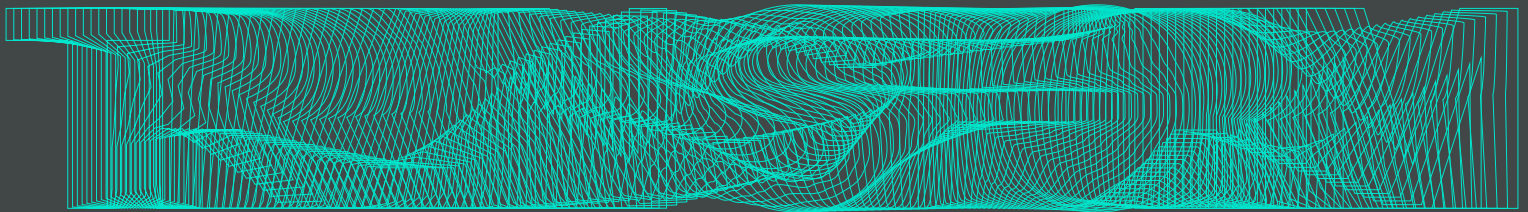


Transform  
Awards 2026  
Europe



Winners book



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# Note from the editor



Welcome to the Transform Awards Europe 2026, our 17th annual celebration of rebranding, repositioning and brand transformation. It has been another exceptional year for brand design and strategy throughout the continent, with fantastic projects entered from across all industries.

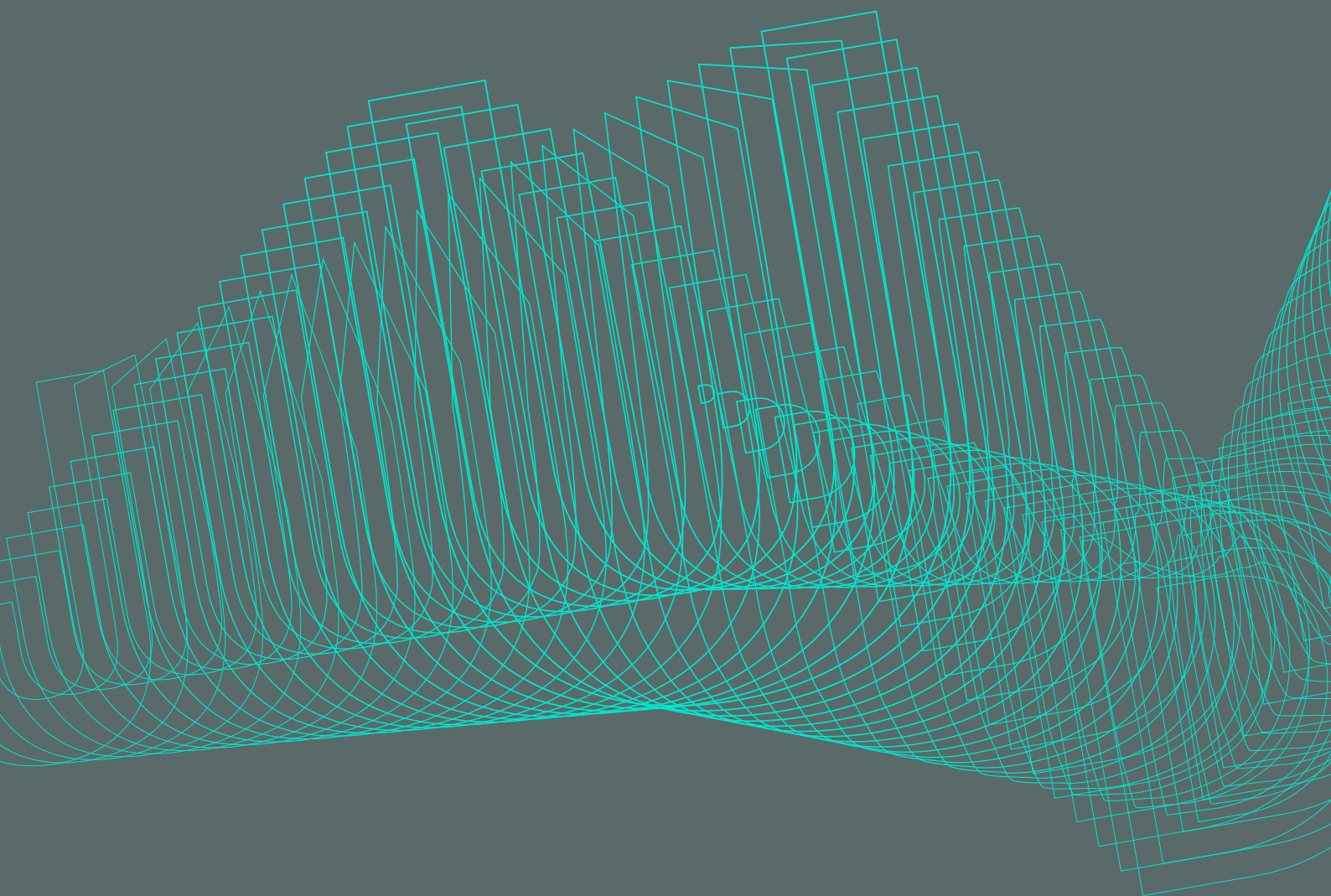
It is therefore fitting that the entry which sparked most and truly captured the imagination of our judges - MotoGP and Pentagram - takes home our biggest accolade tonight: the 'Grand Prix.' Having first encountered the redesign shortly after its launch, I had a strong suspicion that, should the project be entered, its clever logo design, impressive typography and clear brand architecture would catch the attention of our experienced judges. Fortunately, it was entered, and both client and agency have been richly rewarded.

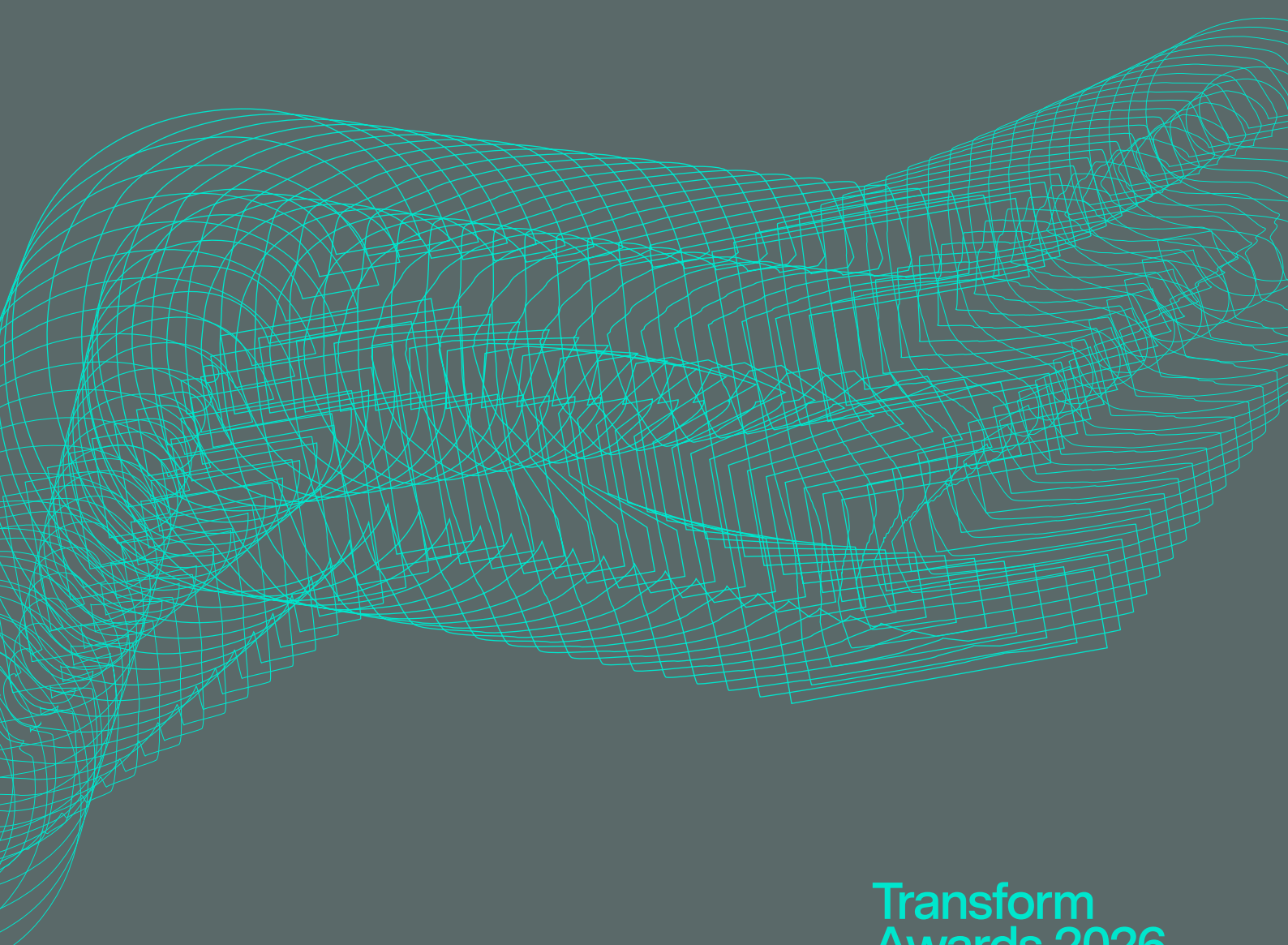
It was also encouraging to see the enthusiasm this year's judges have shown for our Special Recognition winners. In these uncertain times, it feels particularly important to celebrate those around us, and I am delighted to see this year's category winners receiving their well-deserved praise.

But my appreciation extends much further. From startups and emerging brand studios to industry titans and long-established design agencies, everyone represented here tonight has been an outstanding flagbearer for brand design over the past year. Your contributions to the industry have helped make this the best Transform Awards Europe yet. For that, I thank you.

**Jack Cousins**  
Editor  
Transform magazine

# Meet the judges





**Transform  
Awards 2026**  
Europe



**Ahmed Al-Abdullatif**  
CEO and creative director  
Gene ڤي ج

**JUDGE - SPECIAL RECOGNITION**

Ahmed is a passionate Saudi brand identity designer with over 15 years of experience. As the co-founder of Onsor Mosha and director of strategy and design, Ahmed led major branding projects across various sectors. Now serving as CEO and creative director at Gene Branding, Wahaj Group's branding consultancy, Ahmed specializes in helping businesses define their identities strategically and creatively. He has worked on projects including Designed in Saudi, Giddam, Qadisiyah Club and Wrth (The Royal Institute for Traditional Arts).



**Kathryn Bathurst**  
Head of brand  
OVO

Kathryn has more than 15 years' experience shaping and managing brands across consumer and corporate environments. She specialises in brand architecture, positioning, naming strategy and brand identity development. Kathryn has led large-scale rebrands for BT and EE and developed comprehensive brand frameworks. She is skilled at aligning brand with business strategy and embedding it across the entire customer journey through cross-functional collaboration and stakeholder engagement. Kathryn is currently head of brand for OVO, leading a team of brand and creative strategists and brand managers.



**Clare Beaumont-Adam**  
Group head of brand  
Aviva

Clare is group head of brand at Aviva, one of the industry's most recognised brands. Known for blending insight with bold ideas, Clare has led transformative projects that elevate brand identity and deliver measurable impact across global markets. Her career spans senior roles in brand strategy and communications, where she has championed innovation and storytelling to connect businesses with audiences in meaningful ways. Her leadership has sparked transformative projects that redefine external perception and energise internal culture, creating clarity and pride across the organisation to build a brand from the inside out.



**Verena Brune**  
Global head of brand  
Vestiaire Collective

Verena is head of brand at Vestiaire Collective, shaping the global identity and creative direction of the industry's leading platform for pre-loved luxury. Before joining Vestiaire Collective in Paris, she led global brand strategy at Zalando, where she oversaw the company-wide brand refresh, spanning identity, logo evolution, design system and a new cross-category creative language that was rolled out across campaigns, owned channels and product touchpoints. She also advises emerging fashion-AI ventures.



**Jacquelin Postigo Brussee**  
Managing partner  
Jibe

**JUDGE - SPECIAL RECOGNITION**

Jacquelin is founder and managing partner at Jibe, a Shanghai-based global brand consultancy driving brand gravity through culture, creativity and experience. With more than 15 years of experience across Asia and beyond, she brings a distinctive perspective to building brands in fast-moving, culturally complex markets. Before founding Jibe, she served as China CEO at the globally renowned design agency Jones Knowles Ritchie, partnering with global iconic brands and nurturing the next generation of creative talent.



**Olivia Butter**  
Global brand strategy  
and direction  
Klarna

Olivia is a global brand marketer with more than 15 years of experience across both agency and client-side roles in the US and Europe. She is the global brand strategy lead at Klarna, defining positioning and brand direction across more than 26 markets, with work that spans partnerships with Apple, Google and eBay, Klarna's first Super Bowl ad and multi-year sports deals with the Chicago Bulls and Angel City FC. Previously, Olivia worked with Fortune 500 clients at BBDO and Grey before joining Chobani, where she helped transform America's top-selling yogurt into a lifestyle leader.



**Adrian Caddy**  
 Founder and CEO  
 Greenspace

Adrian founded Greenspace in 2003, after nearly 20 years of experience in design and advertising, including a 10-year stint as the chief creative officer of Imagination, where he established the company's ground-breaking 'brand experience' offer and led its global creative resource. He also served for five years as executive creative director of Saatchi & Saatchi EMEA. Led by Adrian, Greenspace is an international award-winning, strategy-led consultancy that combines the power of good design with authentic storytelling to create brand, digital and experiential communication in a multitude of forms, for forward-thinking brands.



**Mark Carolan**  
 Global brand and creative director  
 Godiva Chocolatier

Mark is an award-winning global creative director. Currently he is global brand and creative director at Godiva. He has worked with leading agencies around the world from Saatchi LA and StrawberryFrog Amsterdam to Ogilvy Sydney, Ogilvy Taiwan, Batey Singapore and JWT London. His experience spans sport, automotive, technology, luxury, retail, beauty, travel, FMCG, finance and telecom. Beyond advertising, he is also an award-winning photographer and illustrator and works as a director, book publisher, apparel designer and furniture designer, bringing a multidisciplinary perspective to every project.



**René Christoffer**  
 Senior art director and  
 design manager  
 Royal Copenhagen

René is a design leader and creative director specialising in purposeful, emotionally resonant brand experiences with a distinctive sense of refinement. He has held senior in-house roles at globally recognised Danish brands including Royal Copenhagen, Bang & Olufsen and the LEGO Group, as well as creative director positions at design-driven agencies in London and Copenhagen. Passionate about creating positive change through outstanding design, René combines strategic leadership with hands-on creativity.



**Francesco Cibò**  
 Vice president global brand  
 equity, digital and design  
 Barilla Group

Francesco is the VP of global brand equity, digital and design at Barilla Group, where he leads the development of iconic global brands. With more than two decades of international experience, he has held senior marketing and brand-leadership roles across Europe and Latin America, including at The Coca-Cola Company and Dr. Schär. His career spans global brand building, innovation, integrated communications and large-scale creative-platform development for some of the world's most-recognised consumer brands.



**Emma Cooke**  
 Head of brand and  
 strategic communications  
 Save the Children UK

Emma is head of brand and strategic communications at Save the Children UK. She has 25 years of experience in strategic brand and communications roles across agency and client sides, working with brands including Barclays, Battersea Power Station, Cancer Research UK, KFC and Peugeot. She believes real impact requires a clear line of sight from strategy through to execution and, fundamentally, over the last three decades of technological change, the core tenets of creativity, consistency and distinctiveness abide.



**Adriano Di Ricco**  
 Brand and creative director  
 ABB

Adriano is a brand and creative leader with experience across many industries, from gaming and tech to education, energy, entertainment and nonprofits. Leading brand and creative teams for companies like ABB, Gameloft, Preply and Trivago, he helped them clarify their brand stories and produce work with measurable results. At Trivago he built the company's first global brand book. At Gameloft he shaped the marketing strategy for major game titles. At Preply he led a full brand refresh. And at ABB he now guides global brand strategy across a very large, complex B2B organisation.

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(2023)
- Grand Accolade  
Best overall visual identity  
(2024)
- ◆ Diamond Award  
Best use of copy style  
or tone of voice  
(2024)
- Gold  
Best use of audio  
branding  
(2023)
- Gold  
Best visual identity for  
a Charity, NGO or NFP  
(2023)
- Gold  
Best use of copy style  
or tone of voice  
(2023)
- Gold  
Best creative strategy  
(2023)
- Gold  
Best use of copy style  
or tone of voice  
(2024)
- Gold  
Best visual identity from  
the sports and leisure  
sector  
(2024)
- Gold  
Best implementation  
of a brand development  
project  
(2025)
- Silver  
Best visual identity  
for property,  
construction and  
facilities management  
(2023)
- Silver  
Best brand experience  
(2023)
- Bronze  
Best creative  
development of  
a new brand  
(2024)

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**Joe Goldberg**  
Head of brand strategy  
Santander

Joe is head of brand strategy for Santander and works for the UK and group business. Prior to that he was a brand consultant at Siegel+Gale, and has experience at Kantar, Clear M&C Saatchi, Engine Group and Mars Inc. He has worked on a wide range of brands and categories from financial services and telcos to the NHS and sex toys.



**Todd Irwin**  
Founder and chief strategy officer  
Fazer

**JUDGE - SPECIAL RECOGNITION**

Todd has spent his career changing the way people perceive brands. For over three decades, he has led brand strategy and identity programs for numerous Fortune 500 companies, SMBs and startups. As chief strategy officer and founder of Fazer, he focuses on delivering competitive brand strategies to visionary leaders seeking growth. Having worked with global agencies and founded three of his own, his programs have elevated companies such as Coca-Cola, Nikon and Verizon as well as startups backed by Andreessen Horowitz and Google Ventures.



**Veera Kesänen**  
Art director  
Moomin Characters

Veera is an art director and illustrator known for bringing bold, visually striking ideas to life. Specialising in sports (with a particular interest in basketball), lifestyle, food and events, Veera creates meaningful, standout visuals that engage and inspire. Her work is a unique blend of creativity and strategy, designed to spark joy in its audiences. She is currently an art director at Moomin Characters.



**Ilonka Ligteringen**  
Head of brand and creative  
Scope

Ilonka is an award-winning brand and creative leader with more than 15 years of experience shaping brands and bold campaigns and championing inclusive identities across the charity and creative sectors. She guided Scope's most recent brand refresh, developed a viral brand film and led integrated campaigns that connect with diverse audiences and deliver meaningful impact. Passionate about accessible design, creative innovation and mentoring the next generation of talent, Ilonka brings both strategic vision and hands-on expertise to the judging panel.



**Jamie Lillywhite**  
Group brand design lead  
HSBC

Jamie is group brand design lead at HSBC, where he helps lead the global design function, oversees HSBC's design system and supports markets worldwide in delivering creative projects. A digitally focused creative director and art director, Jamie has worked at leading agencies including AnalogFolk, Nitro, Razorfish, Sapient, WCRS and Wieden+Kennedy, developing a deep passion for design and human interaction both online and offline. With a strong design background, Jamie believes every touchpoint should have purpose and meaning – for both the brand and its audiences.



**Angus McGuffin**  
Global creative director  
Avery Dennison

As a multidisciplinary creative, Angus partners with designers, writers, materials scientists, digital technology experts, sustainability specialists and business leaders from around the world to bring physical and digital experiences to life. A passionate brand storyteller and strategic thinker, he believes bold ideas crafted with business acumen and turned into impactful design experiences can inspire audiences, drive change and transform brands into powerful and valuable assets.

# FIND YOUR FORM



**Simon Mogren**  
Creative and innovation leader  
IKEA

Simon is a creative, leader, director, strategist, innovator and entrepreneur - famous for and specialised in creating and developing unique creative expressions, experiences, business transformations, products, services and solutions. He has worked for some renowned brands including AT&T, HBO, IBM, IKEA and Louis Vuitton as well as agencies such as BBDO, DDB, Ogilvy and VICE Media. He often uses innovative technologies and design methodology with a focus on sustainability. Simon is currently creative and innovation leader at IKEA.



**Karen Patey**  
Head of brand communications  
Grosvenor

Karen leads Grosvenor's brand team, which supports the organisation's international activities spanning urban property, food and agtech and rural estate management. She also helps build Grosvenor's reputation for lasting commercial, social and environmental benefit across all Grosvenor-branded touchpoints. With more than 30 years of brand and communications experience in the professional services sector, she brings a blend of strategic insight and creativity to projects, working closely with clients and colleagues to understand their requirements and to align and achieve brand and business objectives.



**Beth Roberts**  
Global senior design manager  
Bayer

Beth is a global senior design manager at Bayer Consumer Health in Basel. With an academic foundation in Psychology and Philosophy - exploring how and why people think, she has built her career at the intersection of design, marketing and branding. Her work focuses on closing the gap between bold creativity and real commercial impact, navigating complex organisations to turn ambitious ideas into tangible business results.



**Ainhoa Robles**  
Former global brand design lead  
Nestlé

Ainhoa specialises in strategic design leadership, human-centred design and the development of global brand systems and governance. With more than a decade of agency experience and more recent leadership roles at Nestlé and Reckitt, she brings a holistic understanding of how to optimise and scale design excellence across global organisations. She now partners with global brands, agencies and organisations to elevate design quality and impact, helping teams build the systems and foundations that enable distinctive, cohesive and authentic brand expression and experiences grounded in human insight and creative excellence.



**Dale Anne Scogings**  
Creative lead  
Canva

Dale is a creative lead at Canva with more than a decade of experience spanning in-house and agency roles. She currently leads brand and creative at Flourish, a Canva-owned company, shaping the brand and ensuring alignment with Canva's ecosystem. Driving creative excellence for global brands including Canva, Cosmopolitan Magazine and Vodacom, her performance-driven approach blends entrepreneurial thinking with a values-led mindset. Dale is driven by design for good and social impact - she actively mentors emerging talent and advocates for design-skills volunteering at Canva.



**Carol Sebben**  
Associate creative director  
Peloton

Carol is a Brazilian creative with 20 years of experience helping brands tell stories that travel the world. Now associate creative director at Peloton in London, she has also called Berlin, Abu Dhabi and Dubai home, each city adding new colours to her creative palette. Over her career, she has collaborated with global brands such as Lay's, Nespresso, Oppo and more recently Liverpool FC. With roots in Brazil's vibrant storytelling and a sharp eye for visual creativity, Carol brings a unique flair to brand campaigns that are approachable and resonate across cultures.

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### Tapas Sharma

Vice president - marketing and brand design lead  
JPMorgan Chase & Co.

Tapas is a seasoned design professional with more than 14 years of global experience in print, digital and rich media. He blends psychology with visual storytelling to create meaningful brand assets. Currently digital design lead vice president at JPMorgan Chase, he leads creative strategy and provides direction for an expansive team. Previously, he rebranded WorldRemit and shaped its global design culture. He has also worked with Chime Specialist Group, Harvard and Lyca Group, earning multiple accolades through innovative design and customer-focused experience design.



### Bruno Singulani

Global experience design director  
Haleon

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



### Sooki Song Hörnestam

Art director  
Volvo Cars

Sooki is a cosmopolitan Korean who has lived in various countries around the world. She currently works as an art director at Volvo Cars. With more than 25 years of experience as a creative director, design director, art director, graphic designer and web designer at various digital agencies in Seoul, New York and now Gothenburg, her strength lies in visual design craftsmanship. She strives to create engaging visual experiences that are both meaningful and delightful.



### Will Sutton

Global brand experience and design lead  
Reckitt

With more than 18 years of experience in global brand and packaging design leadership, Will is the global design lead at Reckitt Nutrition, shaping end-to-end brand experiences across the master brands and science institute. His career spans strategic design leadership, innovation and multi-channel brand activation across all touch-points, underpinned by a deep belief in the power of design to drive business growth. His portfolio includes leading work for global organisations such as Mars Chocolate, Tesco and Reckitt and has led brand design across Maltesers, Galaxy and Enfamil.



### Richard Swain

Partner  
Further

#### JUDGE - SPECIAL RECOGNITION

Richard is an award-winning brand strategist and business leader. He is a partner at Further, a global branding and experience agency focused on the defining moments that turn brands into cultural forces, where he oversees a client roster that includes Apple, EA Sports, Nike and a range of ambitious startups shaping culture tech, travel and entertainment and sport. Previously, Richard built and ran the global branding practice at Huge after starting his career at Landor, first in Australia and later in the U.S.

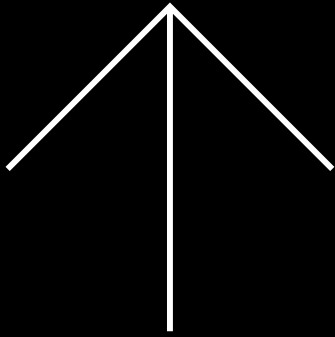


### Lee Taylor

Head of brand strategy and creative  
British Council

Lee is head of brand strategy and creative at the British Council, where she leads global brand strategy, identity and creative delivery across diverse markets and audiences. Prior to this, Lee spent four years at the UK's largest charity, Cancer Research UK, in senior brand roles, helping steer the charity's strategic direction across a varied brand portfolio. With over 15 years of leadership experience, Lee is known for her collaborative approach, audience-first thinking and ability to turn complex challenges into clear, compelling brand narratives.

# GRAPHIC:SR



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**Louise Taylor**  
Former head of brand,  
creative and content  
Sephora

Louise is a creative and strategic marketer with more than 15 years of experience shaping and managing brands across the retail and charity sectors. She specialises in brand positioning and creative strategy, as well as brand identity development. She has partnered with brands including Cath Kidston, Radley and, most recently, Sephora. With a deep love for British brands, Louise excels in heritage-led storytelling and developing brand creative that is approachable, visually striking and culturally relevant.



**Sean Thornton**  
Co-founder and creative director  
Audio UX

**JUDGE - AUDIO BRANDING**

Sean is co-founder and creative director at Audio UX, a world-leading agency specialising in audio branding and sonic user experience design. Since 2011, he has crafted award-winning sonic identities for brands including Verizon, Square and Google, establishing himself as a strategic voice in the evolution of sound as a critical brand asset. Sean has been instrumental in transforming traditional audio branding into a design system-driven discipline, creating flexible sonic frameworks that adapt seamlessly across the landscape of connected experiences.



**Libby Tsoi**  
Creative director  
DixonBaxi

Born and raised in London, Libby is a creative director at DixonBaxi, shaping bold and meaningful brand identities for global clients. A graduate of Central Saint Martins, she began her career at SomeOne, where her talent in branding and design was recognised with the Transform Young Contenders Award in 2020. Now at DixonBaxi, she continues to lead transformative creative work for brands including MTV, Delta Air Lines, British Land and Warner Bros. Discovery. Passionate about representation, Libby champions diversity in design and believes creativity is the most powerful tool for solving complex challenges.



**Ralph van Dijk**  
Founder and executive  
creative director  
Eardrum & Resonance  
Sonic Branding

**JUDGE - AUDIO BRANDING**

Ralph is a world authority on effective audio advertising and sonic branding. He started his career as an agency copywriter in London and quickly gravitated to audio, setting up specialist agency Eardrum in 1990. Today, Eardrum is headquartered in Sydney and is the most awarded audio specialist advertising agency in the world. In 2021, Ralph co-founded Resonance, a specialist sonic branding agency working with Asia-Pacific's largest brands.



**Isabelle Garcia van Gool**  
Global head of brand and design  
DLL

Isabelle is a seasoned brand and transformation leader focused on driving purposeful, strategic change. With experience in large, global organisations, she helps organizations evolve with intention by aligning brand, people and business to create authentic and lasting impact. She is known for leading end-to-end brand transformations that align strategy, culture and design to deliver measurable business impact. Isabelle uses brand as a unifying value and catalyst for transformation, connecting purpose with execution to build brands that are relevant, distinctive and future-ready.



**Katie Vanhoutte**  
Head of brand and reputation  
Sanofi

As head of brand and reputation at Sanofi, Katie is the guardian and architect of the Sanofi corporate brand, designing and leading its strategic roadmap and visual identity globally. With more than 18 years of experience in branding and communications, Katie previously served as head of strategy at FutureBrand Paris. She has held senior strategy roles at creative agencies in New York and Paris, transforming leading global brands across multiple industries including financial services, FMCG, government institutions, healthcare and beauty.




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**Ursula Winzel**  
Founder and CEO  
Balcony8

**JUDGE - SPECIAL RECOGNITION**

Ursula has more than 25 years of experience working in global agencies with both Fortune 500 companies and boutique clients. She moved to the UAE to manage the Etihad Airways global account 12 years ago. She founded balcony8 in 2010, aiming to create a consultancy that offered the craftsmanship of a talent-centred atelier and the service of a strategic multi-disciplinary boutique agency. She believes that brands need to adopt a human approach to create meaningful experiences for their audiences.



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

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

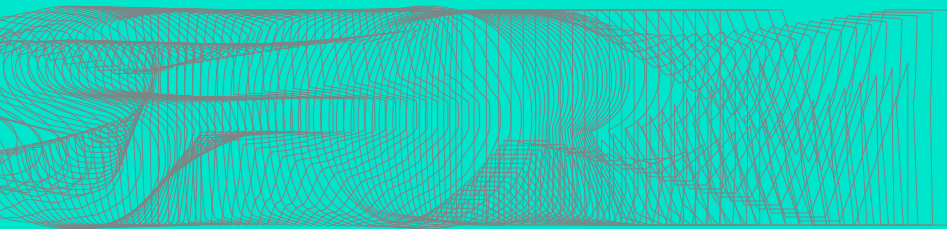


**Ramon Vives Xiol**  
Founder  
The Sonic You

**JUDGE - AUDIO BRANDING**

Ramon is a musician and economist with a passion for innovation and storytelling. After serving as press director for Spanish tours of artists like Bruce Springsteen and the Backstreet Boys, he co-founded and led Sixième Son Spain from 2012 to 2024. He directed sound-strategy projects for Banco Santander, Enel, FC Barcelona, Gallina Blanca, La Liga, MAPFRE, Naturgy and Vueling. In 2025 he launched The Sonic You, a full-service sonic branding agency, whose earliest client is Banco de España, the first European central bank with its own sonic identity.





# Transform Awards 2026 Europe

# Winners

## Content

---

### Best Use of a Visual Property

- Gold – Maybourne and FutureBrand London
- Silver – Heineken Studio and Thirst
- Silver – Pinc and Collaboration Nation
- Bronze – Cubic³ and Dusted
- Bronze – HaysMac and SomeOne
- Bronze – Sky

### Best Brand Architecture Solution

- Gold – MotoGP and Pentagram
- Silver – Mahindra and Dusted
- Bronze – Bodegas LAN and Grávida

### Best Use of Copy Style or Tone of Voice

- Gold – Bath Rugby and Mr B & Friends
- Silver – Coder and Together
- Silver – Eleven as One and Saboteur
- Bronze – A&O Shearman and Landor UK
- Bronze – Bovis and Industry Partners
- Bronze – Endura and Reed Words

### Best Brand Experience

- Gold – Renault and Lonsdale
- Gold – SRG SSR Schweizerische Radio – und Fernsehgesellschaft (The Swiss Broadcasting Corporation)
- Silver – Mastercard and FutureBrand London
- Silver – Pepsi Diner Milan 2024 and PepsiCo
- Bronze – Alpine and Lonsdale
- Bronze – Pandora and Work & Co, part of Accenture Song
- Bronze – Renault – le défilé renault® the carwalk

### Best Wayfinding or Signage

- Gold – Bovis and Industry Partners
- Gold – V&A and Fieldwork Facility
- Silver – Mastercard and FutureBrand London
- Silver – UCL and GRAPHIC:SR
- Bronze – Limerick City and County Council with Placemarque
- Bronze – Spark and Modulex

### Best Use of Typography

- Gold – MotoGP and Pentagram
- Silver – easyJet and Zag
- Silver – The Royal Institute of Philosophy and Only
- Bronze – China Now Music Festival and Saboteur
- Bronze – Greene King and Siegel+Gale

### Best Audio Brand

- Gold – Maybelline New York and Sixième Son
- Gold – Sound of Shell and Sonicbrand
- Silver – degewo and why do birds with wirDesign
- Silver – Siemens and why do birds
- Bronze – L1+ and Sixième Son
- Bronze – CGR Cinémas and Chut! On vous écoute
- Highly commended – LBS and why do birds with Huth+Wenzel

### Best Place Brand

- Gold – Parthalán Place and Alkamee Brand & Design
- Silver – A State of Denmark and Copenhagen Capacity
- Bronze – Eastern City and Anatomy

### Best Expression of a Brand on Social Media Channels

- Gold – MG x Arsenal Football Club and LoveGunn
- Silver – First Quantum Minerals and Bladonmore

# Winners

## Process

### Best Internal Communications During a Brand Development Project

- Gold – ams OSRAM and GW+Co
- Silver – IAG and Clout Branding

### Best Implementation of a Brand Development Project

- Gold – Oxford United Football Club and LoveGunn
- Silver – Mahindra and Dusted
- Bronze – Bovis and Industry Partners
- Bronze – Sanofi

## Strategy

### Best Creative Strategy (Business)

- Gold – Coder and Together
- Silver – Cruxy and Designhouse
- Silver – Freshways and White Bear Studio
- Bronze – Cubic³ and Dusted
- Bronze – Jane Grey and WMH&I

### Best Creative Strategy (Consumer)

- Gold – AXA and Saboteur
- Gold – Goodies and Dragon Rouge London
- Silver – Airtime and ODA Branding
- Silver – OEFY and Elmwood
- Bronze – Sky
- Bronze – St Austell Brewery and Brand Potential
- Highly commended – C02 YOU and Boundless Brand Design

### Best Creative Strategy (Corporate)

- Gold – IAG and Clout Branding
- Gold – Orchestre de chambre de Paris and Landor Paris
- Silver – Maybourne and FutureBrand London
- Silver – SThree and SANDBEE
- Silver – Syensqo and Landor Paris
- Bronze – St Austell Brewery and Brand Potential
- Bronze – Tata Consultancy Services

### Best Brand Evolution (Business)

- Gold – Cruxy and Designhouse
- Silver – AerFin and Mr B & Friends
- Silver – Oxford United Football Club and LoveGunn
- Bronze – AstraZeneca and Conran Design Group
- Bronze – Burgess Hodgson and Mr B & Friends

### Best Brand Evolution (Consumer)

- Gold – Bath Rugby and Mr B & Friends
- Gold – Tideford Organics and The Space Creative
- Silver – Kuoni and ODA Branding
- Silver – Norwex and The Workroom
- Silver – Pernod Ricard and Lonsdale
- Bronze – BAT glo and Landor UK
- Highly commended – MotoGP and Pentagram
- Highly commended – The Foxes Club and Thisaway

### Best Brand Evolution (Corporate)

- Gold – Maybourne and FutureBrand London
- Gold – Norwex and The Workroom
- Silver – AND-E and Baxter & Bailey
- Silver – Liquidity and FutureBrand London
- Bronze – Aegon and TD
- Bronze – St Austell Brewery and Brand Potential

### Best Strategic or Creative Development of a New Brand

- Gold – Elimini and Lippincott
- Silver – Mahindra and Dusted
- Silver – TKMS and MetaDesign
- Bronze – Ascentry and Brandpie
- Bronze – Bicester Motion and Conran Design Group
- Bronze – The Romanian Ice Hockey Federation and Rubikom

### Best Development of a New Brand Within an Existing Brand Portfolio

- Gold – The Very Collection and Elmwood
- Silver – Media Connect and TOTEM
- Bronze – QEMETICA Agricultural Solutions and Touchideas

# Winners

## Strategy

### Best Naming Strategy (New Name)

- Gold – Adura and Designhouse
- Gold – Idle and Curious
- Silver – Omny Group and Industry Partners
- Silver – Peckish and SomeOne
- Bronze – A&O Shearman and Landor UK
- Bronze – Humanarium and Anatomy
- Bronze – Viewm and BrandSilver

### Best Naming Strategy (Rename)

- Gold – UTO and JoosNabhan
- Gold – Zempler Bank and Reed Words
- Silver – Reneskins and Fabular
- Bronze – Fintastic and Fabular
- Bronze – Ubbak and Agence Namibie
- Bronze – welyo and Dragon Rouge Warsaw

## Type

### Best Corporate Rebrand Following a Merger or Acquisition

- Gold – A&O Shearman and Landor UK
- Silver – Bovis and Industry Partners
- Bronze – Nexpring Health and Brandpie

### Best Brand Development Project to Reflect a Change of Mission, Values or Positioning (Business)

- Gold – Zelestra and Saffron Brand Consultants
- Silver – Crosstide and Ascend Studio
- Silver – Freshways and White Bear Studio
- Silver – University of Staffordshire and RBL Brand Agency
- Bronze – ams OSRAM and GW+Co
- Bronze – Oxford United Football Club and LoveGunn

### Best Brand Development Project to Reflect a Change of Mission, Values or Positioning (Consumer)

- Gold – Norwex and The Workroom
- Silver – Applewood and The Collaborators
- Silver – StudyIn and Mr B & Friends
- Bronze – Fileni and CBA Italy
- Bronze – Harvey's Brewery and WPA Pinfold

### Best Brand Development Project to Reflect a Change of Mission, Values or Positioning (Corporate)

- Gold – Environment Bank and Industry Partners
- Gold – Scope and Dragon Rouge London
- Silver – Orchestre de chambre de Paris and Landor Paris
- Bronze – Essendi and Dragon Rouge France
- Bronze – IAG and Clout Branding
- Bronze – SThree and SANDBEE
- Highly commended – AND-E and Baxter & Bailey

### Best Brand Consolidation

- Gold – MotoGP and Pentagram
- Silver – Faria Education Group and Luminous

### Best Digital Transformation

- Gold – Actors' Trust and IE Brand & Digital
- Silver – Coder and Together
- Silver – First Quantum Minerals and Bladonmore
- Bronze – Cubic<sup>3</sup> and Dusted
- Bronze – Pandora and Work & Co, part of Accenture Song
- Bronze – ProteinQure and Greenspace

# Winners

## Wrapped

### Best Use of Packaging (Glass)

- Gold – Double Dutch and Boundless Brand Design
- Silver – Bodegas LAN and Grávida
- Bronze – De Lossy and Be Dandy

### Best Use of Packaging (Print and Card)

- Gold – Applewood and The Collaborators
- Silver – Capsicana and The Collaborators
- Bronze – Love Struck and The Collaborators
- Bronze – Pencil Studio

### Best Use of Packaging (Other)

- Gold – BAT glo with SeymourPowell and Landor UK
- Silver – De Lossy and Be Dandy

### Best Use of Packaging (Limited Edition)

- Gold – Hendrick's Whimsical Watering Can and Boundless Brand Design
- Silver – Doritos Minecraft and PepsiCo
- Bronze – Black Art GTR and Thirst
- Bronze – Pencil Studio

## Sector

### Best Visual Identity from the Automotive Sector

- Gold – Mahindra and Dusted
- Bronze – MG Cyberster and LoveGunn

### Best Visual Identity by a Charity, NGO or Not-for-Profit

- Gold – Nepal Nature Trust and Saboteur
- Silver – Actors' Trust and IE Brand & Digital
- Silver – London's Air Ambulance Charity and FORM Brands Studio
- Bronze – Parkinson's UK and Red Stone
- Bronze – Royal Albert Hall and Brandpie
- Bronze – Scope and Dragon Rouge London

### Best Visual Identity from the Education Sector

- Gold – AXA and Saboteur
- Gold – St John's College, Cambridge and SomeOne
- Silver – The Royal Institute of Philosophy and Only
- Silver – Università Telematica Pegaso and FutureBrand Italia
- Bronze – Pinc and Collaboration Nation
- Bronze – Raising Digital Citizens and Greenspace

### Best Visual Identity from the Energy and Utilities Sector

- Gold – OMV and Interbrand
- Silver – Elimini and Lippincott
- Bronze – Carbon Neutral Fuels and ORCA
- Bronze – Veil Energy and IMP

### Best Visual Identity from the Engineering and Manufacturing Sector

- Gold – Krown and Move Branding
- Silver – AerFin and Mr B & Friends
- Bronze – ST Engineering Antycip

### Best Visual Identity from the Financial Services Sector

- Gold – Liquidity and FutureBrand London
- Silver – Cruxy and Designhouse
- Bronze – Aegon and TD
- Bronze – IAG and Clout Branding

### Best Visual Identity from the FMCG Sector

- Gold – Ribena and Elmwood
- Silver – Cheeky Panda and B&B Studio
- Bronze – Lagardère Travel Retail Polska and Dragon Rouge Warsaw
- Bronze – Pokket and Brand New Attitude

### Best Visual Identity from the Food and Beverage Sector

- Gold – Goodies and Dragon Rouge London
- Silver – Beefeater and NB Studio
- Silver – Freshways and White Bear Studio
- Bronze – Domaine de la Chapelle and Be Dandy
- Bronze – La Rousse Foods and Alkamee Brand & Design
- Bronze – St Austell Brewery and Brand Potential

# Winners

## Sector

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### Best Visual Identity from the Healthcare and Pharmaceutical Sector

- Gold – Nexpring Health and Brandpie
- Silver – My Health and Anatomy
- Silver – ProteinQure and Greenspace
- Bronze – Ascentry and Brandpie
- Bronze – Helixr and Curious

### Best Visual Identity from the Hospitality Sector

- Gold – Maybourne and FutureBrand London
- Silver – DOOD and Run For The Hills
- Silver – Island Restaurant and Common Curiosity
- Bronze – Greene King and Siegel+Gale
- Bronze – St Austell Brewery and Brand Potential
- Bronze – The Shepherd and Rowdy Studio

### Best Visual Identity from the Industrial, Agricultural and Extractive Sector

- Gold – Syensqo and Landor Paris
- Silver – QEMETICA Agricultural Solutions and Touchideas
- Bronze – Adura and Designhouse

### Best Visual Identity from the Lifestyle and Wellbeing Sector

- Gold – Norwex and The Workroom
- Silver – Humanarium and Anatomy
- Silver – Jane Grey and WMH&I
- Bronze – esPattio and Move Branding
- Bronze – Sonocea and Manifest

### Best Visual Identity from the Professional Services (Advisors and Consultants)

- Gold – Cruxy and Designhouse
- Gold – Thirty Two Music and YeahNice
- Silver – Environment Bank and Industry Partners
- Silver – SThree and SANDBEE
- Bronze – H/Advisors and Conran Design Group
- Bronze – Warp Technologies and YeahNice

### Best Visual Identity from the Professional Services (Legal and Accountancy)

- Gold – A&O Shearman and Landor UK
- Silver – MUVE and LoveGunn
- Bronze – Burgess Hodgson and Mr B & Friends
- Bronze – HaysMac and SomeOne

### Best Visual Identity from the Property, Construction and Facilities Management Sector

- Gold – GravityCo and Anagram
- Silver – Bovis and Industry Partners
- Bronze – Rakennusliitto and Berry Creative
- Bronze – Verisure

### Best Visual Identity from the Public Sector

- Gold – Vasile Alecsandri National Theatre and Matei Rusu
- Silver – DEKSA and Tank Design
- Bronze – Museum of Croydon and 31% Wool

### Best Visual Identity from the Retail Sector

- Gold – Pepsi Ring and PepsiCo
- Silver – Peckish and SomeOne
- Bronze – Nuca and Touchideas
- Bronze – Pepsi x Kangaroos Sneakers and PepsiCo

### Best Visual Identity from the Sports and Leisure Sector

- Gold – MotoGP and Pentagram
- Gold – Watermill Theatre and Common Curiosity
- Silver – Bath Rugby and Mr B & Friends
- Silver – Cadogan Hall and Common Curiosity
- Bronze – Oxford United Football Club and LoveGunn
- Bronze – The Foxes Club and Thisaway
- Highly commended – The Romanian Ice Hockey Federation and Rubikom

### Best Visual Identity from a Startup

- Gold – WeAi and Move Branding
- Silver – Club Connect and Pencil Studio
- Bronze – CalypsoAI and Rowdy Studio
- Bronze – VerifyLabs.Ai and Brand & Deliver

### Best Visual Identity from the Technology, Media and Telecommunications Sector

- Gold – Cambridge Audio and Only
- Silver – Civo and Mr B & Friends
- Silver – Cubic<sup>3</sup> and Dusted
- Bronze – Airtime and ODA Branding
- Bronze – Behaviorally and Curious
- Bronze – NiCE and Curious

# Winners

## Sector

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### Best Visual Identity from the Transport and Logistics Sector

- Gold – AerFin and Mr B & Friends
- Gold – Brambles and CHEP and Coley Porter Bell
- Silver – Alainé and Be Dandy
- Bronze – Pittsburgh International Airport and Uffindell

### Best Visual Identity from the Travel and Tourism Sector

- Gold – easyJet and Zag
- Silver – Dublin Airport and Dynamo
- Silver – Pittsburgh International Airport and Uffindell
- Bronze – Kuoni and ODA Branding

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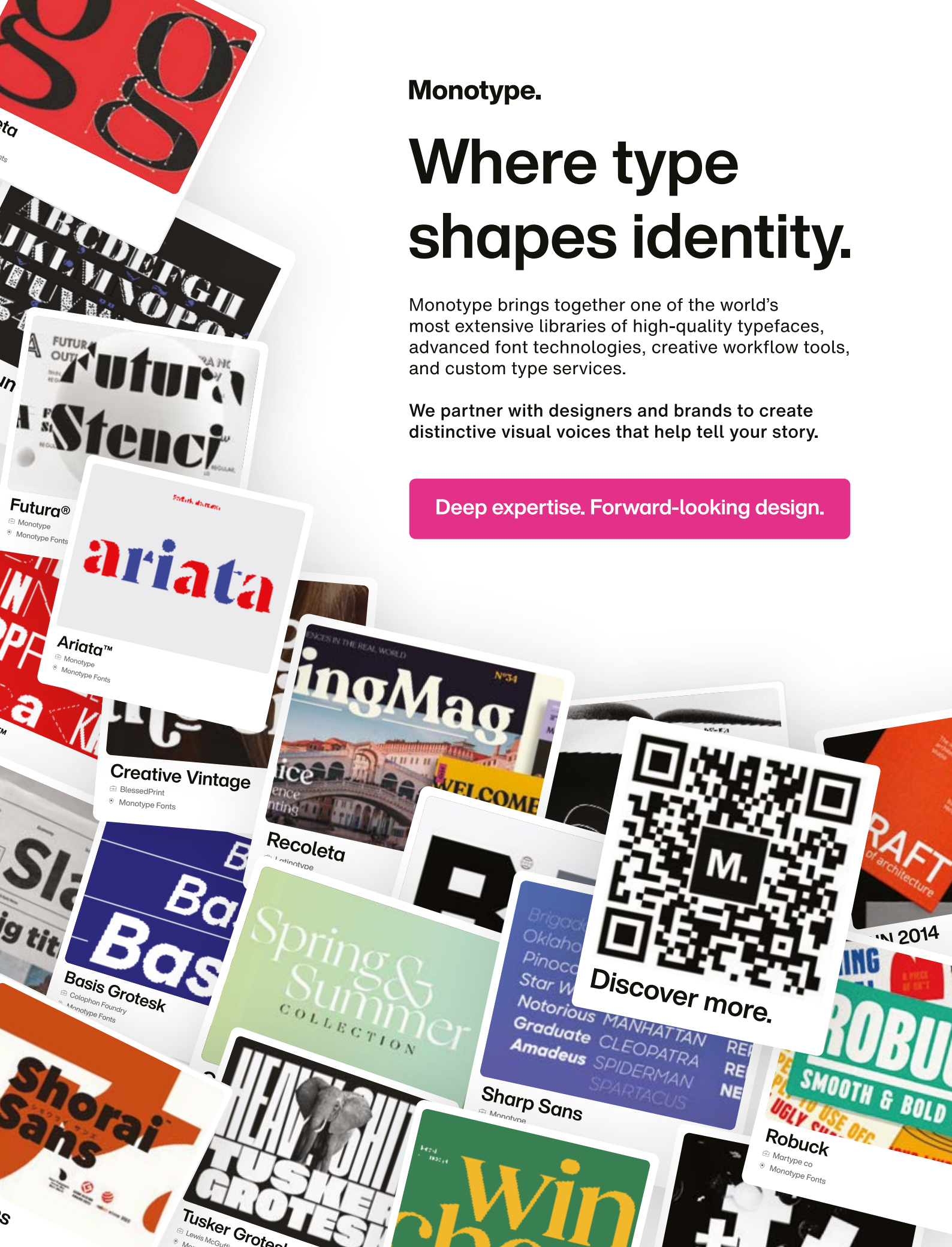
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# Winners

## Special Recognition

Brand Strategist of the year

Rachel Williams  
Landor

Young Contender of the year

Yoana Self  
Mr B & Friends

## Grand Accolades

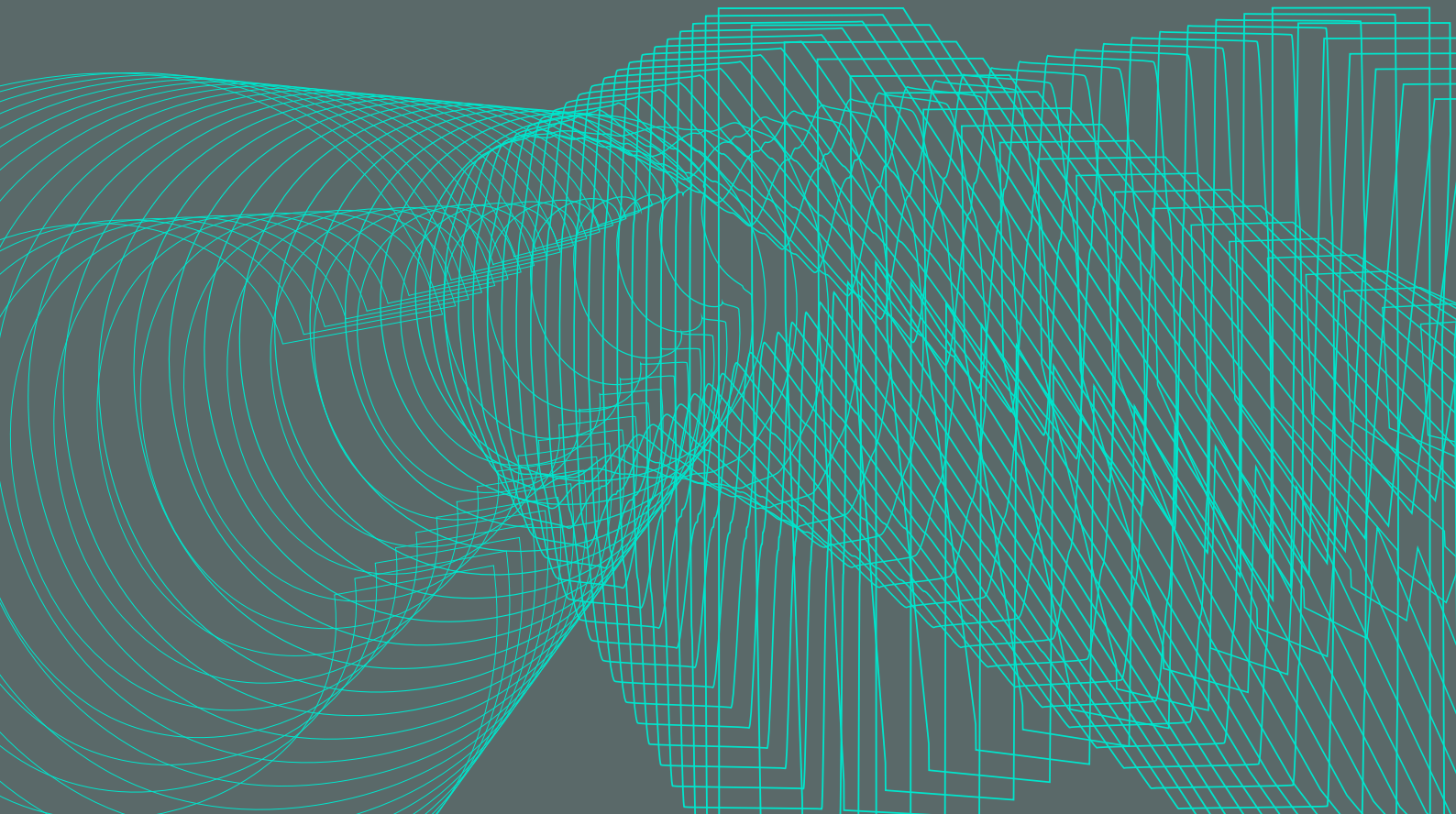
Best overall visual identity

Norwex and  
The Workroom

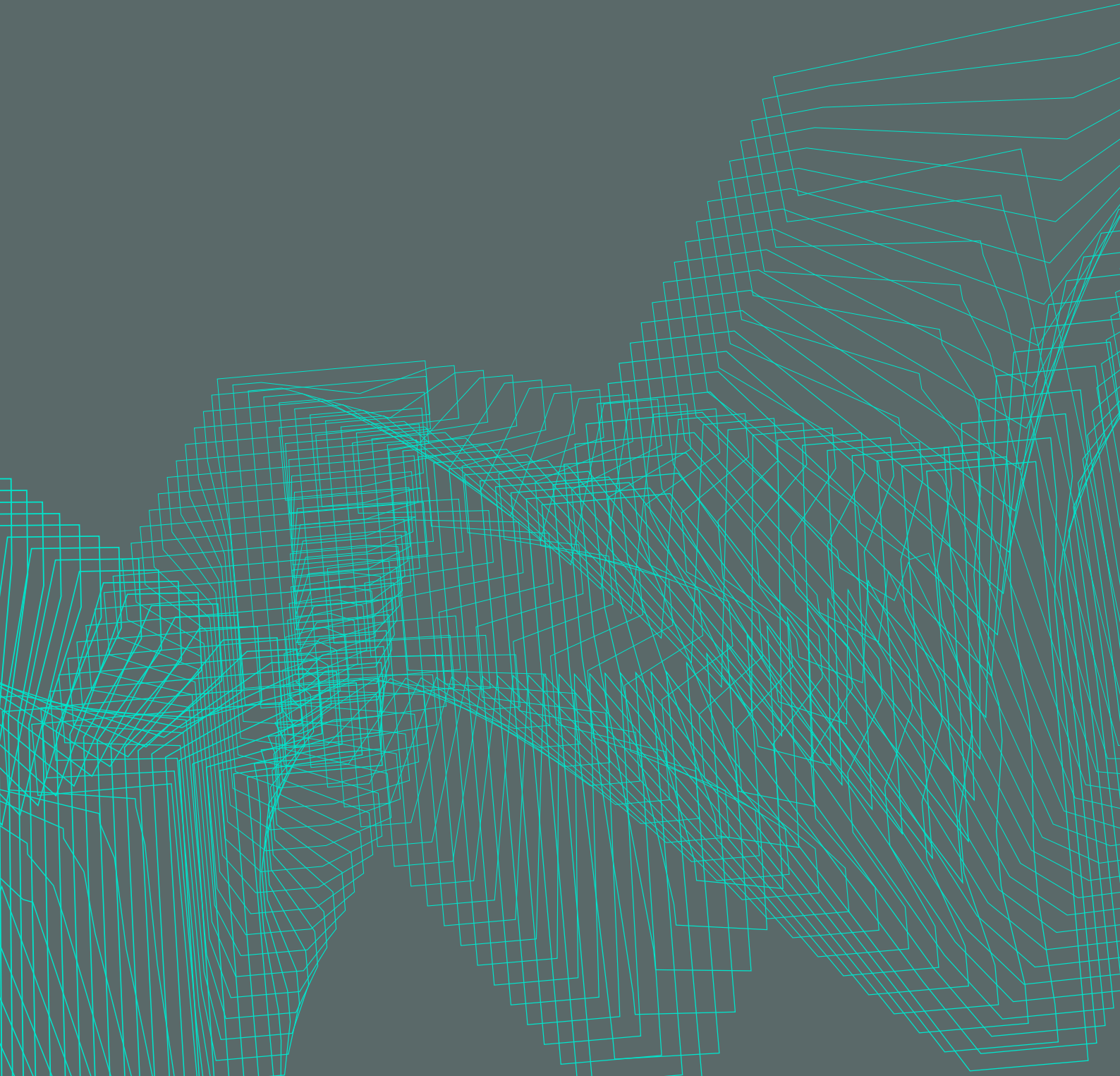
Grand Prix

MotoGP and  
Pentagram

# Content



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### Maybourne and FutureBrand London

British luxury hotel operator Maybourne boasts some of London's most iconic properties, including Claridge's, The Connaught and The Berkeley. Despite this remarkable portfolio, Maybourne had lofty ambitions of transforming itself from a behind-the-scenes hotel group into a luxury lifestyle leader. FutureBrand London was up to the task, taking more than 200 years of stories waiting to be told and weaving them together to form an intricate tapestry. The exquisitely illustrated design took unique symbols from each property, uniting the portfolio of Maybourne hotel properties while celebrating their distinct character at the same time.

The result? An instantly recognisable and deeply evocative brand asset that elevates Maybourne's brand presence. "Great idea!" one judge praised. "It's a very interesting approach to the visual property that looks bold and creates a lovely thread of experiences woven into a visual language."



Silver



## Heineken Studio and Thirst

As the first-ever sub-brand from one of the world's most iconic beers, Heineken Studio offers the brand a bold new way to connect with emerging audiences while staying true to its heritage. Thirst successfully created a visual identity that captures the tension between engineered precision and human warmth. One judge described the work as "fun and fresh".

## Pinc and Collaboration Nation

Independent specialist college Pinc needed to create a brand identity and world that was fitting for its innovative and inspiring approach. Collaboration Nation cleverly linked letters within the logo typography to represent connection and unity - allowing the unification of Pinc's brands and sub-brands. "Coherent, distinct and playful," praised one judge.



Silver



Bronze



### Cubic<sup>3</sup> and Dusted

Despite becoming a category leader, Cubic<sup>3</sup> was widely misunderstood and undervalued – so the company, which empowers software-defined vehicles with secure global connectivity, called on Dusted. The agency crafted a streamlined architecture and system that lives and breathes across the business. “Really great consistent use of the brand equity,” said one judge. “Well done!”

### HaysMac and SomeOne

HaysMac called on SomeOne to craft a new strategic brand direction that could help it move away from the stereotype that chartered accountancy firms are all boring. The updated brand centres on a ‘guiding star’ as a visual metaphor for how the firm conducts its business. This visual property also plays a pivotal role in other brand elements including the iconography, typography and its signature patterns. “This is a giant leap from the previous identity,” said one judge.



Bronze



## Sky

With many consumers not realising Sky Glass was a fully stand-alone streaming TV, Sky faced questions of credibility. It launched Sky Glass Gen 2 with the ambition of highlighting significant improvements in quality and design, so it simplified its brand assets by refining the logo and placing 'glass' at the heart of its new visual identity. The result delivered measurable business impact, leading one judge to describe the work as an "effective" solution.



### MotoGP and Pentagram

Hoping to be reimagined as a digital-first global entertainment brand while preserving its status as the world's premier motorcycle racing event, MotoGP required more than a superficial visual or verbal update. Pentagram sought to completely reposition the sport, which was partially achieved by the creation of a smart architectural mechanism. This allowed the logo to expand and contract, resulting in a scalable system capable of unifying disparate areas of the organisation under a single, instantly recognisable symbol. While the previous brand architecture was cluttered, the new version by Pentagram appears slick and offers far greater clarity.

With the new system enhancing MotoGP's brand reputation, attracting new partners and engaging a broader audience, judges couldn't help but be impressed. "The contractable logo system built around a leaning bike is a stroke of architectural clarity," said one judge.



## Mahindra and Dusted

Rugged SUV brand Mahindra was set on leading India's electric vehicle revolution. Dusted decided to separate Mahindra EV from the core business, giving it freedom to innovate. The result was a bold framework that brought coherence, clarity and scalability. Along with \$1 billion pre-orders, the new system resulted in the brand obtaining a 37.2% share of India's e-SUV market. One judge described the work as "very well executed".

## Bodegas LAN and Grávita

In an attempt to strip wine of its dogmas and make it more accessible, honest and personal, historic winery Bodegas LAN turned to Grávita. The new Masterbrand architecture system was created under the simplified name 'Lan' and included three ranges: Simplify, Surprise and Inspire. The result is a cohesive yet differentiated system that one judge described as "vibrant".

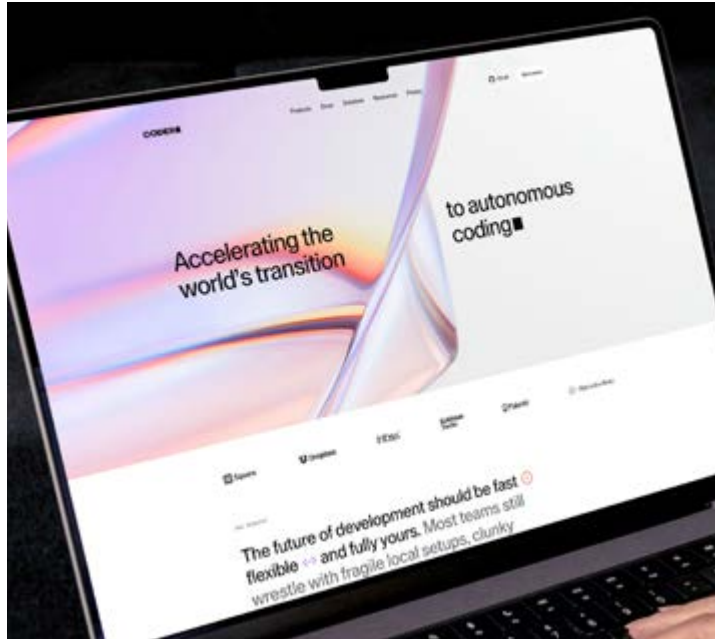




### Bath Rugby and Mr B & Friends

Despite being an historic club located in the beautiful city of Bath, Bath Rugby's brand lacked a brand vision, narrative and creative distinction. Mr B & Friends was therefore tasked with turning the new leadership's vision into a coherent brand experience that would connect and inspire people from all walks of life. From the new brand platform 'Built Different', Mr B & Friends crafted an emotionally charged tone of voice to create energy, attitude and atmosphere. The work strikes a delicate balance between the ferocity of Bath Rugby and the elegance of the city itself, therefore bringing the true spirit of Bath to life.

With the rebranding project resulting in a noticeable increase in social media followers and membership numbers, judges couldn't help but be impressed. "This just exudes energy and excitement," praised one judge. "Everything was consistent and it answered the challenge well."

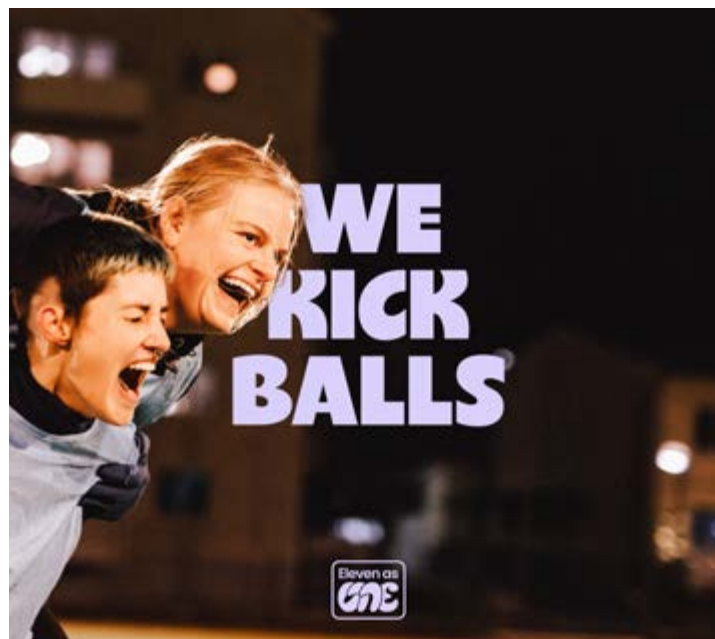


### Coder and Together

A company that aims to give developers and enterprises the freedom to build software faster, Coder required a new brand voice that could communicate that promise. Together's revision of the brand's tone of voice sought to cut through the noise of generic enterprise software. Resulting in strong statements like 'Coding tools, without the trade-offs', judges were impressed by the "clear" and "credible" outcome.

### Eleven as One and Saboteur

Newly founded women's football kit brand Eleven as One required a voice from the grassroots that could capture the football feeling that's powering the growth of the game. Saboteur's solution was a pun-heavy, fun-heavy identity that is rich with emotion and adheres to principles including 'nicknames are cool', 'here for all the feels' and 'vibes over performance'. "A strong brand with a good name," said one judge.



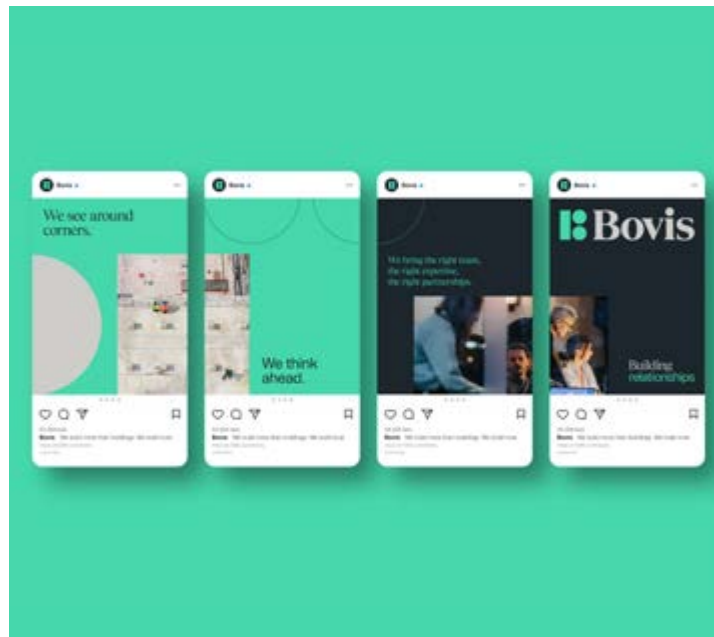


## A&O Shearman and Landor UK

With A&O Shearman born from the merger of two large law firms, Landor was tasked with creating a unified identity. Part of that involved the crafting of a brand voice that works side by side with graphic layouts and bold photography to elevate and add context. Deliberately avoiding law's traditional ways of communicating, the outcome prioritises impact and accessibility. "A really nice execution and clear editorial style," said one judge.

## Bovis and Industry Partners

The return of UK construction and consulting company Bovis' brand meant it needed to be positioned as energetic, confident and clear. Industry Partners helped to make its new language the differentiating factor, with its 'Building relationships' voice leading to words that stick. One judge thought the project offered a "clear, people-centred message".





### Endura and Reed Words

Reed Words crafted a new tone of voice for Scottish cyclewear brand Endura. To make the brand stand out, it ingeniously defined unique voice characteristics and compiled a 'McLexicon' of ownable Scottish words. The project resulted in a 58% increase in revenue and impressed judges. One commented: "It's quirky and extremely distinctive!"



## Renault and Lonsdale

Lonsdale transformed the Odeonsplatz in Munich, one of Europe's most historic squares, into a bold, open-air celebration of creativity, technology and lifestyle on behalf of Renault. The project excitingly aimed to redefine what an automotive showcase could be, which was achieved by the creation of a striking architectural and sensory installation that invited the public to feel, play and connect. Revealing the new Renault Clio, the installation captivated visitors and media alike. For instance, visitors could explore immersive touchpoints including a digital car configurator and The Originals Renault Store.

The Odeonsplatz motor show experience caught the imagination of judges, too. One commented, "I really love this one! The city takeover feels genuinely community-minded. It doesn't push the brand, it invites people in and creates real connection in a simple, human way."



## SRG SSR Schweizerische Radio - und Fernsehgesellschaft (The Swiss Broadcasting Corporation)

Switzerland hosted the Eurovision Song Contest (ESC) in 2025, and Basel was to be the perfect stage for unity, diversity and creativity. SRG SSR Schweizerische Radio - und Fernsehgesellschaft harnessed the motto 'United by Music' to remind the audience that in a world of division, music is a universal language that brings people together. With the ESC needing to serve as more than a music show, it reimagined the opening ceremony with a tram parade through Basel, added the first ESC mascot and expanded accessibility services. The project didn't stop there; in the lead-up to ESC 2025, Basel was transformed into a vibrant host city with ESC-themed decoration, which created a festive and unified atmosphere.

"What a mammoth effort!" praised one judge. "It's bold, immersive and genuinely builds a shared sense of community. The strategy is tight and the way it connects culture, story and execution is brilliant."



### Mastercard and FutureBrand London

In a bid to evolve Mastercard's brand from a visually dominant identity into a multisensory experience, FutureBrand London crafted a distinctive haptic logo. Featuring composed vibrations synchronised with Mastercard's iconic sonic melody, it allowed users to feel their transactions. Moving Mastercard beyond the realm of visual branding, judges were highly impressed with the "elegant" outcome.

### Pepsi Diner Milan 2024 and PepsiCo

PepsiCo reimagined its New York diner experience for the people of Milan, acting as an exclusive pop-up experience that showcases its new Pepsi logo and visual identity system. The PepsiCo team in Europe embedded the brand deeply within Italian pop culture, as demonstrated by the inclusion of local cues such as football and music. "The project was faithful to its brand and executed in a fun way," said one judge.



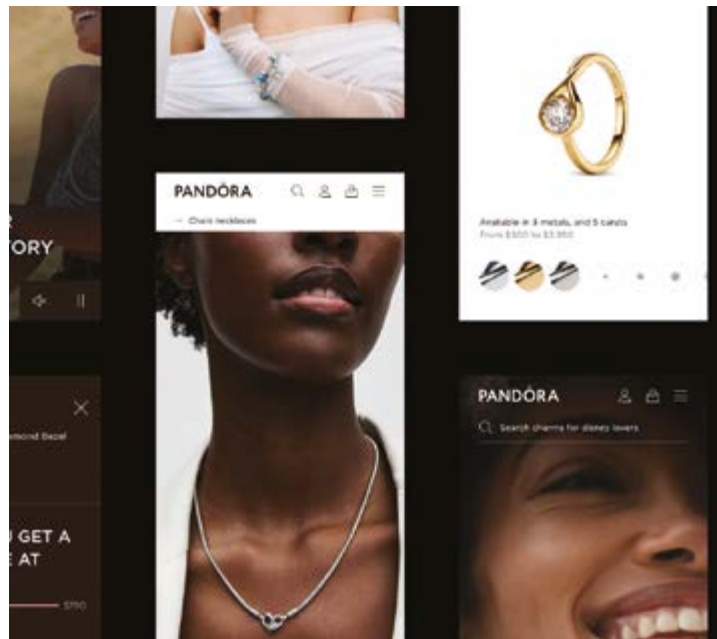


## Alpine and Lonsdale

Hoping to act as a living expression of its racing soul and French artistry, Alpine opened its new flagship on the Boulevard des Capucines, right in the heart of Paris. Lonsdale created L'Atelier Alpine as an embodiment of the brand's ethos, 'The Art of Lightness'. With the environment celebrating Alpine's spirit of movement and modernity, judges praised the "beautifully crafted" outcome.

## Pandora and Work & Co, part of Accenture Song

Pandora, the world's largest jewellery brand, launched its new e-commerce platform with the help of Work & Co. Lively, playful and dynamic, the outcome operated as a seamless commerce experience. Judges were impressed with how the digital experience mirrored the craftsmanship of the brand's physical pieces. One commented: "It is nicely executed and polished."





Bronze



## Renault - le défilé renault® the carwalk

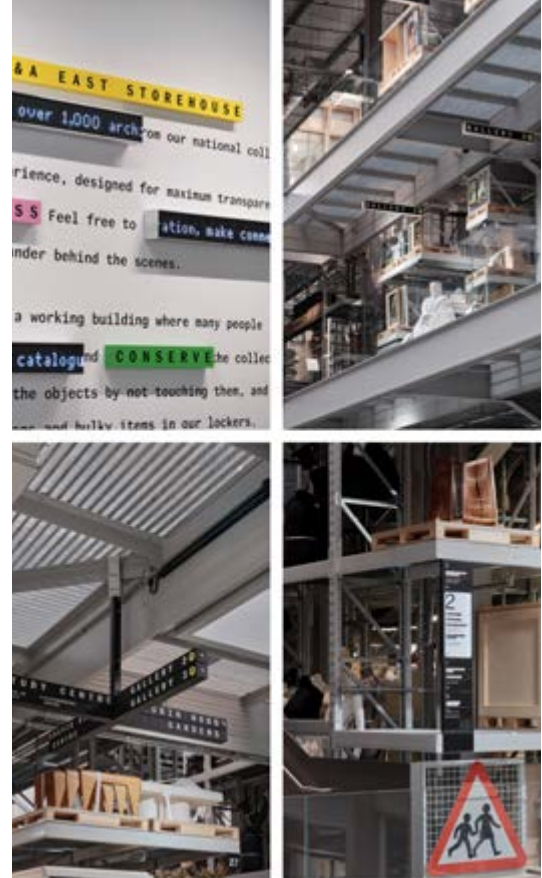
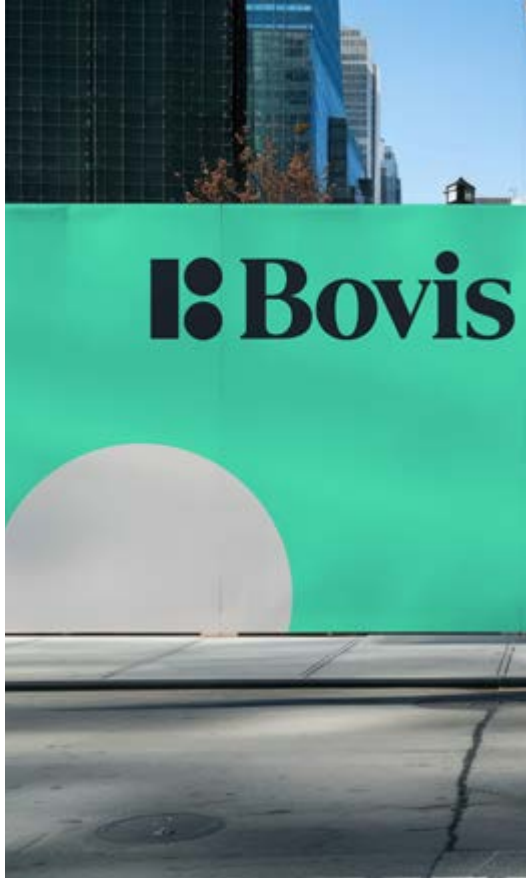
Renault's reinvented flagship by Franklin Azzi acts as an immersive experience: an echo of the past and a vision of tomorrow. Created with bold architecture, it showcases innovation and design in an iconic but friendly space. With French refinement central to the concept of the carwalk, it oozes quiet elegance. "A beautifully executed flagship that gives Renault a real presence again," praised one judge.

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## Bovis and Industry Partners

For Bovis, a construction brand returning to the market after decades, it was crucial to have high-quality signage that would lead to a smooth operation on building sites. Industry Partners was called on to create a wayfinding and signage system that is instantly recognisable, highly functional and reflective of the brand's values of clarity, confidence and partnership. Built around the new Bovis 'B' monogram and graphic language, the signage palette prioritises legibility and safety, while the graphic system creates consistency across hoardings, site boards and directional signage.

The project resulted in on-site recognition and pride, with employees reporting they were happy to see their brand brought to life in bold, visible ways. Judges were also impressed, with one commenting, "You can clearly see how the wayfinding fits with the overall brand and stands out against the backdrop on a construction environment."

## V&A and Fieldwork Facility

Fieldwork Facility crafted the wayfinding and interpretation on behalf of the V&A for its East Storehouse, a new type of immersive museum experience that offers unprecedented public access to 250,000 objects, 350,000 books and 1,000 archives. Fieldwork Facility believed that by treating the entire building as if it were software, it would give greater agency to a younger and more diverse audience. With the operating system's four modes (Search, Discover, Decode and Hack), wayfinding became a crucial interface to help visitors search and discover the building and everything it holds. The core system comprised recycled composite paper blocks and tiles to underline the V&A's celebration of making.

The results were phenomenal, with Time Out listing Storehouse as one of the best things to do in the world in 2025. One judge said, "This is a really strong entry that is both highly innovative yet meets the pragmatic adaptive needs of the space."

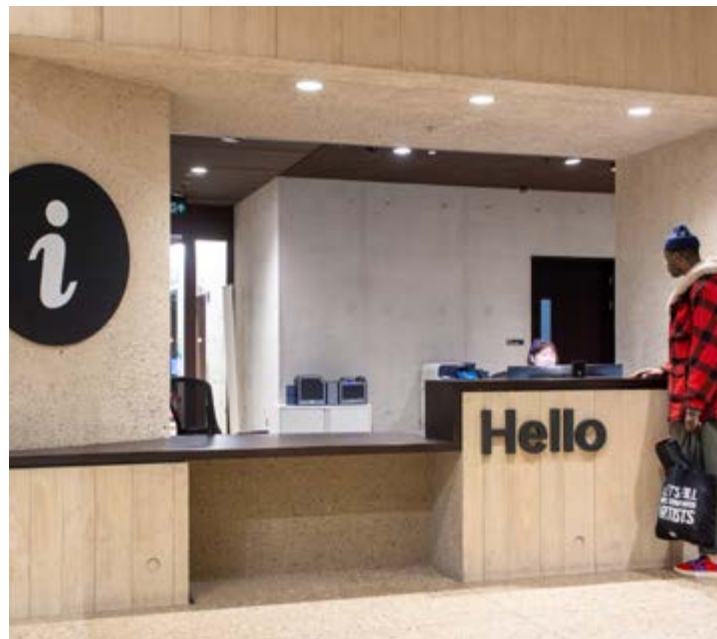


### Mastercard and FutureBrand London

Mastercard's haptic logo, developed by FutureBrand London, introduces a new form of sensory wayfinding. Rather than relying on traditional signage, this design acts as a tactile signal for users that is both functional and emotionally resonant. Judges were impressed with how it provided a consistent and recognisable cue that enhances confidence and accessibility. One said, "This is a great extension of the brand's visual identity!"

### UCL and GRAPHIC:SR

GRAPHIC:SR crafted an intuitive wayfinding and signage system for Marshgate, UCL's most ambitious building project. The team developed a signage strategy that embraced the building's 'long-life, loose-fit' methodology, offering destinations clear identification. The result is a wayfinding system that contributes to the building's identity as a hub for interdisciplinary collaboration and innovation. "This brings a sense of presence and personality to the space," said one judge.





### Limerick City and County Council with Placemarque

The city of Limerick in Ireland required a wayfinding, orientation and interpretation strategy that could enhance its legibility and visitor experience. The design by Placemarque defined and colour-coded five key city quarters, which aided visitor orientation. It also beautifully captured the city's mix of medieval, Georgian and modern architecture, with a minimalist yet characterful aesthetic. "People will enjoy your work for years to come," said one judge. "Well done!"

### Spark and Modulex

Modulex's ingenious project for Spark stood out as one of the first to pioneer solar-powered signage within the wayfinding and exterior branding sector. Its two Helios-powered signs were purposefully designed to deliver uninterrupted day-and-night visibility, and offer a visually striking aesthetic. As well as being a highly efficient system, it also received overwhelmingly positive feedback from Spark's team and visitors.





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Gold



### MotoGP and Pentagram

Pentagram was responsible for repositioning MotoGP as a modern sporting proposition. Part of the brand's redesign included an updated typeface, which needed to act as a defining element of MotoGP's new voice and visual identity. Pentagram developed four custom typefaces including MGP Display, which cleverly channels the dynamic lean and curves of the racetrack. Able to flex and adapt season after season, the brand now offers far more energy and freshness.

Judges agreed that the typography-led transformation helped reposition MotoGP as a forward-looking entertainment brand that stays true to its racing DNA. One commented, "The new font family was created with perfection... attention was paid to all details: bike lean angles, wheel geometry, the tracks and the fluid animation. Pentagram answered the brief with grace."



Silver



### easyJet and Zag

Zag crafted a cohesive and consistent brand world for easyJet across its end-to-end customer experience. A crucial part of the project was reimagining its typography with the help of Dalton Maag typeface design studio. Unbounded Sans is packed full of character with rich and dynamic gradients that maximise brand recognition. The typography, which offers a human touch that was previously lacking, was praised by one judge for being “true to the easyJet brand”.

### The Royal Institute of Philosophy and Only

The Royal Institute of Philosophy’s previous identity reduced philosophy to something dry and academic. Hoping to move away from dense serif text and muted colours, it sought the help of Only to reimagine the institute through the lens of typography. The outcome pairs F37 Caslon with F37 Blanka to offer a voice that is warm, articulate and unmistakably human. “Simple and contemporary,” praised one judge.



Silver



## China Now Music Festival and Saboteur

Despite The US-China Music Institute at Bard College's 2024 performance allowing its composers to use AI to write musical notation for the compositions, Saboteur set out to design the type by hand. Replicating the way machines 'think', the characters were designed to be drawn with a brush. The outcome was described by one judge as "gorgeous and beautifully hand-crafted".

## Greene King and Siegel+Gale

Siegel+Gale reimagined Greene King's brand identity, including its typography. The new typographic system, which elegantly balances heritage with modernity, includes the custom Crown Serif font, a design inspired by Greene King's iconic crown. Exuding warmth and character, the design was described by one judge as "beautifully crafted".





### Maybelline New York and Sixième Son

Requiring a sonic identity that could stand out in a crowded beauty landscape, Maybelline New York revived its 'Maybe It's Maybelline' jingle with the help of Sixième Son. But the cultural icon needed to be reimagined for a new, digital-native audience shaped by new aesthetics, cultural shifts and a demand for authenticity. The sonic agency realised a jingle alone could no longer support the needs of a modern, omnichannel brand, so it crafted a sonic identity inspired by the bold energy and cultural diversity of New York City. To amplify recognition, a distinctive way of saying 'May', 'Maybe' or 'Maybe It's' was created for seamless use in all content.

The end result was highly successful, with Maybelline New York enjoying more than 24 million views on TikTok post-launch. "A masterful reinvention of the world's most recognisable beauty jingle," noted one judge, "It was transformed into a modern, platform-native sonic ecosystem without losing equity."



### Sound of Shell and Sonicbrand

'The Sound of Shell', Shell's decade-long mission of 'sonifying' its pecten logo, needed to be refined following the company's brand evolution in 2023. With the visual rebrand inviting fresh thinking, there was an opportunity to reimagine how Shell expresses itself through sound. Sonicbrand crafted a sonic framework that offered clear guidelines, robust governance and collaborative education. The new scalable music library underlined the brand's aims of ensuring broader, more accessible sounds. Sonicbrand successfully created Brand Central – the online home of the Shell brand that is accessible by more than 20,000 Shell staff – and a music guardian team that ensures alignment with Shell's sonic guidelines.

"This is one of the most ambitious sonic branding programmes in the global marketplace," said one judge. "The strategic will behind this system is evident: a flexible and curated library that balances global coherence with local cultural flavour."

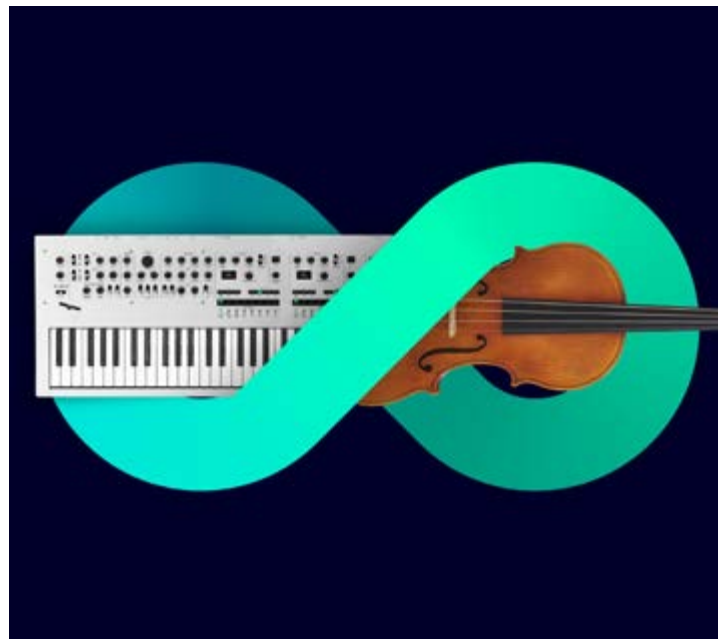


### degewo and why do birds with wirDesign

The largest of Berlin’s six state-owned housing associations, degewo wanted a sonic identity to celebrate its 100th birthday. wirDesign attempted to foster a strong sense of community among tenants, which it achieved by using handcrafted and warm timbres and elements from the home environment. Its dynamic rhythm invited people to clap and dance along, resulting in impressed judges. One commented: “It expresses the friendly and inviting tone of the brand.”

### Siemens and why do birds

A decade on from the creation of its first holistic sound identity, Siemens turned to why do birds once again to following a visual identity rebrand. Now perceiving itself as a technology leader, Siemens’ sonic identity was refined to align with the brand’s new direction. Its brand music masterpiece intelligently translated principles of clarity, purpose and impact into one evolving musical journey. “It’s a good evolution of the original composition,” said one judge.



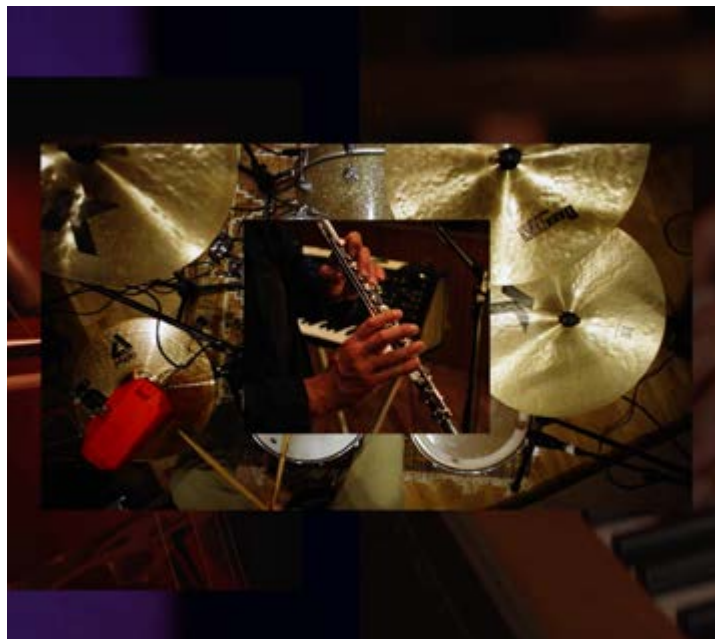


### L1+ and Sixième Son

Sixième Son Paris was tasked with doing something unprecedented in European football: creating a custom, bold and comprehensive sonic system for the French Professional Football League's new channel, L1+. The music, inspired by Ravel's iconic Boléro, evokes elegance and power, and is distinctly French. Judges agreed the outcome gave French football its own voice and rhythm, with one praising the "powerful sonic idea."

### CGR Cinémas and Chut! On vous écoute

CGR Cinémas, one of France's largest cinema chains, entrusted Chut! On vous écoute with developing a sonic brand for its premium theatres. Making use of a powerful orchestral theme, it crafted a musical signature that is adaptable, distinctive and immediately recognisable. "An amazing challenge that was beautifully put together and well executed," said one judge.





## LBS and why do birds with Huth+Wenzel

Judges appreciated the “catchy and clever” sonic identity crafted by why do birds with Huth+Wenzel on behalf of LBS.



### Parthalán Place and Alkamee Brand & Design

The Dublin suburb of Tallaght was emerging as a cultural quarter. It therefore called on Alkamee Brand & Design to craft an identity that could unite its three institutions - Rua Red Gallery, the Civic Theatre and Tallaght Library - into a single, recognisable destination. The brand agency cleverly created the Parthalán Place identity based on Tallaght's founding legend of a Greek prince who first settled the valley. The visual identity stems from modern shield motifs, which represent community, culture and imagination, and a colour system drawn from the Dublin Mountains, the Dodder River and local clubs.

Judges agreed that the resulting brand was capable of connecting residents and institutions under one name. "Nice example of bringing emotion and storytelling to a place," said one judge. "I really liked the connection to the founding legend, and the identity and idea come through strongly."



### A State of Denmark and Copenhagen Capacity

Aiming to craft a place brand that could show the world just how warm, trust-based and human Denmark really is, Copenhagen Capacity created A State of Denmark. This project acted as an evolution from previous work, with a strategy rooted in insight, collaboration and creativity. Its informal and human tone impressed judges, with one describing the project as “clean, polished and intentional”.

### Eastern City and Anatomy

London’s world-renowned cluster of towers, Eastern City, called on Anatomy to reposition it as an inclusive, progressive community. The new brand reframes Eastern City around its ability to influence positive change, and includes a refreshed visual identity that draws inspiration from the city’s iconic skyline. The project exceeded four million impressions, leading to one judge describing the work as “clever” and “inviting”.

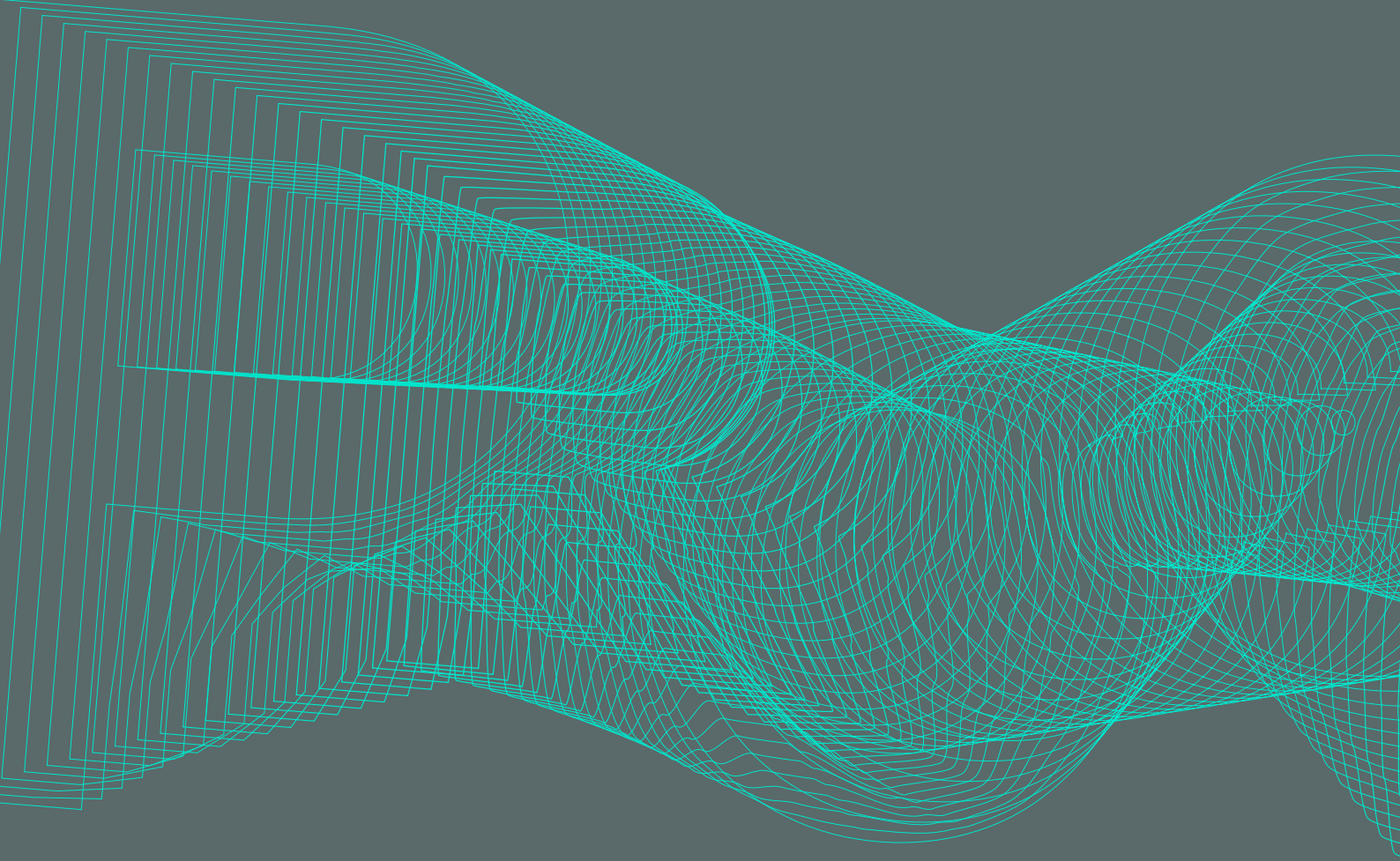






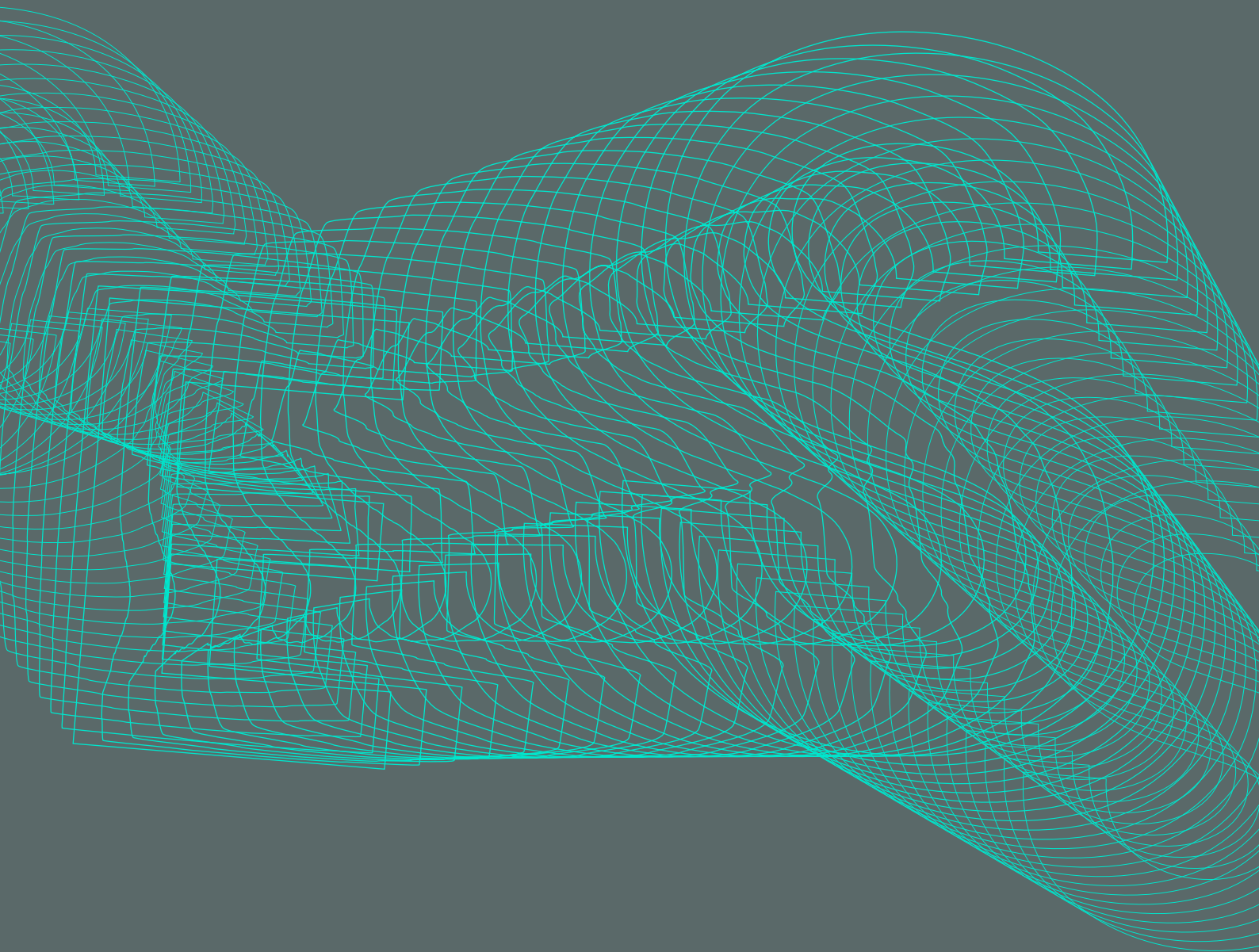
### First Quantum Minerals and Bladonmore

Global mining group First Quantum Minerals needed a rebrand to reflect the entrepreneurial, pragmatic and deeply human spirit of the business. Bladonmore modernised the identity and leveraged a social media strategy that removes jargon and formality and uses candid imagery and bold headlines. The project led to a 50,000 increase in LinkedIn followers, with one judge praising the project for being “strong and purpose-driven”.



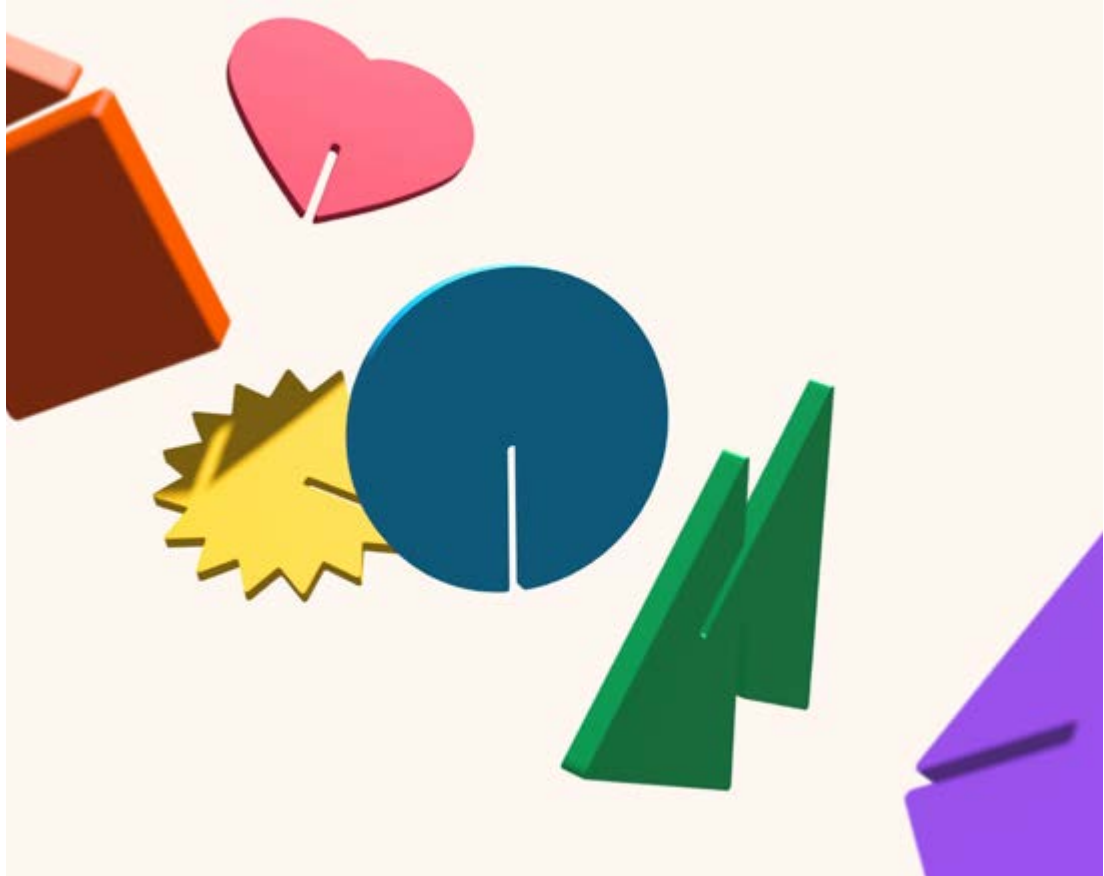
# Process

Transform  
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Europe



## Best Internal Communications During a Brand Development Project

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### ams OSRAM and GW+Co

Following the merger of four business units, CSA, the sensing business of ams OSRAM, was created with 4,000 employees worldwide. GW+Co's role was to align the organisation by transforming structure into culture, which it achieved by building the identity from within. A collaborative design process followed, featuring more than 250 employees, and led to the creation of the simple but powerful CSA business compass. Defining purpose, goal, priorities, promise, guiding principles and value propositions, the way the framework was created meant communications were not an afterthought, but the engine of transformation.

“This was a brilliant way to bring together different people and get them to genuinely work with each other,” said one judge. “The project seemed inspiring to many and the end result is good.”

## Best Internal Communications During a Brand Development Project

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### IAG and Clout Branding

Insurance group IAG called on Clout Branding to create a movement that could reassure, educate and inspire its 15,000 employees. The new internal brand, 'Inclusive Innovation', educates as to how GenAI could be deployed, shaped and composed, with clear stories of use cases. Results were good, with more than 1,000 employees joining the online community, prompting one judge to describe the project as "incredible".

AWARDS CEREMONY

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Craft

Disruptive

Authentic

Strategic  
repositioning

Design as  
a catalyst

Commercial  
impact

Immersive

Brand DNA

Synergise

Digital first

Flexible  
system



North Star

Reimagining  
the paradigm

Category  
leader

Reframed the  
conversation

Creative  
platform

Juxtaposition

Narrative  
architecture

Radical  
simplicity

Culturally  
relevant

Scalable

Visual  
language

Ecosystem

\* CUT THROUGH THE BS

# LoveGunn

Right from the heart. Straight to the point.



### Oxford United Football Club and LoveGunn

Oxford United's rebrand set out to transition the club from a traditional football team into a symbol of ambition and community impact. LoveGunn was called on to bring this vision into reality, which it achieved through the 'Dream. Inspire.' brand identity. From there, the brand was activated across every corner of the club. LoveGunn cleverly transformed the stadium and training ground into living canvases of the new brand, with spire motifs, bold messaging and unified graphics creating a consistent experience for players, staff and supporters. The implementation extended to digital platforms, too, which were crafted to entertain daily.

The project led to a 373% Instagram growth and a tripling in TikTok followers. In addition, there were other highly impressive results, including record retail sales and season tickets selling out for the first time in the club's history. "Good development and execution," said one judge.



## Mahindra and Dusted

Indian SUV icon Mahindra needed a bold new brand to achieve its mission of building belief in the emerging EV category. Dusted crafted a strong new identity that was then backed up by a massive rollout under which every touchpoint unified as one bold, unmistakable identity. Cohesion was seen across every channel, from CGI concepts to the showroom floor, leading one judge to describe the work as “very impactful”.

## Bovis and Industry Partners

It was crucial to Bovis that the aim of its rebrand wasn't just to apply a new logo. Instead, it sought the help of Industry Partners to deliver a consistent experience for employees, clients and the wider industry from day one. Industry delivered this by co-ordinating every element of the rollout through brand books, leadership briefings and office branding to instil pride. “A fresh and distinctive approach,” said one judge.



# Best Implementation of a Brand Development Project

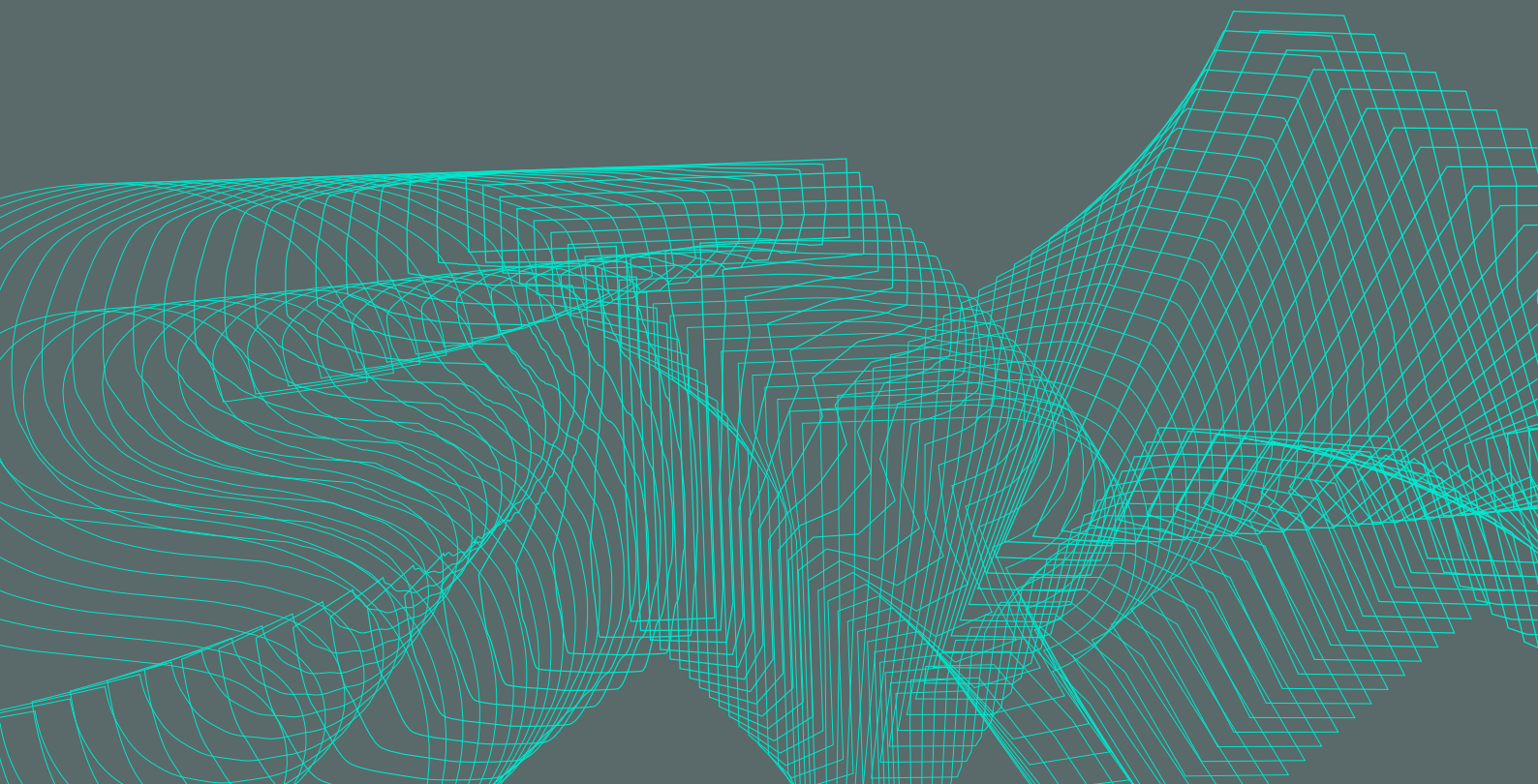
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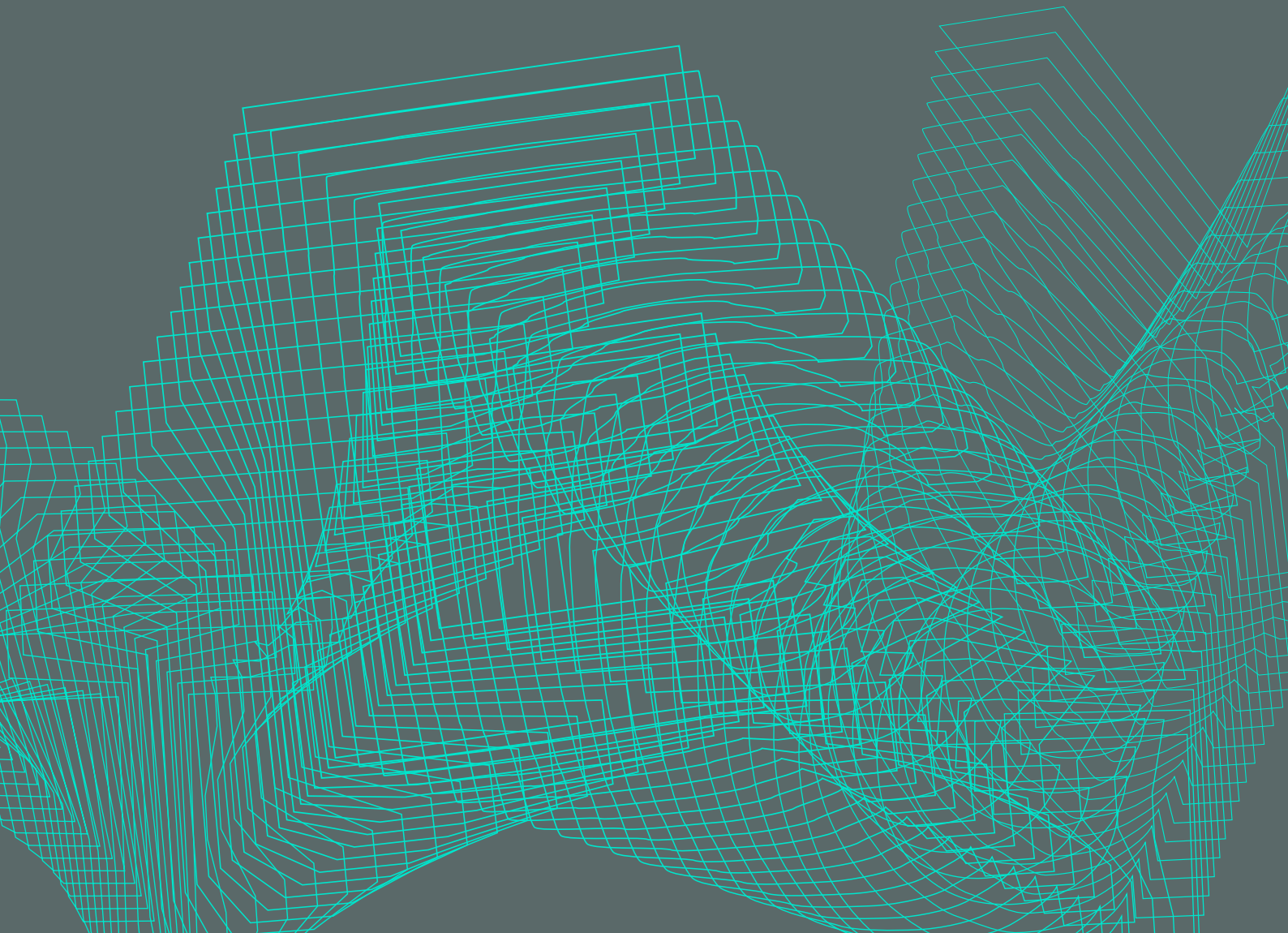
## Sanofi

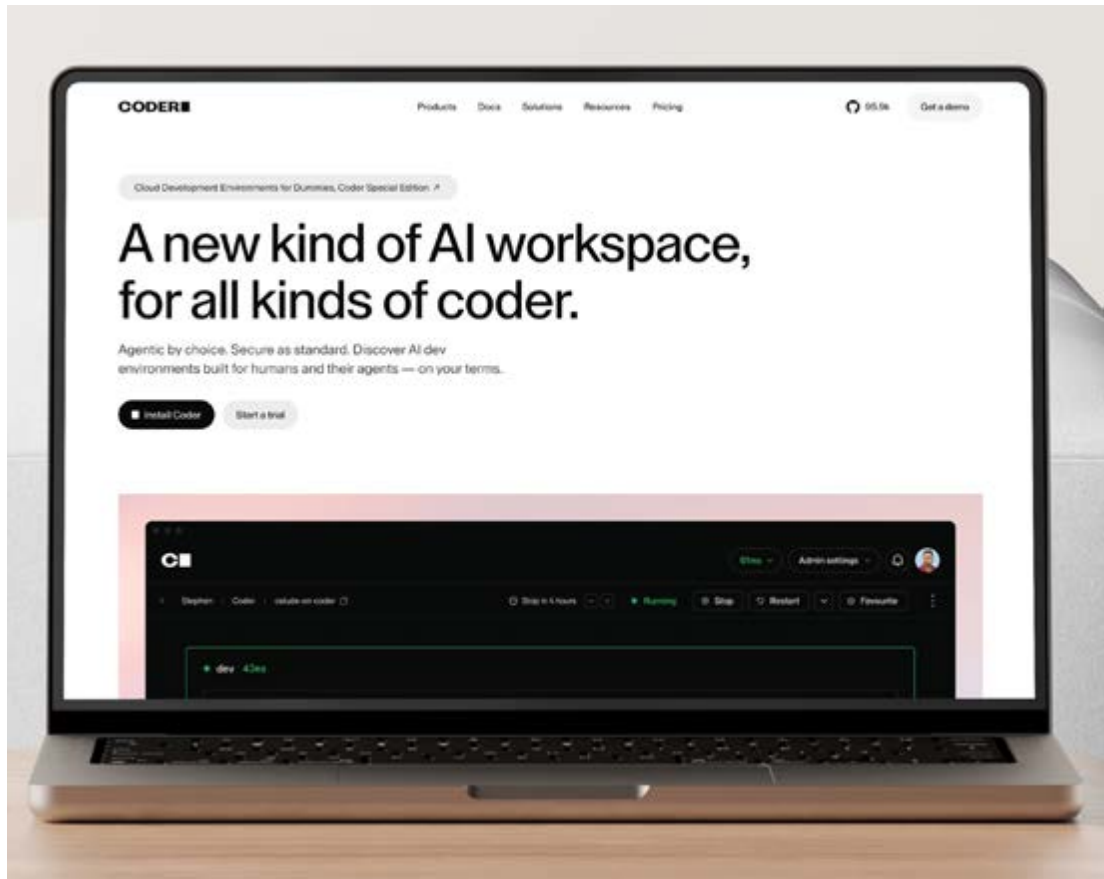
Pharma company Sanofi decided to invest in an external sponsorship - Paris 2024 - to ignite its internal brand transformation. It launched The Sanofi Cup, its internal Olympiad, which drove the largest voluntary participation in company history, with 10,000 watching the final live. The end result was a trebling in employee advocacy, leading one judge to praise the project's "strong execution".

# Strategy



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## Coder and Together

Coder, which enables teams to build software faster, wanted to reposition from being a niche developer tool into an enterprise-ready brand. To remedy this, Together undertook a rigorous strategic process involving in-depth immersion sessions and the use of its 4Cs framework: climate, company, customers, competition. The result? A new brand idea, 'Open to Build', that positioned Coder as accessible and empowering for all developers. The new 80/20 brand system offered further coherence while allowing flexibility for tailored messaging to different audiences.

Along with making the client happy, Together succeeded in putting a smile on the judges' faces. "A very strong creative strategy and execution that feels fresh and modern," noted one judge. "It's a well-defined brand personality that resonates authentically within the tech/developer space."



### Cruxy and Designhouse

Cruxy, a specialist data-led growth consultancy, sought the help of Designhouse to define a creative strategy that would sharpen its position and fuel growth. Based around its 'Calculated Maverick' personality and expressed through bold geometry, a confident colour system and a voice that is incisive yet approachable, the new identity reimagined Cruxy as a consultancy that does not just advise but also accelerates.

### Freshways and White Bear Studio

Freshways, the UK's largest independent dairy, needed an identity that could somehow set it up for long-term growth in a declining category. White Bear Studio realised 'fresh' was a genuine operational advantage, so it reclaimed the word and turned it into a strategic idea guiding how the business thinks, behaves and grows. Its new behavioural framework led to an exciting visual outcome that one judge described as "simple and compelling".





### Cubic<sup>3</sup> and Dusted

With its image falling behind the business, Cubic<sup>3</sup> needed a brand powerful enough to reflect its leadership and ambition. Dusted opted to craft a distinctive, unified identity capable of leading the transition to software-defined connectivity, as demonstrated by superscript 3 - a simple, memorable mark that expresses the brand's promise to deliver more value. One judge described the updated brand as "crisp, clear and structured".

### Jane Grey and WMH&I

Professional dominatrix Jane Grey asked WMH&I to craft an identity that had strategic rigour in a category flooded with clichés. Identifying four archetypes of sexually submissive men, the agency settled on a new positioning: 'Bound by Jane. Relinquish yourself to the will of Jane Grey's way.' The new identity offers an omnipresent psychological influence tailored to the right audience. "Refreshing, convincing and premium," said one judge.





### AXA and Saboteur

Saboteur crafted 'Backseat Boss' as the first schools programme that turns kids into driving instructors on behalf of AXA, which tasked the agency with creating a schools-based road safety campaign. The campaign cleverly weaves together four simple rules that spell BOSS - Buckle up. Off your phone. Steer with both hands. Stop at the red light. - while also allowing children to learn in the classroom through call-and-repeat, 'Boss Bingo' and role play. Saboteur also introduced Max, a bean-like character who fronts the programme, as a way of engaging with all pupils.

The programme was a great success from the get-go, with the head teacher at Heath Primary School telling the agency, "The children had a fantastic afternoon and were fully engaged." Judges were also enthusiastic about the project, with one saying, "It's really strong, sets out the challenges and objectives for the new visual identity and meets them all in a really engaging and memorable way."



### Goodies and Dragon Rouge London

Goodies wanted to be a snack brand that could balance the fun and playfulness kids want with the nutritional reassurance parents need. Dragon Rouge London's role was to craft a creative strategy that places kids front and centre, which was achieved by centring the brand idea around 'feed their imagination'. The Goodies characters were designed with real purpose, acting as playful brand mascots that bring out the fun and embody kids' imagination to tell a bigger story. Representing different imagination traits, the characters avoided gender cliches or suggestions that boys and girls experience imagination differently.

"Goodies have done a great job in thinking behind the creative strategy. This is certainly one of the front-runners!" said one judge. Another added, "It was great to see the research, and I loved how children were also involved in the process."



# IGNITE YOUR SPARK

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PR  
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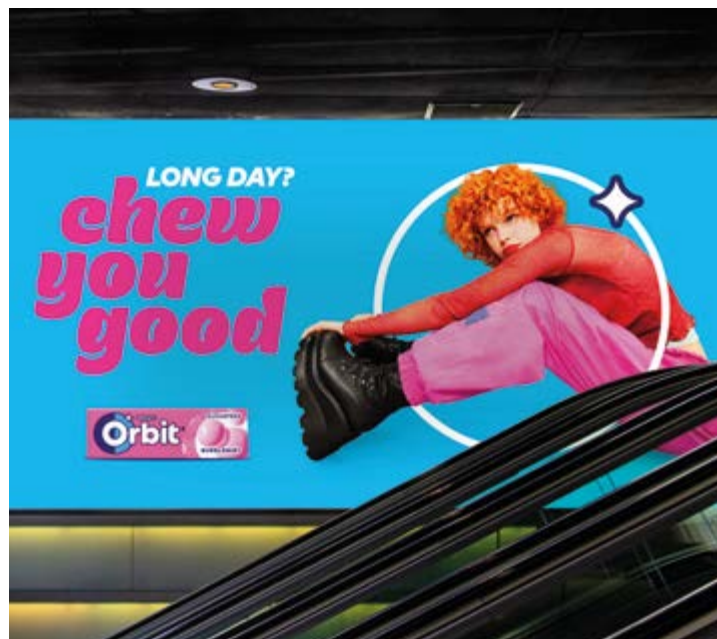


### Airtime and ODA Branding

Known as that phone bill app', Airtime was lost in a sea of high-effort, low-reward loyalty schemes. It therefore called on ODA Branding to reposition it for the future. The brand's new strategy was centred around the idea that people don't fall in love with discounts, they connect with brands that make them feel good. By dropping 'Rewards' from the name, the rebrand signalled ambition. "Hit the brief well and connected emotionally," said one judge.

### OEFY and Elmwood

Mars Wrigley's leading chewing gum brand, OEFY - Orbit, Extra, Freedent and Yida - had historically been positioned around breath-freshening confidence. But falling revenue meant Elmwood had to devise a new identity reframing chewing gum as a small, daily act of self-care. Judges were impressed by a 15% sales increase in key markets. "Nice creative and complex challenge for this space," said one.





Bronze



## Sky

With Sky Glass not fully meeting expectations, the launch of Glass Gen 2 offered a chance to reposition the product to drive stronger consideration and highlight improved quality. Emphasising the experience of great television, its brand identity centred on simplicity, emotional connection and innovation. The outcome was a 20% increase in consideration and an 85% year-on-year increase in sales.

## St Austell Brewery and Brand Potential

St Austell Brewery was reimagined by Brand Potential such that it was rearticulating to honour heritage and fuel ambition. The agency crafted its new strategic idea, 'Brewing great experiences for the generations to come', which ensured the business remained relevant, resilient and future-facing. "Good process and nice to see how the brand moved toward experiences," praised one judge.

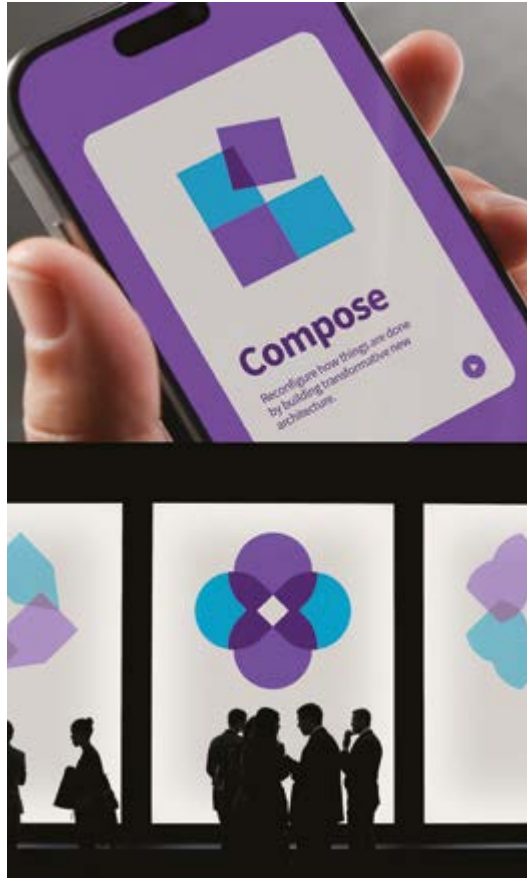


Bronze



### CO2 YOU and Boundless Brand Design

One judge praised the “lovely design work” as Boundless Brand Design successfully transformed CO2 YOU’s strong business proposition into a brand with emotional resonance.



## IAG and Clout Branding

IAG's leadership recognised the urgency of the early adoption of GenAI to deliver on its purpose of 'we make your world a safer place'. Requiring a movement to reassure, educate and inspire, Clout Branding created an internal brand, Inclusive Innovation. The strategy features two key principles: the fact that magic happens where IAG people come together with the powers of GenAI, and that IAG approaches GenAI openly and collectively. As a result, the unmistakable visual identity was combined with motion design, animations, an intranet hub, a Viva Engage community and Prompt campaigns.

An effective solution, the project led to an increase in the use of Microsoft Copilot at IAG from 23% to 61% in six months, while a two-week winter campaign drew record attendances at events. "Great work demystifying AI," said one judge. "It feels relatable, on point and visually well developed."



## Orchestre de chambre de Paris and Landor Paris

With the cold and esoteric language of classical music remaining a barrier to the mission of Orchestre de chambre de Paris, it needed its own language if it wanted to fulfil its mission. Landor Paris' job, therefore, was to craft a new identity that was popular and truly inviting. This was achieved by completely reimagining classical music: the language of music was reinvented by shifting it from an esoteric alphabet to a popular, easy-going, versatile language. For instance, music notes became rubber ducks to talk about Swan Lake, or Pont des Arts padlocks to talk about Romeo & Juliet.

With an 80% increase in ticket sales revenue, judges were highly impressed by the intelligent project. One judge said, "I really love this as an example of disruptive creative strategy that tackles a cultural problem head-on and delivers both emotional resonance and measurable performance."



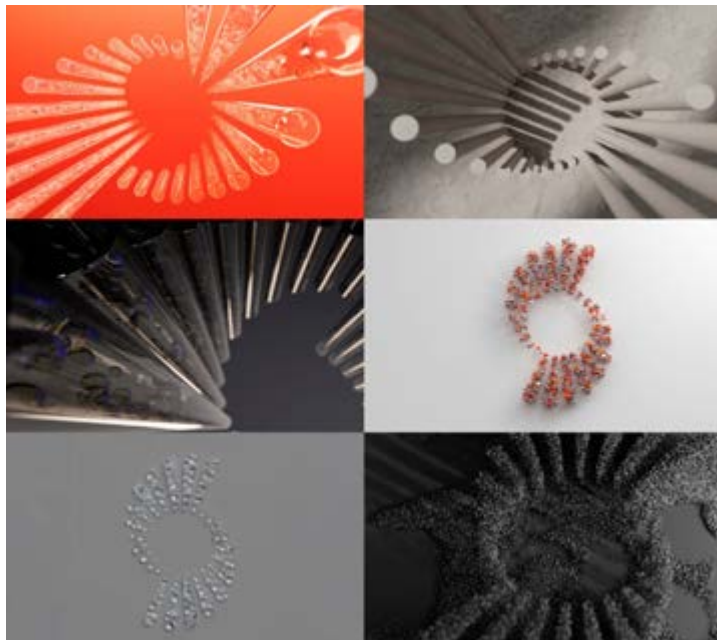
## Maybourne and FutureBrand London

Having operated for too long as a silent partner behind its properties, Maybourne called on FutureBrand London to revise its identity. The agency adopted a new strategy, with 'Stories of Distinction' acting as a concept that celebrates the unique identity of each hotel while uniting them under a shared ethos of excellence. "Great attention to detail and craft," noted one judge.

## SThree and SANDBEE

Tasked with developing a creative strategy that redefines how SThree expresses its leadership in STEM (science, technology, engineering and maths), SANDBEE crafted 'Outpace tomorrow, together' as a bold expression of the business' role as a trusted partner. Leading to a 75% increase in web traffic, judges were very impressed. "Strong strategy tackling a well-defined problem," noted one judge.





## Syensqo and Landor Paris

Syensqo and Landor Paris centred the new Syensqo brand around the idea of ‘Science Made Collective’. The new brand acts as a metaphor for how atoms unite to form matter, underlining how Syensqo unites people, ideas, technology and sustainability to push science forward. With Syensqo’s share price grew by more than 10% in two days. Judges couldn’t help but be impressed by the “confident” and “beautiful” outcome.

## St Austell Brewery and Brand Potential

For its first major rebrand in more than seven decades, St Austell Brewery called on Brand Potential to design an identity built for relevance now and momentum next. Brand Potential leveraged creative that really connects by uncovering and elevating real brand assets from the archives, including embossed typography, historic marks and characterful details. “A sound project with some strong thinking,” said one judge.





### Tata Consultancy Services

An established global leader in digital transformation and technology solutions, Tata Consultancy Services (TCS) developed a creative strategy to increase awareness of its manufacturing capabilities and expertise. Now positioned as a thought leader and trusted partner for manufacturing clients, TCS was praised by judges for its “strong strategy and robust results”.



### Cruxy and Designhouse

Designhouse was tasked with transforming Cruxy to reflect its incisive positioning. As a company that stands apart as a catalyst for accelerated growth, it needed a new identity that could match its lofty ambitions. Positioning Cruxy as a bold, trusted and indispensable partner to ambitious organisations, the new identity was defined around the idea of the company being a ‘Calculated Maverick’. From there, a design system was crafted around two intersecting lines that symbolise the absolute precision and pinpoint-accuracy Cruxy offers to its customers.

Judges were highly impressed by the project, which generated a 240% increase in web traffic and a 136% increase in revenue in the first half of 2025. “An outstanding brand evolution that shifted the business with great results,” one commented.



### AerFin and Mr B & Friends

Amid increasing ambitions of global growth, civil aviation aftermarket company AerFin's identity was lagging. Mr B & Friends created a compelling new brand platform that will fuel the company's ambition from the organising idea of 'The Way Ahead'. The powerful statement of intent had the ability to also pivot as a framework for internal employee experience. "Really nice brand development," praised one judge.

### Oxford United Football Club and LoveGunn

Oxford United Football Club wanted to demonstrate its commitment to empowering people and generations to achieve their goals, so it sought the help of LoveGunn to engineer a new identity. The new 'Dream. Inspire.' brand identity encapsulates the mission, resulting in a modern brand built firmly on heritage. "A highly effective entry with a strong brand platform," praised one judge.





## AstraZeneca and Conran Design Group

Faced with a fragmented brand identity, AstraZeneca called on Conran Design Group to refresh its brand strategy and visual identity with a razor-sharp focus. The ‘Explorer’ was settled on as a natural brand archetype, from which a practical and flexible system was crafted that includes micro/macro image comparisons to highlight the holistic scale and individualist nature of AstraZeneca’s impact. “Strategically sound with a confident creative identity,” said one judge.

## Burgess Hodgson and Mr B & Friends

Mr B & Friends introduced an evolved brand identity rooted in heritage for UK accountancy firm Burgess Hodgson. To stand apart in a visually boring sector, its updated brand is bold and distinctive, featuring a new brandmark designed as an abstract bar chart to represent growth. “The strong brand development really elevated its identity,” praised one judge.





### Bath Rugby and Mr B & Friends

A world-famous club with a glorious history, Bath Rugby had to dispense with its tired old identity. Following a change of leadership, the club called on Mr B & Friends to engineer a new identity capable of appealing to the next generation of supporters. From the new strategic platform, 'Built Different', the aim was to reflect Bath Rugby's capabilities, culture and sense of place. The new, exciting identity offers a promise of drama, entertainment and spectacle, as demonstrated by its carefully curated typographic system, heroic photography and an emotionally charged tone of voice.

The rebrand was a complete success, with a 30% increase in year-on-year membership numbers. "A powerful, emotive platform with real grit and momentum, and a distinctive rebrand," noted one judge. "This feels ownable and differentiates the club," added another judge.



### Tideford Organics and The Space Creative

To create a clear differentiation between Tideford Organics and parent brand Yeo Valley's new soup range, The Space Creative had to devise a new positioning. Using category data and qualitative research, the agency identified an opportunity to tap into a growing audience of 'Trailblazers' seeking tasty, plant-based alternatives for lunchtimes. From the new proposition, 'The Joy of Adventurous Plant-Only Food', the updated brand emphasises the idea that plant-based meals can be both delicious and thrilling. The Space Creative brought this vision to life with the help of 'Rudy the Foodie', a connoisseur character that embodies the brand's adventurous spirit.

With Tideford Organics becoming the fastest-growing soup brand in both Tesco and Waitrose, judges were very impressed. "The creation of Rudy, a charming character, was a big strategy step. His passion for culinary art improves every packaging," said one judge.



Silver



### Kuoni and ODA Branding

Tourism company Kuoni was admired but rarely chosen, so ODA Branding needed to evolve it such that it kept its aspirational heritage, but re-expressed it for modern, broader, more experience-driven travellers. Kuoni's refreshed brandmark reintroduced the globe as a dynamic portal to wonder, resulting in an inspiring and playful new identity. "This feels much fresher," noted one judge.

### Norwex and The Workroom

Norwex, a family-owned global direct sales company, turned to The Workroom to reimagine its brand. The agency helped Norwex to express its belief system in a more concise, distinct and memorable manner, leading to a premium, emotionally resonant and practical new design system built on clean typography, a muted colour palette and a streamlined aesthetic. "The new identity engenders trust externally and pride internally," noted one judge.



Silver



### Pernod Ricard and Lonsdale

Hoping to speak to younger consumers, Pernod Ricard sought the help of Lonsdale to translate heritage into contemporary codes. This was achieved by fully drenching the bottle in yellow for instant recognition, horizontally aligning the logo at the lip and a compact, matte silhouette that feels collectible and premium. "A clean, contemporary and premium visual identity," noted one judge.

### BAT glo and Landor UK

An alternative for traditional smokers, BAT glo underwent a visual update at the hands of Landor UK. With a single-minded focus on warmth and visual circularity in design, the refreshed brand was tailored to an audience seeking meaningful connections with the products they use. "A confident, cutting-edge identity with real visual coherence," praised one judge.





Highly  
commended



### MotoGP and Pentagram

Judges described Pentagram's reimagining of MotoGP's brand identity as "solid", "inviting" and "creative".

### The Foxes Club and Thisaway

Thisaway's redesign of The Foxes Club was described by one judge as "a clever evolution that will definitely appeal more to older audiences."



Highly  
commended



### Maybourne and FutureBrand London

FutureBrand London was tasked with transforming Maybourne – a group that boasts some of the world's most iconic hotels – into a luxury lifestyle leader. Stuck as a silent partner, Maybourne needed to be reimagined, which was achieved with its 'Stories of Distinction' repositioning. This brand idea, which celebrates the individuality of each hotel – including the likes of London's Claridge's, The Connaught and The Berkeley – unites them under a shared ethos. This strategy was perfectly executed, as demonstrated by the visual outcome: the Maybourne Tapestry now acts as a piece of bespoke artwork that interweaves symbols from each property into a single design.

Judges were ecstatic with how Maybourne evolved its brand with clarity, creativity and respect for its heritage. One judge said that the Maybourne Tapestry “unifies the portfolio, making the group more visible at its locations and helps guests build a relationship with the brand, while preserving each hotel's individuality.”



### Norwex and The Workroom

Family-owned global direct sales company Norwex asked The Workroom to sort out its brand fragmentation in order to reach new geographical markets. The agency undertook a root and branch transformation aimed at reframing, refreshing and elevating the brand at corporate and consumer levels. Shifting the brand's mission to 'Sharing a cleaner, safer way of living by reducing harmful chemicals in everyday lives', Norwex was transformed beyond the basics of 'cleaning' and 'home'. This led to a new visual language designed to flex across the product brand architecture, allowing for greater opportunities to build categories and territories.

Following an impressive 47% net audience growth, one judge commented on the brand's “great execution and transformation.” Another added, “Norwex's refresh modernises the brand with a simple, clean and premium identity. The Nordic-inspired colours, illustration and photography add elegance, aligning the brand closely with its purpose-driven ethos.”

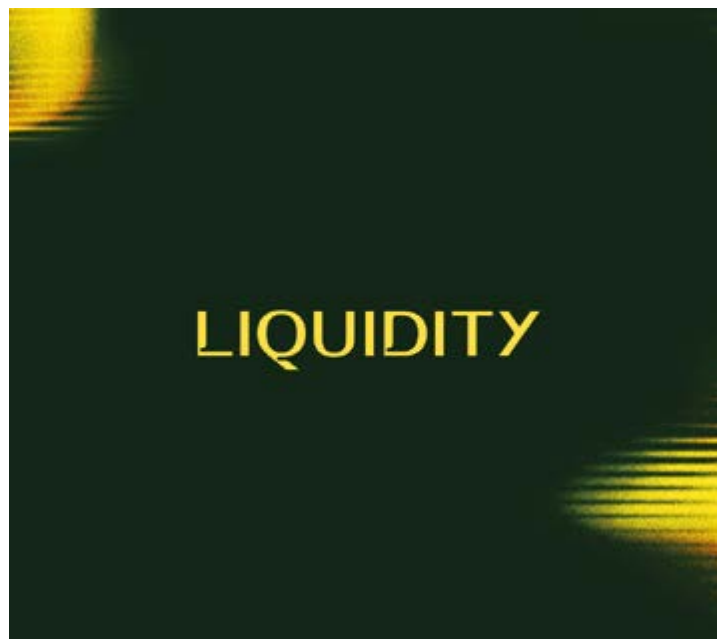


### AND-E and Baxter & Bailey

Toyota's pan-European mobility insurance business, AND-E, needed to raise visibility and reputation. Baxter & Bailey achieved this by focusing the creative concept around the idea of movement, which resulted in a visual system featuring a clever wheel-inspired logo that signals motion and partnership. The project led to a 15% increase in LinkedIn engagement, with one judge describing the work as "convincing".

### Liquidity and FutureBrand London

Hoping to reflect private credit firm Liquidity's innovative approach and premium positioning, FutureBrand London helped it break free from traditional financial services aesthetics by crafting a brand that felt modern, human and globally relevant. The update includes a new custom wordmark that seamlessly blends modernity and heritage. "Really nice strategic and creative story and transformation," said one judge.



## Best Brand Evolution (Corporate)

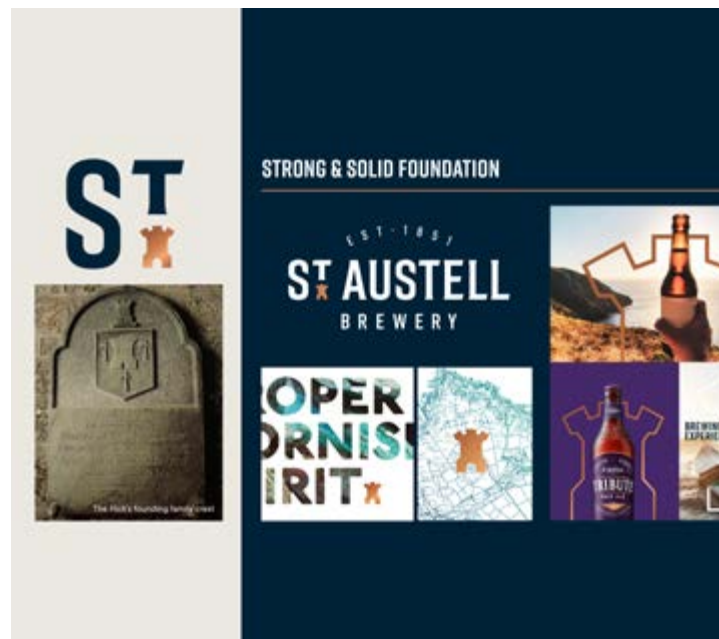


### Aegon and TD

International financial services company Aegon needed a revised identity that sparks conversations about living longer in general. Its new brand by TD invites its audience to 'Live your best life' through the crafting of relatable and human photography, an expressive custom font and vibrant colours. With a clear improvement in brand perception among customers, judges were also feeling positive about the "strong" and "clever" outcome.

### St Austell Brewery and Brand Potential

With St Austell Brewery undergoing its first major rebrand in more than 70 years, it called on Brand Potential to craft a considered evolution of story and identity, built for relevance now and momentum next. By uncovering and elevating real brand assets from the archives, the agency crafted an identity that recognises the brewery's impact on people, places and partners across the south west of England and beyond.





### Elimini and Lippincott

Drax, one of the UK's largest renewable energy companies, had a clear vision: to transform carbon removals into a world-changing reality. Its new company, Elimini, was created by Lippincott to inspire a movement and accelerate demand for carbon removals. The name sought to reflect the idea of a carbon removals inflection point, aptly infusing humanity and modernity into the identity. The visual identity - from deliberately stripped-back colour palette to the unique typography - encapsulates the notion of transformation through coalition. But the visual system truly comes to life in animation, with the teal squares acting as transformers, representing progress and coalition.

The new brand notched up 44,500,231 impressions in its first 10 weeks and a 53% favourability rating. "It strongly repositioned itself against really challenging conditions," noted one judge.



## Mahindra and Dusted

Dusted was presented with a tough challenge when crafting a new EV brand identity for rugged SUV company Mahindra. Naming and defining the core technology platforms, Dusted future-proofed the EV brand so that it wouldn't cannibalise existing models. Its 'Infinite Possibilities' proposition underpinned its range brands, in-car experiences, sonic branding and dealership design. "What a challenge... very well done!" said one judge.

## TKMS and MetaDesign

TKMS, the new underwater, surface and naval electronics brand, was devised by MetaDesign to be closely linked to tangible product elements. For instance, its brand colour scheme is based on the authentic surfaces of vessels, while the typeface was inspired by the product form language. It carved out strong market differentiation," praised one judge.





## Ascentry and Brandpie

Brandpie transformed two technical, fragmented companies into one cohesive, confident brand, Ascentry, which is now ready for international growth. The software firm's creative idea, 'Quiet symphony', captures Ascentry's unique role in orchestrating the flow of data across instruments, operations and workflows. The result is a category-defining identity that elevates Ascentry from national leader to global challenger. One judge said, "It looks confident and feels strategically strong."

## Bicester Motion and Conran Design Group

Hoping to become the world's leading mobility technology community, Bicester Motion needed an identity that reflected the calibre of brands in its tenant portfolio. Conran Design Group crafted a brand that inspires innovation, while inviting the world in with heart, openness and thoughtful expressions of movement and motion. "It successfully unites heritage, innovation and purpose," said one judge.





Bronze



## The Romanian Ice Hockey Federation and Rubikom

With Romania hosting the International Ice Hockey Federation's World Championship Division in Sfântu Gheorghe, Rubikom was tasked with creating an identity. Inspired by the fire-breathing dragon of Saint George, the design fuses mythology with the intensity of hockey. "Rubikom created a brand that captured public interest and that people built an affinity with," said one judge.

## Best Development of a New Brand Within an Existing Brand Portfolio

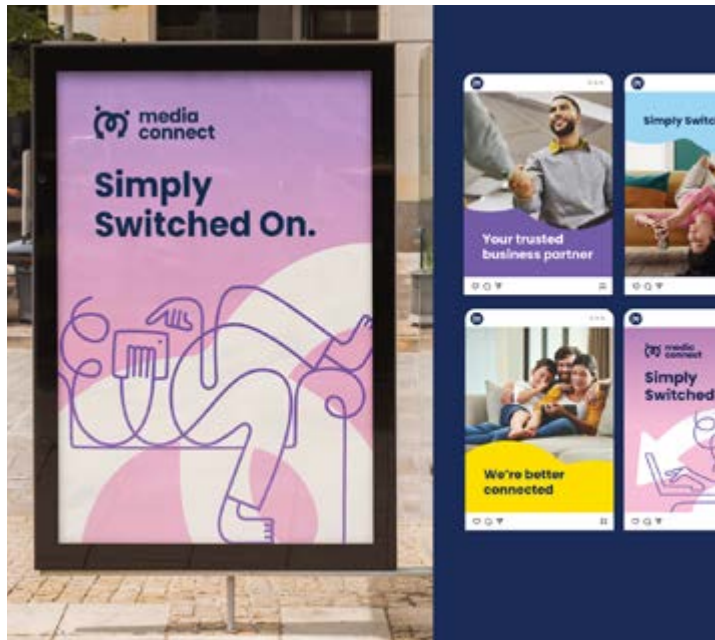


### The Very Collection and Elmwood

A unique digital business that combines online retail and flexible payments, The Very Group needed a strong own-label offering. With the previous own-label identity having been fractured across multiple sub-brands, Elmwood was asked to consolidate the V by Very and Everyday brands under one revitalised powerhouse. The new positioning, 'Formula V - your formula for feeling fabulous', was leveraged to transform the own-label, which now features a confident new monogram that's placed at the heart of the identity. The overall visual identity was crafted as a gallery brand, elevating product perception without alienating core customers.

"Really nice evolution of the brand portfolio to meet the challenges set out," one judge said. Another added, "Good evolution and embellishment. Nice brand development and in a tricky space!"

## Best Development of a New Brand Within an Existing Brand Portfolio



### Media Connect and TOTEM

Virgin Media's new wholesale broadband division of Ireland needed to convert employees with fierce brand loyalty to change direction. TOTEM crafted Media Connect, a brand with a strong narrative, connecting it back to the parent brand. The new brand united the group internally and repositioned it as a trusted partner to its former competitors. "The execution of the new brand was strong," praised one judge.

### QEMETICA Agricultural Solutions and Touchideas

QEMETICA replaced the 90-year-old CIECH brand in order to shift perceptions of being a generic producer to a European champion in innovative, branded crop protection. The new QEMETICA Agricultural Solutions' visual identity reflects the effectiveness and precision of the advanced technology, prompting one judge to praise the redesign for being "refreshing".





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### Adura and Designhouse

Following the creation of an independent joint venture by Shell and Equinor to consolidate their North Sea oil and gas assets, the new name needed to establish immediate credibility as a major operator while clearly signalling independence. In creating Adura, Designhouse positions it as a serious, enduring North Sea infrastructure business rather than a corporate restructuring exercise. With many factors to consider, including safety-critical situations, regulatory approvals and billion-pound commercial negotiations, the agency designed a name with authority and technical competence. The name cleverly draws on Aberdeen's energy heritage while embedding 'durability' as both literal meaning and brand promise.

Judges were highly enthusiastic about the outcome. "Super-strong concept with an execution to match," said one judge. "It is memorable and ownable, with great results!"



### Idle and Curious

The naming strategy for the University of East London's student cafe had to speak directly to its distinctive student body that's diverse, driven and constantly balancing study, work, jobs and family. Curious saw this as a real opportunity to express something authentic about the student experience, so developed a strategy centred on the need to slow down. Positioning the East London Student Union cafe not as a break from productivity, but as an essential part of wellbeing and balance, Curious developed the refreshingly honest name 'Idle'. The name gave the agency an enormous creative freedom, allowing it to inspire the overall visual identity.

Now a recognised part of student life at UEL, Idle was well received by judges. "Super clear audience insights," praised one judge. "I loved the idea of bringing 'idle' into the collective comfort zone."



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Silver



### Omny Group and Industry Partners

Industry Partners' challenge was to bring together a collection of specialist businesses across HR, legal, health & safety and employee benefits under one brand identity. The businesses needed a name that felt unifying and expansive, so Omny Group was settled on. The outcome did more than unify four companies; it also gave the business momentum. "Strong on all fronts," noted one judge.

### Peckish and SomeOne

Peckish, an app that is all about championing independent retailers, had its name devised by SomeOne as a way of leveraging its punchy personality. The name successfully stood out in a very competitive quick commerce space, allowing the conversation to keep rolling through every step of the user journey. "So memorable and immediately understandable," praised one judge.



Silver

## Best Naming Strategy (New Name)



Bronze



### A&O Shearman and Landor UK

The merger of historic law firms Allen & Overy and Shearman & Sterling left Landor responsible for crafting a new name that pays tribute to more than a century of legal excellence on both sides of the Atlantic. The result, A&O Shearman, cleverly allows the new brand to retain the most important elements of each previous name, while only having one ampersand.

### Humanarium and Anatomy

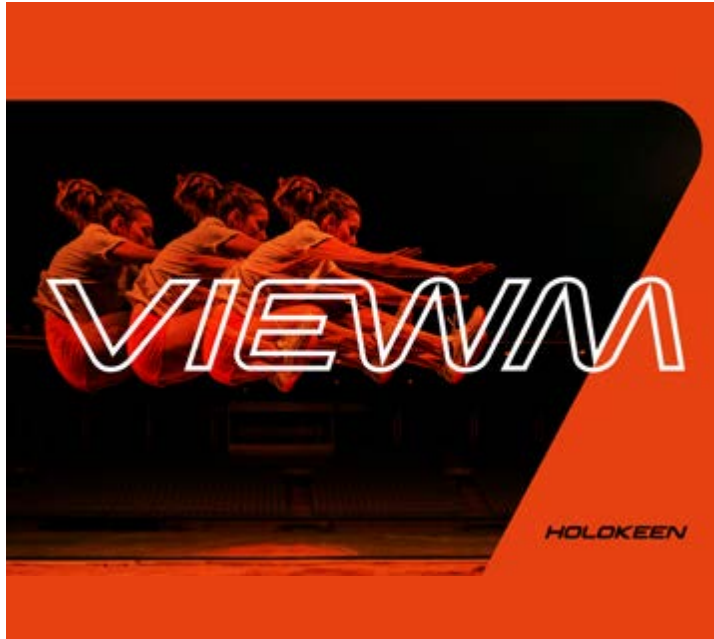
Tasked with creating a public gallery that would bridge the gap between scientific discovery and everyday wellbeing for The Royal College of Surgeons in Ireland (RCSI), Anatomy crafted the name 'Humanarium'. The new name successfully unites the scientific depth and human imagination at the heart of RCSI's mission, inspiring wonder and inviting the nation. "This is a beautiful solution," said one judge.



Bronze



Bronze



### Viewm and BrandSilver

Tasked with creating a name for a new brand of compression shorts that precisely measure muscular effort, BrandSilver crafted Viewm, a name that was both evocative and legally available. With 'view' representing the vision of data and 'm' underlining measure, metrics and muscle, it cleverly shares phonetic resonance with the word vim.

A  
pop,  
a flare,  
a bloom of  
light. And so it  
begins. The spark  
of inspiration grows  
into a voice, a name, a  
campaign—a brand. Your  
brand. Bright, unique, and  
unignorable. But only if you  
pinpoint the perfect words to  
capture it, shape it, and fire it up.  
That's what **we** do. It's all we do.  
We help **find** your magic, and  
craft **the words** to express it.  
Words **to ignite** and grow  
**your brand.**



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### UTO and JoosNabhan

After eight years in business, with more than 50,000 bikes sold across Europe, Eovolt found itself at a turning point. The foldable electric bikes brand was moving away from just electric bikes, instead developing innovative solutions in a market that demands even more adaptable mobility offers. JoosNabhan's job was to craft a new name that rethought mobility as a whole. 'UTO' - your Unidentified Transport Object - was created as a new vision of mobility that makes movement easier, for everyone. The new name balances both the brand's vision and attitude, capturing its unique offer.

Judges were quick to praise the rebrand, with one saying, "UTO is clear and memorable, and fits the category well." Another judge added, "This is a really strong name that cuts through the noise and is highly memorable."



### Zempler Bank and Reed Words

Since it launched 20 years ago, Cashplus Bank had undergone many changes - especially when it gained its banking licence in 2021. Reed Words was tasked with crafting a new name that combines the two core promises of the brand: simpler banking and exemplary service. With the old identity sounding increasingly divorced from the reality of both the business and the market, the new name couldn't sound analogue and old-fashioned. So Reed Words' three-stage naming approach resulted in the name 'Zempler', which offered a contemporary feel with the initial 'Z'.

Appearing established and robust, the revised brand led to a 58% increase in pre-tax profit. "Really well executed in alignment with the strategy," noted one judge. "I love that the name has extended into internal branding. It's a big step up from previous name and is notable."



### Reneskins and Fabular

Bagatin Clinic saw itself as a sanctuary where cosmetology, dermatology and medical aesthetics meet. To bring this vision to life, Fabular developed a complete brand strategy, including a name change to 'Reneskins'. The new identity captures its promise of transformation, inviting clients to experience it with every visit. Judges praised the “clear strategy” and strong results.

### Fintastic and Fabular

Fabular crafted the identity for Fintastic, which was built to make finance simple, human and even enjoyable. The name 'Fintastic' combines the words finance and fantastic, sending a promise that financial decisions can be made with clarity and confidence. Positioned as fresh and innovative, the new brand received positive media attention.



## Best Naming Strategy (Rename)



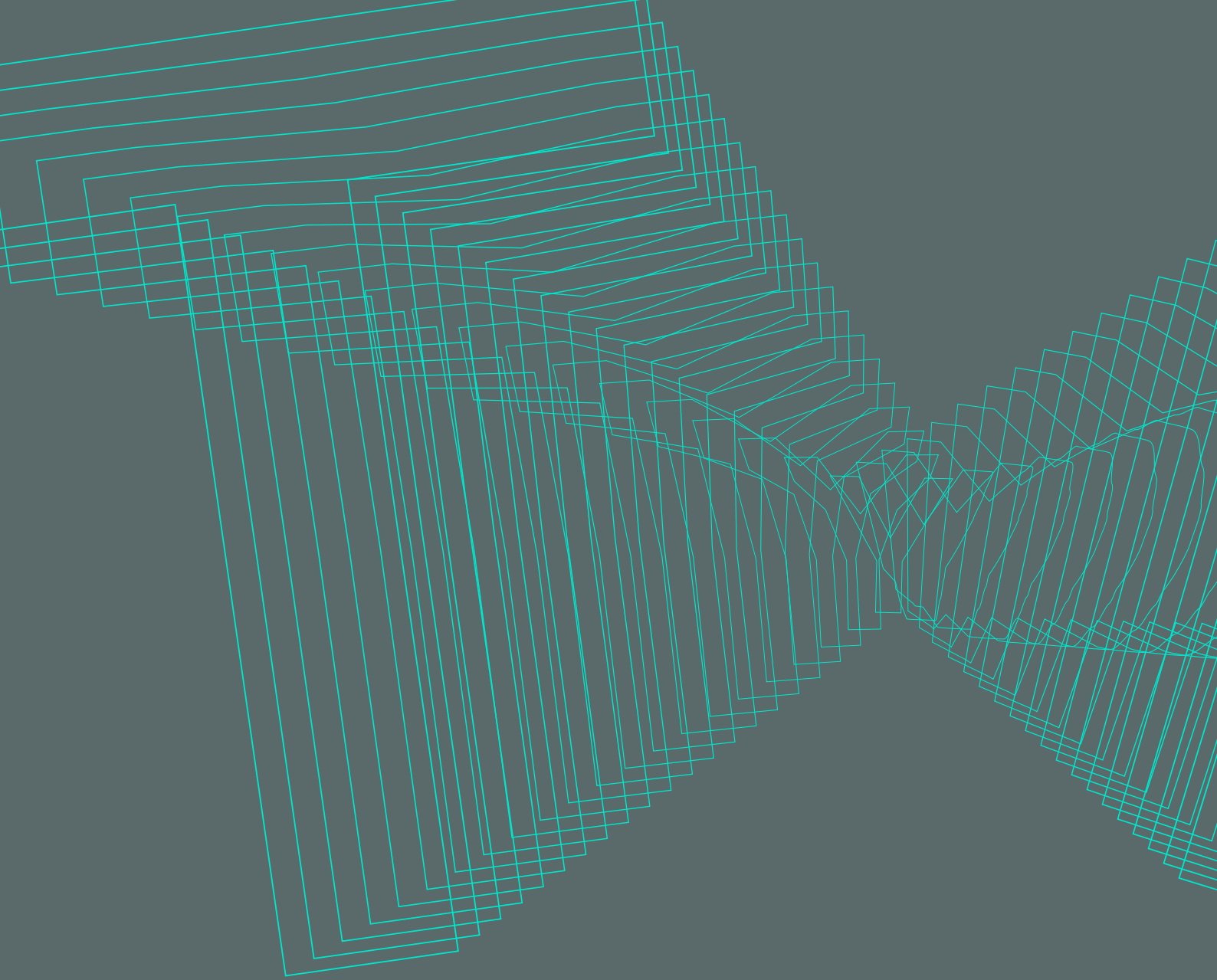
### Ubbak and Agence Namibie

A network of expertise in refrigeration technologies within Vinci Energies, Ubbak's identity was crafted with a bold and pioneering spirit. The name, designed by Agence Namibie, is defined by the pursuit of balance, which helps the brand stand against overproduction, overconsumption and overengineering. "Together they achieved a big challenge in uniting multiple companies under one name," said one judge.

### welyo and Dragon Rouge Warsaw

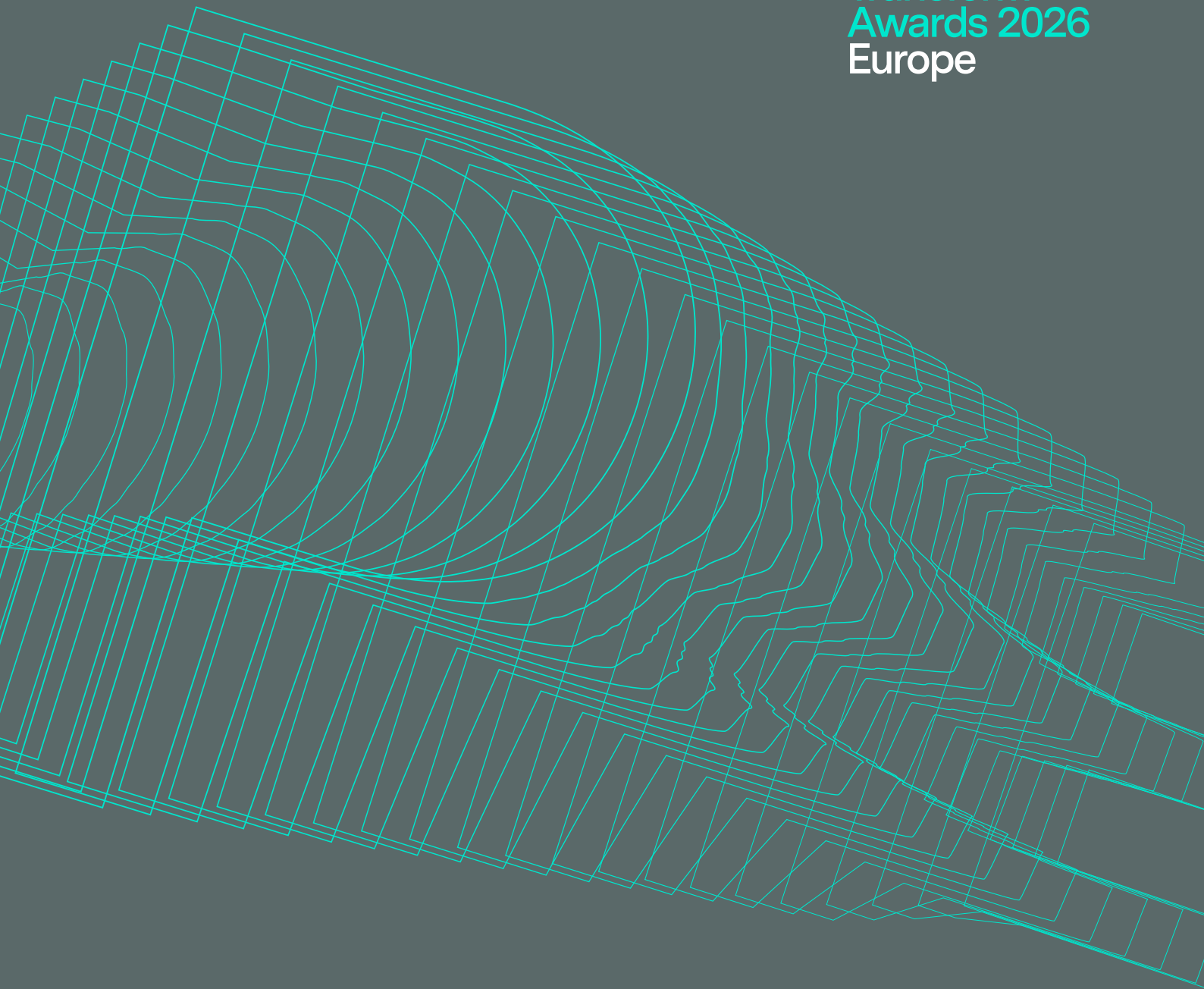
Focus Telecom connects consumers with brands via phone, chat, mail or SMS, but needed a name change to move away from the limiting telecom associations. Welyo was devised by Dragon Rouge Warsaw as a naming solution that transforms a local veteran into a modern, international brand. "Simple, effective and memorable," said one judge.

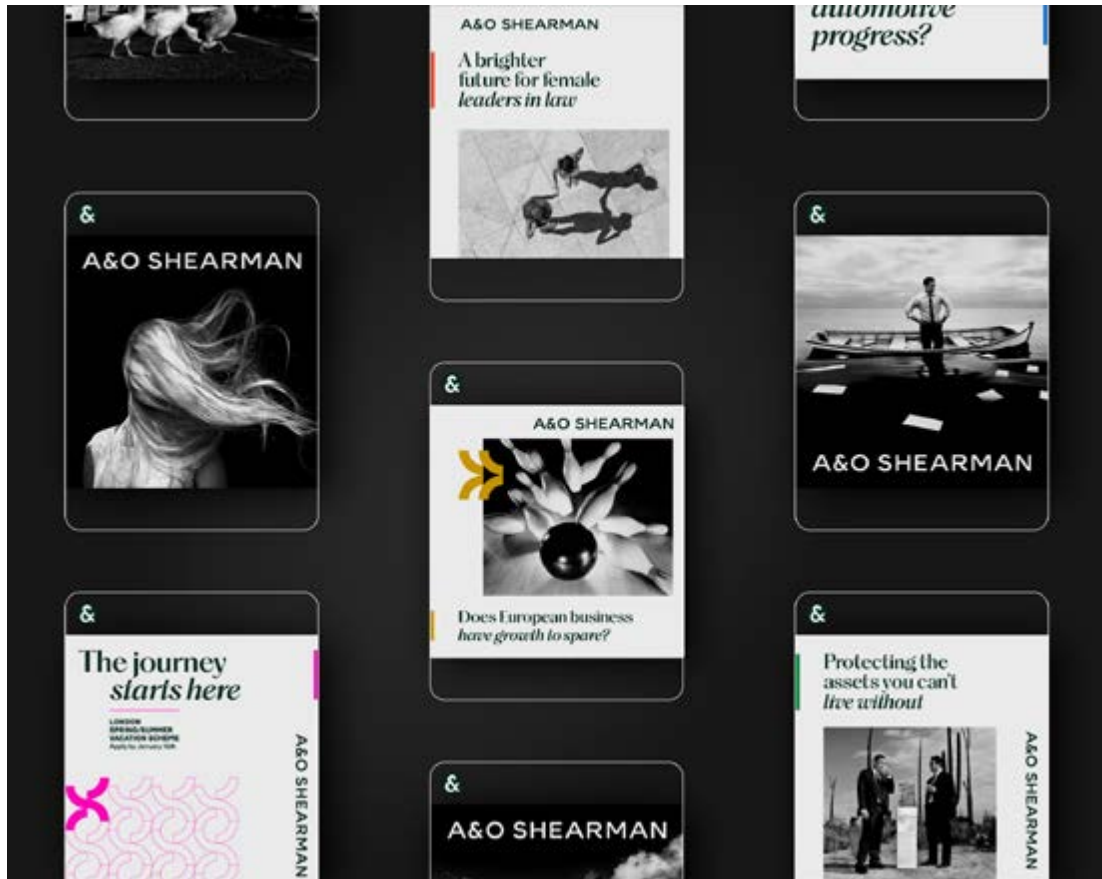




Type

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## A&O Shearman and Landor UK

Created from the historic merger of two law firms, Allen & Overy and Shearman & Sterling, A&O Shearman is a new kind of firm built to challenge expectations of what law's cutting edge looks like. With a truly global presence, and the breadth of capabilities to match, the firm asked Landor to design an identity that provided a clear, compelling narrative. Its core principle, 'changing the current', led to a laser-focused brand that keeps the client at its heart. The idea of 'space' then epitomised a new way of doing things, informing the creative output. Vibrant greens, expressive photography and punchy headlines combined to symbolise the successful integration of two powerful entities.

"I loved this entry," said one judge. "It's visually impactful and disruptive in this sector." Another judge added, "A challenging brief executed with real finesse!"

# Best Corporate Rebrand Following a Merger or Acquisition



Silver



## Bovis and Industry Partners

Atlas Holdings' acquisition of the UK construction arm of Lendlease resulted in the return of the Bovis name. Industry Partners's job was to re-establish Bovis as a stand-alone brand, which it achieved by reframing the company not just as a tier 1 construction company, but also as a long-term partner in both construction and consulting. "A fresh and distinctive rebrand," said one judge.

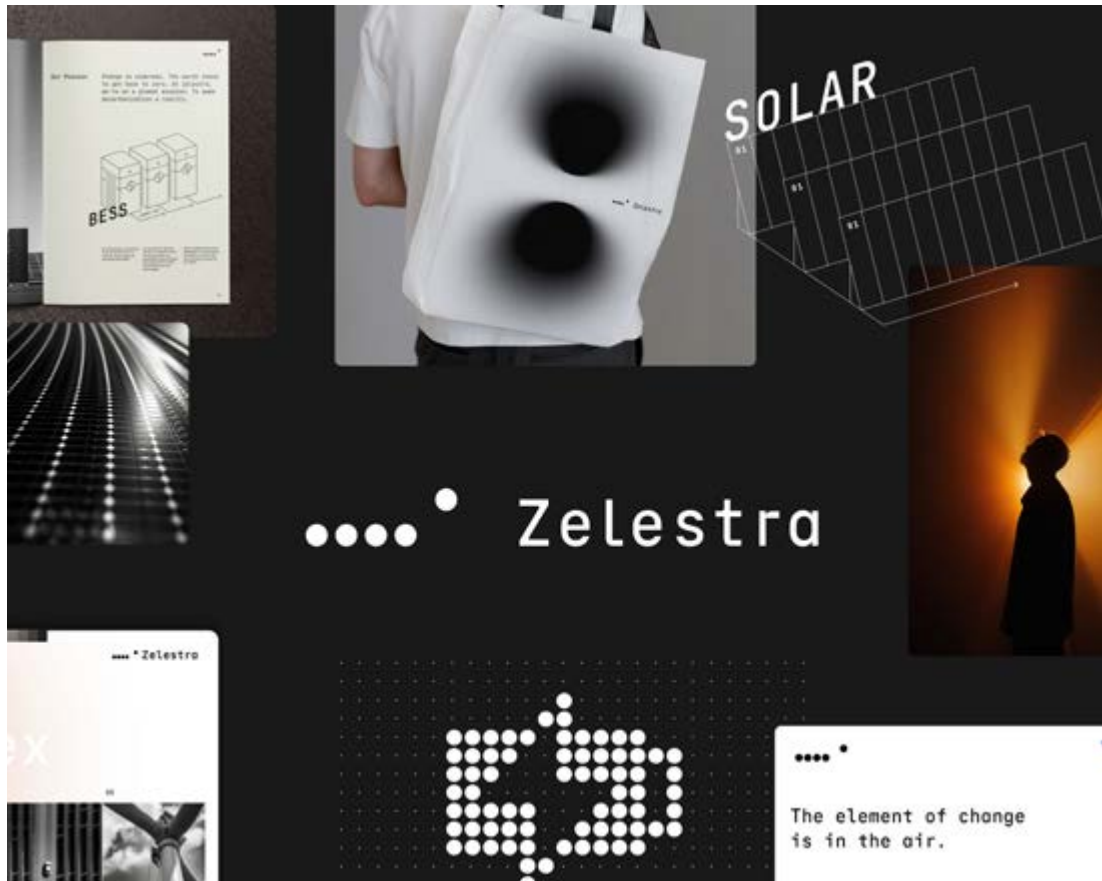
## Nexpring Health and Brandpie

Brandpie was responsible for uniting nine leading healthcare companies. It achieved this by creating Nexpring, a bold new voice in assisted reproductive technology. The fresh name and identity balance scientific precision with human warmth, shifting the narrative from emotion to expertise. "A confident rebrand with a clear identity," praised one judge.



Bronze

## Best Brand Development Project to Reflect a Change of Mission, Values or Positioning (Business)

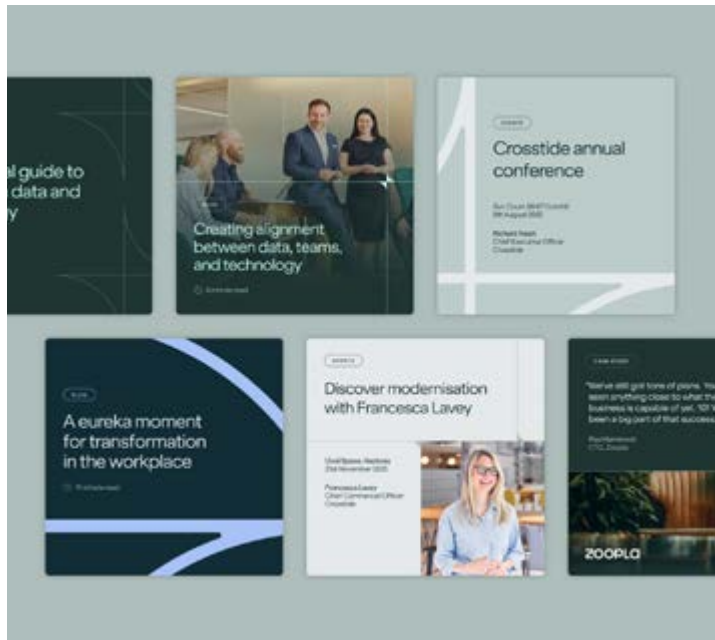


### Zelestra and Saffron Brand Consultants

Solarpack, which operates in the crowded energy market, was at risk of blending into the sector's sea of sameness. Saffron Brand Consultants' job was to reposition the company around scale, speed and client-centric innovation in a manner that reflects the momentum of a unique leader in the international race for decarbonisation. Step forward Zelestra, a new identity that reframes the company's change from solar specialist to multi-technology enabler of change. Designed to reflect the codes and behaviours of tech clients, the new brand features a future-forward tone of voice and a modular visual system.

The outcome delivered measurable commercial transformation, with one judge describing the project as a "standout entry". Another judge added, "This is a beautifully crafted new visual identity and voice."

## Best Brand Development Project to Reflect a Change of Mission, Values or Positioning (Business)



### Crosstide and Ascend Studio

101 Ways had outgrown its original name and outdated identity, entering a new phase of growth. Ascend Studio created Crosstide, a name with resonance, and a design system that conveyed authority and sophistication. Inspired by merging waves, the new design symbolises Crosstide's energy and ability to navigate complexity. One judge said, "This is a very considered brand identity to reflect purpose and direction."

### Freshways and White Bear Studio

Dairy brand Freshways needed a clear market positioning and brand strategy capable of unlocking growth. White Bear Studio protected and codified the brand's challenger mindset by focusing on the word 'fresh' as a way of reflecting the business at its best. With its clever new behavioural framework, Freshways was transformed into a brand people recognise and trust. One judge praised the "strong organising idea".



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## Best Brand Development Project to Reflect a Change of Mission, Values or Positioning (Business)

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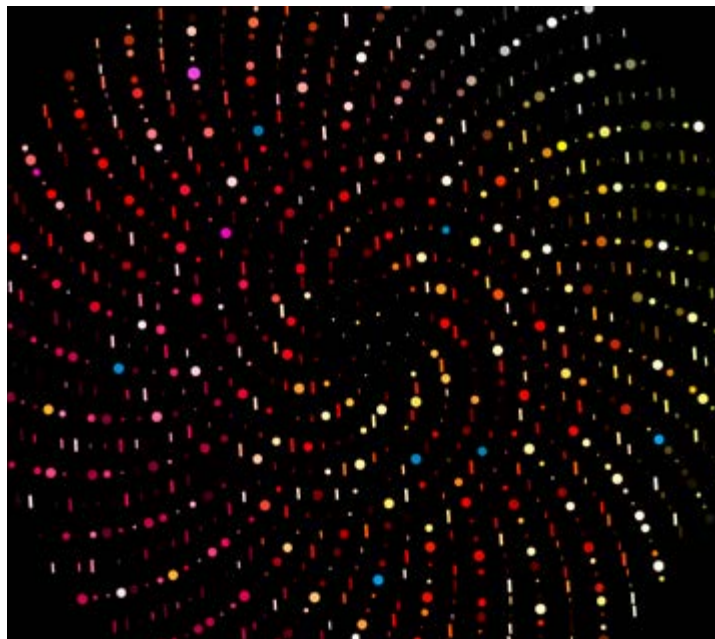


### University of Staffordshire and RBL Brand Agency

The University of Staffordshire's old identity was too corporate, lacking in character and outdated. The updated identity by RBL Brand Agency needed to reflect the story of a 'revolutionary modern university' built around people, industry and community. It achieved this by crafting a visual system that respects the university's heritage by retaining the iconic Stafford Knot. "Great connection between heritage and forward-looking strategy," said one judge.

### ams OSRAM and GW+Co

ams OSRAM's CSA, a world-leader in innovative sensing solutions in consumer, automotive, medical and industrial applications, sought the help of GW+Co to write one story that could unite its four very different business lines. The agency created a set of animated super-graphics to go with each of the sensing capabilities, allowing CSA to communicate its message across all relevant channels. "Strategically sound," praised one judge.



## Best Brand Development Project to Reflect a Change of Mission, Values or Positioning (Business)

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### Oxford United Football Club and LoveGunn

Hoping to position the club as more than a football team, LoveGunn reimagined Oxford United Football Club's identity around the idea of "Dream. Inspire." Acting as a call to empower ambition, unlock potential and build belonging, the new look incorporates spire-inspired graphics connected to Oxford's heritage and typography that conveys confidence. "Bold, inspirational and empowering," said one judge.

## Best Brand Development Project to Reflect a Change of Mission, Values or Positioning (Consumer)

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### Norwex and The Workroom

Founded more than 30 years ago in Norway on the power of its pioneering microfibre cloth, Norwex now boasts a 300+ product range, from kitchen cloths and pet towels to eye serum. But to reach new geographical markets and fend off increased competition, it required a wholesale transformation that could reframe, refresh and elevate the brand at corporate and consumer levels. The Workroom strategically shifted the brand from 'Radical' to 'Relatable', better defining what Norwex is and how it communicates. Its new visual system feeds off the strategy, offering a vast library of Nordic flora and fauna icons that encompass everything from icebergs and fish to lichen and cloudberry.

The result was impressive results, and judges were enthusiastic about the outcome. One commented, "The Workroom took a really complicated and functional set of products and not only simplified it but also made it emotive and aspirational."

## Best Brand Development Project to Reflect a Change of Mission, Values or Positioning (Consumer)



Silver



### Applewood and The Collaborators

Failing to connect with younger audiences, smoky cheddar brand Applewood evolved its identity to boost contemporaneity, shelf impact and premium cues. Featuring gooey, oozing imagery with delicious close-up details and comforting colours, the brand's packaging was completely transformed. The impressive results included 8% year-on-year growth. "Good repositioning and decent results," said one judge.

### StudyIn and Mr B & Friends

Formerly SI:UK, the StudyIn brand was evolved by Mr B & Friends so it could shift away from a somewhat UK-centric identity. The leading international education specialist's new brand is unified and global, enabling it to compete effectively across all major study destinations. The rebrand led to a notable increase in attendance at key student recruitment events, prompting one judge to praise the work as "pleasant and engaging".



Silver

## Best Brand Development Project to Reflect a Change of Mission, Values or Positioning (Consumer)



Bronze



### Fileni and CBA Italy

Fileni, Italy's leader in organic poultry, was largely perceived as exclusively organic. CBA Italy changed perceptions by incorporating its new 'Scelta Giusta' (The Right Choice) strategy, which underpins the ethical choices Fileni makes to ensure the highest standards of quality and animal welfare across all products. "This is a true organisational transformation," said one judge.

### Harvey's Brewery and WPA Pinfold

In order to add value and reaffirm Harvey's status as Sussex's top brewery, WPA Pinfold redesigned and repositioned its craft range. The agency focused on Harvey's unique provenance in Lewes and its commitment to hand-crafted methods and tradition, therefore reflecting the rich heritage of the region. The new craft range features fresh, playful designs that use an eye-catching colour palette suited to the area.



Bronze

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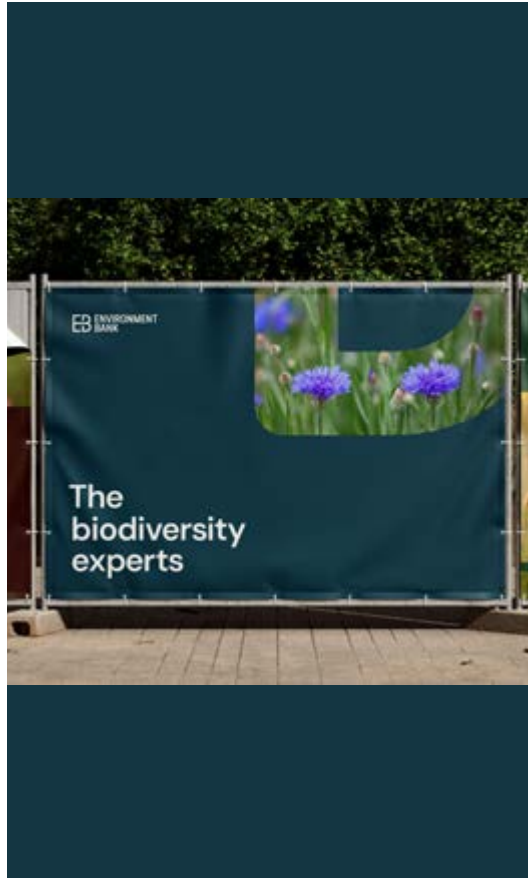
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## Best Brand Development Project to Reflect a Change of Mission, Values or Positioning (Corporate)



### Environment Bank and Industry Partners

Environment Bank began by pioneering biodiversity net gain (BNG) and securing habitat banks with landowners. But when legislation made BNG mandatory, its mission had to change. Industry Partners built a brand platform around its new mission of accelerating biodiversity recovery through science-led, commercially viable solutions. Positioning the brand as ‘the biodiversity experts’, the identity anchors the organisation as the national leader in the market. The refreshed visual identity projects authority and maturity, reflecting the brand’s new focus on commercial clients, crystallising its shift from advocacy to delivery.

With its mission, values and positioning now embedded within the brand, Environment Bank is ready to lead biodiversity recovery in the UK. “The new positioning gives it real authority, and the whole brand feels more confident and commercially focused,” said one judge.



### Scope and Dragon Rouge London

Scope, the UK’s leading charity for disability equality, had a brand identity that represented its history as a service provider and not its future as an unstoppable movement calling for an equal future for all. Dragon Rouge created a mindset shift, letting disabled people take the lead by putting their voices and experiences front and centre. The principle of ‘Nothing about us without us’ therefore shaped every aspect of the updated brand, leading to the ‘Truth and lives amplified’ core brand idea. Dragon Rouge crafted a more human, more personal and more authentic voice, with the ‘Amplification Circle’ flexibly reinforcing the message and telling everyday truths in imagery and illustration.

“The repositioning strengthens Scope’s voice and modernises its role,” noted one judge. Another added, “This is quite lively and out of the box!”

## Best Brand Development Project to Reflect a Change of Mission, Values or Positioning (Corporate)

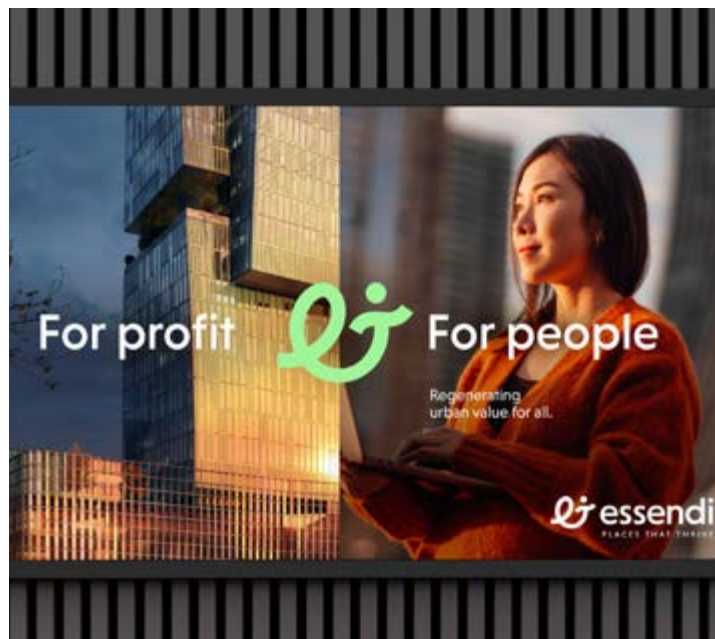


### Orchestre de chambre de Paris and Landor Paris

In a bid to make classical music accessible everywhere and for everyone, the Orchestre de chambre de Paris needed a new language. Landor Paris reimagined the brand by shifting the concept of classical music from exclusive to a popular, inviting, shared moment. “A meaningful shift toward openness and social relevance, for a more accessible, people-focused brand,” praised one judge.

### Essendi and Dragon Rouge France

Shifting from AccorInvest to Essendi, a brand that is stronger, bolder and more inspiring, the hospitality investment and operations company called on Dragon Rouge to undertake the rebrand. The new logo features an ampersand at the heart of the identity, embodying its hybrid model. “This is a well-executed transformation with clear internal and external momentum,” said one judge.



## Best Brand Development Project to Reflect a Change of Mission, Values or Positioning (Corporate)



### IAG and Clout Branding

Noticing the seismic impact GenAI could have on competitiveness, IAG called on Clout Branding to craft a new internal brand advocating for its use among employees. Educated in the context of insurance, the project explained how GenAI could be deployed, shaped and composed. Judges praised the outcome as a “strong mission shift toward openness and collective innovation.”

### SThree and SANDBEE

STEM recruitment brand SThree called on SANDBEE to reflect the scale, sophistication and consultancy-level expertise of its offer. With the new positioning ‘Outpace tomorrow, together’, the agency created a new identity that serves as a bold expression of SThree’s role as a trusted partner. “The new mission and values are clear, future-focused and well backed by research,” said one judge.



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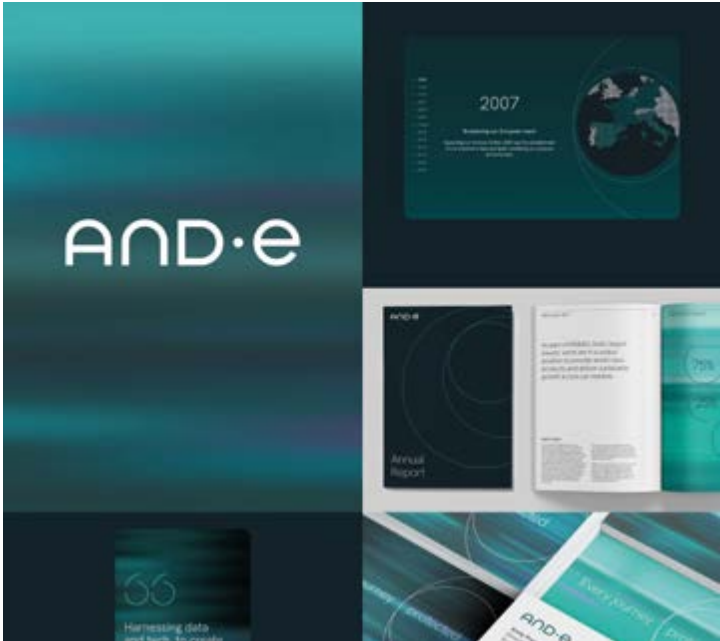
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# Best Brand Development Project to Reflect a Change of Mission, Values or Positioning (Corporate)

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## AND-E and Baxter & Bailey

One judge praised Baxter & Bailey’s reimagining of AND-E for its “modern and premium feel”.



### MotoGP and Pentagram

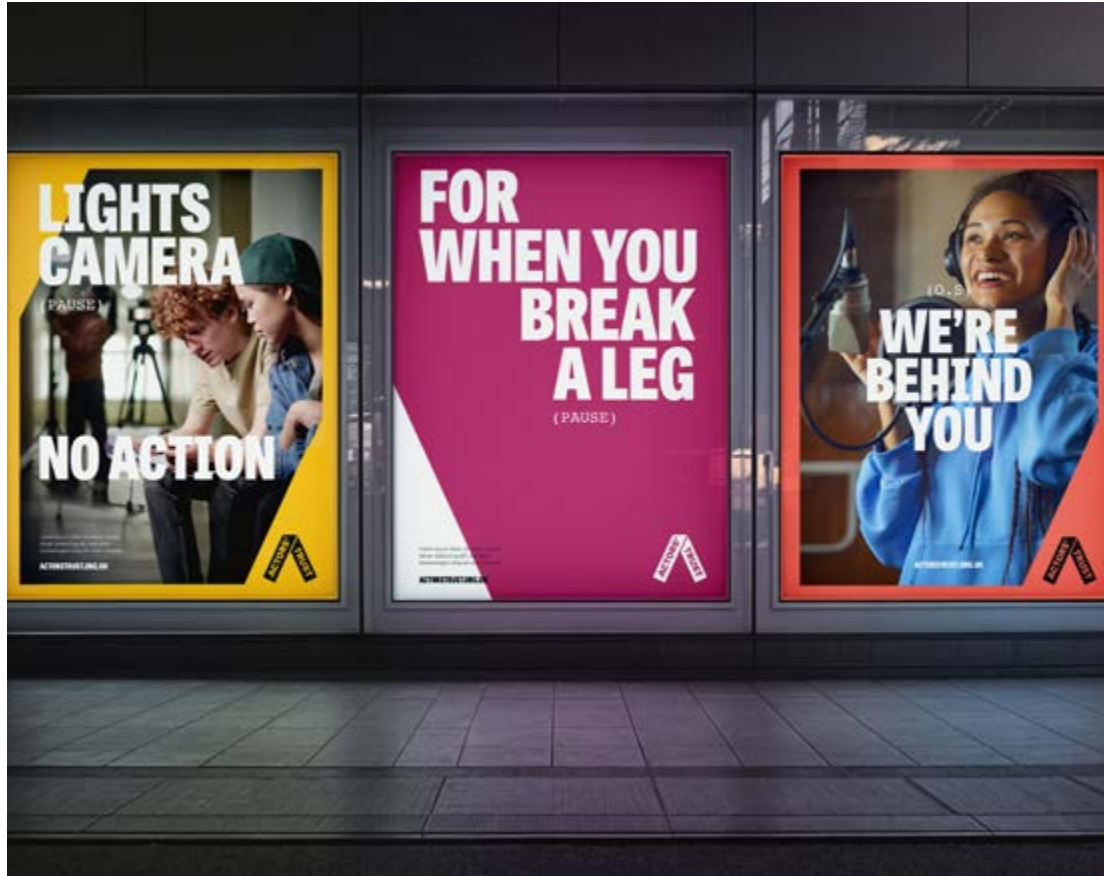
MotoGP, the world's premier motorcycle racing event, needed a rebrand that could capture its ambition and passion while equipping it with tools to evolve season after season. Pentagram opted to reimagine MotoGP as a progressive entertainment brand. The new system was designed with inherent flexibility, enabling it to confidently adapt across a wide spectrum of sub-brands, communications and applications without losing recognition or coherence. Centring the dramatic lean of the bikes at the heart of the redesign was a masterstroke, allowing the brand to feel energetic and fresh.

While judges were impressed with the "brilliant" design, they were also enthralled by the excellent results, which included a 38% annual increase in ticket sales and the gaining of 163,000 new social media followers. "A clear strategy that brought cohesion to a complex architecture," said one judge.



### Faria Education Group and Luminous

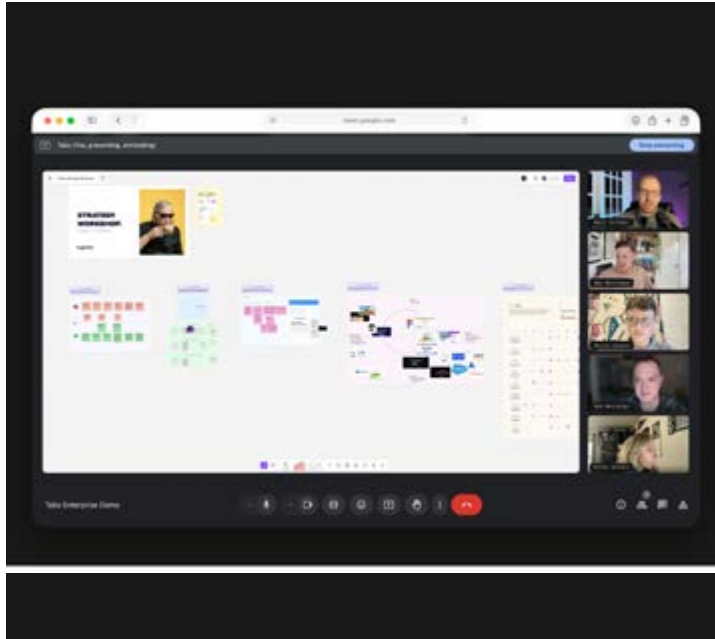
A global leader in educational tech solutions for schools, Faria customers were not aware of its full suite of solutions, which was hampering growth. Luminous advised the implementation of a masterbrand strategy, and created an architecture structure that organises and unifies its technology products around Faria Solutions and its online schools under Faria Online Schools. "Strategically logical and structurally sensible," praised one judge.



### Actors' Trust and IE Brand & Digital

The Actors' Trust (formerly The Actors' Benevolent Fund) is a 142-year-old charity supporting actors and stage managers across the UK. Faced with the substantial challenge of implementing a new design to replace the brand's disastrous old website, IE Brand & Digital started by undertaking comprehensive discovery workshops. From the mantra of 'how simple can we make it?', the agency created a streamlined information architecture organised around what users wanted to achieve, not internal organisational structure. The new version is a total transformation, offering sophisticated taxonomy systems, API integration, Stripe payment processing and a private member portal.

The results were remarkable, with a 400% increase in grant applications within just four weeks of launch. "A great strategic approach that prioritises audience needs," noted one judge. Another added, "A genuinely life-changing digital transformation for a vulnerable audience."

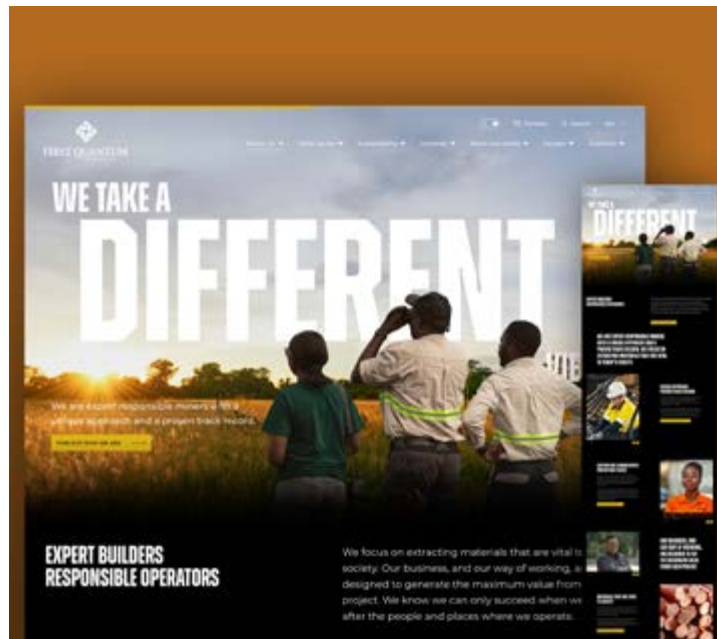


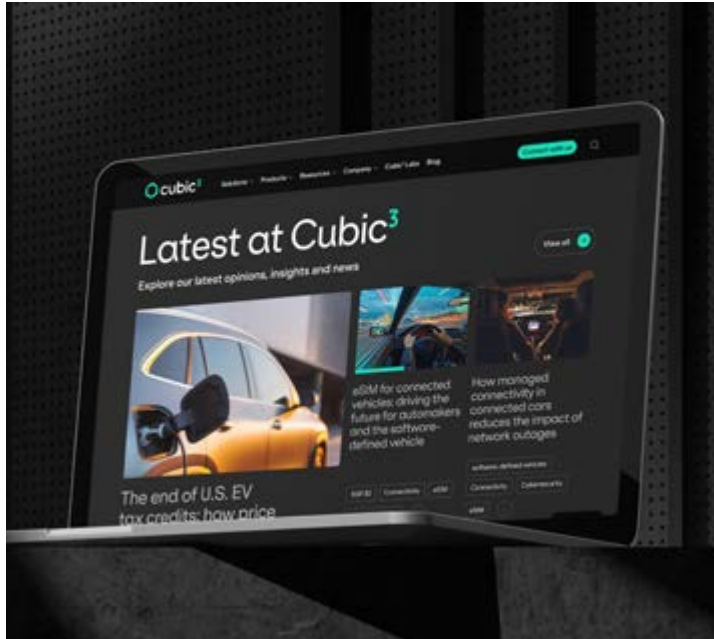
## Coder and Together

Coder worked with Together to create a modular, stripped-back brand identity rooted in the idea of being 'Open to Build'. The resulting visual identity, which moves beyond the developer world's default of dark mode, features a bold wordmark and a restrained colour palette. A new set of components, grids and motion are seen across the brand's website. "Conceptually sharp and beautifully executed," praised one judge.

## First Quantum Minerals and Bladonmore

As part of its rebrand aimed at reflecting the true values of the business, First Quantum Minerals also wanted a website that could embrace the new identity's decentralised spirit. Bladonmore's work successfully focuses on people, not platitudes, highlighting individuals whose lives have been positively impacted by the business. "A good narrative-led rebuild with strong user experience improvements," said one judge.



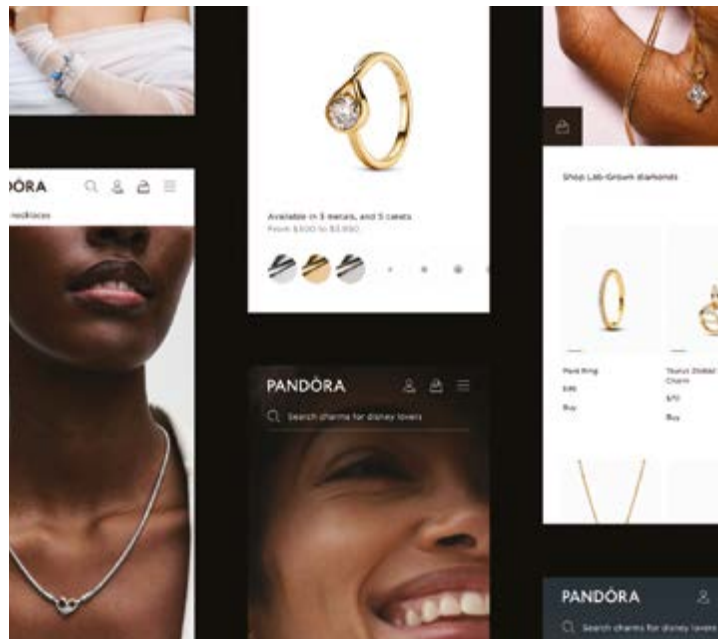


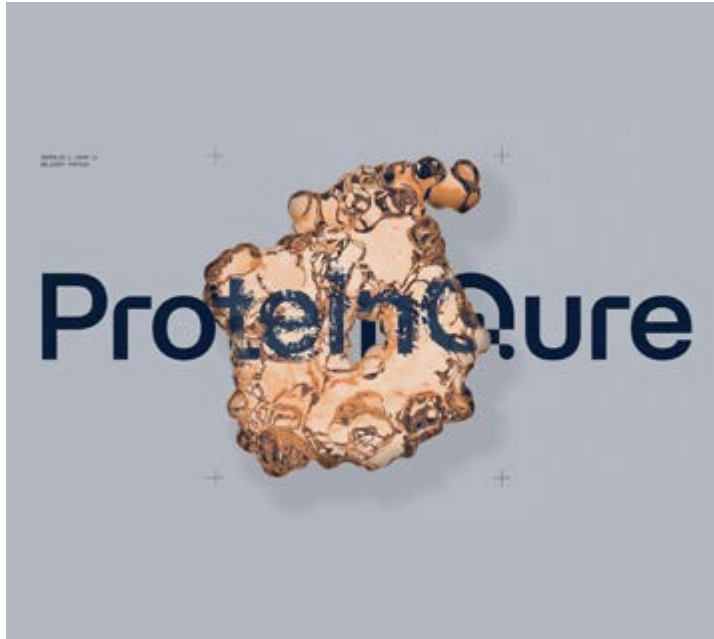
## Cubic<sup>3</sup> and Dusted

Formerly Cubic Telecom, Cubic<sup>3</sup> required a new digital presence to cement its position as the category-defining force in connected mobility. Based on the new proposition, 'Powerfully Smart Connectivity', the website was rebuilt by Dusted. Replete with high-impact visuals, along with intuitive user flows and scalable architecture, the outcome was praised by judges. "A nice modern brand that was brought to life in digital well," one said.

## Pandora and Work & Co, part of Accenture Song

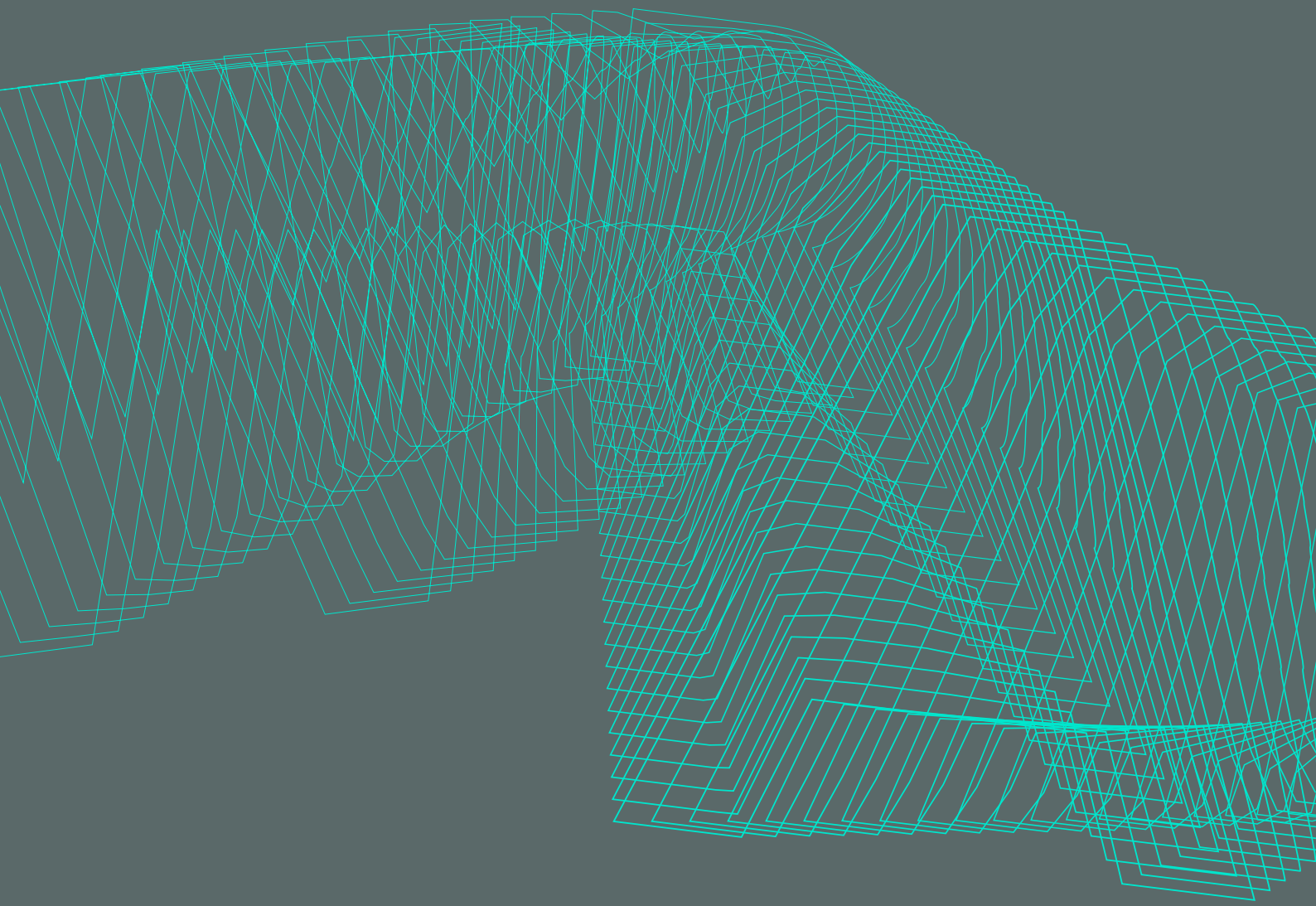
Pandora needed to transform its online experience to meet customers where they are and drive online revenue. Work & Co's solution was to engineer a new website that reflects the luxury of the Pandora brand. With the outcome also helping users effectively and efficiently navigate through Pandora's large offerings, one judge noted the "genuinely improved e-commerce architecture".





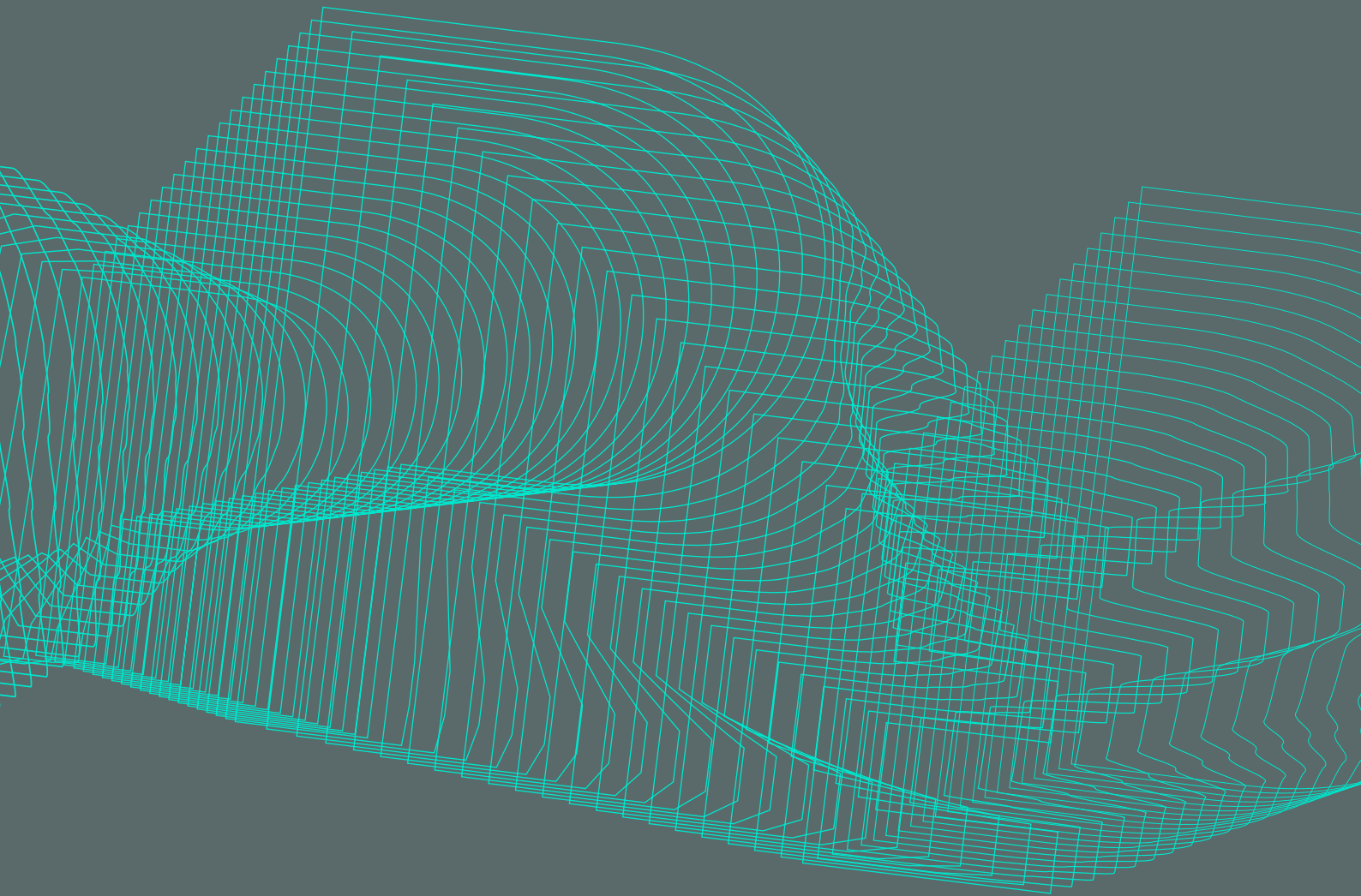
## ProteinQure and Greenspace

Integrated drug-discovery company ProteinQure realised its brand identity was too limiting, and failed to reflect the company's growth ambitions. Greenspace undertook a 360° transformation of the company's overall identity, crystallising ProteinQure's brand values of 'Dare to Deliver', 'Diverse Minds, United Mission' and 'Curiouser and Curiouser'. One judge praised the "simple, effective and bold execution", while another appreciated the "beautiful identity world".



Wrapped

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The Hendrick's Watering Can,  
for curious cocktails and cucumber cultivation.



### Double Dutch and Boundless Brand Design

Boundless Brand Design was responsible for devising a complete brand refresh on behalf of Double Dutch Drinks, a fast-growing B Corp mixer brand. Hoping to celebrate the brand's 10th anniversary, the new bottle design had to reflect the quality and creativity of the product inside, which the agency achieved by reimagining every touchpoint to communicate character. It now incorporates a debossed swirl that gives the bottle a fuller silhouette and striking bar presence, leveraging an unmistakably premium feel. Vibrant illustrations, refined finishes and a rebalanced logotype all come together to capture the brand's bold personality and global flavour inspiration.

Strong results included a 63% increase in distribution last year alone. "Great holistic thinking, both structural and graphic," said one judge. "It has a cool label and branding system with nice sensorial cues on the bottle texture."



### Bodegas LAN and Grávita

Grávita crafted an innovative wraparound label as a packaging solution for historic winery Bodegas LAN. Aiming to inspire through a narrative that elevates each bottle, the project led to a portfolio that evokes greater impact and presence on the shelf. "A real break from tradition!" noted one judge. "It's really beautifully crafted and executed; a brand revolution done well."

### De Lossy and Be Dandy

A London-based wine merchant with French origins, Champagne de Lossy needed to reimagine its entire brand experience. Be Dandy led a full-scale transformation based around its 'The Art of Gratitude' unifying concept. The new packaging design feels both authentic and aspirational, resulting in a glass object that carries emotion. "The overall result is cohesive and minimalistic," said one judge.





### Applewood and The Collaborators

Smoky cheddar brand Applewood was failing to connect with younger audiences. To remedy this, The Collaborators chose to zoom in on the pure dreamy pleasure the brand offers, giving Applewood the role of elevating people's cheese fix, whatever the occasion. Feeling that the brand's dark brown primary colour and overly simple graphics were contributing to a dated 1970s feel, The Collaborators updated the recognisably warm colour palette. It also reimagined the logo type to improve legibility and impact, and used language and tone of voice to reinforce the brand's pleasure principles.

Judges agreed that the new packaging feels more contemporary, more crafted and sets the tone for an elevated eating experience. "The rebrand successfully achieves its goal of reaching a younger audience, backed by a clear strategy and a more purposeful identity," said one judge.



Silver



### Capsicana and The Collaborators

Capsicana's packaging refresh represents the latest chapter in its brand evolution of capturing the spirit of Latin America. The Collaborators intensified the signature green to deliver brand blocking and stand out. The agency also refined the messaging hierarchy and emboldened type to shift focus from the product format to focus on flavour. "A subtle but effective refresh," commented one judge.

### Love Struck and The Collaborators

The Collaborators helped Love Struck shift its thriving B2B frozen smoothie business into a multi-channel consumer brand. The agency simplified the packaging's messaging, focusing on the product, its ingredients and what to do with them. The contemporary glow-up helped the brand look as mouth-wateringly delicious as the smoothies actually are to drink. "The updated photography lifts taste cues and adds clarity," said one judge.



Bronze



### Pencil Studio

Pencil Studio crafted bottles of mulled wine as a unique and thought-provoking mailer for its clients. All the magic was in its label design, which leveraged undeniable charm and paired it with imperfect truths. It reminded clients that even the less-than-perfect moments deserve celebration, because they're what make the season real. "Smart idea and cool innovation," said one judge.

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### BAT glo with SeymourPowell and Landor UK

In a bid to offer an alternative for traditional smokers, BAT needed to ensure its products offered an experience that enriches every interaction. Seymourpowell developed a strategy for glo Hilo, the most advanced glo device ever, to elevate and celebrate their cutting-edge technology. Realising consumers want an experience with something beautiful to hold on to, rather than dispose of, Seymourpowell created a sustainable, moulded pulp folding book structure with an engaging opening experience, that brings innovation to this first step of the global Hilo user experience. Landor UK, guardians of the brand, supported the user experience with compelling graphics and branding to complete the pack.

The new device has already gained a strong foothold in the market, prompting one judge to praise its "attention to detail." Another added, "Nice execution of the packaging that brings key brand elements to life. It feels like an extension of the brand in terms of consistency and experience."



### De Lossy and Be Dandy

In a sector shaped by heritage and strict visual codes, wine merchant De Lossy revived its packaging identity to redefine what celebration means today. Be Dandy's idea was that every bottle of Champagne de Lossy should celebrate the shared moments and personal journeys that lead to achievement. The outcome, described as "really great work" by judges, evokes vitality, nature and authenticity.



### Hendrick's Whimsical Watering Can and Boundless Brand Design

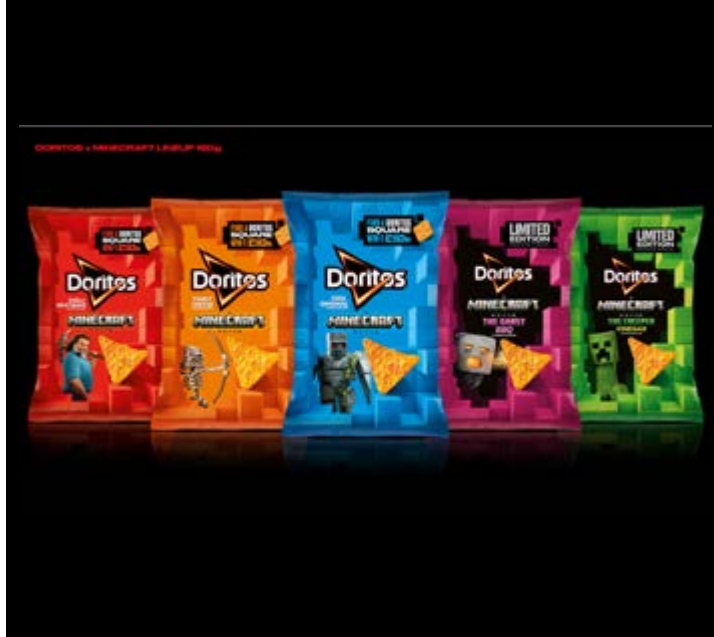
Boundless Brand Design was tasked with creating a global travel retail exclusive, limited-edition gift that would reclaim Hendrick's legendary status while strengthening brand equity. It crafted The Whimsical Watering Can, a bold and playful limited-edition gift that seamlessly ties into Hendrick's 'Refreshing Encounters' campaign. Designed as a long-term platform that can evolve year after year, the Watering Can celebrates master distiller Leslie Gracie's deep passion for botany. The collectible piece encouraged consumers to step into the wonderfully weird world of Hendrick's and become part of the story, leading to a collectible that lives long beyond the purchase.

With four out of five Hendrick's bottle sales in global travel retail coming from The Whimsical Watering Can, judges were highly impressed by the clever design. "Incredible work!" one said. "It's strong all round, moves the brand forward and is absolutely brand-aligned."

## Best Use of Packaging (Limited Edition)



Silver



### Doritos Minecraft and PepsiCo

Ahead of the 2025 release of A Minecraft Movie, PepsiCo crafted an immersive visual identity across packaging for its Doritos brand. It cleverly fused the bold flavour of Doritos with the pixel-perfect world of Minecraft, leading to a collectible-worthy, fan-fuelled launch that brought all the flavour, fandom and playful rebelliousness of Doritos to this cinematic crossover. Judges were quick to praise the “epic” results.

### Black Art GTR and Thirst

Black Art GTR was created by Thirst to stand apart as a limited-edition global travel retail release. Defined not by what it reveals but by what it conceals, its creative strategy transformed secrecy into an experience. Working in close partnership with Bruichladdich Distillery, the design by Thirst incorporates symbols of creation and transformation, deep black textures, gothic typography and restrained flashes of gold.



Bronze



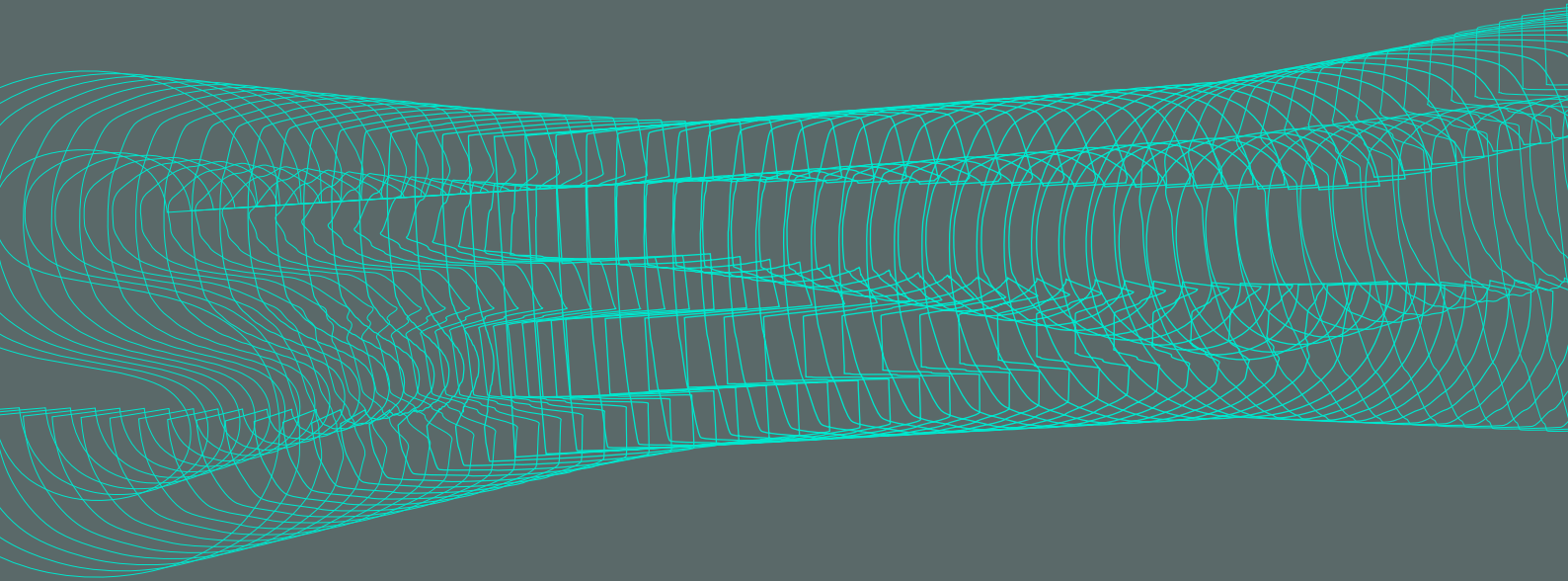
Bronze



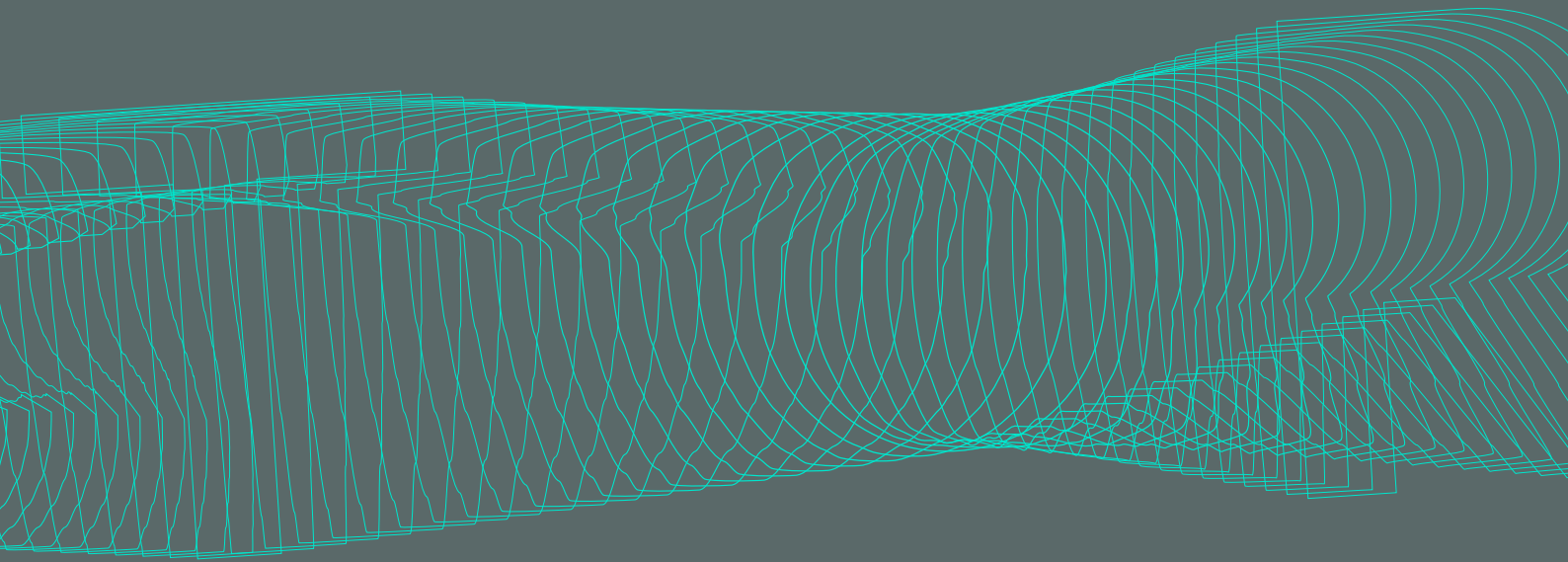
### Pencil Studio

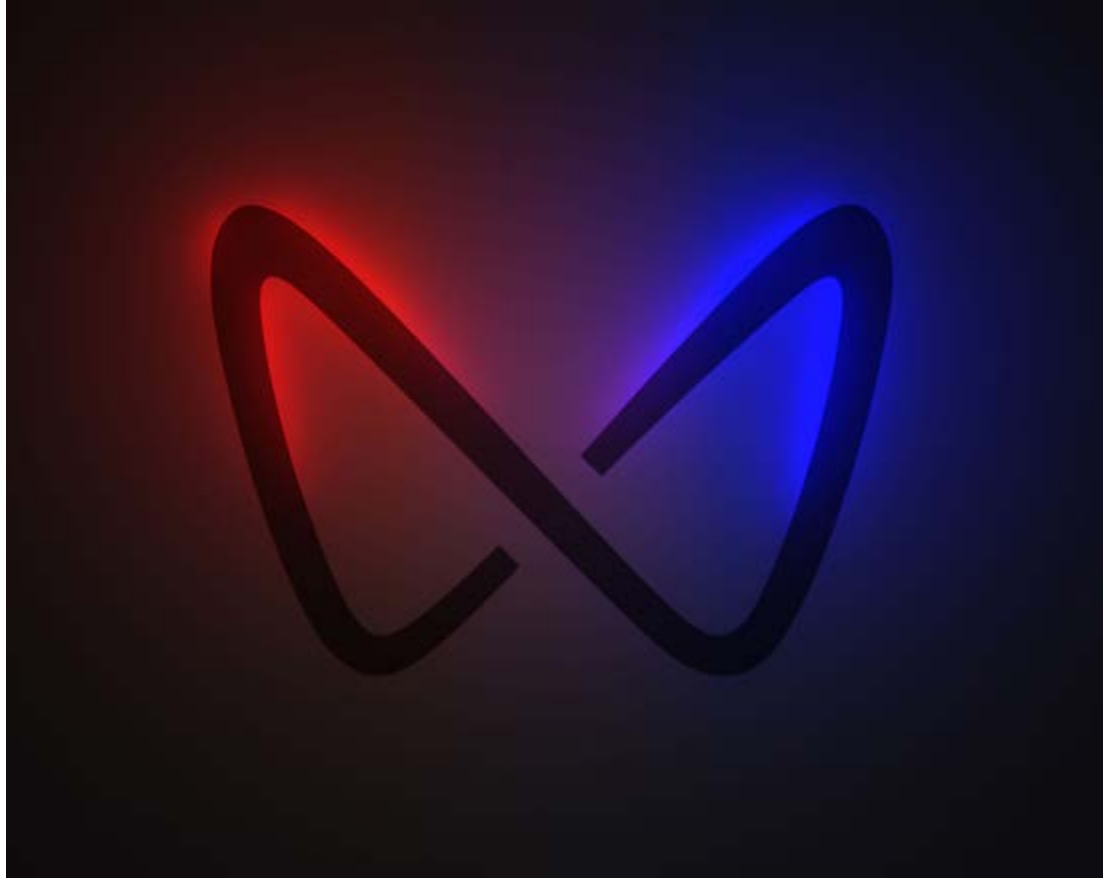
In a bid to show off its wit and talent, Pencil Studio decided to create bottles of mulled wine as a unique and thought-provoking mailer for its clients. When heated, the seemingly cheerful design cleverly transforms, revealing the hidden realities of the season. By embracing the unvarnished side of the holiday, Pencil Studio created a mailer that not only delivered a thoughtful gift but also sparked meaningful reflection.

# Sector



Transform  
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### Mahindra and Dusted

Despite being synonymous with rugged SUVs, Mahindra set out to lead India's electric revolution with a bold new EV brand. This presented a tough challenge for Dusted, requiring it to deliver an end-to-end transformation that spans brand architecture, naming, strategy, design, sonic branding and its dealership experience. 'Infinite Possibilities' was crafted as a bold proposition, from which Dusted could engineer a confident identity system that expresses progress, performance and pride, while reinforcing Mahindra's legacy of trust and innovation.

The project was remarkably successful, with more than 30,000 bookings worth nearly \$1 billion. Having achieved nearly 40% market share in just six months, Mahindra is well positioned to be a big part of India's transition to electric mobility. "The thought process is clear and the identity is fresh. Well done!" said one judge.



Bronze



## MG Cyberster and LoveGunn

LoveGunn launched MG's first all-electric roadster, the MG Cyberster, by crafting a compelling brand identity that sets it apart in a crowded EV market. From the 'Legends Live Forever' headline, its identity serves as both a celebration and a declaration, with more than 400 full CGI assets showcasing every colourway, trim level, angle and interior configuration. "It's very impressive what was created in four weeks," said one judge.



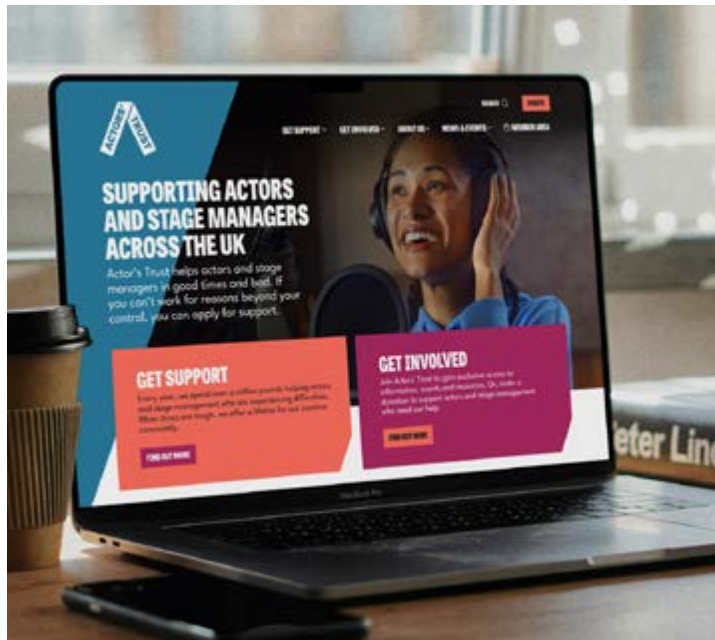
### Nepal Nature Trust and Saboteur

A charity committed to preserving the unique environment and wildlife of Nepal, the Nepal Nature Trust required a brand that captures its holistic philosophy of maintaining both the environment and the wildlife of Nepal. Recognising the challenge the charity faces of bridging from wildlife to the environment, Saboteur crafted a beautiful logo that celebrates that perfect natural harmony. The quiet, subtle design features the topographical outlines of mountains that move gently to reveal the stripes on a tiger's back. Furthermore, the camouflage style of the identity means it can be easily applied in a wide range of applications.

Along with impressing key stakeholders, including distinguished environmental scientists, botanists, diplomats and travellers, Saboteur's work also caught the eye of judges. "A lovely logo that is clever and conceptually sound," noted one judge.



Silver



## Actors' Trust and IE Brand & Digital

To deliver on The Actors' Benevolent Fund to Actors' Trust's ambitious new strategy, IE Brand & Digital successfully preserved the charity's heritage while propelling it confidently into the future. The agency cleverly introduced a versatile logo emerging from the letter 'A' that works perfectly across all platforms. "Loved the logo, nicely done!" said one judge.

## London's Air Ambulance Charity and FORM Brands Studio

London's Air Ambulance Charity partnered with FORM Brands Studio to reimagine its identity and reinforce its role as a vital, donation-funded service at the heart of London life. Its vivid gradient design system at the heart of the visual identity echoes helicopter blades in motion. FORM also crafted a bespoke wordmark, accessible typefaces and true-to-life photography. One judge described the work as "clever and consistent".



Silver



### Parkinson's UK and Red Stone

The Parkinson's UK brand lacked clarity, accessibility and consistency, so it turned to Red Stone to devise a new identity that is legible, emotionally intuitive and inclusive. Along with a tulip-based marque and a refreshed colour palette, Red Stone crafted Parkinsans, a bespoke typeface that is free to use via Google Fonts and that ensures legibility. "This feels thoughtful and authentic," said one judge.

### Royal Albert Hall and Brandpie

In a bid to reassert itself as an iconic cultural institution for the modern era, the Royal Albert Hall adopted a new masthead inspired by the hall's architecture and legacy. Brandpie's work led to a refreshed brand that brings greater clarity, cohesion and standout across all channels. "I love the design and the roof effect, it provides consistency and flexibility," said one judge.





### Scope and Dragon Rouge London

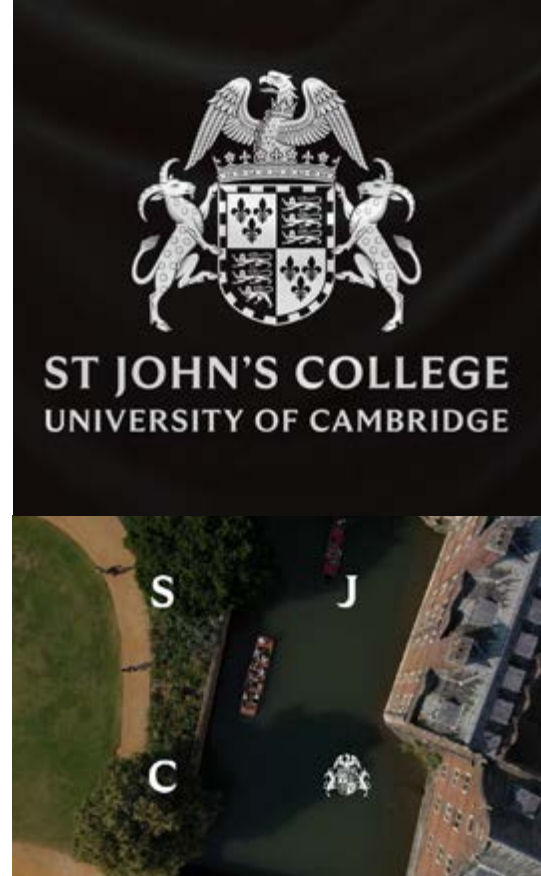
To support Scope's mission of becoming a catalyst for change, Dragon Rouge crafted an identity as diverse and vibrant as the new generation of disabled people the charity seeks to represent. The bold purple colour palette is accompanied by Labil Grotesk, a friendly and welcoming type with superior legibility. "A very bold design that's very impactful," praised one judge.



### AXA and Saboteur

Saboteur created 'Backseat Boss' for AXA, a schools-based road safety campaign that flips the script. Turning kids into driving instructors, the campaign allows kids to take charge and make the grown-ups listen. From its four simple rules that spell BOSS - Buckle up. Off your phone. Steer with both hands. Stop at the red light - a visual system was crafted that incorporates Max, a bold, simple character who fronts every piece of material. Also accessible in SEN classrooms, Max's bold look and playful personality appealed to all pupils.

With Backseat Boss set to roll out across 2,000 schools nationwide, it was very well received by teachers and pupils alike, prompting judges to praise its "strong design development" and "engaging" illustrations. Another judge added: "A great approach that is unexpected and creative."



### St John's College, Cambridge and SomeOne

As one of Cambridge's largest and most prestigious colleges, the branded materials of St John's, especially the website, needed to reflect its stature and welcome new audiences. SomeOne remedied these issues by reimagining St John's digital presence with a new strategic approach: 'Home of Big Ideas'. The agency's work included a redesigned crest, bespoke typography, monogram and cinematic visuals that reposition the college in a bold yet simple black-and-white system. Every element was designed for digital-first application, from its scalable crest variations to a visual language that celebrates St John's bold ideas while honouring its legacy.

"This is beautifully executed," commented one judge. "It's a super-premium response with a refined and elevated creative identity." Another judge added, "This is really bold, beautiful, clean and powerful."



Silver

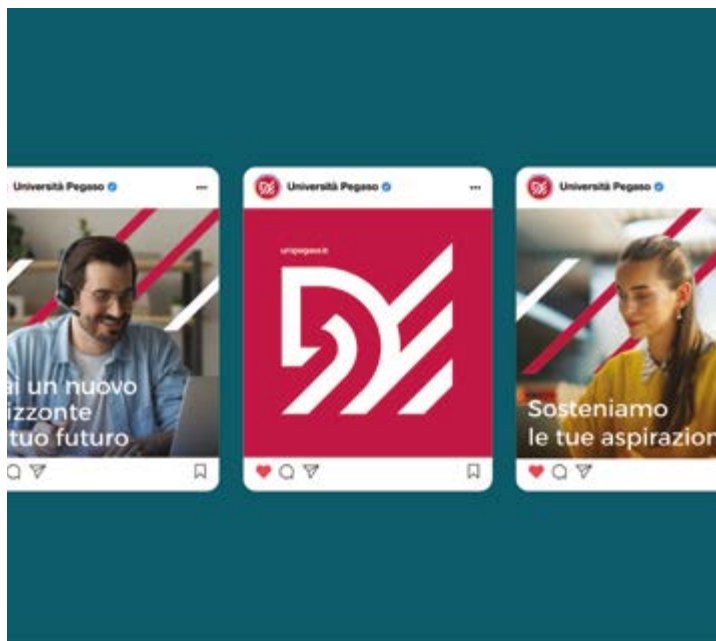


### The Royal Institute of Philosophy and Only

Considered to be 'by academics, for academics', The Royal Institute of Philosophy turned to Only to reimagine its brand identity as open, contemporary and culturally relevant. From the strategic idea 'Question Everything', the institute was reframed around openness, intellectual freedom and curiosity. The new identity itself, which centres on a distinctive circular marquee, was described by one judge as "beautifully executed".

### Università Telematica Pegaso and FutureBrand Italia

Italy's leading online university, Università Telematica Pegaso, was totally reimaged by FutureBrand Italia. Repositioning an entire learning system for a new generation, the rebrand saw the Pegasus become the strategic and creative core. The dynamic design system and immersive ecosystem were well received by judges. "The great logo design elevates the experience and perception," said one judge.



Silver

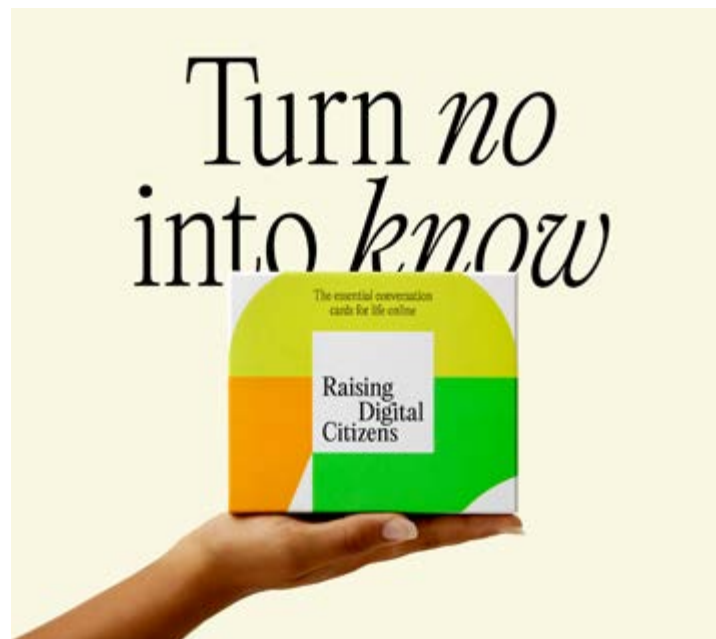


### Pinc and Collaboration Nation

Independent specialist college Pinc's identity needed to become more reflective of the company's innovative approach to learning. Collaboration Nation crafted a logo based on representing its connection concept, with a brand architecture that allowed consistency and universal connection. The clean and curved new typographic styling also helps bring the logo to a more modern space. "It feels inclusive and connected," said one judge.

### Raising Digital Citizens and Greenspace

Pioneering Danish company Raising Digital Citizens is dedicated to helping parents, educators and children foster a healthy digital culture. Greenspace crafted its first product, a set of conversation cards designed to spark open, positive discussions around online literacy and digital life. Its resulting identity visual felt serious but optimistic, prompting one judge to describe the work as "modern, fresh and beautifully crafted."

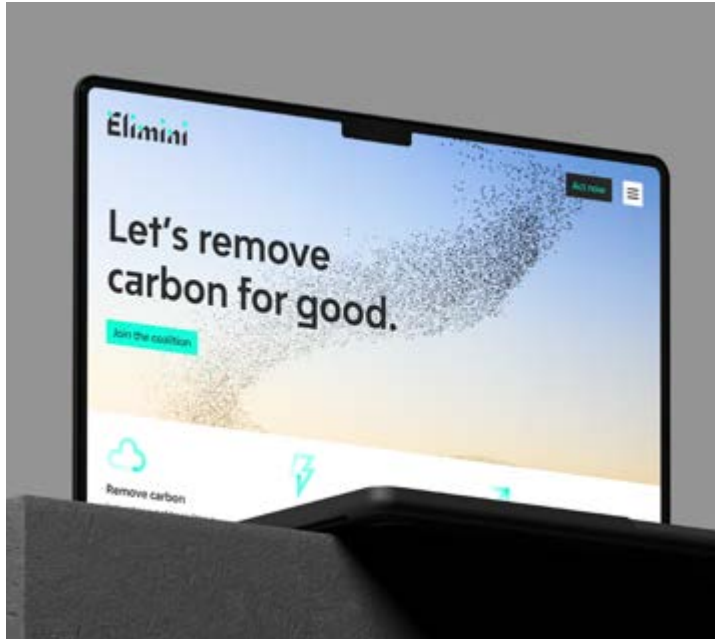




## OMV and Interbrand

As a cornerstone of Austria's energy supply for more than six decades, OMV opted to embark on a significant transformation to become climate-neutral by 2050. Its corporate identity therefore needed to reflect this shift, so Interbrand created a strategy based around 'Purposeful Shifts'. The end result is a new identity capable of driving OMV's brand experience holistically, while achieving its sustainable ambitions over the next 25 years. The visuals incorporated include the OMV Loop, a logo that symbolises progress and circularity, rhythmic and dynamic imagery, flexible illustrations, and OMV Progress, a clean and modern sans-serif font.

With the new brand receiving very positive feedback from key stakeholders, judges couldn't help but be impressed. "Good strategy and a strong signalling identity that really opens the company up for future development," noted one judge.

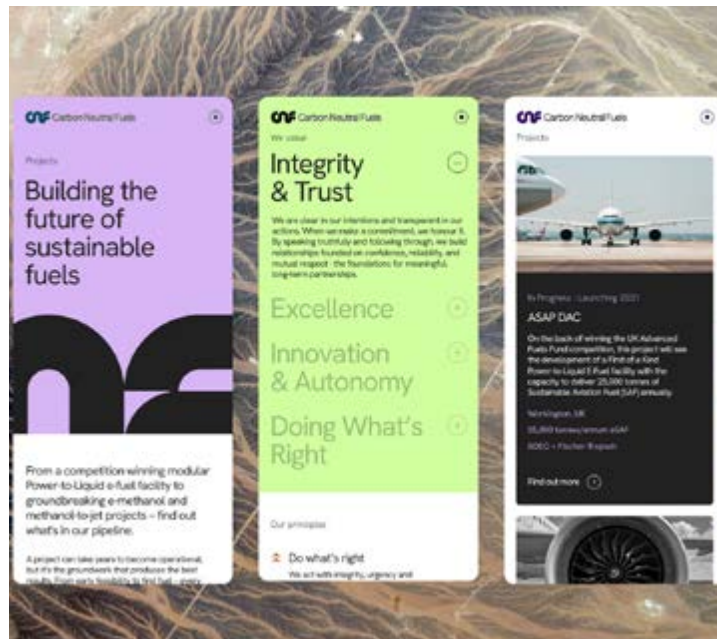


## Elimini and Lippincott

Newly founded Elimini was born to inspire a movement and accelerate demand for carbon removals. Lippincott crafted an identity that reflects the idea of being at a carbon removals inflection point, and incorporate a carbon-black new logo, a stripped back colour palette and unique typography. “Simple, modern and confident,” praised one judge.

## Carbon Neutral Fuels and ORCA

Carbon Neutral Fuels’ old identity fell short of reflecting its technical expertise, so ORCA devised a new identity that embodies its pioneering role in sustainable fuel production. The new system balances precision with warmth, as demonstrated by the new abstract logo and a colour palette drawn from a plane’s-eye view of the earth. “Unique execution and excellent results,” noted one judge.





## Veil Energy and IMP

Energy consultancy Veil Energy had ambitions of moving beyond a local footprint and building credibility across Europe. IMP crafted a refreshed identity that captures Veil's unique proposition of blending data-driven technology with human expertise. The modern, confident visual system includes a versatile logo family and an accessible colour palette. The outcome produced a large impact from a small budget, prompting one judge to praise the "great results".

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## Best Visual Identity from the Engineering and Manufacturing Sector

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### Krown and Move Branding

Krown was recognised as a leading company in the engineering and manufacturing sector of aluminium foundry furnaces, but needed a visual system that could underline its credentials as a technological pioneer. The solution by Move Branding was built around the claim 'Melting Mastery', positioning Krown as the master that dominates aluminium melting. Key to the new visual identity is its 'K' symbol, which was designed to simulate a shape, a block and a container, reflecting Krown's ability to transform aluminium's state. Elsewhere, the effective gradient-based colour palette includes hues that transition from cool blues to intense oranges and reds.

Now clearly positioned as a world-leading pioneer, Krown's rebrand was praised by one judge for being "modern yet intriguing." Another added, "It was beautifully crafted with exceptional colour work that makes it feel premium and confident."

## Best Visual Identity from the Engineering and Manufacturing Sector

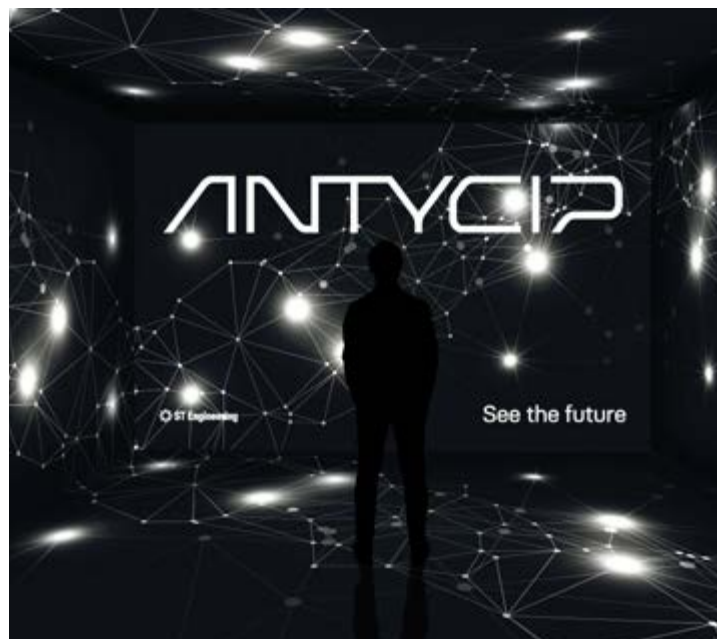


### AerFin and Mr B & Friends

Mr B & Friends crafted a new visual identity for aviation aftermarket brand AerFin with the aim of matching the company's sizable growth. The refreshed identity breaks away from the rest of the category, ditching blue skies and stock aircraft photography in favour of a single line: a simple, confident metaphor for 'The Way Ahead'. "A strong, confident entry that was beautifully executed," said one judge.

### ST Engineering Antycip

A European leader in simulation, display and immersive technologies, ST Engineering Antycip closed the gap between its cutting-edge innovations and its outdated external image. The new visual identity, anchored in the strapline 'See the future', includes a refreshed logotype that was paired with a heartbeat mark to create a distinctive shorthand for the brand. "Strategically strong," praised one judge.





### Liquidity and FutureBrand London

Hoping to break free from traditional financial services aesthetics, leading AI-driven private credit firm Liquidity underwent an update that feels modern, human and globally relevant. FutureBrand London crafted the visual identity around the strategic idea 'Change The Current', which reflects Liquidity's role in helping companies navigate shifting financial landscapes. Key visual elements include a custom wordmark chosen for its blend of modernity and heritage, a colour palette that evokes energy and a new graphic language that uses abstract silhouettes to represent progress and momentum.

With these elements forming a cohesive and compelling visual identity that sets Liquidity apart in the financial services sector, judges were highly impressed. "Very nice brand idea and execution," said one judge. Another added, "The design system leans into photography exceptionally well."

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## Cruxy and Designhouse

Designhouse crafted a visual identity system that brings Cruxy's proprietary Cortex platform and maverick thinking to life. Replete with bold colours - including electric blue and acid green - the colour palette adds an energetic feel. Meanwhile, its black-and-white imagery conveys confidence and a daring edge, and its motion system lets the brand pulse and adapt. "The design solution succeeds with an identity that demands attention," said one judge.

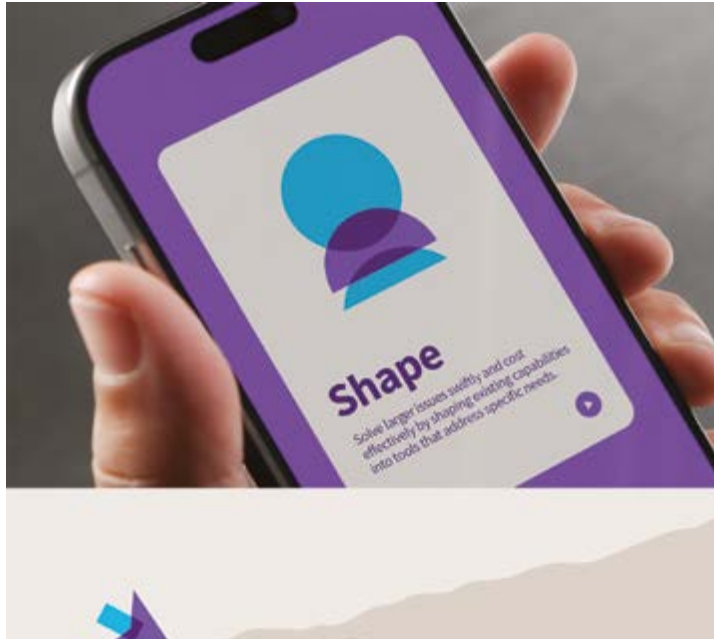
## Aegon and TD

With international financial services company Aegon hoping to re-energise its brand, its new identity would need to cut through the apathy and jolt people into thinking about financial stability for their old age. The new brand identity by TD - from the relatable and human photography to the warm custom-made font - is the visual embodiment of 'Live your best life'. "The visual identity came through really well," said one judge.





Bronze



## IAG and Clout Branding

IAG's new unmistakable internal brand by Clout Branding featured motion design and animations with the aim of explaining how GenAI could be deployed, shaped and composed. The resulting identity made GenAI tangible, approachable and human, with one judge describing the project as "very visually engaging".



### Ribena and Elmwood

Synonymous with blackcurrant flavour and cherished by generations, British icon Ribena was failing to be noticed by people in-store. Elmwood's job was to help Ribena stand out again without losing the emotional connection that makes it so loved. It achieved this by crafting a juicier, more confident wordmark. The letterforms are now plumper and juicier, adding sharp angles balanced by fluid terminals that result in a logo that works harder. Elsewhere, Ribena's rich purple background, inspired by the blackcurrants that launched the brand, was intensified. Its higher contrast and deeper saturation now commands shelf attention and reinforces taste expectation.

With the refreshed packaging demonstrating improvements across all key metrics, judges were highly impressed. "It's not so much the simplicity as the focus they have brought to the identified customer challenge," said one judge. "It's the small, subtle and well-crafted visuals that bring this piece of work to life - and it's great to see it substantiated by business performance."



Silver



### Cheeky Panda and B&B Studio

Despite its already strong identity, Cheeky Panda's design and communications system hadn't evolved with its scale. B&B Studio solved this problem by evolving the company from a fast-growing eco challenger to an iconic, sustainability-led lifestyle brand. The refreshed visual identity includes mascot Colin at its emotional core, appearing with confidence and personality across packaging and communications. "A clean, simplified rebrand that brings welcome coherence," noted one judge.

### Lagardère Travel Retail Polska and Dragon Rouge Warsaw

BOSKO, a new FMCG cross-category label created for Lagardère Travel Retail, had a vibrant and rhythmic visual identity crafted by Dragon Rouge. The identity includes a bold logotype with a repeat 'O' that frames patterns, a type system that feels like a shout and a whisper, and a colour palette tuned to emotional codes. "A bold, joy-led identity that brings real energy," praised one judge.



Bronze



### Pokket and Brand New Attitude

Pokket, a new snack brand created as a result of transforming Dawtona's well-known Polish line *Drugie Śniadanie*, needed a brand built on broader positioning. Brand New Attitude built an identity around the letter 'P': a logo-shield and key visual uniting the entire portfolio. Judges agreed the overall look is fresh, dynamic and full of positive energy, with one describing the work as a "successful transformation".



### Goodies and Dragon Rouge London

Hoping to create a preschooler snack that was fun, engaging and nutritionally better, Goodies turned to Dragon Rouge London. The agency's aim of creating a new brand capable of capturing kids' imagination and winning over the hearts and minds of parents was achieved through breaking the rules of 'healthy' snacking. The visual system by Dragon Rouge deliberately took inspiration from confectionery cues, resulting in the Goodies Gang, its playful crew of characters who help tell the Goodies story in a fun, engaging way. Elsewhere, a bold and fresh green Goodies logo added dynamism, while a vibrant and playful colour palette powered the brand.

"This entry went the extra mile to really understand its young customers and developed a well thought-through, engaging brand that flexes across all channels," praised one judge.



## Beefeater and NB Studio

'Vibrant Urban Energy' was leveraged as the creative vision for Beefeater's new brand world and visual identity by NB Studio. The project used the city as a creative canvas, leading to visual assets inspired by fly-postering and layering, as well as the neon lights and street art that bring vibrancy to the streets of London. Its new playful and flexible masterbrand-led system was described by one judge as "coherent and nicely executed".

## Freshways and White Bear Studio

White Bear Studio achieved a 20% increase in year-on-year retail customer growth for Freshways by transforming it from a background dairy supplier into a brand people recognise and trust. The new identity includes an updated logo that gives a feeling of speed and agility, modernised packaging and photography rooted in real freshness. "A really nice approach to cut through the segment and bring some character to the space," said one judge.





### Domaine de la Chapelle and Be Dandy

Domaine de la Chapelle aspires to become one of the Loire Valley's leading winemaking names. Be Dandy created a dual language that balances heritage and modernity. The revised label system was designed as an architectural and emotional space, incorporating the iconic ogival silhouette that frames the artwork like a stained-glass window. Now a luminous object of contemplation, judges were enticed by the bottle design. "BEAUTIFUL!" noted one judge.

### La Rousse Foods and Alkamee Brand & Design

One of Ireland's leading suppliers of premium ingredients, La Rousse Foods' old identity felt corporate and characterless. Alkamee Brand & Design remedied this by crafting a new visual identity replete with hand-drawn typography, colours drawn directly from herbs, spices and sea tones, and hand-inked ingredient illustrations. The end result led to positive feedback from chefs nationwide - and Transform's judges were impressed too. "Overall, this looks fresh and high end," said one judge.





### St Austell Brewery and Brand Potential

With more than 170 years of history, St Austell Brewery required a brand update that could help it thrive in a fast-changing world. Brand Potential devised an ownable logotype that puts the St Austell name at the forefront, refreshed its typography and built an iconic colour palette inspired by the brewing process. “A well-executed modernisation,” said one judge.



**Tonight,  
we celebrate  
the work.**

**Tomorrow,  
we shape  
what's next.**



Unlocking growth at  
pivotal business moments

**BRANDPIE**

## Best Visual Identity from the Healthcare and Pharmaceutical Sector



### Nexpring Health and Brandpie

Tasked with uniting nine legacy healthcare companies into one cohesive brand, Brandpie created Nexpring as a bold new voice in assisted reproductive technology. The fresh name and identity balance scientific precision with human warmth, shifting the narrative from emotion to expertise. While most ART and fertility brands focus on imagery of smiling families and hopeful parents, Nexpring includes a design language inspired by cycles of life and science. It also introduces a fresh mix of teal, coral and neutral tones, as well as modern and approachable typography. Meanwhile, dynamic and fluid motion was added to echo constant innovation and the energy of discovery.

The work by Brandpie was an instant hit, successfully aligning the nine businesses such that they speak with one voice and purpose. "Very good work," said one judge. "It's solid and powerful!"

## Best Visual Identity from the Healthcare and Pharmaceutical Sector



### My Health and Anatomy

My Health, a public education initiative designed to make trusted, evidence-based health content freely accessible to everyone, shifted its focus from lectures and expertise to stories and conversations. Anatomy's work delivers IQ with EQ, through a more relatable tone, flexible visual system and a hero 'H' device that celebrates human health in all its form. "A delightful overall result!" praised one judge.

### ProteinQure and Greenspace

Integrated drug-discovery company ProteinQure turned to Greenspace to craft a new brand that reflects its growth ambitions. From the defined legacy idea of 'Change the Game', the agency created the 'Qure' symbol as a graphic, geometric representation of a therapeutic payload. "It feels modern, confident and scientifically credible without becoming cold or overly technical," said one judge.



## Best Visual Identity from the Healthcare and Pharmaceutical Sector

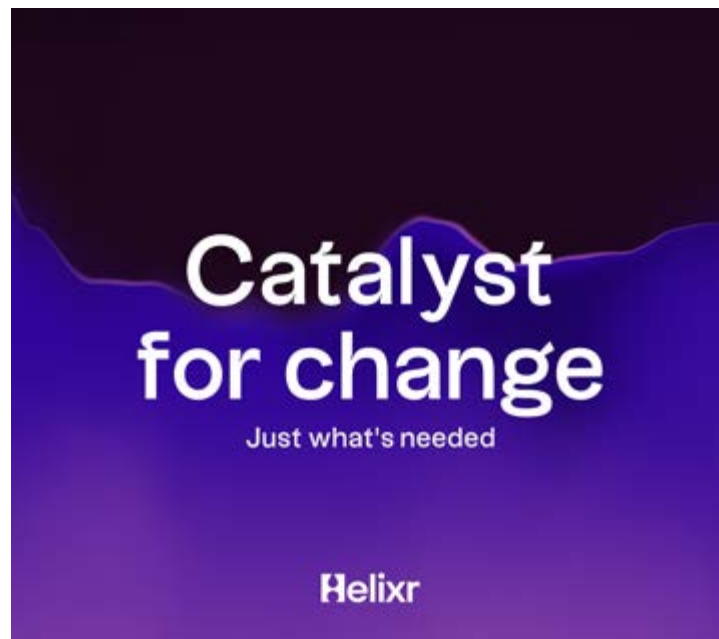


### Ascentry and Brandpie

Based around the creative idea of 'Quiet symphony', Ascentry's visual identity is a category-defining system that elevates it from national leader to global challenger. The dynamic design system captures the rhythm, precision and quiet beauty of the brand's laboratory environment, featuring a symbol, typography and motion language that work in perfect sync. "The use of textures in graphic elements was subtle and beautiful," noted one judge.

### Helixr and Curious

Transformation consultancy Helixr, which serves pharmaceutical and life sciences businesses, turned to Curious to take the company to the next level. From its deliberately precise strategy, the agency created a visual identity that shows Helixr to be the catalyst. Its new bold, dynamic graphic treatment symbolises transformation, innovation and progress. "A visual system that will flex nicely," commented one judge.





### Maybourne and FutureBrand London

The Maybourne Hotel Group found itself in an odd position: despite boasting a portfolio of some of the world's most iconic luxury hotels, including London's Claridge's, The Connaught and The Berkeley, it remained a B2B silent partner. To remedy this, FutureBrand London interwove unique symbols from each property based on more than 200 years of remarkable stories to appeal to even the most discerning clientele. Along with the stunning Maybourne Tapestry, which became a central design element, FutureBrand crafted a toolkit of identity assets that convey a contemporary take on traditional British elegance.

Resulting in an elevated guest experience, judges were full of praise for the work. "Bravo! A great submission of great work," said one judge. Another added, "This is a very creative idea and well-thought-out concept. I love how they looked at the past and brought it all under one umbrella."



Silver



### DOOD and Run For The Hills

Newcastle-based Persian and Levantine restaurant DOOD wanted an identity that could connect the past and present in a unique dining experience. Run For The Hills designed a bespoke DOOD logotype with multiple straplines, and introduced a logomark from the letter 'D' that tops and tails the restaurant's palindromic name. The project successfully built intrigue and anticipation ahead of the restaurant's launch, prompting one judge to describe the project as "fresh".

### Island Restaurant and Common Curiosity

A celebration of land and sea, Island is a new restaurant above the bustling Mare Street Market in King's Cross, London. Common Curiosity crafted a brand that celebrates its unique 'surf and turf' culinary pairings. This includes a logo system designed to flex around paired ingredients and a duotone palette that visually expresses the inventive, playful nature of the menu. "A really distinctive strategy and creative approach," said one judge.



Silver

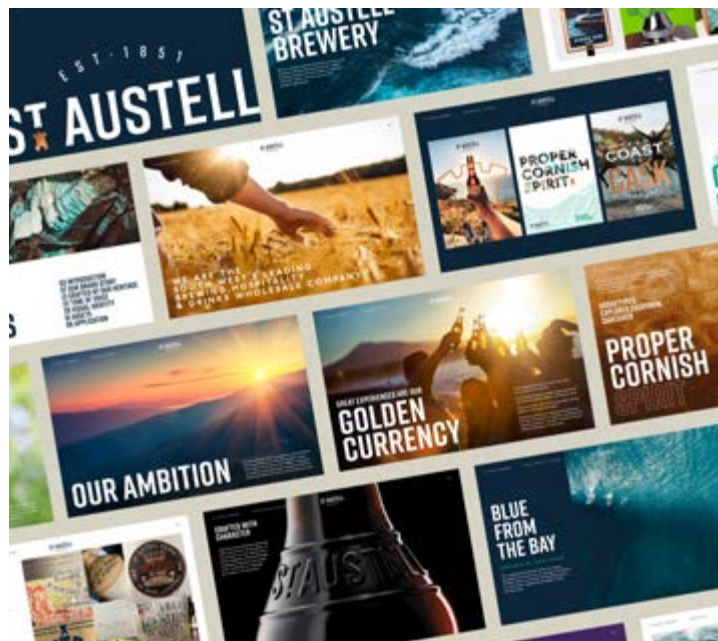


### Greene King and Siegel+Gale

Britain's leading pub company Greene King needed to somehow refresh its brand to engage a new generation of guests, without losing its warmth, familiarity and heritage. Siegel+Gale understood typography could be the bridge. The new bespoke Crown Serif font, inspired by Greene King's iconic crown and classic pub signage, now leads the brand's visual system. With the experience firmly rooted in both its storied past and vibrant future, one judge described Greene King's identity as "great".

### St Austell Brewery and Brand Potential

Brewing, hospitality and wholesale company St Austell Brewery wanted a new brand to connect with the next generation of pub-goers. Brand Potential crafted a new visual system rooted in place, character and rich heritage that features authentic equities, including embossed typography, historic brand marks and character. With the new system flexing across print and digital platforms, one judge was impressed by the "modern and relevant" outcome.

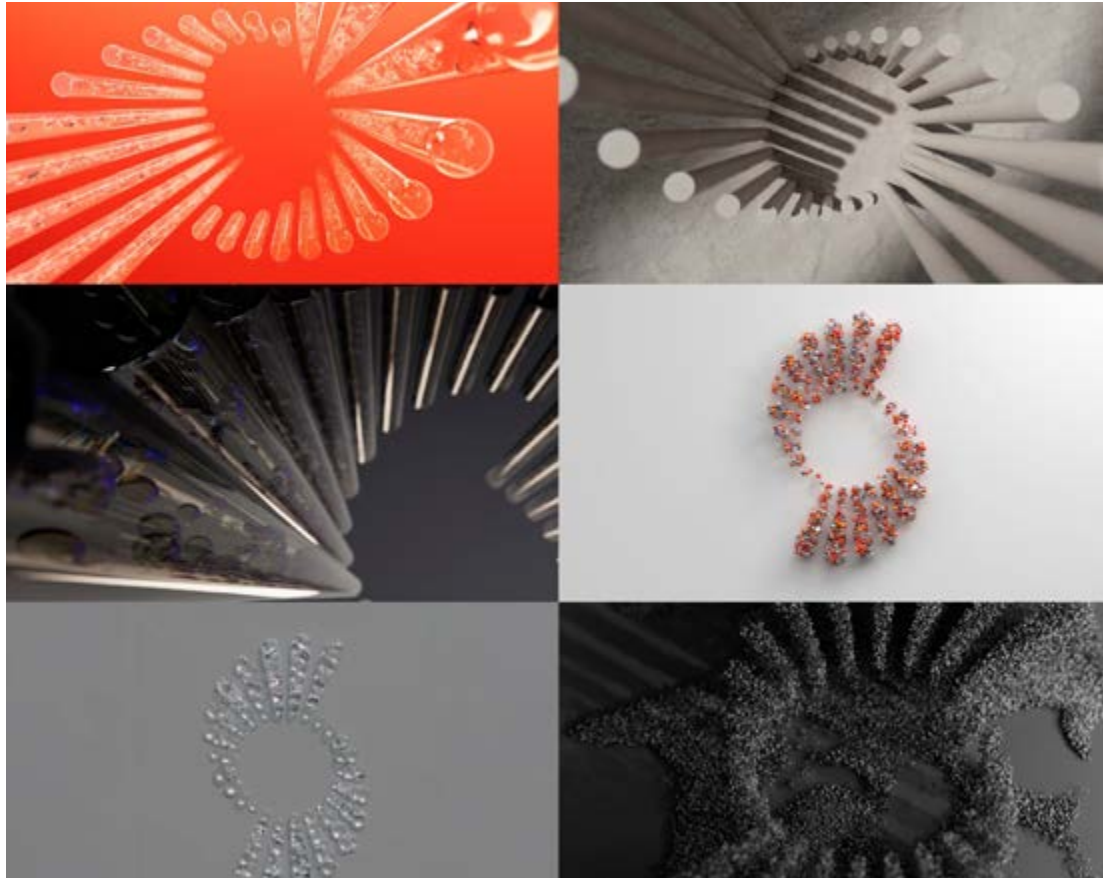




### The Shepherd and Rowdy Studio

Rowdy Studio was tasked with creating a brand for The Shepherd, a new hotel in Mayfair, London, that could stand out. To combat against the brand becoming instantly forgettable, the agency crafted an identity that feels confident, subtle and suggestive, with a minimal voice that evokes intrigue. "The strategy was consistently applied throughout the touchpoints," commented one judge.

## Best Visual Identity from the Industrial, Agricultural and Extractive Sector



### Syensqo and Landor Paris

Following the split of Solvay into two distinct entities, Syensqo was created as the specialty chemistry champion. From the idea of 'Science Made Collective', Landor Paris crafted a new visual identity that unites people, ideas, technology and sustainability to push science forward, just as atoms unite to form matter. The visual system - designed to break through - acts as an emblem of 24 interconnected dots nodding to the 1911 Solvay Conference, which brought together the world's brightest scientists and Nobel prize winners. The lively visuals include a vibrant orange that breaks from category blues and an immersive 3D iconography system bringing materials and innovations to life.

"Excellent work!" said one judge. "It says chemistry and science in a modern and creative way. It's so dynamic and trustworthy that it feels like a legacy brand." Another judge described the new visual language as "beautiful and unique".

## Best Visual Identity from the Industrial, Agricultural and Extractive Sector



### QEMETICA Agricultural Solutions and Touchideas

As part of a broader effort to shift perceptions of the brand, Touchideas crafted a new visual identity for QEMETICA that reflects the effectiveness and precision of its advanced technology. This involved the creation of a universal, monolithic identity system that is flexible enough for global use and addresses the complexity of the product portfolio. "It was so delightful to look at - and really admire - the concept and execution on the packaging," praised one judge.

### Adura and Designhouse

Adura, an independent joint venture between Shell and Equinor, faced a critical branding challenge of establishing credibility in an industry where heritage and track record are paramount to stakeholder confidence. The visual identity includes a confident custom-designed logotype that balances industrial strength with modern precision. "This highly rigorous work gives Adura a credible foundation," said one judge.





### Norwex and The Workroom

The Workroom was tasked with reimagining the whole identity of family-owned global direct sales company Norwex. It achieved this by crafting its new 'Live cleaner, safer, better' brand promise and strapline, which led to a refined and sophisticated visual system. The updated identity and packaging embodies that positioning, as demonstrated through clean and contemporary typography, a nature-derived colour palette and a streamlined aesthetic that feels distinctly Nordic. The new logo, for instance, was derived from the organic curves of a leaf, offering greater intrigue.

The impressive new visual system was matched by excellent results, including a 54% rise in impressions and a 29% increase in comments. "Huge congrats on the transformation," praised one judge. "It's definitely more modern and beautiful now!" Another added: "An absolutely beautiful rebrand and excellent results."



### Humanarium and Anatomy

The Humanarium is a public gallery designed to bridge the gap between scientific discovery and everyday wellbeing for The Royal College of Surgeons in Ireland (RCSI). Anatomy created a world that feels intelligent, inclusive and alive, with a visual language inspired by the full spectrum of human health. “There was a strong link between insights, audience needs and strategy,” commented one judge.

### Jane Grey and WMH&I

WMH&I’s new identity for professional dominatrix Jane Grey broke away from category clichés. With the creative expression built around the ‘binds’, photography depicted literal constraints around submissives, standard navigation labels in web design were replaced with behavioural instruction and a minimalist monogram was subtly deployed throughout touchpoints. “Incredible work; such a meaningful project,” said one judge.



## Best Visual Identity from the Lifestyle and Wellbeing Sector



Bronze



### esPattio and Move Branding

Move Branding redefined the narrative of 'design made in Spain' when crafting the visual rebrand for designer furniture company esPattio. Its strategy incorporated the three concepts of light, colour and warmth at every turn, leading to a colour palette that celebrates the light of the south, as well as photography and CGI with real atmosphere. "A solid identity overall," praised one judge.

### Sonocea and Manifest

Sonocea, a groundbreaking combination of music and science that delivers patented sonic augmentation technology, turned to Manifest to craft an identity that could stand out. From its dynamic 'S' monogram, amplification features at the core of Sonocea's visual identity, informing various touchpoints of the design system. The new Sonocea brand is undeniably bold, with one judge describing the outcome as "beautiful".



Bronze

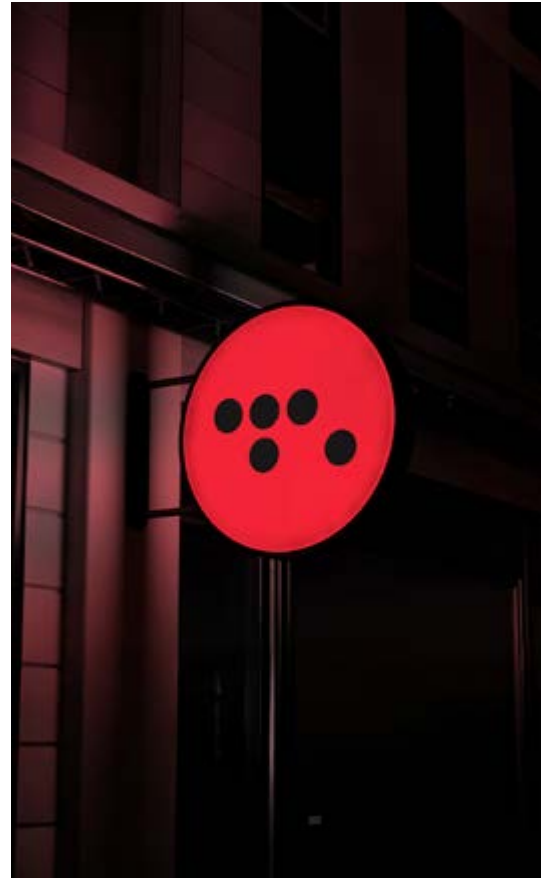
## Best Visual Identity from the Professional Services Sector (Advisors and Consultants)



### Cruxy and Designhouse

Specialist data-led growth consultancy Cruxy needed a refresh that could do more than just modernise the brand. The rebrand had to signal rigour, energy and a forward-thinking ambition that could position Cruxy as a trusted, strategic partner. Following a series of collaborative workshops, Designhouse defined Cruxy's 'Calculated Maverick' personality, which led to a new identity that amplifies its position as a unique growth intelligence partner. The new visual identity incorporates an electric blue and acid green colour palette that adds a bold, energetic feel. This was paired with black-and-white imagery to convey confidence, while the motion system captures the vitality of the data-driven landscape.

Judges were highly impressed by Cruxy's new look. "A strong rebrand that brings a unique brand personality to the sector," one said. Another judge added, "The visual approach achieved the objective, demonstrating flexibility across multiple applications."



### Thirty Two Music and YeahNice

Known for its trust, expertise and professionalism, Thirty Two Music is a boutique music agency working across film, TV and video games. It required a brand that matched its position in the industry, so YeahNice developed a tool that uses audio inputs to generate a dot matrix visual on a structured 32x4 sheet music grid. 'Audio array' patterns became the foundation of the visual identity by running the studio's sonic identity, brand film and other audio through this system. This cleverly allowed the sound contributed to any project to become an extension of the brand.

The compelling visual system was well received both internally and externally, with Thirty Two Music now perceived as a modern, high-end creative partner. "This is a strong and relevant approach for this sector," said one judge. "I love the way brand extension comes into play here."

The sandbee?



It succeeds where others don't dare.

While honeybees demand perfect conditions and bumblebees stick to familiar territory, sandbees burrow into harsh, sun-baked ground and get to work. Fiercely ambitious, highly adaptable, and utterly purposeful, they pollinate plants that more famous bees overlook. No hive mind, no royal hierarchy: just clarity, grit, and an unbreakable bond with the terrain they choose.

At SANDBEE, we believe the best brands are built the same way: not following the swarm, but by charting our own course. Where we partner with the ambitious. Where we embrace the challenge, bring vision, and deliver clarity. And where we push relentlessly forward. Until the work stands apart.

The sandbee?

While others buzz, it builds.

**SANDBEE**

Building the brands of the ambitious  
[wearesandbee.com](http://wearesandbee.com)

## Best Visual Identity from the Professional Services Sector (Advisors and Consultants)



Silver



### Environment Bank and Industry Partners

To mark Environment Bank's shift from advocacy to delivery, Industry Partners positioned it as the biodiversity expert. The new confident, modern identity is rooted in natural structure, embedding its new mission and audience focus into every touchpoint. With a 40% increase in brand searches online post-launch, one judge described the rebrand as "professional and credible".

### SThree and SANDBEE

In order to help SThree stand out in the crowded, competitive market of STEM recruitment, SANDBEE crafted a new visual identity. This includes a masterbrand kaleidoscope that represents breadth across STEM, 3D elements that provide versatile, recognisable brand assets and a dynamic motion suite signalling digital-first leadership. The results included a 500% increase in digital advertising reach.



Silver

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WE'RE CONRAN DESIGN GROUP, HAVAS' FLAGSHIP BRAND AND DESIGN CONSULTANCY. WE BELIEVE THAT DESIGN SHOULD DRIVE PROGRESS – FOR EVERYONE. MESSY PROGRESS, LINEAR PROGRESS, PROGRESS THAT'S INCREMENTAL OR MONUMENTAL. THAT'S WHY EVERYTHING WE DO – FROM DEFINING AND DESIGNING YOUR BRAND'S DIRECTION TO CREATING UNIQUE BRAND EXPERIENCES AND TELLING THE WORLD YOUR STORIES – IS ABOUT INSPIRING PROGRESS. AND WE USE THOUGHTFUL DESIGN TO MAKE IT HAPPEN.

## Best Visual Identity from the Professional Services Sector (Advisors and Consultants)



### H/Advisors and Conran Design Group

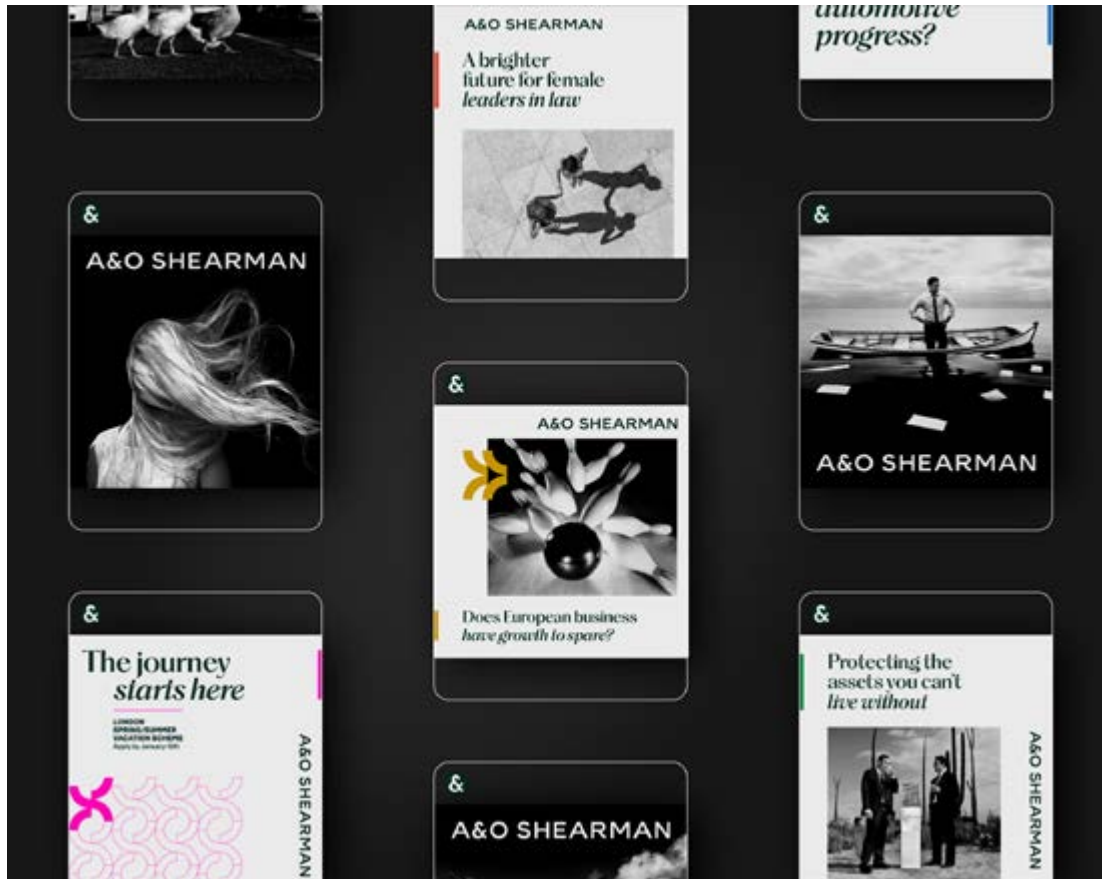
Professional services firm H/Advisors had ambitions of positioning itself alongside its most distinguished competitors, so Conran Design Group conveyed its unique offer by reimagining the firm as being in the 'ambitions business'. The new visuals, such as its energetic bright blue and turquoise colours, cut through corporate conformity. The new brand identity is fresh, forward-looking and inspires trust.

### Warp Technologies and YeahNice

Internally, Warp Technologies was recognised for its reliability and technical capability, but it suffered from having almost no external brand presence. YeahNice created a flexible identity system that reflects the company, with a 'warp-hole' that informs every part of the visual identity from the 3D imagery to the icon set and even the people photography. One judge described the strategy and visual system as "strong".



## Best Visual Identity from the Professional Services Sector (Legal and Accountancy)



### A&O Shearman and Landor UK

Following the merger of powerhouses Allen & Overy and Shearman & Sterling, A&O Shearman was born as one of the world's largest law firms. Landor therefore had to craft an identity that unified two distinct cultures and projected a singular, powerful vision. It achieved this by building a brand from the 'changing the current' core principle, which addressed the unique complexities of post-merger integration. The resulting visual identity used the idea of 'space' at its foundation. This inspired the ditching of boring blues and repetitive reds for a vibrant green, stock images for expressive photography and a custom typeface that offers fluidity.

With its new identity, A&O Shearman hopes to stand apart from competitors. Judges agreed it does just that, with one commenting, "This is a super-interesting and unique strategy for a very conservative industry. The outcome is beautifully crafted and executed."

## Best Visual Identity from the Professional Services Sector (Legal and Accountancy)



Silver



### MUVE and LoveGunn

MUVE, one of the UK's fastest-growing legal technology companies, partnered with LoveGunn to create a bold new brand identity that redefines the experience of home conveyancing. The new brand system encapsulates the essence of a transformative journey, with clarity, energy and confidence reflecting its commitment to speed, communication and education. "Really nice and simple approach," said one judge. "It's very recognisable!"

### Burgess Hodgson and Mr B & Friends

In order to stand out in a 'boring' sector, UK law firm Burgess Hodgson sought the help of Mr B & Friends. The agency's creative execution was bold and distinctive, and included an abstract new brandmark to represent growth as well as stylised yet candid photography and a confident new voice. With Burgess Hodgson now able to wield a distinct position in a crowded market, one judge praised the evolution as being "nicely executed".



Bronze

## Best Visual Identity from the Professional Services Sector (Legal and Accountancy)

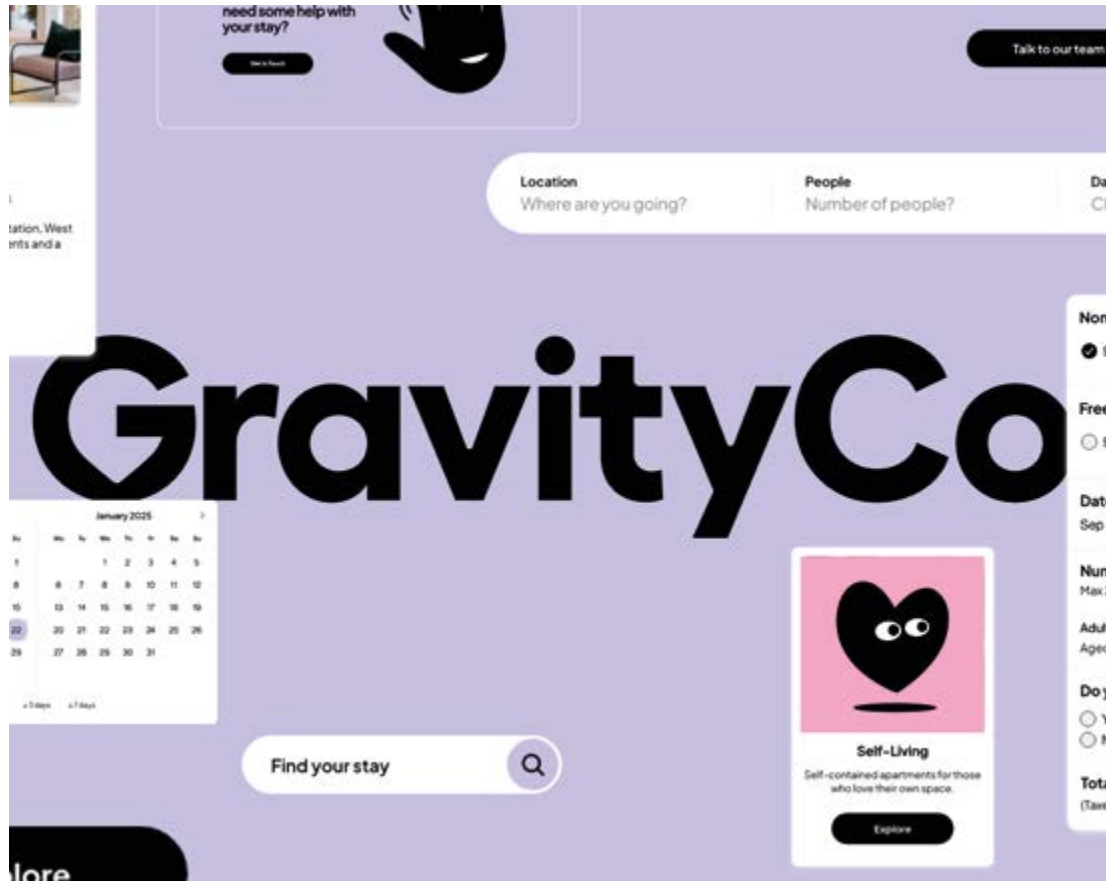
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### HaysMac and SomeOne

Aiming to help the brand move away from industry norms, SomeOne's revision of the HaysMac identity centred around the visual metaphor of 'guiding stars'. The bespoke stars were crafted to reflect the intricacies of the firm's three guiding principles, and now live throughout a galaxy of HaysMac's brand expressions. One judge described the project as "a breath of energy and style in a conservative market."

# Best Visual Identity from the Property, Construction and Facilities Management Sector

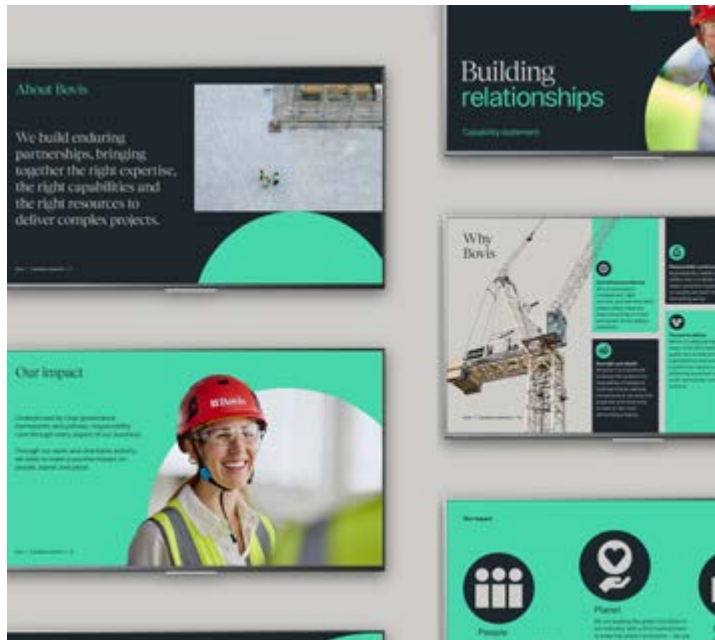


## GravityCo and Anagram

UK-based flexible co-living and rental company GravityCo, which focuses on fully furnished urban homes, had reached the stage where its existing proposition no longer reflected the company's evolution, audience or expanded service offering. Anagram remedied this by addressing its misaligned rebrand head-on. It reorganised and simplified the contradictory brand architecture, which led to a strategic evolution that moved the company's narrative beyond co-living to a broader, community-driven proposition. Its new design idea reconnected the brand with its purpose, bringing consistency across all visual and experiential touchpoints.

With GravityCo now existing as a lifestyle and community brand, judges couldn't help but be impressed with its evolution. "A gorgeous execution," one said. "The logo and 'pin' approach were beautifully crafted and demonstrate smart thinking."

# Best Visual Identity from the Property, Construction and Facilities Management Sector

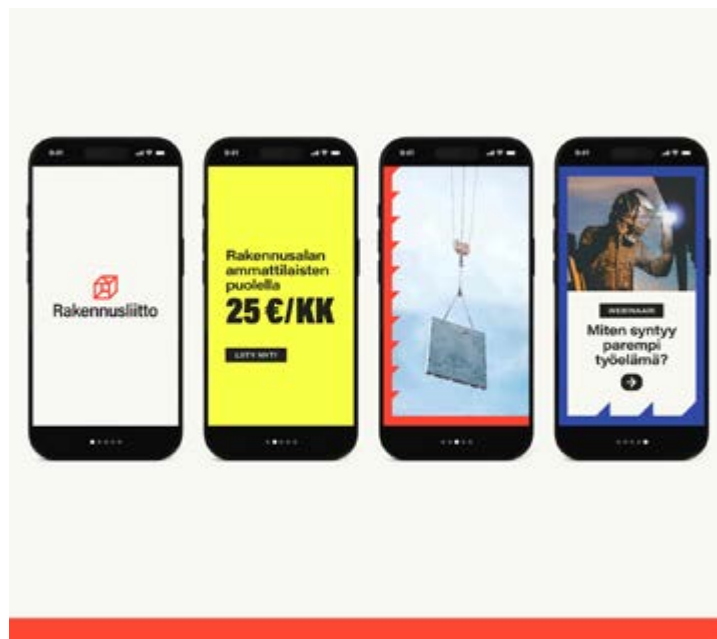


## Bovis and Industry Partners

The design system for Bovis by Industry Partners was built around clarity, confidence and relationships. With its strong and distinctive new 'B' monogram, the new identity is engineered to live across every environment. With the redesign balancing heritage, clarity and cut-through, judges were impressed. One described the work as "consistent and beautiful".

## Rakennusliitto and Berry Creative

Finnish construction workers labour union Rakennusliitto needed a renewed and strong visual identity that could be applied across today's diverse communications channel. Retaining the previous identity's red colour and logo, Berry Creative crafted an identity based on members' feedback, leveraging core values of clarity, strength and approachability. "Good craft, and its bold choices are evident," said one judge. "The modular graphic element is a highlight."



## Best Visual Identity from the Property, Construction and Facilities Management Sector



### Verisure

Verisure, Europe and Latin America's leading provider of professionally monitored security for homes and small businesses, crafted a refreshed visual identity built around the 'Sentinel Star'. Its symbol of protection represents the constant presence of Verisure watching over what matters most, and is backed up by a refined logotype, a Fira Sans typography and a carefully curated colour palette. "A strong creative identity," said one judge.



### Vasile Alecsandri National Theatre and Matei Rusu

The rebranding of the National Theatre Vasile Alecsandri of Iași in Romania aimed to renew the public institution while still honouring its heritage. The key cultural landmark, admired for its architecture and historic significance, turned to Matei Rusu to bring about consistency and reflect its vitality and relevance to contemporary audiences. The strategy revolved around making its founder, Vasile Alecsandri, the centrepiece of the theatre’s visual identity. For instance, the VA monogram places Alecsandri at its heart, underlining his cultural and historical significance. Its slab serif typeface further balances heritage and readability, creating a distinctive, adaptable identity that resonates across the city.

“A nicely crafted and rich identity that brings real presence and elegance,” noted one judge. “It does a great job balancing modernity with cultural heritage.”



## DEKSA and Tank Design

The Norwegian Agency for Export Control and Sanctions (DEKSA), the state authority for export control and sanctions in Norway, turned to Tank Design for an identity that could stand out with integrity. The new visual identity is designed to position DEKSA as an authoritative, credible and forward-looking professional body. “A strong, well-executed corporate identity,” said one judge.

## Museum of Croydon and 31% Wool

The Museum of Croydon, the London Borough of Croydon’s official museum, asked 31% Wool to create a new logo that was more accessible and welcoming for its varied audiences. The agency streamlined its symbol – representing the Clocktower building where the museum is located – for ease of use, and then paired it with a friendly and accessible font. “A vibrant, people-first identity that feels right for a local museum,” commented one judge.





### Pepsi Ring and PepsiCo

Pepsi Ring was crafted after the global beverage behemoth realised long nails and can pull tabs don't mix. Crafted with fashion-world finesse, the design acts as a sculptural, silver statement piece that opens cans without chipping nails. Created in partnership with LongPlay Jewels, it turned a common complaint into a fashion-forward solution, proving that PepsiCo design starts by listening to the people it serves. Comprising 925 sterling silver and set with precision-cut white zirconias, the sculptural silhouette echoes the pulse lines of the refreshed Pepsi identity.

Its viral teaser from global music artist Bad Gyal garnered more than 500 million impressions and £861,000 in earned media, and Pepsi saw a 20% sales uplift while the campaign was ongoing. One judge described the project as a "quirky and clever idea to create interest and engagement."



### Peckish and SomeOne

Peckish was created by SomeOne on behalf of the Co-op, which leverages the parent brand's identity. The first-of-its-kind app was positioned as the ultimate partner for locals, meaning independent retailers feel secure knowing they've got the backing of one of the UK's leading convenience brands. Judges praised the brand's "consistency" as well as its "on-trend" approach.

### Nuca and Touchideas

Touchideas created Nuca, a new convenience store brand for Moldovans where hot food and refreshments play an equal role to shopping. The identity includes the 'Nuca smile', which symbolises the feeling of satisfaction and joy of a good meal. With a youthful and cosmopolitan spirit, one judge described the new brand as "energetic and fun".





### Pepsi x Kangaroos Sneakers and PepsiCo

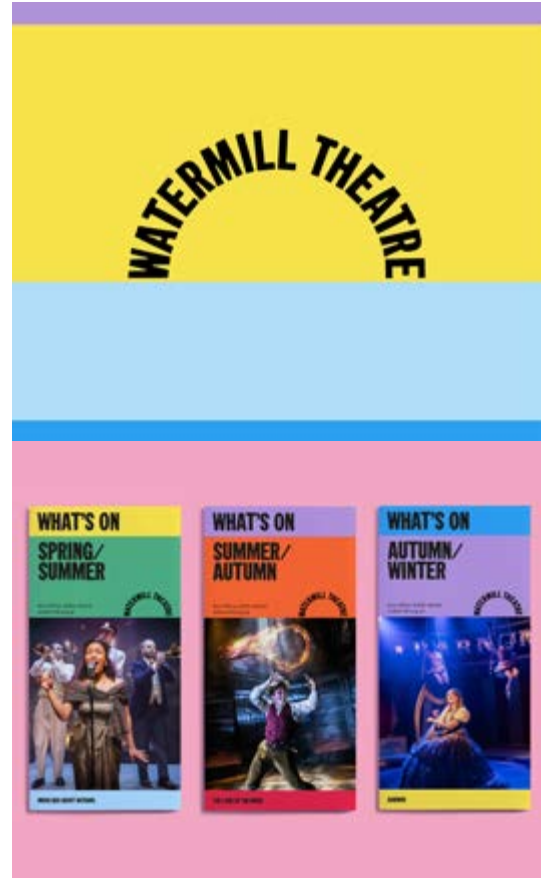
Pepsi teamed up with legendary footwear company Kangaroos for a bold collaboration that fizzes with flavour and style. The limited-edition sneaker and capsule collection blended the spirit of Pepsi Zero with iconic German streetwear. The edgy collection and dynamic visual campaign successfully forged an expansive world that merges fashion and function. One judge described the project as “very strong”.



## MotoGP and Pentagram

Aiming to evolve from a premier motorsport event into a digital-first global entertainment brand, MotoGP recognised the need to unify its sub-brands, strengthen audience and partner connections and engage new fans. Pentagram was called on to achieve this, all while ensuring the brand retained the sport's unique identity. It focused on the lean of the bikes as a unique starting point to express the sport's identity. From there, the new highly flexible design system includes a new logo inspired by the angle of the riders' lean, custom typefaces and motion-led elements that ensure a cohesive identity.

"This was a much-needed refresh," said one judge. "It definitely leans into the sector while still feeling relevant and appropriate." Another added, "It does well to convey a single, cohesive brand story."



## Watermill Theatre and Common Curiosity

Once a corn mill that has existed in the location since 1086, the Watermill Theatre collaborated with Common Curiosity to reimagine its brand to make sure it aligned with the calibre of its theatrical productions. The intimate 200-seat venue has become one of the UK's most distinctive and beloved regional theatres, so the agency had to retain its rich heritage. 'Revolutionary Theatre' was chosen by Common Curiosity as the central idea, capturing the brand's fearless creativity. The visual identity includes a logo inspired by its iconic water wheel, while typography takes inspiration from the old mill's grain sacks. Elsewhere, the new colour palette captures the variety and vibrancy of the performances on the Watermill's stage.

"Strong strategy with a pixel-perfect execution," praised one judge. "It's wonderfully playful, theatrical and full of flair, while still honouring the legacy of the theatre."



### Bath Rugby and Mr B & Friends

Mr B & Friends crafted a revised visual identity for Bath Rugby that burst free from expected norms to unapologetically showcase the club in all its glory. From the new brand platform, 'Built Different', the identity transforms matchday energy into an experience fans can see, feel and belong to. "Super-strong on all fronts - and great results!" one judge commented.

### Cadogan Hall and Common Curiosity

Chelsea's cultural gem, Cadogan Hall, needed a new brand identity that honours its exceptional setting. Common Curiosity drew inspiration from its very fabric, crafting a new logo that reinterprets its geometric, Celtic knot design into a bold, contemporary mark. The new typographic, Lovato, leverages a visual harmony between type and space. "The refreshed logo moves the brand forward. The execution is cohesive and seamless," said one judge.





### Oxford United Football Club and LoveGunn

Developed around its new 'Dream. Inspire.' brand identity, crafted by LoveGunn, Oxford United Football Club's new design acts as a modern brand built firmly on heritage. The revised system retains deep roots while delivering flexibility, confidence and global relevance, as demonstrated by the flexing new club crest and empowering spire graphic core symbol. "Lovely craft," noted one judge.

### The Foxes Club and Thisaway

The Foxes Club sought the help of Thisaway to revise its disjointed and tired brand. The agency created a memorable brand idea drawn directly from sporting vernacular, and an iconic supporting identity that skilfully combines the worlds of play and professional sports. The slick and unified offer is loved by toddlers, teens, parents and even judges, with one commenting, "The animations were a beautiful addition."





Highly  
commended



### The Romanian Ice Hockey Federation and Rubikom

Rubikom's design for the International Ice Hockey Federation's World Championship Division was described by one judge as "strong" and "energetic".



### WeAi and Move Branding

Hoping to be recognised as a tool and a trusted partner for its clients, AI company We Artificial turned to Move Branding to devise a new identity. The agency divined that its old identity projected a non-human image, despite the fact that the company’s narrative focussed on humanity. So the identity needed to achieve an intersection between the technicality inherent in AI and a strong foundation of human backing and knowledge. Move crafted the graphic concept of the ‘neuron’ as a means of symbolising thought, intelligence, neural networks, connection, transformation, process and teamwork. It was integrated into the wordmark to draw the first ‘A’ of Artificial, creating an integrated horizontal mark, while condensed versions were also created to function as a compact version and a message.

“A clean, competent identity with a clear human-led intention,” said one judge. Another added, “A solid brand visual and verbal expression.”



## Club Connect and Pencil Studio

A new app built to transform how grassroots football clubs operate, Club Connect needed a visual language that is playful and adaptable. Pencil Studio's work was rooted in the very essence of sport, combining shapes, lines and markings of the game with bold graphics. One judge praised the "clever use of visual cues from football."

## CalypsoAI and Rowdy Studio

CalypsoAI had a world-class product and strong funding, but failed to offer a clear story. To stand out in a noisy, crowded market, it called on Rowdy Studio to create a brand that offered credibility and momentum. From the 'We Go First' idea that captures the brand's confidence, its new identity offers far more clarity, leading to market recognition. One judge described the work as "effective".





## VerifyLabs.AI and Brand & Deliver

As the only company offering an easy-to-use tool to help professionals and individuals identify and mitigate AI threats, VerifyLabs.AI needed a full visual identity that communicates what it does in the simplest way possible. Brand & Deliver's work is striking, exciting, yet incredibly simple, achieving the stated goal of simplicity.

## Best Visual Identity from the Technology, Media and Telecommunications Sector



### Cambridge Audio and Only

Cambridge Audio is known as one of the UK's most respected audio businesses, but its brand had become tied to a shrinking category and an ageing audience. Only's remedy was to evolve Cambridge Audio's identity for the future, maintaining the sound quality and engineering heritage that made it trusted, while opening the brand to new audiences. From the 'Made by Music' brand idea, the new identity balances precision with expression. With every touchpoint built around clarity and craft, the refined wordmark liberates the iconic circular symbol, introduces a new typographic system and elevates the digital and product experience.

Strong early results include organic Instagram growth of more than 50%, prompting one judge to describe the project as "smart". Another added, "A very elegant, subtle and well-executed evolution to transition toward something more connected to culture and people."

## Best Visual Identity from the Technology, Media and Telecommunications Sector



### Civo and Mr B & Friends

True cloud-native platform Civo is on a radical mission to democratise advanced computing. The new identity by Mr B & Friends repositions the company as the leading alternative to cloud giants, infusing neon green as a monolithic brand asset that symbolises energy and optimism. Editorial-inspired typography also carries authority and intellect. "A solid piece of design work," praised one judge.

### Cubic<sup>3</sup> and Dusted

Tasked with infusing qualities of leadership and ambition into Cubic<sup>3</sup>'s brand, Dusted restructured its identity and product architecture for clarity. The resulting design sees the superscript 3 sit at its heart, expressing the brand's promise to deliver more value, more growth, more impact. With the visuals now flexing across markets and touchpoints, judges were impressed with the "solid" outcome.



## Best Visual Identity from the Technology, Media and Telecommunications Sector



### Airtime and ODA Branding

Functional cashback app Airtime underwent a comprehensive rebrand at the hands of ODA Branding, which saw the creation of a new brand promise: 'Life on the upside'. The strategy translated across naming, design and culture, with a flowing 'A' logo symbolising uplift and momentum. "Fun, emotional and distinctive," praised one judge.

### Behaviorally and Curious

Global data intelligence company Behaviorally needed elevation to match its growth and ambition. Curious leveraged 'Decision Precision' as a brand idea that led to the creation of a visual identity that defines and articulates its extraordinary capabilities as a tech company. Its accent pink dot acts as a powerful symbol of focus, clarity and impact, cutting through the sector's complexity. "A really engaging piece of design," said one judge.



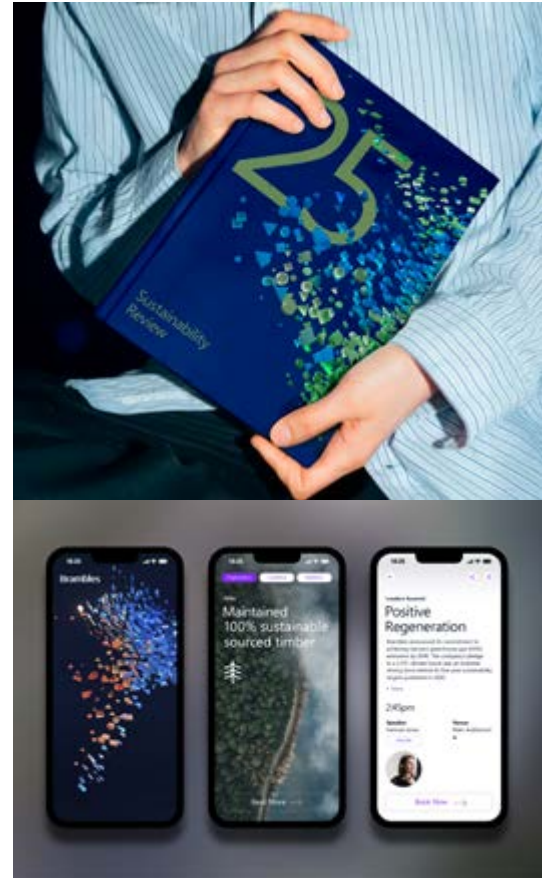
## Best Visual Identity from the Technology, Media and Telecommunications Sector

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### NiCE and Curious

Despite being a giant in the world of AI-powered customer experience, nobody actually knew what NiCE was. Curious reframed it as an enabler for better interactions between people and businesses, infusing an animated logo that expresses the heart of the brand. Live, responsive, dynamic gradients were also created as a metaphor for NiCE's core technology. One judge described the identity as "warm and optimistic".



## AerFin and Mr B & Friends

Aviation aftermarket brand AerFin is part of an important but visually dull sector. Mr B & Friends sought to push back against a sea of cold blues, stock imagery and corporate sameness to redefine what leadership looks like in aviation. Hoping to reflect AerFin's confidence, precision and forward-thinking nature, the agency crafted the organising idea 'The Way Ahead' as a means of replacing cliché with clarity. The resulting visuals include the hero graphic, a singular line acting like a torch cutting through darkness. This became a universal symbol of direction and guidance, while its vivid, luminous gradient embodies AerFin's progressive spirit. In addition, its typography and layout system fuse engineering precision with creative confidence.

"Strong creative execution with multiple dimensions that keep it feeling impactful and fresh in real-world application," said one judge. "Super-strong results, well done!" added another.

## Brambles and CHEP and Coley Porter Bell

Coley Porter Bell was called on to redefine the brand identities for Brambles and its market-facing brand, CHEP. In order to position them as digital leaders in global supply chain logistics, the agency crafted the core brand idea 'The Living Network' to reflect a shift from static operations to an agile, responsive system. The new identities translate this concept through dynamic visuals, consistent typography and a refined colour palette. The identities also incorporate carefully selected photography to illustrate the breadth of activities within the logistics world.

Having launched in January 2025, the brands now have identities that clearly communicate their advanced capabilities and strategic direction. "The innovation was super-strong," noted one judge. "I love the use of movement to convey a feeling of responsive and agile operations."



## Alainé and Be Dandy

Alainé, a family-owned European leader in transport and logistics, called on Be Dandy to reflect its human-centric culture through a rebrand. Moving beyond the conventional codes of the sector, its revised brand includes a new emblem, inspired by the geometry of the hexagon that symbolises unity, precision and the strength of the collective. One judge said, “The output is clean, trustworthy and meets the category context.”

## Pittsburgh International Airport and Uffindell

Following the creation of a new terminal, Pittsburgh Airport evolved its old brand identity by creating a timeless new version that can fly the city’s flag. Uffindell focused on the city’s unique black and gold colours, and leveraged an abstract depiction of the plane icon that allows its logo to stand out on any background or platform. One judge praised the “strong audience investigation”.





Gold



### easyJet and Zag

Zag was tasked with elevating existing brand codes and bringing more joy to easyJet's latest 'Get Out There 2.0' campaign. With the client explicitly wanting Zag to 'Lift everyone into the unbounded joy of travel' with its work, it was decided that the revised system should leverage easyJet's strongest brand assets and inject a new sense of character and authenticity. Zag achieved this by creating a simple and robust design system that includes a new custom typeface, rich and dynamic gradients and a new 'unfiltered' art direction for photography.

The redesign led to excellent results, including a 6% improvement in brand consideration, according to YouGov. The judges were highly impressed, with one commenting, "The easyJet work shows just how powerful a use of typeface and authentic photography can be."



Silver



## Dublin Airport and Dynamo

Dublin Airport's lounges, VIP terminal and parking existed without a unifying identity. To connect with corporate travellers, Dynamo crafted an identity based around Irish hospitality. Iconic to Dublin, a Georgian door became the creative anchor, symbolising exclusivity and welcome. The confident and evocative new brand was described by one judge as a “really interesting strategy and creative execution.”

## Pittsburgh International Airport and Uffindell

Following Pittsburgh's massive investment in creating a new state-of-the-art terminal, it tasked Uffindell with crafting a new overarching brand identity for the airport. Its new symbol celebrates the Pittsburgh heritage black and gold colours with abstract pathways evoking a hub of possible destinations. “A strong strategy that anchors the brand in Pittsburgh's heritage,” said one judge.



Silver

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### Kuoni and ODA Branding

Admired but rarely chosen, Kuoni needed an evolution that kept its aspirational heritage but re-expressed it for modern travellers. ODA Branding's response was to refresh its landmark by reintroducing the globe as a dynamic portal to wonder. 'Wow Yellow', a playful, bold new colour, cuts through the turquoise sameness of the industry. Impressive results included an 8% year-on-year increase in booking revenue.



# Special Recognition





## Rachel Williams Landor

To take home the 'Brand Strategist of the Year' trophy, the successful entrant must demonstrate an unwavering ability to deliver impactful work for clients and contribute to an agency's internal culture. Judges thought Landor's Rachel Williams, as someone who inspires creative thinking and accelerates commercial ambition, fit the bill.

Given the scale and stature of Landor, to quickly rise to the role of strategy director with just seven years of experience is no mean feat. But Williams, who possesses an ability to grapple with everything from data-led analysis to creative judgment, is no ordinary strategist.

Touted as one of the global agency's brightest hopes for the future, Williams has not only led strategy for Landor's largest client of the last five years but is also the strategy lead for its fastest-growing client of 2025

in London. She has not just worked on giant brands including the BBC, Danone and Tesco, but is also truly valued by clients. One said, "Rachel's ability to decipher complex challenges and present clear solutions without becoming overly reductive is truly impressive."

Judges also saw Williams in a similar light. One judge was full of praise for just how "solid, practical and innovative" her work was. Another commented, "For me, as a strategist, creating simplicity out of complexity is such a skill. A lot of strategists can tend to overcomplicate things, but it's clear how well she distills strategy."



### Yoana Self Mr B & Friends

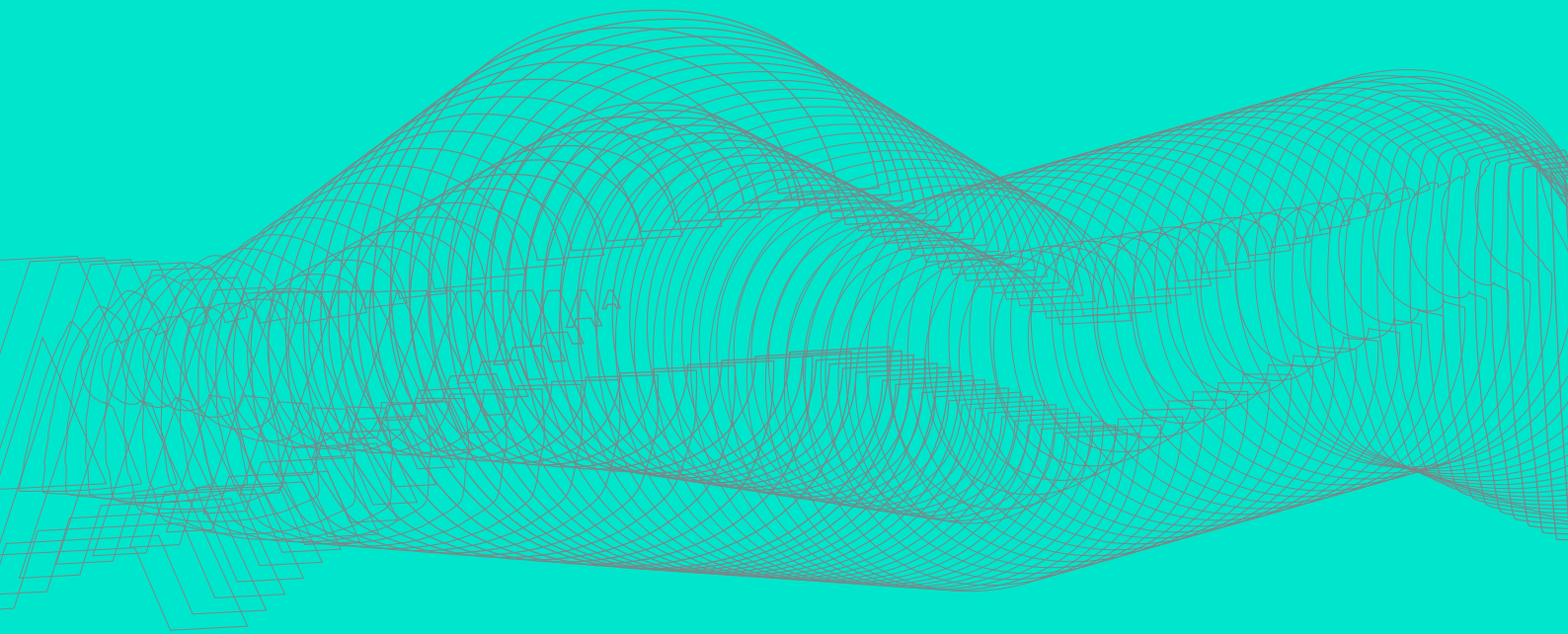
Yoana Self is a creative in the truest sense. Having trained as an illustrator, she co-founded the South West Art Collective after moving to Bristol, demonstrating a keen interest in both art and the artists themselves. Now working as a midweight designer at Mr B & Friends, Self still finds time to pursue her passion for ceramics, which she sells at fairs and markets.

It is perhaps these formative experiences that have positioned her well to win the 'Young Contender of the Year' award. At Mr B & Friends, Self is a highly valued team member, whose creative viewpoint and insight operate at a level far beyond her years in the industry. Not only does she apply her illustrative skills in the role, but she also experiments with AI and motion, allowing her to challenge conventional design thinking.

Among Self's greatest achievements to date is her work with tech company Vertical Aerospace. Faced with a high-pressure 48-hour turnaround to create a compelling idea from a complex brief for a capital markets day event, she helped craft a tease for a sleek, elegant aircraft that promised great things. This project underlined her ability to form powerful ideas and deliver under tight timescales.

It is projects like this - among many others - that have led colleagues to describe Self as "exceptionally mature", "refreshing" and "incredibly consistent". Judges echoed the views of her colleagues at Mr B & Friends. One was impressed by how she applies her craft both in and out of the office, while another described Self as "a clear winner who possesses a deep connection with what she's creating."

# Grand Accolades







### Norwex and The Workroom

Once known for its pioneering microfibre cloth, Norwex has since grown into a global direct sales company, with more than 300 products ranging from kitchen cloths to pet towels. Despite this success, the company had ambitious plans to expand into personal care and reach new geographical markets. The Workroom's seismic task was a root-and-branch transformation that could reframe, refresh and elevate the brand. While retaining a human touch, the new identity needed to evolve the brand into a purpose-driven proposition that the firm's global network of consultants could believe in.

Shifting from the brand's old, polarising original mission, the revised brand was positioned as 'Sharing a cleaner, safer way of living by reducing harmful chemicals in everyday life'. From there, a premium, practical and emotionally resonant identity and

packaging redesign took hold, stretching across categories and cultures. The new look includes a beautiful library of Nordic flora and fauna icons, encompassing everything from icebergs and fish to lichen and cloudberries. The refined logo cleverly evokes intrigue, while the overly bright palette was replaced with colours that are grounded, calm and premium.

Lauded by judges for its beautiful design aesthetics, the project also garnered impressive tangible results, including a 54% increase in social media impressions and a doubling of daily and monthly active website users. "Huge congratulations on the transformation," one judge commented. "It is definitely now more modern and beautiful."

“This was a significant change for everyone—the executive team, the family—and the process we went through was essential in getting us where we needed to be: a revitalised full brand platform that sharpens our business.

*Workroom* were the engine that made it happen. Our rebrand has had a huge impact on our consultants, consumers and employees. There is a real sense of pride in how we talk about and present Norwex. It’s rippled through every part of the business.”

**Beate Hjeltnes**

Global CEO and Chair, Norwex



[workroom.co.uk](http://workroom.co.uk)



## MotoGP and Pentagram

Following its acquisition by Liberty Media, motorcycle racing company MotoGP sought to become a digital-first, global entertainment brand. To achieve this, Pentagram faced several serious challenges: the largest was the consolidation of MotoGP's various sub-brands, including Moto2, Moto3, MotoE and eSport. In addition, the new identity system had to work for both online and offline communications and strengthen MotoGP's connection with its audience. Fortunately, Pentagram was more than equal to the task.

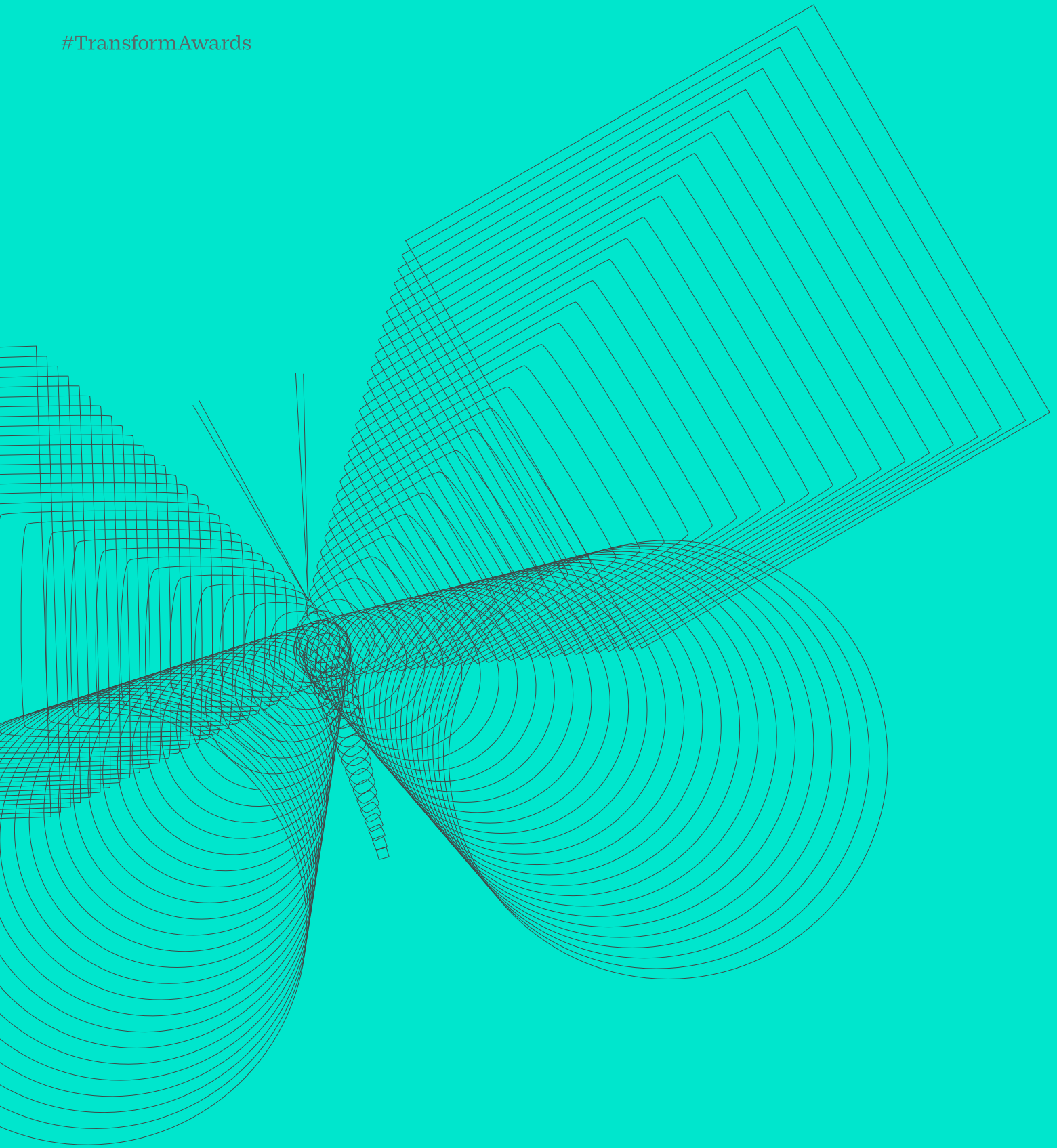
Research indicated the brand needed to reach new fans across geographies and cultures, so the design consultancy crafted a highly flexible design system that captures MotoGP's speed. The ingenious new logo, for instance, infuses the lean of the bikes, the geometry of the wheels and the fluidity of the tracks. Other visuals include custom-variable typefaces

that maximise flexibility, as well as motion-blurred elements that reflect the riders' impossible speeds. This philosophy was extended to the striking and consistent sub-brands, strategically repositioning the sport itself.

The results matched the excellence of the brand architecture and visual design, with an outstanding 38% increase in annual ticket sales. From the overall strategy to the carefully crafted typography, the project was met with love and awe by judges. "Its messy, inconsistent ecosystem was unified under one brilliantly simple idea," said one judge. "This is a top-tier example of brand consolidation."



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