

EPIISODE 004

MUSEU NACIONAL DA REPUBLICA

IN CONVERSATION WITH

Marcos Mendes, Manufatura

AND

Leo Porto and Felipe Rocha, Porto Rocha

INTRODUCTION

Welcome to The Follow-up, a weekly podcast that goes in depth into projects recently reviewed on Brand New featuring conversations with the designers, and sometimes their clients, uncovering the context, background and design decisions behind the work.

BRYONY GOMEZ-PALACIO

Hi, this is Bryony Gomez-Palacio and welcome to episode 4 of The Follow-up.

This week we are following up on Museu Nacional da República, a public art museum in Brasília, the federal capital of Brazil, which was designed in the 1950s by Oscar Niemeyer, one of the most renowned modernist architects.

The project was a grand collaboration orchestrated by São Paulo-based Manufatura, who took on the project pro-bono with Brasília's Department of Culture and brought on board over a dozen collaborators who also provided their services pro-bono. Among them was Brooklyn, New York-based Porto Rocha, who designed the identity. The project was posted on Brand New on June 17. You can pull it up on your browser at bit.ly/bnpodcast004 that is B I T dot L Y slash bnpodcast004, all in lowercase.

This week we are joined by Marcos Mendes, Creative Director of Manufatura and Leo Porto and Felipe Rocha, founders and Creative Directors of Porto Rocha.

In this conversation we talk about the challenges of designing for the cultural sector in Brazil, the relevance of honoring the modernist legacy of not just the museum but the city itself, the beauty of abstraction, and the potential that identity design and branding offers to companies and organizations across Brazil.

Now, let's listen in as Armin follows up with Marcos, Leo, and Felipe.

ARMIN VIT It is a beautiful Friday morning here in Bloomington, Indiana. As we, uh, record, I think this is the fourth episode of The Follow-Up and it feels particularly festive today because, uh, it feels almost like Carnival up in here as we have, uh, three Brazilians joining us on The Follow-Up. Welcome guys.

LEO PORTO Thank you.

FELIPE ROCHA Thank you.

MARCOS MENDES Thank you. Hello everyone.

ARMIN And since we have three people on the call, if you could state your names and your title so that our listeners can identify you as we begin the podcast.

LEO I'm Leo, I'm Founder and Creative Director of Porto Rocha.

FELIPE I'm Felipe, Founder and Creative Director at Porto Rocha.

MARCOS And I am Marcos, Creative Director at Manufatura.

ARMIN All right, let's get started. And the first question is for Marcos. So one of the things that Leo explained to me by email was the state of public art and culture in Brazil, where there's a significant lack of funds from the government, which in turn is the one that manages the Museu

Nacional de República. So with that context, why did the museum decide to redesign and embark on this project now?

MARCOS Manufatura has been invited to reimagine the museum's identity by Search Results Charles Cosac, which is the current director of the museum. And Cosac is a very respected professional involved in the arts. And he came to Brazil in 2019 to direct the museum. He's a person who really understands the needs of a branding project, you know, so I think that there's a shift when he, when he come to the museum, there's a shifting in this kind of vision. So besides having no funds to really transform the museum, there was no identity and verbal system representing it. So the connection with the public was fragmented and random. It's really a sad scenario, but there was no unity in its expressions. And that's what we found when we came to the project. And I think it's difficult to find support if it isn't clear what this institution represents, you know, it wasn't really clear what the museum we presented at the, at that time. So the, all the projects we came to to bring up something clearer.

ARMIN So the main impetus for taking on this project came from Mr. Cosac himself, and more than the government saying, let's work on this project.

MARCOS I think he's very, he's very sensitive and he's very, uh, he knows that this is important for, uh, for a museum. We have, like in Brasilia, we have, we can also expand this context to other Brazilian institutions. You know, we have lots of cultural equipments that look like in ruins. You know, Brasilia has only 60 years and it's sad to see that, but on the opposite side of the street of the Museu, you know, right in front of the Museu, we have the National Theater and it's been closed for years. It's very sad. But, uh, when, when Kozack came to the museum, he, he really knew that a branding project, a rebranding project, to make this easier to communicate and to find support, and to take people to the Museu, you know?

ARMIN Right. Now, uh, Leo and Felipe, uh, for our listeners that may not be aware, you're both originally from Brazil and you're now living and working in New York. So there's an obvious connection that you would be inappropriate team to take on this, but how did you become involved in the project?

FELIPE So, yeah, at first I got a DM on Instagram from Marcos. And when I read the message at first, I was very skeptical about the opportunity to be 'cause in the message, I already knew that it was supposed to be a pro-bono project, cultural project. And at the same time, I was very excited about that opportunity. I was also very skeptical because about one year before, um, Museu happened, we had another situation that was so similar that I think Leo can....

LEO Yeah, we had major flashbacks, as soon as we got that message. It was a very mixed feelings of excitement, but also we weren't sure if we should pursue the project or not, because exactly a year before we were invited to design another museum, by the same architect, by coincidence in Rio this time. And we worked super hard, we made a whole presentation. We flew to Rio. And when we got there, the museum director didn't show up to the meeting. So we ended up never even presenting the work. And to us, that was just very, very traumatic, but also it really set up the circumstances for the kinds of projects that we shouldn't take on, uh, working for public culture institutions is really hard. Like Marcos mentioned, uh, there's a lack of incentive for change because there's no money involved. So more than a design challenge, it's typically also a financial challenge, or logistics challenge. And you have to work with a lot of people, lots of layers there's even politics involved. So when Marcos reached out to us, we were like, should we commit the same mistake twice... But, but we were like, let's hear them out, let's have a chat and see what, what it is about. And immediately we realized it was going to be very different than our first experience.

FELIPE I think our first chat, went really well, we were very aligned in terms of how, uh, the perf-perfect process for this project to happen. And

yeah, again, like we knew it was, it was going to be a lot of work and it's, it was going to be a pro-bono project. But I think we were all very excited about the opportunity.

LEO I think chatting with Manufatura, immediately, we realized it was different because you guys had everything figured out. You had a plan, it was extremely comprehensive and organized. And more than, like I said, a design plan, it was really a plan of, are we going to make this actually take off and go into the real world?

FELIPE Like in Brazil it's very different maybe from other places. Uh, 'cause it's not that like you create a beautiful identity and then boom, like the next day it's already there, and beautiful. Uh, the process of implementing, it's also very complex.

ARMIN Being from Mexico City, uh, which is very similar to Brazil in many aspects. I think when you were saying that, you know, you flew to Brazil, the moment that you said to the presentation, the moment you said that in my mind, I'm thinking the client didn't show up because that's a very typical thing that would also happen in Mexico. Uh, so it's, uh, it's quite commendable that even after that experience, uh, you, you still decided to take on the project. So, um, and you spoke to a plan by Manufatura. So Marcos, do you remember—what was that plan in terms of making this, making sure that this project happened? Do you remember what was in it that sort of convinced, uh, Leo and Felipe?

MARCOS Yes. We knew it was a big project. It should be a big project and involve lots of people. So, we actually moved like 25 collaborators, all, all, all of them pro-bono. So it's very hard to convince these people. It's very hard to bring up these people, and to synchronize everybody. So I think Manufatura came to this place of convergence, where we were communicating to all these people and to, to bring up to the Museu and really implementate the project. We really saw an opportunity to apply lots of projects inside one project. So an intelligent narrative, a great design system, a content-based strategy. So, uh, we really,

uh, went up to produce that, oh, you know, 'cause in Brazil, it's like Leo and Felipe said, sometimes you just make some mockups and beautiful designs and everything it's going to get to your portfolio, but in practice, it doesn't come to reality. So it's very frustrating, you know, and I didn't want that to come to, to the Museu. So, uh, even the Museu, they don't have money to, to implement all the stuff we have developed, but, uh, we have partners in here in the agency, we have partners who can support that. So media partners and producing partners, it was quite a strategic project, you know, uh, we were in this point of convergence to make everybody make one single voice.

ARMIN And what attracted you to, uh, Porto Rocha's work and, you know, kind of a follow-up to that question, how come you, didn't do this work with someone in Brazil? And this isn't so much a like a, an accusation of like, why didn't you work with somebody in Brazil? But, you know, I think it's ah, I think I have a sense of why, but it'd be interesting to hear from your perspective.

MARCOS Yes. I think when, when we thought about this team and when we wrote to Porto Rocha, and it was very clear that, uh, this, this project will be big and involve lots of people. So we needed people to design this brand design system at people to make graphic design, verbal identity, art direction, photography field, with others. So, uh, we think, okay, lots of people, but why, Porto Rocha? Why these guys for the project? You know? Uh, first of all, I think they're Brazilians, there all Brazilians here, I think we really know, uh, the aspects of the, of our country. We really are connected to what is happening here now. So they have this essence, even they are in New York. I can see very Brazilian aspects in their work, but acting globally, you know, I think the Museu needed this, this global speech that communicate with everybody—had to be inclusive, plural, and I think they have all these attributes.

ARMIN Yeah. That makes a lot of sense. And so for you, Leo and Felipe, did the project make sense once you got over the fact, over the fact that it was pro-bono, that it was long distance... Did it feel right to take on this project?

LEO Yes. I think a hundred percent to us. I think there's two parts to that question. On the one hand, whenever we work pro-bono, I think 90% of the work we do is in Brazil. We always try to prioritize projects that we can give back to our country, our roots, our culture. So to us, it was a no brainer to take it on. But I think more than that as a studio, we are in a very unique position in that we really understand Brazil—we were born and raised there. We have a strong tie to the Brazilian culture, but also we have experience working with global brands. So that tends to be an attractive kind of in-between position for Brazilian companies that want to expand their audience and perhaps have a more global approach. And I think in, in, in terms of a museum and makes especially more sense considering they do have an international audience, they do have lots of tourists. The whole museum is bilingual. It was a good match in that sense.

FELIPE And I think museums in general, now they're becoming more and more, not just the physical space, the physical experience, it's more than that. It's like a voice, it's a brand.

MARCOS We spoke a lot about that in the beginning, 'cause we need the Museu to like, to explode, you know, like to be the epicenter of a great message and that this message could be, uh, in its Plaza, and in the city, and in the world. So, there's this sense of understanding that the physical space of the museum, even if it's very iconic, it's Nie Meyer's work, uh, it needs to, you need it to be expanding, expensive, you know, extending this, this, this, this is the word.

ARMIN So, uh, Leo and Felipe, when you started on the project, was there a clear design brief from the start? And I asked this because the design has a very distinctive Modernist aesthetic that ties to the origins of the city of Brasilia. We were just talking, which was designed from the ground up in large part by Oscar Niemeyer, who one of the most renowned Modernist architects. So, I wonder if this was a desire from the beginning to sort of allude to that aesthetic?

LEO I don't think necessarily we had a super clear design brief, but we did have a lot of materials to work from. A lot of work that Manufatura did prior to us being engaged that I think were really helpful in keeping us focused in our creative process. There were... a lot of research was conducted. There was a lot of positioning work, tone of voice. And I think all of that combined with the history, which was so important to the building itself and the legacy of the city, we ended up in a design solution that did feel very modern.

FELIPE Yeah. There wasn't a design brief in terms of, oh, the identity needs to be Modernist, the identity needs to be minimal... but, there was a design brief in a sense that like, okay, what we need to communicate with this project, which for me it's more important than going specific into aesthetics.

MARCOS Yes, I, I really think that it was necessary to give freedom for everybody who collaborate in this project. That's why I just synchronized people with the approach that project needed. So before getting to design, um, really best for a strategy phase for like two months. So we got to Felipe and Leo that this research is filmmaking and photography tests and, and focus groups that we made with architects and curators. And we find, found out like an anagram in the word, uh Museu uh, like Seu—that means “yours”. Meu, that means “mine” and Use that means “you”. So, we could make an anagram like, uh, concrete, concrete poetry, uh, very usual in Brazilian in the sixties.

LEO I think what was really clear at this moment is that, uh, it had to be modern, OK, but, uh, easy to be understood, inclusive, and that could talk about appropriation using property. Maybe we can in a poetical sense because we needed to tell everybody that the museum is yours, is mine, is from everybody, everybody's owns the museum. So, uh, let's participate and mix, make the museum better.

ARMIN And in that strategy work, that lasted for two months, uh, were you working only with, uh, Mr. Kozac or was there ah, was there eventually a committee and a team, uh, that was, that took over the project?

MARCOS Yes, it was really a team. So we, we made focus groups with architects and curators. Uh, we made interviews with Cosac would meet, uh, interview with people passing through, uh, in the Plaza of the Museu. So we just pointed out to the Museu and we asked them, what is this? What is that? I don't know, what is this, what is this? And people said, Oh, it's the museum. Or I don't know what it is, or I don't know what, what, what can I expect to be inside of it? And people, even some people didn't know what, uh, what the museum had. So they're passing every day, at this place and they didn't know what was happening inside. So it was, there were great insights in this phase of the project to, to make, uh, to make design decisions after, you know?

ARMIN Yeah, definitely. So, uh, Leo and Felipe with those, uh, with that strategy in place and the design that you ended up with, like, I have a feeling that maybe you only presented one option, but did you go in into that first round presentation with multiple options or from the beginning did you know that the eventual design was what it should be?

LEO We presented two options. Actually. I think we very, very rarely present just one option. I think it's really helpful to see two potential viable paths forward. It makes it a lot easier for decisions to be made and conversations to be had.

FELIPE We normally, like when we take on projects, we like to present two options because that's a way for us to solve the same challenge in two different ways. So it makes the process easier for us when it makes sense. Obviously.

LEO Yeah, but the two directions, I guess the main difference between them is that one of them was more modern in the sense of utilitarian, which is the one that was selected. And it always felt really right for us. The second direction was a little bit more playful, a little bit more artistic, and poetic. I guess we took references from concrete poetry. And I think ultimately when we had to decide between the two paths, the first one made more sense when we were trying to be more accessible, more open, less exclusive, and....

FELIPE More timeless, you know?

LEO Timeless.

FELIPE ‘Cause I feel the second direction, it was great, but it was, yeah. As Leo was saying, it was more artistic and more poetic—I think it would be beautiful for maybe a gallery space, or for an exhibition, but the first one felt more... it just felt right.

LEO There’s also another aspect to it, which was the fact that we had to consider a design system that was easy to execute to a certain extent. And particularly when we think about the amount of content that is generated, and it’s amazing to see the museum generating contents every day, there are multiple posts, um, stories and everything. So I think direction one really kind of gave the tools necessary for contents to be generated at a higher speed. Whereas the other one would require more attention to detail, more craft, and especially when we consider the financial context and their internal design teams. It could become a burden for them. So I think that was mostly the, the, the decision process behind going with direction one.

ARMIN Yeah, that makes a lot of sense. And speaking to the design where, you know, it’s a circle inside the square, which is the bird’s eye view, and Marcos is holding a comp, which is literally a square with a circle cut out of it. And I think that, it highlights how, uh, accessible it is to just make the logo. Like the old logo, it was a side, uh, you know, a side view of the museum and it’s a half circle and it makes perfect sense. Whereas this one, it’s a little bit more abstract. Were you at all concerned that it would be a little bit too abstract?

LEO I don’t think so. I would say almost like not at all. To us, we think there’s a lot of power in that abstraction in the sense that we think the symbol can gain meaning over time and grow and develop as people experience it. So you start to build a relationship with the symbol, which I think is the main difference from where the museum was and where we took it. The previous symbol was very depictive, very literal.

It was a drawing of sorts that try to emulate the architecture, but to us what's powerful about the museum is the building itself.

FELIPE Yeah.

LEO It's so powerful on its own.

FELIPE We liked the idea of, you know, when you close your eyes and you think about the museum, you don't think about the logo, essentially. You think about the building. And I think that's so iconic to, to think about the building versus a logo? Like the same way that when you think about the Guggenheim building you think about the building itself and not necessarily the Guggenheim typeface. And for us, we wanted to create an identity system that in a way it was supporting the building and not overlap, or not trying to replicate that building in a logo.

MARCOS In my point of view, I think being a little abstract Armin, it's something good, you know? 'Cause I, I love brands that can keep some mystery and something that can unfold and new aspects that can justify its narrative for, for a bigger time, you know,? So I mean, we needed a symbol that can get this narrative altogether. So there's much to say, there's too much to say, and we need a brand that says it's a vehicle and not just as a cosmetic expression, that that's what we said. The museum is an icon for, for itself. The building is an icon.

ARMIN And how did the client at the museum team receive it?

MARCOS Yes, we, uh, when we first saw it was, we were really connected to the first option and I just loved it, loved it. I think it was the cherry on top, you know, and also people from the Museu really loved it and were really anxious to, to apply it all in the museum. So now we keep this mission to, to keep it alive and keep it active.

ARMIN And... so this is a rather, it's a question that only applies to Brand New on our readers and the amount of work that we see day in and day out, that we have be looking at for the past six, ten years. You know, we see this kind of Modernist design, a lot with a pair down

typography, very simple, um, and you mentioned that, you know, a lot of it was driven by the constraints of implementation and that, you know, there's just not enough infrastructure to create something a little more, um, involved and more detailed, but was there any concern about it being perceived too simple? Or, the kind of like a follow up is, is this a visual language that we just feel pretty novel in Brasilia?

LEO That's a great question. I think there are so many parts to answering that. I think the Brand New side is one thing we can, we can talk about, but before I think a lot of the motivation behind the design decisions go a lot beyond just the logistics of it. I think that was kind of a plus... uh, when we think about how iconic that building is as a huge contributor to modernism in the fifties, that whole graphic solution feels exactly right and appropriate. When we look at other brands that might be appropriating that kind of same language, they might not have the historical context to pull it off. So when we think of a circle in a square, people say, is that too simple? Maybe if you are a tech company, but if you are an iconic dome building that was designed in the fifties, in the center of one of the most important Modernist cities in the world, no, it's like the museum can pull it off.

MARCOS Yes. I think there is a good place for minimalism, even if it's overused, you know,? In Brasilia is minimalist. Uh, even people, uh, insist to live, like if it was Paris or, or crystal chandelier's and, and dressed up like Baroque, you know, and there's this contradictory views in Brazilians, but, but we need to, uh, preserve what makes the city so unique. So I think the identity and the, and this project really connects to the city. If we think about this city, I think it has lots of aspects that justify the project. So, uh, Armin, I don't know if you know, Brasilia, uh, have you been here?

ARMIN No, I have not been, I have seen plenty of images on a Google search, but uh...

MARCOS [laughter by all] Yes, it is a city look, residential buildings up to six story, high, huge white concrete monuments all over the city. Blue skies all over seven months a year, uh, lots of green spaces, big spaces to walk around and contemplate, simple shapes and modern architecture everywhere. So, I mean, this is a city for a film director. This is a city for a designer. A writer. Is very romantic, you know,? It's such a pretty background visually speaking. So I think the design system really connects to all this, this scenario.

ARMIN Yeah, for sure. And, and I think... like it, that's one thing that I even mentioned in my review that yes, it is a design system—a visual design language that we've seen over and over a lot of times, just as an aesthetic choice without any conceptual merit to it. But, that in this case, coming from that context of knowing that Brasilia had this Modernist, you know, not upbringing, but this Modernist creation from the beginning, it makes perfect sense. So, um, yeah, I think the design is pretty much spot on. I just wanted to ask that question because it's a, it's something that comes up where people are go like, no, not this again, but in some cases it's like, oh, this makes pretty good sense.

FELIPE Yeah. And I think just to add to what Leo and Marcos was saying, uh, one thing that maybe a lot of the international—

LEO audience

FELIPE —audience doesn't know, it's the history in Brazil's Modernist. Which is, it was also very important movement in Brazil in terms of aesthetics during the sixties and the seventies.

LEO That's a good point. I think Brazil doesn't get as much credit for the contributions. Historically Brazil is not very much on graphic design books. So I think the people there that perhaps criticize it, and not to sound too defensive, but they might not know the history of design in Brazil, and the huge contribution to Modernism.

FELIPE That obviously it was influenced by European design. But... In a way like it was like its own thing. So I think that was also important to mention.

ARMIN Now they had this wonderful design and, you know, a plan for implementation, then COVID happens. Um, what, how, what effect did that have on trying to implement something for a museum that I imagine was already struggling? And then all of a sudden you have this great moment where like, oh, this could be a turning point for the museum and then this happened. So how has the implementation been in the past few months?

MARCOS It's a very difficult time, I think for everyone. But, uh, we had scheduled a brand launch for April 21st, which is a very symbolic date. It is Brasilia's 60th anniversary. So, but plans went down and when COVID came, and we had programmed a campaign launch embracing the new identity system with an optimistic film and celebrated mood, you know? It was very, wow! And, it was, ah, kind of fun, kind of inclusive, you know? And also we had programmed mapping projections on the museum website lounge and signage system applied. And now here we are activating online, and preparing the audience, and waiting for the reopening of the museum to, to get this all together, done. So we really sad that we could not launch everything on April 21st, but, uh, we're still anxious for that.

ARMIN And so in this whole process, even up to that point, until April 21, did this whole process invigorate the museum—not just the museum,—but maybe perhaps other cultural organizations? And maybe through the people that were involved in, in the committee that like, hey, it's possible to reignite all these cultural institutions and, you know, bring them to life in a way that hasn't been done before.

MARCOS Bingo. I think this for me is the main goal, you know, uh, I hope to find you soon and talk about how incredible things are in the Museu and in Brazil. And fingers crossed that the Museu could be inviting, and welcoming, and making the public feel like they belong. This is the starting point, you know? W-what we did was really a little, but has, ah, great significance. This is a work made by lots of hands and Manufatura as a platform, only as a platform. And I'm so grateful for

you guys, for Leo and Felipe too, to be with us in this project. And I really expect to see it applied and motivating people, you know?

ARMIN Yeah, definitely really fingers crossed that this, it happens sooner rather than later, and keeps that momentum going. Uh, so Leo and Felipe, you had this, uh, horrible experience, uh, doing a work in Brazil one time, and now you have, uh, you know, the opposite, a wonderful experience. Does that make you want to continue doing work in Brazil?

LEO Please!

FELIPE Yes! No, absolutely. We, we love working with clients in Brazil. We actually have many clients, uh, currently that we work with, um, in Brazil. So there's always been a lot, a lot of heart for that. Um, like I said earlier, I think we are at a unique position where we are attractive to Brazilian clients that want to expand and position themselves as global. And we also love working on, uh, pro-bono projects that are culturally and socially motivated. That's another big part of, uh, what we do. So yeah, we want to keep working with Brazil and our roots.

ARMIN And this is a question that doesn't quite pertain to the project at hand, but more to your position as Brazilian designers in New York. How do you see the difference of working with clients in the US, and I'm sure there are some obvious, uh, um, differences, but I would love to hear your perspective of how, how you feel first hand, how it's different to work with clients in the US?

LEO The first main difference is understanding the markets and the audiences. I think Brazil and its relationship with design is very different than the relationship audiences in the US for instance, have with design. In the sense that I feel like brands... Brazil is kind of catching up to this huge movement where design is really valued. And I think we've all experienced that shift in the last five-to-10 years. Where design has started to play a significant role for brands as a powerful tool to enhance their experiences. In Brazil, design is still a

little bit too attached to advertising, just culturally Brazil has a very strong advertising culture, a lot of design happens in ad agencies. So it's a slow process, but that's evolving. Whereas here, I think as designers, it's easier to explain the value of design. Ah, but we do have wonderful clients in Brazil that are ahead of the curve, and I think that's exactly what we were excited about. We're excited about being part of that movement, to, to bring design at scale in Brazil. So we have, we're working with really big companies like Melissa, which is one of the biggest shoemakers in Brazil, and they have a huge reach. They have like thousands of stores and the most remote areas of Brazil, which to us is super interesting. We're also working with Olympicus, which is another, the biggest sneaker brand company. So the fact that we're able to bring design to the masses, and even if, incrementally change the design culture in Brazil, to us, that's super exciting, and super gratifying.

FELIPE Yeah. I think it's ah, it's a long process and it's not ideal right now, but it's, it's getting better. And I think as Leo was saying, people aren't seeing design more as a tool, that is part of the whole experience versus something that is really just associated to marketing in communication.

ARMIN And Marcos, how do you, uh, see that on, you know, being there?

MARCOS And it, there's a shift of culture here, and people are looking for solutions. Solutions that could be, could be applied and identify their products. So I really am connected to these different kind of looking for design because I think design is the process, is a process, it's very big, it's a tool for, for solving lots of things. We need to use it the best way, and not only in advertising and not only, and look what we did with the Museu, we had to talk to people and we had to make tests and talk to artists, and design, and... there's a lot of things to do, you know? And I'm very, I'm very happy to be in this market here, and opening these spaces and connecting people, good people, and people from outside, people from Brazil and—

ARMIN Well, I think what's wonderful about this project aside from being a really nice result is that as you have mentioned, it has the potential of changing the perception of what design can do, that is not just a little decoration that you put on things, but that it's a process and a system that leads to better thinking, that leads to more empowered clients, and more empowered organization. So, uh, I think what you have done here is, uh, quite commendable in terms of not just the design solution, but in pushing the visual language of not just one museum, but possibly the whole country, which is not to put too much pressure on you as you take on more projects there, but I think it is an important step in sort of creating this better understanding of what design can do beyond just a good logo or a good typeface choice, but that it implies a lot more... So well done to all of you and all of the teams down there in Brazil, and yet also a big, uh, I think it would be congratulations to the client for seeing the value of this whole process. So, that, those are my parting words. And I want to thank, uh, Leo, Felipe, and Marcos so much for joining me today on The Follow-Up.

FELIPE Thank you.

LEO Thank you so much for the invitation.

MARCOS Thank you guys.

BRYONY As with so many things affected by the pandemic, it's a shame to see the momentum generated by this rebranding process halted right before it was set to launch as it had clearly invigorated the organization but, on a positive note, it's encouraging that the museum has not just a strong identity to build on when the public is able to experience it but a group of creatives that believed in its mission enough to take on the project pro-bono and ready to support its eventual success.

Today, thanks for listening. Until next time, we'll be here, we hope you'll be there.