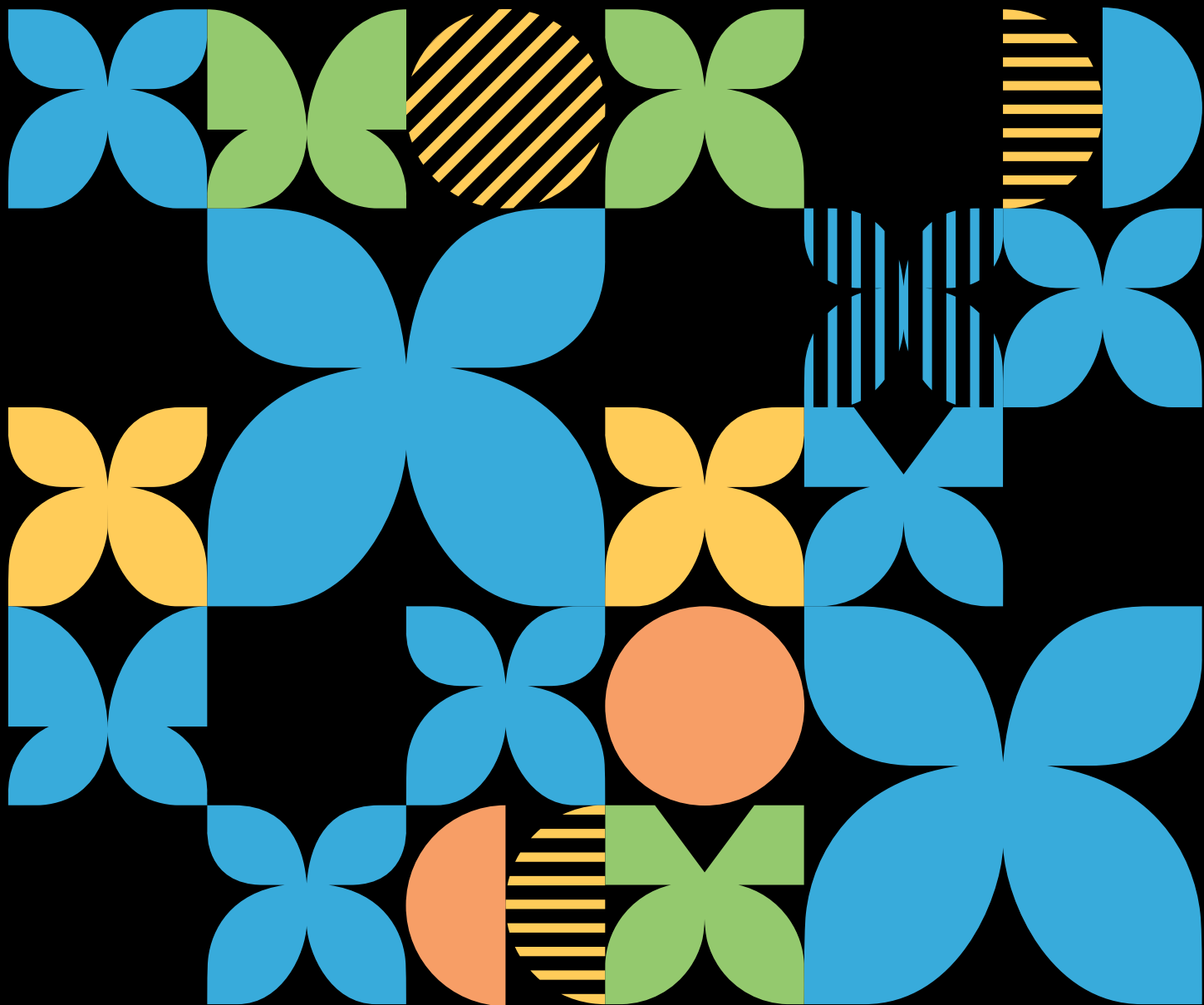


TRANSFORM AWARDS EUROPE 2022

Winners book





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TRANSFORM AWARDS EUROPE

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Andrew Thomas

Publisher

Transform magazine

The word celebrate comes from the Latin celebrare, which means “to assemble to honour.”

Tonight’s Transform Awards Europe is a true celebration. Yes, we are honouring great work by celebrating the transformative power of brand strategy and design. But also, after two years of separation, uncertainty and, for some,

loss we are finally assembled, coming together to celebrate with our colleagues, our clients and our peers. Regardless of whether you win Gold, Silver, Bronze or Highly commended everyone at tonight’s Transform Awards really does have much to celebrate.

Congratulations to every winner, your success is well and truly deserved.

transform

YOUNG EUROPE 2022 CONTENDERS



JUDGES



Jovan Buac
Executive business director
Landor & Fitch

Jovan leads consumer branding at Landor & Fitch London. He acts as a strategic partner to clients, helping them navigate business change and deliver extraordinary brand transformation. With two decades in branding and marketing, he has led brand and communication programmes for some of the world's best-known consumer brands, and ambitious challengers. His previous clients include AB InBev, Coca-Cola, Danone, Unilever and Panasonic.



MT Cassidy
VP design
PepsiCo

MT is the newly appointed VP design, Europe at PepsiCo. Her role is to accelerate the growth and development of the design and innovation capability across Europe. The Glasgow School of Art graduate landed in London over 20 years ago to pursue her passion for brand experience and building emotional connections with consumer centricity at the core. During her career, MT has established a track record for success and built an impressive portfolio, working with some of the world's leading brands.



Simon Dixon
Founder
DixonBaxi

Simon is co-founder of DixonBaxi, an international branding agency. As a designer, creative director and strategic thinker, Simon has explored where creativity, design and technology overlap for over three decades. At DixonBaxi, 'Be Brave' is a defining spirit. Driven by the enduring power of creativity, they're designing a better future. They work with some of the world's most iconic companies across sports, entertainment, media, new economy, technology, and beyond.



Stuart Lang
Owner
We Launch

With over 20 years' of experience in creating and launching award-winning, multi-channel brands across all sectors, Stuart set up the independent creative agency We Launch in 2010. From Rio to Sydney via New York and Freetown, he has shaped directions for brands that defy convention, reach new audiences and change perceptions. Having spoken at prestigious industry events as well as written for respected publications, he is a passionate advocate for new creativity and for the future of the creative industry.



Bryony Meyrick
Creative director
Together Design

Bryony is a creative director at Together Design with over 18 years' experience at Conran and other leading agencies. Her focus is on consumer brands, including Diageo, RHS, Boots, Fortnum & Mason and Caffè Nero. Leading by example, she is a hand-dirty designer as well as a strategic communicator and sets high creative standards for the team.

MERIT



AIFRIC LENNON

Account director and research strategist, MassiveMusic

“Working with Aifric on developing the sound of Legal & General was a great experience. Right from the beginning of the process, we felt that we were in good hands. Her passion for the work and her determination to deliver to such a high standard resulted in a sonic brand the organisation is proud of.”

Tamara Bates, group brand director, Legal & General

Aifric joined MassiveMusic as a graduate from Goldsmiths University in 2017 with an MSc in Music, Mind, and Brain. She was initially a music and mind researcher and assistant project manager. In a short amount of time, Aifric has accelerated her career to account director and research strategist. She has led hugely complex sonic branding projects for some of the world’s best-known brands, including O2, Betfair, and Legal & General, whilst also spearheading new initiatives in music and mind, such as working with the app Mindscape on tracks which aim to alleviate anxiety.

Judge’s comments:

“Aifric’s submission was very impressive, she is clearly a strategic force and advocate for the power of music. Her work ethic and drive shone through as well as her dedication to leading audio projects to improve mental health. Her achievements to date show how she is going above and beyond in her day-to-day role to raise awareness and recognition for Sonic branding.”

“Aifric is looking at branding through sound and sonic in a very interesting way. She is part of a wave of talent changing the way sound creates experiences and build attribution.”

What do you consider your biggest accomplishment in your career to date?

My proudest achievement is launching and developing Music x Mind, an initiative that leverages the science of sound to create music designed to improve mental health. The Music x Mind project which stands out for me is ‘Mindscape’, a mental health app that combines voice-technology, AI and neuroscience-based music therapy to alleviate anxiety and depression.

What will being named a ‘Young Contender’ mean for you and your career?

It would mean a lot. Having transitioned from a background in science and academia into the creative world of branding and marketing, I always hoped and believed I could contribute something different to the sonic branding industry, and this award would be an incredible way of recognising that.

What do you want your role to be in the future of the brand industry?

I hope I will play a role in shaping the future of the brand industry, specifically in the world of sonic branding. Sonic Branding is going through a period of ‘growing up/maturation’ at the moment, and the opportunities and benefits of using sound strategically are more apparent than ever.

What kind of impact can young designers and strategists make on the brand industry?

The impact is not to be underestimated! Many of my colleagues at MassiveMusic, as well as other partner agencies, are young and already shaping the industry. There are more and more opportunities for young talent to make their mark on our industry, which is exciting and motivating.

Who is your dream client? Why?

I have to say I am very lucky to have some dream clients on my roster already who are collaborative, creative and not afraid to take risks when it comes to sonic branding. Long may that continue! A dream client for me is someone who shares a passion for the work, respects and commits to the sonic branding process, is collaborative and clear with their creative feedback, and dreams big/entertains our big ideas! Some dream clients that have been bandied around by the team include Burger King, Tesco, Calm App, Durex and TFL - not too much to ask, right?

What impact do you think the past two years has had on you, your generation and/or the creative industries at large?

It’s made me appreciate my job and feel grateful for the work that I get to do. Having watched so many people lose their jobs due to the pandemic, especially in the creative industry, it made me reflect on how lucky I am to do what I do, and for our industry to have survived. I think on a more practical level, home working has made us hyper-efficient. With less travel to meetings, we seem to be getting through more work than ever at break-neck speed!

MERIT



LYDIA FISHER

Middleweight designer, Baxter & Bailey

“Lydia is the best kind of designer, by which I mean that she’s a designer who wants to make a difference. She cares deeply about the causes that are important to her and always finds a way to let that deep commitment influence her work in a positive, progressive and collaborative way.”

Matt Baxter, creative director, Baxter & Bailey

Lydia started out as a quiet, typography-obsessed design student with a desire to express her creativity and find a voice. Five years on, and a degree from Nottingham Trent University later, her challenging journey led her to Baxter & Bailey following six internships with top London agencies. Having worked on projects with Reed Words, Nomad, Sunglass Fix and Brighton Table Tennis Club, she has grown into a designer who approaches problems with a quiet confidence and a self-assuredness to create intelligent ideas and deliver great solutions.

Judge’s comments:

“Lydia has been on a real journey and invited us into the highs and lows. This was a really interesting entry to read. Lydia has overcome challenges and is stronger now as she moves forward.”

“Lydia’s entry was inspiring honest, humble and impressive. She is finding a voice in the industry on topics that matter to her and is clearly a talented and driven individual who has overcome personal struggles to now use as a driving force in her career. She is a designer who wants to make a difference and has already achieved some fantastic accolades including her work for ME&EU, Fedrigoni and industry design awards.”

What do you consider your biggest accomplishment in your career to date?

We’ve recently completed a project with national charity NSPCC. Leading projects with clients whose impact is unquestionably positive is incredibly rewarding. It will be wonderful to see the work begin to roll-out later this year.

What will being named a ‘Young Contender’ mean for you and your career?

Everyone has moments of doubt and second guesses their ideas or ability. It’s an unfortunate part of the human experience. This award would act as a reminder of my abilities and the value I bring through my work.

What do you want your role to be in the future of the brand industry?

There needs to be more representation of women in senior roles in the design industry. I’d like to support other female designers coming up in the industry. It’s hard to imagine yourself succeeding and believing you’re capable of something if you can’t see yourself represented in a similar role.

What kind of impact can young designers and strategists make on the brand industry?

Young creatives bring a fresh perspective. They are less weighed down by a preset expectation of what design ‘should’ be or what being a designer ‘should’ look like. Society is more open and diverse than ever. I’m excited to see the next generation of designers benefit from this even more than I did.

Who is your dream client? Why?

Whilst more conversations are happening around mental health, there’s still an incredible stigma and it’s often misunderstood. I’d love to work nationally with a charity like Mind to help to normalise openness about mental health struggles; or on the local level with a charity like MindOut who support the mental health of the LGBTQ community.

What impact do you think the past two years has had on you, your generation and/or the creative industries at large?

Personally, the past two years of lockdowns, social distancing and upheaval have prompted a period of introspection and reflection. I think this is true for our industry too. Society faces many challenges and widespread inequalities, as designers we’re asking ourselves how we can contribute towards change and use design to positively affect our world. I feel proud to be working for a creative agency who is intentional about the work it creates and the clients it works with.

YOUNG CONTENDER OF THE YEAR



SARAH MWATHUNGA
Strategist, Design Bridge

“I’ve worked with Sarah on various Unilever personal care brands, and she has impressed me on every account. The insights she brings into each project makes our POV relevant. The way in which she delivers her thinking strikes me as beyond her level. She always presents her ideas with focus and explains them with great clarity.”

Ching-Jiun Jiang, design director, Design Bridge

In her short time in the industry, Sarah has shot up from graduate to strategist at Design Bridge. Equally at home supporting seniors and directors as being the lead strategic voice, she has built strong relationships with creative teams and clients alike. Since graduating in 2018, Sarah has achieved a lot she is proud of. This includes stretching herself into new categories – from nutrition to cleaning to fragrance – and becoming the go-to strategist in London for new trends in Gen Z and healthcare.

Judge’s comments:

“A fantastic candidate that looks to be the perfect blend of professional ability and personal hunger. Not only does she want to make a real mark in the industry, but she wants to actively inspire the next generation too - particularly in the BAME community. She is the sort of person that every agency would want in their team.”

“We all need a person like Sarah on our team! Congratulations on a truly superb entry. I could see and feel that the whole agency was behind Sarah, and this showed in both the visual and written content of her entry. What I really loved about Sarah is that we see her giving back and living the values of a true future leader.”

What do you consider your biggest accomplishment in your career to date?

If I had to name one, it would have to be managing a year-long global audit for a Unilever brand across 10 markets and three regional clusters. Throughout the year I grew more confident in my capabilities as I was able to work autonomously whilst building incredible relationships with the global brand team. This resulted in an overview of the brand globally that helped each region align with the master brand guidelines.

What will being named a ‘Young Contender’ mean for you and your career?

Being named a Young Contender would be an honour as it would open many doors for me. As a self-proclaimed perfectionist, it would also ground my achievements and give me a moment to celebrate myself and my contribution to the brands I work on.

What do you want your role to be in the future of the brand industry?

I want a multifaceted role. On one hand, I believe that talent is talent, it doesn’t matter what you look like or where you come from. A future within the creative industry is possible, as long as you are given a chance. I want to be a part of making that possible for people – especially those from BAME backgrounds because we are currently underrepresented within the industry. On the other hand, I love what I do and I’d like to continue telling brand stories that positively impact the lives of people.

What kind of impact can young designers and strategists make on the brand industry?

Young talent can challenge the status quo. We are constantly in the loop with pop culture and are up-to-date with the latest trends. So, the insights we bring to projects results in brands remaining relevant to the changing consumer attitudes. I believe this help brands build meaningful and long-lasting connections with their audiences.

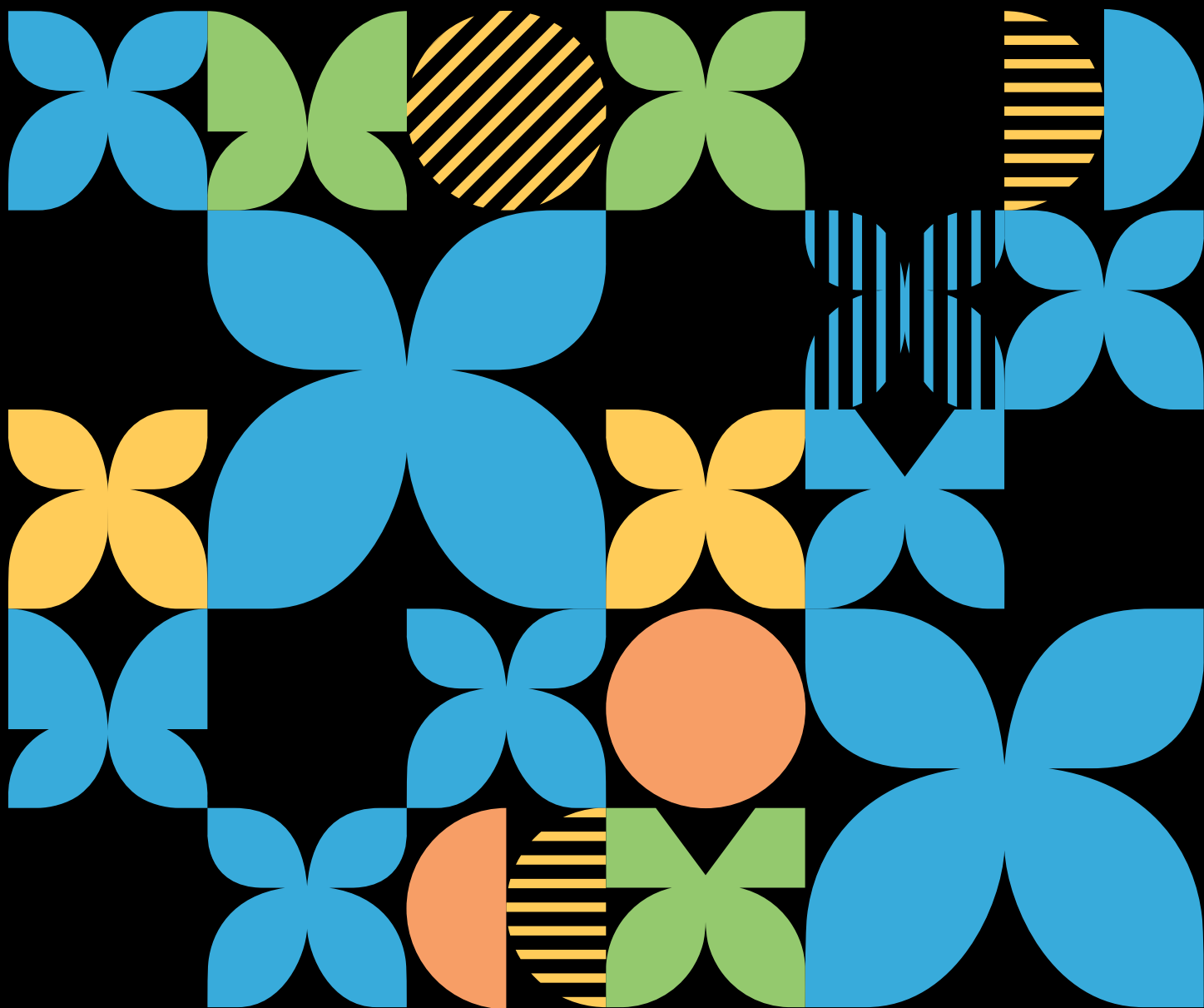
Who is your dream client? Why?

I’d have to say Google. Technology is our future and Google has shown the way in this category. What started out as a search engine has now expanded into a variety of different products and services through acquisitions and innovation – all to meet the growing needs of consumers. I would love to work on a new-to-world product launch with them.

What impact do you think the past two years has had on you, your generation and/or the creative industries at large?

The past two years have taught me that taking time out to rest is important – it’s impossible to pour from an empty cup! Both me and my fellow Gen Zers have learnt that living your professional and personal life online can be draining – that is why we are craving all things wellbeing! And from what I’ve seen, agencies seem to be getting on board and giving their employees more headspace which I think will lead to a richer creative output.

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Louise Ayling

Head of brand and creative

Teach First

Louise Ayling is head of brand and creative at Teach First, one of the UK's largest education charities. With a background in both marketing and creative content development, Lou has become a specialist in brand strategies that use content to drive impact and success.



Saskia Boersma

Head of brand and events

London Fire Brigade

Saskia has over 20 years' experience in brand management, specialising in the cultural and commercial development of heritage and design collections. This includes commercial brand development, product development, retail (both shop and online), licensing, intellectual property rights, brand extension, marketing, events and more. She established an unusual approach to commercial development in championing great design and raising brand profile through innovative brand collaborations.



Chris Booth

Creative director

LEGO Group

Chris has been in the creative industry for over 20 years, working on branding, campaigns, concept development and shopper/retail marketing. As associate creative director at The LEGO Group (London), he is also responsible for team development, creative education and helping to recruit new and diverse talent into the agency.



Kristian Brugts

Group head of brand

Ocado Group

Kristian Brugts is group head of brand at Ocado Group. His responsibilities include definition, management and alignment of the group stable of brands in the United Kingdom and select international territories. He joined Ocado 13 years ago as part of a compact in-house creative team responsible for all output from web UX and emails through livery and packaging. Since the creation of Ocado Retail, Kristian's focus has been on projection of the Ocado Group as a technology enabled automation platform developing group of businesses, reinforcing competency and communicating its ambitions.



Ally Cane

Creative director

Reckitt

An English creative director with over 30 years' experience, Ally has worked with many international brands, helping pinpoint their challenges and opportunities, while contributing to their growth and success. She has worked on numerous brand strategies and identities – delivering powerful and compelling solutions for her clients. Based in Amsterdam, she currently works at Reckitt as a brand experience lead and is responsible for all creative output for the Harpic Brand from their external creative partners. Previously she was creative director at both Design Bridge and Philips Design.



Anna Cotton

Head of marketing

Exonar

Anna leads the marketing team and strategy at series A-funded, technology scale-up, Exonar. She has over 20 years' experience in B2B and B2C marketing and brand management, both client-side and in agencies. With a global background at influential organisations like San Miguel Beer and Grolsch Premium Lager in Hong Kong, and Channel 4, ad agency BBH and brand management technology company Brandworkz in the UK, Anna's strength is in helping shape the success of a business by building a strong brand and effective marketing presence.



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Babak Daemi
Head of marketing and communications

Pavegen

Babak's role is to drive the global growth strategy for Pavegens' patented technology, an energy-generating floor tile. Prior to this role, Babak was the head of marketing for GovNet and was responsible for strategy and product development, as well as the management and execution of all campaigns. Babak specialises in brand and strategic marketing for technology and disruptive products.



Chris Davis
Creative director

Red Stone

Chris is creative director and co-founder of Red Stone, an award-winning design studio specialising in brand development and behaviour change. With over 30 years of industry experience, Chris heads up a talented and skilled team that helps companies discover their 'hidden nuggets of gold' and builds strategies to reach and engage with audiences. Clients include the Bank of England, British Business Bank, Centre for Ageing Better, Drinkaware, Girlguiding, Money and Pensions Service, World Hepatitis Alliance, WRAP, YoungMinds, and ambitious disruptors like Collectiv Food.



Maxime Derrien
Brand strategist

Twitter

Maxime is a brand strategist at Twitter, passionate about creating meaningful ideas and campaigns on behalf of the world's top brands, such as adidas, Mondelez, Square Enix, as well as organisations making an impact for good. After five years working at Twitter, both in Paris and London, Maxime has led on campaigns that not only had a substantial business impact and won industry awards, but also genuinely sparked conversations and interest, within their audience and beyond.



Josie Evans
Senior designer

IE Brand

Josie Evans is a senior designer at Birmingham-based brand and digital agency, IE. In the past, she's worked for a wide range of clients – from Blue Chips and luxury hotels to pharmaceutical brands. In recent years, since being at IE, she's been lead brand and web designer for the agency's charity, health and education clients – including rebranding The Royal Academy of Engineering, branding a merger of two of the largest NHS Trusts in the country, and a charity merger for Bowel Research UK. Josie was awarded Creative young contender of the year at the 2021 Transform's Young Contenders.



Rachel Fairley
Global vice president brand marketing

HPE

Rachel Fairley is a marketer and brand strategist whose focus is on driving growth, contributing to over 25 business transformations across more than 100 countries and many industries. Rachel's approach is to combine market-oriented strategy, authentic, relevant and differentiated brand building, insight-driven integrated campaigns, and bringing people together, to deliver with creativity and precision. Recognised by her peers as one of the top 100 B2B Marketing Leaders in Technology 2021, Rachel leads Hewlett Packard Enterprise's brand marketing.



Andy Gibbard
Global director of digital and brand

SGS

Andy is global director of digital and brand at SGS, the world's leading testing, inspection and certification company, with more than 96,000 employees across a network of more than 2,600 offices and laboratories around the world. Andy has been at SGS since 2013. Since initially specialising in web, he moved through several different management positions, and his current role covers the whole spectrum of digital marketing and brand communications. He previously spent time working in the creative agency sector in a career spanning more than 15 years.

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Hamish Goulding
Head of global brand strategy and creative
 HSBC

Hamish has spent the last nine years evolving and executing HSBC's famous 'global-local' brand strategy. From iconic global airport campaigns to immersive sustainability activations, he then led the development of the brand's global reboot, ushering in a new era for the brand's strategy, creative, visual and sound identity. Recently he developed the shift to more locally-led brand strategies, and helped the company define its wider purpose and values for the next generation.



Rachel Hom
Creative strategist
 Adidas

Rachel is a creative strategist whose professional background spans industries from tech, to burgers, to beauty, and is well versed in consumer-facing media like traditional advertising, experiential design, and digital platforms. Raised along the West Coast of the United States and based in the Netherlands, she's worked in-house and with agencies to transform some of the world's most ambitious brands. Her perspective is drawn from a keen eye for culture, business opportunities, and best-in-class creativity that is both insightful and actionable.



Helen Jones
Creative director
 Shelter

Helen has over 20 years' experience in the creative industry. From starting up ad agencies to working at the big hitters, her career has covered all areas of advertising, experiential, film and social content. More recently she has gone in-house to set up a creative agency for Shelter, where she leads a team of talented creatives, producing work that rivals the very best out-of-house agencies.



Steve Keller
Sonic strategy director
 Pandora

Steve Keller is sonic strategy director for Studio Resonate, XM Media's in-house creative consultancy, offering support to brands that advertise on the Pandora, SiriusXM, Stitcher, and Soundcloud platforms. He is recognized as one of the world's leading authorities in the field of audio branding. With a degree in psychology and over 30 years of experience in the music and advertising industries, Steve's work explores the ways music and sound impact consumer perception and behaviour.



Simon Kringel
Co-founder
 Unmute

Simon Kringel is a composer, sound designer and co-founder of the Copenhagen-based sonic branding agency Unmute. He started his career as a touring musician and later he became a music producer for various bands and labels. After a period as freelancer Simon joined Chimney, a global creation agency, in 2014. He ended up as head of their music department – working with clients in both Europe and Asia. In 2018 Simon set out to start Unmute together with a former Chimney colleague and the company has been on a constant rise ever since.



Matthew Leopold
Head of brand, PR and content marketing
 LexisNexis

Matthew is a branding specialist. With a background in PR and sponsorship, he has extensive experience creating go-to-market brands for large and small businesses. He has led brand, CSR, PR and sponsorship teams for a number of blue chip companies, including British Gas, Centrica and Lexis Nexis (part of RELX plc). He has also led global brand for the US tech giant, RingCentral Inc. Matthew is a non-executive director of the European Sponsorship Association – furthering the role of sponsorship across Europe.

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Rose Liendl
Group head of brand
 Drax

Rose has spent almost 16 years in 'the world of brand'. It is her innate curiosity that's led her to work with businesses including Google and Three. Drax, where she currently works, is the UK's largest renewable power generator, committed to tackling climate change head on. Sectors and experience include both B2B & B2C, spanning renewable energy, technology, telecoms, media, digital video, brand design, professional services, healthcare, higher education (fashion and design) and public sector – across EMEA, Asian and American markets.



Katarzyna Malinowska
Senior marketing manager
 SUEZ UK

Kasia leads the marketing and customer insight team at SUEZ. Her role focuses on development and delivery of long-term, strategic plans to continuously boost the brand's recognition and protect its reputation. In her role she is defining SUEZ's approach to customer communications and promotion of services to prospective audiences, while continually and consistently communicating the brand's identity and values in meaningful and engaging ways. Working for a global brand, Kasia has over 15 years' experience in the waste and resource sector, and specialises in communications, marketing and more recently customer experience.



Yasmin Mukhida
Head of brand marketing
 Whitbread

Yasmin started her career agency-side and spent several years in account management with clients such as Linda McCartney Foods, Lloyds Bank, Aviva and Premier Inn. In 2015, she went client-side to pursue a passion in hospitality brand strategy and marketing at London's largest hotel owner-operator, working on a number of hotel openings such as Amba hotels, Thistle Express and Hard Rock London. In 2017, she joined Premier Inn to specialise in brand strategy. Yasmin is committed to building an inclusive brand strategy and is part of Whitbread's Race, Religion and Cultural Heritage Steering Committee.



Marijn Roozmond
Director of creative strategy
 MassiveMusic

Marijn works as a director of creative strategy for the Music and Brands department at MassiveMusic Amsterdam. He joined the MassiveMusic family to help brands find their voice – UBS and Philips to name a couple. He recently won Strategic young contender of the year at the Transform Awards and has also worked on MassiveMusic initiatives 'Instruments for Change' and 'Music x Mind', offering insights on the connection between mental health and music.



Rachael Stackhouse
Senior brand and communications manager
 Hollis Global

Rachael leads the brand and communications team at Hollis – an international real estate consultancy. She has over 10 years' experience in B2B marketing, brand and corporate communications both client-side and agency, and has worked across a range of sectors from mining and manufacturing to hospitality and healthcare. During her time at Hollis, she recently led the company's award-winning rebrand, and day-to-day is responsible for the development and execution of all brand and communications activity.



Thuy Tao
Brand strategist
 TikTok

Thuy is a public speaker and a brand strategist at TikTok Europe, advising both clients and agencies on how to create the right content for the right audience in the right way. As someone who used to aspire to be a writer/journalist (Thuy won several writing competitions in the past, i.e. European competition for the best essay, Prague Writers Festival), she is obsessed with good storytelling and all things creative.

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Natacha Toledo

Brand services producer
Sightsavers

A designer by training, Natacha has worked for a decade providing studio management, design services support and training for brands, both client-side and within global agencies. Natacha is responsible for ensuring colleagues across the organisation are familiar with Sightsavers' branding standards, including visual branding, use of language and accessibility requirements. This involves expanding and improving the brand guidelines and tools, and delivering training in the use of these.



Stephanie Toumazis

Brand development strategist
BuzzFeed

Stephanie is a client services manager at BuzzFeed, project managing branded campaigns from start to finish. Using her experience in both sales and marketing, she works on a wide range of projects, from mouth-watering recipe videos with Tasty, the largest global digital food network, to larger-scale productions with talent such as Big Narstie. During her 5 years at BuzzFeed, she has made a huge impact by using her passion for problem-solving to change multiple processes that have not only increased productivity in the UK office but have also been implemented worldwide.



Marco Vitali

Managing partner
Sonic Lens

Marco Vitali began his career as a Juilliard violin prodigy, was later managed by legendary producer Nile Rodgers, and now runs Sonic Lens, a data forward sonic branding agency driven by 'music intelligence'. His experience includes creating holistic sonic identity systems for brands like Colgate, Chase, and Coca-Cola and tv networks for Disney, Aljazeera and several NBCU and Viacom networks, all of which have won gold trophies. Creative collaborations include Grammy winning artists like Wu Tang Clan, Quincy Jones, Ceelo Green, Avicii, Tiesto, Q-Tip, Icona Pop, and Organized Noize.



Ollie Winsor

Creative director
National Theatre

Ollie was appointed as creative director of the National Theatre's Graphic Design Studio in 2014 and is responsible for the design output across the whole organisation, which reaches a global audience through live and digital. Ollie leads a small but multi-talented team to create work that respects the NT's graphic design legacy whilst keeping it relevant and engaging for an increasingly diverse contemporary audience.

CONTENT

Best use of a visual property

Gold – NML and SomeOne

Gold – Studio4. and WMH&I

Silver – Hausfeld and Living Group

Bronze – Identec Solutions and GW+Co

Highly commended – E.ON Next and

R/GA Media Group GmbH

Highly commended – Post Office and Coley Porter Bell

Best brand architecture solution

Gold – World Triathlon and RBL Brand Agency

Silver – Epicor and Together Design

Bronze – ReLondon and RBL Brand Agency

Highly commended – Barking Riverside Limited and

Spinach Branding

Best use of copy style or tone of voice

Gold – Knowdonia and Thisaway

Silver – Control Techniques and GW+Co

Silver – Mustard and Kimpton Creative

Bronze – Eau de Lavey and JoosNabhan

Bronze – E.ON Next and R/GA Media Group GmbH

Highly commended – Bauer Media Group Sweden and Grow AB

Best brand experience

Gold – KitKat and Landor & Fitch

Silver – Sports Direct and The One Off

Bronze – Diageo and BRC Imagination Arts

Bronze – UNICEF and Brand Arena Nordic Group AB

Highly commended – Fever-Tree and Keane

Highly commended – Klimatum AB / Vattenfall and Brand Arena Nordic Group AB

Best use of packaging (glass)

Gold – Beekon Batches and Dynamo

Silver – Takamaka Rum and Pearlfisher

Bronze – Reckitt – Gaviscon Liquid

Best use of packaging (print and card)

Gold – Tom Parker Creamery and White Bear Studio

Silver – Peter's Yard and B&B studio

Bronze – Butternut of London and The Collaborators

Highly commended – Mars and Elmwood

Best use of packaging (other)

Gold – E-Cloth and Pearlfisher

Silver – T&R Theakston Ltd and WPA Pinfold Ltd

Bronze – Reckitt and Dragon Rouge

Bronze – Timberland and Lippincott

Highly commended – Colgate Palmolive and Bluemarlin

Highly commended – Eichhof and Pearlfisher

Best use of sustainable packaging

Gold – VUSE and Landor & Fitch

Silver – FRAHM Jackets and Supple Studio

Bronze – Reckitt – Gaviscon Liquid

Best wayfinding or signage

Gold – V&A and dn&co

Silver – Pirate and Only Studio

Bronze – Queensberry / CBRE GI and f.r.a

Best use of audio branding

Gold – CUPRA and why do birds

Silver – Colgate and MassiveMusic

Bronze – Team D / German Olympic Sports

Confederation and WESOUND

Bronze – Yale and Efterklang

Highly commended – UEFA Women's Champions League and MassiveMusic

Best use of typography

Gold – Sinéad O'Dwyer and Greenspace

Silver – Standard Chartered and Lippincott

Bronze – Post Office and Coley Porter Bell

Bronze – The OWO and Greenspace

Highly commended – Brasserie Diagonale and Brand Brothers

Highly commended – British International Research Institutes and Only Studio

Best place or nation brand

Gold – Olympia and SomeOne

Silver – Sunderland City Council and Studio Blackburn

Bronze – Visit Estonia and Lantern

PROCESS

Best internal communications during a brand development project

Gold – Hausfeld and Living Group

Silver – OKIN Facility and UnitedUs

Bronze – Atruvia AG and ressourcenmangel Berlin

Highly commended – Avaton Water and 1HQ Brand Agency

Best implementation of a brand development project

Gold – IFS and Olix Consulting Ltd

Silver – Lewes FC and Baxter & Bailey

Bronze – Hausfeld and Living Group

Highly commended – Greatest Hits Radio for Bauer Media and Thinkfarm

Best localisation of an international brand

Gold – Terrafertil and 1HQ Brand Agency

Silver – Cornetto TK (Algida) and 1HQ Brand Agency

Highly commended – Cushman & Wakefield and Uberall

STRATEGY

Best creative strategy

Gold – Scouts and Supple Studio

Silver – KitKat and Landor & Fitch
 Silver – Kramp Groep BV and mReaction
 Bronze – Mustard and Kimpton Creative
 Bronze – Tom Parker Creamery and White Bear Studio
 Highly commended – Sportex Group and Designhouse

Best brand evolution (business)

Gold – Mustard and Kimpton Creative

Silver – Dixia and Design by Structure
 Silver – Epicor and Together Design
 Bronze – DMA Migration and Synsation Branding
 Bronze – EG and Designhouse
 Highly commended – TUVA and Kimpton Creative

Best brand evolution (consumer)

Gold – Oxford Brewery Ltd and WPA Pinfold Ltd

Silver – Ombar and The Collaborators
 Bronze – Peter's Yard and B&B studio
 Bronze – Post Office and Coley Porter Bell
 Highly commended. – Madej Wróbel and TOUCHIDEAS
 Highly commended – Valeo Foods and Bluemarlin

Best brand evolution (corporate)

Gold – Chigwell School and Nalla Design

Silver – Standard Chartered and Lippincott
 Bronze – Identec Solutions and GW+Co
 Bronze – IFS and Olix Consulting Ltd
 Highly commended – Nationwide and Coley Porter Bell
 Highly commended – pladis and Brunswick Creative

Best strategic or creative development of a new brand

Gold – Pohjolan Peruna and Ellun Kanat Oy

Silver – Holy and Self Studio
 Silver – NewDay and Opinium
 Bronze – We Are. and Collaboration Nation
 Bronze – You Be Chef and Coley Porter Bell
 Highly commended – Cuoco and The Collaborators
 Highly commended – Riverlane and Together Design

Best development of a new brand within an existing brand portfolio

Gold – E.ON Next and R/GA Media Group GmbH

Silver – NewDay and Opinium
 Bronze – atoti for ActiveViam and Made By Giants
 Bronze – NSPCC and Supple Studio
 Highly commended – Oxford University Press and Baxter & Bailey

Best naming strategy

Gold – Profi and TOUCHIDEAS

Silver – The OWO and Greenspace
 Bronze – Likewise and SomeOne
 Bronze – Zadbano and BNA
 Highly commended – Sportex Group and Designhouse
 Highly commended – We Are. and Collaboration Nation

TYPE

Best corporate rebrand following a merger or acquisition

Gold – OSTTRA and Pink Green

Silver – Kinia and Alkamee Brand and Design
 Bronze – Wealthtime and Teamspirit

Best brand development project to reflect a change of mission, values or positioning

Gold – Mustard and Kimpton Creative

Silver – Daniel Thwaites PLC and WPA Pinfold Ltd
 Silver – Feel Good and The Collaborators
 Bronze – TotalEnergies and Carré Noir
 Highly commended – EG and Designhouse
 Highly commended – IFS and Olix Consulting Ltd

Best brand consolidation

Gold – World Triathlon and RBL Brand Agency

Silver – Epicor and Together Design
 Bronze – Reed and Dragon Rouge

Best rebrand of a digital property

Gold – Natilik and Dusted.

Silver – Hausfeld and Living Group
 Silver – Kubrick and Brandpie
 Bronze – Chigwell School and Nalla Design
 Highly commended – Epicor and Together Design
 Highly commended – Ombar and The Collaborators

SECTOR

Best visual identity by a charity, NGO or NFP

Gold – The Bristol Music Trust with Saboteur and Rising Arts Agency

Silver – Lewes FC and Baxter & Bailey
 Bronze – H2H Network and OPX
 Bronze – Scouts and Supple Studio
 Highly commended – Ethex and Thisaway
 Highly commended – The Ideas Fund and Red Stone

Best visual identity from the education sector

Gold – Chigwell School and Nalla Design

Silver – European Climate and Energy Modelling

Forum and Limber Brands

Bronze – British International Research Institutes and Only Studio

Bronze – The Egg Theatre Bath and Supple Studio

Highly commended – EXPERYMENT Science Centre and TOFU Studio

Best visual identity from the energy and utilities sector

Gold – BP and Landor & Fitch

Silver – TotalEnergies and Carré Noir

Bronze – Deltic Energy Plc and effektiv design Ltd

Best visual identity from the engineering and manufacturing sector

Gold – Identec Solutions and GW+Co

Silver – Control Techniques and GW+Co

Bronze – CPW and Notepad

Bronze – Iquord and Branward

Best visual identity from the farming and agricultural sector

Gold – Forest Fund and Greenwich Design

Silver – Grow Deal and Brand Brothers

Bronze – Kramp Groep BV and mReaction

Best visual identity from the financial services sector

Gold – OSTTRA and Pink Green

Silver – Shepherds Friendly and Studio North

Bronze – Astorg and Brandpie

Bronze – Atelier Capital Partners and Teamspirit

Bronze – Quant Insight and Saboteur

Highly commended – Intelliflo and Prophet

Highly commended – Nationwide and Coley Porter Bell

Best visual identity from the FMCG sector

Gold – Peter's Yard and B&B studio

Silver – E-Cloth and Pearlfisher

Bronze – Langeline and Brandsilver

Highly commended – GSK – Sensodyne and Interbrand

Best visual identity from the food and beverage sector

Gold – Oxford Brewery Ltd and WPA Pinfold Ltd

Gold – Tom Parker Creamery and White Bear Studio

Silver – You Be Chef and Coley Porter Bell

Bronze – Eichhof and Pearlfisher

Highly commended – Baked In and We Launch

Highly commended – Mars and Elmwood

Highly commended – Petty Well and Brand Brothers

Best visual identity from the healthcare and pharmaceutical sector

Gold – Leva and That Thing

Silver – Spryt and LoveGunn

Bronze – Horus Pharma and Brandsilver

Bronze – Jho and Pixelis

Highly commended – Keller Medical and

INTO Branding GmbH

Best visual identity from the lifestyle and wellness sector

Gold – Kin Brands and Free the Birds

Silver – Good Nature and Fellow Studio

Bronze – Holy and Self Studio

Bronze – Wren Laboratories and 1HQ Brand Agency

Best visual identity from the professional services sector

Gold – Moeller IP Advisors and INTO Branding GmbH

Silver – Hausfeld and Living Group

Bronze – FCM and Landor & Fitch

Bronze – Kubrick and Brandpie

Highly commended – Fox Meets Owl and Supple Studio

Best visual identity from the property, construction and facilities management sector

Gold – Barking Riverside Limited and Spinach Branding

Silver – 8build and UnitedUs

Silver – Olympia and SomeOne

Bronze – Sportex Group and Designhouse

Highly commended – Latimer by Clarion Housing

Group and Bell

Highly commended – Rees Associates and The One Off

Best visual identity from the public sector

Gold – ReLondon and RBL Brand Agency

Silver – NML and SomeOne

Silver – Post Office and Coley Porter Bell

Bronze – World Bank Group and WIRON | Adrian Mironescu

Best visual identity from the retail sector

Gold – Timberland and Lippincott

Silver – Profi and TOUCHIDEAS

Bronze – We Are. and Collaboration Nation

Highly commended – Belgravia and SomeOne

Best visual identity from the sports, travel, leisure and tourism sector

Gold – Lewes FC and Baxter & Bailey

Gold – UEFA and Turquoise Branding

Silver – Knowdonia and Thisaway

Bronze – United Rugby Championship and Thisaway

Highly commended – Menu Gordon Jones and And Then

Highly commended – Staze and LoveGunn

Best visual identity from the technology, media and telecommunications sector

Gold – Natilik and Dusted.

Silver – Civica and Coley Porter Bell

Silver – Genius Sports and Dragon Rouge

Bronze – Keyloop and SomeOne

Bronze – Orbiit and LoveGunn

Highly commended – Iomart and Notepad

Best visual identity from the transport and logistics sector

Gold – Best Caravan and Ellun Kanat Oy

Silver – Zadbano and BNA

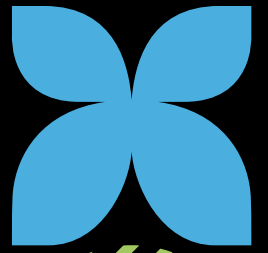
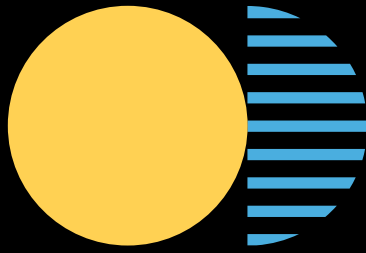
Bronze – CoopGo and Brandsilver

Best overall visual identity

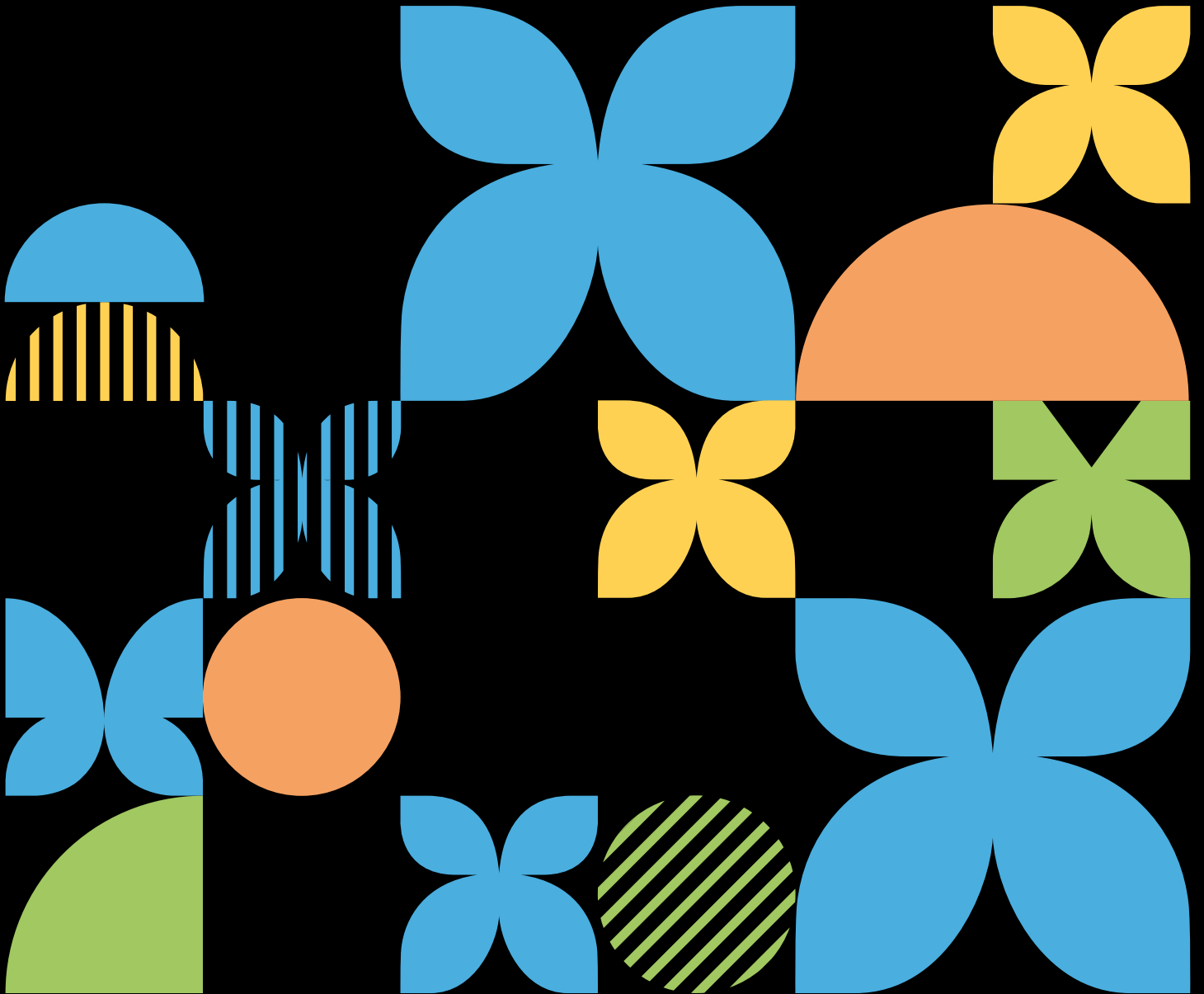
Winner – OSTTRA and Pink Green

Grand prix

Winner – Mustard and Kimpton Creative



CONTENT

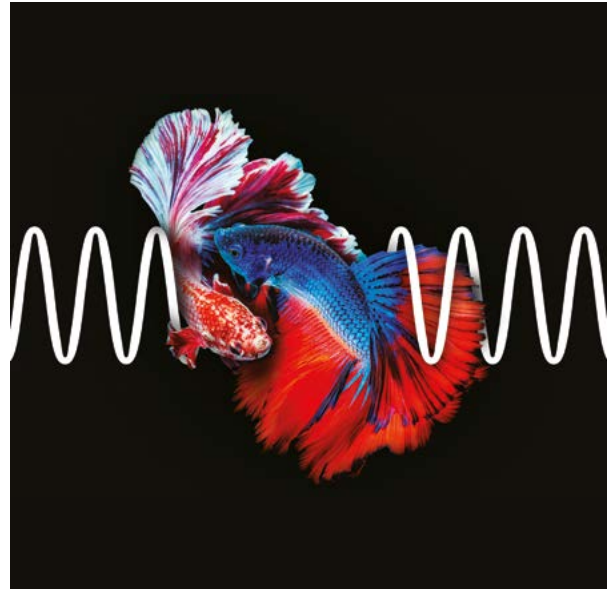


NML and SomeOne

Gold

To create a brand that would work across seven museums based in Liverpool, SomeOne had to consider the visual expression of the brand with extraordinary care. The National Museums Liverpool (NML) group wanted to inspire, provoke thought and elevate its brand to sit among the best in the global heritage sector. To achieve this, SomeOne deployed an L-shaped wave device that works seamlessly across the museums' sites and web properties, while allowing for freedom of expression within the system.

"This has a terrific energy and drive, in spite of the simplicity of the device," one judge said. Others agreed that the clarity of the visual device helped bring a sense of unity and momentum to NML. One added that it does a "great job of pulling together the seven museums under one identity."



Studio4. and WMH&I

Gold

Photography provider Studio4 needed to clarify its offering as a rights-free, creative photography studio that could work with brands of all sizes. But, it was failing to leverage its unique positioning through its visual identity. WMH&I developed a visual strategy that would help the studio stand out. It capitalised on the '4' within the brand's name and introduced a series of photos that use four items where a different number might be expected.

A die with six sides of four pips or a camel with four humps helps the studio cut through the clutter and communicate its values with ease. Judges thought the creative solution was excellent. "Fun and effective," said one, with another adding, "A fantastic update! I loved the examples."



Hausfeld and Living Group

Silver

Law firm Hausfeld worked with Living Group to craft an instant icon. It used a capital H to showcase two connected ideas in one image. The crossbar of the H communicated the firm's positioning of strategic shifts in thought. "The visual identity just looks so accessible, approachable and strong," praised one judge.



Best use of a visual property

The global publication for brand development and rebranding



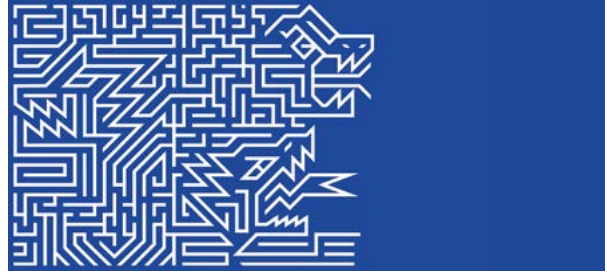
To see your work or insights featured on Transform magazine,
email Jack at jcousins@transformmagazine.net

www.transformmagazine.net

Identec Solutions and GW+Co

Bronze

To support Identec's previously face-to-face selling point during the pandemic, GW+Co had to give the brand a face. It created a labyrinthine visual identity that delivered the faces of monsters – effectively problems to be solved by the Identec team – to customers. "A very creative way of turning something abstract into tangible," said one judge. Others praised the use of the maze as a stroke of creative genius.



E.ON Next and R/GA Media Group GmbH

Highly commended

R/GA designed a "great brand" for E.ON Next, "with great results demonstrated," according to one judge.

Post Office and Coley Porter Bell

Highly commended

Coley Porter Bell's work "utilised familiar aspects of the Post Office identity in an approachable and flexible way," said one judge.

Together with

**Battersea
Boots**

BBC Studios

Charbonnel et Walker

Epicor

Fortnum & Mason

M&S

Pearson

Penguin

Riverlane

Roald Dahl

Royal Horticultural Society

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Together Design

World Triathlon and RBL Brand Agency

Gold

To support its name change from ITU to World Triathlon, the global sport governing body needed to update its structure in order to better serve its varied audience. A maze of 15 sub-brands all with drastically different visual identities was unable to elevate the sport of triathlon on a global level. RBL Brand Agency introduced a streamlined system designed to create an emotional connection with the sport and unite the global triathlon community.

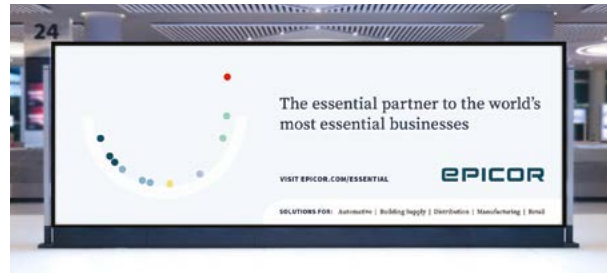
The result is unified without being restrictive and clearly captures the spirit of triathlon's three sporting elements. "A great example of bringing clarity to a complex brand structure," one judge said. Another added that this was an "impressive and well thought out consolidation. The architecture works and it looks good in action."



Epicor and Together Design

Silver

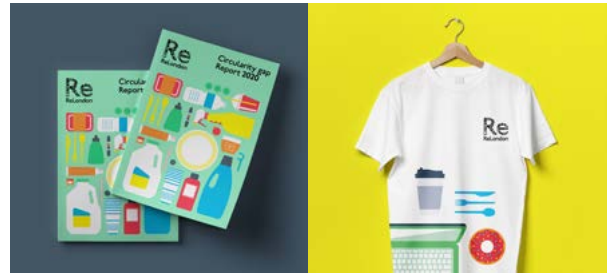
Epicor's sprawling acquisition-grown brand needed clarity if it was to compete on a broader scale. Instead of growing, Together Design helped the SaaS company double down on its existing audiences to create a three-pronged brand architecture that allows Epicor to communicate with its target audiences with greater ease. "Quite a challenge," said one judge. But the results were "outstanding" and "creative."



ReLondon and RBL Brand Agency

Bronze

The London Waste and Recycling Board (LWARB) needed a consumer-facing brand that would inspire Londoners to achieve its mission of reducing emissions and improving sustainable practices. It worked with RBL to eliminate its corporate-sounding sub-brands and focus on a dual corporate/consumer brand structure. The result is instantly memorable, easy to understand and inspiring.

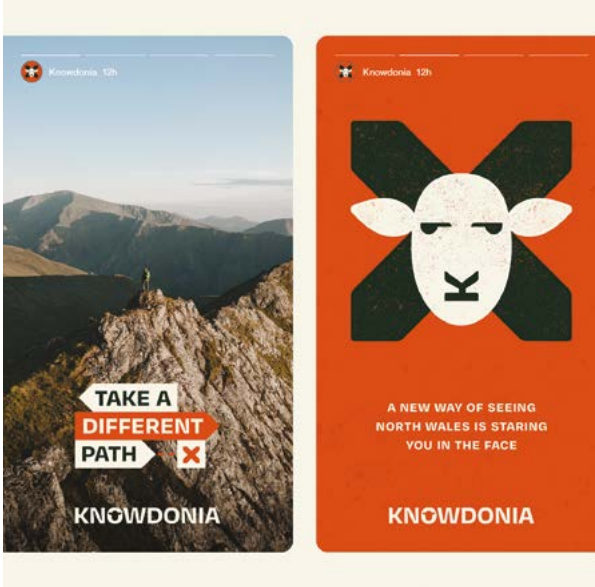


Barking Riverside Limited and Spinach Branding

Highly commended

One judge praised Spinach Branding for successfully creating a "great visual identity and branding" for Barking Riverside.

Best brand architecture solution



Knowdonia and Thisaway

Gold

Snowdonia is widely known, but is largely appreciated only for its chief attraction of Mount Snowdon. To highlight the region's other natural wonders and tourist attractions, Knowdonia was created. The decidedly Millennial-friendly brand uses travel-inspired graphics to woo potential visitors to great effect. The tone of voice asks tourists to 'take a different path,' and 'don't follow the flock,' and deploys subtle wordplay effectively.

The resulting brand has a mountain of personality and makes a social media star out of its signature sheep logo. "Great concept and execution," said one judge. "The copy was cleverly aimed at the target audience." Others agreed that the strategy was well-targeted, clear in its objectives and ultimately, extremely effective. "It made me want to visit Wales," said one judge.



Control Techniques and GW+Co

Silver

Superhero imagery isn't necessarily unique, but Control Techniques' use of it to make its IT products superheroes in their own right is a smart twist of the concept. GW+Co delivered a punchy, confident tone of voice that supported the company in making IT cool again. "Wonderfully executed. The strategy was great and the concept will resonate well with the target audience," one judge said.



Mustard and Kimpton Creative

Silver

To meet the needs of jobseekers in a market drastically different from the past, recruitment agency Mustard had to show people that it understood what they wanted from a job; that it was on their side. Kimpton Creative met this challenge with an empowering, honest copy style that sits just on the right side of quirky. One judge said, "I think they have understood their target audience. It's witty and fun."

Eau de Lavey and JoosNabhan

Bronze

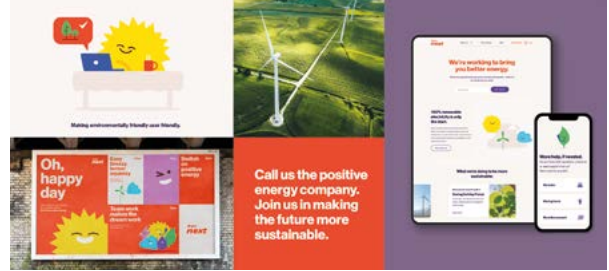
Using a poetic, lyrical copy style body spray brand Eau de Lavey invokes the 'song of spring.' JoosNabhan ensured the copy style would work across multiple languages, resulting in a "calming, soothing" brand language. "This is an outstanding and brilliant idea," said one judge.



E.ON Next and R/GA Media Group GmbH

Bronze

E.On wanted its sustainable energy to be at the heart of its brand positioning. To achieve this, R/GA delivered a bright, fun tone of voice that instantly imbues the brand with friendliness and warmth. "I feel like the characters and the joyfulness of the colours are making people think differently about their energy consumption," said one judge.

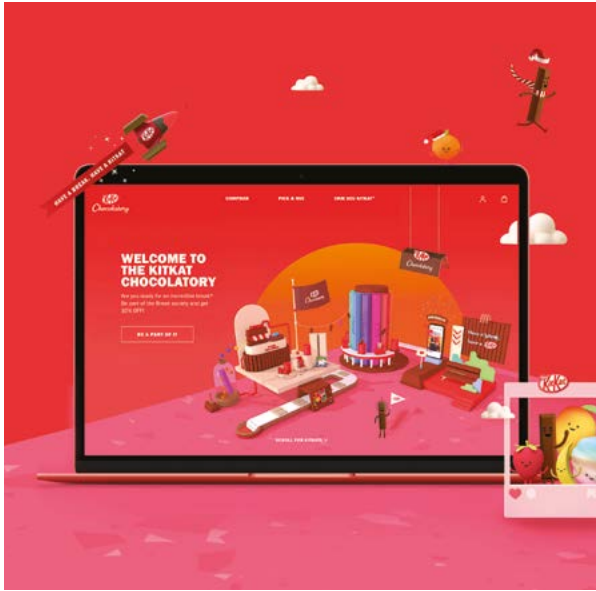


Bauer Media Group Sweden and Grow AB

Highly commended

Praising Grow's concept of 'the sound effect', judges commented it was a "very clever idea" that added a sensorial experience to Bauer Media.

Best use of copy style or tone of voice



KitKat and Landor & Fitch
Gold

Capitalising on the boom in personalisation, customisation and online experiences, KitKat delivered a digital 'chocolatory' worthy of its longstanding brand. The digital portal enabled users – largely young people – to design their own virtual space, aligned to KitKat's positioning of 'take a break.'

The online world is rich and layered, with special attention paid to consistency with the brand's offline touchpoints. Landor & Fitch achieved results too, with huge levels of engagement and exploration. One judge called it "a brilliantly crafted and executed digital environment and immersive experience." Another praised the "great adoption of the online experience and personalisation to reflect the changing habits of the consumer."



Sports Direct and The One Off
Silver

To turn around a flagging reputation, Sports Direct worked with the One Off to redevelop its flagship Oxford Street store to create a destination worthy of the positioning 'sport starts here.' Creating a more accessible, interactive store experience allowed Sports Direct to better engage with customers of all proficiency levels. "The positioning really resonates," said one judge.



Diageo and BRC Imagination Arts
Bronze

Scotch comes to life through its heritage. That's what Diageo focused on when reexamining Cardhu's Speyside distillery. It worked with BRC Imagination Arts to create a physical experience for Cardhu that links to other Johnnie Walker touchpoints, integrating the brand through experience. "Making it so visual and impactful will serve the brand well," said one judge.



UNICEF and Brand Arena Nordic Group AB
Bronze

To draw attention to the crisis in Yemen, UNICEF worked with Brand Arena on an installation in a public toilet. This showcased the dire situation children in Yemen face daily with regards to poor access to clean facilities and water. "This is fantastic. Truly impactful," said one judge.

Fever-Tree and Keane
Highly commended

Creating a brand home in Fever-Tree's Hammersmith office, Keane were praised by one judge for "a beautifully considered physical application of the brand."

Klimatum AB / Vattenfall and Brand Arena Nordic Group AB
Highly commended

Judges were impressed by the creativity of the OneTonnelsland event. "The start of a movement, well done!" said one judge.

Beekon Batches and Dynamo

Gold

For Beekon Batches, launching a new brand was more than just an opportunity to do something different in the alcohol industry. It offered the chance to define how an entire category of drinks could look on shelf. The unique honey-based alcoholic drink wanted to launch to a largely at-home audience in the midst of Covid-19 while avoiding some of the pitfalls previous non-beer-based alternatives had faced. It worked with Dynamo on a glass bottle shape inspired by beehives, reflecting the product's key point of differentiation. To avoid genderisation, the pack design avoids any overt nods to any specific sex and instead reflects the heritage of beekeeping and uses existing alcohol sector design cues to remain gender-neutral. Judges thought the bee-based approach was just right. "An instantly familiar, but also unique bottle design to introduce a new category," said one. Another said, "Brilliantly executed. Without knowing exactly what the product is, you know it's honey-based."



Takamaka Rum and Pearlfisher

Silver

Founded by brothers from the Seychelles, Takamaka Rum wanted to infuse its brand with the spirit, colour and style of its island home. Pearlfisher crafted a transparent bottle with colours indicative of the Indian Ocean. "A pleasing and refreshing brand and packaging design that will give a unique identity to Indian Ocean rum," said one judge.



Reckitt – Gaviscon Liquid

Bronze

To improve its sustainability credentials, Reckitt worked on the redevelopment of its Gaviscon Double Action Liquid glass bottles. Doing away with the traditional plastic shrink-wrap, it created a new bottle spray coating technique to protect the product on the shelf. "A worthy challenge to develop a work-around for plastic wraps," said one judge. "Well considered and executed."



Best use of packaging (glass)

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WHITE BEAR

Tom Parker Creamery and White Bear Studio

Gold

Hundred year-old dairy farm Tom Parker Creamery believed in its product. But, it was being let down by a traditional brand that failed to capture the value in its free-range dairy products. It worked with White Bear Studio on a rebrand that also saw the brand's packaging redeveloped.

Introducing a modern typeface and jaunty visual language, White Bear Studio put illustrated cows onto the paper labels, infusing the brand with character while subtly communicating each product's assets. Judges thought the rebrand was authentic, personable and likeable. Not only was the design a success, but the company achieved outstanding growth as a direct result of the packaging redesign.



Peter's Yard and B&B studio

Silver

Peter's Yard worked with B&B Studio to transform its packaging into a communications touchpoint. It wanted to infuse the pack with key messages about the brand's sourdough fermentation process and flavour benefits. The new pack has resulted in increased purchasing. "The brand positioning translated into the design. It retained the charm but brought it into a contemporary place," said one judge.



Butternut of London and The Collaborators

Bronze

Luxury nut butter brand Butternut of London needed its outside to reflect its inside. It turned to the Collaborators for an illustrative design system that turns paper labels into works of art, elevating the product in the process. Judges thought the strategy was well-aligned with the brand's objectives and the design work was beautifully crafted.



Mars and Elmwood

Highly commended

Elmwood's redesign of Mars' Galaxy/Dove chocolate was commented on as a "simple modernisation that looks great" by one judge.

Best use of packaging (print and card)



E-Cloth and Pearlfisher

Gold

E-Cloth – an eco-friendly cleaning brand – has been in business for 25 years. Despite its prime positioning for capitalising on a sustainability-minded consumer populace, its brand was letting it down. Pearlfisher needed to communicate the brand’s value when compared to traditional products while also delivering impact in a hectic cleaning aisle.

The resulting identity puts the letter E at the heart of the packaging system, allowing the products to show through the blank spaces in the letterform. An unfussy design is coupled with a visually arresting colour palette to deliver the standout required by the brand. “A great example of minimising packaging while enhancing the brand,” said one judge. Another said, “Love this. It’s not just putting packaging on a brand, the packaging is the brand. Really epitomises the ‘Best use of packaging.’”



T&R Theakston Ltd and WPA Pinfold Ltd

Silver

To compete against craft upstarts, T&R Theakston worked with WPA Pinfold to reinvent an icon. Old Peculier was treated to new packaging that reconsidered each element of the brand’s visual identity, delivering something entirely new in the process. The new pack is peculiar but has certainly found its place on supermarket shelves.



Reckitt and Dragon Rouge

Bronze

An incredibly well-known brand, Vanish had lost its purpose beyond simply removing stains. Reckitt teamed up with Dragon Rouge to put a sustainability positioning in place, putting the new strapline ‘breathe life into clothes’ in pride of place on the pack. Judges thought the purpose-led strategy was a clever approach for such a prominent brand.



Timberland and Lippincott

Bronze

Timberland has become synonymous with both urban cool and outdoor function. But its packaging was stuck in its workman-like roots. Lippincott developed a new system that would speak to all of Timberland’s audiences while adding a dose of contemporary cool to the mix. “Beautiful packaging that carries the brand’s sustainability and social value messages,” said one judge.

Colgate Palmolive and Bluemarlin

Highly commended

Judges praised Bluemarlin for implementing “a smart strategy that’s fully brought to life in the packaging”, in their partnership with Colgate Palmolive.

Eichhof and Pearlfisher

Highly commended

Pearlfisher’s new brand identity for Eichhof caught one judge’s eye for being a “good blend of heritage and modern.”

VUSE and Landor & Fitch

Gold

With the goal of being the world's first carbon-neutral vape brand in place, VUSE worked with Landor & Fitch on a packaging solution that would fit the bill. Typical vaping packs contain several inserts, structural packaging elements and non-recyclables. To combat this, Landor & Fitch had to rethink packaging from the foundational level.

It created a pack design that not only sourced sustainable materials but is free from single-use plastics. It also allows for added engagement with the product through the unboxing experience. "Great results!" said one judge. Another added, "The packaging will appeal to its target audience and is a genuine innovation with sustainability as the driver."



FRAHM Jackets and Supple Studio

Silver

To combat fast fashion and create a product that lasts, FRAHM Jackets operates on a pre-order only model. To reflect its sustainable mindset, Supple Studio developed a packaging system using only recyclable elements. Judges loved the beauty and simplicity of the design. "All the elements of the packaging are recyclable and are skilfully used to bring awareness to the company's social value."



Reckitt – Gaviscon Liquid

Bronze

Gaviscon Double Action Liquid arrives on shelf in glass bottles, shrink-wrapped in plastic. Seeking a sustainable alternative, Reckitt developed a bottle spray coating that serves the dual purpose of protecting the product and reducing the use of plastics. One judge said, "Great to see steps toward sustainability without compromising on product packaging."



Best use of sustainable packaging



V&A and dn&co

Gold

The massive, sprawling complex of the V&A enables millions of visitors to explore arts, heritage and culture. But, its layout required a significant strategic update when it came to wayfinding and signage. It worked with dn&co on a new system that would seamlessly integrate wayfinding devices into the museum experience. Using unobtrusive freestanding 'totems' as well as traditional placards, the wayfinding facilitates a richer museum visit without hindering the immersive nature of the V&A experience.

The print map was also developed in the same style and the floors renumbered across the galleries to unite far-flung outposts and create a more intuitive layout for guests. Judges loved the solution. "Top notch wayfinding," said one. "It doesn't get much better than this." Others praised the ease of navigation and colour-coding as well as the refined approach to what is simultaneously a very functional brand touchpoint.



Pirate and Only Studio

Silver

Rehearsal studio provider and music facility Pirate wanted its brand positioning of 'democratising creativity' to shine through its facilities. It worked with Only Studio to capture its spirit through a large-scale wayfinding system on site. "It definitely stands out and makes the space very ownable," said one judge. Another said, "Love the style. It's bold and brave."



Queensberry / CBRE GI and f.r.a

Bronze

Angel Central's Islington shopping centre had to answer the question of 'why?' not 'how?' when it came to the physical shopping experience. Queensberry and CBRE GI did away with uninspiring, functional signage and instituted an inspiring new system designed to engage visitors. Judges thought the transformation would help revitalise the flagging public space.

CUPRA and why do birds

Gold

Electric vehicles run quietly or even silently. But, to ensure they are safe for all users of the roads and pavements, Seat's CUPRA division worked with why do birds on an 'acoustic vehicle alerting system (AVAS).' This system of sounds draws on the company's racing heritage, the materials used in the vehicles themselves and a sense of futuristic audioscapes.

The result is cohesive and groundbreaking in its category. Designed to promote safety and brand experience both, the CUPRA audio brand impressed judges who thought why do birds ably rose to the challenge. One said, "They captured the essence of physical materials beautifully and created a framework of how the sound should live and behave in the world."



Colgate and MassiveMusic

Silver

To promote the Colgate brand, not just communicate about its product brands, MassiveMusic was brought on board to design an audio brand for the FMCG company. Humming and 'occasional musical surprises' formed the basis for the strategy. "An excellent example of a brand theme built on a 'sticky' mnemonic motif," said one judge, praising the alignment between the brand's positioning and perception.



Team D / German Olympic Sports Confederation and WESOUND

Bronze

The German Olympic Sports Confederation worked with WESOUND to implement an audio brand. WESOUND used the opening word of the German national anthem – unity – to form the basis of the sonic logo. "Great strategy of tying a core idea to a familiar anthem with pre-existing emotional meaning and linking it all to four notes," said one judge.



Yale and Efterklang

Bronze

To support its rebrand, Yale worked with Efterklang on an audio brand designed to synchronise the connected home. A flexible, intelligent system, the audio brand impressed judges for its ambition and comprehensiveness. "The theory behind it is smart, simple and effective," said one judge. "I loved its care of the customer in not making unnecessary noise and considering frequency and technical boundaries."



UEFA Women's Champions League and MassiveMusic

Highly commended

Judges praised MassiveMusic's sonic branding design for rising to the "unique challenges of representing and empowering female athletes."



2022

transform awards
north america

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awards

Sinéad O'Dwyer and Greenspace Gold

Fashion designer Sinéad O'Dwyer's 2019 line focused on fluid lines and inclusive design. To support the organic, natural design ethos, Greenspace developed a type-first brand with a bespoke font, 'Every Body Suisse.' Inspired by bodies of all shapes and sizes, the font pinches in and curves out in unique places. It moves with packaging and provides a striking, ownable brand asset for the designer.

"This is fantastic. The typography developed into a font that is unique and relevant to the business offering," said one judge. Another added, "Stunning and arresting work. Makes me stop in the street." Judges also appreciated how the type design stands apart from typical typography in the fashion industry, infusing Sinéad O'Dwyer with individuality and a clear brand positioning.



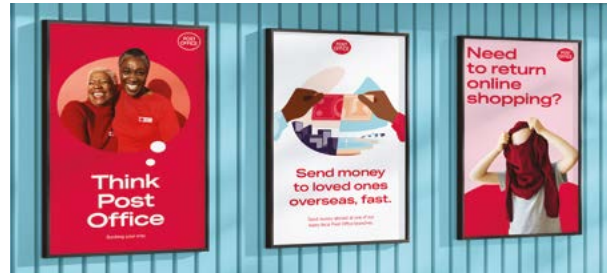
Standard Chartered and Lippincott Silver

Standard Chartered had to communicate with audiences around the world and in a number of languages. It needed a typeface that could support that, while still adhering to Standard Chartered's longstanding positioning and authority. Lippincott took inspiration from the company's 'trustmark' in crafting a font that would flex across all of the potential use cases. "Recognisably Standard Chartered," said one judge.



Post Office and Coley Porter Bell Bronze

The Post Office is well-known and well-loved across the UK. To breathe new life into it, Coley Porter Bell worked with Dalton Maag on Post Office Headline, a typeface inspired by the company's iconic oval logo shape. The clever use of a beloved logo modernises the brand and helps it move forward into new applications.



The OWO and Greenspace Bronze

The Old War Office had to prepare for a new life in London's ever-changing landscape. Greenspace took inspiration from the secretarial archives, which always cited the building as the OWO. The wordmark is at once modern and elegantly history-inspired. "The result is well-considered and easily expandable and applicable to a multitude of channels and uses," said one judge.



Brasserie Diagonale and Brand Brothers Highly commended

Judges considered Brand Brothers to have created "a unique typography" for Brasserie Diagonale, which "looks regal, powerful and bold."

British International Research Institutes and Only Studio

Highly commended

Only Studio were successful in developing typography which "befits an institution", according to one judge.

‘

What’s
the rudest
texture?

...

Bumpiness.

,

David Law
SomeOne.

Have a fun night EveryOne.

Olympia and SomeOne

Gold

Olympia is London's home for conferences, conventions, arts and culture. But, its brand was failing to capture the imagination and energy that populates the district nearly every day. Inspired by vintage destination posters and the area's physical redevelopment, SomeOne crafted an identity worthy of Olympia's rich cultural fabric.

Using the 'O' as the central visual device allows for flexibility in terms of imagery and copy while still lending an element of consistency to the brand. The new wordmark is gloriously art deco in style and seamlessly reflects the main attractions' architectural shapes. Judges loved the linkages between arts, heritage and the place itself. "I like that the use of the 'O' brings the word 'Olympia to mind. Love the visuals on this," said one. "It gives Olympia a high-end feel."



Sunderland City Council and Studio Blackburn

Silver

As part of the city's regeneration, Studio Blackburn worked with Sunderland City Council on a new brand inspired by its positioning as the 'city of potential.' The design is digital-ready and has a no-nonsense attitude that boldly repositions Sunderland for the better. Judges praised the inclusion of locals' opinions in the rebranding process.



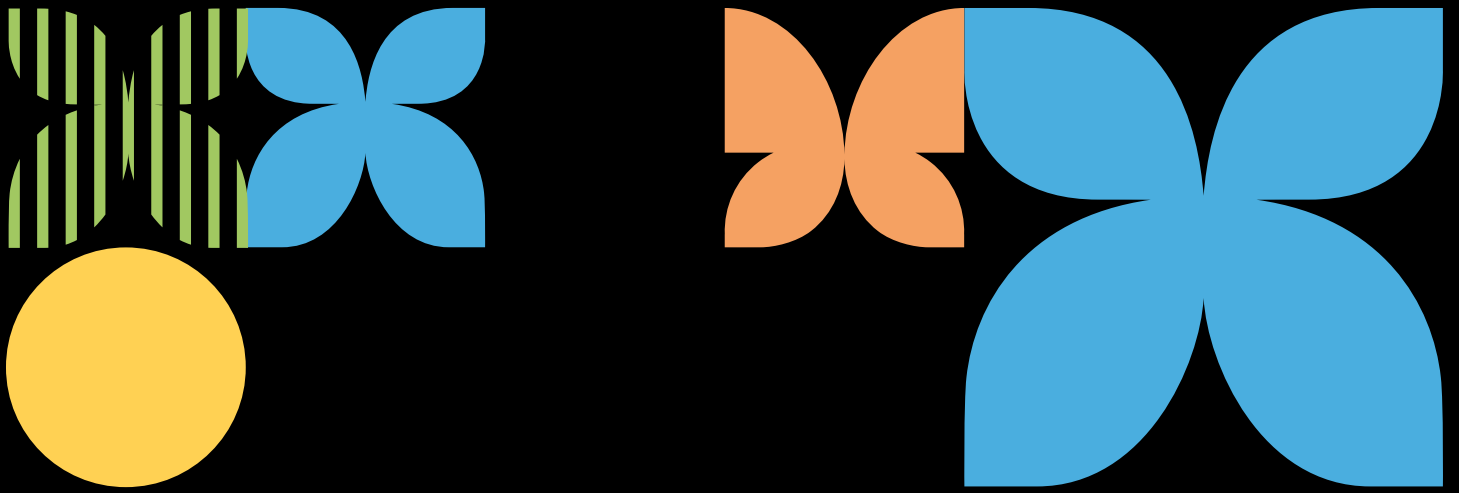
Visit Estonia and Lantern

Bronze

Visit Estonia worked with Lantern to create a single narrative around its many experiences and offerings. Lantern transitioned the brand from focusing on destinations to experiences, delivering rich, inspiring imagery in support. The language and style elicits a luxury, magazine-like feel that resonated with judges.



Best place or nation brand



PROCESS



Hausfeld and Living Group

Gold

Getting a group of lawyers to not only agree on something, but stand behind a new brand is no easy task. But for Living Group, engaging Hausfeld's partners was crucial to ensuring the people themselves powered the firm's new brand. Living Group held interviews, focus groups, client interviews and surveys alongside a comprehensive internal communications campaign to support the rebranding process.

The result is a brand that is not only supported by partners, but built by their thoughts and values. The deal was sealed with the rollout of new branded merchandise for the internal audience. "It was great how everyone was involved in the brand process from start to finish," said one judge. "I think the brand delivered and the communication brought everyone together as owners of their brand."



OKIN Facility and UnitedUs

Silver

OKIN Facility is comprised of 2,000 employees across 1,500 sites, making internal comms a logistical challenge. It worked with UnitedUs on a print newspaper – with supporting digital content – to reach every employee of the facilities manager. Judges loved the simple, truly impactful approach to ensure OKIN's workforce was engaged with the rebrand.



Atruvia AG and ressourcenmangel Berlin

Bronze

Starting with an enigmatic mystery cube, Atruvia's rebrand was supported by a comprehensive internal comms campaign developed by ressourcenmangel Berlin. "It was a great way to bring a brand to life with a physical asset," said one judge. Others praised the use of technology the campaign fostered.



Avaton Water and 1HQ Brand Agency

Highly commended

"Smart and sleek" and "impactful" was how judges described 1HQ's brand development of luxury water company Avaton Water.

Best internal communications during a brand development project



IFS and Olix Consulting Ltd

Gold

IFS was relatively unknown in the enterprise software sector and it wanted to do more with its rebrand than simply slap a new logo onto its hundreds of brand touchpoints. Putting implementation at the very heart of its rebrand, a brand implementation steering committee was set up to facilitate the transformation. This structure worked well as IFS was working to a tight timeline.

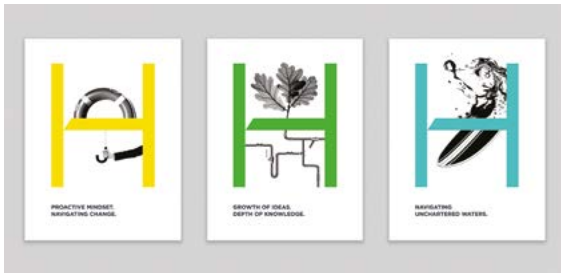
Supported by Olix Consulting, the brand's implementation saw trademarks changed, physical signage updated, third-party branding updated, staff merchandise rolled out and digital redesigned. "Big, bold, brave," said one judge. "The brand is consistently applied. As an identifier, it is unbeatable."



Lewes FC and Baxter & Bailey

Silver

Focusing first on the digital implementation of Lewes FC's new brand, Baxter & Bailey developed a new CMS and communications tone of voice to enable the in-house comms team to better manage the brand. Judges loved the bold and bullish design work, married with the considered implementation strategy.



Hausfeld and Living Group

Bronze

Living Group focused on the internal audience when it came to Hausfeld's brand implementation. It first delivered the brand to the lawyers themselves, with brand guidelines and key communications delineating the visual identity's value. It was then capably deployed across digital and physical touchpoints for all audiences.

Greatest Hits Radio for Bauer Media and Thinkfarm

Highly commended

Bauer Media and Thinkfarm's work for Greatest Hits Radio demonstrated "a clear strategy" which "resonates with the target audience," according to judges.

Terrafertil and 1HQ Brand Agency Gold

South American standout snack brand Nature's Heart experienced an unsatisfying launch in European markets, where its packaging didn't convey its spirit. Parent brand Terrafertil worked with 1HQ to tell a stronger story about the product and link back to its Latin American roots through clear touchpoints.

The resulting visuals make ingredients the stars of the show, with punny one-liners complementing campaign imagery. The pack design was rethought to include texture and patterns and make the ingredients themselves pop more on shelf. Judges thought that this was an "impressive localisation of an entire brand," as the European market's creative is distinct from the masterbrand's. And it worked, too, with consumers responding well to the new strategy.



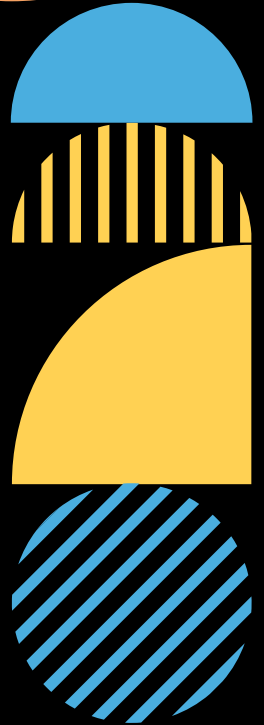
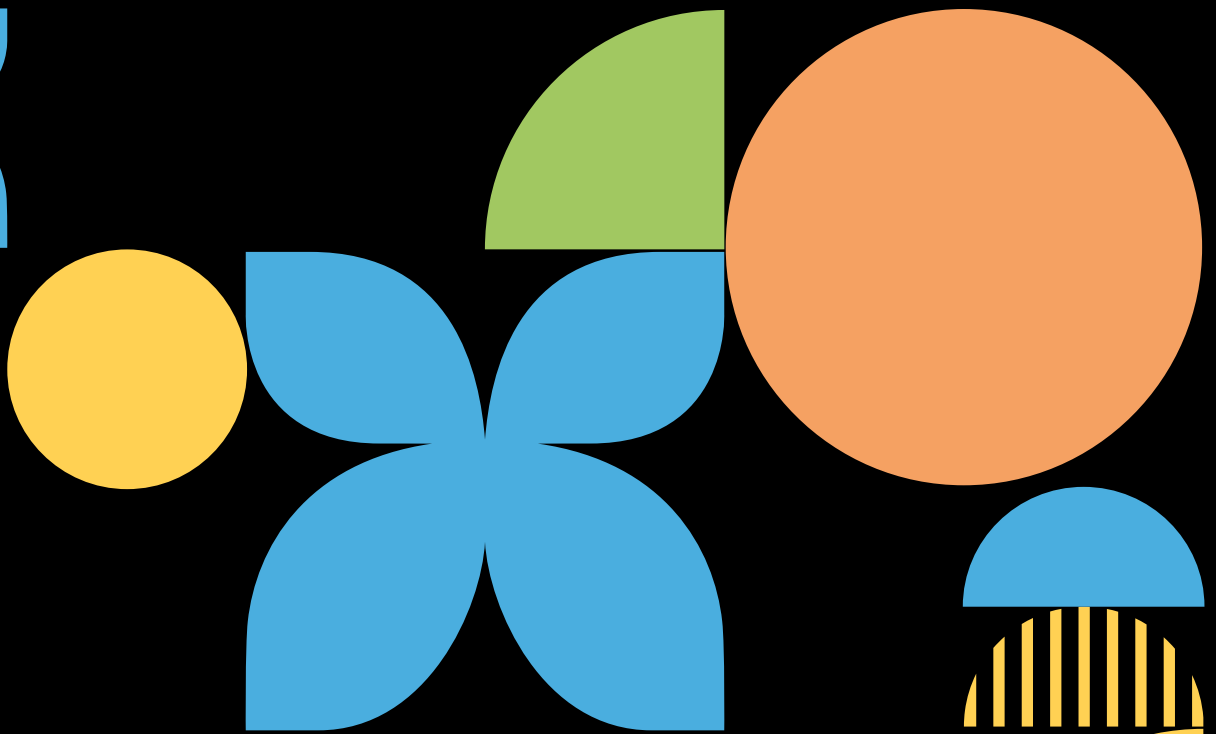
Cornetto TK (Algida) and 1HQ Brand Agency Silver

Cornetto's 'Love' product range launched in Turkey with a colourful, diverse design that brings a spark of life and Turkish flavour to the pack. Judges praised 1HQ's creative work and the impactful nature of the designs, campaign and social media assets.



Cushman & Wakefield and Uberall Highly commended

Uberall's work for the commercial real estate service brand was successfully localised for the European market, taking a focus on improving customer service.



STRATEGY



Scouts and Supple Studio

Gold

Scouts was launching the first new branch in 35 years. Targeted at four to five year-olds and their families, the Squirrels had to be inclusive, focused on the outdoors and inspire creativity. Supple Studio delivered all that and more with a creative strategy that was child-led, but not childish and lived up to the wisdom of 'If we change the beginning of the story, we change the whole story.'

The resulting brand is playful and joyful. It captures the spirit of a child's interaction with the outdoors without relying on visual clichés. It also avoids skewing the brand toward any particular socioeconomic demographic, no easy task. A clear winner in a competitive category, judges said, "I loved this brand. I think its positioning and inspiration is perfect." And, "The photography is pure delight and I would love to send my kid."



KitKat and Landor & Fitch

Silver

To support Nestlé's goal of transforming KitKat into an omnichannel experience brand, Landor & Fitch devised the Choculatory. This interactive online platform engaged Gen Z in personalisation and exploration of the KitKat brand world. Judges thought the audience targeting was exemplary, with one adding, "In a hybrid world, this was a great pivot."



Kramp Groep BV and mReaction

Silver

To revitalise its role in the lives of the agricultural community, Kramp Groep BV worked with mReaction on a brand strategy focusing on 'generations.' This stroke of genius enabled Kramp to unite its roots with the possibilities it can offer young farmers. Judges praised the insight gathering and use of imagery. "One of the most authentic brands I've seen," said one judge.





KEEPING FARMERS FARMING FOR GENERATIONS

Kramp, Europe's No.1 agri-supplier, is delighted to be recognised as a winning brand at the 2022 Transform Awards.

In partnership with our agency mReaction, we are proud to support farmers and dealers across the continent and to celebrate the essential work they do to put food on our plates every day.

 M REACTION

 KRAMP

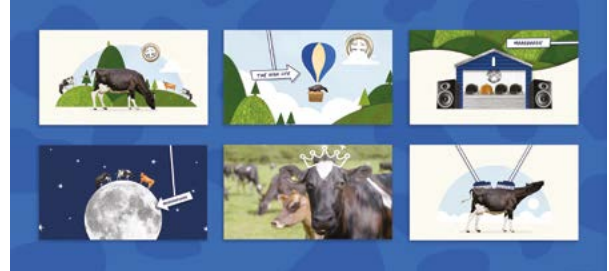
Mustard and Kimpton Creative Bronze

The recruitment market has become pickier, with candidates seeking the perfect role; not settling for just any job. Recruiter Mustard worked with Kimpton Creative to put the idea of 'I must get it right' at the heart of the brand strategy. "The language and tone is exciting, eye-catching and memorable," said one judge.



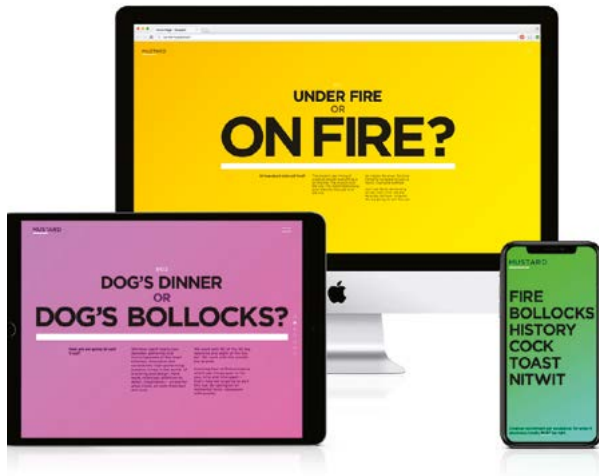
Tom Parker Creamery and White Bear Studio Bronze

'Happy Cows. Happy Milk.' The idea at the heart of Tom Parker Creamery's new brand seamlessly caters to its audience, enables its design to stand out on-shelf, and communicates its points of differentiation. White Bear Studio's work was a hit with judges, too, one of whom said, "This entry actually convinced me to start buying their milk."



Sportex Group and Designhouse Highly commended

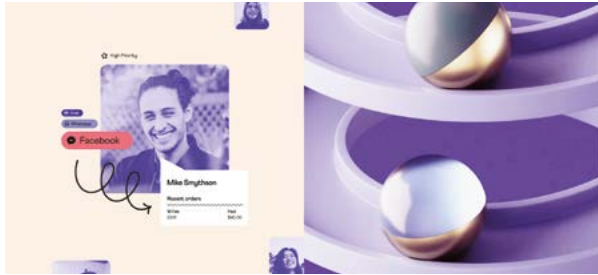
Judges noted the impactful visual style used in Designhouse's rebranding of Sportex Group. "It feels like a premium brand now," praised one judge.



Mustard and Kimpton Creative Gold

The Great Resignation coupled with the challenges of Covid-19 and the emergence of new motivations within the workforce have meant that the recruitment business has had to change drastically. For Mustard, finding the right candidates is a must. That positioning is what Kimpton Creative capitalised on in the evolution of the company's brand.

Using strong, evocative words like 'must', 'shall' and 'can' in the creative, the new visual identity is brash, bold and eye-catching. "Bold and refreshing!" said one judge. Another added, "Felt authentic," saying that the correlation between typography, tone of voice and copy style was exemplary.



Dixa and Design by Structure Silver

SaaS brand Dixa had to compete amid a crowded field. To do so, Design by Structure capitalised on Dixa's key point of differentiation, its data-driven customer experience. Using the concept of 'flow' to align the visuals with the message, the brand evolution is a unique step forward.



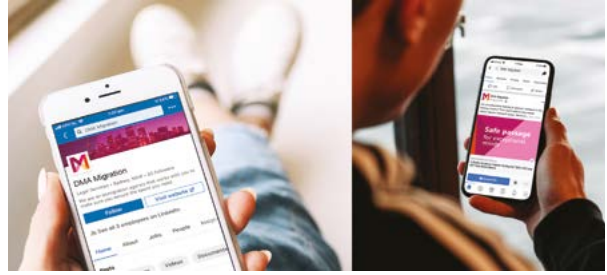
Epicor and Together Design Silver

Epicor had to contend with a sea of brands and a varied audience. To align its offering behind a single masterbrand, Together Design refocused the identity on five main audience groups. "I'm impressed by the architecture and overall breadth," said one judge.

DMA Migration and Synsation Branding

Bronze

Sydney-based immigration agency focusing on talent recruitment worked with Synsation Branding to reassure customers they were in safe hands. 'Safe passage for exceptional minds,' worked effectively as the new brand positioning with judges saying, "The new line strikes a balance between strategic understanding and creativity."



EG and Designhouse

Bronze

Data, content and analytics company operating in the property sector, EG had to move from a print-first to a digital brand. It worked with Designhouse to rebrand and redesign its products for a modern audience. Judges liked the new design, noting the positive results made a real difference for the audience.



TUVA and Kimpton Creative

Highly commended

The results of Kimpton Creative's project with TUVA, where their annual fee income was almost doubled in six months, impressed judges for its impact.



Oxford Brewery Ltd and WPA Pinfold Ltd

Gold

Despite being the first craft brewery located in Oxford, the former Shotover Brewery's branding was uninspiring, particularly compared to competitors in the craft beer renaissance. To capitalise on the weight provenance plays in craft drinkers' decisions, WPA Pinfold refocused the company on its associations with Oxford. Renamed the Oxford Brewery, the company also evolved its illustration style, logo and packaging.

WPA Pinfold retained the brewer's colour-coding system, but updated the illustration style to achieve a better standout on draft and on pack. The new woodcut designs are evocative and intriguing. Judges loved this updated brand. "The results are amazing," said one. Another added, "The modern heritage is genius." They praised the link between the needs of the category, the company's strategy and the visual identity.



Ombar and The Collaborators

Ombar wanted to use the power of its brand to change the way people see chocolate, promoting its ethical credentials in the process. The Collaborators united the style of Ecuadorian street art with the power of superhero comic book graphics for a unique, impactful visual identity. "They created a whole world and the style fits well," said one judge. "It feels dynamic and is great for storytelling."



Peter's Yard and B&B studio

Sourdough snack maker Peter's Yard worked with B&B Studio on a brand evolution that revamped existing assets into a system that more capably communicate's the company's points of differentiation. It's an effective, impactful design that has already seen results. "I think this entry shows how small tweaks and new photography can do amazing things for brand look and appeal," said one judge.



Post Office and Coley Porter Bell

The Post Office has been open and serving communities throughout the pandemic. To focus on its crucial role within the community, it worked with Coley Porter Bell on a friendly, human brand evolution that takes existing assets – like its iconic oval shape – and communicates more effectively. Judges thought the evolution was well-executed and effective for the target audience.

Madej Wróbel and TOUCHIDEAS

Judges were struck by the bravery of Madej Wróbel targeting a young audience, ultimately deeming TOUCHIDEAS' work to be "successful".

Valeo Foods and Bluemarlin

Bluemarlin's work on repackaging and repositioning Valeo Foods' honey brand, Rowse, was "loved" by one judge because of how well the whole range sat together.

Chigwell School and Nalla Design

Gold

Chigwell School's audience was being chipped away by local competitors. Its old-fashioned brand was failing to communicate its future-facing ethos. It turned to Nalla Design to support a brand evolution that would put Chigwell School firmly front of mind for parents and students.

The new visual identity draws on the school's surrounds and heritage while capably delivering an improved user experience. Judges loved the result. "The way it has kept the best of the heritage but brought it to the present is beautiful," said one. Another added, "This is a great evolution – especially in the digital touchpoints – of bringing the traditions of the school into the future."



Standard Chartered and Lippincott

Silver

Standard Chartered had to appeal to a modern, global audience without losing any of its decades of brand heritage. It worked with Lippincott on a rebrand that made its 'trustmark' the hero. "A good, subtle brand refresh which doesn't detract from its heritage," said one judge.



Identec Solutions and GW+Co

Bronze

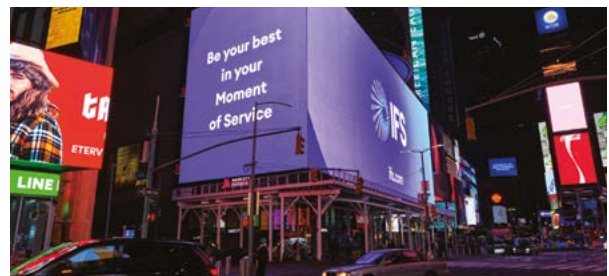
Identec had to transition its meetings-based business to one that could cope with the pressures of the global pandemic. GW+Co did this expertly with a visual identity that allowed Identec to 'slay monsters.' Judges thought this was fun and clever. "I like how they turned abstract ideas into physical. I like how the graphics integrate with the photos," said one judge.



IFS and Olix Consulting Ltd

Bronze

IFS had to make a big splash to ensure a strong future. The software company worked with Olix Consulting on a fresh, distinctive brand evolution. Judges thought the strategy was comprehensive, the naming and identity solutions apt and the design well-executed.



Nationwide and Coley Porter Bell

Highly commended

Judges were impressed by the large-scale changes implemented by Coley Porter Bell, with one judge remarking the agency "capitalised on the well-known logo".

pladis and Brunswick Creative

Highly commended

"Effective", "clear" and "striking" were some of the words used by judges to describe pladis' rebranded company marque, designed by Brunswick Creative.

Best strategic or creative development of a new brand



Pohjolan Peruna and Ellun Kanat Oy

Gold

Finnish food company Pohjolan Peruna had gone to market with Mummon, an eco-friendly, potato-based side dish designed to be a more sustainable, healthier alternative to pasta or rice. But, it was failing to capture the hearts and minds of the Scandinavian shopper. It turned to Ellun Kanat Oy to launch a new brand.

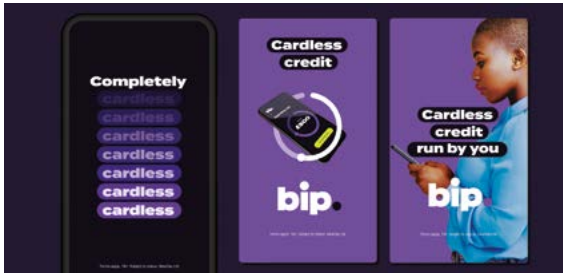
Rooty – the Kind Side became a fast favourite with shoppers and with supermarkets. Better communicating the value and role of the potato on pack while also showcasing the product’s ease of cooking made a huge difference. “I love the strategic story and rigorous investigation,” said one judge. Judges unanimously loved the brand’s creativity and praised its impact on the market. “Impressive!” added one.



Holy and Self Studio

Silver

Vegan food subscription service Holy had to suit the needs of longtime vegans and communicate with those looking into alternative diets, alike. Self Studio focused on the twin pillars of health and taste while complementing the brand with an ownable colour palette and approachable imagery. “A very strong platform that has avenues for years to come,” said one judge.



NewDay and Opinium

Silver

NewDay worked with Opinium’s insights to determine the optimum moment to launch a new digital credit brand, bip. Built entirely through audience insights and deployed with a simple, straightforward design and clear language, the brand’s strategic direction impressed judges. “I like that it listened to its audience and made the right changes,” said one.

We Are. and Collaboration Nation **Bronze**

To breathe new life into used clothing, We Are. worked with Collaboration Nation to redefine the perceptions of used clothing and capitalise on an audience that might otherwise shop with fast fashion retailers. Judges thought this new brand hit the mark in terms of strategy and creativity, alike.



You Be Chef and Coley Porter Bell **Bronze**

The pandemic forced restaurants to rethink their business models, with many turning to high-end meal deliveries. One Isle of Wight restaurant worked with Coley Porter Bell on You Be Chef, to recreate Michelin magic, at home. Judges thought the creative pivot was excellent. The messaging is clear and the visuals are eye-catching.



Cuoco and The Collaborators

Highly commended

Judges enjoyed Cuoco's new look, with one judge feeling The Collaborators had delivered on creating "the 'Chanel' of biscuits."

Riverlane and Together Design

Highly commended

Together Design and quantum computing brand Riverlane's partnership produced "nicely visualised" work, according to one judge.

Best strategic or creative
development of a new brand

BRAND TRANSFORMATIONS

MADE BY

GIANTS[®]

E.ON Next and R/GA Media Group GmbH

Gold

E.On is one of Europe's biggest energy companies, but was facing competition and increasing regulatory pressure. To prepare for a sustainable future, it launched E.On Next, a transformation of its existing UK-based brand npower into a sustainable energy company. It worked with R/GA on a colourful, bright and evocative rebrand that aims to communicate optimism, friendliness and positive change.

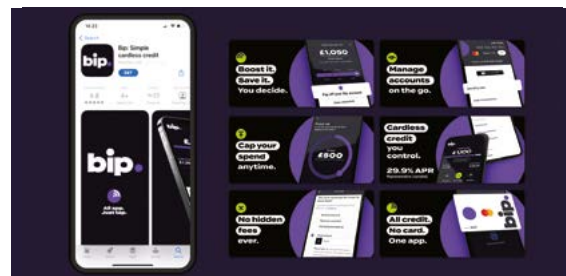
"Relevant, differentiated, authentic," said one judge. "The creative is fun but also engaging and delivers on being humanising. It's really brilliant work; winning work." The bright, fun brand icons are married with a joyful copy style that brings the brand to life in a fun, unique way.



NewDay and Opinium

Silver

NewDay launched bip to support insights into the credit market that indicated there was a niche for a digital-only credit provider catered to helping people improve their credit score. Opinium developed a clean, simple brand that works effectively on mobile screens. "A very astute strategic approach driven by audience, markets and insights that impressed me," said one judge.



atoti for ActiveViam and Made By Giants

Bronze

Community-driven data analysis platform atoti was crafted by ActiveViam to meet the needs of corporate data scientists. Made By Giants delivered big with an illustration-driven brand that stands out from the crowd. Judges thought the market insights were excellent and the brand characters were impressive.



NSPCC and Supple Studio

Bronze

The launch of the Young People's Board for Change, an advisory board within NSPCC, was supported by a visual identity inspiring young people to 'make their mark.' Using marker-like graphics, the brand is social media ready and designed to create positive change.



Oxford University Press and Baxter & Bailey

Highly commended

Baxter and Bailey's use of kaleidoscopic designs as part of their rebranding project with Oxford University Press was "wonderful", in the view of one judge.

Best development of a new brand within an existing brand portfolio

⁰¹Hydrogen jet design brings emissions-free flying a step closer ⁰²Italian architects create world's first sustainable 3D-printed dwelling ⁰³In Senegal, the ancient art of "raw earth" architecture makes a comeback ⁰⁴Scientists hail beavers as overlooked allies in fight against wildfires ⁰⁵Paris is turning the Champs-Élysées into a public garden ⁰⁶"Proof of stake" emerges as green alternative to bitcoin mining ⁰⁷"Agrovoltatics": In Germany, fruit farms blend orchards with solar ⁰⁸Spanish almond farmers revive drying soils ⁰⁹Indigenous leadership scores big wins in fight against fossil fuel projects ¹⁰Welsh farmers pioneer project to harness basalt to soak up CO² ¹¹Huge swathe of Scottish highlands to be rewilded ¹²Dutch flock to floating homes - inspiring similar resilient housing projects worldwide ¹³Clothing retailers embrace second-hand sales ¹⁴"36X36" network of women economists works to rewire destructive systems ¹⁵Supermarkets cut prices of plant-based meat alternatives ¹⁶First Global Citizens Assembly seeks bold climate solutions ¹⁷World's largest vertical farm planned outside Bristol ¹⁸Volvo to build cars with steel made using hydrogen not coal ¹⁹Growth of "climate cafes" to help people explore responses to climate change ²⁰U.S. West coast leads growing movement to ban gas in new buildings ²¹Rights of Nature movement celebrates landmark Ecuador ruling

21silverlinings.com

A legacy project by Greenspace



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Michelle at michelle.manton@communicatemagazine.co.uk (for Communicate events)

Lauren at lditcher@transformmagazine.net (for Transform events)

cravenhillpublishing.com

Profi and TOUCHIDEAS

Gold

Profi wanted to launch Romania's first national convenience store brand. To do so, it had to make a splash. TOUCHIDEAS crafted the name 'figo' from the word 'fi,' which means 'to be' in Romanian, and the word 'go.' But it wasn't just clever, it was effective as well, due to the similarity of the word to the Italian word for 'sounds cool,' something easily recognisable for linguistic relative Romanian.

The cool strategy paid off in the store design and brand development as well. Using a neon green to catch the eye on the high street, figo's brand mascot – a personable sheep – is also unexpectedly cool. Judges thought this was a creative, clever solution. They thought the solution worked well for the Romanian audience, helped support the visual identity and made a splash upon implementation.



The OWO and Greenspace

Silver

Transforming the historic building of the Old War Office into a modern luxury hotel and residence required Greenspace to dig deep into the old archives. It found that the typists and secretaries of the past referred to the building simply as 'OWO.' The simplicity and attractiveness of the word was rendered in luxe, art-deco inspired visuals.



Likewise and SomeOne

Bronze

To make tech more accessible, understandable and approachable, SomeOne crafted the new brand for Likewise. Judges liked that the new name is globally pronounceable, positive, inclusive and relatable. One added that it "would translate well across multiple markets," making it a clear success.



Zadbano and BNA

Bronze

In the faceless world of deliveries, DTS did not stand out. It worked with BNA to introduce Zabdano, meaning 'well taken care of' in Polish. The new name gives the brand a new lease on life, conveying its value to consumers. Judges thought the warmth, reassuring nature of the brand was a benefit to the audience.



Sportex Group and Designhouse

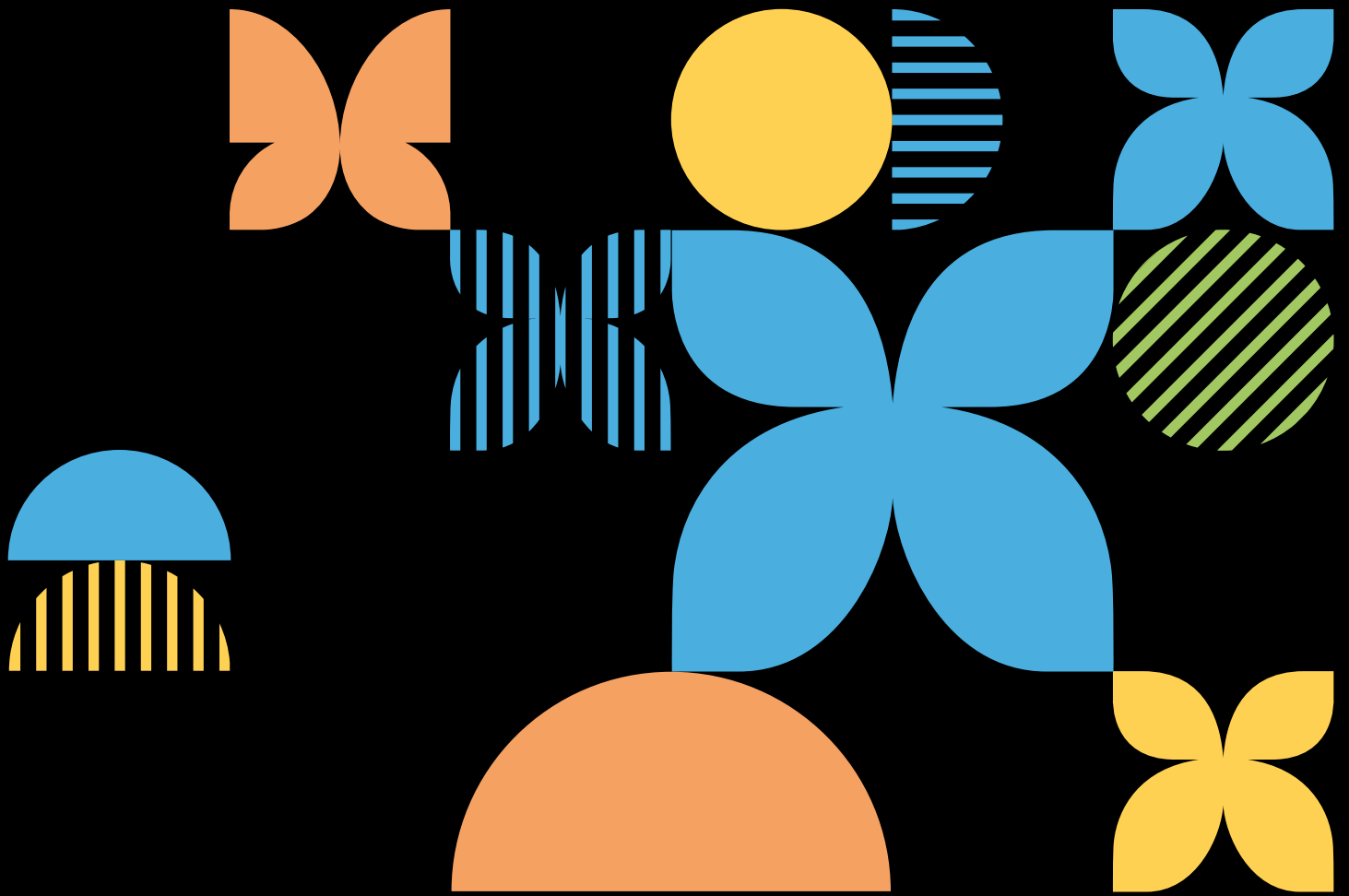
Highly commended

The renaming of Sportex by Designhouse was described by one judge as a brand change that produced "solid results."

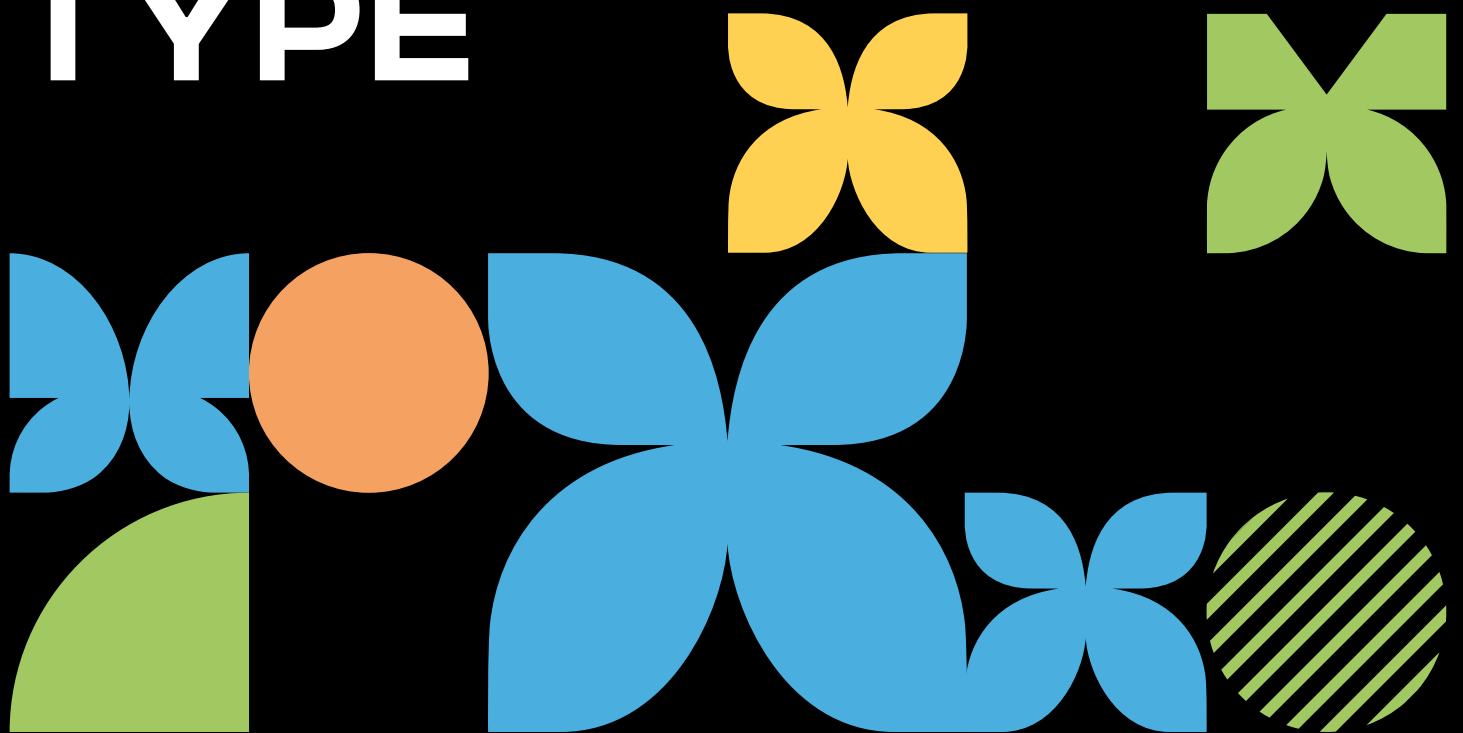
We Are. and Collaboration Nation

Highly commended

Judges noted the "clever and simple execution" of the naming strategy in We Are. and Collaboration Nation's partnership.



TYPE



OSTTRA and Pink Green

Gold

When four post-trade businesses joined forces, it turned its sights on becoming the industry-leader and category-definer in the field. To convey this ambitious positioning, Pink Green crafted a fitting moniker. Using the words 'post-trade' as inspiration, Pink Green extracted 'OSTTRA,' indicating in one fell swoop that the company would be synonymous with its category. The visual brand highlights OSTTRA's setting at the heart of its industry by using a visual device to set the word OSTTRA in the middle of other copy. Judges thought this strategy was excellent. Literally putting the name at the centre of post-trade, says one judge, was a decision that achieved the goals set out by the company's creation.



Kinia and Alkamee Brand and Design

Silver

Comprised of two educational organisations and a tech brand, Kinia wanted to communicate that 'learning is life.' It worked with Alkamee on a versatile, graphic visual identity that impressed judges. "It's a beautiful brand purpose and the identity celebrates this," said one judge.



Wealthtime and Teamspirit

Bronze

Wealth administration platform Wealthtime wanted to convey its commitment to technology, great service and people. It worked with Teamspirit to create a digital-first brand focusing on the value of professional advice. It hit the brief, said one judge, with the blue print designs acting as a flowing, consistent visual device.



Best corporate rebrand following a merger or acquisition

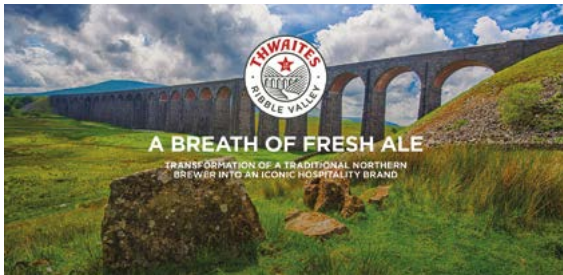
Best brand development project to reflect a change of mission, values or positioning



Mustard and Kimpton Creative
Gold

Shifting focus from simply filling roles to considering the crucial, emotional moment when a candidate finds the exact right opportunity provided recruitment agency Mustard with the inspiration for a rebrand. It worked with Kimpton Creative to use humour to break the tension in the job-hunting process.

Mustard transformed the recruitment process from stressful to creative, emotional to decision-making, reactive to proactive. "Shocking, bold, bolshy and thought-provoking," said one judge. Another added, "One of the best entries I have ever seen. They have really thought about their target audience. It highlighted the urgency felt when recruiting and looking for a new role in a simple, but effective way."



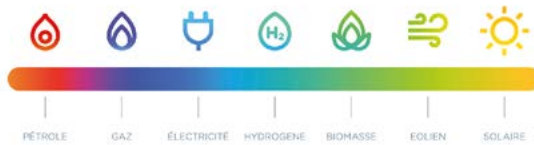
Daniel Thwaites PLC and WPA Pinfold Ltd
Silver

Turning traditional Lancashire pub chain Daniel Thwaites into a quality, craft purveyor required WPA Pinfold to generate a younger, more approachable brand. The resulting creative uses illustration to great effect, "maintaining a sense of tradition that works in the modern age," according to one judge.



Feel Good and The Collaborators
Silver

Feel Good drinks repositioned, linking its soft drinks to mental health, physical well-being and environmentally friendly credentials. It worked with the Collaborators on a young, social media-ready brand that judges called "very zen and minimalist." They added, "Lovely design work," and "fun, simple, well-crafted and contemporary."



TotalEnergies and Carré Noir
Bronze

To support its transition to a sustainable energy provider, TotalEnergies worked with Carré Noir on a strong new strategy that supports the brand's shift in communications. "Real effort and a huge challenge," said one judge. "Well done for pulling it off."

EG and Designhouse
Highly commended

Designhouse's development of data, content and analytics company EG was considered a "very strong entry" by judges, with the brand now looking "modernised".

IFS and Olix Consulting Ltd
Highly commended

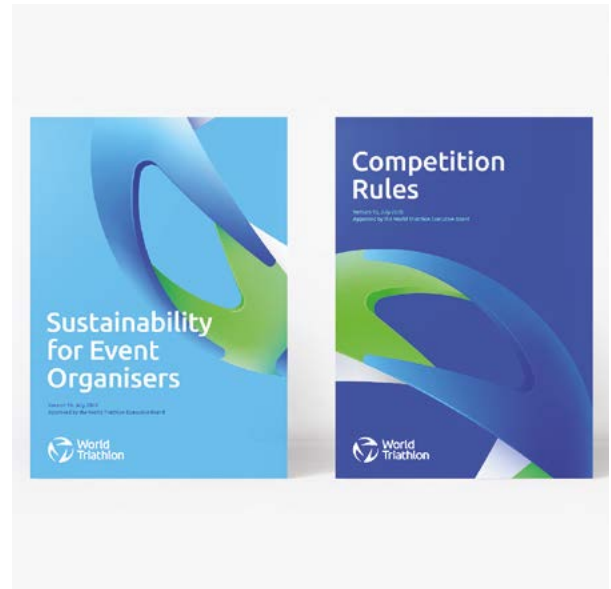
One judge praised Olix Consulting's reimagining of IFS for its "strong implementation", as well as being "unapologetically purple".

World Triathlon and RBL Brand Agency

Gold

The ITU's transformation into World Triathlon wouldn't have been possible without a brand consolidation. The organisation's sprawling empire included a number of sub-brands and related entities that resulted in a confusing, fragmented landscape. What's more, it failed to capture the imaginations of potential triathlon athletes as a result.

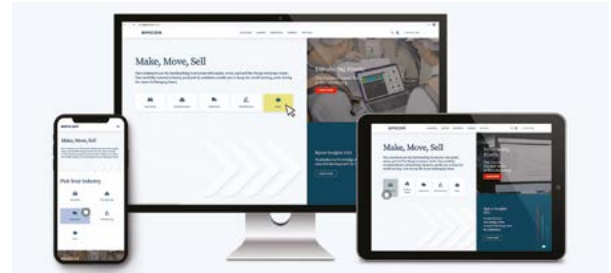
RBL Brand Agency streamlined the brand, transforming its family of brands into a uniform, consistent organisational hierarchy. One judge said RBL did an "excellent job bringing together a disparate set of brands." The resulting visual identity helps unite these brands with a three-pronged brand icon representing triathlon's sports and a flexible visual identity capable of making an impact in a busy event environment.



Epicor and Together Design

Silver

Having grown by acquisition, Epicor wasn't serving its audiences well with its brand. Comprised of multiple brands, it turned to the aptly named Together Design to make a change. The resulting brand transforms Epicor's brand family from a 70-plus landscape of services to focus on five key industry sets. "Epicor had a mammoth of a task and they have executed it very well," said one judge.



Reed and Dragon Rouge

Bronze

To unite the previously semi-independent arms of Reed's business, Dragon Rouge focused on the company's new positioning, 'What's Next?' Using Reed's three dot logo to great effect, the new brand is flexible and colourful, allowing communications to answer the key brand question.



Best brand consolidation

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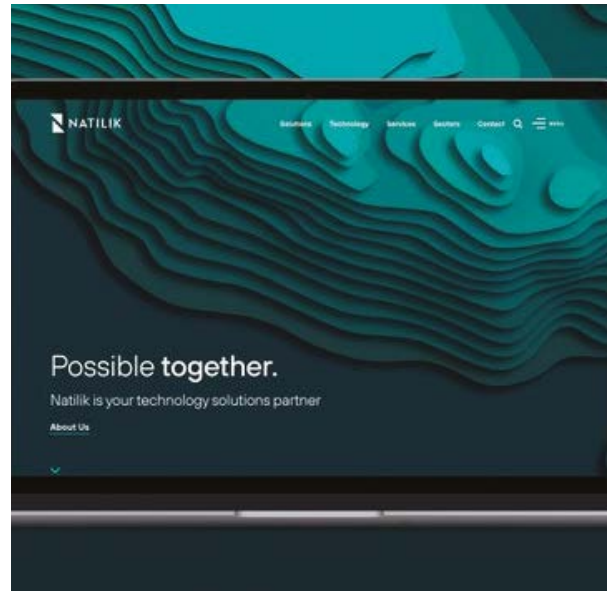
BRANDPIE

Natilik and Dusted.

Gold

Natilik's global network of consultants had previously relied on travel-inspired imagery and an uninspiring strapline 'Where can we take you?' To reinvigorate the brand internally and engage new clients in the process, Dusted delivered a digital rebrand that would inspire confidence and pride in the company's stakeholders.

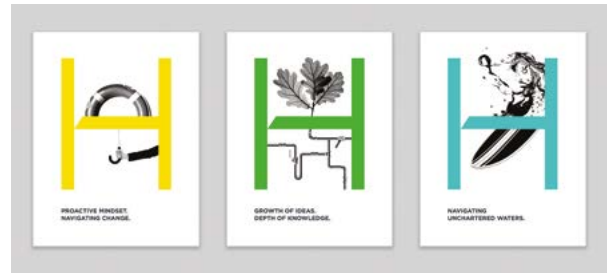
Using confidence and possibility as guideposts, the new website deploys a terrain-inspired visual device for consistency. Not only does that improve the user experience, but it helps the company build imagery and communications on top of the site without adding clutter or confusion to the page. Judges loved every aspect of this rebrand from the 2D and 3D rendering to the striking visual identity and digital application.



Hausfeld and Living Group

Silver

Living Group has infused Hausfeld with a new spirit by putting two alternative viewpoints on show across the brand's newly ever-changing identity. This allows Hausfeld to communicate online with fewer words on the page, engaging its audiences visually instead. "I really loved this work and felt the digital application was strong," said one judge. "For the legal sector, this had so much cut through."



Kubrick and Brandpie

Silver

Quick-growing consultancy Kubrick had outgrown its brand. It worked with Brandpie to 'shape tomorrow today.' The simple UI puts Kubrick's people at the heart of its brand, allowing users to engage with the company on a deeper, more personal level. Judges thought the brand evolution was excellently captured in its digital application.



Chigwell School and Nalla Design

Bronze

Competitors in the Epping Forest area were making new student attractions tough for Chigwell School. Nalla Design changed that with a modern identity that stands out from the crowd and offers a virtual window into the school. "It was great to see a school take such a good approach," said one judge.



Epicor and Together Design

Highly commended

Aware of the seismic challenges of rebranding Epicor, judges approved the work done by Together Design, concluding the project was a good resolution.

Ombar and The Collaborators

Highly commended

In Ombar's new website designed by The Collaborators, one judge saw a "great translation of the brand identity to online touchpoints."

The Bristol Music Trust with Saboteur and Rising Arts Agency

Gold

Inspired to change by the Black Lives Matter movement, Bristol's premier music hall was named after a slave trader and catered to an audience that didn't reflect the diversity of the city itself. The Bristol Music Trust worked with Saboteur and Rising Arts Agency to tap into the cultural and social heart of Bristol. The new Bristol Beacon theatre uses street art, handwritten type design and bright, saturated colours to make an instant impact on the city's landscape.

Now a representative of its community, Bristol Beacon's brand is "bought and ready, messy, vibrant, colourful and eye-catching," according to judges, who also praised the "sensitive handling of the change of name." The new theatre effectively 'makes space for music' – part of its renewed mission statement – in Bristol.



Lewes FC and Baxter & Bailey

Silver

Lewes FC has been a change maker since its foundation in a local pub in 1885. As the first professional club to pay men and women equally, it is now challenging the rest of the sporting establishment to ask 'why not?' Baxter & Bailey delivered a barnstorming new identity to support this drive. A sport-inspired graphic language is supported by the 'fans of change' platform and clear, emotive messaging.



H2H Network and OPX

Bronze

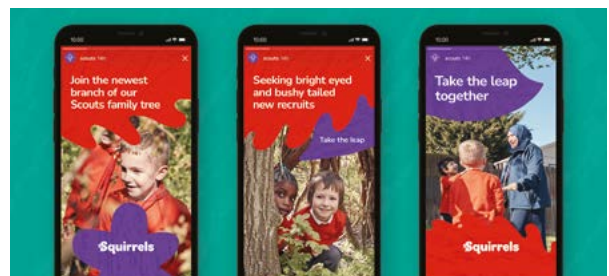
To support humanitarian action group H2H Network's maturation, growth and objectives, OPX delivered a visual identity that put people back at the heart of the visual identity. Linking the two H's visually through a solid line enables the identity to flex across different applications. Similarly, the use of uncommon colours enables the organisation to stand out.



Scouts and Supple Studio

Bronze

The first new branch of the Scouts for 35 years, the Squirrels, had to appeal to its target audience of 4-5 year-olds. Supple Studio uses nature-inspired graphics, cute squirrel illustrations and a fun-filled colour palette to achieve this. Judges thought the visual identity would capably cater to a variety of audiences with one adding, "A bold design appealing to a variety of demographics."



Ethex and Thisaway

Highly commended

Ethex was considered a "clean and simple brand", even evoking a personal interest in its products for one judge.

The Ideas Fund and Red Stone

Highly commended

Tasked with creating a whole new brand, Red Stone's work produced a "nice name [with] simple visuals", according to one judge.



Chigwell School and Nalla Design
Gold

Founded in 1629, Chigwell School's brand suffered from the weight of its history. It was perceived as not particularly future-facing. To promote its innovative and modern outlook, it worked with Nalla Design on a new brand strategy.

Nalla's designs softened the harsh lines of the past logo, while delivering new imagery, a refreshed colour palette and an updated online experience. "The way it has kept the best of the heritage but brought it into the present is beautiful. From the inspiration in the surroundings for the colours to the illustrations inspired in the stained glass this is very well thought out and executed," said one judge. In the nine months after launch, the school was the top Google search choice, leading to a 5% increase in registrations.



European Climate and Energy Modelling Forum and Limber Brands
Silver

The European Climate and Energy Modelling Forum had to appeal to researchers, students and policymakers alike. Limber Brands developed a visual identity that reflects the current disjointed state of thought and action around climate change. Judges thought the strategy aligned well with the forum's purpose.



British International Research Institutes and Only Studio
Bronze

After Brexit, the British International Research Institutes need a way forward independent of the EU. Only Studio has delivered that with a rebrand focusing on the value and intrigue of Britain's cultural heritage. Judges thought the identity could sit well within the heritage sector while also promoting arts and culture more broadly.



The Egg Theatre Bath and Supple Studio
Bronze

With a brand targeted at children's theatre education, the Egg Theatre Bath had to deliver a visual identity full of fun and creativity. Supple Studio's design captures playfulness without patronising the theatre's young patrons. Judges said the tone of voice and visual strategy were well-crafted, praising the versatility of the identity and striking colour palette.

EXPERYMENT Science Centre and TOFU Studio
Highly commended

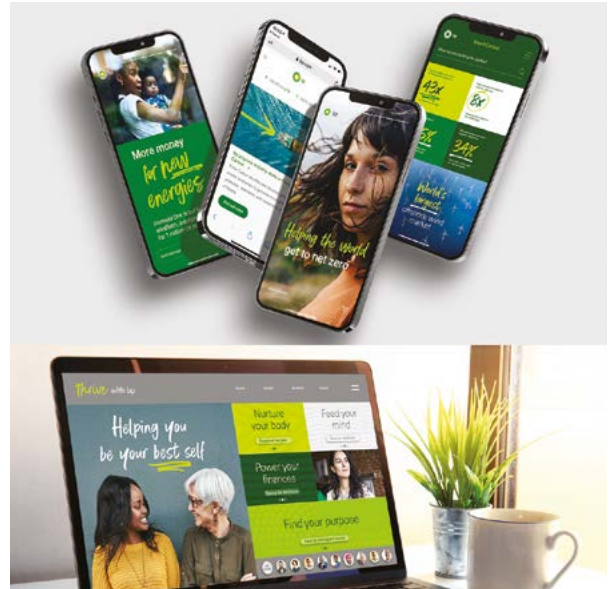
TOFU Studio produced a "striking" visual identity with a "modern feel", according to one judge. Another judge noted the designs were "playful and visually pleasing".

BP and Landor & Fitch

Gold

To meet the objectives of the most significant change in BP's history, it turned to Landor & Fitch to develop a rebrand that would help BP live up to its mission of 'reimagining energy for people and our planet.' Instead of focusing on corporate responsibility initiatives and setting long targets to tackle climate change, BP has worked to really reconsider its business from the ground up.

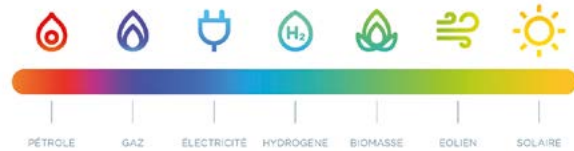
The new brand is active, transparent and digital-first. It speaks to consumers honestly and with a strong motivation to support change. Judges thought the people-centric imagery and natural visual cues were a positive step forward for the company. "It's important to have digital as a value in the context of what the brand wants to achieve and stand for," said one judge, who also praised the "beautiful visuals that look fresh and youthful."



TotalEnergies and Carré Noir

Silver

Reinventing itself as a means of pushing the energy sector forward, TotalEnergies has unveiled a new visual direction supporting its ambition to become a multi-energy company. Judges thought the colours used in the new logo are vibrant and energetic. Others appreciated the updated typography, iconography and logo design.



Deltic Energy Plc and effektiv design Ltd

Bronze

Oil and gas exploration business Deltic Energy underwent a name change, restructuring and rebranding. effektiv design created a brand infused with Deltic's British heritage and sense of authority and trustworthiness. Judges thought the strategic thought behind the update was effective, delivering a result that met Deltic's objectives.



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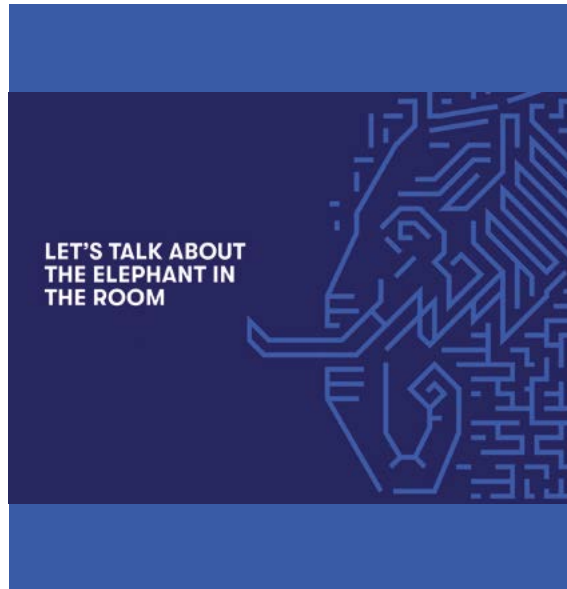
we love branding!

Identec Solutions and GW+Co

Gold

Identec's business was built on the growth delivered by face-to-face meetings and personal relationships. The onset of the pandemic threw a wrench into manufacturer Identec Solution's plans. It turned to GW+Co for support in redeveloping its brand for a digital future.

The new identity delivers a literal maze, allowing Identec to showcase its solutions-driven business. The mazes play host to an array of monsters that Identec is able to slay. Judges loved the confident approach and unique graphical elements. "The creativity was incredible," said one judge. "They considered the customer journey so the execution was part of the strategy, which is often overlooked." Another added, "A highly ambitious and creative platform to build a business. The thinking was really fresh and disruptive in a challenging sector."



Control Techniques and GW+Co

Silver

Control Techniques needed to regain its swagger. To do so, GW+Co turned its products from afterthoughts into literal superheroes. Taking cues from comic book art led to a successful impact in the staid industry. "Given the industry context, this is a very bold, creative and powerful approach," said one judge. Another added, "The passion for the business shone through."



CPW and Notepad

Bronze

Engineering brand CPW put sustainability at the heart of its new brand. It worked with Notepad to deliver an ownable typeface, an array of branded patterns and a visual strategy that capitalises on quality images and design. "A rebrand that put the heart and soul of the brand into the business. Well done," said one judge.



Iquord and Branward

Bronze

Spanish engineering firm Iquord wanted to reaffirm its sustainability commitments. It worked with Branward on the 'dreams plugged in' brand positioning. The strong strategy was supported by nature-inspired photography, a digital-ready wordmark and a clear positioning.



Best visual identity from the engineering and manufacturing sector

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Forest Fund and Greenwich Design

Gold

Reforestation project Forest Fund wanted to attract high quality donors and align its brand ethos with its visual identity. It worked with Greenwich Design on a mature, luxe storytelling brand that positions Forest Fund at the heart of the reforestation movement.

The identity eschews the kinds of visual clichés common of environmental organisations. Instead, it uses an abstract tree-ring motif as its logo and deploys a simple, elegant UX across its digital touchpoints. “Beautiful,” “spot on for the audience,” said judges. One added, “Absolutely beautiful aesthetics and visual identity that has a strong link to the company mission and subject matter. Expertly executed.”



Grow Deal and Brand Brothers

Silver

France's first vertical farm, Grow Deal, worked with Brand Brothers to deploy a type-driven brand that is at once food-inspired and revolutionary in tone. “This is fresh and interesting,” said one judge. “The visual solution is exciting and stands out.”



Kramp Groep BV and mReaction

Bronze

To decontextualise its heritage farming brand for a new generation, Kramp Groep used ‘generations’ as the inspiration for its new approach. The campaign, developed by mReaction helps build an emotional connection with the brand. And it found its mark, with Kramp seeing excellent results among its target audience.



Best visual identity from the farming and agricultural sector



OSTTRA and Pink Green

Gold

A joint venture from CME Group and IHS Market, OSTTRA wants to redefine the post-trade landscape. To do so, it had to effectively own the space. Pink Green took the words 'post-trade' and pulled the name OSTTRA from their heart. This effectively positions the new brand at the very epicentre of post-trade activity.

The visual identity capitalises on this naming strategy using half-cut letterforms to inspire graphic devices and web assets. "I love the thoughtfulness, backstory and depth of the design decisions," said one judge. "It's intelligent to handcuff the brand to the product offer." Another praised the "Bold, memorable, flexible" brand assets.



Shepherds Friendly and Studio North

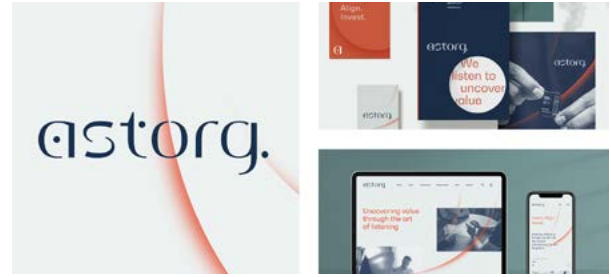
Silver

An almost 200 year-old brand, Shepherds Friendly was struggling to appeal to a new audience. It worked with Studio North on an illustration-heavy visual identity that breaks free from the constraints of the sector in an imaginative, creative way. "There's no clutter, no unnecessary detail or fluff. It's a breath of fresh air," said one judge.

Astorg and Brandpie

Bronze

French private equity firm Astorg had grown faster than its brand. It worked with Brandpie to develop a new positioning around 'the art of listening.' Using the ebb and flow of conversation as inspiration, the visual identity is lovingly handcrafted with a unique typeface that brings something new to bear in the sector. One judge said, "Nice discovery of brand truth. This translated well into the typography."



Atelier Capital Partners and Teamspirit

Bronze

Property development capital company Atelier Capital Partners wanted to do things differently. It worked with Teamspirit on a stripped back visual identity that takes graphic inspiration from property diagrams and site plans. "The simplicity of the design elements is good," said one judge. Another added, "Distinctive for the category."



Quant Insight and Saboteur

Bronze

Financial analytics and trading insights provider Quant Insight wanted to better showcase its foundation in astrophysics. Saboteur used photos from the Hubble Space Telescope to complement the brand's signature 'look up' positioning. The result is "eye-catching and very distinctive," according to judges.



Intelliflo and Prophet

Highly commended

With one judge describing Intelliflo as a "good design" for the investment management market, another praised Prophet's creation of a bold and friendly look.

Nationwide and Coley Porter Bell

Highly commended

The Nationwide and Coley Porter Bell project was praised by judges for meeting all objectives, and "stood out thanks to the strong strategy."

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Peter's Yard and B&B studio

Gold

It's not everyday that a rebrand can turn a misunderstood shelf-mate of more well-known brands into a clearly positioned flagbearer for a new type of eating. But Peter's Yard has attempted just that. Just 10 years old, the Scandinavian upstart is founded in long-fermented sourdoughs that yield crackers with distinctive flavour profiles.

B&B Studio took that positioning and put it – literally – on show through a redesigned pack, a simplified visual identity and a quality mark communicating the brand's flavour assets. "A beautiful brand," said one judge. "Really well-positioned and brought to life." Others praised the subtle shifts in design that led to a big impact on sales and awareness.



E-Cloth and Pearlfisher

Silver

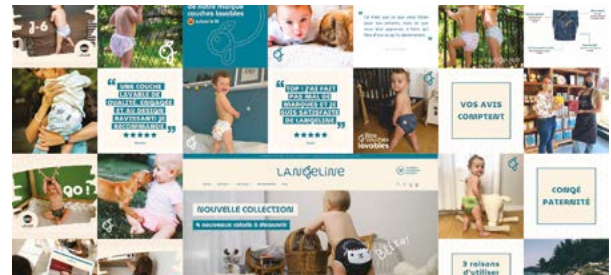
E-Cloth's positioning as a sustainable cleaning brand puts it at the heart of a growing consumer category. But its brand was letting it down. Pearlfisher stripped away much of the pack, leaving the product itself on show. This had the dual effect of promoting transparency and the brand's environmental credentials. "Great communications and an innovative use of the pack structure," said one judge.



Langeline and Brandsilver

Bronze

New brand Langeline wanted to reframe the conversation around sustainable nappies in France. It worked with Brandsilver on an authentic, human brand that focuses on babies in a real way. The visual identity is accessible and simply elegant. "A beautifully crafted identity," said one judge. Another said, "This is a true example of how good design can benefit a brand."



GSK – Sensodyne and Interbrand

Highly commended

Judges noted Interbrand's "subtle shifts to modernise the look and feel" of the Sensodyne brand. "It's very clean and fresh," commented one judge.



Oxford Brewery Ltd and WPA Pinfold Ltd

Gold

The Shotover Brewing Company in Oxford was failing to capitalise on its provenance and was thereby missing out on valuable customers in the craft beer market. When a new owner came into the business in 2018, the company's positioning and identity were a key focus.

WPA Pinfold redeveloped the brand, now called the Oxford Brewery, but focusing on Oxford and all of its weird and wonderful assets. Using woodcut prints to indicate different brews, the brand has a real impact on shelf and on-trade. The logo itself uses a river illustration to split the name into 'Ox' and 'Ford' enabling the wordmark's deployment across digital touchpoints, beer cans and glasses with ease. "This brand has done an excellent job of moving forward while holding on to its roots," said one judge. And the results speak for themselves, with Oxford's cask ales actually increasing during the pandemic, the opposite of industry norms.



Tom Parker Creamery and White Bear Studio

Gold

The Tom Parker Creamery always had the right product. In fact, its positioning, 'Happy Cows. Happy Milk.' is proof enough of that. But, an unmemorable brand was failing to communicate the products' attributes. White Bear Studio updated the visual identity with a modern, ownable type design and a cleverly deployed cow illustration.

The result is textured, adaptable and eminently shareable. And it was a hit with judges too. "I love this. The shelf appeal is fantastic. It makes you as happy as the cows. The design is full of personality while telling you about the product. What's not to like?" said one. "They brought their business and culture to life. Well done!" said another.



You Be Chef and Coley Porter Bell

Silver

You Be Chef took the need for restaurants to engage people at home during the pandemic and turned it into an at-home Michelin-level cookery experience. Coley Porter Bell's rich but approachable visual identity helped propel You Be Chef into a new category at a difficult time. "This is consistent, bold and confident design," said one judge.

Eichhof and Pearlfisher

Bronze

Lucerne's Eichhof beer was treated to a modern update that takes its squirrel icon into the 21st century. The new design oozes craft, joy and personality. Using the brand's English translation to 'oak' as inspiration, the squirrel icon is supported by a subtle woodgrain texture and elegant wheat illustrations.



Baked In and We Launch

Highly commended

We Launch's visual update for Baked In was "full of charm and personality", according to one judge who also asked, "What's not to like?"

Mars and Elmwood

Highly commended

Elmwood's reimagining of Mars' Galaxy/Dove chocolate caught the eye of one judge for its "classic, clean and versatile" look.

Petty Well and Brand Brothers

Highly commended

Now considered a "distinctive and playful brand" by one judge, the Brand Brothers and Petty Well project created standout packaging.

Best visual identity from the healthcare and pharmaceutical sector



Leva and That Thing

Gold

Leva was designed to support people with chronic pain but its visual identity was flat and indistinct. It worked with That Thing to reposition its brand using the strapline 'live more, hurt less' as inspiration. Combining the three pillars of medication, mind and movement to unite the brand conceptually, That Thing also capitalised visually with the use of triangular shapes.

The logo was redesigned in a triangular typeface and triangle shapes help the brand modulate across different touchpoints. Judges praised the positioning and simplicity as well as the sense of optimism the brand inspires in an emotive medical space. "Beautiful work and a great strategic platform," said one judge. "Love the design. It is clever and memorable and stands out in the category," said another.



Spryt and LoveGunn

Silver

Spryt was designed to tackle the problem of patient no-shows in the healthcare industry. Costing the NHS and other providers big each year, Spryt offers an easier-to-understand booking system for patients and providers alike. "I like the way they used a familiar style to help people understand how to use it," said one judge.



Horus Pharma and Brandsilver

Bronze

Horus Pharma, the ophthalmological pharmaceutical company based in France, needed to stand out while meeting the strict regulatory requirements placed on pharma brands. Brandsilver developed a brand that allows for a deeper look into visual impairments. "Impactful work," said one judge, praising the "inspired strategy."



Jho and Pixelis

Bronze

Organic menstrual product brand Jho worked with Pixelis on a rebrand that would make an impact on supermarket shelves. The result is mature, honest and attractive. "The design is simple and standout," said one judge. Another praised the "simple, clean, discreet packaging."

Keller Medical and INTO Branding GmbH

Highly commended

One judge was heartened by the big improvement to Keller Medical's visual identity, citing the "clever and well-executed" design by INTO Branding.

Kin Brands and Free the Birds Gold

Kin Brands is a sustainability minded business working toward its B Corp certification. Its Skin Therapy range is an accessibly priced family product that delivers quality and environmentally friendly products. But it was failing to capture the attention and imagination of consumers.

Free the Birds freed Skin Therapy from the visual clichés restraining its category in a rebrand that uses interesting type design, strong colours and fun illustrations to stand out on shelf. Judges were impressed by the thoughtful strategy that delivered a skincare range that works well for Kin Brands and sister company, Wilko.



Good Nature and Fellow Studio Silver

Premium CBD skincare brand Good Nature worked with Fellow Studio on a luxe brand development that capitalises on its ambition of turning CBD cosmetics into a lifestyle product. The visual identity has enough breadth to support the brand's growth while still anchoring it in a central idea.



Holy and Self Studio Bronze

Vegan food subscription service Holy needed a brand that would build awareness and support it for the long term. It worked with Self Studio on an accessible visual identity that appeals to longtime vegans and new adherents alike. The identity works well in communications, clearly delivering the benefits – to people and to the environment – of vegan lifestyles.



Wren Laboratories and 1HQ Brand Agency Bronze

Probiotics brand Optibac wanted to capitalise on the growing category of dietary supplements. It worked with 1HQ on an illustrative visual identity that takes inspiration from yoga, family life and healthy lifestyles to create a flexible family of products.



Best visual identity from the lifestyle and wellness sector

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Moeller IP Advisors and INTO Branding GmbH

Gold

Moeller IP Advisors is a law firm focusing on intellectual property. Turning its focus to emerging markets allowed it to recenter its brand on people. INTO Branding delivered big. The visual identity is comprised of 'Moeller flags' – a range of emblems that indicate the geographic diversity and global intellectual capital within the firm.

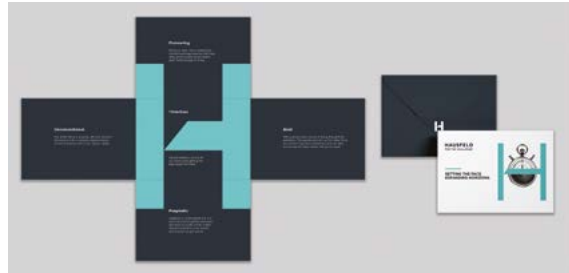
The flags work well across multiple applications, allowing Moeller to flex without losing consistency. Judges were impressed with the versatility of the identity, as it has avoided gender, age and geographic cliches. Not only does the rebrand allow Moeller to expand awareness of its IP services, but it has enabled the firm to create its own intellectual property in the process.



Hausfeld and Living Group

Silver

Hausfeld's rebrand delivered two thoughts in a single image, indicating the firm's ability to provide out-of-box thinking and twists of perception that set it apart in the legal sector. Living Group's creative seamlessly blends these concepts by using the 'H' in Hausfeld to great effect.



FCM and Landor & Fitch

Bronze

Corporate travel brand FCM was – of its own admission – boring. To redefine its business, it worked with Landor & Fitch on an energetic, bright and interesting new visual identity. Judges found the graphics captivating, with one adding, "The colour palette is bold and stands out."



Kubrick and Brandpie

Bronze

Digital consultancy Kubrick had grown too quickly for its brand to keep up. It worked with Brandpie to reinvigorate its visual identity. The result is strategic and insightful, impressing judges with its creativity and commercial impact.



Fox Meets Owl and Supple Studio

Highly commended

Supple Studio's creation of Fox Meets Owl's name and overall brand was a "great departure from the category tropes," said one judge.

Best visual identity from the professional services sector

**PARTNERING WITH
CLIENTS WORLDWIDE,
WE USE INSIGHT,
EXPERTISE AND
CREATIVE EXPRESSION
TO CREATE SOLUTIONS
THAT UNLOCK POTENTIAL
AND DELIVER
LASTING VALUE.**

Barking Riverside Brand Identity
Shortlisted for 2022 Transform Awards Europe
'Best brand architecture solution'
'Best visual identity from the property, construction and facilities management sector'

@spinachbranding



Barking Riverside Limited and Spinach Branding

Gold

Barking Riverside is a sprawling, multi-use development transforming former industrial space into a new community in London. It turned to Spinach Branding for a placemaking brand that could establish it firmly on the London map.

As the project is comprised of a number of public and private stakeholders, the brand had to work for the component organisations as well as the target audience of future residents and businesses. Spinach used the shape of the development as inspiration for the logo while deploying a copy style infused with London sensibility and no-nonsense aspiration. "I love the way the brand is represented physically," said one judge. "It's beautifully represented graphically and then brought back into the physical world with sculpture and signage."



8build and UnitedUs

Silver

Fit out and construction company 8build wanted to showcase its superior service and unique thinking in the sector. It worked with UnitedUs on a brand defined by 'infinite possibilities.' Using the figure 8 as an infinity sign and graphic device, the identity reaches well across brand applications and has impact through multiple typefaces and designs.



Olympia and SomeOne

Silver

Redesigning London's Olympia neighbourhood to represent its vibrant arts and culture ties allowed SomeOne to unbox the area's creativity. The result is rich, textural and eye-catching. "Very unique and brave branding," said one judge. Another added, "Fantastic creative designs."



Sportex Group and Designhouse

Bronze

Sports surfacing company Sportex wanted to make a bigger impact in the US. It worked with Designhouse to use the iconography of sport to great effect. The result is simple, powerful and creative and seamlessly communicates the company's product.



Latimer by Clarion Housing Group and Bell

Highly commended

Bell's branding of a collection of luxury new build flats in central London was heralded as "stunning" by one judge.

Rees Associates and The One Off

Highly commended

"Simple and stylish" was how one judge described The One Off's modernisation of Rees Associates' brand.

Best visual identity from the property, construction and facilities management sector



ReLondon and RBL Brand Agency
Gold

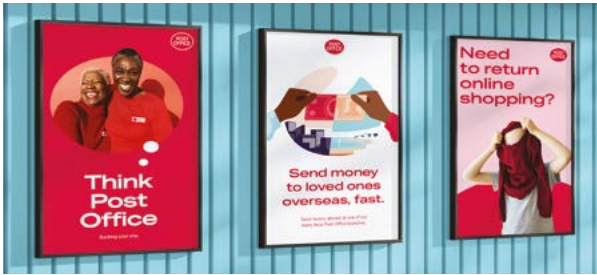
The London Waste and Recycling Board has been working toward a more sustainable future. But inspiring London's community to engage in better recycling practices required it to examine its own brand first. ReLondon was born, using a logo comprised of images of recycled materials to effortlessly describe its purpose.

RBL Brand Agency supplemented this with a strong, ownable yellow primary colour and a clear, inviting campaign indicating the organisation's role in the circular economy. "Classic, quality creative that is aesthetic and hardworking," said one judge. "I love the positioning and strategic thinking. Very thorough."



NML and SomeOne
Silver

The National Museums Liverpool turned to SomeOne for a unified identity that could represent the city, its heritage sector and each of the museum's offerings. The tall task was capably met with an L-shaped wiggle device that offers consistency and interest. Judges thought the simple, impactful brand led to a distinctive result.



Post Office and Coley Porter Bell
Silver

The Post Office is a pillar of the community, as its iconic oval logo. Coley Porter Bell capitalised on this when redefining the Post Office for its role in modern society. Judges thought the community focus and reframed oval shape helped the Post Office set the tone for a bright future.



World Bank Group and WIRON | Adrian Mironescu
Bronze

The World Bank Group's Inundatii.ro is a flood risk management organisation operating in Romania. Wiron and Adrian Mironescu delivered a clear brand architecture and a powerful message. "The strategy is clear and the approach to creative is engaging," said one judge.

Timberland and Lippincott

Gold

Timberland is a global leader in urban fashion, outdoors outfitting and street style. But communicating its sustainable credentials while appealing to a more scrutinising young cohort required a consolidation of the brand. Lippincott optimised the wordmark for digital, implemented a corporate typeface and introduced the 'tree path,' a new visual device that brings the identity together.

The orange stripe device is a key aspect in delivering coherence across the brand's many touchpoints. It also infuses Timberland with modern, urban design plaudits. "The orange stripe stands out and is clearly ownable," said one judge. Another praised the "raw and striking visual identity that fully brings to life the mission of the company."



Profi and TOUCHIDEAS

Silver

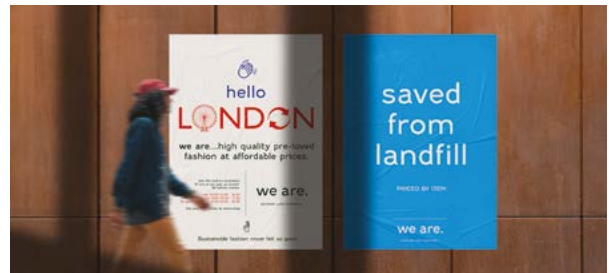
The Profi Group worked with TOUCHIDEAS on fiigo, the first national convenience store chain in Romania. To blend seamlessly with modern life, fiigo's brand is uncluttered and bright. Its brand hero, a comical and friendly sheep icon is effective in communicating much of the brand's personality in a single visual device. "Exceptional," said one judge. "Strong, original and has everything that a brand strategy should have."



We Are. and Collaboration Nation

Bronze

To redefine the used clothes shopping experience, We Are. worked with Collaboration Nation on a 'second life fashion' retail concept. Using pop ups and a social-first communications strategy to target young shoppers, the visual identity feels mobile-first and aspirational. Judges liked the wordmark as well as "the way they brought the brand to life in posters and other communications."



Belgravia and SomeOne

Highly commended

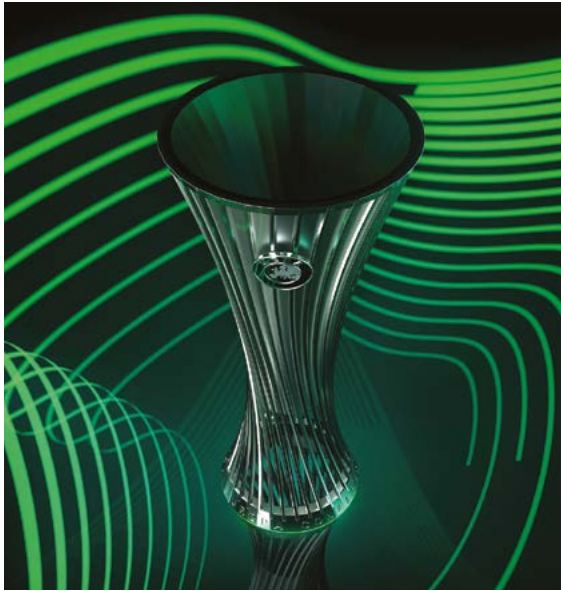
SomeOne's success with "beautiful aesthetics" when rebranding the London district of Belgravia captivated one judge.



Lewes FC and Baxter & Bailey Gold

Founded in a pub and run by fans as a non-profit, Lewes FC does things differently. It is also the first football club to pay its women's team the same as the men's. To communicate this key moment, Lewes FC turned to Baxter & Bailey for a rebrand.

The new look is dynamic. It celebrates change and it speaks with a newfound confidence that helps the club punch beyond its weight. The graphic language is decidedly sport-inspired but brings something new to the pitch with the use of punchy copy and engaging patterns. "Simply brilliant," said one judge. Another added, "Fantastic work. Meaningful brand building to engage their community and beyond."



UEFA and Turquoise Branding Gold

Following a restructure, UEFA was separating its Europa umbrella brand from its competition brand. It worked with Turquoise Branding on a new visual identity and brand architecture. It needed to capitalise on the existing brand equity while still communicating the change to Europe's hordes of football fans.

The new look establishes a brand architecture based on shared trophy design and a unified structure, but differentiates the new sub-brands through the use of colour and illustration. Judges thought this allowed the brands to sit alongside each other seamlessly. "This is a balanced, unique and impactful design," said one judge. "It is readily applied and perfectly communicates the competition."



Knowdonia and Thisaway Silver

Knowdonia used an inquisitive little sheep to form the basis of its tourism brand based in Wales' mountainous Snowdonia region. Thisaway implemented a Millennial-friendly graphic system that judges called "charming," and "playful." One said, "It's full of personality, engaging and befitting the location and task. Charmingly executed and clear in application."

United Rugby Championship and Thisaway

Bronze

To craft a renewed rugby league that appealed to fans and the rugby unions of five nations alike, Thisaway introduced the United Rugby Championship (URC). The URC is stylish, authoritative and visually exciting. Judges called this unique challenge “quite different from typical rugby league branding”.

Menu Gordon Jones and And Then

Highly commended

There was recognition across the board of judges that And Then had improved on Menu Gordon Jones’ visual identity. “A brilliant before and after and a fantastic submission,” said one judge.

Staze and LoveGunn

Highly commended

One judged praised Staze and LoveGunn’s partnership for its strength and clarity of purpose, as well as the acknowledgement of the needs of the target audience.



Best visual identity from the sports, travel, leisure and tourism sector

Best visual identity from the technology, media and telecommunications sector



Natilik and Dusted.

Gold

Technology solutions consultancy Natilik works with clients around the world on digital transformation. It wanted to refocus its brand on partnerships. Dusted shifted the former strapline 'Where can we take you?' to the more unifying 'Possible together.'

Supplementing this strategy was a visual identity founded in confidence and global sensibilities. It uses terrain-inspired graphic patterns to enable the brand to communicate digitally and implements a colour palette that simplifies the brand architecture. "Brilliant use of colour and imagery," said one judge. "Really distinctive; fits nicely and comes to life." Others said simply, "Great design."



Civica and Coley Porter Bell

Silver

Software company Civica works largely with public sector organisations and wanted its brand to reflect its innovative products and services. It turned to Coley Porter Bell for a fresh, contemporary design that clarifies the brand's offer capably. "Loved this," said one judge. "It's clean, fresh simple and really brings the brand to life."



Genius Sports and Dragon Rouge

Silver

To consolidate its brand behind the 'Genius' moniker, Genius Sports worked with Dragon Rouge on a dynamic, confident, media-ready rebrand. Judges thought the modernity and energy of the new identity was impactful and exciting. "I think the design for this works for the audience," said one judge.

Keyloop and SomeOne

Bronze

Automotive tech brand CDK worked with SomeOne on a new identity that would establish it as one of the leaders in the sector. Keyloop was born, bringing together motion with technological know-how. "The output of Keyloop's new visual identity is very slick and modern," said one judge. Others praised the flexibility of its digital application.



Orbiit and LoveGunn

Bronze

New York networking community Orbiit worked with LoveGunn on a rebrand inspired by the 'connecting power of AI.' Judges thought the visual identity was striking and that the use of shapes across the brand's applications helped form a flexible graphic language.



Iomart and Notepad

Highly commended

Notepad's vision for Iomart impressed one judge for being "very different from competitors", as demonstrated by the "strong tagline."

Best visual identity from the technology,
media and telecommunications sector

Ellun Kanat is a visionary change agency that helps organizations navigate their ways through turbulence and instability, helping them at finding opportunities.

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change the world**

For us, communications is the world's most powerful tool for change.

ELLUN  KANAT

The best known communications agency in Finland*

*Taloustutkimus
market research, 2021

ellunkanat.fi

Best Caravan and Ellun Kanat Oy Gold

For Best Caravan, the prospect of freedom was sought after during the pandemic. And, that was exactly what the RV purveyor had on offer. To update the perception of RV holidays in Finland and refocus its brand around the concept of freedom, it worked with Ellun Kanat on a new offer.

The visual identity transforms Best Caravan from a tired holiday company to a modern adventure-driven brand. The new concept uses outdoor imagery and rich nature hues to highlight the freedom of the RV lifestyle. "I love how it has evolved from selling vehicles to enabling experiences," said one judge. Another said, "They're tapping into a new audience with the brand style. Clever."



Zadbano and BNA Silver

Zadbano was born from DTS Transport's insight that people didn't engage with their distribution carriers, despite the valuable role they played in the supply chain. It worked with BNA to use the concept of being 'well taken care of' in the friendly new visual identity. "I really loved this. I love the introduction of a dynamic pattern that looks as if it's moving," said one judge.



CoopGo and Brandsilver Bronze

Mobility solutions brand CoopGo wanted its brand to highlight the cooperative nature of its core service offer. It turned to Brandsilver for a colourful, typography-driven brand that breathes a sense of positivity and optimism into the category.



Best visual identity from the transport
and logistics sector



OSTTRA and Pink Green

Winner

A new brand in the post-trade investment category had to unite four businesses, 28 products, 12 platforms and a diverse portfolio of services while also inspiring 1,200 employees who are working together for the first time. Added to that was the lofty ambition of positioning the brand as the industry-defining company.

Pink Green was brought on board to craft the new brand, build its strategic foundations and implement a visual identity that would reflect its objective of sitting at the heart of its community. Pink Green pulled the word 'OSTTRA' from 'post-trade' literally and figuratively setting the company at the centre of the post-trade landscape.

This was then reflected in a visual identity that physically highlights OSTTRA in the midst of monochrome letterforms. By cutting the wordmark at a slant, OSTTRA's positioning is further solidified while also lending the asset a visual distinctiveness often missing from the financial services industry.

Judges loved the unique and clever branding solution while also praising the use of letterforms as graphic devices throughout the visual identity. "Very bold and memorable," said one judge who praised the brand's flexibility. Another said, "I love the thoughtfulness and depth of decisions. It really feels like OSTTRA is part of the origin of post-trade." Its success in achieving this distinctive challenge makes it a clear winner of the 'Best overall visual identity' prize.

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MUSTARD

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Mustard and Kimpton Creative

Winner

To win the 'Grand prix,' a company has to not only rebrand effectively, but it has to redefine its own role within its sector, and, like Mustard, redefine its sector through rebranding. Creative industry recruitment has always been a challenge. But, Mustard recognised the opportunity to reframe recruitment. Instead of focusing on transactions, Mustard wanted to highlight its ability to find the exact right person for the right opportunity.

It worked with Kimpton Creative on a copy style that is fun, reassuring and has a sense of the imperative to it. Peppered with words like 'shall,' 'must' and 'can,' the copy style speaks to creatives in their own language. The visual identity kept things simple, using simple colours, striking letterforms and quality printed materials to communicate Mustard's offer.

Throughout the awards, judges – members of the creative community themselves – thought this brand stood out. "I think they have completely understood their target audience. It's witty, fun and like nothing else in the sector," said one judge. Another said, "I love this brand and strategy. It's the perfect balance of looking good and sound great." Its authenticity, creative thought and originality rang true, making it a worthy winner of this year's Transform Awards 'Grand prix.'

2022

transform awards nordics

Entry deadline **1 April**

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