

TRANSFORM  
AWARDS  
EUROPE 2025  
LONDON

# WINNERS BOOK



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# The global publication for brand development and rebranding



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# NOTE FROM THE EDITOR



**Jack Cousins**  
Editor  
Transform magazine

I am delighted to say it has been another enthralling year for the Transform Awards Europe. From reporting on branding stories across the continent over the past 12 months to chairing sessions with our wonderful judges, it has been a personal joy to take a closer look at your fantastic work.

Our judges will agree that, across all sectors, brand design in Europe has been upped another gear. Nowhere is this more apparent than with our big winners tonight. In the healthcare and pharmaceutical space, judges were amazed by the level of intelligence on display for Bicycle Therapeutics and Greenspace, whose consistent and impactful aesthetic was enough to earn it the 'Best Overall Visual Identity.' Meanwhile, it was the sports sector that stole the show, with TNT Sports and DixonBaxi running out 'Grand Prix' winners for work that acted as a veritable tribute to fan culture.

With the calibre of work continuing to rise, each and every winner tonight should be proud of themselves. Congratulations to you all and we hope you enjoy the celebrations!



# MEET THE JUDGES





**Gabriel I. Agüero**  
 Founding partner  
 Drop Music Branding

JUDGE - AUDIO BRANDING

Gabriel is a music producer and the co-founder of Drop Music Branding. With more than 12 years of crafting audio identities, Gabriel's work goes beyond music, encompassing innovation and strategy. Having collaborated with global agencies like FutureBrand, his contributions have redefined how businesses communicate through sound, making him a pioneer in the realm of audio branding.



**Trevor Armel**  
 Global marketing director  
 Forest Stewardship Council

Trevor is a responsible marketer and sustainability advocate dedicated to using communications and branding to address the climate crisis. As global marketing lead at the Forest Stewardship Council (FSC), he drives award-winning campaigns and oversees FSC's global brand strategy. Previously, Trevor spent a decade at McCann Worldgroup, where he led integrated campaigns for global brands like Verizon and Mastercard and co-founded the company's global sustainability practice, advancing its net-zero policy.



**Marc Atkinson**  
 Head of design and brand  
 Southbank Centre

Marc leads the in-house Design Studio at London's Southbank Centre, the UK's largest cultural centre. The team has a very broad remit, from signage and wayfinding to campaigns for Hayward Gallery shows, and all major seasons and events, including Summer, Meltdown and Classical. The team acts as brand ambassadors, responsible for everything design-related on site, as well as much of it off. Prior to this, Marc co-founded several of his own design studios, working primarily within the art, design and charity sectors, for clients such as Arts Council England, British Heart Foundation and Nike.



**Rohit Banka**  
 Brand and communications  
 strategy director  
 Accenture Song, Dubai

JUDGE - SPECIAL RECOGNITION

A passionate advocate for brand-led transformation, Rohit has spent more than 13 years helping leaders, organisations and institutions unlock brand growth by harnessing intelligence, imagination and technology. His global experience across the Middle East, Europe and South Asia - spanning client, agency and consultancy roles - equips him to deliver robust, actionable solutions. Rohit has led teams to win more than 15 Transform Awards in branding, design and communications.



**Claire Belzidsky**  
 Former regional  
 marketing manager  
 Lynk & Co

Claire is a seasoned marketer with more than 13 years of experience across the US, UK and EMEA regions. Throughout her career, she has driven strategic marketing initiatives and delivered impactful campaigns that elevate brand visibility and customer engagement. Known for her creative, data-driven approach and a strong focus on sustainable practices, Claire excels at blending brand strategy with local market insights. Her expertise in managing high-profile projects and fostering innovative marketing solutions makes her a valuable addition to the judging panel.



**Silke Bochat**  
 Global head of design  
 Weleda AG

Silke is a visionary global head of design with 20 years of experience working at esteemed corporations such as Colgate, Beiersdorf, Mars, PepsiCo and Vodafone. Silke has specialised in building design functions from the ground up and driving transformational change. Her innovative approach has earned her numerous awards, both for creating iconic, highly successful brand designs and experiences and for effectively integrating and scaling design within complex, ambiguous organisations based on a Design Leadership Framework she developed in 2011.





**Olha Boiko**  
VP, brand and communications  
Innovecs

With more than a decade of experience, Olha serves as VP of brand and communications at Innovecs, a global digital transformation tech company. A CIPR-certified strategist, she leads global brand, reputation management and communications teams across public relations, marketing and employee engagement. Awarded the 2023 Employer Brand Leader of the Year, Olha is dedicated to mentoring women in tech and communications and teaches internal and marketing communications at Projector Institute.



**Chris Booth**  
Associate creative director  
The LEGO Group

With more than 25 years' industry experience, Chris joined the LEGO Group 15 years ago as a graphic designer and illustrator and is currently associate creative director for the LEGO Agency (EMEA). Over the years, he's worked on almost every creative aspect of the business, from designing brand identities and integrated campaigns to building digital experiences and virtual 3D concepts. As part of the EMEA leadership team he has a close eye on design trends, the future of play and how technology and AI are changing the creative landscape.



**Richard Brownlie-Marshall**  
Head of creative  
Mindful Chef

Richard is the head of creative at Mindful Chef, where he has led partnerships with brands, including Deliciously Ella, LEON and Gymkhana. Previously, he held a global position at Pret A Manger, spearheading projects such as Veggie Pret and the brand's retail expansion. Beyond in-house roles, Richard has featured collaborations with names such as Candy Kittens, The Archbishop of Canterbury and Zizzi. His multi-hyphenate career has seen him work with a diverse collection of brands and in a wide range of sectors, which has undoubtedly contributed to his unique perspective in design.



**Caroline Bruel**  
Head of corporate communications  
Corteva Agriscience

Caroline is the head of corporate Communications for France, Benelux, and the UK at Corteva Agriscience. With more than 20 years of experience, she previously led communications at Philip Morris France, supporting its smoke-free transformation. She also spent 12 years at Club Med, enhancing its global presence and upscale repositioning. Caroline's expertise spans PR, crisis communication, digital strategy and brand storytelling. Her career has taken her from France to the U.S., shaping her strategic vision and leadership in global communications.



**Mauricio Candussi**  
Director/Creative  
Oria - 970

JUDGE - AUDIO BRANDING

Mauricio is a musician and musical composer with 20 years' experience in musical production, audiovisual, audio branding, cinema, theatre and multimedia. Since 2009 he has been a creative part of Duo Finland with which he produced seven albums and played on the most important stages and festivals in more than 20 countries. In 2011, he won the Best Instrumental Group of Brazil award. He was also creator and director of FEMI (International Instrumental Music Festival).



**Trevor Chambers**  
Creative director  
TSB Bank

Trevor is a senior executive-level creative with more than 30 years of industry experience on both the agency and now client side at TSB Bank. He is experienced in brand and product ideas, creative strategy and visioning, brand management, advertising, TV, radio, OOH, press, digital and social content.



**Emily Kavanagh Collins**  
Creative operations lead  
Wimbledon

Emily is responsible for managing the creative output of both The Championships and the year-round needs of the Club, Foundation and two community sport facilities. Emily joined Wimbledon in 2018, just 18 months after creative was brought in-house, and was tasked with building the creative ops function from the ground up. She has an integral role in operations across the estate, recently leading the redesign and implementation of all guest-facing wayfinding and maps, including Centre Court. She has more than 15 years of experience supporting in-house teams and working agency-side.



**Adam Concar**  
Executive creative director  
rbl Brand Agency

Adam has led brand identity projects for organisations like HR Wallingford, OCI Global, WWF and ZSL. His work has won more than 20 awards including Transform's Grand Prix, Campaign of the Year and Creative Agency of the Year. His visionary leadership and creative direction have consistently positioned brands at the forefront of their industry.



**Paileen Currie**  
Art director  
Quarto

Paileen is the art director for the UK adult trade division at The Quarto Group, a book publisher that creates a wide variety of books for adults and children with a global reach across 50 countries. With over 17 years of experience, specialising in book design for illustrated, non-fiction books, she heads-up an expert team of graphic designers, who are dedicated to producing beautifully designed, well-crafted books that have universal and commercial appeal, covering a wide range of topics, such as lifestyle, cookery, gardening, art and design.



**Juliet Dawson**  
Head of brand management  
Guinness World Records

Juliet is the head of brand management at Guinness World Records (GWR) where she forms part of the team responsible for brand guardianship, as well as devising and communicating the vision and strategy for the GWR brand. Her remit includes the creation and delivery of brand assets, processes and training across GWR's offices in London, New York, Tokyo, Beijing and Dubai.



**Carol Feeley**  
Head of creative  
Ocado Retail

Carol is the head of creative for Ocado Retail, the online supermarket making its customers' lives better by delivering the supermarket of tomorrow, today. She is responsible for setting the creative vision and making sure it connects with customers across the UK, whether on a van, a billboard or a TV ad. Carol's experience stretches across in-house and agency, where she has headed up the creative team at Innocent Drinks and partnered with Disney, Nickelodeon, The Discovery Channel and global Disney Resorts.



**Phil Garnham**  
Executive creative director  
Monotype

**JUDGE - SPECIAL RECOGNITION**

Phil is an executive creative director with more than 20 years of experience crafting distinctive typefaces and logos for well-known global brands. Clients include Danone, Diageo, Duolingo, UEFA, Unilever and Warner Brothers. A recognised voice in the creative community, he's often featured in Creative Review, It's Nice That, The Economist and Fast Company. He frequently speaks and teaches on brand typography and, prior to joining Monotype, he was creative director at Fontsmith.



**Anna Hardaker**  
Global head of brand and creative  
SGS

Anna is global head of brand and creative at SGS, the world's leading testing, inspection and certification company, with 99,600 employees across a network of 2,600 offices and laboratories around the world. With nearly two decades of creative leadership experience in the communications industry, Anna started her career in a creative agency before joining SGS in 2021. She's responsible for managing, developing and implementing the company's brand strategy and creative direction.



**Jason Hesse**  
Head of corporate brand  
Channel 4

Jason is a leader in strategic communications, helping organisations leverage communication tools to enhance their reputation and achieve their strategic objectives. As head of corporate brand at Channel 4, he leads a team responsible for the creation of high-impact corporate brand projects that support Channel 4's strategy and grow its reputation among key stakeholders.



**Sally House**  
Senior brand strategy manager  
Liberty Global

Sally's career spans more than 20 years working in brand and design industries. Creatively, she has developed distinctive brand assets, building expressions across channels and environments. Sally has undertaken exciting brand challenges including rebranding and repositioning, with the ambition to respect and preserve brands while developing them to ensure they remain relevant and salient for end consumers or business audiences. During her career, she has always loved being part of and leading diverse teams, all collaborating to achieve amazing experiences.



**Andrew Humphreys**  
Strategy director, EMEA  
Siegel+Gale

Andrew is strategy director at Siegel+Gale in Dubai, leading strategy for the agency across the Middle East. He started his career in London before moving to the region and has worked with some of the world's largest brands, including Aramco, HSBC, Martin Guitar, Moderna, Qatar Foundation, Rolls-Royce, and Tesco. Throughout his career, Andrew has been driven by the desire to discover the brand that sits inside every organisation – its unique DNA – and unlock it to create differentiation and desire.



**Angus Hyland**  
Partner  
Pentagram

Angus is a graphic designer, author and creative director. He has been named one of the UK's top 10 graphic designers by The Independent and has received more than 100 creative awards. He is currently Transform Awards Europe's Creative Director of the Year. Angus has worked with some of the world's best-known private and public sector brands, including AkzoNobel, Asprey, EAT, Eurosport, H&M, Maersk, Mulberry, Penguin Random House, Roche and Rolls-Royce. In addition, he has created visual identities for several cultural institutions, including National Museums Liverpool and Sage Gateshead.



**Kate Kunac-Tabinor**  
Creative director  
Oxford University Press

Kate has more than 30 years' experience in design and brand management for the education and children's publishing sector and has previously held design leadership roles at Pearson Education, Heinemann and the New Zealand Ministry of Education. She has worked with both her talented in-house design teams and key design and brand agencies to develop many leading global brands, including MyMaths and Oxford Revise. Kate's current area of focus is brand architecture, strategy and implementation, and embedding the design process across all aspects of content design.

**JUDGE - SPECIAL RECOGNITION**



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**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 LexisNexis (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.



**Jamie Lillywhite**  
Group brand design lead  
HSBC

Jamie is group brand design lead at HSBC. He helps run the global design function, running its design system and supporting all teams globally to deliver their creative projects. Jamie is a digitally focused creative director and art director and during his career has worked at agencies like AnaloFolk, Nitro, Razorfish, Sapient, WCRS and Wieden+Kennedy, where he developed his passion for design and human interaction, both on and offline. With his design background, he believes every touchpoint must sing and have a purpose, for both the brand and its consumer.



**Lisa Llewellyn**  
Senior brand design manager  
Kellogg's

Lisa's career spans more than 20 years in the design industry, with a specific focus on branding and packaging design within the FMCG and retail sectors. Having worked in a retail environment for eight years, Lisa spent three years agency-side leading the design strategy and client relationships with several category-leading brands such as Blue Dragon, Colman's, Knorr, Patak's and Levi Roots. She now leads the strategic design direction for the full portfolio of Kellogg's and Pringle's brands across all markets within Europe.



**Styfens Machado**  
Group creative director  
Nordea

Styfens is the group creative director at Nordea, a leading Nordic bank. He is responsible for leading the in-house creatives and for directing the creative strategy, tone of voice, look and feel, and storytelling of branding, marketing and communication across all markets both from the in-house perspective and the work done by the agencies. He has an academic background in business communication, creativity and media. With his multidisciplinary approach, Styfens has worked on both the agency and the client side, including at some of the leading companies in the Nordics, such as Maersk and Novozymes.



**Maya Mohtar**  
Regional creative director  
TikTok

Maya is an internationally experienced creative director at TikTok, with more than 14 years' expertise in building brands and shaping brand narratives across EMEA, APAC and Africa. As a regional creative director at TikTok's EMEA brand and creative studio, she leads on building the brand's growth and ensures creative excellence across TikTok's marketing and product campaigns. Her passion for design, branding, creative storytelling and art direction began in her early career as an art director.



**Gareth Morgan**  
Head of global brand design  
Revolut

Gareth is a seasoned creative director with more than 15 years' experience across both agency and client-side roles, working with some of the UK's leading creative agencies, including Ragged Edge, Mother Design, MultiAdaptor and Wolff Olins. He has partnered with high-profile clients such as BBC, GSK and Virgin Media, delivering innovative and impactful creative brand strategies. He now leads the brand team at Revolut, driving the brand's vision on a global scale and challenging traditional banking perceptions while forging a new, more innovative and accessible one.



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**Alejandro Morillo Gil**  
Change and business  
readiness manager  
Vodafone

Alejandro is a business and readiness manager at Vodafone, where he empowers more than 100,000 people globally to enhance productivity through the delivery of a truly digital workplace. As a passionate advocate for new ways of working, Alejandro serves as a digital ambassador, leveraging his expertise in user experience and communications to drive innovation and efficiency. His commitment to fostering a modern, connected work environment underscores his role as a leader in the digital transformation space.



**Maria Motyka**  
Senior global brand manager  
The Absolut Group

Maria is a global senior brand manager and a créateur de convivialité at The Absolut Group within Pernod Ricard, the number one premium spirits organisation in the world. With more than eight years of experience within the spirits industry, she has worked for whisky and gin brands Beefeater, Malfy Gin and The Glenlivet across new product development, experiences and culture and partnerships, including the recent Malfy x Missoni collaboration.



**Brian Ostreicher**  
Founder / Sound Designer /  
Sonic Strategy  
Maid Marian Music

JUDGE - AUDIO BRANDING

Brian is an award-winning audio creative leader with more than 20 years of experience in music, sound design, audio advertising, branding and strategy. He has partnered with some of the largest brands in the world, including Activision, Amazon, Coca-Cola, Disney, GE, Meta, McDonald's, Microsoft, Samsung, Toyota and Ubisoft. Brian is also a professional drummer endorsed by Vic Firth and C&C Drums. One of the founding members of the indie band Geographer, he has toured the US, Canada and Europe.



**Richard Pallister**  
Senior brand manager  
Vodafone

Richard is senior brand manager at Vodafone Group with a global remit of supplying strategy, assets, guidance and governance to more than 30 local markets. Prior to joining Vodafone Group, he held brand management and marketing roles at Chelsea FC, NOW TV and Sky. Richard has a track record of developing insight-driven repositioning strategies and visual identities across a range of masterbrands and sub-brands within the architectures of internationally recognised consumer brands. Particular high-profile projects include the end-to-end rebrands of Chelsea FC, NOW TV and Vodafone Happy.



**Ryan Paul**  
Job title  
Sustena, a Pariveda Company

JUDGE - SPECIAL RECOGNITION

Ryan is an award-winning creative director at Sustena, a Pariveda company, where he distils complex stories into their essence, helping companies express who they are and where they are headed. Ryan simplifies narratives, enhances clarity and helps brands become visually distinct. He's an expert in logo development, identity systems and brand architecture. At Sustena, he has designed identities for leading B2B brands, including Bridgeway, GBTA, Gener8 and Xactus.



**Tanvi Phadke**  
Creative director  
SiriusXM

JUDGE - AUDIO BRANDING

Tanvi is a multifaceted creative with expertise across various disciplines ranging from copywriting and creative direction to audio production and film sound design. She began her career as a copywriter at MullenLowe, Mumbai, before moving to the American audio industry to pursue her passion for sound. She is now an associate creative director at Studio Resonate/SiriusXM, where she crafts award-winning audio campaigns and auditory experiences for advertisers across streaming and podcasting platforms.



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**Jon Randall**  
Global culture and engagement specialist  
Swissport

For two decades, Jon has been helping companies uncover who they are, so they can achieve more. His specialism is in uniting brand and culture with a clear, powerful story that unlocks a more meaningful experience for both colleagues and customers. He has spent the last 10 years agency-side, working with icons like British Airways, Red Bull and Bank of America. He recently moved in-house to global aviation giant Swissport to transform the culture for 60,000 people.



**Hala Sabbagh**  
Creative director and partner  
AdinB

JUDGE - SPECIAL RECOGNITION

Hala is the creative director and partner at AdinB, a communications and branding agency in the UAE and France. With over 16 years of experience she believes design is all about storytelling. By humanising solutions through storytelling, she creates authentic and relatable experiences. Hala has worked with clients like Early Childhood Authority (ECA) and the Department of Community Development (DCD), delivering impactful projects in communication, events and branding.



**Barbara Scala**  
Global Wall's and Cornetto brand lead  
Unilever

A senior brand leader with 20 years' experience in various international marketing roles, Barbara has led billion-euro global brands in home and personal care, as well as snacking (specifically ice cream). She is passionate about brand craftsmanship, with a talent for defining sharp brand positioning that allows brands to thrive over the years. She is an innovator at heart mastering design, communication, development and end to end execution.



**Dale-Anne Scogings**  
Creative lead  
Canva

Dale-Anne is a creative lead at Canva with 10 years of experience both in-house and agency. She leads brand creative initiatives for Flourish, a Canva-owned company, driving brand growth and creative excellence. She has worked on global brands such as Canva, Cosmopolitan Magazine, Puma and Vodacom, delivering creative solutions that have reached millions worldwide. Her hands-on, performance-driven approach is complemented by her entrepreneurial spirit and values-led mindset.



**Bruno Singulani**  
Global experience design director  
Haleon

Bruno is a Brazilian design leader with more than 15 years' experience, bringing deep expertise across sectors from beauty to food and beverage. With a foundation in product design, his career has evolved to focus on branding, creative direction and strategic design leadership. Over his eight years at Nestlé, Bruno helped iconic global brands reimagine their identities to regain relevance and played a critical role in disrupting established categories for local brands. Now serving as global experience design director at Haleon, Bruno champions anthropology and human-centered innovation.



**Daina Todorovic**  
Chief client officer, US  
Sixième Son

JUDGE - AUDIO BRANDING

Daina leads client services at Sixième Son, a global sonic branding agency. She brings two decades of global marketing expertise, including 10 years at healthcare agencies that include EURO RSCG, Grey Group, Ogilvy Healthcare and Publicis LifeBrands. Sound, she believes, is an untapped branding tool that can draw attention to a brand and set it apart from its competitors. Fluent in English, French and Italian, she brings strategic vision to the world of sonic branding, helping clients around the globe create transformative brand experiences.



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**Marco Vitali**  
 Founder and managing partner  
 Sonic Lens Agency

JUDGE - AUDIO BRANDING

Marco's journey to the forefront of audio branding began as a child prodigy violinist at Juilliard, complemented by a decade on Wall Street and dual MBAs, then a return to music where he was mentored by super-producer Nile Rodgers and collaborated with Grammy-winning artists like Wu-Tang and Quincy Jones. This mix of science and creative processes earned him both Brand Strategist of the Year and Creative Director of the Year at the Transform Awards and consistent top industry awards.



**Ursula Winzel**  
 Founder and CEO  
 Balcony8

JUDGE - SPECIAL RECOGNITION

Ursula is the founder and CEO of Balcony8, an award-winning creative agency based in Dubai. She has over 14 years of experience in the brand strategy and brand development space. Previously Ursula was the business director at MullenLowe MENA.



**Justin Woo**  
 Senior principal designer,  
 brand system  
 Morningstar

Justin leads the in-house brand system team at Morningstar, a global leader in independent investment research with more than 12,000 employees across 32 countries. He oversees a multidisciplinary team of designers, writers and illustrators to define core design principles in typography, animation, colour, sound and more. These principles form the design ethos governing every experience at Morningstar, from products to live experiences.



**Jason Wood**  
 Group head of brand  
 BT Group

Jason is group head of brand at BT Group. Leading on all elements of branding across three of the group's biggest brands - EE, BT and Plusnet - his remit covers brand creative, management and strategy. Having joined the group in 2020, he has overseen multiple rebrands and the creation of BT Group and he is now pushing the group's consumer and business brands forward, ensuring they are ready for the future. With more than 19 years' design and brand experience, he's worked on a vast variety of projects from rebrands and integrated campaigns to environment and spatial design.



**Mathias Zaric**  
 Head of brand design  
 If Insurance

Mathias is a creative leader and brand strategist with more than 15 years of experience driving impactful brand transformations and user-centred design initiatives. He has led cross-functional teams across international markets, including the Nordics and Baltics, combining strategic thinking and design innovation to deliver cohesive omni-channel strategies. Mathias' achievements include a global visual identity transformation that boosted brand recognition and earned industry awards. His expertise includes creative direction, UX design and omni-channel brand strategy.

**WINNER  
WINNER**



# WINNER WINNER

## CONTENT

### **BEST USE OF A VISUAL PROPERTY**

**Gold – Barnardo's and The Clearing**

**Gold – SLB OneSubsea and Brandpie**

Silver – Premier League and Interstate

Bronze – Courvoisier and  
Boundless Brand Design

Highly commended – Diageo India  
and Butterfly Cannon

Highly commended – Verbatim  
and Dusted

### **BEST BRAND ARCHITECTURE SOLUTION**

**Gold – Nidec and GW+Co**

Silver – Lamy Liaisons and Be Dandy

Bronze – Réalta and TOTEM

### **BEST USE OF COPY STYLE OR TONE OF VOICE**

**Gold – Great Ormond Street  
Hospital Charity and Pentagram**

Silver – HERE and Dusted

Silver – Tubi and DixonBaxi

Bronze – Ascot Racecourse and  
saintricks Ltd

Highly commended – UCL and  
Instinctif Partners

Highly commended – Zurich Insurance  
Company Ltd and Definition

### **BEST BRANDEXPERIENCE**

**Gold – Dalziel & Pow**

**Design Consultants**

Silver – Volkswagen AG and Landor

Bronze – LMA and Designhouse  
– Horizons Quarterly Publication

Bronze – PepsiCo – Rockstar Energy  
Press Play On 2024 Visual Identity

### **BEST WAYFINDING OR SIGNAGE**

**Gold – Landsec and DNCO**

Silver – National Galleries of Scotland  
and DNCO

Silver – Network Rail & Gatwick  
Airport Limited and Mima

Bronze – GRAPHIC:SR

### **BEST USE OF TYPOGRAPHY**

**Gold – PRM and Dragon Rouge**

Silver – Barnardo's and The Clearing

Silver – Volkswagen AG and Landor

Bronze – Healicious and  
Pencil Studio Ltd

Bronze – SUKLAB and Move Branding

Highly commended – Co-op  
and SomeOne

### **BEST PLACE BRAND**

**Gold – A State Of Denmark and  
Copenhagen Capacity**

Silver – Stadt Eberswalde and  
INTO Branding

Bronze – Art Invest and SomeOne

### **BEST EXPRESSION OF A BRAND ON SOCIAL MEDIA CHANNELS**

**Gold – Ascot Racecourse and  
saintricks Ltd**

Silver – SLB OneSubsea and Brandpie

Bronze – The Auto Tech Show and  
Anyline GmbH

## PROCESS

### **BEST EXTERNAL STAKEHOLDER RELATIONS DURING A BRAND DEVELOPMENT PROJECT**

**Gold – thyssenkrupp nucera AG & Co.  
KGaA and onliveline GmbH - office for  
transformation & storytelling**

Silver – Spectrum.Life and UnitedUs

Bronze – Vereen and  
Synsation Brand Design

### **BEST INTERNAL COMMUNICATIONS DURING A BRAND DEVELOPMENT PROJECT**

**Gold – SLB OneSubsea and Brandpie**

**Gold – Uisce Éireann and  
RichardsDee & Genesis**

Silver – ALCEA and GW+Co

Bronze – Shearwater and Siegel+Gale

Bronze – Takeda Pharma Vertrieb  
GmbH & Co. KG and onliveline  
GmbH - office for transformation  
& storytelling

### **BEST IMPLEMENTATION OF A BRAND DEVELOPMENT PROJECT**

**Gold – Beazley and Prophet**

**Gold – Colgate-Palmolive**

Silver – Ara Partners and Bladonmore

Silver – Bring Energy and Designhouse

Silver – Stellarmann

Bronze – AVK and we-do-co

Bronze – Charity Hall of Fame and IMP

Bronze – Evergreen Garden Care and  
OpiniumAmsterdam

# WINNER WINNER

## STRATEGY

### **BEST CREATIVE STRATEGY (BUSINESS)**

#### **Gold – Automated Architecture and Ascend Studio**

Silver – Visku and Studio North

Bronze – Itriom and Aeron Branding

Bronze – RPC and Living Group

Highly commended – Stellarman

### **BEST CREATIVE STRATEGY (CONSUMER)**

#### **Gold – TNT Sports and DixonBaxi**

Silver – Colgate-Palmolive

Bronze – Honda Europe and

Missouri Creative

### **BEST CREATIVE STRATEGY (CORPORATE)**

#### **Gold – Uisce Éireann and RichardsDee**

Silver – Corundum and Saboteur

Bronze – Hugh James and Curious Ltd

Bronze – University Hospitals Bristol &

Weston NHS Foundation Trust and

Mr B & Friends Creative Ltd

### **BEST BRAND EVOLUTION (BUSINESS)**

#### **Gold – Narvi and Ellun Kanat**

#### **Gold – Nudge and Pencil Studio Ltd**

Silver – Ausolan and Move Branding

Bronze – Spectrum.Life and UnitedUs

Highly commended – HERE and Dusted

### **BEST BRAND EVOLUTION (CONSUMER)**

#### **Gold – Kingsbake and The Collaborators – Giant Bar**

#### **Gold – Sofitel and Conran Design Group**

Silver – Bart Ingredients and The Space Creative

Silver – Emmi Caffè Latte and

Springetts Brand Design

Silver – The RSPB and ASHA & Co.

Bronze – Verbatim and Dusted

### **BEST BRAND EVOLUTION (CORPORATE)**

#### **Gold – Volkswagen AG and Landor**

Silver – Aviva and Landor

Silver – World Scouting and

Dragon Rouge

Bronze – Siemens and MetaDesign

Bronze – United Trust Bank

and Saboteur

### **BEST STRATEGIC OR CREATIVE DEVELOPMENT OF A NEW BRAND**

#### **Gold – Diageo India and Butterfly Cannon**

Silver – Jobbio and Rowdy Studio

Silver – Theakston and WPA Pinfold

Bronze – Freely and DixonBaxi

Bronze – MILA Muszyna

and Touchideas

Highly commended – Upper Woodlands

and Pencil Studio Ltd

### **BEST DEVELOPMENT OF A NEW BRAND WITHIN AN EXISTING BRAND PORTFOLIO**

#### **Gold – Diageo India and Butterfly Cannon**

Silver – Carlsberg Group and Missouri Creative

Silver – Muwin Estate Wines and WPA Pinfold

Bronze – Dobry Hotel and Dragon Rouge

Highly commended – SLB OneSubsea

and Brandpie

### **BEST NAMING STRATEGY (NEW NAME)**

#### **Gold – Microhive and Brand Potential**

#### **Gold – TfL and DNCO**

Silver – Bring Energy and Designhouse

Silver – Youll and Benjamin Pop Studio

Bronze – OnPath Energy and

Design By Structure

Bronze – Kolet and Agence Namibie

### **BEST NAMING STRATEGY (RENAME)**

#### **Gold – ReMind UK and Mytton Williams**

Silver – Meent and JoosNabhan

Silver – Portsmouth Historic Quarter and Definition

Silver – Uniquely and RichardsDee

Bronze – Via and ASHA & Co.

Bronze – Voli Voli and Fabular

# WINNER WINNER

## TYPE

### **BEST CORPORATE REBRAND FOLLOWING A MERGER OR ACQUISITION**

**Gold** – TNT Sports and DixonBaxi

**Gold** – Vereen and  
Synsation Brand Design

Silver – Visku and Studio North

Bronze – Expana and Brandpie

Bronze – Lipton Teas and Infusions  
with Team Creatif

### **BEST BRAND DEVELOPMENT PROJECT TO REFLECT A CHANGE OF MISSION, VALUES OR POSITIONING (BUSINESS)**

**Gold** – Jobbio and Rowdy Studio

Silver – Ausolan and Move Branding

Bronze – atNorth

Bronze – Statscore and Dragon Rouge

Highly commended – Bepak and  
Limber Brands

### **BEST BRAND DEVELOPMENT PROJECT TO REFLECT A CHANGE OF MISSION, VALUES OR POSITIONING (CONSUMER)**

**Gold** – Verbatim and Dusted

Silver – ROLI and DixonBaxi

Bronze – Dawtona and BNA

Bronze – Hawaiian Tropic and  
Pull Brand + Creative

### **BEST BRAND DEVELOPMENT PROJECT TO REFLECT A CHANGE OF MISSION, VALUES OR POSITIONING (CORPORATE)**

**Gold** – CIECH and Touchideas

**Gold** – Volkswagen AG and Landor

Silver – Ara Partners and Bladonmore

Silver – thyssenkrupp nucera AG & Co.  
KGaA and onliveline GmbH - office  
for transformation & storytelling

Bronze – Serendipity Capital and  
Industry Partners Limited

Bronze – Shearwater and Siegel+Gale

### **BEST DIGITAL TRANSFORMATION**

**Gold** – Aria and Together

Silver – Ara Partners and Bladonmore

Silver – PRM and Dragon Rouge

Silver – Verbatim and Dusted

Bronze – HERE and Dusted

## AUDIO

### **BEST AUDIO BRAND (CONSUMER)**

**Gold** – Corona (Global) and  
Made Music Studio

**Gold** – Leffe (ABInBev) and  
MassiveMusic with JKR

Silver – Nando's and Adelphoi Music

Bronze – Felix and Sixième Son

### **BEST AUDIO BRAND (BUSINESS AND CORPORATE)**

**Gold** – AOK and why do birds

Silver – ConocoPhillips and Sonic Minds

Silver – National Trust and MassiveMusic

Silver – UCI and Unmute

Bronze – Munich Re and amp GmbH

### **BEST SONIC BRAND ACTIVATION**

**Gold** – NHS and Sonicbrand

Silver – Silent Disco King and  
ON THE SLY///

Bronze – AMF Fastigheter  
and Efterklang

### **BEST SONIC BRAND EVOLUTION**

**Gold** – DSB (Danish State Railways)  
and Sonic Minds

**Gold** – Roland-Garros and  
Sixième Son



# WINNER WINNER

## WRAPPED

### BEST USE OF PACKAGING (GLASS)

**Gold – Chivas Brothers with The Glenlivet and JDO Global**

Silver – CleanCo and Knockout

Bronze – Beefeater Gin and Boundless Brand Design

### BEST USE OF PACKAGING (PRINT AND CARD)

**Gold – Pencil Studio Ltd**

Silver – Journey To The West and The Collaborators - Love Sum

Bronze – Kingsbake and The Collaborators - Giant Bar

### BEST USE OF PACKAGING (OTHER)

**Gold – Colgate-Palmolive**

**Gold – MILA Muszyna and Touchideas**

Silver – Blue Dragon and Boundless Brand Design

Silver – Pernod Ricard with Havana Club and JDO Global

Bronze – Tenzing and Boundless Brand Design

### BEST USE OF PACKAGING (LIMITED EDITION)

**Gold – The Kraken and NB Studio**

Silver – Pencil Studio Ltd

Bronze – Chivas Brothers with The Glenlivet and JDO Global

Highly commended – Moet Hennessy and Knockout

## SECTOR

### BEST VISUAL IDENTITY FROM THE AUTOMOTIVE SECTOR

**Gold – Volkswagen AG and Landor**

Silver – Honda Europe and Missouri Creative

### BEST VISUAL IDENTITY BY A CHARITY, NGO OR NOT-FOR-PROFIT

**Gold – Kids and Red Stone**

**Gold – Kutxa Fundazioa and Move Branding**

Silver – Microhive and Brand Potential

Silver – ReMind UK and Mytton Williams

Bronze – Barnardo's and The Clearing

Bronze – Bill & Melinda Gates Foundation and Brunswick Creative

Bronze – World Scouting and Dragon Rouge

### BEST VISUAL IDENTITY FROM THE EDUCATION SECTOR

**Gold – Cardiff University and Only**

**Gold – Sage and Limber Brands**

Silver – UCL and Instinctif Partners

Silver – University of Bradford and Hybrid

Bronze – Keyros Medica and BrandSilver

### BEST VISUAL IDENTITY FROM THE ENERGY AND UTILITIES SECTOR

**Gold – Zaffra and Dragon Rouge**

Silver – Uisce Éireann and RichardsDee

Bronze – GreenCell and BNA

Bronze – OnPath Energy and Design By Structure

Highly commended – Bring Energy and Designhouse

### BEST VISUAL IDENTITY FROM THE ENGINEERING AND MANUFACTURING SECTOR

**Gold – Verbatim and Dusted**

Silver – De Dietrich Process Systems and Be Dandy

Bronze – Bepak and Limber Brands

Bronze – Cleanova and Design By Structure

Bronze – Ziemann Holvrieka and CRUSH

### BEST VISUAL IDENTITY FROM THE FARMING AND AGRICULTURAL SECTOR

**Gold – Goat Shed and UnitedUs**

Bronze – Everards and Pencil Studio Ltd

### BEST VISUAL IDENTITY FROM THE FINANCIAL SERVICES SECTOR

**Gold – United Trust Bank and Saboteur**

**Gold – Zurich Insurance Company Ltd and 72andSunny NL B.V.**

Silver – Aviva and Landor

Silver – Jaudi and Anagram

Bronze – Evolin and Instinctif Partners

Bronze – NorthStandard and Teamspirit

Bronze – Rogo and Together

Bronze – Shojin and Design By Structure

### BEST VISUAL IDENTITY FROM THE FMCG SECTOR

**Gold – Dawtona and BNA**

**Gold – MILA Muszyna and Touchideas**

Silver – Hawaiian Tropic and Pull Brand + Creative

Silver – Mars Wrigley and Elmwood London

# WINNER WINNER

## SECTOR

### **BEST VISUAL IDENTITY FROM THE FOOD AND BEVERAGE SECTOR**

#### **Gold – Bonta of Bend and Magpie Studio**

Silver – Campari Group and Missouri Creative

Silver – Carlsberg Group and Missouri Creative

Bronze – Bart Ingredients and The Space Creative

Bronze – Meliá and Anagram

### **BEST VISUAL IDENTITY FROM THE HEALTHCARE AND PHARMACEUTICAL SECTOR**

#### **Gold – Bicycle Therapeutics and Greenspace**

Silver – Corundum and Saboteur

Silver – Spectrum.Life and UnitedUs

Bronze – Boehringer Ingelheim and Interbrand in Central & Eastern Europe

Highly commended – Diagnostyka and BNA

### **BEST VISUAL IDENTITY FROM THE INDUSTRIAL AND EXTRACTIVES SECTOR**

#### **Gold – Papilo and Red Stone**

Silver – SLB OneSubsea and Brandpie

### **BEST VISUAL IDENTITY FROM THE LIFESTYLE AND WELLBEING SECTOR**

#### **Gold – Karo Healthcare and Elmwood London**

Silver – Narvi and Ellun Kanat

Highly commended – OGX and Brand Potential

### **BEST VISUAL IDENTITY FROM THE PROFESSIONAL SERVICES SECTOR (ADVISORS AND CONSULTANTS)**

#### **Gold – Bind Media and Supple Studio Ltd**

Silver – Lifted Ventures and WPA Pinfold

Silver – Uniquely and RichardsDee

Bronze – EY and Brandpie

Bronze – Nordic Healthcare Group and Berry Creative

### **BEST VISUAL IDENTITY FROM THE PROFESSIONAL SERVICES SECTOR (LEGAL AND ACCOUNTANCY)**

#### **Gold – CFG and Studio North**

Silver – Global Advocaten and Rouge

Silver – RPC and Living Group

Bronze – Hugh James and Curious Ltd

### **BEST VISUAL IDENTITY FROM THE PROPERTY, CONSTRUCTION AND FACILITIES MANAGEMENT SECTOR**

#### **Gold – KOPE and YeahNice**

Silver – General Projects and DNCO

Silver – Present Made and Regular Studio

Bronze – Oval and Anagram

Bronze – SRE and Designhouse

### **BEST VISUAL IDENTITY FROM THE RETAIL SECTOR**

#### **Gold – Co-op and SomeOne**

Silver – SUKLAB and Move Branding

Bronze – PRM and Dragon Rouge

### **BEST VISUAL IDENTITY FROM THE SPORTS AND LEISURE SECTOR**

#### **Gold – Hult Center and Common Curiosity**

Silver – European Broadcasting Union and TQ Branding

Silver – WK DZIK and BNA

Bronze – Borussia Dortmund and DesignStudio

Bronze – Co-op Live and SomeOne

### **BEST VISUAL IDENTITY FROM THE TECHNOLOGY, MEDIA AND TELECOMMUNICATIONS SECTOR**

#### **Gold – EE and Zag Ltd**

#### **Gold – Statscore and Dragon Rouge**

Silver – Bicycle Therapeutics and Greenspace

Silver – Zscaler and DEPT®

Bronze – Bill & Melinda Gates Foundation and Brunswick Creative

Bronze – Mindscape Studio with Daniel & Andrew Design Advisory

### **BEST VISUAL IDENTITY FROM THE TRANSPORT AND LOGISTICS SECTOR**

#### **Gold – Blue and BroHouse**

Silver – Zigup and SomeOne

Bronze – Network Rail & Gatwick Airport Limited and Mima

Bronze – Visku and Studio North

### **BEST VISUAL IDENTITY FROM THE TRAVEL AND TOURISM SECTOR**

#### **Gold – Raffles London at The OWO and Greenspace**

Silver – Inntravel and SomeOne

Bronze – Upper Woodlands and Pencil Studio Ltd

# WINNER WINNER

## SPECIAL RECOGNITION

BRAND STRATEGIST  
OF THE YEAR

**Brenda Sjahrial, DNCO**  
*Winner*

CREATIVE DIRECTOR  
OF THE YEAR

**Hamish Shand,**  
**Boundless Brand Design**  
*Winner*

## GRAND ACCOLADES

BEST OVERALL  
VISUAL IDENTITY

**Bicycle Therapeutics  
and Greenspace**

*Winner*

GRAND PRIX

**TNT Sports  
and DixonBaxi**

*Winner*

# CONTENT



# Could this be your pivotal moment?

So, this is it.  
You have won.  
All the hard work,  
difficult calls,  
endless endeavours  
chasing the big idea.

It all leads to this.  
Savour it. Enjoy it.

Building brands at  
pivotal business moments

**BRANDPIE**

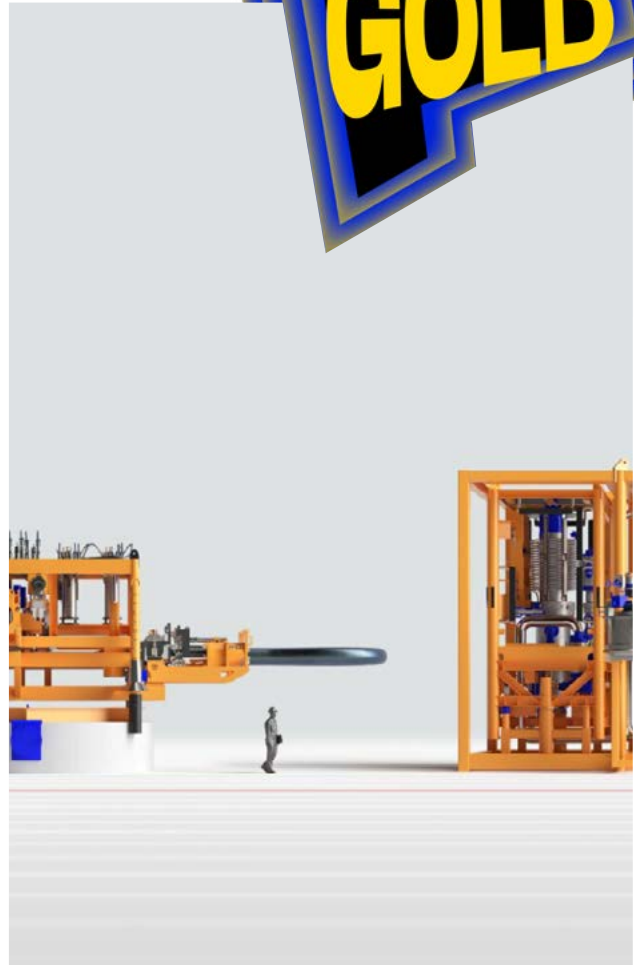
# BEST USE OF A VISUAL PROPERTY



## BARNARDO'S AND THE CLEARING

Barnardo's had excellent name recognition, but a lack of brand evolution meant its target audience was failing to recognise the charity's impact. It worked with The Clearing to rebuild its brand into something that could tell all children they belonged and create a safe space for everyone. The new brand logo was inspired by drawings of children's feelings, creating a metaphor for the charity as a place where each child can express him or herself.

Not only is the visual connection to the brand's purpose beautiful and strategically sound, but the new logo modernises the organisation and allows it to communicate more capably across varied media and touchpoints. The bespoke typography and graphic language are expressive, linked to the brand's purpose and well targeted to the brand's audiences. One judge called this "an identity rooted in rich, heartfelt storytelling, executed with pixel-perfect precision. The vibrant and modern design not only future-proofs the brand but also inspires an inclusive, expressive and caring future – truly exceptional work!"



## SLB ONESUBSEA AND BRANDPIE

SLB OneSubsea was the result of a merger of three undersea technology and infrastructure businesses. To break free from outdated notions of connections to the oil and gas industry, the new brand wanted to reflect its commitment to technological development, science and innovation. It worked with Brandpie to 'take it out of the sea'. This strategy involved showcasing the usually underwater pieces of equipment and infrastructure in stunning product photography-like imagery.

The new visual style offers a never-before-seen glimpse at the world of human endeavour under the ocean's surface. The stark white backdrops allow SLB OneSubsea's engineering prowess to shine and the inclusion of human figures adds warmth and gentle humour to the brand. The result is confident and characterful. One judge said, "I loved this. It's such a clever piece of work; truly innovative and truly transformational."

# BEST USE OF A VISUAL PROPERTY

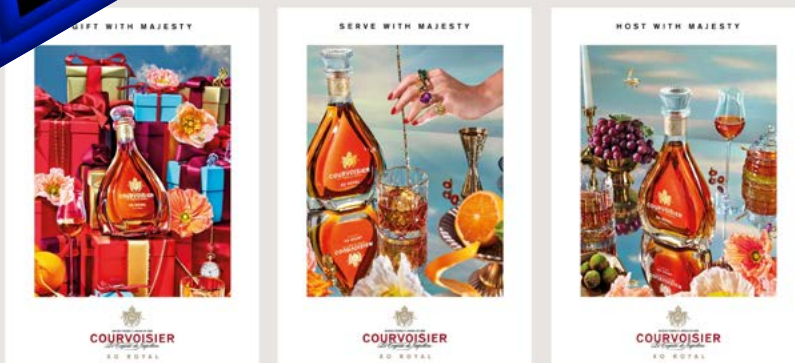
## PREMIER LEAGUE AND INTERSTATE

The Premier League's broadcast expression was updated for the 2023-2024 season. Interstate put the iconic lion at the heart of the action. This single image acts as a unifying force to a league often overshadowed by its powerful club brands. The new solution allows for the league branding to complement club insignia well in on-screen graphics. One judge called this an "excellent and very original use of a brand asset, very slickly applied."



## COURVOISIER AND BOUNDLESS BRAND DESIGN

Courvoisier worked with Boundless Brand Design to ensure its new luxury XO Royal cognac would engage existing consumers and encourage them to engage with the brand – even at a higher price point than the existing Prestige range. It did so by infusing the brand with a sense of royalty, majesty and modern-day notions of traditional monarchical luxury. The visual style is rich but approachable, with bright colours and magazine photography. One judge called it "a visual delight".

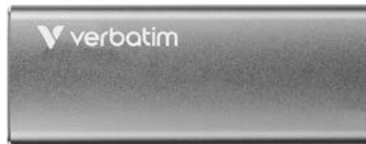




# BEST USE OF A VISUAL PROPERTY

## DIAGEO INDIA AND BUTTERFLY CANNON

Diageo India's Godawan whisky sees the Godawan bird lovingly rendered in illustrative glory across the brand's assets by Butterfly Cannon. The endangered bird is the perfect emblem for the purpose-driven whisky.



## VERBATIM AND DUSTED

Digital accessories and hardware brand Verbatim worked with Dusted to reinvigorate its brand for Gen Z. The new sleek typeface and lifestyle-driven product design prove an appealing alternative to the clunkier gadget-rich approach of years past.



**“If you want beautiful design,  
you have a choice of agencies.  
If you want to change something,  
you go with GW+Co.”**

Anna B.  
Global Head of Communications,  
Identec Solutions

**GW+Co is the creative partner  
for forward-thinking B2B brands**

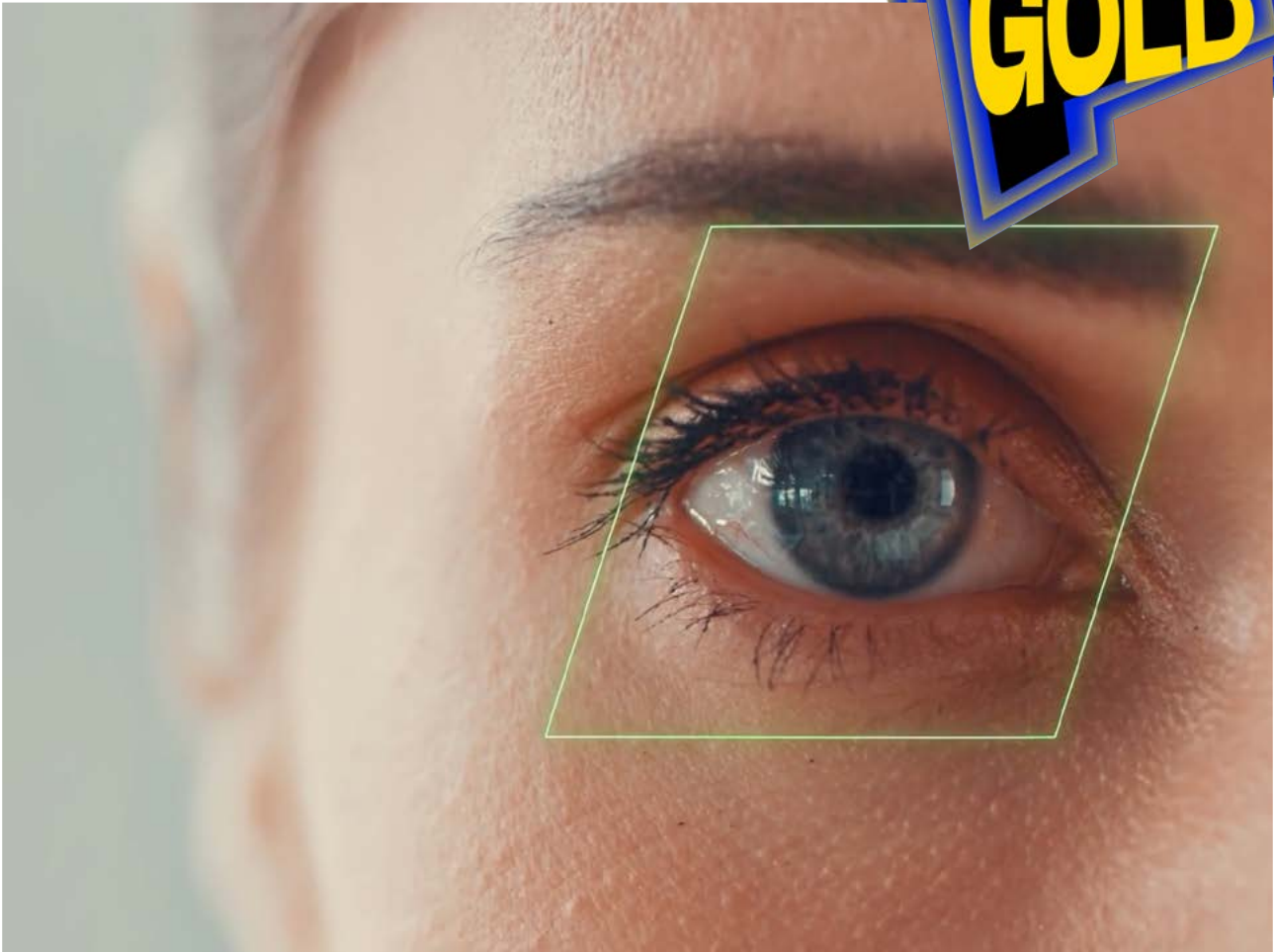


Together with our clients, we have won 34 Transform Awards to date.  
Congratulations to our latest two, ALCEA and NIDEC.

**GW+Co**

[www.gwco.uk](http://www.gwco.uk)

# BEST BRAND ARCHITECTURE SOLUTION



## **NIDEC AND GW+CO**

Japanese electric motor manufacturer Nidec had grown through acquisition to the point of brand dilution. It needed to recentre itself to raise the profile of its masterbrand and hundreds of sub-brands. GW+Co had to wrangle the massive, sprawling architecture of the Nidec Motion & Energy Business Unit, which had no fewer than 21 different brands and hundreds of products. Significant opposition to change made the job that much harder - and that much more crucial to Nidec's future success.

Opting for a masterbrand strategy with unified naming and a simple hierarchy allowed the company to strive for joint objectives and embrace a shared purpose. The new brand descriptors were devised to provide a scalable system under which legacy brands could still reach their target audiences. The CEO was so pleased with the result that he has since rolled the new architecture solution out to the company's 340 brands. Judges loved the simplicity GW+Co managed to impose on the previously complex web of brands.

# BEST BRAND ARCHITECTURE SOLUTION

## LAMY LIAISONS AND BEDANDY

French legal intelligence company Lamy Liaisons is the parent brand for two more well-known companies. To successfully communicate with a range of stakeholders and audiences, it needed to better articulate its brands' raisons d'être. Be Dandy's simple naming solution and unifying visual identity help Lamy Liaisons make a stronger name for itself in the legal community.



## RÉALTA AND TOTEM

Irish arts charity Réalta worked with TOTEM to create strong brand expressions for each of its three related brands. They had to be distinctive but still united by a common purpose of linking the role of arts to good health and wellbeing. The new brands share a common copy style but deploy unique communications to reach their different target audiences.

# BEST USE OF COPY STYLE OR TONE OF VOICE



## GREAT ORMOND STREET HOSPITAL CHARITY AND PENTAGRAM

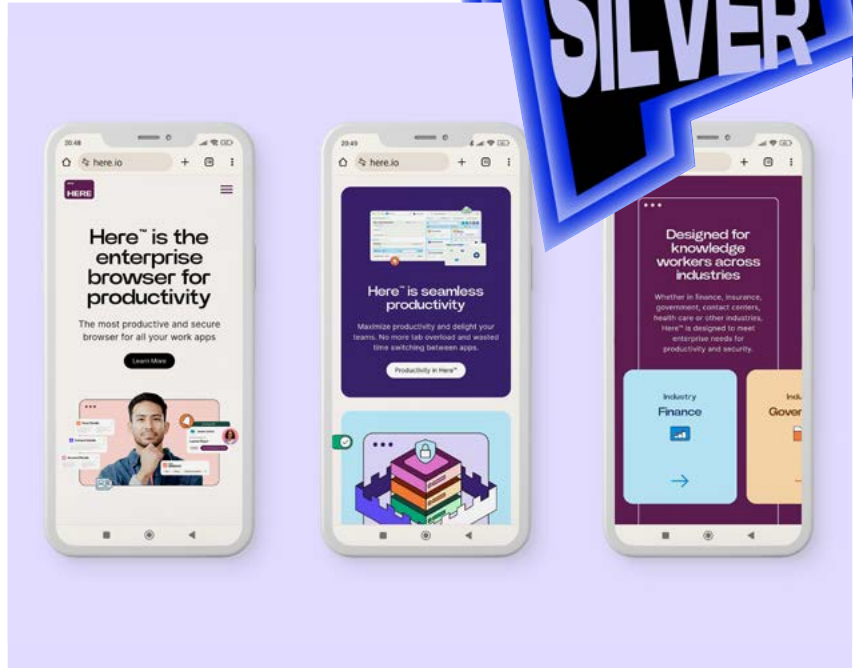
Great Ormond Street Hospital (GOSH) wanted to show its modern audience and competitors that it stood for something bigger than itself. Pentagram channelled this to shape the brand's new strategy of putting childhood – not just the health of GOSH's children – at the heart of the organisation. The brand was built on notions of determination, courage and care. To express this tonally, the brand uses driving language to encapsulate its mission, simple verbiage to ensure its childhood messaging is clear and a warm tone of voice to express its purpose of caring for children.

This seemingly simple solution belies a deftness, careful craft and considered strategy. But the tone of voice is also eminently usable, understandable and flexible across GOSH's many communications touchpoints. Judges thought this was well crafted. One said, "Superb work. It's well structured and representative of the brightness people need in difficult moments. It's a smart understanding of how to use brand to communicate."

# BEST USE OF COPY STYLE OR TONE OF VOICE

## HERE AND DUSTED

Dusted worked with OpenFin to transform the brand into something that would go beyond a software solution and transform digital working. OpenFin became HERE, the world's first enterprise web browser designed for productivity. The brand's commitment to making work simpler is reflected in its tone of voice. Clarity, repetition and a lack of jargon make a big impact. Judges thought the double meaning in the use of 'here' was clever and impactful, "without being tacky and while giving the impression that one needs it."



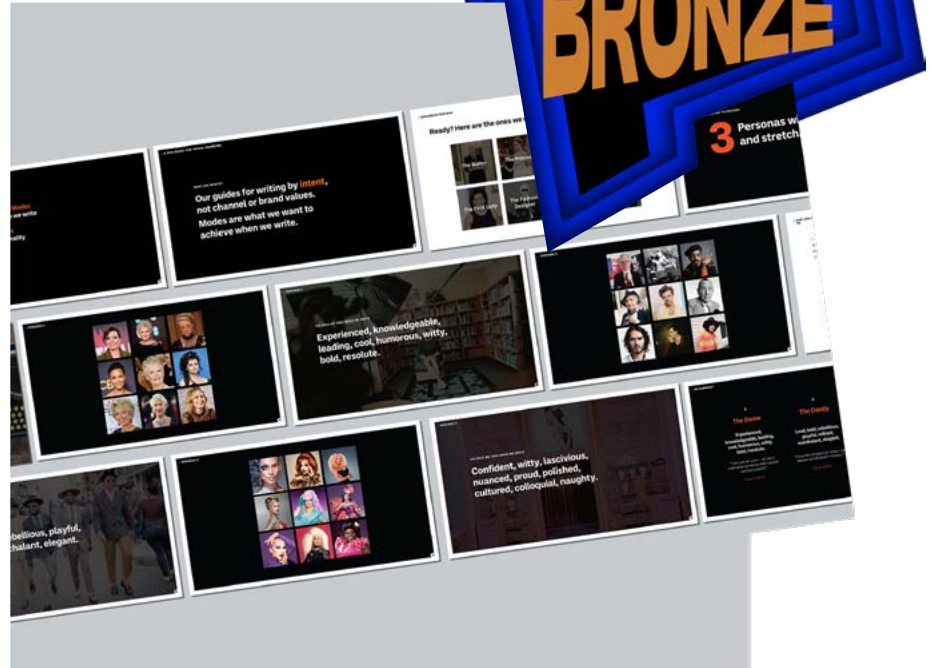
## TUBI AND DIXONBAXI

Tubi is a challenger brand in the crowded streaming market committed to doing things differently. DixonBaxi created a brand language that allowed people to take ownership of the brand and feel a sense of belonging. It's unique in its category and reflects an astute understanding of its target audience. "It's a great way to stand out from the rest of the competition," said one judge. Another praised the "bold, fresh, attention-grabbing" style.

# BEST USE OF COPY STYLE OR TONE OF VOICE

## ASCOT RACECOURSE AND SAINTNICKS LTD

To unify Ascot Racecourse's communications and give it a stronger sense of personality, saintnicks Ltd created brand persona The Dandy, a refined, elegant gentleman with a sense of wit and willingness to stand out. This has allowed the large communications team to create a unified style that reflects Ascot's heritage while reaching a modern audience.



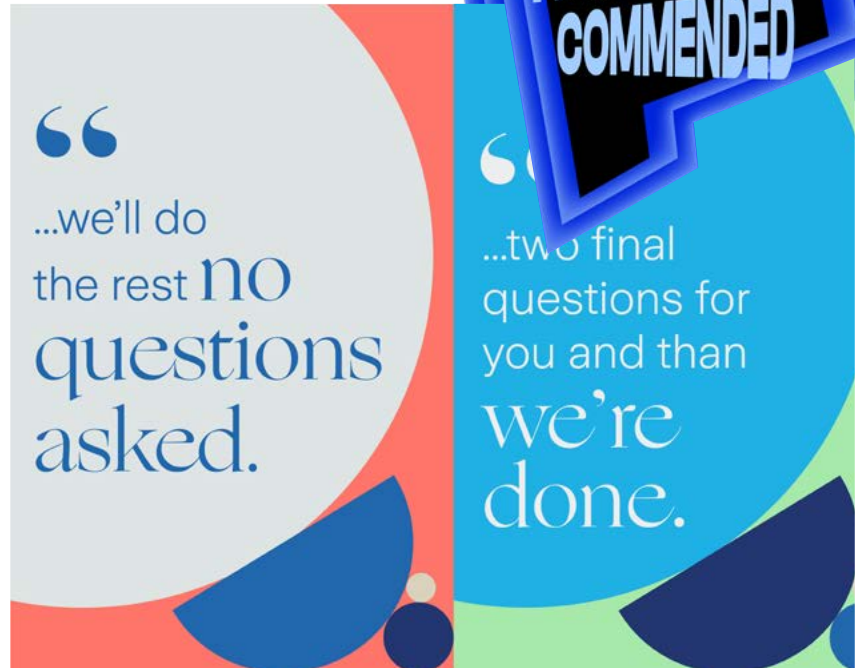
## UCL AND INSTINCTIF PARTNERS

UCL's 'Disagreeing Well' sub-brand was designed to promote conversation and respectful debate amid heated and changing external circumstances. Instinctif Partners used a juxtaposition of two sides of every statement – along with the word 'we' – to find common ground.

# BEST USE OF COPY STYLE OR TONE OF VOICE

## ZURICH INSURANCE COMPANY LTD AND DEFINITION

Zurich Insurance Company Ltd empowered its employees to communicate more warmly, with simplicity and with more optimism about the future. Definition crafted the tone of voice that has seen the company's NPS score improve by three points in just six months.





# BEST BRAND EXPERIENCE



## DALZIEL & POW DESIGN CONSULTANTS

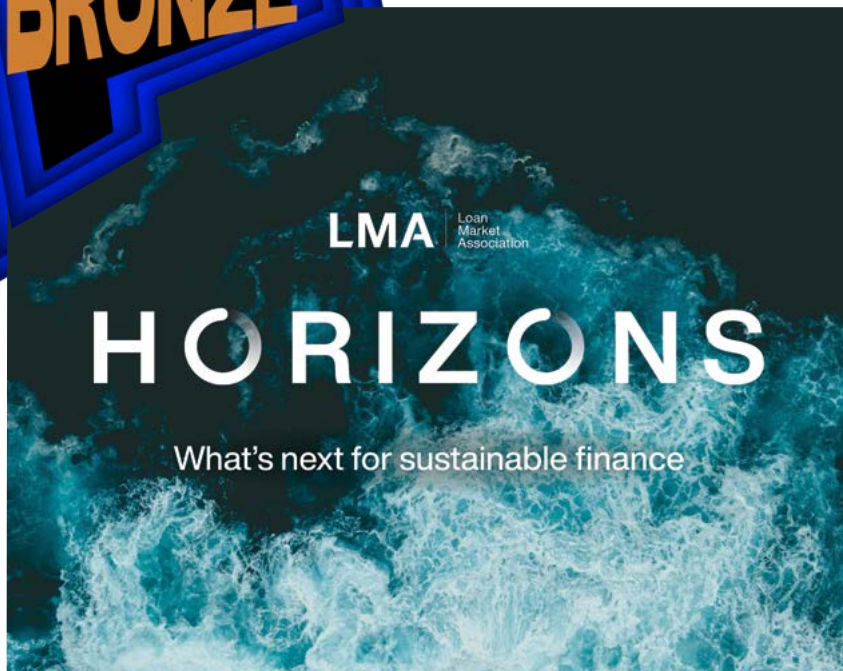
Dublin's Guinness Storehouse is a world-class landmark and attraction. Telling Guinness' brand story in an immersive setting that culminates in a glorious bar with views across Dublin, the experience is unparalleled. But the storehouse didn't want to stand still. It worked with Dalziel & Pow Design Consultants to infuse the experience with the latest in customer insights, future-proofing the attraction for new audiences.

It infused the site with a multi-sensory story-based world on an epic scale. A barley farm, massive water curtain and nature-inspired installations make for a refreshed experience ready-made for the social media generation. Since launch, there has been a 16% increase in consumer rating and a 4.5% increase in positive Google reviews. One judge said, "Everything is aligned with the brand, it delivers the heart and soul of Guinness. Beautiful work."

# BEST BRAND EXPERIENCE

## VOLKSWAGEN AG AND LANDOR

Volkswagen Group's new brand needed to engage a global audience of investors, employees, consumers and business partners with a single, impactful story getting to the heart of the group's new direction. To achieve this in an immersive way, Landor built a stable of brand assets based on the concept of 'progressive movement' that is designed to emulate motion and momentum. Judges thought this approach allowed for ample possibilities for brand storytelling.



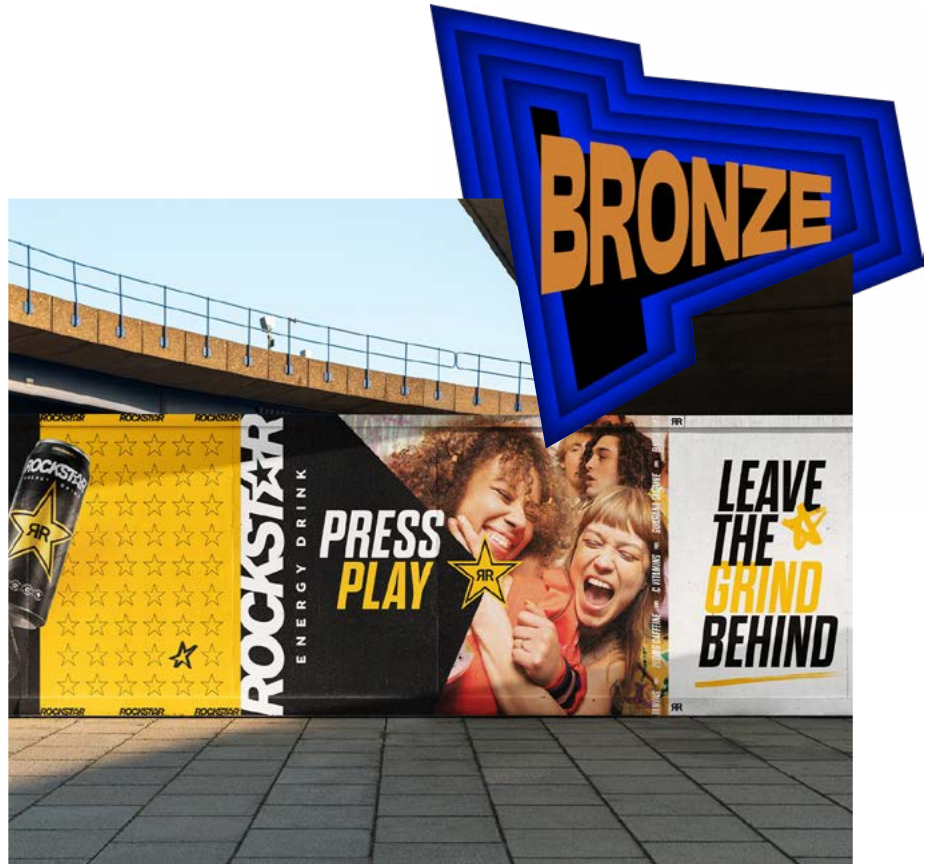
## LMA AND DESIGNHOUSE – HORIZONS QUARTERLY PUBLICATION

The Loan Market Association (LMA) had traditionally reached members through a newsletter. But its sustainability messaging required a more impactful mode of communication. Designhouse developed the Horizons magazine, a quarterly title featuring the best in immersive digital content and storytelling. Readable, eye-catching and with great UX, Horizons is a stunning new asset in the LMA communications toolkit.

# BEST BRAND EXPERIENCE

## PEPSICO – ROCKSTAR ENERGY PRESS PLAY ON 2024 VISUAL IDENTITY

PepsiCo's energy drink Rockstar had a uniform and recognisable presence on shelf, but its dark colour palette was failing to connect with a younger generation of consumers more attracted to bright colours and inclusive branding. PepsiCo redeveloped the Rockstar brand, infusing it with energy, verve and positive energy while retaining the brand's iconic star logo. The result is more impactful on shelf and future-proofs the brand, based on updated consumer insights.



# BEST WAYFINDING OR SIGNAGE



## LANDSEC AND DNCO

One of London's most famous buildings is the one illuminating Piccadilly Circus with signage that never sleeps. The building, Lucent, needed a signage solution that would be reverent of its unique position and representative of a new era in the building's lifespan. DNCO focused its signage strategy on the concept of light. Instead of adding more lights to the crowded environment at the heart of London's West End, the building channels the power of shadows.

Wayfinding solutions use shadows and backlighting to ensure readability, subtlety and elegance. The result blends artistry, architecture and brand character to create something that will allow Lucent to reach new audiences. Judges loved it too with one calling it "calming, cool and contemporary." Another judge said, "Beautiful yet functional. Really nice design, the concept is clear and comes across visually and how it feels."

# BEST WAYFINDING OR SIGNAGE

## NATIONAL GALLERIES OF SCOTLAND AND DNCO

Museums often have hidden nooks and nearly secret wonders that the casual visitor doesn't know how to unlock. DNCO worked with the National Galleries of Scotland to do just that with a new wayfinding system. Designed to pose provocative statements and spur visitors to discover more, the new signage is purposeful, easy to implement and imaginative, blending function and curiosity to great effect.

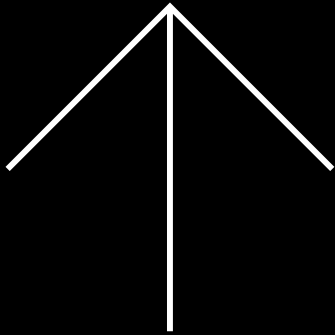


## NETWORK RAIL & GATWICK AIRPORT LIMITED AND MIMA

The National Rail station at London's Gatwick Airport is a busy hub but was confusing and challenging to navigate. Network Rail worked with Mima to create clear, impactful and effective signage across the station and airport to deliver a uniform environment that is communicative and easy to understand. The new station is clearer and simpler for both locals and visitors to use.



# GRAPHIC:SR



**Signage &  
Wayfinding**

–

**Branded  
Environments**

–

**Thoughtful  
Design**

–

**Co-created  
Precision-made  
People-centred.**

[sheppardrobson.com](http://sheppardrobson.com)

# BEST WAYFINDING OR SIGNAGE

## GRAPHIC:SR

BBC worked with GRAPHIC:SR to update the wayfinding at its iconic Broadcasting House. The space was fully redeveloped to provide a modern working environment for the nation's top media outlet. Supporting this is a colour-coded wayfinding solution that is well integrated into the building's branding and architecture.



# BEST USE OF TYPOGRAPHY



## PRM AND DRAGON ROUGE

Owned by Answear.com, PRM was designed to evolve the parent company from a local streetwear brand to a pan-European, high-end urban fashion brand. For many years, however, the luxury and premium branding space has been undergoing a flattening in terms of logo design and the use of typefaces. Many fashion houses have adopted a bold, sans serif type, making personality difficult to communicate – particularly for a digital-first brand like PRM.

So Dragon Rouge opted for something different and introduced a distinctive, flexible type-based logo that forms the graphic basis for the rest of the design language. The result is a type-driven brand that is immersive, socially resonant and visually compelling. Judges praised the way PRM broke free from category norms. One judge said, "It was lovely to see how the typeface is used in patterns and textiles as something very interwoven within the brand identity."



# BEST USE OF TYPOGRAPHY

## BARNARDO'S AND THE CLEARING

The Clearing's work with children's charity Barnardo's uses children's drawings of emotions as the basis for a custom typeface and graphic language. The result is a typography, logo and visual identity that intrinsically communicates the organisation's purpose of providing a space for every child. One judge praised the "great execution, which reaches the right target audience."



A Moving  
and Sleek  
Neo Grotesk

The Group Typeface

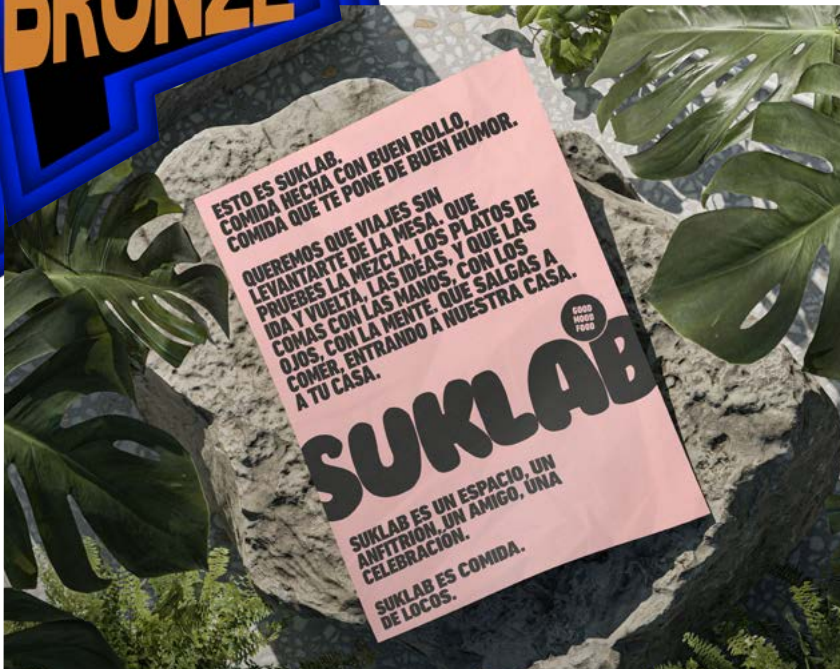
## VOLKSWAGEN AG AND LANDOR

Volkswagen Group's 2020 rebrand aimed to position it as a leader in sustainable technology and manufacturing. But its corporate typeface was doing little to communicate that. Landor developed a bespoke type family designed to reflect science and innovation, while still communicating clearly and authoritatively across countless languages and brand touchpoints.

# BEST USE OF TYPOGRAPHY

## HEALICIOUS AND PENCIL STUDIO LTD

Healicious, a millet producer, wanted to communicate the health and dietary benefits of millet through its packaging. It worked with Pencil Studio Ltd on a type design that uses the distinctive shape and colour of millet as part of the type design. Judges loved the way this brought the logo to life and told a clear story about the brand and its purpose.



## SUKLAB AND MOVEBRANDING

Spain's food delivery and kitchen brand SUKLAB needed a way to communicate quality and joy through cooking. Move Branding developed a family of typefaces that can be deployed across signage, packaging and digital to meet different communication needs and build a joyful brand world. Judges thought this was "bold, bubbly", "funky and fitting".



## BEST PLACE BRAND



### **A STATE OF DENMARK AND COPENHAGEN CAPACITY**

To reinvigorate Denmark's appeal for international talent, the country needed a stronger place brand proposition that could tell the story about its support for thriving careers. Copenhagen Capacity founded the place brand strategy in the concept of 'A State of Denmark'. This phrasing allows for flexible communications like 'A State of Balance' and 'A State of Trust', which helps reinforce the brand's messaging.

This story-driven approach is reflected in other brand touchpoints, too. A series of videos tell stories about family life, career opportunities, Danish community values and cultural capital. A pleasant, contemporary graphic language allows for personality without delving too far into whimsy. The result is exactly the right blend of Scandinavian warmth, character and cool. One judge said, "The strategy - focused on inclusivity, authenticity and humour - is well executed and aligns with the audience's needs." Another added that "the visual identity captures the Danish feeling in a great way."

# BEST PLACE BRAND

## STADT EBERSWALDE AND INTOBRANDING

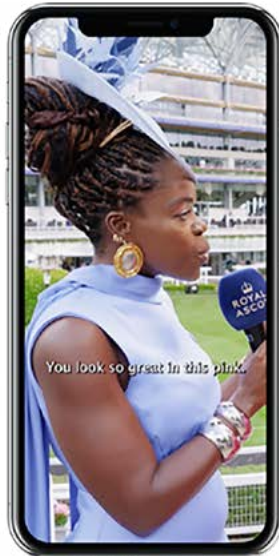
German city Eberswalde needed to update its place branding to keep up with its growing appeal and economy. It worked with INTO Branding to create a unifying brand icon, the 'Ewald' or boar, as the city's emblem. Along with an appealing green colour palette and modern brand lockup, the new place brand is flexible, contemporary and warm. One judge said, "It is both symbolic and memorable, blending tradition with an optimistic future. The modern colour palette and friendly typography effectively balance professionalism with approachability."



## ART INVEST AND SOMEONE

Art Invest's Canada Water Dockside is one of London's newest places, created from the city's newly transformed industrial heritage. Someone created a lively and diverse place brand that allows the new residential zone's many amenities to shine. Judges loved the community feel, the vibrant and playful brand expression and the way Someone managed to create a strong narrative about the flourishing community at Canada Water.

# BEST EXPRESSION OF A BRAND ON SOCIAL MEDIA CHANNELS



## ASCOT RACECOURSE AND SAINTNICKS LTD

Ascot Racecourse's brand is partially built on its luxuriousness – its ability to hold itself apart from the masses. But that is the exact audience it needed to appeal to on social media in order to remain relevant for younger demographics. To stay true to itself while also flying the flag for horseracing on social, it embraced the concept of 'elegance at play'. saintnicks Ltd introduced a brand character called The Dandy who could act as a kind of stand-in for the brand's tone of voice. This would allow for consistency and unity across Ascot's social channels.

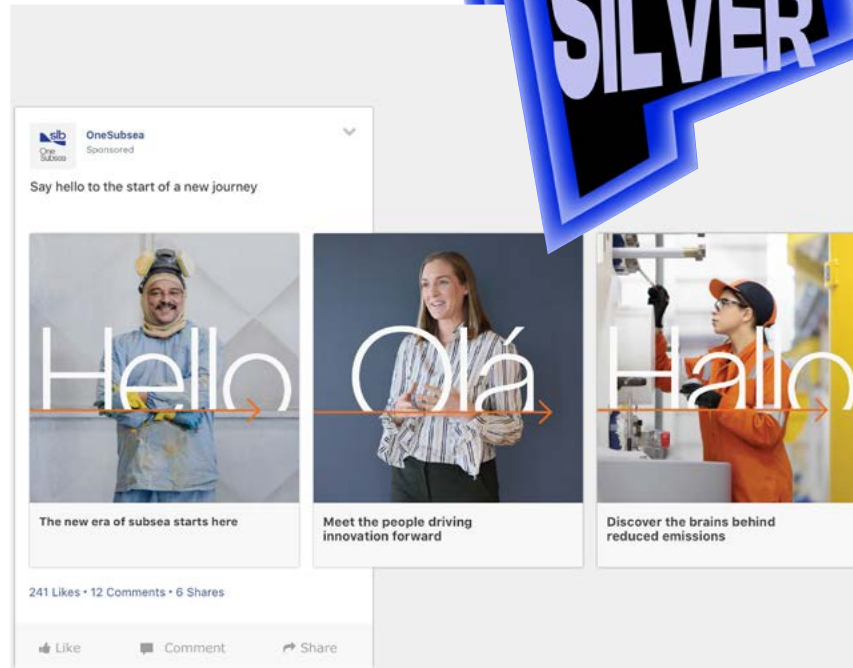
Not only has the brand's reach exploded, but its followers have also increased. It has charted a net follower growth of nearly 30,000 cross-platform, both domestically and internationally, with an audience predominantly under the age of 35. Judges called this a "structured and thoughtful strategy tied together through a consistent voice."

# BEST EXPRESSION OF A BRAND ON SOCIAL MEDIA CHANNELS



## SLB ONESUBSEA AND BRANDPIE

SLB OneSubsea worked with Brandpie to present a single authoritative, industry-leading brand after a merger of three businesses. The resulting social strategy uses long-form film, short ads and bumper videos to express the company's positioning to a global, professional audience. The campaign resulted in more than 440,000 video plays and nearly 20,000 new followers, cementing SLB OneSubsea as a new leader in its sector.



## THE AUTO TECH SHOW AND ANYLINE GMBH

The Auto Tech Show podcast is designed to discuss the issues shaping the auto industry on a global scale. The impact of the podcast has also helped elevate parent brand Anyline GmbH's online presence. By focusing on community building and content-driven expertise, the podcast has not only allowed auto industry professionals to find a digital home but also boosted the authority of Anyline as a B2B software provider serving this industry.



**PROCESS**





# BEST EXTERNAL STAKEHOLDER RELATIONS DURING A BRAND DEVELOPMENT PROJECT



## THYSSENKRUPP NUCERA AG & CO. KGAA AND ONLIVELINE GMBH - OFFICE FOR TRANSFORMATION & STORYTELLING

The technology of thyssenkrupp nucera AG & Co. KGaA is designed to accelerate the green energy transition. The firm needed to build confidence with investors to achieve a successful IPO. It worked with onliveline to create a brand that would work for the target audience. It crafted a 3D concept for trade shows, an immersive brand world to create stronger emotional ties with the company and a multi-platform communications strategy relying on cinematic storytelling and strong brand-positioning communications.

As a result, the company's successful IPO and rebrand have allowed it to become a leader in green hydrogen technology and inspire a generation of clean energy leaders. Judges thought this was an excellent example of a brand providing different communications to suit the needs of a varied stakeholder audience. Tailoring the brand messaging to different groups helped thyssenkrupp nucera achieve its IPO objectives.

# BEST EXTERNAL STAKEHOLDER RELATIONS DURING A BRAND DEVELOPMENT PROJECT



## SPECTRUM.LIFE AND UNITEDUS

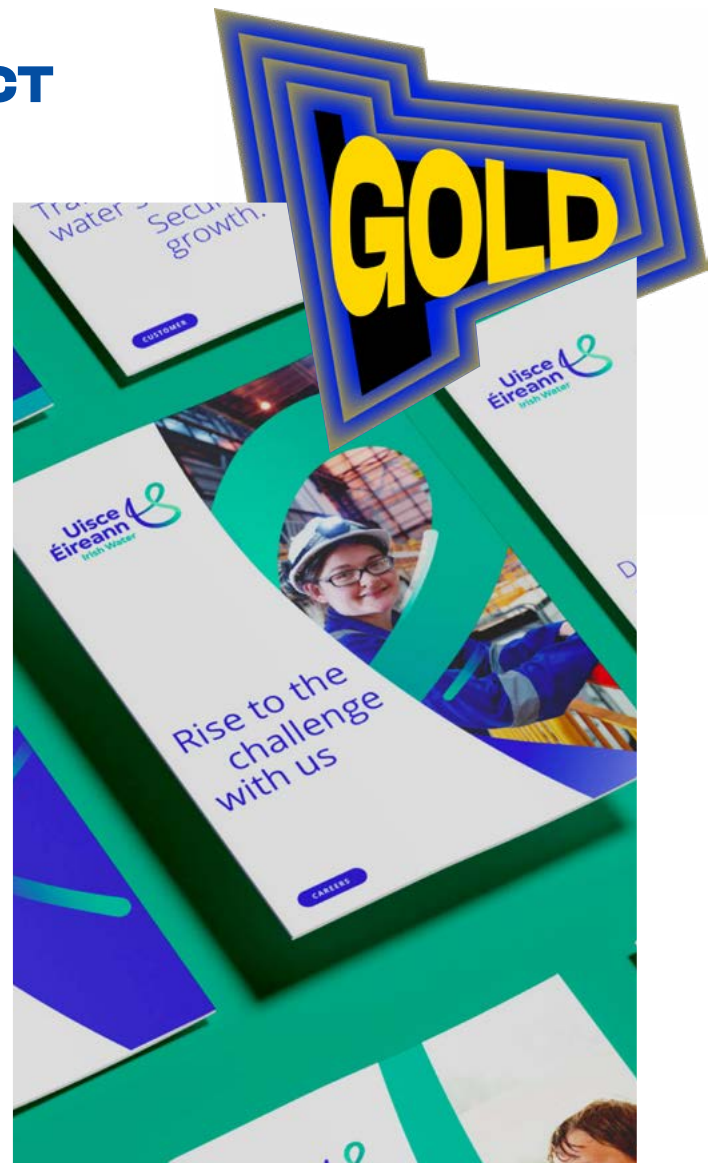
Health tech brand Spectrum.Life needed to reach insurers and brokers, employers and educators when rebranding. UnitedUs sent weekly digital updates to the company's audience, allowing a unified story to emerge about Spectrum.Life's positioning and objectives. This intensive external communications strategy has been directly responsible for further investment and brand growth.



## VEREEN AND SYNSTATION BRAND DESIGN

Instead of talking at its audience, Dutch healthcare provider Vereen and Synstition Brand Design engaged directly with it to create a rebrand strategy. It worked with employees, residents, families, government stakeholders and more to ensure its strategy - based on unity - would resonate with all the company's audience groups.

# BEST INTERNAL COMMUNICATIONS DURING A BRAND DEVELOPMENT PROJECT



## SLB ONESUBSEA AND BRANDPIE

SLB OneSubsea is the product of a union of three companies working to create best-in-class underwater infrastructure technology. To unite the company behind one brand, OneSubsea had to draw on the best of each of its entities and set the benchmark for excellence in the sector. Brandpie developed a launch campaign that was designed to generate anticipation for the new brand.

Unvarnished employee videos helped build excitement while other communications teased the new brand's launch. The launch was celebrated in 40 locations by 10,000 members of staff with collateral designed to reach every employee. Finally, the momentum was sustained after launch through comms centred around four weeks of themed content. Judges thought this was "a structured and phased approach" that was centred on a "great strategy that worked over four weeks".

## UISCE ÉIREANN AND RICHARDSDEE & GENESIS

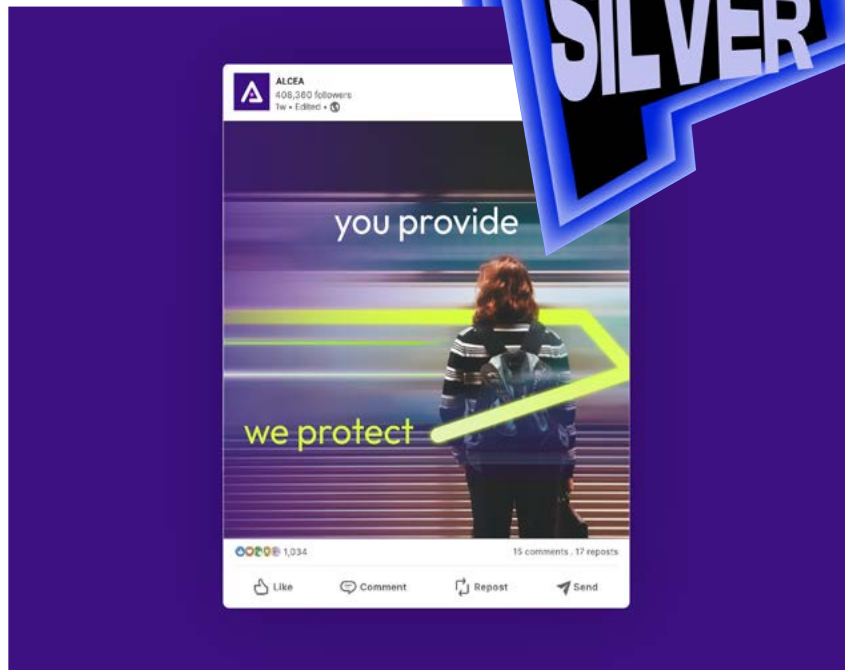
Irish water company Uisce Éireann is the first unified water services provider operating across the entire Republic. It had to integrate 1,400 employees from Uisce Éireann together with 3,500 of their counterparts from 31 local water entities over the course of three years. RichardsDee and Genesis worked to create a mission, vision, values and purpose statement that employees could rally behind. After thorough research and consultation, the new strategy, 'Thrive', is an acronym representing the six key objectives for Uisce Éireann.

One judge thought this was "a very comprehensive engagement programme with incredibly positive outcomes." As a result of the brand communications, 85% of staff say they are proud to work for Uisce Éireann. Furthermore, 89% say they understand how their role contributes to the company's strategic aims and 72% say the senior leaders set clear strategic priorities for the organisation.

# BEST INTERNAL COMMUNICATIONS DURING A BRAND DEVELOPMENT PROJECT

## ALCEA AND GW+CO

Assa Abloy's Critical Infrastructure business, ALCEA, needed to rebrand to shift from hardware to services. To achieve this, GW+Co focused on empowering the company's leaders and staff to contribute to the development of the new brand. This ensured that the new positioning – 'protecting and connecting' – reflected how the company saw itself and its purpose. Judges thought this was an excellent approach to creating engagement among the staff, generating support for a new brand in the process.



## SHEARWATER AND SIEGEL+GALE

Geophysical marine technology and processing services company Shearwater worked with Siegel+Gale on an internal brand launch that would help prepare employees for change and engender a sense of ownership over the new brand. The process also brought 1,200 brand ambassadors on board to help embed the future of Shearwater throughout the business.

# BEST INTERNAL COMMUNICATIONS DURING A BRAND DEVELOPMENT PROJECT

## TAKEDA PHARMA VERTRIEB GMBH & CO. KG AND ONLIVELINE GMBH - OFFICE FOR TRANSFORMATION & STORYTELLING

Takeda Pharma Vertrieb's AI initiative, Yuuki, became more than just an assistant as it developed into a key asset in the company's digital transformation. Onliveline helped develop Yuuki's functionality and usefulness to the point where the AI went viral on internal channels, sparking excitement and engagement among the internal audience. Judges thought this was a case where an AI technology has been authentically embedded within the internal culture.



# BEST IMPLEMENTATION OF A BRAND DEVELOPMENT PROJECT



## BEAZLEY AND PROPHET

International insurance firm Beazley needed its new brand to set the tone for its global repositioning as a pioneer in risk management. To ensure it had maximum impact, it rolled out its new brand simultaneously in all its markets around the world, holding brand events in New York, Chicago, Atlanta and Singapore alongside a major campaign in London.

Prophet ensured the new brand would be digitally effective, with an intensified signature pink colour and a new bold, playful tone of voice. The strapline - 'Insurance. Just Different' - helped position the brand and maximise visibility across all Beazley's major markets. Judges thought the bold type-driven branding and illustrations were effective at capturing the audience's imaginations and telling the story of Beazley's approach to insurance and risk management.



NA



EU



LATAM

## COLGATE-PALMOLIVE

The rebrand of Colgate-Palmolive's Optic White toothpaste line was a groundbreaking moment for the company. It was the first rebrand to test the efficacy of the Enterprise Oral Care team's oversight of more than 500 individual products. The team held weekly meetings across seven regions to address the brand strategy, production, design, launch and budget. The rebrand had to consider different cultural needs and tastes as well as four different brand names and their associated products.

The behemoth Optic White brand was effectively rolled out - positioned as a blend between science and beauty - to the global market. The project is now the template against which future rebrands within the division are to be implemented. One judge said it was an "incredibly complex project to manage regarding the strategy and implementation, but it showed excellent results."

# BEST IMPLEMENTATION OF A BRAND DEVELOPMENT PROJECT

## ARA PARTNERS AND BLADONMORE

To establish Ara Partners as the leader in decarbonisation, Bladonmore had to launch the new brand alongside the release of the firm's Decarbonisation Report. To ensure consistency, the consultancy worked with Ara Partners to shape the design and the content of the report, embedding the new messaging and infusing the document with the brand's new positioning.



## BRING ENERGY AND DESIGNHOUSE

Bring Energy needed its new brand to be infused with a new spirit and sustainable messaging, and shift perceptions away from its legacy brand Equans. To ensure the new brand set out a fresh future for the energy provider, Designhouse implemented a simple but effective copy-led brand that uses the concept of bringing energy to communities to great effect. Judges loved the interplay between the copy and the use of playful brand icons.



# BEST IMPLEMENTATION OF A BRAND DEVELOPMENT PROJECT

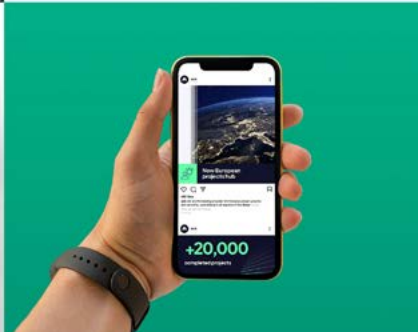
## STELLARMANN

Three year-old company William Alexander Consulting had a confused brand that failed to resonate with clients and even with its own staff. Its new brand had to be implemented carefully in order to bring the internal team along on the journey, deliver consistent messaging and make a big splash. The launch of the Stellarmann brand was supported by an intensive communications and marketing strategy that presented a cohesive brand voice to all audiences.



## AVK AND WE-DO-CO

AVK provides power to data centres but its commitment to the future of data needed it to communicate its sustainable advantages, ability to meet scalable demand and provide continuity of power. The new brand, developed by we-do-co, is authoritative, professional and reassuring. Judges praised the consistency of messaging throughout the new visual identity.



INSIGHT

STRATEGY

INNOVATION

DESIGN

BRAND DUE DILLIGENCE

PR



# 360° BRAND BUILDING

**BRANDPOTENTIAL**

WHERE COMMERCIAL & CREATIVE MEET

LONDON AMSTERDAM ROTTERDAM ANTWERP



# BEST IMPLEMENTATION OF A BRAND DEVELOPMENT PROJECT

## CHARITY HALL OF FAME AND IMP

The Charity Hall of Fame is the first digital space honouring the social pioneers who have made the UK a better place. It needed a brand that could celebrate these individual stories and inspire others to become 'changemakers'. IMP developed a vibrant, neon colour palette, striking photography style and iconic halo motif to provide consistency and memorability across the brand.



## EVERGREEN GARDEN CARE AND OPINIUM AMSTERDAM

Evergreen Garden Care worked with Opinium Amsterdam to streamline Miracle Gro's portfolio and strengthen its market position. It did so by introducing a subtle but impactful shift in its naming strategy. It used audience insights to understand how its products were resonating with users and shaped new names to better meet their needs, implementing these across the product packs.

# STRATEGY



## BEST CREATIVE STRATEGY (BUSINESS)



### **AUTOMATED ARCHITECTURE AND ASCEND STUDIO**

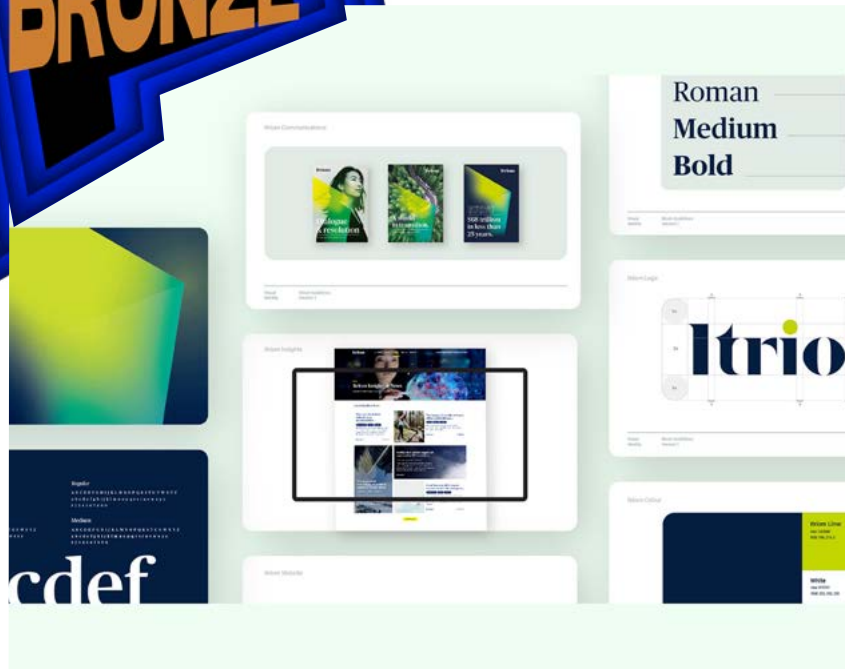
Automated Architecture (AUAR) aims to shake up the building industry by using robotics and AI to create sustainable, affordable homes at scale. Its brand needed to highlight its technological advancement while remaining accessible to the construction industry and potential customers. It worked with Ascend Studio to create a positioning as a pioneer rethinking the future of construction.

The brand is simple and message-driven, relying on impactful facts and subtly inspiring messaging to communicate its positioning. The logo transforms into a graphic representation of the robots used by the company, infusing the brand with a sense of fun and optimism. The graphic language uses a single block shape in iteration to create illustrations and images, much like the process AUAR undertakes when building a home. "Well conceptualised and thorough with a beautiful, dynamic logo. The type and layout are strong and memorable," said one judge.

# BEST CREATIVE STRATEGY (BUSINESS)

## VISKU AND STUDIO NORTH

Supply chain and logistics company Visku recognised a shift in the industry toward more flexible, tech-enabled and fast-paced solutions. To shift perceptions away from its heritage as a recruitment firm, Visku worked with Studio North to reimagine the supply chain. The name Visku comes from 'visibility' and 'SKU', emphasising at every touchpoint the brand's commitment to clarity and transparency across the supply chain.



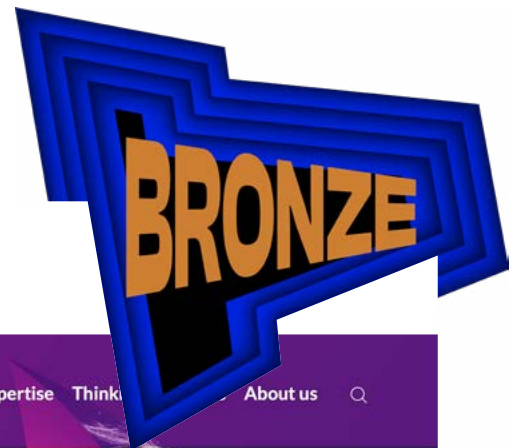
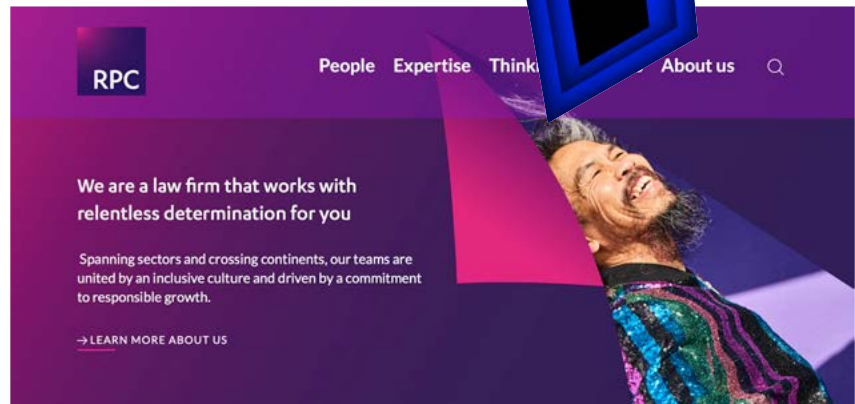
## ITRIOM AND AERON BRANDING

Itriom is a global impact platform helping high-net-worth families and wealth managers shape a better world. Its new brand had to not only resonate with customers but also shape a category within the professional services sector that previously did not exist. Aeron Branding did this by undertaking market research into Itriom's audience and developing a brand that could work successfully across different regions and cultures.

# BEST CREATIVE STRATEGY (BUSINESS)

## RPC AND LIVING GROUP

Standing out among the mass of global law firms offering diverse services is a challenging feat. RPC needed a brand that would clarify its positioning and services for clients and internal audiences alike. Living Group achieved this through a more consistent brand focusing on the concept of peeling back the layers to better understand the firm.



## STELLARMANN

Stellarmann is the newly focused brand for the consulting firm that grew out of William Alexander Recruitment. Its colourful, illustrated style helps it clarify its positioning for all its stakeholders and audiences.



## BEST CREATIVE STRATEGY (CONSUMER)



### TNT SPORTS AND DIXONBAXI

When BT Sport and Eurosport merged to become TNT Sports, there was an opportunity to reimagine what a sports broadcaster could be. The firm wanted to focus on the fans and create a vibrant, active community of viewers who could engage with the sports they felt passionate about. DixonBaxi helped the company diverge from staid suit-clad broadcasters and formulaic programming to embrace something more authentic, raw and personal. The goal was to make fans feel more connected to the sports and athletes they loved.

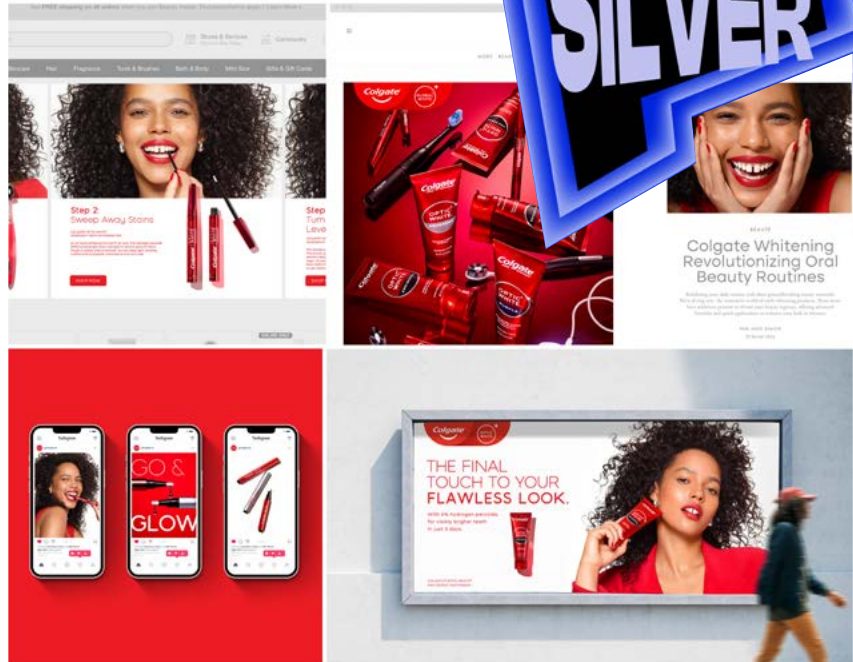
The new brand puts the fans literally at the centre of the frame. Fan photos are used liberally across the visual identity. Contemporary graphics diverge from category norms, blending street style, YouTube aesthetics and evocative copywriting to create a brand fans can support – and one that will support them in return. One judge said, "There was a beautifully clear and simple strategy, which was conceived with craft and skill in the creative execution. Great work."

# BEST CREATIVE STRATEGY (CONSUMER)



## COLGATE-PALMOLIVE

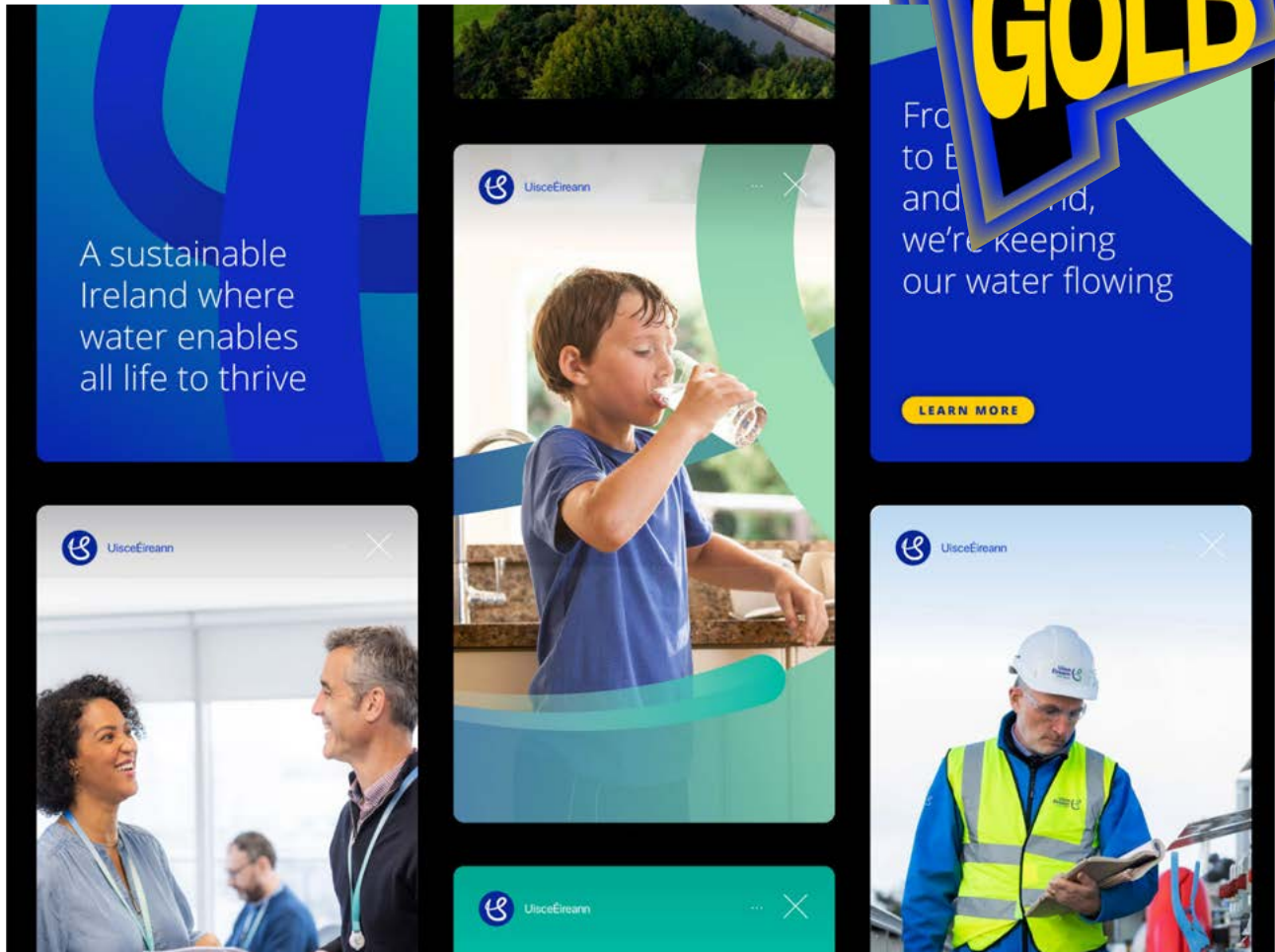
Colgate-Palmolive's Optic White brand worked to blend scientific authority with cosmetic style to break category norms and create a lifestyle brand. The 'science-backed beauty' strategy allows the brand to flex both its scientific and beauty-based communications muscles. The result is eye-catching, clear and ownable. Judges thought this "single-minded approach" and effective strategy saw the brand achieve an excellent impact on its target audience.



## HONDA EUROPE AND MISSOURI CREATIVE

Honda Europe worked with Missouri Creative to refresh its brand communications to move away from product-driven messaging and toward a masterbrand strategy. This would allow the company to tell its story about its approach to car design while also building Honda into more of a lifestyle brand. The result is warm and aspirational and delivers excellent art direction and photography, according to the judges.

# BEST CREATIVE STRATEGY (CORPORATE)



## UISCE ÉIREANN AND RICHARDSDEE

To unite all of Ireland's water authorities under one banner, Uisce Éireann needed its brand to make a splash. It worked with RichardsDee to communicate the transformation and instil trust in the new brand, while also engendering pride among employees. To achieve this, it positioned its brand communications around access to clean, clear water while showing the transformative power water has on life. This was supported by a moving logo called 'the stream', which is in constant flow, emulating water's path as well as Uisce Éireann's service provision.

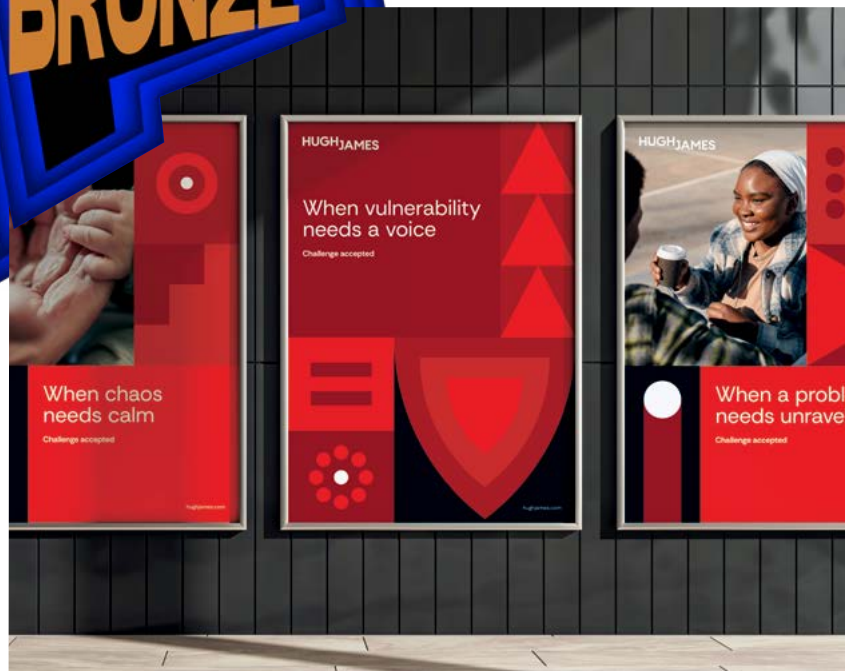
The result is a brand that clearly and authoritatively stands for access to clean water across Ireland. The public rated the new brand 17% higher for sincerity and 21% higher for approachability than the previous iteration. Internally, there has been a three-point increase in employee pride year-on-year. Judges praised the design of the streaming logo and thought the results were incredible proof that the transformation was a success.

# BEST CREATIVE STRATEGY (CORPORATE)



## CORUNDUM AND SABOTEUR

Corundum is a medical research company studying the connection between the human gut and the brain, with potentially countless implications for medicine, wellness and treatment solutions. The company worked with Saboteur to bring these possibilities to the fore in its brand, putting a spotlight on Corundum's mission to uncover areas of convergence in the human body's systems. Judges thought this excellent transformation had "strong brand presence" and broke free from category norms in a positive way.



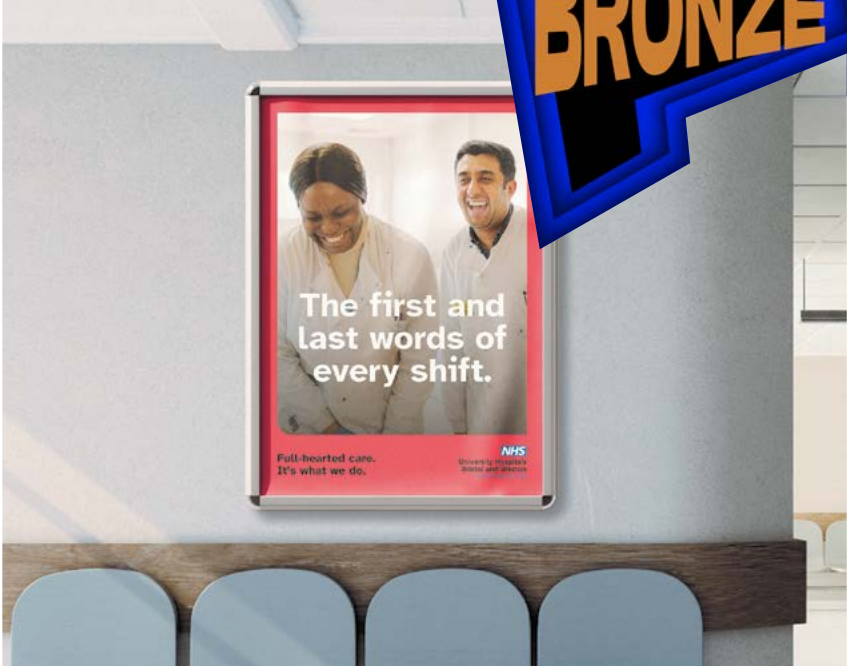
## HUGH JAMES AND CURIOUS LTD

Law firm Hugh James gained prominence by representing miners in a historic UK class action suit. But to grow its brand, it needed to embrace a bolder positioning, focusing on support and backing for its clients while shedding perceptions of it being just a local Welsh firm. Curious Ltd crafted a professional, vibrant identity for the firm that helps it to stand proud among national and international competitors. Judges thought the concept of protection and the use of the shield motif was a strong positioning and the visual identity was executed to an excellent standard.

# BEST CREATIVE STRATEGY (CORPORATE)

**UNIVERSITY HOSPITALS BRISTOL & WESTON NHS FOUNDATION TRUST WITH MRB & FRIENDS CREATIVE LTD**

The University Hospitals Bristol & Weston (UHBW) NHS Foundation Trust is a massive complex of 10 hospitals and 13,000 employees, and overwhelmed and exhausted staff needed a brand that could support them. Mr B & Friends Creative Ltd developed a brand focusing on 'full-hearted care'. Not only did the brand get rolled out across the UHBW portfolio, but it also revolutionised the employer brand and employee experience. The new approach is warm, strategically sound and suitable for the needs of the healthcare sector's workforce.



# BEST BRAND EVOLUTION (BUSINESS)



## NARVI AND ELLUNKANAT

Finnish brand Narvi was best known for making sauna stoves but it wanted to create a stronger identity that would help it appeal to a broader European audience and resonate more effectively with interior designers and architects. Ellun Kanat tapped into the concept of 'maximum relaxation' to shape the brand's new direction. It blended visual cues speaking to both contemporary wellness and artisan craftsmanship. The logo was designed to feel like a hand-carved, water-inspired typeface that would at once evoke the concept of a sauna stove while also fitting in with the overall brand aesthetic.

The result is a captivating brand world, rich in natural textures, stylish graphic design, evocative photography and spa-like refinement. Judges thought the shift from an industrial brand to a lifestyle company was impressive. One said, "It achieved a great transformation of the brand that hits the target audience and achieves an aspirational aesthetic, capitalising on history and quality."



## NUDGE AND PENCIL STUDIO LTD

Food and drink PR company Nudge is full of people who are passionate about the products and brands they represent. But its nondescript brand meant Pencil Studio Ltd had a lot on its plate when developing the new direction. It devised a brand that would get to the heart of what people love about food, in a witty and curious way. The 'U' in the wordmark is visually nudged upward, indicating a sense of playfulness and personality. The copy style uses words like 'crumble', 'munch' and 'slurp' to bring to life different brand communications. Playful food illustrations showcase pasta, tinned fish, popcorn and much more in a fun, captivating way.

The result is gorgeous, playful and fun. It leaves no doubt that Nudge is a place for people who live and breathe food and drink. Judges thought this was a "great evolution, giving the brand personality and kinetic energy" and enabling Nudge to clearly communicate its expertise in - and passion for - food and drink PR.

# BEST BRAND EVOLUTION (BUSINESS)

## AUSOLAN AND MOVEBRANDING

Catering and cleaning brand Ausolan was founded to provide employment and financial independence for married women in Spain's Basque country. But a serious, corporate brand didn't communicate the company's people-focused mission. It worked with Move Branding to create a more human, fluid and personable brand. The result is stripped back, using every brand touchpoint to great effect. Judges praised the "personality, light and charm" that was delivered by a brand shaped with "love and craft".



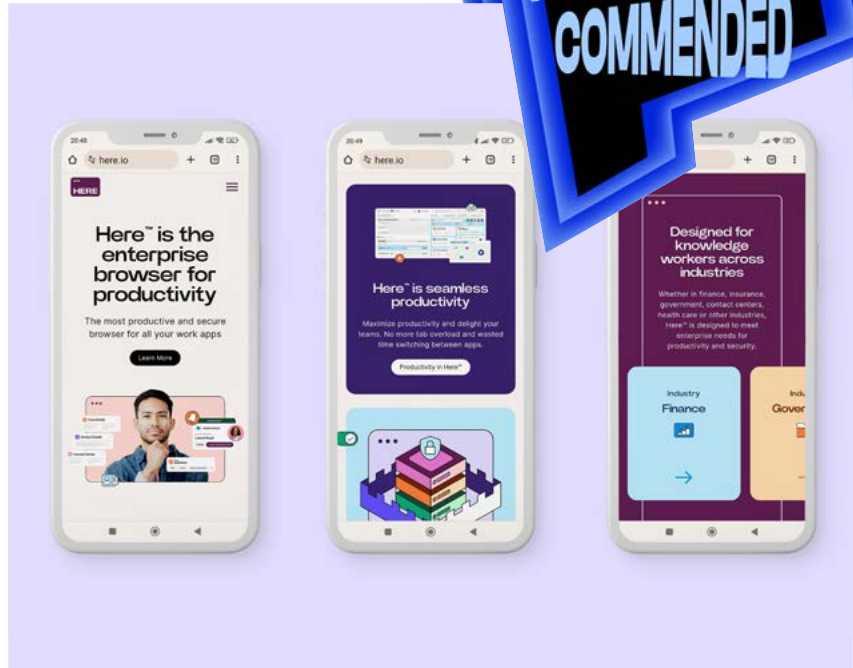
## SPECTRUM.LIFE AND UNITEDUS

Health insurer Spectrum.Life wanted to make its user experience simpler and ensure its mission to provide innovative health technology and all-round care was part of its brand communications. It worked with UnitedUs to create a brand that could speak to potential funders and investors while delivering an excellent user experience. Judges loved the bright, bold visuals and the ability the new brand has to "bring in so much energy, personality and confidence across all executions."

# BEST BRAND EVOLUTION (BUSINESS)

## HERE AND DUSTED

Enterprise browser company HERE worked with Dusted to create a brand that would speak to the needs of a business audience but use accessible language and visuals to ensure users felt like humans, not cogs in the corporate machine. The resulting brand is full of personality and features an easy-to-navigate user interface that ensures the browser is accessible and fit for purpose.





# BEST BRAND EVOLUTION (CONSUMER)

# GIANT BAR.



## KINGSBAKE AND THE COLLABORATORS - GIANT BAR

Kingsbake is the home of the Giant Bar flapjack range. Noise from competition in the 'healthy' granola bars and energy bars category and new lifestyle-driven candy bars meant Giant Bar had to modernise to make a giant impact in the market. Instead of reinventing itself along these lines, Giant Bar stayed true to its product. It is unapologetically a flapjack brand and its commitment to taste, nostalgic joy and fun flavours is even more pronounced with a new brand strategy and pack design.

The Collaborators focused on a big shelf impact, a social-ready brand world and an emphasis on taste. Brand icons of ingredients with legs work surprisingly well to communicate taste profiles and lend the brand a sense of Gen Z social nous and social media clout. The result is a creative, confident brand positioning with enough oomph to re-energise the flapjack category more broadly.



## SOFITEL AND CONRAN DESIGN GROUP

Despite Sofitel's recognition and the strong associations its brand had with its iconic French spirit, this relationship was actually harming its prospects for brand growth. Its French-ness was seen as limiting and restrictive. Conran Design Group worked to build a more indulgent, lifestyle brand that tapped into the French spirit while also allowing customers room to explore.

The result is an accessibly luxurious brand that feels fresh and warm. It has resonated well with audiences with a 129% increase in the number of hotels being developed and a 38% increase in engagement on Sofitel's LinkedIn channel. Judges loved the "elegant, rich and versatile design system that all works beautifully together and absolutely fulfils the brief."

# BEST BRAND EVOLUTION (CONSUMER)

## BART INGREDIENTS AND THE SPACE CREATIVE

Bart Ingredients has long been a brand of choice for the discerning home cook. But the brand was holding back in terms of communicating Bart's extra kick in the kitchen. The Space Creative helped it loosen up its strict graphic lockup, infused the brand with colour and improved the on-pack storytelling. Judges said this was a "neat update that breathes new life into the brand and gives it much better standout on the shelf."



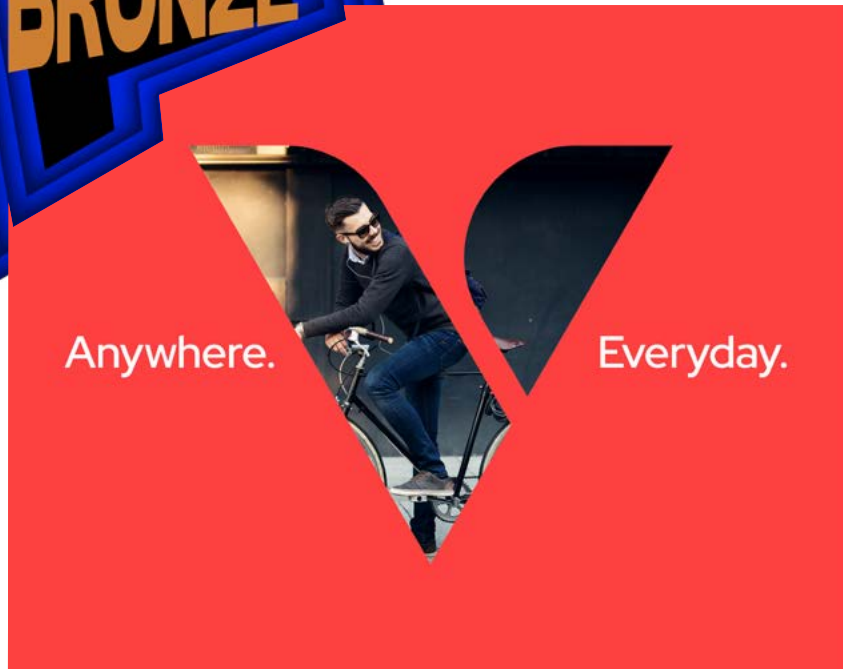
## EMMI CAFFÈ LATTE AND SPRINGGETTS BRAND DESIGN

Packaged iced coffee is a force to be reckoned with among younger shoppers but Emmi Caffè Latte was failing to resonate with consumers. Springgetts Brand Design wanted to infuse the coffee brand with confidence and clarity. It did so with clearer on-pack messaging and a younger, more accessible look. A 12% boost in brand awareness in the three months post-launch is proof that this rebrand is one strong batch of coffee.

# BEST BRAND EVOLUTION (CONSUMER)

## THE RSPB AND ASHA & CO.

The RSPB embraced a means of communicating that is more confident, passionate and hopeful, allowing the brand to reach a broader audience with more impactful communications. Using the 'bird's-eye view' as the foundation for its creative and positioning makes the brand more personal, urgent and understandable. Judges thought this was a "successful and impactful evolution of an iconic brand." ASHA & Co.'s brand work will allow it to better communicate with its target audiences.



## VERBATIM AND DUSTED

Consumer data storage brand Verbatim had been a leader in the industry since the early days of computing but its dated look wasn't resonating with a more lifestyle-focused modern consumer. It worked with Dusted to showcase the utterly essential role Verbatim plays in modern life, from charging devices to saving media safely. Judges praised the energy and emotion infused into the brand, making it feel relevant to a younger audience.

# LANDOR

## BEST BRAND EVOLUTION (CORPORATE)



# VOLKSWAGEN GROUP

### **VOLKSWAGEN AG AND LANDOR**

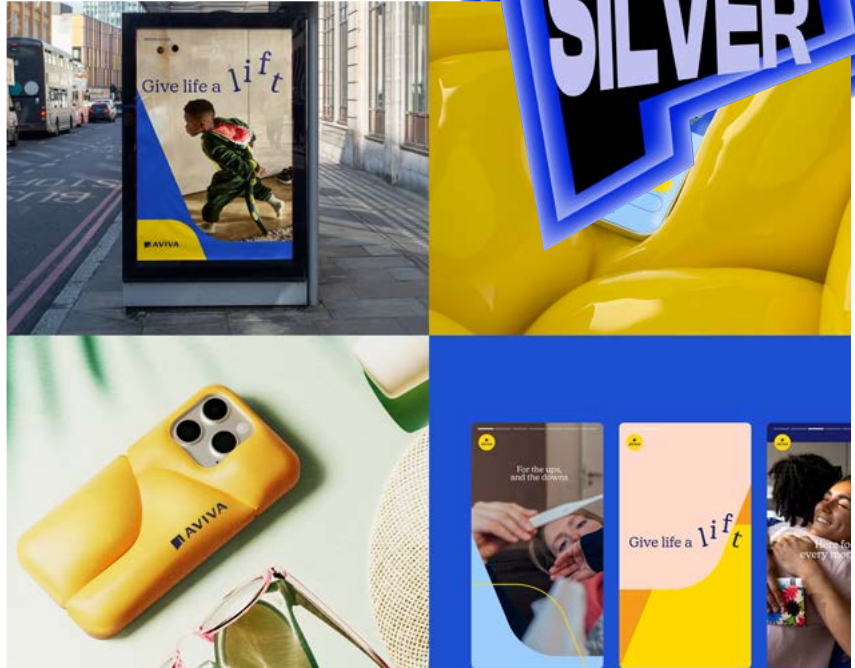
Volkswagen Group's sub-brands are globally renowned but its umbrella brand was failing to communicate its sustainability initiative and tech-driven strategy. Its 2020 rebrand was refined and mature, communicating authoritatively to a corporate audience. But as needs have changed and the group brand has begun to play a stronger role in consumer and employer relationships, the needs of its masterbrand have changed, too.

Landor worked on a brand that would enable Volkswagen Group to leverage its collaborative approach and team spirit, while communicating its commitment to a digital, sustainable future in automotive design. The new brand is progressive and has an internal momentum that carries through the imagery and graphics used across the visual identity. A bespoke font positions the group squarely at the intersection of science and technology. One judge said it "showed thoughtfulness and alignment across all design elements" leading to a harmony across the brand's positioning and visual identity.

# BEST BRAND EVOLUTION (CORPORATE)

## AVIVA AND LANDOR

Aviva has been on a mission to infuse the insurance industry with a sense of humanity and personality. It worked with Landor to remind everyone from its customer service advisers to its customers and investors that Aviva is designed to allow people to celebrate life to the fullest. The new strategy is joyful, uplifting and warm. Judges thought this had "injected the personality needed to evolve the brand for modern life."



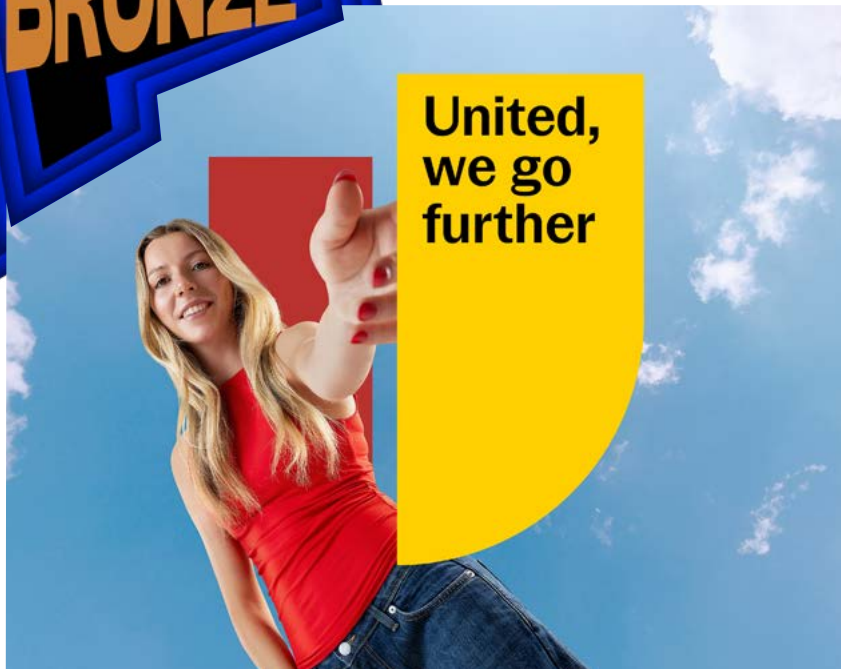
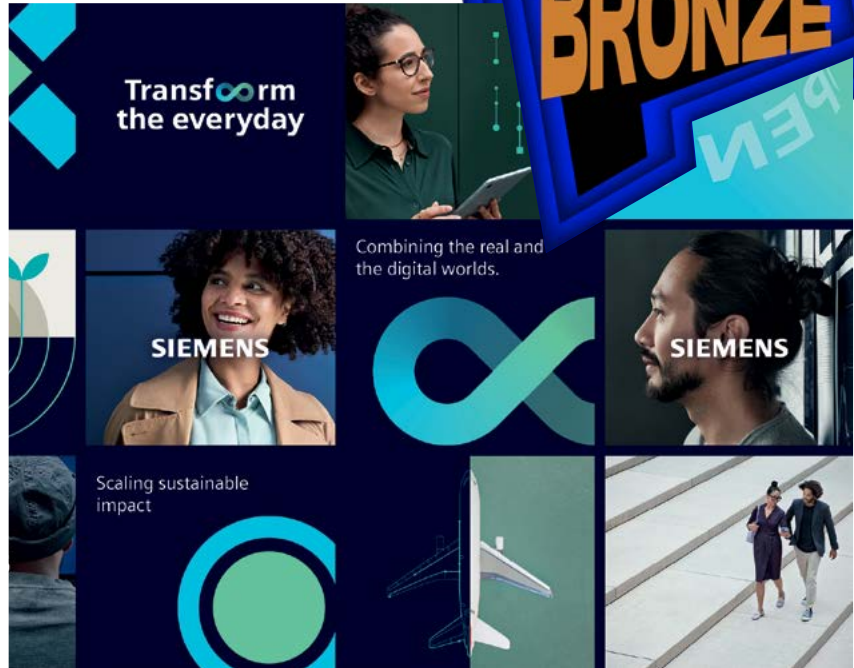
## WORLD SCOUTING AND DRAGON ROUGE

World Scouting is a massive, impactful brand that touches the lives of millions across the globe. To unify its brand and reinforce its messaging that scouting is 'woven through life', it worked with Dragon Rouge on a brand update. The new fleur-de-lys badge and icon allows for consistency across global applications and clarity in communications. One judge thought this was an "excellent balance between retaining heritage and making the brand relevant for today."

# BEST BRAND EVOLUTION (CORPORATE)

## SIEMENS AND METADESIGN

To firmly position Siemens as a technology leader aiming to 'transform the everyday', its brand had to showcase technological advancements while including a personal touch. MetaDesign handled this challenge with ease by building a strong visual style that represents technological excellence juxtaposed with human photography and icons. The result is clean, clear and an excellent move to bring the brand into the future.



## UNITED TRUST BANK AND SABOTEUR

United Trust Bank's focus on the construction and property industries meant its people-centric approach and credibility needed to be communicated through its brand. Saboteur evolved the brand, retaining an element of key heritage icons but imbuing them with warmth, authority and modern visual sensibilities. Judges thought this was an "excellent use of a distinctive brand mark to drive recognition and recall, underpinned by a people focus executed with simplicity."

# BEST STRATEGIC OR CREATIVE DEVELOPMENT OF A NEW BRAND



## DIAGEO INDIA AND BUTTERFLY CANNON

Diageo India recognised an emerging class of affluent luxury shoppers who were also socially and environmentally conscious. To reach this group with a new, homegrown whisky, Diageo India developed Godawan, a whisky brand that is also a tribute to the iconic bird of the same name. The whisky is at once a premium spirit and a call to action inspiring people to protect the Rajasthani deserts that the critically endangered bird calls home.

The visual identity draws on the desert's landscape for its colour palette and the Godawan bird is rendered in beautiful illustrative style on the pack. The identity, brand positioning, communications and purpose all combine to create a richly textured world, an inspiring mission and a well-targeted product. Judges thought this was "beautifully executed with an emotive story" and a "standout in the category" with "great craft and illustration, clear insights, execution and results."



# BEST STRATEGIC OR CREATIVE DEVELOPMENT OF A NEW BRAND

## JOBBIO AND ROWDY STUDIO

Adtech company Amply set out to redefine the sector to tackle misperceptions and redefine itself as a digital-first service partner capable of unlocking new revenue streams. Rowdy Studio supported this mission with a brand that positions Amply as an 'instigator and explorer' through a compelling graphic language that uses dots and motion to communicate the company's purpose. One judge said this was a "very strong identity that would provoke instant recognition. It has lots of potential."



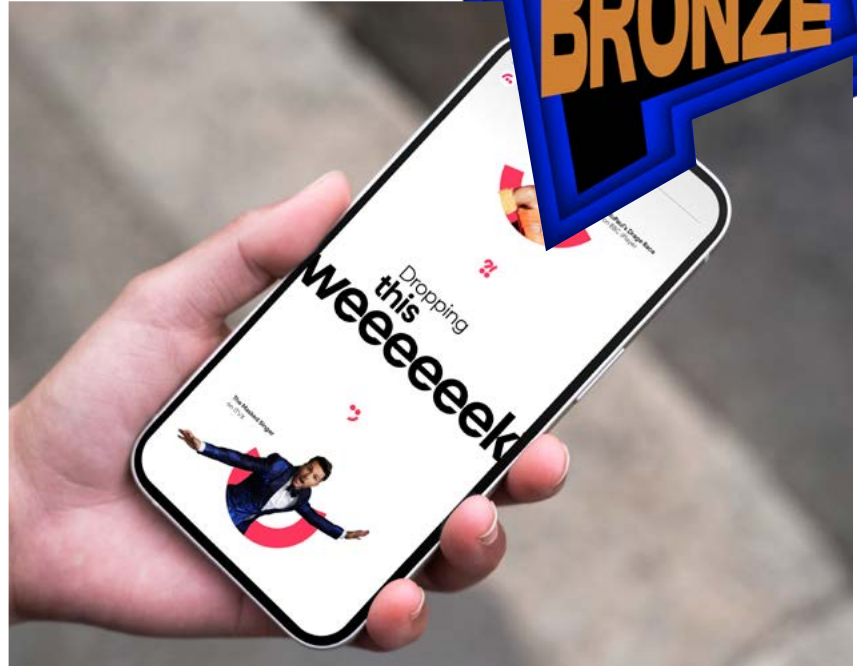
## THEAKSTON AND WPA PINFOLD

Theakston wanted its collaboration with the Hairy Bikers to be more meaningful than a simple celebrity endorsement. It wanted to showcase the love between Si & Dave, and their passion for food, bikes and beer. WPA Pinfold created a bespoke brand for the collab, with a distinctive colour palette and illustrated images of the bikers on the packs. This approach allowed the new brews to stand out from the rest of the portfolio and make an impact on trade and social media. Judges thought this was an excellent example of a collaboration understanding the target market and using design to communicate its purpose to the audience.

# BEST STRATEGIC OR CREATIVE DEVELOPMENT OF A NEW BRAND

## FREELY AND DIXONBAXI

DixonBaxi was charged with reinvigorating live TV amid a disjointed entertainment world of streamers and broadcasters. It rebranded Freeview as Freely. The new brand - represented by a signature 'Freemoji' - puts the best of the UK's five major broadcasters under one banner. Positioning Freely as a simple, unified option for finding the best in British programming helped redefine free TV and shape a more positive future for it. Judges thought the new positioning was expertly crafted, founded on strong strategic ambitions and supported by delightful brand design.



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MUSZYNA

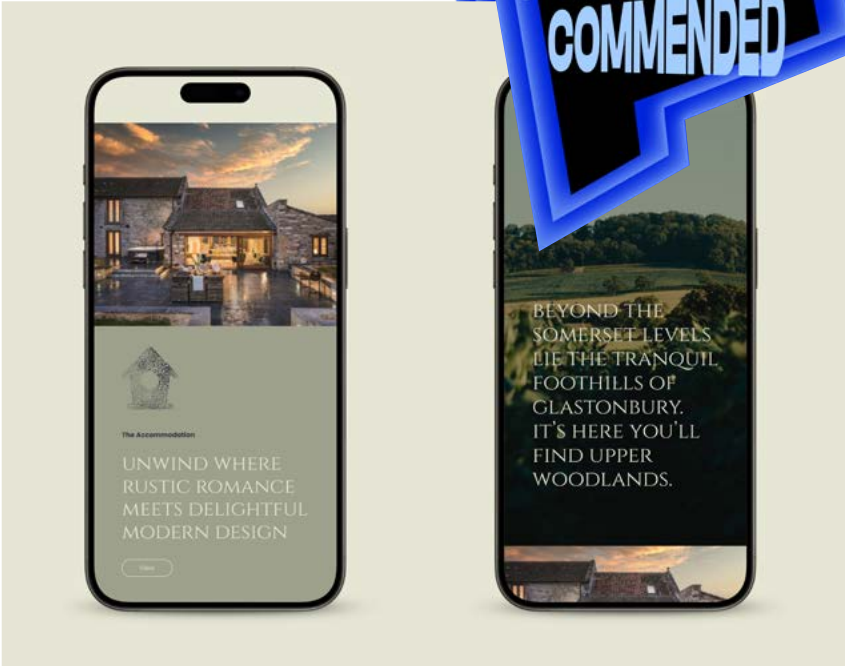
## MILA MUSZYNA AND TOUCHIDEAS

Polish mineral water brand MILA Muszyzna created a limited-edition product derived from one of Poland's oldest spa destinations. Touchideas brought the brand to life with an Art Deco-style bottle and a premium feel to the visual identity. The challenge of cutting through in a generic category, and doing so with a limited-edition product for that matter, was significant, but made all the easier with an expert positioning and beautiful design sensibility. One judge said, "This is a wonderful blend of legacy and modernity." Another praised the "great story, beautiful execution and strong brand narrative".

# BEST STRATEGIC OR CREATIVE DEVELOPMENT OF A NEW BRAND

## UPPER WOODLANDS AND PENCIL STUDIO LTD

Hospitality brand Upper Woodlands worked with Pencil Studio Ltd to create a brand that blends nature, luxury and a sense of discovery, all while tapping into the beauty of the Somerset countryside.



# BEST DEVELOPMENT OF A NEW BRAND WITHIN AN EXISTING BRAND PORTFOLIO



## DIAGEO INDIA AND BUTTERFLY CANNON

There are 100 Godawan birds left in the wilds of the Rajasthan deserts. To shed light on the urgent need to protect this species, Diageo India developed Godawan, a limited-edition whisky brand. Each of the 100 bottles features a unique, hand-etched Godawan bird alongside desert-inspired colours, gold foil and elegant, simple typography. The brand's positioning is designed to showcase excellence in Indian whisky distilling as well as provide urgency behind its environmental message.

The Butterfly Cannon-designed brand is a celebration of Rajasthan's wildlife and wild environments and a tribute to the conservation efforts protecting these spaces. It's a brand entirely steeped in its purpose and one that doesn't leave anything to be desired in terms of its excellent design. One judge called this "a beautiful brand that has clear links with the parent company. It excels as a luxury brand." Another praised the "high craft and execution" and exquisite hand-drawn illustrations.

# BEST DEVELOPMENT OF A NEW BRAND WITHIN AN EXISTING BRAND PORTFOLIO

## CARLSBERG GROUP AND MISSOURI CREATIVE

Carlsberg Group's Grimbergen brand launched a brewery at the 896-year-old Grimbergen Abbey. The brand was designed to showcase the heritage of monastic brewing – a tradition that goes back centuries – as well as tell the unique story of Grimbergen itself. Missouri Creative aligned these assets visually and in terms of the positioning, leading to a unique beer pack design that retains visual ties to the category. Judges thought this blend of history and premium brewing notes was elegant and effective.



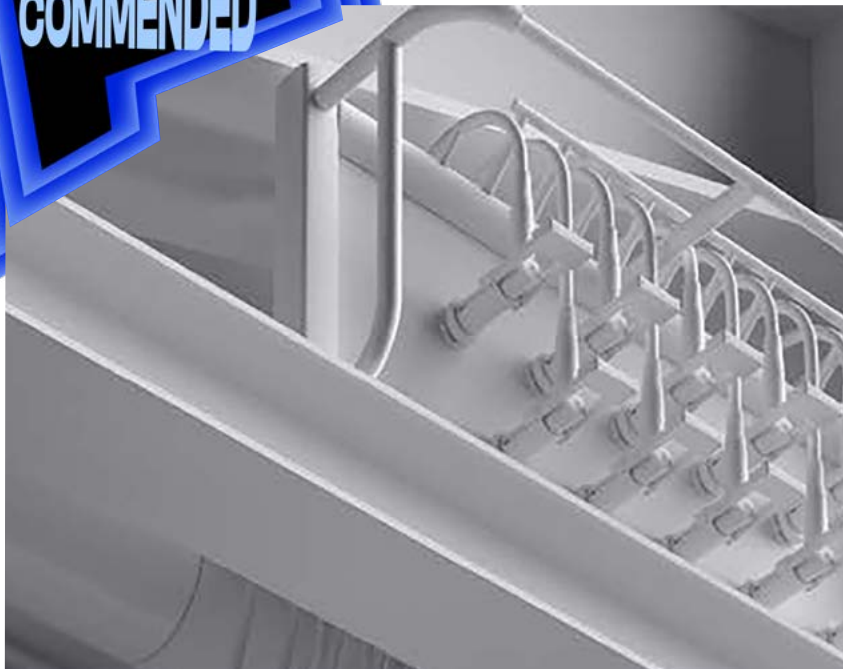
## MUWIN ESTATE WINES AND WPA PINFOLD

Nova Scotia-based winery and cider producer Muwin Estate Wines needed a brand for its low-alcohol range that could connect with consumers and tell the story of its heritage. It worked with WPA Pinfold to create Mocksecco, a range of low-alcohol canned wines that tap into a Gen Z aesthetic and drinking culture. Bright colours, bubbly design and a cheeky name combine to create something fun, authoritative and fresh. One judge called this a "gorgeous identity with real standout in the market", praising the understanding of the market's direction in the development of the brand's positioning.

# BEST DEVELOPMENT OF A NEW BRAND WITHIN AN EXISTING BRAND PORTFOLIO

## DOBRY HOTEL AND DRAGONROUGE

Poland's Dobry Hotel Group wanted to unify its portfolio behind a single brand that could stand out in the market with its premium offering. Dragon Rouge crafted Destigo Hotels, a brand focusing on the visitor experience. Luxe yet contemporary patterns are brought to life in a flexible brand system that allows for different sites to personalise the brand experience. The result is classy and impactful, with real personality. Judges thought the use of the patterns was beautifully executed and ensured the brand was successful in reaching its target audience.



## SLB ONESUBSEA AND BRANDPIE

The creation of SLB OneSubsea from a range of three existing brands allowed the company to reinvent itself and bring a beautifully designed Brandpie brand to life.

# BEST NAMING STRATEGY (NEW NAME)



## MICROHIVE AND BRAND POTENTIAL

Pennies From Heaven was a microfinance platform that blends the simple ability to donate small amounts with the big impact those pennies add up to over time. But to scale up and engage new audiences, it needed to rebrand. Brand Potential identified the need for a new name to make the organisation's purpose more transparent. The name Microhive instantly expresses the 'small amounts/big impact' concept in a single word.

The inclusion of the word 'hive' also gives the brand a sense of momentum and energy that was previously missing. It links the impact to the act of donating, inspiring people to make big changes with small change. One judge called this a "brilliant rename", adding: "This was a much-needed refresh that taps into the idea that small actions lead to great change." Another said: "The name, supported by an impactful tagline - 'small change, big change' - is executed beautifully. What a transformation!"

- ==== The Lioness line ====
- ==== The Mildmay line ====
- ==== The Windrush line ====
- ==== The Weaver line ====
- ==== The Suffragette line ====
- ==== The Liberty line ====

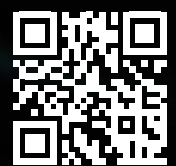
## TFL AND DNCO

The London Overground was once a confusing array of orange that failed to communicate that the single massive railway actually comprised distinct lines with different local identities. To ease understanding, TfL and DNCO embarked on a significant naming process to create new names for six different rail lines. A key part of the strategy was to better represent London's diversity; research indicated that only 4% of London's 1,500 monuments are dedicated to women and only three are dedicated to women of colour.

The new lines would be named after significant individuals or cultural aspects of the communities they serve. The new lines - Lioness, Mildmay, Windrush, Weaver, Suffragette and Liberty - are all representative of their communities and present a more authentic picture of London's cultural capital. Judges said, "We will probably never see an infrastructure-naming opportunity like this again", praising the "excellent research and rationale" and the way the new lines are "reflective of London's diverse culture."

# The home of brand transformation

**Designhouse**

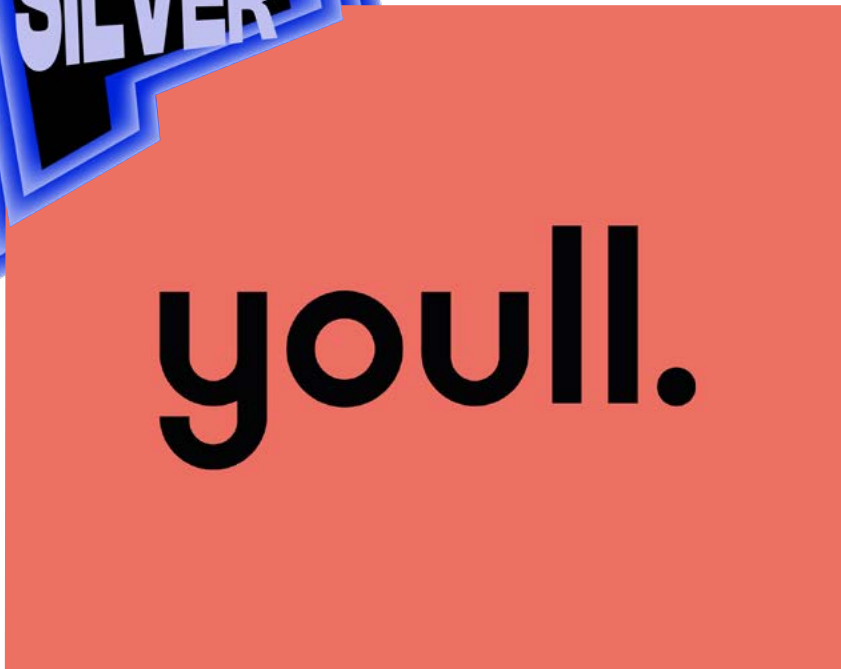




# BEST NAMING STRATEGY (NEW NAME)

## BRING ENERGY AND DESIGNHOUSE

Bring Energy brought a new sense of energy to the utilities sector when rebranding from Equans. The new name had to shift perceptions away from the legacy brand and incite engagement and excitement among customers. Designhouse brought this energy to life with sparky icons and a type-driven brand that is eye-catching and simple. "The name works well for the target audience and has lots of potential; it's very versatile and extendible," said the judges.



## YOULL AND BENIAMIN POP STUDIO

Youll empowers content creators to develop custom-branded mobile apps with minimal resources and time. Benjamin Pop Studio developed the name to empower business leaders and inspire them to create and grow their businesses. The 'you will' element of the name acts as a way to develop inner belief. In a lower-case blocky typeface, the name really comes to life, especially when juxtaposed against brand statements like 'express your world' and 'spark magic in others'.

**Thanks to our  
clients for their  
trust and to our  
team for their  
dedication.**

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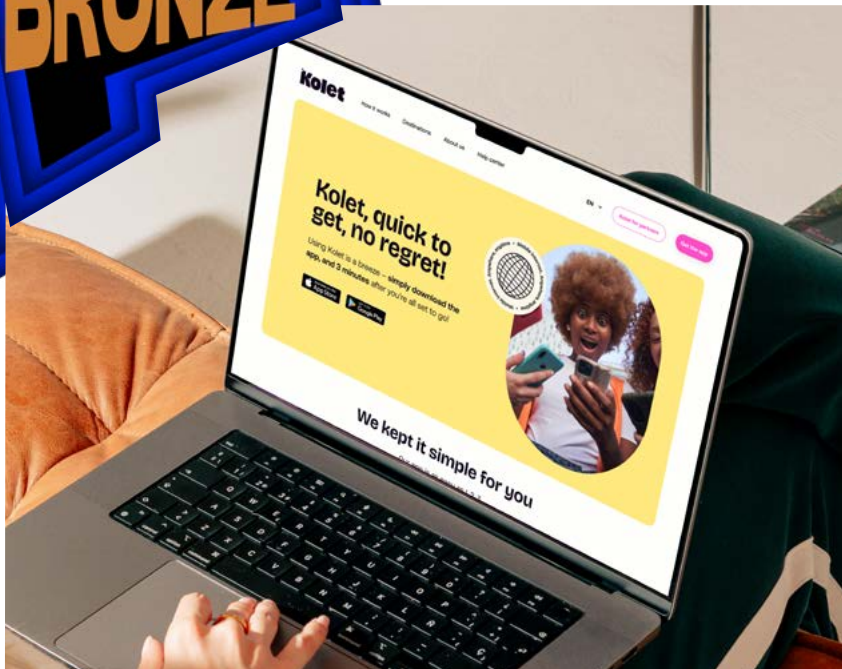
**We'd love to talk to you on our show.**  
fara@designbystructure.com



# BEST NAMING STRATEGY (NEW NAME)

## ONPATHENERGY AND DESIGNBYSTRUCTURE

Banks Renewables rebranded to OnPath Energy to focus on its communities and inspire stakeholders to engage in the future of clean energy production. Design By Structure complemented the name with a brand focusing on togetherness, a strategy that reinforces the concept of everyone working together on the same path. Judges liked the relationship the name and logo had with the warm photography, earthy colour palette and map-based imagery.



## KOLET AND AGENCE NAMIBIE

Telecoms company Kolet is an eSIM company aiming to shake up connectivity. It worked with Agence Namibie on a simple but effective name that truly speaks to the brand's purpose. Kolet is an anagram of 'telco', clearly indicating a revolution in the way smartphone communications operate. Judges thought the French-feeling name also felt friendly and relatable for the target audience, while clearly reflecting the company's positioning in a clever way.

## BEST NAMING STRATEGY (RENAME)



**ReMind<sup>UK</sup>**  
Getting ahead of dementia

### REMIND UK AND MYTTON WILLIAMS

The Research Institute for Care of the Elderly was failing to communicate its focus on memory-related diseases. Its static brand couldn't cut through the noisy UK charity sector to reach people with its emotive messaging and urgent cause. It worked with Mytton Williams to create a brand that would inspire people to support research into dementia and mind-based medical issues. The name ReMind UK is the perfect encapsulation of that mission. Its cleverness works on three levels: 'reminding' its audiences to hear its message, reflecting its mission to research the mind and representing the way people with dementia must often be reminded of things.

This multilayered name was supported by a hopeful, warm identity that speaks to families, the science and medical community and funding bodies alike. Judges thought the new name was deceptively simple and did the singular job of making the charity's positioning and purpose clear in two words. One judge added: "It brings to life everything the charity stands for, does and represents in a simple name."

# BEST NAMING STRATEGY (RENAME)

## MEENT AND JOOSNABHAN

Meent is a talent recruitment and HR agency dedicated to the sports and entertainment industry in Europe. Previously focusing on sports, its expansion into related entertainment landscapes required a shift in positioning. It worked with JoosNabhan to reflect this in its branding. The new name comes from the concept of being 'meant to meet', reflecting the company's role as a recruiter and subtly getting the word 'entertainment' into the name. Judges thought this friendly approach was the perfect solution for a global recruitment firm focusing on the entertainment and sports industries.



## PORTSMOUTH HISTORIC QUARTER AND DEFINITION

Portsmouth's dockyard is a landmark destination and home to unique world heritage sites like the Mary Rose Museum. Its name needed to transform the Portsmouth Naval Base Property Trust from a landlord into a curator of heritage destinations. It worked with Destination to shape its future. Portsmouth Historic Quarter became the perfect blend of authority and memorability. The supporting visual identity is a gorgeous, flexible brand with modern sensibilities. One judge said, "It immediately changes perceptions, renews focus and clarifies the mission."

## BEST NAMING STRATEGY (RENAME)

### UNIQUELY AND RICHARDSDEE

SalesSense had evolved from an outsourced sales partner to a company dedicated to providing excellent customer care across a range of services. It needed a brand that would redefine its position and move it beyond sales. RichardsDee crafted the name Uniquely, using the prefix 'un' across the brand's copy style to infuse the brand with playfulness and a sense of independence. One judge praised the way the "clear strategy aligns with the execution."



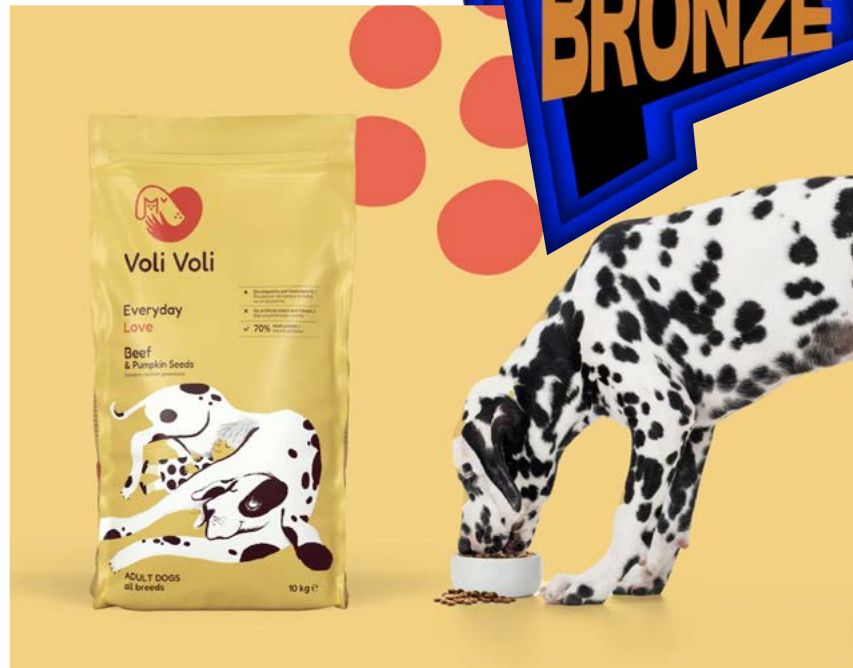
### VIA AND ASHA & CO.

Recovery treatment organisation the Westminster Drug Project needed to change perceptions toward a more positive positioning of support and rehabilitation. Part of this required removing the word 'drug' from its moniker. ASHA & Co. introduced the name Via, symbolising the journey service users take toward recovery. The visual identity uses a stair-like graphic device to indicate these sometimes up-and-down journeys. It's clear, visually impactful and utterly transformative.

# BEST NAMING STRATEGY (RENAME)

## VOLI VOLI AND FABULAR

Pet food company Voli Voli wanted its brand to be infused with love, reflecting the affection pet owners have for their animals. Fabular's naming system uses 'love' across the product portfolio, while the brand name Voli Voli means 'Love Love'. Reach has improved massively since the launch of the new brand. One judge said the new name and naming system "brings to life the strategy of love for pets and remains close to the brand's heritage."





**TYPE**





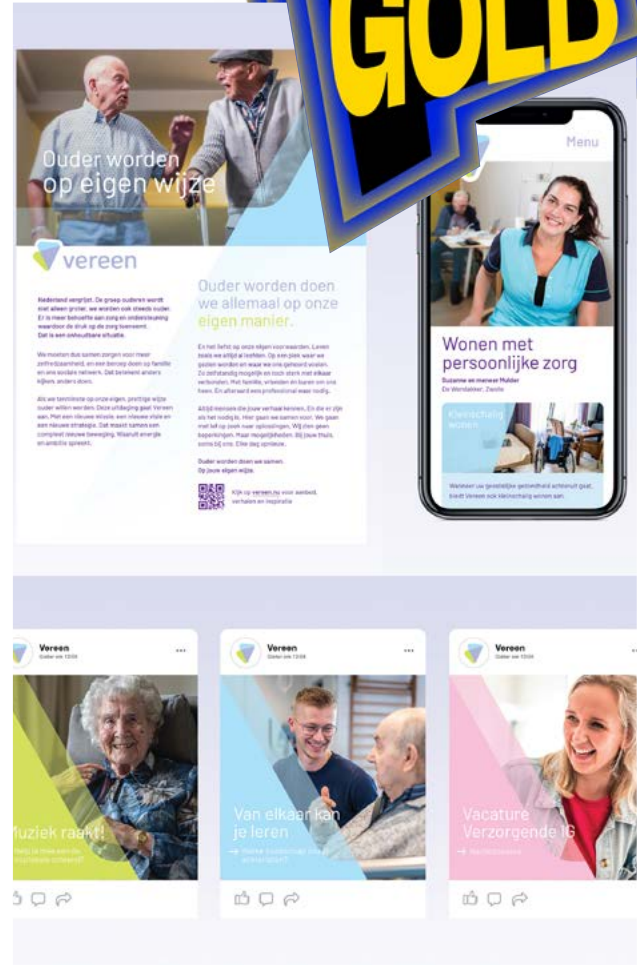
# BEST CORPORATE REBRAND FOLLOWING A MERGER OR ACQUISITION



## TNT SPORTS AND DIXONBAXI

BT Sport and Eurosport are giants in the sports broadcasting world. Their merger into TNT Sports was an opportunity to create a new type of broadcaster and redefine the sports entertainment genre. But it wanted to target audiences that had become used to YouTube commentary, social media posts during live events and immersive, in-person fan experiences. It worked with DixonBaxi to put the fans back into the heart of sports.

The new brand is a tribute to fan culture. It creates a sense of excitement, unity and authenticity that invites fans to bring their energy, passion and intensity into the world of TNT Sports. It's a risky move for a business comprising established brands, but one that diverges from the well-trodden path with good reason. One judge said this "exemplifies bold storytelling in a competitive broadcast landscape", adding: "The creative and the innovation shine with energetic visuals, kinetic typography and bold graphics that capture the essence of live sports."



## VEREEN AND SYNSATION BRAND DESIGN

Two Dutch elderly care organisations, Driezorg and Zonnehuisgroep IJssel-Vecht, merged to meet the needs of an ageing population. But the new company had to create a brand that would inspire a sense of unity among staff while communicating warmth and welcome for residents. The company focused on a strong strategy of external communications and audience consultation, putting its community at the heart of its brand redevelopment.

The new company, called Vereen, or 'unite', was designed with the interests of its target audience in mind. Synsation Brand Design created a simple visual identity that mutes the loud colours of the previous brands, allowing friendly, people-focused photography and clear communications to tell a strong story about the organisation. One judge said this was a "good example of how a merger can be leveraged to create a meaningful and united identity in a sector addressing critical societal challenges."

# BEST CORPORATE REBRAND FOLLOWING A MERGER OR ACQUISITION

## VISKU AND STUDIO NORTH

Supply chain and logistics consultancy Visku had grown through acquisitions, leading to brand confusion. Since its creation, though, the industry has changed drastically, with the advent of nearshoring, warehouse technological innovation and supply-chain disruption changing suppliers' relationships with their clients. Studio North built a brand focused on 'visibility' around every 'SKU' or 'Visku'. "The Visku rebrand effectively addressed complex challenges, using research-driven strategy and innovative design to unify and elevate its identity within the logistics sector," said one judge.



## EXPANA AND BRANDPIE

Agri-food market intelligence and price reporting brand Expana was formed from Mince's acquisition of AgriBriefing. Brandpie developed a new brand that could consolidate the expansive portfolio and clearly communicate the organisation's goal of providing crucial insights to agricultural and food businesses. One judge said: "Expana's rebrand is a strong example of strategic consolidation in a competitive and fragmented industry."

# BEST CORPORATE REBRAND FOLLOWING A MERGER OR ACQUISITION

## LIPTON TEAS AND INFUSIONS WITH TEAM CREATIF

Lipton Teas and Infusions' corporate brand unites an ecosystem of well-known sub-brands to create an authoritative, sophisticated entity able to communicate with key audiences across the competitive landscape. Team Creatif's work has infused the brand with personality, human-centric imagery and inclusivity. Judges thought this was an excellent example of a brand uniting its portfolio to leverage stronger global prominence and competitive advantage.



## BEST BRAND DEVELOPMENT PROJECT TO REFLECT A CHANGE OF MISSION, VALUES OR POSITIONING (BUSINESS)



### **JOBBO AND ROWDY STUDIO**

Jobbio's sub-brand Amply was an adtech service offering a white-label job board with powerful infrastructure. But negative perceptions of the adtech industry were holding it back from reaching new audiences sceptical of the industry as a whole. It worked with Rowdy Studio to reposition itself and shift away from its connection with parent brand Jobbio.

The new brand is positioned as an 'instigator and explorer' in digital, helping publishers and business connect with new audiences and unlock value. Its brand would act as a catalyst for discovery and action. Visually, it uses a monochrome palette, a witty, human tone of voice and a moving graphic device comprising millions of individual dots. The result clearly communicates Amply's commitment to reaching new audiences and drawing value from digital communications. Judges thought the result was unique, sophisticated and visually impactful.

## BEST BRAND DEVELOPMENT PROJECT TO REFLECT A CHANGE OF MISSION, VALUES OR POSITIONING (BUSINESS)

### AUSOLAN AND MOVEBRANDING

Spanish caterer and cleaning company Ausolan has more than 2,300 customers and over 11,000 employees. But somewhere along the way, it had lost its sense of heritage and purpose. Its origins as a Basque company designed to provide employment and independence for women were resurrected in its rebrand by Move Branding. The new approach is utterly contemporary but infuses the brand with warmth, humanity and heart. Judges thought it did "an excellent job in humanising what is often a dehumanised industry."



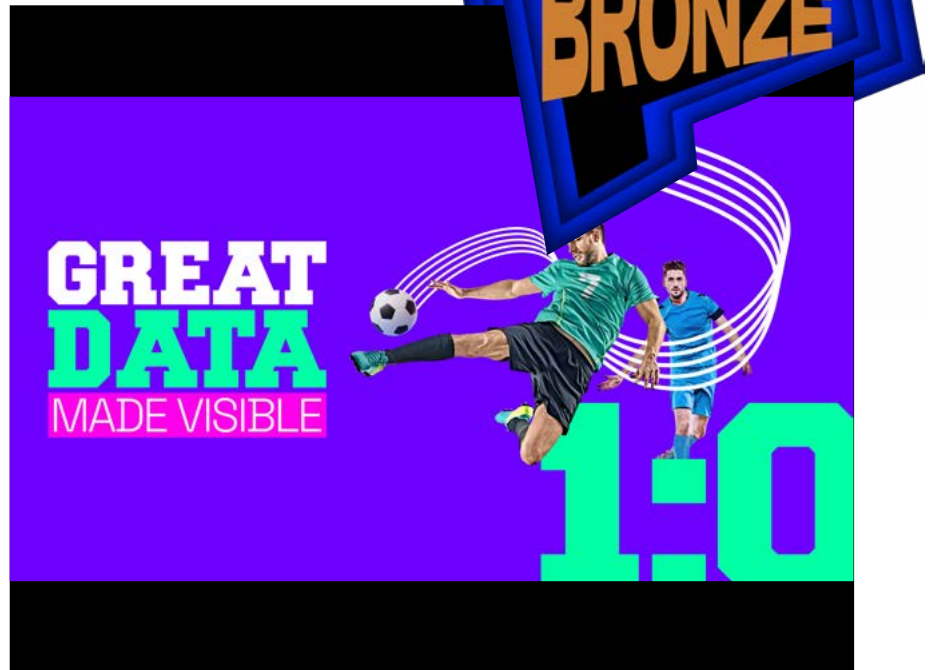
### ATNORTH

Nordic company atNorth is more than just a data centre. It is entirely focused on sustainable design and provides partners with a greener option for what is often a carbon-heavy service. Its new brand focuses entirely on this proposition. The company worked across its entire communications landscape to ensure its sustainable story was at the heart of its messaging, PR, brand and visual identity. The result is a cohesive brand built from an incredibly comprehensive and effective communications strategy.

## BEST BRAND DEVELOPMENT PROJECT TO REFLECT A CHANGE OF MISSION, VALUES OR POSITIONING (BUSINESS)

### STATSCORE AND DRAGONROUGE

Sports data company Statscore is committed to making sports data understandable, visually compelling and usable. To stand out, it needed to emphasise its commitment to excellent data visualisation. Dragon Rouge developed the positioning statement 'great data made visible'. This breathed a sense of purpose into the brand, allowing it to showcase its quality data services, all with usable visualisations at their heart. Judges loved the flexible, creative, impactful and customer-focused positioning and effective promotion of Statscore's USP across its brand.



### BESPAK AND LIMBER BRANDS

Inhaler company Bespak worked with Limber Brands to create a brand reflective of the action of inhaling and exhaling, seamlessly and beautifully reflecting its brand purpose in its visual identity.

## BEST BRAND DEVELOPMENT PROJECT TO REFLECT A CHANGE OF MISSION, VALUES OR POSITIONING (CONSUMER)



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### VERBATIM AND DUSTED

Data storage brand Verbatim has been a crucial player in the digital ecosystem since the early days of the tech revolution but its brand was uninspiring, functional and cluttered. It needed to transform itself to better reflect its positioning as a brand that is an essential partner for everyday digital life. It put this ethos at the heart of its product strategy and corporate communications.

Dusted turned Verbatim into a lifestyle brand, with sleek product imagery, bright human-centred photography and a punchy, stripped-back type design. The result is youthful, modern and fun – a far cry from the overwhelmed spec-focused packaging and gadgety graphics of the past. One judge said this was “a great transition of a visual identity. It clearly connects with the values and target group, and feels modern and consistent.”



## BEST BRAND DEVELOPMENT PROJECT TO REFLECT A CHANGE OF MISSION, VALUES OR POSITIONING (CONSUMER)

### ROLI AND DIXONBAXI

Founded to make music approachable for everyone, ROLI's disjointed brand was failing to get its message across. It worked with DixonBaxi to 'free the music' and create an empowering, creative, inspiring brand that would stand out from a sea of sameness. One judge said: "This rebrand demonstrates exceptional creativity, seamlessly integrating innovation with the company's vision and mission. The challenge was ambitious, seeking to reposition ROLI from niche audiences to a broader lifestyle market, and this was clearly articulated and tackled with precision."



### DAWTONA AND BNA

Dawtona was failing to communicate its family ownership and commitment to quality ingredients, being perceived as yet another food processor and producer. It worked with BNA to bring its brand story to light, focusing on telling the story of the farmers themselves, emphasising this local approach with visuals inspired by Slavic folklore. The result is authentic, appealing and expressive, giving Dawtona the potential to make a big impact on shelf.

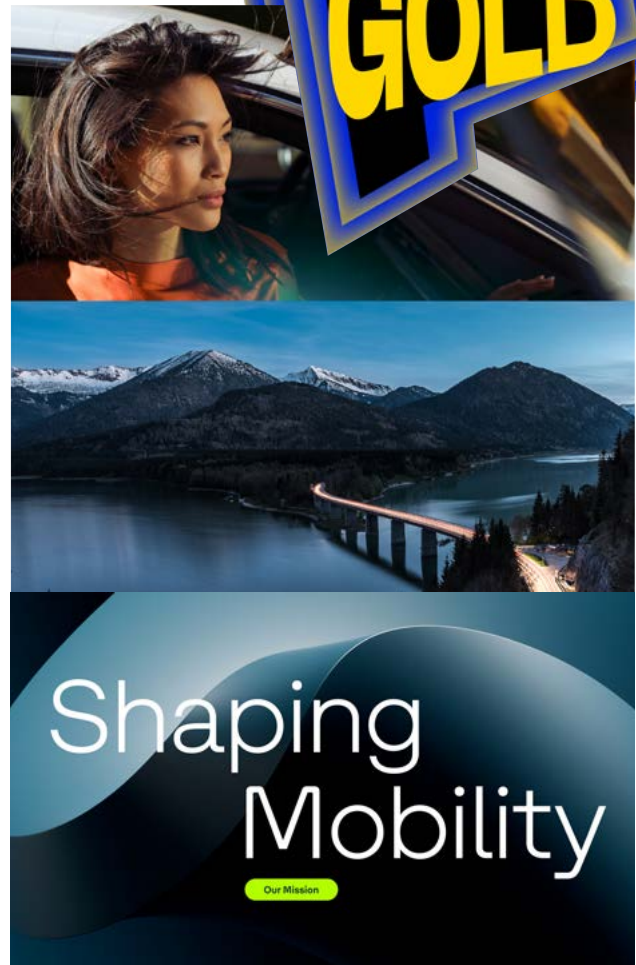
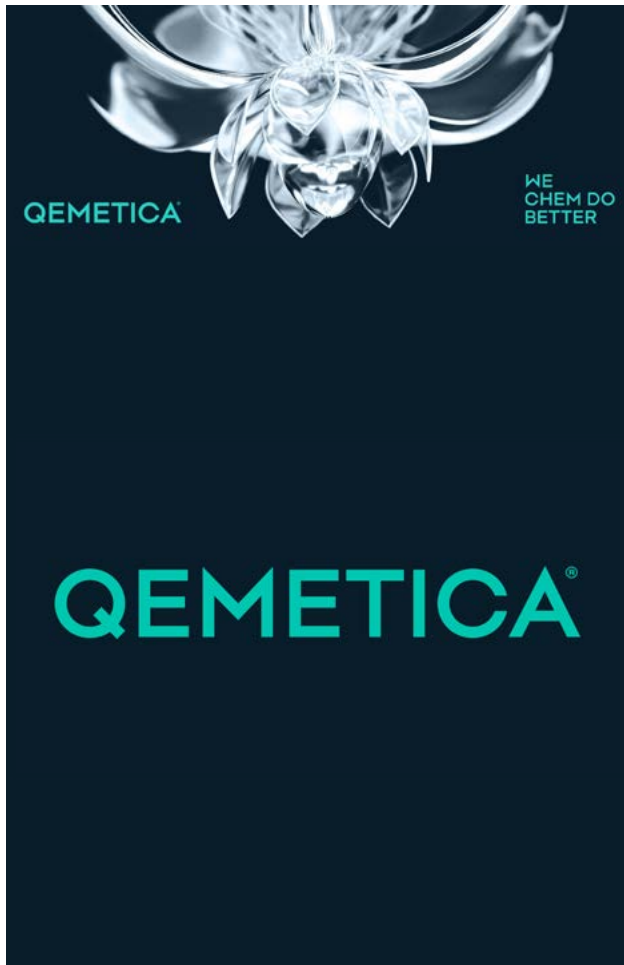
## BEST BRAND DEVELOPMENT PROJECT TO REFLECT A CHANGE OF MISSION, VALUES OR POSITIONING (CONSUMER)

### HAWAIIAN TROPIC AND PULL BRAND + CREATIVE

Years of association with tanning and low SPFs meant Hawaiian Tropic struggled to communicate its skin-protection messaging and purpose. It worked with Pull Brand + Creative to infuse the sunscreen category with a dose of Hawaiian Tropic's signature freedom. It transformed sunscreen from a product used out of fear to one that could inspire customers to live life more freely outdoors. Judges liked this positive approach and praised the successful repositioning strategy.



## BEST BRAND DEVELOPMENT PROJECT TO REFLECT A CHANGE OF MISSION, VALUES OR POSITIONING (CORPORATE)



### CIECH AND TOUCHIDEAS

European chemicals company CIECH is committed to clean chemistry, but it had to combat associations with heavy industry. To better get its messaging across, it decided to rebrand and rename itself. It worked with Touchideas to create Qemetica. The new brand is founded on making chemistry better, with the new slogan 'We chem do better' cleverly and simply clarifying the company's positioning.

Visually, the references to chemistry, elemental structure and science reinforce the pursuit of clean chemical production. Some of the imagery used in the new identity features transparent images of chemical structures or materials. These are not only arresting images but also communicate the 'clean' positioning with great effect. Judges loved the visual identity, praising the creative development and simplification of the brand.

### VOLKSWAGEN AG AND LANDOR

Volkswagen Group's future is one of sustainable automotive transport and technological development. To better communicate this, it needed a corporate brand that was less corporate. Its brand needed to be flexible enough to communicate for the group as a whole across countless markets, but distinctive enough to stand on its own four wheels.

Landor's solution is infused with visual cues tying Volkswagen to both sustainable innovation and digitally enhanced manufacturing. A bespoke typeface allows the group to communicate in a unified manner that is instantly recognisable and ownable. The strategy of 'progressive movement' encapsulates this positioning and provides an impetus for future growth. "This solution has given life and determination to a brand most know about while bringing a group perspective that is hopeful and positive," noted one judge.

## BEST BRAND DEVELOPMENT PROJECT TO REFLECT A CHANGE OF MISSION, VALUES OR POSITIONING (CORPORATE)

### ARA PARTNERS AND BLADONMORE

Private equity firm Ara Partners worked with Bladonmore to reposition itself as a firm dedicated to decarbonising investment. The centrepiece of the visual brand is a series of circular forms representing different industries and areas of funding. Bladonmore crafted the forms using materials and natural images, resulting in intriguing, beautiful graphics. Judges loved this blend of macro photography and abstract visual communications.



### THYSSENKRUPP NUCERA AG & CO. KGAA AND ONLIVELINE GMBH - OFFICE FOR TRANSFORMATION & STORYTELLING

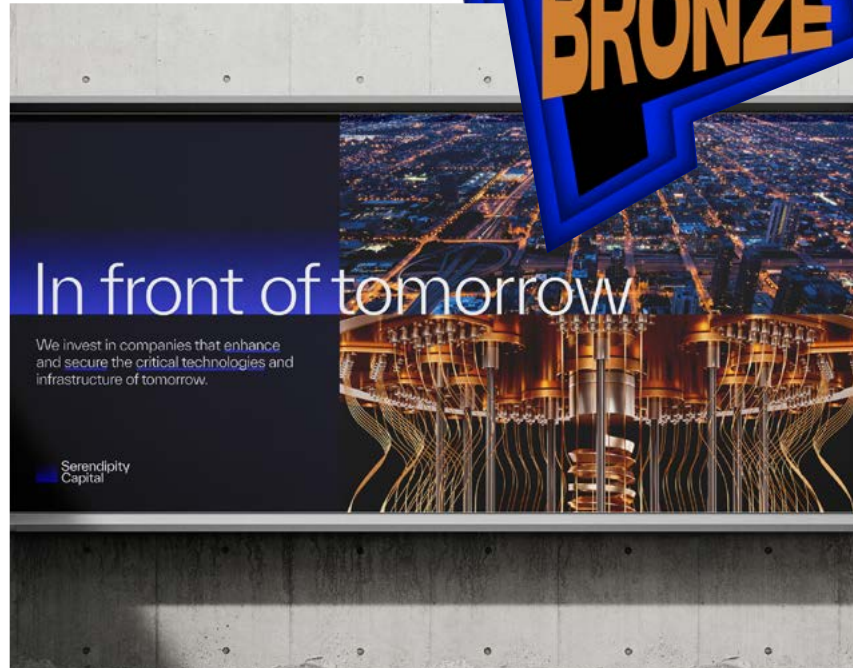
thyssenkrupp nucera AG & Co. KGaA has transformed into a company dedicated to supporting the production of clean energy. To support this shift, it worked with onliveline on a rebrand that was unveiled alongside its IPO. The new name and direction were designed to position the brand as the authority on clean energy solutions and resonate with a business and investment audience. "Clear, thoughtful, strategic," said one judge, praising the effective brand evolution.



## BEST BRAND DEVELOPMENT PROJECT TO REFLECT A CHANGE OF MISSION, VALUES OR POSITIONING (CORPORATE)

### SERENDIPITY CAPITAL AND INDUSTRY PARTNERS LIMITED

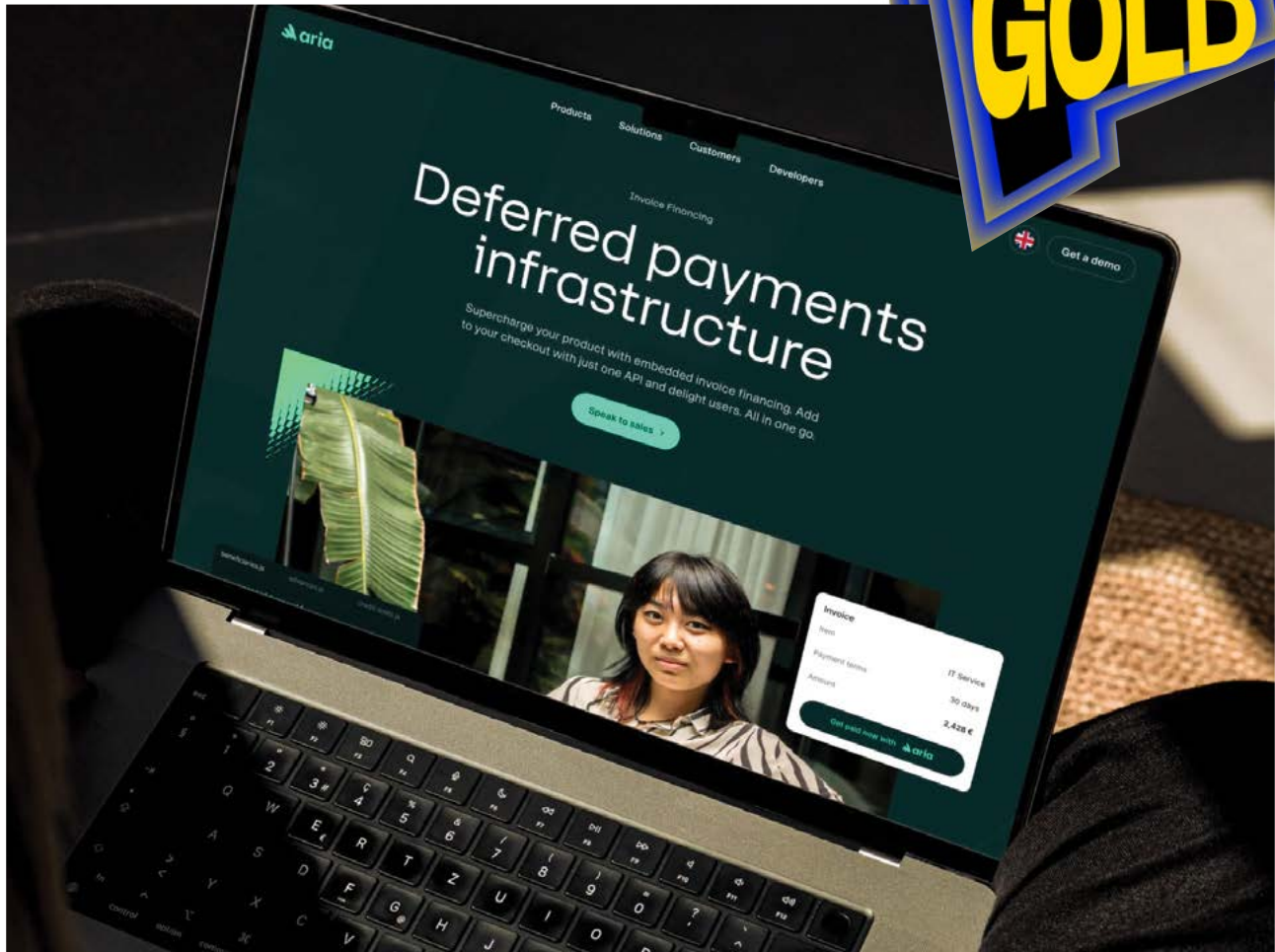
Serendipity Capital's rebrand marked a strategic shift in how the company positioned itself within the financial services sector. Known for investing in disruptive technologies like artificial intelligence, quantum technologies and sustainability, Serendipity Capital worked with Industry Partners Limited on a brand that would reflect its role as an investor in future-facing companies that shape tomorrow's critical infrastructure. Judges thought the reinvention of the brand was supported by a considered and effective strategic foundation.



### SHEARWATER AND SIEGEL+GALE

Marine surveyor Shearwater needed a brand that would support its repositioning as a geoscience technology company. It worked with Siegel+Gale to develop a brand around the idea of 'seismic thinking'. The new brand has a distinctive tone of voice, simple, punchy graphic style and the ability to effectively communicate the company's commitment to changing perceptions. Judges praised the relationship between the positioning statement and the new visual identity.

# BEST DIGITAL TRANSFORMATION



## ARIA AND TOGETHER

B2B payments platform Aria wanted to take the complexity out of payments. It worked with Together to create a brand with flexibility and movement in mind, using momentum to bring to life Aria's ability to 'make money move'. The building block of the new identity is a single 'kinetic square' that is used to build patterns and illustrations, bringing to life every aspect of the company's communications in a unified style.

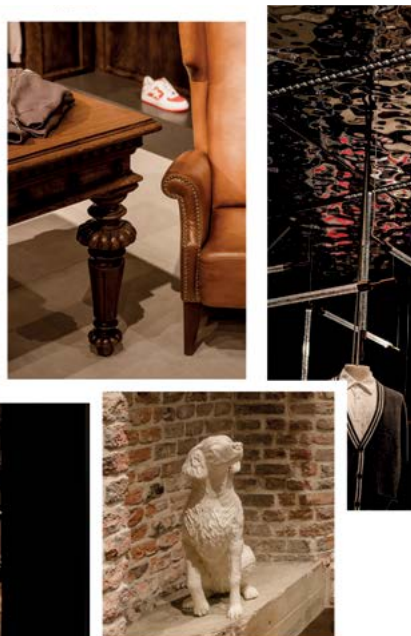
The new brand is functional and expressive, with the ability to communicate Aria's simple, partnership-based approach to B2B payments. Since the launch of the new brand, page views have grown by more than 2,000% and LinkedIn page views by 99%. "This is a true digital transformation, thoughtfully delivered across the design system," said one judge. Others praised Aria's unique, fresh design system that feels ownable and stands out from competitors.

# BEST DIGITAL TRANSFORMATION



## ARA PARTNERS AND BLADONMORE

Private equity firm Ara Partners aims to decarbonise the industrial economy. To ensure this positioning was at the heart of its communications, Bladonmore built a new, modern brand that more simply and impactfully explores Ara's mission to decarbonise. The new website is immersive and memorable with its use of circular shapes evoking water, green energy, industry and materials.



## PRM AND DRAGON ROUGE

PRM worked with Dragon Rouge to spark a revolution in premium fashion branding. It wanted to eschew industry trends toward minimalism and instead create an interactive, club-like world that could make customers feel part of the community. The new digital identity is stylish, type-driven and developed with social media applications in mind. "I loved this work," said one judge. "It's spot-on visually and emotionally for its category."

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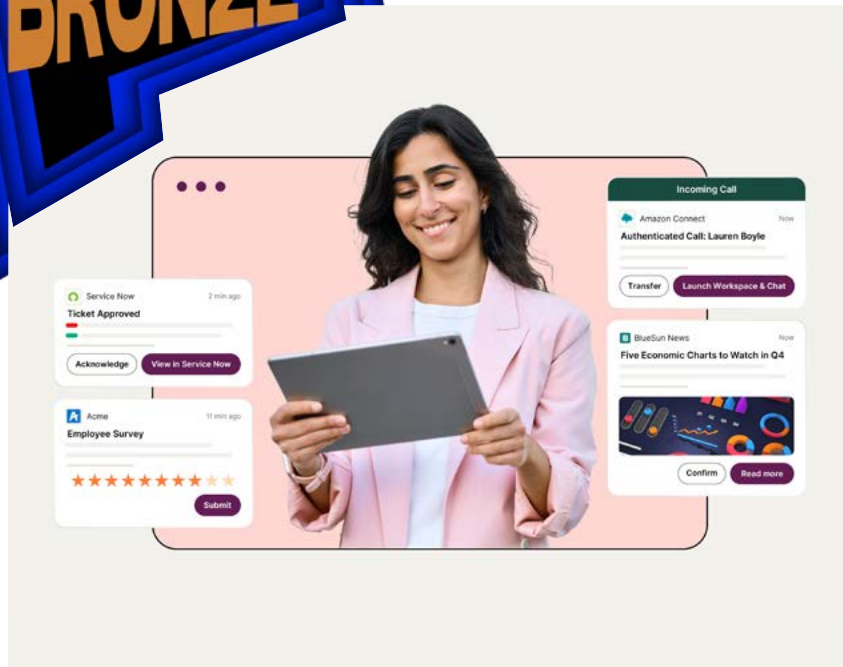
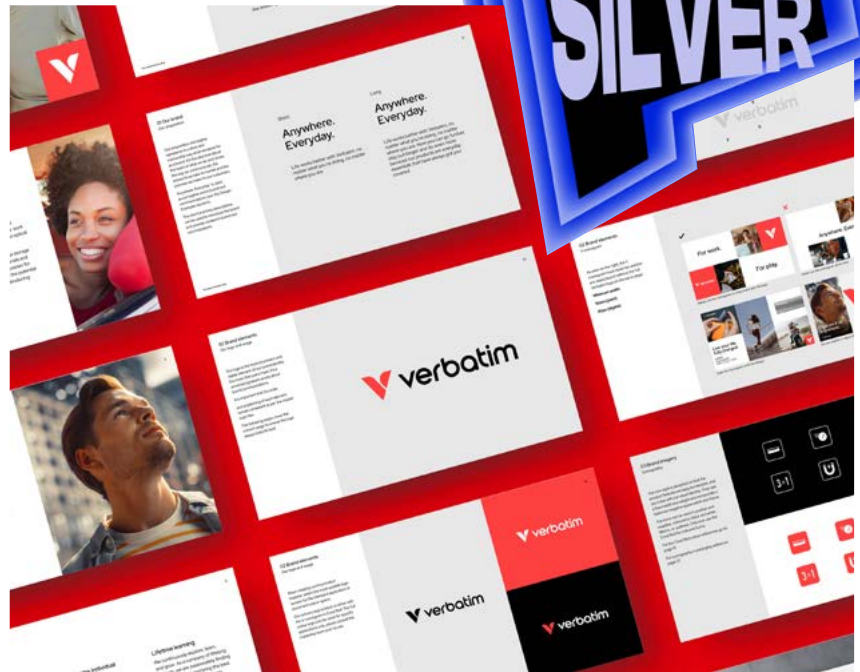
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# BEST DIGITAL TRANSFORMATION

## VERBATIM AND DUSTED

Digital storage firm Verbatim's new brand is sleek, lifestyle-focused and youthful. This attitude carries over to its digital communications, where its website embraces simplicity, freedom and clear, impactful messaging. Judges thought the way Dusted streamlined the identity made it stronger and bolder across digital applications, leading to a cleaner and more accessible digital experience.



## HERE AND DUSTED

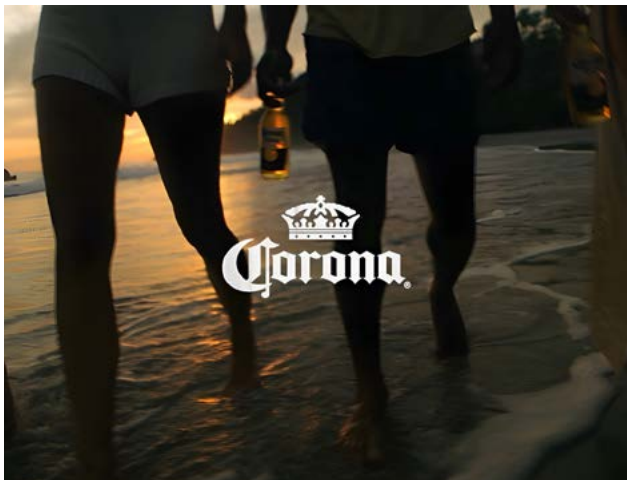
HERE, the world's first enterprise web browser, needed to move away from uninspiring gradients, techy blue and corporate jargon to capture customers' imaginations. It worked with Dusted on a digital brand that is simple, dependable and a bit playful. The result is well targeted to the company's potential audience of start-ups and scale-ups and has a signature style that allows it to remain memorable without overpowering the user experience.



**AUDIO**



## BEST AUDIO BRAND (CONSUMER)



### CORONA (GLOBAL) AND MADE MUSIC STUDIO

Corona (Global) needed an ownable audio brand that was as distinctive as its iconic visuals, rituals and effortless beach vibe. It worked with Made Music Studio to create a memorable audio trigger, reminiscent of dropping a lime into a bottle of beer, and capable of communicating the brand's ethos of active relaxation. The guitar-driven audio brand is as chill as a bottle of Corona. It creates a laid-back feeling of relaxation and joy, setting the tone for consumers to appreciate life's best moments.

This not only built a stronger, more cohesive world for Corona but has also resulted in a more effective brand. Brand recall has improved by 22% and associations with relaxation are up by 65%. "The sounds, musical styles and arrangements are very well chosen," said one judge. Another praised the "infectious vibe", while others said it was "a powerful use of emotional storytelling through sound with congruent assets" and "very memorable and will last a long time with great flexibility to adapt into the future."



### LEFFE (ABINBEV) AND MASSIVEMUSIC WITH JKR

To transcend industry norms and create an audio brand that would be instantly recognisable and distinctively ownable, Leffe drew inspiration from its birthplace at the Notre-Dame de Leffe abbey. The brand positioning of 'monastic divinity' represents spirituality and grandeur and serves to create an emotional connection with consumers.

MassiveMusic and JKR drew inspiration from monastic musical instruments and tradition but layered those elements with modern electric guitar and hip-hop rhythms. The result is improbable and spectacular. The audio brand is not only definitive of Leffe's character but also intriguing and appealing in its own right. One judge said, "The fusion with contemporary elements, the combination with organs and bells, electric guitars...everything creates a very special and interesting atmosphere." Judges thought the way the abbey's acoustics were deployed in the sonic brand was a great innovation, with one saying: "This was a wonderful use of creativity!"

# BEST AUDIO BRAND (CONSUMER)

## NANDO'S AND ADELPHOI MUSIC

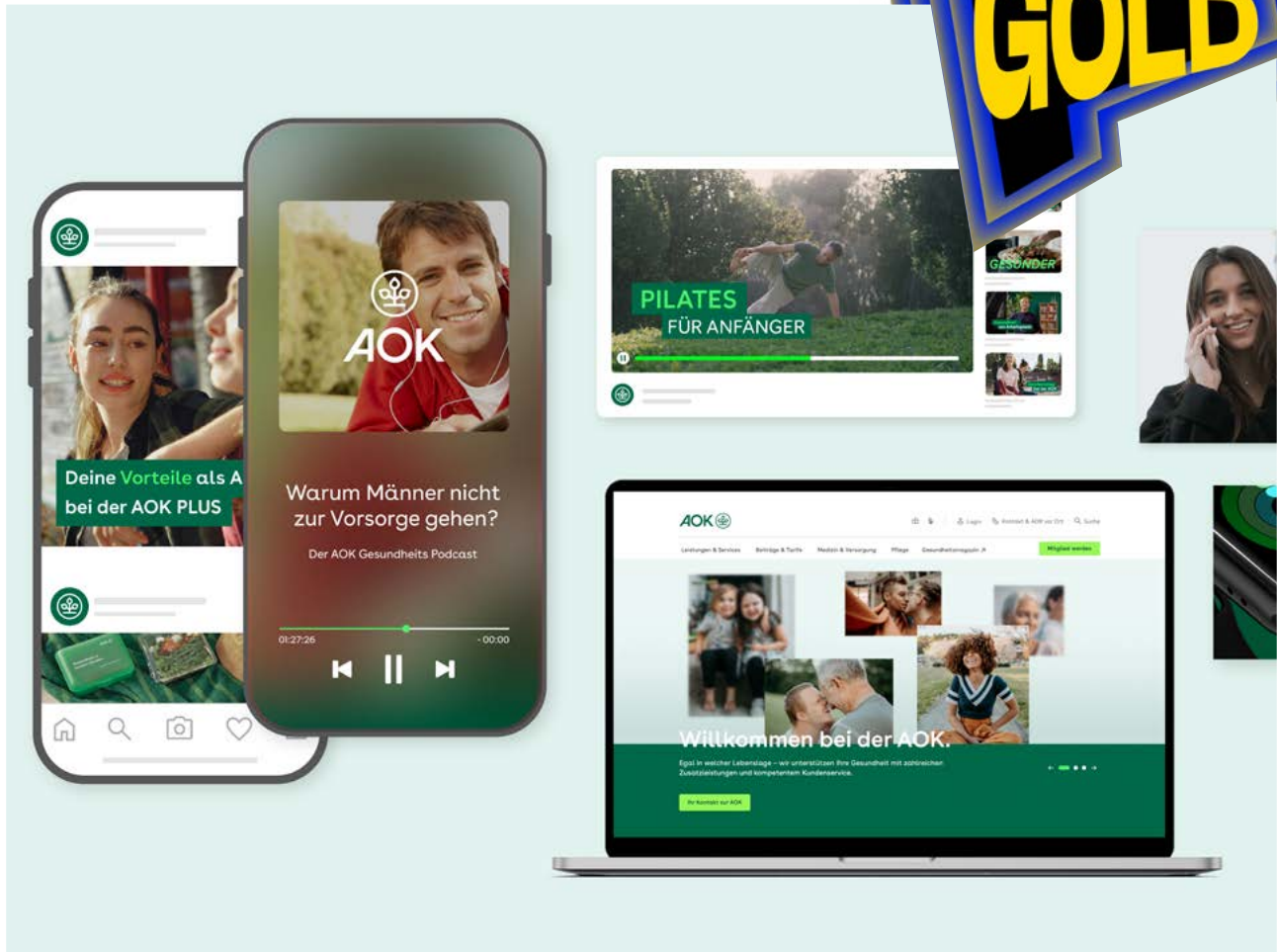
The Nando's sonic logo was crafted to embody a vibrant audio identity that captures the brand's South African heritage while resonating with a global audience across various touchpoints. Adelphoi Music took inspiration from Afro Luso music, a blend of African and Portuguese styles, to create a rich tapestry of traditional and contemporary sound. The result is distinctively and definitely Nando's.



## FELIX AND SIXIÈME SON

Felix worked with Sixième Son to create a memorable, playful audio brand based on the 'it's great to be a cat' tagline. But it wanted to avoid relying too heavily on nostalgia and ensure the brand would be relevant for modern audiences. The resulting brand is "the right solution to the brand challenge, executed with the right balance of Broadway and cleverness," according to one judge.

# BEST AUDIO BRAND (BUSINESS AND CORPORATE)



## AOK AND WHY DO BIRDS

German health insurer AOK wanted to create an audio brand that would reflect its standard of care and create a pleasant and recognisable soundscape for users across all touchpoints. Audio branding agency why do birds took inspiration from the AOK brand icon, the tree of life, used to portray growth. It developed a musical concept focusing on growth, using three notes in reflection of the tree's three lives. To express the company's empathy and community focus, acoustic instruments were used to convey a sense of warmth and authenticity. A full range of sonic communications was developed to meet different customer needs.

And the new brand has resonated well with AOK's audiences, 91.4% of whom find the sonic brand to be friendly and authentic. Judges agreed, with one saying, "The brand's challenges were executed flawlessly and the results show this. The sonic identity and brand assets are powerful, congruent and fit perfectly with the visual identity, tone and personality of AOK."

# BEST AUDIO BRAND (BUSINESS AND CORPORATE)

## CONOCOPHILLIPS AND SONICMINDS

ConocoPhillips wanted to bring to life its 'Spirit' values - safety, people, integrity, responsibility, innovation and teamwork - through a flexible, dynamic and innovative audio brand. It worked with Sonic Minds to develop a series of connected sonic logos that reflect the company's values. One judge said, "The team brought a fantastic and well-laid-out strategy to the table. I was especially impressed to hear the scale and adaptability of the execution, without sounding too repetitive."



## NATIONAL TRUST AND MASSIVEMUSIC

The National Trust wanted to enhance brand recognition and build an emotional connection to the organisation's mission. MassiveMusic blended organic sounds from across the National Trust's estate - like creaky floorboards and rustling trees - to create a bespoke soundscape that is utterly reflective of the organisation's purpose. "The sonic ecosystem does a nice job of capturing the environment as well as the purpose of National Trust. It lays a foundation for derivative audio for other channels and uses," said one judge.

# BEST AUDIO BRAND (BUSINESS AND CORPORATE)

## UCI AND UNMUTE

UCI (The Union Cycliste Internationale) needed a brand that could create a sensory experience across the sport's operations. It worked with Unmute to build a brand capable of flexing across the union's many different sporting events - as diverse as road and freestyle cycling. The resulting collection of sound activations is based on different moods and is capable of reaching multiple audiences, while retaining a connection to the spirit of cycling. One judge said, "I was so impressed with how the strategy was laid out, and the style-scape map blew me away. It clearly shows the breadth of creative possibilities and scale of the assets before the work has begun."



## MUNICH RE AND AMP GMBH

Risk-management and reinsurance company Munich Re wanted its audio brand to deliver a future-facing feel that would be memorable and authoritative in the sector. It worked with amp to create something melodic and dynamic, breaking free from the boring stock music often favoured by the insurance industry. The result is balanced and flexible. One judge said: "It combines very well different acoustic elements, sound evocations and synthetic timbres, which give the total compositions a very balanced character in their sound."



# BEST SONIC BRAND ACTIVATION



## NHS AND SONICBRAND

The NHS' 'Waiting to Live' campaign is an organ donation appeal designed to change perceptions of organ donations for children. It needed an emotive, compelling soundtrack to ensure it struck the right tone with parents. Sonicbrand explored existing music before determining that a bespoke piece would need to be composed to communicate the powerful, raw message in a sensitive way.

The result is haunting, beautiful and memorable. The video, featuring puppet-like renderings of children waiting for organ donations, is simple yet utterly effective. The campaign's efficacy resulted in a 101% increase in under-18 donor registrations. Judges thought this was an excellent example of using sound for a good cause. One said, "This work is an excellent example of how a custom song can create a powerful emotional connection." Another added that this was the "best cohesive brand activation".

# BEST SONIC BRAND ACTIVATION

## SILENT DISCO KING AND ON THE SLY///

Silent disco headphone company Silent Disco King wanted to create a branded 10-second countdown that could build anticipation and spark joy. ON THE SLY/// tailored the activation to the needs of different events and created a more prominent brand touchpoint for the headphone experience company. The resulting countdown and test transmission activations are "designed well with intricate sound design, humour and pumping music," noted one judge. Another added: "This is a good example of a brand beginning to use sonic branding to differentiate the brand experience and build a recognisable identity."



## AMF FASTIGHETER AND EFTERKLANG

To develop a headquarters space that was dynamic, desirable and immersive, AMF Fastigheter looked at the whole sensory experience. It worked with Efterklang to create auditory experiences for the different zones in the offices. These were designed to motivate focus, improve connection between employees, reduce stress and spark energy, depending on the space. One judge said this project "resulted in well-thought-out creative ideas that bring the physical space to life."

# BEST SONIC BRAND EVOLUTION



## DSB (DANISH STATE RAILWAYS) AND SONIC MINDS

DSB (Danish State Railways) has had a well-known audio brand since 1984, with its acronym being rendered in three memorable notes. This heritage meant associations with the railway's sonic brand were deep-rooted in the national consciousness. Any update would have to preserve this resonance while adding to the capabilities of the organisation.

Sonic Minds integrated the DSB notes into the audio brand and built a system rooted in familiarity and trust. The new system graciously updates the heritage logo, while building out a wider array of audio touchpoints capable of making the DSB experience a fully sensory one. Judges loved this approach. One said, "The challenge was met head-on. Updating a sonic logo that's been etched into the minds of consumers for 40 years is not an easy task. But I think the team did a great job giving the brand a refreshed, modernised sound, while still maintaining its core identity that's lived on for decades."



## ROLAND-GARROS AND SIXIÈME SON

Roland-Garros' brand relies on the sounds of the tournament to make a memorable impact on viewers' minds. Its first sonic brand was developed 10 years ago but with additional digital needs, more immersive fan experiences and cultural change, the brand had to evolve to remain relevant. Sixième Son retained the same blend of Parisian flair and Latin magic, while delivering updated assets for an evolving brand.

The brand's impact cannot be understated as it is played across every broadcast, match and digital touchpoint. Instead of simply creating branded music, the Roland-Garros sonic brand had to symbolise the greatness of the tournament itself. Judges thought this was a sensitive evolution that championed local musical culture and delivered a brand with a strong sense of personality.



**WRAPPED**



## BEST USE OF PACKAGING (GLASS)



### CHIVAS BROTHERS WITH THE GLENLIVET AND JDO GLOBAL

For its 200th anniversary, Chivas Brothers with The Glenlivet released a limited line of NFT-enabled whiskies called The Twelve Elements. This range blends the distillery's traditional craftsmanship with modern technology, reflecting the future of whisky-making. To reflect this in the packaging, JDO Global created a range of 12 bottles that have AI elements integrated into the design and fit within the wider Glenlivet brand family. Each bottle was also rendered digitally, enabling the owner of the exclusive product to boast ownership in the virtual realm as well.

Judges thought this was a novel way to approach limited-edition and luxury pack design in the whisky category. One said, "This conveys a luxury and innovative image. The ultra-premium execution mixes brand legacy and digital elements. It's so appealing!"

# BEST USE OF PACKAGING (GLASS)

## CLEANCO AND KNOCKOUT

CleanCo is one of the leading non-alcoholic spirit brands in the market. It worked with Knockout to redevelop its packaging to retain its signature shape while also being more cost-effective and using 50% less energy to produce. The new packs retain CleanCo's signature urban luxe look, while living up to the brand's commitment to 'skip the hangover, not the fun'.



## BEEFEATER GIN AND BOUNDLESS BRAND DESIGN

To redevelop and elevate the Beefeater 24 red-bottle gin, Boundless Brand Design tapped into the energy of London's nightlife for inspiration. The new look retains the pack's signature vine motif but updates and streamlines it to suit a more modern sensibility. The label is cut at a 24-degree angle to add verve and visual appeal. The new bottle is sleek, eye-catching and primed to be a leading nightlife gin brand.

# BEST USE OF PACKAGING (PRINT AND CARD)



## PENCIL STUDIOLT D

Pencil Studio Ltd's sweet 16 was marked with a dose of 1990s hip-hop era cool. The studio wanted to send something memorable to clients and partners who couldn't attend the birthday festivities, drawing from creative director Luke Manning's experience as a 16-year-old in 1996. It sent out a Bluetooth speaker and a 1990s playlist to include them in the celebrations.

The piece of design that drew it all together, however, was a life-size cardboard boom box designed to turn a modern speaker into a nostalgic icon, evocative of the boom boxes popular in the 1990s. Judges called this "fun" and "unexpected". One said, "It brought me joy!" Another said, "I have a crush on this! It's fun, it's practical, it's thoughtful and full of character."



# BEST USE OF PACKAGING (PRINT AND CARD)

## JOURNEY TO THE WEST AND THE COLLABORATORS - LOVESUM

Love Sum (Journey To The West) dumplings had the opportunity not only to create a new brand but also set the tone for the new category of fresh dumplings designed for mid-week mains. The Collaborators infused bright colours, cheerful illustration and recipe ideas to help transform this typical side dish from bridesmaid into bride. Judges liked how Love Sum took inspiration from fresh ravioli – also a dumpling – to create a new dining experience. One judge said, "I think it does exactly the job it's been intended to. I would buy it, so to me that's a win."



## KINGSBAKE AND THE COLLABORATORS - GIANT BAR

Kingsbake's Giant Bar needed to reimagine its category's potential to re-establish flapjacks as flavourful, joyful snacks and alternatives to candy bars and energy bars. The Collaborators used big, bubbly type, bright colours and cute taste-profile icons to tell a story in a limited space. The result is fun, impactful and well suited to the brand's mission.



# BEST USE OF PACKAGING (OTHER)

## BLUE DRAGON AND BOUNDLESS BRAND DESIGN

Blue Dragon's sweet chilli sauces are a British icon. But to free them from the cupboard and make them a part of everyday dining experiences, they needed to be reimaged at the packaging level. Boundless Brand Design flipped the pack on its head, transforming a glass pouring bottle into a plastic squeezy bottle. The simple transformation has repositioned the range as a dining table necessity. Judges praised the way a simple update has revolutionised the brand. One said, "The new bottle is a lovely shape and fits in with competitors. The design update is simple, but it still looks very much like a Blue Dragon product."



## PERNOD RICARD WITH HAVANA CLUB AND JDO GLOBAL

Pernod Ricard's Havana Club ready-to-drink proposition needed to retain its signature tropical spirit while also connecting with the young consumers at the heart of the category. JDO Global first infused the brand with consistency, developing a flexible style that could expand across new products. It also brought a sense of street style to the pack, retaining the brand's signature style and cheer. The result is a "vibrant design that doesn't detract from the Havana Club logo".

# BEST USE OF PACKAGING (OTHER)

## TENZING AND BOUNDLESS BRAND DESIGN

Plant-based energy drink Tenzing needed to evolve to retain its standout positioning and capitalise on sustainability-minded consumers. Boundless Brand Design amped up the illustration style, retaining the brand's signature natural textures while adding more contrast, a more powerful mountain design and a stronger pack architecture. The result is a proud range of clearly identifiable, impactful products that retain the best of Tenzing in the process. An 18% uplift in sales impressed the judges, who thought this was a distinctive new approach to the pack design.



# BEST USE OF PACKAGING (LIMITED EDITION)



## THE KRAKEN AND NB STUDIO

The Kraken's Legendary Survivor Series was primed to be the latest in a series of splashy, PR-worthy limited editions. But to achieve this cut-through, the bottles needed to make a big impact. NB Studio worked with illustrator Justin Estcourt on a pack infused with an ethereal quality, illustrating the mysterious and potentially perilous nature of the deep seas. The bottle was finished in a white gloss, adding to the mystique and limited nature.

The illustration is compelling, intricate and utterly beautiful, neatly differentiating the Legendary Survivor Series from the Kraken's other products. "I LOVE IT," said one judge. "I love the storytelling. I love the style. I love that the packaging tells a story and isn't just a nice picture. It creates a sense of anticipation. I want to know what next year's story will be. The lone survivor narrative is haunting and exciting with a beautiful illustration."

# BEST USE OF PACKAGING (LIMITED EDITION)

## PENCIL STUDIO LTD

For Pencil Studio Ltd's 16th birthday, it went back to the 1990s to celebrate founder and creative director Luke Manning's own birthday. It built a Bluetooth speaker cleverly designed to look like a cardboard boom box straight out of the 1990s hip-hop scene. Judges thought this was "full of character" and joy, praising the simple way it blended old and new and evoked a sense of naivety and fun.



## CHIVAS BROTHERS WITH THE GLENLIVET AND JDO GLOBAL

Chivas Brothers' The Glenlivet's Twelve Elements limited-edition series of whiskies features an NFT-enabled package that allows customers to own not only the physical product but also the digital expression of it. A tactile bottle and elemental artwork help to create a distinctive brand feel for the collection. Judges thought this blend of digital and physical artwork and product development was an exciting new frontier for the whisky industry.

# BEST USE OF PACKAGING (LIMITED EDITION)

## MOET HENNESSY AND KNOCKOUT

Moët Hennessy worked with Knockout to create a nine-cognac collection called Hennessy X.O 'The Spirit of Travel'. The series reflects nine key destinations through luxe packaging elements.





**SECTOR**





# BEST VISUAL IDENTITY FROM THE AUTOMOTIVE SECTOR



## **VOLKSWAGEN AG AND LANDOR**

Volkswagen Group's 2020 rebrand came at a time when the company needed an authoritative, unified corporate brand that could help it speak to a global business audience. But the automotive industry has changed rapidly in the years since, as parent companies have led the charge toward an electric future. Volkswagen Group's brand needed to be more visible in order to communicate its innovation, technological advancements and sustainability commitments.

It worked with Landor to inspire a green, digital revolution in its corporate masterbrand. The result is a strong blend of visual cues from both sectors, using a bespoke typeface to clearly indicate this balance. Movement, progress and future-facing copy are all reinforced with dynamic imagery and a more human persona. The result is well crafted, coherent and effective. It has "given life and determination" to the global brand while infusing it with a stronger, more ownable positioning.

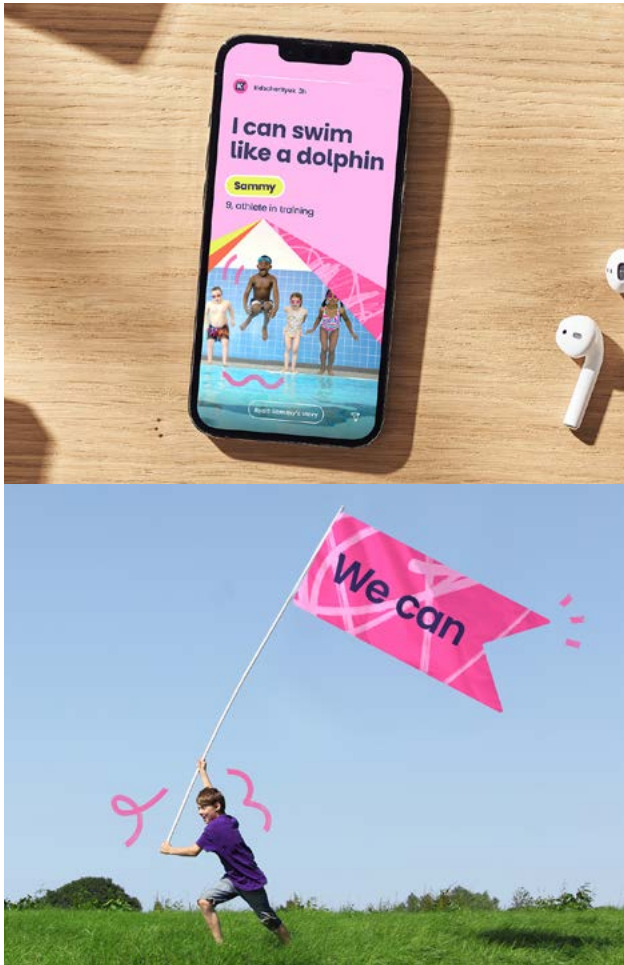
# BEST VISUAL IDENTITY FROM THE AUTOMOTIVE SECTOR

## HONDA EUROPE AND MISSOURI CREATIVE

Honda Europe had relied largely on dealers and local markets to tell its story. But challenges in the sector meant it needed to communicate its story more effectively to its European audiences. It worked with Missouri Creative to breathe life into the brand, creating a story built around the lives of its customers. It's a "strong evolution, with a resonant brand and story and beautiful art direction," said one judge.



# BEST VISUAL IDENTITY BY A CHARITY, NGO OR NOT-FOR-PROFIT



## KIDS AND RED STONE

Kids is a UK charity supporting children and young people with special needs and disabilities. Its brand had to inspire their families, as well as the charity's target audiences, with its mission of creating opportunities. Red Stone introduced a flag icon that reflects the 'K' in kids and acts as a banner behind which its communications can rally. The colour palette is bright and cheerful and the tone of voice approachable. The whole brand has been designed with accessibility in mind.

The heart of the new brand is its positioning: 'Disabled children say we can'. This message is reflected in inspiring communications, photography and visuals, resulting in a fun, personal brand that is relevant to its service users without becoming childish or patronising. Since launch, there has been a 100% increase in newsletter sign-ups and a 50% increase in London Marathon donations. One judge said, "I loved it. This was a really strong process that included and reflected the kids."



## KUTXA FUNDAZIOA AND MOVE BRANDING

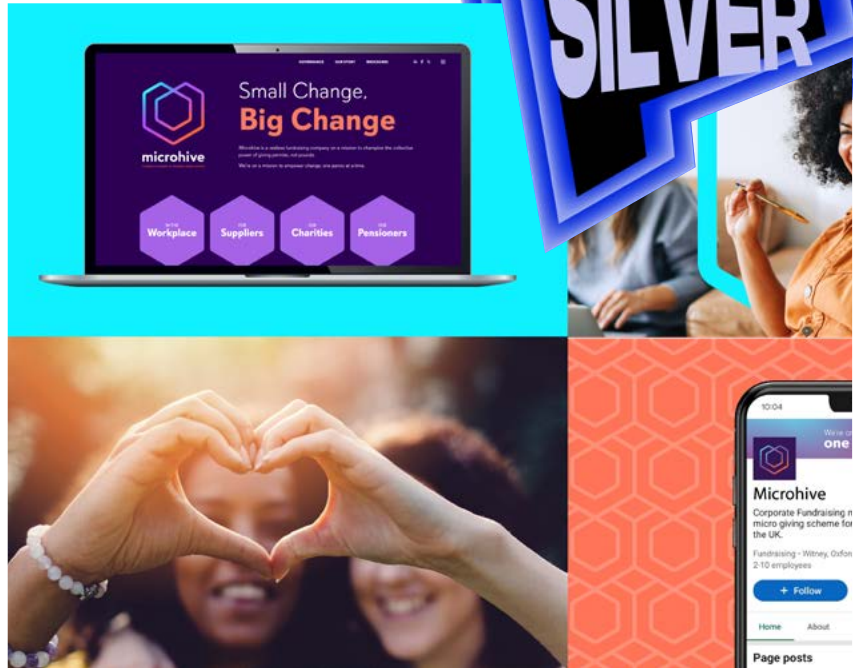
Spanish charity Kutxa Fundazioa supports and promotes progress in Gipuzkoa through economic development, social support and cultural programmes. To connect with younger audiences and continue to inspire engagement, it worked with Move Branding to modernise its image. Move Branding took inspiration from the region of Gipuzkoa when developing the graphic language. It used the colours found across the region alongside a palette of events and programming colours to create a multilayered identity.

The logo is a simple wordmark in a unique lockup crafted to work across digital and physical touchpoints with impact. The monochrome icon allows the organisation's activities to take centre stage, while offering a sense of credibility and consistency across the portfolio. Judges thought this update made Kutxa Fundazioa feel like a global culture brand. One judge praised the "beautiful, complex and well-executed design system with fantastic craftsmanship."

# BEST VISUAL IDENTITY BY A CHARITY, NGO OR NOT-FOR-PROFIT

## MICROHIVE AND BRAND POTENTIAL

Microfinance platform Microhive was designed to inspire people to give small change to make big change. This positioning was reflected in the visual identity, which drew inspiration from the honeycomb structure of beehives. The digital-first brand has an easily navigable user experience and uses friendly, bright colours and photography to great effect. Judges thought Brand Potential did an excellent job infusing the brand with a sense of energy and reinvigorating it across every single touchpoint.



## REMIND UK AND MYTTON WILLIAMS

ReMind UK needed to inspire people to support its mission to research mind-related diseases and provide services for those affected by them. It worked with Mytton Williams on a brand that would appeal to service users, the science and medical community and potential funders. The new brand is simple yet warm, blending credibility with human-centric communications. One judge said the rebrand "transformed the brand and helped it achieve its ambition."

# BEST VISUAL IDENTITY BY A CHARITY, NGO OR NOT-FOR-PROFIT

## BARNARDO'S AND THE CLEARING

Barnardo's may have a national platform and prominence, but it was failing to connect with the children who could be using its services. The Clearing helped it to reposition itself and relate to a young demographic by infusing the brand with childlike personality, cheer and playfulness. The new visual identity is a stunning blend of visual cues related to childhood and the warmth and authority offered by Barnardo's. One judge said this "inspires an inclusive, expressive and caring future - truly exceptional work!"



## BILL & MELINDA GATES FOUNDATION AND BRUNSWICK CREATIVE

Open source technology called digital public goods (DPGs) can help form the backbone of public services, governance and civil society services worldwide. The Bill & Melinda Gates Foundation worked with Brunswick Creative to promote understanding of the use of these DPGs as a tool for digital public infrastructure development. The visual identity comprises a gorgeous and relevant array of illustrated building blocks, inspiring users to 'build your digital future'.

# BEST VISUAL IDENTITY BY A CHARITY, NGO OR NOT-FOR-PROFIT

## WORLD SCOUTING AND DRAGON ROUGE

World Scouting wanted to update its global brand assets while retaining the heart of its positioning and brand perceptions. It worked with Dragon Rouge on an update to the iconic fleur-de-lys symbol and the introduction of a series of shapes inspired by scouting activities. The updated visual identity allows for flexibility across the world of scouting, but offers a strong foundation for cohesion and clarity of messaging. Judges loved the way the brand balanced modern branding uses with heritage design elements and storytelling.



# BEST VISUAL IDENTITY FROM THE EDUCATION SECTOR



## CARDIFF UNIVERSITY AND ONLY

Cardiff University is the Russell Group's only Welsh member but it was still failing to attract the best students and top educational talent. It needed a cohesive identity that could speak to its unique blend of heritage and innovation. It worked with Only to position the brand as a beacon of progress and a proud Welsh institution. Doing away with a confused, generic visual identity, the new approach is sophisticated and presents a university with a clear point of view.

A simple red-and-white palette with clear messaging takes centre stage alongside well-curated photography and a considered composition of Welsh and English in tandem. The new identity is primed to give Cardiff University a stronger platform from which to communicate. One judge said there was "much more coherence for the brand, reflecting its power and excellence." Another said, "This rebrand sets Cardiff apart as an inclusive, forward-thinking institution."



## SAGE AND LIMBER BRANDS

Academic publisher Sage had a brand that was outdated and didn't tell the story of Sage as an independent, female-founded business, focusing instead on its products and proposition. After working with Limber Brands, its branding was positioned to be more pronounced for a digital-first communications landscape. The new brand allows the logo to flex across different communications. Its use across the visual identity makes for a consistent user experience.

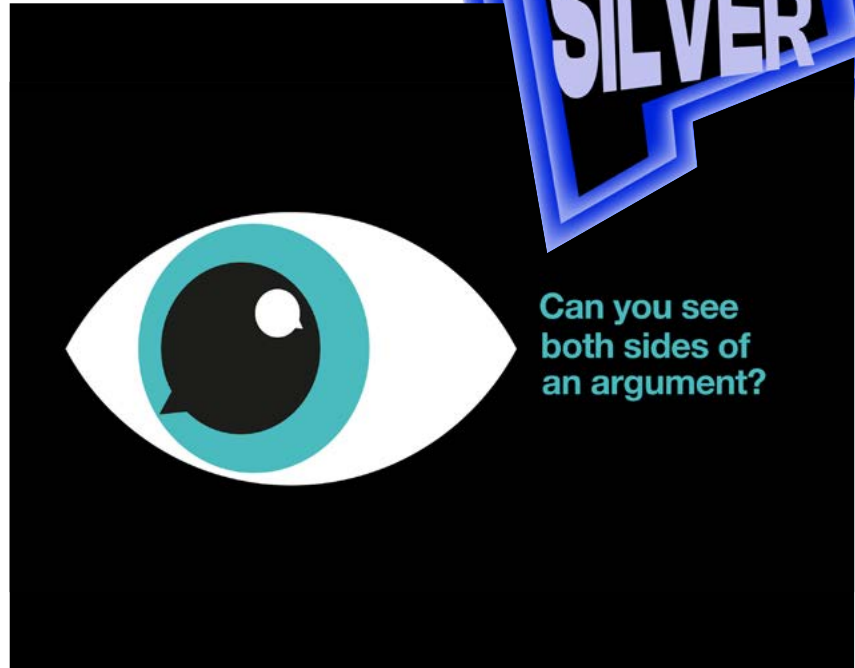
The brand's architecture was also refined, making for a simpler, easier-to-understand suite of products for customers, marketers and sales teams. The result is a contemporary powerhouse brand in the world of academic publishing. "Sage's rebrand successfully modernised its identity and leveraged its unique independence and heritage, setting it apart in a competitive industry. The positioning 'Independence with Impact' is compelling, and the creative execution aligns well with the strategy," said one judge.



# BEST VISUAL IDENTITY FROM THE EDUCATION SECTOR

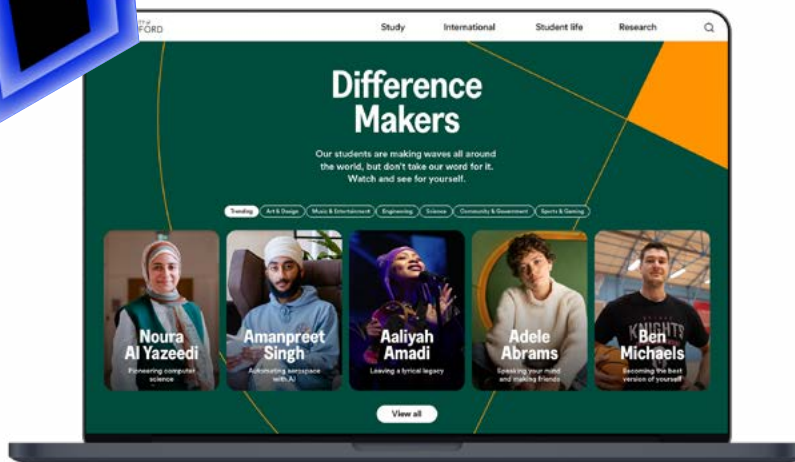
## UCL AND INSTINCTIF PARTNERS

UCL's Disagreeing Well sub-brand was designed to be a space that could provoke dialogue, respectful debate and open discourse among the university's community. Its visual identity had to be sensitively rendered so Instinctif Partners created a brand that juxtaposes two ideas or statements, reflecting the two sides of a traditional debate. The result visually and tonally reflects the brand's purpose. One judge said, "It is a commendable example of how branding can address significant cultural challenges."



## UNIVERSITY OF BRADFORD AND HYBRID

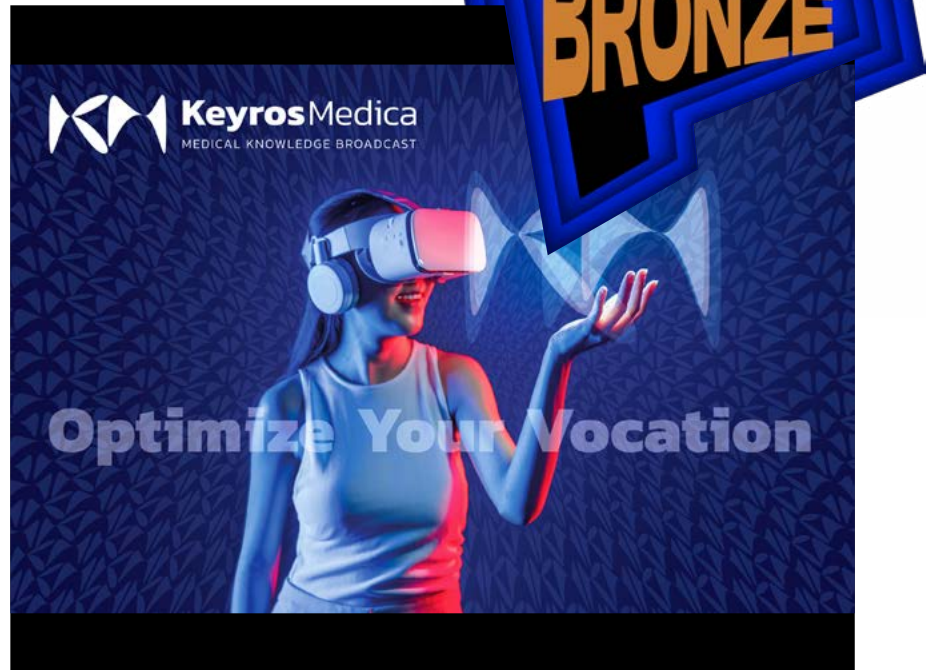
The University of Bradford is committed to turning ambition into action, supporting successive generations of students to make a big difference. It worked with Hybrid to put these 'difference makers' at the heart of the visual identity. The new brand is inspiring, curiosity-driven, cohesive and impactful. Judges thought this was an impressive positioning statement that was supported by an "elegant and deep-minded look and feel".



# BEST VISUAL IDENTITY FROM THE EDUCATION SECTOR

## KEYROS MEDICA AND BRANDSILVER

Medical education brand Keyros Medica worked with BrandSilver to build a brand that would speak to surgeons and other life-saving medical professionals without relying on industry clichés. BrandSilver built an immersive brand world that clearly communicates the benefits of the education and tech-first approach taken by Keyros Medica's programme. The judges said, "The strategy effectively balances professional gravitas with global accessibility, using insights into the competitive landscape to guide the development of the identity."



# BEST VISUAL IDENTITY FROM THE ENERGY AND UTILITIES SECTOR



## ZAFFRA AND DRAGON ROUGE

Zaffra was created to become a key player in the aviation industry, focusing on the development and delivery of sustainable aviation fuel. To tell the brand story of pushing the aviation industry to go further in sustainable innovation, Dragon Rouge developed the positioning 'Go Beyond'. Competitors in the category use generic clean-energy photography alongside blue and green colour palettes. Zaffra wanted to do things differently.

Its visual identity is defined by nature, embracing organic, flowing forms alongside the momentum and power of the aviation industry. Those characteristics combine with a striking colour palette of highlighter tones to create something future-facing, inspiring and different. Judges thought this was a brand with massive standout. They praised the name and strategy development and loved the future-proofed feel it evokes.

# BEST VISUAL IDENTITY FROM THE ENERGY AND UTILITIES SECTOR

## UISCE ÉIREANN AND RICHARDSDEE

Uisce Éireann wanted to position itself as Ireland's sole water authority, with a mission to deliver transformational water services. RichardsDee helped it achieve this with a brand that is clean, clear and utterly focused on water. Its logo is formed from water, giving the brand a sense of spirit and character and moving it away from the corporate iterations of its past. Judges praised the "innovative and fresh logo, look and feel".



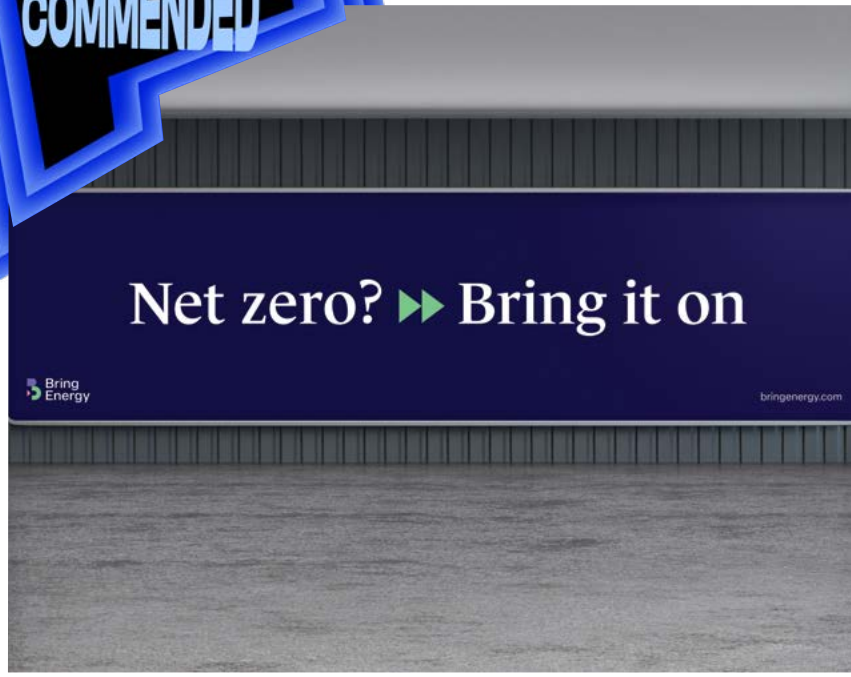
## GREENCELL AND BNA

Charging-solutions brand GreenCell needed a stronger brand to grow beyond its Polish heartland and better tell its story about affordable clean energy. It worked with BNA on a brand positioning, 'smarter everyday', that would position GreenCell as an innovative tech expert able to meet everyday charging needs. Judges thought the new brand showcased the products well and will enable the brand to compete on the global market.

# BEST VISUAL IDENTITY FROM THE ENERGY AND UTILITIES SECTOR

## ONPATH ENERGY AND DESIGN BY STRUCTURE

UK land-based sustainable energy developer OnPath Energy wanted to communicate its commitment to working with its partners to enrich their lives and improve the fabric of British energy infrastructure. Design By Structure created a warm, earthy identity that gets to the heart of the OnPath community's needs, concerns and care.



## BRING ENERGY AND DESIGNHOUSE

Designhouse created a bright, fun new visual identity for Bring Energy to convey resilience, dependability and sustainable solutions. Judges praised the use of a distinctive copy style and said the new identity married well to the needs of Bring Energy's audiences.

# BEST VISUAL IDENTITY FROM THE ENGINEERING AND MANUFACTURING SECTOR



## VERBATIM AND DUSTED

Verbatim's origins date to the early days of the digital revolution, when hard storage solutions were critical to communications and technical operations. Now, as needs have changed, storage and charging are still essential but the look and style common in the sector has shifted. Gone are the gadget-heavy graphics, tech spec-loaded packages and zingy 1990s typefaces. Verbatim needed to update to remain relevant.

It worked with Dusted on a brand revolution. It has unveiled a new identity that is sleek, modern and aspirational, creating a lifestyle-like brand in the process. Its positioning has shifted to embrace a new audience, too. Its punchy tone of voice and social-style photography places it squarely at the heart of Gen Z's aesthetics and interests. "The creativity is fresh and appropriate, blending a modern aesthetic with functional brand messaging. Its identity aligns it with a younger, lifestyle-driven audience," said one judge.

# BEST VISUAL IDENTITY FROM THE ENGINEERING AND MANUFACTURING SECTOR


## DE DIETRICH PROCESS SYSTEMS AND BE DANDY

Family-owned industrial process solutions company De Dietrich Process Systems needed a brand that could help it operate on a larger scale and showcase its 300 years of heritage in the sector. It worked with Be Dandy on the positioning '300 years ahead' to communicate its head start on industrial innovation. Visually, it sets out a simple, future-facing identity that allows for confident, authoritative communications. Judges said this was "a very nice and thought-through visual identity where all the elements are connected and originate from each other."



## BESPAK AND LIMBER BRANDS

Bespak was spun out of its parent company to focus solely on drug inhalers for conditions like asthma. It worked with Limber Brands to showcase the company's leading positioning in CFC-free inhaler products. The identity visualises the concept of breathing in and out to form the logo while little inhaler icons bring personality to the brand. The result is a clear brand positioning and personality-filled visual identity.



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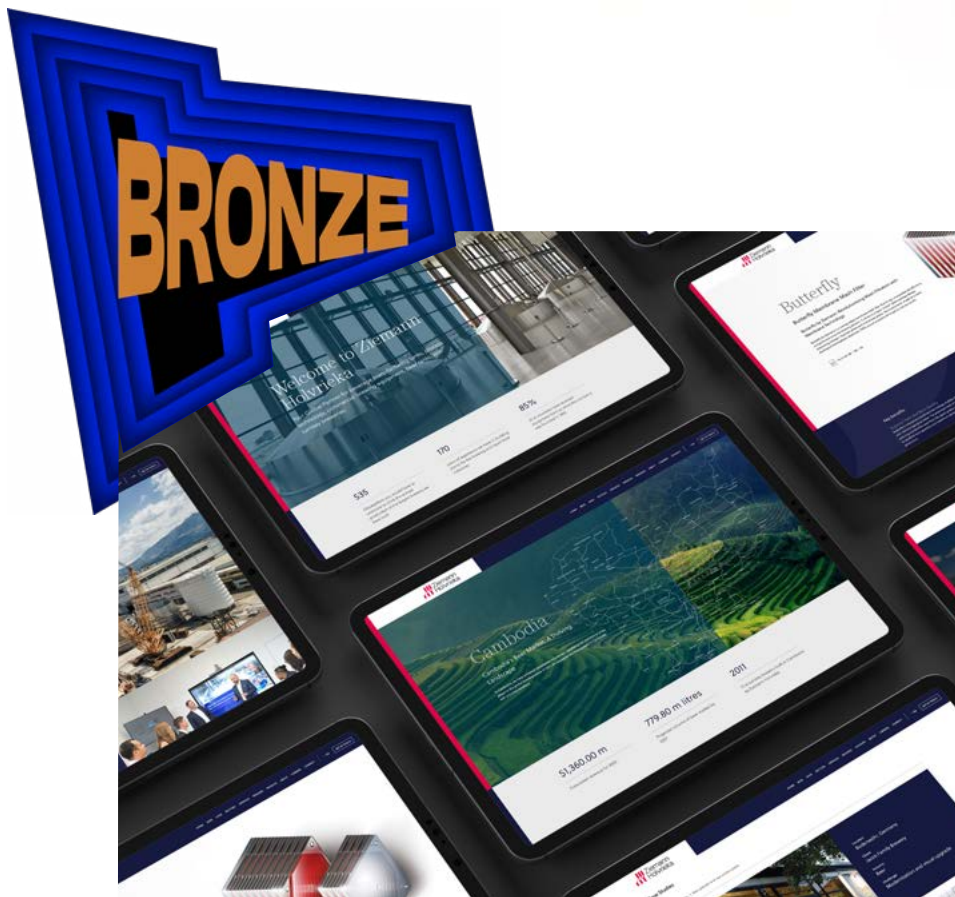
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# BEST VISUAL IDENTITY FROM THE ENGINEERING AND MANUFACTURING SECTOR

## CLEANOVA AND DESIGN BY STRUCTURE

Filtration brand Cleanova needed an update to its legacy brand that would allow it to lead the global industrial filtration sector and champion a clean technology future. Design By Structure developed a logo that symbolises the filtration process. The visual identity is clean, letting the imagery of a single bubble set alongside simple messaging do the job. One judge said this conveys "brand expertise and security", while another praised the functional, clear identity - and its visual depiction of bubbles.



## ZIEMANN HOLVRIEKA AND CRUSH

Beverage brand Ziemann Holvrieka's outdated brand was not allowing it to reach its audiences effectively. It worked with CRUSH to create an identity inspired by the shape of the tanks and vessels produced by the company. The new look is sleek, professional and confident, allowing Ziemann Holvrieka to communicate its industry expertise and ambitious future aspirations.

# BEST VISUAL IDENTITY FROM THE FARMING AND AGRICULTURAL SECTOR



## GOAT SHED AND UNITEDUS

Norfolk's Goat Shed has been home to artisan produce and award-winning regional products for years. It also just so happens to be home to some lively goats – and has a name primed for social media in the modern era. It worked with UnitedUs to put the Goat Shed more firmly on the travel, tourism and agricultural map for a diverse audience base.

UnitedUs understood the assignment. It took inspiration from the playful, cheeky nature of goats and put illustrated goat horns on letters across the bubbly, bold typeface. Pop culture references are lovingly rooted in the products and purpose of the brand while an unabashed pride has transformed the Goat Shed into the GOAT. One judge said, "I udderly loved the tone of voice, design elements and how the brand carried across touchpoints." Another added, "It's a very simple but striking execution that can't fail to make you smile."

# BEST VISUAL IDENTITY FROM THE FARMING AND AGRICULTURAL SECTOR

## EVERARDS AND PENCIL STUDIO LTD

Everards Farm worked with Pencil Studio Ltd to build a luxury lifestyle brand with strong roots in the agriculture and farming communities in the Mendip Hills. It used funny, tongue-in-cheek animal phrases to bring a sense of whimsy and playfulness to the luxury environment. The result is at once luxurious and comfortable, inviting guests to kick off their wellies and stay for a while.



# BEST VISUAL IDENTITY FROM THE FINANCIAL SERVICES SECTOR



## UNITED TRUST BANK AND SABOTEUR

United Trust Bank is a specialist lender focused on the property and construction industries. Its customers are often those who have eschewed the traditional banking industry in search of better care and easier-to-understand finance solutions. The bank wanted to rebuild trust in the banking sector and ensure it could remain dynamic and future-proofed to best serve its target audience.

It worked with Saboteur to retain its iconic shield icon, but reinvent it in a modern, flexible way. The new brand is sunny, personable and clear. The copy style is straightforward and fun lifestyle photography helps ensure the brand connects with people on an emotional level. One judge said, "United Trust Bank's rebrand is a masterclass in balancing heritage with modernity. The transformation of the heraldic shield into a dynamic, forward-moving device reflects the bank's growth ambitions while maintaining its core values."



## ZURICH INSURANCE COMPANY LTD AND 72ANDSUNNY NL B.V.

Zurich Insurance Company Ltd wanted its brand to not only change perceptions of its own business but also reframe the insurance industry more broadly. It sought to infuse the sector with humanity, reliability and care. To achieve this, 72andSunny NL sought to 'create a brighter future together'. It developed a brand that would inspire employees and customers alike to take optimistic action to improve their futures.

A simple visual style builds on the company's existing brand assets to infuse the identity with warmth, approachability and a sense of fun. "Zurich's rebrand injects warmth and humanity into the global insurer's identity, breaking away from corporate stereotypes. The inclusive colour palette and approachable design language align with the brand's mission to rewire consumer relationships with insurance. Zurich's rebrand is a strong example of balancing legacy with modernity," said one judge.

# BEST VISUAL IDENTITY FROM THE FINANCIAL SERVICES SECTOR

## AVIVA AND LANDOR

Aviva worked with Landor to turn itself into a brand for everyone, with customers prioritised at every step of the way. The new visual identity needed a stronger sense of personality to connect emotively with Aviva's target audiences. The colour palette was updated to feel warmer, with a gold undertone to the brand's iconic yellow. A rich collection of supplementary colours help better tell the brand's story and flex across multiple applications and messages. One judge said, "Aviva's refreshed identity brings warmth and vibrancy to its historic brand, emphasizing optimism and accessibility."



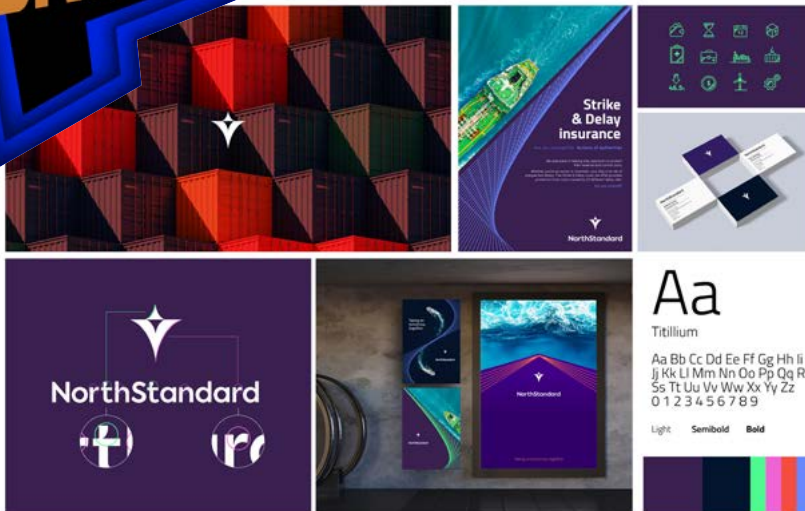
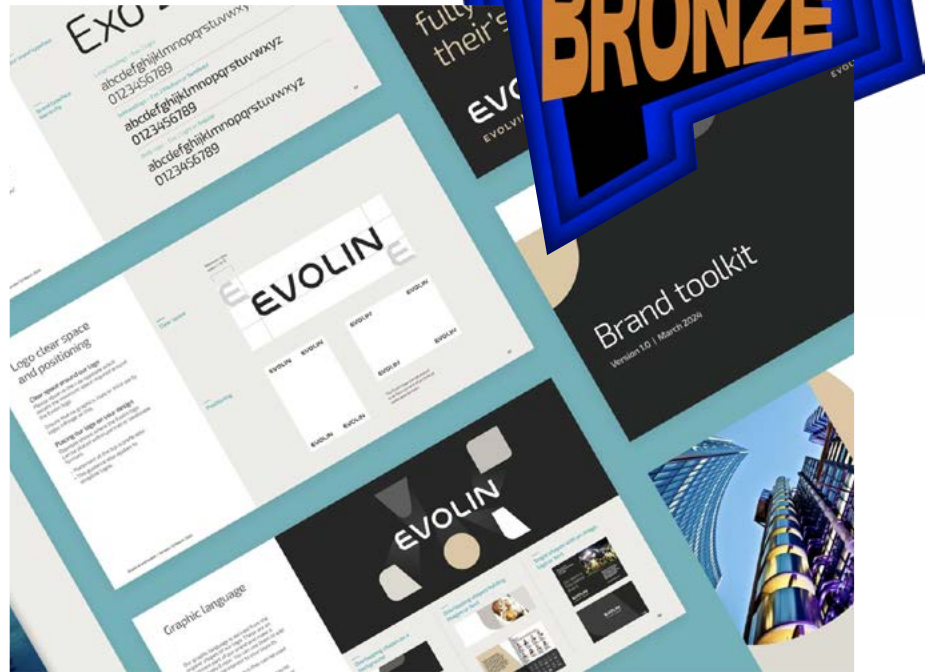
## JAUDI AND ANAGRAM

West African money transfer business Jaudi recently expanded globally and needed a visual identity that could tell its story to a broader audience. It worked with Anagram to develop a brand that is inspired by the concept of money moving around the world, but also retains a distinctly West African feel. The result is professional, authoritative and effective. One judge said, "Jaudi's rebrand celebrates its West African roots with a name and identity that exude cultural resonance and purpose. The ripple-effect-inspired visuals are engaging and reflective of the brand's mission to drive financial empowerment."

# BEST VISUAL IDENTITY FROM THE FINANCIAL SERVICES SECTOR

## EVOLIN AND INSTINCTIF PARTNERS

Commercial insurance business GAWS of London had outgrown its name and needed to change misperceptions of its origins and vision. It worked with Instinctif Partners on Evolin, a name inspired by 'evolve insurance'. The new visual identity is focused on evolution, ensuring the company's dynamic, future-facing vision is well communicated. "Evolin's rebrand successfully modernises its identity while preserving a sense of heritage. The clever fusion of 'evolve' and 'insurance' in the naming is impactful, and the visual identity conveys professionalism and adaptability," said one judge.



## NORTHSTANDARD AND TEAMSPIRIT

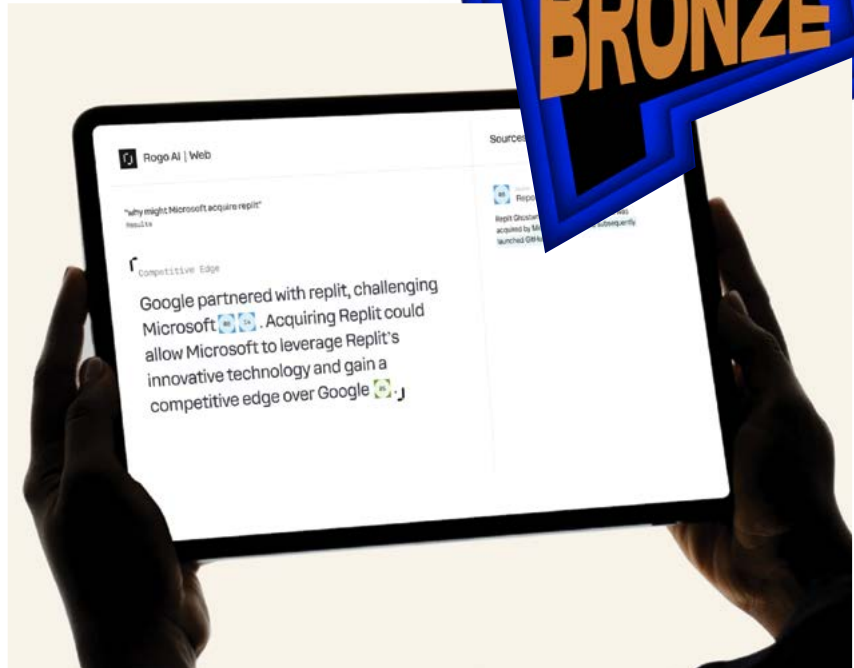
When shipping insurance companies North and The Standard Club joined forces, the new entity, NorthStandard, needed to reflect its positioning as one of the world's leading maritime insurance firms. It worked with Teamspirit to reflect its ambitious positioning in a visual identity that is full of momentum, sharp graphics and strong personality. The new logo is reminiscent of a ship's prow while also taking its form from the brand's typeface. One judge said this was a "smart, clear and elegant approach that repositions the brand strongly and makes it shine."

The NorthStandard brand is routed in deep and rich tones of purple and blue to ensure a professional and experienced visual presence. These are brought to life with the addition of vibrant highlight colours and dynamic imagery with lots of movement. These assets ensure the brand feels modern, energetic and always moving forward.

# BEST VISUAL IDENTITY FROM THE FINANCIAL SERVICES SECTOR

## ROGO AND TOGETHER

Rogo is a generative AI company designed to help financial firms turn complexity into clarity and data into intelligence. It needed a brand that could represent its commitment to simplifying complexity and drawing meaning from data. Together developed a stripped-back brand inspired by digital graphic elements but with a cool, urban style. The minimalist design language, coupled with the 'frame' brand icon are "forward-thinking" and "stand out in the financial technology sector".



## SHOJIN AND DESIGN BY STRUCTURE

Shojin is a fractional property investment platform with a mission to become the leading global marketplace for fractional real estate investing. It worked with Design By Structure to create a brand founded in transparency, accessibility and fairness. The visual identity is airy and light, infusing the brand communications with a sense of possibility and aspiration. One judge praised the "strong balance of innovation and practicality, positioning Shojin as a leader in its sector."

# BEST VISUAL IDENTITY FROM THE FMCG SECTOR



## DAWTONA AND BNA

Family-owned food processing company Dawtona was facing competition from international brands and local Polish companies. It needed to reaffirm its commitment to quality produce and re-emphasise its farming heritage. BNA personified the brand as the Slavic goddess of crops and fertility, developing a brand icon that is the embodiment of abundance and natural goodness. The smiling new mascot is illustrated alongside fruits and vegetables in a radiant, sun-like shape.

The packaging is updated with a vibrant colour palette, luxe foiling elements and a simpler, more impactful wordmark. The overall effect is at once charming and authoritative, helping Dawtona to reclaim category ownership. "Those behind this rebrand should feel very proud," said one judge. Another praised the "great links to the brand's origins and heritage, which differentiates it from competitors and allows it to appeal to a wider audience."

## MILA MUSZYNA AND TOUCHIDEAS

Water company MILA debuted a new mineral water line sourced from one of Poland's oldest spas. The Muszyna 1935 range was designed to be a limited-edition product with a premium positioning. It needed a visual identity that could commoditise a typically low-price-point product, and do so in style. Touchideas tapped into the spa's Art Deco era heritage and created a recycled plastic bottle that is an elegant emulation of a traditional decanter and also reminiscent of Muszyna's iconic town fountain.

The case and label design are elegant and simple, using an eye-catching sunshine yellow and turquoise colour palette to make an impact. "I love the colours, which are natural but rendered in a really beautiful, modern way," said one judge. Another praised the "thoughtful execution, excellent brand narrative and striking colours."



# BEST VISUAL IDENTITY FROM THE FMCG SECTOR

## HAWAIIAN TROPIC AND PULL BRAND + CREATIVE

Hawaiian Tropic needed to change perceptions of its brand as one designed for tanning to one that is sun-loving but focused on skin protection. It worked with Pull Brand + Creative to develop a brand focused on freedom. The new positioning encourages people to use Hawaiian Tropic's sub-protection to live their lives more freely and safely outdoors. Judges liked the new positive, vibrant and thoughtful approach to the visual identity.



## MARS WRIGLEY AND ELMWOOD LONDON

To enable Skittles to build out a brand world and tell the story beyond its products, Mars Wrigley needed a brand that could encapsulate its playful personality, 'nonsensical' design aesthetic and joyous nature. Elmwood London's approach introduces a brighter use of colour on the pack, allowing the rainbow to come to life. It builds in space on pack for storytelling and product innovation, delivering more ways for Skittles to connect with consumers.



# BEST VISUAL IDENTITY FROM THE FOOD AND BEVERAGE SECTOR



## BONTA OF BEND AND MAGPIE STUDIO

Bend, Oregon is known for laid-back, outdoor living and nearby access to natural splendours. When gelato brand Bonta of Bend came to Magpie Studio, there was a disconnect between the Italian-inspired visual style and the brand's home and ingredient ethos. Magpie Studio took inspiration from Bend's outdoor lifestyle and Bonta's farm-fresh ingredients when shaping the new strategy.

The resulting visual identity showcases the Cascade Range in all its glory. Illustrated figures like a sleeping bear under a picnic blanket and a trekker wading through a peanut butter fudge river add character, storytelling and links to each product's flavour profile. The packs are also textured with topographical maps of the nearby Cascades, further rooting Bonta in its hometown of Bend. "What a wonderful brand they've created," said one judge. Others were delighted by the creativity, humour, execution and excitement delivered by the new brand.

# BEST VISUAL IDENTITY FROM THE FOOD AND BEVERAGE SECTOR

## CAMPARI GROUP AND MISSOURI CREATIVE

Campari Group's Crodino has been a non-alcoholic aperitif brand since 1965 but it was failing to reach consumers outside of its Italian home. It worked with Missouri Creative to tap into a 1970s style and sunny lifestyle appeal that would reach Gen Z consumers at the heart of the non-alcoholic beverages market. The new identity is sunshine-yellow and cheerful. One judge said, "I love the warmth and joy in this. It nods to the heritage but feels relevant now and could quite happily sit alongside alcoholic beverage brands."



## CARLSBERG GROUP AND MISSOURI CREATIVE

Belgian monastery Grimbergen opened a microbrewery in 2019 but intense competition made a strong brand necessary to cut through. Missouri Creative uses hints of legacy, classy standout labels and abbey-inspired colours to create an instant icon in 1128 Grimbergen. One judge said, "This is a beautifully crafted identity, with consideration given to the history and provenance throughout."

# BEST VISUAL IDENTITY FROM THE FOOD AND BEVERAGE SECTOR

## BART INGREDIENTS AND THE SPACE CREATIVE

Mainstay of the spice drawer, Bart Ingredients was failing to convince customers of its quality ingredients, flavour profiles and category leadership. It worked with The Space Creative to infuse its packaging with colours, storytelling and emotion. The result is a huge step forward for the brand, according to judges, who loved the application of illustrations and the strategy behind the tone of voice.



## MELIÁ AND ANAGRAM

Meliá Hotels' new restaurant Yatta worked with Anagram on an unexpected, contemporary brand that feels well targeted to the millennial audience and taps into street food and social media graphics in a refined way. "So cool!" said one judge. "I love the illustration and design thinking that makes this brand unique and delightful." Another praised the "bravery to do something so bold in a safe market."

# BEST VISUAL IDENTITY FROM THE HEALTHCARE AND PHARMACEUTICAL SECTOR



## BICYCLE THERAPEUTICS AND GREENSPACE

Bicycle Therapeutics develops life-saving treatments for patients with solid tumour cancers. But to expand and communicate without the clichés common in the biotech industry, it wanted to develop a brand narrative that created a sense of legacy and belief. It worked with Greenspace to develop the 'forever fighting fear' positioning and overhaul its visual identity.

The wordmark's B features arrow-shaped precision points designed to reflect the way Bicycle's technology behaves when it targets tumour cells. This effectively brings the company's ambitions and purpose squarely into the logo and every piece of brand communications. "This is a good example of how a brand mark can communicate the essence of the branding in a very intelligent and simple way," said one judge. "The brand feels very confident and fresh, but still very much positions itself as the established expert in the field."

# BEST VISUAL IDENTITY FROM THE HEALTHCARE AND PHARMACEUTICAL SECTOR

## CORUNDUM AND SABOTEUR

Japanese company Corundum studies the connection between the human gut and other physical systems and conditions. It is investing in developments in neuroscience, bioengineering and systems biology. It worked with Saboteur on a brand that would illuminate its mission, positioning Corundum as a company that seeks understanding, combines disciplines and works to highlight knowledge for the global medical community. "What an evolution!" said one judge. "The style is confident and cohesive and sets Corundum apart."



## SPECTRUM.LIFE AND UNITEDUS

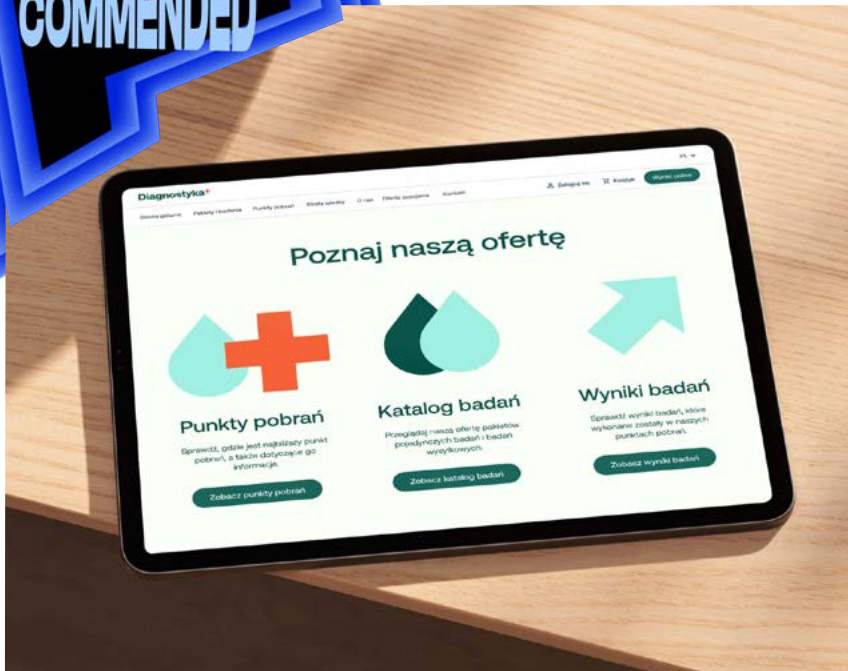
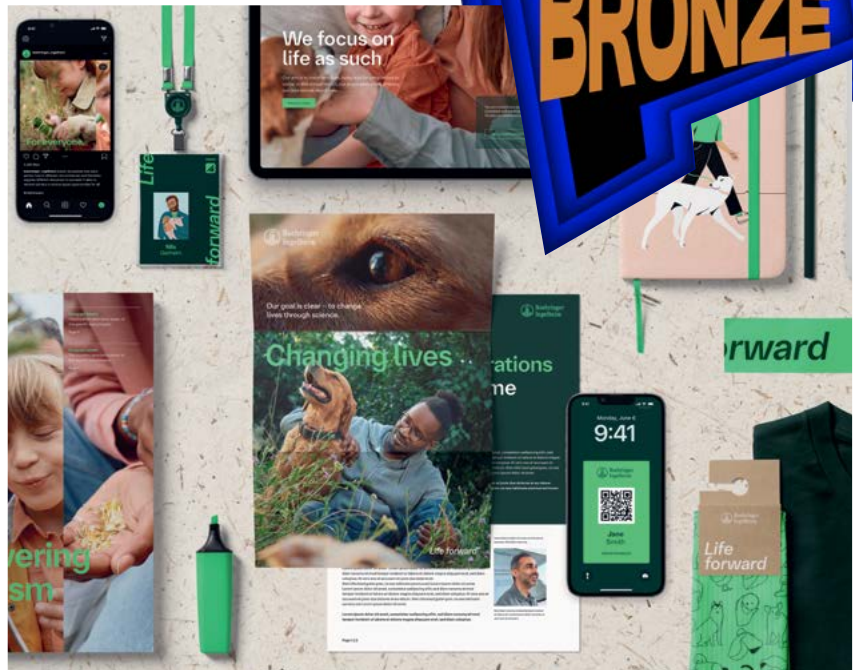
Insurance company Spectrum.Life works with employers, partners and brokers to improve the health and wellbeing of its customers. It worked with UnitedUs on a digital-first brand that promotes an excellent user experience and clarity of communications and spotlights the company's mission to improve lives. "This brings in a lot of energy, personality and confidence across all the brand executions," said one judge, praising the waveform graphic device as a unifying mechanism.

# BEST VISUAL IDENTITY FROM THE HEALTHCARE AND PHARMACEUTICAL SECTOR



## BOEHRINGER INGELHEIM AND INTERBRAND - CENTRAL & EASTERNEUROPE

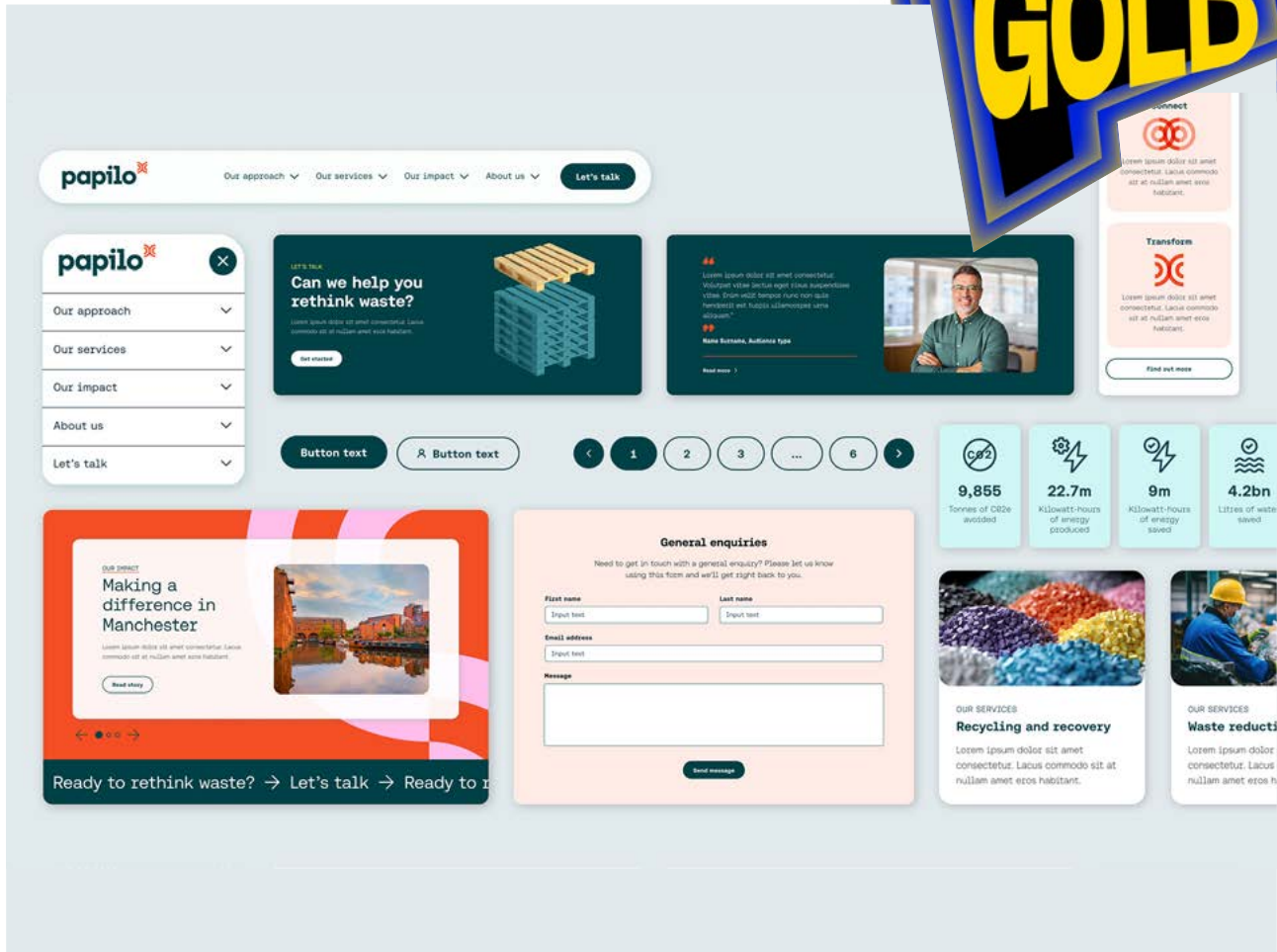
Pharmaceuticals firm Boehringer Ingelheim infused its brand with the concept of 'unwavering optimism'. This would allow it to retain key elements of its brand heritage - like the use of the imperial palace of Charlemagne in its logo - while adapting for a digital-first future. Judges thought Interbrand's work was aesthetically pleasing, contemporary, human and cohesive.



## DIAGNOSTYKA AND BNA

Laboratory diagnostics company Diagnostyka shifted from a B2B to a B2C model during the pandemic, working with BNA to create a more human-centric, vibrant visual identity.

# BEST VISUAL IDENTITY FROM THE INDUSTRIAL AND EXTRACTIVES SECTOR



## PAPILO AND RED STONE

Waste and recycling company Papilo uses data and bespoke recycling programmes to better process waste and sustainably recycle materials. To stand out from the greenwashing common in the sector, Papilo needed a brand that would tell its unique story. It worked with Red Stone to infuse its branding with the concept of sustainable transformation. This allowed the brand the freedom to use its signature data-first approach to communicate - with the story of sustainable waste management clearly supporting the data - while avoiding confusion.

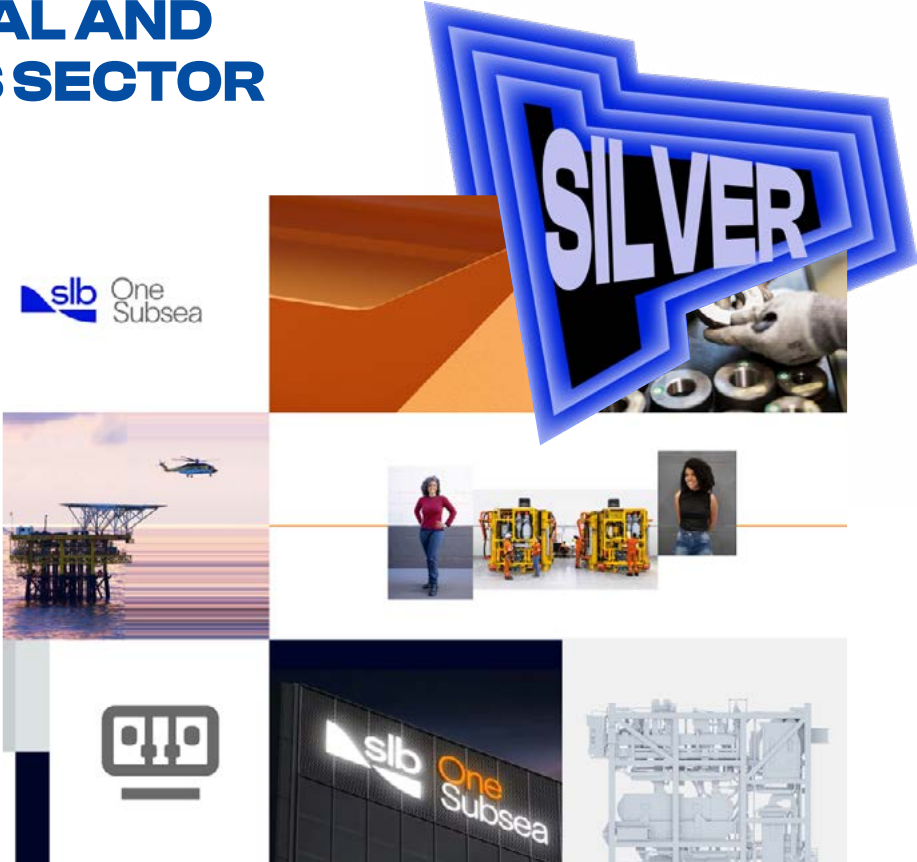
The visuals are simple, distinctive in the sector and professional, without being dry, making for an expert blend of character and purpose. One judge praised the way the visual identity is designed with the corporate strategy in mind, allowing the company to stand out from the competition and clearly communicate its corporate story.



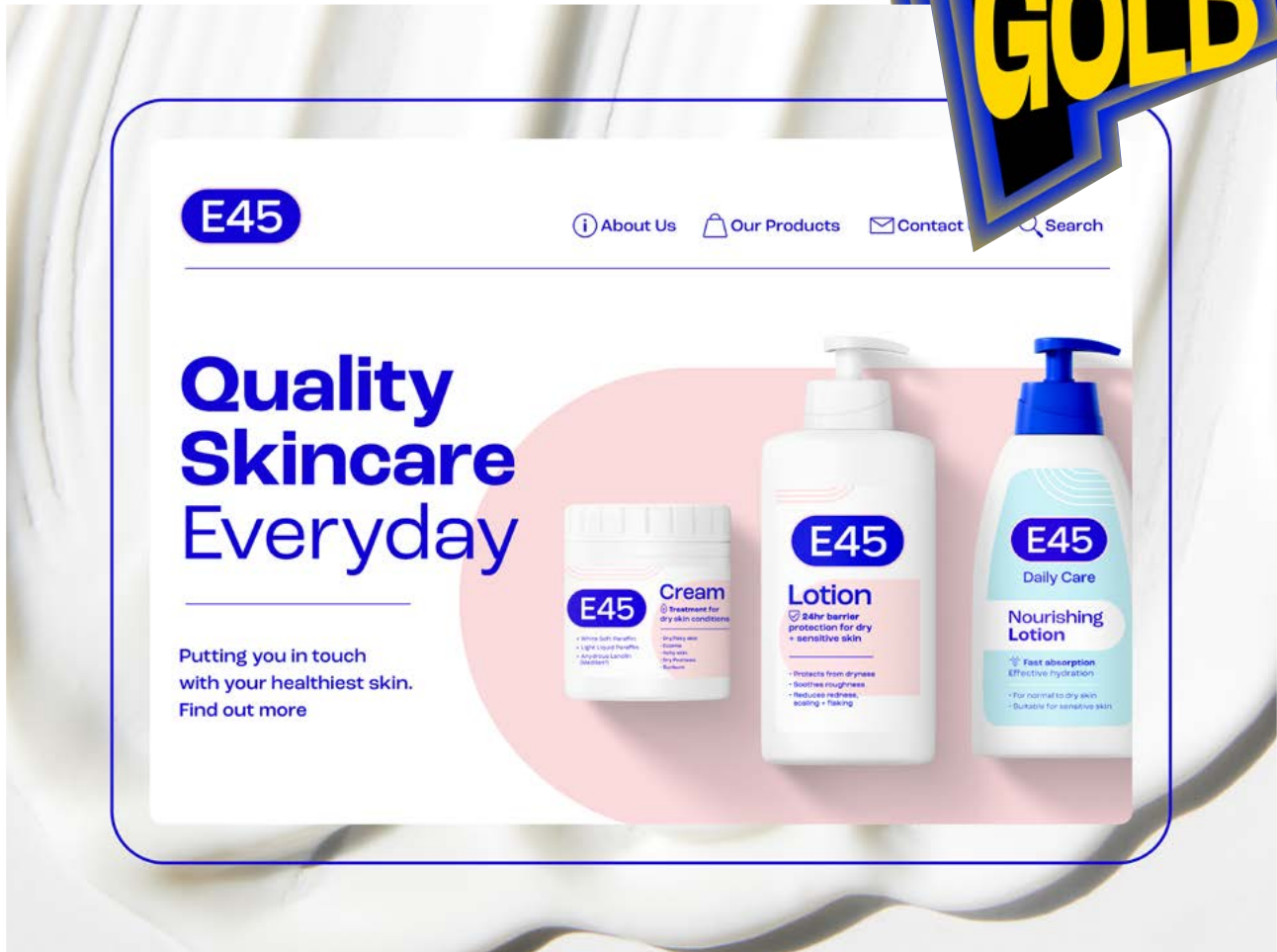
# BEST VISUAL IDENTITY FROM THE INDUSTRIAL AND EXTRACTIVES SECTOR

## SLB ONESUBSEA AND BRANDPIE

SLB OneSubsea worked with Brandpie to showcase the previously unseen and under-appreciated machinery and infrastructure that make underwater enterprise viable. Integrating three companies into one corporate entity was no small feat, but was handled with efficiency and authority. The new visual identity is sleek, charming and enlightening. The use of magazine-style product photography to showcase the infrastructure takes the entire category a step forward in terms of communications maturity.



# BEST VISUAL IDENTITY FROM THE LIFESTYLE AND WELLBEING SECTOR



## KARO HEALTHCARE AND ELMWOOD LONDON

Despite E45 (Karo Healthcare)'s prominence and authority in the skincare market, it was failing to connect with younger consumers, who weren't perceiving the brand as modern. Elmwood London wanted to retain the brand's signature cell-shaped logo but update the rest of the identity to tap into ways in which Gen Z shoppers look for skincare products.

The new packaging is simplified and freed from outdated graphic elements. The brand world blends the company's expertise and scientific research with a friendly and inclusive personality aiming to resonate with younger consumers. Judges thought this evolution was a challenge - especially for a heritage brand like E45 - and praised the strategic foundations of the new brand. Judges praised the use of the oval shape as a key brand asset as well as the way the new visual identity has helped reframe the brand in a skincare market that has moved on significantly in recent years.

# BEST VISUAL IDENTITY FROM THE LIFESTYLE AND WELLBEING SECTOR

## NARVI AND ELLUNKANAT

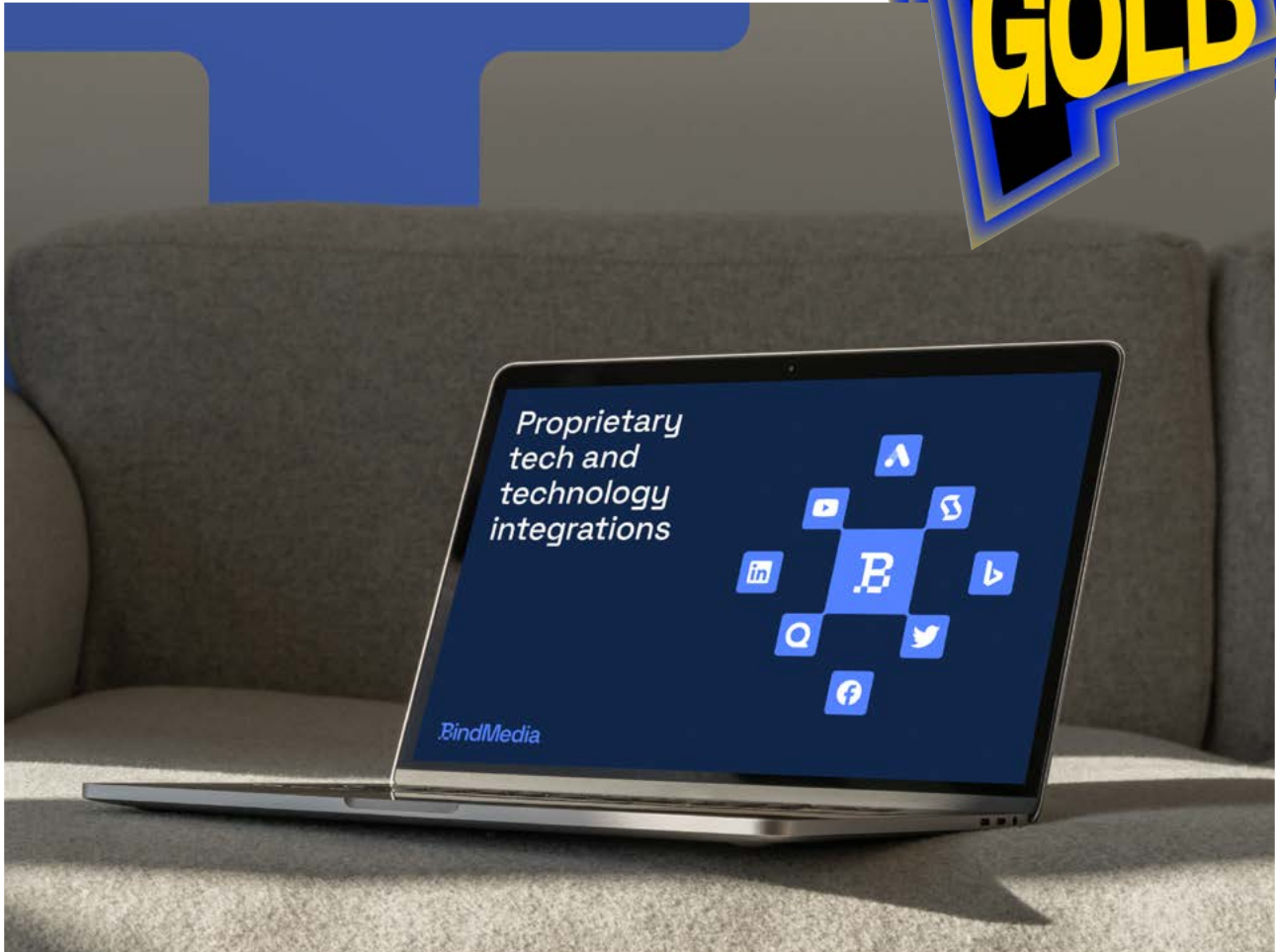
Finnish sauna stove brand Narvi wanted to turn the concept of Finnish relaxation into an export product. It worked with Ellun Kanat on the concept of 'maximum relaxation' and building a lifestyle brand full of wood textures, evocative photography and a blend of Scandinavian sophistication and aspirational spa visual cues. The result is effective, professional and appealing. Judges thought the identity did a great job communicating the brand's story.



## OGX AND BRAND POTENTIAL

OGX worked with Brand Potential to update its Rescue Fusions brand and instill it with updated messaging and visual cues. Judges thought this was a good example of a brand premiumisation.

## BEST VISUAL IDENTITY FROM THE PROFESSIONAL SERVICES SECTOR (ADVISORS AND CONSULTANTS)



### **BIND MEDIA AND SUPPLESTUDIO LTD**

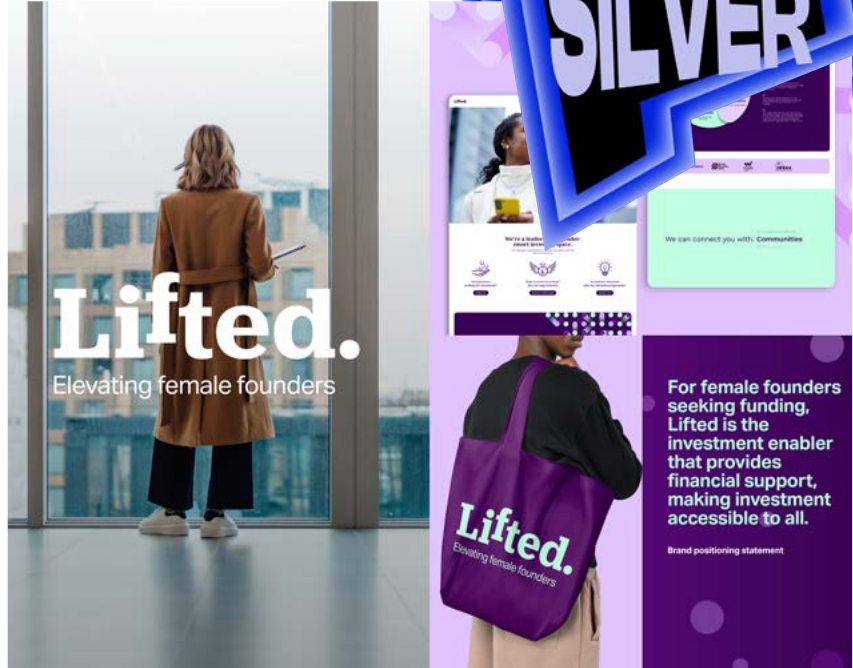
Digital marketing agency Bind Media is committed to providing clarity and results for its clients, avoiding the technical jargon and complexity that often plagues the industry. It needed a brand that would position it as a regional leader in the UK's south west while also providing an excellent foundation for growth. It worked with Supple Studio Ltd to update its employer brand, emphasising its commitment to its communities by communicating its B Corp status. It also focused on a people-first approach to digital marketing services, positioning itself as a partner of choice for its clients.

The visual identity cleverly and effectively communicates this with a typeface that shifts from blocky and confusing to clear and elegant as the message 'Transforming technical complexity into real results' unfolds. The new brand is sure to be the foundation for growth, reach and reputational development. Judges thought this was a well-considered strategy that was subtly implemented visually to elevate the brand and position Bind Media as a credible industry leader.

# BEST VISUAL IDENTITY FROM THE PROFESSIONAL SERVICES SECTOR (ADVISORS AND CONSULTANTS)

## LIFTED VENTURES AND WPA PINFOLD

A UK angel investor company designed to support female-founded businesses across the north, Lifted Ventures, wanted its brand to break down barriers to finance. It worked with WPA Pinfold on an effective, accessible and supportive brand that still communicated a sense of maturity and credibility to reassure and inspire funders. The result is a beautiful blend of mission-inspired positioning with friendly, relevant brand design. Judges called this "a great brand founded on great insight", with a visual identity that supports the positioning effectively.



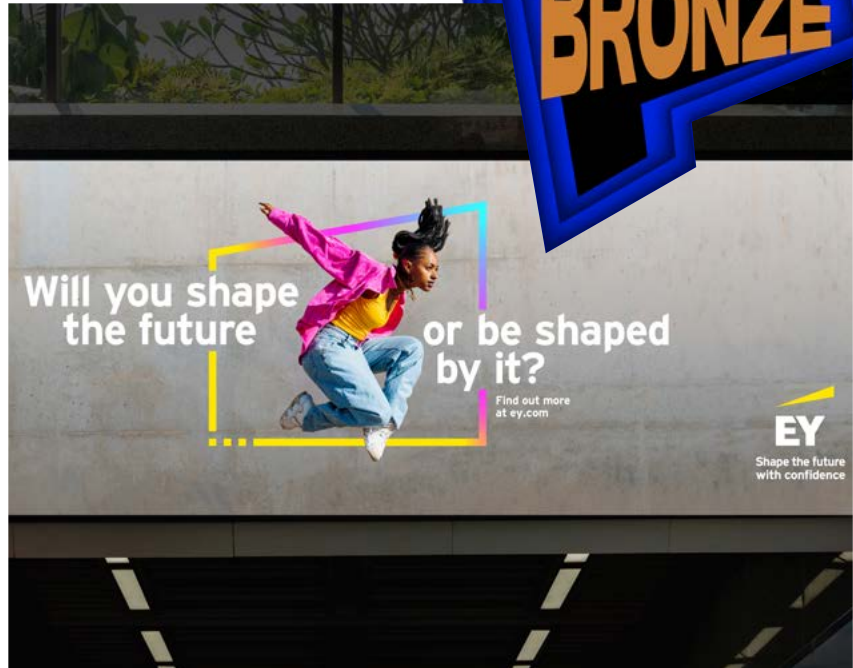
## UNIQUELY AND RICHARDSDEE

To move away from its sales origins and improve its positioning as a customer service-focused partner, SalesSense worked with RichardsDee to transform its brand. Uniquely was born to emphasise this commitment to people and customer care. The new identity features an unexpected, appealing slab serif typeface along with a confident, impactful tone of voice and friendly photography. Judges praised the use of the bold red and the brand's brave commitment to changing its approach in a staid sector.

## BEST VISUAL IDENTITY FROM THE PROFESSIONAL SERVICES SECTOR (ADVISORS AND CONSULTANTS)

### EY AND BRANDPIE

EY's new positioning, 'Shape the future with confidence', was brought to life in its visual identity through the use of a signature rhombus shape. The framing device acts as a way to communicate EY's commitment to breaking free from the norm and inspiring advancement, new ideas and change. The clever top line of the rhombus is rendered at the same angle as EY's brand icon, aligning the visual identity well. Judges thought this made the EY brand feel younger and more approachable.



### NORDIC HEALTHCARE GROUP AND BERRY CREATIVE

Advisory and insights firm Nordic Healthcare Group is committed to creating a sense of clarity from complexity. Berry Creative represented this visually with graphic elements formed from datapoints. These points go on a journey from complexity to clarity and solutions in a simple evolution. The effect seamlessly communicates the group's positioning in an appealing way. Judges thought this was a "lovely visual language and a big leap from the previous brand. It's clean and clear with strong typography."

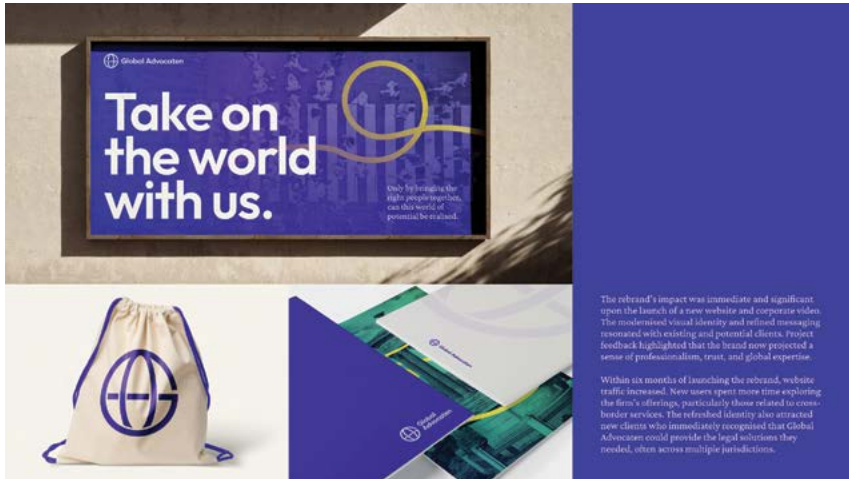
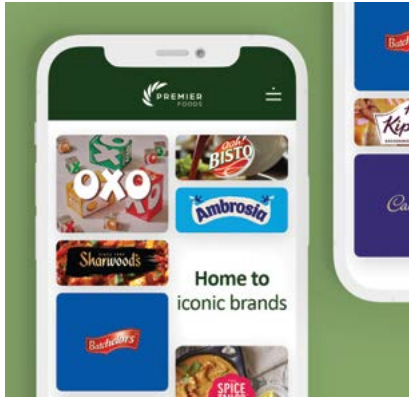
## BEST VISUAL IDENTITY FROM THE PROFESSIONAL SERVICES SECTOR (LEGAL AND ACCOUNTANCY)



### CFM AND STUDIO NORTH

Legal firm CFM is dedicated to helping people rebuild their lives after significant injuries. But its positioning has shifted from simply representing those affected by injury to supporting anyone affected by serious injury, regardless of whether they have a legal case. This expanded role has turned CFM into a lobbying brand and one that provides assistance and advocacy for its audience. Its brand needed to reflect this change in positioning.

It worked with Studio North to create a brand that could both communicate its legal work and its advocacy services. The new wordmark features a C with a diamond in it that acts as a framing device for portrait photography. This emphasises the company's commitment to empowerment, protection and care. This effective graphic device allows the firm to break free from industry branding norms and build something entirely fresh. Judges thought the new brand felt at once like a charity, a law firm and a social advocacy entity, reflecting CFM's change in positioning to great effect.



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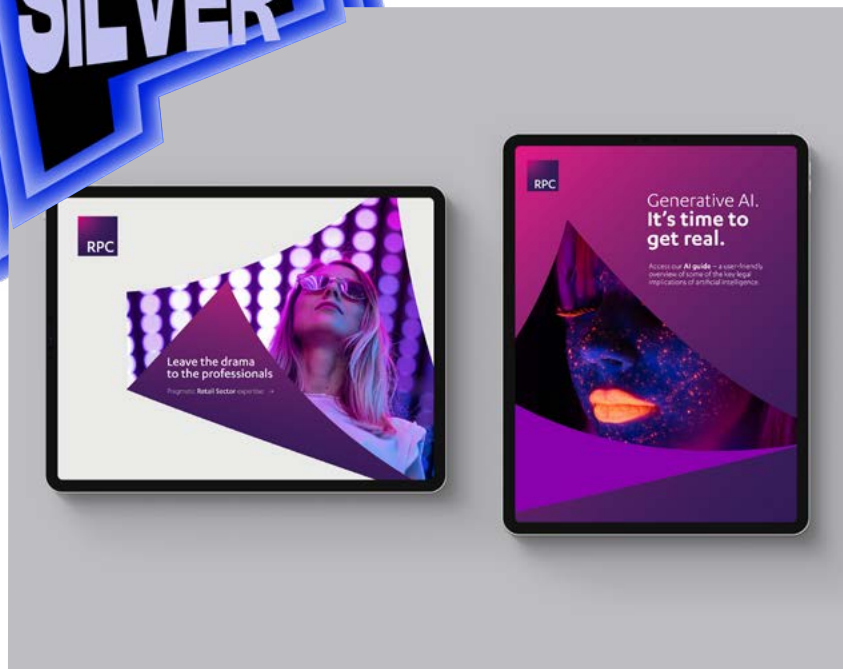
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# BEST VISUAL IDENTITY FROM THE PROFESSIONAL SERVICES SECTOR (LEGAL AND ACCOUNTANCY)

## GLOBAL ADVOCATEN AND ROUGE

Global Advocaten is a network of independent law firms that connects clients with legal counsel worldwide. It worked with Rouge to emphasise its new positioning of 'business without borders'. The new identity is more fluid, digital and inspiring. It better communicates the group's role and amplifies the services offered by its partner firms. Judges thought this was an excellent way to retain effective brand elements while modernising and creating a more welcoming digital brand.



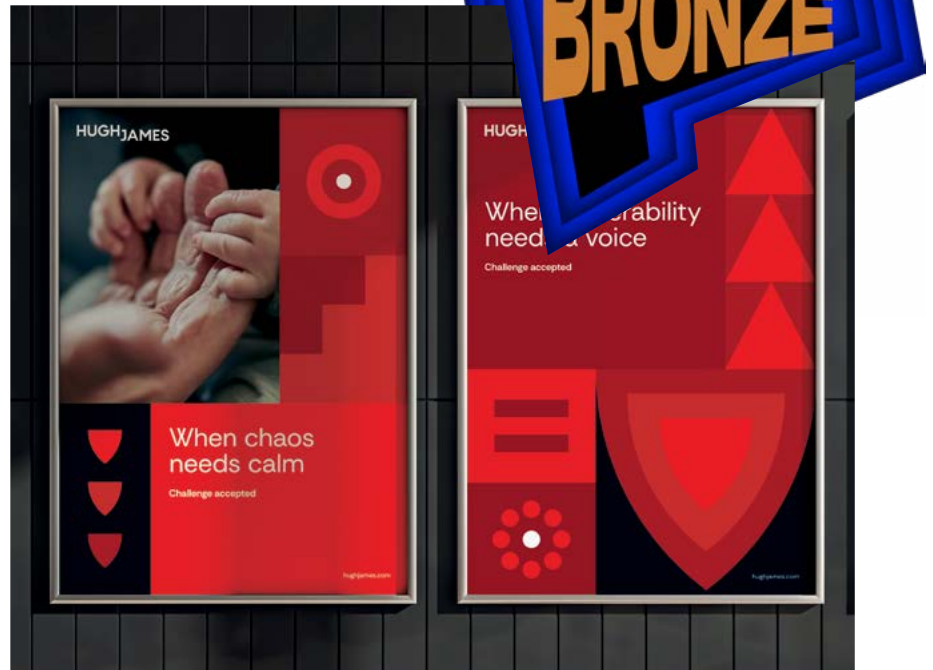
## RPC AND LIVING GROUP

RPC wanted to move beyond its heritage in the insurance sector and emphasise the full breadth of its expertise and market awareness. It worked with Living Group to improve the storytelling on its website, update its SEO strategy and inspire its audiences to discover a natural affinity with the firm. Since the brand launched, RPC has seen an 85% increase in website sessions and a 180% increase in engagement on its sector and service pages, indicating the strategy's effectiveness.

# BEST VISUAL IDENTITY FROM THE PROFESSIONAL SERVICES SECTOR (LEGAL AND ACCOUNTANCY)

## HUGH JAMES AND CURIOUS LTD

Hugh James' heritage as a local Welsh firm was holding back its aspirations to compete with the biggest UK firms for clients and talent. It worked with Curious Ltd to emphasise its Welsh roots as a point of differentiation, not a disadvantage. The new brand shows a firm committed to its clients. The visual identity features graphic design on par with the most prominent global law firms. One judge said this "will stand out in the legal industry" and it retains key touchpoints that communicate the firm's positioning.



# BEST VISUAL IDENTITY FROM THE PROPERTY, CONSTRUCTION AND FACILITIES MANAGEMENT SECTOR



## KOPE AND YEAHNICE

KOPE provides software to support offsite construction of prefabricated products to allow designers to apply these products to digital design models. To communicate its solutions and innovation, KOPE needed a brand that would visually reflect both prefab construction and software technology. YeahNice streamlined the brand architecture and focused on presenting a cohesive, simple solution to potential clients, making KOPE easier to understand in the process.

The visual identity celebrates the materials and physical elements that make construction possible, alongside the possibilities offered by digital design and technological innovation. The blend of materials, building solutions and software possibilities is elegantly managed, creating something ownable and distinctive in the process. One judge praised the use of 3D in the identity as well as the focus on materials, saying: "It's a tough, techy vibe that appealed to me and felt almost like a fashion brand rather than a construction one."

# BEST VISUAL IDENTITY FROM THE PROPERTY, CONSTRUCTION AND FACILITIES MANAGEMENT SECTOR

## GENERAL PROJECTS AND DNCO

Real estate developer General Projects is committed to ensuring the continued support of London's creative spaces. Its work in Harringay led to the development of Florentia Village, home to 40 independent businesses in a former manufacturing centre. DNCO created a maker-inspired brand that is flexible, creative and ownable. It lends the space a distinctive spirit through an ownable typeface made up of tools and craft-inspired shapes. Judges thought this was "very artistic and creative in spirit, with vibrant colours and bold typography."



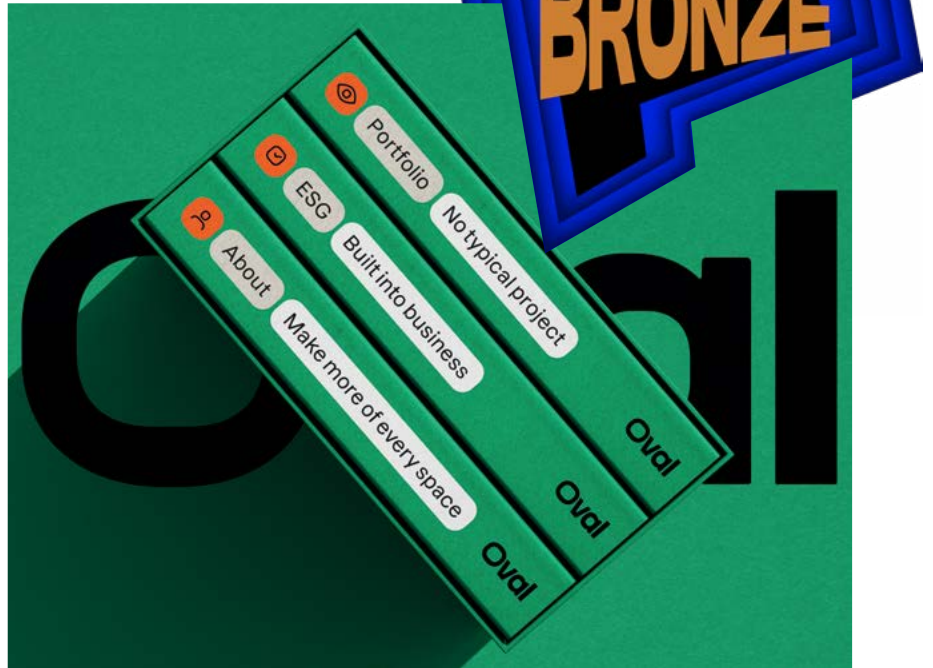
## PRESENT MADE AND REGULAR STUDIO

Rental neighbourhoods developer Present Made wanted to offer a new perspective on renting a home. It worked with Regular Studio to create a brand that is focused on the ways in which people make their homes their own. Instead of focusing on practical details and specifications, its illustrative style represents the Eddington, Cambridge site's surrounding landscapes to create a sense of home. Judges thought the concept of 'homes are made' was well developed and supported with beautiful, emotive illustrations.

# BEST VISUAL IDENTITY FROM THE PROPERTY, CONSTRUCTION AND FACILITIES MANAGEMENT SECTOR

## OVAL AND ANAGRAM

Oval is a developer focusing on overlooked spaces. To emphasise its commitment to improving the fabric of local communities through redevelopment, it worked with Anagram on a brand designed to 'make more of every space'. The new visual identity is active and captivating while sitting comfortably within the real estate development sector. Judges praised the focus on visuals from industrial spaces and the commitment to the community.



## SRE AND DESIGNHOUSE

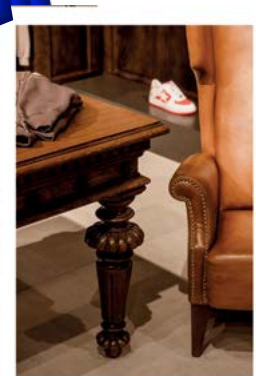
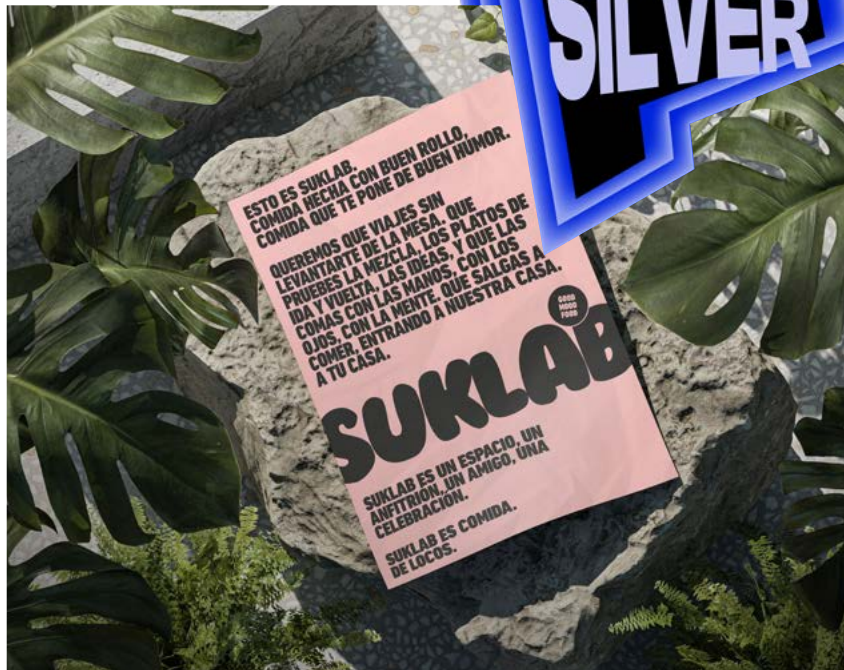
A mid-sized environmental consultancy to the construction sector, SRE wanted to clarify its positioning amid increasing competition. It worked with Designhouse to infuse its brand with its commitment to sustainable development. The visual identity uses natural patterns alongside a slim, stylish typeface to communicate both sustainability and modernity. Judges thought this new approach was a great improvement on the previous brand and would resonate well with SRE's audiences within the construction sector.



# BEST VISUAL IDENTITY FROM THE RETAIL SECTOR

## SUKLAB AND MOVEBRANDING

SUKLAB, a Spanish food delivery company and so-called 'mutant brand', needed to communicate taste, convenience and aspirational appeal all at once. Move Branding achieved this feat by creating a type-driven brand that could embrace different streetwear-inspired typefaces to tell different stories. The result is mutable, relevant and fun. One judge said this is "strong, bold, interesting and fun. I really like the design system. It feels modern and uplifting."



## PRM AND DRAGON ROUGE

Premium fashion brand PRM worked with Dragon Rouge to diverge from industry branding norms and create something fun, colourful and evocative. The new brand is immersive, adaptable and graphically intriguing with a series of patterns crafted from the brand's logotype. Judges liked the way the curation of the colour palette and overall art direction created an impactful new launch in the premium fashion space.

# BEST VISUAL IDENTITY FROM THE SPORTS AND LEISURE SECTOR



## HULT CENTER AND COMMON CURIOSITY

Eugene, Oregon's performing arts venue, the Hult Center, was built by the community and features a well-loved peaked glass frontage. But its programming had expanded since its opening in 1982 and its cultural impact needed to extend beyond just a representation of its building. It worked with Common Curiosity to retain its spirit as a Cascades-situated community arts centre but open up broader possibilities for the future of arts and entertainment in Oregon.

The new identity retains peaked triangle shapes across the visual identity, but uses them in a more modern way. The graphic language is triangular in form. The colour palette is inspired by the city and its natural landscape. The result is a gorgeous, modern arts and entertainment brand that is primed to make the Hult Center a giant in American cultural programming. One judge said it was "very clever to reflect the unique architecture within the design", while others praised the expansion of the brand from a representation of a single space to a cultural powerhouse.



# BEST VISUAL IDENTITY FROM THE SPORTS AND LEISURE SECTOR

## EUROPEAN BROADCASTING UNION AND TQ BRANDING

Eurovision Sport wanted to capitalise on both the European Broadcasting Union's breadth and the diverse range of sports federations active across the continent. It worked with TQ Branding to create a brand that would work across languages and cultures while still communicating the power and joy of sport. The identity provides a unified graphic language, but allows the individual sporting federations room to shine as well. Judges thought this balance of visual references and identities was managed well to create a strong broadcasting brand.



## WK DZIK AND BNA

WK DZIK began life as a fitness-focused YouTube brand and has expanded to become a challenger brand in the sports industry. It worked with BNA to create a brand that would allow it to compete in the challenging sectors of athletic apparel and nutrition. Its identity is punchy, authoritative and energetic. It blends fitness brand cues with a youthful spirit to reflect both its positioning and its origins well. Judges thought this was a bold move that will allow the brand to resonate well with the target audience.



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# BEST VISUAL IDENTITY FROM THE SPORTS AND LEISURE SECTOR

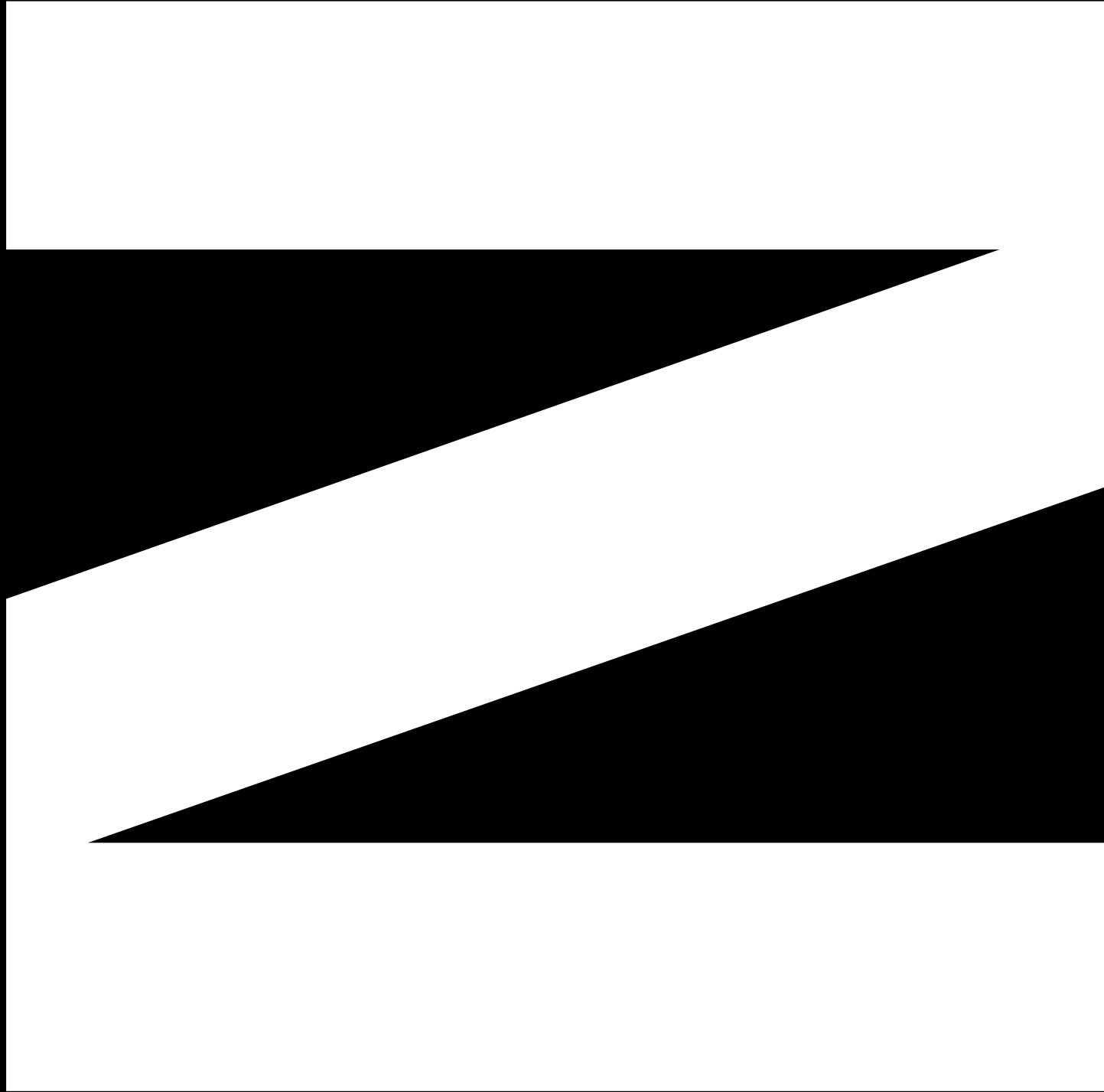
## BORUSSIA DORTMUND AND DESIGNSTUDIO

Football club Borussia Dortmund worked with DesignStudio to celebrate its 'black and yellow' community and update its brand to remain relevant in the competitive sports landscape. DesignStudio used the 34-degree angle of the standing area's roof at the club's stadium as inspiration for the angular typography and graphic language. The result is an excellent evolution that keeps the brand's heritage intact while ensuring its continued resonance with target audiences.



## CO-OP LIVE AND SOMEONE

Manchester's Co-op Live venue needed to give the city's iconic entertainment landscape a boost after the difficult Covid-19 period. It worked with Someone to tap into Manchester's iconic music heritage and create a brand that would evocatively bring the venue to life through a type-driven logo. The wordmark is a blend of the Co-op's cloverleaf logo and the venue's actual shape. Judges thought this blend of architecture and visual branding was cool, effective and fresh.



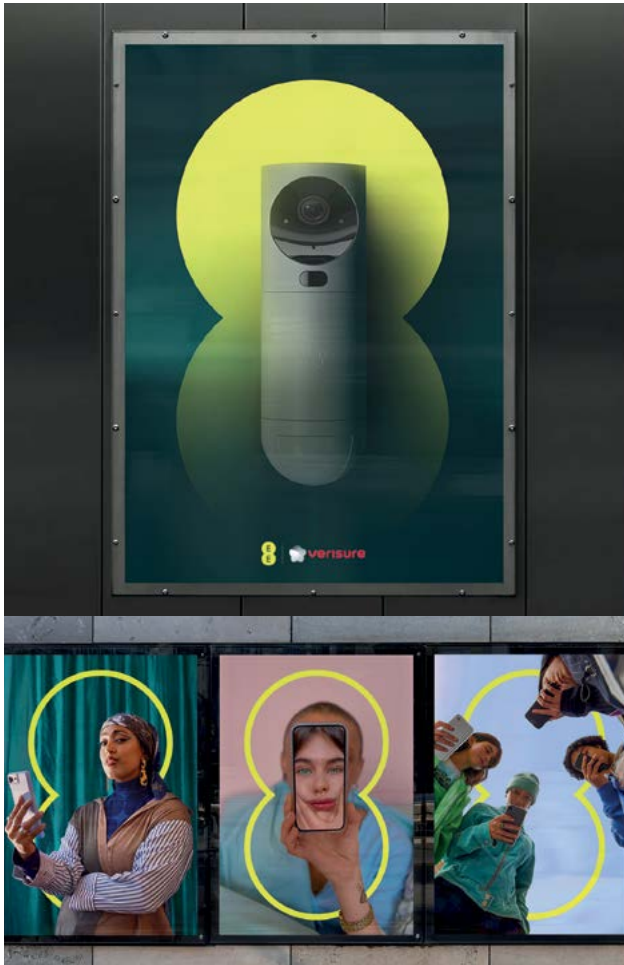
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# BEST VISUAL IDENTITY FROM THE TECHNOLOGY, MEDIA AND TELECOMMUNICATIONS SECTOR



## EE AND ZAG LTD

EE was developed as a telecoms brand to do more and connect more people across the UK. Since its inception, however, its services have expanded and industry branding norms have changed. It needed a brand that would allow it to flex across new brand touchpoints and communicate the purpose that first allowed people to fall in love with the brand: connection. It worked with Zag Ltd on a dynamic new identity rebuilt from the ground up. Zag Ltd took EE's core brand asset - the dot - and developed a visual system, audio brand, motion concept and typography based on its form.

In the case of the brand's new typeface, a series of dots are connected together to create letterforms. This is translated into a type family, some expressions retaining the dot structure and some streamlined, that allows for flexible communications. The sonic identity has built out a library of assets including haptics and audio for retail and brand experience settings. The new approach is big, bold and ambitious, in keeping with EE's values and positioning.



## STATSCORE AND DRAGON ROUGE

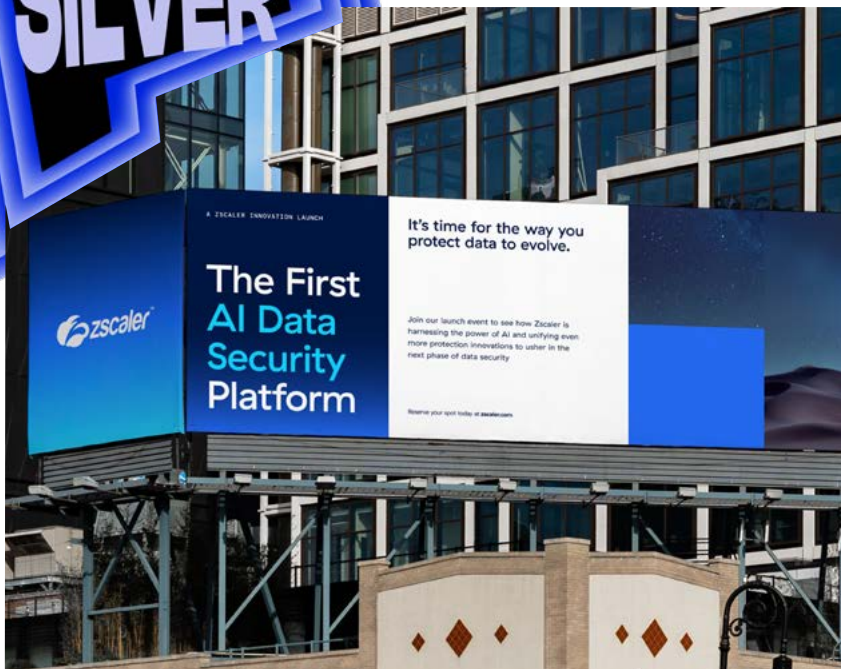
Competition in the sports data coverage sector is fierce. Cutting through and showcasing a brand's unique advantages requires it to have razor-sharp positioning and compelling visual identity to boot. Statscore worked with Dragon Rouge to capitalise on its commitment to delivering visual data insights across the sports industry.

The visual identity is a joy to behold. It flexes seamlessly across the sports landscape, with line chart-inspired lines forming a running track or a slam dunk's path as needed. Odds are presented in a blocky, sporting typeface. The logo itself is an oval shape designed with the track surrounding a sports field in mind. The overall brand is cohesive, captivating and capable of telling the Statscore story with great effect. Judges loved the design solution and clarity of the brand's positioning of making sports data clearer.

# BEST VISUAL IDENTITY FROM THE TECHNOLOGY, MEDIA AND TELECOMMUNICATIONS SECTOR

## BICYCLE THERAPEUTICS AND GREENSPACE

Bicycle Therapeutics' breakthrough research in bicycle peptides allows it to provide treatment for people with solid cancer tumours. It worked with Greenspace on a brand that would communicate its research innovation, technological sophistication and warm culture. The result "communicates the scientific rigour and emotional drive of Bicycle Therapeutics, making it a standout in the sector," said one judge. "The comprehensive application of the brand across digital, physical and experiential platforms ensures consistency and impact."



## ZSCALER AND DEPT®

Zero-trust cyber-security platform Zscaler had excellent technology and a clear vision, but its brand was failing to communicate this. It worked with DEPT® to unite its channels and assets behind a brand focusing on security and opportunity. The visual identity retains the company's signature blue but builds a colour palette unexpected for the category and deploys compulsive, emotive language across its messaging. "The visual and strategic alignment positions Zscaler as a leader in its field," said one judge.

# BEST VISUAL IDENTITY FROM THE TECHNOLOGY, MEDIA AND TELECOMMUNICATIONS SECTOR

## BILL & MELINDA GATES FOUNDATION AND BRUNSWICK CREATIVE

Bill & Melinda Gates Foundation worked with Brunswick to raise awareness and understanding of digital public goods (DPGs) as a tool for government entities to use to build a digital public infrastructure. The campaign comprises illustrated building blocks that represent civil society and governmental activities. The blocks are complemented by incisive language that builds understanding of what DPGs have to offer. "The strategy and innovative design align with the mission of promoting open-source technologies for global socio-economic growth," said one judge.



## MINDSCAPE STUDIO WITH DANIEL & ANDREW DESIGN ADVISORY

Mindscape Studio wanted to amplify its use of multidisciplinary technologies and cutting-edge innovations to create excellent work for clients. It worked with Daniel & Andrew Design Advisory on a stripped-back identity that allows client work and activations to shine. Judges liked the 'amplifying worlds' brand positioning and praised the design work for aligning well with this strategic foundation.

# BEST VISUAL IDENTITY FROM THE TRANSPORT AND LOGISTICS SECTOR



## BLUE AND BROHOUSE

Romanian ride-sharing company Blue wanted to create a premium brand capable of challenging industry leaders. Instead of focusing on the product itself, it positioned itself as a way people could explore their city, be adventurous and take journeys. Its positioning 'journeys, not rides' helped inform the visual style. BroHouse uses a style drawn from vintage travel posters to inspire a sense of journeying and exploration.

The wordmark uses a map pinpoint icon as part of the B letterform. The pinpoint device is then deployed across the identity to provide consistency and imbue every piece of communication with a sense of travel and exploration. "Blue and BroHouse have crafted a visually striking and locally resonant brand identity for the ride-sharing market," said one judge. "Its innovative use of design elements and strategic focus on sustainability differentiate it from competitors."



# BEST VISUAL IDENTITY FROM THE TRANSPORT AND LOGISTICS SECTOR

## ZIGUP AND SOMEONE

Fleet manager Zigup needed to better communicate its interconnected service offer and proposition behind mobility. It worked with Someone to rename and rebrand, infusing the brand with flair and personality. Instead of focusing on vehicles and products, Zigup instead uses dynamic movement to emulate a customer's journey. The identity is customer-centric, confident and reassuring. "Great naming!" said one judge, who also praised the "modern and clear visual identity".



## NETWORK RAIL & GATWICK AIRPORT LIMITED AND MIMA

Gatwick Airport's Network Rail station was a complicated, somewhat hidden and confusing maze of platforms amid the airport's busy arrivals hall. Mima developed a stronger visual identity to allow the railway station to catch the eye, clearly present navigation directions and streamline access to the station. The solution is an excellent "transformation of the station in a clutter-free, intuitive space," according to one judge.

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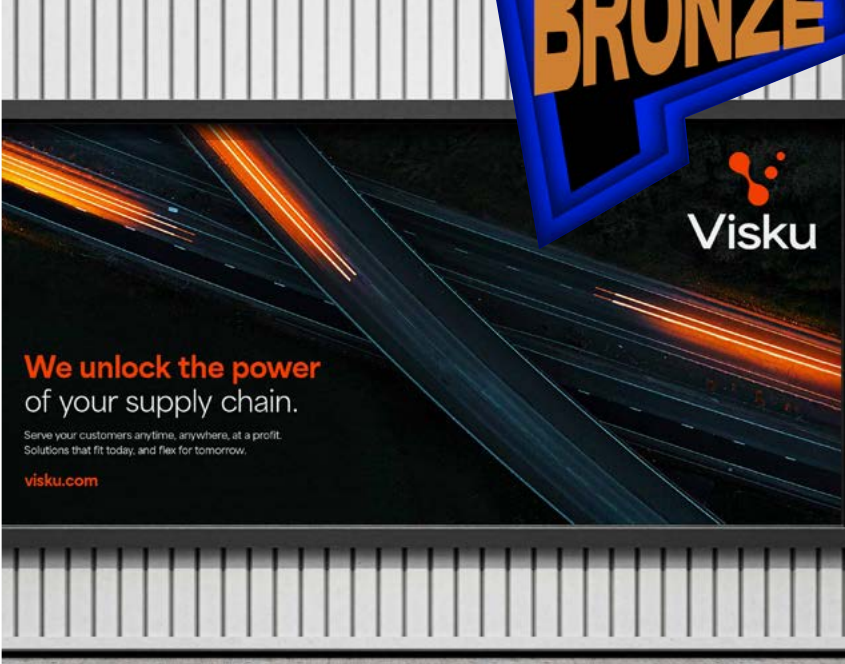
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# BEST VISUAL IDENTITY FROM THE TRANSPORT AND LOGISTICS SECTOR

## VISKU AND STUDIO NORTH

Supply chain logistics company Visku had to update its brand to highlight the change in its service offering and reflect the modern needs of the warehousing, supply and distribution industry. It worked with Studio North on a digital-first brand that helps its partners connect the dots, improve visibility over the supply chain and create more effective supply networks. Judges liked the way Visku approached its brand as a reimagining of the supply chain.



# BEST VISUAL IDENTITY FROM THE TRAVEL AND TOURISM SECTOR



## **RAFFLES LONDON AT THE OWO AND GREENSPACE**

The iconic Old War Office (OWO) building on Whitehall has undergone a modern transformation, bringing together classic London glamour with modern amenities and luxury design. Raffles London at The OWO needed to stand out among competitors across the city and turn Whitehall into a destination for tourists and locals alike. The site's entire portfolio features branding that elegantly balances luxury, legacy and accessibility. Greenspace crafted brands for the site's restaurants, bars and spa that could become icons in their own right.

The Spy Bar is espionage-coded with a sense of Cold War-era glam aesthetics, while restaurant Saison blends French cuisine with British produce. And the Guards Bar and Lounge echoes the pomp and regimental splendour of Horse Guards Parade in an accessible, warm way. Judges were blown away by the glorious design work involved in turning Raffles - and Whitehall more broadly - from merely a place into a destination.

# BEST VISUAL IDENTITY FROM THE TRAVEL AND TOURISM SECTOR

## INNTRAVEL AND SOMEONE

Walking holidays company Inntravel wants to inspire people to embrace nature-based holidays by making outdoors travel easy and comprehensive. It worked with Someone to build a brand that would communicate its support for its customers. Using fingerpost signs as inspiration, the visual identity cleverly flags key messaging while the logo's T emulates a sign itself, inspiring motion and an impetus to travel. Judges thought this was "a welcoming identity" that was well executed.



## UPPER WOODLANDS AND PENCIL STUDIO LTD

Hospitality brand Upper Woodlands wanted its location in the Somerset countryside to inspire a rustic but modern brand. It worked with Pencil Studio Ltd to turn Upper Woodlands into an aspirational destination that blends natural visuals with modern design sensibilities. Judges loved the positioning and visual strategy that tapped into the local area's wildlife, key events like Glastonbury and the modern traveller's desire for accessible luxury.



# **SPECIAL RECOGNITION**



# BRAND STRATEGIST OF THE YEAR



## **BRENDA SJAHRIAL** **DNCO**

The renaming of the London Overground was, according to one judge, the infrastructure-naming opportunity of a lifetime. It required a deft strategic mind and the vision to see the possibilities available in a city defined by its public transport. DNCO's Brenda Sjahrial rose to the occasion.

To undertake the project with sensitivity to the places connected by the railway, DNCO did intensive local research. It identified the dearth of representation of women and diverse communities in London's statues and memorials. Sjahrial's team developed a naming strategy that would reflect each Overground line's communities, heritage and renowned people and communities. The result is a collection of six names that stand well together and provide a roadmap for any future expansions.

But Sjahrial's strategic leadership did not stop in London. Her gifts were deployed around the world, building brands for places and companies alike. DNCO's strategy director Simon Yewdall said, "Brenda's superpower is being a mega-synthesizer. She sees what is most important, what is most human, and what will connect most."

Judges agreed, with one praising her ability to navigate diverse projects with authenticity, clarity and consistent execution. Another added, "By seamlessly integrating strategy with creativity, she demonstrates an innovative yet grounded approach, making her an ideal choice to lead initiatives that require both creative thinking and strategic alignment."



# CREATIVE DIRECTOR OF THE YEAR



## **HAMISH SHAND** **BOUNDLESS BRAND DESIGN**

Hamish Shand is not only the founder and creative director of Boundless Brand Design - he is also a future leader within the British branding industry. He has set out to change the way packaging design is conceived and developed. His approach puts storytelling at the heart of every brand, using every centimetre of space on a package to communicate about the brand.

His approach to luxury brand design was brought to life in Boundless' work with Royal Salute. Shand developed a world of enchantment and wonder through gorgeous illustrations, immersive packaging solutions and luxe limited editions. The blend of luxury and story is the sweet spot for Shand's approach to design.

This year, he turned his hand to iconic British brands like Blue Dragon and Beefeater Gin, developing deceptively simple solutions and allowing each brand a new foundation from which to grow. Royal Salute's senior brand manager, Emily Ng, said, "Hamish's creative energy and depth of ideas on some really challenging briefs made working with him and his team so rewarding. He is agile in approach and insightful in delivery - the brands were always in safe hands."



# **GRAND ACCOLADES**



# BEST OVERALL VISUAL IDENTITY



## BICYCLE THERAPEUTICS AND GREENSPACE

Bicycle Therapeutics is a healthcare technology company that developed a new method of therapy for solid tumour cancers based on molecules known as synthetic bicyclic peptides, hence the company name, Bicycle. But its desire to expand and build awareness beyond the world of biotech required a brand that could support communications with new stakeholder groups.

Its previous brand was bland and corporate, with none of the personality or ambition that Bicycle had in spades. It worked with Greenspace to bring this verve to life and allow it to capture the imaginations of its audiences, as well as appeal to funding bodies. The brand strategy was designed to counter the prevailing discourse around cancer, with the strapline 'Forever fighting fear' acting as a positive, assertive grounding ethos.

The new wordmark features a B with an arrow device. This represents the way Bicycle's therapeutic treatment targets

a tumour with precision and minimal collateral damage. Clear, simple language is used to ensure comprehension and engagement. The brand is at once precise and personable, a delicate balance that brings to life both Bicycle's brand personality and its groundbreaking innovations.

One judge praised the "very strong brand mark and ownable 'B' asset and further font development. It's lively and each touchpoint has really been thought about. A very good example of how a brand mark can communicate the essence of the brand in a very intelligent and simple way – not being distracting but adding value. Great step on from previous and good typography and scale used across all touchpoints. The brand feels very confident and fresh, but still very much in the place of established experts in the field." Bicycle Therapeutics and Greenspace are the worthy winners of this year's Best Overall Visual Identity award.

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# GRAND PRIX



## TNT SPORTS AND DIXONBAXI

The merger of BT Sport and Eurosport resulted in a superpower in European broadcasting, uniting fans of countless sports across the continent. But capturing the joy, passion and fervour of sport required an examination of not just the broadcaster's potential new brand strategy, but also what it means to be a sports broadcaster in the first place.

TNT Sports decided to do things differently. Instead of panels of broadcasters in suits, answering the same old questions in the same tired ways, it would commit to changing the narrative for fans. TNT Sports worked with DixonBaxi to take inspiration from modern sport fandoms, online media and the ways in which fans wanted to interact with the teams and athletes they supported. It decided to be a voice for the fan. The new brand would deliver an immersive, emotionally engaging brand experience with the potential to capture fans' energies and inspire fans to get closer to their sports.

The visual identity is flexible and driven by fan culture, resulting in a blend of street style, social media cool and the authority of being the biggest voice in European sports broadcasting. It's a landmark new brand development, and one that will change the game in sports reporting and broadcasting.

TNT Sports and DixonBaxi inspired judges, too, who called the rebrand "ambitious and well executed" and praised "the strategy that effectively identified the need for a dynamic, audience-driven approach, addressing the evolving needs of sports broadcasting. The creativity and innovation shines with energetic visuals, kinetic typography and bold graphics that capture the essence of live sports." TNT Sports is the deserving recipient of this year's Grand Prix accolade.



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