed Library – which also won a Gold Award in Bars & Restaurants.

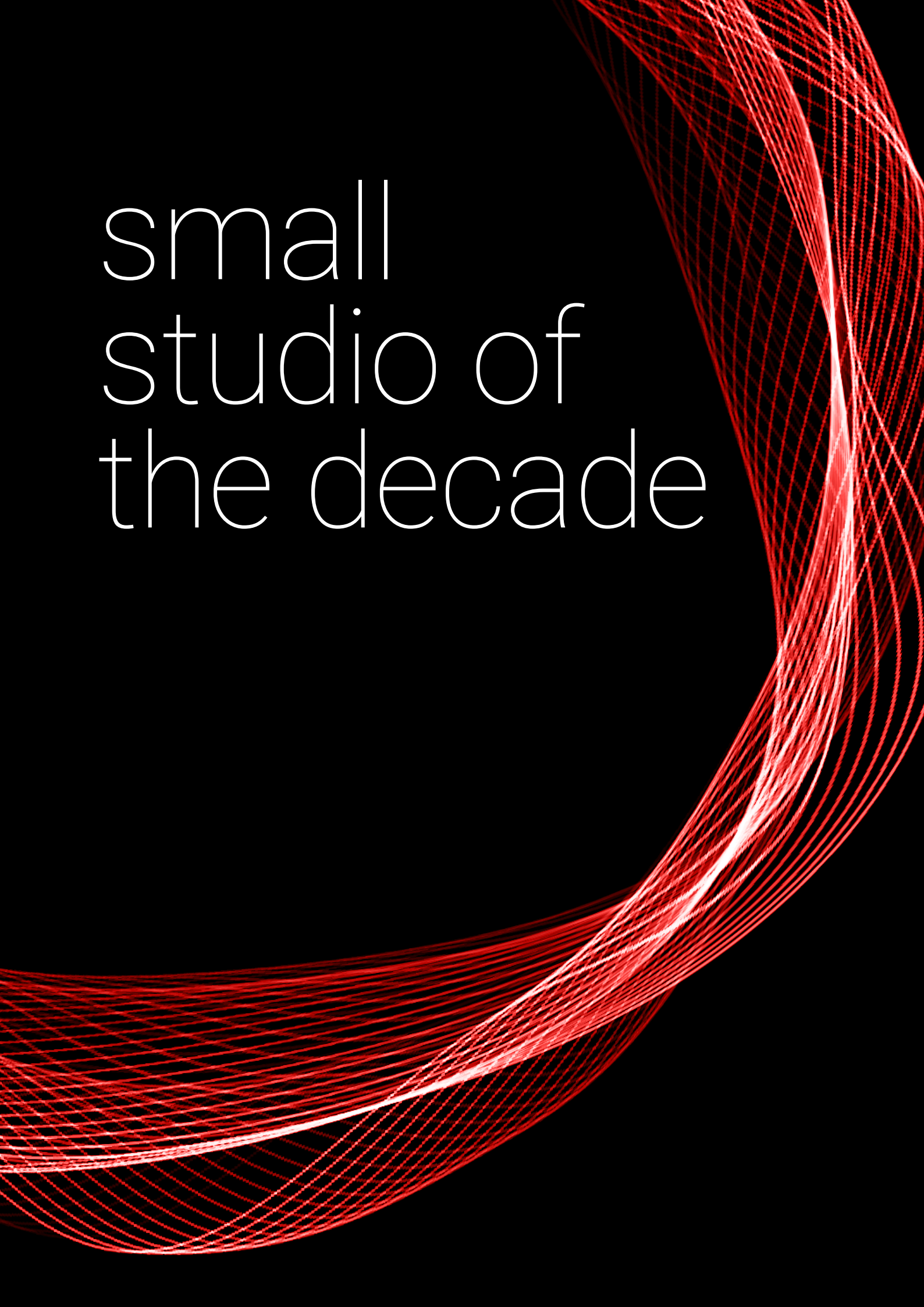
Seed Library marked the latest in a series of award-winning collaborations between Magpie and renowned mixologist Ryan Chetiyawardana (aka Mr Lyan).

Inspired by vintage scientific and mathematical diagrams, Seed Library's identity features a strikingly fresh palette of black and bright orange. Excerpts from Einstein's writings on black holes adorn the interior – a nod both to Chetiyawardana's scientific background, and his team's weird and wonderful methods to discover alternative flavour sources.

Magpie also picked up a Silver Award in 2021 for Silver Lyan, Mr Lyan's first Stateside bar. This beautifully crafted, playful identity expresses the ever-shifting culture and history of the US capital. Bold, graphic illustrations come to life through a classic 'scanimation' technique that helps tell the story of each drink.

Another Mr Lyan venture, Super Lyan, was shortlisted in 2019. An accolade in itself given the BIAs' notoriously rigorous judging process, 'Shortlisted' would later evolve into our new 'Bronze Award' tier the following year – so we have counted it in Mr Lyan's overall tally as such.

small
studio of
the decade



Johnson Banks

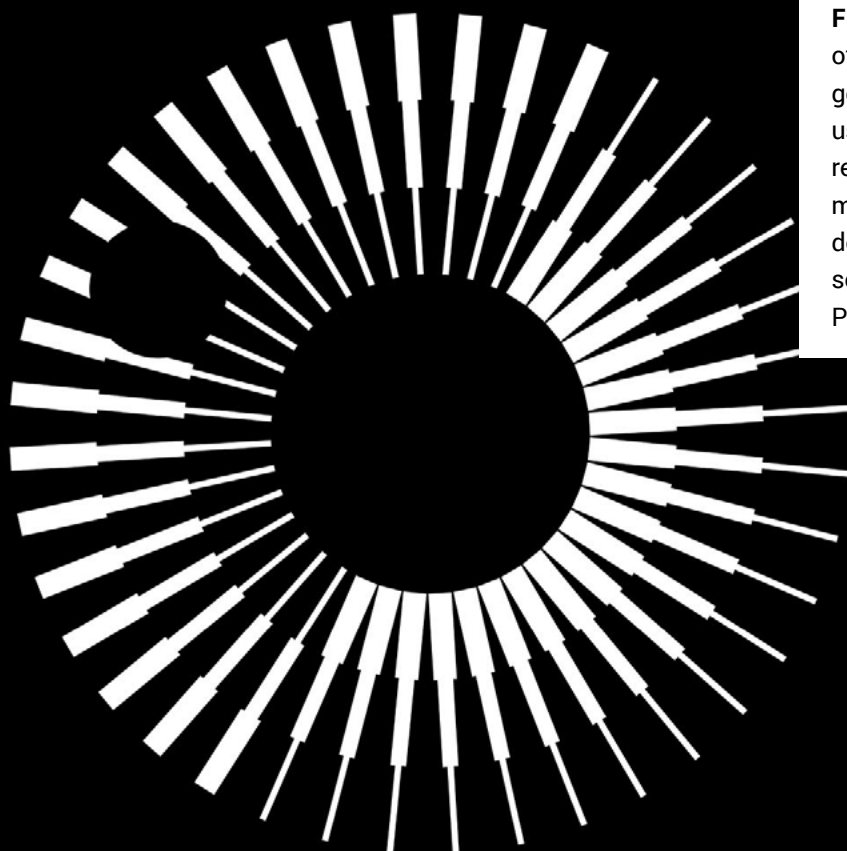
johnsonbanks.co.uk

SMALL STUDIO OF THE DECADE: WINNER | 2X BEST OF SHOW (2015 AND 2016) | 9X GOLD, 5X SILVER, 3X BRONZE (2014–2023)

Our second Decade Award, Small Studio of the Decade celebrates smaller independent studios that have consistently punched above their weight at the BIAs alongside much larger, better-resourced counterparts.

There's no better example of this phenomenon than Johnson Banks, the small but influential Clapham-based studio founded by Michael Johnson in 1992. Known for defining, then designing, brands that make a difference, Johnson Banks has taken home a staggering 19 BIA trophies over the past decade – including nine Gold-winning projects, two of which were voted Best of Show.

Here's a recap of those projects:




Acumen

WINNING GOLD IN Financial Services in 2014, the Acumen identity revolves around a new manifesto that Johnson Banks helped craft as part of the process. By breaking up the text into shorter, mini-manifestos – combined with a cropped 'A' to signify that their work to tackle world poverty is never over – Acumen ended up with a choice of eight core logos.



Royal Astronomical Society

FOUNDED IN 1820 to encourage the study of astronomy, the solar system and geophysics, The Royal Astronomical Society used its 200th anniversary to broaden its reach. Johnson Banks' rebrand packs multiple layers of symbolism into a deceptively simple and elegant graphic solution, winning a Gold Award in the Professional Services category in 2020.



FOR EVERY CHILD IN DANGER

unicef
UNITED KINGDOM

Unicef UK

TO ADDRESS A lack of familiarity with the Unicef brand, Johnson Banks established a clear and consistent link between the charity and children – and dialled up the emotional impact. A five-word promise sits at the core of the solution: ‘For every child in danger.’ Enabling Unicef to illustrate millions of children facing violence, disease, hunger and war all over the world, the new campaign toolkit won Gold in Not-for-Profit, the Social Impact Award, and Best of Show 2015.



Dear World, Yours Cambridge

JOHNSON BANKS REPLICATED Unicef’s Best of Show success the following year with this inspired and hugely versatile campaign for the University of Cambridge. Also a Gold winner in Education, it emphasises the institution’s profound impact through a series of open letters that begin ‘Dear World...’ and end ‘Yours, Cambridge.’ These verbally and visually demonstrate what the university has achieved – and will in the future.

Brighton Dome

PART OF A storming three-Gold run at the inaugural Brand Impact Awards in 2014, Johnson Banks' Brighton Dome identity integrates the extravagant Regency-era 'scalloped' shapes found throughout the venue's architecture into a versatile 'D' monogram. A restrained black, gold and white palette gives performers and productions plenty of room to shine.



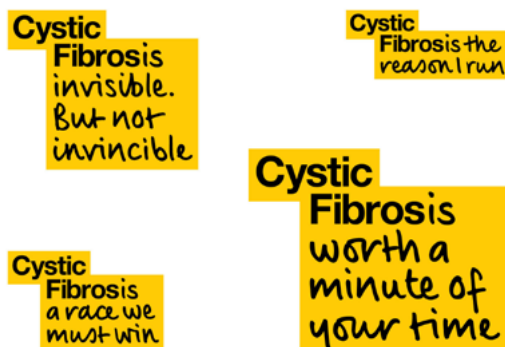
Mister Cooper

SPECIALISING IN ALCOHOLIC and gourmet ice-cream flavours for grown-ups, Mister Cooper needed a distinctive identity. Johnson Banks' typographic lipstick mark expresses the brand's hedonism, 'rubbed-stamped' across collateral like a cheeky kiss. It won Gold in the Artisan category in 2015.



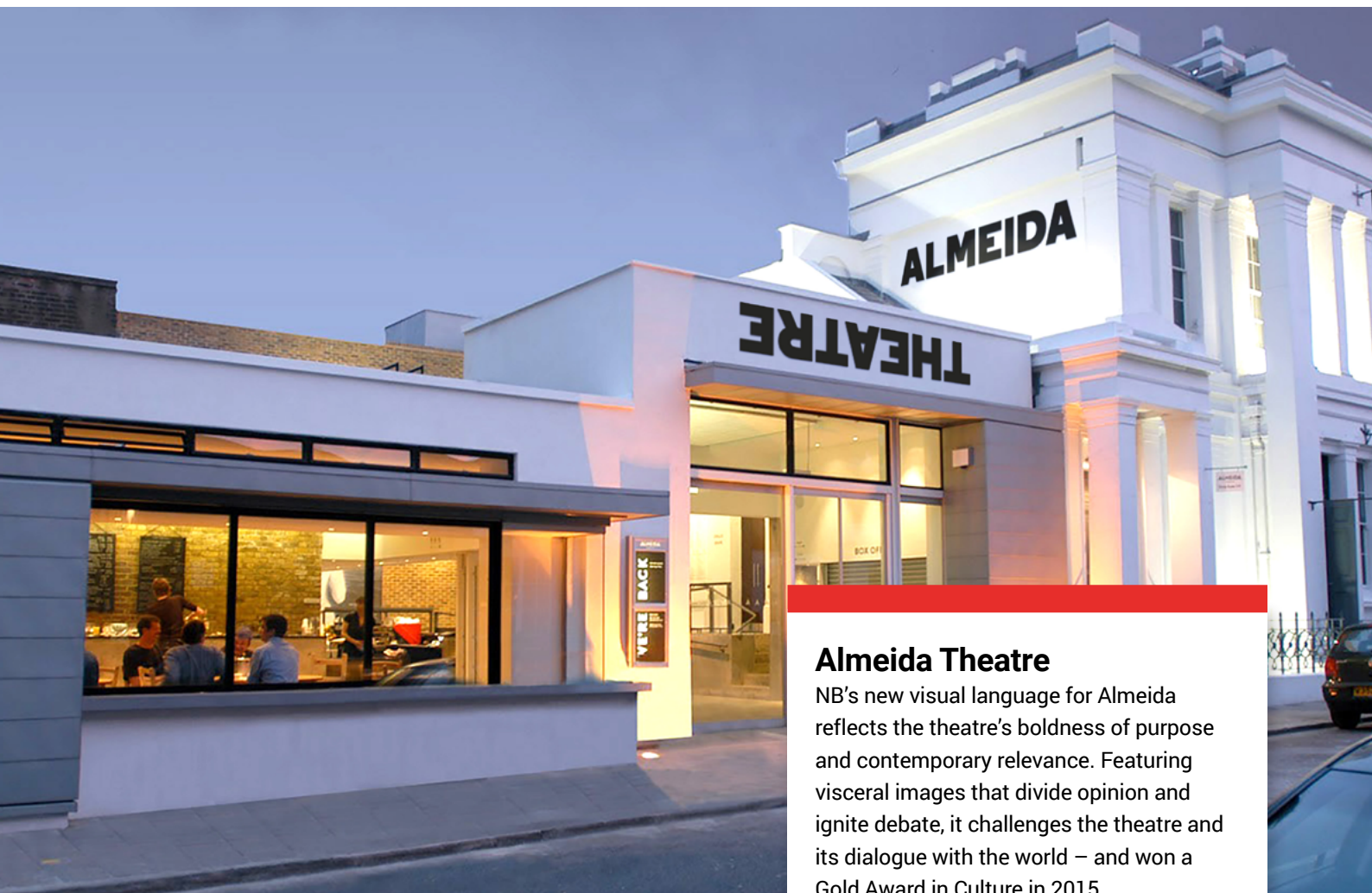
Mozilla

IN 2017, THIS Silver Award winner in the Technology & Telecoms category went on to win Gold for its innovative approach to collaboration. As an open-source software company, it made sense for Mozilla's rebrand to be fully transparent too: and Johnson Banks rose to the challenge. Five initial approaches were released for public discussion, with two of them taken forward. 3,000 blog comments later, the final solution – an interpretation of the 'http://' internet protocol – won out.



Cystic Fibrosis Trust

TACKLING LOW AWARENESS and understanding of cystic fibrosis among the general public, Johnson Banks' rebrand of Cystic Fibrosis Trust picked up Gold in Not-for-Profit in 2014. With a smart activation of the 'is' at the end of 'fibrosis', the studio unlocked a verbal identity system that can continually clarify the misunderstood condition in different ways.



NB Studio

nbstudio.co.uk

SMALL STUDIO OF THE DECADE: RUNNER-UP | 7X GOLD, 4X SILVER, 3X BRONZE (2015–2023)

Hot on the heels of Johnson Banks is another small studio that has been well decorated at the Brand Impact Awards. Founded in 1997, and still co-owned and led by creative directors Nick Finney and Alan Dye, NB Studio has taken home a total of 14 BIA trophies since the scheme began.

Although Best of Show still eludes the Southwark-based team, NB Studio's seven Gold-winning projects prove the impact that smart, quirky, ideas-driven design solutions can have across a broad range of categories.

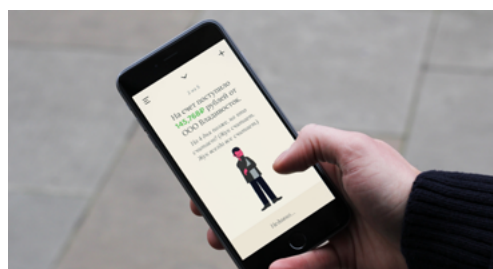
Here's a recap of those seven projects:

Almeida Theatre

NB's new visual language for Almeida reflects the theatre's boldness of purpose and contemporary relevance. Featuring visceral images that divide opinion and ignite debate, it challenges the theatre and its dialogue with the world – and won a Gold Award in Culture in 2015.

Zhuck

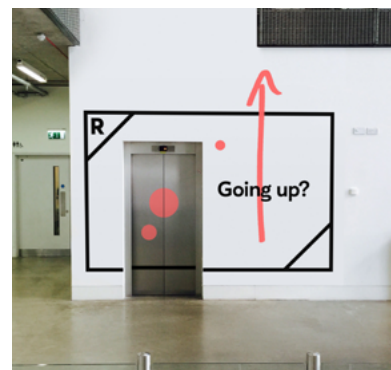
Created to cater to entrepreneurs, accountants, managers and investors disillusioned with the bureaucracy of the Russian banking system, Zhuck is an app with a difference. While providing all the necessary tools to manage your finances, it jokes, provokes, and occasionally even insults its users to cajole them into action. NB's quirky character-driven identity system picked up a Gold in Financial Services in 2015.





Petit Pli

Using an innovative structure, Petit Pli children's clothing can stretch through seven different sizes: from nine months right up to four years old. Winning Gold in Fashion in 2019, NB's brand identity highlights this unique feature with a logotype that appears to expand and contract. Quirky illustration and photography further highlight its sustainable credentials, and in a smart twist, the box transforms into a rocket pack.



Ravensbourne

Winning Gold in Education in 2016, this rebrand of forward-thinking design institution Ravensbourne features a flexible framing device that's brimming with energy. While its previous identity was inspired by the architecture of the building, NB moved the spotlight onto what goes on inside.

ANNA

Standing for 'Absolutely No Nonsense Admin', ANNA is a hybrid digital assistant that includes an app, a card and a business account. Briefed to "crush boring finance admin", NB gave this simple, efficient service a quirky, character-led brand that adds warmth, wit and humour to traditionally dry and humourless business admin tasks. It won Gold in Financial Services in 2019.



The Kraken

This premium limited-edition bottle pays homage to the deep-sea beast that gives the brand its name, and won Gold in the Wine, Beer & Spirits category in 2021. Adorned with embossed tentacle detailing and 'stained' by the Kraken's jet-black ink, it was the centrepiece of the brand's Unknown Deep campaign.

Curious Customs

Winning Gold in the newly introduced Illustration category in 2020, Curious Customs is a range of stamps based on eccentric British customs such as cheese rolling, clock burning, gurning and bog snorkelling, brought to life through evocative wordplay and quirky illustration by Jonny Hannah.



NB Studio won Silver and Bronze trophies this year for Vineyard Theatre and Royal Mail Pride: see pages 45 and 73 for more.

Studio Sutherl&

studio-sutherland.co.uk

SMALL STUDIO OF THE DECADE: SHORTLISTED | 2X GOLD, 8X SILVER, 6X BRONZE (2020–2023) | PLUS 3X GOLD, 3X SILVER FOR JIM SUTHERLAND WHILE AT HAT-TRICK DESIGN (2014)



While creative director at hat-trick, the small studio he founded with Gareth Howat in 2001, Jim Sutherland collected several trophies at the inaugural BIAs. That included Gold Awards for Wimbledon and Action on Hearing Loss, which also picked up our first Social Impact Award.

Sutherland left that year to explore personal projects, later founding Studio Sutherl& – an even smaller studio with a clout and reputation that far outweighs its headcount of three. Over just four years, Studio Sutherl& has taken home no less than 16 BIA trophies, including two more Gold Awards for its founder.

A collaboration with writer Tom Sharp, 25 Sculptures In Five Dimensions picked up Gold in Copywriting in 2020. A powerful demonstration of how creativity can flourish within even the strictest technical writing and design

restraints, the project centred on an exhibition with 25 plinths. Each hosted a ‘sculpture’: a pad printed with a poetic description of a physical object for the reader to visualise.

Winning Gold in Not-For-Profit, also in 2020, the graphic identity system for London-based horticulture charity Walworth Garden is based on tessellating shapes inspired by the nine ‘venations’ intrinsic to every plant leaf. These versatile building blocks reflect the ideas of growth, support and community, and join together to create an urban skyline that subtly reflects the shape of a ‘W’.

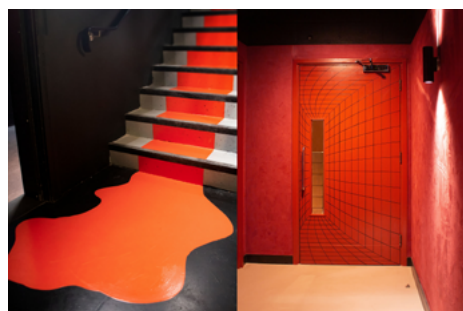
It’s been a particularly impressive year for Studio Sutherl&: nine of those 16 BIA trophies have been awarded in 2023. Projects include The Running Towards (page 36), Snap!Gammon (page 37), De.Coded (page 67), Compartment Syndrome (page 81) and Guy’s Cancer Charity (page 76).

MOOD
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Magpie Studio

magpie-studio.com

SMALL STUDIO OF THE DECADE: SHORTLISTED | 1X BEST OF SHOW (2022) | 2X GOLD, 5X SILVER (2020–2023)



It's perhaps no surprise that the small Shoreditch-based studio behind one of the longstanding collaborations shortlisted for Client of the Decade was in contention for this special award.

Magpie makes this list largely thanks to the runaway success of Mr Lyan's Seed Library last year – it was the first small studio to win Best of Show since Johnson Banks back in 2016, after which followed a period dominated by WPP's creative powerhouses The Partners and Superunion, and much larger agencies Uncommon and COLLINS.

Before Seed Library, Magpie's first Gold Award at the BIAs was for SENSER Spirits – making an impact in the newly introduced Illustration category back in 2020.

A new range of non-alcoholic spirits with mood-transforming properties, SENSER blends active botanicals to harness the transformative properties of plants. Magpie captured these mood-elevating effects in a playful illustrated story that introduces the key ingredients, before an unexpected reveal – the metamorphosis into a symbolic spirit animal.

Magpie has picked up two Silver and one Bronze trophy in 2023, for SleepyTV (page 60), Woven (page 44), and AERO (page 70).

Judges



NICK CARSON
BRAND IMPACT AWARDS
CHAIR OF JUDGES



JESSICA TAN
DESIGN BRIDGE AND PARTNERS
CREATIVE DIRECTOR



MICHAEL JOHNSON
JOHNSON BANKS
FOUNDER AND CREATIVE DIRECTOR



ALEXIS WALLER
FOR THE PEOPLE
CREATIVE DIRECTOR



FARBOD KOKABI
COLLINS
DESIGN DIRECTOR



LISA SMITH
JKR
EXECUTIVE CREATIVE DIRECTOR



SIMON ELLIOTT
ROSE
PARTNER



KATE MARLOW
HERE DESIGN
FOUNDING PARTNER



BEN CHRISTIE
MAGPIE
CREATIVE PARTNER



SARAH MOFFAT
TURNER DUCKWORTH
CHIEF CREATIVE OFFICER



RAPHA ABREU
THE COCA-COLA COMPANY
GLOBAL VP, DESIGN



SUSAN AYTON
BBC CREATIVE
CREATIVE DIRECTOR



ANDREW SCHAPIRO
EX-AIRBNB
CREATIVE DIRECTOR



LOUISE KYME
TEXTURE
STRATEGY DIRECTOR



VINAY MISTRY
DESIGNSTUDIO
EXECUTIVE CREATIVE DIRECTOR



SPENCER BUCK
TAXI STUDIO
CHIEF CREATIVE OFFICER



FIONA DINSDALE
LONDON SYMPHONY ORCHESTRA
HEAD OF MARKETING



JACK RENWICK
JACK RENWICK STUDIO
CREATIVE DIRECTOR



REBECCA WALTON
EX-UNICEF UK
BRAND CONSULTANT



NICK FINNEY
NB STUDIO
CREATIVE PARTNER



DALJIT SINGH
ANNA
CHIEF DESIGN OFFICER



LIZA ENEBEIS
STUDIO DUMBAR/DEPT@
CREATIVE DIRECTOR



KWAME TAYLOR-HAYFORD
KIN
CO-FOUNDER AND CREATIVE
EXECUTIVE



REBECCA BROOKER
PLANHOUSE STUDIO
CREATIVE DIRECTOR



ROB REDMAN
3D WORLD
EDITOR



GEORGIA COGGAN
CREATIVE BLOQ
EDITOR



ROSIE HILDER
CREATIVE BLOQ
DEPUTY EDITOR



MATT SMITH
BRAND IMPACT AWARDS
LEAD DESIGNER



PAUL BAILEY
HALO
BRAND STRATEGY DIRECTOR



DAN RADLEY
NB STUDIO
HEAD OF STRATEGY



NATALIE BURNS
UNITEDUS
STRATEGY PARTNER



MATT BOFFEY
DESIGN BRIDGE AND PARTNERS
CHIEF STRATEGY OFFICER



NAZY FARKHONDEH
REED WORDS
SENIOR WRITER



NICK ASBURY
ASBURY & ASBURY
WRITER



JESS BASHFORD
HUMAN AFTER ALL
SENIOR COPY DIRECTOR



DANIEL ST VINCENT
FOR THE PEOPLE
SENIOR STORYTELLER



JON COCKLEY
HANDSOME FRANK
CO-FOUNDER



RAAFAYE ALI
MOTHER LONDON
ILLUSTRATOR



VICTORIA SAWDON
BIG FISH
CHIEF CREATIVE



NADINE CHAHINE
I LOVE TYPOGRAPHY
FOUNDER



**RICCARDO DE
FRANCESCHI**
DALTON MAAG
CREATIVE DIRECTOR



SARAH HYNDMAN
TYPE TASTING
FOUNDER



WINSTON DUKE
WOLFF OLINS
SENIOR MOTION DESIGNER

best of show shortlist



Veg NI

By Jack Renwick Studio

jackrenwickstudio.com

BEST OF SHOW: WINNER | **SOCIAL IMPACT AWARD:** WINNER | **NOT-FOR-PROFIT:** GOLD



Scooping both the Social Impact Award and this year's Best of Show after a closely-fought panel-wide vote with two other Gold-winning projects, Veg NI is a triumph of beautiful design in the face of a very tight budget. This is the second year in a row in which a small studio has taken home the top prize, after Magpie's win in 2022.

A cooperative of growers in Northern Ireland, Veg NI was set up by four farmers to promote their produce in the face of narrowing margins and fierce import competition. They aim to get local produce onto the plates of local people, benefiting them, the industry and the planet, supporting local producers, farmers and growers to build strong, rural, future-proof businesses.

The positioning, messaging and identity centres around the core idea: 'Parful Produce' ('Powerful Produce' in NI dialect). Fresh, in-season, vibrant and packed with flavour, it's had less time to lose valuable nutrients, so is fantastic for

our health. By lowering emissions and waste in the supply chain, it also has a positive impact on the planet. And keeping things local means keeping money local, so it's parful for farmers, growers, drivers and grocers, creating employment and fostering vibrant, connected communities.





In Jack Renwick Studio's flexible branding system, the veg literally bursts with goodness – explaining that it's what's inside that makes the difference. This differentiates Veg NI from other fruit and veg initiatives in the sector, which often focus on pure produce shots and dishes of food. The logo puts Northern Ireland at the heart of it all, building ownership and pride in their produce. The vegetables

change to reflect the specialism of each farmer, providing a cost-effective, individualised way for them to feel recognised as part of a bigger collective.

With no budget for photoshoots, a low-cost, easily adapted approach was needed to represent the variety of farmed NI produce and its many benefits. The veg imagery is created from a composite of low-cost stock photography, with graphic veg

slices holding easily updatable messaging. The \$12 characterful Unica font adds a nod to traditional Celtic lettering.

The brand is seen across Northern Ireland through social media, trade shows, farm shops, and stickers on vehicles and crates. Local shops and restaurants are proud to support that they stock, sell and serve NI's Parful Produce.



"Playful and clever, with beautiful applications."

KWAME TAYLOR-HAYFORD

"Memorable and flexible. It shines, but it's also low-maintenance and easy to execute for the folks who need it."

REBECCA BROOKER

"Lovely personality. Feels fresh, friendly, optimistic and rooted in its community."

REBECCA WALTON



Squarespace – Make The Next

By ManvsMachine

mvsm.com

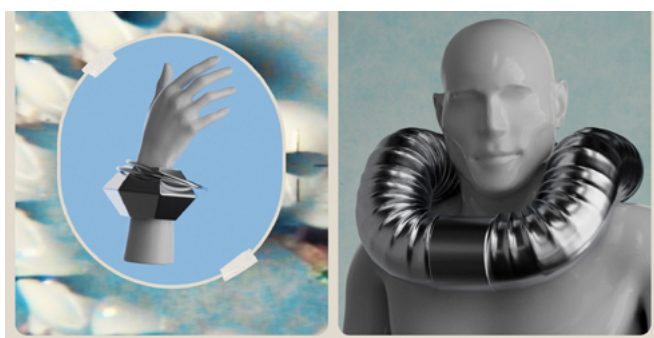
BEST OF SHOW: SHORTLIST | **TECHNOLOGY & TELECOMS:** GOLD | **MOTION:** GOLD



Coming a very close second in our race for Best of Show, ManvsMachine's stunning campaign for Squarespace was nonetheless well rewarded at this year's BIAs, as the only project to pick up two Golds in two different categories.

Working closely with the client's in-house team, ManvsMachine conceptualised, designed and directed a set of commercials for Squarespace's latest campaign: 'Make The Next'. The brief was to make the spots feel seamless and personable, whilst delivering a clear, easy-to-understand message for the platform's diverse global audience.

Squarespace provided three loose scripts outlining a range of fictional entrepreneurs with one thing in common: they



used the platform to turn their passions into an empire. Blending 2D and 3D animation with live action, ManvsMachine's trio of commercials use striking visual vignettes to illustrate each sentence of the scripts.

The three different creative approaches are woven together with a distinct tactile motion language, which enables type, 3D vignettes and live-action to live and work harmoniously within the overall design system.

"Excellent balance of imagination and execution. Restrained and refined."

FARBOD KOKABI

"Love the playfulness. Great personality; fresh and unique."

JESSICA TAN

"Brimming with wit and flavour."

WINSTON DUKE

Eurovision

By Design Bridge and Partners

designbridge.com

BEST OF SHOW: SHORTLIST | **BRAND STRATEGY:** GOLD



This is the first year at the BIAs for the newly-formed Design Bridge and Partners, although the senior creative teams at its pre-merger predecessors Superunion (and The Partners before that) are no strangers to our awards, with four Best of Show awards and a significant haul of trophies between them. Design Bridge and Partners has had an excellent maiden year in 2023 too, with 14 trophies in total – including two Golds.

Bringing nations together since WWII, Eurovision's unifying nature took on new significance in 2023. This year's identity needed to reflect Ukraine and UK partnering as winner and host due to conflict in Ukraine, Liverpool hosting within the UK, and 37 competing countries creating a week of music.

Design Bridge and Partners' challenge was to make 'unity' fresh and exciting again for old and new audiences. The answer was right there within Eurovision's logo: hearts are the universal symbol of love, but heartbeats are also the first sound heard inside the womb and the first sign of life – a shared primordial rhythm.

Further research revealed that, when experiencing live music together, our hearts synchronise. This insight inspired '160 million hearts beating as one' – a concept that embodies unity, and reflects Eurovision's global audience in an accessible, cross-cultural way.

Design Bridge and Partners developed a strategy to leverage the emotions surrounding this year's event and





infuse new meaning into Eurovision's iconic symbol. The expression became a sound wave of synchronised hearts, while key players are heroed through through colours inspired by the host flags.

As the host city, Liverpool got its share of playful references too – from the Liverpoolian street-sign-inspired 'Penny Lane' typeface, to copywriting that playfully references Liverpool FC's iconic anthem 'You'll Never Walk Alone'.

There were 4.8 billion views of #Eurovision2023 on TikTok, and all 54,000 live show tickets sold out within 90 minutes of release – a first in Eurovision history. With 162 million viewers, the Grand Finale trended #1 on Twitter globally, making it the most-watched Eurovision ever.

"These kind of projects can easily get crushed beneath the weight of expectation. The thinking here hangs together and they took it all the way. Play Jaja Ding Dong!"

DAN RADLEY

"Elegantly simple and emotive. Ties in the idea of a united Europe, without politicising an otherwise jubilant occasion."

NATALIE BURNS

"Very Eurovision: retro vibes, loudly uncomfortable, but weirdly addictive."

LOUISE KYME

gold
award
winners



Aston Martin – Intensity.Driven

By Design Bridge and Partners

designbridge.com

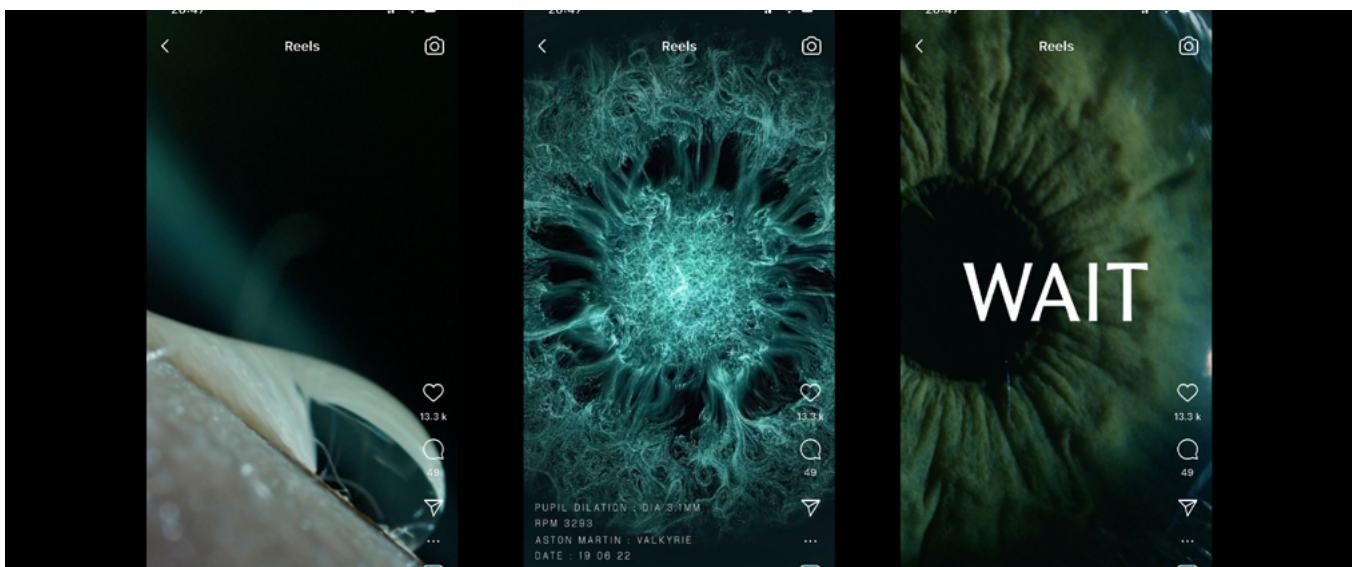
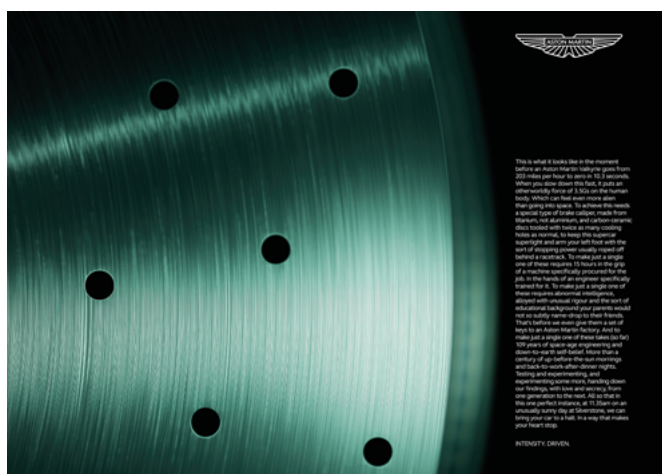
COPYWRITING: GOLD | **AUTOMOTIVE:** SILVER | **BRAND STRATEGY:** SILVER | **MOTION:** SILVER
(FOR FEROCITY.DRIVEN CAMPAIGN)



One of the most highly decorated projects at this year's awards with a total of four trophies to its name, Aston Martin joined the panel-wide Best of Show contest alongside its fellow Gold-winners – but just missed out on our final top three after all 40 judges had voted.

Despite being a British cultural icon and globally recognised ultra-luxury brand, Aston Martin cars were known more as grand tourers than for their outright performance. Design Bridge and Partners' challenge was to modernise and increase the performative aspect of the brand, capturing the human emotion of the driving experience.





DBS770 Ultimate. It opens with a stylised scarab beetle, ferocity rippling through its engineered form. Smooth liquid spills forth, creating compelling tension between the engineered precision of the liquid and the car's inner aggression.

"Technical details and luxurious elements never feel inauthentic or forced: they all contribute to the thrilling emotive experience of driving an Aston Martin."

"I devoured every word. Almost every headline is a banger."

"Stunning. Applying the language of speed and power to the bodily experience is so clever."

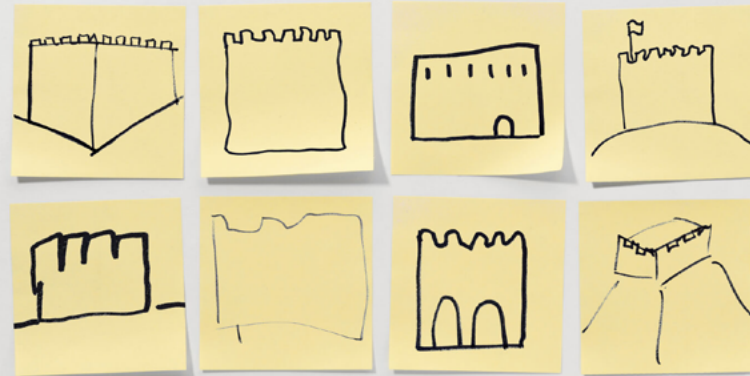
REBECCA WALTON

Norwich Castle

By The Click

theclickdesign.com

CULTURE: GOLD



An iconic historical landmark, Norwich Castle proudly dominates the city's skyline. Established by William the Conqueror almost 1,000 years ago, it has since been a fortification, a royal palace, a prison and, more recently, a museum and art gallery.

Mid-way through a major revamp, the castle needed a new brand identity to coincide with the reopening of its refurbished Keep and new visitor spaces. After challenging members of the public to draw a 10-second Post-It sketch of the castle, purely from memory, The Click found that its distinctively cube-shaped structure could be a powerful brand asset.

Accordingly, the agency distilled the logo to its most iconic form: a mark that, despite its uncompromising





simplicity, still unmistakably portrays Norwich Castle.

In turn, the geometry of the core brand logo informs a unique nine-column grid that references the number of merlons on each aspect of the castle. Largely formed by squares, the modular design system provides an easy-to-use and coherent format for wider templates and applications – with endless opportunities for striking merchandise and bold production techniques.

"I love this. Simple, bold and clever. The designers must have had a lot of fun putting it all together."

SIMON ELLIOTT

"Effective, refined and memorable. I like the minimalism: it's a brave approach to cut out the clutter."

SUSAN AYTON

"Pared-back yet effective. The link between the logo and the grid-style formatting lends a sense of harmony and consistency across every application."

FIONA DINSDALE





KatKin

By Sonder & Tell

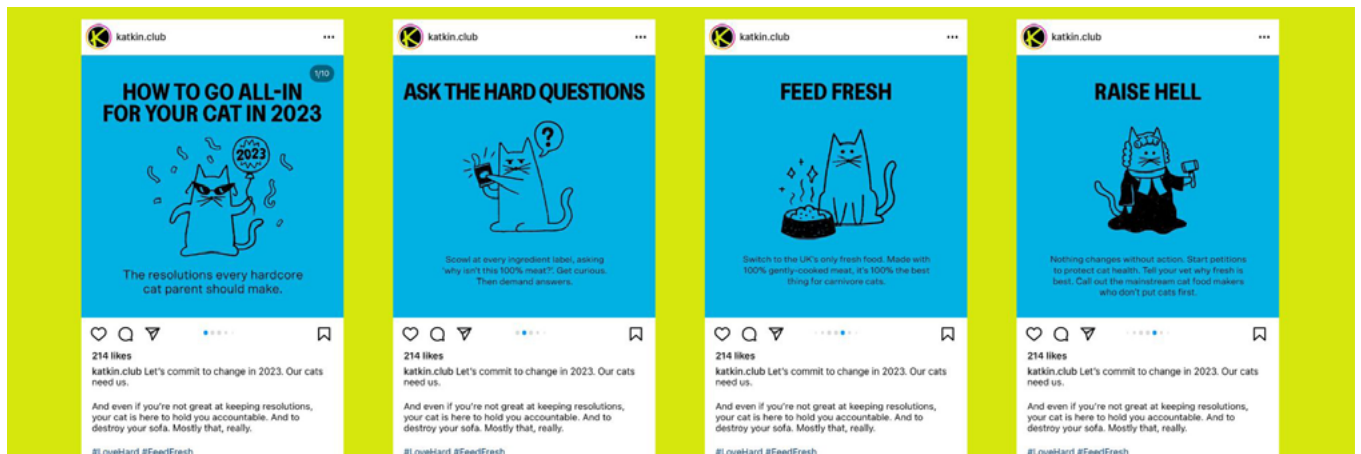
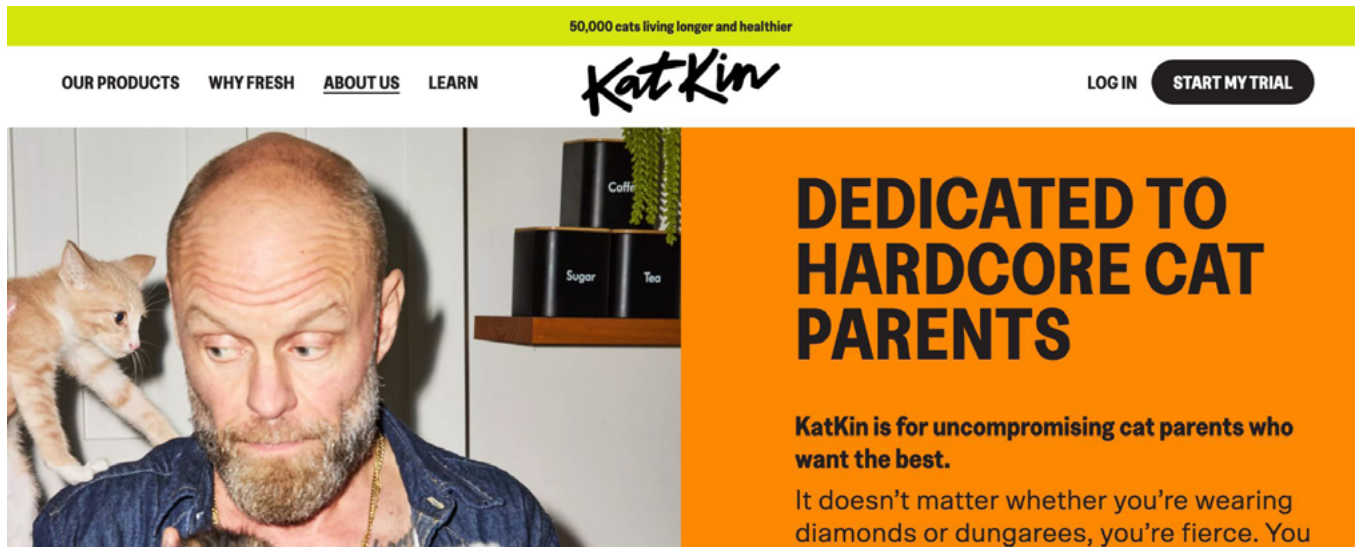
sonderandtell.com

BRAND STRATEGY: GOLD

Having taken shortcuts for too long, the cat food industry was ripe for disruption. With £22m of funding to revolutionise the category, KatKin needed a powerful new brand that could cut through – and a strategy that could expose corporate fat cats and capture cat owners’ attention with its 100% meat product.

Sonder & Tell set out to find a deep human insight around which to build KatKin’s new brand. The team scoured vet reports and Reddit threads, frequented local cat cafés, and explored out-of category disruptors – from baby products to menstrual brands.





The resulting insight: cat parents are the most hardcore of all pet owners, flying in the face of the sweet, fluffy stereotype. No flinching at love bites, mouse sacrifices or getting eye-level with the litter box. They're fierce. And so is KatKin.

So Sonder & Tell set out to make hardcore love the new standard of cat care. KatKin became a brand that hardcore cat parents can trust to go as hardcore as they do for their cats. Cats' wellbeing is the rallying cry, resulting in an uncompromising creative idea: Love hard. Feed fresh.



"An insight-driven identity born straight out of the target cat-obsessed audience."

NATALIE BURNS

"Great strategy, great work. Love this."

MATT BOFFEY

"Lively and fresh."

LOUISE KYME



silver
award
winners



The Running Towards

By Studio Sutherland and Tom Sharp

studio-sutherland.co.uk | thepoetryofitall.com

PUBLIC SECTOR: SILVER | **COPYWRITING:** SILVER | **TYPOGRAPHY:** SILVER
SOCIAL IMPACT: SHORTLIST



London Fire Brigade (LFB) had previously talked about its vital work in relation to safety advice and narratives around specific incidents. Studio Sutherland's task was engage people on a much more emotional level.

This triple-Silver-winning project encapsulates the bravery and selflessness of people who deliberately head into peril, rather than away from it. Designed to be universal, the core idea of 'running towards' also applies to parents running instinctively towards their children in times of trouble, or members of the public performing incredible acts when disasters happen.

In collaboration with Tom Sharp, The Running Towards became a poetic celebration across large-scale murals and posters at London fire stations. The typography provides pace and drama to the writing – mirroring the steady run towards, the zig-zagging around danger, and the leaps of bravery. Inspired by old LFB engines, the bespoke typeface plays with the idea of flames casting shadows.



"Direct and powerful, brave and memorable."

SUSAN AYTON

"Filled with confidence. I love the scale of it."

SARAH MOFFAT

Snap!Gammon

By Studio Sutherl&
studio-sutherland.co.uk



SELF-BRANDING: SILVER | ILLUSTRATION: SILVER | TYPOGRAPHY: BRONZE



A self-initiated project to reflect Studio Sutherl&'s love of play, Snap!Gammon – like The Running Towards – has been awarded across multiple Craft disciplines. A children's version of Backgammon, it's the latest instalment in a series of games created by the studio, including chess and playing cards.

Pushing the iconic format of the much-loved game into a new visual field and narrative, Snap!Gammon turns the familiar board into a crocodile's mouth, with the pieces – Egyptian plover birds – moving along the teeth.

The accompanying story, in a concertina shape to reflect the crocodile's teeth, features each of the characters from the game's origin story: Niall, who travels through Sumeria via

Crocodopolis to Egypt; Ereshkigal the Goddess; Sobek the Crocodile God; and Cleopatra.

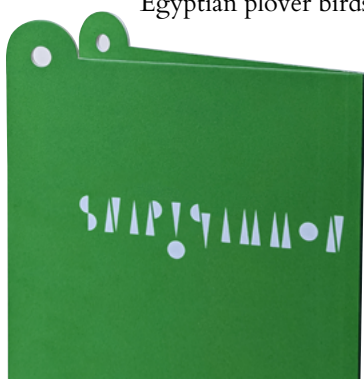
Entirely built from triangles and circles, the typography and illustrations reference cuneiform lettering – which, like Backgammon itself, hails from Sumeria. And the dice are dedicated to Sobek, the crocodile god – for luck.

"Clever and playful. Made me smile, and want to play it."

SIMON ELLIOTT

"Clever use of such beautiful, simple shapes. Lots of nuggets of gold the longer I looked at this: exceptional craft."

RAAFAYE ALI





The Jockey Club

By Thisaway

thisaway.co

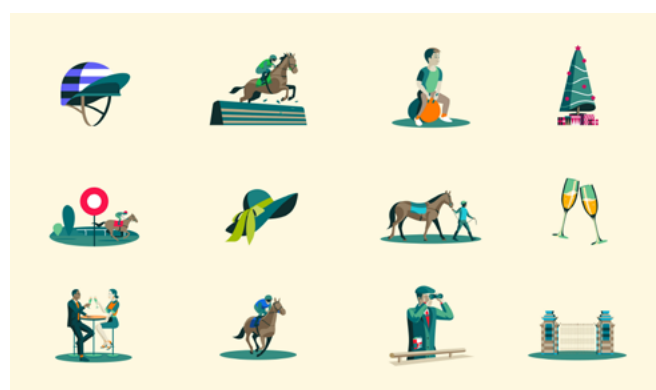
BRAND STRATEGY: SILVER | **ILLUSTRATION:** SILVER

With a heritage dating back to 1750, the Jockey Club runs 15 of the country's leading racecourses. To ensure future growth and funding, the brand needed to raise its profile – whilst allowing individual racecourses their own identity.

Thisaway developed a brand hierarchy that elevated flagship events The Grand National, Cheltenham Festival and The Derby licence into full marquee brands, while other courses put their own spin on the masterbrand.

A new brand purpose – For Racing. For Good – captured The Jockey Club's position as the sport's custodian, and provided a forward-facing thought-leadership stance. Meanwhile, a new customer promise – Getting Hearts Racing – embraced the drama of the sport, and enabled the brand to be more dynamic, expressive, and energetic.

While retaining the brand's heritage and gravitas through its already well-established diamond motif, Thisaway added a contemporary twist with a fresh illustration style, showcasing unique aspects of each racecourse and surrounding landmarks.



"Love how illustration is used for icons right through to detailed scenes. A very ownable style too."

JON COCKLEY

"'Getting hearts racing' is a beautiful line that really conveys a dynamic and energetic vibe."

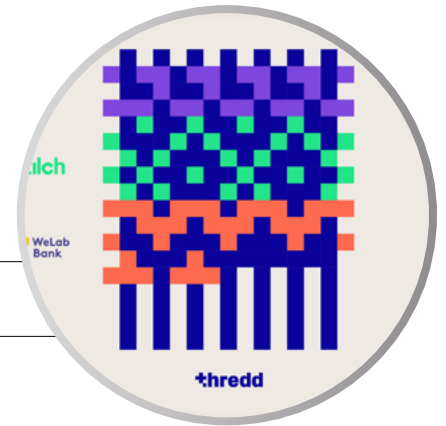
PAUL BAILEY

Thredd

By Design Bridge and Partners

designbridge.com

FINANCIAL SERVICES: SILVER | BRAND STRATEGY: BRONZE



At the heart of the digital finance revolution since 2007, Global Processing Services (GPS) was the trusted technology partner for the world's leading fintechs and challenger banks, processing billions of transactions every year for the likes of Revolut, ANNA, and Starling Bank.

Design Bridge and Partners developed a new name and visual identity to match GPS' global reputation. Inspiration came from the history of computing: in 1804, the Jacquard loom revolutionised the weaving industry. Using binary-code patterns on interchangeable punch-cards to automate the weaving process, it directly influenced the first programmable computers.

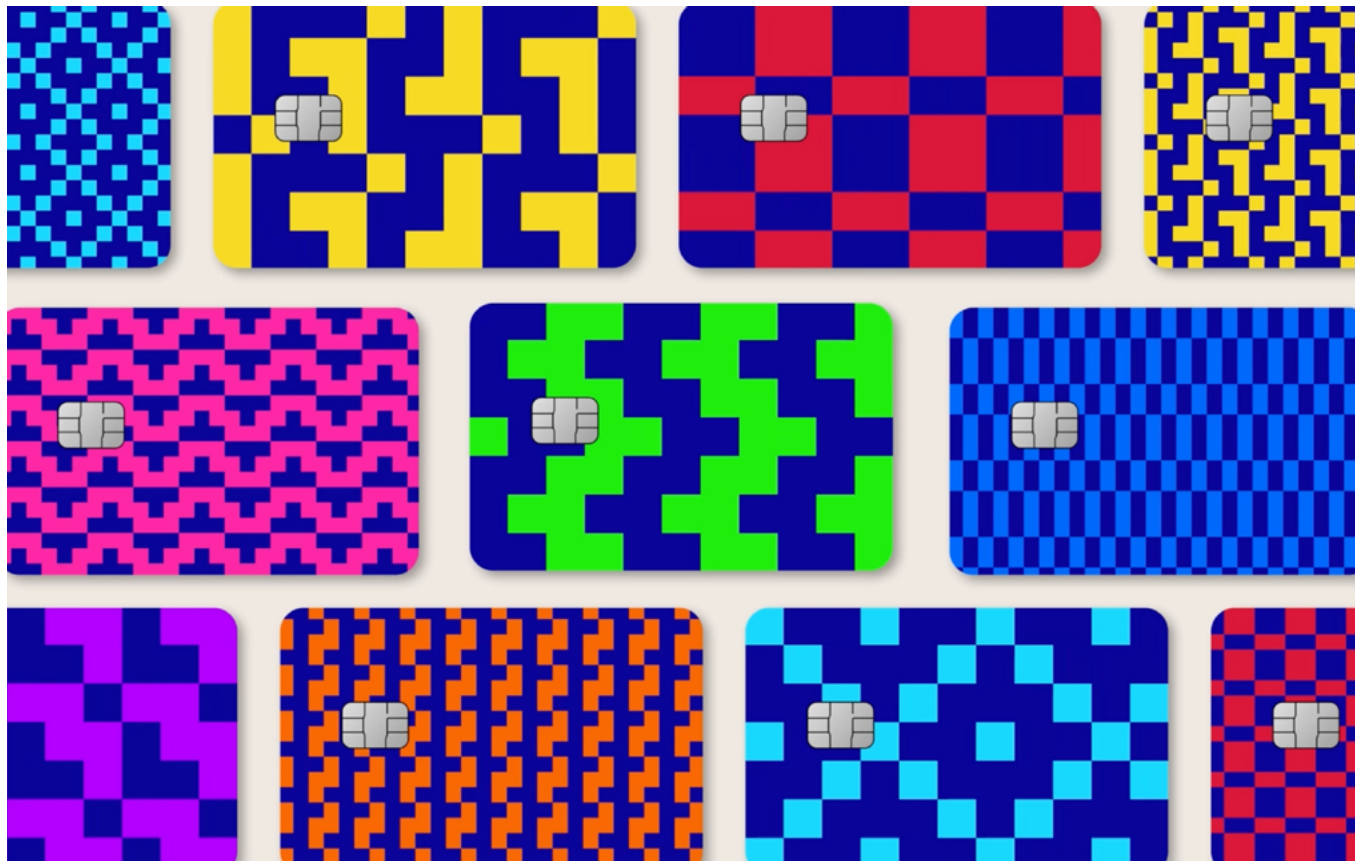
Paying homage to these origins, GPS became Thredd – part of a brand overhaul that highlights its tailor-made tech

solutions. Digitally generated binary-code patterns represent its many partnerships. These can reduce to square glyphs, and the typeface and icon style echo the square grid they're built on.

Woven together, these patterns represent the rich tapestry of partnerships that make up Thredd's business. Thredd itself is represented by a dark-blue vertical thread, the 'common thread' holding together its brightly coloured fintech collaborators.

"There's a solid idea to weave everything together, but it still feels contemporary and techy. The use of the partner brands' colours is a nice connection."

JACK RENWICK

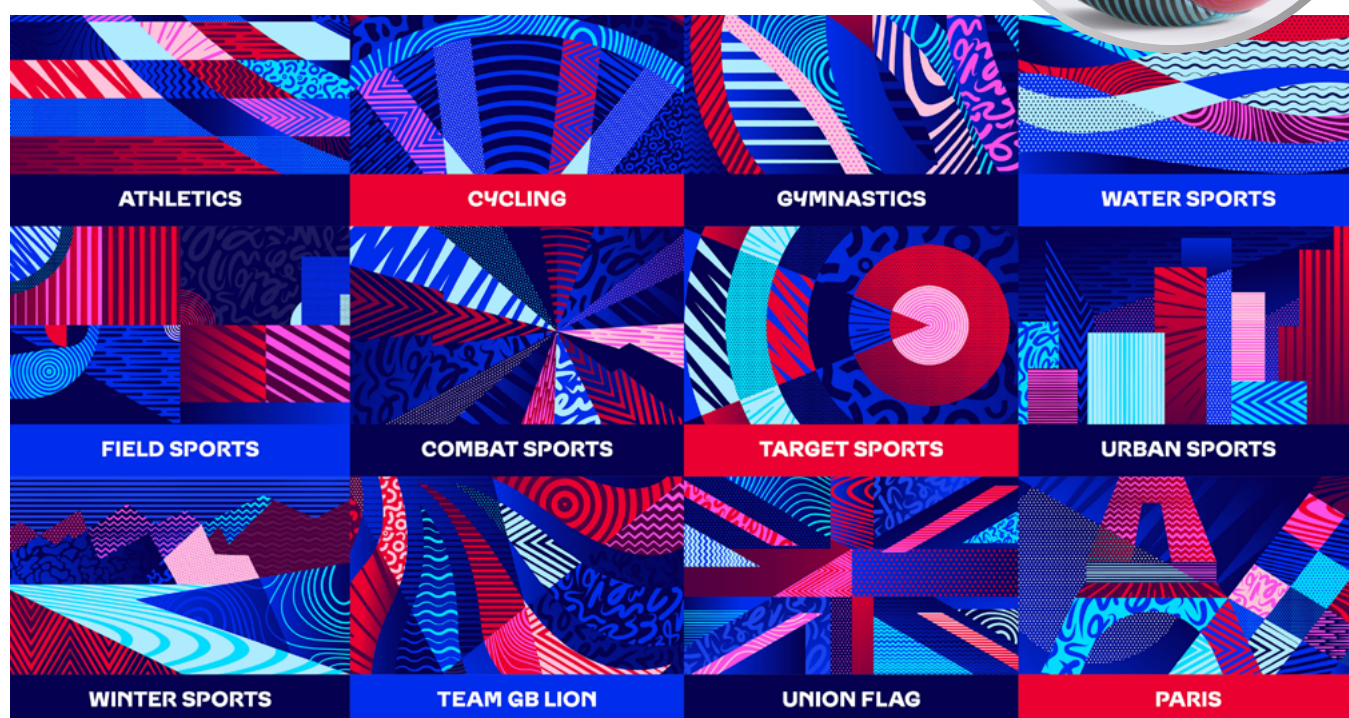


Team GB

By Thisaway

thisaway.co

BRAND STRATEGY: SILVER | ILLUSTRATION: BRONZE



As the external face of the British Olympic Association, Team GB needed to grow the profile of its brand ahead of Paris 2024. Engagement was invariably high during the Olympics themselves, but Team GB needed relevance outside of Games time.

‘Believe in Extraordinary’ was the existing brand idea, which focused on performance and proved popular with athletes and coaches. But it risked painting elite sports as too elitist – elevating athletes into untouchable superhumans.

Thisaway developed a new strategy to express how Team GB facilitates ordinary people to achieve extraordinary things. A new brand idea – ‘Everyday Extraordinary’ – champions the superhuman endeavours that make athletes special, but also the humanity that grounds them.

With a set of patterns inspired by key athlete attributes, the new brand identity puts a modern twist on the familiar red, white and blue – supported by a uniquely flexible typeface that blends classic British influences with energy and diversity.



“Comprehensive, colourful, dynamic, and joyful. Lots of depth, from simple and bold through to complex and special. Love it.”

KATE MARLOW

“Team GB now has a strong platform to build a more inclusive, aspirational brand positioning.”

NATALIE BURNS

The Land of Warriors

By Design Bridge and Partners

designbridge.com

ILLUSTRATION: SILVER | ENTERTAINMENT: BRONZE

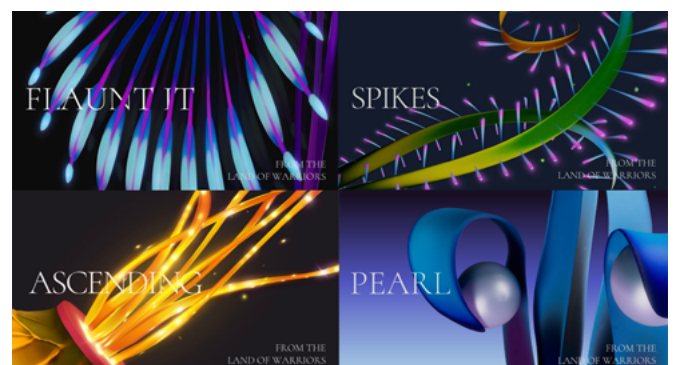


As the top streamed animated fantasy series in China, The Land of Warriors is a flagship show for leading Chinese streaming platform Tencent Video. It has spawned many high-profile brand collaborations, particularly aimed at younger audiences.

Scenes set in the mystical Starry Forest enjoy particularly high fan engagement. A sacred place where characters retreat to advance their souls, the forest bears witness to their growth – and it's built an identity as a character in its own right.

Design Bridge and Partners worked with Polish artist Pawel Nolbert to recreate the Starry Forest's beautiful botany in his distinctive style. In turn, these artworks informed the look and feel of the overall brand.

In spring 2023, the Starry Forest concept came alive at Joy City shopping centre in Shanghai. Visitors to the Forest Dream Exhibition experienced the mesmerising forest realm through a series of immersive settings and interactive AI installations, raising awareness of the world's endangered plantations.



"Like a science photo library gone mad. An interesting combination of traditional and contemporary."

VICTORIA SAWDON

"Beautifully executed. It's so easy to lose yourself in there, and feel captivated."

RAAFAYE ALI

Graza

By Gander

takeagander.com

ARTISAN: SILVER



Graza came to Gander to help sell incredibly high-quality, single-origin Spanish olive oil in a squeeze bottle: in other words, very fancy oil in a decidedly un-fancy format. Graza's new brand identity reflects this unexpected union, granting people permission to finally have fun with their oil.

Foregoing the faux heraldry and decorative European flags typically found in this sector in favour of radical honesty and playfulness, Gander helped put the message front and centre that good olive oil should be used every day, in every way. Demystifying the olive oil shopping experience, Graza wins shoppers' trust by sharing everything they need to know to pick a better olive oil.

Little educational moments throughout the brand experience help explain the benefits of this age-old elixir in a more casual way. The 'Graz-o-pedia' is your source for explaining all things olive-oil-related, while fun illustrated facts keep things light and accessible.

"A great example of a brand leading with its individual personality and ignoring category norms."

ALEXIS WALLER

"Makes a ubiquitous product feel fresh, unique and desirable."

FIONA DINSDALE



Byron Burgers

By Taxi Studio and Reed Words

taxistudio.co.uk | reedwords.com

BARS & RESTAURANTS: SILVER



UK burger pioneer Byron needed a new design system that was flexible, simple and coherent, without diluting the brand's eclecticism, eccentricity, and verve.

The solution: a brand world as delicious as Byron's burgers. Reflecting the flair and creativity poured into the food and the wider dining experience, Taxi Studio developed a new creative platform: 'burger artistry'.

A new strapline, 'Poetry in a bun', nods both to Byron's artistic flair and to Lord Byron – who became the foundational idea for the brand rejuvenation. Channeling the flamboyant Romantic poet's wit, whimsy and mischief, Taxi collaborated with copywriting agency Reed Words to produce a playful, rhyming tone of voice.

Led by George, the dry-witted, poetic pickle, Byron's existing characters were reimagined as 'The Byronistas' – a diverse suite of mascots assigned to different menu categories. A new colour palette highlights different flavour profiles, aiding digital navigation and providing a more vibrant visual experience for customers.

"The poetry idea is an effortless fit for the brand."

SARAH MOFFAT

"Fun and, well, a little silly – always what you want. You can tell they had a heap of fun working on this."

DANIEL ST VINCENT

Woven

By Magpie Studio

magpie-studio.com

BARS & RESTAURANTS: SILVER



Despite an exceptional reputation, the restaurant at luxury hotel Coworth Park has always been considered a table to reserve during your stay, rather than a dining destination in its own right. Magpie's rebrand matches the artistry of the kitchen, elevating the profile of head chef Adam Smith.

A new name – Woven – evokes Smith's care and craft, weaving together exceptional ingredients, textures and flavours into menus that blend strands of memory and personal experience.

From here evolved a highly textural, expressive identity, layered with humble personal stories. From Nan's roast dinners, to a chippy tea at the seaside, to a ceremonial plate

of jammy dodgers, these nostalgic, unpretentious references set a playful tone for each course.

With sculptural signage that collides materials, expressive collages on the menus, and evocative storytelling at the table, Magpie's new identity captures the spirit of Adam Smith's food philosophy, revealing itself slowly throughout experience.

"Beautiful illustrations and signage."

RAPHAEL ABREU

"Whimsical and well executed."

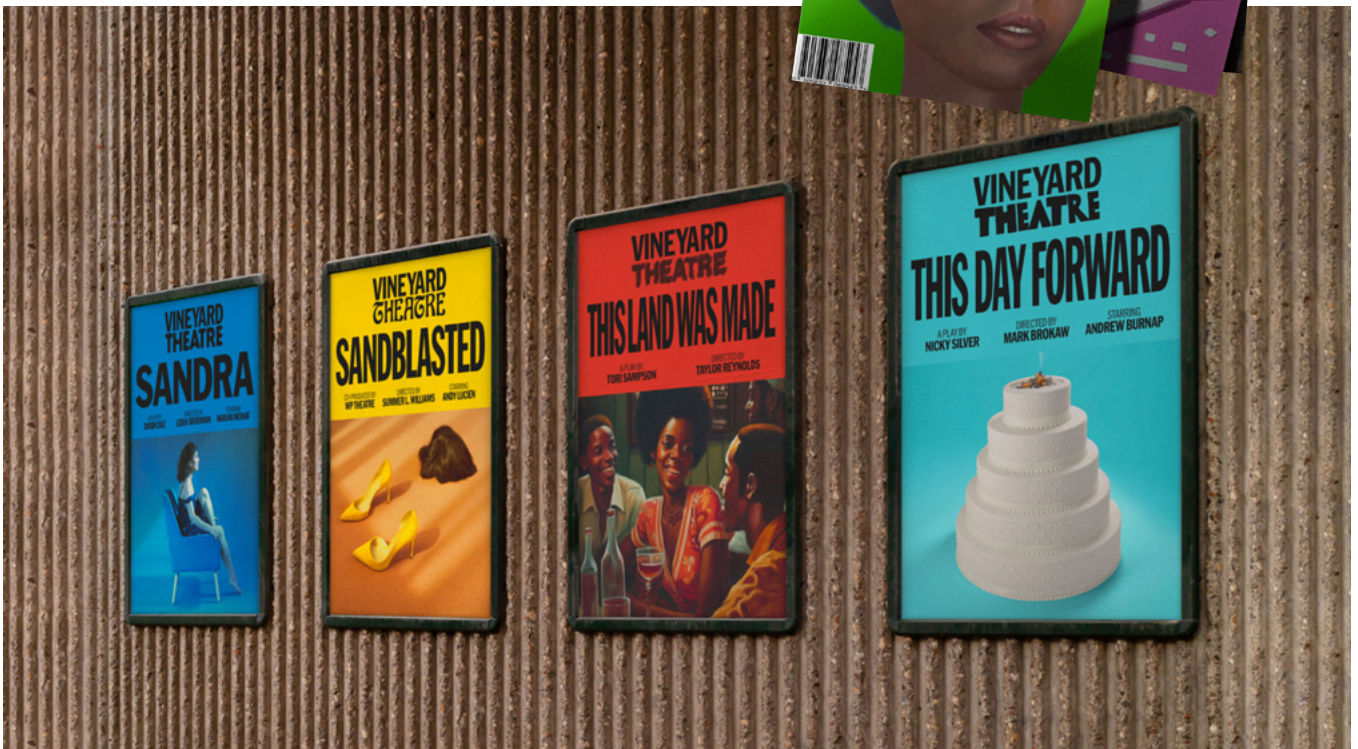
SARAH MOFFAT

Vineyard Theatre

By NB Studio

nbstudio.co.uk

BRAND STRATEGY: SILVER



An Off-Broadway theatre in New York, Vineyard Theatre prides itself on upending expectations and making theatre firsts. But it wasn't getting the recognition it deserved. NB's challenge was to design a brand identity that reflected a groundbreaking approach to theatre whilst placing the Vineyard name firmly in the limelight.

Vineyard's new brand strategy focuses on makers, inviting daring artists and diverse audiences – playwrights, changemakers and dreammakers – to be part of a collective experience. In turn, this positions the theatre as the place where daring art is cultivated.

Visually, this is expressed through an ever-changing wordmark: 'Vineyard' remains constant, but 'Theatre' is reinvented for every show. And every piece of type designed by a native New Yorker. Together, the two elements create a dynamic identity that celebrates a fearless approach – just like a Vineyard show, the logo is never the same twice.



"Ties the location into a far wider creative community than just the folks on stage, creating a delectable visual system that flexes in tone for each performance."

NATALIE BURNS

"Fantastic. An original approach to an old problem."

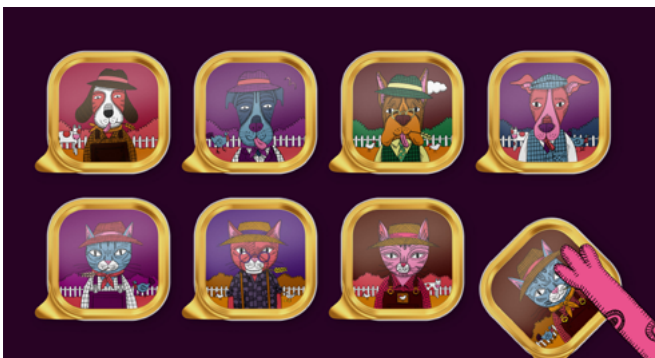
PAUL BAILEY

Picnic

By big fish

bigfish.co.uk

ILLUSTRATION: SILVER



“Colourful, playful, and distinct in a category that doesn’t have anything like this.”

RAAFAYE ALI

“Love the limited colour palette.”

JON COCKLEY

As a brand aimed at families, Picnic has an Instagram feed filled with excited kids waiting at their windows for their vans to arrive. As animal lovers themselves, the big fish team approached this brief with a deep understanding of how important our pets are as part of the family.

To hero the four-legged friends at the heart of the brand, the agency created an illustrated array of characters to sit across Picnic’s huge range. Just like in real life, each cat and dog is different – unlike traditional pet food, where a photo of the same animal is typically used across the whole range.

Colourful and characterful, the illustrations give a humorous, light-hearted twist to the packaging: the dog holding the beef sticks is a lumberjack; the dental chews feature a dentist; there are cat and dog farmers and fishermen. And the litter bag cat is sat on the toilet reading the daily paper.

BBC Nordic

By weareseventeen

weareseventeen.com

MOTION: SILVER



BBC Nordic is a new channel that merges BBC Earth and BBC Brit in Scandinavia. The brief called for an evocative design system and unique motion language: it had to feel distinctively ‘BBC’, but also cater authentically to the Nordic audience’s tastes.

To highlight the channel’s multi-faceted nature, weareseventeen proposed a new brand idea – ‘The Bright Side’ – with four key pillars. ‘Bright Entertainment’ highlights BBC Nordic’s spark and optimism; ‘Warm Connections’ celebrates the affinity between the UK and Scandinavia; ‘Illuminating Moments’ foregrounds enlightening documentaries; and ‘Cultivating Contrasts’ celebrates the contrasts that drive the emotional appeal of the channel’s programming.

Inspired by Nordic landscapes and the classic muted tones of Scandinavian design, the identity features a diagonal stroke that references the central line of the Nordic ‘N’. Called the ‘Prism Edge’, this radiates and transforms light in a series of ident animations that convey the different brand attributes.

JESSICA TAN

“Beautifully executed, elegant, and iconic.”

WINSTON DUKE

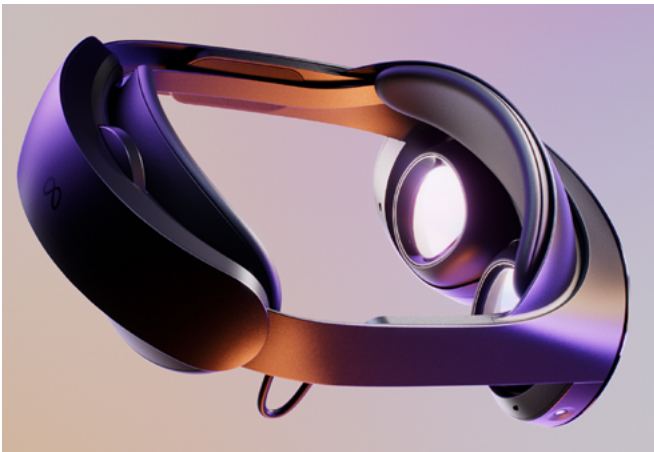
“In-keeping with the BBC’s recent revamp, yet retains its Nordic authenticity.”

Meta Quest Pro

By ManvsMachine

mvsm.com

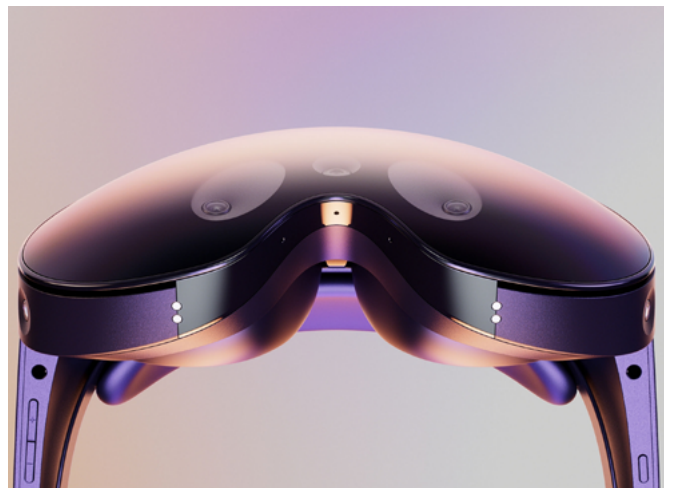
MOTION: SILVER



Meta collaborated with ManvsMachine on this exciting, mind-bending, and highly polished innovation film to introduce Meta Quest Pro – Meta’s most advanced VR headset to date.

The key objective was to present the product as a tool for everyday use. Meta Quest Pro unlocks new possibilities for working, creating, and collaborating – and the film had to demonstrate how the headset can slot into any home to enable groundbreaking creativity and otherworldly exploration in the fields of design, architecture, and more.

Presenting abstract otherworldly visualisations alongside real-world environments required a well-thought-out approach. Having initially designed an elevated home for the product to inhabit, ManvsMachine then focussed on the key components of the product – abstracting, extrapolating, and transcending them far beyond their physical properties to illustrate the creativity and escapism enabled by the headset.



“Stunning animations that suit the subject very well. Promotes the latest tech without relying on tech specs.”

ROB REDMAN

“Excellent execution and deep craft.”

JESSICA TAN

Reese's

By ManvsMachine

mvsm.com

MOTION: SILVER



This campaign for Reese's explores the underreported psychological urge to put peanut butter in stuff. The aim: to help people understand that this is very common, very normal and very enjoyable. Especially when that stuff is chocolate.

As design and direction partners, Mother London entrusted ManvsMachine with creating a branded world in which an endless list of chocolate-ified objects could be smothered in peanut butter.

The result: a series of deliciously surreal short films showcasing high-heeled stilettos and other ordinary objects being doused in nutty goodness against a clean, theatrical and infinite Reese's orange backdrop.

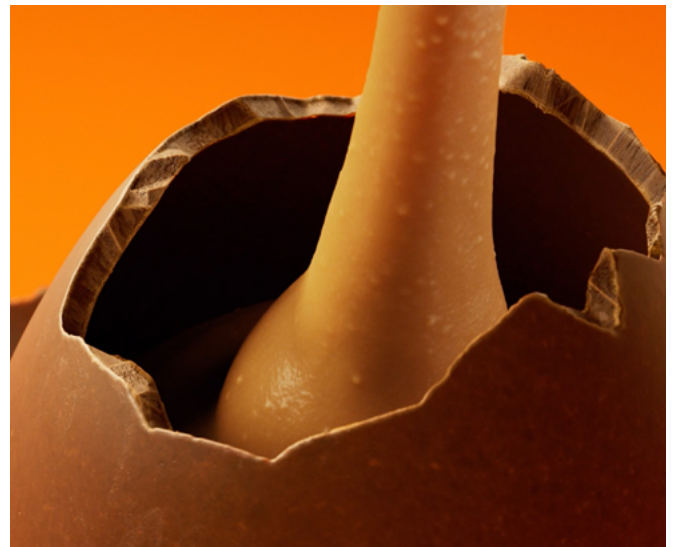
Paired with a sultry voiceover from comedian Henry Paker, the campaign entices the viewer with a highly distinctive tongue-in-cheek sensibility. ManvsMachine also created a toolkit to future-proof the campaign, so that any desired object could be rendered in chocolate and covered in peanut butter – enabling the brand to react to breaking news and poke fun at hot topics.

"Beautifully rendered, and the hilarious VO really adds to its uniqueness."

WINSTON DUKE

"Perfectly executed, thoughtfully conceived and produced."

ROB REDMAN



M&Ms

By Jones Knowles Ritchie

jkrglobal.com

MOTION: SILVER

As part of a major rebrand, M&Ms wanted to inject more personality, meaning, and fun into its brand assets. JKR defined the role and unique behaviour of each and every asset, from the logo and the iconic M to the lentils themselves, and brought them gloriously to life using fresh, colourful animation and CGI.

Everything came together in a free-flowing playground of possibility: a place where 2D mixed with 3D, text with image, and reality with imagination. Each flowed effortlessly into the next, all joyfully working together to spread their core message of fun for everyone.

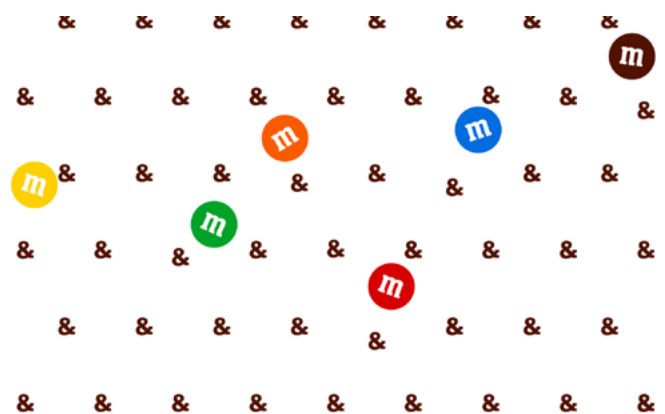
Since their creation, the motion assets have been showing up everywhere – from TikTok to Times Square. M&Ms use them across all social channels, on their website, in stores globally, and at internal and external events – captivating audiences and helping drive a 10% surge in growth.

“Brillantly executed.”

LIZA ENEBEIS

“A fun, exciting rebrand that feels fresh. The M&Ms almost look real and good enough to eat.”

WINSTON DUKE



Eames Institute of Infinite Curiosity

By Manual

manualcreative.com

CULTURE: SILVER



A non-profit organisation that brings Ray and Charles Eames' iconic methodologies to life, the Eames Institute of Infinite Curiosity encourages anyone and everyone to use design to solve problems. Accordingly, it needed a brand that could appeal to everyone from curious non-designers to the most discerning design professionals in the world.

Another challenge was to honour the Eames' legacy without falling into the traps of nostalgia and mid-century pastiche. With activities and outputs spanning digital, physical, experiential, and editorial, the Institute needed a flexible design system and toolkit that its various creative partners could implement easily.

Manual translated the spirit of the Institute into a contemporary and future-facing identity. At its heart is 'the curious e', a symbol that embodies infinite curiosity in its dynamic configurations. The logo shifts its gaze to observe its context, emphasise content, and carry on the Eames' legacy of spirited discovery.



"Beautifully crafted. All executions are diverse, yet feel like a family. The logo is a brilliant find."

LIZA ENEBEIS

"Does a great job of capturing Eames, whilst still feeling inviting for new non-design audiences."

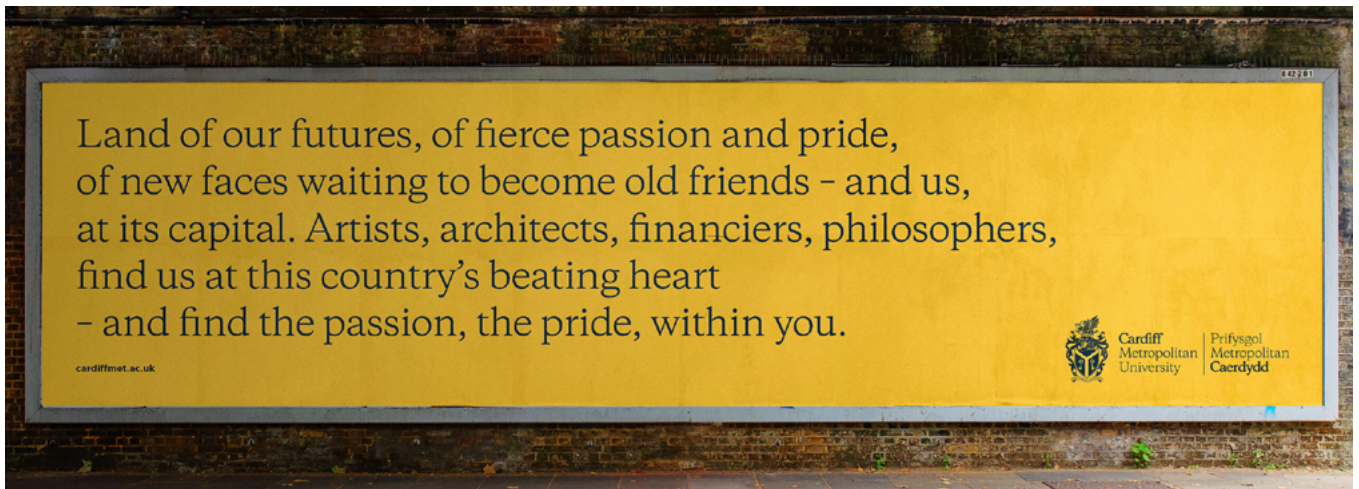
ALEXIS WALLER

Cardiff Metropolitan University

By Baxter & Bailey

baxterandbailey.co.uk

EDUCATION: SILVER



Cardiff Metropolitan University (CMU) is a small community with a strong sense of belonging, but it sits within a global capital filled with world-class arts and culture. CMU asked Baxter & Bailey to show prospective students why the university is so special: the resulting campaign leant into the city's status as a place of ideas and concentration of culture.

Working with award-winning writer Kate van der Borgh, the agency developed a solution full of powerful, poetic messaging and bold, confident colour, ensuring that the world-class teaching and facilities of Cardiff Met felt synonymous with the city's world-class capital status.

The campaign expanded into easy-to-use guidelines, animations, a launch film, a UCAS exhibition, and a

colourful collection of roll-out communications. Ultimately, it positions CMU as a distinctive place that sums up the spirit of something larger, and a place to become your best self: The Capital of You.

"The copywriting really carries this campaign. Smart use of the 'capital' device to be playful or more serious as needed."

REBECCA BROOKER

"Bold, emotive and inspiring. The core concept holds everything together and is instantly recognisable and memorable."

REBECCA WALTON



The Bond

By Common Curiosity

commoncuriosity.co.uk

PROPERTY & CONSTRUCTION: SILVER

A new creative content hub in Digbeth, Birmingham, The Bond is an outstanding contemporary urban space that focuses on TV, film, media and tech.

Sympathetically restored from a landmark industrial building by Oval Real Estate, historic features are allowed to shine. Common Curiosity took a similar approach with the brand identity – inspired both by architectural features and its new purpose as a content hub, it helps tell the story of The Bond, past, present and future.

Using authentic techniques typical of the industrial era, the scheme comes to life with forged metal signage and hand-painted signs, juxtaposed with modern touches such as digital LED screens to show animations and films.

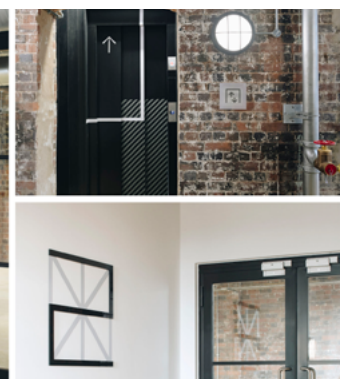
In the main building – the Ice House – the brand symbol underpins navigational devices, mimicking ice with frosted acrylic panels and vinyls to hint at the building's heritage while allowing its raw industrial fabric to show through.

“This bold, punchy identity is carried across all applications in a focussed but adaptable manner.”

LOUISE KYME

CUSTOM
TYPE

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Carlsberg & LFC – Walking Together

By Taxi Studio

taxistudio.co.uk

WINE, BEER & SPIRITS: SILVER



Carlsberg Group and Liverpool Football Club have shared an extraordinary journey, walking side-by-side since 1992 – making it the longest-standing partnership in the history of Premier League Football.

Taxi Studio collaborated with Carlsberg to mark the 30-year milestone by transforming six iconic players – Ian Rush, John Barnes, Sami Hyypia, Robbie Fowler, Jamie Carragher, and Luis Garcia – into a limited-edition range.

With meticulous attention to detail, each design became a vibrant homage to each player, embellished with their illustrious signatures, iconic numbers, and the resounding chants that echoed through the electric stadiums. The outcome? A range of crafted limited-edition cans that became tokens of reverence for fans and collectors alike.

“A stylish, single-minded idea.”

KATE MARLOW

“Simple, bold, and hugely collectable.”

VICTORIA SAWDON

Stella Artois – Moments of Beauty Around the Table

By Jones Knowles Ritchie

jkrglobal.com

WINE, BEER & SPIRITS: SILVER

BEFORE



AFTER



Stella Artois is an iconic beer with an unmistakable heritage, but it needed to evolve to stay relevant. It needed a refreshing new brand world to appeal to contemporary audiences – one that was future facing and that reflected modern codes of premium.

JKR reinvented Stella Artois as if it were a lifestyle brand. Borrowing cues from the world of fashion, the new brand world uses editorialised photography to give everything a cinematic, hyperreal quality. It's all centred around the modern table: the shifting, sometimes improvised places where people gather to eat, drink and connect. In these moments, we glimpse genuine intimacy and revel in the unpretentious and unexpected.

In tandem, a new design system works harmoniously across every Stella Artois touchpoint. This includes a bold horizontal logo, two charismatic typefaces, a fresh colour palette, and a reimagined packaging architecture. The result is an unmistakable and immersive experience that acknowledges the brand's past, while moving it unapologetically forward.



"Lovely re-crafting of the core pack. And the ATL work is very daring for a beer brand."

SPENCER BUCK

"Beautiful new brand mark, typography and art direction."

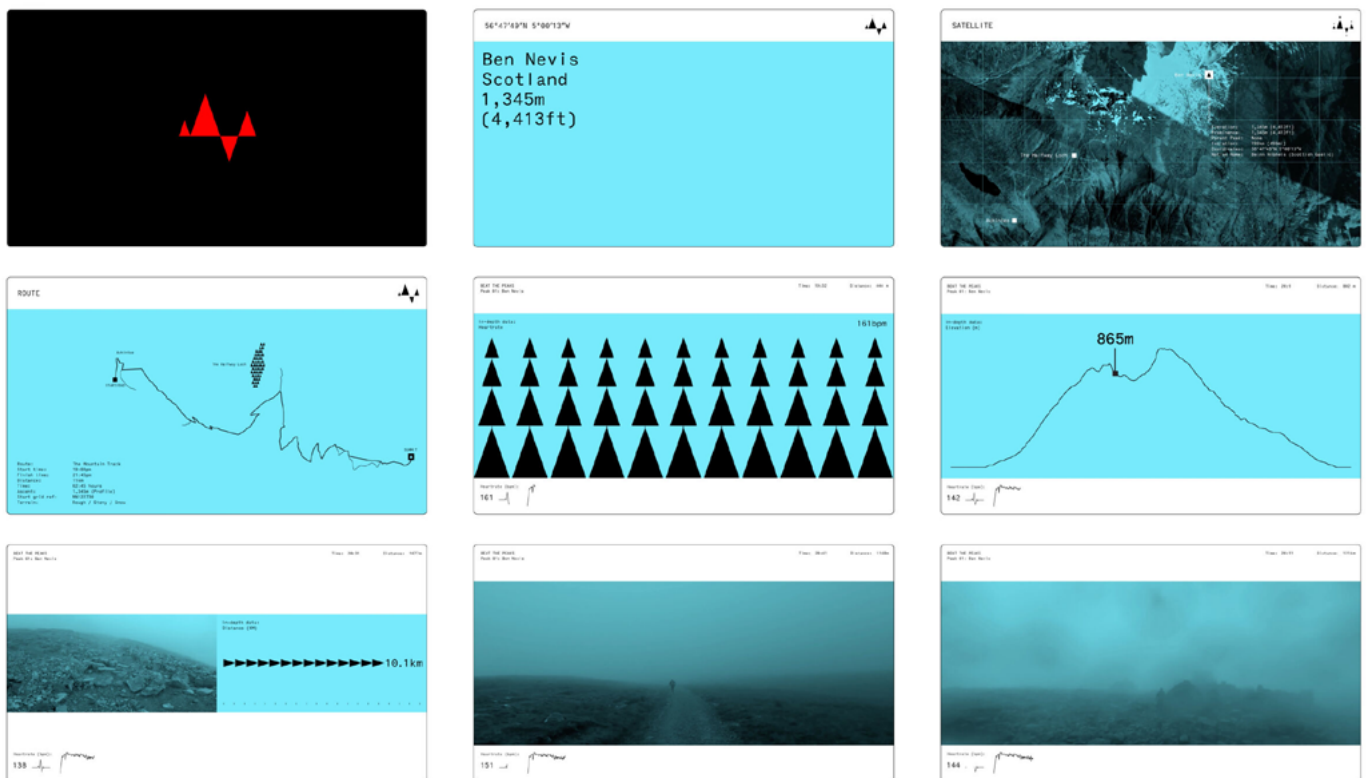
RAPHAEL ABREU

Beat The Peaks

By B&W Studio

bandwstudio.co.uk

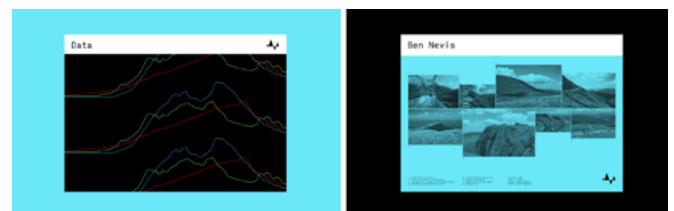
SOCIAL IMPACT: SHORTLIST | NOT-FOR-PROFIT: SILVER



In 2022, Lee Bradley from B&W Studio and Oliver Leigh from Nike ran the three peaks to raise money for British Heart Foundation. Having both lost a parent to heart-related issues in 2020 they wanted to make as big an impact as possible.

While many walk the route, they wanted to go further and run all 23 miles and 3064 metres of ascent in under 20 hours. To drive awareness, B&W branded the social media campaign with an ownable and unmissable visual language based on triangles to represent the three mountains, and capture both the rhythmic intensity of the physical challenge and the painful spike of a heart attack.

Both runners wore heart monitors and head-cams throughout the experience, and a three-minute campaign film mapped real BPM data against raw authentic footage, giving viewers a sense of being there on the mountain with them. In total, the pair raised £3,000 for BHF.



"Stunning. Feels more tech than charity, refreshing given the endless charity clichés we see. I quite enjoyed the 'blokeishness' of it too."
LOUISE KYME

"A refreshing take on a challenge event. Brings to life the physical exertion and the beauty of the landscape, while referencing the cause through the heartbeats."
REBECCA WALTON



The Royal Parks

By Rose

rosedesign.co.uk

NOT-FOR-PROFIT: SILVER

The Royal Parks cares for the most famous collection of urban parks in the world. But research suggested the charity was perceived as elitist, authoritarian, and not for everyone.

As part of a sensitive evolution, Rose redrew the original marque to be fit for purpose in digital environments. An elegant, modern sans serif replaced the stuffy serif that The Royal Parks had been using, and instead of dark pine green a fresher deciduous green better reflected the trees found in most of the parks, and helped signage stand out.

Taking inspiration from the crown marque, each park received its own prominent leaf and iconic landmark. Rose worked with illustrator Rebecca Sutherland to create a family of graphic patterns. Writer Jim Davies helped craft a warmer, more welcoming tone of voice. And the legendary Quentin Blake replaced generic symbols with characterful illustrations to raise a smile from visitors when asked to respect park rules.



"So beautifully designed."

KWAME TAYLOR-HAYFORD

"Sleek and modern. Breathes new life into an antiquated and imperialist brand."

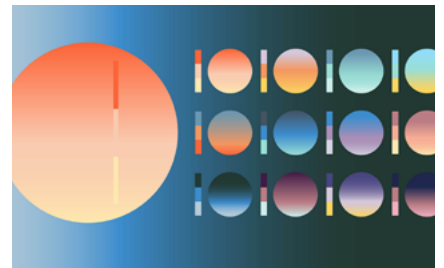
REBECCA BROOKER

Undaunted

By Johnson Banks

johnsonbanks.co.uk

NOT-FOR-PROFIT: SILVER | SOCIAL IMPACT: SHORTLIST



The Royal Institution and Imperial College London's Grantham Institute approached Johnson Banks to name and brand their new climate change innovation centre – which needed to differentiate itself from other university equivalents, climate organisations and accelerators.

After much exploration, the resulting name was Undaunted – meaning neither discouraged nor intimidated by difficulty. This perfectly encapsulated the aims, ethos and determination of the centre as it sought out ways to mitigate the effects of – and adapt to – the climate crisis.

In the world awash with 'green' projects, cutting through with the visual branding was also a challenge.

Johnson Banks set out to find something that felt universal, but also irrefutable.

At first glance, Undaunted's new symbol is a simple Earth icon. But its central section morphs into a leaf shape, visually symbolising 'green ideas for the globe'. At once familiar and new, it opens up a whole identity system based on their current and future aims for the planet.

"I love this! The name is perfect, and so distinctive in a sector full of acronyms. The brand feels challenging but optimistic, authoritative but fresh. And the logo transformation carries so much meaning."

REBECCA WALTON

Mux

By For The People
forthepeople.agency

TECHNOLOGY & TELECOMS: SILVER

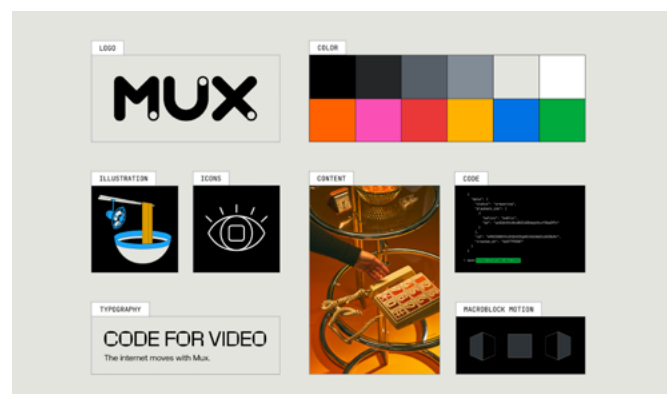


An all-in-one platform by developers, for developers, Mux provides an efficient, intuitive way to build and monitor video online with just a few powerful lines of code. It has been used by the likes of Vimeo, TED, Paramount and the Super Bowl.

But like much of the tech sector, Mux had fallen into the trap of confusing their brand with transactional product benefits. To truly demonstrate the value of its technology, Mux's new identity needed to express the creativity it unlocks – whilst still elevating the code behind it all.

For The People repositioned Mux as the infrastructure for creativity: a platform Built to Play. The identity goes behind the screens of video, leveraging macroblocks (the smallest processing unit of video) to create a flexible, infinitely scalable grid that comes to life through motion.

With icons, illustrations and a palette ranging from neutrals to neons, the system brings code and creativity together.



"Thorough and well-made, with a wide range of expressions. Great on all levels."

FARBOD KOKABI

"Refreshing, fun, and connects well together."

DALJIT SINGH

SleepyTV

By Magpie Studio

magpie-studio.com

ENTERTAINMENT: SILVER



Different time zones and unfamiliar surroundings can play havoc with our sleep patterns, making it difficult to concentrate and regulate emotions. Created for the travel industry, SleepyTV is a new on-demand health and wellbeing channel that helps soothe tired viewers in airplane seats and hotel rooms to sleep.

To cater to a broad audience of frequent flyers and business travellers, while avoiding the tribal divisions of the health and wellbeing sector, Magpie created an expressive 'blink' logo to bring emotional warmth and immediacy to the platform. Best experienced in motion, the logo mimics the blinking behaviour of sleep-heavy eyes, a simple gesture that's an immediate shorthand for the channel.

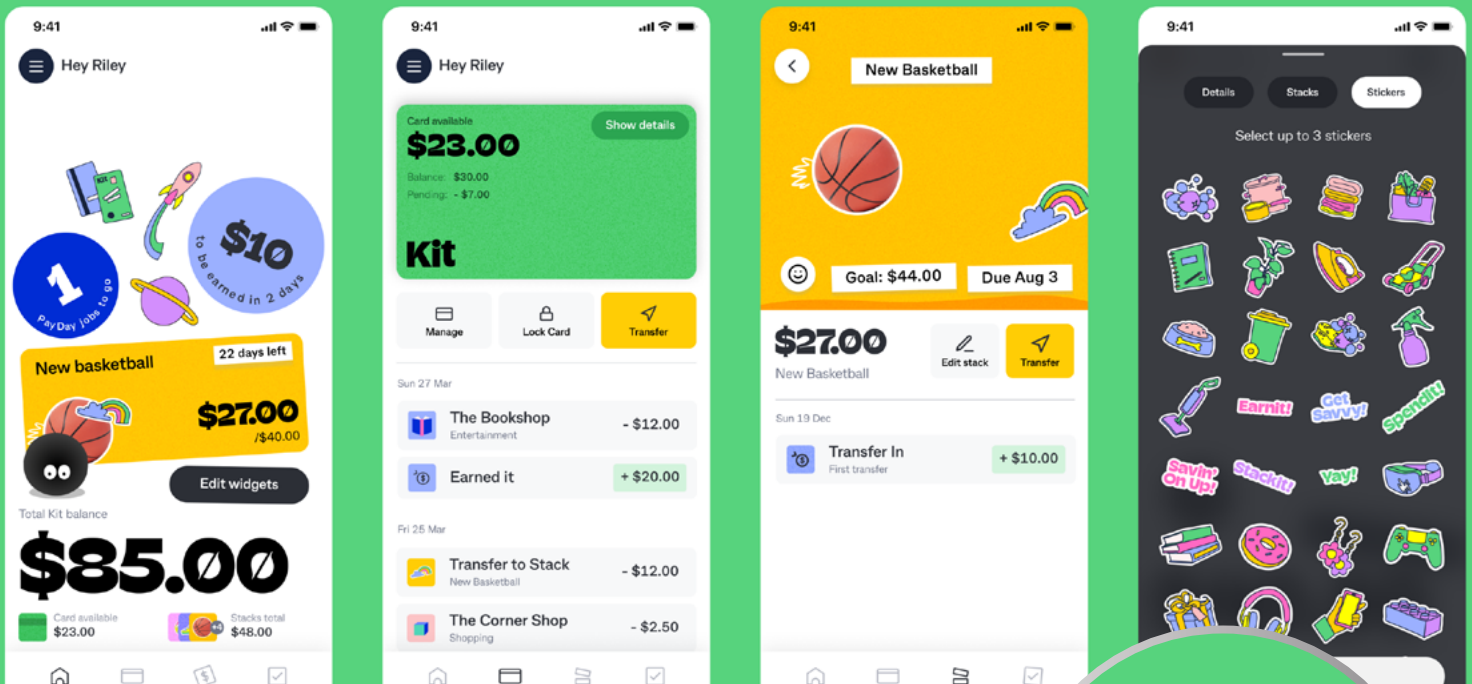
Used as a bumper to introduce content, the logo provides a natural transition to content as the eyes close and the screen fades to black. While other bumpers are designed to grab attention, SleepyTV's quietly expressive logo soothes the viewer into their relaxing content.

"Love this. The calm, relaxing logo and visual language aligns beautifully with the brand's intentions."

SIMON ELLIOTT

"Sweet and simple, effective and friendly. Very invitational and emotionally connecting."

SUSAN AYTON



Kit

By Re
re.design

FINANCIAL SERVICES: SILVER



Built by Australia's biggest bank, CommBank, Kit is a money app for kids and their grown-ups to use together – and helps young people do more with money.

A survey of six- to 16-year-olds revealed that while many focused on what they'd buy when thinking about money, just as many wanted to use it for things like helping mum with rent, or saving for university.

Kit needed a brand that kids would actually want to interact with – and that grown-ups could trust. Spurred on by the survey results, Re developed an exuberant, quirky brand world to get kids excited about walking in a grown-up's world.

Playful and aspirational, it encourages kids to use the app while they get better at managing money. Colourful illustrations, kid-friendly language and jokes elevate the app experience, while the title of the 'i' in Kit becomes a hero character to guide people through.



"Contemporary and friendly – nails the brief of finding something compelling for children alongside grown-ups."

FARBOD KOKABI

"Fun use of colour and type. Really appropriate for kids."

KWAME TAYLOR-HAYFORD

Sprite

By Turner Duckworth

turnerduckworth.com

FMCG: SILVER



With so many global market needs, the Sprite brand had become inconsistent, buried under several visual equities, and often played into category norms for refreshment and flavour cues. Turner Duckworth developed a new positioning based around clarity, to re-establish Sprite's status as a global icon.

Uncoupling the wordmark from the Spark, aligning it on a horizontal baseline, and re-crafting the unique letterforms revealed how powerfully recognisable the Sprite brand is with just a few simple elements.

The re-crafted Spark became a standalone symbol, to be used as secondary sign-off in layouts, or as a bold shorthand for Sprite in contexts where the brand is already understood.

The secondary system employs high-contrast lighting and emphasising refraction and distortion. A custom display weight of Aktiv Grotesk brings expressive details from the wordmark and Spark into headlines. And graphic animations play with transparency to put a more abstract twist on traditional refreshment cues.



"Strong idea, simple, bold and iconic execution. And its impact results prove the power of good design."

LISA SMITH

Uncrap The World

By Who Gives A Crap

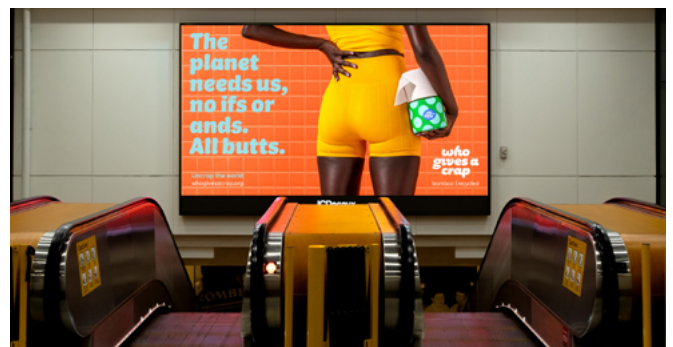
whogivesacrap.org

FMCG: SILVER

Over 1 million trees are cut down every day to make regular toilet paper. The Uncrap The World campaign draws attention to the enormous effects that this industry has on deforestation and, as a result, climate change.

Made entirely from eco-friendly materials like recycled paper or bamboo, Who Gives A Crap toilet paper shows that a sustainable alternative is possible. Rather than painting a bleak picture, the brand deployed its playful tone of voice to add a sense of levity and optimism. The key message: things are bad, but your bum can uncrap the world.

Bums of all shapes, sizes and colours play the hero throughout the campaign, and vibrant colours cut through the noise and challenge category stereotypes for eco-friendly brands. People's choice of toilet paper isn't typically high on the agenda: Who Gives A Crap brings it to the centre of the conversation.



"A welcome change from puppies and bears."

SARAH MOFFAT

"Bold and eye-catching, with fun copy that isn't heavy or worthy. Makes it feel easy to do your bit."

VICTORIA SAWDON



Godminster

By big fish

bigfish.co.uk

FMCG: SILVER

Deep in the heart of Wessex, where landscape and legend intertwine and character and curiosity are around every corner, lies Godminster. Born in Bruton, the brand brings the spirit of Somerset to the cheeseboard. Every truckle tells a tale – of myth and mystery, taste and tradition.

Godminster's old pack design was draped in a Union Jack: big fish's challenge was to celebrate its Britishness in a less obvious way. Playing on Somerset folklore, the answer was found in storytelling. Packed with character and curiosity, illustrations come to life off-pack to give each cheese its own story and character.

Wax-wrapped cheddars display all their information on the lid as standard – but this tends to be hidden on shelf. In a category first, big fish introduced a belly-band to ensure the design works hard even when stacked.

"A huge improvement. The illustration is brand-appropriate, distinctive and memorable. A charming design."

SARAH MOFFAT

"Beautifully done."

RAPHAEL ABREU



Chasing Lucky Rabbits

By MetaDesign China

metadesign.com

SELF-BRANDING: SILVER



Also known as Spring Festival, Chinese Lunar New Year is China's most important holiday period – ushering in the start of spring. Continuing a longstanding tradition of celebrating the festival through design, MetaDesign China put a modern spin on the Year of the Rabbit with a set of Hongbao (红包).

Hongbao are (traditionally red) envelopes, filled with money as gifts to mark special occasions. For MetaDesign China, they became a self-promotional tool to send to clients, colleagues, family and friends.

In Chinese culture, the rabbit symbolises abundance, charm, agility, and of course, a love for carrots. And as eight is the luckiest number in China, it followed that there would be eight different designs – diving into the world of the rabbit, putting new twists on classic idioms, and playing on 兔 (tù), the Chinese character for rabbit.

The resulting collection is at once culturally playful, artistic, and experimental – using a range of production techniques to enhance the designs.

“There’s so much imagination and fun in this campaign. I can see why clients love to receive these.”

FIONA DINSDALE

“Cute, celebratory, and desirable.”

SUSAN AYTON

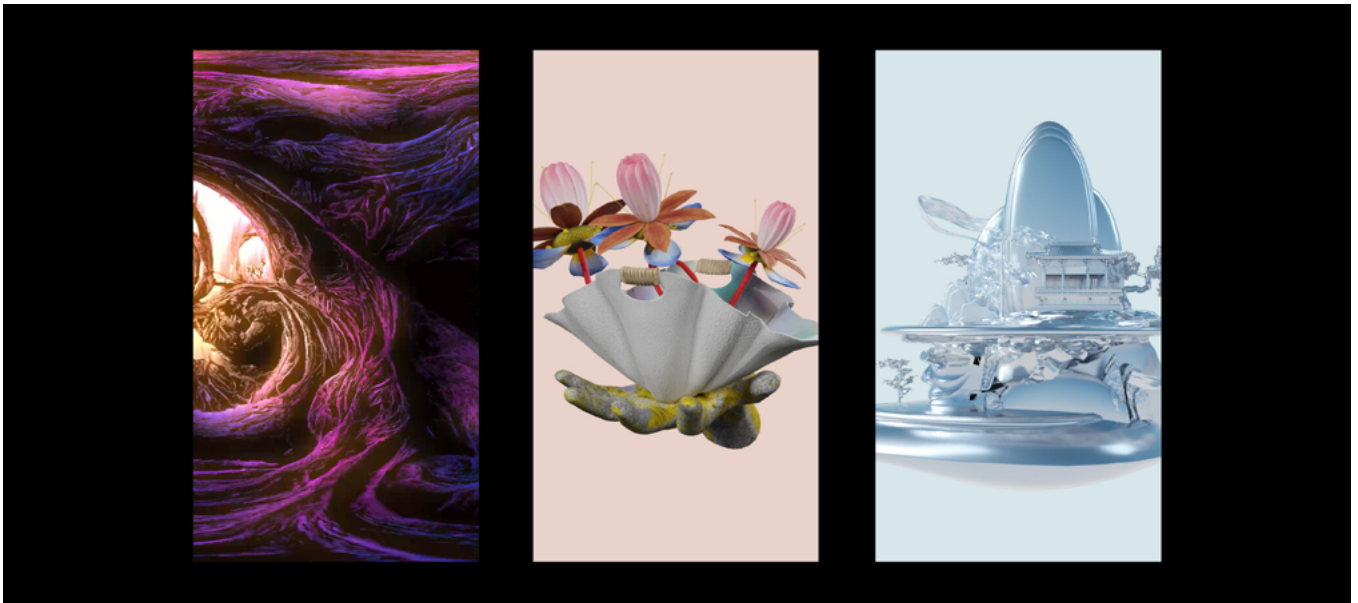


Taikoo Li – The Temple

By Design Bridge and Partners

designbridge.com

RETAIL: SILVER

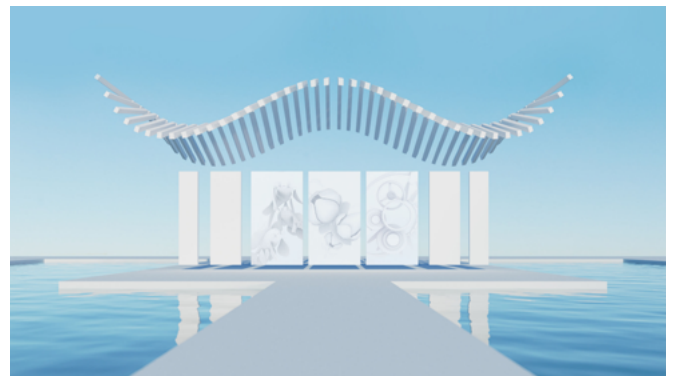


An iconic hospitality, entertainment and retail destination in Chengdu, China, Taikoo Li was forced to go quiet during long nationwide Covid lockdowns. It had to reconnect and reengage patrons with its unique flavour of experience – from home.

To keep loyal patrons feeling connected, Design Bridge and Partners reimagined the experience and brought it to them through The Temple – an immersive digital arts space, inspired by the 1800-year-old Daci Temple at the heart of Taikoo Li.

The Temple reimagines the contemporary experiences of Taikoo Li, its cultural heritage, and its reputation as a patron and collector of the arts. It includes three distinct rooms – The House of Light, The Blossom Garden, and The Infinity Tower.

Each room is inspired by rituals within the Daci Temple: from observing movement of light and shadows to reveal inner meaning, to releasing a koi carp, to the melody of interactive singing bowls and water meditation.



“Beautiful and romantic idea – and intent.”

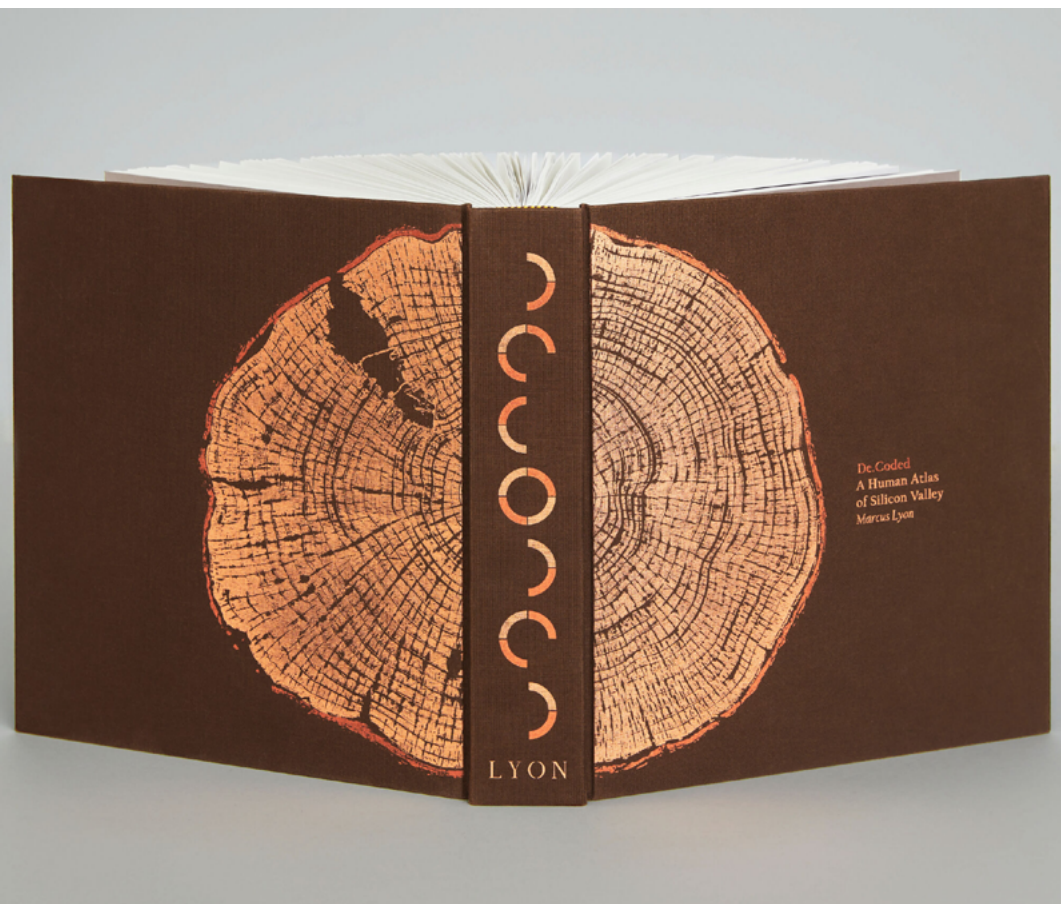
FARBOD KOKABI

De.Coded

By Studio Sutherl&

studio-sutherland.co.uk

PUBLISHING: SILVER



Exploring the human capital of Silicon Valley, De.Coded is the culmination of a four-year research project. Over the course of a year, local leaders nominated individuals from their communities who are making significant contributions to the region and represent the very best of service to society.

The project maps these remarkable individuals through photographic portraits, app-based image-activated soundtracks, and ancestral DNA mapping to create a deeper understanding of the peninsula and beyond.

Studio Sutherl& created a set of modular logotypes that are designed to be decoded. To express the idea of a world without borders, DNA is expressed through circles – decoded in the top corner, reflected on the map, and

reimagined as an infographic that represents each featured person.

Printed from a fallen Californian Sequoia, the cover represents generations and the passing of time – and the Bay area has been carefully retouched into one of the cracks. To echo the theme, ages are denoted by tree rings throughout the project.

“A lovely project that delivers layers of storytelling about a place and its people. While simple, the circle is a strong motif that nicely ties together many disparate elements. This project’s strength may be its timelessness.”

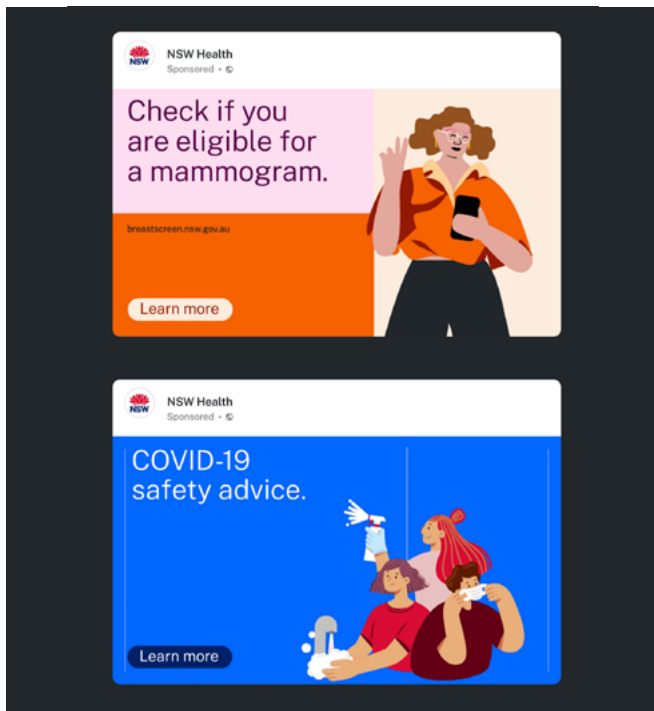
ANDREW SCHAPIRO

NSW Government

By For The People

forthepeople.agency

PUBLIC SECTOR: SILVER



New South Wales is a vast state, home to nearly a third of all Australians across agricultural hubs, remote towns and dense urban centres. The NSW Government is also the largest organisation in the country with over 400,000 employees, managing a complex array of services and responsibilities in communities across the region.

With over 8 million customers and more than 800 external-facing brands, a customer-centric approach to communications is vital. Having adopted a masterbrand strategy in 2020, the Government aimed to bring even greater purpose and clarity to how they engage with the public.

For The People restructured the entire NSW Government brand architecture, developing a visual identity system that leveraged the existing Waratah logo. Its new holistic design system supports and responds to the needs of both Government and its customers across a range of services in a much more succinct and flexible way.



"It's hard to keep a feeling of humanity and individuality when working on this scale, but they've managed it."

SUSAN AYTON

"A huge improvement from the past system. I can't imagine the restrictions that this team must have faced."

FARBOD KOKABI

bronze
award
winners



AERO

By Magpie Studio

magpie-studio.com

AUTOMOTIVE: BRONZE | **SOCIAL IMPACT:** SHORTLIST

Revolutionary film-based paint alternative AERO helps solve a huge environmental problem. Magpie repositioned the brand from humble film-based coating maker to pioneering sustainable material technology company with a simple brand idea: ‘Engineered from the molecule up.’

The confident identity is led by a provocative copy line: ‘Paint is Dead.’ Streamlining the existing logo, Magpie ditched the corporate blue for an electric green, developed an impactful yet accessible TOV, and a suite of hi-tech brand assets. The new brand has proved instrumental in repositioning AERO in the automotive sector, enabling them to win partnerships with brands such as Jaguar Land Rover as Tesla.



Frango Assado

By Design Bridge and Partners

designbridge.com

BARS & RESTAURANTS: BRONZE

Afavourite place for São Paulo’s motorists to stop, rest and refuel, both body and car, Frango Assado has 26 locations across the state. But the brand needed to appeal to a new generation. Enter ‘Fran’, the funky chicken-inspired logo at the heart of a proudly modern and dynamic identity.

Bold, flat colours give Frango Assado a stylish vintage feel with a truly modern twist, brought to life through a series of joyful animations. The new brand identity balances the equity and familiarity of 70 years of heritage with enough fresh flavour to satisfy customers both old and new.



R1 Racing

By Design Bridge and Partners

designbridge.com

BRAND STRATEGY: BRONZE

Ultra-realistic sim-racing game Rennsport partnered with ESL, the world's leading esports company, to create ESL R1 – a new esports where pro-gamers race on a virtual circuit. The strategic ask was to broaden the appeal of digital motorsport to wider gaming and sports audiences.

The key insight: sim-racing shouldn't replicate its real-life counterpart. It should extend what's possible, balancing the ultra-realism needed to attract the world's best drivers with a whole new kind of interactive experience. Design Bridge and Partners positioned ESL R1 as a revolution, fusing accurate driving physics with a hyper-real world of unlimited possibility. The tagline: 'Racing Released.'



Ashurst

By Design Bridge and Partners

designbridge.com

BRAND STRATEGY: BRONZE

Founded 1822 in London, Ashurst is a global law firm in a sector experiencing significant disruption. While professional services giants expand their legal capabilities, innovative 'law-tech' startups offer more agile, cost-effective solutions, leaving many traditional legal firms struggling to keep pace.

Ashurst has been progressive for 200 years: its founder, William Henry Ashurst, was an early advocate for minority rights – including the Abolishment of Slavery – and even installed the first-ever telephone in a legal office. Design Bridge and Partners built the Greek symbol for change (Δ) into the firm's new identity, and its new brand positioning – 'Outpacing Change' – acknowledges its innovative heritage.



Tirlán

By Siegel + Gale

siegelgale.com

BRAND STRATEGY: BRONZE

Siegel+Gale named and branded Irish farmer co-operative Tirlán, crafting a strategy to build trust and highlight its sustainability efforts, adaptability, and agricultural heritage to markets both globally and locally.

The name ‘Tirlán’ combines the Irish words for ‘land’ and ‘full’, while the symbol was born from the medieval Irish alphabet found on stone monuments.

100% farmer-owned, responsibility is shared amongst Tirlán’s members. Siegel+Gale’s strategy differentiates the brand by leading with heart – a warm, relatable and trustworthy way to engage with farmers and other key stakeholders, while communicating its global sustainability commitments.



Arctic Iced Coffee

By Halo

halostudio.love

BRAND STRATEGY: BRONZE

Arctic Iced Coffee is the UK’s number-one independent iced coffee. In a market dominated by huge names like Starbucks and Costa, Halo’s strategy helps Arctic punch up.

Research revealed an opportunity to focus on younger consumers who choose iced coffee for its sweetness and energy boost, with little interest in roasts, blends, origins and tasting notes. Not coffee geeks: simply iced coffee lovers. A new proposition – ‘Taste of Independence’ – sets it apart from the corporate ubiquity of the global competition and connects to the brand’s fans on a personal level, recognising their choice as a statement of self-identity and personal taste.



Royal Mail – Pride

By NB Studio

nbstudio.co.uk

ILLUSTRATION: BRONZE

On 1 July 1972 protestors marched from Trafalgar Square to Hyde Park chanting: “Gay is fun! Gay is proud! Gay is beautiful!” 50 years on, Royal Mail challenged NB Studio to develop a set of special-release stamps and a suite of collectables to mark the anniversary of the UK’s first Pride rally.

The collection pays tribute to each decade of Pride. NB engaged Pride organisations UK-wide to ensure symbolism – flags to tattoos, clothing to handkerchiefs – was respectful to all identities featured. Queer British artist Sofie Birkin provided free-flowing illustrations to tell the story of a community fighting for and celebrating its right to exist and be heard.



Saudi Design Festival

By Tarek Atrissi Design

atrissi.com

TYPOGRAPHY: BRONZE

To redesign the visual identity system for the Saudi Design Festival in Riyadh, Netherland-based Tarek Atrissi Design drew inspiration from the striking geometry found in traditional Arabic calligraphy.

Working with variable font technology in the Glyphs app, the studio transformed this geometry into infinite typographic design possibilities. At the heart of the identity is a wordmark controlled by four axes, which shift to adjust the weight, width, height and spacing of the letterforms.

The result is an interactive typographic language that informs a rich, flexible visual identity – providing a broad range of possible usages across branded collateral for the festival.



Gigi's Gelato typeface

By Design Bridge and Partners

designbridge.com

TYPOGRAPHY: BRONZE

Gigi's Gelato celebrates the love of a messy, flavourful life served with a scoop of sweetness. Quickly becoming a staple fixture at New York's Rockaway Beach, Gigi's draws year-round loyalists searching for a blend of nostalgia and newness.

To capture its playful spirit, Design Bridge and Partners developed a custom typeface inspired by graffiti culture, blended with the joy of that first taste of gelato. Reflecting the proud roots of Gigi's local neighbourhood, the bold, bright primary colour palette evokes the ingredients, flavours, and hues of endless lazy summer summers – reminding the world that life is both messy and sweet.



Vogue Brasil typeface

By Studio DRAMA

studio-drama.com

TYPOGRAPHY: BRONZE

To coincide with Vogue Brasil's 2023 redesign, Studio DRAMA created a dualistic headline typeface family. The team researched Brazil's art, graphic design, literature, architecture, film, and music scenes – as well as the vernacular hand-painted typography found in the streets of cities like São Paulo.

Iconic and timeless, the resulting typeface has both sans-serif and serif styles, which complement each other with shared proportions – while unexpected geometric forms and alternates add flair and variety. At the heart of the typeface family are two polarising ideas: 'vernacular' and 'elegance'. Taken together, they infuse the iconic Vogue brand with the rich cultural and typographic heritage of Brazil.



Harlaxton

By UnitedUs

unitedus.co.uk

EDUCATION: BRONZE

Harlaxton Manor has been a hub for challengers of the status quo since 1831. Housing the University of Evansville's study abroad centre, Harlaxton College shapes transformative experiences for students who question the value of traditional studies and seek more from their futures.

Breaking ties with a Hogwarts-esque aesthetic, UnitedUs built a brand that blends trailblazing heritage with modern-day relevance. Anchored with an empowering lead message – 'Pursue The Extraordinary' – the new identity system prioritises personality, flexibility and unity.

Harlaxton's shield evolves from a college badge into a powerful visual framing device, reflecting how the College brings eclecticism together and emboldens its students to pursue the extraordinary.



Glenfiddich – Time Re:imagined

By Here Design

heredesign.com

LUXURY: BRONZE

Glenfiddich's latest series sees the ever-shifting force of time embodied in three incredibly rare whiskies. Crafted from premium materials, Here Design's sculptural packaging for each variant reimagines time in a luxurious way – designed to be as precious as the liquid as they contain.

Seemingly suspended in mid-air – and in time – the 30-year-old is housed within a complex fluid ribbon design. The 40-year-old nods to the distillery's unique process with a sculptural container made from white jesmonite. And for the 50-year-old, computational architect Manuel Jiménez decrypted climatic data gathered over those unrepeatably 18,250 days, transforming it into an algorithm and finally a physical design language that shaped a bespoke outer casing.



Guy's Cancer Charity

By Studio Sutherl&

studio-sutherland.co.uk

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

Studio Sutherl& created a confident, distinct and powerful concept for Guy's Cancer Charity, enabling the logotype to can be endlessly adapted and personalised. It becomes Yinka's Cancer Charity, Deepak's Cancer Charity, Maya's Cancer Charity, My Mum's Cancer Charity...

In the moment when tough news is given, Guy's Cancer belongs to the listener. Elsewhere, researchers dedicate themselves totally – reshaping Guy's Cancer daily. And when supporters raise money in memory of someone who'll never be forgotten, Guy's Cancer moves forward in their name. This variable identity uses all their names and stories to create a bespoke, forever-expanding set of assets.



NYC Pride

By Lippincott

lippincott.com

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

Heritage of Pride, a nonprofit born from the events of the Stonewall Uprising, knew it was time for an evolution. The organisation and its trademark event, NYC Pride, had an inconsistent brand identity that changed each year. And as the LGBTQIA+ community continued to grow, NYC Pride needed to ensure its identity was inclusive of everyone.

Lippincott helped put the community at the centre of its identity. Featuring an adaptive gradient, the iconic Pride flag in the logo provides inclusivity for different subgroups within the LGBTQIA+ community, while the supporting visual system is bold and direct, adapting to campaign themes.



Time dot com

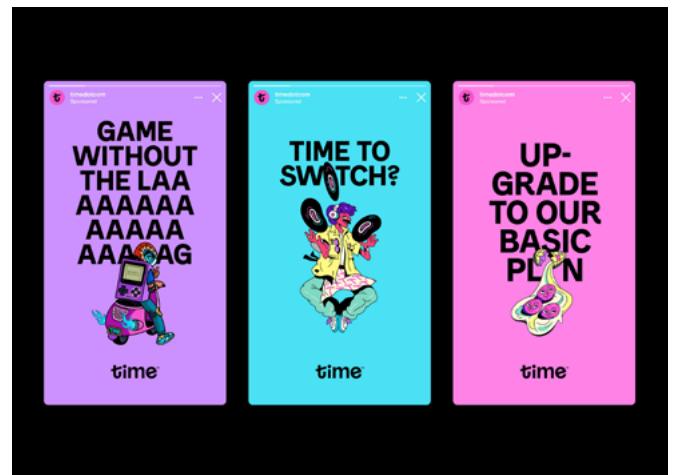
By For The People

forthepeople.agency

TECHNOLOGY & TELECOMS: BRONZE

Malaysia's number-one challenger internet provider, Time had long used its purpose-built infrastructure as a selling point – delivering industry-leading speed and reliability. But when new legislation forced its to share this with its competitors, their point of difference was lost overnight.

Time needed to strengthen its brand, staying true to its playful personality while establishing it as Malaysia's most helpful brand. For The People we set out to show that good internet service is essential to our lives, with a voice-led, typographic system that celebrates and amplifies Malaysian culture – including playful illustrations by local artists that bring the country's customs and humour to life.



Freeform

By COLLINS

wearecollins.com

ENTERTAINMENT: BRONZE

Saturated with algorithm-driven choices, streaming platforms tend to stick to known formulas to win over the code. Freeform backs young adult stories that buck tropes and curb conventions, giving a platform to narratives usually on the periphery.

Freeform unearths deep stories from emerging perspectives, which help people shape their place in the world. Like any great story, its new brand by COLLINS twists and turns, reinventing itself through colour, shape and movement.

When the brand speaks, it's through iconic typeface Neue Haas Grotesk – reworked so it never resolves and is always turned on its head. As a result, Freeform's voice invites you to look again and again.



TapTap

By DesignStudio

design.studio

ENTERTAINMENT: BRONZE

TapTap is a mobile gaming community platform from Chinese developer XD, where mobile gamers meet mobile creators to connect over the games they love. To introduce TapTap to the US, DesignStudio amplified the unabashed optimism at the heart of the platform, with a central brand idea: 'Gamers In'.

Warm and welcoming, TapTap is packed with personality and playfulness. Fronted by a loveable mascot called Tato, it embraces gaming's broad audience – from pro to casual, newb to battle-hardened. In a world where gaming has become big business yet is built on tropes of masculinity, aggression and moodiness, TapTap reminds us what it's all about: community, creativity, and having fun.



Marlow Film Studios

By Saboteur

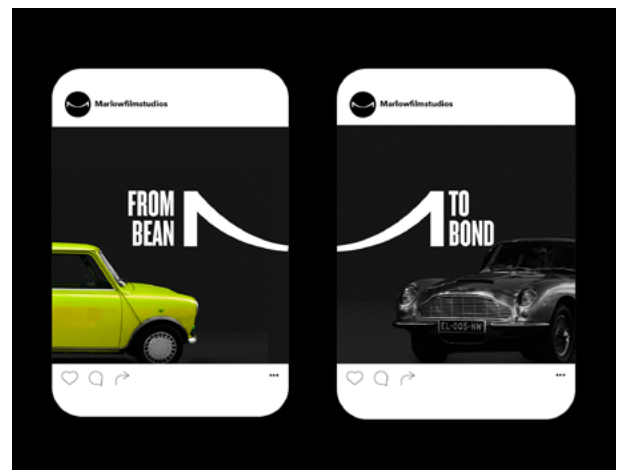
saboteur.studio

ENTERTAINMENT: BRONZE

Despite producing some of the world's most renowned storytellers, most UK film studios are outdated and inadequate. Marlow Film Studios is different: a state-of-the-art hub for British filmmaking, it's set to become the premier destination for high-end TV and film production.

Local community engagement was vital, but the brand also had to appeal to global film-makers looking for state-of-the-art facilities to bring their stories to life.

Based on the historic suspension bridge that crosses the Thames in Marlow, the M-shaped logo is a metaphor for the bridging of ideas and skills. Directors to distributors, camera to action, script to screen, the device connects Marlow to the world.



Swift

By Work Less Ordinary

worklessordinary.co

FINANCIAL SERVICES: BRONZE

A global co-operative with 4000 employees worldwide, Swift is fundamental to the global economy. But it was perceived as slow and old-fashioned compared to innovative new fintechs. Work Less Ordinary gave Swift a much-needed overhaul to emphasise its mission: 'To empower the financial community to create an inclusive digital economy.'

A suite of CGI treatments help portray Swift as modern, capable and innovative in a fast-changing market, while its new turquoise and dark-green colour palette conveys neutrality, sophistication and heritage in a competitive sector – giving it the confidence to stand its own in a sea of young start-ups.



Rack This Way

By Jones Knowles Ritchie

jkrglobal.com

RETAIL: BRONZE

Nordstrom Rack needed to stand out in the crowded off-price retail space, and live for more than just deals. JKR approached the project with the philosophy that the only thing better than the deals at Rack, is the customer shopping for them. To capture that energy, the new brand is infused with real swagger – just like Rack aficionados.

Bright, bold and confident, the fully responsive identity system features a variable typeface, a new logo, and bespoke wordmarks custom-fitted to every application – URL to IRL. Photography heroes not just great fashion, but the people who know how to find it – bubbling with personality and life.



Pop Up Grocer

By Gander

takeagander.com

RETAIL: BRONZE

With narrow aisles of food that rarely hold up to modern tastes, the modern grocery store is tired. Oversize shopping carts encourage overconsumption as overplayed soft-pop jingles overhead. A certain joy is missing.

Reliable and delightful, Pop Up Grocer is a neighbourhood grocer in New York and Miami with as much care for the community as for the items it sells. Celebrating small food and new ideas, it encourages discovery – not just shopping.

To build this kind of throwback trust, Gander took inspiration from old-school typography and Americana signage, and designed a custom ‘penny tile’ font. Elevating the discovery of food culture, Pop Up Grocer fits into the lives of modern consumers in a permanent way.



The Week

By Elmwood

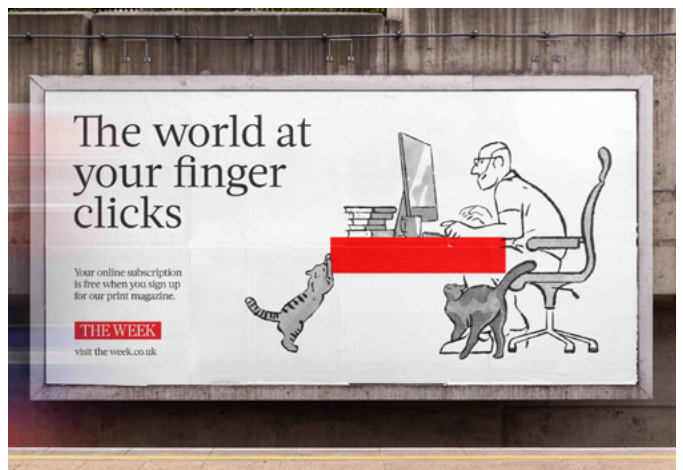
elmwood.com

PUBLISHING: BRONZE

Part of a group of respected magazines that cover weekly political commentary, The Week is famed for its balanced point of view. Despite a loyal readership, it was keen to recruit new readers through digital and print comms.

Known for its illustrated covers depicting political satire, there was little room for Elmwood to play within the existing brand toolkit. The iconic red masthead proved a perfect solution: a powerful shorthand device for the brand.

This simple red bar was the gift that kept on giving; at the heart of new scenarios and copy solutions to entice new readers and blend a measured news voice with moments of visual wit.



Compartment Syndrome

By Studio Sutherland

studio-sutherland.co.uk

PUBLISHING: BRONZE

Compartment Syndrome examines the elusive characteristics of Englishness through the lens of a small village on the Kent coast – with particular focus on the divisions that resulted from the Brexit Referendum.

Compartment Syndrome is a medical condition where pressure builds inside a muscle, restricting blood flow and causing pain. As both an end-of-the-line destination and a frontier, the village represents both freedom and restriction.

To symbolise the disparate, random ingredients of Englishness, Studio Sutherland opted for a loose-leaf format. Typography is super-condensed and expanded to represent compression, while the binding red elastic bands compress the loose-leaf sheets together in the shape of St George's Cross.



Script IP

By Mytton Williams

myttonwilliams.co.uk

PROFESSIONAL SERVICES: BRONZE

New law firm Script IP makes things simple, champions ideas, and protects the IP that matters. But the brand was outdated, and the firm needed to articulate that difference to attract more hi-tech, high-calibre clients.

Mytton Williams created a bold, progressive tone of voice to set out Script's stall. A flexible underline device highlights what matters – from the 'IP' in their name, to individual words, sentences or parts of images.

Bright, punchy and modern, the new brand positions Script as purposefully small and future-facing. And in a world facing unprecedented changes, with continued development in AI and ways of working, it's proudly future-facing.



Be Equitable

By For The People

forthepeople.agency

PROFESSIONAL SERVICES: BRONZE | SOCIAL IMPACT: SHORTLIST

Minority-owned and operated firm Be Equitable is on a mission to cultivate a more inclusive, diverse, equitable and accessible world of work. Over the past 30 years, they've delivered Unconscious Bias training for clients such as NASA, Nintendo, and Verizon.

After Black Lives Matter placed equity at the forefront of the conversation, and businesses began making public commitments to strengthen their commitments. But Unconscious Bias Training wouldn't be enough: they needed systemic organisational change.

Balancing optimistic visuals with an outspoken approach, For The People's new identity invites clients to start that complex journey. Visuals celebrate difference, defy stereotypes, and demonstrate what it truly means to be equitable.



Center Parcs Europe

By DesignStudio

design.studio

TRANSPORT & TRAVEL: BRONZE

For half a century, Center Parcs Europe has been a pioneer of European travel and hospitality. But it needed a new brand to match its new and improved parks. The organisation was founded on the concept of 'man + nature', and DesignStudio's new brand idea – 'Human Nature' – celebrates these roots.

New brand colours move beyond the expected green, introducing an eclectic, vibrant palette inspired by all facets of the natural world. Location badges celebrate the uniqueness and heritage of each location. And illustration injects warmth, joy, and a human touch across the system – providing Center Parcs Europe with a new way to share stories and ideas.



Credits

Veg NI

Jack Renwick – Creative and Strategic Director; Susie McGowan – Senior Designer and Strategist; Jon Newman – Designer and Animator; Connor Edwards – Designer and Animator; Franki Ward – Designer and Animator; Marius Trinkunas – Designer; Ethan Brown – Designer

Squarespace

Client: Squarespace; Concept, Design & Direction: ManvsMachine; Production Company: ManvsMachine; Cinematographer: Daniel Landin; Production Designer: Lydia Chan; Stylist: Ellie Walker; Editor: Amy Dang @ Avenues; Colourist: George Kyriacou & Tom Mangham @ Black Kite; Music Composition: Butter Music; Sound Design: Bronx Audio Post

Eurovision

Design Bridge and Partners: Stuart Radford, Executive Creative Director; Katherina Tudball, Creative Director; Tyler Berry, Design Director; Lucy Jones, Senior Account Manager; Cody Maemori, Senior Designer; Ed Fergusson, Senior Animator; Eva Bashford-Harrison, Midweight Designer; Jakub Zuskin, Midweight Motion Designer; Lewis Llewellyn, Print Manager; Anton Fimaier, Senior Artworker; Robert Heads, Strategist; Suzanne Neal, Client Partner | STARLIGHT CREATIVE: Marketing Director: Olena Martynova; Producer: Mykola Kononuchenko; Creative Direction: Oleksii Riepiak; Art Direction, Design: Andrii Kurylo, Vitalii Sak, Zuckenty Horobyov; Motion, 3D: Oleh Domotenko, Andrii Aslamov, Oleksandr Savinskiy; Editing: Oleksii Ihnatiev; Digital activities ideas: Olha Klipkova

Aston Martin

Across all Aston Martin: Executive Creative Director – Stuart Radford; Client Partner – Suzanne Neal; Creative Director – Sam Hall; Strategy Partner – Adam Sefton; Copy Director – Tom Tytherleigh | For Aston Martin – Intensity.Driven: Senior Account Manager – Lucy Jones; Design Director – George Bradshaw / Piers Komlosy; Senior Designer – Leanne

Kitchen, Sam Ratcliffe; Technical Director – Edward Pescetto; Producers – Christine Richter, Dionne Compton; Artworker – Anton Fimaier, Jeremy Down, Tom Fisher, Alex Zanzico | Partners & Collaborators: Per Hampus and Daniel Blom – Directors; Alex Guerra – Digital Artist, Dog Eat Dog Productions; Marc Trautmann – Photographer; Zoot Productions – Post-production; UNIT – Post-production; Tobii – Eye tracking technology | For DBS770 Ferocity.Driven: Senior Creative Director – Graeme Haig; Designer – Dan Cramer; Account Director – Anna Meldrum; Artworker – Alex Mackenzie | Other Partners & Collaborators: Curious Productions; Echoic – Music

Norwich Castle

Creative Director: Bobby Burrage; Design Director: Adam Ewels; Design Director: Scott Keightley; Animation: Ed Suckling

KatKin

From Sonder & Tell: Emily Ames, Kate Hamilton, Lucinda Toole, Rae Boocock, Rosie Cordingley, Hilary Lovell | From Center: Andrew Galloway, Ciaran Brandin, Pete Freeman, Rob Oechsle, Ellie Jepsen, Hanna Pulis, Kevin Batory, Forrest Huu Ta, Madeline Beard, Ashleigh Bowring, Rhia Hylton, Alex Center | Other credits: Marcus Nilsson, Sophie Strangio

The Running Towards

Writer: Thomas Sharp; Design Studio: Studio Sutherland; Creative Director: Jim Sutherland; Designer: Rosey Trickett; Designer: Ethan Brown; Type design – The Foundry Types; The London Fire Brigade: In-house Designer: Chris Davies; Head of Design: Justina Leitão; Head of Brand and Events: Saskia Boersma

Snap!Gammon

Design Studio: Studio Sutherland; Creative Director: Jim Sutherland; Illustrator: Rebecca Sutherland; Copywriter: Lucille Sutherland; Paper Production: GF Smith; Printing Company: PrintSmith

Credits

The Jockey Club

Creative Director – Graeme Cook; Design Director – Adam Cale; Brand Strategy & Copywriting – Steve Owen; Designer – Kevin Pearson; Typeface Design – Océane Moutot; Illustration – Jack Daly

Thredd

Strategy Partner: Adam Sefton; Strategist: Adnan Habis; Creative Director: Katherina Tudball; Design Director: Jay Brodie; Midweight Designer: Eva Bashford-Harrison; Account Director: Jennifer Boyce; Senior Account Manager: Kat Forrester

Team GB

Creative Director – Graeme Cook; Brand Strategy – Steve Owen, Graeme Cook; Design Director – Adam Cale; Designers – Kevin Pearson, Harry Meakin, Aaron Hocking; Typeface Design – Lewis McGuffie

The Land of Warriors

Illustrator: Pawel Nolbert; Agency: Design Bridge & Partners; Client: Tencent Video; Managing Creative Director: Ray Lan; Creative Director/Design Director: Fu Le; Senior Designer: Erin Zhang; Creative Digital Director: Jessica Tan; Managing Business Director: Maggie Chien; Senior Account Manager: Ami Chan

Graza

Primary Photographer: Anisha Sisodia; Additional Photography: Breanne Furlong; Director of Photography: Ryan Chun; Food Styling: Kate Buckens and Patrick Gallagher; Talent: Zaynab Issa; Video Editor: Curt Saeui; Retouching: They.studio

Byron Burgers

Neil Reekie, Project Lead; Stu Tallis, Creative Director; Spencer Buck, CCO & Founder; Luke Fletcher, Illustrator; Victoria Stuart, Client Lead; Will Duffy, Design Lead; Jamie

Quantrill, Designer; Jade Horton, Director of Strategy & Innovation; Charlie Tallis, Designer; Paul O'Brien, Designer

Woven

Client: Coworth Park, The Dorchester Collection; Creative Director: David Azurdia; Creative Director: Ben Christie; Client Service Director: Natasha Sutton; Design Director: Hannah Muddle; Designer: Ben Chamberlain; Artworker: Tim Howcroft; Writer: David Azurdia; Writer: Helle Tumbridge; Production: Standard8; Production: Gavin Martin

Vineyard Theatre

Design Studio: NB Studio; Creative Directors: Alan Dye, Nick Finney; Associate Creative Director: Olly St John; Senior Designer: Reuben Alghali; Strategist: Dan Radley; Client Manager: Sophie Knowles

Picnic

Victoria Sawdon, Paul Sparrow, Perry Haydn Taylor, Rachael Roden

BBC Nordic

Exec Producer – Jade Annaw; Exec Creative Director – Stephen Simmonds; Strategy Director – Craig Wood; Creative Director Brand – Nick Bentley; Creative Director OSP & Idents – Gary Roberts; Producer Brand – Stuart Neilson; Design Lead – David Davies; Senior Designer – Chris Barker; Motion Designers – Brand & 3D development: Mario Ruggerio, David Davies, Jason Drew, Gabor Ekes, Serhat Goktas, Marcos Savignano, Joseph Winston, Arran Bish, Alban Contrepolis; Head of 3D Idents – Jason Drew; 3D Creative Leads – Mario Ruggerio, Gabor Ekes; Motion Designers – Idents: Gabor Ekes, Mario Ruggerio, Jason Drew, Joe Maker, Dan Fitzgerald; Artworker – Paul Martin; TOV / Copywriter – Mary Ann Horgan

Meta Quest Pro

Client: Meta; Direction, Design & Animation: ManvsMachine; Music: Butter Music

Credits

Reese's

Client: Reese's; Agency: Mother London; Design, Animation & Direction: ManvsMachine; Audio / VO: Henry Paker

M&Ms

Global Chief Creative Officer: Tosh Hall; CEO United Kingdom/United States of America: James Nixon; Executive Creative Director: Sean Thomas; Creative Director: Kristie Malivindi; Creative Director: Stephen McDavid; Senior Designer: Lilia Franca Quinaud; Head of Creative Services: Diana Campbell; Designer: Ross Norton; Designer: Tim Wilcox; CGI Director: Louise Tattershall; Motion Director: Tom Gould; Motion Designer: Dan Kennington; Motion Designer: Winston Duke; Motion Editor: James Battrick; Motion Designer: George Buckfield; Creative Director, Copy: Christopher Sharpe; Head of Artwork and Production: Sam Broude; Group Strategy Director: Max McBride Peterson; Client Service Director: Daisy Shirley-Beavan; Group Business Director: Emily Green; Account Director: Isobel Monro; Senior Account Manager: Isobel Southwood; Senior Account Manager: Edward Neill; Account Manager: Daisy Stickland; Senior Program Manager: Sei-Mai Leung; Marketing Director: Amy Maw; Marketing Manager: Carolyn McKeown; Global Communications Manager: Jackie Sumsky

Eames Institute of Infinite Curiosity

Creative Director: Tom Crabtree; Head of Client Services: Patricia Callaway; Design Director: Frank Lionetti; Art Director: Tanner Irwin; Designers: Daniel Surgeon, Nathan Fyock; Project Managers: Astrid Fedel, Sheila Azadan

Cardiff Metropolitan University

Baxter & Bailey; Copywriting by Kate van der Borgh

The Bond

Designers: Paul Felton, Alex Woolley, Elliot Moss; Project Managers: Ellie Graham, Becky Holmes; Architects: BPN Architects; Photography: Tom Bird and Jack Spicer Adams; Copywriting: Total Content; Sign-writing: Seven 9 Signs;

Print production: WithPrint; Website build: Blnkio; Film: TAKT

Carlsberg & LFC – Walking Together

Spencer Buck, CCO; Matt Oakley, Strategy & Planning Director; Mark Nicholls, Design Lead; Gareth Beeson, Designer; Victoria Stuart, Client Lead; Lavinia Raducu, Project Lead

Stella Artois – Moments of Beauty Around the Table

Partners: Photographer: Cait Oppermann; Typography: Pangram Pangram Foundry; Illustration: Alec Tear; Production Partner: East; JKR: Global Chief Creative Officer: Tosh Hall; Executive Creative Director: Sean Thomas; Creative Director: Martin Francis; Design Director: Elena Cartasegna; Senior Designer: Harry Harrington; Senior Designer: Ines Smudja; Creative Director, Copy: Christopher Sharpe; Senior Producer: Kirby Partington; Motion Director: Tom Gould; Senior Motion Designer: Christ Frost; Senior Motion Designer: Ella Willies; Head of Retouching & Visualising: Steph Heasman; Senior Visualiser & Retoucher: Naomi Isaac; Senior Visualiser & Retoucher: Callum Bigmore; Head of Artwork & Production: Sam Broude; Managing Director: Jonny Spindler; Chief Growth Officer: Lee Rolston; Group Business Director: Richard Ayles; Account Director: Sam Vining; Senior Account Manager: Andrew Armentano; Program Manager: Emma Ticehurst; Marketing Director: Amy Maw; Marketing Manager: Carolyn McKeown; Global Communications Manager: Laura Lyman

Beat The Peaks

Lee Bradley – Creative Director; Scott Cockerham – Designer, Writer and Animator; Declan Byrne – Designer; Joe Coleman – Writer

The Royal Parks

Creative directors – Garry Blackburn, Simon Elliott; PMs – Joanna Wacławski, Ghislaine Gayyo; Designers – Yafet Bisrat, Ethan Major, Paloma Kaluzinska; Illustrators – Quentin Blake, Rebecca Sutherland; Copywriter – Jim Davies

Credits

Undaunted

Johnson Banks

Mux

ECD – Jo Roca; Design Director – Patrick Carroll; Designers – Emma Turney, Dash O'Brien-Georgeson, Joseph Dennis; Motion Designers – Mac Archibald, Emma Turney, Atsaya Gabiryalpillai; Illustrator – Dash O'Brien-Georgeson; Head of Strategy – Damian Borchok; Senior Strategist – Claudia Henderson; Head of Storytelling – Mat Groom; Storyteller – Arielle Bodenstein; Account Director – Monique Tadrous; CEO – Sonia Uznadze

SleepyTV

Client: Stephen Marks; Creative Directors: David Azurdia, Ben Christie; Account Director: Natasha Sutton; Designer: John Randall; Designer: Ben Chamberlain

Kit

Re – Brand & Design Agency; x15 – Client / Digital Experience Partner

Sprite

Chris Garvey, Executive Creative Director; Mike Bagnardi, Designer; Breehn Sasaki, Designer; Jack Powell, Designer; Justin Tolentino, Designer; Sara Scanlan, Implementation Designer; Jeff Ensslen, Production Designer; Kelly Ongpin, Account Director; Julia Kranzler, Account Manager; Martin Wonnacott, Photography

Uncrap The World

BRAND – Who Gives a Crap; HEAD OF CREATIVE & BRAND – Vanessa Morrish; CREATIVE DIRECTOR – Vanessa Witter; COPYWRITER – Lori Goldman; DESIGN DIRECTOR – Sam Wang; AGENCY / CREATIVE – 72andSunny Sydney; CREATIVE DIRECTOR – Luke Martin; CREATIVE GROUP HEAD – Gen Hoey; PRODUCTION – Exit Films; DIRECTOR – Stefan Hunt; PHOTOGRAPHER – Benito Martin; POST

PRODUCTION / VFX – The Editors; POST PRODUCTION / VFX – White Chocolate; MUSIC / SOUND – Otis; MEDIA – Craft Media; MEDIA – PMG

Godminster

Roo Cassels, Hannah Watkinson, Emily Dehn, Red Moat, Perry Haydn Taylor

Chasing Lucky Rabbits

MetaDesign China Ltd

Taikoo Li – The Temple

Design Bridge and Partners: Tim Brown – Creative Director; Jessica Tan – Creative Digital Director; Paola Demichelis – Creative Developer; Kitty Chan – Senior Designer; Claudia Li – Client Director; Eugenia Chui – Client Manager; Irene Wu – Senior Strategist; Doris Wu – Senior Strategist; Sébastien Labrunie, Lu Yi, Gianluca Crudele, Zheng Tiantian – Artist | TwoAM – Soundscape Design Partner; Le Polish Bureau – Tech Development Partner

De.Coded

Artist: Marcus Lyon; Producer: Camila Pastorelli; Photography & Sound: Joe Briggs-Price; Design Studio: Studio Sutherland; Creative Director: Jim Sutherland; Designer: Ethan Brown; Designer: Rosey Trickett; Designer: Sam Mustow; Curator: Cathy Kimball; Map Projection: Sutherland&Lyon; Publisher: LYON; Sound: Rethink Audio; App: Tenacity Works; Print: Verona Libri; DNA: Family Tree DNA; Partners: The Packard Foundation

NSW Government

Executive Creative Director – Jason Little; Creative Director – Mel Baillache; Design Director – Nicola Ferry; Designers – Kimberly Luo, Atsaya Gabiryalpillai, Dash O'Brien, Dean Hastie, Andrew Sanney, Simon Blanckensee, Catherine Peacock, Kelsen Findlay, Georgia Urie, Cassie Ciccarelli; Head of Strategy – Damian Borchok; Senior Strategist – Sammy Page; Head of Storytelling – Mat Groom; Senior

Credits

Storyteller – Daniel St. Vincent; Motion Design – Mac Archibald, Atsaya Gabiryalpillai

AERO

Client: Jim McGuire; Client: Stephen True; Creative director: Ben Christie; Design director: Hannah Muddle; Designer: John Randall; Designer: Ben Chamberlain; Designer: Katherine West; Creative Artworker: Tim Howcroft; Client Services Director: Alice Thompson; Account Executive: Esther Mason; CGI Artist: Phil Chapman

Frango Assado

Frango Assado – International Meal Company: Chief Sales, Marketing & Digital Officer: Alex B. X. Pinto; Marketing Director: Willy Cravo Campos; Marketing Manager: Tamiris Vieira Figueiredo | Design Bridge and Partners: Marcelo Bicudo – CEO; Heitor Piffer – Creative Director; Raquel Szejnberg – Strategy Director; Renor Junior – Strategy Lead; Shingo Sato – Head of Design; Flavio Alexandrino – Creative Lead; Williams Rocha – Senior Designer; Gabriel Catte – Designer; Amanda Piva Brito – Designer; Paula Robinson – Designer; Amanda Bellani – Designer; Laura Alcará – Designer; Robson Henriques – Head of Verbal Identity; Camila Coimbra – Copywriter; Juliana Machado – Copywriter; Yohanna Moraes – Copywriter; Fernanda Klebis Dias – Head of Business; Juliana Ajaj – Head of Business; Alice Leite – Account Manager; Gabriel Botelho – Account Manager; Mariana Camargo – Account Manager; Ana Lourencato – Producer; Gabriel Gonçalves – Animation; Richard Vernon-Smith – Animation

R1 Racing

Strategist – Mike Woolston; Strategy Director – Ben Thrasher; Creative Partner – Marta Swannie; Design Director – Robert Leah; Senior Designers – Joe Stone, Erik Brattested; Motion Designer – Jakub Zuscin; Client Partner – Jon Sloneem; Account Director – Philippa Robilliard

Ashurst

Matt Boffey, Chief Strategy Officer; Jake Myhre, Strategist; Miho Aishima, Design Director; Mark Wood, Senior Creative Director; Adrian Burton, Creative Partner; Louisa Luk,

Designer; Tim Noble, Creative Copy Director; Andrew Webster, Client Partner; Kat Forrester, Senior Account Manager

Tirlán

Lead: Siegel+Gale NY/Siegel+Gale London; Patrick Kampff – Senior Strategy Director; Lea Chu – Group Director, Naming; James Snook – Design Director; Helen Tong – Senior Designer; Client: Tirlán; Michael O’Leary, Chief People, D&I & Org Development Officer; Nicola O’Connell, Head of Consumer Development

Arctic Iced Coffee

Nick Ellis, Paul Bailey, Abbie Price, Holly Fletcher, Alex Glyde (Halo) and Jo Taylor (Arctic Coffee)

Royal Mail – Pride

NB Studio: Creative Directors: Alan Dye & Nick Finney; Associate Creative Director: Olly St John; Design Director: Sam Pittman; Designer: Becky Campbell; Client Manager: Jess Storey; Client Manager: Sophie Knowles; Illustrator: Sofie Birkin; Royal Mail: Client: Dean Price

Saudi Design Festival

Tarek Atrissi Design, Barcelona

Gigi’s Gelato typeface

Ross Clugston, Chief Creative Officer; Ben Sherwood, Senior Creative Director; Ryan Boyd, Creative Director; Greg Gayle, Art Director; Ian Culley, Director of Experience; Woojin Chung, Senior Designer; Nina Marie Girod, Senior CGI Artist; Gan Lin, 3D Motion Designer; Susannah Feiler, 3D Motion Designer; Ronan Tiongson, Creative Director; Luke Barnell, Graphic Designer; Mei Ahn, Graphic Designer; Ellis Zhixuan Yu, Graphic Designer; Jurgen Kotch, Youragain, Digital Cinematographer / Motion Artist / Editor

Vogue Brasil typeface

STUDIO DRAMA TEAM: William Richardson – Creative

Credits

Director; Chris Nott – Creative Director; Tom Baber – Type Designer; James Griffin – Type Designer; George Buckfield – Animator; VOGUE TEAM: Paula Mageste – CEO; Paula Merlo – Editor in Chief; Júlia Filgueiras – Art Director; Heitor Ferreira – Designer; Karina Yamane – Designer; Stefanie Louise – Designer

Harlaxton

Luke Taylor – Co-founder & Creative Partner; Natalie Burns – Strategy Partner; Carl Rylatt – Design Director; Lou Whitfield – Strategy Director; Joseph Lee – Copywriter; Jason Best – Designer; Jemma Kendall – Brand Creative

Glenfiddich – Time Re:imagined

Client: Glenfiddich; Design Agency: Here; Computer Architect: Manuel Jiménez García; Visualiser: Where Giants Roam

Guy's Cancer Charity

Design Studio: Studio Sutherland; Creative Director: Jim Sutherland; Designer: Rosey Trickett; Writer: Thomas Sharp; Client: Catherine Cullen, Exec Director of Communications & Engagement, Guy's and St Thomas' Charity

NYC Pride

Design agency: Lippincott; Client: NYC Pride; DESIGN: Brendan Murphy, Global Creative Director; Jenifer Lehker, Partner; Peter Chun, Partner; Dimitri Theodoropoulos, Senior Design Director; Dan Ran, Senior Designer, Interaction and Motion; Thom Finn, Senior Design Director; Christal Sih, Design Director; Kaito Gengo, Design Director; Coco Han, Design Director; Kishen Pujara, Motion Designer; Travis DeShong, Senior Consultant, Brand Voice; Jordan Steiner, Senior Consultant; Eva Hoffman, Designer; STRATEGY: Pascale Tam, Partner, Brand Strategy; Jennifer Rosenbloom, Partner, Brand Strategy; Ben Le, Partner, Brand Strategy; Meredith Brandt, Associate, Brand Strategy; Enoch Wong, Associate, Innovation Strategy

Time dot com

Executive Creative Director – Jason Little; Creative Director – Alexis Waller; Design Director – Mac Archibald; Senior Designer – Joseph Dennis; Typographer – Mathieu Réguer, Joseph Dennis; Account Director – Mabel Tu, Farah Smurthwaite; Head of Strategy – Damian Borchok; Senior Strategist – Matt Pearce; Head of Storytelling – Mat Groom; Senior Storyteller – Daniel St. Vincent; Designers – Atsaya Gabiryalpillai, Dash O'Brien Georgeson, Emma Turney; Motion Design – Mac Archibald, Atsaya Gabiryalpillai, Emma Turney; Illustrators – Chern Loo & Shu Yee

Freeform

Louis Mikolay – Creative Director; Emily Sneddon – Senior Designer; Frank Lionetti – Design Director; Michael Di Leo – General Manager, SF; Taamrat Amaize – Chief Strategy Officer; Dashiell Alison – Strategy Director; Tomas Markevicius – Motion Design Director; Eric Park – Motion Designer; Darius Wang – Motion Designer; Madeleine Carrucan – Senior Copywriter; Dante Carlos – Design Director; Yeun Kim – Designer; Kelly Kraft – Program Director; Meg Farmer – Strategist; Alex Athanasiou – Strategic Initiatives Manager; Type Foundry: Monotype; Photography: Mari Juliano

TapTap

James Duru, Principal APAC; Bénédicte Gouy, Client Services Director; Kim Tong, Senior Client Manager; Livia Lima, Design Director; Collette Duong, Senior Designer; Jared McDowell, Senior Designer; Lucy Gavan, Senior Strategist; Joel Priestland, Designer; Jonty Bell, Copy Director; Vincent Raineri, Motion Designer; Sam Mularczk, Motion Designer; Wei Huang, Smith & Western Studios; TapTap team: Yao, Connie Liang, Daniel Liu, Wang Tianyi

Marlow Film Studios

Ned Image – The Ambidextrous Saboteur; Marina Zheng – The Spirited Saboteur; Alex Clegg – The Dreaming Saboteur; Paul Cardwell – The Laughing Saboteur

Credits

Swift

Project Lead: John Holton; Creative Director: Pete Cutler; Programme Director: Christina Miles; Client Brand Lead: Ben Spencer; Client Design Director: Natasa Denic; Client Designer Director: Ben Ledger; Typographer: Rob Clarke; Designer: Mark Palmer; Designer: Jon Martin

Rack This Way

Global Chief Creative Officer: Tosh Hall; CEO, North America: Sara Hyman; Global Executive Creative Director: Lisa Smith; Creative Director: JB Hartford; Design Director: Apirat Infahsaeng; Design Director: Jay Chapman; Senior Designer: Kate Johnston; Senior Designer: Maristella Gonzalez; Senior Designer: Thais Mazelli; Senior Designer: Linda Conlin; Designer: Paco Padilla; Designer: Kaitlin Sparkman; Implementation Designer: Mindy Gellman; Type Design: Oh No Type; 3D Visualization Director: Mat Brown; 3D Senior Visualizer and Motion Designer: Damian Atkinson; Senior Motion Designer: Griffin Keller; Motion Designer: Brent Clouse; Motion Designer: Kaitlyn Chandler; Copy Director: Morgan Doff; Creative Director, Copy: Rachel Urbach; Group Strategy Director: Hayley Burnham; Senior Strategist: Elisabeth Powell; Group Account Director: Laura Wall; Account Director: Becca Keith; Account Manager: Tirsia Tavaréz; Print Production Director: Stephen Kwartler; Senior Production Designer: Miguel Altagracia; Senior Production Designer: John Colón; Marketing Director: Amy Maw; Global Communications Manager: Laura Lyman; Marketing Manager: Carolyn McKeown

Pop Up Grocer

Agency: Gander; Creative Director: Katie Levy; Designers: Phaedra Charles, Lauren Nicholas; Website Development: View Source; Photography Interiors: Amanda Proudfit

The Week

Global Executive Creative Director: Andrew Lawrence; Head of Client Partnerships: Sheila Buchet; Senior Designer: Matt Churchill; Middleweight Designer: Mike Preston; Account Manager: Nicole Segal; Head of Animation: Oli Minchin; Illustrator: Luis Mendo

Compartment Syndrome

Design Studio: Studio Sutherland; Creative Director: Jim Sutherland; Designer: Rosey Trickett; Designer: Ethan Brown; Photographer: Aidan McCarthy; Production Company: WithPrint

Script IP

Collaborators: Profile photography and film by Julian Love; Copywriting by Stuart Heath; Web Build by Kaleido Grafik

Be Equitable

Executive Creative Director – Jo Roca; Creative Director – Alexis Waller; Designers – Atsaya Gabiryapillai, Georgia Urie, Emma Turney, Cassie Ciccarella; Head of Strategy – Damian Borchok; Senior Strategist – Matt Pearce, Claudia Henderson; Head of Storytelling – Mat Groom; Storyteller – Arielle Bodenstein; Account Director – Mabel Tu; Illustrator – Edward Ubiera; Typefography – Tré Seals

Center Parcs Europe

Vinay Mistry, Executive Creative Director; Daisy Grice, Senior Designer; Sam T Smith, Design Director; Pamm Hong, Senior Strategist; Hatty Middleton, Client Director; Naomi Williams, Client Manager; Emily Jones, Client Services Director; Diane Dear, Senior Designer; Emilia Gribbin, Designer; Sarah Grech, Senior Writer; Jonathan Reed, Senior Artworker; Collaborators: Fuchsia MacAree, Illustrator; Father Sound Design, Sound Design; David Padilla, Illustrator; Center Parcs Europe: Andres Neira de Back, Marketing Director; Didi Looij-van Golden, Head of Strategic Marketing; Bas Post, Marketing Director; Irene Geerligs, Senior Marketing Manager; Barbara Knoop, Senior Marketing Manager; Danique Hofman, Marketing Manager; Clémentine Harmant, Head of Marketing; Estelle Debeauvais, Head of Marketing Operations; Melanie Pimpels, Marketing Manager



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