

# EPISODE 021

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## M.AD

IN CONVERSATION WITH

Zuzanna Rogatty, Christine Takaichi, Dashiell Alison, COLLINS

AND

Hank Richardson, M.AD

### 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 21 of The Follow-up.

This week we are following up on M.AD School of Ideas, a private, for-profit, creative portfolio school with a global network of 15 schools around the world. M.AD offers a two-year portfolio program, a master's program, and 3-month boot camps in art direction, copywriting, creative technology, design, photo and video, social strategy, strategic planning, and UX design.

The project, designed by the New York, NY office of COLLINS was posted on Brand New on December 1, 2020. You can pull it up on your browser at [bit.ly/bnpodcast021](https://bit.ly/bnpodcast021) that is B I T dot L Y slash bnpodcast021, all in lowercase.

This week we are joined by Zuzanna Rogatty, Designer at COLLINS; Christine Takaichi, Senior Strategist at COLLINS; Dash Alison, Strategy Director at COLLINS; and Hank Richardson, Director of Design at M.AD School of Ideas.

With not one but two strategists on this episode it was a treat to hear COLLINS approaches strategy, informing the design and empowering the client from beginning to end. We also get a full breakdown from Zuzanna on the 58 different Ms and 17 shades of pink that make up the design system while she puts up with compliment after compliment from everyone on the show. It's not all fun and games though as we also get to hear from Hank about the challenges of implementing the identity on 15 campuses across the world.

Now, let's listen in as Armin follows up with Zuzanna, Christine, Dash, and Hank.

**ARMIN** Welcome to The Follow-Up, today is going to be a M.AD world in here as we talk about M.AD School of Ideas, previously Miami Ad School. Welcome everyone to the show.

**HANK** Thank you for having us as a broadcast Armin.

**ARMIN** Since we have a lot of people today on the show, four total—if you could please introduce yourself with your name and title.

**ZUZANNA** My name is Zuzanna Rogatty and I'm a Designer at COLLINS.

**DASH** My name is Dash Alison, and I'm a Strategy Director at COLLINS.

**CHRIS** I am Christine Takaichi and I am a Senior Strategist at COLLINS.

**HANK** And I'm Hank Richardson, I'm the Director of Design at M.AD.

**ARMIN** You hesitated about the name, like I think in your mind you were going, it's not Portfolio Center... It's not Miami Ad School... It's M.AD. That was funny. Actually, we'll start with you, Hank, what led Miami Ad School to embark on this redesign and renaming at this point in its history?

**HANK** You know, Ron and Pippa's Seichrist vision for education started 40 years ago. We knew that the legacy of that vision was a new time in a new year, a year like no other year in history coming at us. It's a

change that declares what we've become. More than an ad school, a proving ground for the future of creativity, a melting pot for creative imaginations, where design and strategy, business and media, and methods collide to form these brilliant futures. And this led to the consideration to revamp our brand and our presence as education was flattening, not at one school, but across an entire spectrum of 16 schools. To that end, we worked with COLLINS to rethink our identity and its expression in light of the increasingly global opportunities and educational mandate.

**ARMIN** We know that you worked with COLLINS, but given your experience and exposure to the design industry over the years, having run Portfolio Center for many years, and you've met pretty much every major designer in the industry, what attracted you to COLLINS in the first place? Or what was the thing that sort of cemented that you wanted to work with them for this?

**HANK** I sat in Pippa Seichrist's office one afternoon, and we were talking about this and she stopped in the middle of it. And she says, if you could choose anybody to do this identity, who would you choose? It was never a second consideration. I just blurted out COLLINS. From the get-go I wanted COLLINS. I knew that the leadership and in particular, Brian is a teacher at heart. He understands the value of education and he understands how we teach into the future. And COLLINS has the best team in history. And his team has been led by these amazing women who put this together and helped us re-imagine our brand ethos, our playfulness, a genuineness. It was a new foundation of discovery and evolving ourselves. And though work is already winning recognition out there, the changes will play as we go forward into 2021 and forward. It's a renewed excitement and a hope of a new year. And that's really the reason why COLLINS was chosen. It's been an amazing journey to this point.

**ARMIN** Did you even approach anyone else? Or was it just COLLINS this is it, you called them up, they said, yes, I'm good to go. Or was it a little bit more

behind the scenes? And you don't have to reveal any dark secrets, or anything.

**HANK** It definitely was a several conversations with Brian in the beginning. No, in my mind it really wasn't anyone else at all. I knew the work that COLLINS was doing wasn't even, it was so far up front of what everybody else was going on right now that absolutely wanted Brian to be a part of this. I think my surprise was the team behind the scenes. I would probably toss that to Christina and Suzanna in particular. It was an amazing get-go. I had no idea of the empowerment behind the COLLINS engines.

**ARMIN** So Dash, to reciprocate, given that Hank was so adamant about working with COLLINS, what attracted you and the team at COLLINS to take on this project?

**DASH** Well, first of all Hank thank you so much for that glory endorsement. We'll definitely pass it on to Brian. You know, for us, the reputation of the graduates of M.AD is just remarkable and seeing how the leadership at so many of the most significant companies in the industry and in the world has come out of M.AD. It was such a privilege to be able to work with the school that has helped to train and shape and set forth those minds into the world. And there was also such a strong overlap just in terms of our perspectives on the role of teaching and the role of doing and thinking about how we can help this school that has been around since the early nineties show that it has constantly stayed at the forefront of change and not just kind of reacting to the way that the world has been changing, but to really help shape those changes. And co-create with them. It was a really exciting opportunity for us. We just love this ethos of teaching by doing, you know, learning the craft, putting in the time to learn the theory and to learn really how to think, but that immediate translation of thinking into doing and learning through experience. Having the opportunity to partner with M.AD was really a dream because it was really about thinking, how can we signal to the world that M.AD is just

continuing to stay at that forefront of change and to work with change, to make new things possible.

**ARMIN** I think part of the challenge of staying at the forefront in this case is the fact that they have 16 schools to do this with. So, with all those people involved that run the world, and assuming that they were somehow involved throughout the process, how do you kickstart this strategy process of this project?

**CHRIS** When we originally kind of started trying to figure out how to do this in the timeframe the thing that really benefited us is that M.AD has a really tight alumni network. So it was pretty incredible actually how quickly, and how willing they were able to find people who wanted to talk to us about their experience. And so we essentially talked to graduates who had come at various points in the past 25 years and graduated, you know, at different points in their evolution as a school and had gone to different locations. Doing that really enabled us to call out the commonalities because the school has changed over the years and the experience is unique to different locations, but there were definitely some of the same themes coming up in these conversations. And that was really, really helpful in us kind of boiling down the essence of the school. The other thing is that we worked really closely with Hank, Pippa, and Ron, and the three of them collectively have been super tied into the school and the things happening on the ground over the course of its evolution. Sounds like a challenge, but it was actually quite a seamless process to start to get to those commonalities.

**ARMIN** And was it mostly working with Hank, Pippa, and Ron throughout the process or the other at any point that you need to get either approval or more input than the usual from the heads of each of the schools?

**DASH** We actually worked as a very small team, and I think that's part of the reason we were able to get to such interesting alignment and creative solutions on this project is... Hank and Pippa really put their trust in

us from the beginning. And we all felt, we were able to say very much on the same page and make decisions quickly as we moved forward.

**ARMIN** And then in that initial process, and this is a question for both you Christine and Dash, and perhaps even Hank and also Suz annah not to leave you out. What were some of the key insights that came out of the first initial set of conversations?

**DASH** I mean, the thing that really stood out to me was starting to understand the rigor that underpins everything that they're teaching students. They're talking about helping students discover creativity as their superpower, but that process of kind of harnessing and discovering your own creativity is something that requires so much persistence, so much courage. It requires that you can't just generate ideas, but actually be able to evaluate them and express them through a craft. So just understanding that kind of dynamic of being able to harness something that's innate to who you are, which is being creative, we all have it as humans, but also being able to express that in a way that really sets your ideas apart from others was something that really stood apart to us and kind of was the foundation of our strategy. I'll let others jump in. If, if certain things kind of stood out to them as we went through that,

**ZUZANNA** Yeah, maybe I will talk to the design and the first explorations. As Christine said, I build that concept on exactly those two beliefs which are in the design strategy and which are in opposition to each other. So, the first one is that the world needs the absurd, the audacious, and the optimistic, and the counter pointing one is that remarkable thinking is realized through remarkable craft and to bring this idea to life we created that dynamic fluid "M" which always changes, and we recreates itself and it stands for creative thinking, imagination, and passion. And it's coupled together with a static grounded dot which refers to discipline and craft. The logo reflects that there's no exceptional creativity, unconventional thinking, or expressiveness without training, hard work, and focus. And one cannot exist without

the other. And the combination of both makes us humans. I think the relationship and the tension in between those two is reflected in the logo, and that is what drives the concept and the idea.

**HANK** You know, I'll come in on the backside of that. When we went to the very first meeting I walked out of that meeting, I thought of a philosophy of architect Daniel Libeskind walking out of there. I was exhausted from it actually. So many questions were coming at us from the team, but I remember a philosophy that the Polish architect, Daniel Libeskind uses to drive all of his work, that it's a biblical phrase, "Now faith is the substance of things hoped for the evidence of things not seeing". And I thought that is what we want. I hope that's what we get. And in the end, that's what we got.

**ARMIN** Yeah, definitely. And I think we jumped a little bit ahead of ourselves with talking about the logo. Zuzanna you really captured everything that I had built up leading up to that question. I was originally going to set you up for that answer. That was perfect. But we'll get back to talking about the logo. One thing that I'm interested in is, at what point did the name change come into play? Was that a thing from the beginning? Was that something that came through that first round of strategy where you just thought the name is not wrong? And I think you sort of alluded to that at the beginning Hank. When did that part of the process come into play?

**HANK** I think it came into play from the very beginning. We went through an extensive re-imagining of the brand, our ethos, our playfulness, and what it could all be about. And I think the strategy that was done for this was amazing that brought back the ideas to us and ultimately culminated. I would say our strategy was extemporaneous in this process. Where we were going to play and how were we going to win it at this became that reality, but it was driven from the early strategy.

**CHRIS** I think initially, M.AD had put a great deal of thought into the name and just thinking about the fact that, you know, as Hank said earlier, it's not just about advertising anymore. This is something that every

company needs as a skill set in its employees and the applications of a school like this are kind of endless. So the name had already kind of been evolving towards M.AD. And I think as we continue to evolve this work, and even now, as we're talking about, it's starting to really become a thing of its own.

**ARMIN** And was there ever any intention to change beyond anything that included M, A, or D, I mean, was there any weird name out there thrown or was it very tight and trying to echo that acronym?

**CHRIS** Hank, I'm looking at you because I'm sure that there were some crazy names that came up initially. But as far as I know in our team at COLLINS, we loved the thought behind M.AD and we are very much looking to help find how that came to life, but I'm sure there were some wacky ones in the mix at some point.

**HANK** There were some wacky ones that I'm glad they didn't went out because they were wacky. And looking back on it, we couldn't have ended up with a better name, M.AD School of Ideas going forward is a great expression. And the embodiment of that expression is now a reality. I would say that ultimately the strategy and the interview with stakeholders, not just Pippa and myself, but a lot more people played into the conversation. And honestly, we didn't even know what had been said behind the scenes. That went back inside to the strategy part.

**ARMIN** Yeah, I think what's great about the name, which I mentioned in my review was that it sets you up in line with some of the other design schools that are well known, like SCAD and RISD that are known on an acronym basis, but that acronym just becomes the name of the school. Like RISD, no one calls it, Rhode Island School of Design, it's just RISD. And eventually M.AD School will just be M.AD, but in a few years, I think that's conceivable for that to happen. The name really pays off, as you mentioned with this new expression that is not, not M.AD, but it is actually M.AD. and it has a little bit of that frenetic quality, that plays off really well off of the name. I was going

to probably going to leave that to my conclusion and wrap that up in a little bit of a climax, but we're jumping all over the place in this podcast... so that's fine. Zuzanna, going back to you in terms of the design, you already talked about how this strategy played into the eventual design solution, but what did that first round of exploration look like? Was there more behind the scenes that you either showed or they didn't show to Hank and team?

**ZUZANNA** We presented two different directions at the first meeting. It's just amazing that after seeing that direction, we all felt that using that fluid and handmade "M" dot, that the mark as the focal point of the design system was rare and it felt unique. And we haven't seen anything like that before—we immediately fell in love with that one. There was also direction number two, which was informed by different paths of students, which come to this school and that they come from different backgrounds, that they are unfulfilled professionals and self-identified creatives, and yet to identify creatives, but we ended up with pushing forward that direction one. I think that what felt the most powerful to us was the juxtaposition of the playful and curvy and calligraphic and bold gesture of the "M" which coexists with the static dot and typography, and photography, which are more utilitarian and structured.

**ARMIN** Was the first round of design exploration pretty close to what made it to the final round?

**ZUZANNA** Yes, actually there was only two elements which have changed from direction one. And first of all, it was the color palette. We evolve that in the first one, we already used the vibrant pink color as the primary color at the beginning, but then, after giving that a second thought, we recognized that the pink color is so distinctive for the school and true to Miami roots that we decided to own it and elevate that. So we open up the color palette to 17 shades of pink, knowing that there's so many different types of pink, like salmon pink, flamingo pink, Miami pink, going from cold to warm pink, we just build the color strategy on that.

Even looking at that competitive landscape, we can just say that how many schools in the world use pink as their identity color, right? The second thing which was changed is like a very tiny element. And it was that period in the wordmark, referring to our conversation, which we had at the first meeting, which was very thoughtful and respectful. And I feel so grateful that I had the chance to work with Pippa and Hank who come from the same background as me, the same academic design background. We came to a point that we just discussed a period in the wordmark. And we just changed that from a rectangular to a circular one. That was the big jump. [laughter]

**ARMIN** It's the little details that count. So Hank, what was your initial reaction to those two designs presented?

**HANK** We were sitting in COLLINS's boardroom and I looked at Pippa, and she looked at me, and we didn't have to say anything else. I mean, we knew it, it embodied change... this "M" danced across a screen and it was kinetic and it was like the creative process itself. It was instant. It was re-imagined. It was fluid. It was unpredictable. It was perfect. That was absolutely the reaction. At that moment, I thought this meeting is over!

**ARMIN** 90% of the designers listening to this podcast in the future are going to be like, what? that actually happens? Clients love things on the spot with such passion? So, yeah, it's great to hear that from the get-go that COLLINS nailed it and that it fit what you wanted. It's rare that it happens and I'm sure it has to do with strategy. And just the thinking that goes upfront, that sets off the design to succeed as seamlessly and not effortlessly, but it seems that everything just came together perfectly. So with that in mind, Christine or Dash, after that first round presentation and the excitement around it, what role does strategy keep playing in the development of the identity into finessing it and for the developing the visual language?

**DASH** I mean, one of the things that's so fun about being a strategist at COLLINS is you're not really relegated to just writing a brief, handing

it off and then leaving the room forever, which can be the case sometimes. There's really a nice interplay and exchange of creative and strategy from day one of a project. You know, we see design as the intersection between strategy and creativity and there being a constant collision and conversation there happening. So we drafted the strategy—everyone was really excited about the work that Christine led there—and what we saw that was something to work from and not something to back in towards from the work. So making sure that we're using that as a launch pad at every stage. And, you know, Zuzanna was talking about how, as she was digging into the creative work and, you know, coming up with the initial ideas, making the refinements that were necessary, it was always about coming back to the strategy and using that to strike up a new potential direction or allowing it to open up new possibilities and using it as that bark. That's how we approach strategy. We want to come up with something that's going to address our clients and our partners needs and make sure that we're keeping kind of the business objectives and strategic objectives at the fore, but always articulating those in a way that are going to be creatively inspiring and creatively fertile to make good work, and also to just be easy to use internally. You know, to talk about what we're doing, to tell that story in a way that's very coherent. And so everyone knows what you're trying to say, but you're not just repeating the same thing over and over. So there is that interplay from day one, between strategy and creative. And I think that that was especially true here in us working together to make sure that we were finding new ways to bring that story to life with our partners.

**ARMIN** Wonderfully said. Christine, anything to add?

**CHRIS** I think Dash got it all. The nice thing about working on this with Zuzanna is that I think even before our kickoff meeting, we sat in the library at COLLINS together, and we're going through all of the materials together. I mean, she was a part of the discovery process as well, which I also think can benefit, you know, down the road, just having that same foundation, we're both working off of....

**DASH** Sorry, one last thing just to toot Zuzanna's horn, looking at the work, knowing that the strategy is really around this idea of cultivating unconventional minds, you get that feeling. It's expressed. It's something that you feel this early, you see the work, but it's not on the nose. And that's something that can be hard to do. You can sometimes want to do this direct translation of the strategy, but she and the team have done such a wonderful job of having that be what you experience when you're witnessing the work... but not necessarily having it like handed to you on a silver platter.

**ARMIN** So Zuzanna with that nice set up from Dash, how did the rest of the elements come together? You know, the typeface, you talked about the colors, but then how those that continue to play along as you develop all of the systems, the guidelines, things like that?

**ZUZANNA** The toolkit is actually very simple and that was the intention. So there's only four elements of the design system. There's the logo, which have 58 different variations. Initially I drew, I don't know, I think like 100, eventually we ended up with 58 and we have 30 basic ones and 28 which are more responsive, and stretched, and horizontal, and vertical, it's up to you. We let you pick which one fits better to the application, which you need to design. On top of that we also have an interchangeable wordmark for each of the location, the color palette, the typography, and the photography style, which is always black and white to balance the vibrancy of pink color palette. And the secondary element is pattern. It's created with the M's. All of those elements can be used in many different ways. And I think there's no end to that, which determines that system, but at the same time, I think for me, it's satisfying to see that if you only use two elements of the system, let's say the color and the typography, by looking at an application like that, you immediately think M.AD Because it's so recognizable... and this thing, and for sure what helps with that is that obviously typeface, which carries so much personality.

**ARMIN** Hank, I have a follow-up technical question in terms of implementation. How is this implemented across 16 schools?

**HANK** Well, it's a work in progress. It's just beginning and everyone is so excited about it, but it's a revamp on the website, which is underway and will probably be finalized in January or right after, but we're overhauling our presence on social media, reinvigorating the physical brands around us. I just looked at the first reviews of the school in Sri Lanka yesterday. And it is amazing. The entire front of the building is projected with the M-dot. You know, all of these campuses are worldwide, so things can get a little complicated, but the transition is well underway and it's an amazing collaboration of strategy and creativity coming together from the COLLINS team, Dash, and Christina, and Zuzanna is, you know, I'm on record to saying this is one of the top young designers in the world today, and what a pleasure it was learning to work with her. We are going to hear a lot more from Zuzanna.

**ARMIN** That's a lovely endorsement. And then is there going to be a centralized design team for M.AD, or is each school going to head their own design effort?

**ZUZANNA** No. The process will centralize, and COLLINS will be looking over our shoulder on every move we make. Zuzanna is like the design police and, and she knows everything that we do. We go through that process step-by-step so we want to be very careful to implement the system. And it is an amazing system that she spoke about the color palettes seem simple, but they're very complicated. So you have to be careful how you use them and the typefaces, Oh No Foundry, absolutely amazing typeface called Obviously and the bold color strategy and the pink that we're known for. It's got shades of... Armin, it's got shades of purple, yellow, green, blue. So yeah, it's gotta be cultivated and managed really well and tightly in the beginning to help people get it out there and act as the brand it can be in the world.

**ARMIN** I think that's something that I also mentioned that, you know, even with such a limited range of elements, it manages to feel so diverse and so rich, and it can take on so many different flavors. Yet, it's all a very basic set of ingredients. So Christine, how well do you feel that the design responded to the original brief and the eventual strategy? And I know it's just piling on compliments on top of each other, you know, but nice to hear about, kind of taking a step back and thinking how did everything play back in the end?

**CHRIS** Again, I'm probably going to just lay around this compliment sandwich. It's probably the most exciting part of being a strategist in this kind of capacity. I didn't really know how it was going to play out visually. You know, when Zuzanna initially showed me, I think the first presentation before she presented it, it was pretty incredible to see the direction that she took that strategy ends. I mean, as we've spoken to, there's certainly elements of the strategy that play out in this visual identity that are pretty easy to ascertain. And that definitely ring true to the insights that we uncovered. But like Dash was saying too, the strategy is always meant to be a jumping-off point. I loved seeing where it went. And I think the thing that stood out to me the most is I felt like it retained some core elements of the school that existed before we even touched the project. So I really kind of got a sense of, you know, we heard so much about the way the classrooms were designed, and we saw so many student publications, and we saw other pieces that they had produced over the years. And I just felt like a lot of that spirit was still in this work and I was really happy to kind of see it brought out and kind of up-leveled the way that Zuzanna did.

**ARMIN** Wonderful. Dash, kind of like a hard question for you. In what ways do you think the renaming and the new design benefits the business and brand perception of M.AD?

**DASH** Well, one of the things that we thought a lot about was how we can reflect a lot of the changes that have been made at M.AD, but also just the ethos of M.AD. And again, coming back to that initial idea of wanting to learn through doing and having students work on active

briefs and this idea of really wanting to cultivate ways to train you to think, and also train you to do, we wanted to make sure that that was really coming more to the fore because we know that that's something that's so crucial, especially today, the way that we work is changing the way that we learn is changing. And so we wanted to showcase M.AD as the destination for those who want to learn, but want to learn the art of creativity, want to kind of hone their skills, but who then want to go out and do something.

**DASH** And we love how the new identity and the new strategy is really helping to bring that to the fore. When you look at the design system, you want to kind of dig in and play, you want to roll up your sleeves and start to engage with that system. We love that each campus, each school can interpret that in their own way too. And so we're hoping that it really serves as an invitation for students who are looking not just to learn, but to be able to apply that on some of the most exciting brands, some of the most exciting briefs, we think that this is a strong invitation for that. You know, at COLLINS, our philosophy around design is that design isn't what we make, it's what we make possible for others. And that's totally echoing in that ethos as well of really wanting to see what they can make possible for their students. And so that was something we really wanted to bring to life and pull to the fore. And we're hopeful that the work will help to do that and help position M.AD as the leader, not just the teacher that they are, but the leader that they are and the way in which they help to shape and train and equip leaders for success in creative fields.

**ARMIN** That's a good ambition. And as you were mentioning about how it's an invitation to play, I was just picturing that you could sell play-dough, of those specific colors. And there's something about the shape of the logo that is very played-doughy. There's a brand extension for you there, Hank.

**DASH** And you know, and just showing how M.AD is always evolving and changing the world is always about like, there's something in that that

you just want to jump in and be part of that experience, Play-dough or not. [laughter]

**ARMIN** So Hank to bring us home, you've been part of M.AD in many iterations, first when it was a Portfolio Center for many years, then as it became Miami Ad School, I think for the past five years, and now going forward as M.AD, what is the most exciting aspect of this new identity and strategy for you personally?

**HANK** Well, Pippa Seichrist and Ron Seichrist, who founded the school 40 years ago with a new vision then, finds a reimagination—I think it is so amazing to be at that point of where the future begins now. And as we go forward, I think that this identity is going to affect education across this country, across this world. And the power of design will showcase itself, not just in M.AD, but I think other institutions will take a look at what this is about. And I think they will reflect on it and perhaps begin to alter and to change their ideas forward. This global village becomes even more tribal in how we use design to empower the world without that. So it's a time of excitement. Is time of hope. And it starts with ideas. You know, I would love to have been in Zuzanna's mind to figure out how she interpreted this thing. I thought to myself, if I could just look into her mind and see what's going on numerous times, I think that is a creative individual. So they had this clients, Pippa and myself, two very creative individuals giving this forward. It took some effort on our part, to stand back. And then we had all the people that we interviewed and those people stood back, and Zuzanna did an amazing job at interpreting this and her sense of inspiration and Zuzanna, you might play to the inspiration. I'm still not over the lava lamp yet.

**ARMIN** Before we wrap up, let's dig into this lava lamp thought...

**ZUZANNA** God, no, [laughter] I cannot say that it was my inspiration. Maybe it was somewhere in the back of my mind. My intention when I drew the logo in was to make it dynamic, fluid, and to feel alive. And it was actually amazing to see that working in motion. When we created

that animation with Tomas, Eric in our team and Aaron Queen who collaborated with us, it was wonderful to see it actually moving. And I think that the animation captures, and I see that playfulness of the identity system.

**ARMIN** Well, Christine mentioned that this was a compliment sandwich, but I think it's more like a compliment buffet where, you know, you're being served from all sides of the conversation here Zuzanna, and I'll add myself to that. It is a wonderful logo. It's a wonderful system piling on the compliments. I think what it does is that it gives a creative institution, a creative voice, which sounds like something basic and simple that should happen. But it's amazing how many design and creative institutions are not able to translate what they do or what they preach or what they teach into an actual system that walks the walk of talking the talk. So it's wonderful to see at the design school or well, a creativity school be creative and not just hide behind something that's traditional or something that has proven to work. Nothing before has proven something like this to work. So it's up to Hank and their team now to prove that it can work. And I believe that it will work. And I think we will see some imitators down the road and I think that's usually the best compliment, even if that can be annoying at times. Hank, you look like you have something else to add.

**HANK** Well, what you're saying, I mean, you're doing a great summary of this. Thank you so much. Thank you for having us here today, by the way,

**ARMIN** Well, strangely enough, with Hank having nothing left to say—he always has something to say. We've reached the end of our episode and I want to thank all of you for joining me on The Follow-Up today.

**DASH** Thank you. Thank you for having us.

**CHRIS** Thank you.

**HANK** Thank you.

**BRYONY** One of the main takeaways from this episode, as embodied by the logo itself, is that creativity thrives when both structure and freedom are present. We can take that metaphorically in our own work and how we approach design. We can also take it literally as a process where the structure of a sound strategy gives us more freedom to design. Either way, adding some madness to the method is never a bad idea.

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