

COMPUTER ARTS

DESIGN
MATTERS

ISSUE #299

DECEMBER 2019
£6.99 • US\$16.99
PRINTED IN
THE UK

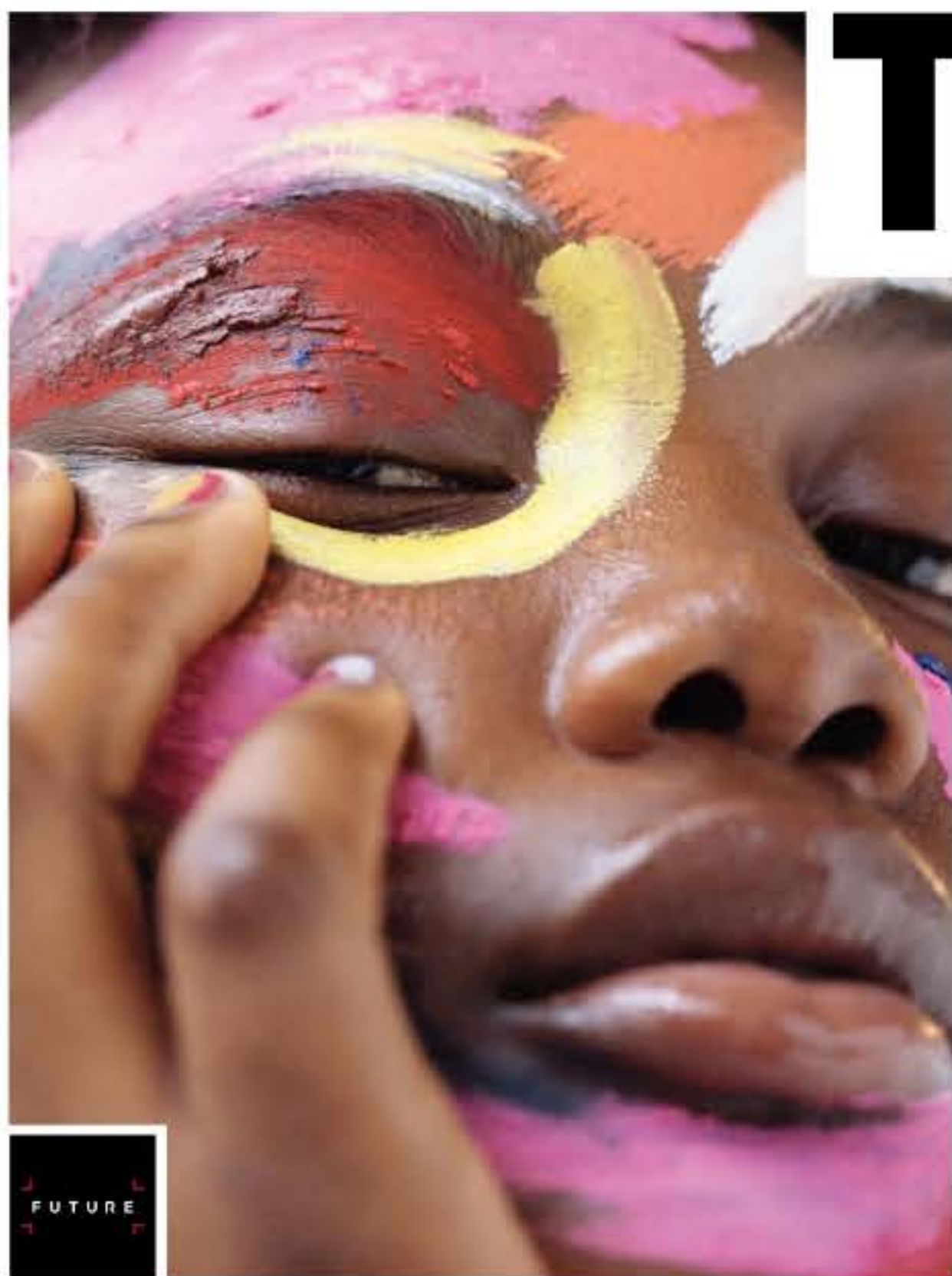
INSIDER ADVICE

DESIGN FOR GOOD

Discover the design secrets behind
ground-breaking charity campaigns



NEW COLOUR TRENDS



How today's key colour palettes are
harnessing the energy of activism

TELL THE
TRUTH



FUTURE

**I'VE BEEN A GRAPHIC
DESIGNER FOR 40
YEARS AND ALWAYS
PRINTED MY OWN
STUFF. ROUTE 1 PRINTS
IT FASTER, MORE
ACCURATELY AND
CHEAPER. BRILLIANT!**



route1print.co.uk

 **RoutePrint**
SIMPLE. CREATIVE. RESPONSIVE.

Making the cover

The wonderful FranklinTill never disappoint with its colour trend reports, and this year's (on page 42) is the studio's most spectacular ever, addressing the power and significance of colour on a truly global level, and – excitingly for the art department – delivering a stunning selection of examples to illustrate it.

A brief, impassioned experiment in protest-themed covers binned (but not forgotten), we proceeded to implement a tried and tested collage format that best expressed the rich diversity of assets available.

This cover was always going to be an emotional experience as we (spoiler alert if you've not read the editor's letter) haul the Computer Arts ship ashore to apply a lick of paint for next issue's design refresh, and as we send this cover to press, our brand spanking new cover for issue 300 hovers minimised in the dock. We can't wait to show it to you.



MARK WYNNE

Our art ed is currently buried under a heap of magazines and books. We're not expecting to see him anytime soon...

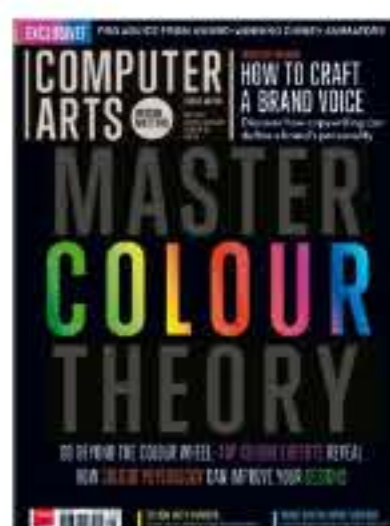


There were so many wonderful images to choose from, it was difficult to narrow them down to just a handful.



COLOUR TRENDS '17

Our second FranklinTill colour report inspired Merijn Hos' abstract cover for issue 261, referencing the key palettes inside.



COLOUR THEORY

Focused on colour theory, issue 266 featured a blend of six Pantone inks (including three fluoros). It was so popular that CA HQ has run out of copies.



COLOUR TRENDS '18

Our fourth colour trends 'went big' (as the kids say) with three different cover designs for each of the featured trends. Expensive.

Editor's letter

Remember that time, long ago, when most people weren't that bothered about politics? As we go to press with this issue, things couldn't be more different, with Brexit once more on a knife-edge, Trump's impeachment gathering steam, and protesters from Hong Kong to London bringing normal city life to a dramatic, juddering halt.

Today, it seems everything is being influenced and shaped by broader global events, and that includes design and illustration. So it's not surprising to see futures research agency FranklinTill reporting on page 42 that the latest colour trends in design are being heavily influenced by the work of global protest movements, from climate change to feminism and beyond.

Of course, engaging socially and politically isn't just about protest; it's also about coming together to provide positive and practical solutions to humanity's problems. So on page 64, Lisa Hassell talks to the designers behind some of the most ground-breaking charity projects of recent years, which have found new and innovative ways to help children in poverty, people who self-harm, those with dementia, and more. On page 26, meanwhile, we hear from Michael Johnson about how his studio Johnson Banks rebranded Teach First, a charity aiming to address educational disadvantage in England and Wales.

And, if my calculations are correct, just as you've pored over the last page of this issue, our 300th will be arriving to the newsstand on 6 December. Expect a brand new look to Computer Arts, with more insightful opinion and process to keep all creatives informed and inspired. There may also be a few exclusive A4 prints included! Keep an eye out for more announcements on our social media, below.

● **BEREN NEALE**
Editor
beren.neale@futurenet.com

KEEP IN TOUCH WITH...

🐦 @computerarts

📘 /computerarts

📺 @computerarts

📷 /computerartsmag

FEATURING



IAN ANDERSON

The Designers Republic™ has published its first retrospective, and it's a beauty. On page 10, founder Ian Anderson gives us the lowdown on how it was made.
www.thedesignersrepublic.com



MICHAEL JOHNSON

Social enterprise Teach First! has a new identity, thanks to Johnson Banks. On page 26, studio head Michael Johnson talks us through the concept behind it.
www.johnsonbanks.co.uk



JONATHAN CASTRO

Pore over the colourful work of this creative, who originally hails from Peru but is now based in The Netherlands. Our interview starts on page 54.
www.jonathancastro.pe



LISA HASSELL

On page 64, Lisa Hassell meets the designers behind some noteworthy charity projects of recent years, and shares the secrets of their success.
www.inkygoodness.com



JAMIE ELLUL

Supple Studio fused British traditional and Scandi modern styles in its branding for the Minster Mill hotel, explains creative director Jamie Ellul on page 80.
www.supplestudio.com



arjowiggins

Keaykolour

Uncoated papers and boards in 48 timeless colours

arjowigginscreativepapers.com

Distributed by Antalis UK
+44 370 600 4400
antalis.co.uk

COMPUTER ARTS

FUTURE PUBLISHING LTD
Quay House, The Ambury, Bath, BA1 1UA

EDITORIAL

Beren Neale
Editor
beren.neale@futurenet.com

Mark Wynne
Art editor
mark.wynne@futurenet.com

Cliff Hope
Operations editor
clifford.hope@futurenet.com

CREATIVE BLOQ

www.creativebloq.com

Kerrie Hughes
Editor
Ruth Hamilton
Deputy editor
Rosie Hilder
Operations editor

MANAGEMENT

Claire Howlett
Group editor-in-chief
Will Shum
Senior art editor
Jacqui Spanton
Head of editorial operations

CONTRIBUTIONS

Jacob Barlow, Greg Bunbury, Ralph Burkhardt, Tanya Combrinck, Sebastian Curi, Diana Dagadita, Mark Davis, David Dooley, Lisa Hassell, Emily Marsh, Tom May, Sue Murphy, Astrid Stavro, Garrick Webster, Rachael Wheeler, Hu Yu

All copyrights and trademarks are recognised and respected.

ADVERTISING

Media packs are available on request.

Mike Pyatt Senior advertising manager
01225 687538 michael.pyatt@futurenet.com
Matt Bailey Account sales director
01225 822885 matt.bailey@futurenet.com
George Lucas Account director
01225 687331 george.lucas@futurenet.com

Want to work for Future?
Visit www.futurenet.com/jobs

DISCLAIMER All contents © 2019 Future Publishing Limited or published under licence. All rights reserved. No part of this magazine may be used, stored, transmitted or reproduced in any way without the prior written permission of the publisher. Future Publishing Limited (company number 2008995) is registered in England and Wales. Registered office: Quay House, The Ambury, Bath BA1 1UA. All information contained in this publication is for information only and is, as far as we are aware, correct at the time of going to press. Future cannot accept any responsibility for errors or inaccuracies in such information. You are advised to contact manufacturers and retailers directly with regard to the price of products or services referred to in this publication. Apps and websites mentioned are not under our control. We are not responsible for their contents or any other changes or updates to them. This magazine is fully independent and not affiliated in any way with the companies mentioned herein.

If you submit material to us, you warrant that you own the material and/or have the necessary rights/permissions to supply it, and automatically grant Future and its licensee a licence to publish your submission in whole or in part in any/all issues and/or editions of publications, in any format published worldwide and on associated websites, social media channels and associated products. Any material you submit is sent at your own risk and, although every care is taken, neither Future nor its employees, agents, subcontractors or licensees shall be liable for loss or damage. We assume all unsolicited material is for publication unless otherwise stated, and reserve the right to edit, amend, adapt all submissions.



Future plc is a public company quoted on the London Stock Exchange (symbol: FUTR).
www.futureplc.com
Chief executive Zillah Byng-Thorne
Non-executive chairman Richard Huntingford
Chief financial officer Penny Laskin-Grind
Tel: +44 (0) 1225 442 244

INTERNATIONAL

Computer Arts is available for licensing. Contact the International department to discuss partnership opportunities.
Matt Ellis International licensing director
matt.ellis@futurenet.com

SUBSCRIPTIONS

Email: contact@myfavouritemagazines.co.uk
UK order line and enquiries: 0344 848 2852
International: +44 (0) 344 848 2852
Online: www.myfavouritemagazines.co.uk
Sharon Todd Group marketing director, magazines & memberships

CIRCULATION

Tim Mathers Head of newstrade
tim.mathers@futurenet.com

PRODUCTION

Mark Constance Head of production, US/UK
Clare Scott Production project manager
Joanne Crosby Advertising project manager
Jason Hudson Digital editions controller
Steve Wright Digital edition coordinator
Vivienne Calvert Production manager

SENIOR MANAGEMENT

Aaron Asadi Chief operations officer
Paul Newman Group content director
Keith Walker Managing director, Prosumer
Nick Jones Content director, Prosumer
Greg Whittaker Head of art and design
Dan Jotcham Commercial finance director

Printed by: William Gibbons & Sons Ltd.
Finishing partner: Celloglas Ltd

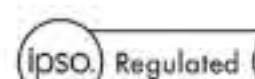
Distributed by:
Marketforce, 5 Churchill Place,
Canary Wharf, London, E14 5HU
www.marketforce.co.uk Tel: 0203 787 9001

We are committed to only using magazine paper which is derived from responsibly managed, certified forestry and chlorine-free manufacture. The paper in this magazine was sourced and produced from sustainable managed forests, conforming to strict environmental and socioeconomic standards. The manufacturing paper mill holds full FSC (Forest Stewardship Council) certification and accreditation.

Next issue on sale 6 December 2019



We are committed to only using magazine paper which is derived from responsibly managed, certified forestry and chlorine-free manufacture. The paper in this magazine was sourced and produced from sustainable managed forests, conforming to strict environmental and socioeconomic standards. The manufacturing paper mill and printer hold full FSC and PEFC certification and accreditation.



MEET THE TEAM



BEREN NEALE EDITOR

Issue 299 – the issue that was nearly 300 – has plenty of amazing content to offer, but Beren can't stop thinking about, and working on, its momentous sibling, which will boast a whole new look. It's on sale 6 December!



MARK WYNNE ART EDITOR

As well as crunch-reading a small library of branding in design books for sister-site CreativeBloq, Mark put aside time to pore over Unit Editions' stunning TDR book (see page 10). Exhaustive, beautiful and unmissable.



CLIFF HOPE OPERATIONS EDITOR

Now that the weather's getting colder, Cliff's looking forward to wearing woolly layers and a heavy duffle coat to the office, before shedding them ASAP to avoid being overcome by the building's overzealous central heating.

KEY CONTRIBUTORS

TANYA COMBRINCK FREELANCE WRITER

Classic autumnal activities such as mushroom-foraging, crunchy leaf walks and the psychological preparation for another long and miserable winter are high on Tanya's agenda at the moment.

TOM MAY FREELANCE WRITER

Tom's been busy turning his home in Weston-super-Mare into an Airbnb paradise. He also went to see Once Upon a Time in Hollywood, but still can't decide if it was a good film or not.

Production notes

PRINTERS
TEXT AND COVER CMYK
William Gibbons

PAPER
COVER
Precision Special Gloss FSC 250gsm
P3-98: Ultra Mag Plus Gloss 90gsm

TYPEFACES
Trump Gothic West, Akkurat, S-L, Simplo, Kondola and Calluna

PRINT FINISHING PARTNER

Celloglas



1,500
FOOTBALL PITCHES
EVERY DAY!

Did you know that European forests, which provide wood for making paper and many other products, have grown by 44,000km² over the past 10 years? That's more than 1,500 football pitches every day![†]

Love magazines? You'll love them even more knowing they're made from natural, renewable and recyclable wood



[†]UNFAO, Global Forest Resources Assessment 2005-2015.

Two Sides is a global initiative promoting the responsible use of print and paper which, when sourced from certified or sustainably managed forests, is a uniquely powerful and natural communications medium.

There are some great reasons to [#LovePaper](#)
Discover them now,
twosides.info



CONTENTS

ISSUE #299
DEC 2019

CULTURE



- 10 NEW VENTURES**
Projects from the past 33.3 years feature in this printed retrospective from The Designers Republic™
- 14 FRESH EYES**
Illustrator Diana Dagadita overcame imposter syndrome to revel in the boldness of her artworks
- 16 MY DESIGN SPACE**
The co-founder and creative of me&dave on how the studio has adapted to the changing nature of work
- 18 EVENTS**
Richard Turley designed D&AD's 57th annual, giving it an eclectic feel, and we were at the London launch
- 20 INSPIRATION FEED**
Sebastian Curi tells us about his animation style

INSIGHT

- 22 ESSAY**
Sue Murphy on the benefits of taking a multisensory approach to brands
- 24 DISCUSSION**
Is it useful to have a design signature?
- 25 COLUMN**
Have you considered reining in your creatives, asks Ralph Burkhardt
- 26 REBRAND**
Teach First's identity is updated



PROJECTS



- 74 MEETING A DYNAMIC DESIGN DUO**
We talk to Stefanie Weigler and David Heasty of New York studio Triboro
- 80 CREATING A SENSE OF LUXURY LEISURE ON THE RIVERSIDE**
Supple Studio talks us through its work for the Minster Mill hotel
- 86 DIGITAL SKETCHES COME TO LIFE**
Artist Hu Yu's fantasy animal work
- 92 A TYPEFACE FOR CAT PEOPLE**
Discover how Good Type Foundry created a font for a cat food company

INDUSTRY ISSUES



42 COLOUR TRENDS

Research agency FranklinTill highlights the colours that are having an impact today, thanks to people taking a stand against global issues

IN CONVERSATION



54 JONATHAN CASTRO

The designer reveals how music was instrumental in shaping his outlook on the creative arts, and explains the importance of heritage and culture

40 SUBSCRIBE & RECEIVE FREE DIGITAL SPECIAL ISSUES WORTH £40!

More subscription options on page 63 or www.myfavouritemagazines.co.uk

SPECIAL REPORT



64 DESIGN FOR GOOD

We explore how designers are using their creative talent to make a difference and raise public awareness of social causes

SHOWCASE

28 TAKING A WORM'S EYE VIEW

A round-up of inspirational artwork from the global design scene



REGULARS

98 DESIGN INSPIRATION

Pentagram's Astrid Stavro recalls her experience of AD John McConnell

CULTURE

TRENDS | PEOPLE | PLACES | EVENTS



NEW VENTURES

VIVE LA REPUBLIC!

The Designers Republic™ has published its first retrospective, and as **Tom May** discovers it's a bit of a beauty. Just don't call it a monograph...

Thirty-three point three years isn't a typical milestone for a business to celebrate. But then again, Sheffield-based design studio The Designers Republic™ could never be accused of being conventional. So it makes perfect sense that it would choose this time to publish its first retrospective.

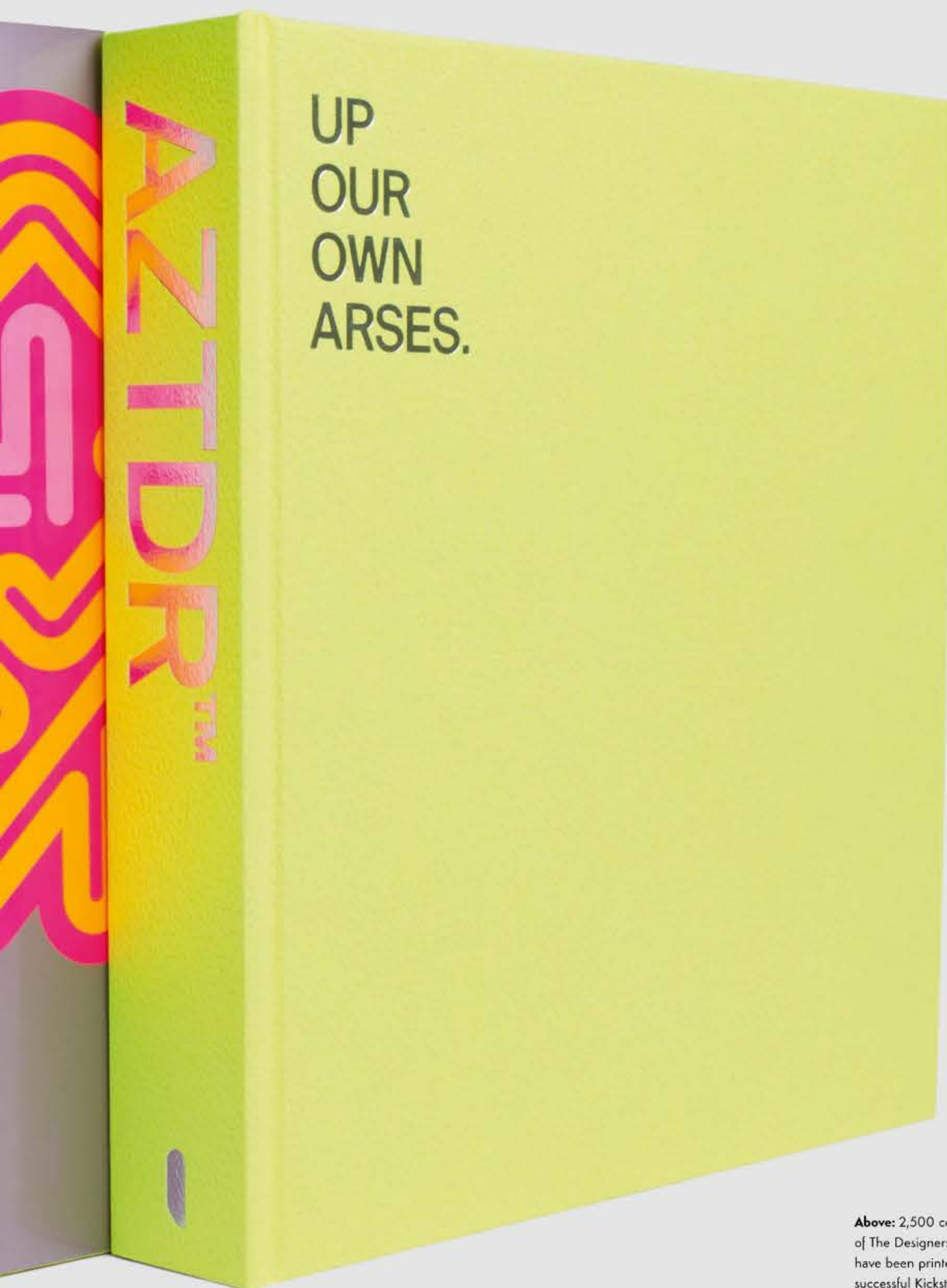
A-Z of The Designers Republic™ features the most inspiring projects from the studio, founded in 1986

by Ian Anderson and Nick Phillips. But it's not, stresses Anderson, a monograph. Instead, "it's a way of explaining how and why we do what we do, illustrated by relevant work from the last 33.3 years," he says. "It's essentially: 'What Ideas Look Like – To Us.'"

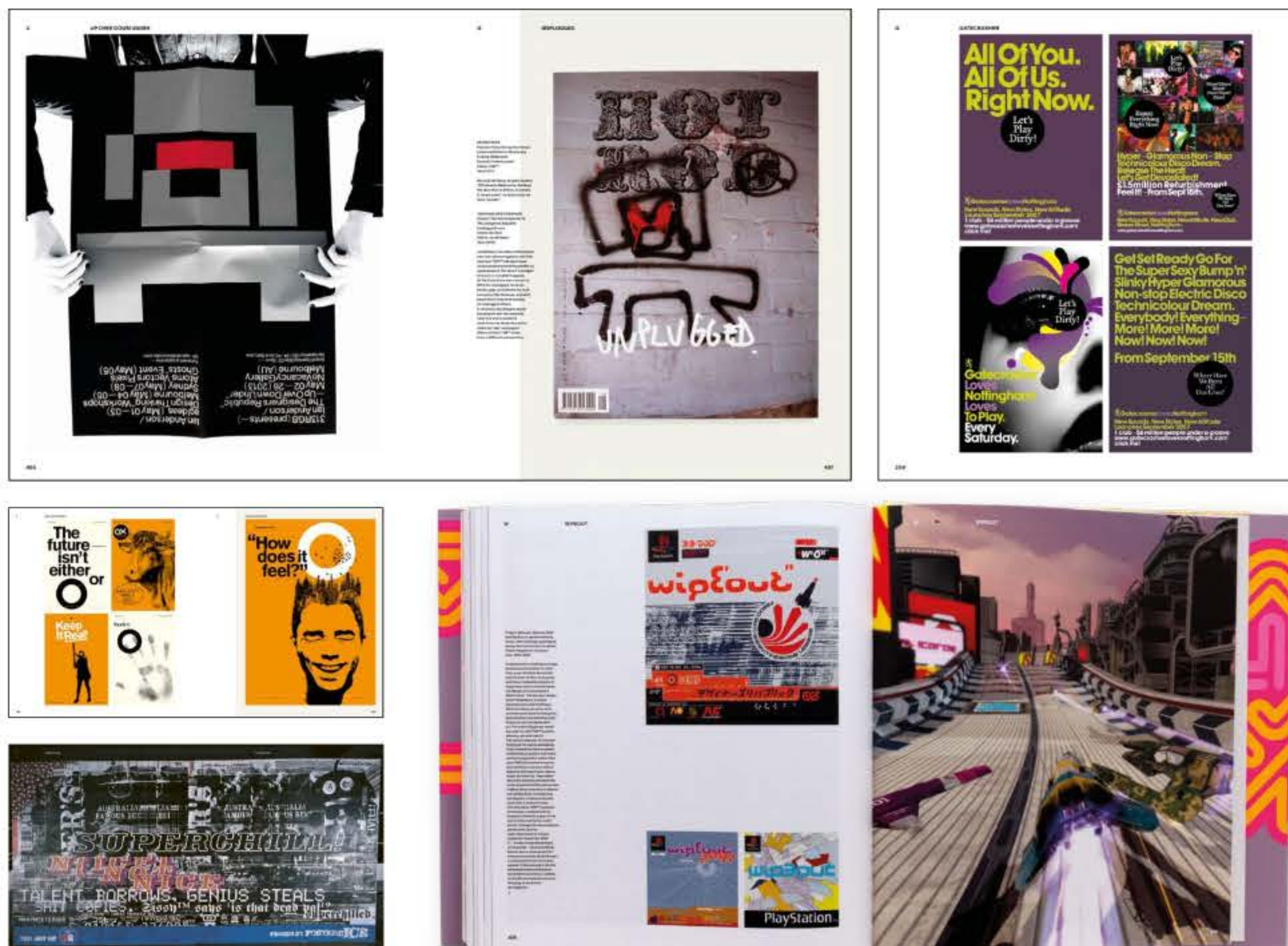
That's the reason the limited-edition book is ordered alphabetically, rather than chronologically. "There's no chronology to what we do," notes

Anderson. "Ideas bounce back and forward across time. Some work references other ideas from other times. Some is borne of other work. And some is a reaction to what we've done before in a given time; or maybe with a given client."

"From the past comes the future: no idea – and therefore no design – is an island," he continues. "By ordering the book alphabetically, rather than basing it on themes, new connections between what we



Above: 2,500 copies of A-Z of The Designers Republic™ have been printed, following a successful Kickstarter campaign.



Above Ian Anderson is the founder of Sheffield-based The Designers Republic™.

do and what we did will be thrown up; not just for the reader, but for ourselves too."

Beautifully printed by Verona Libri, with Otabound binding, A-Z of The Designers Republic™ features a fluorescent yellow cover with foiled type, three special colour wrap, CMYK and one special colour throughout. But this 512-page hardback isn't just about eye candy: you'll actually want to read this one, from cover to cover.

Featuring 250 different album and single covers, 140 prints, posters and flyers, over 130 images of print-based and editorial projects and more, this weighty tome analyses everything from the studio's early work for bands such as Age of Chance, Chakk and Cabaret Voltaire, through to its recent designs for The Cinematic Orchestra and Led Bib.

But while the book's a triumph, it's been a long and tricky path to get to the finish line, reveals Anderson, with a number of false starts along the way. Ultimately, it only came together when he dropped the idea of creating it in-house.

"After 25 years of not finishing a book ourselves, I had an epiphany that maybe someone else, slightly removed, might be better placed to do it," he recalls. So he turned to Unit Editions, the publishing company formed by Tony Brook and Patricia Finegan, both of Spin, and Adrian Shaughnessy, which has produced 40 design-related books and publications since its formation in 2009.

"I like Unit Editions' books," says Anderson. "They're clear and stylish with some kudos attached. And knowing Tony and Adrian, it made

sense to work with them. They were the referees... the grown ups."

Spin designed the book and pulled it together with Anderson as author. It was edited by Mark Sinclair and The Designers Republic™ created the cover. To fund it the studio turned to Kickstarter, where the book met its target within one week, with 1,324 backers pledging over £135,000, well in excess of the initial £80,000 target.

"The stars aligned," says Anderson. "That it happened at all was down to a clear public desire for it, and for us a desire to connect with new audiences, new collaborators and new clients."

You can order a limited edition copy of A-Z of The Designers Republic™, priced £85, by visiting www.uniteditions.com/products/a-z-of-the-designers-republic. ■

Top: From helping to raise awareness of environmental issues, to creating in-universe branding for the Wipeout video games, The Designers Republic™ has had a lot of fingers in a lot of design pies.

PUT A PAUSE IN YOUR DAY

With so many demands from work, home and family, there never seem to be enough hours in the day for you. Why not press pause once in a while, curl up with your favourite magazine and put a little oasis of 'you' in your day.



PRESS PAUSE
ENJOY A MAGAZINE MOMENT

To find out more about Press Pause, visit;
pauseyourday.co.uk



FRESH EYES

GROWING BOLD

Diana Dagadita, a Romanian illustrator currently living in Southampton, on learning the power of printing

"I struggled with imposter syndrome for a long time," says Diana Dagadita, recalling her success at D&AD's New Blood exhibition. "I didn't feel my project was good enough to be there. When the judges put a 'One to Watch – Impressive Illustration' sticker next to my work I took a bit of convincing to accept it wasn't a mistake. From that I learned to believe in my work, as cliché as it sounds... No one knows what went wrong, so celebrate what you've achieved."

Since leaving university, Dagadita's work has come into its own. "I used to mainly draw in pencil, or paint with watercolours – everything was small and unsure, much like me!" she recalls. "Printmaking revolutionised the way I work. It taught me to be patient, embrace mistakes and enjoy the process. It's given me the courage to use bolder lines, simpler shapes and block colours."

Dagadita's first graduate commission was to create illustrations to be etched on the doors of the 700 year-old God's House Tower in Southampton. Now an arts venue, in the 18th century the building was a jail. "My job was to bring the voice of the prisoners to life by re-creating signatures and illustrating icons relating to their charges," Dagadita tells us. "I created 30 linocut illustrations in about two weeks"

Dagadita's book, *A Printer's ABC*, has just been published and she is artist-in-residence at Solent University. With freelancing on the side, it's an intimidating schedule. "I have to keep my hands inky and busy!" she declares.

www.ephemre.com



ephemere



24/100

ephaenore



Opposite left:
"Page from A
Printer's ABC,
2019, which was
part of my final
Major's project."

Opposite right:
"Linocut card
design, part
of my Handful
of Love series
created this year."

Top left:
"Afternoon Tea.
A self-portrait,
multiple-plate
linocut made into
a screen print."

Top: "Illustrator's Manifesto, 2018. Front half of the 'hotdog fold' book I made to a university brief."

Far left:
"Breakfast Scene.
A first attempt at
turning photos
into simplified
lino designs."

Left: "60's Traveller Bag. A three-colour screen print – possibly my favourite print!"



me&dave is a creative studio based in south-east London, which was founded in 2007 by university friends Mark Davis and Rob Willmott. The company creates fresh, vivid branding for a range of clients in the real estate sector. www.me-and-dave.com

MY DESIGN SPACE

BUILDING RELATIONSHIPS

Mark Davis, co-founder and creative director at me&dave, talks office mascots and practical jokes

Since May this year me&dave has been on the third floor of The Ministry, a members' club-cum-cowork space in Borough created by the Ministry of Sound for the creative industries. Membership includes full access to the communal space, meeting rooms, gym, copper pipe bar, restaurant, 40-seater cinema, recording studio, heated terrace, private dining rooms, and the multi-purpose event area known as The White Space.

What we love most about The Ministry's setup is its understanding of the changing nature of working. Work isn't

just work anymore. We want to host here, organise our private lives from here and, in our case anyway, push on into the wee hours here. The Ministry isn't about flexible work space; it is a flexible work place. This is the key difference.

What began as a cheap, tongue-in-cheek Secret Santa poking fun at the accent of our studio manager, has blossomed into Christmas Al (or "Christmas Owl"), me&dave's unofficial mascot (1). Also moonlighting as chew toy for our part-time studio sausage dog, Noodle, this little fury playmate never has a dull moment.

Pre-pitch nerves? Have a few drops from this vial of absinthe (2). Big night ahead? Do a shot. Hump day? Pass it here. Since concocting an Absinthe-based Christmas gift for our clients last year we've kept a vial of the green fairy close to hand. Just give us a reason!

As most were stumbling off into the night, one of our clients had rushed back to the bar. Unbeknownst to us, he was printing off the whole bill from the night of our 10-year party. He then framed it and sent it to us as a thank you and a keepsake (3). It's a lovely reminder of that brilliant night spent celebrating a pretty



epic milestone with some incredible friends, clients and family.

Last year we embarked on a little side project: our own newspaper, C&ndid (4). Designed to champion our thought leadership and challenge the status quo of our world, it covers everything from the power of language to how big data will transform how we market real estate. No guff, no pretence, just frank, open, honest opinion with the aim of getting people talking more. It's something we're really proud of, and it'll hold its place on the 'good shelf' for some time yet. Until issue two lands of course...

The story goes that Mark was getting irritated with account director Emma constantly hijacking his Amazon Prime account for urgent orders. So he decided to get his own back. One day, a parcel arrives with Emma's name on it. Odd, she thought, as she didn't remember ordering anything. Yet open it she did in front of the whole studio to reveal a buttplug with a fluffy pink feathery bottom (5). Needless to say, she was mortified. Check and mate, Mark. Of course, after so long, we often forget it's there. This has led to a few raised eyebrows from clients walking into our space for the first time... ▣



EVENT REPORT

CLOSING THE BOOK ON 2019

D&AD launches its 57th Annual, designed by Richard Turley to be "warm and human"

KEY INFO:

History

D&AD has released an annual since 1963, the year after its founding.

Date

3 October

Location

D&AD offices, Bethnal Green, London

Past designers

Gregory Bonner Hale, Farrow Design, Malcolm Gaskin, Bob Gill, Neil Godfrey, Allen Jones, Tony Kaye and Minale Tattersfield

The launch of D&AD's annual is a key date in London's design calendar.

And there was a special sense of anticipation this year, as the great and good gathered to see the latest publication unveiled.

In her final act as D&AD president, Harriet Devoy had tasked Richard Turley – famed for reimagining both Bloomberg Businessweek and MTV – with designing the 2019 annual.

The brief had been simple: "On a shelf of D&AD Annuals, make this year's stand out." In response, Turley explained that "previous iterations of the Annual have excelled in graphic design as precision engineering. I wanted this one to feel warm and

human." His overriding theme was based around "the doubt and vulnerability associated not just with the awards, but with working within the creative industries as a whole. The craving for reassurance and validation all the time. The need for likes on your Instagram post. For views on your video... A lot of that bubbled around."

His design is a bold one, bringing a slice of anarchy and risk-taking to what has traditionally been a more formal affair. The annual is filled with in-jokes and tongue-in-cheek moments, from playful page numbers to hand-scrawled titles, while the video to promote it, featuring sarcastic mumblings and toilet flushings from Turley, will have raised eyebrows, too.

But as far as the audience was concerned, the strategy paid off. "The Annual this year is like a beautiful painting that actually lets the work jump out, rather than trying to overtake it," said Wayne Deakin, executive creative director EMEA of Huge. "I like the brutality of the design and the anti-design nature; it's of the moment." Tony Davidson, executive creative director of Wieden+Kennedy London, added. "I feel that Richard has tried to strip everything back and do very little in a fun way, letting the work speak for itself. It's nice Harriet chose him. She's barking mad, and so is he."

The D&AD Annual 2019 is available for £75, or free with a D&AD membership, via www.dandad.org.



Q&A: RICHARD TURLEY

To promote the D&AD Annual 2019, **Richard Turley** recorded a thrillingly bonkers, Max Headroom-style interview, which you can view in full at <http://bit.ly/turley-vid>. Here are some of the highlights...

WHO ARE YOUR ROLE MODELS IN YOUR LIFE, CREATIVE OR OTHERWISE?

My biggest role model was Tibor Kalman. And Tony Wilson who set up Factory. There's too many to mention.

HAS YOUR EXPERIENCE OF THE INDUSTRY BEEN AS YOU EXPECTED?

You start out at work thinking that everything will be organised and everyone's an adult. In your childhood you assume that all the craziness and the chaos is just because you're a kid. And then you get into work and realise that chaos and craziness is just built into humans, full stop.

HAS THE INDUSTRY CHANGED SINCE YOU ENTERED IT?

I started in newspapers and there was a panic then that no-one needs media any more. Since then there have been panics about TV, about magazines, about advertising. We just like to panic.

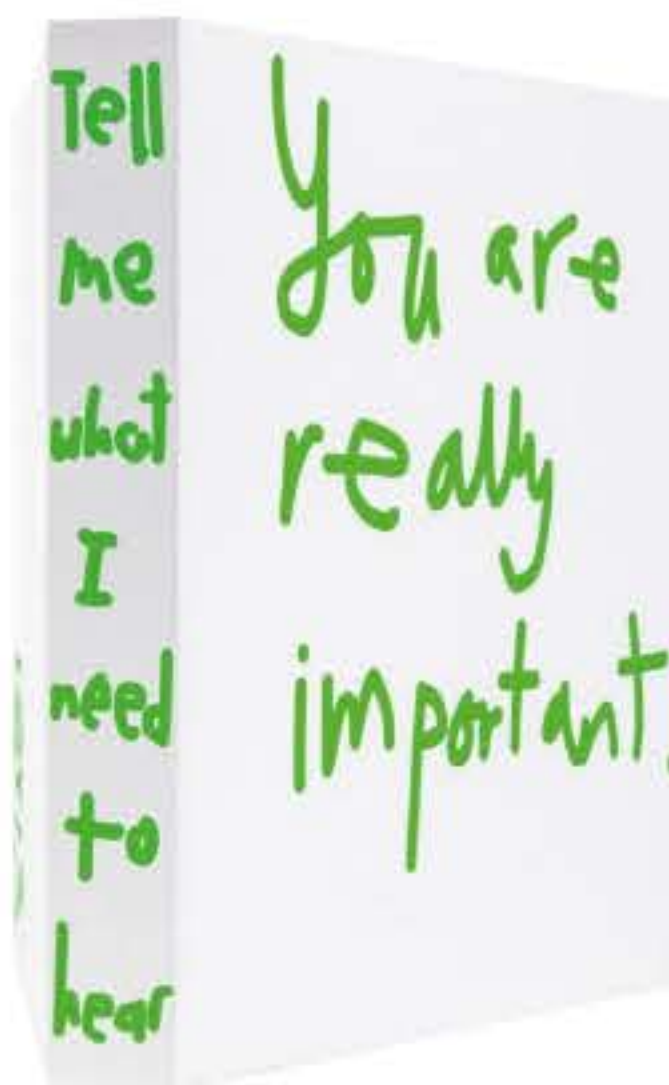
I think we see the lack of value of everything that we do in the creative industries and just assume that at some point someone's going to come up with a better version of it. And sometimes they do. They invent fucking Instagram or some shit, and everyone kind of like leans into that. But a lot of the fundamentals still remain the same. It's just tools and stuff.

HOW WOULD YOU DESCRIBE YOUR EXPERIENCE DESIGNING THE ANNUAL?

It was actually kind of fun, I enjoyed it.

IF SOMEONE REVIEWS THE D&AD ANNUAL, WHAT COMMENT WOULD SATISFY YOU?

Well I suppose if it was reviewed at all, that would be nice. That people would give a shit enough to even review it.

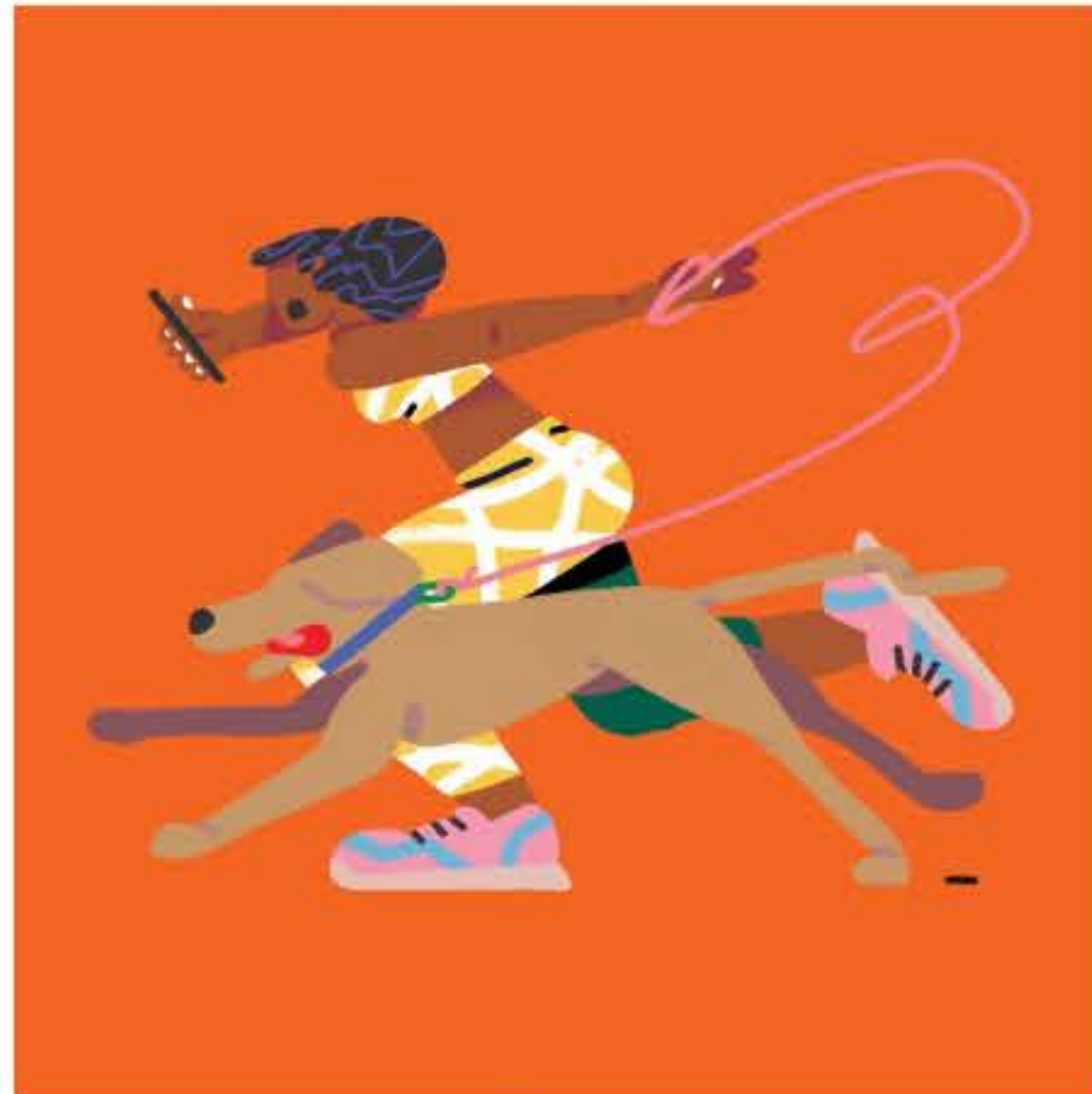


Top Anti-design aesthetics created a sense of fun.

Above The annual's aim was to stand out!

Above left Attendees at the release got into the spirit.

Left An interview with Richard Hurley added to the atmosphere.



INSTANT INSPIRATION

STYLE AS SUBSTANCE

Illustrator and animator
Sebastian Curi speaks out

"My work bridges colourful characters, bold illustration, graphic design and animation. I use strong lines, big shapes and simple colour palettes."

Having worked for around ten years in animation, lately I've found myself more focused on my illustration. Now I collaborate with brands and agencies to bring my style into their world.

I studied Graphic Design at the University of Buenos Aires and Audiovision at the National University of Lanus. My clients have included Apple, Warby Parker and The New Yorker.

I developed my style while working as an animation director in LA. I wasn't feeling ownership of my work, and creating a style gave me that. It's hard to find a place in the industry, and having a consistent voice and strong body of work helps. Doing my own thing was the best decision I ever made.

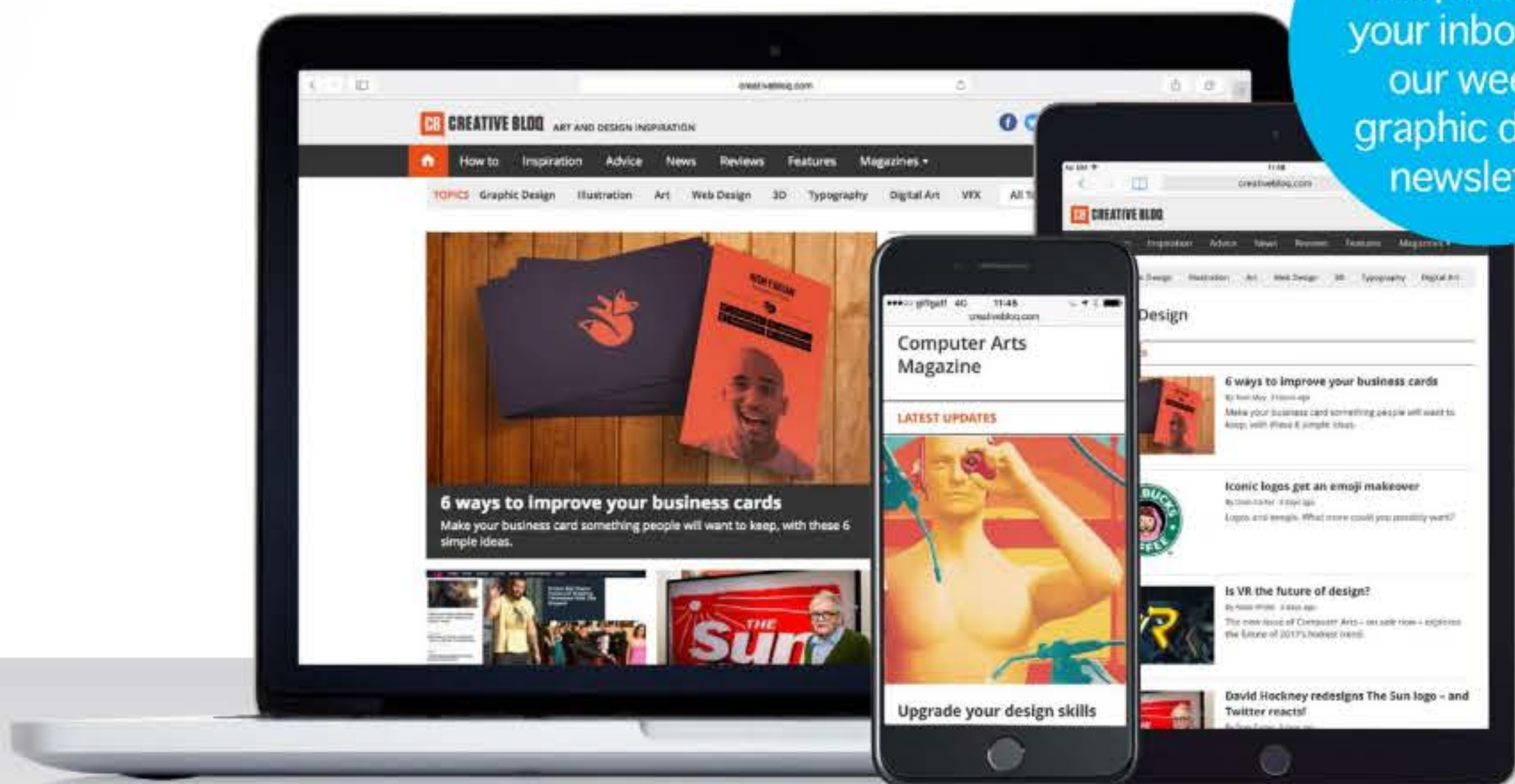
Last year I was commissioned to create an illustration voice for Venmo. We did over 50 illustrations and worked for around six months to reflect the brand's values. I had a lot of freedom to tell the stories we wanted to tell."



@sebacuri

The number one destination
for **graphic design** news,
views and how-tos

Get Creative
Bloq direct to
your inbox with
our weekly
graphic design
newsletter



CB CREATIVE BLOQ

Graphic design

Art

Web design

3D

Digital art

www.creativebloq.com

OPINION
MATTERS

I N S I G H T

*Strong opinion and analysis from
across the global design industry*

ESSAY

Brand for all senses

Sue Murphy, creative director
for Gretel, on how brands have
the opportunity to come to life,
leave their distinct mark, and
be loved today.

SUE MURPHY

Creative director, Gretel
gretelny.com



I am time travelling to a New York six years past. I didn't intend to slip seamlessly from 2019 to 2013 – it was a catalyst that triggered it, sending me back to the summer of that earlier year. Everyone is enjoying the toasty weather (the effects of climate change aren't apparent to the general public yet), the sound of Get Lucky by Pharrell and Daft Punk is blasting out of yellow cabs (not Ubers), and every girl in the city is surrounded with a cloud of Chloé perfume (myself included).

Back in the present day, at the time of writing, it's October in the same city. Autumn – or Fall, as they call it here – isn't in full swing (because, as we're now all too aware, of climate change), and I've discovered the trigger that has caused me to time travel back to those memories and feelings. It's a woman standing about a foot away, who has seemingly showered in Chloé perfume.

It wasn't my decision to head back to the New York of six years ago (I've an article for Computer Arts I'm meant to be finishing), but smell is a sense you can't turn off; it's a tripwire connected to your brain's long-term memory, and it has the power to transport you in an involuntary way. Today, the world is quite different to how it was then. Chloé is still around, although most of us who wore it have moved onto fragrances (we say fragrance, not perfume, now) made from natural ingredients and individualised, with bottles and labels designed, not for bedrooms, but to be left out in bathrooms for visitors to see and 'gram.

Smells can be powerfully connected to memories, but sound can create connections and emotions too, directing you to feel a certain way, the same way a song like Get Lucky can get the globe bobbing along. In the world of hearing too, six years later, the world is quite different.

The borders of connection are disappearing. We no longer have to be entangled by cables to carry the sounds we want to hear with us, and while we walk about we communicate with a voice spoken intimately into our ears by little buds. We seek recipe advice by speaking to devices in our home, and without realising it we find ourselves having relationships with branded voices (Alexa was called Alexa, and not Amazon, for a reason). We grow to recognise sounds as they are consistently repeated over time, so powerfully so that the sound of Intel Inside is remembered more than the visual logo.

We strongly associate sound with meaning, and with feeling. The sound of the 20th Century Fox intro is an endorsement of the credibility of what you'll see coming after it. It's a cue that evokes your past experiences; it may even make your mouth

salivate a little as you think of the popcorn you've eaten while hearing it. At Gretel, we've worked across many different industries, and built up a lot of experience in media brands and the many ways to bring them to life. Media brands, through their very nature, exist in a variety of forms, and touch other human senses beyond sight. A client like Netflix, for example, as well as having a visual and verbal identity, has created a brand identity through a distinctive intro sound; their 'thump-thump' intro is fondly recognised by their viewers, who associate it with positive feelings.

We've seen some industries naturally tap into multisensory branding, as they have ownership of a controlled experience. Car brands know how to leverage smell and sound to represent their brand quality. They're also acutely aware of the repercussions of a misstep.

One story has it that Rolls-Royce spent hundreds of thousands of dollars recreating the scent of one of their cars, after modern reproduction techniques caused them to lose the wood smell that consumers associated with the luxury car. BMW has an aural designer who designs the sound that each of their models makes, thinking through how a playful Mini has an exhaust sound that reflects its personality, and how a BMW can feel reassuring through the sound of a door-click upon close.

Hotels, supermarkets, theme parks and your local cinema know that our noses are the fastest way to our heart, and often our wallets, and leverage olfactory branding to create a visceral experience more memorable than a logo and more actionable than a picture.

Since the beginning of the activity that we now call branding, work has been predominantly focused on just one of the human senses, sight, commonly through imagery and words. Our job as brand builders has been to give a brand personality and align it with values and feelings in order to distinguish it from its competitors. As someone who has recently felt the effects of being Chloé'd, who is thinking around the topic of sonic identities, and who works in branding, you can bet I'm going to be exploring the powerful subliminal effects of designing a brand using a multisensory approach. ■

“Hotels, supermarkets, theme parks and your local cinema know that our noses are the fastest way to our heart, and often our wallets, and use olfactory branding to create a visceral experience”

Visit gretelny.com to see how Sue and her team's holistic approach turns brands into experiences

DISCUSSION

Is it beneficial to have a design signature?

**GREG BUNBURY**

Graphic designer,
www.bunbury.co

**RACHAEL WHEELER**

Graphic designer,
www.rachaelw.com.au

**DAVID DOOLEY**

Founder and graphic designer,
Yo Kyoto! Studio, www.yokyoto.ie

"Most non-design people would be hard pressed to tell the difference between average and great graphic design. Everyone has a subjective response to design; however, the nuances of grids, typography or UI might be lost on those outside the creative industry. But if clients can't make the same differentiation, great work gets lost among the average. So it's up to designers to build their identity into their work, to make it stand out. This could mean adhering to a particular aesthetic, design style or methodology. There's design, and then there's marketing. Without a signature of some sort, we run the risk of becoming anonymous. This is normal when working for agencies. However, it becomes an issue when a designer decides to step in front of their work, whether freelancing or starting a business. The worth of a designer isn't in their work, it's in what makes their work unique."

"Having a 'design signature' can be an asset to artists of all disciplines, but I think it's something that needs to evolve over time organically. It's the kind of thing that should naturally become part of a designer's work, across as many mediums as they're comfortable – or uncomfortable – with. The thing that makes people go "hey, that's xyz's work!". Recently, I branched out into still life studies of fruit and vegetables (after years spent drawing comics and character designs), and kept hearing from friends that the vegetables were still identifiably "me". Nobody can quite seem to put a finger on exactly what or why – it just was. And maybe that's what a good design signature is, something intangible. Visible, but indescribable. A lot of people seem to be too focused on creating a "unique style" and putting themselves in a box, forgetting to just have fun and learn what they like and what they don't."

"No, I don't think a designer's work should have a distinct signature. What separates the world of design from the world of art, is that design is there to fulfil an objective. This is more often than not, a client's business objective. Whereas art exists as an act of pure self-expression, with countless distinct styles. If the designer is pre-occupied with thinking about how to make the work recognisable as their own, then they're probably not focused on solving the problem at hand. I feel that this does a disservice to both the client who hired them and the design profession as a whole. The client needs to be able to trust that the designer will deliver the aptest solution every time. There's always a temptation to play it safe and stick what you know, but if you aren't pushing yourself every time to deliver the best solution for your client, you're not going to grow as a designer."

TWEET @COMPUTERARTS OR FIND US ON FACEBOOK

**GOCE VELESKI**

Having a "design signature" is like a stick. On one side it's cool to be recognised by your style. On the other, it's a dark corner in your comfort zone.

**@DAVID_DOOLEY**

No. Design should be about solving the client's problem. If you're thinking about how to add your own personal signature, regardless of the brief, then you're not focused on the problem.

**@POORMINIMALIST**

I often like to say "I don't have a style, the client does". However, I think it can be beneficial for certain creatives.

**@KIKEDOSE**

Consciously, it might be detrimental to its functionality, as design has to be centered around the end-user's experience, not yours. Subconsciously, it might be unavoidable.

**@MRABSARAHMED**

Good design is a signature in itself.

COLUMN

If you want to kill creativity, give someone total freedom

Ralph Burkhardt challenges the romantic idea of the unfettered creative

When we talk of the creative process, we think of a free and unlimited environment. We imagine creatives as rebels who only achieve meaningful creation when all borders have gone. We think that total freedom is the only way to produce breakthrough innovations and that any restriction will inhibit our true creative nature.

Forget about that way of thinking: the truth is that the total opposite is right. There is no need to be 'free', no natural tendency to 'think outside the box'. In fact, creatives need a box to know the boundaries they can push against. The box serves as a starting point, enabling us to see what we have to work with and how our ideas can grow from there. So, embrace the box if you want to think outside it!

But first of all, how is it that total freedom kills creativity? In psychology, the phenomenon is known as 'the tyranny of choice'. When every option is in front of you, it's difficult to decide what to do. If you make a choice, how can you be sure this is the best one? Choosing becomes losing, so there is a subconscious drive to stay in the safe zone and not make any decision at all.

How can you circumvent this mindset? It's pretty simple: the next time you don't know where to start, start with your limitations.

Don't stop because you have limited resources, time, or skills. Everyone has limitations that can seem invincible in the beginning, so don't let this lower your ambitions. On the other hand, don't try to deny your limitations. Instead of rebelling



RALPH BURKHARDT
MANAGING PARTNER,
BURKHARDTHAUKE
www.burkhardthauke.de

against them, try to see potential in them. They will take the responsibility for making early decisions off your shoulders and let you start creating immediately. Accepting limitations is freeing and inspiring, because you no longer have to start at zero again every day.

Being limited is a bit like losing one of the five senses. The restriction immediately heightens your other senses. If you're restricted in one creative field, it forces you to push your creativity further in other disciplines. If you aren't the best illustrator, then just work with a punchy headline and some beautiful typography.

Are you short on budget for advertising? Then design a creative social media campaign. Up against a deadline tomorrow? Make a virtue out of grabbing the first idea that comes into your mind. First ideas are often the best anyway, right?

By the way, limitations are not only reserved for creatives, they are actually a daily reality for all of us. Limitations are a crucial part of everything we do. There are boundaries to everything, including every action we take. Limitations make us question everything about our life and reinvent ourselves.

As a result, we constantly find ourselves searching for solutions in new and unexpected territories. We need to embrace limitations and try to apply the lessons we learn from them on a much larger scale if we want to make advances in life. ■

*Ralph Burkhardt's book, **Limit Yourself: And Unleash Your Creativity**, is now available, priced £12.99*

REBRAND FOCUS



Focus on: Teach First

The social enterprise tackling educational disadvantage has a new identity, thanks to Johnson Banks. Three creatives share their view



MICHAEL JOHNSON
Founder and creative
director, Johnson Banks
www.johnsonbanks.co.uk

With a new CEO, Teach First wanted to look at its rather 'corporate' brand style. There was a clear desire to further tackle the ongoing issue of educational inequality, help every child reach their potential and develop a grittier, more direct tone of voice.

The idea begins with a simple T/F monogram that echoes its new brand narrative – 'building a fair education for all' – and allows it to clearly identify itself, from the smallest space on a social post to the largest billboard site. The design approach continues with a new typographic language, punchy colour palette, bold graphic style and a revised art direction approach. We also introduced a snappier and bolder new tone of voice that encourages it to say less, not more, using straightforward communication in an increasingly jargon-heavy sector.

It had to be adaptable across an array of target audiences – and we got an early opportunity to test this with an A/B idea for its new advertising campaign, based on the decisions faced by graduates and those considering switching to teaching. In total, across all formats and audiences we produced over 100 adverts.



MARK CHATELIER
Executive creative director,
StormBrands
www.stormbrands.co

At a time when our education system is struggling to attract, recruit, grow and retain talent, this brand refresh for Teach First from Johnson Banks certainly faces its fair share of real-world challenges. The role of design in solving such challenges should, and must, always carry a weight of responsibility.

Addressing the mentors of the next generation and landing a visual and verbal language to reflect the brand's ambition is no small ask. Referencing the new brand narrative, '...Building a better future together' forms the basis of an identity system that does just that – it builds.

With its youthful palette, deconstructed monogram, spirited tone of voice and early exploration of digital behaviour, the foundations are in place. I'm sure over time animation will replace stills, video content will replace photography, greater focus will be placed on digital touchpoints.

Identity systems, like teaching, must have the ability to adapt, to evolve, to engage, to provoke, to challenge, to inspire, to make a difference. But most importantly, to commit to the future.



NIGEL RITCHIE
Creative director,
Echo Brand Design
www.echobranddesign.co.uk

First, let's get the obvious out the way. Johnson Banks has created a powerful and engaging brand identity in an area that's not renowned for commissioning such work.

Now, I could nit-pick and say that the new logo is redolent of the old National Theatre logo designed by Ian Dennis in 1974, but I liked that one, so why not this? The colour palette is bold and brave, the photography is full of personality and human engagement, there's lovely typography with a font wedded to the brandmark, and it has a fantastic tone of voice throughout.

Yet the thing that really resonates with me is how design can be used for good, to tell a much-needed narrative about the role that teachers have in unlocking children's potential and how a lot of those skills and techniques can be taught. In a time of exaggerated negativity, seeing such a positive message that inspires new teachers to excel is as important as any aesthetic evaluation. Design can help to change the world and bravo to Johnson Banks for doing its bit.

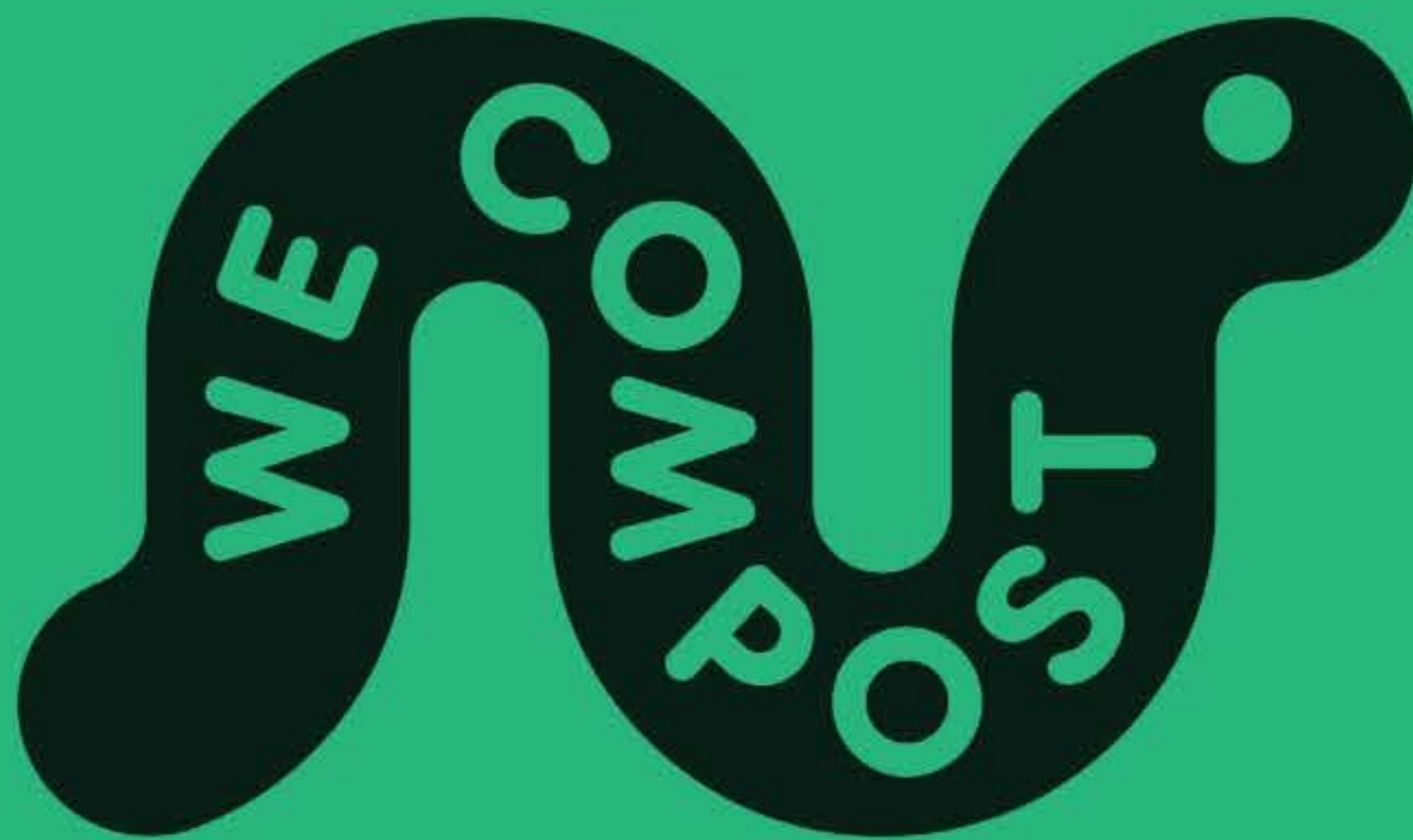


Johnson Banks has energised a traditionally staid sector with its identity work for Teach First.



SHOWCASE

Our selection of the hottest new design,
illustration and motion work
from the global design scene



FEED THE WORMS

SALT OF THE EARTH

**BRANDING, WEBSITE AND
MERCHANDISE FOR WASTE
COLLECTION COMPANY**

by Seachange

www.seachange.studio

Auckland-based compostable waste collection service We Compost turned to Seachange to help it come up with a brand strategy that speaks to an audience beyond the eco-warriors, and better reflects the work it's doing.

"Our strategy was to do something fresh for the sector; modern, fun and accessible to everyone," says Seachange

creative director Tim Donaldson. "It needed to go against the grain of the visual world of composting which is saturated with leaf logos, recycling symbols and overly worthy messages."

Seachange came up with a visual identity centred on a green colour palette and a graphical representation of worms, rolling this out across the website, printed

material, bin bags and other merchandise.

"The iconic worm logo is modern and playful, and speaks to the grass-roots of composting. We extended this into a bespoke typeface 'Worms Display', as well as creating a bold graphic worm print for maximum stand-out," says Donaldson.



Apple green



Cucumber green

Spinach green

Kale green



● The strong contrast of the black and green colour scheme creates a bold look that stands out.

● ● Bin liners carrying the word "yum" keep things fun.

● ● ● The We Compost website conveys information concisely with a large text format.

● ● ● ● A printed poster showing off the Worms Display typeface.

● ● ● ● ● Biodegradable materials were used to produce business cards and merchandise.

● ● ● ● ● Paper cups, T-shirts and stationery were all opportunities to grab attention and motivate.







HARDWOOD AND HERITAGE

VISUAL IDENTITY FOR DESIGN PROJECT

by A Practice for Everyday Life

www.apracticeforeverydaylife.com

London-based design studio A Practice for Everyday Life (APFEL) has created the visual identity as well as printed and digital materials for Legacy, a project that's part of this year's London Design Festival. Legacy is a collection of 10 pieces, all rendered in American red oak, and each commissioned by a different London-based cultural institution. The project celebrates the use of red oak, an abundant and sustainable wood, and is the result of a collaboration with the American Hardwood Export Council.

"APFEL designed bespoke title lettering for the project; each character is made up of two simple forms, a straight line and a curved line, which are then highlighted using two colours, emphasising the design and construction of each letterform," an APFEL spokesperson revealed. "These two elements represent the relationship between the two voices within each of the 'Legacy' projects: the commissioner and designer."





TOILET HUMOUR

PACKAGING DESIGN FOR TOILET PAPER

by Garbett

www.garbett.com.au

Garbett has created illustrations and packaging for a special edition of a premium toilet paper range by Who Gives a Crap, an Australian company that produces environmentally friendly tissues, paper towels and toilet paper and donates half of its profits to build toilets in places that don't have them.

Known as "The Play Edition", this range was designed to engage people in play. "The idea for the range was inspired by children's mix-and-match books – in that they can be stacked in different ways to make whimsical totemic characters," says creative director Paul Garbett. For children who may be particularly enthused with this, the outer carton can be recycled and made into a stage.





THE NATURAL LOOK

BRAND STRATEGY AND VISUAL IDENTITY FOR BEAUTY COMPANY

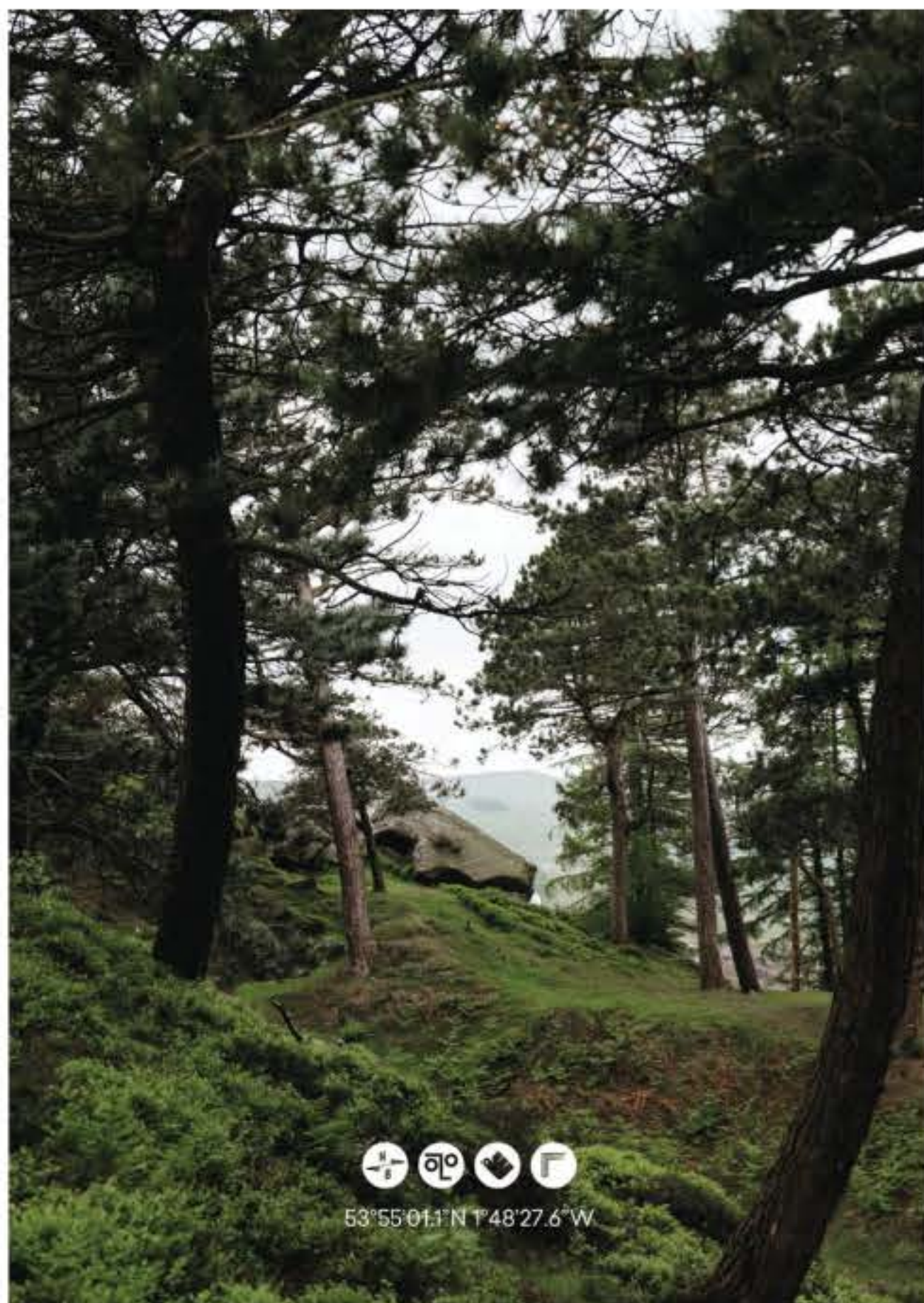
by Someone

www.someoneinlondon.com

Branding specialist Someone has worked with health and beauty supplements company Lumity to develop a brand philosophy and visual identity that focuses on health as opposed to anti-ageing. In focus groups Someone identified a desire for a brand that the customer could relate to, as opposed to one that promotes unattainable beauty ideals. With this in mind, it developed branding and messaging that puts forward the idea that "your best age is now".

"It's so refreshing working with a brand that truly stands behind its science," says Someone partner and creative director Laura Hussey. "By helping Lumity articulate a position on health, beauty and ageing that women and men of any age can relate to we have created an antidote to the unattainable, in denial, anti-ageing crowd."

To reflect the brand's down-to-earth values the colour palette is based around luminous skin tones, and model photography is un-retouched and shot in natural light. There's an animation for use in digital contexts that was inspired by Lumity's original logo and references natural cycles such as phases of the moon and the body's circadian rhythm.



DRINKING BUDDIES

DESIGN OF PACKAGING AND PROMOTIONAL MATERIALS FOR A NEW CRAFT BEER

by [Studio.Build](#)

<https://studio.build>

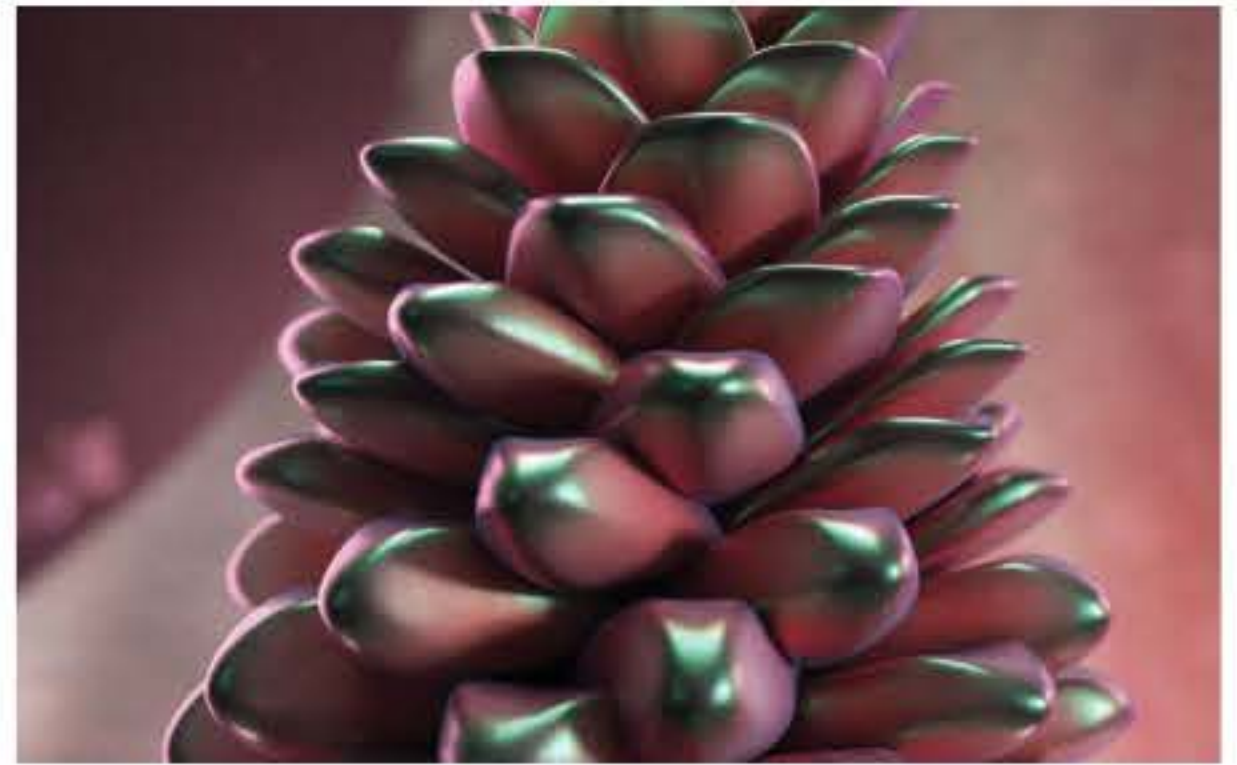
[Studio.Build](#) has teamed up with craft beer producers North Brewing Co to launch the latter's newest beer, Ute. The name comes from the Norwegian "Utepils", which means to enjoy a beer outdoors, and the brewers wanted the branding to reflect something of the Yorkshire location where the beer is produced.

To this end, [Studio.Build](#) created can designs that took a cue from the forests of West Yorkshire: the graphics are based on sunlight filtering through the leaves of the forest canopy. The studio also designed a series of promotional posters using photographs taken by local photographer Joanne Crawford.

Another dimension was added to the project by Yorkshire-based Refold Design Agency, which worked on a seven-inch vinyl record to accompany the launch.

"We all worked closely together to create a project that championed creative collaboration between local designers," says Michael C Place, creative director and founder of [Studio.Build](#). "It's something we don't see a lot of, so it was important that this project showcased how good a true collaboration can be. It was also a celebration of the North – specifically Leeds and the immediate surrounding areas."





FLOWER POWER

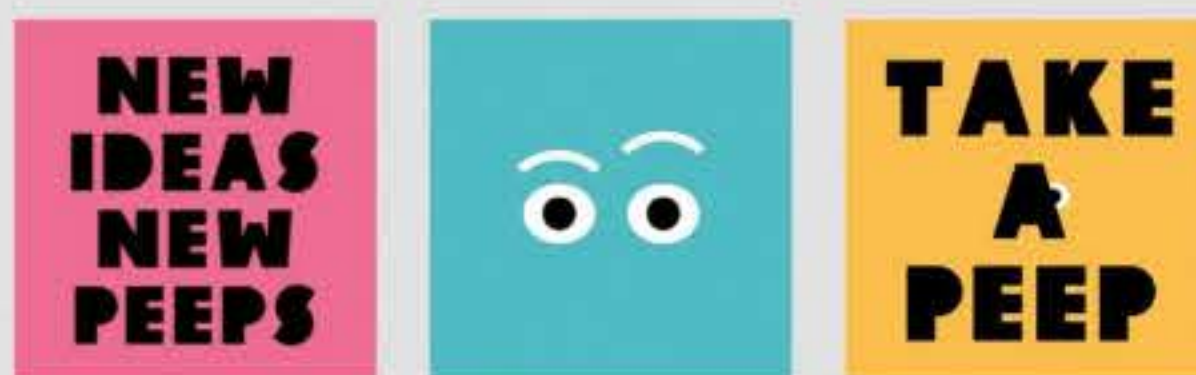
3D ANIMATION TO PROMOTE HANDBAG

by Six N. Five Studio

www.sixnfive.com

Barcelona-based design studio Six N. Five has created a luscious, realistic 3D animation for Givenchy depicting pink blooms and petals as they open and grow. "Givenchy approached us to develop a metamorphosis for its Eden bag collection – a luxurious set inspired by a paradisiacal concept," says Six N. Five owner and art director Ezequiel Pini. "The brief was to develop a sublime transformation of a delicate flower into the product."

Creating this animation presented new challenges for the studio, requiring it to use real-world references to achieve the result it had in mind. "To keep the organic feeling of a flower whilst twisting and turning we played with fabric simulations to obtain a realistic appearance."



BEHIND THE SCENES

ONLINE PLATFORM FOR CREATIVES

by Charlie Smith Design

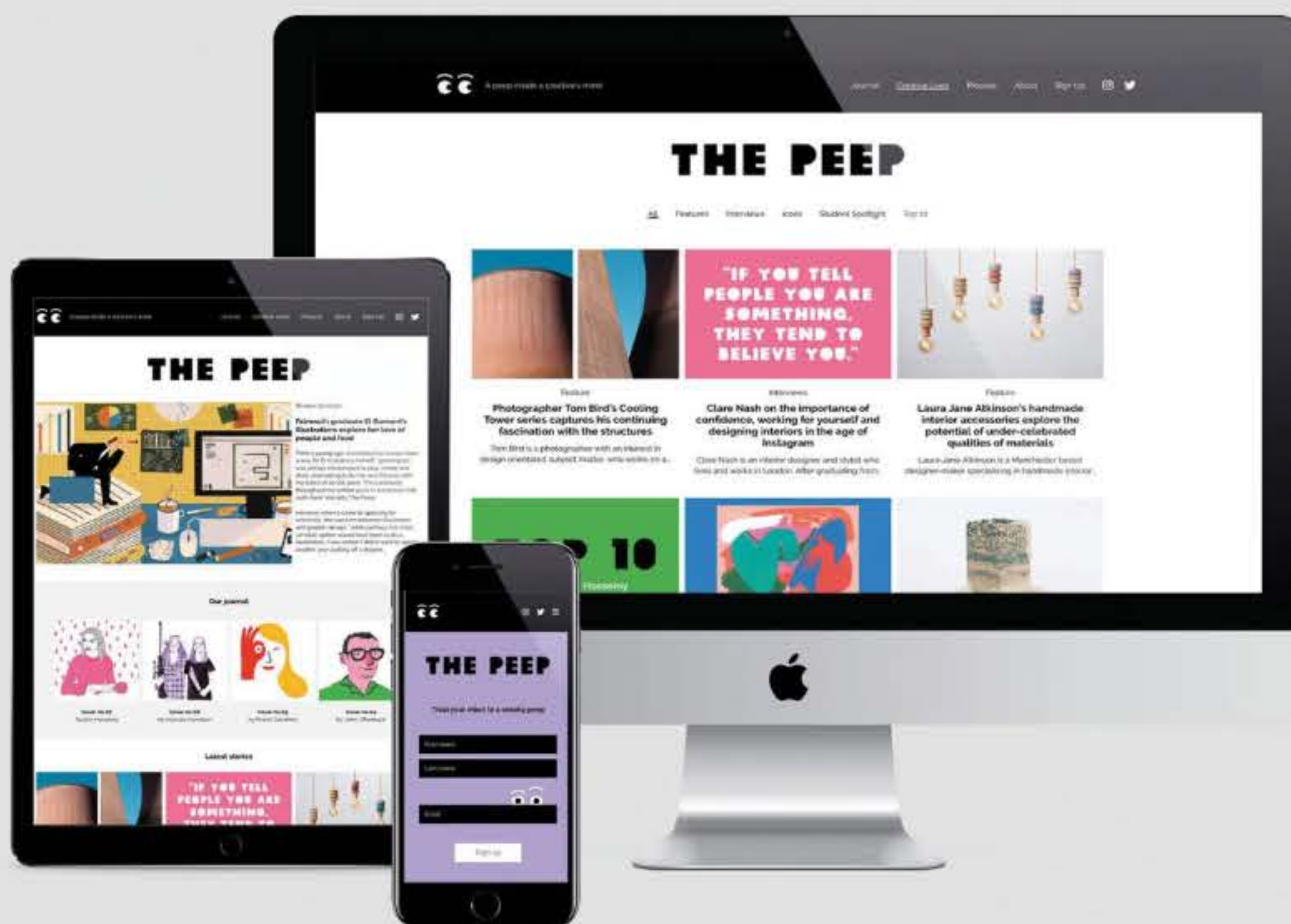
www.charliesmithdesign.com

The Peep, a passion project from Charlie Smith Design that began last year as a bi-monthly newsletter focusing on the life and work of a creative person, has now evolved into an online magazine that celebrates the creative community.

"We wanted to start a studio project that was all about sharing other creatives' work and connecting with like-minded people. We're often commissioning illustration for projects, and work on exhibition projects with all kinds of creatives, from furniture designers to dressmakers and curators. It made sense to apply this knowledge and experience in a way that brings the community together," says Charlie Smith.

As well as showcasing finished work, The Peep explores what goes on behind the scenes and looks at great ideas and projects that never came to fruition.

The website uses a typeface that was designed in-house especially for this project, and the identity has plenty of personality without overshadowing the work the site exists to show off.

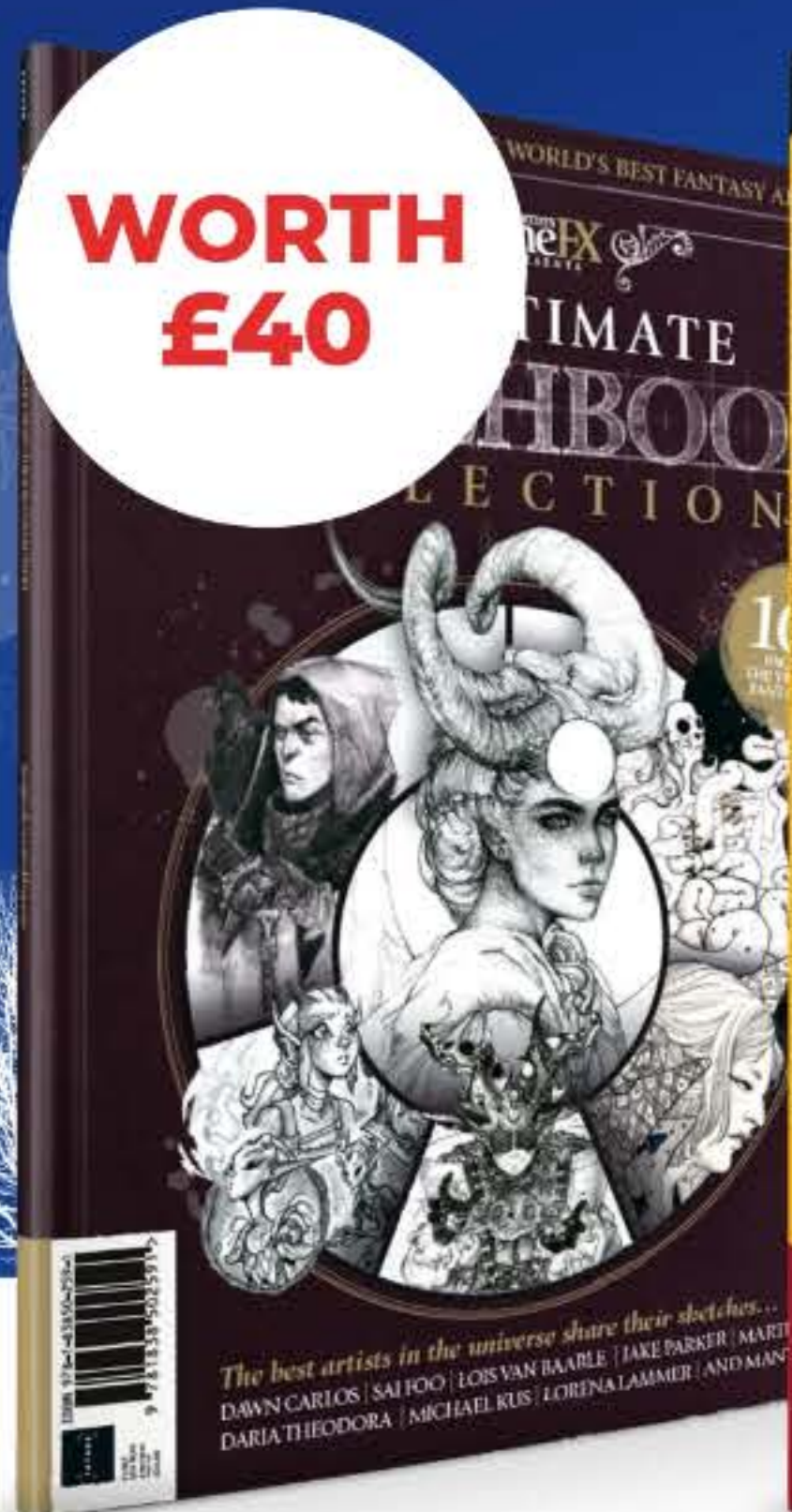


Subscribe today for just £24.99*

PLUS

GET FREE DIGITAL SPECIAL ISSUES!

**WORTH
£40**



**Artist reveal their
inspirations in The
Ultimate Sketchbook
Collection**



**100 Best Typefaces
presents essential
fonts for artists
and designers**



**Discover how
to grips with key
3D concepts in
Get Started in 3D**



Your special Christmas offer

- FREE digital special issues worth £40
- Enjoy six months of Computer Arts for just £24.99 – that's just £3.84 an issue!
- Receive every issue delivered direct to your door
- Keep up to date with the latest design trends and industry events
- A thoughtful gift that keeps delivering throughout the year



Upgrade to include digital for only £5

- Instant access any time, anywhere
- Never miss an issue of Computer Arts
- Available on most digital platforms, including Apple iOS and Android



Order the gift that keeps on delivering

www.myfavouritemagazines.co.uk/coa/xmas192

or call 0344 848 2852

*Terms and conditions: Savings calculated against the full RRP (single issue price x frequency). Gift is only available for new UK subscribers and is subject to availability. Please allow up to 60 days for the delivery of your gift. In the event of stocks being exhausted, we reserve the right to replace with items of similar value. You can write to us or call us to cancel your subscription within 14 days of purchase. Payment is non-refundable after the 14-day cancellation period unless exceptional circumstances apply. Your statutory rights are not affected. All gift subscriptions will start in January 2020. Prices correct at point of print and subject to change. Full details of the Direct Debit guarantee are available upon request. For full terms and conditions, please visit bit.ly/magtandc. Offer ends 31 December 2019.

SPECIAL REPORT





colours of protest

Multi-discipline research agency **FranklinTill** identifies the key colour trends that are influencing design today

WWW.FRANKLINTILL.COM

An empowering year of protest has seen rebellion in its many forms influence art and design, from fashion and product through to services and the way in which we consume. It's infiltrated the likes of graphic design and communications, from substrates and mediums to the use of colour, and none more so than climate activism.

The discourse around climate change is shifting. Today's youth are rising up, declaring a state of emergency and seeding an

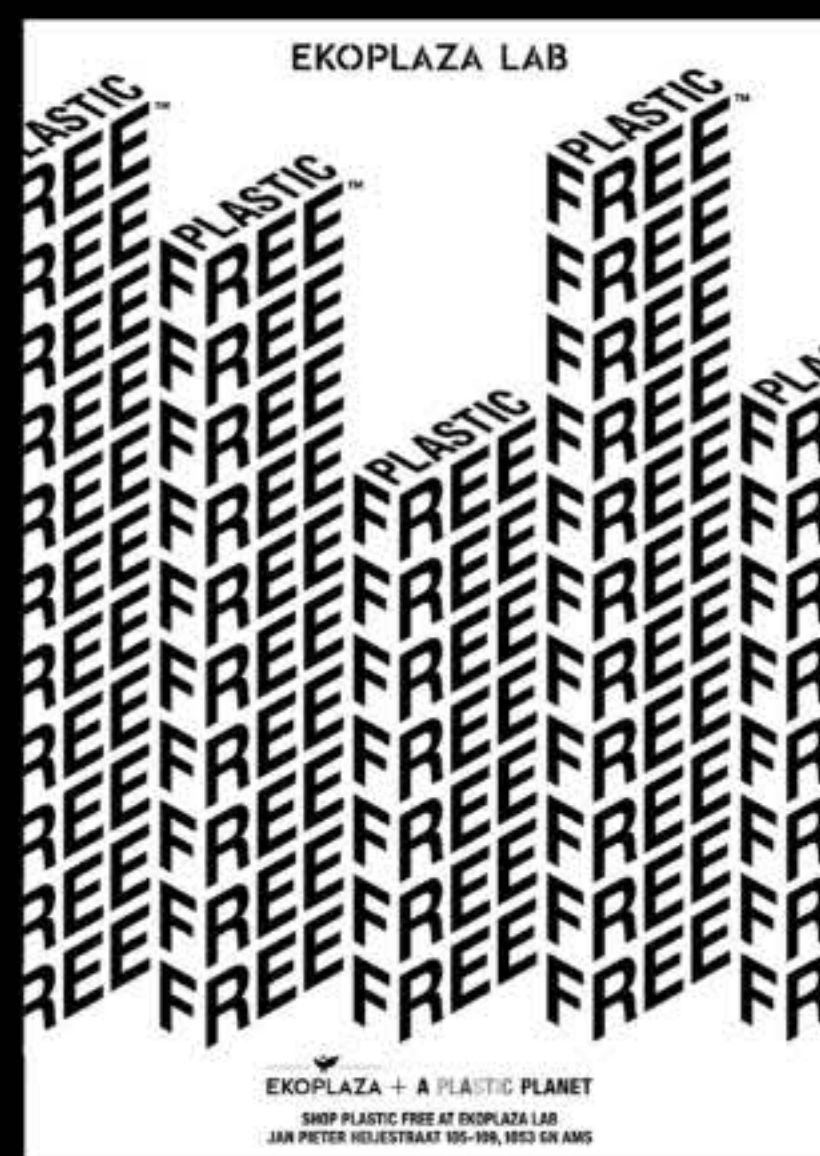
infectious sense of agency at a time of inaction. It is schoolchildren who are pushing the climate crisis to the top of the international agenda, humbling and inspiring audiences of all generations to demand action. And while the devastating effects of our current models of consumption have been known for some time, it is Greta Thunberg's hand-scribed 'Skolstrejk För Klimatet', her #fridaysforfuture and heroic Atlantic crossings to the United Nations headquarters that are inspiring young people across the

Tell The Truth protest graphics designed by This Ain't Rock'n'Roll for Extinction Rebellion.

TELL THE TRUTH



One of the downloadable posters created by Adapt for Global Climate Strike.





Adidas UB19 Decode posters by AMATEUR(DOT)ROCKS. Photography by Bart Oomes.

world to fight for a future at all. With the weight of the planet seemingly on their shoulders, Gen Zers (and Alphas) are indeed angry, but also hopeful and resilient in their crusade for change.

This renewed activist vision is a far cry from hard-edged punk rebellions. It's less about apportioning blame and instead about human potential, community

strength and local stories bringing people together to learn and create. Never before has messaging found such rhythm, brought about by the lo-fi creation of signage and symbols shared across social media.

In this new age of activism, digital platforms are a resource for grass-roots action. Thought-provoking creatives Do The Green Thing act as a 'public service to the

planet', while the Entry Level Activist's Instagram platform is designed to "make activism more relatable + less overwhelming". Design duo Josie Tucker and Richard Ashton, who make up climate club Adapt, are creating manifestos for change employing satirical graphics in a meme-like manner to make real change digestible and accessible to those discouraged by overwhelming facts and conflicting science. The rise of the insta-activists continues to fill feeds with visually led infographics designed to provoke action.

JOIN THE REBELLION

2019 has been a year of revolution, not least due to the impact of international movement Extinction Rebellion (XR) in forging a new and empowering path for environmental protest. Remaining explicitly apolitical and non-violent, their energy connects people around the world in a show of solidarity, boldly unified by an era-defining visual identity. Instead of claiming a single colour traditionally used as a signifier of allegiance, its array of 12 lively hues have become synonymous with their key messages to Rebel For Life and Tell The Truth. "Our use of lots of different colours signifies that

we're many things – that we're open to all people, we're not a closed movement," said Clive Russell, design director at This Ain't Rock 'n' Roll, the agency behind XR's intersectional aesthetic, in an interview with Viewpoint Colour magazine. The explicit palette creates a visual spectacle that unifies crowds, who can access the tools to create protest materials themselves via the dedicated arts group (one of many open-source skillshares at XR).

Fashion remains a momentous vehicle for protest, with icons such as Vivienne Westwood and Katharine Hamnett breaking convention and galvanising audiences. Hamnett's seminal T-shirt designs Choose Love, Cancel Brexit and Vote Trump Out express block type political slogans, designed to be easily copied in order to reach as many people as possible. A limited range for today's young activists includes tees such as Save The Future. Similarly, Wolfgang Tillmans' Between Bridges foundation, set up in 2017, intends to advance democracy and LGBTQ rights by engaging a non-typical audience through the arts. Tillmans' multilingual slogan tees and posters trended both prior to the initial EU referendum and again for the MEP elections this year.

This protest movement is fuelling a graphic language that's spontaneous, rich in unrefined textures and kinetic in application of colour. While the global picture is sombre, the message for the future is to collaborate and inspire, with the intention of propelling us toward solutions.

At FranklinTill we're driven not by the short-lived seasonal trends found on Pinterest and in fast fashion, but by consumer mindsets, behaviours and attitudes that evolve as they migrate from the periphery towards the mainstream. We aim to draw attention to those who are the driving force behind emerging design movements and celebrate their innovation and inspirational creativity. The palettes discussed over the next few pages reflect the gravity of concern manifesting in today's modern activists.

One of the illustrations created by the No Planet No Fun project.



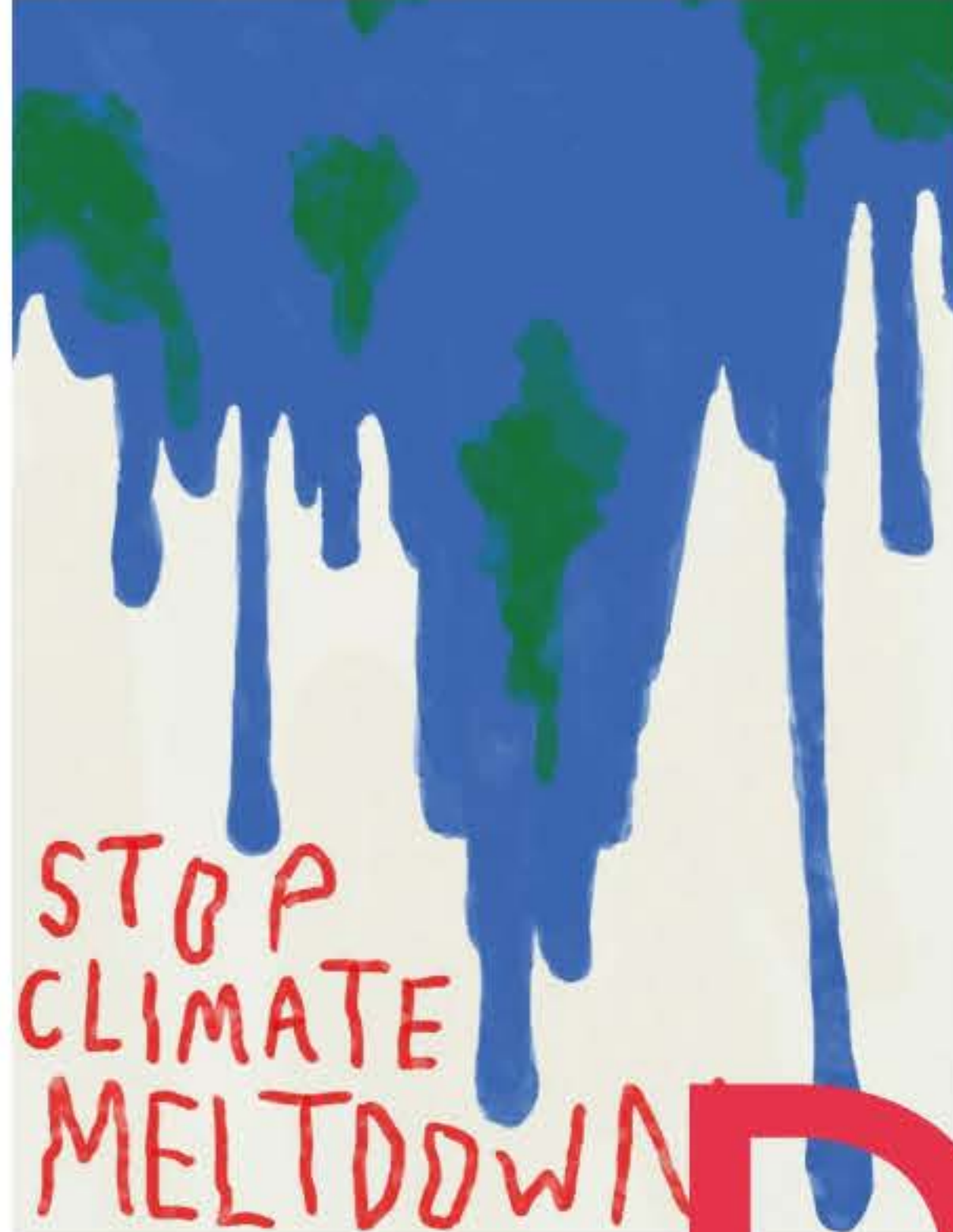
SPECIAL REPORT

Responding to a need for a more inclusive and democratic political and environmental conversation, the rise of creative workshop culture has led to community-driven activism that amplifies the voices of all. The aesthetic of the DIY Activist is makeshift: whether hand-assemblage or digital collage, the process is wholly ad hoc.

The visual language has evolved from design collectives such as Protest Press and Collage Club, which are bringing hacktivism to the fore by embracing an imperfect aesthetic in open-to-all cut-and-paste workshops. Using the poster as a vehicle for bold messaging, slogans are expressive, savvy and shorthand in style. Scissored lettering suggests uncompromised intention and the anonymity of a collective voice. The material-led palettes are defined by salvaged and appropriated matter in industrial pastels and dulled synthetic brights of reclaimed papers and plastics, knocked back with concrete greys and cool off-whites.

This reclaimed aesthetic translates well into digital collage, maintaining elements of the rudimentary using naive illustration and rough-cut stencil forms. Climate club Adapt is on a mission to side-step the gloom surrounding the existential crisis by melding humour with design. Its nine-point guide to tackling individual climate action, designed for It's Nice That, stays true to poster conventions boasting digital nostalgia in the form of flattened two-dimensional layouts. Spray-can smileys and a limited primary palette of washed-out reds, blues and yellows are reminiscent of early Microsoft Paint. Online or in real life, its highly shareable, meme-like graphics make the climate crisis a more accessible conversation.

Championing design communities around the world, creative networking movement Glug is building the world's largest database of climate protest posters, titled Protest by Design, in support of the UK Student Climate Network and Fridays For Future. The informal open-submission is



Artwork for Glug's Protest by Design, by Maddy Hope.

encouraging designers to use "slapstick imagery, comedy, banter, stupid phrasing, and downright light-hearted mockery if needed" to protest that the time for a business-as-usual mindset is over.

THE ZINE MINDSET

The look and feel of DIY activism is strongly influenced by zine culture. Punk zines grew in the 70s with an improvised aesthetic and then in the 90s, feminist zines subverted mainstream content producing personal and political manifestos that could be distributed readily. Moving forward to today, zines are pedalling social and environmental concerns of young activists, using the do-it-yourself design tool to take action. And streetwear brands are adopting this zine aesthetic to communicate sustainable agendas to a youth market.

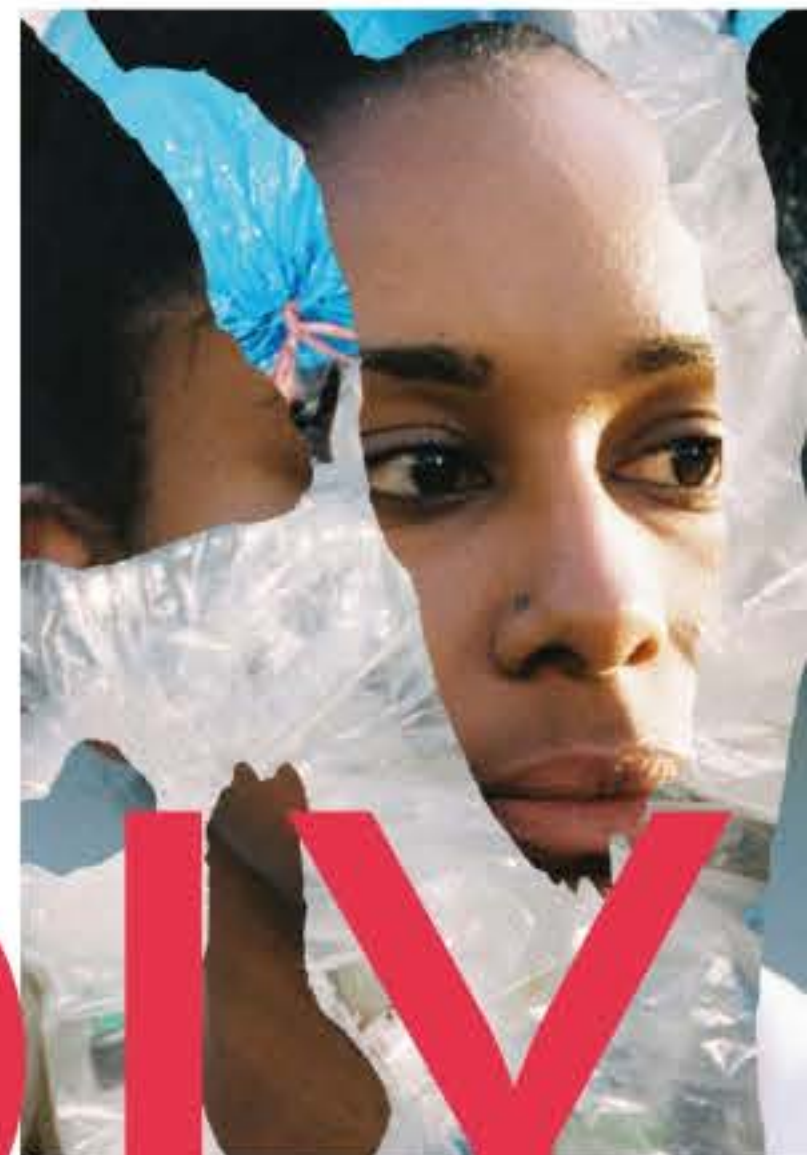
AMATEUR(DOT)ROCKS crafted a visual language for Adidas' Run For The Oceans campaign. This was a socially charged activation designed to spark the conversations around the global plastic problem and educate the next generation of climate activists. AMATEUR(DOT) ROCKS describe its typographic repetition as representing "collective voice and urgency" with an approach to photography "that captured new



Friends by Adapt for It's Nice That.

running in a real, raw and authentic way." Layering wrapped plastic textures in a collaged manner drives home the crisis.

Ad hoc, spontaneous and reconfigured, the language of DIY activism is very much an assemblage of the salvaged and reappropriated. Materials are hacked and remade as valued waste is given a second life. A quick and dirty design approach is a vehicle for bold, action-led messaging.



PANTONE 400 C
C20 M17 Y19 KO

PANTONE 279 C
C69 M34 Y0 KO



DECEMBER 2019

Poster created for the Run For The Ocean '19 initiative.



PANTONE 2241 C
C65 M8 Y42 K6

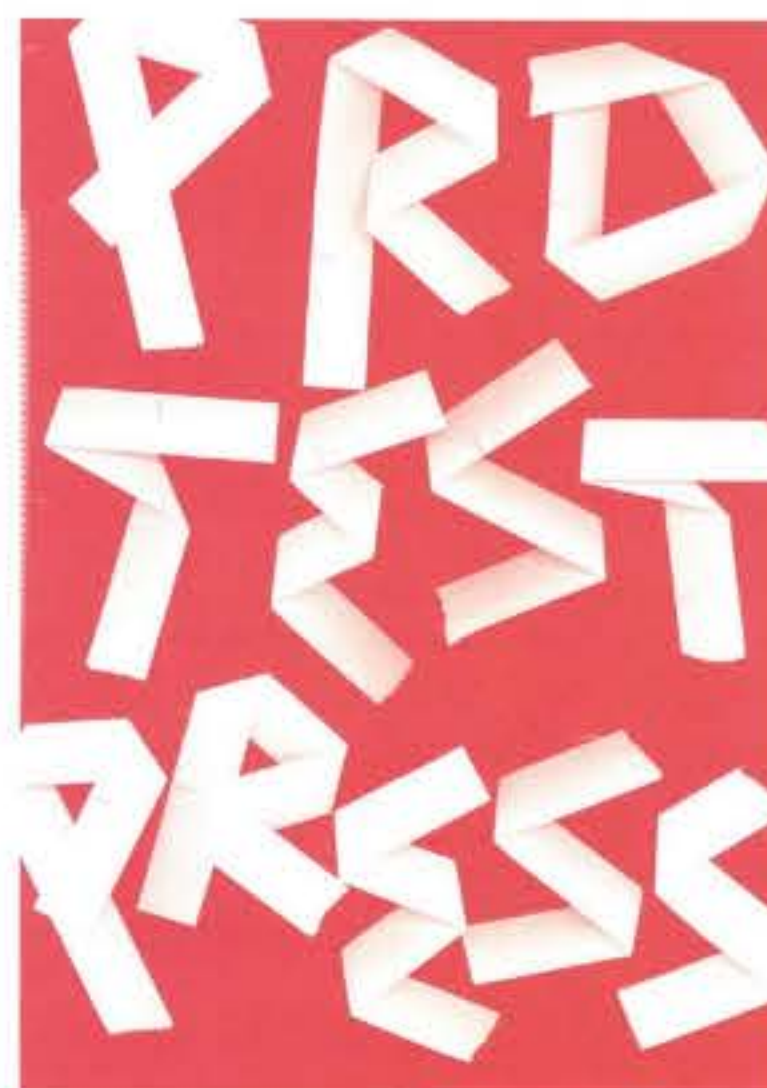
PANTONE 277 C
C92 M8 Y0 K0

Process by Protest Press, photography by Ben Peter Catchpole.

activist



Despair by Adapt for It's Nice That.



Poster created by Protest Press, using paper techniques.

PANTONE 710 C
C0 M88 Y58 K0

PANTONE 608 C
C5 M0 Y53 K0

SPECIAL REPORT

Pantone's Vibrant Rebellion describes the activist generation as rising up and reclaiming ownership of their future. Colour is explosive, chaotic and this design direction is a call to action, provocative and unapologetic. It represents a manifesto for urgent measures, an uncompromising and tribal approach to protecting the planet. The hyper-tactile narrative sees a frenzy of pigment, pattern and texture overloading billboards and storefronts, catwalks and editorial in a very public campaign of anger

and vibrant optimism. Today's youth are angry: they want their hopes and dreams back.

As explored in Viewpoint Colour Rise Up, make-up artist Phoebe Walters' Peace Paint features smudged, smeared and sprayed pigments, thickly layered in unrefined textures as the skin becomes a canvas for expression. An update on the concept of war paint, the haphazard and confident finger strokes apply sugary-sweet hues and dirtied primaries to bare skin for a striking message of activism and communal purpose.

Adopting well-established vehicles of resistance, Vivienne Westwood's AW19 show at London Fashion Week elevated social issues from freedom of speech to saving the planet with all the theatre and disorder of a protest rally. Placards carried emotive slogans while the frenetic layering of a punk collection expressed anger in an audacious clash of patterns.

The subversive adoption of textiles in protest graphics often speaks to a feminist narrative. In 2017, Sagmeister & Walsh's Resist cover for The New York Times

PANTONE 382 C
C22 M0 Y100 K0



Kris Andrew Small collaboration for A Spectrum for its SS20 collection. Design by Elisabet Stamm.

vibrant



PANTONE 2039 C
C0 M87 Y3 K0



PANTONE 2027 C
C0 M80 Y79 K0



Kris Andrew Small x Knee Deep Festival 2019.

Vivienne Westwood AW19.



PANTONE Black 3 C
C74 M52 Y71 K90

PANTONE 2665 C
C65 M73 Y0 K0

Maison Margiela Artisanal SS19.



rebellion

designed type with knitted swatches and unravelling yarns, in an ode to the fuschia hats made for the Women's March on Washington.

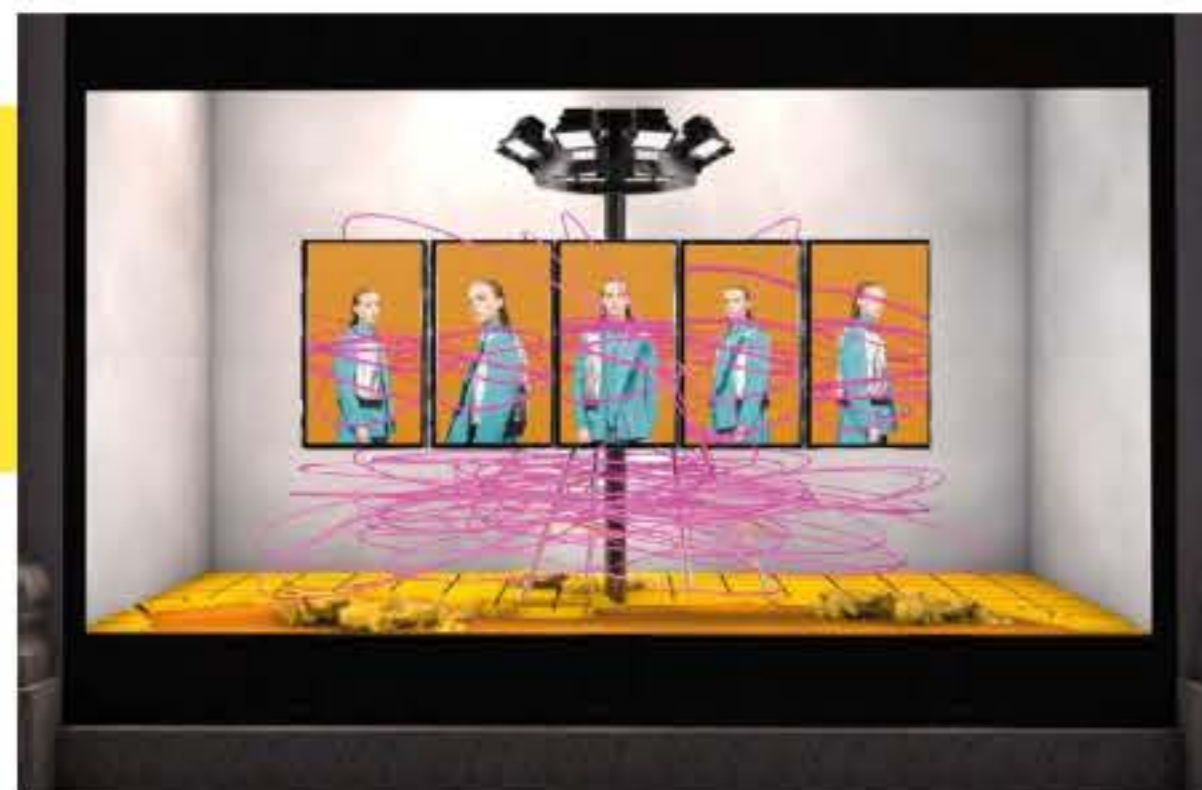
DIGITAL OVERLOAD

In the gritty and anarchic Maison Margiela Artisanal show in Paris earlier this year, a glitched layering of digital graffiti blurred garments with stage sets in a graphic overload. Saturated cobalts fought

with fiery reds and deep violets in kaleidoscopic excess. This rebellious use of kinetic mark-making can be seen across digitally printed textiles and printed campaigns. For example, Sydney-based graphic designer Kris Andrew Small has a bold and abstract visual identity that layers sweeping colour in a riotous assault of 90s tropicana, shaking up visuals for festival branding and streetwear drops.

The activist generation is driving a digital revolution, exploring an immaterial future by creating hyper-tactile textures in a virtual realm. Selfridges Presents The New Order is defining the future of fashion and retail in a vibrant celebration of the phygital, promoting creatives such as Ines Alpha and [Digi.gal](#), a global womxn's network of 3D designers [the spelling is intentional to reject the idea of 'woman' being 'of man']. The store fronts are otherworldly landscapes that stretch the imagination, rebellious in their use of digital motion and immediately shoppable product.

An uplifting and unapologetic visual expression of activist rhetoric, tangy hues bleed into one another in a kinetic but gritty flow of colour. As a vehicle for rich political and environmental narratives, the story is heavily textile (both material and immaterial), clashing saturated brights with graffiti-style type.



Selfridges Presents The New Order.

COMPUTERARTS.CREATIVEBLOQ.COM

- 49 -

New York Times Resist cover in collaboration with Sagmeister & Walsh. Image courtesy of &Walsh.



DreamJams. Photography by Paul Phung.

PANTONE 7404 C
C1 M3 Y80 K0



The global feminist uprising has evolved from the suffragettes to today's youth who are calling out inequality across the world. Not only are they questioning outdated social norms, they're demanding a voice at the table, reclaiming space in the creative industries and redefining power on their own terms.

At the centre is collaboration, uplifting and empowering all female-identifying people. A by-womxn-for-womxn model is driving a new aesthetic that moves away from a subversive millennial pink, to the confident honey-

warmth of tangerine in a renewed show of energy.

In an age of #metoo and #timesup, there's an ongoing message of solidarity and persistence in the fight for equality. Womxn are seeking out products that speak to them, not for them. Fashion brand Birdsong is part of the fight, employing female artisans to make politically inspired tees for those who dress in protest. Hand-embroidered or screen-printed, its slogans encourage all to Resist & Persist by protesting inequality with everyday acts. Birdsong's design for International

Women's Day 2019 uses a retro-inspired orange font that speaks to the history and future of the cause.

COME TOGETHER

A growing pool of female content creators are instigating change through collaborative platforms. Creative playground Daisie is the brainchild of Maisie Williams and Dom Santry. Daisie uses bold sans serif messaging, layered with illustrative scribbles and mark-making in social-style communications. Wonder Women, a recent initiative of the platform, was designed to bring together

teams of womxn to shine a light on raw, underrepresented talent. The graphics for the open-call combine playful, softly-lit analogue photography with deep indigo backdrops. Layered on top are digitally drawn embellishments that act as graphic furniture throughout their online presence.

Complementary palettes are evident throughout communications by and for womxn; with inky blues, moss greens and warm tangerines offset with heavy, nearly-black type. Tactile, brushed paper stocks are the canvas for Room For Rebellion's club night posters, designed by

changing

PANTONE 7518 C
C36 M59 Y56 K41

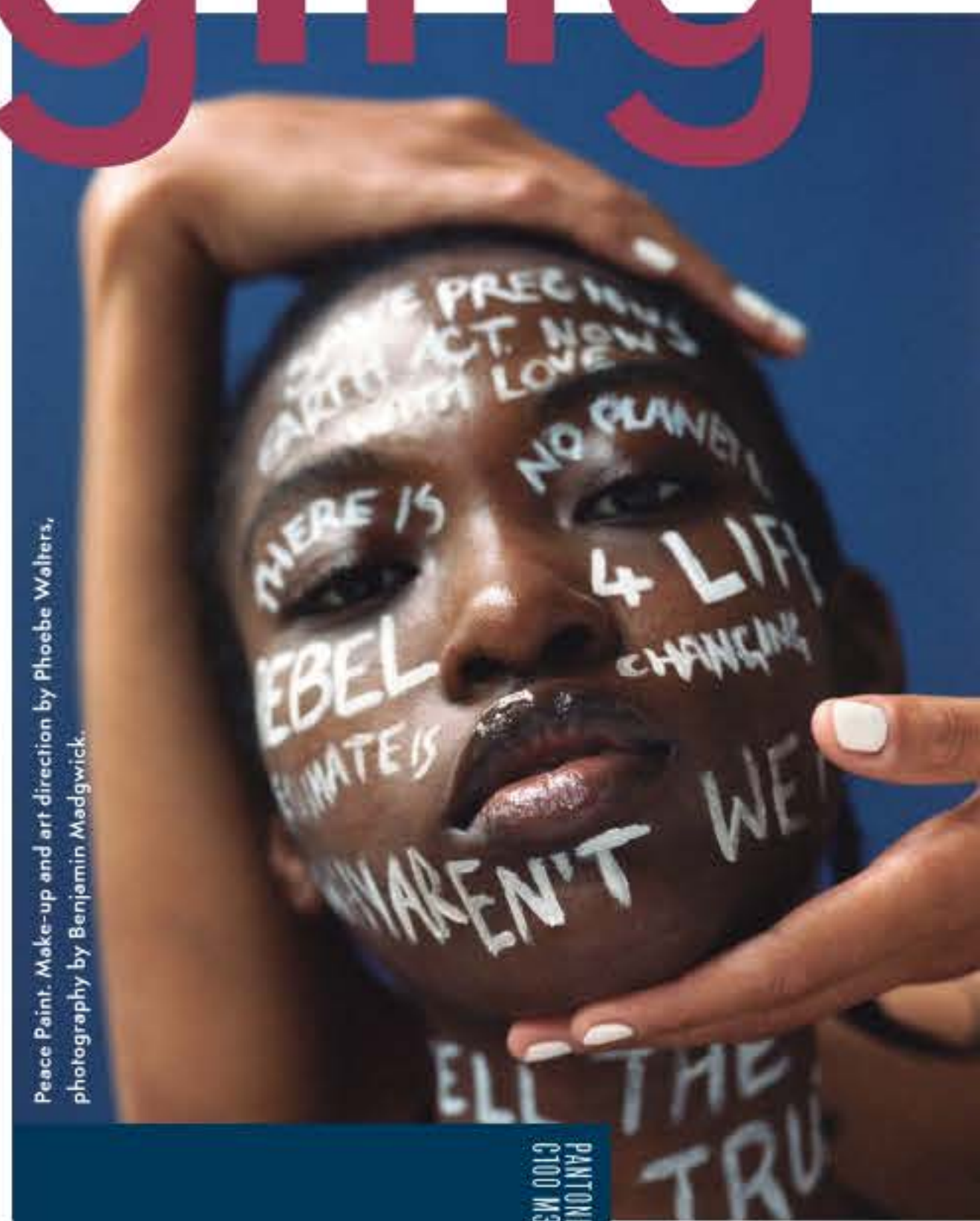


Let's Talk About It mural by Lola Brooklyn. Image courtesy of Lola.

RIPOSTE FOR
AMNESTY INTERNATIONAL
PROTECTION
30 ARTISTS / 30 PRINTS
10—16 DECEMBER

PANTONE 7416 C
C0 M69 Y85 K0

Peace Paint: Make-up and art direction by Phoebe Walters,
photography by Benjamin Madgwick.



PANTONE 302 C
C100 M32 Y0 K98

Artwork for collaborative working site Daisie.



PANTONE 7513 C
C5 M27 Y22 K0

PANTONE 4685 C
C6 M18 Y24 K0



Nala is a free-from beauty brand, produced by Goodee.

the gaze

Caterina Bianchini to raise awareness for abortion rights across Dublin, Belfast and London. The hand-cut rouge shapes are delicately layered and framed by weighted hand-drawn type that brings strength to a soft composition. Bianchini describes her work for It's Nice That, saying, "I like creating type that goes against the usual graphic designs rules. This relates

to tracking mainly, by squishing or extending type to create a warped and unique character set, I basically like it to look a bit bad/wrong. I like to play with the contours of the characters as well, so some sides are sharp and others have a more rounded/humanist feel to them."

Girls Like Us magazine, which captures the stories, essays and beautiful visuals of a community of

womxn within arts, culture and activism also uses a border-style type. The authentic nature of the content shines through in hazy film photography on the cover, framed by type that's spaced in such a way to encourage pause with every word.

Straight-talking and taboo busting, the messaging from LOLA is "Let's Talk About It." Communicating in a way that's

honest and open, life-long feminine healthcare brand LOLA is opening up the dialogue around uncomfortable subjects, ranging from periods to sex. Its larger-than-life mural in Brooklyn, New York, adopts painterly illustrations of the female body as a backdrop for a telephone hotline that shares intimate and real experiences within the public sphere (a campaign spearheaded by agency Giant Spoon). The stylised illustrations communicate the autonomous female body with a robust femininity.

Messaging is always straight-talking and honest, driving creative collaboration and instigating change. Brushed paper stocks stained with painterly, gestural mark-making celebrate the female form in all its diversity. Palettes of two or three colours, warm neutrals with inky blues and tangerines move toward a more complex feminine colour space.



Birdsong SS19. Photography by Rachel Manns.

PANTONE 7640 C
C16 M82 Y33 K28



Room For Rebellion poster. Graphic design by Caterina Bianchini.



PANTONE 7454 C
CG3 M30 Y4 K2

Bode AW19. Photography by Jackie Kursel.

The New Eco Warrior is all about paring back and slowing down, in a backlash against gluttonous excess. The less-is-more aesthetic sees traditional hand-tooling and natural treatments as a step toward a more considered future.

Designers are embracing imperfect aesthetics that are aged or dirtied, scratched or darned. Far from makeshift, this is a luxe design direction that honours the time-old traditions of craft.

The New Eco aesthetic is a quiet act of protest, driving a desire for the

well-loved, the treasured one-offs. Tie-dye and block printing are of a language that's imperfect by nature. The muddled pastels of Story MFG's collection stain cottons and linens, creating cross-directional prints in a patchwork effect. The airy cloths are contrasted with heavy cotton twills that, when dyed, create a crumpled aesthetic in raspberry and sand.

As Story MFG told New Order Mag in an interview earlier this year, "Our setup is almost more like a fine winery than a fashion brand. We leave a lot of the design up to the weather, soil, crop and we just

new eco



Mycelium and Seed Paper packaging by Hoeckels.

PANTONE 465 C
C13 M31 Y63 K12



Story MFG SS19. Photography by Max Barnett.

PANTONE 2078 C
C25 M37 Y2 K1



Compatible coffee capsules by Halo.

work with what we're given. It's liberating and challenging in equal measures." Changing the parameters of possibility and bringing it back to the resources that are available on a local and sustainable level can lead to innovative results. Pieced together and over-embroidered, Story MFG is an artisanal patron of slow-made.

PLANT ORIGINS

To reduce the impact of toxic chemical dyeing, brands are turning to plant-based pigments resulting in earthy tones stretching from khaki



Story MFG SS19.

PANTONE 7605 C
C4 M26 Y16 K0



Plant Color Collection by Nike.

warrior

greens to sunbleached ochres. Nike's Plant Color Collection is a nod to colour futures exploring alternative material treatments and finishes across product design. Increasingly, unbleached textile fibres and papers in light fawn, oatmeal and putty are replacing stark whites.

Tangent GC's garment care solutions are designed to prolong the life of carefully crafted clothes, and their products carry the same

weight of artistry. Painterly marks and watery translucency are elevated in its packaging designs by Åsa Stenerhag, design director at Totême, resulting in 100 unique soap boxes across four fragrances. The organic papery textures and earthy palette reimagine packaging as an object to treasure.

With consumers demanding more sustainable solutions, afterlife is ever-increasingly an important

material consideration. Brands are turning to biodegradable and compostable substrates, made of and for the Earth. Haeckels' cosmetic products are based on ingredients from the coast around Margate for its mineral-rich properties, enabling a restoration of calm. As investors in coastline conservation and natural innovations, Haeckels has developed bio-contributing mycelium packaging for its products. Rather than smoothing and perfecting the surface, the pulpy and fibrous textures of mycelium proudly embrace their wholesome philosophy. Home-compostable coffee capsules from

Halo are the world's first, celebrating a zero-waste aesthetic made of sugar cane and paper bagasse that breaks down in the ground, releasing rich fertilising coffee grounds into the soil.

The pared-back aesthetic finds beauty in the slow-made, the plant-based and that which is designed to outlive us. Sympathetic treatments using natural pigments and organic matter stain coarse surfaces in unpredictable ways, before being pieced together in tapestry-like compositions or grown as living materials into entirely new forms. ■

Organic soap from lifestyle brand TangentGC. Packaging by Åsa Stenerhag.



PANTONE 5497 C
C48 M24 Y20 K7

PANTONE 2216 C
C81 M42 Y35 K50

COMPUTERARTS.CREATIVEBLOQ.COM



RXCycle Reclaimed Chair 2
by Dr Romanelli for LN-CC.

IN CONVERSATION

時代



LIVING MEDIUM

FOR **JONATHAN CASTRO**, DESIGN IS NOT JUST AN EXPLORATION OF HIS COLOURFUL HERITAGE. THE PROCESS OF DEVELOPMENT SHOULD BE VIEWED AS A TRANSFORMATIVE ACT IN ITSELF

■ WORDS: LISA HASSELL



JONATHAN CASTRO is a graphic designer and musician from Lima, Peru, who's based in Amsterdam. He graduated from Toulouse Lautrec Institute in Lima. Using graphic design as a colourful depiction of living spirit, his projects always move in search of possible futures under the concept of "design fiction".

www.jonathancastro.pe

When we met Jonathan Castro at this year's Us By Night design festival, the creative was taking a residency

at the Jan van Eyck Academie in Maastricht, The Netherlands. He's also been researching ancient cultures and shamanism in the digital age, proposing the idea of visual and sound experiences as cosmic rituals. Here, he speaks about his fascination with ancient knowledge and Peruvian traditions, his passion for underground music, and how this, along with his own heritage, crystallises his unique graphic design language, and how the process of development should be viewed as a transformative act.

Can you tell us about growing up in Peru, your early childhood and your surroundings? What was your upbringing like?

Visuals for Nike Air Max China.



My childhood was very humble, far removed from technology, apps or video games. We spent more time on the streets, inventing games with the stuff we had around us, running and playing around the city. We were fearless and curious kids living life in the moment. I loved it.

As a teenager I was more introspective, but music helped me to get through that period. I studied at a Catholic school where everything was prohibited. It was oppressive: you couldn't fail, otherwise they sent you home. We lived with this extreme pressure every day to satisfy our teachers, the institution and religion, which could have completely messed up me emotionally. Music made me realise there was more – it saved my life. I don't blame my parents. They were young and wanted the best for me. It was a completely different time back then.

We read that you were part of this underground scene in Lima when you were younger, running a graphic design collective and making your own music. Can you share what it was like at the time?

There was lots of energy and a freshness about the music starting from the late 90s, but I felt it most keenly around 2007. I was in my 20s and suddenly there were a lot of bands in Lima: young bands and venues with very radical proposals. I'm pretty sure that changed the ideas and perspectives of a generation. It was inspiring: we felt we were finally going somewhere new and uncharted. It was about experimentation, exploration, failure, and pushing against the boundaries of sound or musical experiences.

Music was my trigger to start reflecting about everything, and it gave me ideas on how to continue with my practice. Graphic design was very conservative at that time, and with a group of friends we wanted to break those barriers. We didn't want to change design in Lima or in the world. Instead, we just wanted people in Lima to open their

eyes to the new visual languages that were being inspired from music from that moment.

That's why we started Y.E.S. (Youth Experimental Studio), a collective of friends who mostly designed records and posters for venues. It was also a way to support that scene – our scene really, because we were part of it. Sometimes we also played in some of the venues. We did it for fun, but also we felt that we needed to do it, to suggest to people that they could also do something similar within their own profession: artist, poet, architect or whatever.

It sounds like music culture was the main inspiration for you to pursue a career in graphic design...

Yes. I always wanted to design record covers, posters, fanzines and merchandising, and I still want to. Graphic design education at that time (2010) was just gaining momentum in Lima and was more geared towards advertising. This was of little interest to me. Furthermore, there was too much emphasis on teaching you how to use the software, rather than explaining a conceptual or critical way of doing design. So it did depend on you how far you wanted to take your skills and satisfy your curiosity. I had a lot of questions about the medium, and tracking down books, documentaries and the internet proved to be a great source of knowledge.

Nowadays, I have a mixed relationship with Lima. Sometimes I really love it and feel that it's an amazing city with relevant things going on, and sometimes it's just impossible to be around it. I guess from time to time you just need "new" oxygen and a fresh breeze to continue, but of course my best friends, family and favourite places are still there.

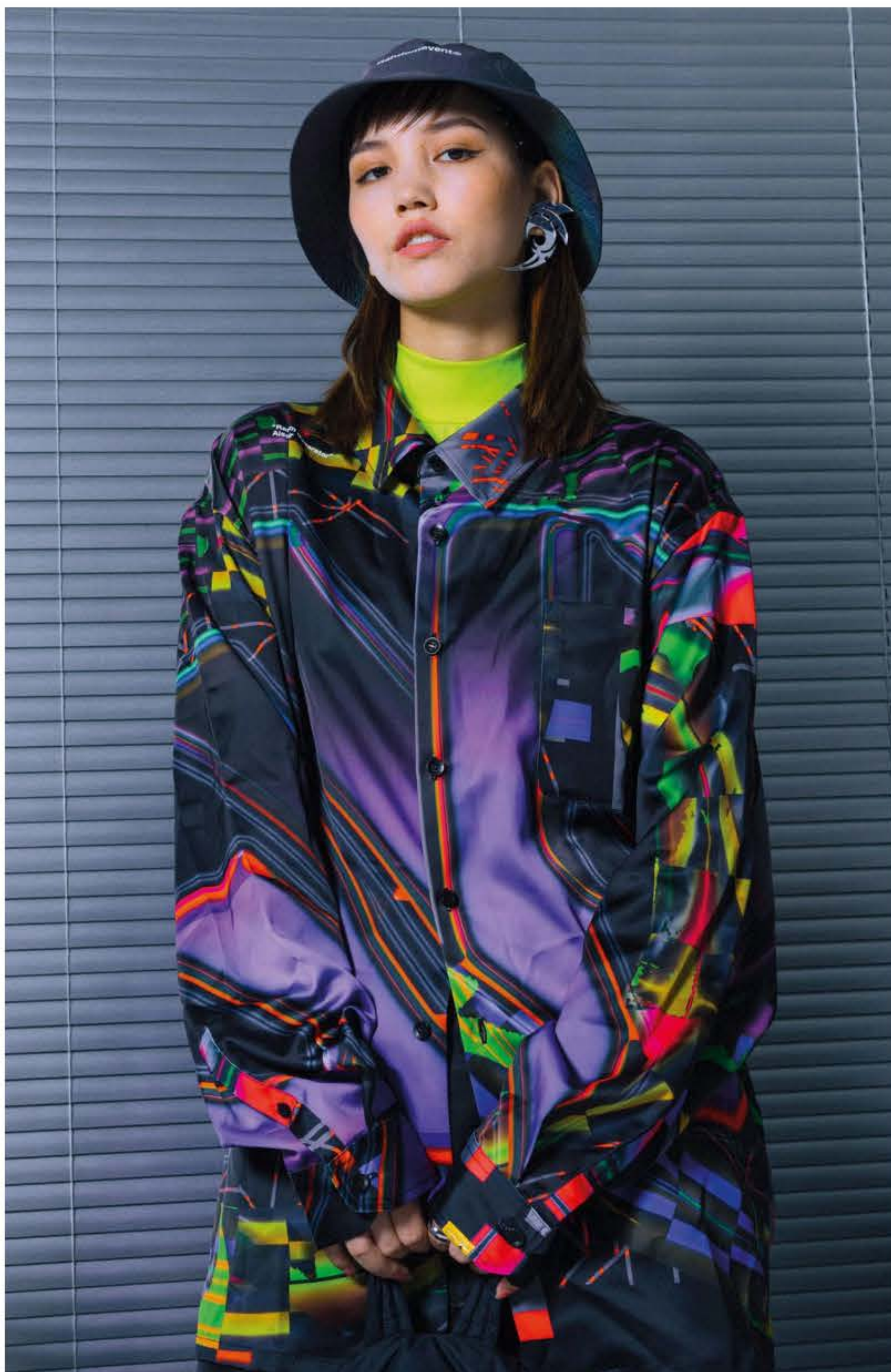
As a freelancer you've worked at various design studios including The Rodina, Studio Dumbar, Metahaven and Bureau Borsche. How formative were these



Above: Jonathan created this for Nike Force 1 and House of Innovation Shanghai.

Below left: Editorial artwork for NXS magazine.

Below right: Poster for Mannequin Records Nacht X111 tour.



Clothing collection
for Random Event
Asia Tour
Collection 2019.



Top: Visuals for The Big Flat Now, an essay from issue 34 of 032c, curated by Joerg Koch.

Centre: Poster design for W139 Amsterdam and the Speak, Memory group exhibition.

Bottom: Long sleeve T-shirt design for The Boiler Room, 2019.



experiences as you were developing as a designer?

I feel privileged and grateful for my time at these studios. It was an important time because they all have different perspectives and approaches to graphic design; employing different processes and ways to question the medium.

I learned a lot, but they also gave me a lot of space and trust to suggest new ideas, and I think that's important when you work in studios. It's not about adapting yourself to something or someone – it's more about learning the nature of people around you and projects, being yourself, and bringing new oxygen and introducing new tools to the team. On the other hand, the people behind the practice or studio are always more inspirational for me than anything else.

How does your heritage and culture drive your work?

Together with music it's a key aspect in my practice. To move along with your practice involves digging further into your identity, and what makes you, you. I've always believed design has an intangible aura that affects us, sometimes in very deep ways. When I started to research this, I found a lot of answers in objects and designs from the pre-colonial period in Peru. It was – and still is – a source of inspiration. In the past four years my main research has focused on it, and

now that I'm based in Amsterdam I try to visit Peru at least once a year to continue these studies. Sometimes things and even people are too rational – I like to see and explore the more emotional side of things.

Lately, I've been fascinated by pre-Hispanic Peruvian textiles, especially those from Paracas culture. The design, the quality of the fibres and pigments, the variety of colours and techniques used during that period are mind-blowing. One interesting aspect is the Paracas world-view about nature and how it was based on mythological beliefs, which were the norms of social ordering. The iconography of the textiles show us the relationship of this culture and its natural environment.

Earlier this year you spent time travelling in Europe and Asia. How has your practice developed as a result of these experiences?

Travelling inspires me more as a human being than directly influencing or affecting my design practice. I didn't travel much when I was a kid, but now mostly because of what I do, I have the opportunity to do it. It's so inspiring and fun. It's also interesting to see how people experience my practice in different parts of the world. I learn a lot from this feedback. I'm curious about people's backgrounds and cultures. It always triggers interesting conversations, and it's a useful

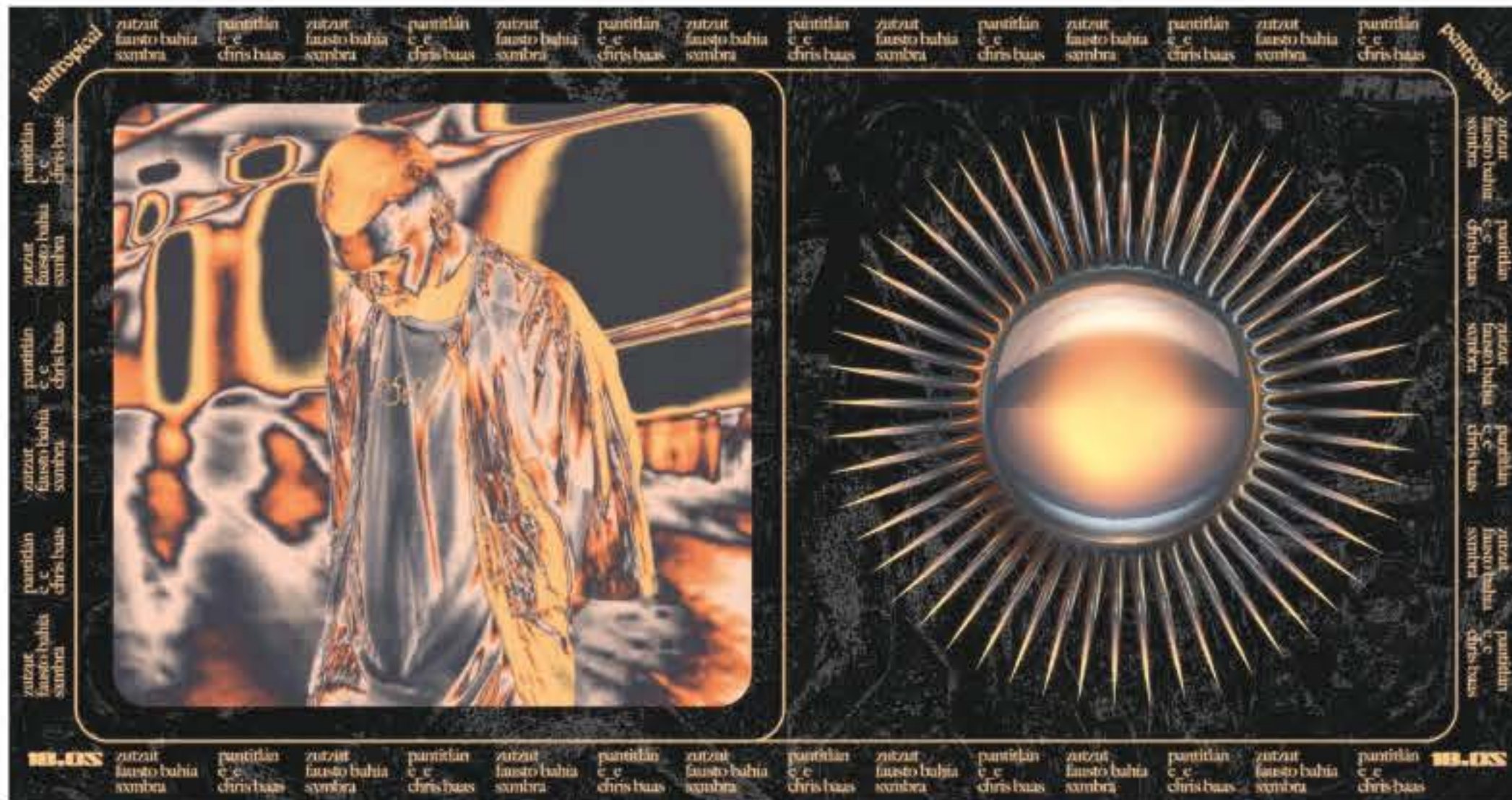


Above: Nike House of Innovation Shanghai.

Right and below: Editorial design for the Big Fat Now inside 032c magazine.

Far right: Visual for NXS World: Viral Bodies in collaboration with Norman Orro.





Left: Flyer design for Pantropical Rotterdam concert/club series.

Below: Clothing collection for Random Event Asia Tour Collection 2019.

technique when trying to understand why people do what they do.

Recently, you've been exploring themes around anthropology and rhythm in your personal work. Can you tell us more?

I'm researching the connection of anthropology and rhythm. Rhythm is a medium of change. It constitutes a transition: from fear to joy, from ennui to awareness, from a simple movement to choreography or ritual movements, organic and inorganic, ranging from dance to breathing, prayer to meditation, drumming to the sound of a heartbeat, a medium capable of reaching down into the deepest layers of sensuous thinking.

Most of the things I mention here are inspired by film director Sergei Eisenstein and his research on this theme. He outlined what we could call an "anthropology of the moving image", linking the corporeal and emotional appeal of cinema with the invocations of archaic practices, forms and desires. Bodies are thus in turn transformed into a "living medium", capable of "processing, receiving, and transmitting images." This is how I exactly see my practice. **You've been quoted as saying, "It's not just aesthetics and techniques that need to be worked on, but your personal and emotional approach to your practice." Can you elaborate on this?**

Moving along with your practice is to explore more within yourself.

Part of the work is not just to improve your craft or your capacity to communicate, but to understand and know more about the person behind the practice, being aware of the routes you took and the energy you put into projects. This has been essential to maintaining momentum within my work. I believe graphic design is a huge source of energy, vitality and motivation.

Most of the time we have this idea of development that focuses on either the technique or the aesthetic. Yet it should be more personal and emotional, because in the end ideas appear on their own. You can't force them into existence, but you can draw on new experiences to imagine, think and feel differently. The process of development is a transformative act.

Whether you're creating posters, clothing, design identities or magazines, there's a sense that you want to make objects that affect the viewer. How do you design with the audience in mind?

Prior to starting a project it's important to know the audience: their language, traditions, history and so on. But it's also important for me to propose something unexpected within that framework, leaving the work open and undefined enough so that the emotive power is legible to a mass audience. "The language of the heart" as my friend Alex McCullough likes to call it.



How important is it for young designers to be influenced by concepts and objects outside the graphic design spectrum?

One of the best ways to improve your practice is researching and learning new topics beyond your usual sphere of interest. For instance, I've just started a residency at the Jan van Eyck Academie in Maastricht. It's giving me the opportunity to take a break to revive myself and my work. This is important – just as silence is when composing music – but also to dig more into themes that I've always found interesting, such as anthropology and rhythm. That curiosity always brings you new information and suddenly you're surrounded by new “hybrid” tools and ideas for your next project.

Finally, what's your view on style and trends? Where do you see the future of design?

I believe that visual culture is at the stage where we as graphic designers need to look very hard at our process: how we use images and how we construct visual languages. ■



Left: Event poster for Sounds from the Deep, an event dedicated to audiovisual art, live experimental music and improvisation.

Below left: Visuals for JASSS, lettering collaboration with Christoph Synak.

Below right: Sleeve design for Sajjra 'Synthexcess' Buh Records.





FROM £12.50 / \$33 / €23
EVERY 3 MONTHS



FROM £11.25 / \$27 / €20.25
EVERY 3 MONTHS



FROM £9.99 / \$21 / €19
EVERY 3 MONTHS

THE PERFECT GIFT FROM JUST **£7.50***



FROM £7.50 / \$19 / €19
EVERY 3 MONTHS



FROM £9.99 / \$28 / €21.25
EVERY 3 MONTHS



FROM £9.50 / \$15.50 / €19
EVERY 3 MONTHS

*Give the gift that keeps on delivering...
or treat yourself to something new*

ORDER ONLINE AT

www.myfavouritemagazines.co.uk/xmas197

*TERMS AND CONDITIONS: Savings calculated against the full RRP (single issue price x frequency). You can write to us or call us to cancel your subscription within 14 days of purchase. Payment is non-refundable after the 14-day cancellation period unless exceptional circumstances apply. Your statutory rights are not affected. All gift subscriptions will start in January 2020. Prices correct at point of print and subject to change. Full details of the Direct Debit guarantee are available upon request. For full terms and conditions, please visit bit.ly/magtandc. Offer ends 31 December 2019.



the
professional
association
for
design

GET OUT THE VOTE

AIGA's civic engagement initiative, part of Design for Democracy.
Learn more: aiga.org/vote
Poster design by Lindsey Tweed, Philadelphia, Pennsylvania

VOTE411.ORG

In partnership with
the League of Women Voters



Design for Good



We're using
hunger to
end hunger.

Lisa Hassell

reveals how
designers are
using their creative
talent to make
a difference and
raise awareness
for social causes

Now more than ever, designers recognise the importance of turning their hand to become a real force for good. Put into practice, it can enrich your agency and the work you do. A real emotional investment is often at the core – working with charities can be fulfilling and rewarding in ways that commercial work simply isn't.

Creative studios of all sizes can make an effort to include charity work in their remit, and those that do it well are quite vocal about it. Commercial agencies will always have one eye on the bottom line, and it can be difficult to identify which charities or social causes are a good fit for your team. Yet the knowledge that you're making a real difference can be the catalyst for producing your best work.

"It's always motivating to work with organisations that are driven by doing more than just feeding their bottom line," says Jonathan Hubbard, creative director at London-based agency The Clearing. "The charity sector has interesting challenges. It's very congested, which means that charities have to be very clear about who they are, what they do and why they exist, if they're going to connect with supporters, partners and colleagues. Brand is vital in the charity sector."

Hubbard believes that to really work, charity brands have to create an emotional connection to their audiences. "They have to be clear about their cause, their vision and the problem they're here to fix. They need to be built from a strong and motivating idea and have a soul. Charities used to operate their brands in a traditional 'command and control' way. Today, they need to be able to give control to anyone who wants to engage with the brand."

APPEALING TO SUPPORTERS

The Clearing worked with charity One Feeds Two to develop a brand with mass-market appeal to act as a credible commercial partner and an easy but impactful choice for consumers. The agency designed a simple, clear visual and verbal identity to attract new commercial partnerships and raise awareness of One Feeds Two's cause.



"The brand work had to move the project from one man-with-a-soup van, to a credible and desirable brand to engage national and international food partners and feeding charities to creating mass-market appeal for consumers," reveals Hubbard.

Consulting with charity founders, food partners and potential customers, the agency focused on its one-for-one proposition: connecting the process of buying food with the impact of providing food. "Rather than tugging on people's heartstrings or making them feel guilty," says Hubbard, "the brand makes consumers feel good about their choice – summed up in the line 'Join the movement for happier meals.'"

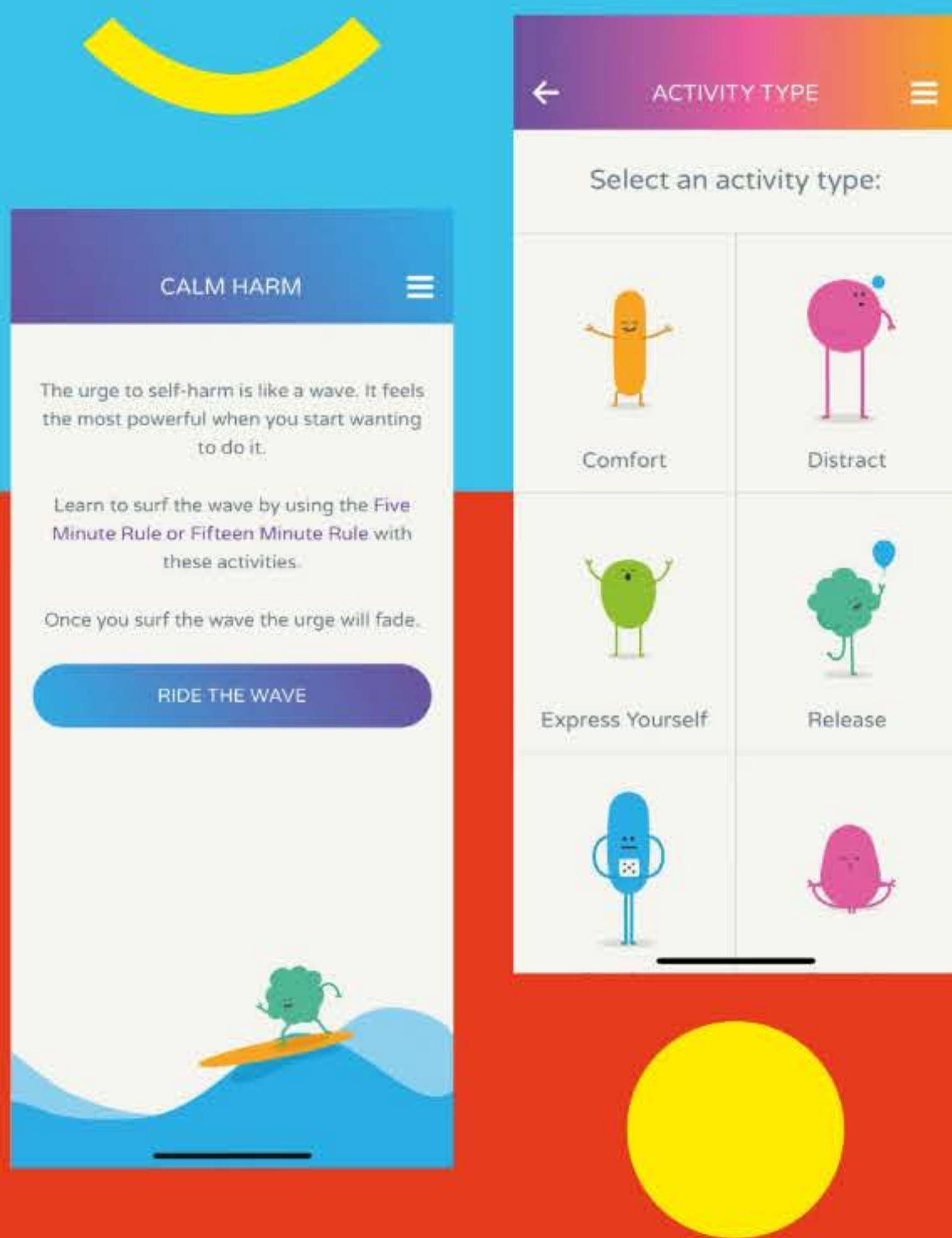
One Feeds Two has shaken up the congested charity sector by developing a credible brand with The Clearing that's gained buy-in from national partners, including the likes of Bryon Burgers, Higgidy Pies, Mindful Chef and Baker Miller, to name but a few. The charity has delivered over six million school meals to children in poverty, putting more than 31,500 children through a year of school. Almost 99 per cent of these meal donations are from partner activity.

Cristina Fedi, former head of brand at Bryon Burgers, was won over by the One Feeds Two rebrand that caught her eye on Facebook. "We'd been looking for a charity partner that matched Byron in its individual and simple approach, with a similarly bold and eye-catching design. One Feeds Two stood out straight away: it had a strong logo that could communicate the idea without explanation, a beautifully designed visual identity that put a smile on our face, and we knew it could sit harmoniously alongside our own

Above and below: Examples of The Clearings' One Feeds Two identity in action.

Right: The Calm Harm app encourages users to interact with characters to manage their emotions effectively.





brand on our menus, leaflets and digital media.” Three years on, Byron has been responsible for delivering a million meals and putting over 5,000 children through school. “We’re proud to work with the charity,” says Fedi.

ADDRESSING MENTAL HEALTH

Focusing on health, science and tech, digital agency HMA works on a broad range of projects, from the design and development of websites, apps and other digital tools to the marketing of digital products and services. Its client list includes a number of charitable organisations, including stem4 which it first worked with in 2016 to reposition the Calm Harm app.

Conceived by clinical psychologist Dr Nihara Krause, the concept for the app was to help teenagers resist or manage the urge to self-harm through supportive, evidence-based dialectical behaviour therapy (DBT) techniques. By the time HMA came on board Calm Harm was already on the App Store and had been downloaded over 24,000 times, but the charity knew that there was potential to help a lot more young people.

“The primary focus of its brief was to deliver a more engaging user experience; making the design and visual elements of the app more appealing to its teenage target audience so that they would feel comfortable using it,” explains HMA’s managing director Nicola Tiffany.

HMA brought together stakeholders, parents, young people, teachers and clinicians to carry out a strategic review of the existing app and co-produce a road map. “We looked at desired outputs, user journeys, visual concepts and security/privacy considerations leading to decisions about the user experience and tone of voice,” explains Tiffany. “The app is based on the notion that the urge to self-harm is like a wave – feeling most powerful when you start wanting to do it. Once you surf the wave, the urge will fade.”

“Users can learn to ‘surf the wave’ using five- or 15-minute exercises with content based on evidence-based DBT techniques and the characters (avatars)





were created so that users could – if they chose to – have a ‘companion’ while surfing.”

MORE HARM THAN GOOD

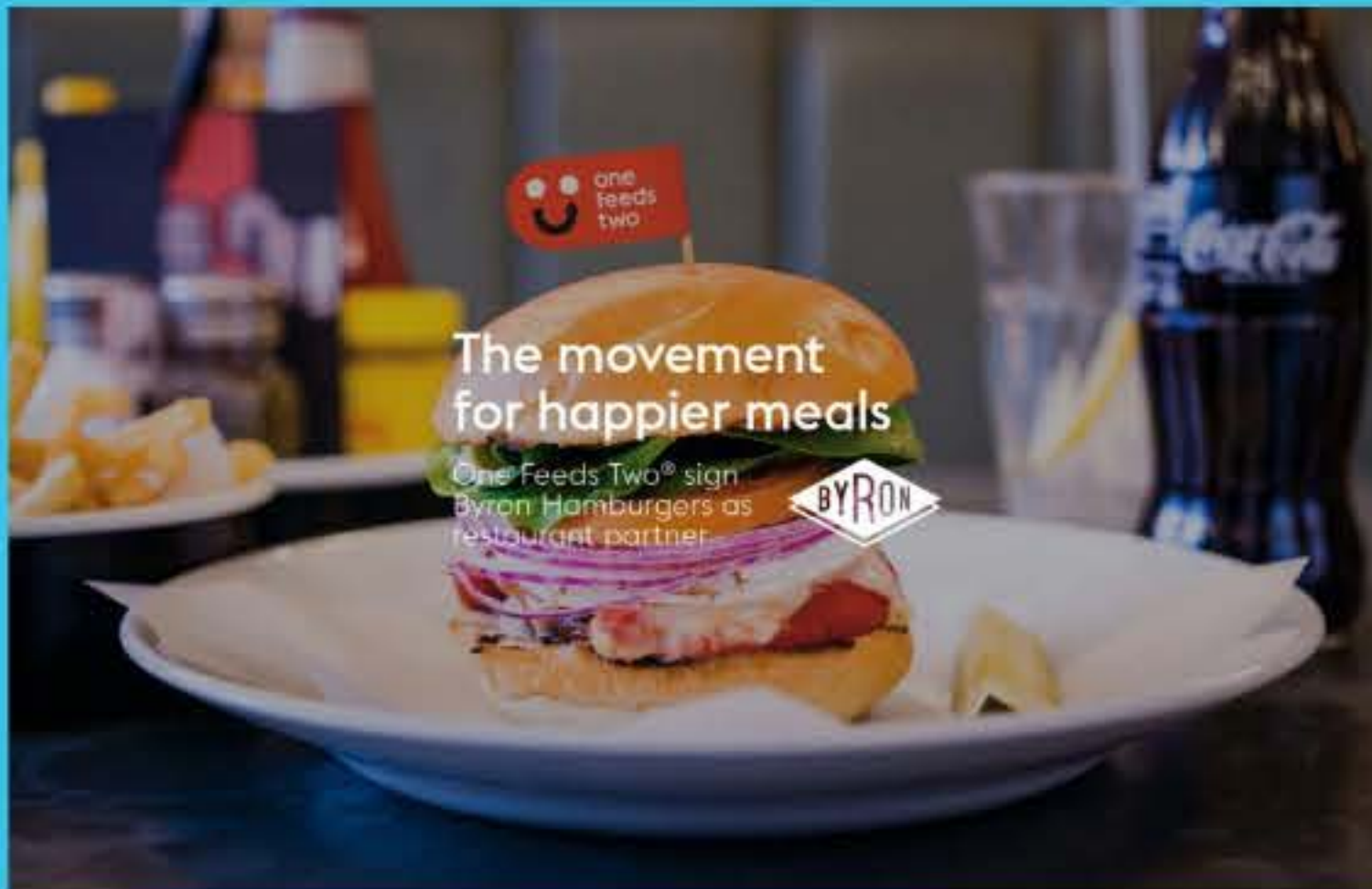
Tiffany continues: “While it seems like a saturated market, there’s a real need for good quality, evidence-based apps to support people in various clinical and non-clinical contexts.” She discovered that, according to ORCHA (Organisation for the Review of Care and Health Apps) which carries out independent assessments of apps for NHS Digital, there are over 327,000 apps claiming to help us stay healthy or manage our health (rising 990 per cent from the 30,000 available in 2013), yet only around 112,000 of these apps are looked after, updated and kept fresh.

Delving deeper into the evaluation of these, only around 15,000 are secure, clinically safe or have met design standards. “It begs the question as to whether the creative industry should be selective about the projects they work on if they have the potential to do more harm than good,” says Tiffany.

With nearly one million downloads in two years, the app has won several awards and raised the profile of both stem4 and HMA through the external recognition they’ve received. “Working within the health sector, and specifically for charitable organisations, provides a sense of worth for our project teams,” reflects Tiffany. “They’re doing their job while also helping people, and seeing the difference that their work makes has a really positive impact on team morale.”

SOUND AND VISION

It’s a sentiment that’s echoed in the collaborative efforts of Grey London’s creative team Dan Cole and Andy



Above: One Feeds Two partners with restaurant brands to drive its campaign.

Left: One Feeds Two has shaken up the congested charity sector.

Below: Bryon Burgers' menus advertise the One Feeds Two campaign.



"We all felt that we wanted to do something to make some kind of difference"

DAN COLE, GREY LONDON

Garnett, who together with Philippa Thomas & Trent Simpson, executive producers at Thomas Thomas Films, Kevin Thomas, film and commercials director and Neil Aitken conceived the idea of The Wayback after sharing their family experiences of Alzheimer's.

"We all felt that we wanted to do something to make some kind of difference," says Dan Cole. "Alzheimer's is a hugely frustrating disease for families to go through, as there seems so little that you can do. But once we started thinking about it, and talking about it, we started to have ideas of how we could help in some small way."

A group of friends who have worked on advertising projects together in the past, including Vodafone and News International, the team were inspired by the idea of virtual reality. "We began to wonder if such an immersive experience as VR could help people with dementia to remember parts of their lives – and if the experience might help trigger conversations with their loved ones and carers," reveals Cole.

With the idea for immersive video in mind the team started to brainstorm ideas of what time and place they could recreate in 360-degree film – with all the sights and sounds from a moment in time that would be familiar to millions. "We hoped that if we made the film as authentic as possible, so it really looked and sounded like a moment from their memory, that it would help spark some recollection," adds Cole. "We settled on the Queen's coronation in 1953 as a pilot

film, purely because many people in the UK over 70 would have some recollection of this moment. There were thousands of street parties on the day so most people took part in some way."

FINANCIAL CHALLENGES

Funding the project on Kickstarter was one of the biggest challenges faced by the team, which needed to raise £35,000 to make the pilot. "It involved countless phone calls and emails and tweets, and some very generous people. We realised that every single detail in the films could be a potential memory trigger for somebody, so getting all of this right was crucial."

The team also consulted with Dr David Sheard, a leading dementia care expert, and pulled together a huge crew who sourced hundreds of outfits and props that would bring the day to life for the viewer. "Making a 360-degree film in the way that we felt was important is not cheap. From day one we were obsessed that the film should look so real that it almost felt like archive footage. So attention to detail was everything. Which meant we would need authentic wardrobe, sets and hundreds of extras!" The team also self-funded thousands of cardboard VR viewers to supply to care homes.

Following the film's release the project won several awards including D&AD, SXSW, Creative Circle and The Art of Creativity award, giving it a permanent place in the British Film Archive.



HOW TO EFFECTIVELY DESIGN FOR CHARITIES

The Clearing's Jonathan Hubbard passes on his key advice...

- 1 "Make it easy for supporters to appropriate it, fundraise with it, put it into their social channels, paint it on their faces and feel connected to it," advises Jonathan Hubbard. "Any charity brand should be clear about the problem it's trying to solve for people and should be able to explain how it helps in a simple, direct sentence."
- 2 "Always try and start with the positive impact and change an organisation is creating through its work, even in some of the toughest situations. There's a difference between taking a subject seriously and being serious."
- 3 "Charity brands should acknowledge the gravity of an issue, but understand that if you want to encourage people to participate in making change happen, you need to show them the benefit of that change and give them something positive to aim for," advises Hubbard.
- 4 "Charity brands need to be put in the hands of the people who use them. They need to be designed to be robust, simple and distinctive," Hubbard says. "Complicated schemes that require lots of designer input won't stand up to the daily rigours they'll be subjected to. Create identity elements that connect emotionally with the people who will use them and release the shackles."
- 5 Whether charities are thinking strategy, messaging or design, the first question is to ask what makes you different. "Look at your competitors and identify what you stand for and how you can stand out," says Hubbard. "Once you have a clear sense of what sets you apart, use design and language to translate it into something bold and simple."



Illustrated icons designed by The Clearing for the One Feeds Two campaign.



Top: Campaign photography for One Feeds Two featuring Bryon Burgers.

Above: Gage Mitchell, director of Modern Species and AIGA task force member.

Below: Justin Ahrens, founder and creative director of Rule29 and AIGA task force member.



“Professionally, it’s been a real learning curve to be our own client, making decisions on everything from budget to PR,” reflects Cole. “I think people are driven best by the causes closest to their heart, and to their own experiences.” He argues that turning to people who have had personal experience of a cause and have a set of creative skills that could be utilised to bring about change should be an important stage in any social project. “I think the creative industry is sometimes overlooked by government as an effective approach to tackling some of the toughest problems in society.”

DESIGN FOR SOCIAL IMPACT

Creative director at Seattle-based agency Modern Species and AIGA member Gage Mitchell is part of a task force/committee of socially responsible and sustainable design thought leaders that drives the AIGA Design for Good initiative. This was formed to help provide the organisation and its members with clarity around what “design for good” means and how it differs from sustainable design, diversity and inclusion, and other AIGA social impact-focused initiatives.

Mitchell says sustainable change lives on after you’re gone. “That means teaching others what I know, connecting people and building teams where I can, and being an open book with all my resources, with the assumption that empowering others is more impactful than just doing what I can alone.”

When a designer feels they want to make a difference, they know where to go first, where their talents will be respected and where we can match them with problems that need to be solved, explains AIGA executive director Richard Grefé. “If designers are involved in projects affecting the community, and are seen as a convener of groups that can solve community problems, then they’re going to be standing with attorneys, with accountants, with community leaders who see the way designer addresses a problem and the effectiveness of bringing creativity anytime you’re dealing with a problem that has many dimensions,” says Grefé.

Path to Impact is a methodology that guides people through the process of designing for “good”. It defines what’s meant by good, weaves in sustainability and inclusive design practices, and acts as a resource for people looking to lead communities and organisations through the process using different strategy and design thinking methods is available to AIGA members, explains Mitchell.

“In the AIGA Path to Impact workbook we suggest that design can aim to make an impact on the environment, society, culture and the economy. This basically means that we believe a strategic design process could be used to help teams of people make an impact on any problem,” says Mitchell. “Once you stop thinking of design as an outcome (the thing we’re designing) and more as a process (framing the challenge, ideating and evaluating solutions, and so on) you find that you can use that process in all aspects of your life and work.”

PRO BONO VS PAID WORK

Working alongside Gage Mitchell on the AIGA Design for Good taskforce, Rule29’s founder and creative director Justin Ahrens argues that the biggest mindshift which needs to happen is thinking work needs to be pro bono. “In any project we do there has to be some investment by the client. It may be nominal, but the point is for everyone involved to be committed. For all the work that we do in the non-profit space we offer process audits and budgetary

PROJECT FOCUS: DESIGN FOR DEMOCRACY

AIGA's initiative aimed to get US citizens voting...

Launched on President's Day, AIGA's Get Out the Vote campaign wielded the power of design to motivate the American public to encourage participation in the critical 2016 elections, as well as local elections to come. It was a key element of AIGA's ongoing Design for Democracy initiative, and graphic designers and illustrators across the US were invited to design inclusive posters. In 2016 in partnership with the League of Women Voters, AIGA's civic engagement initiative worked to Get Out the Vote by presenting an online gallery of original, non-partisan posters for printing and public distribution. "Design for Democracy is based on the premise that good design makes your choices clear. What we design can change an election, or move people to support a cause, or to better understand some social commentary better," says Rule29's founder and creative director Justin Ahrens.

Hosted by Google Art Project, the online exhibition also includes video interviews with Milton Glaser (Bloomberg Businessweek) and with Marcia Lausen, who helped lead AIGA's Design for Democracy from the very beginning. AIGA's oldest initiative was launched in 1998, and has the mission to apply design tools and thinking to increase civic participation. By making interactions between the US government and its citizens more understandable, efficient and trustworthy, designers become more vocal citizens and make democracy more sound. You can find out more about the initiative by visiting www.aiga.org/vote.

Posters designed for the Get out the Vote initiative, by Greg Fisk (top), Allison Glancey (far left), Milton Glaser (middle) and Kevin Garrison (right).



DESIGN WITH AUTHENTICITY

AI GA Design for Good task force members Gage Mitchell and Justin Ahrens share their insight

1 Understanding what the needs are and what your motivation is to get involved is critical to having a solid approach, says Justin Ahrens. "From there sit down with any organisations and listen to what their needs are and share where you think you can most help," he explains.

2 "We are a service business – we need to serve them, not the other way around," says Ahrens. "It can get forgotten in social/non-profit work because people will often cut their costs or simply want something great in their portfolio or to talk about. That's not a good reason to do it."

3 Emerging designers should "always be curious", which loosely means to continue asking a lot of questions, says Gage Mitchell. "If you're the type of person who's curious about the impact of the work you're doing, you'll (hopefully) ask the questions and seek out the answers that will guide you toward designing for the impact you want."

4 Truly impactful work comes from longer-term collaborations with clients, the community we're looking to impact, and other agencies and stakeholders, says Mitchell. "A lot of impact work can come from connecting people, offering up insights and resources, and remaining open to inspiration and ideas that might come from unexpected places. I believe it's important to continue building relationships and partnerships along your journey – you never know where they might lead you or come in handy."

5 Educating the clients on that importance of building relationships from day one is invaluable, especially when it comes to social impact work, says Ahrens. "If it's not done, it's impossible to create proper measures and sustainable processes to generate the even deeper impact that our clients most want."

guidance for organisations to be able to plan over time to pay for the work they are getting. It's really about understanding value and education."

These days good charities need to view themselves more as businesses with a social objective. They need to generate income that they invest into the cause as well as building their brands and growing their people, says Hubbard. "Part of that investment in their brands is paying their partners, and although we might work at a reduced fee, we generally don't work pro bono."

"I don't think it's super difficult to find agencies willing to do the occasional pro bono work for non-profits, but I do think it's rare to find agencies who know how to design for a sustainable, measurable impact," continues Mitchell. "By that I mean that design for good isn't merely about doing what you've always done; designing a brochure let's say, but for a non-profit instead of a corporation. Design for good is about using strategic design thinking and processes to bring about positive outcomes and impact."

"That might mean telling the non-profit a brochure isn't going to solve their problem and encouraging them to instead co-design a more impactful solution (which could be something else entirely) with their fellow stakeholders," says Mitchell, who argues designers should encourage their corporate clients to look beyond profit/sales goals and

think about reducing upstream waste and/or adding additional value to the community they're serving. "Bottom line, while it's not 'difficult' per se, it's not currently the default mindset in the design community. But that's what AI GA (and design studios like Modern Species) are working to change."

BEYOND THE DISCOUNT MODEL

Designing for good doesn't necessarily mean designing for free or at a discount for a non-profit either, according to Mitchell. "You can design at your full rate for a for-profit corporate and still make a positive impact. So I would challenge creatives to think beyond the 'occasional discounted work for a non-profit' mentality and think more about how they can weave impact into every project, into their core values as a creative, and into their business model. As designers, we have a lot of power to make a difference in the world, and with that power comes a responsibility to use that power wisely. If a superhero doesn't limit their "pro bono" work to five per cent of their time, why should we?"

Positive change can only be brought about if a cause is clear, compelling and motivates participation, concludes Hubbard. "Good communication is at the heart of that change, so for us getting involved in projects where we can use our skills to further a cause we believe in is both rewarding and important." ■



One Feeds Two helps to provide school meals to children in some of the poorest places in the world.

READ EVERY ISSUE OF CA!

Missed a print copy of CA?
Simply download our digital
back issues on iPad or
Android and catch up...



ISSUE 298 STUDIOS

- Revealed: the UK's top 30 design studios
- How to design for the food and drink sector
- We talk to New York artist Erik Jones about his mixed media work



ISSUE 297 AWARDS

Discover what projects made the grade in our annual Brand Impact Awards, creatives reveal how to use photos in your branding, and Zach Lieberman talks motion graphics.



ISSUE 296 IDEAS

D&AD Festival speakers explore how to find and sell strong ideas. Elsewhere, we cover designing for luxury brands, and talk to legendary creative Paul Sahre.



ISSUE 295 NEW TALENT

We reveal the young designers and illustrators who made an impression at this year's UK graduate show. Plus: how to get more from your collaborations.



ISSUE 294 GRADUATES

Junior and senior creatives give advice to how to get your foot in the door of your dream studio, while designers discuss the key objects that mean the world to them.

GOT AN APPLE DEVICE?

Download Computer Arts for your iPad, iPhone or iPod Touch.

PREFER TO READ ON ANDROID, PC OR MAC?

A digital replica of CA is also available on Google Play and Zinio, as well as Kindle, Nook, Windows 8 and more.



www.bit.ly/CA-iPad www.bit.ly/CA-iPadUS (US store)



www.bit.ly/CA-GooglePlay



www.bit.ly/CA-Zinio





■ STUDIO INSIGHT

MEETING UP WITH A DYNAMIC DESIGN DUO

Despite there being just two of them, almost all of **Triboro's** work for clients such as Google, Nike and MoMA is done in-house. Tom May finds out just how the heck they manage it...

Left: Partners in both business and life, David Heasty and Stefanie Weigler are known for their work across art, fashion, music, lifestyle, and cultural institutions (photograph by Frances Turk-Hart).

Based in Brooklyn, New York, Triboro is the design partnership of David Heasty, originally from Texas, and Stefanie Weigler, who hails from Germany. They also happen to be married to each other.

Creating design solutions for clients across publishing, art, fashion, music, lifestyle, as well as for cultural institutions, the duo rarely collaborate with others or use freelancers. Instead, 99 per cent of their work is done in-house, from developing strategies to final execution, including the crafting of custom typefaces.

We chatted to them to learn the secrets of their success, what most inspires them, their latest projects, and more.

How did you guys meet?

David Heasty: We met in 2004 through our mutual mentor, designer Alexander Gelman, while working at his studio. We started dating right away, and were married within a year and a half. I never imagined us becoming business partners, but since we were both disillusioned with our full-time positions, starting a company together seemed a natural escape.

Triboro became official in January 2008, just in time for the impending economic crisis. We began with only one client, but after working really hard and through some personal connections, we

secured enough projects to support us through that first year. The following 10 have been very busy. We haven't had much rest.

How's the company evolved since then?

Stefanie Weigler: What's changed is that we can now focus on the projects that are most exciting to us. Also, we've learned to embrace the value of intuition in our creative process.

We noticed early on that the designers we admired, Gelman, Sagmeister, Saville and others, accomplish so much with very small teams. Plus the industry has changed, as large companies have begun turning to smaller boutique studios for their needs. So we've never felt the urge or the pressure to expand our studio.

Instead of growing, we've focused on maintaining a mix of projects that come through the studio from a broad range of industries. This variety means that we're still learning new things every day.

DH: The biggest surprise is that our opinions and aesthetics are so aligned. When it comes to design, we never have conflicts or disagreements about which approach will work best.

You have an amazing client list! How do you attract them?

SW: Over the years we have been lucky to have worked with clients that gave us a chance to try things we hadn't done before. The best clients see your portfolio and have the instinct and guts to trust you with something new.

Much of our early work was for galleries, artists and cultural institutions. Since then we have been fortunate to work with the 'leaders' in a number of different industries, including Google, Nike, Knopf, Justin Timberlake and André Balazs. We don't carry out any client acquisition – we tried this early on, and found that it rarely works out.

Triboro

Triboro is the New York-based design duo of David Heasty and Stefanie Weigler. Together they create design solutions for clients in publishing, art, fashion, music, and lifestyle, and for cultural institutions. Working out of Brooklyn, the studio has plenty of experience in building inspiring brands from the ground-up and in shepherding established brands into new territories.

www.triborodesign.com

**DAVID HEASTY****Partner**

Originally from Texas, David Heasty studied graphic design at Penn State University and began his career working for Alexander Gelman at Design Machine in NYC. His work has received awards from AIGA, the Art Directors Club and the Society of Publication Designers.

**STEFANIE WEIGLER****Partner**

Born in Germany, Stefanie Weigler studied visual communication at the University of Wuppertal. She came to New York in 2004 and worked at Design Machine with Alexander Gelman, product design firm Birsell+Seck and at TODA. Her work has received awards from AIGA.

Please can you tell us about your recent work with MoMA?

DH: In 2018, the Museum of Modern Art was in the middle of an extensive expansion which would add an additional 30 per cent more gallery space. Rob Giampietro at MoMA reached out to us to design a graphic expression that would serve as a symbol for the museum during the expansion process.

At street level the museum is an eclectic combination of eight building facades, rather than a single visual expression that you might see with some museums. We chose to embrace this aspect and develop a graphic approach that celebrates the unique qualities of each building, and then link them together in a single iconic image.

The image can be utilised both as a flat graphic and in various perspectives, making it architectural. The Expansion identity has been in use for about a year across many applications: for the MoMA website, printed promotions, member gift materials, adverts and installation graphics.

You've also been doing some interesting work with Commercial Type. Can you tell us a little about that?

DH: We've been friends with Christian Schwartz at Commercial Type for many years. So we were thrilled when he asked us to design a new Type Specimen, to showcase the typefaces it had created between 2015 and 2019.

In an era when digital tools enable designers to test out typefaces in real time, we wanted to design a specimen that offers an opportunity for engagement. Our concept came from the title for the piece, Specimen of Typefaces by Commercial.

We read this and thought immediately of television commercials. We then realised it would be great to connect each of Commercial's typefaces with an iconic TV commercial. This way, the readers would have a puzzle they'd have to solve with each spread.

Packed with hidden Easter eggs, the promotions offer a visual game for viewers to decode which classic TV ad is being referenced, at the same time as showcasing the particular characteristics of each typeface. It took us nine



Left and below: Triboro's Wrong Color Subway Map is available to buy as a large-format poster.

Below right: Limited edition poster for Nine Inch Nails.

Opposite top and centre: Brand identity for Sauvage, a café and cocktail bar based in Brooklyn.

Opposite below: Work for Commercial Type, a joint venture between Paul Barnes and Christian Schwartz based in London and New York.





5 TIPS ON MAKING A PARTNERSHIP WORK

Triboro partners David Heasty and Stefanie Weigler share the benefit of their experience

1. BE PREPARED TO WORK

One of the most challenging aspects of founding a design partnership is workload, and that's simply something you must prepare for, says Stefanie Weigler. "In a small partnership you might end up working much harder than if you are employed somewhere. You have to embrace this."

2. FIND SOMEONE YOU TRUST

"Finding a business partner you can trust is key," says Weigler. "I think we avoided potential pitfalls since we happened to be married, and share similar goals and sensibilities." But whatever your personal relationship, a design partnership is still much very like a marriage. "You have your ups and downs," she explains, "but you're committed to each other."

3. YOU CAN DO IT ALL

Two people might not sound like enough to create top-class work for global clients, but it is if you're prepared to put in the work, says Weigler. "We sometimes collaborate with practitioners who have skill sets that are different from our own, but 99 per cent of the work coming out of Triboro was created by David or myself," she says. "We never saw ourselves as growing to the point that we wouldn't be designing every day."

4. FUTURE-PROOF YOURSELF

Staying small means you can stay agile, and that's increasingly important, believes David Heasty. "When I graduated, there were a number of industries that offered a perfect home for designers: think newspapers, publishing and record labels, to name a few. Many of these havens are now gone. Early on, we tried to fashion a studio that's agile and multi-disciplined, and therefore better equipped to flex with change as it comes."

5. RELISH THE FREEDOM

If all this sounds exhausting, then there's a payoff. "The benefits you gain is that your successes and failures are yours," says Weigler. "We always felt a great sense of freedom in having our own business: we get to define exactly the way we want to work."



Above: Visualisation for MoMA's 2019 expansion (photography by Martin Seck for MoMA Design Studio).

"We've always tried to avoid being defined by any one visual style"

months of work, off and on, to complete the project, because we ended up experimenting with so many different layout options.

As an additional texture, we added in photos made of TV screen patterns. The finished piece was printed using a palette of neon Pantones, instead of the traditional CMYK inks, giving the printed specimen an RGB vibe aligned with TV.

As a studio, do you have a particular visual style you're known for?

SW: I'm sure there must be aesthetic threads in our work that stem from our way of working. But we've always tried to avoid being defined by any one visual style. It always seemed like it would make the creative process too boring. We'd rather come to each project with the feeling that all possibilities are open. The final result should be surprising for our client and for us.

We like our work to occupy a physical space, whether we're designing billboards for an international campaign or miniature matchbooks for local restaurants. We love the seductive properties of paper, printing and packaging. We're obsessive about craft, especially as it relates to typography. We often design bespoke typefaces for our clients as a way of giving them their own unique voice.

What's the most important thing people don't know about Triboro?

DH: People have said to us that some of our projects feel like a *fait accompli*, because the solution feels 'correct' for the problem, and

there would seem to be no alternatives. I think the Nike NYC logo or the MoMA expansion identity are examples of this. What people don't realise is that for every project, we spend most of our time experimenting with different concepts, testing dozens of options before we arrive at the best solution.

As a result, we end up creating a lot of leftover concepts that sit permanently on our hard drives. This is why we launched Triboro Leftovers back in 2009, as a forum to showcase rejected designs. Hopefully, we can find time to work on more volumes of Leftovers, because we now have a decade of content.

What do you like about being in Brooklyn?

DH: I settled in the Williamsburg neighbourhood of Brooklyn two decades ago, and I've seen tremendous change over the years. There's always been an amazing energy here. It's constantly in flux, a work in progress. It's also an area that tends to be an early adopter, and a test bed, of design – from the decades of street art, curated stores and coffee shop retail hybrids – and is the perfect milieu for millennial brands to launch their latest brand awareness campaigns.

What are you working on right now?

SW: We've just finished the design for the memoirs of the late Prince, which will be out soon. And we've been working on a campaign for MoMA's reopening, and an identity for Electric Lemon – the restaurant for the first hotel from the fitness innovator Equinox. ■



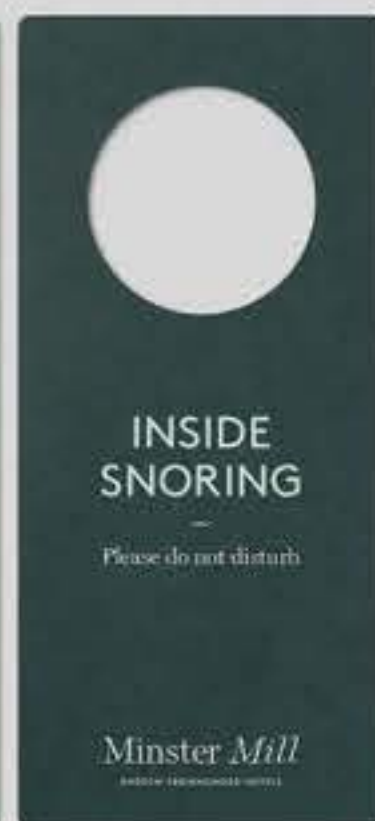
Above: Visual identity for New York restaurant The Golden Hour

Left: Identity and website for L'Observatoire International, a lighting design company.

PROJECT DIARY

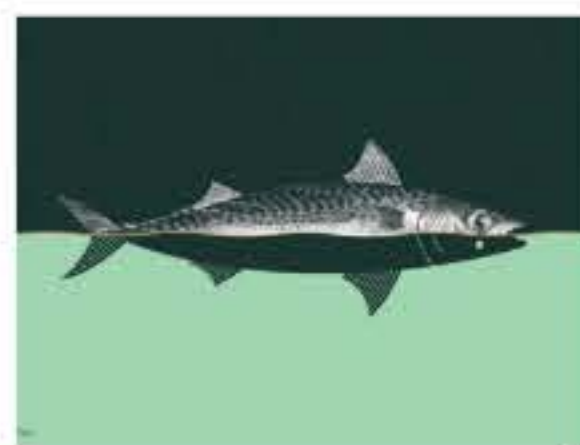
LUXURY LEISURE ON THE RIVERSIDE

British traditional and Scandi modern meet in **Supple Studio's** branding for the Minster Mill hotel in the Cotswolds



**JAMIE ELLUL****Creative director, Supple Studio**

Jamie Ellul founded Supple Studio in 2013, having previously established Magpie Studio. He's worked with Apple, Channel 4, Royal Mail, British Heart Foundation, NSPCC and many more leading organisations, is a D&AD award winner, and a Fellow of the Chartered Society of Designers.



01



02

GETTING STARTED**By Jamie Ellul**

When I first moved to Bath in 2013, I did a talk for a creative networking group. Hardly anyone turned up because Supple Studio was only six months old and nobody knew who we were, but one person who did was Andy Welsher, in-house designer at Brownsword Hotels. A few years later we did a staff engagement piece for its CEO Stephanie Hocking. It went well and put us in line to work on the new look for Minster Mill, the group's acquisition.

Andy had already kicked off the project, but was relocating to London. He had created a logotype with some nice swashy Ls that reflected the Archimedes screw which helps power the mill, but the rest of the identity needed to be designed.

We kicked off the project with a site visit and spent a day with the hotel manager. By this point it was in the middle of being gutted, but we had the chance to arrive by car, park up and

01-02 Two early routes were developed – one featuring woodcut-style imagery, and the other capitalising on simple geometric patterns. Both elements were used heavily in the final execution.

PROJECT FACTFILE

BRIEF: Using an existing logotype as a starting point, create a full visual identity covering the guest's journey throughout the hotel, including signage, key fobs, menus, room guides, coasters, maps and more. With the hotel receiving a complete makeover, the identity had to sit in line with the new interiors.

THE CLIENT: Brownsword Hotels, www.brownswordhotels.co.uk

THE STUDIO: Supple Studio, www.supplestudio.com

COPYWRITING: totalcontent, www.totalcontent.co.uk

PROJECT DURATION: Three months

PROJECT LAUNCH: March 2019

**BECKS SKINNER****Senior designer, Supple Studio**

Joining Supple in 2018, Becks Skinner has had a distinguished career working at a range of leading agencies including The Chase, The Partners, NB Studio and Alphabetical. With work recognised by ADC and D&AD, her clients have included Royal Mail, Npower, Tesco and London Zoo.

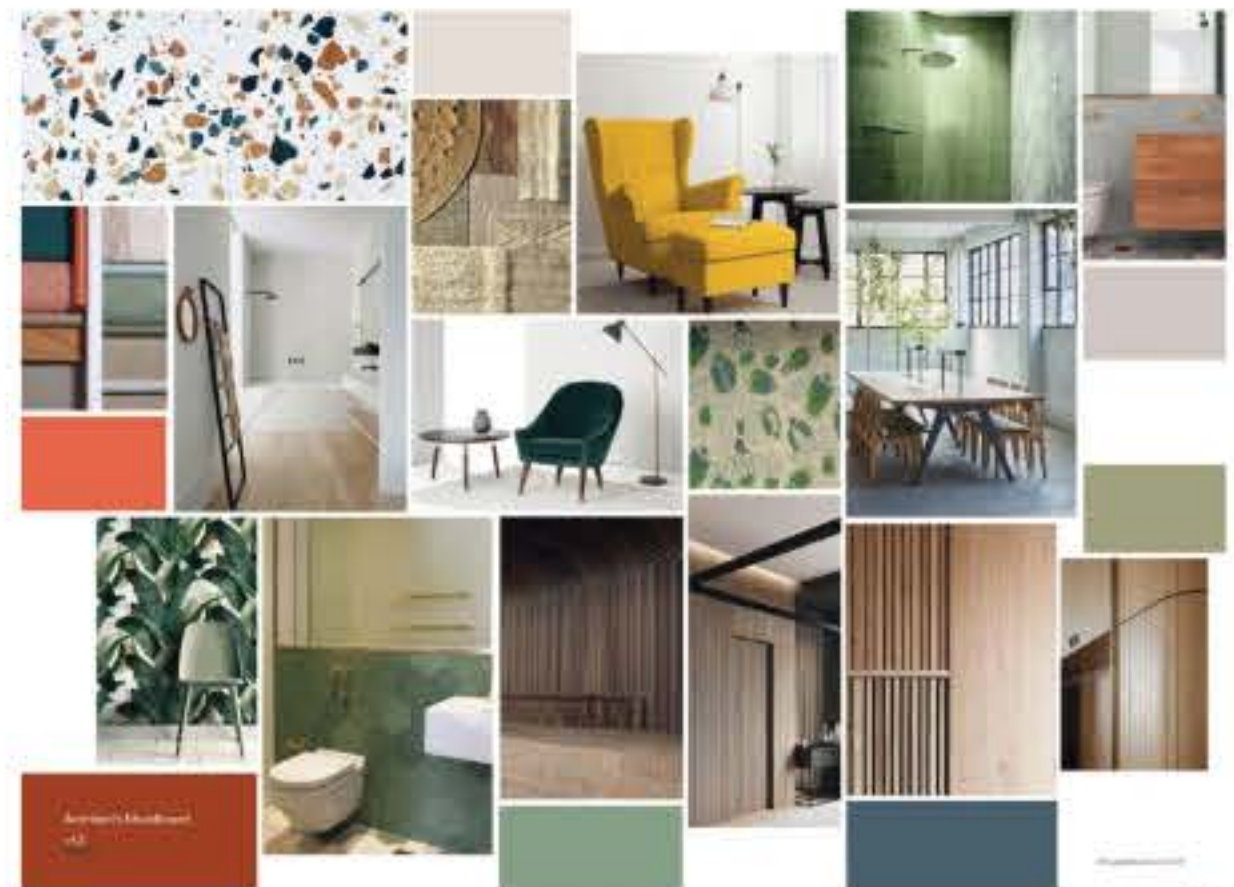
**SHERILYN DYKES****Designer, Supple Studio**

A graduate of Falmouth University's graphic design course, Sherilyn Dykes worked at Fivefootsix before joining Supple in 2015. One of her favourite projects so far has been The Creative Shopkeeper, a 288-page book about independent shops around the world, published by Thames and Hudson.



Page 19

03



04

imagine the customer journey to reception, their room and so forth. It took a bit of a leap of the imagination because there were mechanical diggers and workmen at every corner, but we mapped out the wayfinding, found out which existing signage worked and which didn't, then listed all the print items needed and thought about where, when and how guests would interact with them.

The original Minster Mill is a classic Cotswold stone building, very traditional and in a beautiful spot on the banks of the River Windrush, but the new interior designed by interior architects Simon Morray Jones has a modern, Scandinavian style. It seemed only natural that we combine the two and the core idea behind the new identity was 'British Cotswold luxury meets Scandi style and sophistication'.

THE DESIGN PROCESS**By Becks Skinner and Sherilyn Dykes**

Minster Mill is a unique, luxury hotel so we wanted the look and feel to be premium, with some quirky, unexpected elements. Driven by our core idea of modern Scandi meets traditional British, we were inspired by the minimalist patterns, illustrations and graphics of Scandinavian design alongside traditional British illustration, wildlife and the parkland and woods around the hotel. Exploring these two contrasting themes and getting them to work harmoniously was really interesting.

There wasn't time to commission illustrations, so we sourced our woodcut-style images from stock libraries and books. One of the challenges was finding examples that were detailed enough to be charming, yet simple enough to be stamped out of foil on to our print materials. Positioning the animal forms so that they interacted with the geometric backgrounds added a layer of playfulness and we had fun experimenting with these layouts. Choosing the animals was the trickier part of the process, so we found these first and then worked up the patterns to go with them.

A colour palette of racing green and pastel pink was in place when we started the project, but the client felt that the pink was a bit divisive, so we set about finding another colour to replace it. The fir green that we chose is evocative of Scandinavian landscapes and adds a pop of colour and freshness that contrasts well with the racing green. Both greens had a perfect match in the GF Smith Colorplan range, so we had good-quality paper to use for our printed collateral. The gold foil adds a layer of luxury.

The typeface Miller, with its traditional feel, was already being used, so we paired it with the geometric sans Brown. The two work well together to add distinction and hierarchy and support the British-meets-Scandi concept. We used Brown for legibility on the signage, while Miller works well for large headlines in print.



05

03-04 Supple Studio worked from the architect's mood board. Various colour options were explored, with the initial pink giving way to a pastel green to complement the deep, dark green used.

05 This plate was used to create the gold foil stag stamp on the collateral.



SIGN DESIGN

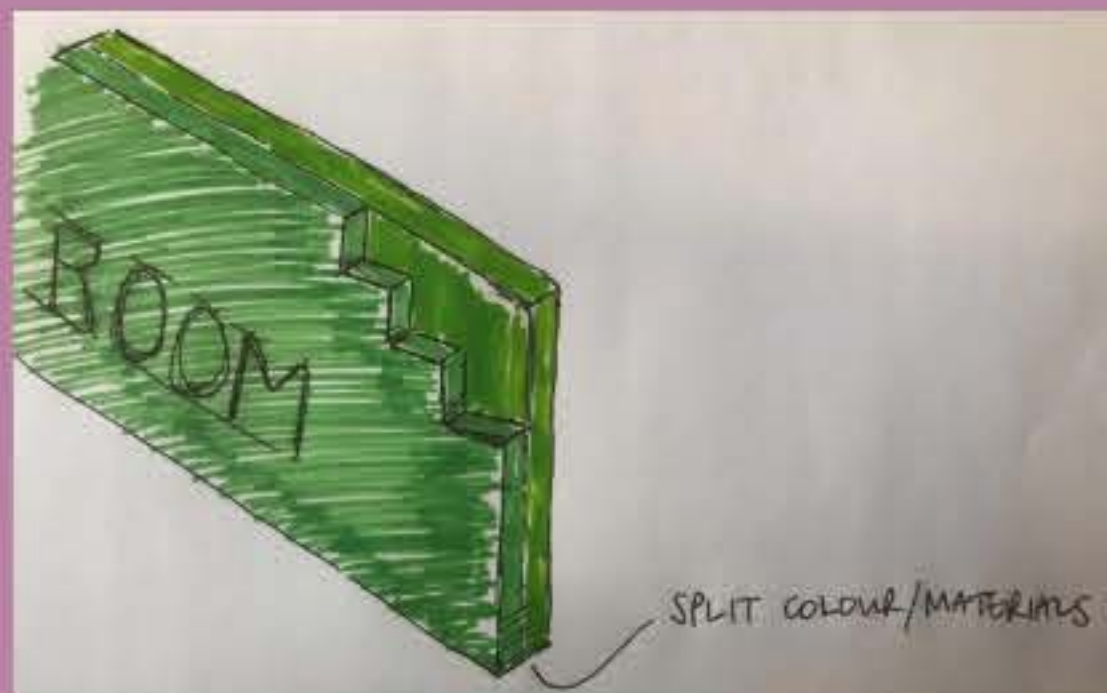
Becks Skinner explains how the hotel's signage was designed, prototyped and created

The hotel's new identity had to extend to all the touchpoints, so we decided to use our colour palette of fir and British racing green in the signage, as well as juxtaposing different materials from the decor. Layered signage with cut-through sections reinforced this and continued the idea of discovery. True to Scandi minimalism, cutout layers were part of the design, for example as stair or arrow forms.

The renovation meant there was no existing list of signs for us to work from, so we walked around the site taking photos and imagining the visitor's journey from driving into the car park to finding reception and on to exploring the grounds. We put these on to a spreadsheet with a corresponding map to show their positions. With over 100 signs to design, organisation was critical.

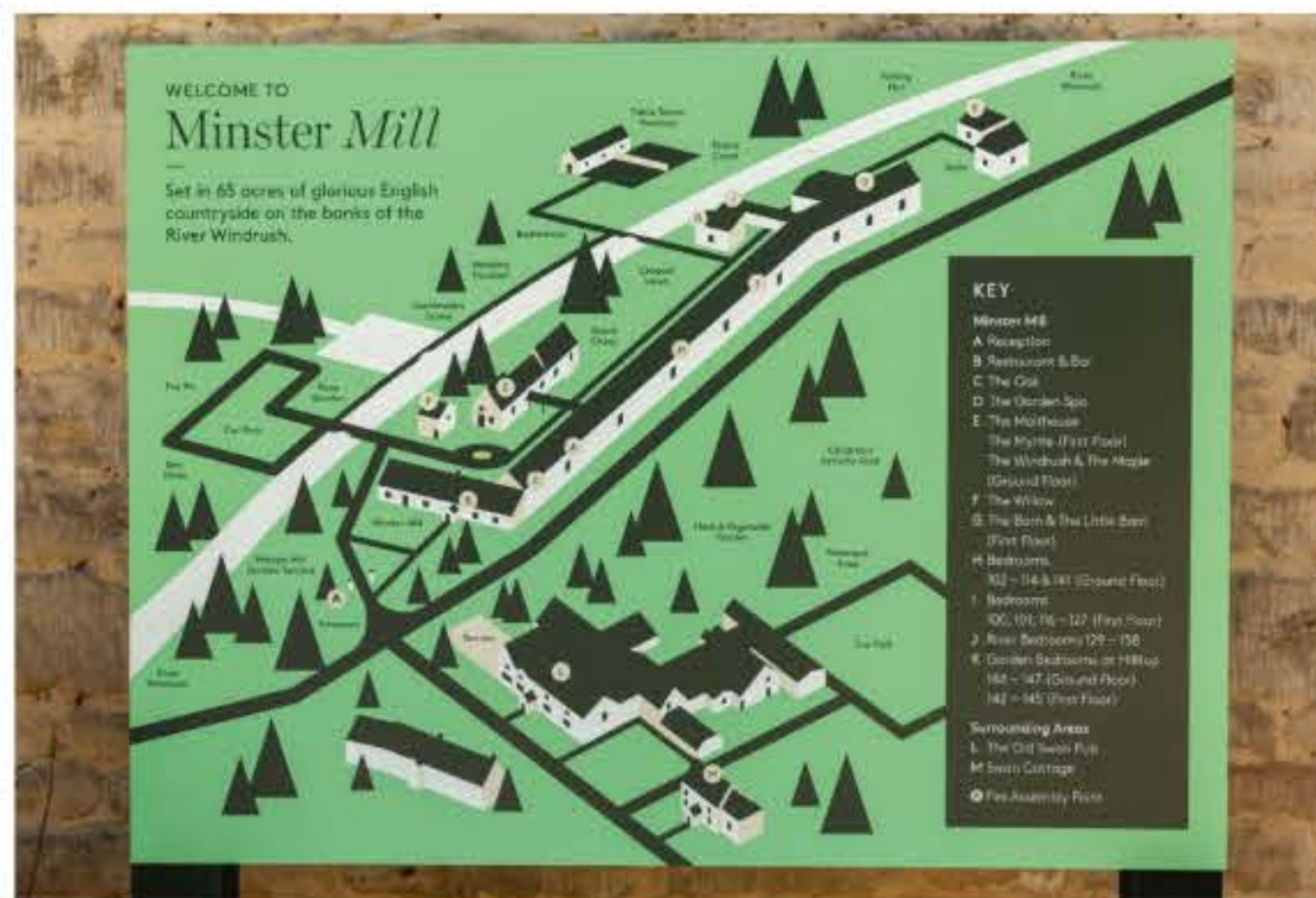
Lots of bare oak was being used within the interiors, so we knew we wanted to use a lighter wood for the signs. Working with the interior designers at Pinpoint Projects and the signmakers Artworks Solutions we sourced wood veneers to complement the interiors. We wanted to use a brass inlay for the wave detail on the signs to add some traditional luxury and mimic the gold foils in the printed pieces, but this was prohibitively expensive, so a brass vinyl was used instead, achieving the same effect.

Artworks Solutions prototyped a few of the signs so we could see how the materials worked together. This was helpful because sometimes it's hard to envisage how things will look at actual size and in the real materials.



06-07 One of the highlights for the team at Supple was creating a minimal,

Scandi-style map of the site. Walking and cycle maps were also created for guests.



06



07

“If concepts are built around a strong brief and narrative, then everything has a reason to be there in the design”

THE VERDICT

By Jamie Ellul

Apart from crafting and refining the ideas and visual language, the concept of the hotel's identity didn't really change from our initial presentation, which is a testament to the trust that the client had in us and the great job our team did from the outset. If concepts are built around a strong brief and narrative, then everything has a reason to be there in the design and there are fewer discussions about subjective opinions.

Whenever we kick off a branding project, we like to get a wordsmith involved early. We worked with Jim Davies at totalcontent and the words really helped the visuals. Some of his copy talked about Minster Mill as a 'hidden gem' and the idea of 'losing yourself'. This led us to the idea of hiding the wildlife in the patterns on the

menu covers, for example, reiterating the idea of exploration and discovery.

I remember us sending the fully rolled-out development presentation to Stephanie at Brownsword a week or so after we'd presented the initial concepts. Her email response was a rainbow unicorn GIF. I think that's probably the best client feedback we've ever had!

The project came together nicely. We were brought in at just the right moment and were able to take inspiration from the mood boards for the interiors to create something harmonious, and had free reign to design every element, which led to consistency in the look and messaging. I think that's the key when you've got a captive audience such as a hotel guest. They'll notice if they pick up a room guide or a menu that doesn't have the same tone and quality as other elements they've interacted with during their stay. ▣

PROCESS

MASTERING HOSPITALITY DESIGN

Supple Studio's creative director Jamie Ellul passes on his key advice on designing for hotels, bars and restaurants

AUDIENCE IS KEY

Think about who the potential guest is going to be. Why are they visiting a particular establishment – is it business or pleasure? What do they want from their stay? How much have they paid? All of these things are the key to getting the tone and messaging just right so you engage.

DO YOUR RESEARCH

Get to know the hotel group. Visit other hotels if they have them and, most importantly, spend time at the hotel that you're rebranding. And try to get a meeting with their interior architects early on so everyone is on the same page. It'll end in a holistic look and feel that goes deeper than the identity.

INVEST IN THE WORDS

In a hospitality setting your audience has time to relax and actually read copy. Make sure that your words are tip-top and on brand – they're just as important as the visual identity. Consistency is key, without repeating the same messaging over and over. Keep things fresh and lively.

08 Smart copywriting for the 'Do not disturb' door hangers set the project tone early on.

09-10 Drinks and food menu holders with gold foil stamped on them present an extra flash of class.

11 The brochure cover perfectly sums up the traditional-Cotswold-with-Scandi-design

aesthetic of the brand.

12 Subtle visual humour worked effectively with

the geometric patterns.

13 The wave element under the door numbers

alludes back to the water that drives the old mill.

14 Supple Studio choose to

implement high production values across the range of printed materials created for the hotel.



08



09



10



11



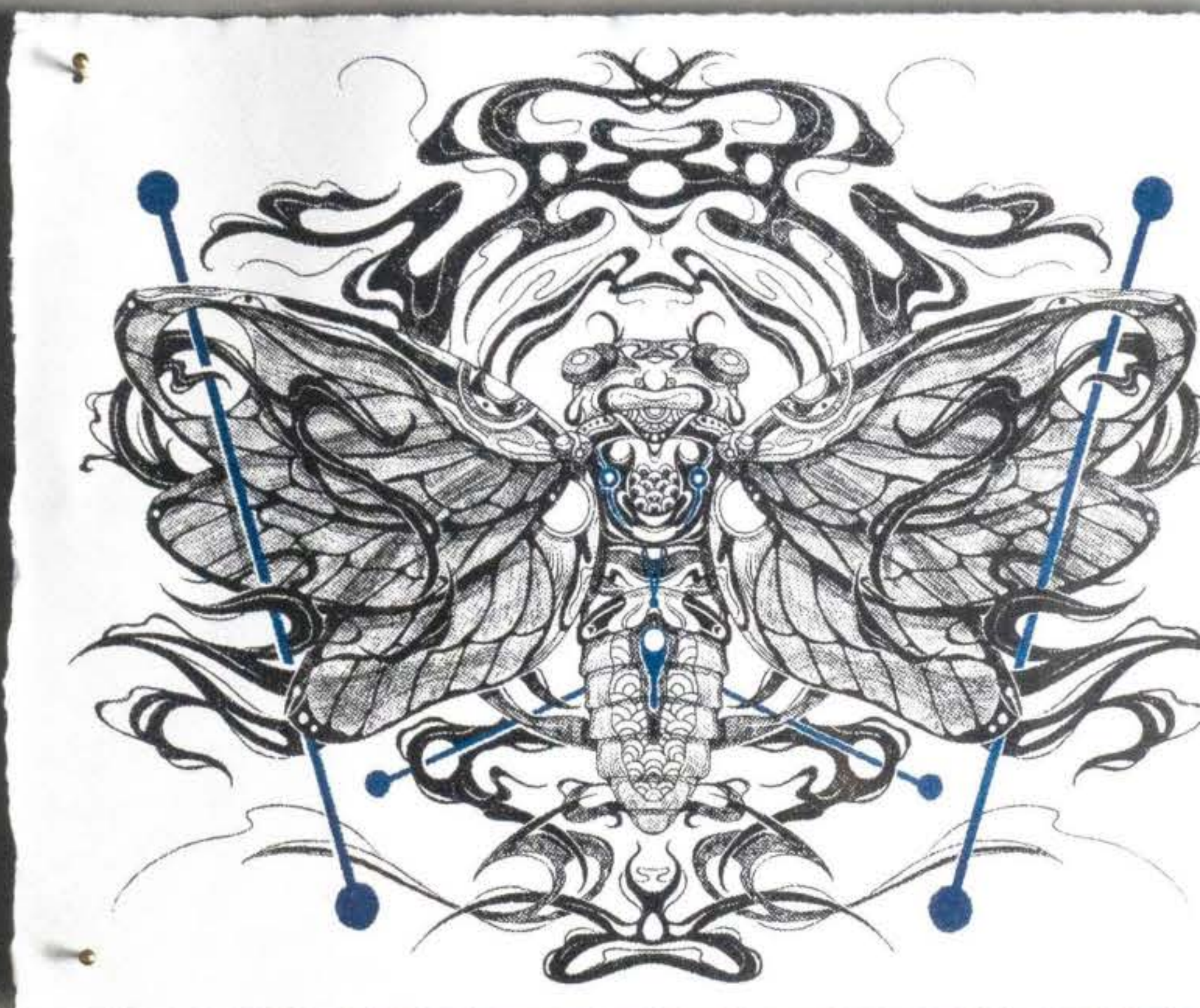
12



13



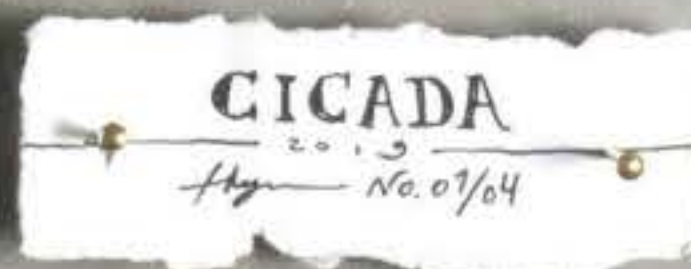
14



■ WORKSHOP

BRINGING DIGITAL SKETCHES TO LIFE

Hu Yu outlines the imaginative ways she uses printing to enhance her digital art



**HU YU****Visual artist & motion designer**

Hu Yu is a Paris-based illustrator, art director and motion designer. Her creature-based works are full of imagination, and because she was born in Taiwan and studied in Europe, her drawing styles show both Western and Asian aesthetics. She also likes to utilise different materials in her artworks.

www.instagram.com/huyu1231

01 Hu Yu first conceptualised the Pan artwork using Procreate on an iPad Pro.



01

FANTASTIC PROJECTS

Hu Yu

I remember that my parents gave me pencils to draw on the ground when I was still very young. Back then I had no idea that I would become an illustrator one day. I liked dinosaurs and all kinds of animals, so my dream career was to become an archeologist or a biologist. This childhood memory is the origin of my favourite drawing themes: fantasy beasts and aliens.

Later on, I studied graphic design and got a master's degree in art direction at L'ESAG Penninghen, Paris. By that time, I had also started to make my characters into animation, so I went to an animation school, Gobelins, which was also in Paris, and studied graphic motion design to improve my animation skills.

After graduation, I became an illustrator, animator, graphic designer and motion designer. I also started to use all my skills to present and improve my work; for example, understanding different printing techniques, and learning how to turn my illustrations into puzzles.

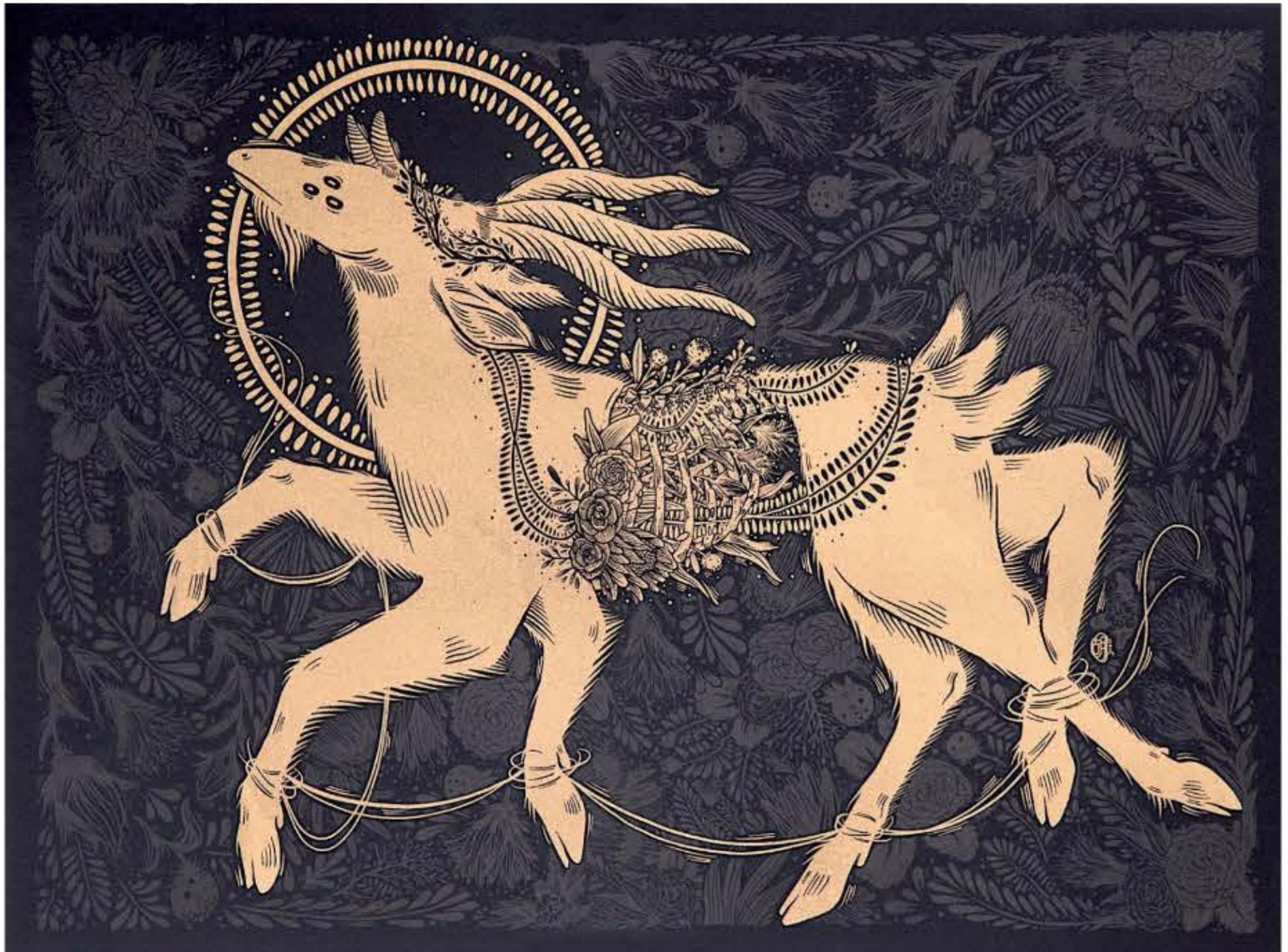
I'm still learning today and I'm thankful for all the chances given to me by my clients. I'm always looking for more opportunities and it's a great pleasure to share the methods I use to turn my imagination into drawings.

SUBTLE STORYTELLING

I always find a story for my creations before I start, whether it's an illustration or an animation. The story can be a single sentence, a symbol or a piece of reference information.

I try to hide these stories away in my works, because I believe in the principles of Confucianism. To me, it's like creating a flower yet to bloom: all the beauty and energy is hidden behind the petals, so viewers have to look closely before they can appreciate the work's true meaning.

I think it's the same when it comes to appreciating other arts. I hope that people who view my art make the effort to understand it, and not just pass it by. I'm looking forward to listening to everyone's feedback. Sometimes a



02

“I drew Pan as if I were creating a print – drawing in black and then cutting out areas to sculpt the details”

different or unexpected opinion can take you closer to the true meaning of a work.

I want to share the creative process behind four of my works with you, from their conception through to the realisation of the final products.

DEPICTING PAN

The idea of drawing Pan stemmed from an invitation to participate in a joint exhibition entitled *Les Beaux Jours*. The invite came from Quintal, a stencil printing studio in Paris. Pan is a god of fields and forests in Greek mythology, representing both nature and harvest, and he came to my mind when I was picking a theme.

My initial ideas came from the traditional images of Pan: half-man, half-goat. This transformed into showing the spring season growing from his body. This Pan has a third eye, which means epiphany and leadership in Hinduism and Buddhism. His feet are tangled with lines, meaning that although Pan is unrestrained, his excessive freedom can sometimes cause him to restrict himself. I drew it as if I were creating a print – drawing in black and then cutting out areas to sculpt the details.

Then I printed it using two-colour stencil printing to create two visible layers: gold ink for Pan, and black ink for the background. The latter is printed on black paper to partially reflect the light, in contrast to the shining gold.

HYBRID CREATURE SERIES

The idea for this series originated from looking at animal specimens in a gallery. I suddenly realised that a dead creature can be given a new form of life by preserving its flesh. The works in this series are inspired by the three most common types of animal specimens: birds, bones and insects. I combined these with the Zentangle drawing technique, religious symbols and mechanical parts. Presented together, these elements form a balance between artificial and natural creations.

Finally, to present the works as if they were real-life specimens, I screen-printed the drawings, nailed them to customised frames, and then attached a specimen handbook to each, annotated with its date of creation, region of creation, and the specimen preservation instructions of the mimicked creature.



03

02 Two-colour risograph print with subtle black-on-black background.

03 Hybrid Bird's framed handmade specimen version.

04 In these close-up images, you can see the texture of the screen printing. Nails have been used to reinforce the specimen concept.

05 Three of the Hybrid Series' original digital versions, which were created using Procreate's Symmetry tool and drawn on an iPad Pro.



04



05



06

"The colouring was finished digitally and printed using four-colour layered stencil printing"

THE 24 SOLAR TERMS

In addition to digital art, I sometimes draw by hand. The Solar Terms series began with Printemps, a picture based on a story about an old couple who run a butcher's shop. I did a first draft in pencil and then drew the final version with an ink pen. The colouring was finished digitally and printed using four-colour layered stencil printing, which was the first time I had used that technique. The result looked like a drawing in the Ukiyo-e style. I then decided to extend my work with this drawing method, and the 24 Solar Terms were created.

The solar terms are an ancient Asian calendar based on agriculture. I created a story based on the meaning of each term, combining different flora and fauna. To create the vintage style, in addition to referencing the Ukiyo-e drawing

technique, I use the displacement feature of stencil printings to give the impression of an aged poster style.

THE WU XING

I then had the idea to create a series on animals. I wanted to combine Asian and European ideas, and that led me to a five-fold conceptual scheme. I chose five animals to represent Wu Xing, also known as the five elementals, in a series of works based on those elements: Wood, Fire, Earth, Metal and Water.

Fire was represented by a goat, with its well-known symbolic association with Satan. I added a pair of bat's wings and a tail to enhance this mythical connection, along with a larger pair of horns to give it a powerful appearance.

For Metal I chose an eagle; like metal itself, this predator is associated with value and unmatched strength. This inspired a guardian-like image, and so I gave the eagle six wings, inspired by the seraphim, a celestial being from the Old Testament.

I decided to depict a goldfish as a representation of Water. Along with the obvious connection to the element, I chose the goldfish for its positive meanings in Asian culture. It symbolises wealth and good fortune.

Wood is shown as a snake surrounded by sharp branches. The snake also incorporates some features of lizards and elements of the mythical dragon. The reptilian often evokes a sense of the unknown, awareness and danger.

Finally, I chose to show Earth as a black tortoise, which is one of the Four Symbols of the Chinese constellations. I think of the Earth as the mother of the world that gives hope and life, solidity and stability. The life sprouting from the back of the tortoise conveys this meaning for me.



07



08



09



10



11

To emphasise the cycle of generation and symbiosis among the five elements, I added the sunrise and the sunset to each illustration, representing the beginning and end of the day.

I used the electro-graphic board during the whole process, which enabled me to draw the fine details, and I couldn't help but think: "What if I can stimulate the audience's curiosity with these details? Could they possibly feel what I felt during my creation process? Will that make my creation more relatable?"

Determined to pursue this line of thinking, I decided to add a tactile element to my work by using a letterpress to turn one of my enlarged works into a bookmark. Printing with a metal plate stretches the paper, giving it a bumpy feel so that the details of the picture can be felt by one's fingers. Different printing methods have been used to produce two different versions of this work. One of the versions is a special gold ink for the border, with the central image in black and white. The second is based on the emotions that each of the five elements

give me, with different bronzing and paper used to highlight the characteristics I wanted to emphasise. For example, Fire uses mainly orange and red, with a yellow sheen. Earth is printed on a rough brown paper, while Water uses a paper with pearly quality.

NEXT STEPS IN ART

To this day, I'm still exploring the possibilities of printing. Printing is the last piece in the puzzle of my creative process, a crucial and defining step for my work. The diversity of printing as a medium can add unique aspects to each work and create a great deal of variety.

I love showing off my personal painting style on different materials. I've printed on silk scarves, metal plates, phone cases and pins, and I'm always looking for new ideas of things to print on. In the future, I hope that in addition to improving my painting and drawing techniques, I can continue to work with more different technologies. I'd also love to try my hand at creating three-dimensional works. ■



12

06 The 24 Solar Terms, four-colour risograph prints shown at Retro JAM in Taiwan.

07 Printemps, which inspired The 24 Solar Terms series.

08 Hand-inked drawings were

scanned and then coloured in Photoshop.

09-11 The Wu Xing series was printed using multiple techniques.

12 Fine detail from Water viewed using a powerful magnifying glass.



■ PROJECT DIARY

A TYPEFACE FOR CAT PEOPLE

Discover how cat food start-up Smalls collaborated with **Good Type Foundry** to create a feline font for its marketing

**MILES BARRETTO****Brand design lead, Smalls**

Originally from the Philippines, Miles Barretto is a designer working at the pet food start-up Smalls, based in New York. He's worked with numerous small companies and start-ups, helping brands in their early stages, finding a strong narrative and thoughtful execution, and communicating their core values across various media.

GETTING STARTED

By Miles Barretto

Smalls is a New York-based start-up that offers a high-protein cat food subscription service. We're challenging how people think about cat health through the benefits of our recipes, products and services.

The Smalls design system was set up to be product-focused, but as the brand expands there's an opportunity to explore other visual elements. I felt that the cat-like personality of Smalls could be more fully expressed. I wanted an identity that was fun, flexible, curious, smart and surprising – but also unpredictable. This idea of unpredictability led to the idea of creating a bespoke typeface that we could use in certain situations to express a different tonality.

The idea of a cat's movement came naturally because I was already thinking about how a typeface could embody the personality of a cat. At the time, we were using Nimbus Sans Extended, but for this project I looked for something similar but with a little more fun and playfulness about it. I chose Adieu as a starting point because it evokes this feeling and stands out nicely when scaled up for display use.

From the beginning I knew I wanted to work with a foundry on this – someone with knowledge and experience in properly executing ideas through typography. Good Type Foundry had developed Adieu so it made sense to work with the foundry's founder, Kenneth Knutsen.

Our food packaging is inspired by the way cats nudge objects, and you can see this in the

PROJECT FACTFILE

BRIEF: To alter the typeface Adieu, giving some of the letters cat-like qualities. The custom typeface is part of Smalls' wider aim to be a pioneering brand focusing on creating a visual language that speaks to cat owners, homing in on what cats are and why people love them.

THE BRAND: Smalls, www.smallsforsmalls.com

THE FOUNDRY: Good Type Foundry, www.goodtypefoundry.com

PROJECT DURATION: Two months

LIVE DATE: August 2019

**KENNETH KNUTSEN****Founder, Good Type Foundry**

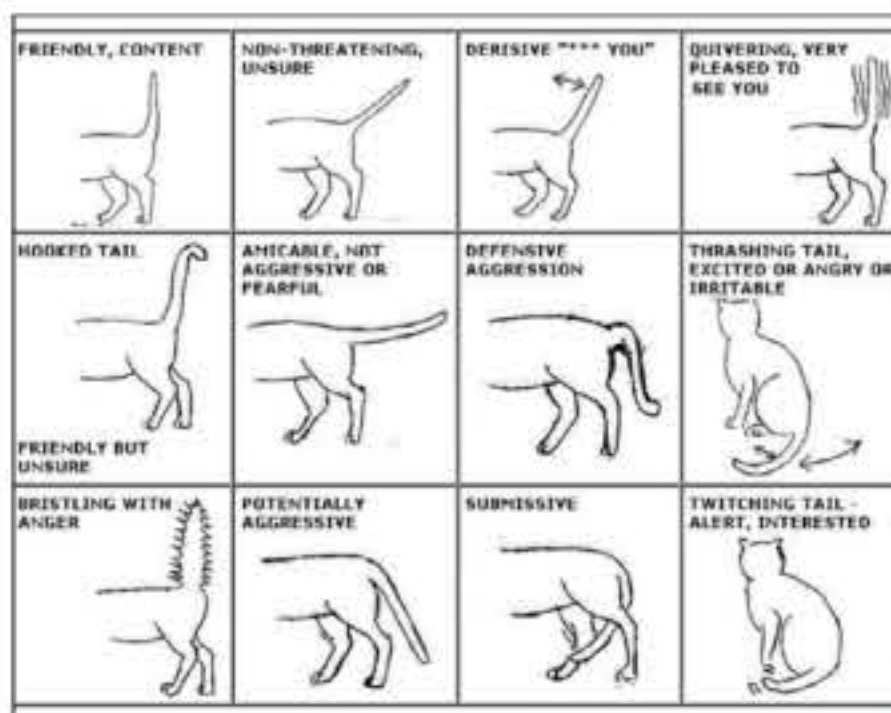
Based in Oslo, Kenneth Knutsen founded Good Type Foundry in 2015 and has created a varied menu of contemporary typefaces including Kubik, Opposite, Soya and Adieu. As well as a type designer Knutsen is a graphic designer with a range of studio experience, and is a graduate of Southampton Solent University's graphic design programme.

01 Miles and Kenneth worked from a series of diagrams of cats' tail postures.

reshaped to reflect cat tail communication.

02 The terminals of certain characters were redrawn and

03 Various versions of each letter were tested, with more or less adjustment to the original character.



01

design execution. With the typeface, we looked more towards the feline form, in particular how cats use their tails to signal how they're feeling. So, we explored how to translate that behaviour.

DESIGNING THE CHARACTERS

By Kenneth Knutsen

Even though I'm a dog owner, the brief that came through from Smalls was new and exciting. The concept and idea of translating cat tail behaviour into a typeface was intriguing and the brief itself was rather open. There was plenty of room for me to add new ideas myself. The main guidance we received was a chart of cats' tails and the meaning of each position or behaviour.

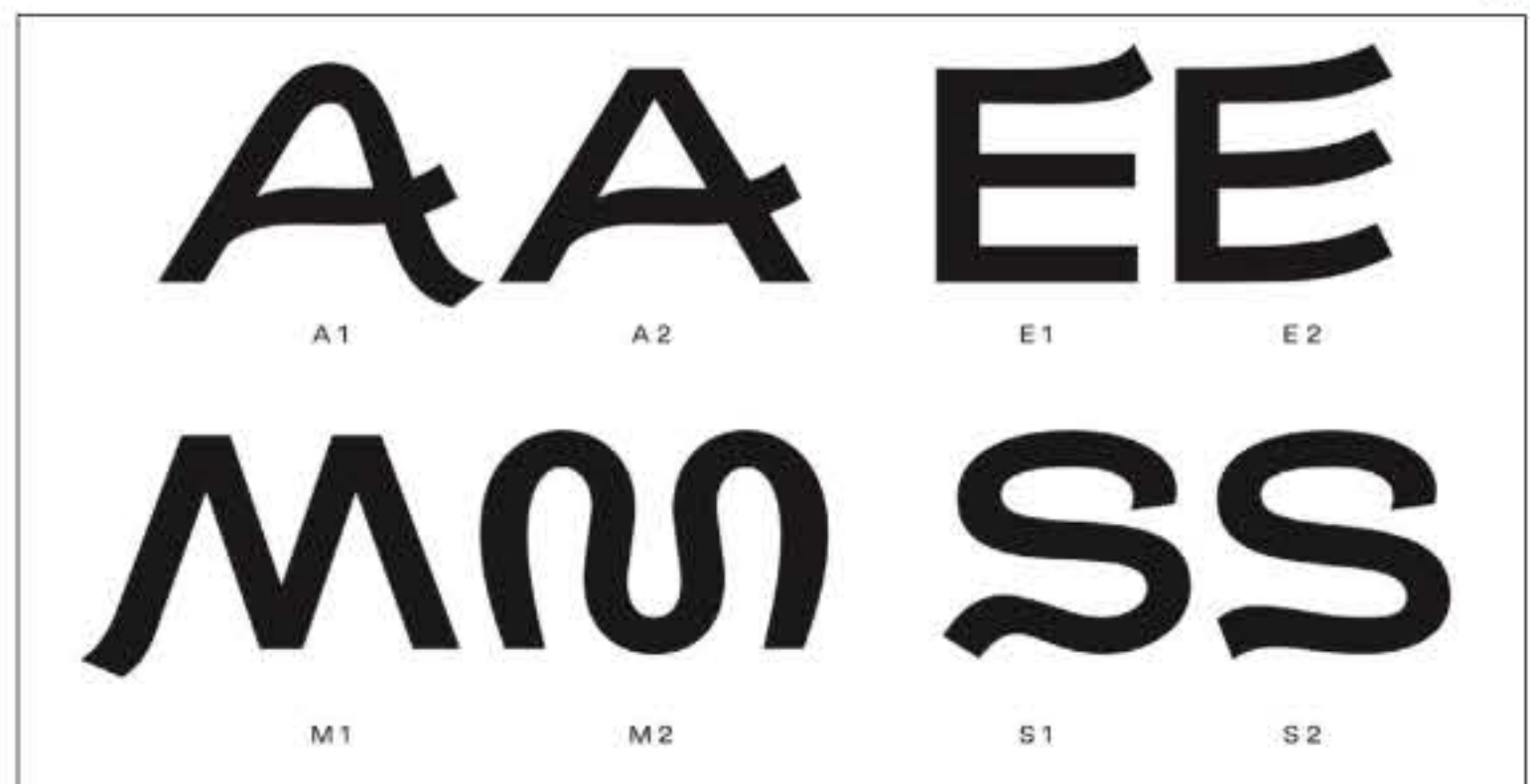
Early in the project, Miles and I agreed on the direction the alternate characters for Adieu would take. We decided to only alter certain letters so that the new characters would blend in with the typeface, but also have an impact when they were used. Some characters would be playful, and others serious. The letters A, C, E, M, N, O, S and U were chosen because they are the most often used characters in Smalls' communications, and in general.

Some of the characters were more suited to customisation than others, and some already looked like the element of cat behaviour they would later represent. The M, for instance, suggests quivering which means 'pleased to see you'. The A, E and S point towards friendly, unsure and submissive, respectively. Getting the little hook on each terminal just right was what took the most time.

The width of the characters was also a consideration, but because Adieu is already quite wide, by creating even wider custom characters



02



03

we're emphasising the original feel of the typeface. We worked in dialogue, with Miles and I sending screenshots and ideas back and forth, connecting specific letters with appropriate tails on the chart and refining the designs. The typeface and its alternative characters were developed using the application Glyphs.

It's also worth noting that Adieu Smalls contains another set of alternate characters, borrowed from Adieu Slanted. Having leaning versions of the letters means that some of them can reflect different cat tail positions from the chart, giving the typeface even more room for playfulness and variation.

THE VERDICT

By Miles Barretto

Working with Kenneth was great. A lot of our conversations about tweaks focused on finding the right balance when translating the concept into the letters in a way that would

"The concept and idea of translating cat tail behaviour into a typeface was intriguing"

04 Smalls packaging uses the company's previous typeface, but the custom

version of Adieu might be introduced here as well in the future.

05 Miles and Kenneth tested the custom lettering with a range of words

typical to Smalls messaging.

06 A typical Smalls

communication from before the custom version of Adieu was introduced.



04

MEOWS
FRESH
CAT PAWS
POP-UP
HUMAN
OWNER
PURRING

05

She's only ever
eaten Smalls since
we've had her



Turkey Recipe, Minced.

so everything
has been
yummy
fantastico.

12



interview - opal

13

06



07-08 Small Talk is a customer magazine Smalls creates for pet owners, featuring cats and updates from the company. The custom typeface gives it a whole new vibe.

07

complement the existing Adieu typeface. We tested the letters on the most common words within the brand, and I applied it to our typical output such as packaging, campaign posters, the blog and other collateral. Once they felt right across these applications and at the scale we'd normally use them, we worked towards finalising the letters.

It was a trial and error process that informed us. I remember us starting out with a more subtle approach to the characters, but Kenneth presented some quirkier options that led to us moving in that direction. Ultimately, I think this made the characters more fun and unique.

We plan to use Adieu on our blog and in printed pieces. It feels most appropriate in those environments because that's where we have more room to express our brand opinion, voice and community. There may also be moments where we want to use it to surprise and delight, such as with special merchandise or campaigns.

So far, the feedback has all been pretty good. Some were surprised that we took the time to create a custom typeface for the brand, but I think it shows how invested we are in pushing the design approach of Smalls to our customers. We want to build a brand that resonates with this community without pigeonholing cat owners into an existing, outdated mould. This is another facet of our brand that celebrates the diversity of what it means to be a cat parent. ■



08

COMPUTER ARTS ● 300

creative design & illustration

new issue *new look*



300 ISSUES OF WORLD-CHANGING CREATIVITY
THE IMPORTANCE OF BEAUTY IN DESIGN
SPEAKING AT EVENTS: WHY YOU SHOULD DO IT
INSIDE MONOTYPE'S CREATIVE SPACE
PLUS THREE EXCLUSIVE ARTCARDS

ON SALE 6 DECEMBER
SUBSCRIBE NOW AND SAVE UP TO 66 PER CENT!

<http://bit.ly/ca-subscription>



Astrid Stavro is a graphic designer with a strong international reputation, and a partner at Pentagram, the world's largest independently-owned design studio www.pentagram.com

THE RIGHT DIRECTION



Who would have imagined that when I saw Milan Kundera's *Life is Everywhere* I was actually looking at my future? I found an old edition in a dusty second-hand bookshop in Bangkok, and it was love at first sight. I saw the cover before I realised I was looking into a bookshop, let alone at a book by Kundera.

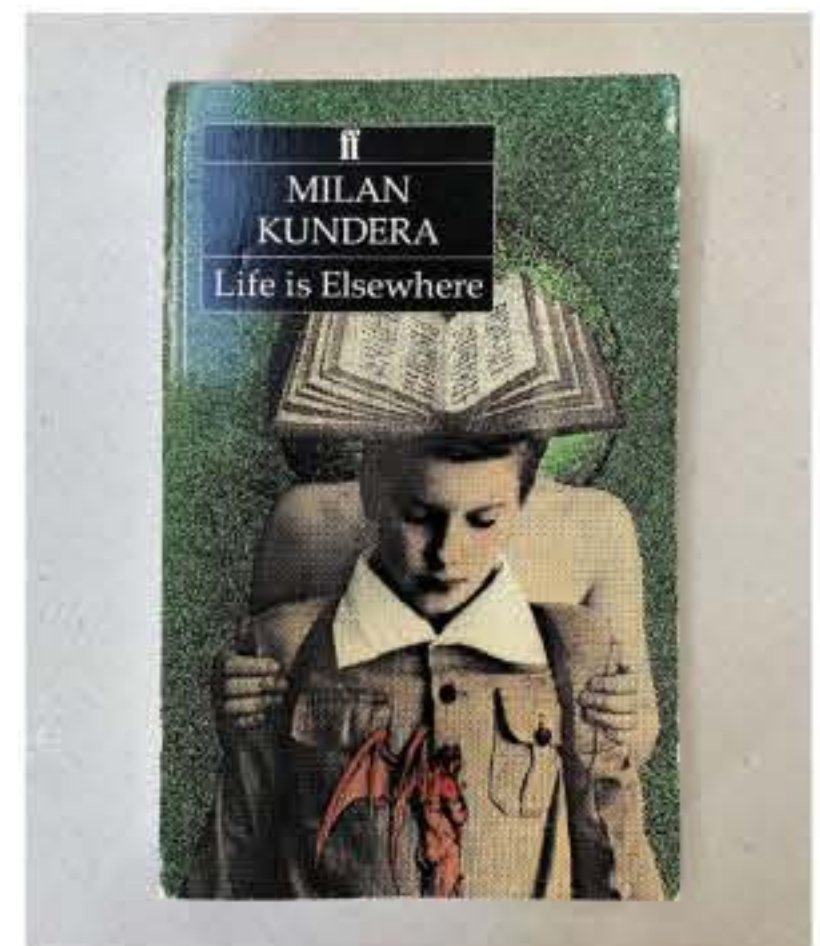
I was as attracted to the cover like a fly to the light. It was magnetic. The grainy image of a boy in school uniform, with the red devil in front of him, and the open book above... It conveyed a feeling with a hypnotic intensity. Magic.

Little did I know that this book was to take on an even greater significance for me. Years later, Andrej Klimowski (who was the designer of the mesmerising collage on the Faber & Faber paperback edition of *Life is Everywhere*), became my tutor at The Royal College of Art. John

McConnell art directed all of the Faber & Faber titles at that time, while he was a partner at the design consultancy Pentagram, which I joined as a partner exactly one year ago.

My dissertation at the RCA was on book cover design, in particular the work of Andrej Klimowski and Irene von Treskow for Faber & Faber during John McConnell's tenure as art director. I interviewed Klimowski, von Treskow and McConnell. A formidable art director, McConnell had the vision of commissioning entire oeuvres to specific artists and illustrators. "Klimowski for Kundera, Harold Pinter and Kazuo Ishiguro", he told me. "Irene von Treskow with her surreal, playful collages for Paul Auster".

The first time that I walked into the Pentagram offices in Notting Hill was when I interviewed John. I was feeling



Astrid drew early inspiration from a book cover by Andrej Klimowski

excited to meet one of my design heroes; McConnell looked down at his watch and back up at me through his thick-rimmed round glasses: "You have ten minutes," he told me. Of course, I was there for much longer than that. While I was there, I asked John for a signed poster – it was his 'Napoli' poster, designed for the Napoli '99 Foundation and now in the V&A's permanent collection. It's an object that I treasure, and it has taken on a symbolic meaning for me. It's hanging on my wall as I write this.

One of the things that John taught me is that a great art director is like a great music conductor. Your job is to bring together people with many different skills and get the very best out of them. You need to nurture talent, but sometimes you need to push people out of their comfort zone. You need to give them enough space to reach their potential, but you need to know when to reign them in. You need to understand that the end result is greater than the sum of its parts. And most of all, you need to have a vision and – for most of the time anyway – you need to stick to it. ■



John McConnell's Napoli poster, now a fixture at the V&A, has become a powerful icon for Astrid



Make print memorable

Celloglas is the UK's leading specialist in decorative print finishing. Decorative print finishes can be used to deliver innovation and added value, increase user interaction, demonstrate brand category leadership, enhance sensory experience and even stimulate debate in social media circles.

To find out how our creative finishes can make your publication stand out on the shelf, call **Steve Middleton** on **0116 263 1010** for a free consultation.

Ask us about:

- Lamination
- Foil Blocking
- Varnishing
- High-Speed Coating
- Mirri
- Die Cutting
- Folder Make-Up
- Special Effects
- Embossing

Reading

T 0118 930 3003
F 0118 932 3256
E thealefactory@celloglas.co.uk

www.celloglas.co.uk

Leicester

T 0116 263 1010
F 0116 263 1111
E leicesterfactory@celloglas.co.uk

Leeds

T 0113 249 0056
F 0113 235 1530
E leedsfactory@celloglas.co.uk

 **Celloglas™**

lovedesignjobs

Are you recruiting?

Advertise your vacancy with CreativeBloq and LoveDesignJobs.com



Connect to
4 million
creative
users

**Fill your
vacancy**

We are the Number 1 creative site for UK Designers.

Over 4 million unique users every month, all of whom work in the creative industry and use the site in their working day, and at home: web designers & developers, cgi, motion graphics, graphic designers, art directors, illustrators, animators, video production and character artists.

A job board for creative designers

In partnership with **CB CREATIVE BLOQ**

Looking for Staff? Call Neil on his bat-phone TODAY on 0797 103 5555 or email him on neil@lovedesignjobs.com