



## PORTFOLIO REVIEW: CATEGORIES

Portfolios will be judged by participating professionals in the following categories. Awards will be presented the day of the event.

### AWARDS

There will be an overall first place winner (\$1,000), second place winner (\$750), and third place winner (\$500). Each category will have one winner (\$250), in addition to a 'Student Choice' Winner.

### CHOOSING A CATEGORY

You must choose a category to be judged in upon registering for the review.

## CATEGORIES

### ADVERTISING

The advertising leads the creative communication for the brand marketing campaign. Emphasis for this category will be placed on portfolios that show memorable and unique campaign through the concept as well as execution. Of particular interest is work that combines a strong design sensibility with innovative problem solving thinking, which leaves the powerful impact.

### BRANDING

A successful brand projects a memorable, emotional, rational, and relevant image for a company, product, person, or service. This category focuses on portfolios that explore identity and its expression across various formats. Emphasis for this category will be placed on portfolios that include unique identity and brand solutions that illustrate the client's meaning and/or purpose. Of particular interest is work that shows a comprehensive understanding of brand building through logo design, color, and typography.

### EXECUTIVE BOARD

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### ADMINISTRATOR

- Jasmine Jimenez

### LINK DIRECTOR

- Karen Morrison

## **CATEGORIES** CONTINUED

### **CROSS CULTURAL DESIGN**

The intersection of design and culture is a place where both the local and the global have a voice. This category looks at the ways we communicate across cultures, as well as the interwoven experience of design and culture in our lives. Emphasis for this category will be placed on portfolios that show a depth of understanding across cultures and languages. Of particular interest is work that celebrates a diverse worldview and shows a depth of knowledge for global experience.

### **DESIGN FOR GOOD**

As one of the AIGA national initiative's, Design for Good is a "a movement to ignite, accelerate and amplify design-driven social change." This category celebrates designers making choices to use the power of design to help individuals and organizations that may typically be underserved. Emphasis for this category will be placed on portfolios that show demonstrate strengths both in design but also strategy in how to make the most out of very little.

### **DESIGNER AS ENTREPRENEUR**

Designers are merging their ways of thinking with startup culture. The result is a greater innovation and astounding success. The headlong crash of creativity into capitalism is forging a new startup model in which design is becoming a driving force in entrepreneurialism. This category encourages young designers to be innovators, not just in how product packaging looks, but in helping to drive what products get made.

### **ENVIRONMENTAL GRAPHIC DESIGN**

Environmental Graphic Design embraces many design disciplines including graphic, architectural, interior, landscape, and industrial design, all concerned with the visual aspects of wayfinding, communicating identity and information, and shaping the idea of place. Some common examples of work by EGD practitioners include wayfinding systems, architectural graphics, signage, exhibit design, identity graphics, dynamic environments, civic design, pictogram design, retail and store design, mapping, and themed environments.

### **HAND-CRAFTED**

In an age of technology-focused careers, there happens to also be a rising counter culture, the Maker Movement. An evolution in small business start-ups dedicated to creating and selling self-made products. Craft nights are replacing book clubs, Libraries and museums are being turned into "Makerspaces" where people can come together to make! The goal of this category celebrate s young designers who are embracing this business trend through the design, through a love of the craft of the beautifully hand-made.

### **ILLUSTRATION**

The aim of an illustration is to elucidate information by providing a visual representation of specific content or concept. This category looks at the success of that expression across different illustrative mediums. Emphasis for this category will be placed on portfolios that use illustration to elevate the overall expression of the graphic design work. Of particular interest is work that cultivates of a personal voice and combines both risk-taking techniques with a comprehensive understanding of illustration design fundamentals.

## **CATEGORIES** CONTINUED

### **INTERACTIVE DESIGN**

Interactive Design defines the design, structure, and behavior of interactive products and services. This category's focus is to define the complex dialogue that occurs between people and devices of many types—from computers to mobile communications devices to appliances. Emphasis for this category will be placed on portfolios that show a depth of understanding across design and technology with an emphasis on usability. Of particular interest is work that combines a strong design sensibility with innovative technical problem-solving skills.

### **PACKAGING**

Effective packaging simultaneously protects and describes its contents, provides theft deterrence as well as product promotion, and uses sustainable materials. This category looks at the variety of solutions possible for packaging products to the general marketplace. Emphasis for this category will be placed on portfolios that include packaging designs that combine technical skill and craftsmanship with eye-catching design. Of particular interest is a portfolio that successfully explores packaging in more than one form.

### **PHOTOGRAPHY**

This category looks at the success of that expression across different photographic mediums. Emphasis for this category will be placed on portfolios that use original photography to elevate the overall expression of the graphic design work. Of particular interest is work that cultivates of a personal voice and combines both risk-taking techniques with a comprehensive understanding of photographic design fundamentals.

### **PUBLICATION**

Editorial design plays a crucial role in shaping and documenting our common history. The creation of book design, newspaper publication, magazine design and their online counterparts demands the attention of many different designers with varied specialties. Emphasis for this category will be placed on portfolios that show a strength and typography, layout and storytelling.

### **SUSTAINABILITY**

Good design respects planet, profits and people and welcomes the opportunity to meet client needs within these challenges. Sustainability applies to more than the environment; the designer's goal is to enhance human experience and client need while doing no damage to civilization. Portfolios in this category should demonstrate a concern for the global issues around sustainability, sensitive to the planet, people and profits.

### **TYPOGRAPHY**

Typography is the art of designing with type. This category looks at design that pays special attention to the arrangement and composition of type on the page. Emphasis for this category will be placed on portfolios that show sensitivity to white space, readability, balance, shape, form, energy and all of the small details and choices that make for good type. Of particular interest is work that shows both an understanding and appreciation for type history; in addition to personal typographic innovation that illustrates not only problem solving and critical thinking skills, but conceptual approaches to designing with type.