
SHOWCASE

Computer Arts selects the hottest new design, illustration and motion work from the global design scene

FIERY PHILANTHROPY

RED HOT IDENTITY

by The Collected Works

www.thecollectedworks.com

Red Hot is a not-for-profit organisation dedicated to fighting HIV and AIDS through pop culture. Over the past 25 years, over 500 artists, producers and directors have contributed to 20 compilation albums of original music, videos, events and media. This has furthered the conversation about the AIDS epidemic and raised millions of dollars for organisations around the world. "Red Hot has an incredibly rich and interesting history. However, as it was never properly documented, it was at risk of being lost," explains Justin Colt, partner at The Collected Works, the agency which refreshed Red Hot's identity and created a new digital archive of the charity's projects. As the projects were so diverse, the high contrast black, white and red colour palette became a unifying element, spanning the timeline of Red Hot. "The juxtaposition of old and new design elements creates a visual vocabulary that feels both familiar and unique, which is great, as that's been the persistent mission of Red Hot since the beginning," says Jose Fresneda, partner at The Collected Works.

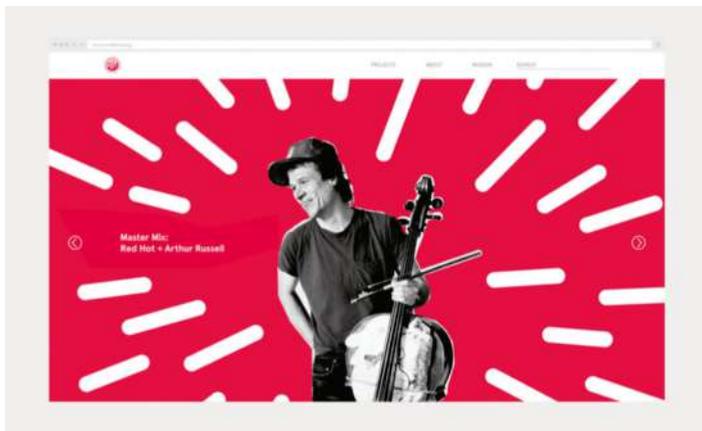






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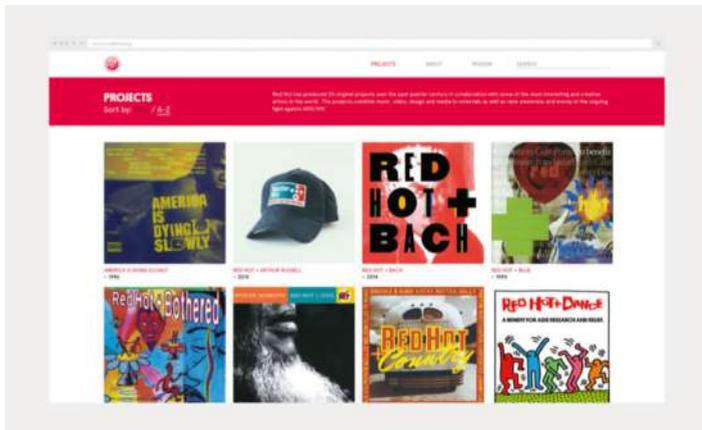


• A poster featuring Charlie Parker for Red Hot's Offbeat project, which included a one-hour documentary about the Beat Generation and a companion CD; some of the patterns of the new identity.

••••• The Red Hot logo that was originally created by Ryan Feerer. Instead of changing it as part of the rebranding process, The Collected Works embraced it, and animated it in the new style.

•• Posters featuring Fela Kuti and Madonna. Kuti was the subject of two Red Hot projects (Red Hot + Riot and Red Hot + Fela) and Madonna featured on Red Hot's second release (Red Hot + Dance).

••••• Sample screens of the Red Hot website – an archive that details the history of the organisation and where visitors can learn about and listen to all of Red Hot's projects.



••• Posters of Pharoah Sanders for Stolen Moments: Red Hot + Cool, and Cole Porter for Red Hot + Blue, the first ever Red Hot project, released in 1990.

••••• Sample spreads of a zine detailing the history of Red Hot as a celebration of its 25th year. Printed on Risograph and sent to friends and partners.



THE RIGHT PRESCRIPTION

DOCTORS ORDERS

by Saxon Campbell

www.saxoncampbell.com

When Saxon Campbell went to the doctor complaining about a cough, he was given the choice of taking a prescription syrup or trying some natural alternatives. As the doctor stated that the two options often have the same result, the art director and founder of his eponymous studio Saxon Campbell started researching natural remedies, and decided to design his own products. "I wanted the name to be easy and fun," says Campbell, who then turned his attention to fonts and colour schemes. "Some of the typography inspiration came from scientific journals I researched," he explains, "and for the colours, I wanted to create unity from the ingredients in the medicine." Campbell also drew upon the product's ingredients in the photoshoot: "It's my favourite part of the finished piece, it really sells the idea," he states.





LIFTING SPIRITS

JUNE

by Lyft with John Kahrs
www.lyft.com

A new animated short, directed by John Kahrs for lift-sharing platform, Lyft, tells the story of a widow who starts using the app to get out more and become part of her community. "The film was inspired by the Lyft drivers and passengers who make it more than going from A to B," says Ricardo Viramintes, creative director at Lyft. "Countless stories and relationships have been created in Lyft rides,

and we wanted to find an emotive way to describe the community that Lyft has facilitated." The team behind the film were careful to strike the right balance so they could showcase Lyft without going overboard, and the short has been received positively by Lyft drivers. "We went to great lengths to make sure we captured their experiences in as real a way as possible," says Viramintes.



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UGLY AS SIN

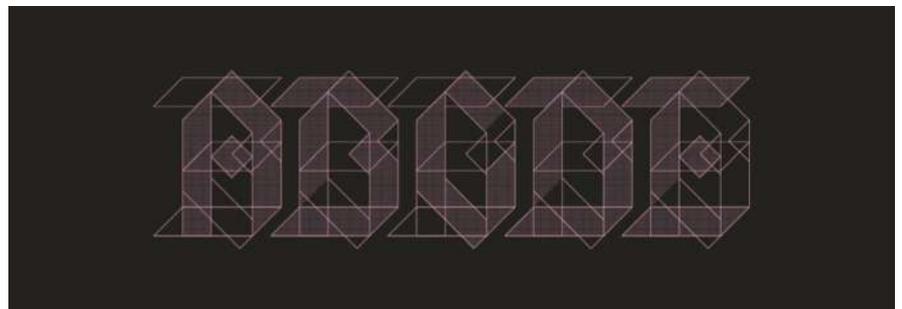
SINNER TYPEFACE

by Frame Creative

www.framecreative.com.au

Frame Creative designed brutal, neo-classic new typeface Sinner for the third issue of Australian publication Krass Journal. "The brief was to delineate the biting and audacious content," explains Simon Pearce, creative director at Frame. "I set out to create something almost ugly in reflection of some of the uncomfortable topics inside the issue."

Pearce constructed the letters from a strict grid base and system of shapes, referencing type master Gareth Hague's fonts Harbour and Text, as well as a series of ancient Arabic calligraphic styles and historic Germanic and blackletter letterforms. Sharp 45-degree angles add a harshness to the design, while varying ligatures provide diversity in the layout. "Sinner is designed to work at poster and headline sizes for a bold impact," adds Pearce.







NAUTICAL BUT NICE

DE LA MER IDENTITY

by Gladstone Media

www.gladstonemedia.ca

With a focus on organic, sustainably caught and farmed fresh fish and seafood, boutique seafood shop De La Mer needed its brand to feel authentic and timeless, as if it had long been part of the neighbouring community of local, family-owned businesses. "We researched the sustainable fishing industry and the overall aesthetics of aspirational shops around the world," says Jeremy Gladstone, creative director at Gladstone Media. "As a result, we chose to make custom typography a large part of the installations for the purposes of brand messaging and aesthetic appeal." The use of custom vintage-style typography, hand-lettered cursive, etched wood, and an eclectic mix of found objects with a nautical feel gives the brand an organic, homegrown aesthetic that sets it apart from its competitors, while the main floor installation of grey hexagonal tiles are reminiscent of fish scales, a touch which adds to the modern, nautical look.

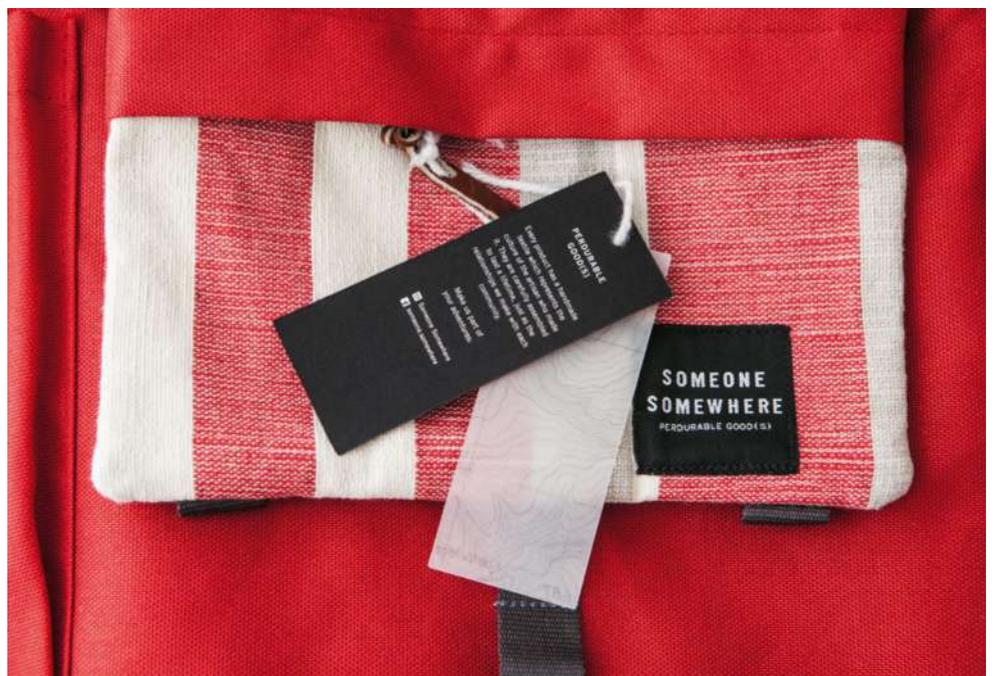




SOMETHING NEW

SOMEONE SOMEWHERE
 by Sociedad Anónima
www.sociedadanonima.mx

Flor de Mayo wanted to use traditional Mexican textile designs in everyday garments and accessories, giving credit to the artisans and their heritage, and so tasked Sociedad Anónima with developing a suitable graphic identity and new name. "The name had to be short but strong, and refer to the main purpose of the company," says Rodrigo Tovar, founder and partner at Sociedad Anónima. "Someone Somewhere was meaningful and allowed us to 'play' with it graphically." Although some aspects of the project were challenging, such as ensuring the logotype included sufficient space to credit the people and places where the garments were made, Sociedad Anónima was pleased with the final result: "We love the fact that with very simple elements, the final result is strong and works harmoniously with traditional textiles," states Tovar.







BEAUTY QUEENS

THE FEMALE FORM

by Amber Vittoria

www.ambervittoria.com

A continuous personal project, The Female Form addresses ideas of femininity and aims to break the notion of an 'ideal physical female.' Illustrator Amber Vittoria was inspired to create the series after watching her teenage cousin send selfies on Snapchat as she simultaneously stated how ugly she felt she looked. "She wanted thinner eyebrows, straighter hair, shaved legs and more make-up," says Vittoria, adding that the project aims to "accentuate the beauty in variety and individuality to combat this negative self reflection." Although Vittoria says the most challenging aspect of the work has been to focus on just one aspect of womanhood in each piece, she is amazed at how her work has been received, saying: "It has resonated with and impacted people I may never get to meet in person, and that has been the most wonderful output."



MELODIC MOVEMENT

EUPHONICA REBRAND

by EACH

www.eachlondon.com

Briefed to rename and rebrand well-known event music business Stag Music, London-based graphic design and branding agency EACH set about defining a brand proposition that would reflect the company's elevated client list, and carve it a place above its competition. The new name, Euphonica, references the word 'euphony' – the quality of being pleasing to the ear – and with this approved, EACH then went on to produce a rich and compelling visual world.

Inspiration for the Euphonica symbol came from the client's wish to move and immerse its audiences in event experiences. "The marque abstractly expresses that sense of sonic immersion in performance, or more literally alludes to the performer and audience," explains EACH's creative director Tom Munckton. "It's also derived from the name's 'E' letterform. We've loved watching how empowered the team feel now they have a brand that can guide them into ever more interesting and exciting places," he adds.

