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ANALOGUE™



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FRAGMENT

FORWARD

REPORT TREND REPORT TREND REPORT TREND REPORT TREND REPORT TREND REPORT TREND REPORT TREND REPORT TREND REPORT TREND REPORT

FRAGMENTS

Somehow, we're already four volumes into Fresh Forward. We started by looking ahead with Fresh Forward, then found ourselves wanting to escape with Escapism. In Paradox, we got comfortable with the fact that two things can be true at once.

And now, FRAGMENTS. Let's piece it together.

Spoiler alert: Fragmentation isn't slowing down.

For the last two decades, brands have had to think about channels, platforms and increasingly complex customer journeys. But today, the challenge isn't simply having more channels. It's that culture itself is becoming harder to experience as one cohesive story. Culture lands in fragments. No single moment tells the whole story, but together, they do.

And then there's everything else: demographics that tell us less than they used to, distrust in institutions, information overload, algorithmic bubbles. The desire for community alongside the desire to escape modern life. More access, more options, more connection and, paradoxically, more overwhelm.

We touched on that tension in the Paradox report. It hasn't gone anywhere. We're no longer neatly contained in demographic bento boxes, cultural categories or predictable consumer journeys. And that's okay. Fragmentation isn't something to solve. It's something to design for.

That's where FRAGMENTS comes in. FRAGMENTS isn't a trend about things becoming fragmented. It's about recognising fragmentation as the landscape and asking what creative opportunities exist within it. What happens when a brand doesn't need every touchpoint to explain everything? FRAGMENTS is about building brands where every encounter can stand alone, while still contributing to a bigger picture.

Small pieces. **Big picture.**

Fragmentation isn't new. Culture has never arrived in one neat, linear hit. What's changed is the landscape around it. There are more places to land, more chances to be discovered, more communities to belong to, and more ways for an idea to travel.

YouTube Shorts, Substack, group chats, newsletters, podcasts, carousels, comments, communities. Whatever comes next.



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ANALOGUE
SMALL PIECES
FRAGMENTS
FRESH
V4
FORWARD
BIG PICTURE
FRONTS



We're moving from a world of shared culture to a world of assembled culture. People don't watch the same shows, follow the same channels or encounter brands in the same order anymore. Identity is more fluid. Communities overlap. Interests move fast. Discovery is personal and everywhere.



Think about your own behaviour. You're scrolling, browsing, walking through a city. You notice something. Days later, someone mentions it. Someone sends you a link. You spot it again somewhere completely different.

Each moment happens in isolation. Together, they become the brand. That changes what branding needs to do. We need to think less in terms of campaigns and more in terms of design systems and brand worlds: collections of executions that can stand alone, build equity individually, and become even more powerful when they connect.

This is how discovery works now: the same idea can arrive through a post, a

product, a physical space, a conversation or something you weren't even looking for. Different formats. Different context. Different moments. One big picture.

We touched on this in Paradox, and it feels even more relevant now. Subcultures have always been signals of who you are, what you believe and where you belong. That hasn't changed. If anything, there are simply more places for them to form.

Demographics still tell us something, but less than they used to. Age still matters, but identity is increasingly constructed, not inherited. People move between cultures, fandoms, communities and interests with almost no friction. You can't understand someone through a handful of labels anymore.

Culture used to arrive in a fixed order: the same shows, the same charts, the same magazines, the same feed. Now it's à la carte: one part niche fandom, one part group chat, one part real life. A side of something nobody has named yet. Endless opportunities to be discovered, very little time to land.

This is where brand worlds and design systems stop being the nice-to-have (the bit you get to once the "big idea" is

sorted) and become the infrastructure not groundbreaking florals still bloom in spring, but increasingly essential.

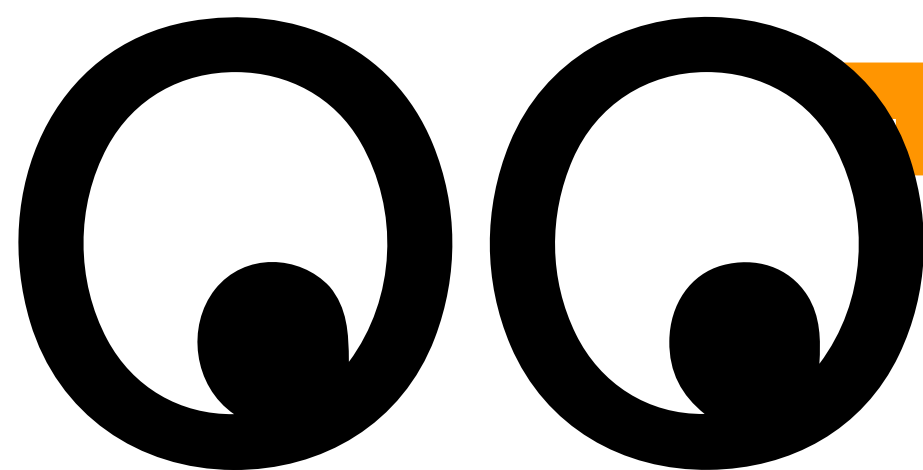
Because when the audience can encounter your brand anywhere, everything has to work everywhere. Each fragment needs to earn its place on its own, while contributing to something bigger. Like a jigsaw, only with less time and more moving pieces.

And there's another shift coming: a whole generation is coming of age with the feed switched off, as new rules reshape how under-16s access social media in certain territories. The next wave of consumers may discover brands somewhere else entirely.

That could be one of the most interesting brand challenges of 2027. If discovery changes, branding has to change with it, and the future won't belong to brands waiting for one big moment. It will belong to brands who understand that **every fragment is a chance to become part of the whole story.**

INTERVIEW

GETTING SEEN ISN'T THE PROBLEM; BEING CARRIED IS



Has the way creative work reaches people genuinely changed, and when did you first notice it shifting?

Genuinely has. And I noticed it first in the old inbox. Creative Boom started in 2009, when a studio's work reached people because someone in PR sent it to us. By about 2014, that had inverted, I'd say. I was seeing the work first, on a feed, and the press release would turn up much later. Nobody really announced this change. It just happened on the quiet.

What's shifted since is harder... getting seen isn't the problem; being carried is. What I mean by that is plenty of work goes out now and simply doesn't travel like it did before. Because nothing picks it up. Making it and getting it to people are two jobs now. Not one. And most studios are still only sorted for the first.

That's a genuine shift in power and a kind of burden all in one. Every creative I know is now a publisher, too. Whether they wanted to be or not.

KATY COWAN
FOUNDING EDITOR, CREATIVE BOOM

[FF/ FRAGMENTS]

COLOUR TRENDS

Colour can tell a story, build trust, signal a warning, or quietly talk your nervous system down off a ledge and it does all of that before anyone's read a single word on the page. That's a fair bit of weight for one decision to carry.

It works singular and it works fragmented: one shade can hold a whole brand on its own, or four can sit together and quietly change what each other mean. All of which is a bit cheeky of us, given there's a trend in here called Use Your Words. Colour doesn't need any.

CHARTREUSE



WHOLESOME, WITH A BIT OF TROUBLE. Chartreuse is cheeky. If a colour can be, and this one absolutely can.

It's a colour, a plant, and a liqueur made by monks, which is quite the CV. And in 2023 those monks capped production to protect their way of life, triggering a global shortage while making more than they had in a century. A brand that refuses to scale. Very 2027. We've seen green everywhere across wellness, nature, all things good for you. Chartreuse is the one that slipped out the back. Somehow sleazy and wholesome at the same time, which is a rare talent.

Even the name feels good to say. Chartreuse. Go on, try it in an accent. Works in all of them. And as nostalgia keeps having its moment, chartreuse isn't retro revival, it's Newstalgia. A familiar reference with a wink on it. The segue between wellness and a very good time.

CLAY



STANDING STILL ON PURPOSE. Every other colour is chasing a launch moment. Clay isn't. It's what brands reach for when they want to look like they'll still be here in ten years, not just this quarter. Footwear and beauty are choosing it deliberately: easy to wear, easy to match, refusing to date.

It doesn't shout innovation. It doesn't need to. The oldest fired ceramic anyone's ever dug up is about 25,000 years old, and clay has been this exact colour the whole time. Which is precisely why it reads as trustworthy now, when at the moment everything else in a feed is optimised to look new, fast and faintly synthetic. Slow, load-bearing and quietly certain: the colour version of a Roman Empire.

WINK PINK



MILLENNIAL PINK WENT BEIGE AND GOT A JOB AT A WELLNESS BRAND. This isn't that. Wink pink runs cool, not sweet, the temperature down, the humour up. It reads premium without going po-faced about it, and it takes about ten years off everything it touches.

Pink always has its place. It boomerangs back with a bang. That's the wink. It makes a thing less serious without making it any less good, which is, if we're honest, what most of us want from most things. And pink has always been good at this. It disappears, waits a while, then boomerangs back when everyone has started to miss it. Only now, it's coming back with a smirk.



NEUTRAL, BUT NICE. Tasty but calm. Job done.

Sturdy but sweet, across packaging and interiors, and never once boring. The reliable pal, the one holding the room together while everything else shouts.

In a chaotic world, vanilla gives the brain somewhere to sit down. Seen in skincare, perfume and sport, it's like a safe place; you just know what you're gonna get, no thinking, just reliable calmness. Safe, but with a cool edge: vanilla isn't the absence of loud. It's the ground the loud lands on.

Cream has low saturation and high lightness, which calms the human nervous system. Anything to reduce the old cortisol.

[FF/ FRAGMENTS]

THE TRENDS

A brand shouldn't feel coherent because every asset carries the same logo. It should feel coherent because every encounter understands what came before and hints at what comes next. Not one big idea, delivered once: a collection of fragments, each one capable of standing alone. Each one capable of pulling someone further into the story. All to be delivered under the overarching strategy or idea.



Discovery, in a new way. Let's piece it together.
The four trend principles

USE YOUR WORDS

What survives when visual identity disappears?

SLOW DIVE

What happens when attention becomes scarce?

EXTRA TIME

What happens when the moment becomes bigger than the event?

VISUAL ASSAULT

What happens when everything starts looking too ordered?

Use Your
Voice

THE LINGUISTICS OF DESIGN: IF WE DELETED YOUR LOGO, WOULD YOUR WORDS GIVE YOU AWAY?

Brands used to be seen first. Increasingly they're heard and read first: voice assistants, conversational AI search, questions asked out loud into thin air.

And when your brand turns up as an answer, there's no logo. No palette. No typeface to hide behind. No grid, no art direction, no beautifully considered spacing.



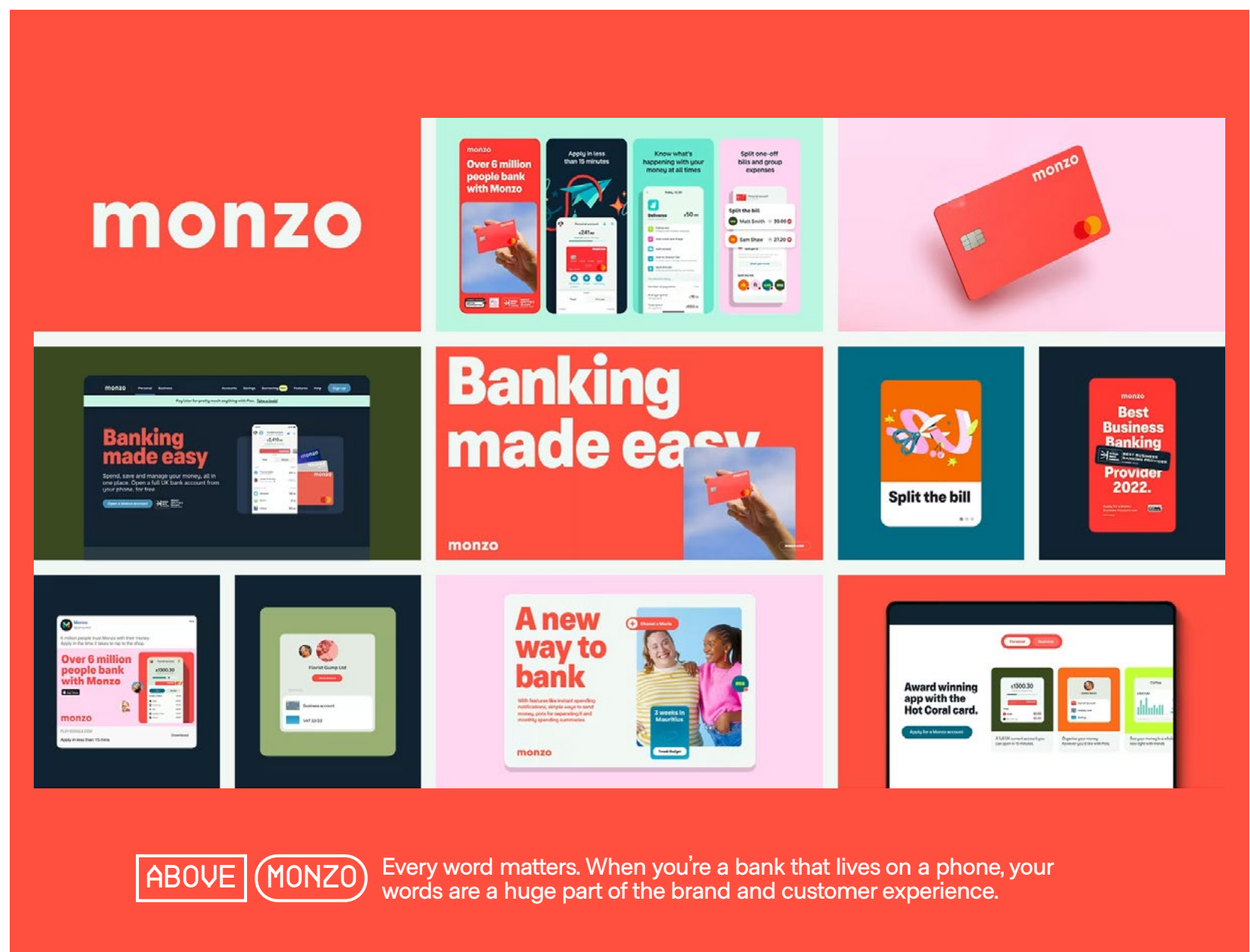
Everybody sits.



Sit your best.



tone of voice isn't a garnish anymore. It's a key part of an identity system.



In 2026, traditional search engine volume will drop 25%, with search marketing losing market share to AI chatbots and other virtual agents. According to Gartner Inc., the direction isn't in dispute. Your brand is being described, summarised and recommended by something that has never seen your brand guidelines.

[FF/ FRAGMENTS]

HERE'S THE

WORDS CARRY MEANING. THAT'S NOT A NEW CONSTRUCT. DOES WHAT IT SAYS ON THE TIN. SEEING THE WOOD FOR THE TREES. SAY WHAT YOU MEAN. ONE WORD CAN SAY EVERYTHING.

What's new is that words are sometimes now doing the job the logo used to do. And it doesn't stop at copy either: it's the motion, the illustration, the way the style guide talks about itself.

Choose your words like you'd choose a typeface: with a reason, a reference, and a strong opinion about the alternatives.

THE FRAGMENT:

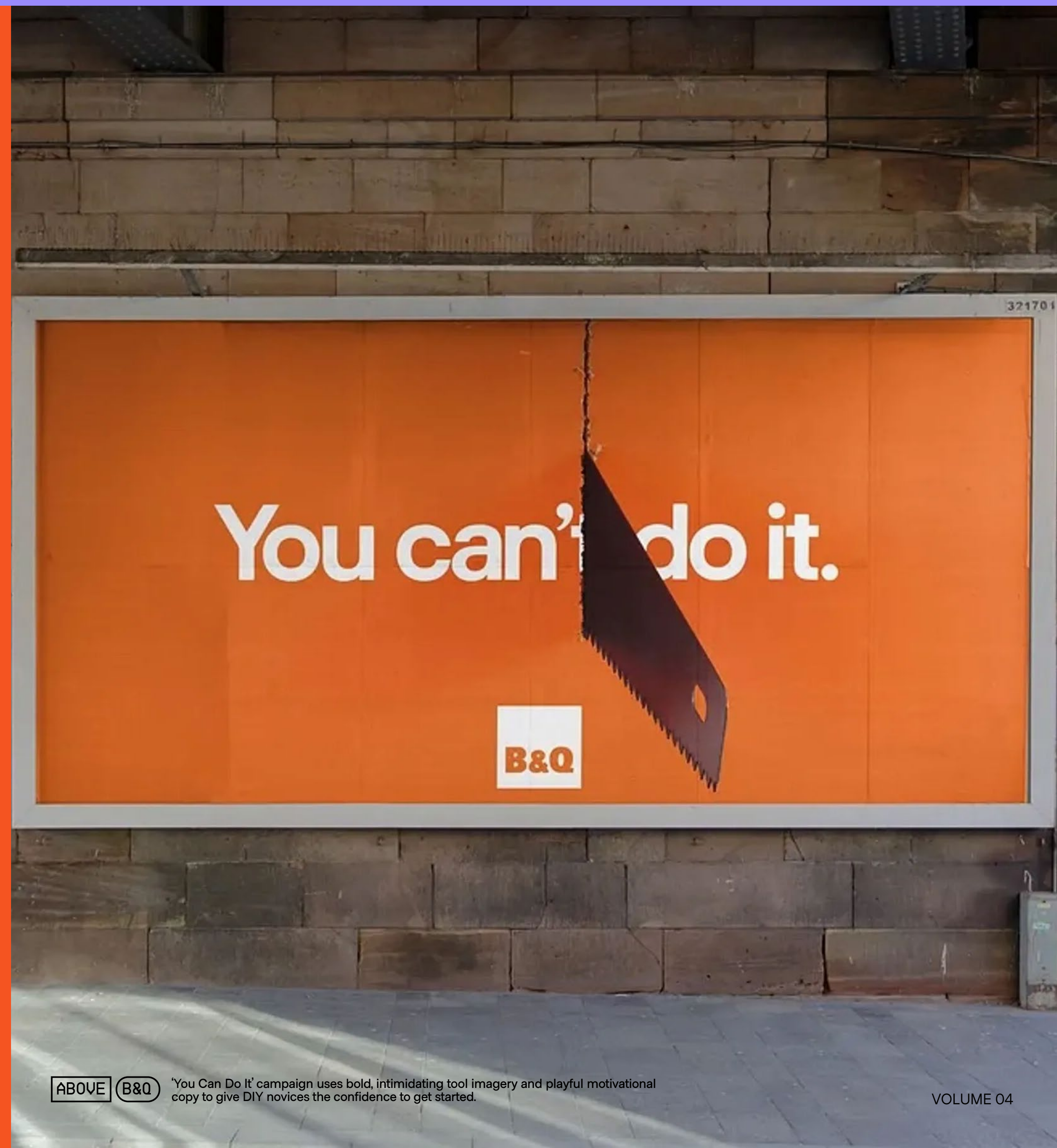
Your words are the smallest piece you own, but they're the only ones that survive every format. Stripped of the visuals, spoken aloud, retyped by a stranger, paraphrased by a machine, words are what's left. If your words don't sound like you, nothing does.

THING

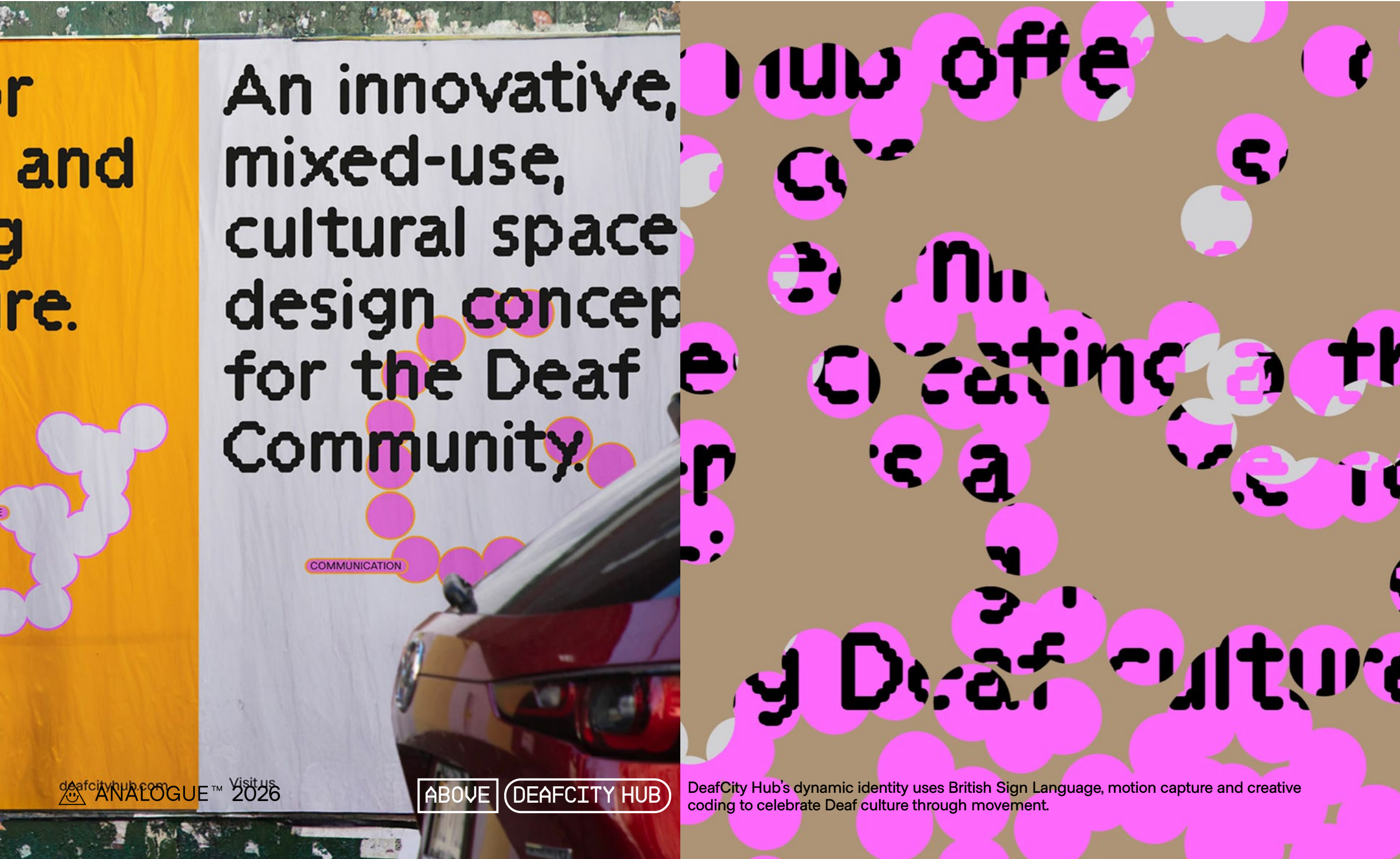
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**GARTNER PREDICTS
SEARCH ENGINE
VOLUME WILL DROP
25% BY 2026, DUE TO
AI CHATBOTS AND
OTHER VIRTUAL
AGENTS**

– GARTNER, INC
FEBRUARY 19, 2024



TAKE THIS DO THIS



- **Run the logo-off test.** Delete every visual asset from your last three pieces of comms and read what's left out loud. If it could belong to a competitor, you haven't got a verbal identity, you've got a house style.
- **Write the system, not the vibe.** "Friendly but professional" is not a tone of voice. Sentence length, rhythm, the words you rule out. That's a system. That's the work. Design the spoken version. If your brand had to introduce itself with no image at all, what's the one sentence? Write that first. Everything downstream is a fragment of it.
- **Assume you'll be paraphrased.** Make the description hard to get wrong. The sharper the language, the harder it is to misinterpret.

INTERVIEW

MAT

YOUR FRIENDLY NEIGHBOURHOOD TYPE ANIMATOR

Q. Have you noticed brands asking you to work as hard on the verbal identity as the visual one? What do you think is driving it?

Mat. It feels like the overall competition of business and brands has exploded in the last 12–18 months. It could be down to the rise of accessible AI tools being used across different industries, making the need to stand out both visually and verbally more important than ever.

Q. Does how a word moves now carry as much of a brand's personality as what the word actually says?

Mat. I think some brands now visually move in a way that is very unique to themselves. They, like myself, are trying to find ways to make words move that feel relatable and recognisable to our own human emotions. That link can really help strike a chord with audiences.

VOYCE



[FF/ FRAGMENTS]

FOR ONE

IS CONCENTRATION THE
NEXT LUXURY?

FAST CONTENT HAS A
PLACE, JUST NOT THE
LUXURY SEAT.

In a feed of shards, the real flex is depth:
work that unfolds, rewards a second look,
and proudly shows whose hands touched
it. Think of the journey, not the destination.
Designing slow isn't designing less; it's
designing for the ten minutes nobody else
dares ask for. Concentration is the next
luxury. Tick tock.





WE'RE TRAINED TO RECOGNISE SOMETHING INSTANTLY AND MOVE ON, THE BRAIN'S EXPECTATION EFFECT AT WORK.



ABOVE BENJIE Benjie is a sustainable bandage brand bringing personality to an overlooked everyday essential, replacing clinical beige and childish designs with stylish, expressive bandages made for adults with taste.

But there's a place now for the label you have to stop and read, the content that makes you go, "Hang on, what is that?"

Designing for concentration means designing for the process: the nitty-gritty, the how, the doubling back. It's the double-take, not just the destination. Slow. Intentional.

[FF/ FRAGMENTS]

HERE'S THE

THE OPPORTUNITY ISN'T JUST
COMMERCIAL, IT'S EARNED. REAL
CONNECTION, THE KIND WITH
FRICTION AND EFFORT AND TIME
IN IT, CAN'T BE FAKED AT SCALE.

We've said it before and we'll say it again: the rise
of AI has only sharpened the appetite for the
human experience.

None of this is new. We touched on it in Escapism
and again in Paradox: everything eventually leads
back to arranging the pieces. In a fragmented world,
the nostalgia people crave is really a feeling of
trust and safety. Multichannel doesn't always
mean high-trust, so the pieces need to be
assembled with care.

Simple, optimised branding won at scale for years.
But the tide has turned. People want to understand
and question, not just consume, and slow is the
opposite of how we live now. That's exactly why it's
a luxury. Call it the antidote to blandification: when
everything is optimised for the same algorithm,
everything starts to look the same. Slow is how you
stop looking like everyone else.

ATTENTION IS A LUXURY AND
DISCOVERY IS MULTI-LAYERED.

THING

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**A RECENT REPORT
FROM PUBLIC FIRST, WITH
ADDITIONAL RESEARCH
FROM EY, FOUND THAT
IN 2025 TIKTOK HELPED
GENERATE £175M IN
CONSUMER SPENDING
ON BOOKS**

– **BBC**

20 SEPTEMBER 2026



TAKE THIS DO THIS



ABOVE **GOOGLE CHROME**

Unfinished Projects brings abandoned ideas to life through creative collaborations with Solange, PinkPantheress and Joe Burrow.



ABOVE **G-SHOCK** Cherry Bloom transforms a gaming PC into kinetic art, with 70 titanium petals that bloom as the system heats up.

- **Ask for ten minutes.** Concentration and connection are currency.
- **Show the workings.** Everyone publishes the destination. The journey is the interesting bit, so go right around the houses.
- **Design the second look.** If there's nothing left to discover, there's nothing to come back to.

INTERVIEW

IF ANYTHING,
I THINK BRANDS
ARE DESIGNING
FOR A FASTER
PACE ...

Q. Across the work coming past you at *The Dieline*, are you seeing more brands design for a slower pace? Work that rewards a second look rather than landing instantly?

Chloe. If anything, I think brands are designing for a faster pace, but, in my opinion, they should be designing for a slower one. The ones that reward a second look or more attention, from me at least, are the ones clearly not designing for the algorithm. I’m seeing a lot of talk about analog design, but I’d love to see more action around it. I think designing at a slower pace rewards attention at a slower pace, and therefore more concentration and connection. One

that always comes to mind is the brand *Jolene*; it’s a bakery brand founded on openness and hope for the future. Frith Kerr, Studio Frith’s founder, handwrote the logo and some supporting graphics, and the thought and intention behind all the design touchpoints makes me think of the brand often. To me, a second look requires deep strategy and conceptual thinking behind the design, not just doing something because it “looks pretty.”

Q. And if so, is it landing better than it would have a year ago? Or is the feed still punishing anything that asks for time?

Chloe. I don’t think the feed necessarily punishes anything that asks for time.



This is a silly example, but I recently saw a five-minute clip (long for TikTok) of *Arthur*, yes, the old-school PBS kids’ show, rerun, and the comments ranged from sentiments touching on how they loved the lack of aggressive graphics and constant movement to the fact that their attention span isn’t gone when the content is good. We see this work just as well when a brand creates something worth watching, which, in my opinion, doesn’t happen often enough. Again, when people design for the algorithm, what often gets lost is the deeper level of conceptual thinking that drives creativity to greatness. So it’s not time that the feed is punishing; if anything, it’s punishing decision-makers’ ability to allow creatives to do what they do best.

Q. When did a piece of design last make you stop and double-take, and what was it doing that the rest wasn’t?

Chloe. I think Bose does an excellent job of requiring second takes. The launch of their butter yellow colorway tapped into butter as a trend but also asked nothing

of the consumer to learn. The visual was condensed and tight, but there was also an element of discovery. (LINK)

This one is just a conceptual design, but it had my corner of the internet in a chokehold. But Zeynep Aldemir coined the term “daydream designer” and created a conceptual collab between Loewe and Stanley to design a water bottle that was designed to the T for both brands. Obviously, it’s not real, but it made me stop mid-scroll because of the intention behind the design and how it so beautifully combined two brands with a clear and unobvious shared demographic. It’s low-high, it’s clever, it’s a luxury everyday item. It hits almost every “trend” without feeling like one. I think when brands are able to find these integral moments at the center of Venn diagrams, that’s when the wins happen. (LINK)

Chloe Gordon Cordover
CONTENT EDITOR & MARKETING MANAGER
FOR THE DIELINE.

[FF/ FRAGMENTS]

The logo for 'TIME EXTRA TIME' is displayed in a bold, stylized font. The word 'TIME' appears at the top and bottom in a red, blocky typeface with a thick black outline. The word 'EXTRA' is centered between them, rendered in a black, blocky typeface with a thick red outline. The entire logo is set against a light gray background.

DESIGN FOR THE EXTRA TIME

The pre-game. The post-game. The clips.
The edits. Athlete channels. Training
footage. Tunnel fits. Group-chat replays
at 11pm. Press conferences that go further
than the match did.

The game is becoming the smallest part of the game.

THE MATCH IS 90 MINUTES LONG. THE FANDOM IS 24/7.



MANCHESTER CITY
GREENWOOD
05
M.C.



ABOVE NIKE X ISAMAYA FFRENCH

Blends high-performance sportswear with Ffrench's distinctive aesthetic, combining industrial chrome, monochromatic greys and tactile textures.

THIS IS THE SPORTS SANDWICH: THE MATCH IS THE FILLING, BUT THE CULTURE IS THE PART AROUND IT, CONSUMED BEFORE, DURING AND AFTERWARDS, INCREASINGLY IN FRAGMENTS.



ABOVE SPRITE X ANALOGUE

Sprite partnered with Unrivaled, the fast-paced 3-on-3 women's basketball league

Athletes have stopped simply endorsing brands. They're becoming them: media empires, cultural tastemakers and creative businesses with a kit sponsor attached.

This gets particularly interesting when we look at women's sport. Deloitte predicts that global revenues in women's elite sports will reach at least US\$3 billion (£2.2 billion) for the first time in 2026. This represents a 25% increase on the US\$2.4 billion value generated in 2025.

[FF/ FRAGMENTS]

HERE'S THE

It's an open playing field for design innovation: an emerging cultural space where conventions, rituals and experiences haven't fully locked in yet. The opportunity isn't to optimise the existing sports experience. It's to rethink what the experience can be in the first place. Sport becomes more than something to watch. It becomes a platform for culture, identity, community, participation and discovery.

The same is true of community-based sport. As we explored in Paradox, IRL experiences and community matter more, precisely because so

much of life has moved online. Sport sits right at that intersection: a shared language, a reason to come together, a sense of belonging. The experience doesn't have to end when the game does.

There is an opportunity to create places, rituals and experiences that extend the social life of sport well beyond the final whistle. The match becomes the starting point, not the destination. A gateway into food, music, conversation, fashion, wellness and friendship. You can see the same shift happening in the rise of niche sports communities: running clubs,

boutique gyms, bougie paddle clubs, grassroots leagues. Different formats, same underlying desire: to go deeper, meet people and be part of something.

Because the next generation of sports brands won't just own the moment of competition. They'll own everything that happens before it, after it and around it.

**IT'S FRAGMENTED, BUT THE
THREAD IS COMMON.**

THING

“

WOMEN’S ELITE
SPORTS REVENUES
TO REACH US
\$3 BILLION
IN 2026

- DELOITTE
APRIL 08, 2026



ABOVE KNEES UP Knees Up, a cafe, event space and shop in Hackney, specialising in pre + post movement.

TAKE THIS DO THIS



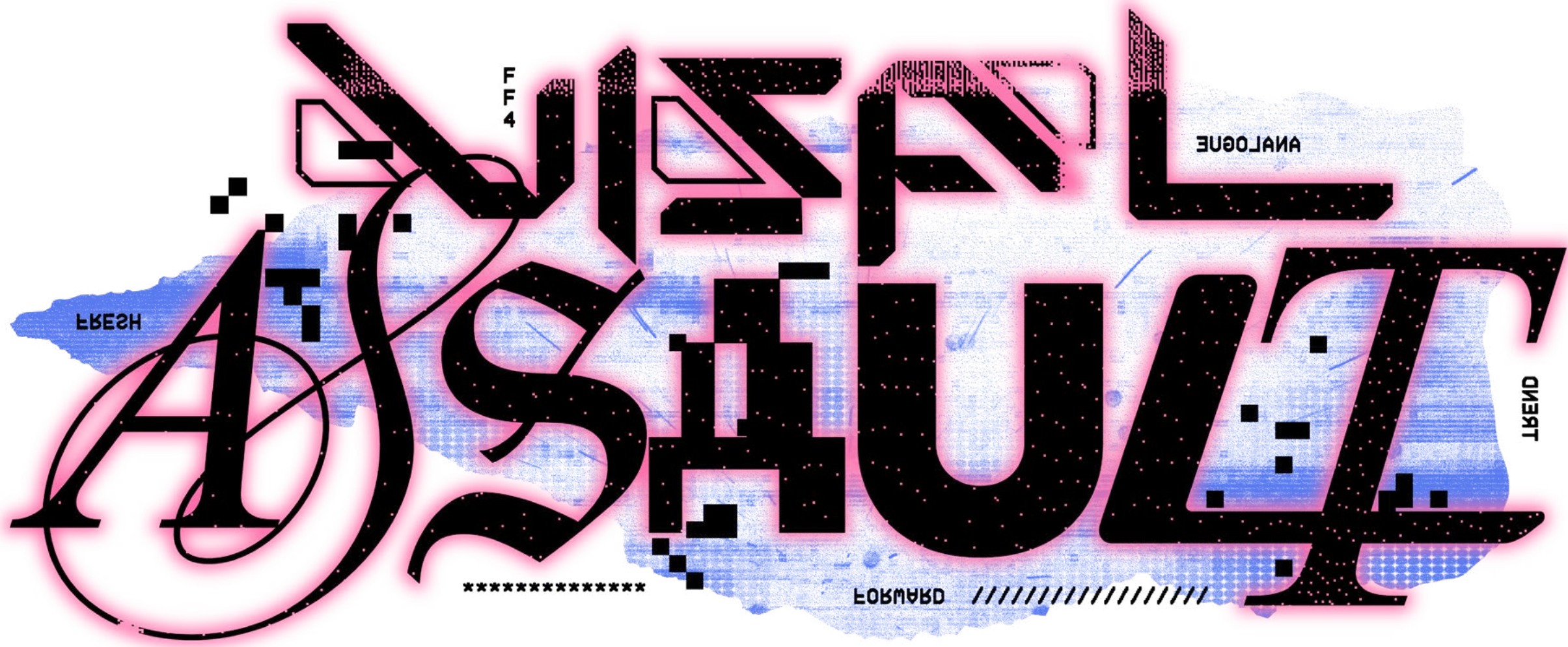
- **Design for the extra time.** Stop buying the 90 minutes. The audience lives in the other 22 and a half hours. The clip, the edit, the reaction, the ritual. Every fragment is an opportunity to carry the story forward.
- **Back the person, not just the badge.** Athletes are becoming creative directors: they have audiences, taste, influence and increasingly full editorial control. Partner accordingly. Collaboration over endorsement. Co-creation over sponsorship.
- **Learn from the innovation league.** Women's sport is a live laboratory for what sport can become: new audiences, new formats, new commercial models and fewer legacy conventions. The opportunity isn't simply to participate in its growth. It's to help shape the culture around it.

Because the next generation of sports brands won't just own the moment of competition. They'll own everything that happens before it, after it and around it.

THE OPPORTUNITY ISN'T TO BUY THE GAME.

IT'S TO DESIGN EVERYTHING AROUND IT.

[FF/ FRAGMENTS]

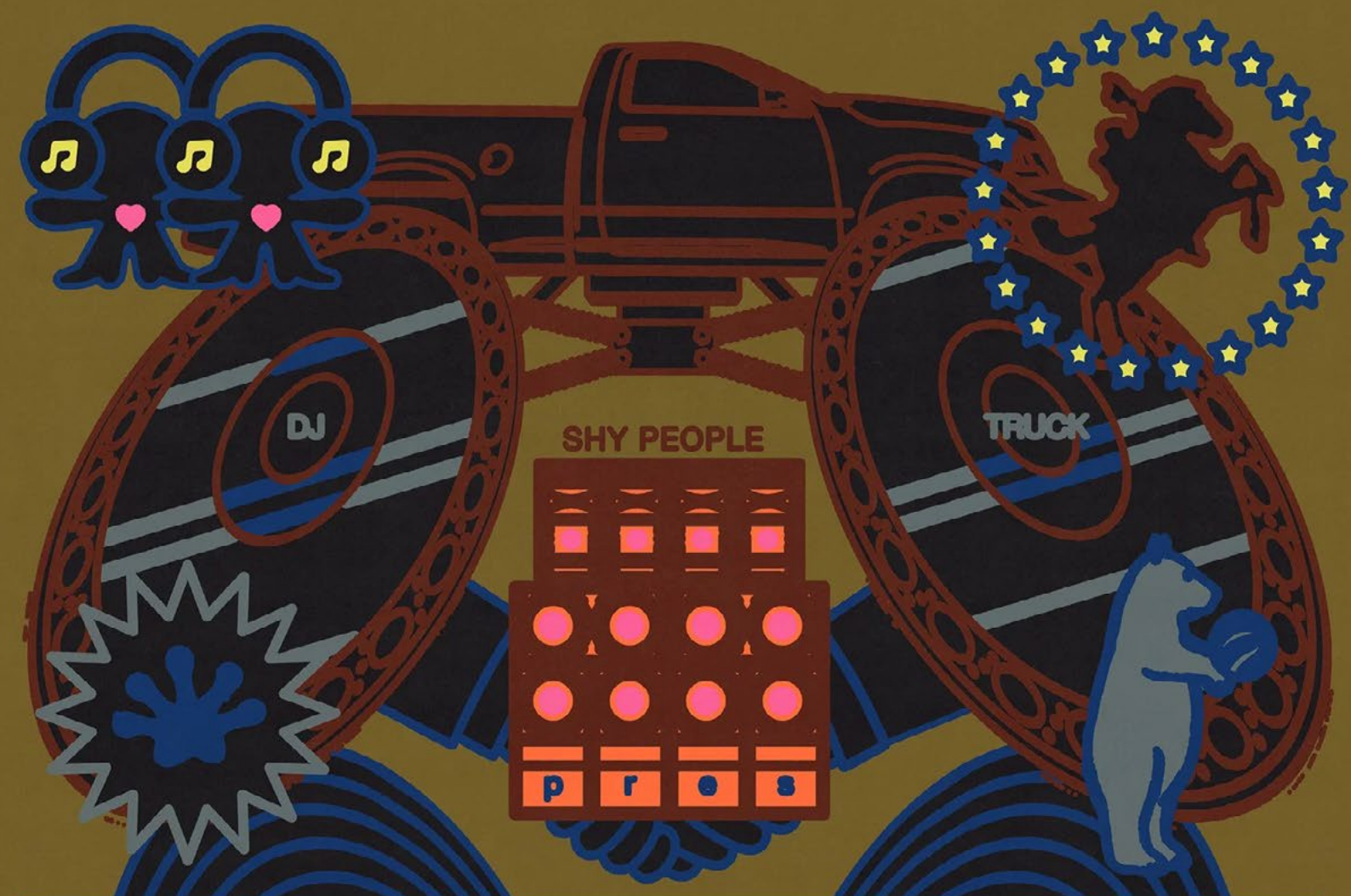
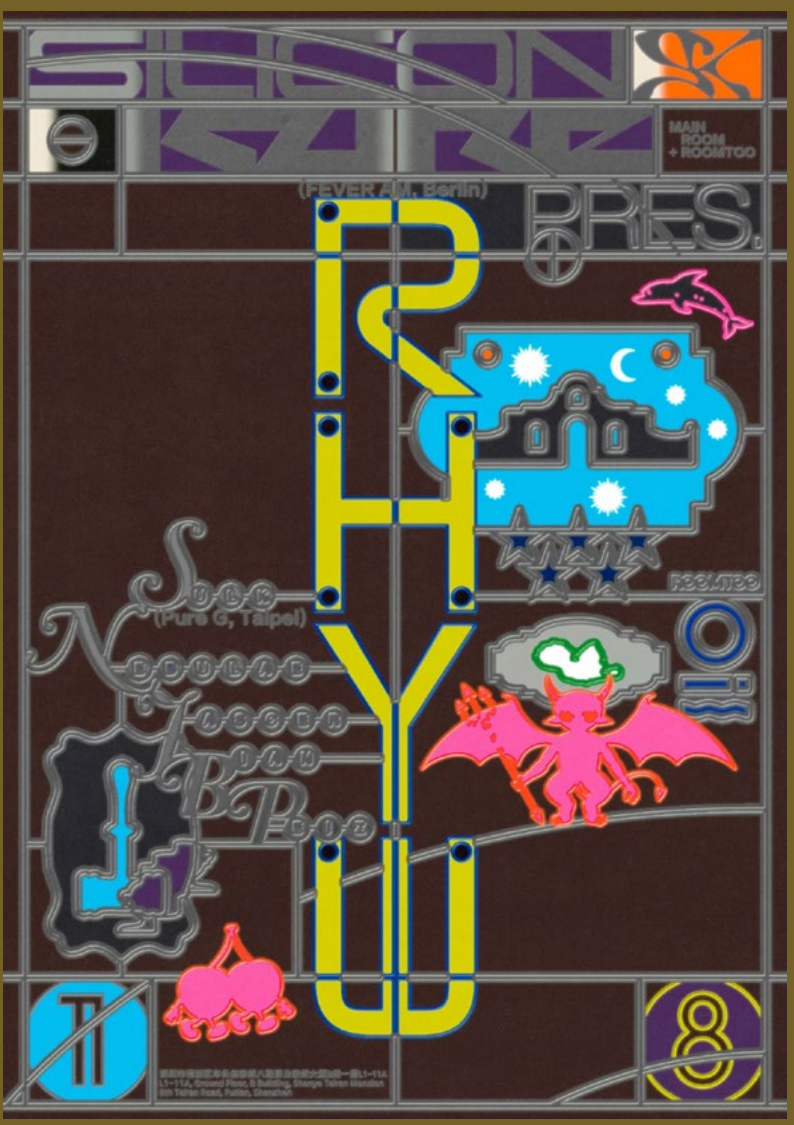


SOME WORK YOU UNDERSTAND IN HALF A SECOND. SOME WORK YOU CAN'T STOP LOOKING AT, AND YOU'RE NOT ENTIRELY SURE WHY.

Maybe this is a direct result of the age of optimisation: everything has a place. Sometimes, however, rebellion happens. This is where Visual Assault stems from. Rejection of perfection has its place. Listen.

Design should be neat and ordered, but every now and again, a Visual Assault on seasonal packaging is just what the doctor ordered.





A MASSIVE EXPANSE OF BLANK SPACE, THEN A CLUSTER WITH NO WARNING.



ABOVE LYKKE Lykke is a sustainable coffee brand pairing 100% compostable packaging with bold, eclectic illustrations that give every blend its own personality.

Order rejected mid-sentence. A tiny detail where it has no business being. Something slightly off-centre. A composition that just shouldn't work. It works anyway.

This isn't maximalism. Maximalism is loud and proud of itself. More is more. Every inch is accounted for. Visual Assault is restraint, then an ambush. A page that follows its own rules right up until it doesn't.

Slightly unnerving, deliberately so. Just enough friction to stop the eye slipping into autopilot and scrolling straight past. We mentioned this in our last report, Going Analogue: audiences want to know it's been touched by a human. This is the follow-on from that.

[FF/ FRAGMENTS]

HERE'S THE

FOR A WHILE, DESIGN HAS BEEN GETTING VERY GOOD AT BEING NEAT; THAT'S ABSOLUTELY FINE, IT HAS ITS PLACE, AND RIGHTLY SO, BUT EVERY SO OFTEN, LET CHAOS LIVE.

The expectation effect of the brain: grids, systems, templates, bento boxes. Everything is modular, responsive and perfectly in its place. There's value in that. But when everything is equally ordered, nothing

feels particularly important. We're living through an age of optimisation: every process streamlined, every interface simplified, every decision anticipated. There is something distinctly human about resisting that logic. Let the intrusive thought win. Let the blank space be there, off-kilter.

The point isn't chaos for chaos's sake. It's intentional chaos: a deliberate refusal to make everything immediately legible, predictable or comfortable. The human brain wants to understand. It wants to

complete the pattern, resolve the tension, figure out what it's looking at. Dismantling expectation is one way to earn its attention.

Modern life is heavily structured. Every so often, breaking that structure is exactly how a movement starts. Bentos and systems have their place. But when every brand is speaking in the same visual grammar, the difference starts to catch the attention. That's the opportunity.

BRAVERY LIVES OUTSIDE THE BOX, IF YOU DARE.

THING

“

**VISUAL
ASSAULT
IS RESTRAINT,
THEN AN
AMBUSH!**

– ANALOGUE
SEPTEMBER, 2026



TAKE THIS DO THIS



ABOVE

PLANT WORLD

Plant World is Mike Pharaoh's independent magazine celebrating plants, people and creativity, born from a desire to leave corporate branding behind and create something more personal and culturally driven.



- **Establish the rule before you break it.** An ambush only works if there was something to ambush. Build a visual system, establish the rhythm, then disrupt it.
- **Make the small stuff small.** Not everything needs to announce itself. Hide details in the margins. Give people something to find and come back to.
- **Create expectation and do the opposite.** Train the eye to anticipate one thing, then give it another. Seasonality, repetition and familiar formats are useful places to start.
- **Leave some friction in.** Not everything needs to be optimised for immediate comprehension. Sometimes the second look is the point.
- **Don't confuse chaos with freedom.** The strongest work feels uncontrolled while being extremely controlled underneath.

THE FUTURE ISN'T LESS DESIGN.
IT'S A DESIGN THAT KNOWS WHEN TO BREAK ITS OWN RULES.



CAN'T GET ENOUGH? WANT MORE? WE HAVE VOL. 1, 2, 3 READY TO READ [\[HERE\]](#)





NAME. *Faye Mathieson*

TITLE. TREND QUEEN

INFO. Faye leads the trend reports and heads up marketing at Analogue. The queen of Seriously Playful. Chaos and energy in equal measure. She spots trends the way other people spot the weather: everywhere, constantly, whether she's looking or not. Reading three things at once. Talking about three more. Never short of energy. If you meet her, she will mention Fresh Forward.



NAME. *DAVE ROBBINS*

TITLE. DESIGN DIRECTOR

INFO. Dave leads the visual language for Analogue's trend reports. Studio time is always tight, but chaos and fragmented time has been the recipe this time. Dave and Faye constantly hurl references, weird finds, and half-baked ideas at each other until something sticks. Filtering through the noise to keep things fresh is hard, but that is what keeps the report sharp. When not designing, you'll find Dave in the pit at a gig!



NAME. *Josh Watts*

TITLE. WEB MASTER



NAME. *Will Broadbent*

TITLE. MOTION MUSE

FEATURING

Katy Cowan

Founding Editor, Creative Boom

Mat Voyce

Your Friendly Neighbourhood Type Animator

Chloe Gordon Cordover

Content Editor and Marketing Manager, The Dieline.



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