RGD BRANDING AWARDS 2026

RGD

CONTENTS

4
About The RGD

6
Judges

12
Social Good Awards

30
Element Awards

48
Integrated Awards

68
Multiple Awards

82
Best In Show

ABOUT THE RGD

Through the Association of Registered Graphic Designers (RGD), Canadian designers exchange ideas, educate and inspire, set professional standards and build a strong, supportive community dedicated to advocating for the value of design.

The RGD was created by government legislation to grant qualified designers, design educators and design managers the right to use the designation, RGD. The RGD designation offers employers the assurance of hiring an experienced and qualified professional who's committed to the highest ethical standards. RGD members have documented levels of relevant, professional education and experience, along with demonstrated competence in design, strategy, business, accessibility, research and ethics. Representing over 4,500 designers, managers, educators and students, the RGD advocates on behalf of the profession, communicating the invaluable contributions of graphic designers to commerce, culture and society. The RGD's programming includes the DesignThinkers conference in Vancouver and Toronto; Creative Earners, Canada's comprehensive salary report for creatives; awards programs for branding, in-house design, social good design and students; extensive professional development resources and more.

For more, visit RGD.CA

Partners

Branding Partner: Significant Other
Print Partner: Moveable
Paper Partner: Domtar
Certificate Partner: Porchlight Press

Sponsors

Applied Arts
PRINT
Strategy

JUDGES



Lianne Cawley RGD
CHAPTER 35
Edmonton, AB

Lianne is the founder and creative director of Chapter 35, a branding and graphic design studio. With a focus on branding, packaging, illustration, and web, the studio is dedicated to creating meaningful design for evolving businesses and women-owned or led businesses.

Amanda DeVries RGD
EYE CANDY DESIGN
London, ON

Amanda is the principal and creative director of Eye Candy Design, a boutique branding and packaging design firm that creates fresh, iconic work for food and beverage companies. She has nearly 20 years experience as a brand consultant, art director and graphic designer.



Alex Boland RGD
VOCABULARY
Toronto, ON

Alex leads a team of multidisciplinary designers with a focus on creating work with concept, craft and cultural impact. With over a decade of design and advertising experience, he's developed work for the Toronto Raptors, Black Lives Matter, The High Line NY and more.





Tyler Dias RGD
PIXELS&
Toronto, ON

Tyler is founder and design director of Pixels&. With nearly 20 years of experience, he's worked with clients across healthcare, real estate, legal, retail and tech. He builds brands and digital experiences that are visually strong and aligned with business objectives.



Léo Breton-Allaire RGD
CASERNE
Montréal, QC

Léo is a partner and creative director at Caserne, where he guides teams and clients through identity-focused and applied design practices. His work has earned more than 150 awards across national and international competitions, including the Art Directors Club and Dieline.

Laila Haus RGD
Regina, SK

Laila is a creative leader with over two decades of experience shaping brands. She and her work have received recognition from Communication Arts, Applied Arts, IABC and the JUNO Awards. She brings global-calibre thinking to homegrown stories.



Holly Gallacher RGD
DAUGHTER
Calgary, AB



Holly is an award-winning designer with over a decade of experience transforming imaginative concepts into creative, unexpected outcomes. Holly's work can be seen around the globe, and has been featured in British Vogue, Elle, Forbes, New York Times and GQ magazine.



Paddy Harrington RGD
FRONTIER
Toronto, ON

Paddy is the founder of Frontier and a member of WXO, a global network of experience leaders and practitioners who shape the future of human experience. Paddy has worked with diverse and influential clients, such as PepsiCo, the Sacramento Kings and the Holy City of Mecca.

Kristian Hay
ZAK
Vancouver, BC

Kristian is a partner and creative director at ZAK. With a background in design and 3D, he oversees work from the initial brief to the final deliverables across brand identity, campaigns, packaging and digital. He holds a high bar across every project and discipline.





Athena Hermann
AKENDI
Toronto, ON

Athena is EVP at Akendi. Akendi developed the experience design framework that enables the convergence of product, brand, content and service experiences for enterprise, public service and startups across Canada, the US and the UK.



Tyson Hynes
DISTRICT DESIGN CO.
Halifax, NS

Tyson has developed award-winning work for some of Canada's best-loved brands. At District, Tyson is responsible for brand strategy, client relations, marketing and user experience. Tyson is a good listener with an exceptional ability to connect brands with their audience.

Geneviève Metropolis RGD
CANADA POST
Toronto, ON

Geneviève is a design leader with more than 10 years of experience empowering creative teams in fast-paced tech environments. From robotics to healthcare, Geneviève has been entrusted with the digital experiences of some of the most recognized brands in Canada.





Monika Meyer
ENTRO
Toronto, ON

Monika's award-winning work spans branding, wayfinding and environmental graphic design across civic, cultural, educational and corporate spaces. She creates thoughtful, engaging solutions that balance strategy and function with storytelling and a strong sense of place.

Maria Murnir
TRIUMF
Vancouver, BC

Maria is an award-winning product designer specializing in human centered design and strategy, working to create more accessible, inclusive and engaging digital products. Her interdisciplinary background has led her to unique projects from coast to coast.



Amelia Nash RGD
SVA MASTERS IN BRANDING
New York, NY

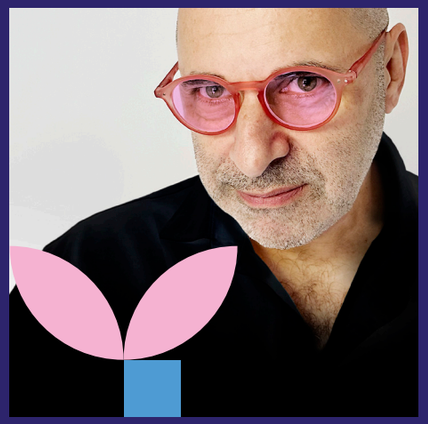


Amelia is brand and marketing manager for the School of Visual Arts Masters in Branding program. She is also a senior staff writer for PRINT. An award-winning designer, Amelia specializes in crafting bold, sustainable brands that inspire, educate and connect.



Lin Oosterhoff RGD
TWIN STUDIO
Canmore, BC

Lin is a brand designer, creative director and the co-founder of Twin Studio. Born and raised in the Netherlands, Dutch minimalism taught her to strip things back to what matters. She brings a mix of bold simplicity and thoughtful purpose to every project.



Van Rais RGD
HELLO – BETTER
New York, NY

Van is a system polymath bringing together design, business strategy, creative and applied behavioural science. As a partner at Hello-Better.com, he pairs behavioural strategy with brand as a business advantage. Van has led projects for Microsoft, GE, Starbucks and Virgin.



John Ryan
SIGNIFICANT OTHER
Toronto, ON

John Ryan is co-founder and principal of Significant Other. His work sits at the intersection of brand strategy, digital strategy and digital craft. John's projects have been featured in the National Post and The New York Times, and exhibited at the Royal Ontario Museum.



Jesse Shaw
RETHINK
Vancouver, BC

Jesse is a motion designer whose work has been recognized by D&AD, ADCC and the Webby Awards, and has been featured on It's Nice That, BP&O, Brand New, Abduzeedo and The Brand Identity. In 2025, he won Gold at the global Young Lions design competition in Canes.

Zia Somjee RGD
ZAK
Vancouver, BC

Zia is a partner, brand designer and creative strategist at ZAK. With over 10 years of experience in brand design, Zia connects high-level strategic goals to pointed creative work across projects in sectors such as the arts, technology, food and beverage and aerospace.





Stephanie Yung
ZULU ALPHA KILO
New York, NY

Stephanie is an expert in translating how a brand looks, feels and behaves across experiences, products and services. Her work has earned recognition at major award shows, including Cannes Lions and D&AD. She is passonate about nurturing the next generation of designers.

Husson Zaman
SAIT STUDENTS' ASSOCIATION
Calgary, AB

Husson is director of strategic marketing & communications at the Students' Association at SAIT Polytechnic. He is also founder and creative director of BRB, a running and lifestyle brand. He believes the best brands are built through clarity, consistency and genuine connection.



SOCIAL GOOD AWARDS

DESIGN IS YUMMY
Lachine, Quebec, Canada
Niskamoon Corporation

Working alongside Cree land users and beneficiaries, Niskamoon Corporation addresses the impacts of hydroelectric development while supporting traditional ways of life across Eeyou Istchee. The 2024–25 report marked Niskamoon Corporation's 20th anniversary and is designed around a visual narrative of continuity, connection and forward momentum. A flowing ribbon motif, inspired by their logo, weaves throughout the report, representing the connections between land, community and progress over time. Niskamoon's signature red and blue anchor the visual identity, while yellow anniversary accents bring energy and optimism to the milestone. Together, these elements create a cohesive system that honours Niskamoon Corporation's history while reflecting its ongoing commitment to the communities it serves. Distributed across the nine Cree communities and published online, Niskamoon's annual report is an accessible tool for celebrating achievements, sharing progress and communicating a transparent vision for the future with the Cree Nation.

Creative Direction
Elana Rudick RGD

Graphic Design
Pam Menegakis, Jessica McDonald Associate RGD

Landscape Photography
Réal Courcelles, Brendan Forward, Theresa MacLeod Loon, Jimmy Sam

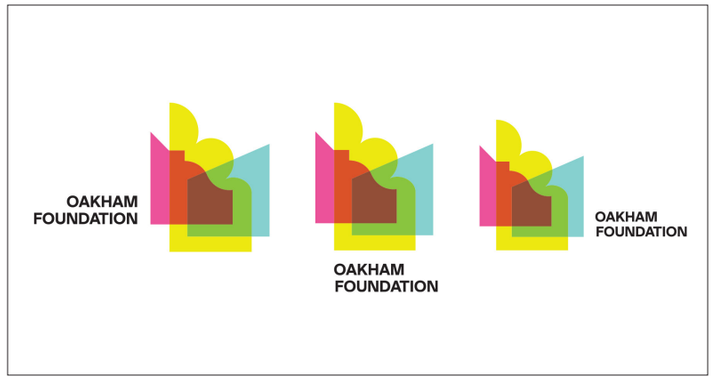






FIELD TRIP & CO.
Toronto, Ontario, Canada
Groundswell

Groundswell approached Field Trip & Co. to create a comprehensive three-part brand identity and design system for Oakham Foundation (formerly the Palin Foundation), Oakham House and the TMU Student Centre following recent organizational name changes. The objective was to express the unique character of these interconnected entities as an "anti-institution institution," providing students with the resources, support and opportunities they need to build confidence and agency without the barriers of bureaucracy, formality or judgment. Field Trip & Co. developed a flexible, cohesive visual identity inspired by the distinctive architecture of the three connected buildings. A contemporary glass structure sits alongside a historic heritage house, creating a striking dialogue between past and present. This architectural relationship informed the design approach, particularly the logo system, which uses overlapping forms to symbolize shared spaces, collaboration and the fluid movement of students between the organizations. The colour palette draws inspiration from Risograph printing, connecting the brand to the visual culture of zines, independent publishing and grassroots creative expression. Vibrant yet approachable, the palette reflects the diversity and authenticity of the student community. Together, the identity system creates a strong, recognizable brand that unifies the three.





Creative Director & Designer
Alison Garnett

Strategy Director & Account Lead
Ruth Silver

Designer
Natalie Kilimnik

Senior Developer
Michael Walker

Motion Designer
Josh Ingleby

SEO Strategy
Eunice Lo

ENTREPRENORTH BRAND REFRESH AND BRAND ARCHITECTURE

DESIGN DE PLUME INC.
Sudbury, Ontario, Canada

EntrepreNorth empowers Indigenous entrepreneurs to build sustainable businesses and livelihoods across Northern Canada, grounded in the belief that business knowledge rooted in Indigenous worldviews can support healing, self-determination, economic resilience and community wellbeing. As the organization grew, it needed a refreshed identity that could remain recognizable while supporting an expanding network of programs and initiatives. Design de Plume developed a vibrant, flexible brand system built from elements already connected to EntrepreNorth's identity. Northern lights remained a central visual anchor, expanded through circular movement, directional forms and wave-like patterns that suggest energy, voices, drumbeats and water ripples. This approach was informed by EntrepreNorth's way of thinking about business through a circular lens, where entrepreneurship is a journey shaped by people, place, purpose and responsibility, and that path isn't a straight line. Brand architecture recommendations and clear guidance for logo use, colour, typography, photography and layout created a cohesive system that could grow without becoming fragmented. The refreshed identity gives EntrepreNorth a clearer, more consistent public presence while making Indigenous entrepreneurship more visible, credible and inspiring. It also positions the organization's programs and initiatives as connected parts of a larger movement supporting sustainable livelihoods, stronger Northern economies and community well-being.

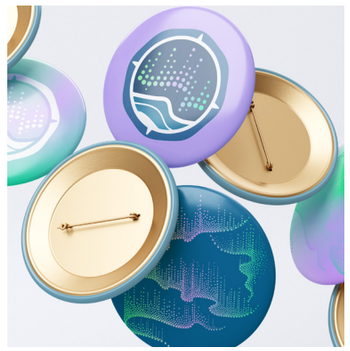
Project Manager & Writer
Lisa Baer-Tsarfati

Creative Director
Jennica Robinson

Designers
Andy Mckenzie, Lauren Polchies, Lynne Risk







NIIGAANIIN SERVICES REBRAND

RON BELTRAME
Thornbury, Ontario, Canada

Niigaaniin, an Anishinaabe social services agency, looked to modernize its identity while remaining grounded in Indigenous culture and values. Community consultation revealed that woodland floral imagery was still deeply connected to the agency's heritage and should continue as a cultural identity marker.
The rebrand creates floral motifs inspired from the geometry of the Anishinaabe Medicine Wheel, but rather than depicting the wheel literally, common arcs guide the motifs, with each arc creating balance, continuity and interconnectedness.

Graphic Designer
Ron Beltrame RGD Emeritus

Marketing & Brand Strategists
Suzanne Shawbonquit, Patrick McCoy









WEST BROADWAY COMMUNITY LAND TRUST

LEBLANC (& CO.) COMMUNICATIONS
Ottawa, Ontario, Canada

The West Broadway Community Land Trust launched in 2026 to protect affordable housing in Winnipeg's neighbourhood of West Broadway, where 93% of residents rent and many face housing insecurity. The new organization needed a brand identity and set of printed promotional materials that reflected the essence and lived experience of the local community while also inspiring confidence among funders, partners and government. Designed for both digital and print applications, the brand was developed from the neighbourhood itself, drawing on photographs taken of textures, particularly from local housing, architectural details and trees. A simple logo, showing a house, provided a clear foundation that allowed for rich expression in the illustrations. The flexible brand system included printed posters, brochures, signage, apparel and other outreach materials that make the brand visible in the community. The print materials strike a balance between grassroots and professional tones. In addition to professionally printed materials, the brand was created to encourage DIY printing. Participatory art sessions with community members were held to make banners for events, engage the land trust's members and infuse the brand with a grassroots character. The print assets provide a recognizable public presence that supports storytelling, advocacy and community engagement.

Brand Designer
Bryce Parker

Brand Strategy
Kathryn LeBlanc

Art Build
WBCLT Communications Committee & Art City





WEST BROADWAY COMMUNITY LAND TRUST

LEBLANC (& CO.) COMMUNICATIONS
Ottawa, Ontario, Canada

The West Broadway Community Land Trust launched in early 2026 to protect affordable housing in Winnipeg's neighbourhood of West Broadway, where 93% of residents rent and many face housing insecurity. The new organization needed a brand identity that reflected the essence and lived experience of the local community while also inspiring confidence among funders, partners and government. The brand was developed from the neighbourhood itself, drawing on photographs taken of textures, particularly from local housing, architectural details and trees. Local textures were folded into the brand in order to create a visual system rooted in 'place.' Cut-paper-inspired shapes were layered with these textures to convey warmth, authenticity and grassroots energy. A simple logo, showing a house, provided a clear foundation that allowed for rich expression in the illustrations. Fun, participatory art sessions with community members were held to make banners for events, engage the land trust's members and infuse the new brand with a grassroots character. The resulting identity balanced expressive storytelling with the clarity needed for success in nonprofit communications, particularly in advocacy and fundraising. Community participation throughout the process ensured the brand reflected local voices, creating a visual identity that strengthens trust, recognition and engagement.

Brand Designer
Bryce Parker

Web Designer
Robin Richardson-Dupuis RGD

Web Development
MacKenzie Joyal

Brand Strategy
Kathryn LeBlanc

Art Build
WBCLT Communications Committee & Art City







IN THE ROUND 2025–26 SPEAKER SERIES

BOWLING GREEN STATE UNIVERSITY
Bowling Green, Ohio, USA

Started in 2022, the In the Round (ITR) Speaker Series at Bowling Green State University seeks to render visible the artistry, stories and presence of contemporary Native American and Indigenous artists. Showcasing creatives across fine art, design, music, creative writing, film and theatre, the series enriches learning, experiences and perspectives on campus and in local communities. The 2025–26 ITR season featured Dr. Robin Wall Kimmerer, acclaimed author of *Braiding Sweetgrass: Indigenous Wisdom, Scientific Knowledge and the Teachings of Plants*. Dr. Kimmerer's Potawatomi heritage inspired the 2025–26 ITR branding. Research into pre-1900s Potawatomi bandolier bag motifs informed a visual approach that used these traditional patterns as containers for photographs of native Northwest Ohio plants, taken on walks in the Wood County Park District, Bowling Green City Parks and Metroparks Toledo. Branding assets for the year included speaker posters, digital slides, event posters, social media graphics, web and email headers, bookmarks, seasonal event flyers, postcard magnets, colouring pages, native plant seed packets, a special-edition enamel pin and stickers. These efforts attracted and engaged over 1,500 campus and community members to Dr. Kimmerer's talks and the season's 15 related program events.

In The Round Series Creators
Jenn Stucker RGD,
Heidi Nees

Creative Direction and Graphic Design
Jenn Stucker RGD

Nature Photography
Jenn Stucker RGD,
Jake Stucker

Kimmerer Headshot
John D. and Catherine T. MacArthur Foundation

Seed Packet Photography
Wood County Park District



COLLISION TECH CONFERENCE 2024

EY CANADA, CREATIVE STUDIO
Toronto, Ontario, Canada

Collision 2024 presented EY Canada with a sponsorship opportunity to reinforce its position as an innovator and disruptor within the technology sector, with the objective of differentiating the EY Technology, Media & Telecommunications (TMT) brand and opening doors to new business among startups, founders and C-suite leaders. The campaign needed to make a bold, memorable impact across conference environments, digital platforms and social media. The design team rooted the creative concept in the language of code — using programming syntax as both a visual and conceptual device. The "!=" symbol, meaning "not equal to," became a powerful motif addressing gender inequality in tech, while curly brackets representing the start and end of a conversation in Java anchored the campaign's central theme of dialogue driving progress. The resulting system of static and motion assets deployed across screens, signage, print and social effectively differentiated EY within a crowded innovation landscape, resonating with tech-literate audiences while creating an emotional entry point that reinforced the firm's human-centred approach to technology.

Creative Director
Sarine Tchilinguirian

Art Direction & Graphic Design
Sinéad Cronin

Lead Animation
Ryota Suyama



BANFF PRIDE

TWIN STUDIO
Canmore, Alberta, Canada

Banff Pride has grown from a 10-day festival into an organization supporting year-round 2SLGBTQ+ visibility, advocacy and community in Banff National Park. Twin Studio partnered with Banff Pride to create a new brand identity that could connect with both the local community and queer travellers, while moving beyond predictable Pride and mountain-town visuals. Through a collaborative process, Twin Studio developed a visual system that balances celebration with credibility. Custom wordmarks feature subtle rainbow-inspired arcs, while a flag-shaped logo adds a more expressive element. A landscape-inspired colour palette grounds the brand in Banff, while layered colour bands subtly reference Pride flags and create a recognizable graphic device across applications. Vintage National Parks-inspired badges and gritty black-and-white photography add personality and texture, allowing the identity to shift seamlessly between festival programming, advocacy, merchandise and civic communications. The new brand identity and website give the organization a stronger, more recognizable presence across the Bow Valley, positioning Banff Pride as a visible and active voice for 2SLGBTQ+ inclusion in the community.

Creative Director & Designer
Lin Oosterhoff RGD

Director of Photography & Copywriter
Georgi Silckerodt







CHOOSING WISELY CANADA

THE AGENCY OF LOVE AND LOGIC
Toronto, Ontario, Canada
Unity Health Toronto

Choosing Wisely Canada, a national initiative of Unity Health Toronto, needed a visual identity that could challenge unnecessary medical tests and treatments while engaging physicians and patients. With strategy established, design translated the message into an approachable, authoritative system. A distinctive dash creates moments of pause, while medical-inspired icons reinforce the subject matter. A flexible grid enables campaign-specific expression within a cohesive framework. The resulting identity gives complex health communications clarity, consistency and impact across diverse audiences and applications.

Creative Director
Belle Williams

Senior Designer
Nata Nagovitsyna

Strategy Director
Rachel Teoh

Managing Director
Samantha Olivera







COMMON CHARGE

ANTENNA GROUP
Hackensack, New Jersey, USA

Common Charge is a national coalition working to make distributed energy solutions—solar, battery storage and EV chargers—accessible to Americans who have largely been locked out of the conversation. Representing 45 member organizations across seven industries, the coalition needed a brand capable of reaching consumers, policymakers and industry partners without losing any of them to complexity or abstraction. Antenna Group led discovery through interviews with coalition members, competitive audits and a naming process that produced “Common Charge,” a name grounded in shared purpose and collective momentum. The visual identity is built around a modular tile system that mirrors the distributed grid the coalition advocates for, paired with community photography and a verbal identity that adjusts register across audiences without changing its convictions. The complete system extended into a website, content framework and social platform designed to educate, recruit and mobilize. Since launch, Common Charge has doubled its coalition membership and earned a seat in national policy conversations on energy equity.

Executive Creative Director
Chad Krulicki

Creative Director
Arrabelle Stavroff

Associate Creative Director
Andrew McNamara

Developer
Richard Pisarski

Designer
Jon Kutt

Copywriter
Hannah Deaton

Digital Producer
Kirk Dammeier

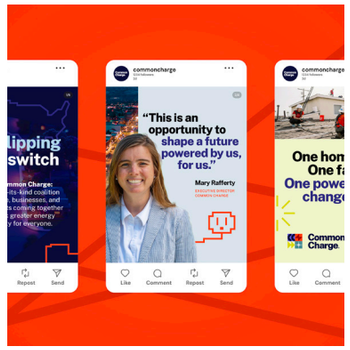
Senior Interaction Designer
Sarah Miller

Project Manager
Monica Watson

Industry Experts, PR
Adam Guarneri, Caleigh Bourgeois, Carly Cao







FAMILY DOCTORS DELIVER

CREATIVE CURRENCY
Toronto, Ontario, Canada
Sinai Health / University of Toronto Family Medicine Obstetrics Collective

In Canada, obstetricians, midwives and family doctors trained in obstetrics (FM-OBs) can provide pregnancy care, but most expecting parents have no idea that third option exists. A group of FM-OB physicians and researchers, led out of the University of Toronto and Sinai Health, wanted to change this. Through a facilitated discovery session, Creative Currency developed a creative strategy anchored in a core insight: Canadians value choice in pregnancy care, but lack clarity on their full range of options. The name “Family Doctors Deliver” emerged, using a double meaning (delivering babies and delivering quality care) that was immediately understandable to public and professional audiences. The logo pairs a baby-face icon with bold typography where the word “Deliver” is visually dominant, reinforcing the campaign’s double meaning. Black-and-white photography of real pregnancy and birth moments are framed with vibrant colour blocks and layered with custom icon-and-text stickers. Brand applications span outdoor advertising, in-office clinical posters, programmatic digital ads, PowerPoint templates, letterhead, video call backgrounds and even branded scrubs. By giving FM-OB advocates a polished identity, the brand equips them to reach expecting parents at a moment when informed choice can meaningfully shape their care experience.

Creative Director, Design
Kyle Schruder RGD

Creative Director, Writing
Adam Lalama

Art Director
Jenny Gagnon RGD

Senior Designer
Lenore Ramirez RGD

Designers
Meleana Conquer, Ysabella Ocampo

Account Manager
Bita Pourvahidi







THE VERY GOOD BRANDING WORKSHOP

CHAPTER35
Edmonton, Alberta, Canada

The Very Good Branding Workshop was created to give women-owned and women-led businesses greater access to branding education, strategic support and meaningful community. The event's brand identity was designed to balance clarity, confidence, warmth and intention. Bright colours give the brand a light, refreshing energy that aligns with the event's wellness-focused experience, while bold lettering, highlights and colour blocking emphasize storytelling, participation and interaction. The verbal identity encouraged women to slow down, reflect and reconnect with what makes their businesses distinct, reinforcing the workshop's inside-out philosophy. Together, the visual and verbal systems created a flexible brand that could hold strategic education, personal storytelling, photography, marketing and community within one cohesive experience. Prior to the event, the identity was applied across the website and social media to build recognition and set the tone for the experience. In person, it extended across signage, notebooks and pens, swag bags, and curated gift boxes, creating a consistent and immersive environment. Across every touchpoint, the identity felt human and grounded while reinforcing the idea that strong brands begin with clear values, beliefs, voice and story before they are expressed visually.

Event Director, Creative Director & Lead Designer
Lianne Cawley RGD

Co-Event Coordinator & Brand Photography
Emilie Iggiotti

Event Venue
The Pendennis Edmonton

Supporting Event Advisory & Experience
Sheetal Story, Styled by Nif

Supporting Graphic Designers
Rebecca Lowe Associate RGD, Cadence Bratrud

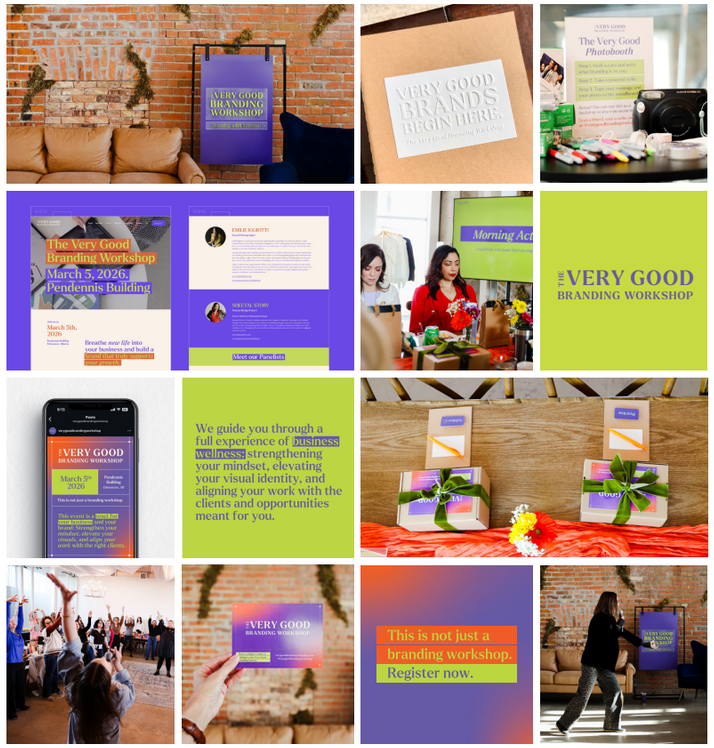
Signage Provider
Engravables Design

Printing
nexGen Grafix & Fast Printing

Social Media Support
Stellar Logic Consulting & Wildflower Events

On-Site Event Photographer
Shradha Brahmbhatt

On-Site Event Videographer
Leesh Media



UKRAINIAN DIVERSITY PINS

NICOLE RENAE DESIGN
Edmonton, Alberta, Canada

The original Diversity Symbol was created for the Ukrainian Shumka Dancers to symbolize the acceptance of queer communities within the Shumka family. Queerness in the greater Ukrainian community is largely frowned upon and underrepresented, so the Diversity Symbol was adapted into the Ukrainian Diversity Pins. It is a way to represent queer communities within the Ukrainian community with the goal of being unapologetically proud to be both. The design is a cross-stitch pattern representing the word "love," with Shumka represented in the middle with red, and the many other communities Shumka supports represented by various colours on the outside, referencing the traditional rainbow colours of the pride flag. When the project expanded into the Diversity Pins, colours were pulled from other pride flags and applied to the existing design to create a line of pins celebrating five queer communities: lesbian, bisexual, trans, non-binary and queer pride. The Ukrainian Diversity Pins have been sold across Canada and the United States, with all proceeds from the sale of each pin being donated to the Canada-Ukraine Foundation to help support the brave people fighting for a free Ukraine. Since the pin launched in June 2023, over $800 has been donated.



Creative Director & Designer
Nicole Beztilny

HALIFAX CRUISE TERMINAL VISITOR EXPERIENCE

DISTRICT DESIGN CO
Halifax, Nova Scotia, Canada
Halifax Cruise Terminal

“Together We are Stronger” is an art installation and environmental design project designed in partnership with the Halifax Cruise Terminal. Halifax welcomes over 300,000 cruise ship visitors every year, eager to see classic Canadian landmarks. But when visitors first disembarked at the Terminal, they were greeted by little more than a makeshift information area. Together with Discover Halifax and the Halifax Port, District re-imagined the space to incorporate a flexible visitor zone, sculptural elements that celebrated the region’s rugged nature and interactive AI-powered displays. The desk area is made of up individual wheeled sections so the space can be re-purposed as needed for events. The hanging sculpture was created using reclaimed materials and rope salvaged from shoreline clean-up along the coast of Nova Scotia. The sculpture is displayed in Mi’kma’ki, the ancestral and unceded territory of the Mi’kmaq people.

Executive Creative Director
Tyson Hynes

Associate Creative Director
Gord Morrison

Senior Designer
Madeleine Charron

Designer
Jacob MacDonald

Special thanks to Scotian Shores Cleanup Project







HARBOURFRONT CENTRE COMMUNITY SQUARE

MJMA ARCHITECTURE & DESIGN
Toronto, Ontario, Canada
Harbourfront Centre

For over 50 years, Harbourfront Centre’s cultural programs and outdoor spaces have drawn Torontonians and visitors to the city’s waterfront. The development of a new plaza was spurred by the need to renew an existing pond and ice rink, which had reached the end of their life and posed safety concerns. The project scope soon broadened to include a full renovation of the public square, transforming it into a more versatile, four-season destination. The updated plaza’s custom-designed slabs create a pattern of abstract ‘H’ shapes, supporting Harbourfront Centre’s rebranding efforts—visible at ground level and from above, notably from the CN Tower and along the flight paths of the nearby airport. The goal of this graphic identity application was to strengthen Harbourfront Centre’s visibility by giving it a recognizable lakefront address. An integrated fog feature of 617 nozzles creates a dense, cooling cloud that drifts along the shoreline, encouraging people to slow down, wander and play. Creating an ever-changing spectacle along the harbour, the fog’s rolling movement draws people into the Community Square. Since its completion, the plaza has hosted salsa nights, food truck festivals, winter markets and impromptu musical performances, showcasing its flexibility and accessibility as a public stage for Harbourfront Centre.







Design Partner-in-Charge
Jeanne Ng

Experiential Graphic Design Partner
Tim Belanger

Architecture Partner
Robert Allen

Landscape Architect Lead
Hyaeinn Lee

Project Landscape Architect
Sandra Cook

Landscape Design Team
Wesley Kwong, Kyrylo Lobach, Stephen Chen

Branding Consulting
Barnbrook

ELEMENT AWARDS

- Logo/Wordmark
- Packaging
- Environmental/Experiential
- Digital
- Print
- Motion
- User Experience
- Service Design
- Other

GLOBAL DISRUPTIONS IN 4D

DELOITTE
Toronto, Ontario, Canada

Global Disruptions in 4D is a report from Deloitte's Future of Canada Centre that examines four intertwined forces: AI advances, the push to net-zero, talent dynamics and geopolitical uncertainty, and how their overlaps shape risk and opportunity. The project aimed to evolve the Catalyst series' editorial design to match the theme's urgency. Guided by research and workshops with copywriters, the team developed a multidimensional concept that made the intersections tangible. Design choices included fog-inflected imagery, dynamic lines, edge distortions on photos, interrupted headlines and images that broke or wove through frames. The system balanced energy with clarity through a magazine-style layout, readable hierarchy and consistent application across longform chapters and digital assets. The resulting publication fused creative concept and editorial, reaching busy leaders in business and government. It delivered traffic 10% above average, 500+ downloads and coverage in major media, including *The Logic*, *The Globe and Mail* and more.

Creative Director
Monique Ah-Sue

Associate Creative Director
Andrew Gale

Art Director
Jordan Bamforth RGD

Senior Designers
Gabriel Czap Coelho,
Jessica Devaal RGD

Designer
Jody Vopni

Copywriter
Emily Castrechino







LET'S FACE THE UNIMAGINABLE

THE GARDEN
Toronto, Ontario, Canada
Childhood Cancer Canada

The national platform "Let's Face the Unimaginable" for Childhood Cancer Canada twists the reflexive response, "I can't imagine," into a mobilizing rallying cry, urging Canadians to reckon with the reality of childhood cancer. This campaign cuts through category norms to show Canadians that only when we confront cancer can we conquer it. While the childhood health space is dominated by photography used to elicit sympathy or a false sense of hope, "Let's Face the Unimaginable" subverts expectations with a restrained approach: stripping imagery away entirely. The creative lets the language lead, posing stark scenarios and leaving the rest to the audience's imagination. As a visual throughline, the team delved into medical imagery to create a system inspired by real CT and MRI scans. These gradient 'hotspots' subtly echo the devastating, clinical reality behind the words. The campaign sparked a national conversation around childhood cancer, earning coverage from major Canadian news outlets and nearly 50 million total impressions, drastically increasing awareness for the cause and driving urgency like never before.

Co-Founder & Chief Creative Officer
Shane Ogilvie

Co-Founder & Chief Strategy Officer
Shari Walczak

Executive Creative Director
Lindsay Eady

Executive Design Director
Adriana Ivory RGD

Senior Art Director
Mriga Suchdeva

Senior Copywriter
Nuala Murray

VP Client Leadership
Kendell Edney

Business Lead
Delaney Brough

Strategist
Sabesh Balasingam

Project Lead
Mariana Leon Franco

Studio Director
Jamie Morren







CGI'S UX DESIGN SYSTEM

CGI INC.
Montréal, Quebec, Canada

CGI's UX Design System established the organization's first centralized foundation for creating consistent, accessible and high-quality experiences across its digital ecosystem. Jointly designed by CGI's global brand team and the Financial Services UX team in Toronto, the initiative demonstrates the impact of collaborative, in-house design leadership on a global scale. Created for UX designers, developers and internal teams, the system replaces fragmented approaches, duplicated effort and inconsistent interactions with a shared design language that strengthens usability, accelerates delivery and reinforces CGI's digital brand presence. The solution unites brand foundations, a reusable Figma UI kit, React and Angular component libraries, UX pattern documentation, accessibility guidance and implementation standards within a centralized internal hub. Every element was designed to help teams across the world move from intention to execution with greater clarity, confidence and consistency.

Global Brand Team

Global Creative Director
Joannie Sauvageau

Global UX Manager
Sandra Leroy

Toronto UX Team

UX Manager
Jessica Naval

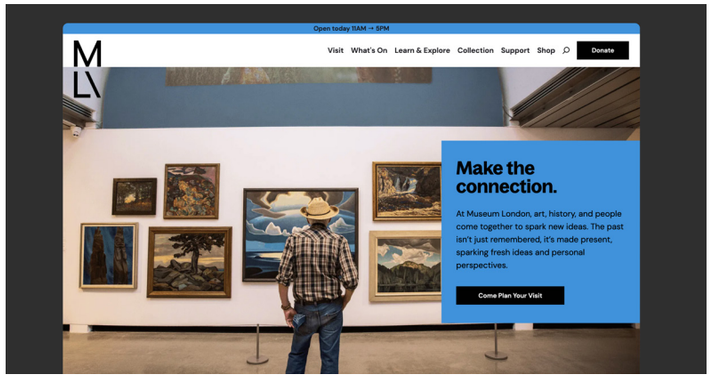
Lead UX Designer
Yumin Gang

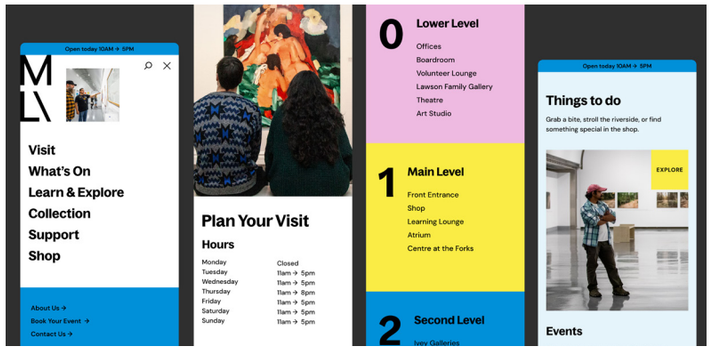


MUSEUM LONDON WEBSITE

FRIENDS & ENEMIES
Toronto, Ontario, Canada
Museum London

Museum London's new website was created as part of a broader strategic plan and brand transformation, giving the museum a digital experience that better reflects its vision and in the community. The previous site made it difficult for visitors to discover exhibitions, events and programs, while an aging platform limited the team's ability to keep content current. Built around Museum London's new brand identity and its vision of creating connection, community and discovery, the website brings the brand to life through both its design and experience. A redesigned "What's On" section brings together current and upcoming exhibitions and installations, alongside an archive of past programming. Flexible exhibition pages combine imagery, audio and context, connecting visitors to related events and exhibitions. A visually rich event listing replaced the traditional calendar, with simple filtering and a clear pathway to registration. In the first year after launch, visitors didn't only land on the site, they also explored it. More than 75% of page views happened beyond the homepage, with visitors spending twice as long on Events and Kids Programming pages, and significantly more time exploring exhibitions and planning their visits.





Executive Producer
Ben McEvoy

Creative Director & Designer
Catherine Baird

Copywriting
Julie Stolberg

Developer
Anthony Sapp

Production Designer
Austrin Scaria

Clients
Abby Vincent, Kristen Odegaard, Julie Bevan

FABLETICS BRANDED ENVIRONMENT

JACKNIFE
Toronto, Ontario, Canada
Fabletics

Fabletics needed a new Los Angeles headquarters that could bring its energetic, inclusive brand to life while supporting a fast-paced, collaborative workplace culture. Guided by the company's "One Brand" philosophy, the environment needed to engage employees, visitors, partners and brand ambassadors while balancing bold expression with the functionality of an everyday workplace. Jacknife developed an environmental identity around the concept of "Super-Charged Simplicity," translating the principles of Power, Motion and Flow into a cohesive spatial experience. Inspired by activewear construction, details such as stitching, straps, layering, textures and fabric patterns informed environmental graphics, signage and wayfinding, murals and sculptural installations. Custom string art installations respond to natural light and viewer movement, while illuminated 10-foot lightboxes bring energy to darker corridors. Dedicated Yitty spaces, including a 15-foot infinity mirror and affirmation wall, celebrate confidence and self-expression. At the same time, a custom graffiti mural by the artist Mr. Stash creates a vibrant focal point in the Town Hall. The completed headquarters transforms the Fabletics identity into an immersive brand experience that reflects the company's energy, movement and inclusive spirit. The design balances bold expression with simplicity to create a functional and engaging workplace.

Creative Executive Director
Mike Kelar RGD

Creative Executive Director
Mikey Richardson RGD

Creative Director
Kim Norwich

Designers
Kaitlyn Errington,
Albert Chau

Managing Director
Stacey O'Connor

Account Manager
Natalia Szulc

Architect
Moshiri Associates

String Art Installations
Ines Esnal

Custom Graffiti Mural
Mr. Stash







YZD RUNWAY RIDERS

JACKNIFE
Toronto, Ontario, Canada
YZD

YZD is transforming 370 acres of former airport lands into a city-within-a-city centred on creativity, culture and connection. To introduce this vision to new audiences, YZD partnered with Jacknife to create an experiential activation for Toronto's Live Nation summer concert series at Rogers Stadium that could capture attention in a crowded, fast-moving environment. Rather than asking concert-goers to come to the activation, YZD Runway Riders brought the experience to them. Inspired by the idea that movement could become media, Jacknife created a roaming fleet of custom-painted bicycles, vendor carts and ambassador rides. Five Toronto artists from STEPS Public Art transformed bicycles and helmets into moving works of art, using bold colours, oversized flags, custom accessories and lighting to give each ride its own personality. The bicycles provided ambassadors with a sustainable way to navigate the expansive site, while QR codes connected physical interactions to a digital experience. Built from repurposed bicycles and modular components, the fleet could be refreshed and redeployed throughout the concert season. YZD Runway Riders generated nearly 4,000 submissions and even caught the attention of Coldplay frontman Chris Martin, who gave the activation an enthusiastic thumbs-up before taking the stage on opening night.

Creative Director
Kim Norwich

Managing Director
Stacey O'Connor

Client Services Director
Dominique Anthony

Account Executive
Mallory Cockram

Account Manager
Catherine Chebia

Designers
Stephen White, Ben O'Neil

Bike Artists
(STEPS Public Art)
Asli Alin, Andre Kan, Chris Perez, Daria Domnikova, Tenzin Tsering







SUNDECAY – ALBUM DESIGN

THE AGENCY OF LOVE AND LOGIC
Toronto, Ontario, Canada
Sundecay

Sundecay's "The Blood Lives Again" transforms a doom metal album into a collectible visual artifact, designed to deepen the connection between music, narrative and audience. Drawing from Codex Seraphinianus, the project established an enigmatic visual language that invited exploration. Archival engravings were reinterpreted through original illustration, gothic ornament and meticulously considered print production. Led by frontman and print specialist Rich Paupit, design and production became integral to the storytelling. The finished album sparked fan-generated essays decoding its symbols and imagery.

Creative Director
Belle Williams

Designer
Angelene Sagun

Digital Designer
Santiago Barrera Associate RGD

Senior Designer
Nata Nagovitsyna

Strategy Director
Rachel Teoh

Frontman
Rich Paupit

Print Partner
Flash Reproductions







ORCAS: OUR SHARED FUTURE

TBWA\CANADA
Edmonton, Alberta, Canada
Royal Alberta Museum

Royal Alberta Museum's exhibit "Orcas: Our Shared Future" needed a visual system sophisticated enough for adult audiences and complex Indigenous narratives. The identity is grounded in echolocation, translating orca acoustic pulses into custom illustrations and variable line work, paired with colours sampled from the five oceans orcas inhabit. This rhythmic design came to life in posters that created a magnetic, unmistakable look that shifted perception from "killer whale" stereotype to intelligence and beauty.

Executive Creative Director
Eva Polis

Design Director
Adnan Huseinovic RGD

Digital Design Lead
Hilary Zak Associate RGD

SVP, Innovation & Design
Howard Poon RGD

Senior Copywriters
Eva Polis, Paul Lemmerick

Group Account Director
Andrew Moschuk

Illustrator
Jose Garcia







SPORT CHEK MOTION BRANDING

ON THE CHASE!
Toronto, Ontario, Canada
Sport Chek

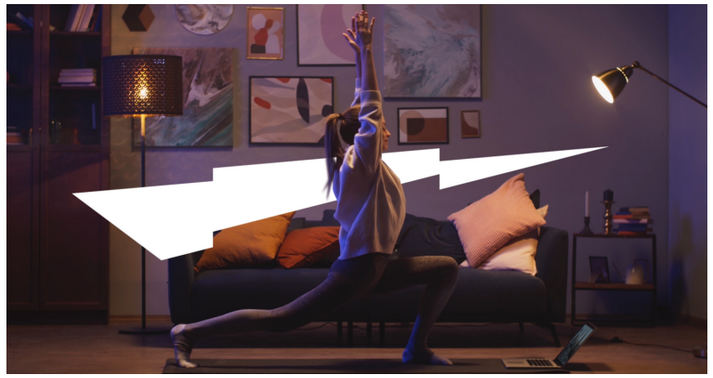
Sport Chek needed help developing all the motion design for their in-house brand system refresh. They were going bolder, expanding on the familiar “Chek Box” and focusing the whole system around those graphic elements and a single, unifying typeface. Working in close collaboration with the in-house Brand Design & Systems team, OTC explored motion executions for all the new elements of the system. For their newly-bold Chek, a new animation was created inspired by the rhythm and energy of a heartbeat—a unifying human element across all types of sport. Their new Chek Box framing device got a dynamic motion treatment, imbuing movement subtly without disrupting the brand’s focus on photography. To create an ownable and reusable type animation style, a reverse-italicized slide was developed, inspired by the stopping motion of a hockey player. Full guideline examples and rules were created for use across broadcast, in-store and online video content. It all came together to enable Sport Chek’s video content to become more dynamic, while being executed more easily and consistently across the company.

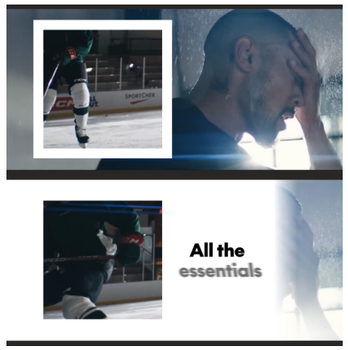
Motion Creative Direction & Animation
Julian Brown RGD

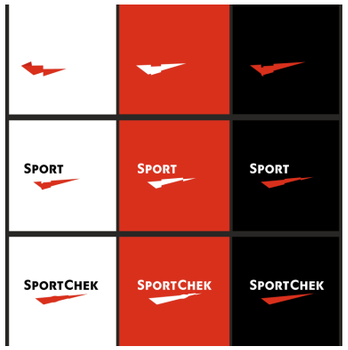
Design Director, Manager Brand Design & Systems (Canadian Tire)
Caroline Bruckner RGD

Creative Director, AVP Content, Creative, Design & Studio (Canadian Tire)
Simon Clancy

Associate Manager, Design (Canadian Tire)
Russell Milligan







X PERPS

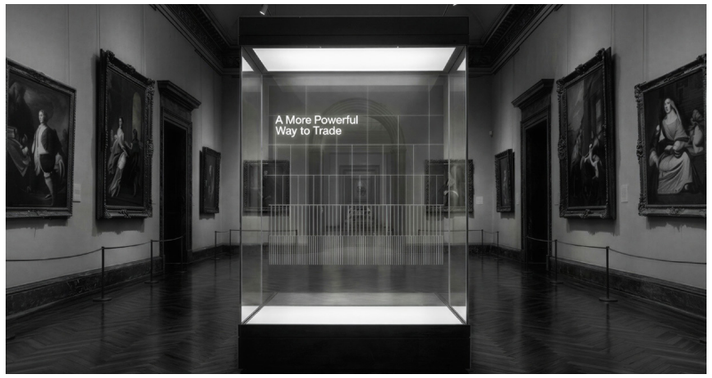
OKX
Oakland, California, USA

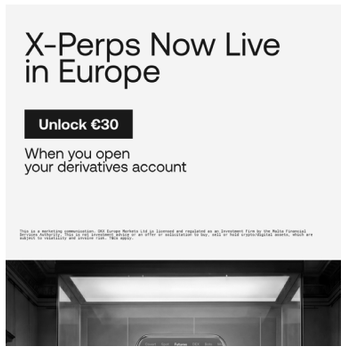
OKX Europe needed a visual identity and campaign assets for the launch of X-Perps (Expiry Perps), a new leveraged derivatives product built for the European market. As a Tier 1 priority launch, this was OKX Europe’s most significant product release to date, coinciding with Paris Blockchain Week in April 2026. Visuals needed to drive a phased campaign: first building anticipation through a waitlist phase, then converting with a product-led big bang launch. Early alignment sessions brought together product, compliance, legal and marketing teams to establish creative boundaries: the visual language had to communicate professional-grade performance while operating within strict MiFID regulations governing how complex leveraged products can be marketed to retail audiences. Assets were executed across the full distribution ecosystem: landing page, paid media, CRM, in-app, social, App Store and live event materials, all localised across seven languages for key European markets. The dark, terminal-inspired aesthetic directly answers the core creative challenge: building trust with a sceptical, experienced audience operating in a heavily regulated environment. By grounding the visual language in the aesthetics of professional trading infrastructure and replacing abstract claims with real platform UI, the design made credibility visible.

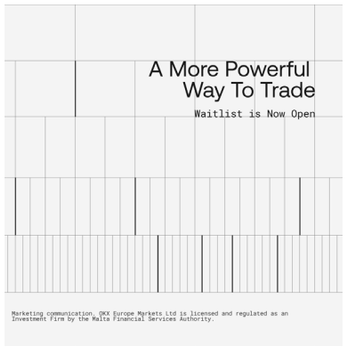
Art Direction
Jeet Tailor

Motion & Visual Design
Charlie Green

Sound Design
Darrin Blaize







EVERYTHING IS MADE

TBWA\CANADA
Edmonton, Alberta, Canada
MADE Edmonton

MADE, Edmonton's design culture catalyst for 25 years, needed a brand refresh that reflected its seven diverse disciplines while feeling cohesive and modern. The new identity used elemental building blocks—geometric forms that stack, separate and reconfigure endlessly, mirroring how MADE's disciplines intersect and collaborate. The mark and grid system interact through motion in a systematic yet playful way, demonstrating mastery of design fundamentals while inspiring Edmonton's creative community to rethink what MADE represents.

Executive Creative Director
Eva Polis

SVP Design and Innovation
Howard Poon RGD

Design Director
Adnan Huseinovic RGD

Graphic & Motion Designer
Paul Porras

Digital Design Lead
Hilary Zak Associate RGD

Account Supervisor
Karen Marquez

Managing Director
Martha Jamieson





REACH

PUBLIC HOUSE STUDIO
Hamilton, Ontario, Canada

Reach celebrates location and occasion. Born from the Ontario outdoors, this brand is about good times with friends that don't need a reason. From bush parties to backyard rinks, a day on the trails or kicking back on the dock, it's a hard tea built to meet you anywhere there's a good time to be had. Made with local ingredients, real black tea and Canadian vodka, Reach offers delicious drinks from our own backyard. The cans needed to capture attention on shelf while still feeling familiar and mainstream alongside the heavy-hitting US brands dominating the category. The design had to convey tasty, enticing and crushable, without being overly boutique or fancy. The solution was to turn the cans into a glass and fill them with flavour and fun. Holding a can is like enjoying a crisp glass of hard iced tea. Illustrations capture the little moments that make Ontario special, giving the brand a world that extends into animation, merch and seasonal scenes. The name was built on the belief in cherishing every chance to get outside and find a party in just about anything. Good times, and a refreshing drink, are always in Reach.

Creative Director
Dahlia Ishak

Designer
Dahlia Ishak

Illustrations
Dahlia Ishak, Tessa Presta





CERTIFIED CANADIAN PUBLISHERS

ZAK
Vancouver, British Columbia, Canada
Association of Canadian Publishers

Certified Canadian Publishers is a certification mark developed with the Association of Canadian Publishers to help readers and booksellers identify books from Canadian-owned independent publishers. As more audiences look for meaningful ways to shop Canadian, the program needed a clear and credible symbol that could champion the breadth of Canadian storytelling. The mark was designed for a uniquely small but important role: appearing on book covers, spines, back covers, copyright pages, bookstore tags and promotional materials. Its form balances references to Canada and books with the simplicity required of a highly legible certification seal. Careful attention was given to scale, reproduction and visual restraint so the mark could sit alongside a wide range of cover designs without competing with them. The resulting identity was built to feel modern and timeless, with the authority to endure as an ongoing industry program. The final mark gives Canadian-owned independent publishers a shared symbol of recognition at the point of discovery and purchase. It makes the certification more visible across books and retail settings, helping readers connect their purchasing choices with Canadian publishing.

Creative Strategy & Designer
Zia Somjee RGD

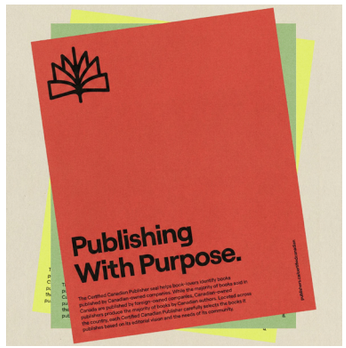
Art Director & Designer
Arvin Paelmo

Creative Director & Designer
Kristian Hay

Designers
Brett Boivin, Bella Sanchez
Associate RGD







CALGARY WILD

DAUGHTER
Calgary, Alberta, Canada
Calgary Wild FC

Calgary Wild FC launched as part of the inaugural season of the Northern Super League. They needed a crest that could establish an immediate presence for a brand new professional club while reflecting the identity of Calgary and the energy of women's football in Canada. They also needed a motion system to establish instant recognition, emotional energy and a strong sense of identity across digital, broadcast, stadium and social platforms. Early exploration focused on symbols tied to focus, movement and predatory energy, leading to the owl-inspired eyes that anchor the identity. The structure of the "W" draws inspiration from Alberta's winding rivers and sawtooth mountain ranges, while the pentagon shape references the Five Nations of Treaty 7 territory. The motion approach was developed alongside the broader identity system, with flexibility and scalability guiding every decision. A custom variable typeface was created to move fluidly across touchpoints, adapting in weight, width and rhythm to create energy and consistency throughout the brand experience. The result is a crest and motion system that helps Calgary Wild FC stand apart within women's football while strengthening the club's connection to supporters through energy, storytelling and atmosphere.

Designers
Holly Gallacher RGD,
Ben Gough, April Zabos

Design Director
Holly Gallacher RGD

Copywriter
Paul Little

Art Directors
Keli Pollock, Scott Wilson

Account Director
Wendy Chiu, Miranda Thorne

Chief Creative Officer
Keli Pollock





VALHALLA NORWEGIAN SALMON COMPANY

DISTRICT DESIGN CO.
Halifax, Nova Scotia, Canada

Valhalla is a premium EU-certified organic Norwegian salmon sold across the United States. Sustainably farmed in the clear cold waters of the Norwegian fjords, raised in uncrowded pens, and certified antibiotic and hormone free—and 100% delicious. The graphic language of the logo was inspired by traditional Scandinavian wood block carvings and prints. The packaging uses elements of the logo to create a clear window, exposing the beautiful colours and texture of the salmon, and highlights both the product and brand origin in a way that feels fresh and contemporary.

Executive Creative Director
Tyson Hynes

Associate Creative Director
Gord Morrison

Senior Art Director
Sara Panchaud







INTEGRATED AWARDS

- Branding Programs
- Rebrand/Refresh
- Brand Identity/New Brand
- Branded Campaign

PĀSCŌ

IN DEVELOPMENT STUDIOS
Cambridge, England, United Kingdom

Pāscō is a contemporary food truck brand created by In Development for TNS Catering and Arm. TNS has been delivering high-quality workplace catering for Arm since 2006, serving thousands of people daily at their expanding Cambridge campus. Maintaining engagement at this scale requires constant creativity and innovation, so TNS approached ID with a fresh opportunity: to develop a distinctive food truck concept with its own identity that could bring novelty and delight to the working day. The project involved naming, positioning, vehicle livery, packaging and wide range of collateral, capable of showcasing a rotating range of authentic and adventurous cuisines. The result is fun, flexible and delivers bags of flavour.

Creative Directors
Ross Olivey, Edward Roberts-Graver

Graphic Designers
Simon Mendoza, Imogen Allen, Thea Beare-Gotterson

Art Directors
Rosie Green, Sarah Smith







DRAGAN SMILES

*TRACE ELEMENT
Dallas, Texas, USA

Dragan Smiles entered a pivotal new chapter when Dr. Sabrina Dragan acquired the pediatric dental practice from its beloved retiring founder. The rebrand needed to preserve existing families' trust while introducing a fresh, memorable identity that reflected new leadership and welcomed both children and parents. The creative concept grew from the pronunciation of Dr. Dragan's surname, "dragon," inspiring a smiling dragon logo and a playful, fantasy-inspired brand world. Friendly mythical characters transformed dental fears into approachable adventures, helping demystify mouth care and create more positive patient experiences. Vibrant colours, expressive typography and cheerful illustrations balanced imagination with clinical credibility, creating a flexible system that extended across stationery, signage, uniforms, social media and in-office experiences. Together, these elements unified the practice's visual identity and storytelling while giving the team a consistent communications toolkit. The refreshed identity brought renewed energy and confidence to the practice, with existing patients embracing the new brand and new families responding to its distinctive personality. The cohesive system strengthened brand recognition across touchpoints and established Dragan Smiles as a memorable, differentiated presence in pediatric dentistry.

Creative Director & Lead Designer
Dana Nixon

Account Manager
Kasey Cooley

Chief Operations Officer
Lindsey Phaup

Chief Creative Officer
Jeff Barfoot



SHAKETOWN

VERY POLITE AGENCY
Vancouver, British Columbia, Canada

The founder of a new brewery in North Vancouver approached Very Polite for a brand identity. He had a simple brief: call it Shaketown, an homage to the once quaint and developing settlement now known as nearby Lynn Valley. Very Polite searched historical archives and libraries for any information about Shaketown, only to find second-handstories and half-truths. Instead of abandoning the name or erasing Shaketown's history, they leaned into hearsay and imagined 127 years of fictional places, people and history. With the foundational story established, the citizens and stories of Shaketown came to life through narratives and portrait illustrations that appear on packaging, social and experiential touchpoints. They invented local businesses and industry, creating over 150 logos for a place with barely a mention in the history books. Shaketown's expansive history and universe turn every touchpoint into an opportunity for brand storytelling. In the brewery, guests can discover electrical units installed by "Shaketown Electric Company" or take a "Shakey's Watch Repair" business card from the community board. Shaketown Brewing became a living history that locals wanted to be a part of, going on to invent their own run clubs and karaoke nights that expand and enrich Shaketown's world.

Creative Director
Dylan Rekert

Graphic Designer
Spencer Pidgeon

Copywriter
Kirsten Geekie



ODD COOKIE

WHITMAN EMORSON
Toronto, Ontario, Canada

Odd Cookie is a new Canadian snack brand featuring a crispy, sweet-and-salty cookie brittle made from simple ingredients that are indulgent enough to satisfy, yet wholesome enough to feel good about. Bringing this to market meant building the brand from the ground up—naming, strategy, identity, and packaging—for a product entering a crowded and competitive category. It needed to appeal to Gen Alpha kids, who drive real purchase decisions, and the moms who make the final decision. How do you build a snack brand for kids who are done being talked down to, and parents who are done settling? You start with a simple truth at the heart of the product: joy is an ingredient too. The brand identity leans fully into that idea, rooted in nostalgia and reimagined for today. The visual world is playful and confident, with a sense of restraint that keeps it feeling considered. This balance comes through in a custom wordmark, expressive typography, hand-drawn illustration and a colour palette that pops on shelf and screen, with clear differentiation across flavour extensions. Odd Cookie doesn't just look like a great snack. It feels like one.

Design Director
Paul Kawai

Senior Designer
Laura Soper

Strategy Director
Kristina Ljubonovic

Account Director
Hannah Siklos

Partners
Whitney Geller,
Yasemin Emory





BRITEBOUND REBRAND

JACKNIFE
Toronto, Ontario, Canada

For more than 60 years, American Student Assistance was known as the nation's first student loan guarantor, but its mission has evolved far beyond financial assistance. Now focused on helping young people explore careers, build real-world skills and make informed decisions about their futures, the organization needed a new brand that could connect with students while maintaining credibility with educators, parents, partners, policymakers and philanthropic audiences. In collaboration with go-to-market partner FUSE Create, Jacknife developed Britebound, a new name and identity built around optimism, possibility and forward momentum. "Brite" speaks to the potential of each student's future, while "bound" suggests direction and purposeful movement. At the heart of the identity, the logo combines a pathway and star motif to represent exploration and discovery. The non-linear path reflects the reality that finding a meaningful future rarely happens in a straight line. The flexible system balances youthful energy with institutional credibility across communications, advocacy, partnerships and digital platforms. Extended through comprehensive brand guidelines and a responsive website developed with Executive, the identity helps diverse audiences navigate Britebound's resources more easily. The transformation positions Britebound as a future-facing leader in career exploration, encouraging young people to "Find your why, find your way."

Executive Creative Director
Mikey Richardson RGD

Managing Director
Stacey O'Connor

Head of Strategy
Zeb Barrett

Designers
Stephen White, Greg Thomas, Jamie Lawson

Copywriters
James Marshall, Morgan Cummins

Production Designer
Mike Bielek

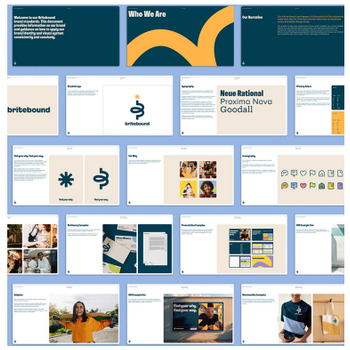
Account Managers
Lauren McAuley, Sarah Ballentine

Fuse Create
Steve Miller, Emily Merrigan, Malcolm D'Souza, Stephanie Graham

Website Development
Executive







STORKCRAFT BRAND REFRESH

VERY POLITE AGENCY
Vancouver, British Columbia, Canada

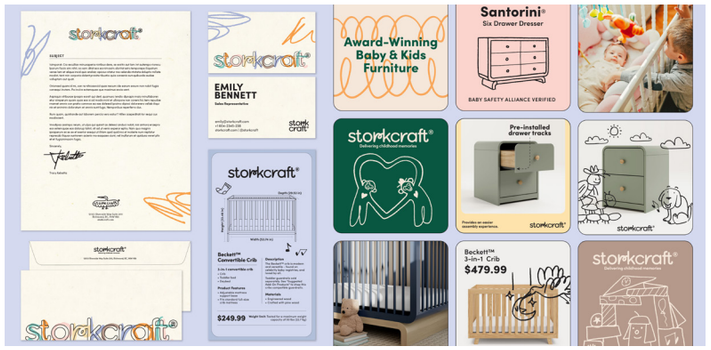
Storkcraft has been designing and building nurseries and children's bedroom furniture since 1947. After 80 years, the family-run business was passing the baton to the next generation and came to Very Polite for an identity refresh that would honour their heritage and evolution. With most of the brand's sales now happening online, Very Polite was tasked with translating the brand's reputation for craftsmanship and care into a modern, digital-first experience. Despite the need to prioritise digital channels, research by Very Polite revealed that today's parents are tech-conscious and want their kids to experience childhood through high-touch creativity. This insight inspired a brand identity that looks at the world from a child's point-of-view and celebrates imagination. The most succinct expression of Storkcraft's tactile identity can be seen in the updated wordmark. Using a simple outline, coloured crayons "fill in" the letters—a reference to colouring books where creativity expands beyond borders. The rebrand brought Storkcraft's craftsmanship and authenticity into every touchpoint, from packaging to the design of digital templates. The result: a record-breaking year, 459% growth in U.S. sales, 127% increase in website visits, expansion into new markets and a Red Dot Design Award.

Creative Director
Dylan Rekert

Graphic Designers
Gerardo Nunez, Brittany Cheyne, Rio Trenaman

Copywriter
Kirsten Geekie





DESIGN VICTORIA 2026

BECOMING DESIGN OFFICE
Victoria, British Columbia, Canada

Design Victoria, a multidisciplinary design festival connecting Victoria and Vancouver Island's creative community, entered its fourth year with Becoming returning as design partner. The 2025 identity had built strong recognition on a system of rudimentary geometric shapes and a custom typeface. The refresh had to feel like a natural progression. At the same time, it needed to re-engage an audience spanning architecture, interior design, furniture, lighting and graphic design, alongside a growing international attendee base. The 2025 identity was built as a campaignable platform. Its shapes were deliberately rudimentary, inspired by childhood building blocks. For 2026, those same forms moved out of the flat plane and into three dimensions. The shapes remained the shapes. The concept remained the concept. What changed was their material presence. Marble, granite and timber were chosen for their resonance with local architecture and interiors, with marble quarried on the island itself. A group of festival participants built a three-dimensional letter D as a meeting point installation, translating the brand's shapes and materials into a structure of their own design. A visual identity had become common ground, something the community could pick up and build with themselves.

Creative Director
Ross Chandler RGD

Intermediate Designer
Joe Thoong Associate RGD





SNBC ICONIC BRAND FAMILY

ZULU ALPHA KILO
Toronto, Ontario, Canada

British Columbia has rainforest, coastline, mountains, deserts and wilderness all in one province. Yet when travellers think of British Columbia, they picture just one thing: Vancouver. To move people beyond one familiar place, Zulu Alpha Kilo created a family of brand identities, each designed to represent a different place and way of experiencing nature in British Columbia. Instead of asking one brand to stand for everything, they built a connected system of branded places that act as invitations into different natural worlds. Together, the brand family makes the province easier to understand, easier to imagine and easier to explore. Each brand was named and fully expressed through its own crafted wordmark, symbol and iconic pattern, all drawn directly from the character of the landscape. Remote regions leaned into rugged, expansive forms and bolder contrasts, while pastoral landscapes used gentler, nostalgic curves to evoke the heritage of the countryside. Each brand owned a distinct colour identity, while the full set worked together as a connected palette. To ensure the system worked as a whole, shared design rules were applied across every brand, including naturally rugged line quality and a common icon structure.







Chief Design Officer
Stephanie Yung

Design Directors
Jeff Watkins, Trong Nguyen, Dejan Djuric

Digital Design Director
Damian Simev

Senior Designers
Ana-Marija Matic, Jackman Chiu, Paula Dopuda

Design Director
Diego Bergia

Designer
Sam Dal Monte

Executive Creative Director
Dean Lee

Associate Creative Director, Art Director
Todd Takahashi

Associate Creative Director, Copywriter
Greg Kieltyka

For the full list of credits, visit rgd.ca/brandingawards

KD BRAND WORLD

RETHINK
Vancouver, British Columbia, Canada

KD isn't just another brand of mac and cheese—they're the original, but after decades of defining a category, their brand identity grew stale. They needed to reclaim their spot, while capturing the hearts—and mouths—of Gen Z. To do this, Rethink went all-in on what made KD, KD in the first place, giving the brand an unapologetically cheesy glow-up. They supercharged KD's signature blue and yellow, dialing up the energy to pop off shelves and screens. From there, they crafted a custom typeface inspired by their one-of-a-kind cheesiness. With over 200 characters and two sets of stylistic alternatives, it gives KD an ownable voice, no matter what or where they say it. They paired this with a vast suite of hand-drawn doodles—like iconic cheese swirls and street-art-inspired starbursts—to inject a dose of raw individuality into every touchpoint. Finally, Rethink reinvented KD's photography style around authentic moments, giving them a craveable, modern aesthetic completely ownable to KD. The brand refresh didn't just reignite passion from KD loyalists; it ushered in a new generation of KD lovers. Gen Z purchases climbed 4% YOY, while brand loyalty surged as customers spent 11.5% more annually and 12.8% more per trip just one month after launch.

CCO
Aaron Starkman

CSO
Sean McDonald

ECD
Hans Thiessen RGD

ACD
Mark Mabey

Designers
Mark Mabey, Thomas Hadfield, Brandon Methner, Val Sheymardanova

Animator
Jesse Shaw

Font Foundry
OHno Type Company (James Edmondson, Colin Ford, Jamie Otelsberg)

For the full list of credits, visit rgd.ca/brandingawards





REINASSANCE

OTTAWA DESIGN CLUB
Ottawa, Ontario, Canada

Renaissance marked a turning point for Ottawa Design Club's annual publication. After five editions, familiar editorial structures and visual systems were deliberately reconsidered, using the theme of renewal as both the subject and the design challenge. The objective was to reinvent the publication experience while preserving the creative community and diverse voices at its core. Renaissance-era artwork, symbolism and material richness informed a contemporary editorial system built around shifts in grid, scale, typography and pacing. Production became another opportunity for reinvention: extensive testing with Xerox Iridesse specialty printing resulted in 16 unique combinations of metallic, fluorescent, clear and CMYK inks. Rather than acting as decorative finishes, these inks were integrated into the editorial system to create hierarchy, contrast and moments of discovery. The project expanded into Ottawa Design Club's first exhibition-led zine launch, bringing featured artwork and live performances together in a physical extension of the publication. The launch exceeded venue capacity with more than 200 attendees, transforming Renaissance from an editorial experiment into a shared community experience.







Editor, Art Direction, Design, Curation
Isabelle Poirier RGD

Art Direction, Design, Curation
Ariane Bédard

Design
Jared Lebel RGD, Émilie Brunet

Curation
Salem Paige, Kat Bauer, Wes Albert

Copy Editing
Kyla Reda, Laurie Michaud, Emily Rack

Product Photography
Maryn Devine

RAW

OTTAWA DESIGN CLUB
Ottawa, Ontario, Canada

RAW is an Ottawa Design Club publication exploring what exists before refinement: the experiments, emotions, materials and processes behind creative work. Artists, designers, photographers and writers were invited to interpret "raw" in an open call for submissions, with the objective of bringing many individual perspectives together around a shared concept. Those interpretations became the foundation for the publication's content, design and experience. The visual language was developed through handmade textures, collage and experimentation, while kraft paper and individually spray-painted covers gave each copy its own imperfections, ensuring no two copies were identical. The concept extended beyond print through QR-linked content, a commissioned soundtrack and promotional photography inspired by raw materials and food packaging. RAW sold out within its first year. The project demonstrated how a single open-ended concept could serve as a framework for community collaboration while preserving each contributor's individuality.

Editor, Art Direction, Designer, Content Curation
Isabelle Poirier RGD, Ariane Bédard

Content Curation
Alexia Kokozaki, Ryan Antooa

Copy Editing
Dave Weatherall

Product Photography
Rémi Thériault

Printing
The Printing House







DANCE VICTORIA

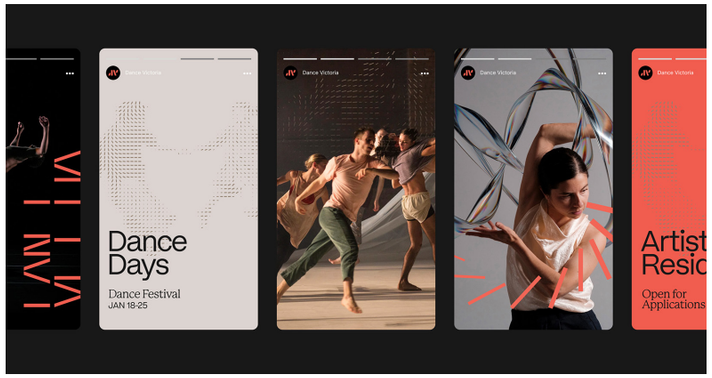
BECOMING DESIGN OFFICE
Victoria, British Columbia, Canada

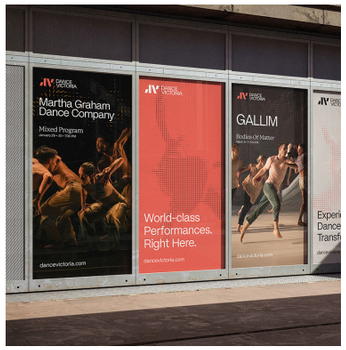
Dance Victoria, one of Canada's foremost dance presenters, engaged Becoming to lead a positioning and rebrand for its 30th anniversary season. The work had to honour three decades of familiarity while repositioning a celebrated local champion as an international destination brand. Audiences span longstanding patrons, a growing young following, national funders and international partners. Strategy research surfaced a defining distinction. Dance Victoria is a platform for creativity rather than a creative vessel. That insight led to the line. In dance, a line describes a dancer's posture, angles and extensions. In design, it is the most fundamental mark of expression. A generative system translates dancer movement into lines that move asynchronously in shared rhythm. The custom logotype carries the same idea, its exaggerated apexes making the letterforms read as though drawn from lines. Early in the process, the board described dance as magic. Seeing the lines in motion, the client compared the feeling to watching live dance for the first time. That response set the benchmark. The result is not a set of assets, but a system built to carry that magic through 30 more years.

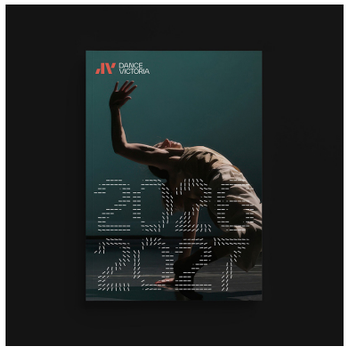
Creative Director
Ross Chandler RGD

Intermediate Designer
Joe Thoong Associate RGD

UI Designer
Jordan Mah







THE DUAL FAN SCARF

ONEMETHOD
Toronto, Ontario, Canada
FanDuel

In the highly competitive landscape of online betting, nothing was more important than crushing at FIFA World Cup. To do that, FanDuel Canada looked for a meaningful way to connect with fans. And while most sports fans are forced to support one team, FanDuel identified that 44% of Canadians are 1st or 2nd generation immigrants, meaning that many support two teams. That insight inspired FanDuel's Dual Fan Scarf, the first football scarf designed for Canada's unique form of fandom. 47 unique scarves were designed, each featuring Canada on one side and another nation in the World Cup on the other. The scarves were introduced on social media and then given away to die-hard fans, conflicted fans and even a few famous fans. Results-wise, the scarves helped increase unaided brand awareness by 50% and double the brand's projected user acquisitions. More importantly, they helped drive their best month of revenue ever. It earned over 34 million impressions including coverage on multiple national TV networks, hitting the front page of The Globe & Mail and being named to AdAge's "Best World Cup ads of 2026." Most importantly, fans truly love it and how it supported their unique reality for supporting their team(s).

EVP, Managing Director
Max Sawka

Creative Directors
Jenny Luong, Scott Lew

Associate Creative Director
Sophia Wilby

SVP, Executive Design Director
Jeffery Rae RGD

Senior Designer
Matt Doyle

Designers
Pantea Kouhpayeh, Eldhose Kuriyan Associate RGD

Editor/Motion Designers
Neil Doleman, Tim Pienta, Viktoriia Tyshchuk, Travis Liu







For the full list of credits, visit rgd.ca/brandingawards

DEVELOPED THROUGH TIME

ZULU ALPHA KILO
Toronto, Ontario, Canada
Henry of Pelham

"Developed Through Time" used Henry of Pelham wine as a photo developer, transforming the winery's untold 200-year history into 50 unique bottle labels. Despite being one of Ontario's best-selling wineries, Henry of Pelham faced the perception challenge that Ontario wines aren't world-class. The project challenged that perception by using the winery's history as a tangible expression of quality. Fifty artifacts from Henry of Pelham's past were uncovered, documented and photographed on film. Instead of conventional developing fluid, each photo was developed using a specific Henry of Pelham wine varietal, allowing the wine itself to shape the final image. The one-of-a-kind photographs became the basis of 50 unique bottle labels, with an archival-inspired design system cataloguing each artifact, its story and the wine used to develop the photo. The bottles launched at an interactive event that transformed the winery into a functional darkroom, where guests could also develop their own photos using wine. "Developed Through Time" generated 31.4 million impressions, 1.7 million social interactions and a 66% increase in video completions over the benchmark. Further proof that behind great wine, there's a great story. Or, in Henry of Pelham's case, 50 of them.

Chief Design Officer
Stephanie Yung

Chief Creative Officer
Jenny Glover

Design Directors/Designers
Dejan Djuric, Jeff Watkins

Senior Designer
Paula Dopuđa

Creative Director/Copywriter
Jonah Flynn

Creative Director/Art Director
Jenny Luong

Art Director
Olivia Hashka

Senior Motion Designer
Miguel Natividad







For the full list of credits, visit rgd.ca/brandingawards

WOMAN-MADE

M5 THE AGENCY
Halifax, Nova Scotia, Canada
Nonia

For over a century, Nonia has quietly produced some of the world's finest knitwear, crafted by over 100 Newfoundland women. But in a market dominated by fast fashion, their story remained untold. m5 partnered with Nonia to reveal what had always been there: not just exceptional knitwear, but the remarkable women behind every stitch. Through fierce portraiture, cheeky copy and hand-lettered typography inspired by the knitters themselves, m5 the agency gave Nonia a distinctive voice. They placed QR codes on every garment, inviting customers to meet the maker—to know Pearl, 82, who sings in a country-rock band; or Elaine, knitting since she was seven. A short film, Woman-Made, premiered at the St. John's International Women's Film Festival, putting the knitters center stage. The result: a brand that transforms a simple purchase into a human connection. Nonia shifted from a struggling heritage business to a movement—one where people weren't just buying mittens, they were buying stories and supporting women creators. The refreshed identity positions Nonia as a beacon of slow fashion and community-driven craft in an industry built on disposability.

Production Partner
Uproar Productions

Executive Creative Director
Damian Bonse

Creative Director
Vicki Murphy

Art Director
Michaela Benoit







VIFF 2025 CAMPAIGN

ZAK
Vancouver, British Columbia, Canada
Vancouver International Film Festival

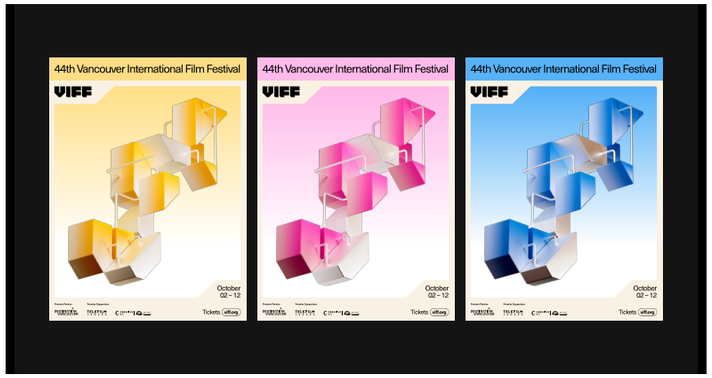
The 2025 Vancouver International Film Festival campaign was created for the festival's 44th edition, connecting local audiences with international cinema, filmmakers and ideas. The campaign needed to give the season a distinct visual presence while supporting the complexity of a major city-wide cultural event. Guided by the concept of "Spatial Bridges," the campaign positioned cinema as a connector between people, places, cultures and perspectives. Modular 3D forms were developed into a tactile visual language of depth, colour, texture and movement, evolving the festival's established identity into a richer campaign world. The system was tested across large environmental graphics, theatre signage, print, digital advertising, social media, motion and information-led applications. This flexibility allowed the forms to operate as bold campaign imagery, abstract texture or supporting structure depending on the format. The final campaign gave VIFF a contemporary, artful and immediately recognizable presence throughout Vancouver. Its dimensional system created a cohesive experience across public spaces and festival communications, translating the connective power of cinema into a joyful visual language.

Creative Strategy & Designer
Zia Somjee RGD

Art Director & Designer
Arvin Paelmo

Creative Director & Designer
Kristian Hay

Designers
Brett Boivin, Bella Sanchez
Associate RGD





TOO TRUE CRIME

RETHINK
Vancouver, British Columbia, Canada
Canadian Femicide Observatory for Justice and Accountability

Too True Crime is a podcast series honouring the stories of every woman killed by gender-based violence in Canada since 2020. True crime is one of the top podcast genres in North America, but it often sensationalizes these deaths, desensitizing audiences to real-world statistics. The goal was to target passive listeners to illustrate the sheer volume of cases and the need for laws to change. A total of 614 episodes were released between launch and International Women's Day. Deconstructing the traditional true crime aesthetic, the design system stripped away sensationalism in favour of simplicity. 614 episode covers were created, each depicting a face of a victim of femicide represented as a unique audio wave. Partnering with the Canadian Femicide Observatory for Justice and Accountability ensured every script was factually and ethically produced, and the podcasts were recorded by 100+ female volunteers, including activists, survivors and political leaders. The series generated 10,000+ minutes of listening across 20+ countries, amplifying broader national advocacy. On December 9, 2025, the Government of Canada introduced Bill C-16, proposing historic Criminal Code amendments that explicitly define “femicide” for the first time.

Global CCO
Aaron Starkman

Global CSO
Sean McDonald

Global COO
Caleb Goodman

ECDs
Leia Rogers, Morgan Tierney

ECD, Design
Hans Thiessen RGD

Creative Directors
Eric Seymour, Leia Rogers

Associate Creative Director
Thom Peters

Associate Creative Director, Digital
Alex Fleming

Art Directors
Ashley Visvanathan, Eric Seymour

Designer
Justin Kowalczuk

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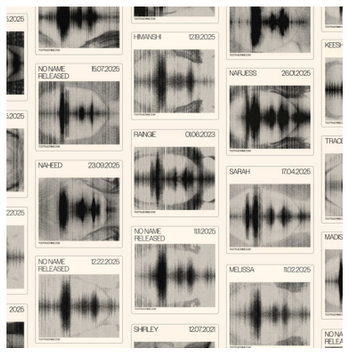




1889 TRADING CO.

ZAK
Vancouver, British Columbia, Canada
Chinese Canadian Museum

1889 Trading Co. is the retail experience of Vancouver's Chinese Canadian Museum, located in the historic Wing Sang Building in Chinatown. Named for the year the building was established, the new brand needed to honour its cultural legacy while inviting museum visitors, local audiences and tourists into a contemporary retail experience. The identity began with the original trading house's role as a place of exchange, connection and community. Its name links the present-day shop to that history, while a custom numeral lockup turns the interlocking eights into a subtle infinity symbol, expressing continuity and prosperity. A complete visual system of custom illustrations, patterns, scalloped seals, bilingual layouts, packaging and environmental graphics was designed to feel rooted in cultural history without becoming nostalgic or overly literal. The system was built to work across merchandise, events, digital content, signage and future programming. The result is a distinctive retail identity that extends the museum experience beyond its exhibitions. 1889 Trading Co. now provides a flexible platform for sharing Chinese Canadian stories, supporting local creators and connecting visitors with objects of culture, memory and contemporary expression.

Creative Strategy & Designer
Zia Somjee RGD

Art Director & Designer
Arvin Paelmo

Creative Director & Designer
Kristian Hay

Designers
Brett Boivin, Bella Sanchez
Associate RGD





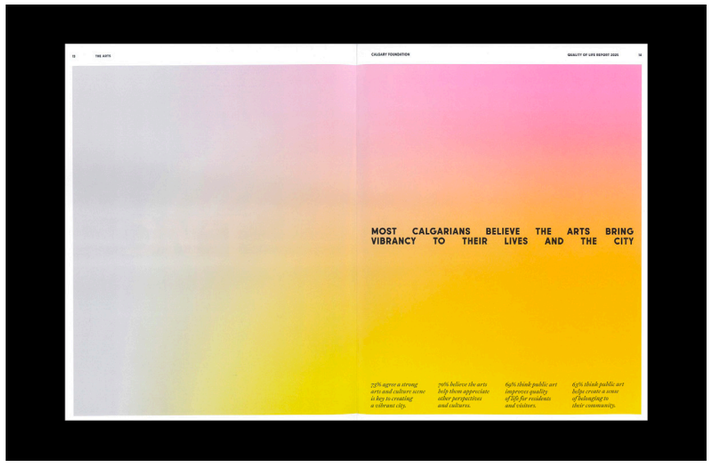

MULTIPLE
AWARDS

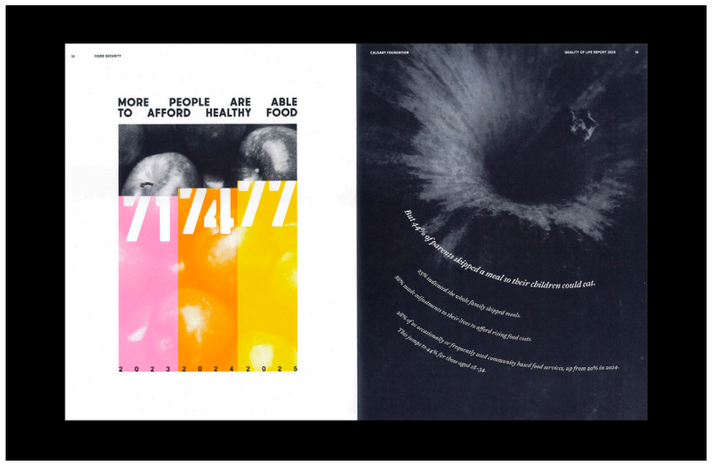
CALGARY FOUNDATION QUALITY OF LIFE REPORT

DAUGHTER
Calgary, Alberta, Canada

Calgary Foundation annually releases its Quality of Life Report, a city-wide study examining the experiences and perceptions of Calgarians. For the 2025 edition, the goal was to move beyond presenting survey data and create a report that captured the emotional and social realities behind the numbers. The report needed to resonate with civic leaders, nonprofit organizations, media and the broader public. The concept, “Through a Different Lens,” emerged from the insight that Calgarians experience the city differently depending on income, race, gender, age and housing stability. The creative approach focused on revealing contrasts between perception and reality, optimism and hardship, and visibility and invisibility. The design system used layering, concealment and reveal as core visual devices. Typography and layout were structured so that certain statistics or messages unfolded gradually, encouraging readers to uncover the fuller context behind headline numbers. Content and pacing were organized around disparity and lived experience, with each section examining a different dimension of life in the city. The final report transformed complex civic data into a visually engaging and emotionally resonant publication. Launched at the Foundation’s Vital City event, the report generated significant public conversation and received widespread attention from civic organizations, nonprofit leaders and national media.









Designer
Scott Wilson

Digital Design
Ben Coles

Design Director
Scott Wilson

Copywriter
Paul Little

Account Director
Erinn Powell

Chief Creative Officer
Keli Pollock

CHAVURAH BRANDING

MANOVERBOARD
Montréal, Quebec, Canada
Mile End Chavurah

Mile End Chavurah is an inclusive, progressive Jewish community in Montréal that is reimagining what urban Jewish life can look like—committed to music, diversity, social justice and prayer. Community consultation and visual research led to a simple but powerful idea: a hand-drawn logo mark was the solution. Each of the letters in the identity lean on and support one another, like a braid in a challah bread or like people connecting across seasons and generations. The colour palette is bright and cheerful without being treacly, and the letter “C” works as a new framing device, a connector, a building block and a nod to the city's iconic 2- and 3-story housing. The result is a modular identity system that is as alive, questioning and spirited as the community it serves.









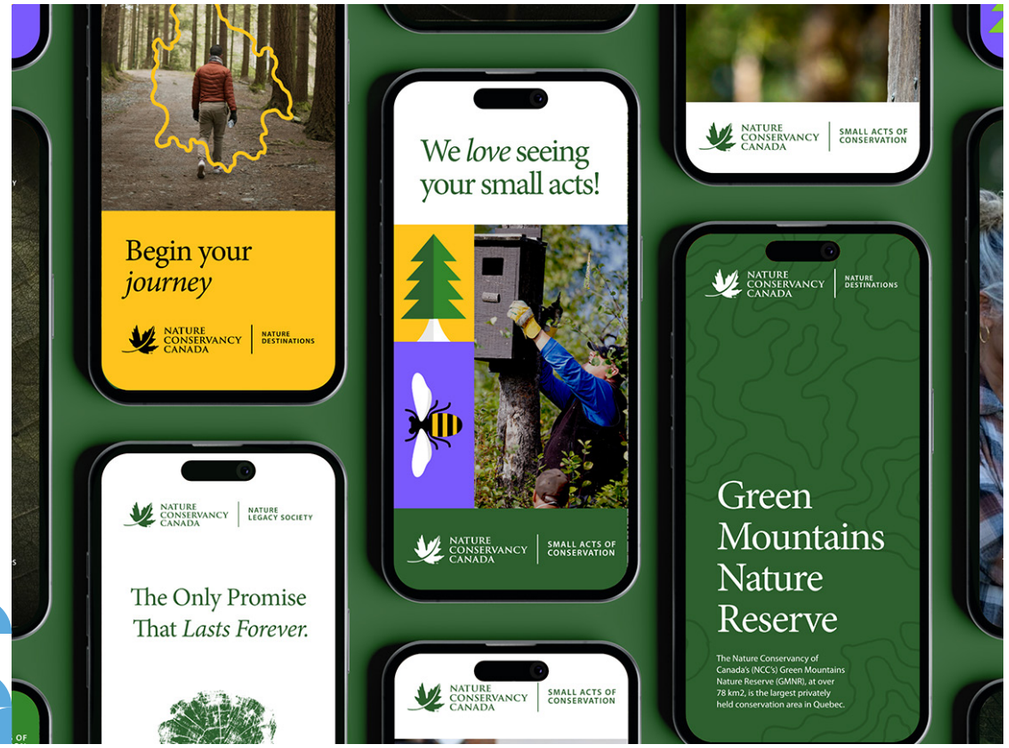
Designer
Andrew Boardman RGD

NATURE CONSERVANCY OF CANADA

THE GARDEN
Toronto, Ontario, Canada

To unify three distinct sub-brands under the Nature Conservancy of Canada, The Garden engineered a cohesive, endorsed brand architecture. A shared typographic framework anchors custom visual systems for each pillar: topographic maps for Nature Destinations, refined tree-ring textures for Nature Legacy Society and vibrant modular illustrations for Small Acts of Conservation. The resulting future-proof identity eliminates brand confusion, streamlines production and balances distinct audience engagement with master brand equity.





Chief Creative Officer
Shane Ogilvie

Chief Strategy Officer
Shari Walczak

Executive Design Director
Adriana Ivory RGD

Senior Graphic Designer
Sam Liacos

Graphic Designer
Quinn Shoreman

Studio Director
Jamie Morren

VP, Head of Strategy
Allison Lochhead

Strategist
Sabesh Balasingam

VP, Marketing
Talia Duchnay

Project Manager
Mariana Leon Franco

ANG DILA SNACK BAR

SHARLEEN RAMOS ASSOCIATE RGD
Vancouver, British Columbia, Canada

Ang Dila, meaning “the tongue” in Tagalog, reframes Filipino offal-forward bites as a concept snack bar. The project responds to the limited visibility of Filipino cuisine by presenting unfamiliar dishes with pride and cultural warmth. Built around the idea that Filipino food is often underestimated but led by pride, the concept uses condiments of Filipino food culture as a gateway to braving the bite. From “squeeze calamansi” to “scoop bagoong,” small rituals guide first-time diners through unfamiliar bites. The visual system draws from the details of the Narra chair, a warm symbol of Filipino welcome. Its textures and carvings inform the pattern language, illustration frames and bespoke logo, paired with playful, offal-led characters. Warm tones, ube-purple accents, hand-drawn graphics and sophisticated type keep the system playful yet refined. Motion brings the identity to life through sequence, rhythm and reveal, moving from the Narra chair into illustrations, ritual prompts and restaurant touchpoints with restrained movement and staggered transitions timed to a percussive track. The result keeps the rituals clear, encouraging brave bites through simple, memorable cues rooted in a shared food culture.







Creative Direction, Design, Illustration & Motion Design
Sharleen Ramos Associate RGD



SEVEN NEIGHBOURS

CONFEDDE, BRAND AND VENTURE STUDIO
Toronto, Ontario, Canada

Seven Neighbours was created to empower next-generation wealth creators and stewards to shape a more holistic future through systems inspired by nature's intelligence. Designed for family office leaders, inheritors, entrepreneurs, executives and advisors, the brand makes regenerative leadership feel relevant, desirable and accessible to a new generation. Confedde developed the brand strategy, naming, messaging, architecture and visual identity as one living system, designed to carry a distinct frequency and evolve through connection, movement and participation. Inspired by research conducted in the Costa Rican jungle, the design philosophy draws from nature's patterns, rhythms and behaviours. The name comes from starling murmurations, where each bird responds to its seven closest neighbours, enabling thousands to move as one. This expression of connected intelligence became the foundation for the brand. When repeated, the mark creates bird-, star- and butterfly-like forms that evoke collaboration, metamorphosis and movement. Optical shifts introduce discovery and play, while a nature-derived palette brings the energy of the natural world into contemporary culture and the boardroom. Flexible compositions allow the identity to move across private gatherings, global stages and consumer-facing experiences, positioning Seven Neighbours to carry regenerative thinking beyond traditional climate circles and invite wider participation in a collaborative new era.







Brand Strategy
Caitlin Gauthier,
Jennifer Hallihan

Creative Direction
Caitlin Gauthier,
Jennifer Hallihan

Art Direction
Tetyanya Lutsyshyn

Graphic Design & Web Development
Madison Brown

Copywriting & Messaging
Jennifer Hallihan

Account & Project Coordination
Samantha Amaral

MUSKOKA LUMBER COMMUNITY CENTRE

MJMA ARCHITECTURE & DESIGN
Toronto, Ontario, Canada

Known for its connections to Lake Muskoka and the Canadian Shield, the Town of Bracebridge is home to local residents and over 100,000 seasonal property owners. As a result, its aging Memorial Arena and Carnegie Library were under pressure. The co-location of the library and arena, along with the addition of a banquet hall, field house and local 'Hall of Fame,' offered the opportunity to create a landmark facility, requiring a new brand. The brief called for colour, materials and an environmental graphics program to have a "Made-in Muskoka" look and feel. The branding and graphic program creates clear navigation throughout the new complex while grounding the facility in the cultural and natural heritage of Bracebridge. Inspired by a strong sense of place, the design is expressed through its connection to site (seasonal shifts in colour), connection to donor (donated lumber) and connection to tradition (stacked hand-painted family cottage road signs). These sources of inspiration informed the identity, shaping elements such as exterior signage, a donor wall, room and directional signage, arena graphics and seating patterns, court configuration lines on the field house floor and custom pictograms. It creates a holistic, inclusive space that promotes wellness in all its forms.







Experiential Graphic Design Partner
Tim Belanger

Interiors Partner
Tarisha Dolyniuk

Architecture Partner
Ted Watson

Experiential Graphic Design Lead
Raymundo Pavan

Graphic Designers
Lucas Postlethwaite Associate RGD,
Natalia Ultremari,
Lily Watson

Project Manager
Ricardo Duque

Design Team
Monica Leung, Krista Clark, Brad Vokey, Melissa Lui, Hyaeinn Lee

BEST IN SHOW

- Freelance/Solo Designer
- Small Creative Agency
- Medium Creative Agency
- Large Creative Agency
- In-House Design Team

FREELANCE/SOLO DESIGNER

SHARLEEN RAMOS ASSOCIATE RGD
Vancouver, British Columbia, Canada
www.sharleenramos.ca • @sharleenramos.design

Sharleen Ramos

Sharleen is a brand and visual designer with a background in geoscience, and an IDEA School of Design graduate. Her work looks beneath the surface to shape concept-led identities, illustrations, motion and visual systems with depth. Her design practice brings together research, story and visual craft, often finding unexpected connections that lead to distinctive work with character, grounded in what a brand needs to communicate. She also likes to play beyond the still, exploring how a brand feels and moves, and how motion can extend personality and bring narrative to life.



"A good identity provokes emotion. It stands out because meaning takes visual form and the brand's character comes through. How it looks matters, but that's only part of what we bring to the table."







SMALL CREATIVE AGENCY

ZAK
Vancouver, British Columbia, Canada

www.wearezak.com • @wearezak

ZAK is an award-winning design studio based in Vancouver. Its work brings strategy and design together to find what makes up a brand world. Without fixed formulas, ZAK leads with curiosity, collaboration and a high bar for the work.

The team asks a lot of questions before opening a single design file. At ZAK, strategy and design are part of the same conversation. Once the direction is clear, the team rolls up its sleeves and gets to work, staying hands-on, open and always ready to fight for good creative.

The work looks different every time because it should. ZAK doesn't have a house style—its clients do. The studio works across arts and culture, CPG, technology, hospitality, fashion and beyond, creating brands with a clear point of view that can stay recognizable as they grow.





"To us, brand design is about world-building. Branding is often reduced to a logo, a typeface and a few colours. At ZAK, we know it is much more than that. A brand is the emotional and visual expression of a company's story, shaped by strategy and brought to life through design. It creates a world people can recognize, connect with and believe in."



MEDIUM CREATIVE AGENCY

JACKNIFE
Toronto, Ontario, Canada

www.jacknife.ca • @jacknife.brand.agency

JACKNIFE

Jacknife is an independent, full-service brand agency headquartered in Toronto, Canada. With over 30 years of industry experience, Jacknife has partnered with organizations across industries including food and beverage, retail, sports and entertainment, financial services, technology, real estate and more.

Blending strategic insight, original thinking and creative craft, Jacknife harnesses the power of creativity to solve complex challenges, uncover new opportunities, and build meaningful business value. The agency helps brands clarify who they are, what they stand for and how they show up in the world.

Its multidisciplinary team works across brand strategy, identity, packaging, digital, content and brand experiences, bringing ideas to life across every meaningful touchpoint. From emerging businesses to established global organizations, Jacknife approaches every challenge with curiosity, collaboration and purpose.





"Great brand design should do more than look good. It should work with purpose, create clarity, build meaningful connections and unlock potential. Ultimately, giving a brand a clear and compelling way to express who it is and why it matters."

britebound

LARGE CREATIVE AGENCY

ZULU ALPHA KILO
Toronto, Ontario, Canada

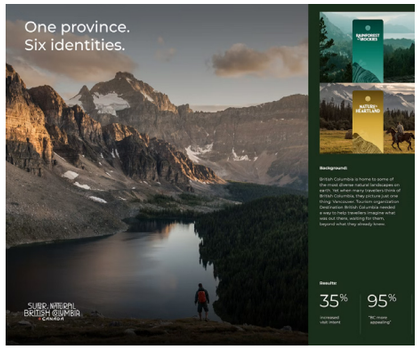
www.zulualphakilo.com • @zulualphakiloinc

Zulu Alpha Kilo (Z.A.K.)'s creative mission is to fight sameness with creativity. With offices in Toronto, Vancouver and New York, the full-service agency has more than 200 staff and a culture that is passionate, entrepreneurial and fearless in the pursuit of groundbreaking ideas.

Launched in 2008, Z.A.K. has built a reputation as an industry outlier and one of the most respected independent agencies in the world creating innovative ideas for clients such as Bell, Presidents Choice, Destination BC, Henry of Pelham, Lyft, Hershey, *The New York Times*, Unilever and more. Their designers harness the power of design as a problem-solving tool to understand consumer experiences and drive exponential business growth.

Z.A.K. has been featured in *Fast Company*'s World Changing Ideas issue for three years running, named one of their World's Most Innovative Companies and has received multiple Innovation by Design awards. Their design work has won accolades from award shows including by the RGD, One Show, D&AD, ADC, Clio, D&AD and Cannes Lions. In 2026, Z.A.K. was named an Independent AOY by *Campaign Global*, named to *Ad Age*'s A-List and received—for the ninth consecutive year—platinum status in Deloitte's best managed companies.





"To us, brand design is an opportunity to use creativity to fight sameness. And there's plenty of sameness in what brands say. Design is at its best when it pushes back on that by imagining new possibilities and experiences, both big and small, and inventing new ways for people to engage and connect with each other, themselves and a brand."





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"To us, brand design is the product of all the purposeful little decisions you make every day. It's also about knowing when to swing for the fences, identifying opportunities to take calculated risks and creating memorable experiences while still feeling authentically rooted in our brand. We're making sure those design decisions shine through consistently to signal who we are, what we stand for and our value to drive results for our business."









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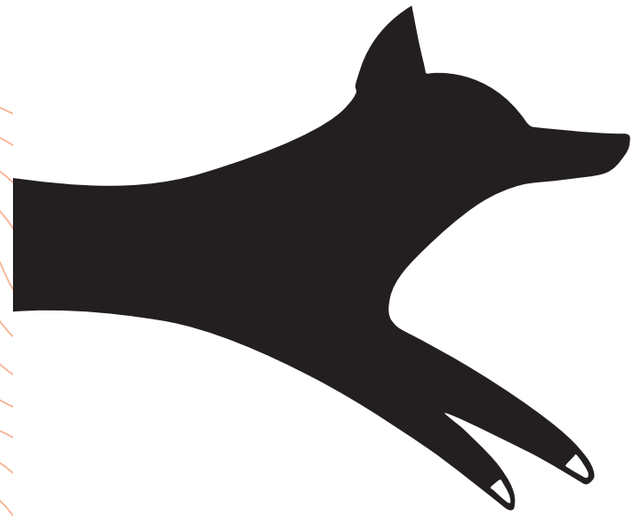

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