

IT'S OVER

BURY GRAPHIC DESIGN
SOMEWHERE IN THE YARD
—HELLO, BRAND DESIGN!^{p.2}

antagonistic entropy ruins a good story / oh, hello brand design / you have to be this tall to ride the business torpedo / the story teller who had his legs eaten by a jaguar / the deep ape theory / your tiny creative extension matters / outside-in patterns at the party / the coherence and creativity paradigm / brown bags and dumpster fires at the cross roads / eat the consumer / the certainty chasers from Silicon Valley / go home and make your own reality

GIVE THEM SOMETHING TO LOVE^{p.7}

CO-DIGGITY^{p.8}

OBJECT ART STORY^{p.12}

DO-BE-DO-BE-DO

“Blow developed an amazing, future forward looking brand identity that has remained relevant, flexible and inspiring to our business as we have evolved who we are and what we stand for.”

LYNDALL SPOONER
Director and Founder
SD, Australia

“Blow has helped us to create a unique and punchy brand that fits with who we are and the type of organisation we want to build. The design decisions they made in the formation of our brand have breathed life into a stream of creative ideas from Blow, that have helped us to develop our brand as our company grows.”

ANGUS DORNEY
Co-CEO
Kablamo, Australia

“I’ve been working with Blow for more than 10 years. I can’t speak highly enough of the work they’ve done for us during that time. Creativity. Quality. Commitment. In fact, I’ve never had them let me down once and that’s a pretty rare thing these days. I can’t recommend them highly enough.”

MAT BAXTER
Global CEO
Initiative, USA

LOUDER
—A BRANDING
CASE STUDY^{p.4}

the digital insider / waiting for the Jesus tsunami / a market for Infinite Intelligence Consulting / practical nihilism in colour / say a prayer before you get flung into space / the psychology of an unreliable narrator / disruption and expansion / the digital monkey theorem / geometry of the Tetra Process / the most perfect business cards ever made / exciting times on thin ice

How pleased we are, that you picked up this thing — Blow’s 10-year-anniversary celebration in wood pulp and ink — a special edition of the Do-Be-Do-Be-Do. This is it. Finally, we’ve set out on the slippery slope of marketing ourselves with only a thin veneer of artwork and discourse strapped to our butts. You’d have to surmise, the pandemic anxiety reached deep into our nostrils and sinuses — anxiety’s got a long, skinny arm — for a firm grip around our hypothalamus and is shaking it like a probiotic drink. Whatever you want to call it, this is happening and we sure would appreciate if you could at least buy our merch. After all, we just turned ten.

What a terrifying vision. Soon, we’ll be teenagers! You think a little too frivolously about it and it hits you — a little; imagine getting drop-kicked by a five-year-old out of nowhere. If we’re only getting into the partying now, looking back at the first ten years will be like staring after flashlight you tossed into a moor. Or maybe not and we’ve only just developed the business acumen that escaped us when we were starting out and insisted on getting our leather sofas tanned in Scotland for a Pantone match of our logo colours. Yes, it would have been a bright idea a decade ago, to introduce Blow to a wider audience with a mail-out design-sandwich of creative work and anecdotal insight into how we collaborate with brands all around the world. But who has the time for meat and potatoes when you’re stockpiling butter? Now, during a pandemic lock-down, of course, we didn’t want to just sit on capable, idle hands. Nor did we want to add to a hodgepodge of branded emails, hustling the COVID angst with socked adverts of our own services. No, only a time-proven format of leisure and eyebrow-raising amusement, impossible to pull off in time, commemorating these strange times in a relatable manner, would do. Let’s develop, design and print a small-run newspaper and the pressure to make yet another deadline is as alive and real as the cock-eyed possum that lives down the street and looks at you with murderous intent every time the Uber drops you off after 2AM. If there ever was a time to celebrate, enjoy and take a moment to reflect, we say, it is now.

When we started this creative bureau for brands (Yes, it’s ‘bureau’. Why? Well, for starters, at least one French person works here and we be damned if we didn’t respect his heritage), we envisioned a process a lot more like riding an upside down roller coaster on fire, without pants and a laptop on our knees — a good time, not a long one. Ten years later, we’re more surprised than anyone by how we kept the tricycle on the straight and narrow. We don’t work out of one of a Bondi Beach kitchen anymore. We didn’t file the wrong

tax return and changed our business to a retailer of imported chili olive oil. Instead, we just kept working, like normal people — got a small office next to a terrific strip club, ordered some 600 ticket rolls as business cards, kept a strategic Negrin based approach to creativity, even developed a process that, albeit for a descriptive name that sounds about as rickety as an airbag made by bees, is in fact derived from theoretical quantum physics — don’t get us started on it unless you brought a blanket with you. In the end, we’re really just the kind of nerdy, needy squares that would develop a drinking habit to have a character trait to gossip about before a business meeting. Design is everybody’s business. A business following a built-in pattern across all interactions imprints loyalty. This pattern is by design. It is what makes a business a brand.

Which brings us to the brands and the good-looking, bold people behind them, we call clients. Thank you for entrusting us with your success and ideas. There is no greater compliment to our work. Especially, the good people who solicited us for creating their brand in the first place; clients which we have been working with for... well, for about ten years now. In this paper, we tried to include as fair a representation of work as the tight schedule of a winding down global outbreak of a heinous virus allows for. There is of course more, and we devised an otherwise redundant analogue code, which we encourage you to digitise in your own time for whenever curiosity tugs you along, to look into ‘more’ on our website. It works like a charm from way back when you expected a black plastic box to shriek like a plump, featherless bird, drowning in sand before you could go online.

Adjacent to some images, you will find a URL extension which can be added to ‘thisisblow.com/index.php?s=[your extension]’ to see more design examples of a project and a whole bunch of other things that will bowl you down a rabbit hole of fun. (Was there an easier way than having to type in ‘/index.php?s=’ every time. No, there was not.) E.g. the image extension could be ‘happyhour’ then you would punch ‘thisisblow.com/index.php?s=happyhour’ into your browser. Voilà! Couldn’t be simpler.

What exactly is this newspaper? We don’t know yet. But it’s for you. With more care, some spare time and a buffed desire to leisurely work on self-promotion efforts along more pressing projects, it could be something. In lieu of long term commitment however, embrace the moment to amuse the eyes and stimulate the mind with a decennial design medley of the people’s favourites, coupled with a bohemian dissertation of the conclusions behind the artwork.

Malo Te Ofa.

a new age mission statement / strange encounters in Surry Hills / the year of internet stardom / a logo con-tortionist climbs out of the box / the secret ingredients of an exploding cartoon process chart / advanced rabbit hole physics / the upside-down of 2014 / wandering off into the magic forest of long content / the skeuomorphic necromancer lights a candle

LOGO CONTORTIONIST
—ADAPTIVE IDENTITY
DESIGN IS THE NEW
EGGPLANT WIZARD^{p.10}

MERYL HARE
Principal
Hare + Klein, Australia

“Blow has been an absolute pleasure to work with in developing websites and social media platforms for our two companies. They have both creative minds and a talent for understanding business. Blow has come up with innovative ideas that we have adopted - over and above the role that we engaged them for. Blow’s intelligent enthusiasm is infectious.”

PAUL BROWN
Owner
Jersey Boyz Pizza, USA

“The only reason we are entertaining your bullshit is because of your so-so talent. We have dealt with artists like you before.”

ANDREW HUGHES
Consultant, Founder
Louden, Australia

“Blow took ‘Louden’ — our motivations, personal inspirations, our general antipathy towards the status quo — and returned back to us beautifully elegant design and style, unique positioning that was authentically Louden, and plenty of thought provoking ideas, debated over hard liquor with hearty enthusiasm.”

BIOPHILIA^{p.6}

THEM^{p.9}

BLESSED ARE THE BLASPHEMERS^{p.14}

AUSTRALIA, PLEASE DONT SHOOT YOURSELF IN THE (A) HEAD^{p.13}

something for not-everybody / three is the new black, or five is if you want to be smart / the set-up-gimmick-comeback-reversal that will confuse anybody / a fat... bird. (Is that a bird?) that looks like Theesus -rus sounds like / ten years in two minutes to answer all the right questions the wrong right person would ask / the thing about dragons that only you can see / maybe ‘Bye’ or something very similar, I’m sure

THIS ONE OSTENTATIOUS
TRICK WILL MAKE YOU
FAMOUS IN THREE STEPS^{p.21}

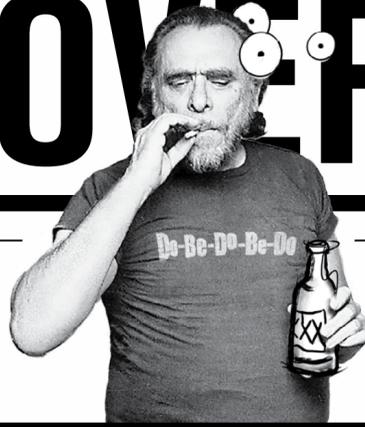
GET OUT

BURY GRAPHIC DESIGN SOMEWHERE IN THE YARD

**“I DO NOT FEAR AN ARMY OF LIONS
LED BY A SHEEP – I FEAR AN ARMY OF
SHEEP LED BY A LION.”**

- Alexander the Great

IT'S OVER



**“WOW. I DON'T KNOW...
THAT'S A LOT.”**

- Alexander the Great, too

HELLO, BRAND DESIGN!

Imagine, advertising's been out on a drug-fueled binge-train of craziness. It's way past midnight. In fact, it's real late and by now, you'd rather be in bed and cry into your pillow, but your closest brands keep shouting rounds at the well-stocked media bar: Depraved TV, Radio, Out of Home ads — traditional stuff — in one hand and whole bunch of digital cocktails and mixers — that will put you on a skateboard before you know it — in the other. How do you talk to someone, coming at you in the dark, at high speed, on a contraption without brakes, carrying a drink in each hand? But consumers are insane anyway. The guy happy to order what's on tap died when all the computers were supposed to crash. It took us 20 years to realise it's a new millennium. What are brands supposed to do? People are waiting for 'something block chain, maybe?' to make them rich, happy or at least famous. Sell them something?!

The people are drunk on exuberance. By sheer chance their blood shot eyes might catch a squinted glimpse of your marketing efforts across the buzzing madness of a 2020 media circus. No. Only one eye! — Maybe not at all. It's all about telling a story? Oh yes, grandpa! That's terrific, but how-the-fuck-exactly do you tell a good one when human connections look like we dropped a bowl of Froot Loops — memed, mashed-up, remade, shared, listed up, voted down, remixed, tagged, commented on or liked? Can we still give even zero fucks? Literally. Haven't our brains changed since Twitter to see a page of text more like a horse's eyeball sees nuts? 500 times as big?! *Is this true?* Literally now means metaphorically? Somebody takes syrup, lime juice and whiskey, shakes it like the devil's maracas for two minutes, strains it over a chunk of ice and, in a fit of ill-conceived discernment, throws a maraschino cherry instead of a lemon wedge at it... Now, do you care what bourbon was used in your Whiskey Sour? And be honest.

A brand designer is not a graphic designer, a colour muppet or pixel pusher — well, if they can help it. Not everybody can do brand design, but a brand designer can be anybody who knows strategy is not 'applied' to a project like putting a hat on your dog before you let him drive the car. If you think strategy is something other people do; you're smart. Let them do it. But since we're here, I'll try not to put one over on you and substitute 'strategy' (worse: strategically — adverb's *always* worse) for what should be explained in some detail. That's not what marketing and design are famous for, but what the hell?! Marketing and design are full of pontificating, soggy minds, spotted with left-over glitter and every one of those boobs has its own doctrine on strategy and creative, which — in a vile twist of logic — is making my complex and adversarial point for me already... We'll get there but for now, all the other opinionated boobs went home and you found yourself in the water. This is the deep end of the pool. The pool that I know and you have to take it for what it's worth. Cause, what do I know?

If you're running a business, you have a brand. If you don't have a brand; you found yourself quite a business — congratulations! But if you have one, some pretty complex decisions need to be made. And since it's business, it starts and ends with money. If brands don't need to tell stories any longer, they still better add value — and save money. Fuck you, pay me. And not me. The other guy. The run-of-the-mill graphic design goblin you briefed to create a 'subtle sizzle' for your otherwise boring email signature and use of alliterations. Nothing personal, just business.

The T-shirt shown here was destroyed in a fire, but you can buy 'the other original' in our website archive section, or just send us an email...

...?s=over

A lot of people say, 'Brand value lies at the heart of your organisation.' A lot less people say, 'Brand value is generated during digital interactions with *boldly designed* stock photography, optimised and promoted through search and meta data.' That's only what a lot of people do.

Let's assume a brand is the collective audience's sum total of conceptual ideas and emotions about a product or service. *Close enough?* Manipulating this half-understood, salty, soaking wet (it's tears of joy, folks) clump into a sound brand requires the ability to orchestrate a stiff piece of work: Saying something worth giving a shit at every possible (sic!) interaction with your audience — not even at every conceivable one. Am I making sense? I'm saying, it's impossible to fake it. A lot of people are right with their stirring believe that brand value is at the heart of a business.

*“If you're running a
business, you have
a brand.”*

Yes! This is it! Not stories, but stories from the heart! I get it now. We are inherently social beings, right? I knew it. The answer to a complex problem is always simple.



No, I switched narrators on you. It's lazy writing, yes. But, well, it does make a... Look, I may or may not be drunk, but some people, who were just nodding and(!) shaking their head in a stupor, quickly succumbed to this pseudo heuristic and mumbled '... true' to themselves. No. No, it's not true. Real life is always more complicated than you are smart. Especially you. You have a heartfelt brand story, you've been thinking about for a while now? What is it? 'Opulent Opportunities'? or 'Everybody's Essentials'? Both?! That's hilarious. Let's park this and simply concur that your message needs to resonate to have an effect. To be successful. To add value, make money. But does it have to be a story? What is that? If anything can be a story and we are all story tellers, isn't it pointless to market because of inflation? But what if a story needed to be somehow true. Wouldn't that be something?

We'll sober up together and muster some first principle appreciation for the life-and-death art of sharing experiences with others...

Only after a busy day of hunting and gathering sustenance against impossible odds would our Homo erectus ancestors finally sit around their social media platform and warm their asses. Hunched down and stirring a stew, like a brain with a bone in its hand, at long last free from digesting raw food for days, we begin to understand our past and develop plans for the future — and our future cranial cavities. We share the lived experience of this temporal connection through stories, because every primate with a big enough brain can learn from events playing out over time. That is, if they are logical and connected, which typically makes them true (epistemologically); which is why, if your stories are idiotic, nobody, absolutely nobody, wants to hear them. The representative tales however, evolve what presents itself like what wet dog smells like

THE ORIGINAL SOURCE FOR
EPISTEMOLOGICAL TRUTH IS
KNOWLEDGE DERIVED FROM
PRACTICAL EXPERIENCE
— SANS OTHER AVAILABLE
SOURCES OF KNOWLEDGE

into a culture of understanding. Over time, they weave a working pattern to live by and provide appetite for learning. But the same memplex also 'votes down' your horse shit stories, resulting in tribe-rejection and you hunting deep into the night, which sees to your skinny legs provide appetisers for non-readers. Stories that make sense fit in with other snack sized ideas we have grasped of the world around us and the social interactions within. We keep them in our brain back pocket. A pattern of representation (of the real world) we can extend to make some low res predictions; start collecting pebbles to suck on for the next drought. So, tell stories!... but you have to be truthful, you scoundrels, remember?

The right thing to say? Well, there's at least two parts to this. First, say what you need to say, cause that's the whole point. You got a brand and you want to sell me something and that is ok — if I like it. Point two: Make me. Make me like it. I'm open to anything. I like things and understanding how they work. That's how the whole story thing worked out so brilliantly for my ancestral brain tree and now, I microwave carbohydrates and saturated fat in plastic trays. I'm complete. I like autonomy. But I also like how I feel about the exact same stupid thing for no good reason at all; and even more so, how everyone else around me feels about it — even if I told you otherwise. I like heteronomy.

- Alright, so can you say something that I feel about in a way that is accidentally also how it works and everybody else just agrees?

- No?

- Cause that would be like making a crazy person violent and then ask them to serve drinks at my party?!

- It's not my party?!?!

I know, it sounds complicated. Can we go back to throwing feces and just call it a day? In all seriousness, I'm glad you're taking the time to read this as it's about to pay off — for us. Now, why would that be? Just because everything's better personalised, it doesn't mean it's all about you or me. Let's try something crazy for no good reason. We do it the other way round and I bet, we won't be able to tell the difference: First, we try to get a firm grip on the pocket-sized thought patterns of our audience. Then we puzzle out how they work together on understanding, feelings, social interactions, culture... everything important on the subject.

FOR A WORKING THEORY OF
CREATIVITY, PLEASE REFER TO
DR. AMIT GOSWAMI OR READ
THE BRAND CONSTELLATION
DIGEST ON OUR WEBSITE

Once we fill our big brain pockets with all these stories, we can do something cool — and this is also one tiny part of the reason why this is published in the Do-Be-Do-Be-Do and not the Financial Times — we do something creative! We extend the collective pattern. For this to be a true (and truthful) extension, it has to be coherent, otherwise it won't fit the pattern. And what do we extend it with? That's right! That thing you wanted to say. Our brand message. As long as it is designed with coherence to the pattern, everybody gets it and we — we won't know the difference. I promise.

So useful for conceptual learning back when we started to make sense of lists, 'the quality of being logical and consistent' has transformed exponentially towards an insane entropy in our digital age. We can barely keep it together without showing the 36 followers we like to think of as 'the world' what we're about to shove down our pie hole next, or which Aristotle quote inspired us to live stream our squats. Still, competence signaling through a narrative requires the same careful practice — coherence — the adjunct, advertising and really every form of effective marketing — creativity. The base pair of brand design.

“Powerful processing separates the wheat from the chaff, affirms which of our behaviours need adjustment.”

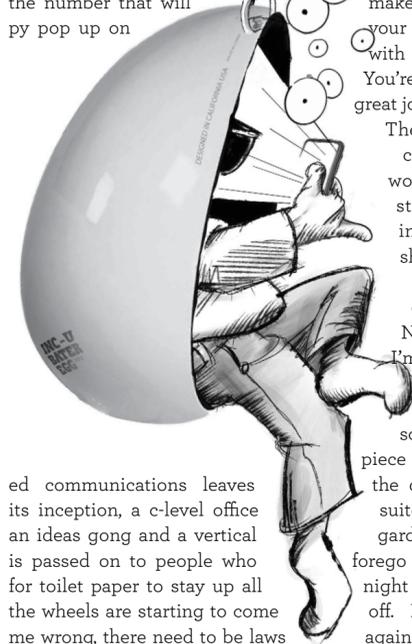
Although this is well-known, most brands' efforts to build on experiences feel like a wet, warm hand on your face. It's not well-understood. Advertisers are so thirsty to hit us over the head with their brand message, they obscure, delay or interrupt what we really want. And even if they don't completely shit the bed, whatever self-aggrandising spectacle their advert tries to inculcate, is to your brain what Louis C.K.'s dick is to a pot plant — wrong, all shrivelled up and stupid, below anyone's standards, and as degrading to you, as it is perversely gratifying to them. Which is a problem if you're trying to extend your customers' patterns of representation which, for obvious reasons, will include your own brand. And while entire marketing departments in panoramic meeting rooms are getting their hands dirty to spin a message that connects with the audience, professional designers with dirty hands grab another mint at the reception desk and watch it explode in their faces. Doesn't matter much if you've given up and just want to bang the CEO's EPA by the end of the financial year or throw your MacBook into your client's windshield next time you leave their office (*no, you change it!*) and become a hard-drinking artist after all. It can get a little tense around the dumpster fire of bloody band-aids and brown paper bags that smell like shit at the intersection of your marketers' creative understanding and your creatives' understanding of marketing. The overwhelming amount of mediocre work does not exemplify mediocre skill sets of the good people involved — It's the smallest common denominator between them. If you are just diddling around with the pattern, you break it. If you break it, no one's buying.

And even though the concept of coherent creative escapes them, most of the industry is bright-eyed and bushy-tailed like a fat squirrel on a sack of nuts about their prospects to bankroll a final solution: A state of constant surveillance over consumers — an insane machine to pack it all away; your digital exhaust fumes, your porn meta-data, your troll review of the leopard skin shower curtain you bought online, the colourful insults you screamed at your wall because you hate your job and your landlord is, if not a full blown demon whore, at least a werewolf nut job that transforms fortnightly. You're an egg on a ledge. But your life is about to improve with a twist! Right now, your smart devices, ominously named the Internet of Things (IoT), are cooking up a plot, to turn you into consumption cattle — one user agreement at a time. It's tickled pink, eats what-

THE TERMS OF SERVICE
TYPICALLY AGREED TO FOR
ALL THE FREE AND PAID FOR
SERVICES WE USE ONLINE IN
A YEAR WOULD TAKE AROUND
250 HRS TO READ - A HUGE
KNOWLEDGE DISPARITY

ever it is fed and shits need for ingenuity. The will produce the 0.0001% carried though this period least that's the plan. The secretly 'closing the loop' into fuel for their dystopian operation. The machine us as prescribed until we That's creative.

I'm not saying, that's But corporates, and even small businesses, have had to 'come up' with stuff all the stuff already in it! somehow. It just needs to yes. An algorithm whisks rebral mousse, then pow-the wheat from the chaff, haviours need adjustment metric you got duped into. Applause. You've replaced an unattainable stock-be-true call-to-action (the a click, and that's good The final, tiny — but most this gargantuan automa-will see you push a but-the number that will py pop up on



ed communications leaves its inception, a c-level office an ideas gong and a vertical is passed on to people who for toilet paper to stay up all the wheels are starting to come me wrong, there need to be laws your permanent record. Especially when it's disguised as free Benzedrine for the populace to get hooked on while competitors are being stomped out of the market, privacy concerns held up in court and advertisers keep hitting their year-on-year budget like a snooze button. It's repulsive. But I'm not too worried about these idiots 'closing the loop', no. Maybe that's naive, but the soul-merchants in suspended plastic eggs overlooking the San Francisco Bay never got closer to honey-dicking yours truly than when they offered me free email for them to read later... maybe, after a terror attack? (Yes, of course they read your email.)

That new thing we want? It's not free. It's not certain. It's not hidden in our brains somewhere for the machine to find — it does not exist yet. But what do I know?

Did we have to go back to these prehistoric noodles sitting around a campfire two million years ago? What was that all about? They did what?! Shit in their own hands to recount a cautionary tale from it? — Maybe.

Aren't we too savvy to be technologically puppeteered to consumption with the noses of horny Silicon Valley Teen-age Pinocchios up our butts? — Possibly.

Shouldn't we be well underway to a wholesome new modernity within the safe-spaces of optimised designs, owned assets and... you know, 'digital'? — Could be.

Or are we an industry of agnostic shit heads on stool softeners who think of reality as a given? The same people who subject us to their twisted, ill-fitted marketing messages with no understanding of how much they are leisurely standing — with fat fingers wrapped around an extra large bag of Adderall, cocaine or salted nuts — on the shoulders of said troglodytes.

out shareholder value. No algorithmic hyper quantity of fun stuff we need to get of transition humanely. At libertarian technocrats are and turning consumers an future-markets revenue intelligence will entertain burst like fat-balloons.

what's being said out loud. more so the vista-printing it with paying someone Data, and lots of it, has And data is everywhere be extracted. Extracted, our subconscious into ceferful processing separates affirms which of our be-to generate more of the Then you activate it — us. creativity with a #headline, photo and a too-good-to-'action' is almost always enough in this scenario). important — mension of ton, the dick head possibly, ton and have make you hap-your screen with certainty. You're doing a great job!

The delusion couldn't be worse if they started paying birds to shit in your milk and chirp, 'Try New Coke!' I'm waiting... In reality, as soon as a piece of brand-

the domain of suite with garden, and forego shopping night on Reddit, off. Don't get against selling

it's disguised as free Benzedrine for the populace to get hooked on while competitors are being stomped out of the market, privacy concerns held up in court and advertisers keep hitting their year-on-year budget like a snooze button. It's repulsive. But I'm not too worried about these idiots 'closing the loop', no. Maybe that's naive, but the soul-merchants in suspended plastic eggs overlooking the San Francisco Bay never got closer to honey-dicking yours truly than when they offered me free email for them to read later... maybe, after a terror attack? (Yes, of course they read your email.)

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Everything around you, unless it's a tree or dog shit, had to be imagined by someone first. All of it. It only looks like it was always there. Yes, a long time ago, somebody set their brand new, squid-like frontal lobes to sharpening a stick with their cousin's teeth. A little later, someone else renders the potential of the deep, jumbled pool our consciousness floats around in like a pickle to expand our collective pattern with something new — and pushed, and pushed until it became that Samoan faux turtle shell comb you got with your Hawaiian pale ale today. It's a beautiful thing. Reality.

“A zebra will jump out of the deep grass and rip your head off.”

It's so spectacular and electrifying, we should be chasing it like cranked up pangolins with spit flying out of our mouths. Instead, we embarrass ourselves with drooling artwork, trialled and drivelled copy, we call programmatic because it's shot straight in the eyes of consumers from an erect, semi-conducting plastic cannon from inside a burning circus tent. I didn't agree to see your stupid ad, I'm walking here! Brands need to put their boobs on the table, their balls to the wall and take responsibility for our experiences — the reality they subject us to with their ad dollars. Let's look at some examples out there;

TV: I wouldn't use peanut butter to shave my legs so why would I not buy the shaver with three lubricating strips today? *Today!?!* — Was some poor soul violently committed to a secret government gender reassignment program and chained to a radiator in a basement for three days to write this?

Digital: I want 'more of what I like' and now I'm staring at what sure looks like a flightless bird, fucking the letter 'D' in someone's kitchen to sell a dongle with unlimited data?! — Who has an apple slicer and juicer but no knife block in their kitchen and where are the iconic examples of graphic art on our screens?

Brands, pony up on brains and don't neuter brilliance to stop it from pissing on this quarter's profits. Throw the people some gems to work with; for them to add something, in their own time, in their own stories. You want to become part of our shared reality, you want to change our behaviour so bad? — Take some responsibility and make it good... or we will come for you, with new pitchforks and new torches, eventually; if you keep pushing us. We will.

I'm old-school. I'm buying all your future domain names instead. It's cheap.

So if you have a brand, it's about to pay off again — this time mostly for myself. For this whole spiel is about what I want to sell you, and I hope you like it. I think, I mentioned earlier, 'it's impossible to fake it' and quite possibly, it registered as aggressive ignorance and a natural instinct to mock the conventional wisdom. Now, I'm all out if ice (you can sober up in a clean progression out of madness by adding more ice to your drinks and eating raw broccoli) and would like to add, 'but if you have your own ideas, a more unconventional — outside the way reality is actualised — way... in that case, friend, you have set up shop outside reality-ville.' As you would expect, reality is one motherfucker to be up against and I wouldn't bet the house on reaching long-term KPIs. Maybe not today, but these evolutionary truths will get you. One day, when you're not paying particular attention, a zebra will jump out of the deep grass and rip your head off.

Really, the only way out, is in. But nobody in their right mind expects you to be in the pool at 3AM, with no life guards around and mind-altering drugs inside you. To go diving for something meaningful at the bottom of that pool, to extend the pattern of a representative, collective reality. You go down there — maybe you're listening to some John Lee Hooker — you see people crying, hear the devil walking. It can get weird. Get a professional to help you, is all I'm saying. But what do I know? ■

Written under duress by March D'Altilia



LOUDER

A BRANDING CASE STUDY

Design for digital brands has many facets — and many are not digital. And while we come to terms with the reality of advertising today, the digital landscape around us is piling up like a mountain of old tyres, ready to be set on fire. Or at least, that's what it looks like from Louder's perspective. A digital insider brand.

Blow is very much interested in your business. We'll spare you the obvious rhetoric about how we truly care about your bottom line — hopefully, there is already a squad of suits in place to keep a watchful eye on it. Compelling insights about a brand, a business, are often found in the obscure and need to be told to be appreciated. Used creatively in a communications strategy, even if these insights have been an integral part of the company for years, they become new and memorable. connections make compelling brands. The challenge is to align these ideas with an overall strategy, aiding the organisation on a functional level — giving it direction, even a purpose, maybe.

The advertising industry's reputation has had its ups and downs. More recently, in the wake of a digital revolution that is still in full swing, the backlash against the arbiters of brand exposure has grown. The exponential increase in transparency and accountability that comes with technology laid bare cost efficiencies which are not fully transferred and privacy, which is for sale. The industry's 'end clients' (mostly consumer brands) are buying digital ad inventory through a complex network of men and machine — that's probably why 'end clients'.

Disruptive brand messaging in this space is as bold as it is on the nose: 'We need change' — We need a brand that wills the reform of the Australian media landscape into reality! Jesus Christ. Not again. v? Alright. Then what? Well, what if this sea change was brought about naturally? This is what Louder believes, basically — sea change/tsunami, potato/potatoe.

THE QUESTION OF WHETHER A COMPUTER CAN THINK IS NO MORE INTERESTING THAN THE QUESTION OF WHETHER A SUBMARINE CAN SWIM.

- EDSSGER W. DIJKSTRA

Optimisation technology (otherwise and in sorts of jargon known as automation) will change digital marketing forever. The working assumption in digital today must consider the prospect of infinitely intelligent systems. A little scary, but Louder's proposition would always be to set into place a transfer of power, back to the end-client. Good news after all for the guys tasked with creating the brand for Louder.

We began our journey by looking into existential philosophy and a reasonable amount of research into artificial intelligence to try and wrap our heads around what the client's expectations could possibly be.

“To be a true outsider, you must have been a true insider first.”

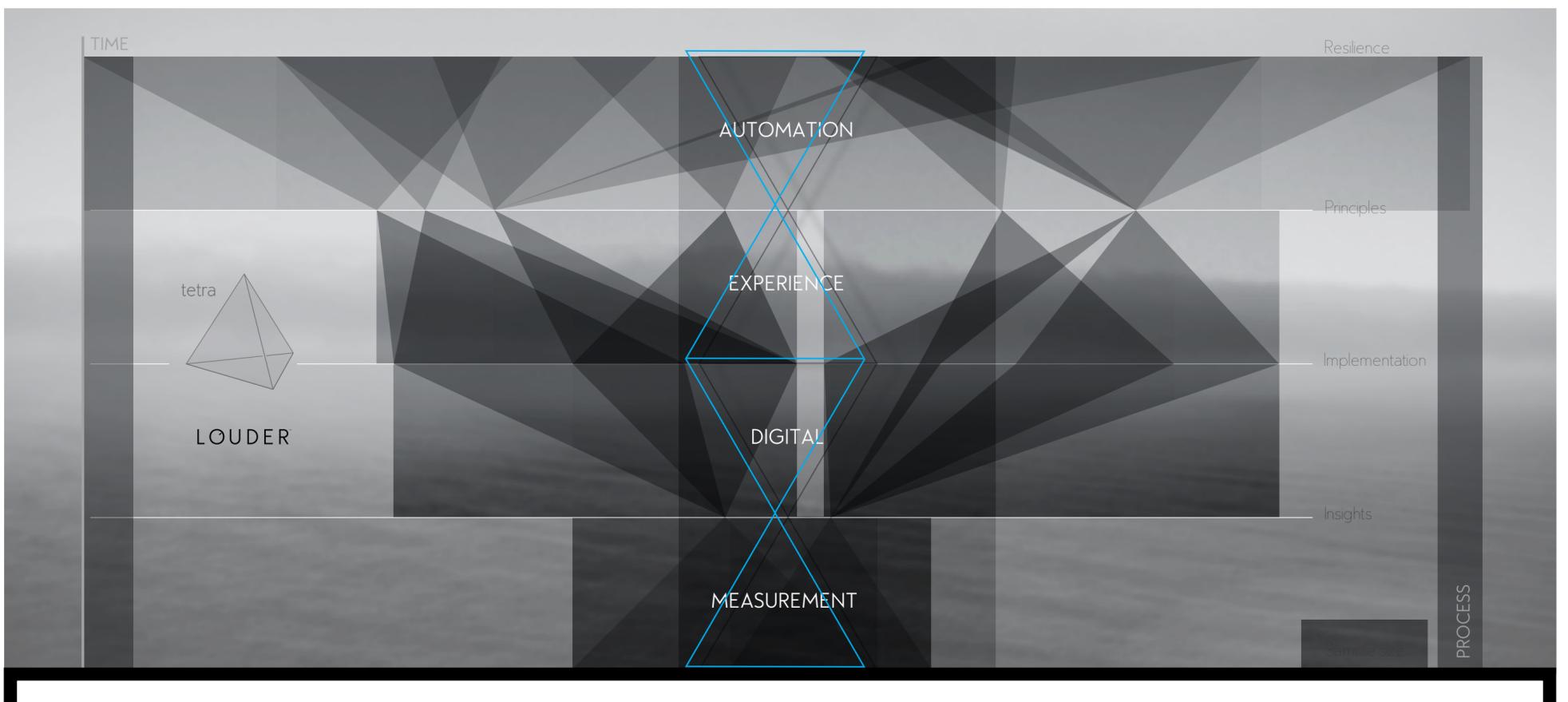
In the following weeks, we developed a market positioning for Louder to reflect their unique services, believes and modus operandi — Infinite Intelligence Consulting. They be the harbinger of the digital storm that rise up and destroy... Sometimes, you have to destroy to move forward and we were no longer convinced that change alone would do. If you are not ready, you will get swept away. But Louder would be there to batten down the hatches and get you into a brace position — maybe put on some Fleetwood Mac?

This brand vision with a built-in sense of what we would later call 'practical nihilism' lead us to develop an unflinching, minimalist design solution, best summarised as 'shock and cause'.

No matter how revolutionary the shift, there is levels to everything done expertly. Our challenge was to develop a quasi-educational design theme for complex, multi-layered services, showcasing the depth of the problem Louder was going to solve for their clients, because the myopic efforts in media continued and had shifted to yet another level: Consultancy.

Advisers regularly come with vested interests and what you buy into is still very much a belief system. We liked the idea of 'belief systems' for aesthetic reasons. It gave the story additional drama, but it was also undoubtedly true. It reminded us of Arthur C. Clarke's quote — the famous one about magic and technology. With insufficient understanding, all you can do is believe. For our work with Louder, this scenario played out in an industry-wide dogma of digital marketing reliance we needed to dispel. To believe that you have to hand over ownership and control of assets, tech or data, in order for any agent to optimise your digital marketing efforts, is like believing you have to hold onto the ground, to not be flung into space. These assets are building blocks of a virtual ecosystem crucial to your brand in the digital space. Without them, you're left to presume anything presented to you as fact. This institutes a belief system which will only break when your reality is so far removed from everyone else's, that you can no longer ignore it.

*When is that?
When it's too late.*



Louder's Tetra Process™ can be used to illustrate the exponential complexity that occurs during the development, implementation and testing of integrated campaigns across different stages of escalation and extraction.

LOUDER



The symbols of the Tetra Process™ are based on a tetrahedron. Using a three dimensional object, created the opportunity to design an icon suite, a services architecture and a working process model — all derived from the original namesake.

...?s=tetra

This is a fairly dramatic story to tell your clients. It also speaks volumes about the narrator. It's not the unreliable kind maybe, but the uncanny. How do you know these things after all? The twist of course, had to be part of the strategy. We decided though, to make this not about any individual staff member but more so about the motivation they share.

After a time of simultaneous positioning research and creative brand building, we were all set to articulate Louder's brand proposition, the USP, a press release, an elevator pitch, anything related to direct communications, but we also had a logo and an integrated approach for the brand style

and tone of voice. At the core, Louder is a business of Digital Insiders. Their motivation is to break the old system — destroy and rebuild. At this stage, a catchy descriptor was straight forward: Louder provides Infinite Intelligence Consulting. At first glance, this proposition is presumptuous and you would be right — literally. Louder is contemplating dormant, current potential and technological progress to come. It is happening fast and the constant disruption by technology is what creates the knowledge gap which allows the one-sided belief system to remain in tact. Infinite Intelligence Consulting connotes a more definitive approach than the ever-popular 'future-proofing' which rightly raises some of the more discerning eyebrows.

To communicate the brand's positioning, we designed a minimalistic, mostly functional, brand style and paired it with powerful photography. The images were selected from two broad visual themes: Disruption and Expansion. We wanted to convey the history and future of digital progress. The visual narrative was always going to be polarising and controversial, beautiful and shocking — a lot of fun for us to work on, but more importantly, useful for our client as audacious but productive conversation starters.

LOUDER INFINITE INTELLIGENCE CONSULTING



The inspiration behind Infinite Intelligence came from past belief systems of the structure of reality and their consequent redundancy.

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The image catalogue for Louder was selected for themes of disruption...

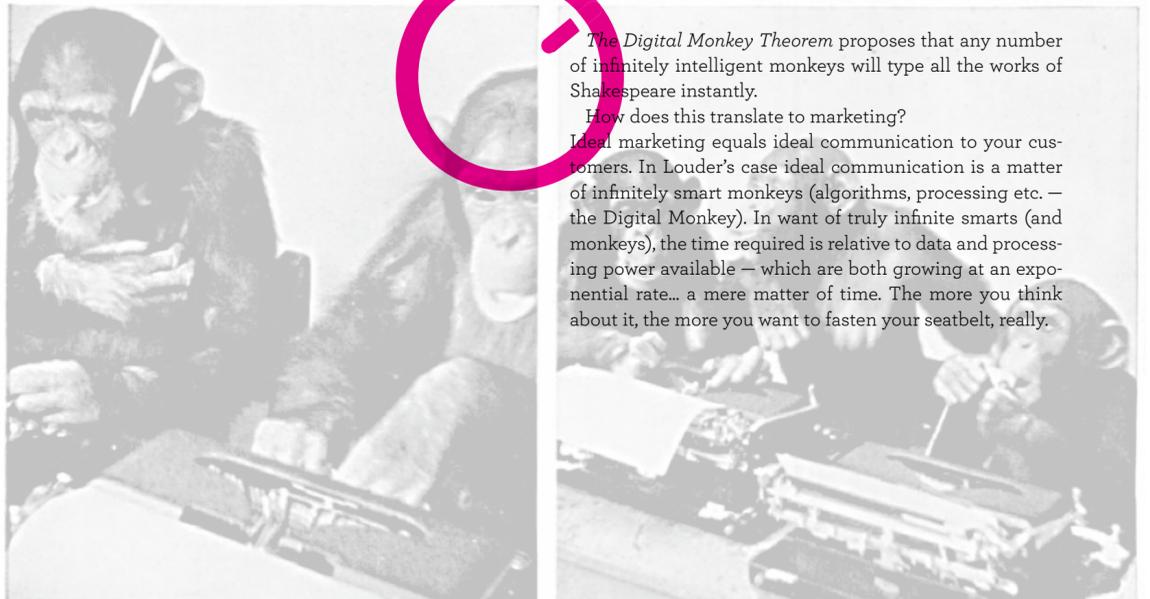
...?s=louder



...and expansion, as a metaphor for the history and future of digital progress.

...?s=louder

As a philosophical foundation for the beliefs and values held by Louder, we created an appropriation of the Infinite Monkey Theorem.



The Digital Monkey Theorem proposes that any number of infinitely intelligent monkeys will type all the works of Shakespeare instantly.

How does this translate to marketing? Ideal marketing equals ideal communication to your customers. In Louder's case ideal communication is a matter of infinitely smart monkeys (algorithms, processing etc. — the Digital Monkey). In want of truly infinite smarts (and monkeys), the time required is relative to data and processing power available — which are both growing at an exponential rate... a mere matter of time. The more you think about it, the more you want to fasten your seatbelt, really.

The implications of exponential growth in digital marketing capabilities were challenging for Louder's communications and needed to be captured in a unique process model. The look and feel also needed to reflect the brand's personality and philosophy. Something very basic, but elegant and with infinite layers — a daunting brief which led us to develop the Tetra Process™.

A simplified view of digital optimisation would be a process of extraction and escalation. Large amounts of data are being created, then filters, expert tools and processes distill this down to actionable insights. Once implemented, they create new data sets, set up for evaluation and broader analysis. Our design had to illustrate this process on an infinite scale and the only way we could imagine capturing this as a graphic device, was to use a three-dimensional model — a tetrahedron. Lining up the triangular sides vertically and mirroring them to each other, would illustrate the process of extraction and escalation across time. A working model of sequences of aligned triangles across project stages would even allow Louder to map out whole case studies of fully integrated technology solutions.

DESIGNING A MODEL FOR LOUDER'S PROCESS WAS A COMPLEX CHALLENGE. THE SOLUTION HAD TO BE SIMPLE YET SOMEWHAT LIMITLESS IN UTILITY TO ALIGN WITH THE BRAND PROPOSITION.

Louder's core competency covers four main areas of digital marketing and six different verticals of services or products. We got lucky to capture all of these elements in the geometry of the tetrahedron: Four sides and six edges.

As part of the stationery, we created business cards and with-compliments slips that feel intrinsically digital, without going for hacky tricks (no micro-chips, QR codes or NFC). We decided to use typography which we designed on each card to mimic the line tabulators in computer code.

We found a surprising material to add a futuristic finish to the stationery print by using a special PVC. In a series of tests, we achieved a smoke-gray coating which is just translucent enough to create a softening effect. The nominal type setting and atypical stock has had surprising impact and became an admiring talking point with clients.

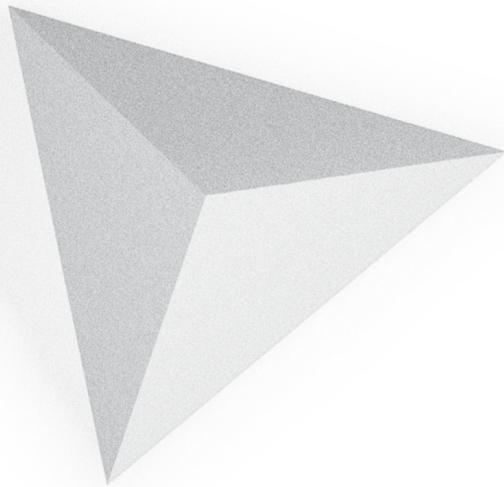
The design standard for the Tetra Process™ exemplifies a multi-layered use-capability without adding complexity by referring to a three dimensional body.

...?s=tetra

We transferred the translucent, blurring effect of the plastic as a style element to Louder's overall secondary brand language, applying it to social media themes, layouts in presentations, videos, EDMs, brochures and flyers. We had designed a simple and cost-effective style mechanic, linking the analogue and digital brand collateral. The defining elements could be readily implemented by Louder's team in all the internal documents they prepare on standard office software every day. This transfer of design authority held true to the value system of the brand but was also a product of the close collaboration between our businesses. The combination of real world and digital assets created a remarkable brand identity for Louder across traditionally divergent assets.

Louder's business sophistication and the concept of Infinite Intelligence Consulting to identify solutions has gained them a reputation of outstanding digital expertise. We like to believe Blow played a tiny part in supporting Louder to build the brand they envisioned and we are looking forward to exciting, digital times ■

LOUDER.COM.AU



The translucent plastic of the business cards became part of the brand design style.

...?s=louderID



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GIVE THEM SOMETHING TO LOVE

WHY EVEN TO INVESTORS, YOUR BRAND IS MORE IMPORTANT THAN YOUR PRODUCT

I know, you must hate me already. Your product, the apple of your eye, that one thing you put your passion into, your time, your effort, and in the most unfortunate of cases all your savings too.

'My very own product isn't worth more than what? — a logo?'

I am glad you ask.

Well, no. A logo — and I think this is one of the most common misconceptions in branding — is only an image of your brand. A very small, extremely reduced portrait of what your brand represents. A brand however, is an identity. And an identity spreads much further than skin-deep imagery. An identity is who you are. From the core. It is your values, what you know, what you like, how you speak, how you react, whom you know and how you treat them. The conception of a corporate identity is not much different than that of a person's identity.

And like it or not, it is this identity that sells.

Deep down you know this to be true. You have been there. You stood in front of a stocked shelf and wondered what to buy. You needed to decide between several functionally identical products. And you made that choice — without actually knowing about the content. You did not open the box. You did not look into the jar. And even if you did: How would you know, this cream contains 3% of something you never heard of but erases stubborn wrinkles? How do you know if someone is really an expert on something you have no clue of — which is, of course, why you would've asked him for advice in the first place. How do you know that there is "intel inside"? And how do you know, that is a good thing? You don't. You just trust it to be so.

You are driven by emotions. Not by facts.

Boom. There I said it. Me. Miss Logic. Miss Strategy. At the end of the day, we are no better than toddlers. Actually, we are a lot worse. Toddlers, it is shown, if asked to choose from a wide variety of food, choose the exact right nutrition to keep them healthy. It is only later, we learn to fill our inner void with chocolate bars. Only later, we lose the capacity to choose the necessity over the emotional trigger. You want proof? Well, look for the actual price of water per gallon. Now look up the price for diamonds. Ask yourself which of these two is essential for your survival. And now ask yourself, why their worth in dollars is diametrically opposed to their worth for your life.

Why do you even want these stones? Exactly, you don't want them. Who needs stones? Even more so, as you could get synthetic diamonds which not even experts can tell from the real deal without thorough examination. You want what these stones represent — whatever that may be to you. Wealth. Power. Eternal love. This is why we pay such an enormous amount of money for something whose actual worth we can surmise as much as the amount of sugar in our breakfast jam.

How does this work? And why?

The answer is evolution. Back in the day, when only a few human beings were living in steppes, everything they needed to have a response to, everything they had to validate, was what they found along the way and — more importantly — what came along their way. What is good? What is bad? Did it increase my chance of survival if I went along with whatever comes along? Or does it suit me better to kill and eat it? Who ever took too much time to consider their options, didn't make it into the gene pool. They were just eaten by some predator that happened to be a shoot from the hip-type of decision maker. Too bad.

Those who survived were not the philosophers, not the deep thinkers, but the quick ones. There is a reason, why it is not called "survival of the smartest" but "survival of the fittest."

Those, for whom seeing and doing was one, stayed alive long enough to spread their genes. But how did they develop this effective paradigm? By using the fast lane of decision-making: emotions.

See > fear > run. That were the survivors.
See > fear > fight. Totally a winning strategy.
See > love > reproduce. Welcome to gene pool!

And because it is crucial to never change a winning strategy, our brain still runs on cave man mode, when it comes to decision making.

See > create an emotion > act accordingly.
Which is still run, fight or love.

So, assuming, that you don't want investors or other potential clients to run from you — or worse, fight you — I imagine, the only option left to follow is: Make them fall in love.

Now, here comes more bad news which might not necessarily be news to you: Love doesn't come naturally. We all have an inner check list of our likes and dislikes and yes, we do compare. Even if we don't realize it, because emotions take over and carry us away, we need a solid reason to fall in love. And the reason is: Being as similar to the counterpart as possible.

What may be hard in your personal life, is at least achievable in your brand's life. Go find out, who it is you are talking to. Collect data — and more importantly: Understand it! And once you know, who you are talking to, become one of them without giving up your uniqueness too much to make yourself boring.

If you think, that is an impossible task, welcome to my world. It is what I do all day long: creating brands that people fall in love with so that investors can fall in love with the idea of this particular brand that people fell in love with. I can also make people fall in love with brands that they have become estranged from. And as in real life, it takes some time and effort — and often a serious make over — but love finds its way, if you lead it.

Maybe, you want to think about that next time, you slap a name and a random logo you found on the internet on your most precious belonging. There is a reason why there is no prom night invitation for your beloved one. And it is not the intel inside ■

Hannah S. Fricke

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The way we occupy our space, time and work has once again fundamentally changed. The 80s, were a period where the nine to five was stuck in cubicles and being siloed off in padded walls was the hip thing to do to squeeze out every square inch of productivity from your office floor plate. The 2000s, well, Google and other tech giants threw around their prosperity by introducing the Campus. Here, brand identity wasn't just

THE FIRST STATE OF THE ART TECH CAMPUS WAS BUILT IN 2004, THE GOOGLEPLEX, WITH OVER 2 MILLION SQUARE FEET OF GOOGLEYNESSE SPRAWLING ACROSS MOUNTAIN VIEW, CA.

your logo, a slogan, your office headquarters or your website. You were immersed, vetted to work there just for how "googley" you were (I'm serious, that's a thing). Today, we evolved that

thinking and created the 'Coworking Space', paying homage to the success of the Googles but democratise commercial real estate to allow smaller entities equal opportunity to buy into that "campus-ey" philosophy.

Back to COVID. Since March 30th, the Australian Government has released a series of state-based public orders with multiple subsequent amendments, creating a mishmash of information to conserve our public health. The consensus is that it is unsafe to congregate, however if you must be around humans, either invest in the bubble boy suit or ensure no-one invades your personal safety space of 4m². Simultaneously, the Department of Health advertises that it is damaging to our mental health if we fail to connect with our fellow brethren. Business productivity has consequently hit a wall. Organisations are looking to downsize their commercial lease footprints, the white collar worker is having an anxiety attack in the three hour wait to get into a 'socially distanced' lift and that work romance you were holding out for — dead — because, well 'the Rona' and you are in a different return to work team now. Casual bump-ins at the water cooler... pending.

In the wake of this global pandemic one thing seems certain; the office as we know it, is dead. We don't need all that office space, they say. People can work from home, they say. And one day, in the not so distant future, all the office-orphaned can return to the workhouse. But wait, weren't we told in the first act that we need moore space per person, at least 4m², to be our personal Mr Brownlow in the age of contagions? Yes, young Oliver, we've heard you.

So what is a business owner to make of all of this?
Consolidate workspace-time.



Workspace after 'the snap' — a large majority of staff followed government regulations in a joint effort to 'Stop the Spread' of COVID-19, leaving offices all over Australia unoccupied.

We have been gathering for centuries, and more recently in the name of industriousness and shareholder profits. It begins with the sharing of caffeine and typically culminates with after work drinks. Proximity is more important than we know or like to appreciate these days. Like gravity draws objects towards its centre, so too does our psychology. The force tugging between two bodies in space depends

To an outside observer looking at your business and your home office, you are stuck in a different workspace-time. Think of the office as a neutron star or even a black hole (if that rings true) — anything with super high gravity — and your home office as a pretty decent-sized planet... Mars? Seems like the logical choice given how barren your pantry is right now. The two objects

are subject to different gravitational fields which warp the workspace-time between the two, relative to each other. Eight hours in the office can equal up to 30 years at home!
I'm exaggerating, of course.

But!, the productivity (work per unit of time) in the two spaces is out of sync because you are missing out on the agglomeration of learning effects in your day-to-day interactions with co-workers. Not just the obvious ones, like a seminar or personal development advice from your business mentor. No, it's the unaccounted for, continual mass of input facilitated by mirror-neurons — constantly firing, unbeknownst to you, casually reciprocating a neural miracle best described as automatic imitation.

When you are working from home, distant to the office mass, you still perceive yourself as 'office space productive'. In actual fact, not so much.

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Sizeable lounge areas are often a dispensable luxury, especially to start-ups, but a comfortable, well-designed space can help infuse an aspirational brand philosophy.

Imitation is like gravity. This involuntary learning effect is multiplied by the number of interactions you have with people every day and appears to have a staggering effect on personal development and also on overall productivity. And while Mars is just adorable for having some water tucked away and will always remain a fixer-upper for terraforming, in the capacity for workspace-time and gravity, it does not offer much. Which is why, even if you might experience the same productivity there, your home office, it's a fraction of what can be achieved at the centre of gravity — the actual office.

RECENT WORK REVEALS THAT NEONATAL IMITATION POSITIVELY CORRELATES WITH LATER SOCIAL, COGNITIVE AND MOTOR DEVELOPMENT

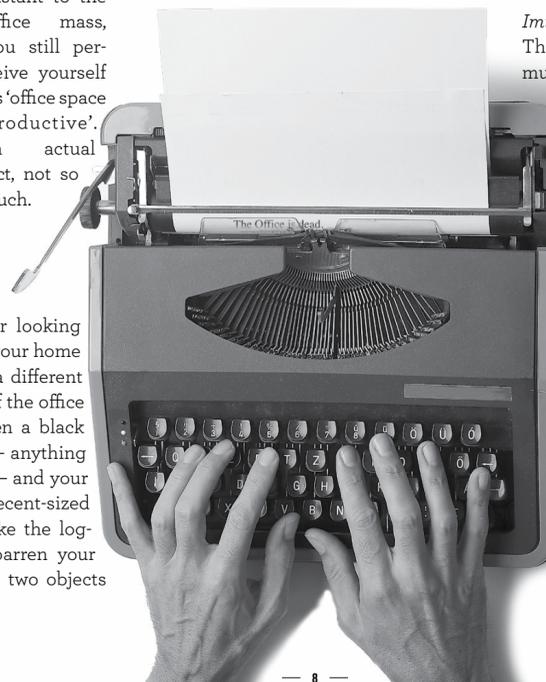
If there's any truth to workspace-time, there will always be a need for a commercial lease, but now 'it's complicated'. We have been forced to get smarter with our utilisation of space and get serious about our health when working alongside others. Not to mention, that campus-inspired brand identity showcase to ensure your office resonates with your brand values, HR motivational plan and product philosophy — on top of that, throw in some sneeze guards, touch-less entrances, social distancing stickers and hand sanitiser by the barrel to comply with OHS. Easy. Now make this all gel with your bottom line and *yikes!*, you realise that's a full time job for someone while you're trying to reduce headcount.

So what can you do?
Outsource to a reputable brand. You don't need all that space all of the time, but you do need pivotal space sometime and usually at critical moments in your project timeline. Coworking has matured into a premium flexible workspace solution for a current and post COVID world. If you weren't on the bandwagon previously, you should be thinking about jumping on right... abouuuut, now!

This is not to say, trade in all your commercial leases for one of those preppy spaces where people preach 'They-Work'. Instead, add to your workspace artillery. Office fit-outs are designed based on the tasks that need to be completed (ABW), so why not extend that thinking further to choosing workspace providers that suit your people, your brand and the business outcomes you aim to achieve. Working from home is fun, I get it, but so is eating a whole block of chocolate until you're half-way in, realise you've slipped into a different workspace-time continuum and now everyone's got diabetes!

If commercial is the core then coworking is a fit for purpose appendage. When you need to run during a high growth phase of your business, you need legs. But when you are content

IN AUSTRALIA, ABW IS THRIVING PERHAPS MORE THAN ANYWHERE ELSE. THE TREND IS ALMOST EXCLUSIVELY PRIVATE SECTOR, PREDOMINANTLY FINANCE, MACQUARIE BANK WAS ONE OF THE FIRST TO FORMALLY IMPLEMENT ABW IN 2009 AT 1 SHELLY STREET IN SYDNEY, FOLLOWED BY WESTPAC, NAB, CBA, ANZ AND RABOBANK



able future? Like all investments, what are you willing to lose and how quickly can you cut the fat, the third leg or arm – the 'Karens' of the office when you need to?

Coworking, or flexible workspace, allows you to reduce your risk with tailored commitment terms, leverage economies of a campus-like scale and outsource the things detracting from what you are known for – servicing your clients. Let the workspace professionals worry about translating the return-to-work policies from 'Australian Government' to English. Let them worry about carrying a ten to fifteen year lease, the CAPEX, managing proximity, the 4m² rule, those incidentals like internet, cleaning, social connection, agglomerated learning, brand dating, the staff psychology sessions over caffeine and Friday drinks. The opportunity cost of managing these requirements is not doing any favour to your overall productivity.

Marco Iacoboni, who studies the human mirror neuron system at the University of California in Los Angeles says, 'Our brain divides space into at least two major sectors – one in which we can do things, in which we can act, and one in which we can't.' Rather than calling for a home office revolution and tear down the structures of productivity embedded in managed spaces, it's time to organise our brains and businesses to benefit from our hard-wired psychology. Your brain knows there

A 2009 EXPERIMENT SHOWED, IF A PIECE OF FOOD IS GRASPED WITHIN A MACAQUE'S PERIPERSONAL OPERANT SPACE (BUT BEHIND A BARRIER), THE MONKEY'S EXTRAPERSONAL MIRROR NEURONS STARTED DISCHARGING AS WELL, DESPITE THE FACT THAT DISTANCE BETWEEN THE EXPERIMENTER'S ACTION AND THE MONKEY HAS NOT CHANGED AT ALL.

is no opportunity for it to exert influence on a Zoom call and on some level it effectively taps out the mirror neurons. This happens because mirror neurons differentiate between peripersonal, close up, and extrapersonal space, far away, which you cannot affect. They discharge stronger when something occurs in the peripersonal space than when something is happening in the extrapersonal. In this way, maintaining connection with stimuli from as many senses as possible and sheer proximity to your team will translate into increased productivity. Physical space where you reduce the distances between people makes a difference to our grey matter to understand, imitate a task – learn. One tiny step at innumerable times during your eight hours work day.

Space matters, especially the distance between me and you. Like mum used to say, 'You are what you eat,' or is it 'You become the sum of your surroundings?' If either is the case, I don't know what the ramifications of a one bedroom apartment in the Inner West will have on my psychology. Thankfully for you, I also get to work from a flexible workspace, so I'd like to think, I'm still well adjusted, productive, plus... only the first row of a chocolate block deep... yet ■

Kasia Stelmach

[LINKEDIN.COM/IN/KASIA-STELMACH](https://www.linkedin.com/in/kasia-stelmach)



Some of the more oblique benefits of face-to-face interaction in the workspace with co-workers or clients remain unaccounted for since they happen automatically in the nervous system and without us experiencing them.

Images: Marc Mueller, Andrea Piacquadio, Jason Leung, Helena Lopes, Fauxels

BLOW

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After the internet took journalism, film-making and game-development from the cold, dead hands of big corporate and gave it to everybody, we discovered that not everybody was born to be a journalist, film-maker or game developer. The king is dead.



Our strategic brand positioning brought about many demanding tasks for the business and new spaces to venture into. Boom promises 'Internet Stardom' not only to the talent they represent, but also to the prospective clients who would advertise and collaborate with them — closely aligned with superb confidence as our key to success.

RESPONSIVE LOGO DESIGN IS THE NEW EGGPLANT WIZARD

THE LOGO CONTORTIONIST

Long live the king! Now that we let the creative genie out of the boho-bottle of privilege, the audience will shape the internet for everybody to be famous and everybody will have an audience to shape entertainment culture.

We first met with Vid-id in 2012. Instead of taking us through the business' background, the three founders jumped straight to a taped together print-out of our very own project estimate, waving it around in a small café in Surry Hills. What they liked most about our proposal to re-brand their company wasn't the competitive pricing, but the way our estimate featured the Boom logo bleeding off the document's format at the top and bottom. 'We want something like that' is often used to substitute for a brief. It's similar but different to re-branding an entire company and to be asked to do this, in whatever way we like — starting with a new name.

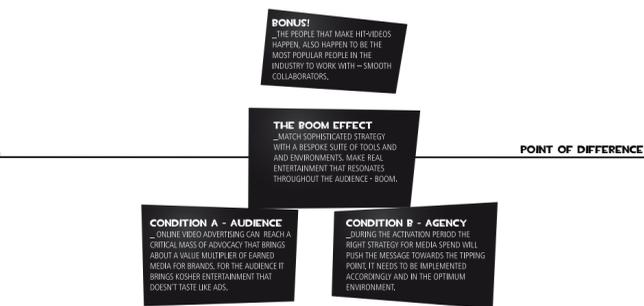
YOU CAN SEE A SIMILAR LOGO TREATMENT ON THIS ISSUE OF THE DO-BE-DO-BE-DO.

"We are Boom. We put our pants on just like the rest of you — one leg at a time. But once our pants are on, we make internet hits."

To make things interesting, the brand had to principally appeal to two rather divergent audiences: Media execs and emerging, young YouTube stars. After interviewing industry leaders and getting to know some of the vloggers on the network, we found a promising common denominator which seemed to carry sufficient appeal to both audiences, albeit for very different reasons: Self-assertive confidence. And in that spirit: Let other start-ups eat humble pie, Vid-id is now Boom!

YEAR ONE

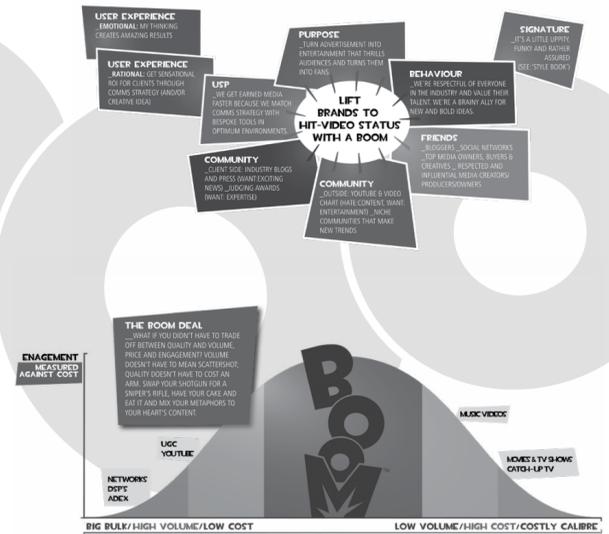
With a new range of services and products, around video advertising and video platforms as well as talent management, Boom set out to be a new type of agency nobody in this market would be very familiar with. Client and Blow agreed; different is good, but only if it's great.



We mapped out the market situation as building blocks of different conditions on which we would establish leadership for our brand. ...?s=boom



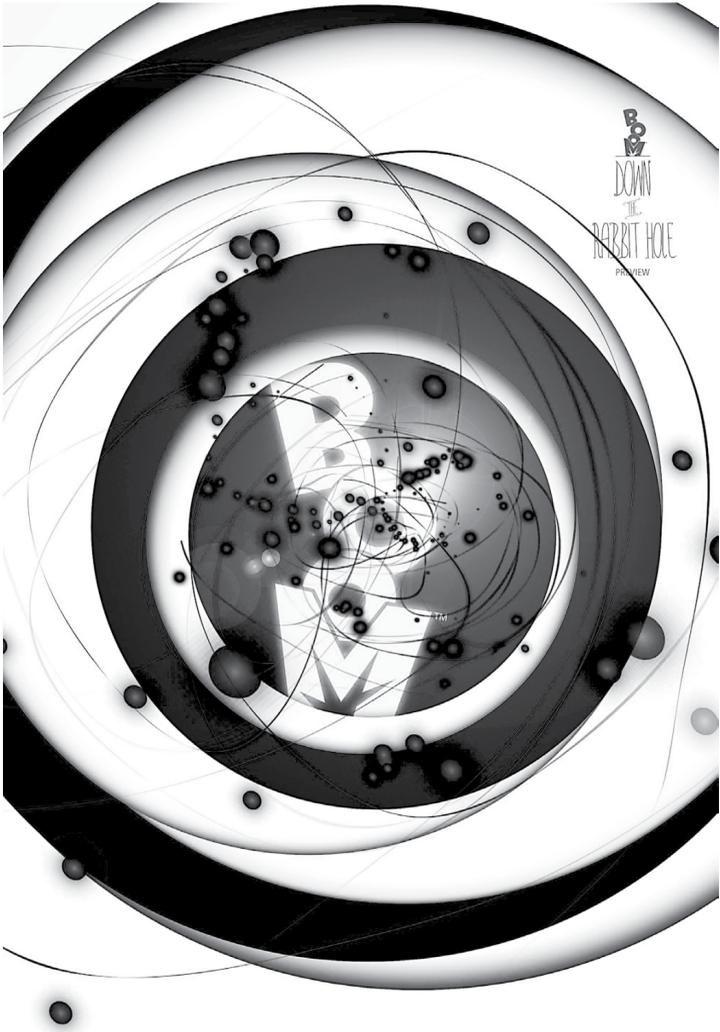
The brand name was helping, but we had to make sure there was no doubt. The identity design needed to embody this brand promise, but without taking itself too seriously and possibly getting rejected by the Millennials, Boom relied on to grow the brand's network. We decided on borrowing some of the spirit from traditional 'online brands' like Google and eBay — but less random or colourful. Yes, 'this is online' still but probably cooler than you, ok? So let's see... the 'M' in 'BooM' explodes, catapulting the rest of the onomatopoeic logo into the vertical plane. Very cool. Different, yet familiar — we had a logo! It does what it says and has an 'Ah!' presence' on screen — on every screen, since we designed the logotype to be responsive to vertical and horizontal space — digital by design.



The design language was influenced by comic book page layouts and the crooked angles so prominent in onomatopoeic speech bubbles. ...?s=boomID

Too much stylistic diversity can be detrimental to a congruent brand image for audiences to take in — especially during launch year — so we closely matched the secondary design language for style, using comic book angles of stacked frame layouts, loud colours and a headline font that seemed right at home with sound-associated word formations. Boom also created a uniquely illustrative process visualisation in which we stacked it all up: Boom's service offer is to launch your brand (be it a product or your YouTube presence) into internet stardom. To do that, Boom uses mainly two complementary platforms (websites and social or owned/paid and shared/earned media) to elevate the content provided. Both these platforms will raise your brand image. As secret sauce, Boom will accelerate (like an explosion...) this content between the two platforms with an arsenal of proprietary tech tools to curate and showcase content. The content itself is pictured as a stone pillar — the brand elevation here is a fixed variable, meaning the quality of your content is, what it is. The different stages to promote brands, including the ultimately decisive lift past the tipping point (visualised as a cloud, deliberately placed along the quality of content pillar) was turned into a single construct of compounding acceleration and lift, rendered in 3D, called 'The Brand Up'. It proved to be a useful visual mnemonic for the young sales team and clients alike to borrow reference from, explaining the services in context of brand acceleration through the Boom network, partnering platforms and tech innovation.

PROCESS AND LOGO ARE DESIGNED TO SHARE THE SAME THEME AND AESTHETIC. COMPARE LEFT AND RIGHT ON THIS SPREAD.



2013, the move from traditional media to social media was in full swing; but still the old gatekeepers were trying to cling on, contesting the scale and true reach of new media.

YEAR TWO

How could Boom persuade big clients of the 'realness' of social media and digital advertising, compared to traditional advertising like print, radio, out-of-home and television.

Rather than telling someone that their reality and yours, although seemingly different, are actually the same, we decided to pull them into our reality head first and let them decide, which one was more compelling. We knew the efficiencies and new possibilities, compared to 'old world advertising' would be undeniable once you're inside the *Rabbit Hole of Social Media*.

The Rabbit Hole became the guiding theme and representation (similar to *the Brand Up*) to show the impact and long tail of branded content being put into the hands of consumers. In this strange new world, Lewis Carroll's fantastic tale of Alice is as fitting as it is uncanny: What seems small, is big. What seems big, is really small. Up is down (think AIDA) and you will meet some of the most bizarre and entertaining characters along the way (sic).

The brand style was re-imagined to complement a long-form narrative which we knew would resonate with brands. While the essential graphics

were spiraling around the iconic visual of the Rabbit Hole, we added beams of light, darkness, glow worms, silhouettes, a modified icon suite and more whimsical copy-writing to delight our audiences into this curious parable.

One of our favourite pieces of collateral was a digital mail out. In it, we literally sent the reader down the Rabbit Hole of an over 5m long, interactive PDF document (if printed out on A4) — on one virtual page!

To navigate the document you would use a series of 'worm holes' which show a thumbnail of the content that lies on the other side. Once

“What is the use of a book without pictures or conversation?”

-Alice

clicked through, you found yourself at the previewed section of the mail out and can now look back through the wormhole to see the part of the document you just came from — visually, very compelling and a highly unusual way to navigate a PDF, but nevertheless intuitive and reminiscent of a child-like sensation for 'magic'. Like a forest full of secrets that will make you wander deeper into the story — the enchanting power of long-form content.



The success of the brand and the rise of social media advertising in general had established Boom as a highly creative and entrepreneurial player in the market, constantly innovating with new products, expanding their network but also branching out into video production with the launch of the 'Boom Natives' studio. We achieved the brand image, we set out to create in only two years.

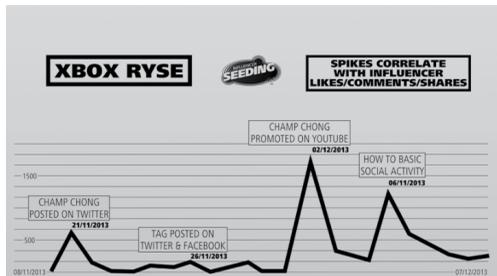
No longer having to explain who we are and what we do, we traded sneakers for Italian leather and started to employ more refined communications, putting an exclamation mark on Boom's expertise as an industry leader.

YEAR THREE

The 1-2-3 to heighten the 'savoir faire' of most brands is to remove garnish elements from the brand style — after all, a 'clean' look is most commonly associated with a sophisticated product. Not restricted to beauty or fashion, this concept also applies to computers and almond milk. Good design does not have to be loud (but it very well can be!). Our brand was thoroughly embraced, even popular influencers were sporting Boom T-Shirts in interviews and during live shows. We could not altogether abandon the look and feel, but even with the recognisable logo doing most

of the heavy lifting, prominently featured on every brand touch-point, we rejected the idea of simply reducing the graphic embellishments and adopt the 'flat' design style.

TO GET AN IMPROMPTU INDICATION OF THE CURRENT STATE OF DIGITAL DESIGN, JUST LOOK AT THE GRAPHIC INTERFACE OF YOUR PHONE — OR READ 'HOW YOU LIKE ME NOW' ON THE BLOWSHOW.COM — OFFICIAL BLOW BLOG.



The updated style is still vibrant and fun, but graphically 'flat' and more in line with the departure from skeuomorphism to come.

...?s=boomC14

Apple had not yet started their departure from skeuomorphism, which would kick off the trend of flat design still prevalent today — and which is still hardly exciting. In 'flat', with the exception of colour, designers are left with only their ability to create new and interesting shapes — which was the approach we took for the original Boom logo exactly. This part felt intuitively right for the brand and would also offer an exciting contrast from last years' Rabbit Hole

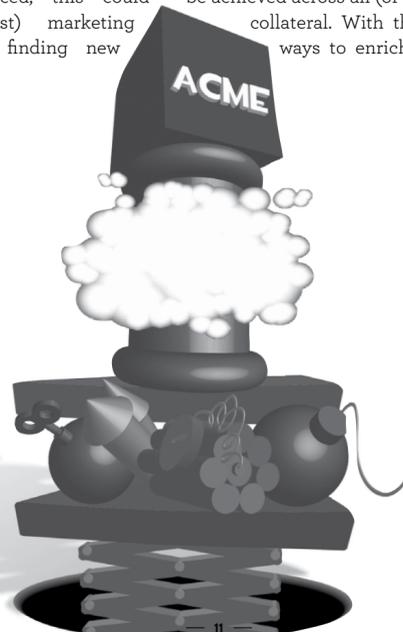
extravaganza; yet there were many challenges. Contrary to common believe, to perfectly design something simple is not that hard — to perfectly design something complex is. For Boom's product line-up, consisting of more than 30 unique icons and applications, we needed enough design depth to communicate complicated ideas and, you might have guessed it, the flat style has little of it. Without a simple solution to hang our hats on, we looked into the vast design catalogue already created for Boom to find a new design mechanic which would allow us to embellish the content with additional layers of information.



A brochure emulating the navigation of a website through different ways to unfold it. A functional and minimalistic use of skeuomorphism.

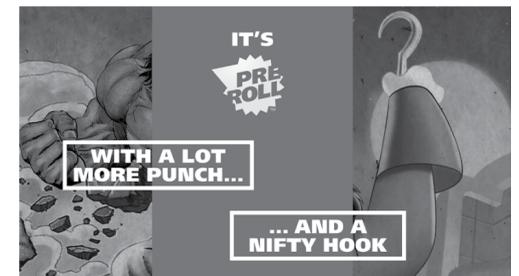
...?s=boomFolder

With a fundamentally responsive brand design and the success of the Rabbit Hole mail out, we decided, the best way to complement the new style would be to use the format itself in creative ways to devise layers and establish a hierarchy of information. We were just not quite convinced, this could be achieved across all (or at least most) marketing collateral. With the task of finding new ways to enrich a flat



design style, we looked at layers of information characteristic of specific formats which are experienced only by physical interaction, like folding or rolling paper, swiping on a GUI, rotating, shifting, pushing, scratching, tearing, twisting... you get the idea. We found an untapped well of skeuomorphic design that is not just the narrow application of digital replication of layout or textures but based on function — or better, interaction. You can, for example, create an easy to follow hierarchy of messaging by designing a presentation slide to animate like a Z-folded flyer.

Congruently, you can create a printed brochure which, through different ways to unfold it in stages, navigates very much like a website.



In the following year, creative writing is less explanatory, more about asserting our innovator role in the industry without being boring people to death with profundity.

...?s=boomC14

We ventured deep into our right hemisphere through the integration of counterpart functionality, but emerged with a reliable method to produce rich solutions and beautiful, simple design — mostly flat and that's ok.

Consistent brand styles, designed around an advantageous and timely strategic positioning, address immediate brand needs but also offer a creative direction for future. With intelligent brand building from the ground up, you can even find new solutions in your own design history ■

YOUTUBE.COM/BOOMVIDEO



BEHIND THE SCENES WITH
SPENCER HANSEN FROM BLAMO

OBJECT ART STORY

Step through the doors and prepare to enter a wonderland where photography, street culture, music and movement combine to create something truly unique.

From the first glimpse that you catch of the beguiling and quirky personalities respectfully crafted by the team at BLAMO, it's hard not to be mesmerized.

Every item in their collection lives and breathes a distinct personality. It's one that speaks to individuals who appreciate timeless design, detailed craftsmanship, and a sense of playfulness when interacting with the natural world.

In Blamoville, the disposable and the fast are left behind in favour of the slow, the substantial and the unexpected.

Created by rural Idaho natives, Spencer Hansen and Shayne Maratea, BLAMO is home to an eclectic and wonderful collection of adventure wear, object art, jewellery and masks.

I recently caught with up with Spencer - the multidisciplinary artist at the heart of BLAMO's designs - to learn more about his creative process and the community that brings this world to life.



The ride has been challenging and rewarding. We have made so many mistakes and thankfully so because we have learned from all of them. I didn't really expect how many times we would re-create ourselves.

Can you give us some insight into your creative process? Does this process differ based on whether you're designing object art, clothing or masks... or is it the same across all?

I think, I would call it creative cross-training. I go into intense work mode and spend months working 6 days a week and then I will take time off. I am fully present when I am working and try to take a full break when I am not.

My throughline, when I am working, is repetition and routine. My morning routine is really important to me - wake up; make a veggie juice; meditate (now walk the dog as we just adopted a street dog in Bali) and then

(and live) with a team (some have been with us for over 10 years), that are motivated, creative and caring, and together we make the ideas come to life.

Where do you find inspiration?

I get asked this question a lot. Curiosity, beginner's mind, my childhood in rural Idaho, travelling and constantly learning and adapting. But I wonder if inspiration is coming from me or through me? I mostly don't feel a sense of ownership over what is coming through, only an appreciation for when creativity does flow.

How long does it take for you to design and craft a piece from start to finish and which stage in the process is your sweet spot?

I don't even know where this question starts - does it start when you lay awake in bed dreaming, conceptualizing?

I think most people want to know how long it physically takes to carve or sculpt but that is only a small part of the creation process. Sometimes

by Niccii Kugler
from **NASH + BANKS**

You work with a varied selection of materials. Do you have a favourite material to work with and why?

After a long pause and consideration he says - "NO" - Whatever medium or combination of materials gets the idea across the best. I do have an affinity for natural materials and enjoy the physicality of making.

Describe the world of BLAMO in three words.

Slow, sorryless, worlds.

What is it about handmade creations that sets them apart?

The tactile sensation, the feeling, texture, quality, relatability. An undeniable sense of aliveness.

What would you say are some of the challenges of being an artisan brand?

The responsibility of being depended upon for so many peoples' families. It's 24/7 365. We have grown a lot and had to figure out a lot of systems and ways around and through things in the business world. There were a lot less resources for small businesses when we started and we would often feel like we were lost in between worlds.

NASH + BANKS IS A CURATED MARKETPLACE AND PUBLISHING PLATFORM, THAT HELPS YOU DISCOVER PRODUCTS THAT POSITIVELY IMPACT PEOPLE AND THE PLANET.

WE CHAMPION QUALITY ETHICAL, SUSTAINABLE AND ARTISAN BRANDS AND THE PASSIONATE HUMANS WHO CREATE THEM.



Our goal is to create objects that are the antithesis of our disposable culture.

What was the spark that led you to launch BLAMO?

The Toys:
I was liking the vinyl culture at the time, but didn't like the idea of plastic and wanted to make creatures out of natural material. I had been drawing some of the first characters we made since childhood.

The Onesies:
My mom made me a bunny suit when I went to college and I used to wear it all the time and then we started making animal onesies for adults.

The Clothing:
I had been making one of a kind handmade pieces for a long time and after graduating from SFAI I took a trip to Bali and began making multiples of one style.

How's the ride been thus far? Is there anything that you didn't expect when you first kicked off?

start work. This sets the tone for my day, this routine is essential during work time and happens whether I am feeling creative or not. It helps with the sometimes difficult reality that I have to put in the time even when I don't feel creative or inspired because that's what I do. If I'm not doing it then where does it lead?

I recuperate by taking time off where I am easy on myself about routine and allow myself space to explore and be inspired by life and travel and nature. I repeat this cycle multiple times through the year... I would consider the entire cycle my creative process.

I spend a lot of time working on processes and my business partner and I have built a workshop that supports the creative journey from idea to a physical outcome. We built the workshop out of recycled Javanese boat wood and have our creative zones, a photo studio, a garden, and housing for our employees. We work

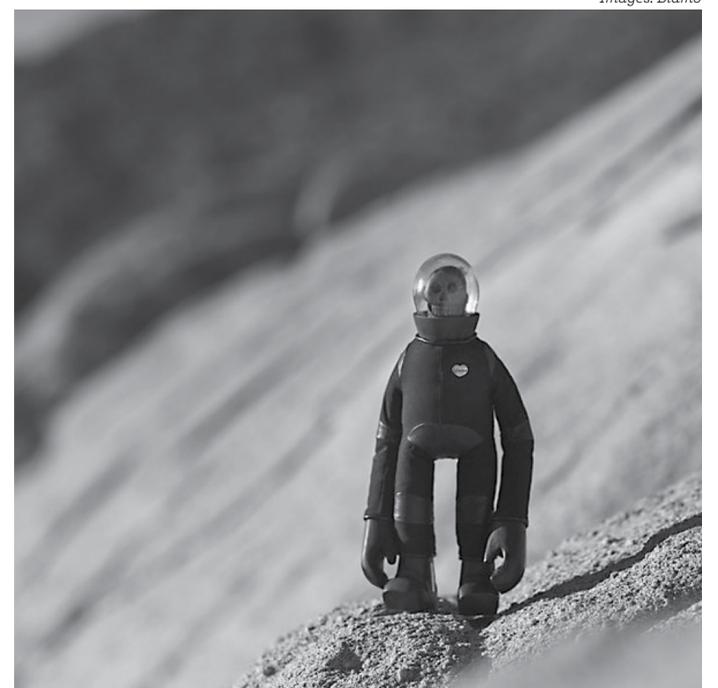


we imagine tracking a journey from inception to production - how many ideas, drawings, samples, hands, fails, happy accidents, calculations, photos, etc it takes to make a piece... There is so much for a story of one piece.

Most of our processes are very slow. We have never let how long something will take to determine if it is pursued. Our mediums and processes are very time intensive. We don't push our team to make a quota - we don't track output like that. We are making handmade pieces and we value the time this takes. It all varies so much.

I like developing processes and techniques and I can work on these for months or even years. I am always working on new processes and even improving old ones when I have more knowledge and tools to work with. Once a process is developed (although rarely is there an end) it may take a few weeks or months to finish a piece. I have specific places I like to go to design. Orcas Island, Japan.

As consumers, we place a lot of value on items by how long they took to make, but from a creation perspective I think that is not always the best way to look at art and give it value. (but) I understand it's a way for humans to quantify.

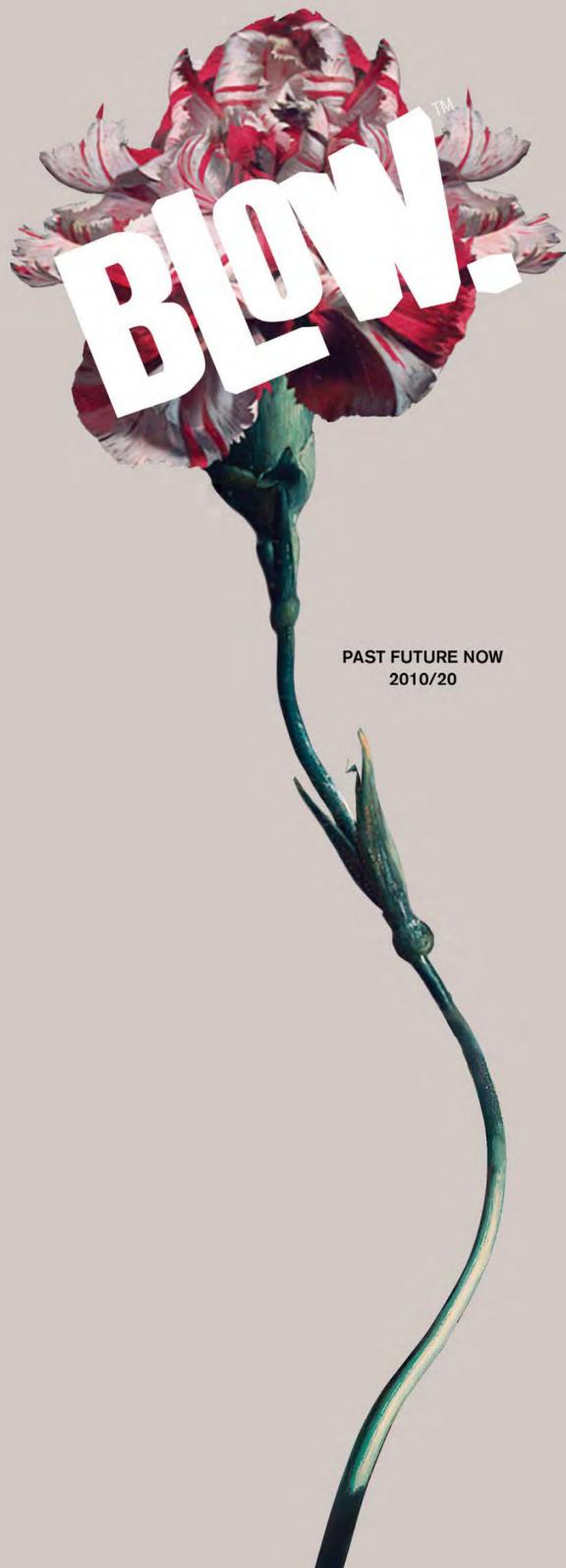


Images: Blamo

Our throughline is our commitment to creation and play and to creating a business and life that allows us and the people working with us to live outside of the box. There is no map - we have gone down a lot of roads and even though there have been a lot of difficult times our commitment to creation and our team has been the foundation of support that has kept us going ■

BLAMO.STORE
NASHANDBANKS.COM

THE
LIFE
AND
WORK
OF



PAST FUTURE NOW
2010/20

BLOW

BLOW



Unpretentious, complementary and comfortable. Within this basic approach, Common Hours aspire to imbue a speck of the times into each item of clothing — something that inspired us or others, something that hurt, was just a memory, or not even true, maybe a dream, someone else's, or has never been, but should; something that needs to change or be burnt to the ground, something we love, or loved once; something we all remember as true, because it is so important —to us, you, someone you care for or someone you would like to be.

Common Hours wants customers to be relaxed and comfortable in casual fashion, but feel ever so slightly pulled and connected by a strange thread through the times with indistinct references to past and current culture.



BRAND IDENTITY, including brand collateral, web design and stationery, conceptually based on poetry by Henry Thoreau and US folk music

BLOW



BUSINESS CARDS AND WITH COMPLIMENTS SLIPS, embossing and debossing on soft letterpress paper stock mimics the look and feel of common felt letter boards



T-SHIRT DESIGN, promotes a series of graphics especially created for T-shirts, style derived from the original brand design

PACKAGING DESIGN CONCEPTS, limited release fashion line





Re-branding 'the Fifth Dimension', a brand Blow had created in 2012, saw the original design style, which was already quite minimal, further simplified with a reduced gamut of colours, a more static composition of graphic elements and a radical renaming to just '5D'.

WEB DESIGN, largely composed of image tiles and black and white video, roll over and tap animations reveal additional content or navigation tools, providing a sleek, intuitive user experience





INVITE, duo-tone print on metallic foil board



LOGO DESIGN, the new name. captured now in it's entirety in a simple monogram, 5D

BUSINESS CARDS, offset print on recycled stock with painted edges



BLOW

BLOW

Logo (stacked, snap red)

MAKE

HEART

MIND

KABLAMO™

STYLE GUIDE

R250 G056 G067

R255 G255 G000

PANTONE 101C

Berthold Akzidenz Grotesk Light Condensed

Kablamo is the tip of the spear in Australian enterprise IT. The brand identity is derived from comic book, superhero mythology — flashy but also the archetype of the humble and unsuspecting super-powerful.

The prominent angles composed in the logo are used throughout the brand style — commending the frame-based artwork in graphic novels — accentuated with the conspicuous use of the Futura font.

EDITORIAL DESIGN, *Kablamo's 'Dinosaur v Mammal' white paper and accompanying promotional material, bold design and copywriting to build up 'innovation fitness' communications platform*



TRADE BOOTH, *design style applied to exhibition stand prototype*



BLOW



BUSINESS CARDS, digitally printed on translucent acrylic with added spot UV gloss on the fully transparent lightning bolt



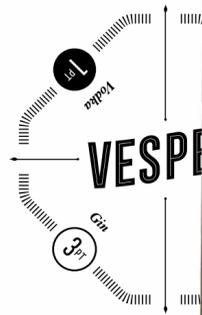
ROLL-FOLDED FLYER, four-colour print



'We are turning into some (amaze) thing'
WEBSITE, copywriting and artwork for Kablamo holding site



X-Mas mail out for Sydney's premier printer, loaded with a showcase of almost every print technique you can shake a stick at and a cocktail starter set from the print mixologists at Carbon8.



PACKAGING, retro type setting and botanical illustrations blend with real fruit, exposed from die-cuts in the gift box, magnetic closure

PRINT, high-build spot UV, custom die-cut and insert, raised white ink and four-colour print on cardboard



*Mix-Mas is more than a day in December
It's all of those things that go well in a blender*

*It's printers creating amazing new pieces
Bright coloured stock and shiny foil — just not on creases*

*Joyous inks, merry together, all looks so pleasant
Cut out boxes, laser-engraved — we make the best presents*

*Tumblers of tinsel, they're toasting good times
Laughter rings through the house — boy, this stuff rhymes!*

*Mix-Mas is more than a day in December
It's a tip of the hat to what you've put on your list
In this years' briefs to the print mixologists*

COPYWRITING, for the backside of the box, in the style of a Christmas poem with print references



CONCEPT AND NAMING, Merry Mix-Mas theme, based on cocktail mailout brief, 'It's time to be a little merry' #blessed

PRINT, coaster designs in laser engraved wood, raised ink on leather, silver foil on uncoated paper and white and full colour ink on acrylic

COASTER DESIGN, the two sides feature a type design of cocktail ingredients on one, and preparation notes with illustration on the other side

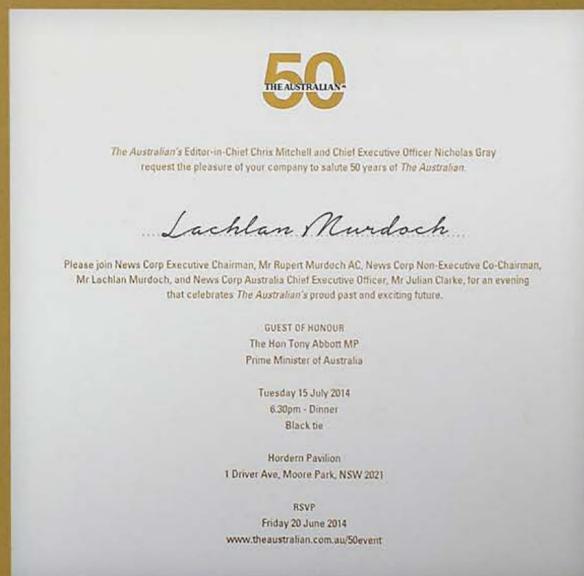
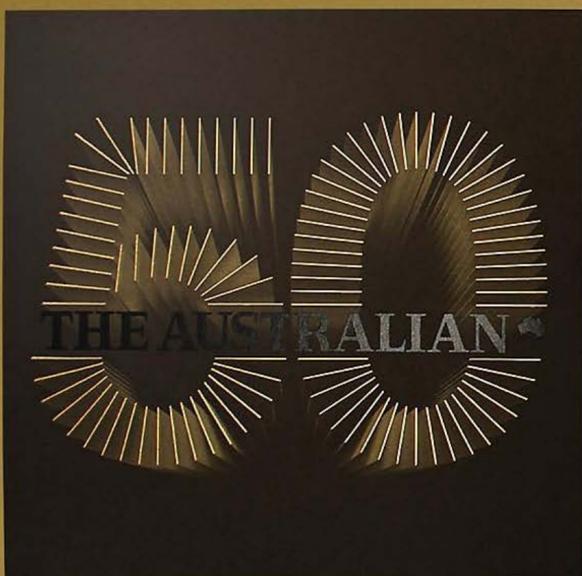


On July 15, 2014, *The Australian* marked their half-century as Australia's best newspaper.

The business invited an exclusive list of guests to join News Corp Executive Chairman, Mr Rupert Murdoch AC, News Corp Non-Executive Chairman, Lachlan Murdoch, and News Corp Australia Chief Executive Officer, Julian Clarke, for one evening to celebrate *The Australian's* proud past and exciting future.

DESIGN STYLE, created from a 3D model of 50 panels to complement a key installation for the event: an exhibition, spanning the 50 years since it's first published copy

3D LOGO LOCK UP, rendered to be used as a plate for gold foiling in the letterpress printing process of the invite. The complex arrangement of metallic ink and foil into an iconic design also impresses with a beautifully tactile print result



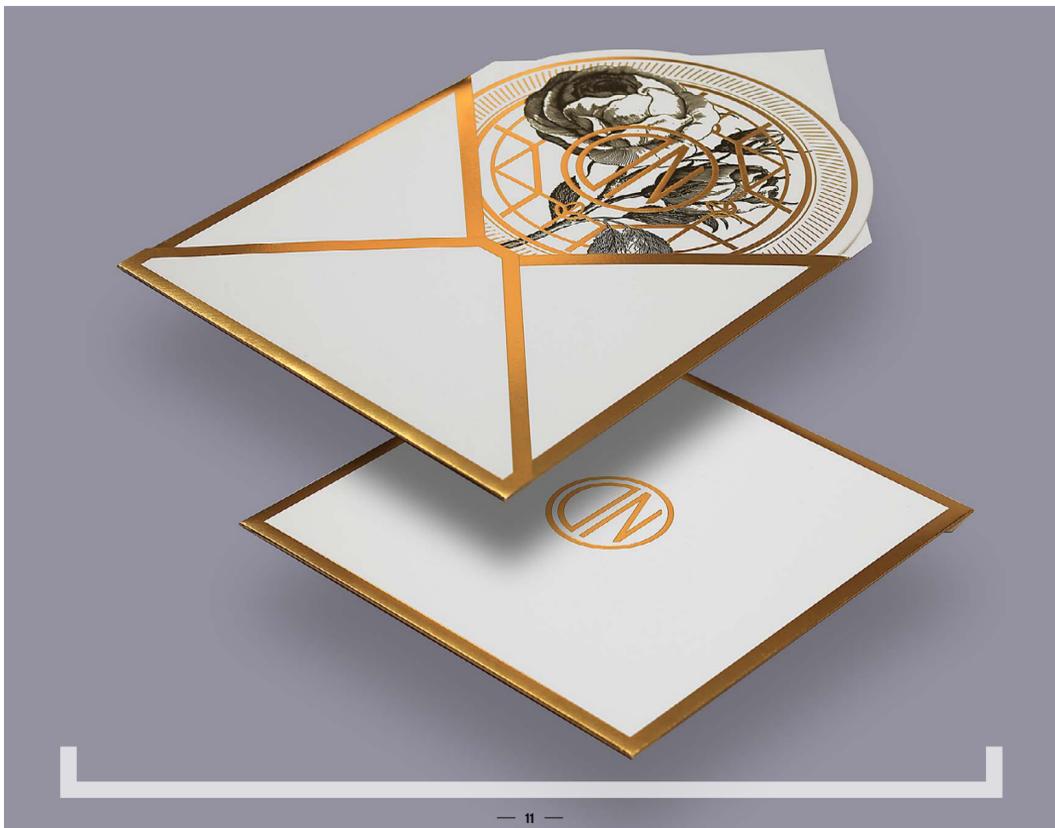


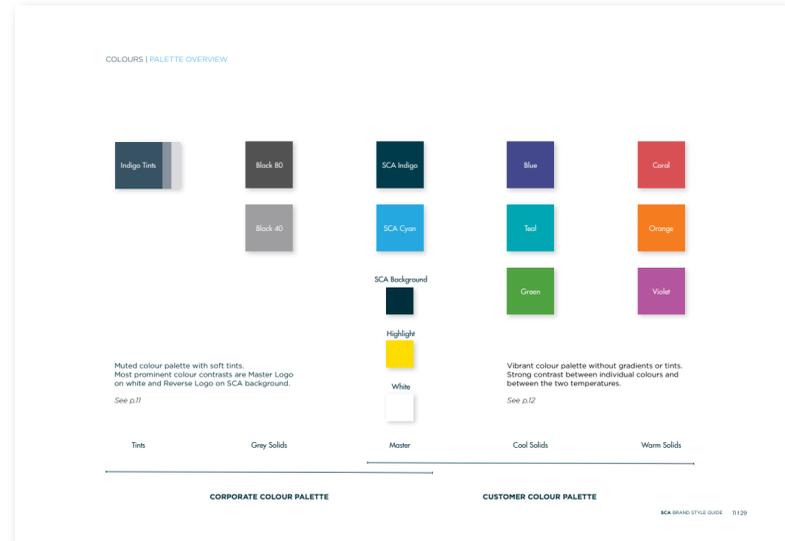
This mail out for a themed destination wedding includes separate invitations for a series of events. The style is luxurious in gold lettering but with a romantic angle on travel and adventure.

INVITE COLLECTION, showcases different types of embossing and foiling on a paper stock variety of different feels and textures, a focus on print finishing to embellish the design illustrates the fine-drawn character of each event



DRESS CODE, celebrations and experiences require distinguished attire: Nautical Chic, In Bloom and, of course, Blanc — the ceremony in all white





BRAND STYLE GUIDE, excerpt pages

PULL-UP BANNERS, light and dark version





BLOW

The 60th annual TV Week Logie Awards ceremony was held at The Star Gold Coast in Queensland, and broadcast live on the Nine Network.



DESIGN STYLE, a combination of diamond anniversary and the classic shape of TV screens, resulting in a modular and highly flexible pattern of rectangular facets

INVITE, no embossing applied but designed to look like it, using three different hues of golden foil to create the illusion of depth



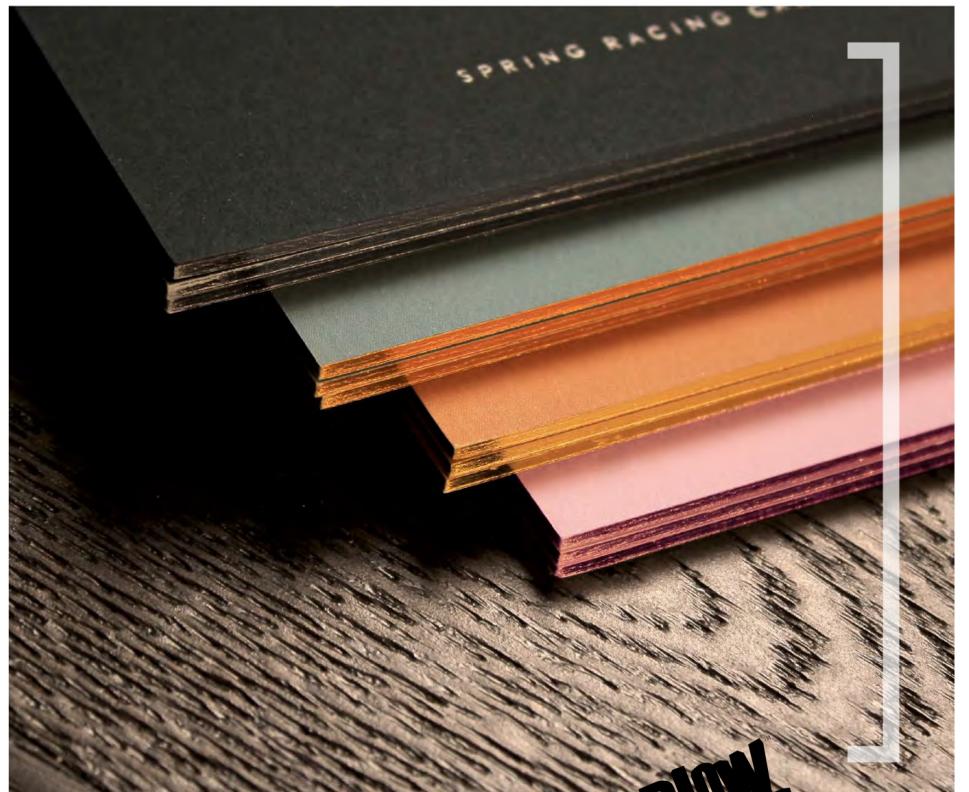
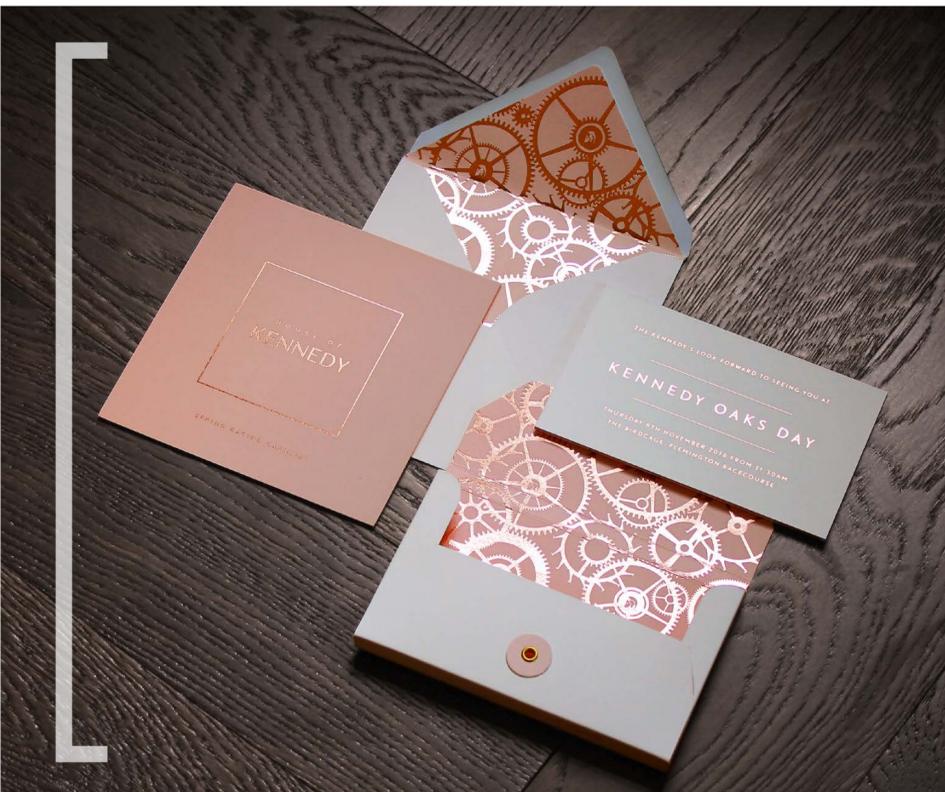


For Melbourne Cup, Kennedy created a Marquee Experience in the Birdcage, celebrating the intricate craftsmanship in fine jewellery and luxury watches to reflect balance of heritage, elegance and modern innovation.

COG PATTERN, seamless tile design, laser cut from steel sheets and spray finished in gold



INVITATION & EVENT PACK, themed designs for each day, with custom envelopes, presentation box with internal pattern foiling, layered stock with gilded edges



CR&F
2010

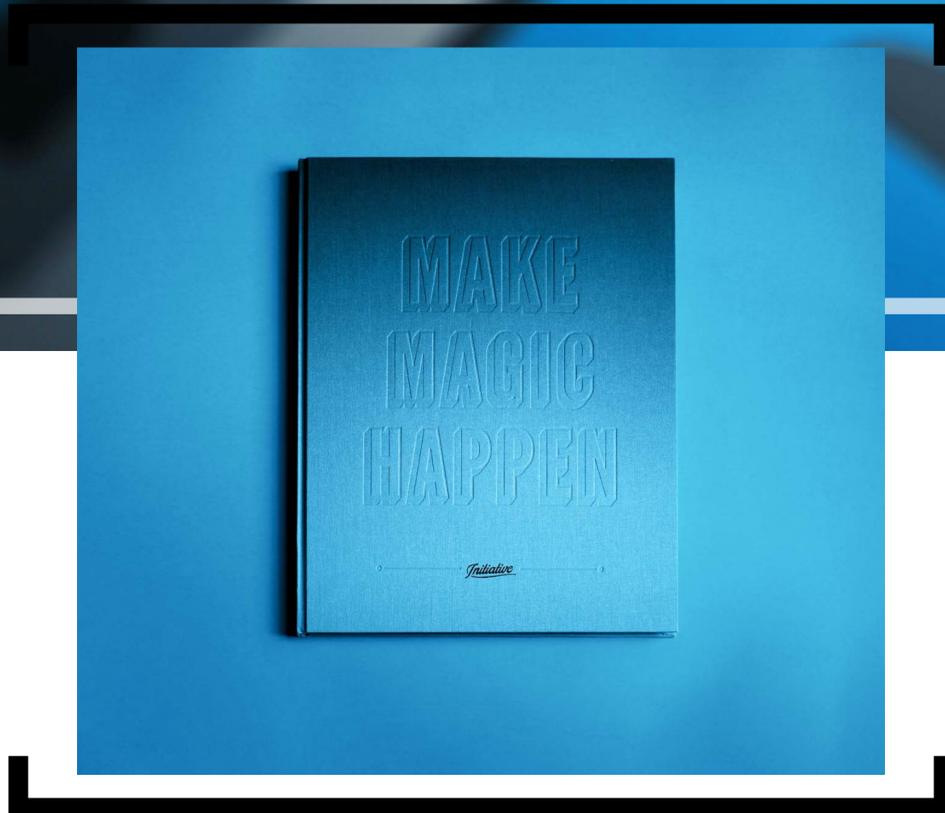


SPECIAL
ADVERTISING
SECTIONS

5D • ADIYOGA • AMP • APEX • APN OUTDOOR • ARCHITECTS OF ENTERTAINMENT • BANTER • BEER BARON • BOOM • BPN • BRICKX • BVLGARI • CADREO
• CUDO • DDB • DUNCAN SWAN • ELEVARO • ENDEAVOUR • ENSEMBLE • ERILYAN • EVENT CINEMAS • FAIRFAX MEDIA • FASTWAY COURIERS • FMX • F
MEDIABRANDS • JERSEY BOYZ PIZZA • KABLAMO • KOLIGO THERAPEUTICS • TV WEEK LOGIES • LOUDER • LITTLE CO. • MAGNA • MAKE CENTS • ME
• NEWSCORP • NEXBA • NINE • NINEMSN • NOVATRIX • NRMA • NYC CRIME REPORT • ODEON • OMD • PARCEL POINT • PAYKEL • PENFOLDS • POLLIN
SOCIETY • SOCIAL SOUP • SUNSHINE CONTRACTING GROUP • TAYLOR • TELSTRA • TECHNIC IMPORT • THE AUSTRALIAN • THE LADDE



ON • CARAT • CARBON8 • CARTIER • CHANEL • CHARTER HALL • CITY OF SYDNEY • COMCAST • COMMON HOURS • CRAFT CARTEL • CREATIVE CHERRY
FRESH EGG • FROST* • GROUPEM • H2H • HARE + KLEIN • HUB AUSTRALIA • HUXTONS • IAB • IAG • IDENTITY • INGOGO • IDEA NINJAS • INITIATIVE • IPG
EC • MEDIACOM • MERCURY PRIVATE • MI9 • MINDSHARE • NAB • NAKED • NASH + BANKS • NATIONAL GALLERY AUSTRALIA • NATIONAL GEOGRAPHIC
ATE • RED BOAT KUNG FU • RED ENGINE • REPRISE • RETAIL PRODIGY • RIZER • RODRIGUEZ • RTW COMMUNICATIONS • SCA PROPERTY GROUP •
R • THE PLANT CO • TIPSTONE • TONGUE • TUPI • UFC • UM • URBAN KOMBAT • VFC • WALKER WAYLAND • YAHOO! • ZENITH OPTIMEDIA



Culture before ads. Initiative's bold new positioning brought to life in a new brand identity, demonstrating a keen sense for current trends.



COFFEE TABLE BOOK, oversized A3 format, cover printed ombré on traditional book-binding fabric, book to introduce clients to the thinking behind Initiative's new approach and unique set of tools specifically designed to make brands culturally relevant

The book comprises a diverse range of printing techniques, including embossing, foiling, inserts, changing stocks, tip-ons, transparent pages, die-cuts, pop-ups, inserts and a custom-built, sealed section — for client eyes only



INTERIOR DESIGN, duotone super-sized window decals, theme-based illustrations as wayfinder signage for activity-based workshoping

LOGO SUITE, designed for Initiative's range of proprietary tools

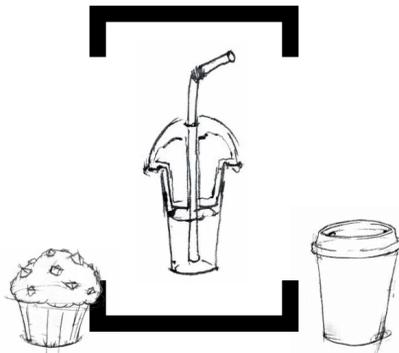


BANNER DESIGN, for DUMBO, team awards ceremony



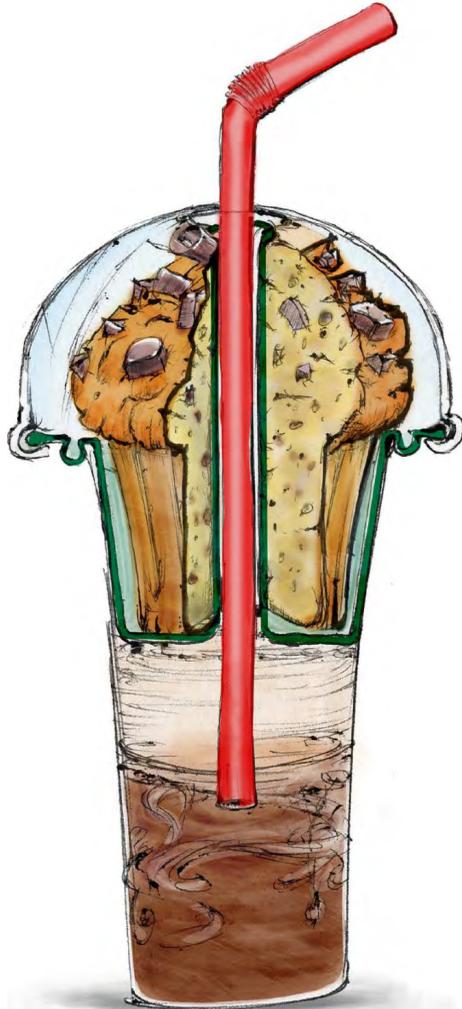
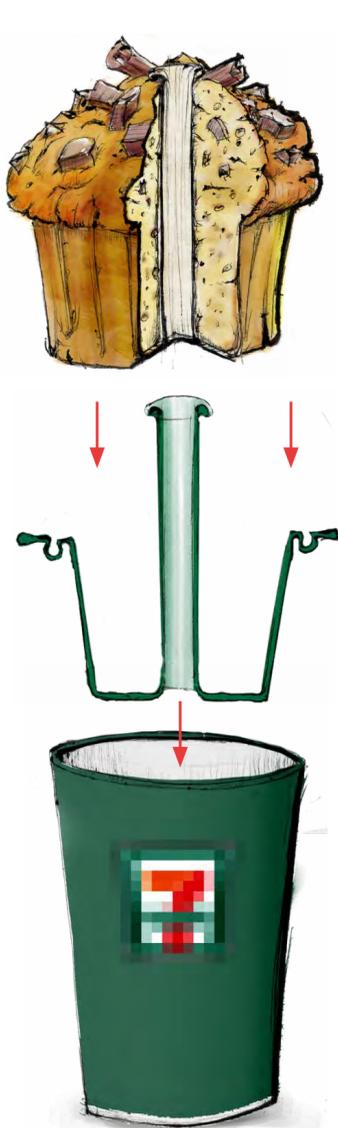
Coffee and muffins go together like butter and fat – and like butter or fat, they are hard to carry in your hands during your commute.

With the 'Muffucino' we help the many 'slungry' (sleepy/hungry) commuters who only have one free hand to hold on to both, coffee and muffin.



We pitched this NPD idea to an obscure convenience store chain to launch in the Japanese market, hoping to find 'an established business with a bold drive for innovation, willing to experiment with new concepts at the risk of ridicule' and never heard back from them.

MUFFIN, baked in special tray to create cavity for muffin holder



CONVENIENCE, with heat-resistant straw commuters can drink coffee and eat the muffin with just one hand

NEW PRODUCT DEVELOPMENT, warmth of coffee will keep the stem of the muffin moist and super yummy

MUFFIN HOLDER, made of durable cardboard or plastic to be inserted into standard-sized cups





Textile design with screen printing has become a passion of ours and we don't miss any opportunity to complement a trendy brand identity with a fashion statement. Most brands will benefit from having an honest and simple 'T-Shirt I'd wear' going for themselves.



SCREEN PRINTING, is a printing technique where a mesh is used to transfer ink onto a substrate, except in areas made impermeable to the ink by a blocking stencil. A blade or squeegee is moved across the screen to fill the open mesh apertures with ink, and a reverse stroke causes the screen to touch the substrate momentarily along a line of contact. This causes the ink to wet the substrate and be pulled out of the mesh apertures as the screen springs back after the blade has passed. With this technique, each colour has to be printed at a time.





“ At Penfolds we put our wines first. After 175 years something must be working... our winemaking and viticulture teams continue to build upon the legacy of generations of their forbears. ”

PETER GAGO
PENFOLDS CHIEF WINEMAKER

Penfolds '19 LIMITLESS

To toast 175 years of innovative winemaking, Penfolds went back to where it all began with a gala dinner at Penfolds Magill Estate Winery.

Penfolds winemakers past and present were joined by special guests, including members of the Penfold family and Sandie Coff and Brentyn Schubert, the children of Max Schubert, the creator of Grange.

Guests explored the 'All Star Wines' from the last 175 years, including Grange, Bin 60A and 50 Year Old Rare Tawny, before enjoying a three-course dinner in the historic tunnels of Magill Estate.





INVITE, menus and seating cards printed with two-colour letterpress print, creating dominant relief imprints and a blind emboss of '175' on the backside paper of the red and white paper duplex

Wax seals with Penfolds signet applied to the invitation mailout



SIGNAGE, laser engraved acrylic



You like extra virgin olive oil, cold-pressed, from Vico del Gargano, Italy, imbued with the delicious zing of Australian chillies, sun-dried and infused in the Cross of Kings? Tutto bene, you will love this!

Gonzoil is bottled and infused in Kings Cross, Sydney, Australia with the explicit permission of Vincenzo Dattoli, Vico del Gargano, Italy.



PRODUCT, Gonzoil is the first 'Gonzo Product' designed, developed and distributed by Blow

CONCEPT, Gonzo Journalism as invented by Hunter S Thompson applied to New Product Development

PACKAGING, glue-less Japanese paper wrap, laser-printed

× ***Gonzoil*** ×



PRODUCT DESIGN, clear glass bottle with icon and typographic design, applied with raised white ink



A message from our supplier:
 For all informations please require with our Australian delegacy at: info@gonzoil.com.au
 There is no Twitter and we not Facebook profiles. When out of stock always write letter to this above e-Mail first. Respond to e-mail sometimes will be only within 3-8 busy days. This is normal. For much urgent informations require please e-Mail much often.



The most unapologetic and ill-tempered pizza joint in Atlanta, Georgia. Born in Jersey, New York, they serve their produce hot from the bricks. Not too hot on paying invoices, these pizza boys respect only two things, nothing and nobody.

LOGO DESIGN, folded arms double as spinning dough to capture the attitude and craftsmanship of Jersey Boyz Pizza

PACKAGING DESIGN, oversized logo application and unmistakable colour palette



JERSEY BOYZ PIZZA
Hot from the bricks



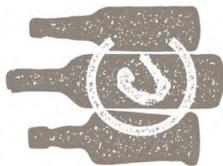
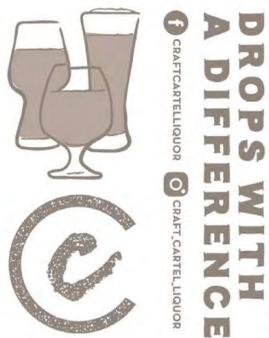
Craft CARTEL

• WINE • SPIRITS • BEER •



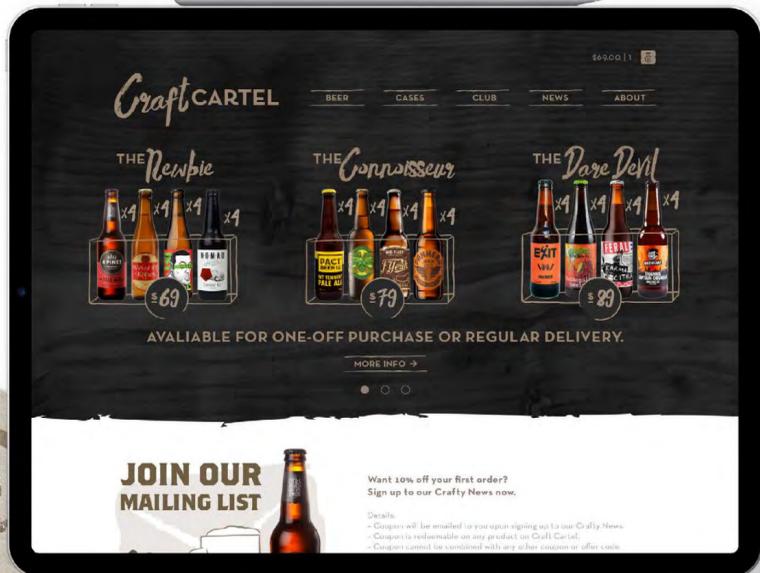
CRAFT BEER AVAILABLE FOR ONE-OFF PURCHASE OR REGULAR DELIVERY.

CCLLIQUOR.COM.AU



Craft Cartel Liquor is an Australian craft beer speciality store with over 700 curated beers on range. It's been 20 years since they opened their doors in Sydney, and 10 years since building one of the greatest craft beer ranges in Australia. From Pale Ales and IPAs to Sours and Stouts, Craft Cartel is here to share stories and unique creations with you.

Australian craft brewers are colourful characters who love to push the boundaries when it comes to flavour. The brand identity integrates the vibrant product range with a traditional brand style, taking its cues from a design aesthetic prevalent during the prohibition.





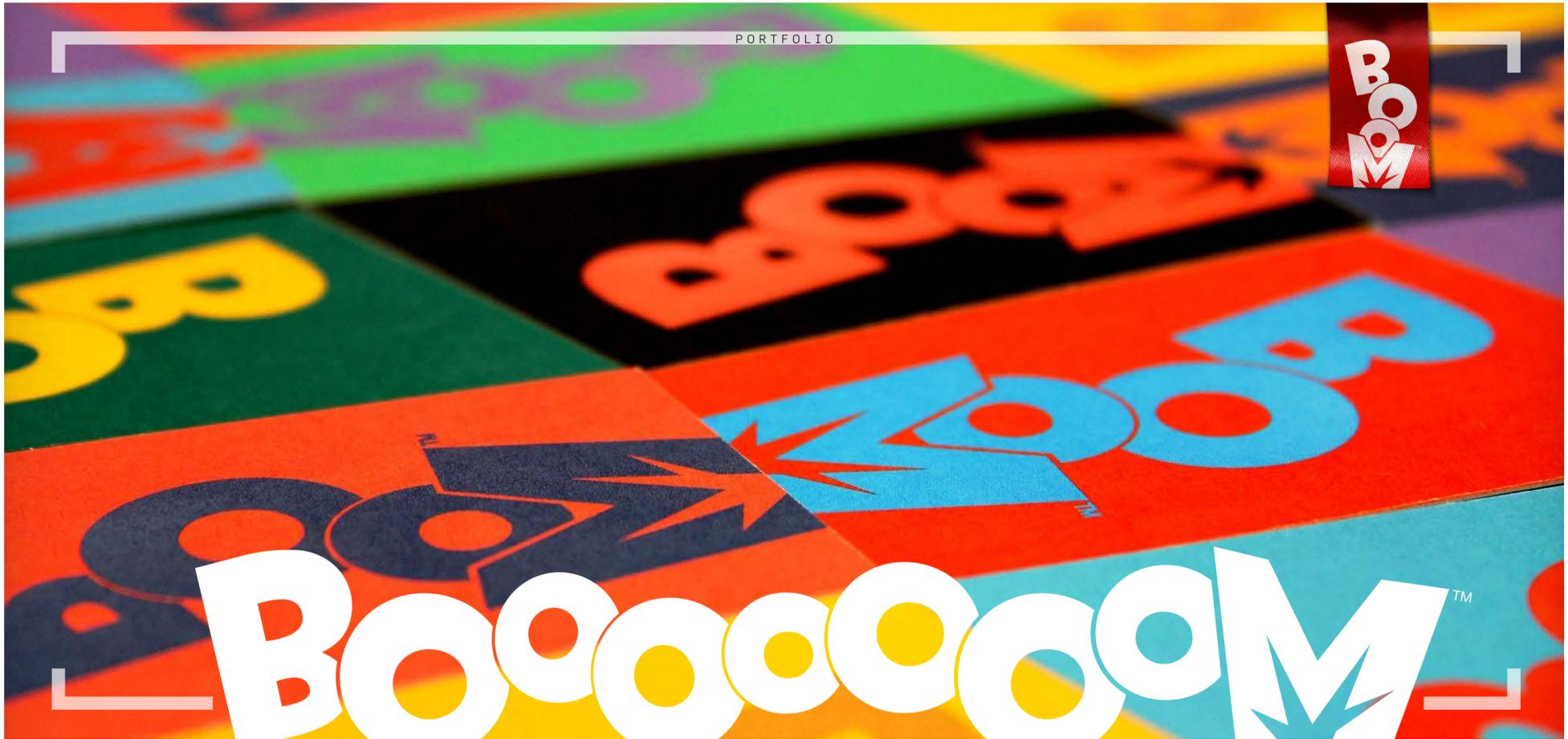
IDENTITY DESIGN, including logo, illustrations, iconography, infographics, marketing collateral, packaging and website

PACKAGING DESIGN, in line with the rustic brand style the delivery boxes are designed to look like actual crates with even more prominent features, highlighted via a halftone pattern, also saving on manufacturing cost



**B
B
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M**™





Launch collateral for Boom consists of an eclectic mix of die-cut business cards, media kit, program guide and a Z-folded flyer as introduction to YouTubers.



IDENTITY DESIGN, naming, brand positioning and brand guidelines, evolving over a 5 year period

COLLATERAL, angled business cards, printed digitally with Adobe 1998 colour profile on Splendourgel stock to achieve a high colour saturation and contrast

The Earned Media Dollar, a guerilla marketing execution, gives currency to the proliferation of branded content on social media platforms.

For the duration of the activation, Boom 're-branded' as tender issuing agency, the Bureau Of Online Media.



MEDIA DOLLAR NOTE, double-sided on 75gsm satin paper, wrapped in bundles of 50 Earned Media Dollars



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Kings Cross
Sydney, NSW

BLOW

IT'S
OVER!
RI!

2020

BLOW.

by **KAB
LAMO**

IN DEFENCE OF INTELLIGENCE

PLEASE AUSTRALIA, LET'S NOT SHOOT OURSELVES IN THE (AI) HEAD

Artificial Intelligence is one of those technologies that are deeply misunderstood, and often maligned, by pretty much everyone at some point, from government regulators to tech CEOs (*cough cough* Elon Musk) to the average person on the street. While this general misunderstanding around AI is a shame, it usually isn't a big deal... Now, though, regulators are in the midst of a general push towards tech injunction which threatens to seriously hobble the promise of AI. Because of this, there's an obligation to say a few words in its defence.

Let's start by stating the obvious: AI can be exciting and fun. Case in point, a brand new event (among many) hit the wires in 2020: the AI Song Contest, where the aim was to create the ultimate Eurovision song with AI. Team Australia took home the crown by combining tracks of koalas and kookaburras with output from their AI created melody and lyrics which had been made from processing previous Eurovision hits.

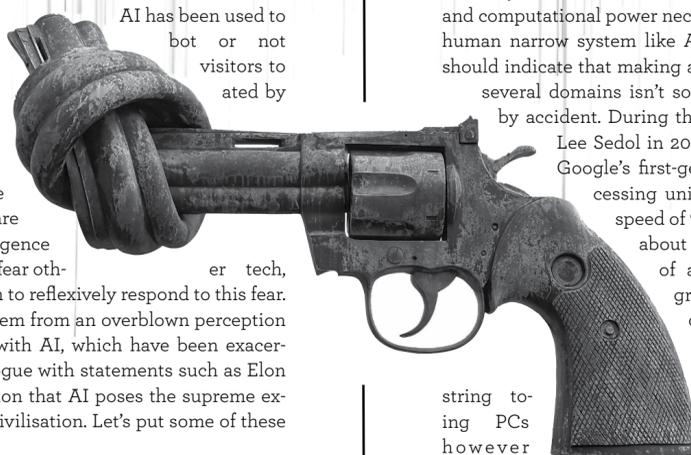
It's not the first time create art. The website, (botpoet.com), asks decide if poems are created by a celebrated author or a computer. It's not easy to tell.

And maybe this is one of the reasons people are afraid of artificial intelligence in ways that they do not fear other tech, and why regulators seem to reflexively respond to this fear. Too many regulations stem from an overblown perception of the risks associated with AI, which have been exacerbated in the public dialogue with statements such as Elon Musk's famous declaration that AI poses the supreme existential risk to human civilisation. Let's put some of these fears to rest.

In order to properly understand the true threat posed by AI, it's necessary to separate the narrow AI which exists today from the general AI of science fiction and Musk's nightmares. It might be true that a general Artificial Intelligence, capable of broad reasoning and possessing superhuman computational power, presents a serious threat to the human species. However, the narrow AI which exists today poses roughly the same existential risk to humans as, say, turritopsis dohrnii, the immortal jellyfish.

But, an alarmist could say, don't you understand that this jellyfish never ever dies? Our pitiful human civilisation can never outlast the sheer longevity of these creatures! And God help us all when they evolve into Cthulhus. Fine, fair enough. When considering the infinite span of time, many things are possible, and large problems can grow from humble beginnings. But also, don't forget, what we're facing today is a jellyfish, not an Eldritch horror. Besides, who knows how much good could be created by studying these little jellies? Perhaps we can harness some of their longevity for ourselves to live longer, healthier lives. I think, on balance, the possible scientific and humanitarian benefits of studying an undying jellyfish far outweigh the existential risk posed by what threat might emerge from jellyfish immortality.

In the same way, the development of narrow AI systems has immense potential for good, and very little risk. The narrow artificial intelligences causing all this existential panic are not alarming in the least, nor is there a significant risk of accidentally creating a super-intelligence using current AI development techniques. Today's AIs are basically complicated linear algebra problems, a network of numbers which go up or down depending on the data fed in at the front. These systems are getting pretty smart within narrow domains, and amazing things are possible using this simple model, including text-to-speech, image recog-



ognition, visual and linguistic generation, classification, preference prediction, superhuman game-playing, and a host of other applications which are pushing tech and business forward around the world. So while AI can beat us at chess and checkers, and even Go, that's a long way from overthrowing humanity.

That being said, these tools don't generalise well to systems beyond their narrow domains, and the amount of data and computational power necessary to make a truly superhuman narrow system like AlphaGo, the go playing AI, should indicate that making a superhuman system across several domains isn't something that might happen by accident. During the (in)famous go match with Lee Sedol in 2016, AlphaGo ran using 48 of Google's first-generation TPUs (tensor processing units), which each had a clock speed of 700MHz. For reference, that's about half the processing speed of a high-end GPU (computer graphics card) in 2020. So, in order to perform at a superhuman level in one domain, AlphaGo's team needed to gather 24 high-end gaming PCs of the future. My point is, the first super-intelligent AI is made, it isn't going to be by a small local company developing narrow AIs, nor is it likely to randomly come to life.

Considering the true risks posed by the narrow AI systems which exist today, the spirit and the magnitude of most hinted-at regulations are inappropriate. What's worse, though, is that, even if the situation was as dire as believed, proposed regulations wouldn't work to curtail the AI-pocalypse anyway. After all, AI research is a global phenomenon, and if somewhere like Australia cut itself off from the global research and development, the spooky AI, if it is created, will still reach us. Better off taking a leadership role in global AI development. By leading from the front, any country will be better situated to integrate safe and effective practices into the fabric of the AI development process.

To remind us of the lighter side of AI, here is a poem made by an algorithm, RKCP, after being fed poetry by Emily Dickinson. Would you be able to tell? Does it matter? ■

Allan Waddell

A wounded deer leaps highest,
I've heard the daffodil I've heard the flag to-day
I've heard the hunter tell;
'Tis but the ecstasy of death,
And then the brake is almost done,
And sunrise grows so near
sunrise grows so near
That we can touch the despair and
frenzied hope of all the ages.

[end]

BLESSED ARE THE BLASPHEMERS

by 5



Are you a bit of a potty mouth? What does that say about you?

Recent articles in social media have reported that people who use profanity are more intelligent, honest and funnier than people who don't. And if you have a potty mouth you probably think they are right. But are they?

Historically the use of profanity has been linked to dishonesty, criminal activity, anti-social behaviour and a lack of intelligence. And if you work in the research industry you were most likely trained to remove any respondent that used profanity from your data.

With the ability to collect and analyse large amounts of text our understanding on why people use profanity is slowly improving revealing the power of profanity. Research has shown that profanity is mostly used as a genuine expression of emotion (anger, frustration or surprise) and that it is more likely to be authentic and unfiltered. In addition, speech using profane words has been found to have a stronger impact on people than regular speech and to be processed on a deeper level in people's minds.

In fact, profanity is now commonly used to entertain and influence audiences — as illustrated by its use in comedy, mass media and advertising.

profanity | /prə'fanɪti |
noun

Use of obscene language, taboo and swear words, sexual references, blasphemy, ethnic-racial-gender slurs, vulgar terms or offensive slang.

ORIGIN

mid 16th century: from late Latin profanitas, from Latin profanus 'not sacred' (see profane).

- Mabry 1974

At 5D we set out to understand whether we should keep people who use profanity in the research data we collect.

- We created a dataset of over 80,000 verbatim comments collected across numerous brand advocacy studies
- We interrogated the profanity in the data using a range of different forms of linguistics analysis, including replicating the famous analysis used by Cambridge University on Facebook posts

The first challenge was to identify profane words. It is not as simple today to identify profanity as it was in 1974.

- There are many derivations of traditional swear words, acronyms and the use of symbols such as the asterisk
- With Australia being a multi-cultural country we are starting to see the use of profanity terms from overseas
- And we have evolved our own terms usually from combining or shortening traditional swear words or using words that started out as a spelling mistake

- Coding Profanity -

*fuck, fark, fuk,
f*@#, FU, FFS,
WTF, OMFG*

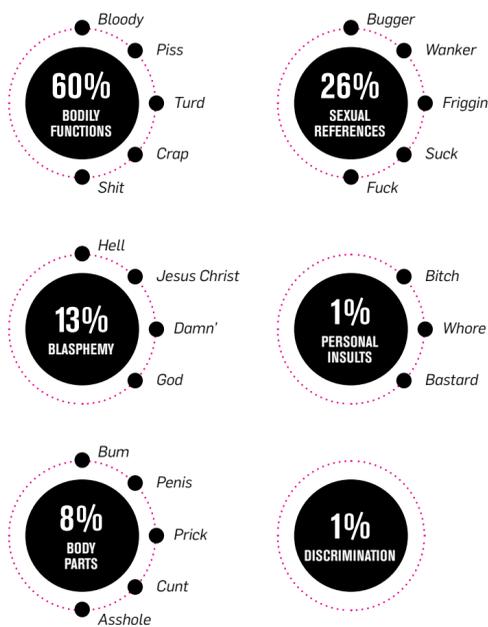
We built a database of profanity starting with the Facebook and google list of banned words, as well as words identified from research and our own knowledge of Australian swear words. We came up with a list of over 1,300 words and phrases. From this list we created a master list of 34 core terms of profanity. These 34 core terms of profanity can be grouped into six segments.

The #1 profanity segment in Australia is bodily functions which accounts for 60% of people's use of profanity in brand studies. This is followed by sexual references, blasphemy, body parts, personal insults and finally discrimination. Given discrimination is illegal we removed these people from our analysis.

Next, we had to consider the fact that Australians are committed and prolific users of profanity compared to people in other countries.

As the American comedian Arj Barker once said on what it's like being in Australia:

'I can swear here and not worry about offending anyone, in fact it would almost be more offensive if I didn't swear. You are the kings and queens of swearing. I've even had people in Australia swear while offering me directions. I can't think of an appropriate situation for that to happen ever, but they made it seem perfectly natural.'



The imaginative overall verbiage can be distilled into 34 core terms, which in turn can be segmented into six thematic groups from which profanity is created.

We found that swearing is far more prevalent in verbal communications compared to written — as less than 5% of people use profanity when responding to brand surveys.

Interesting facts on the written potty mouths

- Men are twice as likely to use profanity in written communications than women — they are also more likely to use sexual references, personal insults and discriminatory terms
- Under 25's are three times as likely to use profanity terms than people over the age of 65, and more likely to use body parts
- People from the Northern Territory are twice as likely to use profanity than any other state, South Australia the least
- Profanity increases the later in the day someone provides feedback and if they use a mobile phone (regardless of age and gender)

When it comes to the quality of the data from people who use profanity

- On average they spend 15% more time providing responses
- Their responses are more considered and varied
- They use 3 times as many words to detail their answers

But are the potty mouths more intelligent and honest?

Measuring intelligence using the Flesch-Kincaid Readability or Grade Score, we found there is very little difference in the level of sophistication of language used by swearers and non-swearers. Both score in the mid 60's for readability which is easily understood by a student in year 7 or year 8. Essentially, reading feedback in a brand survey is the equivalent of reading Harry Potter and the Deathly Hallows — which is just above Fifty Shades of Grey.

People who use blasphemy, personal insults and body parts are actually using more sophisticated language than people who do not use profanity.

“Swearing is far more prevalent in verbal communications compared to written.”

Meanwhile in Australia



We then used the Linguistic Inquiry and Word Count (LIWC) analysis used by Cambridge University to determine if people were telling the truth and crossed these results with the measurement of intelligence.

Overall, we saw no difference between people who do and don't use profanity. However, we can see differences based on the type of profanity people use.

People who use bodily functions in their language (the majority of people who use profanity) are the most similar to non-users of profanity – however these people, along with those who use sexual acts and body parts are slightly less likely to be telling the truth.

Blasphemers overall are just as honest as non-users, but they are more intelligent. While those who use personal insults are the most intelligent and the most honest (but if you read their comments they are also highly offensive).

Hence, people who use profanity overall are just as honest and intelligent as people who do not use profanity and there is no valid reason to remove them from research data. The main difference is that people who use profanity are more emotional in their responses and they use profanity to provide greater emphasis and impact to what they are saying.

But don't assume these are negative emotions. While you might expect profanity to be an indicator of anger or disgust, in Australia profanity is also used to display positive emotions such as joy to express how good an experience was.

And if you are committed to being a potty mouth then we recommend you lift your game from using words that convey sexual acts to something more sophisticated such as body parts or more honest such as blasphemy.

Come on Australia, we can do this! ■

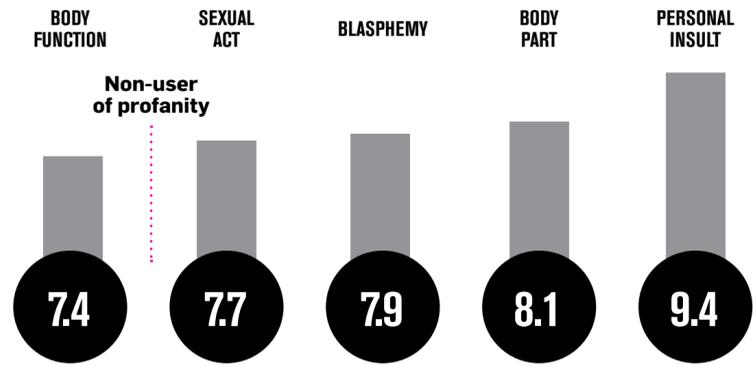
Lyndall Spooner

50.CONSULTING

LINGUISTICS ANALYSIS



Example of average sophistication of text, requiring an average of 7.5 years of education to understand



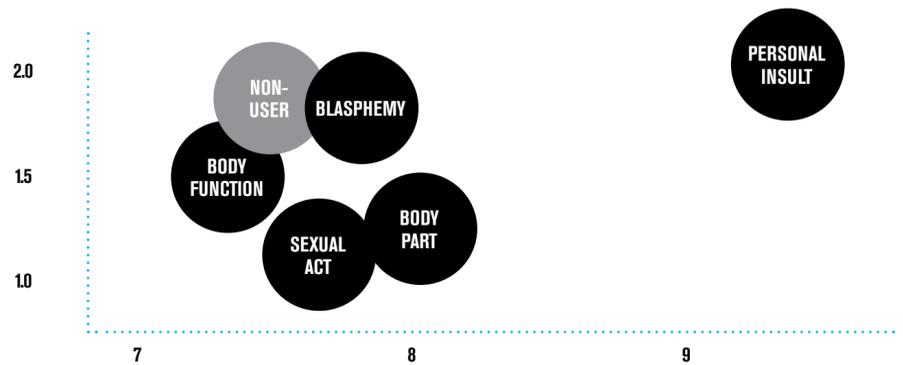
Years of education required to comprehend text

People who use personal insults are technically more intelligent as it requires two more years of education to understand their comments than people who do not use profanity or body functions.

INTELLIGENT & HONEST



Linguistic Inquiry and Word Count



The Flesch-Kincaid Readability Score
Years of education required to comprehend text

Blasphemers are just as honest but more intelligent than people who don't use profanity.

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[THEY]

by 

AN INTROSPECTIVE MONOLOGUE

The below is a summary of the personal journey I took during the establishment of a consulting business specialising in marketing, data and technology. It culminated in the creation of the Louder brand, the ethos, and most importantly striving to build a foundation from which a team could develop. This article incorporates some of the motivations and the differentiations that solidified to form Louder.

They? Them? My reflex is rejection and ambivalence — I don't care who 'They' are... a deep rooted discontent of conformism that I remember from when I was very small. I don't know why — maybe I look different, I read and consume 'different', I wrote colourful, abstract things, I drew fractals, I listened to John Peel, I liked electronica and metal, we were in the mosh pit and in the other clubs, in the fields, forests and trails, not watching it on TV or the internet — I felt it, I got bruised, scratched, hurt, stung. Most people would likely say the same of themselves, but really it's now that it matters in my eyes.

Are you substantially different?

I don't believe that I conformed before, but I don't want to conform now — I don't value being a 'Dolly', and certainly don't wish to sacrifice my integrity for commercial gain

without it accommodating the values I will go on to discuss now. I look to curiosity, honesty and personal identity as the most attractive traits in people. Sometimes, this involves walking the other way and doing exactly the opposite of what you're told or expected to do. I have probably had to unwillingly conform in previous roles, much to the frustration of the people around me, but I was always brutally honest, and delivered the value I sold to customers with integrity. When

DOLLY, A SHEEP, WAS CLONED IN 1996 BY KEITH CAMPBELL, IAN WILMUT AND COLLEAGUES AT THE ROSLIN INSTITUTE, PART OF THE UNIVERSITY OF EDINBURGH, SCOTLAND, AND THE BIOTECHNOLOGY COMPANY PPL THERAPEUTICS, BASED NEAR EDINBURGH. DOLLY WAS THE FIRST MAMMAL TO BE CLONED.

I established businesses within other companies, I fought to carve out a company and team identity within an environment where being different and not conforming were challenged to the very top of the organisations. Those who resisted the need to change the model, and the way that things are done ultimately, didn't need to accommodate the change at that time. I asked the questions of myself; *Who are you now? Do you stand independently still? What and who do you want to represent?*

What prompted the questions and the thinking that sat behind all of this — many million minutes lived, and a few exciting deaths dodged, yet beyond the thoughts above, I feel that sharing some of the contemplation that drove the formation of Louder might be useful to other people sitting in a similar position to where I found myself in five years ago.

Should I just walk away and start again because I refuse to accept the way things were?, Have I been forced to

walk away because circumstances are not what I believed?, Have I been stood down? Regardless, if walking the line isn't an option, then it certainly isn't sustainable to just accept the status quo, and not challenge yourself or what you believe in, by doing something different. They say that children change you — calm you, but I disagree. For me, it gave me more to fight for, more to achieve, more to push myself, more to lose — and that meant standing up for what I believed more than ever, and seizing the opportunity.

It became clear from my earliest research, conversations and presentations that formed the thinking behind Louder that this 'being different', and 'not conforming' was the most attractive commercial trait and valuable commercial consultation. It isn't new or scientific — it is paid expertise where value is to the beholder or recipient of the advice — however, once the knowledge was shared, recipients who didn't act became part of the systemic problem. Not admitting business faults or failures, nor changing the current process, results in continuation of the business failure ongoing. They need help — to action the insight, implement the change to the business — it is the difficult and critical next step — once you take the panther out of the bag, there is no way that it will go back in.

But who is it that you need to communicate with? That would likely be 'Them' or 'They' — they may be the nay-sayers, the anonymous poppy reapers, the ignorant questioners, but in almost all instances, whether you know it or not, they are also your peers, your market. They are not 'They' or 'Them', they are in-fact us — your customers or your partners. And whilst we all have our nuances and quirks, they are the ones who are on the front line and are experiencing the problems that warrant paying you to make things better. So consideration, clarity, and exercising tact in language and presentation of controversial topics is a must. You and your brand need to conduct yourself in a manner that states everything by saying next to nothing.

IF BRAND COMMUNICATIONS ARE INTENTIONALLY DESIGNED TO BE PROVOCATIVE, AS IT IS THE CASE WITH LOUDER, IT IS ESSENTIAL, IF QUESTIONED, THAT THE EXPOSITION LEADS TO A FERTILE CONVERSATION — TO SEIZE THE OPPORTUNITY AND DISCUSS SOMETHING COMPLEX WHICH WOULDN'T CONVEY IN SIMPLE MESSAGING.

Many businesses' ignorance of specialist expertise leave opportunities on the table when it comes to implementing solutions — I had to break down and step out of our expert box and talk to our clients in a delicate manner, in a language that they understood. This was not something that could be done alone — to convince

our potential clients would require a group of specialists, experts in their field, and with an uncompromising belief in that ethos could orate and present their expertise to 'Them'. Individuals who weren't afraid to be themselves, share their expertise, and to strive for excellence always. An end-to-end solution was required for clients to be able to realise the value and to make the necessary changes to their companies and approach.

These emotions, reactions, feelings, thinking and rejections of the norm are and always were part of the fibre I wanted to weave into our culture. I wanted to capture a natural patchwork of commercial and business values, our ethics and our team — that mix of emotion, art, science, and actually being diverse, and living that we embrace diversity — being and celebrating being different. Is that what most companies sell as culture or is that in reality just being honest — I believe it to be radical candour: Don't do what everyone else does, be yourself and do what you do, to the highest level of excellence that's achievable within practicable reason. Surround yourself with experts, learn, educate yourself, share your own knowledge freely. These were some threads and the thinking behind the brief that we

gave to Blow where we tasked them with branding Louder.

With the right intentions, skills and an insatiable and voracious appetite to be better 'In the beginning' seemed like the most fitting start of the Louder journey to launch the brand and to announce it quietly to the world — it also was the basis of starting a team. It was my handover of the emotion, the ambition, the creation and celebration of being different: louder.com.au/blog/in-the-beginning ■

“THESE EMOTIONS, REACTIONS, FEELINGS, THINKING AND REJECTIONS OF THE NORM ARE AND ALWAYS WERE PART OF THE FIBRE I WANTED TO WEAVE INTO OUR CULTURE.”

Andrew Hughes

LOUDER.COM.AU

AND NATIONS OF ALL JACKERS TOGETHER UNDER ONE HOUSE!

IN THE BEGINNING
THERE WAS JACK

JACK

AND FROM THIS GROOVE CAME THE

GROOVE OF ALL GROOVES

AND WHILE ONE DAY VICIOUSLY THROWING DOWN ON HIS BOX, JACK BOLDLY DECLARED

“LET THERE BE HOUSE”

AND HOUSE MUSIC WAS BORN
I AM YOU SEE, I AM THE CREATOR

JACK IS THE

NOW SOME OF YOU

MIGHT WONDER WHO IS JACK AND WHAT IS IT THAT JACK DOES. JACK IS THE ONE WHO GIVES YOU THE POWER TO

AND THIS IS

MY HOUSE

AND IN MY HOUSE THERE IS ONLY HOUSE MUSIC

BUT I AM NOT SO SELFISH BECAUSE ONCE YOU ENTER MY HOUSE, IT THEN BECOMES OUR HOUSE AND OUR HOUSE MUSIC

AND, YOU SEE, NO ONE MAN OWNS HOUSE

BECAUSE HOUSE MUSIC IS A YOU
UNIVERSAL LANGUAGE

SPOKEN AND UNDERSTOOD BY ALL SEE

HOUSE IS A FEELING THAT NO ONE CAN UNDERSTAND REALLY
UNLESS YOU'RE DEEP INTO THE

VIBE OF HOUSE

HOUSE IS AN UNCONTROLLABLE
DESIRE TO JACK YOUR BODY

AND AS I TOLD YOU BEFORE THIS IS OUR HOUSE AND OUR HOUSE MUSIC
EVERY HOUSE YOU UNDERSTAND THERE IS A KEEPER
IN THIS HOUSE THE KEEPER IS JACK

YOU MAY BE BLACK, YOU MAY BE WHITE, YOU MAY BE JEW OR GENTILE
IT DON'T MAKE A DIFFERENCE IN OUR HOUSE. AND THIS IS

FRESH!

CHUCK ROBERTS * CHICAGO 1987

THE KEY TO THE WIGGLY WORM! JACK IS THE ONE WHO LEARNS YOU HOW TO WHOP YOUR BODY!

JACK YOUR BODY! JACK IS THE ONE WHO GIVES YOU THE POWER TO DO THE SNAKE! JACK IS THE ONE WHO GIVES YOU

by
THE
PLANT
CO.

HOW PLANTS ENHANCE SPACE

BIOPHILIA

Biological desire to be connected to nature is embedded in who we are as human beings. The scientific term for this phenomenon is called Biophilia. It has been observed through several studies that implementing biophilic design in the office workspace can play a big part in reducing stress, enhancing creativity and cognitive function, improving productivity and air quality and expedite healing. As the Urban Jungle continues to expand, these qualities remain as imperative and as sought after as ever.

Health & Air Quality

Studies on employee's health and absence from work revealed that by having plants in the workspace, minor health conditions commonly linked to close quarters office work, such as headaches, coughs and fatigue was reduced up to 30% resulting in an approximate 10-15% reduction of employee absenteeism.

NASA undertook a scientific study of the effect of plants to purify the air in space stations. They found that plants filter out VOCs (volatile organic compounds) from the air. Further studies discovered that plants absorb office pollutants through their leaves into their roots, recycling and purifying polluted air as oxygen. NASA Scientist Dr Bill Wolverton reported that 'everyone should have at least one plant on their desk, within their personal breathing zone'.

A single plant can filter the VOCs of up to 30m² of air, having one plant per three people, removes approximately 50% of the CO₂ (Carbon dioxide) from the air. It was also found that plants can raise the ambient humidity in the office space by 20%, low humidity being a source of illness such as flu and colds, also helping to reduce allergens in the air contributing to hay fever and sneezing.

Stress Less

The introduction of plant life into homes and workspaces with the intention of reducing stress levels is not a new phenomenon. Cultures around the world have long brought nature into homes and public spaces. Iconic examples include the Bonsai in Japanese homes, garden courtyards of the Alhambra in Spain and papyrus ponds in the homes of Ancient Egyptians.

Consecutive hours of work in artificial settings is a large contributor to depression, anxiety and anger between colleagues at any workspace. Plants reduce the physical symptoms of stress by 50%. A study by Dr. Helen Russell at Surrey University demonstrated in her doctoral thesis that people surrounded by plants recovered faster in adverse stressful situations. Numerically she found that introducing plants in an office space 87% of staff reported decreases in stress levels and anxiety; reports of depression decreased by 58%, instances of hostility and anger decreased by 44% and reports of fatigue decreased by 38%.

Landscape Architect Frederick Law Olmsted said that 'the enjoyment of scenery employs the mind without fatigue and yet exercises it, tranquilizes it and yet enlivens it; and thus, through the influence of the mind over the body, gives the effect of refreshing rest and reinvigoration to the whole system'.

Aesthetics & Productivity

Visually aesthetic scenery offers a sense of comfort and relaxing tone in the workspace. Being in a comfortable and inviting space has a significant impact on the mood of employees, allowing them to better produce what it is they are getting paid to do.

The 2015 Human Spaces report, which studied 7,600 office workers in 16 countries, found that nearly two-thirds (58%) of employees have no live plants and no access to natural light in their workspaces. One third of job searching people interviewed agreed that a workspace properly incorporated with what they now know as biophilic design would significantly affect their decision to join a corporation or business.

A study conducted by academics at the University of Cardiff in the UK tested the effects of plants in the productivity of its employees. The research revealed that an office filled with plants increased workplace moral and cognitive function of employees and boosted output and workplace productivity by 15% compared to a space lacking green life. Adding greenery not only increases the value of employees work, it complements the scenic value of the space (and corporate image) enticing regular clientele and promoting new revenue streams.

Background conversation and white noise cause distraction from concentration and productive workflow. Good biophilic design can be used effectively to absorb noise in open plan offices. Strategically placed plants absorb, deflect and refract sound through their leaves. The plants also absorb smells. A small indoor partition of plants can reduce noise by as much as 5 decibels. Using plants to absorb sound is especially effective in spaces with hard surfaces such as tiles and concrete.

Swiss Cheese

Plant *Monstera Deliciosa*

In the wild, *Monstera* can grow to be enormous: over 15m tall with leaves spreading to nearly 1m wide. Inside, it can reach up to 2 m tall. It has one of the most recognizable leaves in the world, used in designs across many industries.

If *Monstera* is given too much sun, the leaves will yellow. Left in the dark, the plant will exhibit what is called negative phototropism — new leaves grow towards the dark, rather than the light. A clever trick: In the jungle, darkness signals the presence of a larger tree that *Monstera* can climb up to reach sunlight.

Mother-in-Law's Tongues

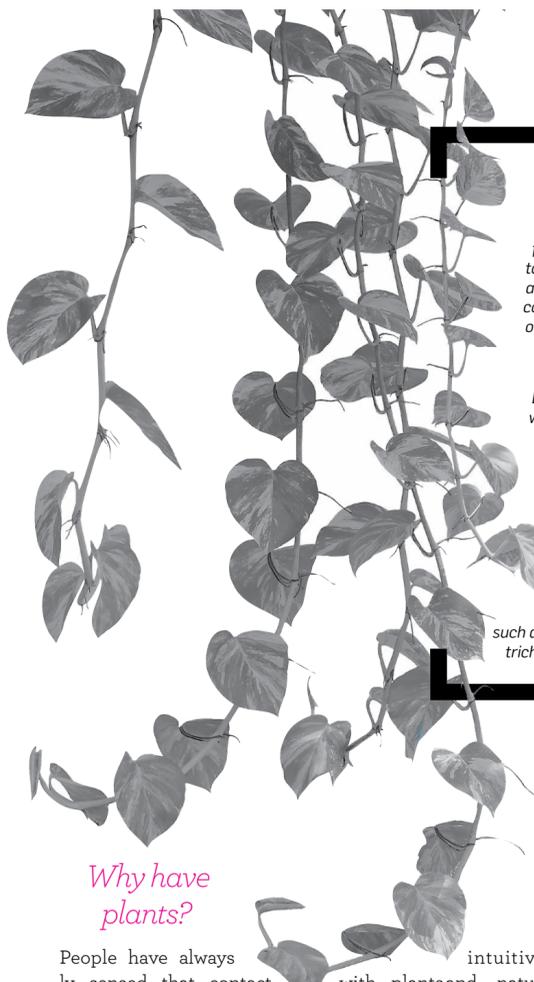
Sansevieria Trifasciata

A low maintenance, clumping plant with a network of creeping underground stems that send up shoots. These shoots produce clusters of upright leaves up to 1 m tall. *Sansevieria* truly thrive off neglect, being able to survive up to a month without water.

Fiddle Leaf Fig *Ficus Lyrata*

This popular indoor tree type plant grows over 3 metres, but can be trimmed to prevent them growing taller. Over time, *Ficus Lyrata* matures in size to become a conspicuous focal point within living rooms, hallways, offices or hotels.

The leaves have prominent veins through the center and from there to the edge of the leaves. The strong trunk grows thin and long, which makes the plant a bushy type tree and full at the top without lower leaves.



Devil's Ivy

Epipremnum Aureum

One of the best plants for people who struggle to keep their plants alive, as it thrives in almost any condition. Devil's Ivy sends out trailing stems of green leaves, variegated with white or gold.

Even on a hit and miss watering schedule, with no natural light in dark or shaded corners this plant will flourish.

Epipremnum Aureum is an ideal office plant and rated highly in homes & offices for its ability to purify the air of toxins such as formaldehyde, xylene, trichloroethene, and benzene.

Why have plants?

People have always intuitively sensed that contact with plants and nature is a calming, restorative tonic for body and soul.

Over the past few decades, academics and scientists have researched houseplants to establish exactly why and how they are good for us, our home, our schools, our hospitals, our businesses and our environment as a whole and, in summary plants:

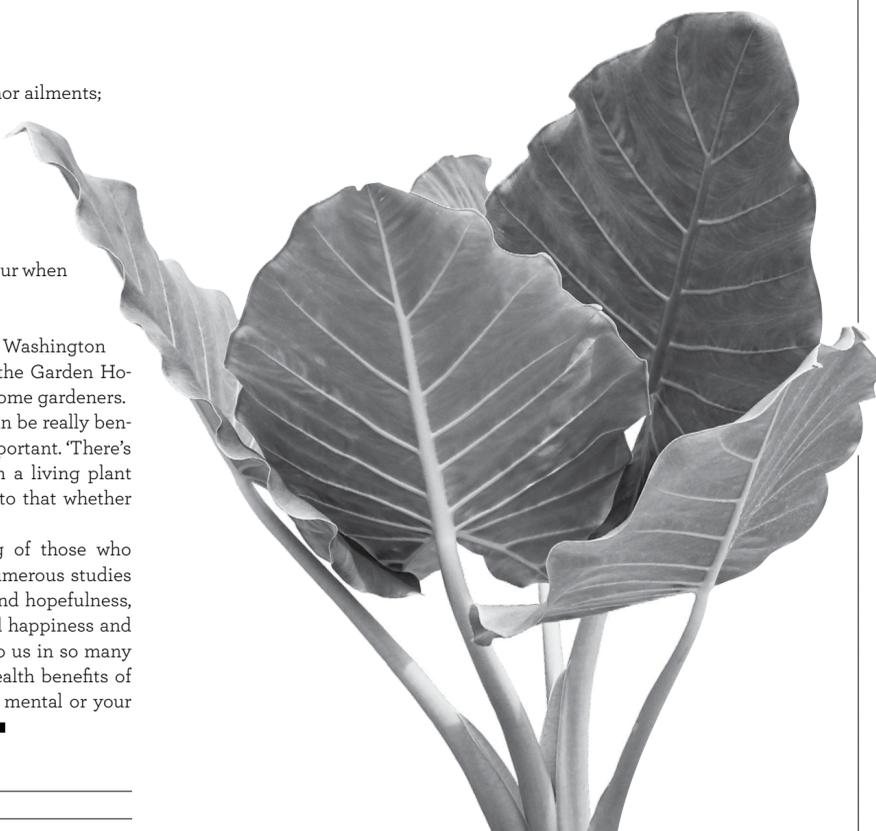
- Improve air quality and humidity levels;
- Reduce stress;
- Make people calmer and happier;
- Reduce workplace negativity;
- Reduce symptoms of discomfort and minor ailments;
- Reduce absenteeism;
- Speed up recovery from illness;
- Improve concentration, productivity and creativity;
- Save energy;
- Absorb noise;
- Increase shopper dwell time by half an hour when using in shopping malls.

Green-thumb experts at the University of Washington Botanic Gardens' Plant Answer Line and the Garden Hotline at Tilt Alliance offer free advice to home gardeners. 'The whole idea of caring for something can be really beneficial,' Matter says of why plants are so important. 'There's something about just being able to watch a living plant grow and the vibrancy of it. We respond to that whether we're aware of it or not.'

The improved psychological well-being of those who interact with nature has been shown in numerous studies to result in greater feelings of positivity and hopefulness, comfort and relaxation and general overall happiness and satisfaction with life. Plants are valuable to us in so many ways. It's time to take advantage of the health benefits of plants. Whether you want a boost to your mental or your physical health, plants will definitely do it ■

Matt Takchi

PLANTCO.COM.AU



Elephant Ears *Alocasia macrorrhiza*

A striking beauty with its dramatic, gigantic lime-green leaves, *Alocasia macrorrhiza* is an evergreen perennial which resembles the ears of an elephant — thick & prominently veined. This impressive plant grows up to 3m high and 2m wide. Expertly cultivated by The Plant Co. in part shade and moist organic soil, *Alocasia* is designed to make a statement.

Images: The Plant Co.

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So?... What!? What if Blow managed to wrap their modest credentials in three slides? Holy shit. That's amazing, Blow! What I really need to know though is, how exactly do I suck eggs? Hm? How about that? Jesus Christ, if I was just colouring-in for my clients, I would not even do a credentials presentation. I would simply tie crayons to my butt and proudly point to my chair after a new business meeting – Ta-da!

It's true. If your day-to-day consists of managing complex investment portfolios, you might not get away with only three slides of information. Or you're in import/export of one rare type of Bolivian ore, used for iPhone semiconductors – but then, you don't really have a fun brand either. Eat sand, young man.

ONLY A FEW KEY POINTS WILL BE ACTUALISED AS KNOWLEDGE

It wouldn't be all too far fetched to assume, you created your current brand profile presentation before you got your hands on this special issue of The Do-Be-Do-Be-Do – perfectly understandable by the way. This is a first after all. If you now flip through the individual slide titles of your presentation and it reads like a coherent story, told in one voice, you've done a great job and it's worth considering you put down this paper, extrapolate on your talents and look for new and challenging opportunities in life. Coherent big picture thinking is in high demand and you are one bona fide virtuoso asset. The world is your oyster.

You decided to stick around anyway? That's so nice! We're seriously flattered. So your credentials presentation is in good shape. Bravo. Time to reveal that the purpose of this article is to see whether or not it would be possible to whittle a brand profile down to three, maybe five, slides total. Now you: 'Why would I do that?! You just said it's good...'

It is...
It is. But can it be better? Better is good (stole that). To put some weight behind this, we assume two things which might be individually usually

or compoundingly true to varying degrees for almost every presentation. One: Only a few key points will be actualised as knowledge or even vaguely positive connotations with your brand. And two: Of these key points not all will deliver on the purpose of the presentation; which is... credibility. Are you a credible brand? Maybe even a desirable company to work with? – Desirable in varying degrees, of course. What you do and why you are better at it than a competitor is yet to be demonstrated with aforementioned credibility. Anything that does not directly support this should be left out. It's fat. And fat is good for you, only if it's inside an Avocado.

"Better is good."

-Barack Obama

Still, you might have your suspicions about the three-slides-only approach. We might have presented our case here half-assed and you're just not a believer yet. Fine. And we did trick you. We have only three slides of content. Overall there are five slides – we like to say 'hello' and 'good-bye'. Is that so weird?

So how did we summarize all we want to relate to prospective clients about our business and imbue it with credibility in only three slides – maybe five?

The Set Up Slide is just our logo on black. We made it a little fancy, adding a half-tone raster corona that bleeds into the backdrop. It just looks

cool on a screen. That's all. The screen will emphasize the effect through its inherent radiance. It's a screen-adequate embellishment of our logo – which is for simplicity's sake also our company name. Not to dwell on this too much, I know, technically, we haven't even started, but you need to treat embellishments with... skill. Pick one that is adequate to the substrate, the material it is applied to. Example? Do not use a gradient on your logo when embroidered on a hat. Use a stroke or plain fill.

Our unaccounted for Set Up Slide however, will not only signal the keen observer that we are in fact 'down' with embellishments done right, it also speaks to another important factoid: We are Blow. These guys in front of you, that's Blow. We won't eat your sandwich – unless you offer, of course – but we can probably help you with something. We come up with ideas or make an idea that you have better. Blow is a different animal. Which brings us to the first slide of our credentials presentation: Blow is a Different Animal.

Assuming, we're on to something, why is it so good to be different? Our short answer is 'Similarity is like gravity.' The further you get away from it, the faster you travel (time passes slower, space is straighter, it's all nicer, really). Blow is very much *unlike* and as long as someone – make that 'quite a few' – like how we do things *divergent* from others, we can turn a profit and keep the bar stocked.

But how can we rule out with certainty that we are not that *distinct* after all – maybe there are similarities? Someone could think that after all. A fair assumption, because it's not always self-explanatory with everybody and their breakfast claiming, they are *original*. As this is the one and only thing we want you to take away from this slide, we make it as clear as possible that we very much *dissimilar*.

The slide opens on a Torosaurus/Owl Chimera unfolding a peacock-feathered tail to reveal the slide title 'Blow is a Different Animal' and along with it, *unprecedented* text clusters of *non-identical* services across strategy and design appear – our rather *exceptional* Service Offer. The screen darkens to make all the *contrasting* service keywords more legible and give a spectacular view of the animated character centrepiece's tail feathers.

We are d-i-f-f-e-r-e-n-t. Better believe it. (Use a Thesaurus. We sure did.)

THE TITLE IMAGE ON THIS PAGE AND THE SMALLER IMAGE ON NEXT PAGE, BOTH SHOW THE 'LIGHT' AND 'DARK' STATE OF THE FIRST SLIDE.



See a *different animal*. Read '*different animal*'. Notice *reversed-out* slide title, *contrasting services* from *divergent industries*, *clashing body parts*, *polar categories* and *opposing* slide layout. We hope you find the associative keyword for the project you need help with, but the salient point is, Blow is different and because of this, we might even be able to help you with something not on our list — or yours for that matter. That's all for slide number one.

Make it quick and lose your aspirations of demanding anyone's unrivaled, dewy-eyed attention for any amount of time. In our case, the video content is a random reference to the line up of clients' brands and the work we created for them, heightening the look of the title design and time-line on the slide. The static elements on this slide are the scaffolding. Put both together and you get what's up, for real.

The three wildly different parts of the company profile are connected by a common theme of suspense between strategy and creative, left and right hemisphere, abstraction and exploration, la-di and da — aesthetically, using coherent type setting and layout arrangements to be the visual scaffolding. The data visualisation in the background is layered and supplies the proof-point information to the main statements, but also gives the overall impression, variety and scale: The first slide reveals a light and dark version of a fantastical creature; the second slide features a fast-paced full bleed video background; while the third slide, technically also a video, shows an almost still night sky with only some flickering across the firmament and the occasional shooting star to remind you of the original sense of awe and contemplation experienced with the real thing.

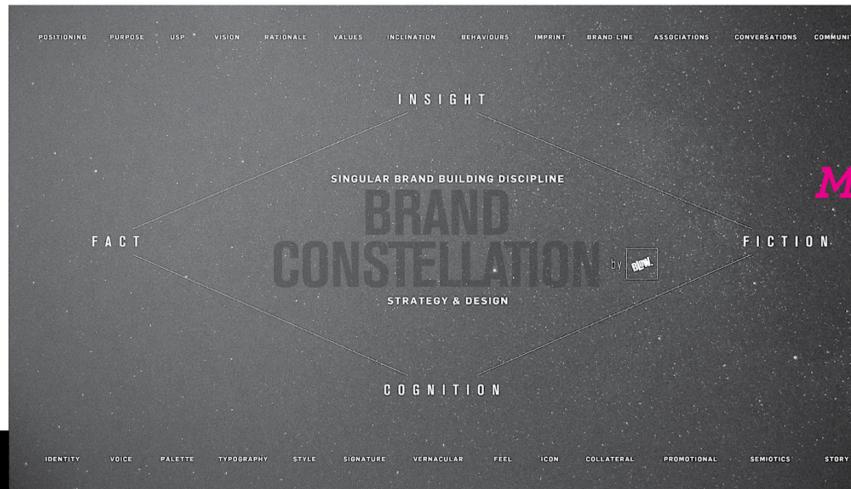
In succession, the slides play out like a three-act structure of exposition, action and resolution.



SERVICES



SHOWCASE



METHOD

...?s=blowcreds

The second slide is a Client and Work Showcase. It's titled 'Brand New' because with all its connotations, this is what we do. We create new stuff for brands.

It serves as demonstrable evidence for the extravaganza of competence signaling, we just displayed on our first slide. Evolutionarily, this 'cost signaling' begs the question of how successful has Blow been with 'being different', this being such a competitive advantage? The proof points to substantiate our Service Offer need to convey authority, expansive examples and context to the approach and results we create for a diverse client base. The slide layout we designed will meet all these requirements, starting with the many brands that work with us:

PEACOCKS ARE IN FACT ONE OF THE FINEST EXAMPLES OF THE EVOLUTIONARY STRATEGY OF COST SIGNALING.

Which ones? — The ones you see mapped across the time line which appeared across the screen right after the slide title 'World Famous Brand New' came up.

You're world famous? — Well, we work for clients around the world and every now and then that makes us think we're the cat's whiskers, alright?

Ok, and what do you make, that's so great? — There is a show reel playing — in the background. We made all that. And our clients think that's world class. Just FYI.

Yeah, but how reliable are you guys? — We've been working with exciting brands all over the world, continuously producing great work for over ten years now and nobody ever asked us so many questions.

Yes, you can argue a slide containing a show reel is not really *one slide*, and we are full of shit to tell you, 'You only need three slides', after all. But you would be wrong. That is only a valid point if you do not have a show reel. Get that fixed! You might need one. Video is the future. Nobody got time to read anymore.

Here we are. Slide Three. Didn't take us too long, did it? This is one of the great advantages of keeping it succinct. You actually get stuff done and now we can talk business — the beginning of a dialogue, a conversation, that is supposed to conclude the presentation and shift focus to the client's necessities. Duly, this instrumental slide is positioned last.

'El Tres' is the most unique part of our presentation. We talked about 'What' we provide with our *dissimilar* Service Offer to ensure we can help our clients with what they're after. We demonstrated authority on these services on the second slide with 'How' these services are applied, in the Client and Work Showcase. Time to explain 'Why' we are different and why so many successful brands are working with us. *This must be big!* And it is. (But it is not Sinekian brand masturbation technique, although we knowingly led you down this track with What-How-Why.)

Slide number three is titled 'Brand Constellation'. Hope you didn't expect a quirkier metaphor to speak conceptually about brands — we actually have a complicated cultural meme to decipher and it's far from... whatever 'quirky' is. We develop *constellations* because after another three minutes of attentive reading, this very name will in itself expand your understanding of brands and at the same time, inform you towards a direction of positive potential for your own. A conceptual process for brand building should do at least that. At least.

Our thinking is ancient, prehistoric even, primordial not quite. Spoiler, it's not Sun Tzu, he's relatively well recorded. (By the way, if you want learn about marketing, make it easy for yourself and find a book about marketing, not large scale military tactics.) What we had in mind is as old as cognition itself, probably. Or in other words, for our working hypothesis, we have likely around 400,000 years of empirical evidence.

Think of brands as star constellations... And no, we don't think astrology is anything but nonsense. Can the moon have an effect on the water in your cells? Who knows?! But that's about the extend, unless we count solar flares — then we take it all back. House of Aquarius rules!

Memorable consumer experiences with a particular brand are far and few between, despite most people interacting with products and services of an ever expanding number of brands on an ever expanding number of occasions: Your cereal, your pants, your light bulb, your car, spark plugs... advertising — it's an endless array of often functional but meaningless everyday interactions which will come to a cold halt only in the dust of this planet.

However, sometimes, somewhere, someone does their job right and a brand experience stands out to a consumer. It was significant enough to be remembered — consciously, or not. (Won't matter much if you do your branding right, but we'll get to that.) You have found an outstanding brand touch-point, a star among a plethora of stars. And just sometimes, you run into another brand touch-point of the exact same brand, by chance — or by targeted advertising. Be that as it may, hopefully, it matches your expectations, based on your initial, outstanding experience. This is important because we have developed an effective pattern to remember and understand the world, a narrative. Stories use the strong muscles of our brain and as our own life is remembered as a story, we exercise daily.

Two memorable brand experiences can be all it takes. Imagine these standout events as two stars. Imagine these two seemingly disconnected but similar brand experiences are the eyes of a giant dragon in the sky — It gets better, because there are nine more stars that outline the dragon's shape on the firmament. *No way! Yes, way!* Let me explain... These over there, that's the claws. Then in the centre the body and these three are the tail — you see the dragon? And then you go: *Oh wow! That's really a dragon — shit.*

BRAND REALITY & CONSUMER REALITY ARE ALIGNED

The grandeur of this revelation has to be compelling; it needs to ring true — what looks like an eggplant cluster of stars is never going to be a dragon. But once sold on the semiotics, the brand image, it's easy to identify all the touch-points because you memorised how they align to create a meaningful shape. It's your dragon now, almost a little secret, since not everybody around you would know it's there, but you can show it to them. And if tomorrow another brand tells you, the three stars in the dragon's tail are really the collar of a celestial Pomeranian, you won't be swayed: There is no Pomeranian. But the dragon makes a lot of sense. The brand reality and the consumer's reality

are aligned and on that basis, communication is meaningful. Not only this, you are now able to look at a million stars and find the eleven of them that make a brand. It is a very impressive cognitive task — aided by pattern recognition.

These *constellations* need to make sense for your audience to memorize and empathise with — this cannot be overstated. A convoluted and incoherent story is almost impossible to remember. For example, a dragon eye can not be one star and the other eye, a little unconvincingly, is a cluster of three. If that was the case, you are probably not a dragon. That's fine. Be something different.

Usually, what happens during the presentation of this last section, is a conversation about what the clients' most *visible* touch-points are and whether or not they align to an interesting or even *coherent* constellation (in much less metaphorical verbiage).

Blow builds unique brand constellations for clients in a process of analysis, deduction and creative sessions.

As a rough guide to some of the methods we employ to build the brand constellation, you will find quite a few of them at the top and bottom of the third slide. They serve as conversation starters or bullet points, simply because each client requires it's own journey to connect the dots. We usually don't know when we take on a new job, which thought models we'll have to employ to discover the defining narrative of a brand. It's Blow's job (we've heard it all) to find interesting insights about brands that lead to the creation of memorable, engaging experiences and weave them into a constellation that your customers like so much, that they do not want to share any part of it to build a different constellation. Owning a part of the sky is comparable to owning a chunk of the market and likewise, losing a star in your constellation to another brand will likely result in the loss of considerable market share.

After that, we're out. The next slide, I think, says 'Bye' or something.

We're done. Three slides in which we explained everything a prospective client needs to know about Blow. We're good. Anything beyond this point should be discussed with some biscuits, coffee or tea, maybe. Or we really kick it off over a few beers? Or even better, if you appreciate a nice Scotch or maybe a robust Bourbon — or Mezcal, as Old-Fashioned? We would have added our drinks menu, but we really wanted to stick to three slides ■

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*“From one thing,
know 10,000 things.”*

- Miyamoto Musashi

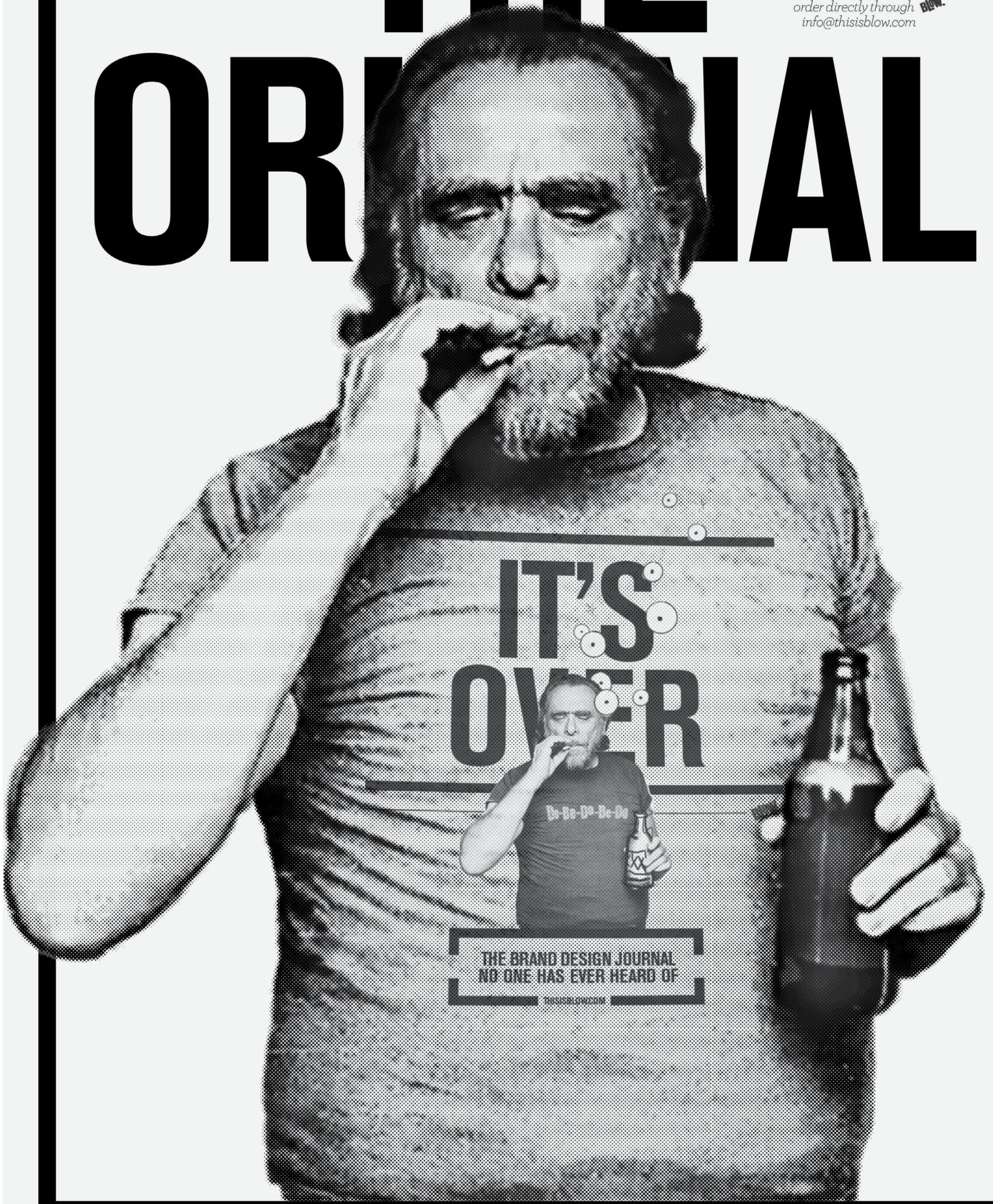


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