

ARTÉMISE DE VERNEJOUL

# Art Direction & Graphic Design

PORTFOLIO



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With over a decade of experience as Art Director within international teams, I specialize in branding across diverse sectors, including Health, Tech, Culture and Country branding, using traditional and AI tools.

I am committed to shaping brands, consistently delivering emotion-driven, strategically aligned outcomes.

My approach blends creative thinking and rigorous project management to craft a compelling brand strategy that resonates and achieves meaningful impact.

## FULL CV

Brand Positioning

Brand Narrative

Ideation

Brand Launch

Branding & Visual Identity

Country Branding

Campaigning

Editorial

AI Visuals

Stand Design

Web Design

Social Media

## SELECTED CLIENTS



A journey through...

the launch an Uzbek school of traditional crafts,  
the creation of an Editorial Piece on AI in the Arts for Microsoft,  
the rebrand the Scientific Foundation in Italy,  
the branding of a Data Center company,  
the launch of an Aerospace Manufacturer at the Dubai Airshow,  
the National Brain Cancer Day, supported by Servier and Novocure,  
Editorial Projects with Cassi Edition & Rizzoli New York,  
an exploration around Country Branding for Uzbekistan,  
& an exploration of AI-driven Videos and Visuals.

ACDF | UZBEKISTAN | 2025

# The Naqsh School of Crafts' launch

Launched during the UNESCO conference in 2025 in Uzbekistan, the Naqsh School of Crafts is the result of a transformative partnership between the Uzbekistan Art and Culture Development Foundation (ACDF) and The King's Foundation School of Traditional Arts in London.

The project encompassed the creation of the institution's logo, comprehensive guidelines, social media designs, and website, establishing a cohesive visual identity that reflects both the country's rich heritage and its vision for the future.

**Brand Positioning**

**Branding & Visual Identity**

**Brand Launch**

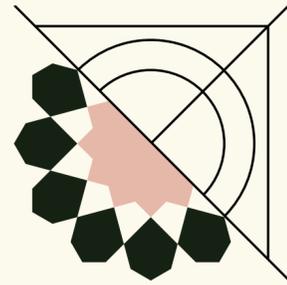
**Web Design**

**Social Media**

Studio: .Pomelo @APCO

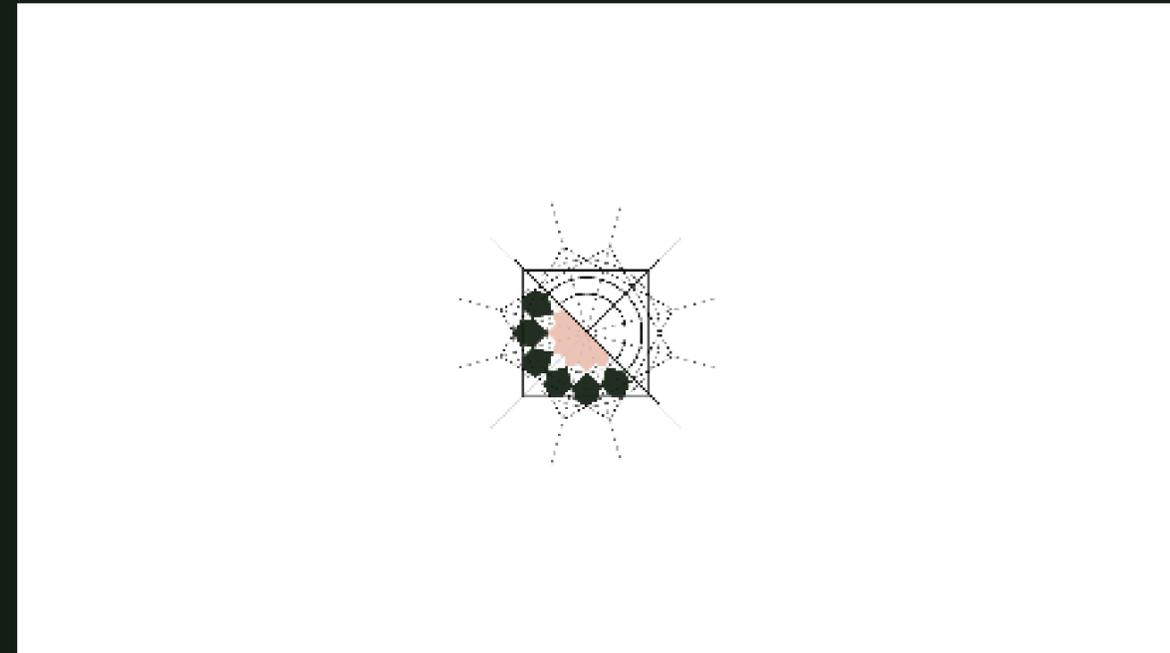
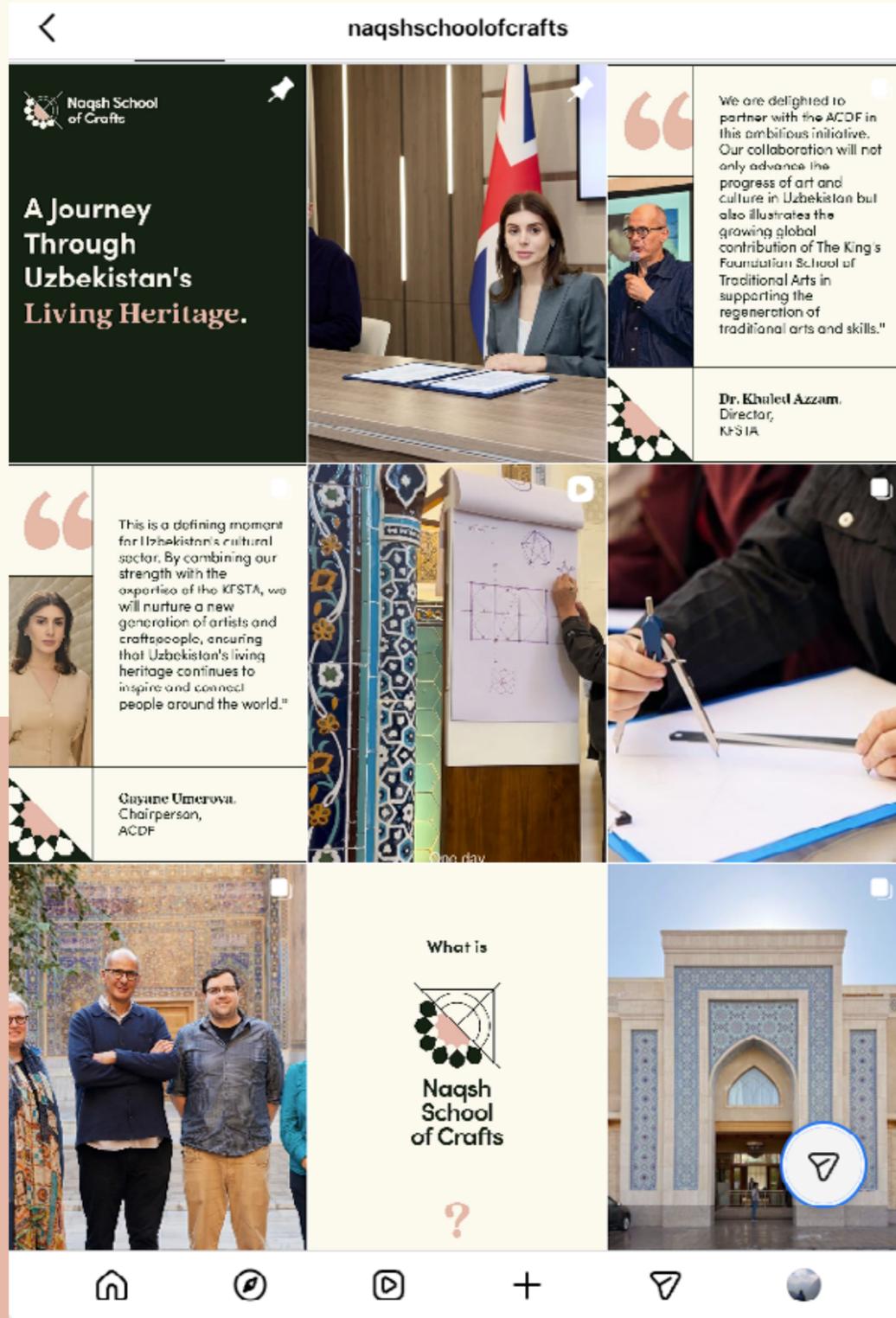


**Naqsh  
School  
of Crafts**

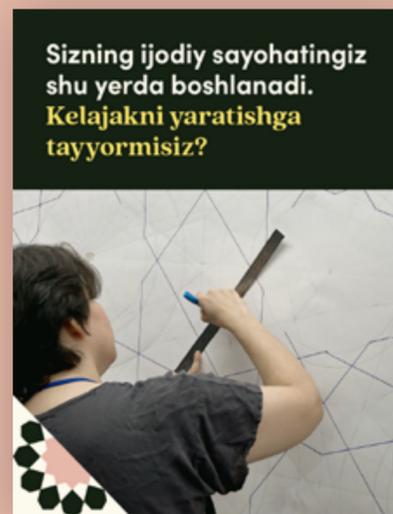


**Naqsh School  
of Crafts**

INSTAGRAM PAGE ▶



CLICK TO PLAY ▲



# Naqsh School of Crafts

## Brand Guidelines

Version 1.0

2025



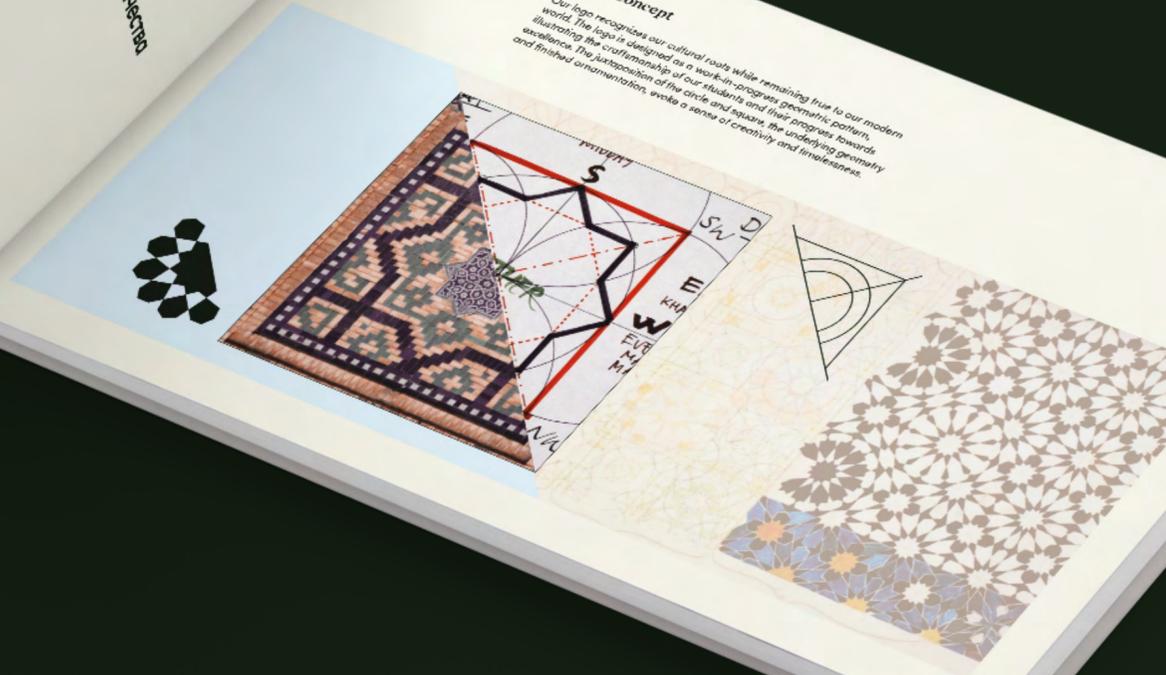
The Naqsh School of Crafts, a center for heritage, creativity and growth, is shaping the next generation of creatives. Leaders will shape the future.

Uzbekistan Art and Culture Development in partnership with the King's Foundation for Traditional Arts in London, are fostering the Naqsh School with the objective to preserve its rich artistic legacy by nurturing talent, fostering development and celebrating cultural identity.



### Naqsh School of Crafts Logo / Concept

Our logo recognizes our cultural roots while remaining true to our modern world. The logo is designed as a work-in-progress geometric pattern, illustrating the craftsmanship of our students and their progress towards excellence. The juxtaposition of the circle and square, the underlying geometry and finished ornamentation, evoke a sense of creativity and intellectuality.



### Naqsh School of Crafts

#### Graphic Elements | Logo Segmentation

Our logomark is built of two parts: the finished ornamentation (Final Trim) and the underlying geometry (Core Form). The logo may be broken up into these two sections and manipulated within a composition. When segmenting the logomark, the Final Trim must be present, while the Core Form may be left out if another line element is included in the composition, such as a stroke on another object or drawn lines within a photograph, etc... If the full logomark is also present on the visual, the Core Form may be left out.

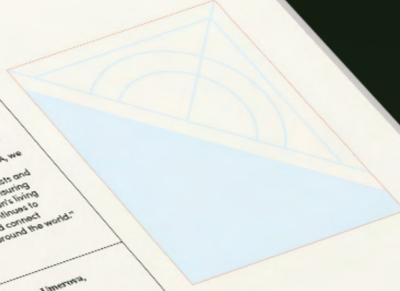
The Final Trim alone can be used when paired with an image or solid background color.

The Core Form alone can be used as a subtle background.



This is a defining moment for Uzbekistan's cultural sector. By combining our strength with the expertise of the QSTA, we will nurture a new generation of artists and craftspeople, ensuring that Uzbekistan's living heritage continues to inspire and connect people around the world."

Gigane Umarova, Chairperson, AQDP



represented on visuals. The angle may be self. The angle may also be represented by placement and logo segmentations, or by more photography crops or angled shape layers.

### Naqsh School of Crafts

Your creative journey begins here. Are you ready to craft the future?

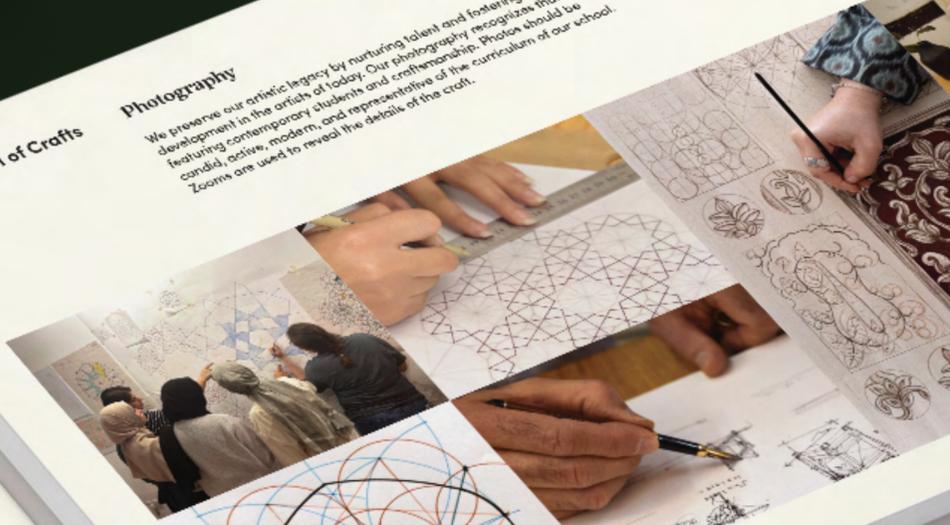
READ MORE

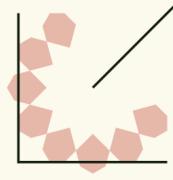
Coming soon.

### Naqsh School of Crafts

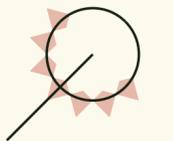
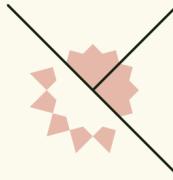
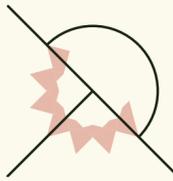
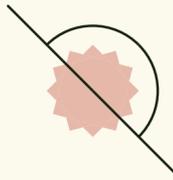
#### Photography

We preserve our artistic legacy by nurturing talent and fostering creative development in the artists of today. Our photography recognizes that by featuring contemporary students and craftsmanship. Photos should be candid, active, modern, and representative of the curriculum of our school. Zooms are used to reveal the details of the craft.





VISIT WEBSITE ►



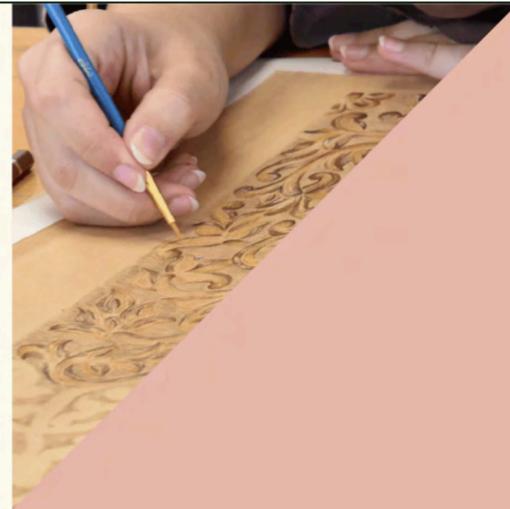
The screenshot shows the website for Naqsh School of Crafts. The header includes the school's logo and navigation links: About Us, Vision, Offer, Modules (highlighted), Partnership, Contact, and EN. The main heading is 'Our Learning Modules' with the subtitle 'A Journey Through Uzbekistan's Living Heritage'. A paragraph describes the school's mission. Below is a table of learning modules.

 THE LIVING HERITAGE OF SAMARKAND	20 OCTOBER — 13 NOVEMBER 2025 <span>1</span>	
 ARCHITECTURE AND PROPORTION	<b>Duration:</b> 20 – 29 October in Tashkent, followed by 2 weeks in Samarkand during the 43 <sup>rd</sup> UNESCO General Conference	<b>Engaging with Ulugh Beg Madrasa</b> Step into the heart of Samarkand and explore the geometry and natural order of the iconic Ulugh Beg Madrasa. This immersive module begins in Tashkent and culminates in Samarkand, where you will study the architectural and cultural significance of this historic monument.
 MONUMENTAL CALLIGRAPHY		
 GEOMETRIC PATTERNS OF UZBEKISTAN		
 BIOMORPHIC ORNAMENT FROM UZBEKISTAN		
	<b>Capacity:</b> 15 participants	
	<b>What You Will Learn:</b> <ul style="list-style-type: none"><li>• Geometry and design principles inspired by Ulugh Beg Madrasa</li><li>• Skills drawn from across the future Diploma Programme modules.</li></ul>	<a href="#">REQUEST MORE INFORMATION</a>

*Please note: The workshops require full attendance and dedicated participation throughout each session. We encourage applicants to ensure their complete availability for the duration of their chosen module to maximise the learning experience.*

# Where Tradition Inspires Creativity

A new home for heritage,  
expression, and global exchange  
in the heart of Central Asia.



[EXPLORE OUR PROGRAMMES](#)

[REQUEST MORE INFORMATION](#)

[VISIT WEBSITE](#) ►

## About Us

Welcome to the Naqsh  
School of Crafts.

In Tashkent, the crossroads of civilizations and the ancient Silk Road, a bold new institution has emerged. The Naqsh School of Crafts is a place where centuries of artistic heritage meet current creativity.

The School will start with a "Pilot Year", featuring five workshops on Uzbekistan's living heritage, and will then establish a full Diploma Programme. With our modules and courses, our mission is to nurture the next generation of artists, thinkers, and creative visionaries who will shape the future of art and design.

Through a transformative partnership between the Uzbekistan Art and Culture Development Foundation (ACDF) and The King's Foundation School of Traditional Arts (KFSTA), we are combining global expertise with local excellence to create a world-class education in traditional and contemporary arts.

As Uzbekistan prepares to host the 43<sup>rd</sup> UNESCO General Conference, the world is turning its gaze to a nation reimagining its future through culture. The Naqsh School of Crafts is an ambitious initiative ensuring Uzbekistan's heritage continues to inspire and connect people internationally. Join us in preserving the past and shaping the future.



Welcome to Tashkent.  
Our city and doors are open.



"It is with enormous pride that I welcome you to the Naqsh School of Crafts - an institution born out of Uzbekistan's rich artistic heritage and electrifying vision for the future. The School of Crafts is a milestone in the Uzbekistan Art and Culture Development Foundation's mission to preserve, promote, and elevate the country's cultural heritage globally. Our partnership with The King's Foundation School of Traditional Arts combines their decades of expertise in traditional arts education with our visionary approach to creativity and cultural exchange. Together, we are not only safeguarding traditional crafts but reimagining their relevance for a global audience. This collaboration is a powerful testament to the strength of cultural partnerships and Uzbekistan's role as a rising centre for creativity and dialogue."

**GAYANE USHEROVA,**  
FOUNDER OF THE NAQSH SCHOOL OF CRAFTS AND CHAIRPERSON  
OF THE UZBEKISTAN ART AND CULTURE DEVELOPMENT FOUNDATION

## Our Offer

A New Model of Arts Education for the 21<sup>st</sup> Century

At the Naqsh School of Crafts, we will offer:

### World-Class Programmes:

Courses in traditional crafts, contemporary design, and interdisciplinary arts.

### Global Exchange:

Opportunities for residencies, exhibitions, and collaborations with leading institutions worldwide.

### Inclusive Access:

Outreach programmes to support emerging talent from across Uzbekistan and beyond.

Whether you are a student, a partner, or a visitor, you will find a space designed for growth, discovery, and collaboration.

## Our Learning Modules

A Journey Through Uzbekistan's Living Heritage

At the Naqsh School of Crafts, we invite you to embark on a transformative educational journey. Our pilot modules are

## Our Vision

Rooted in Heritage.  
Embracing the Future.

Uzbekistan is a land of astronomers, artisans, and innovators whose legacy continues to inspire. At the Naqsh School of Crafts, we honour this heritage while embracing the future.

Our vision is to create a platform for creativity, collaboration, and cultural exchange, empowering students to connect with the world and contribute to a more inclusive, innovative global arts community.



## Stay Connected

Be Part of Our Journey

If you would like to receive more information about the Naqsh School of Crafts modules and workshops, please sign up in the section below.

Name \*

Email \*

Message

I agree to the [Privacy Policy](#)

[Privacy Policy](#)

MICROSOFT | FRANCE | 2024

# The Artificial Dreams Exhibition

Conceived in partnership with Microsoft, the exhibition “Artificial Dreams” at the Grand Palais Immersif offered an overview of artificial intelligence’s role in contemporary art.

This editorial project was developed to support Microsoft in showcasing AI artists and the evolving field of AI-driven art. Printed exclusively in black, white, and metallic silver PMS, the book features a blend of two papers: a semi-thick glossy stock to highlight the visuals, and a finer, textured paper for the central interview section—evoking a dialogue between digital and manual, smooth and tactile, and reflecting the intersection of technology and craftsmanship at the core of the project.

Editorial

Studio: @APCO



 Microsoft



**GRAND  
PALAIS  
IMMERSIF**

**MARKOS KAY**

Markos R. Kay, artiste chypriote basé à Londres, se spécialise dans l'art génératif et la science. Son travail explore l'abstraction numérique à travers des méthodes génératives, souvent en collaboration avec des scientifiques. Il a exposé dans des musées et festivals internationaux, et a travaillé avec des organisations comme le MIT et des entreprises telles qu'Apple et Nike. En 2014, Kay a lancé un laboratoire d'art expérimental dans le but d'explorer les intersections du numérique et de la physique en combinant des simulations informatiques et des techniques procédurales avec la peinture, les textiles, la céramique et la sculpture.

L'abiogénèse est l'étude de l'origine de la vie sur Terre. Il s'agit d'un sujet complexe et mystérieux, et les scientifiques ont proposé de nombreuses théories différentes pour tenter de comprendre comment la vie est apparue.

*Abiogenesis* est une réinvention conceptuelle de la théorie du « monde lipidique » qui prend comme postulat que la vie provient de lipides formant des membranes qui enveloppent ensuite la matière et les nutriments pour former des protocellules. Les cellules biologiques telles que nous les connaissons aujourd'hui peuvent être considérées comme des membranes dans des membranes.

Paysage sonore  
par Jesse Solomon Clark.

← *Abiogenesis*



**TRYPHÈME & ULYSSE LEFORT**  
 Tryphème (Tiphaine Belin) est une artiste autodidacte basée à Paris. Ses créations musicales sont inspirées de paysages fantastiques, de récits de vie et d'œuvres cinématographiques. Ulysse Lefort est un collaborateur fréquent de Tryphème. Ensemble, ils explorent des univers sonores et visuels, créant des œuvres immersives et poétiques qui démythifient les frontières entre les différents médiums artistiques contemporains, intégrant cinéma, danse et théâtre. Leur travail se distingue par une fusion de musique et d'images, offrant une expérience sensorielle unique.

**L'AVA** est une épopée cinématographique à travers des paysages imprévisibles. Par ses voix chimériques, la musique de Tryphème nous propulse dans un univers fantastique. Les images germent en rythme pour mieux nous entraîner dans une divagation au cours de laquelle une matière indéfinie s'organise et se désorganise autour d'un horizon mutant.

Comme rêvant la musique qui l'a généré, L'AVA puise dans nos souvenirs, dans les formes constitutives de notre réalité, afin de bâtir la sienne. Mouvement inlassable, glissement possible entre l'onde et la matière, entre la pulsation musicale et la structuration visuelle, oscillation entre son et espace, L'AVA circule parmi des amas de motifs extraits de notre monde, issus de bases de données, qu'il juxtapose et mélange en dansant.

© L'AVA



**Entretien avec Justine Emard**

Artiste, directrice artistique de l'exposition permanente du Pavillon de la France pour la prochaine exposition universelle à Osaka en 2025



**QUEL A ÉTÉ VOTRE PREMIER RAPPORT À L'INTELLIGENCE ARTIFICIELLE, ET DE QUELLE MANIÈRE CETTE EXPÉRIENCE A-T-ELLE ÉTÉ ASSIMILÉE DANS VOTRE TRAVAIL ?**

J'ai toujours été fascinée par les dispositifs de simulation de la réalité. Mon approche de l'intelligence artificielle est principalement ancrée dans la science. L'intelligence artificielle est avant tout une discipline scientifique qui n'est pas nouvelle et qui découle largement de la vie artificielle. Ce champ scientifique, qui cherche à simuler la vie en s'inspirant des mécanismes observés dans la nature, m'intéresse particulièrement. Par exemple, j'ai entraîné des modèles qui simulent et prédisent la vie d'un essaim d'abeilles pour créer mes œuvres. Ma recherche s'inscrit

dans une démarche commune avec les scientifiques afin de progresser ensemble dans l'élaboration de protocoles de travail.

**VOTRE TRAVAIL S'INSPIRE DES RACINES LES PLUS ANCIENNES DE LA CRÉATION POUR LES CONFRONTER AUX AVANCÉES LES PLUS MODERNES DE NOTRE ÉPOQUE. POURRIEZ-VOUS NOUS PRÉSENTER VOTRE PROJET PLUS EN DÉTAIL ?**

Je mets en scène l'origine des images. Une première origine concerne la façon dont les images naissent dans nos cerveaux. J'ai cherché à m'approcher au plus proche de ces images en travaillant avec des enregistrements électrophysiologiques et en utilisant des signaux neuronaux pour créer des œuvres. Une autre origine de l'image concerne celles des premières images de l'humanité à la préhistoire. J'ai collaboré avec la conservation de la grotte Chauvet, afin de travailler à partir de données issues de peintures et gravures datant de 36 000 ans, parmi les premières réalisées par des humains. À partir de cette base de données scientifiques, j'ai entraîné une intelligence artificielle à proposer de nouvelles images de la préhistoire, de nouvelles directions. Ce processus a réactivé le phénomène de la parallaxe, lorsqu'on plonge dans l'espace latent, similaire à la façon dont nos ancêtres découvraient des formes sur les parois des grottes. Dans ma démarche artistique, j'ai cherché à connecter ces premières images dessinées au charbon avec les dernières technologies de création d'image actuelle, créant ainsi une « préhistoire » réinventée. La grotte Chauvet contient des milliers de gravures qui forment

une base de données exceptionnelle pour entraîner une intelligence artificielle. En parallèle, j'ai bénéficié de la collaboration de Jean-Michel Geneste, ancien conservateur de la grotte Chauvet, dont la sensibilité émotionnelle et mémorielle a enrichi la sélection des images. Il est primordial de souligner que malgré l'utilisation de la technologie, c'est toujours l'humain qui guide le processus de choix des images ainsi que la sensibilité véhiculée par l'œuvre.

**LA QUESTION DE LA COLLABORATION ENTRE L'ARTISTE ET L'INTELLIGENCE ARTIFICIELLE EST COMPLEXE. QUEL EST LE POINT DE CONVERGENCE ENVISAGEABLE ENTRE LE PUBLIC, AVIDE D'ART, ET L'ANXIÉTÉ SUSCITÉE PAR L'UTILISATION DE L'IA ? COMMENT CONCILIER LES ATTENTES DU PUBLIC AVEC CE PROCESSUS DE CRÉATION ?**

Il s'agit là d'une question intemporelle, car les artistes ont toujours été confrontés à la méfiance du public à l'égard de la légitimité du processus créatif. Par exemple, la photographie a souvent été remise en question quant à sa qualité artistique au moment de sa création. Ce qui importe véritablement, ce sont la pédagogie et l'expérimentation. Il est essentiel d'ouvrir le dialogue et de poursuivre l'exploration, car l'art a le pouvoir d'être subversif. Peut-être est-il nécessaire de réexaminer l'imagerie populaire associée à l'IA, qui tend trop souvent à se focaliser sur des représentations fantasmées et uniformisées.

**LES ARTISTES UTILISENT SOUVENT PLUSIEURS INTELLIGENCES ARTIFICIELLES À LA FOIS. LA FAÇON DONC CES OUTILS SONT COMBINÉS POURRAIT-ELLE**

**DEVENIR UN N... UN STYLE ARTIS... Les manières de... tellement que d... approche unique... pas un outil, c'est... ça. Ce qui me tite... processus, depuis... données jusqu'à... la société peine... données. On les... immatérielles, ja... concret sur notre... ainsi de trouver... données moins m... Il est crucial de... du processus de... son impact pour... artistique que m...**

**DANS LE DOMA... EXISTE-T-IL SUR... LIEUX POUR DI... NOUVELLE FOR... J'ai exposé dans... notamment au... Allemagne, en Chine et en Italie. Je remarque qu'en France, une séparation persiste entre l'art contemporain et l'art numérique. De plus, la question de la conservation des œuvres numériques nécessite une mise à jour urgente.**

**POUR FINIR, QUE SOUHAITERIEZ-VOUS QUE L'ON RETIENNE DE VOTRE VISION DE L'ART, DE LA CRÉATION ET DE L'INTELLIGENCE ARTIFICIELLE ?** Il est important pour les artistes de continuer à expérimenter, et pour le public de rester ouvert d'esprit.



FONDAZIONE LILLY | ITALY | 2025

# A new Identity for a Scientific Research Foundation

In 2025, Fondazione Lilly in Italy embarked on a rebranding initiative to modernize its identity while honoring its legacy and core values.

Following an in-depth analysis of the Foundation's DNA, mission, tone of voice, and guiding principles, a refreshed brand identity was developed to strengthen its credibility and appeal among researchers and academics. The new visual identity was unveiled at a launch event in Rome, positioning the Foundation as a trusted and authoritative partner in advancing the national healthcare system and supporting independent research.

**Brand Positioning**

**Rebranding & Visual Identity**

**Brand Launch**

**Webdesign**

**Social Media**

Studio: @APCO



FONDAZIONE LILLY | ITALY | 2025

# PRELIMINARY RESEARCH

# Rebranding Proposal for Fondazione Lilly



January 20<sup>th</sup>, 2025

## 01 A new brand identity

As easy to reflect our approach and process, in the following slides you will experience our initial creative exploration for Fondazione Lilly embracing their concepts along with our understanding of your objectives.



### The branding brief

Develop a new visual identity and logo for **Fondazione Lilly** that reflects its mission and values, emphasizing **integrity, commitment, and responsibility**.

The new identity should symbolize the foundation's dedication to:

- Scientific Research**  
Advance research and innovation.
- Healthcare System Efficiency**  
Improve healthcare access and quality.
- Education**  
Support education and training in the healthcare sector, fostering local talents.
- Institutional Dialogue**  
Position as a strategic and reliable partner for the HC system.

APCO / Rebranding Proposal for Fondazione Lilly

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### What you have



### What you need

#### A logo and visual identity that:

- Incorporates Fondazione Lilly's core values.
- Appeals to a wide range of stakeholders, including researchers, healthcare professionals, policymakers, and the general public.
- Represents a connection to innovation, communities, and research.
- Embodies modernity with a fresh and contemporary look.
- Is professional yet approachable, conveying the foundation's credibility and dedication to its mission.
- Is versatile and engaging for use on social media and websites.

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## What does Fondazione Lilly stand for ?

### A quick overview of the Lilly brand...



#### KEY TAKEAWAYS

- Lilly rebranding was recently established, meaning the Fondazione Lilly brand must complement the main brand while still having its own differentiating elements.
- The brand focuses on the humanistic element (texture, free style, not perfect shapes). The Lilly mark was inspired by the founder's signature.

APCO / Rebranding Proposal for Fondazione Lilly

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### ... and of other brands' foundations & NPOs



#### KEY TAKEAWAYS

- Most Foundation logos preserve main mark and make a lock up with "Foundation".
- Some logos use the company name but not necessarily the logo.
- Some logos don't use the same typography, color or mark reference.
- Predominance of blue and red.

APCO / Rebranding Proposal for Fondazione Lilly

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## And how to visually convey it?

Scientific Research

Healthcare System Efficiency

Education

Institutional Dialogue

### Brand pillars

**INTEGRITY**  
Conducting projects with maximum **transparency**

**COMMITMENT**  
Being a credible and **reliable** partner

**RESPONSIBILITY**  
Acting with a deep sense of responsibility towards **citizens and communities**

### Key words

Stability

Transparency

Community, complementary elements working together

Development / Growth / Education

Digital health

Innovation

APCO / Rebranding Proposal for Fondazione Lilly

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## Our criteria for the brand



SCIENTIFIC RESEARCH

Repetition  
DNA  
Cells / Molecules

COMMUNITIES growing together

Modules / Patterns  
Circles  
Connections  
Layers

INNOVATION

Bold  
Sharp  
Simple  
Clear

EXPANSION

Directional  
Growth  
Interlink  
Movement

COHERENT with Lilly's branding

Humanistic  
Rounded shapes  
Red

APCO / Rebranding Proposal for Fondazione Lilly

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# There was a **theme** emerging to the surface

Scientific Research

Imagine cells coming together to form a living organism, each contributing unique properties to create a dynamic structure. Similarly, atoms link to form molecules, the building blocks of matter. On a grander scale, these elements are part of a swirling galaxy, where each plays a crucial role in the interconnected system.

Community

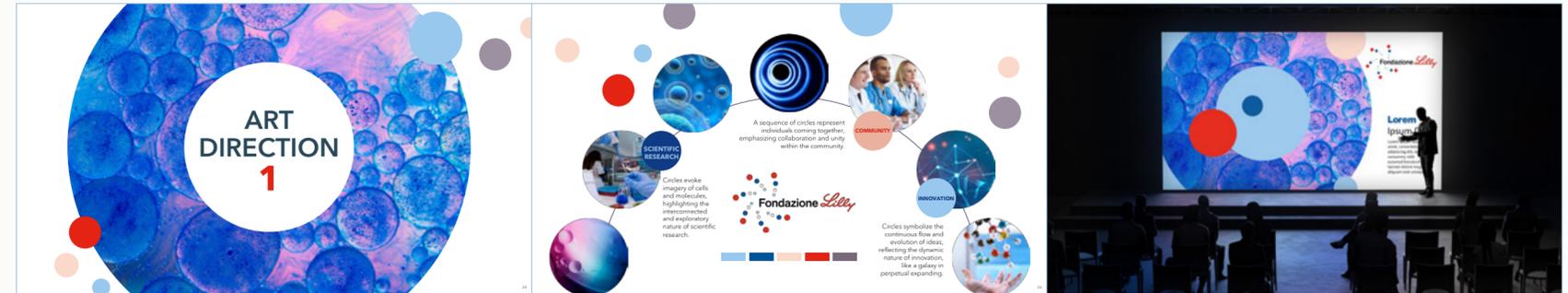
In the same way, individuals merge into a vibrant community, enhancing each member's uniqueness while fostering collective dynamism. This interconnectedness symbolizes the strength and innovation from collaboration and unity.

Innovation

**Fondazione Lilly** embodies this spirit by supporting research, integrating into institutional dialogue, and facilitating knowledge and access to the health system. Through these efforts, the foundation ensures that innovation and collaboration thrive, ultimately improving community well-being and advancing societal progress.

## Leading us to **3** possible art directions

Those are concepts, finalised logos will be refined in collaboration with Fondazione Lilly



1

2

3



Research ●●●●●  
Community ●●●●●  
Expansion ●●●●●  
Coherent with Lilly's branding ●●●●●  
Innovative ●●●●●



Research ●●●●●  
Community ●●●●●  
Expansion ●●●●●  
Coherent with Lilly's branding ●●●●●  
Innovative ●●●●●

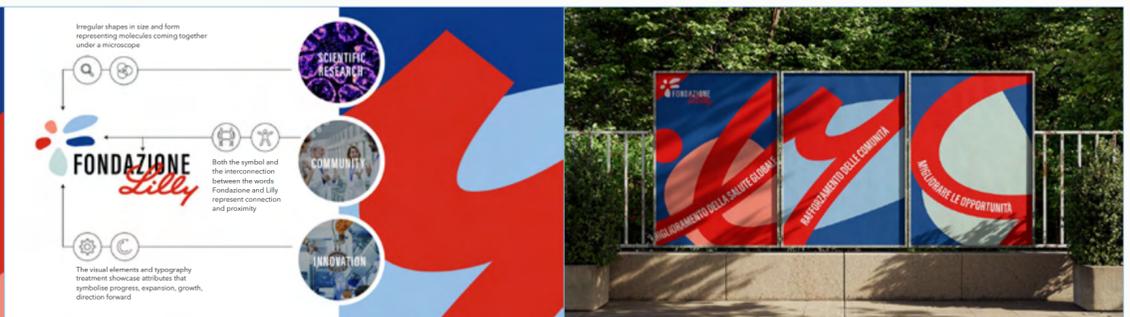


Research ●●●●●  
Community ●●●●●  
Expansion ●●●●●  
Coherent with Lilly's branding ●●●●●  
Innovative ●●●●●

## ART DIRECTION 2



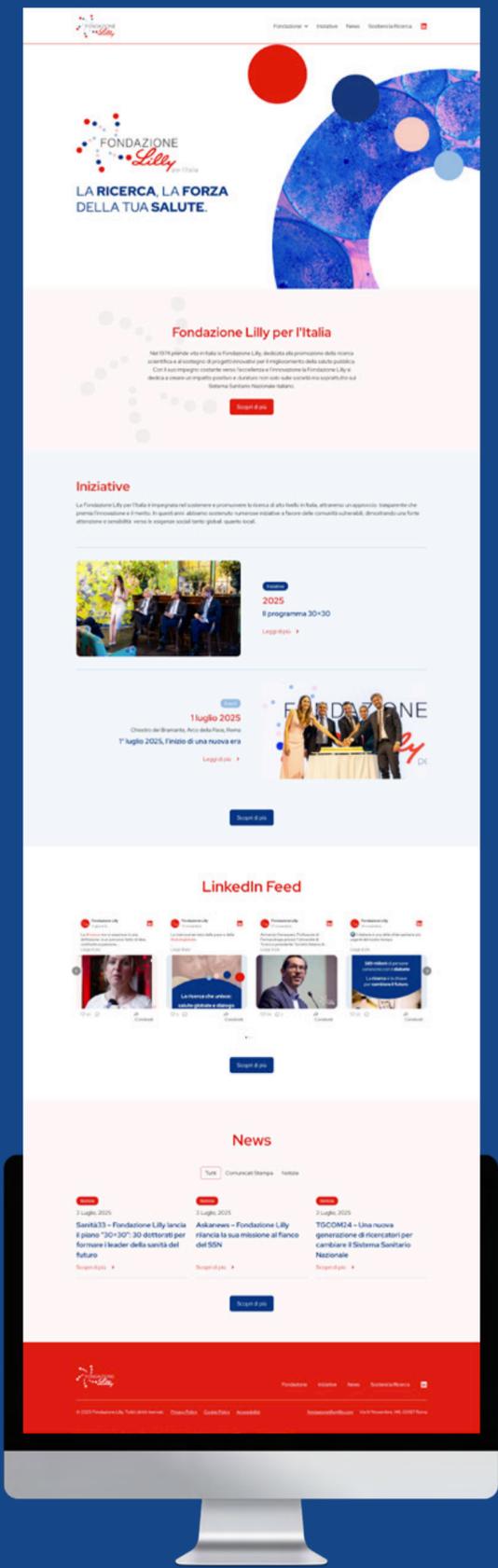
## ART DIRECTION 3



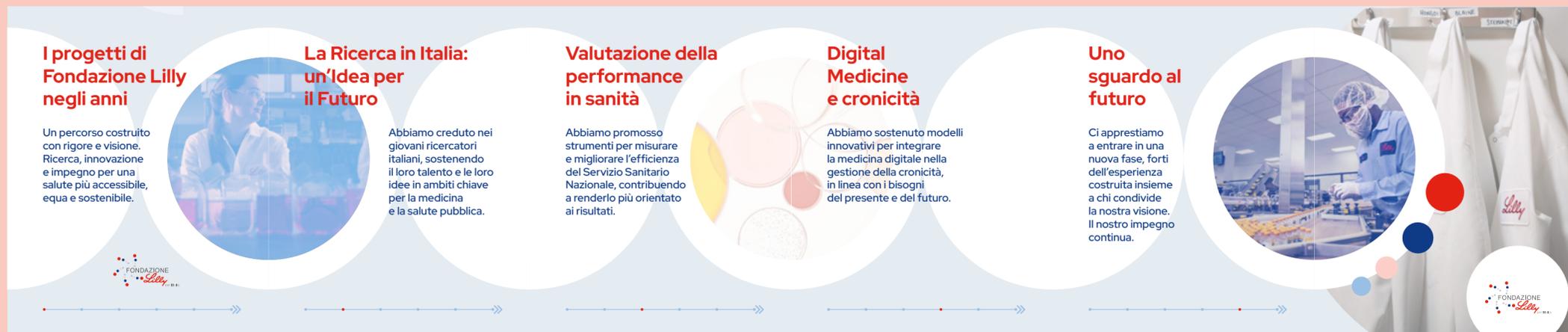
FONDAZIONE LILLY | ITALY | 2025

# BRAND ROLLOUT

VISIT WEBSITE ▶



LINKEDIN PAGE ▶





## 03 / COLORI

### Tavolozza primaria

Primary palette

**COLORI PRINCIPALI** Main colors

<p><b>Lilly Red</b></p> <p>CMYK 0 - 95 - 100 - 0</p> <p>RVB 225 - 37 - 27</p> <p>Hex #E125B</p>	<p><b>Lilly Bold Blue</b></p> <p>CMYK 100 - 60 - 0 - 14</p> <p>RVB 15 - 58 - 133</p> <p>Hex #0F3A85</p>	<p><b>Lilly Black</b></p> <p>CMYK 75 - 68 - 67 - 100</p> <p>RVB 33 - 33 - 33</p> <p>Hex #212121</p>
---	---	---

La nostra palette colori riflette l'essenza dell'identità di Fondazione Lilly: audace, affidabile e collaborativa. Lilly Bold Blue e Lilly Red sono i nostri colori principali; nei brani supportati da Lilly Black.

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## Logo

Logo

## 02 / LOGO

### Scalabilità

Scalability

**LOGO PRINCIPALE** Masterbrand

Larghezza minima: 110px  
Minimum width: 110px

**LOGO SEMPLIFICATO** Simplified logo

Larghezza minima: 45px  
Minimum width: 45px

**ICONA** Icon

Larghezza minima: 45px  
Minimum width: 45px

Le dimensioni minime indicate in questa pagina garantiscono che il logo rimanga leggibile anche in scala ridotta. La versione semplificata del logo deve essere utilizzata solo quando si lavora con una versione molto piccola del logo.

The minimum sizes provided on this page ensure the logo is still legible at small scale. The simplified version of the logo should be used only when working with a very small version of the logo.

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## 04 / APPLICAZIONE

### Social media

Social media

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## 04 / APPLICAZIONE

### Materiali stampati e cancelleria

Stationery

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HSCALE | WORLDWIDE | 2025

# The Launch of a Data Center company

hscale, a data center company, required a cohesive brand identity to complement its existing logo.

The brand identity was developed by introducing a harmonious palette of secondary colors, carefully selected fonts, and a suite of social media visuals and templates, ensuring a consistent and impactful brand presence ahead of its launch.

Rebranding & Visual Identity

Social Media



hscale



CALIDUS | UNITED ARAB EMIRATES | 2017

# A new Aerospace Manufacturer at the Dubai Airshow

Calidus, a leading defense technology and aerospace manufacturer based in Abu Dhabi, unveiled its brand during the Dubai Airshow. "Calidus" is a reference to the Peregrine Falcon—a symbol of speed and precision, but also the official animal of the UAE, embodying national pride and heritage.

Ahead of this launch, a distinctive logo and comprehensive brand identity were developed, along with a full suite of branded collateral and promotional materials, ensuring a strong and cohesive presence that reflected Calidus's commitment to innovation and excellence in the defense sector.

## Branding & Visual Identity

Key Visual

Event Branding

Brand Launch

Stationary

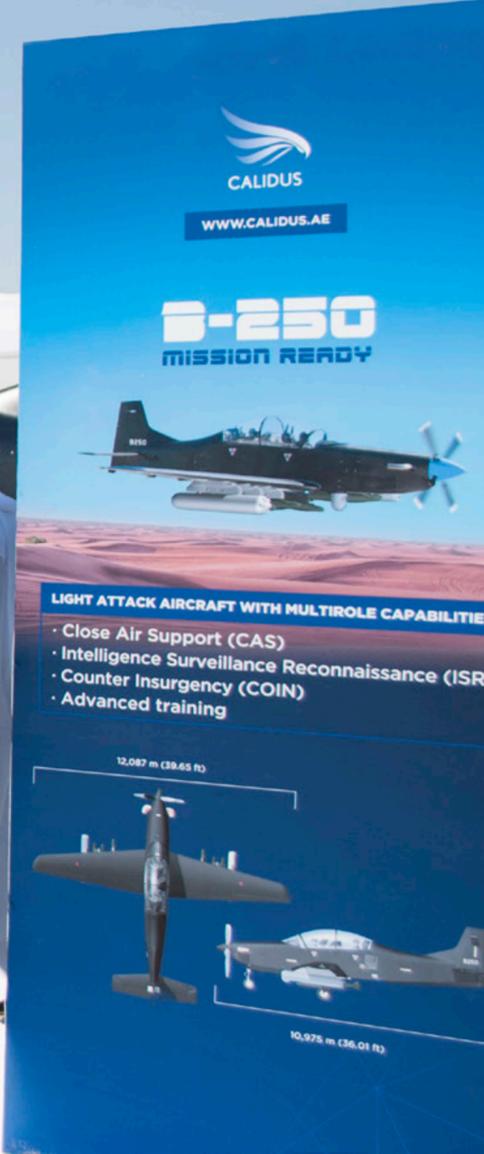
Stand Design

Studio: @ESL Agence Publicis





CALIDUS



CALIDUS  
**OUR TECHNOLOGY PARTNERS**

UNITED STATES OF AMERICA

CANADA

UNITED KINGDOM

SWEDEN

GERMANY SWITZERLAND DENMARK

FRANCE

ITALY

BRAZIL

UNITED ARAB EMIRATES

**B-250**  
 SPECS

MULTIBRAND EVENT | FRANCE | 2023-2025

# The National Brain Cancer Day

The National Brain Cancer Day (Journée Nationale du Cancer du Cerveau) is an annual event that unites patients, healthcare professionals, and caregivers to engage in discussions centered around brain cancer.

Each year, the event adopts a unique theme, which serves as the foundation for the creation of a distinctive key visual. Over the past three years, a cohesive and impactful branding was developed for the event, including the creation of all supporting materials such as screens, roll-ups, leaflets, brochures, and other collaterals.

## Branding & Visual Identity

Editorial

Event Branding

Social Media

Studio: @APCO



**Tour de France**  
des initiatives  
pour une meilleure prise en charge  
des cancers du cerveau

Zoom sur 15 initiatives  
à travers la France  
pour améliorer la vie des patients

Les cancers du  
cerveau restent des  
maladies graves et  
souvent méconnues,  
mais leur impact est  
considérable sur la  
vie des patients et  
leur entourage.

Heureusement,  
partout en France,  
des femmes et des  
hommes refusent la  
fatalité de la maladie  
et se battent, à  
leur échelle, pour  
améliorer la vie des  
patients atteints de  
cancers du cerveau.

ORGANISÉE PAR

ARTC *sud*  
Association pour la Recherche  
sur les Tumeurs Cérébrales

Oligocyte  
un geste, un espoir

DES ÉTOILES  
DANS LA MER

AVEC LE SOUTIEN DE

novocure SERVIER



Journée  
du cancer  
du cerveau  
3 décembre 2025

**Michel  
Lauzzana**  
Président du groupe d'étude  
Cancer à l'Assemblée nationale

« J'espère que cette  
3<sup>ème</sup> journée du cancer  
du cerveau contribuera  
à faire mieux connaître  
cette maladie qui  
touche environ 6000  
personnes en France,  
dont beaucoup de  
jeunes adultes »

**Charlie Dalin**  
Vainqueur du Vendée Globe 2024,  
Parrain de la 3<sup>ème</sup> édition de la  
Journée Nationale du Cancer du Cerveau

Journée  
du cancer  
du cerveau  
3 décembre 2025

Journée  
du cancer  
du cerveau  
3 décembre 2025

**annonce  
engagement de lieu**

NATIONALE DU CANCER  
SE TIENDRA DÉSORMAIS AU

MARK MONTHOLON,  
MONTHOLON, PARIS 9

25, DE 10H À 17H

AVEC LE SOUTIEN DE

novocure SERVIER

Journée  
du cancer  
du cerveau  
3 décembre 2025

**Espoirs en tête :  
vivre pleinement  
malgré un cancer  
du cerveau**

INTERVIENDRA

**MARINE ERBA**  
Docteure  
en psychologie  
de l'éducation  
et développement  
de l'enfant, auteure,  
conférencière  
et formatrice

ORGANISÉE PAR

ARTC *sud* Oligocyte *un geste, un espoir* DES ÉTOILES DANS LA MER

AVEC LE SOUTIEN DE

novocure SERVIER



# Fine Books & Editorial Management

Cassi Edition is a specialized publishing house and the representative of Rizzoli New York in France.

Projects would include layout design, and/or project and product management, overseeing the entire printing process: this includes ensuring file and layout consistency, photo engraving, color proofing, and managing multilingual printing projects.

**Editorial**

**Production Management**

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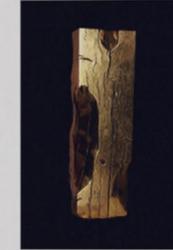
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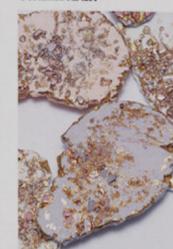
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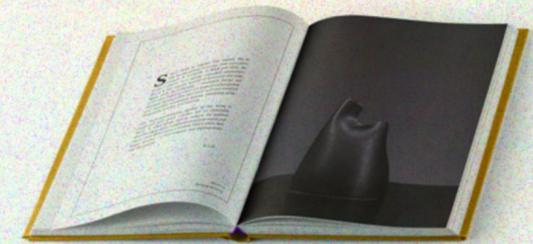
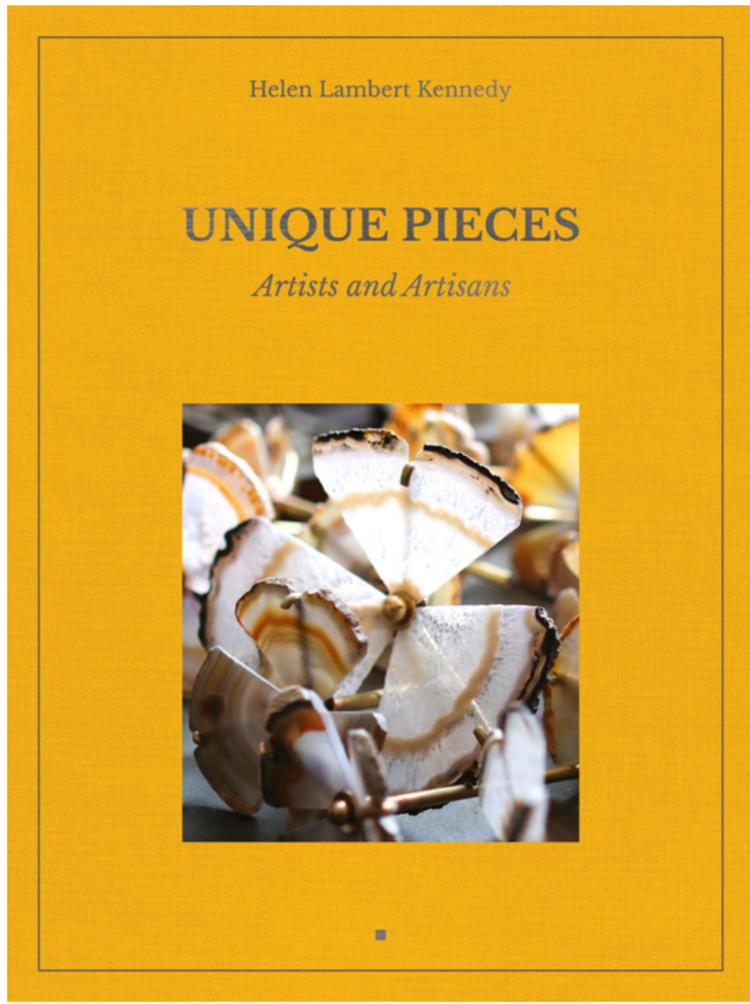


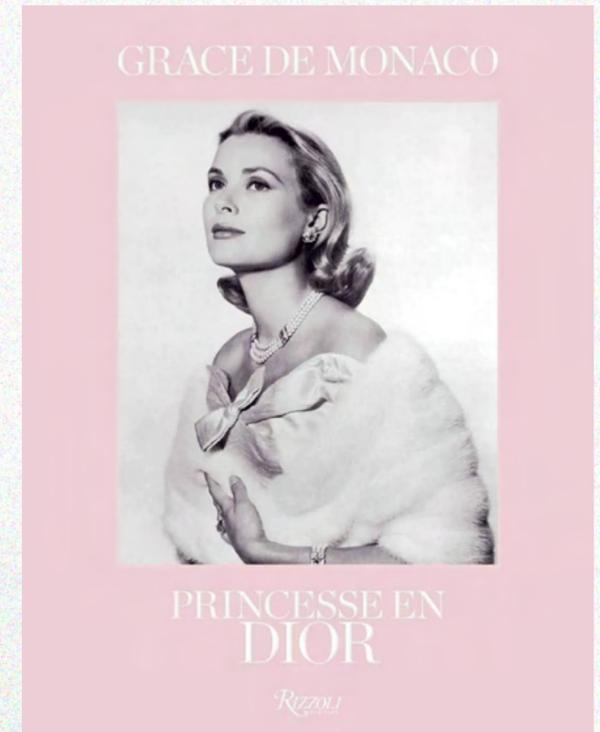
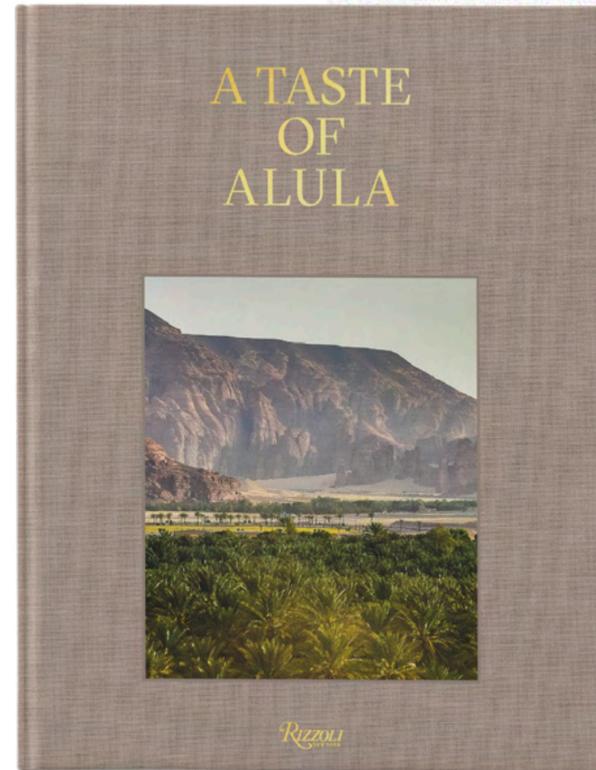
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**Entrée**

**Fingers de volaille au fromage frais, condiment figues et dattes**

**Personnes**

Condiment figues et dattes  
 4 figues fraîches  
 4 figues séchées  
 8 dattes (Midi)  
 8 oranges  
 8 gars nigelle rouge  
 1/2 cuillère à soupe de sucre  
 2 cuillères à soupe de vinaigre  
 2 cuillères à soupe de miel  
 Sel  
 Poivre du moulin

**Decor**

100 g d'olive noire  
 100 g de fromage frais  
 2 figues

**Condiment de volaille**

100 g de filet de poulet  
 1 cuillère à soupe d'ail  
 1 cuillère à soupe de menthe  
 1 cuillère à soupe de coriandre  
 1 cuillère à soupe de persil  
 100 g de fromage frais en grains  
 4 branches de menthe  
 2 cuillères à soupe d'huile  
 Sel  
 Poivre du moulin

**Condiment figues et dattes (à préparer la veille)**

Presser la moitié des oranges en jus. Tailler les figues séchées et les dattes en petits cubes de 5 mm, puis les mélanger à marier dans le jus d'orange pendant 24 h au frais. Le lendemain, égoutter les figues et les dattes, en prenant soin de récupérer le marmalade. Presser les oranges restantes et mélanger ce jus avec le marmalade dans une casserole, jusqu'à obtention d'une texture nappante. Réserver.

Tailler les figues fraîches et l'ailignon rouge en petits cubes de 6 mm. Dans une poêle, faire fondre le beurre et ajouter l'ailignon, puis les figues séchées et les dattes mélangées à l'orange. Apporter une belle coloration et ajouter les cubes de figues fraîches. Déglacer avec le vinaigre et la réduction à l'orange. Cuire à feu très doux comme un chutney. Rectifier l'équilibre et réserver au frais. Quel type de fruit ?

**Decor (à préparer la veille)**

Dénoyauter et hacher les olives. Les étaler sur un tapis siliciné et les sécher au four pendant 24 h à 80 °C. Mixer en poudre fine.

**Croustillant de volaille**

Tailler le poulet en cubes de 2 cm. Ciseler les échalotes et écraser la gousse d'ail. Dénoyauter les dattes et les tailler en petits cubes de 1 mm. Ciseler finement 10 feuilles de menthe.

Faire suer les échalotes à l'huile d'olive, puis ajouter l'ail et les épices — la cannelle et le curcuma. Cuire à feu doux à 5 min. Mixer cette préparation au blender en ajoutant progressivement le fromage frais. Déballer la farce, ajouter les morceaux de dattes, rectifier l'assaisonnement. Réserver au frais, en poche à pâtisserie.

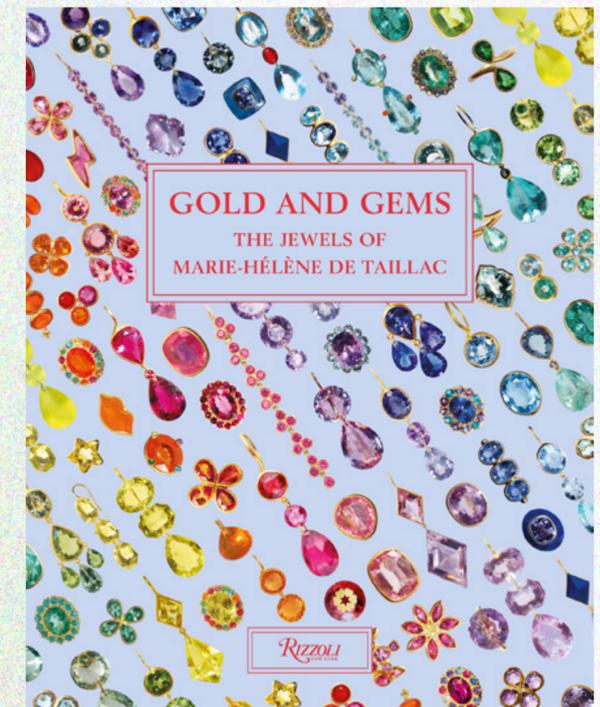
Préchauffer le four à chaleur tournante à 180 °C.

Tailler les feuilles de brick en quatre. Disposer 1/8 quart sur un plan de travail et les badigeonner d'huile d'olive, les saupoudrer de from et d'ailignon. Superposer à chaque feuille un second quart de feuille de brick (des feuilles séparées) et garnir de farce. Ajouter des morceaux de feuilles de menthe, rouler en fingers. Cuire au four 15 min.

**Dressage**

Saupoudrer l'assiette de poudre d'olive, disposer 3 fingers dans chaque assiette, 2 petites quenelles de condiment figues et dattes, un quart de figue fraîche. Décorer avec des pousses d'herbes fraîches du jardin.

**Des assortiments originaux et authentiques, dans une décoration inspirée du désert. Prêt à servir, à déguster, à partager. Une nouvelle collection de livres de cuisine, à découvrir dès maintenant.**



ACDF | UZBEKISTAN | 2025-2026

# Uzbekistan's Country Branding exploration

Uzbekistan is a youthful nation with a forward-looking perspective, deeply rooted in its rich history and traditions. The Art and Culture Development Foundation of Uzbekistan (ACDF) sought a new branding initiative to reflect their vision for the country's future.

Below are some of the proposed branding concepts for this project, with the final approved version currently in the process of being finalized.

**Country Branding**

**Visual Exploration**

**Brand Positioning**

**Brand Narrative**

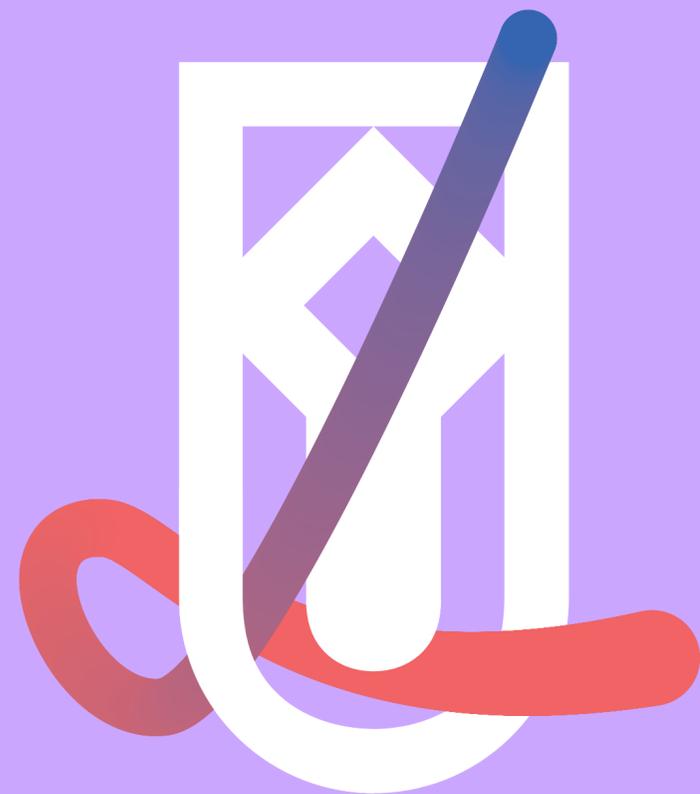
**Brand Launch**

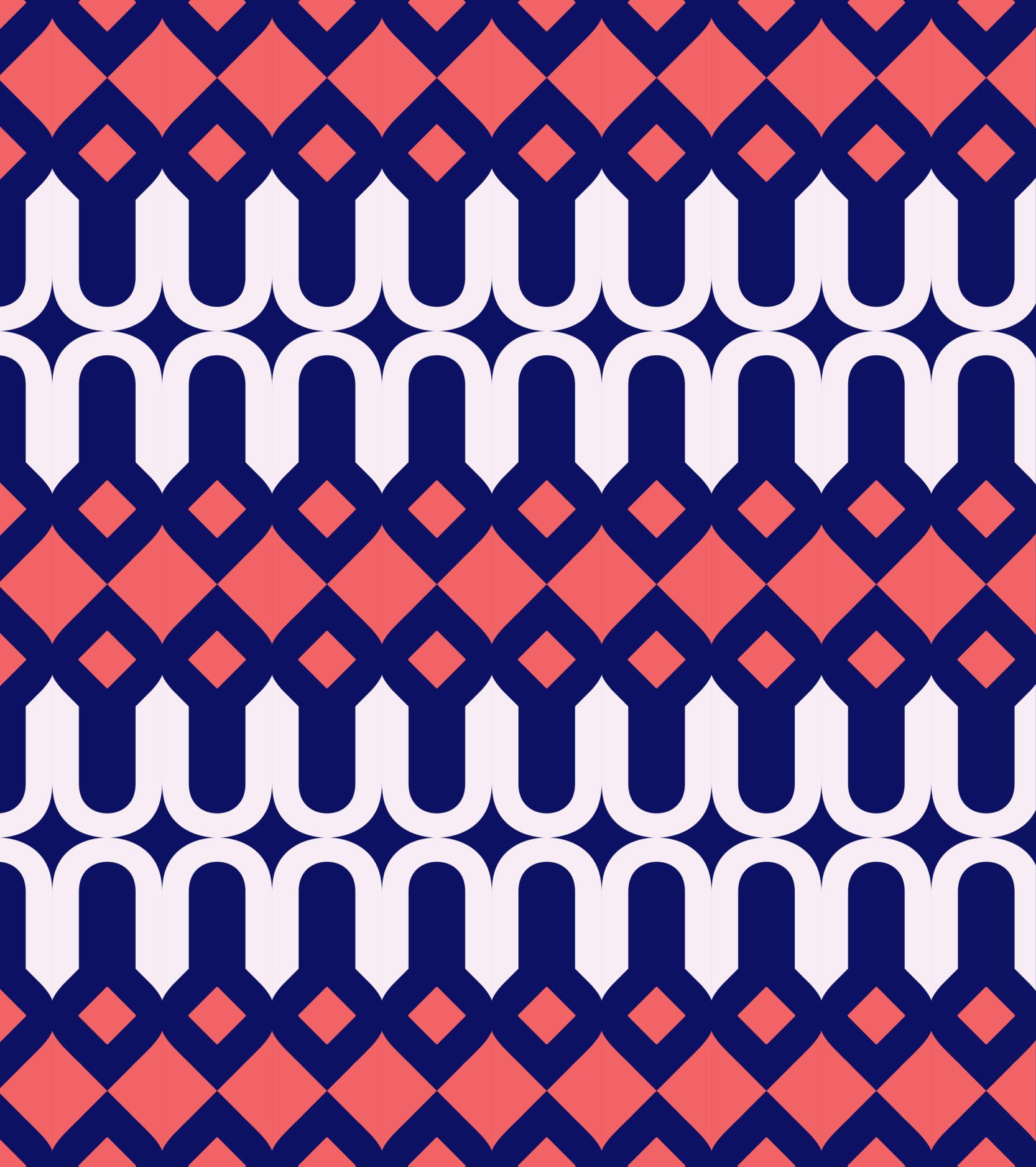
**Branding & Visual Identity**

Studio: .Pomelo @APCO



 *Live*  
Uzbekistan



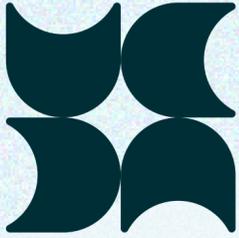




Get Uzed to it.

Live Uzbekistan





# UZBEKISTAN



Lorem ipsum solar  
panels, consectetur  
adipiscing elit.

[www.Uzbekistan.uz](http://www.Uzbekistan.uz)

[@Uzbekistan\\_uz](https://www.instagram.com/Uzbekistan_uz)

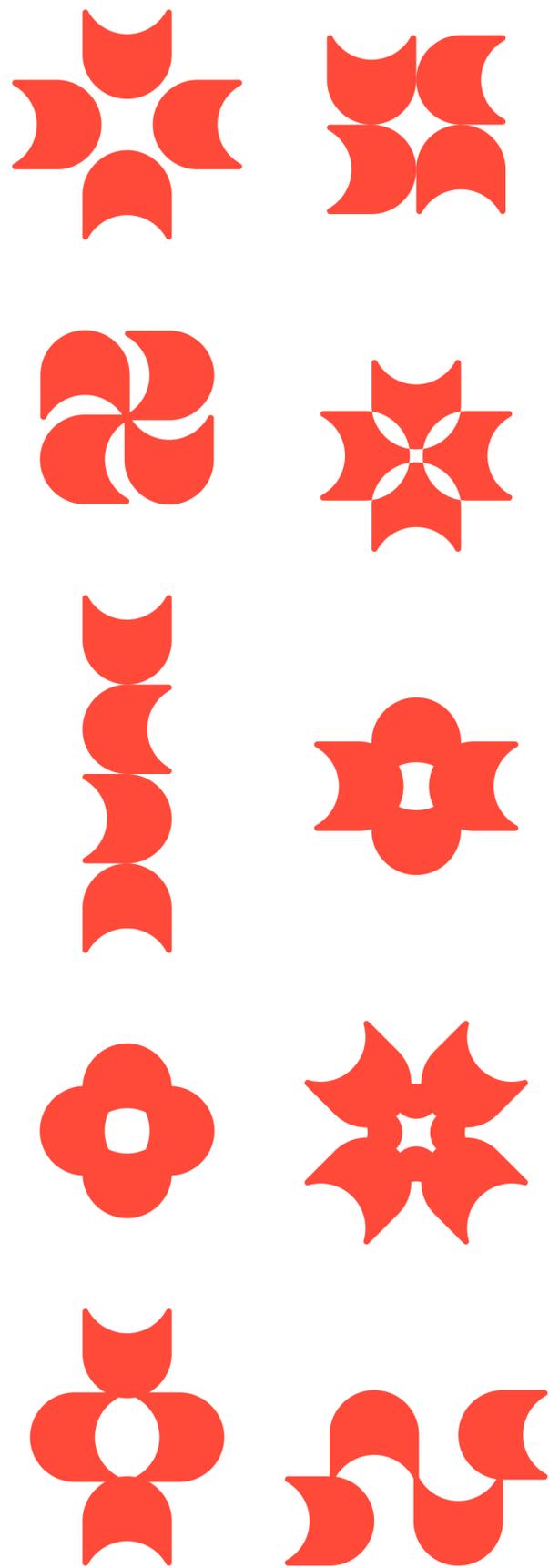


CLICK TO PLAY ▲



**UZBEKISTAN**

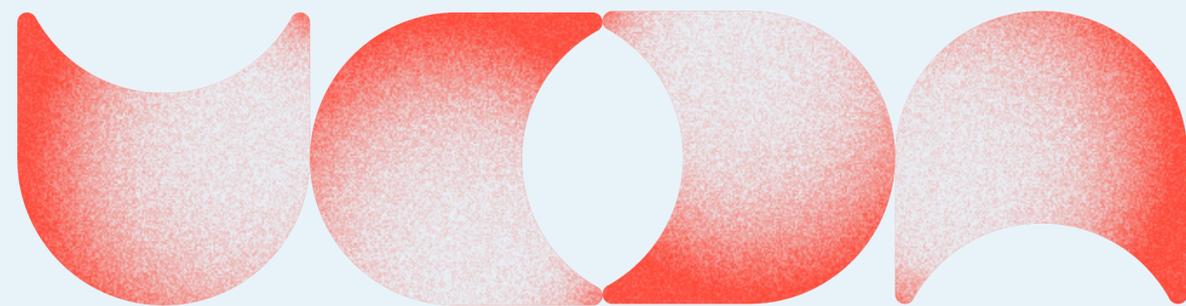
[www.Uzbekistan.uz](http://www.Uzbekistan.uz)    [@Uzbekistan\\_uz](https://www.instagram.com/Uzbekistan_uz)



  
O'ZBEKISTON

  
УЗБЕКИСТАН

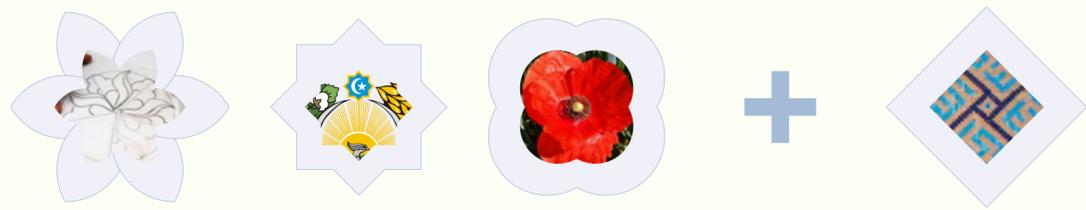
  
UZBEKISTAN



# Sense Uzbekistan

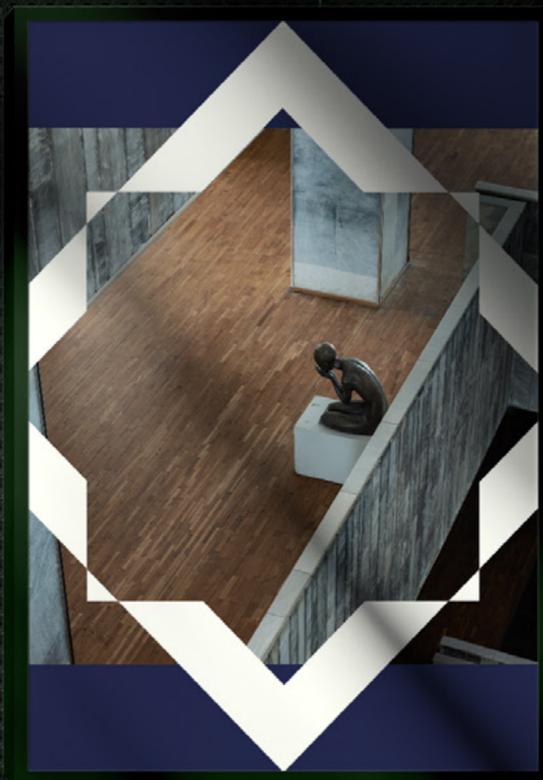
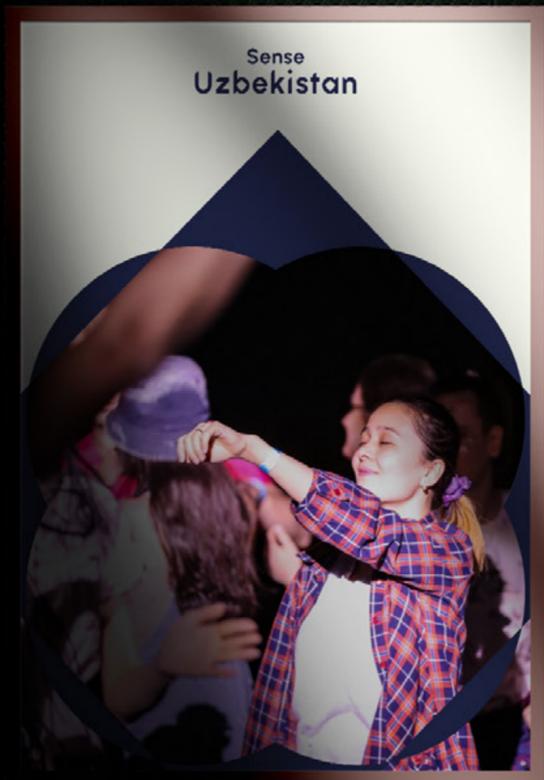
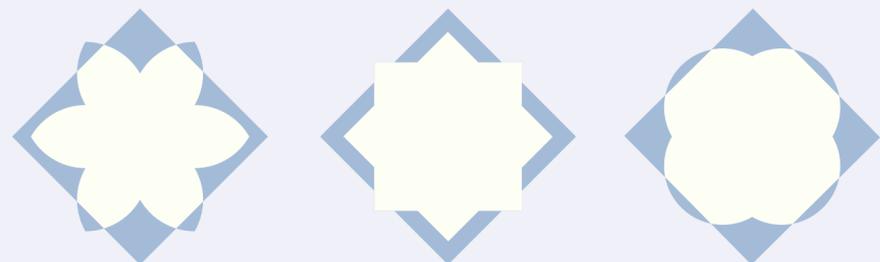






+

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# AI exploration

A few experiments exploring AI, series, visual coherence, and animated imagery.

Art Direction / Visual Exploration

Motion Design

Post editing



PLAY VIDEO ►

Exploring an innovative way to reveal a logo and its key visuals for Uzbekistan Tourism ↓



PLAY VIDEO ►

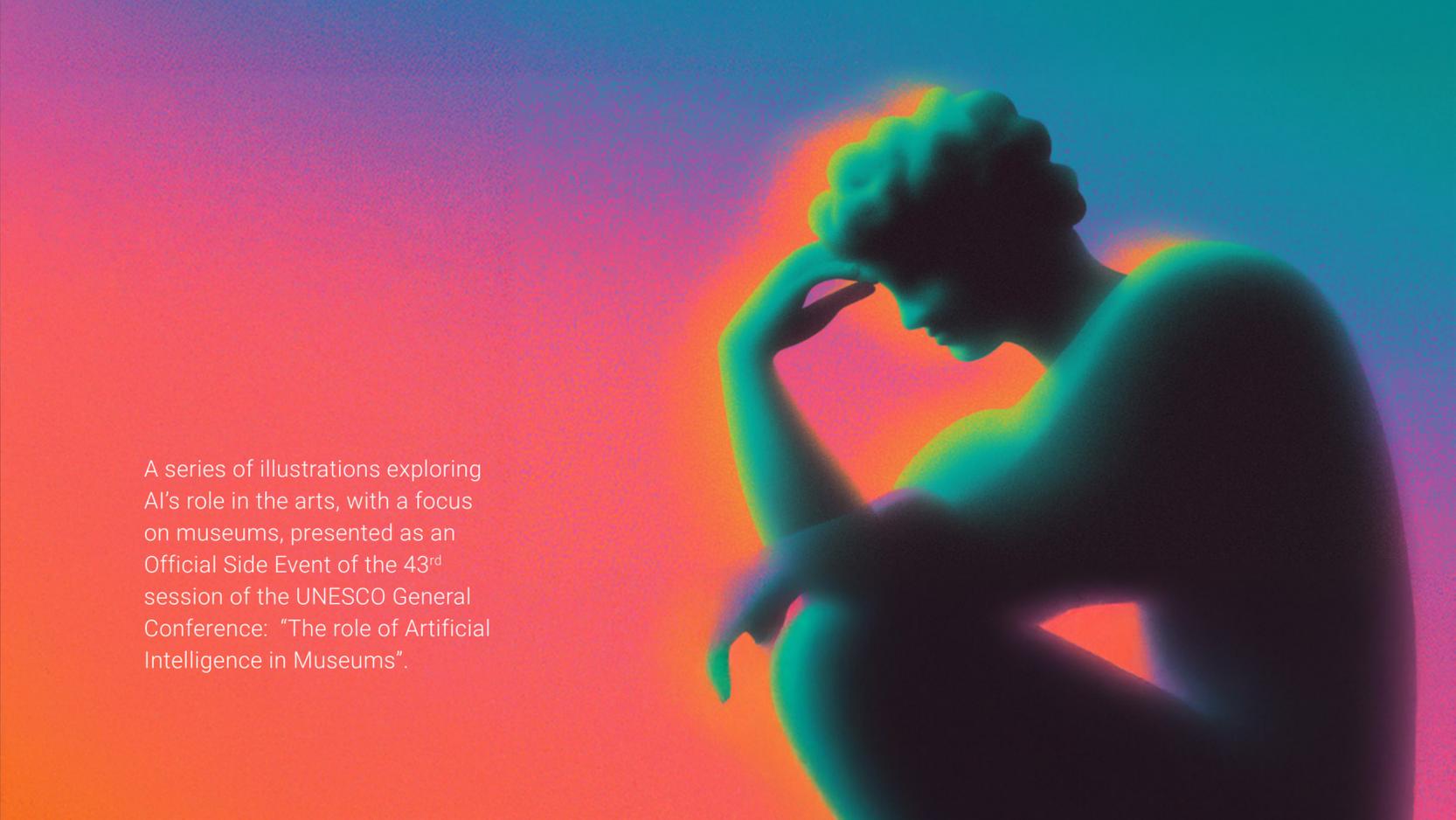
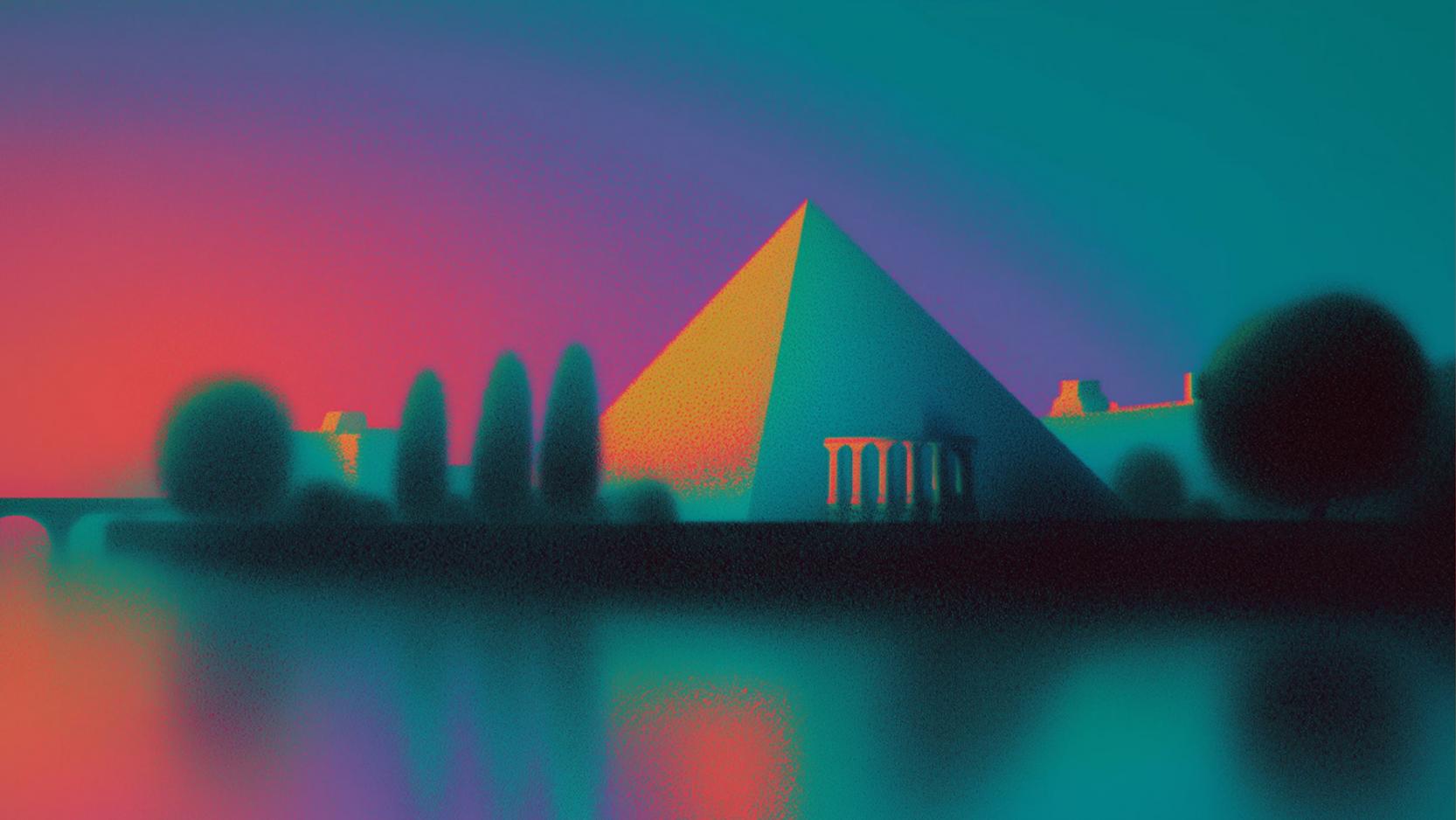
← Exploring around the shape U placed in different directions, writing "DUNE"

PLAY VIDEOS ▶



An artistic photographic series with a subtle surreal edge, exploring the youth of Uzbekistan and its rural landscapes—moving beyond the familiar Silk Road and mosaic imagery. The visuals were gently animated, breathing life into fleeting instants and offering brief, poetic glimpses of lived moments.





A series of illustrations exploring AI's role in the arts, with a focus on museums, presented as an Official Side Event of the 43<sup>rd</sup> session of the UNESCO General Conference: "The role of Artificial Intelligence in Museums".

A series of illustrations showcasing Uzbek artifacts, featured at the Official Side Event of the 43<sup>rd</sup> session of the UNESCO General Conference: "The role of Artificial Intelligence in Museums".



Thanks for watching

[BACK TO TOP ▲](#)