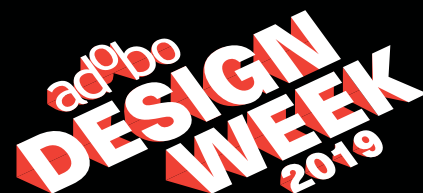




A logo for a 10th anniversary. It features the word "YEAR" in a bold, black, sans-serif font at the top. Below it, the number "10" is displayed in a large, white, sans-serif font, centered within a black square. This square is enclosed by a thick red border.



MAY 6 – 12

Design Exhibit **May 6–12, 2019**
Design Masterclass **May 9, 2019**
Design Conference **May 10, 2019**

Samsung Hall, SM Aura Premier,
Taguig City, Manila, Philippines



Adobo Design Awards
2019

Deadline for Entries **April 5, 2019**
Judging **May 7 & 8, 2019**
Awards Ceremony **May 10, 2019**



▲ www.adobodesignawards.asia



We Inform. Inspire. Connect.
We are the word on creativity.

adobo magazine is one of Asia's and the Philippine's most influential and leading media brand on Creativity, Marketing and Innovation. As the top resource for the latest intelligent and engaging news and stories on brands and businesses, current trends, industry issues, insights, consumer "hot buttons" and more, we aim to **Inspire, Educate** and **Connect the Global Creative Class** through **Content, Education** and **Community**.

adobo magazine has received numerous awards, including an unprecedented three Philippine Quill Top Awards; and the Lifetime Achievement Award at the International AD STARS in Busan, Korea in 2017.

YEAR



Lucille Tenazas

Design Excellence Award

In 2014, we introduced the **Lucille Tenazas Design Excellence Award**, named after New York-based design educator and practitioner, Lucille Tenazas. Tenazas is the Associate Dean in the School of Art, Media and Technology (AMT) at Parsons The New School for Design where she is the Henry Wolf Professor in Communication Design. She was the founding Chair of the Master of Fine Arts program in Design at the California College of the Arts (CCA) where she taught for 20 years. She is a recipient of the prestigious American Institute of Graphic Arts (AIGA) Award.

The Lucille Tenazas Design Excellence Awards trophy was designed by Tenazas, and she will select the winner of this prestigious award from among the top winners.



Adobe Design Awards 2019

Launched in 2007, the *adobe* Design Awards Asia aims to champion the best in design and recognize the talents behind the work. Now with over 20 categories and hundreds of entries, the competition is open to all design enthusiasts in the professional, freelance and student communities throughout Asia and beyond.

The competition has since grown to include international entries, raising the bar even higher to parallel global standards of creative excellence. An exemplary jury comprising of design luminaries reviews, scrutinizes, judges and selects the best of the best and the winners are revealed at the annual *adobe* Design Awards Asia awards ceremony. To further this cause, a design seminar series and an exhibit, forms part of the *adobe* Design Week.

As the word on creativity, *adobe magazine* was actively involved in passing the Philippine Design Competitiveness Act of 2013, or Republic Act No. 10557 to promote and strengthen Filipino design, providing for the purpose of having a national design policy.

In 2016 and 2017, *adobe magazine* was selected as the representative partner in Asia by D&AD, the most prestigious award-giving body in design.

Trophy designed by Plus63





Adobo Design
Awards
2019

THE JURY

JURY PRESIDENT



YANG YEO

Asia Pacific Creative Kaiju
Hakuhodo Inc.

Yang started at Saatchi & Saatchi Singapore in 1992. His leadership and track record earned him the PDA 'Designer of the Year' accolade. With his creative talent that has won him multiple awards like "Creative of the Year," "Agency of the Year," and "Marketer of the Year" from different award shows.

hakuhodo-global.com



NADYA KIRILLOVA

Creative Director
Dentsu Team B

Her career led her to events like the "2010 APEC Japan," and projects such as Sound of Honda / Ayrton Senna 1989. Her excellence resulted in a Titanium Grand Prix at Cannes and a Black Pencil at D&AD. Nadya creates original creative education programs to innovate and diverse education in Japan.

bbbbb.team/en



HIDETOSHI KURANARI

Creative Director
Dentsu Team B

In less than a year, he won in awards like Cannes and NYADC for his works in Dentsu Inc. He has worked on projects for the APEC 2010 conference, Tokyo Motor Show, IMF-World Bank Conference Tokyo, and Arita Porcelain Revitalisation project, to name a few.

bbbbb.team/en



JOWEE ALVIAR

Co-Founder, Team Manila
Founder & President of CDAP

Co-founder and Creative Director of TeamManila Lifestyle. Ranging from travel brochures, matchboxes to sweepstakes tickets, his impressive collection comes from his tireless rummaging in thrift shops. He hopes to preserve the collection of Philippine design for the future generations.

teammanila.com



AJ DIMARUCOT

Graphic Designer and
Creative Entrepreneur

One of the founders of the Communication Design Association of the Philippines. He started as an Art Director in Ogilvy & Mather. Currently, he creates iconic designs for brands like Nike, Jordan, and Adidas. AJ is also an entrepreneur who co-owns a hip baby clothing line with his wife.

ajdimarucot.com



JOHN ED DE VERA

Creative Director for Design
TBWA\Santiago Mangada Puno

Despite joining a little late in the game, the UST Fine Arts Major has won a number of awards and the #1 Art Director in the *adobo* Creative Rankings. When he is not teaching at the University of Asia and the Pacific, he creates paper crafts which attracted followers and collaborations with different brands globally.

johned.co



JAYSON ATIENZA

Artist & Creative Director

Visual artist based in Shanghai whose passion for painting has led him to the different parts of the world. He applies his signature style to an array of traditional and non-traditional canvases, painting the world with dynamic colors and strong line detail.

jaysonatienza.com



RICH TU

VP of Design, MTV
Member, AIGA NY
Board of Directors

An award-winning artist residing in Brooklyn, Rich is a recipient of "Young Guns" award from the Art Directors Club. He has exhibited at galleries and festivals in New York, Los Angeles, Berlin and hosts First Generation Burden, a podcast about immigrants within the creative industry.

richtu.com



DAN MATUTINA

Founder
Plus63 Design Philippines

Graphic designer and illustrator based in the Philippines. His style is described as a combination of angular, graphic shapes layered with hand-painted textures on print, digital and animation for brands like Apple, Google, Microsoft, Pinterest, Airbnb and many more.

twistedfork.me

More details on the jury at
adobodesignawards.asia

YEAR

10



adobo Design Week 2019, and the **adobo Design Awards Asia**, launches its 10th year with the theme, THINK DESIGN THINK. Design is one of the most powerful forces in our lives and must always be in service to make lives better. Good design makes good business. Design builds brand credibility and recognition by creating a consistent visual language, thus providing a connection to a brand's services, offerings, and experience. As creators, designers, brand owners, and as people who experience design in all its forms, be it visual, tangible, digital, or an experience, let us take this moment to re-evaluate the power of purposeful design and demonstrate the value of design thinking to create human-centric design that advances solutions for business, for life, for culture, and society. As the great Steve Jobs once said, "Design is not just what it looks like and feels like. Design is how it works."

The *adobo* Design Awards theme logo "Think Design Think" is a design collaboration between J. Walter Thompson Philippines and Plus63.



Adobo Design
Awards
2019

ABOUT THE THEME



“Design cannot be great simply by looking good. Creating something aesthetically pleasing can never be the ultimate goal. That’s too straightforward. **Good design must mingle with the zeitgeist. Design and ideas must go hand in hand, complementing one another. When this happens, both the idea and design can achieve maximum impact. That’s the goal.”**

Jayson Atienza
Visual Artist



“Be connected by design. Build your company from the ground up to innovate. Today that means everything from transforming business and brand, to building products and service, and crafting communications.”

Bob Greenberg
Founder & Executive
Chairman of R/GA



“Design is a conversation between you, your partners, and your audience. In that conversation, emotional intelligence is just as important as academics.”

Rich Tu
VP of Design, MTV
Board of Directors, AIGA NY



“Design is a way of looking at the world. You produce an artifact or create a system with a set of conditions, an infrastructure or an apparatus where you’ve done half the equation and you leave the rest to whoever wants to participate.”

Lucille Tenazas
Graphic Designer
Associate Dean, Parsons
School of Design New York
Tenazas Design



“Design thinking packages a designer’s way of working for a non-designer audience by codifying their process into a prescriptive, step-by-step approach to creative problem solving that can be applied by anyone to any problem.”

Natasha Jen
Partner, Pentagram NY



“Design is viewed as a process—something that would be multi-sensory, immersive, and would immediately add value to their customer experience. Something that has brought in good brand experience and growth for business.”

Jim Fuentebella
Chief Marketing Officer, Max’s Group





“While design finds solutions to current problems, it can also help us become resilient to uncertainties brought about by our rapidly changing world. **Design & design thinking allow us to think ahead and open up our imagination to various possibilities.”**


Dan Matutina
Founder, Plus63 Design Philippines





PROFESSIONAL CATEGORY


 **PRESS & POSTER**
Press advertising that has appeared in local, national or international press. Includes interactive print or special executions in newspapers and magazines (e.g. Print Ads, Wrap-around, Posters, Signs, Flyers or Leaflets). Printed posters that have been displayed in conventional spaces and can include digital and interactive poster sites.

 **OUTDOOR/AMBIENT**
Design rendered on any Out-of-Home (OOH) medium (e.g. billboards, stunts, street furniture, live events, pop-up shops, installations, 3D billboards, and digital OOH).

 **BRANDING/CORPORATE IDENTITY**
Graphic design that represents the company, brand, product or event's trademark with applications across various corporate collaterals and visual identity platforms (e.g. logos, branding schemes, catalogues, stationery, and multi-platform branding).

 **PACKAGING DESIGN**
Design of the shape and form of a piece of packaging with a focus on functionality. An actual container, graphics, or visible outer presence of a product. The container may be a box, bottle or label to an elaborate system of boxes and inner packaging (e.g. consumer packaging, luxury packaging, structural packaging, and sustainable packaging).


 **PRODUCT/INDUSTRIAL DESIGN**
Design of a tangible material or 3-dimensional product that combines design and functionality, manufactured for use or for sale (e.g. consumer product design, industrial product design, wearable technology, sustainable product design, and prototypes).


 **BOOK DESIGN**
Design for publishing in any genre, whether sold commercially or released for free (e.g. trade books, children's & young adult books, culture, art & design books, illustrated books, cookbooks, travel guides, specialist and limited edition covers, coffee table books, e-books and digital books).


BOOK COVER
Design rendered on the book's protective covering.
ENTIRE BOOK
The holistic value of the book.
SPECIAL LAYOUT
The specially designed layout or execution that forms part of the book, excluding the cover.
ILLUSTRATIONS
The illustrated visuals.
PHOTOGRAPHY
The photos in a book.


 **MAGAZINE & NEWSPAPER DESIGN**
Design of consumer magazines, trade magazines, independent magazines, fashion magazines, magazine supplements, newspaper supplements, both digitally and in print.

MAGAZINE / NEWSPAPER COVER
Design rendered on the magazine's or newspaper's protective covering.
ENTIRE MAGAZINE / NEWSPAPER
The holistic value of the magazine or newspaper.
MAGAZINE / NEWSPAPER SUPPLEMENT
Supplementary publication of a magazine or newspaper.
MAGAZINE / NEWSPAPER SECTIONS
Specially designed sections of a magazine or newspaper.
DIGITAL MAGAZINE / NEWSPAPER
A magazine or newspaper published on a non-print platform.

 **GRAPHIC NOVELS & COMIC BOOK**
GRAPHIC NOVEL/ COMIC BOOK COVER
Conceptual designs applied on the panels or spine of the book.
ENTIRE GRAPHIC NOVEL/ COMIC BOOK
The graphic novel or comic book's overall artistic impact.
CHARACTER DESIGN IN A GRAPHIC NOVEL / COMIC BOOK
Original character design in a graphic novel or comic book.
ILLUSTRATION IN A GRAPHIC NOVEL / COMIC BOOK
Original illustrations rendered in a graphic novel or comic book.

 **GRAPHIC DESIGN**
Graphic design is communication design that projects ideas and experiences with visual and textual content. The form of the communication can be physical or virtual, and may include images, words, or graphic forms (e.g. catalogues, invitations, printed games, and direct mail).

 **ILLUSTRATION**
A drawing, painting or image created for the purpose of visualizing a message.
ILLUSTRATION
APPLIED ILLUSTRATION
(e.g. t-shirts, bags, books, posters, print ads, and album covers)

 **TYPOGRAPHY**
The use of artistic elements in laying out or arranging typefaces to best achieve the desired visual effect.

CUSTOM TYPEFACE
Originally designed set of fonts, digital or hand-lettered.
APPLIED TYPOGRAPHY
The use of type as a design element.

PROFESSIONAL CATEGORY



PHOTOGRAPHY

Any real-life images captured or recorded by a camera, including professional equipment and camera phones.

COMMERCIAL PHOTOGRAPHY

For advertising and promotional purposes.

EDITORIAL PHOTOGRAPHY

Published in magazines, newspapers or online for editorial purposes.

DIGITAL IMAGING / RETOUCHING

Creative rendering of an image with the use of photo editing software.



FILM ADVERTISING

Any video work that promotes a certain brand, product or service (e.g. TV commercials, cinema commercials, TV program credits, TV program promotions, public service commercials, branded content, music videos, station IDs, trailers, corporate or event AVPs, infomercials, documentaries, news features, animated videos, and social media videos).



BRANDED CONTENT & ENTERTAINMENT

Commercial films, branded content, documentaries, cartoons, viral films, VOD and streaming content, interactive films, immersive content, live broadcast, etc.



FILM/VIDEO CRAFT

Creativity and virtuosity in the service of storytelling through moving pictures.

CINEMATOGRAPHY

Visual and cinematic output of a motion picture photography.

DIRECTION

The craft of a film's artistic and dramatic aspects.

EDITING

The stitching of the shots in a film.

CASTING

The portrayal of the film's characters.



VISUAL EFFECTS / VIDEO GRAPHICS

ANIMATION

Video output using traditional, freehand or computer animation techniques.

VISUAL EFFECTS / CG ANIMATION

Practical or computer-based graphics in movement.

CHARACTER ANIMATION

Animation that brings characters to life.

MOTION GRAPHICS

Animation that uses graphic design as a main component.



ENVIRONMENTAL / SPATIAL DESIGN

Installation and interior design of a 3-Dimensional space for retail, promotion or events (e.g. booth space, retail design, trade show & exposition design, pop-up store display, window display, art exhibits, events space, public spaces, exhibition design, etc.).



PRODUCTION DESIGN

The overall look and design of a film set, stage set, TV commercial, broadcast, video production to illustrate the visual style of the story (e.g. set design, costumes, exhibits, props, location, stage, etc.).



WEARABLE DESIGN

Innovative design of any product that may be worn such as clothing/apparel and fashion accessories (e.g. costumes, headdress, clothes, bags, jewelry, watches, hats, shoes, wearable technology, scarves, headbands, and other accessories).



DIGITAL/INTERACTIVE DESIGN

Interactive interface, or motion designs used for digital purposes (e.g. websites, game design, user interface (UI) design, user experience (UX) design, apps, web banners, augmented reality (AR), virtual reality, Internet of Things, 3D mapping, social media, tweets, etc.).



MOBILE

Design created specifically for use in mobile devices—phone or tablet (e.g. mobile content, mobile advertising, vertical storytelling, mobile apps, etc.).



RADIO/AUDIO/SOUND DESIGN

Radio advertising and audio content for a brand, product, or service that pushes the boundaries of the medium—through sound design, original composition, existing music, and adapted music.



INTEGRATED DESIGN

An integrated design system implemented across media, platforms, and products.



EMERGING TECHNOLOGY

Design that uses emerging technology. Design that pushes the boundaries what can be done using technology. Entries may still be in beta mode (e.g. blockchain, cryptocurrency, bioengineering, etc.).



SUSTAINABLE DESIGN

Environmentally sustainable design of physical objects, the built environment, and services to comply with the principles of ecological sustainability.

▼ DESIGN PURPOSE

For each entry, the purpose would need to be identified in the entry form.

DESIGN FOR PURPOSE

Design of an individual, product, company, brand or event for purposes of advertising, promotion or endorsement.

DESIGN FOR GOOD

Design of a company or individual's campaign to support a worthy cause that demonstrates commitment to integrate responsible practices into daily business operations that create social and environmental impact (e.g. advocacy, corporate social responsibility (CSR), and public service).

PROFESSIONAL/STUDENT

THE THEME

adobo Design Week 2019, and the **adobo Design Awards Asia**, launches its 10th year with the theme, THINK DESIGN THINK. Design is one of the most powerful forces in our lives and must always be in service to make lives better. Good design makes good business. Design builds brand credibility and recognition by creating a consistent visual language, thus providing a connection to a brand's services, offerings, and experience. As creators, designers, brand owners, and as people who experience design in all its forms, be it visual, tangible, digital, or an experience, let us take this moment to re-evaluate the power of purposeful design and demonstrate the value of design thinking to create human-centric design that advances solutions for business, for life, for culture, and society. As the great Steve Jobs once said, "Design is not just what it looks like and feels like. Design is how it works."

Entries must be fresh work that responds to the brief, that is, this year's Open Category theme, THINK DESIGN THINK. The entry submission requires a Concept Board to allow the campaign to be clearly understood by the judges. Aside from the Concept Board, you can include in your submission the actual finished product, prototype, URL, video, or the design manifestation in any format. The work for the Open Category will be judged based on brilliance and feasibility of the idea, and the potential of the design to affect change or solve a problem.

In the OPEN CATEGORY, we invite professionals, students, and freelancers to think of ideas that offer creative solutions to businesses, services, and experiences that people navigate in their daily lives. This category challenges a new generation of creatives to consider how design thinking and its articulations can open up limitless possibilities, how the power of purposeful design can advance solutions for business, for life, for culture, and for society. THINK DESIGN THINK.

Open Theme Category
Concept Board Outline

- Title of entry and brand name
- Problem
- Insight
- Synopsis of the big idea
- Design execution
- Entrant name/s

Examples where good design & design thinking can be applied:



TRAFFIC CONGESTION

Where one's productivity is wasted in traffic, and productivity valued at millions of pesos and dollars is lost.



PLASTIC POLLUTION

The Philippines has a big share in polluting the oceans. By being an everyday consumer of single-use plastics and sachets, we harm the environment and all the creatures that dwells in it. This calls for companies to give alternatives to its consumers but how can design communications reverse the pollution and resolve the related problems?



CREATIVITY BY HAND

Computer rendered works weigh easier than handwriting and traditional drawing but using the hands to create encourages the brain to engage with the information while improving literacy and comprehension. It also improves emotional intelligence and problem-solving skills. How does a design solution encourage using the tactile sense and reap its benefits?

JUDGING AND ELIGIBILITY

In judging the entries, the jury will consider three things:

1. The work must be highly original and an inspiring idea.
2. It must be exceptionally well-executed.
3. It must be relevant in context to the theme.

Judges must abstain from voting if they have worked on an entry or if the entry is from the judge's agency or company.

▼ PROFESSIONAL CATEGORY AWARDS

Gold, Silver, and Bronze Awards may be awarded in each category. Shortlisted entries will be given awards certificates.

▼ BEST IN SHOW AWARDS

The Best of Show Awards will be selected from among the Gold winners. The Best of Show Awards will be given for:

- Best of Show – Design for Purpose
- Best of Show – Design for Good

▼ OPEN THEME CATEGORY AWARDS

PROFESSIONAL WINNERS

Gold, Silver, and Bronze Awards will be given to the best entries as selected by the jury.

STUDENT WINNERS

For the student entries in the Open Theme Category on Think Design Think, the jury will award deserving Gold, Silver, Bronze awards and determine the Shortlisted entries. Shortlisted entries will receive award certificates.

- ▲ The *adobo* Design Awards Asia is open to all parties involved in the use of design for advertising, marketing and promotional purposes, such as design agencies, advertising agencies, advertisers, students, enthusiasts, etc.
- ▲ For the Professional Category, entries submitted must have been commissioned by a client, or published and produced for advertising and promotional purposes or released for public consumption (such as editorial designs). No prototypes!

All work entered must have been commercially released between 1 January 2018 to 5 April 2019. Winners of previous design competitions within this period may also be eligible for entry.

By submitting an entry, the entrant vacknowledges that the commissioning client has the intellectual property rights over the brand being advertised in the submitted work.

- ▲ For the Open Category, designs must be unique, original and never been published, distributed commercially or released in any form.

Work should not have been entered in any design competition/awards show and specifically follows the brief given by *adobo* Design Awards Asia. By submitting an entry, the entrant acknowledges that he/she is the owner of the work and that he/she owns all intellectual property rights over the same.

- ▲ By submitting an entry, the entrant expressly agrees and undertakes to save *adobo magazine* or any of its officers, employees and agents, free and harmless and/or properly indemnified in respect of any and all fees, royalties, and/or damages caused by entrant's infringement of any copyright trademark, patent and all other intellectual property rights of any third person or party.

- ▲ The entrant shall bear the costs for the fees and services required for the creation, delivery and submission of his work.

- ▲ The Organizers reserve the right, in its sole discretion, to refuse entries, which offend national or religious sentiments or public taste.

- ▲ Any entry which, up to and including the final day of judging, has infringed upon any voluntary regulatory codes of practice or has infringed upon any intellectual property rights of any third person or party, is not eligible.

It shall be the entrant's responsibility to inform the Organizers of any infringement issues that have arisen prior to the judging and awards ceremony.

- ▲ By submitting an entry, the entrant acknowledges the right of *adobo magazine* to use it for exhibition and publication.

- ▲ By submitting an entry for the Open Category, the entrant acknowledges the right of the Organizer (*adobo magazine*) to use the entry for publicity, marketing, creative or advertising purposes without additional cost to the Organizer.

- ▲ All winning entries may be used by the Organizer (*adobo magazine*) and its assigned category sponsor for marketing, creative or advertising purposes, without any additional compensation to the entrant.

Under the Intellectual Property Code of the Philippines, the copyright of a work is protected by the sole fact of their creation, irrespective of their mode or form of expression, as well as of their content, quality and purpose (Section 172.2, Chapter II, Part IV).



Adobo Design
Awards
2019

LEGAL TERMS

▼ FOR THE OPEN THEME CATEGORY

Submission of any entry gives the organizer (*adobo magazine*) and its assigned category sponsor the exclusive rights for any marketing, creative or advertising, free use of the art materials.

All winning entries may be used by the organizer (*adobo magazine*) and its assigned category sponsor for marketing, creative, or advertising purposes.

▼ NO LIMIT TO ENTRIES

There is no limit to how many entries each contestant can submit per category. The corresponding entry fee applies for each submission e.g. the same work may be entered as a Poster and as an Illustration, this can qualify as the work for a Category Award in both formats, provided the work was entered individually under each format, with the corresponding entry fees paid.

Similarly, one campaign may be entered for two different purposes (Design for a Purpose or Design for Good) and can qualify the work for both Best in Show Awards, provided the work was entered individually for each purpose, with the corresponding entry fees paid.

▼ TRANSLATION

For entries that are not in English and does not include subtitles, please do include an English translation to accompany the entry.

▼ PREPARATION OF POSTER ENTRIES

Poster entries must be uploaded online for submission and pre-qualification with the following specifications:

Resolution: 300 dpi
Dimension: 5400 pixels by 7200 pixels
Format: TIFF
Color Space: CMYK

All poster entries that qualify for judging will be evaluated in printed form. Submit poster or proof, no larger than 18 x 24, mounted on a black illustration board or foam board, with a 3-inch border.

Entry Form B must be attached with a high resolution material for identification.

There is also an option for the organizer (*adobo magazine*) to print the entry with an additional charge of Php 1,500.00 per image.

▼ AUDIO, MOTION GRAPHIC & VIDEO ENTRIES

Multimedia entries must be uploaded online for submission, and with the following specifications:

Audio: ACC, WAV, MP3
Container: MP4
• No Edit Lists
• Moov atom at the front of the file (Fast Start)
Audio Codec: AAC-LC
• Channels: Stereo
• Sample rate 96khz or 48 khz
Video Codec: H.264
• Progressive scan (no interlacing)
• Variable bitrate
Resolution: 1920 x 1080, Frame Rate: 30 fps
Bitrate: 16 Mbps

▼ ENTRY FEES

Professional Category
PHP 6,000
US\$ 150

Open Category
Student Rate - FREE
PHP 6,000
US\$ 150
Rates are inclusive of 12% VAT.

For campaign entries, a maximum of two boards will be accepted per entry without additional entry fee. Additional boards will be subject to the corresponding entry fee.

▼ SUBMISSION OF ENTRIES

Registration must be accomplished on the official website: adobodesignawards.asia

Once confirmation of registration, submission, and payment details are received via email, proof of payment (deposit slip) may be sent to events@adobomagazine.com. Cash payments or cheques may be delivered on or before April 5, 2019 to:

• *adobo magazine*
Unit 102, Bldg. 2, OPVI Center
2295 Pasong Tamo Extension
Makati City 1231, Philippines
• adobodesignawards.asia
• designawards@adobomagazine.com
• +63 2 845 0218 / +63 2 845 5351



FORM A

Fill up and send this form, entry fee, and entries to *adobo magazine*.

5 APRIL 2019

Deadline for submission

Submit entries to
adobo magazine
Unit 102 Ground Floor,
Building 2, OPVI Center
2295 Pasong Tamo Ext.
Makati City 1231, Philippines

ENTRY FEES

Professional Category
PHP 6,000
US\$ 150
Open Theme Category
PHP 6,000
Students - FREE
US\$ 150
Rates are inclusive of 12% VAT.

For campaign entries, a maximum of 2 boards will be accepted per entry without additional fee. Additional boards will be subject to the corresponding entry fee.

Adobo Design
Awards
2019

FORM B

Cut and attach this form to the back of each piece you are entering.

ENTRY FORM

ENTRANT INFORMATION

Name : _____
☐ Professional ☐ Student

Company/School : _____

Designation/Program & Year Level : _____

Address : _____

Contact No. : _____

Email Address : _____

FOR PROFESSIONAL CATEGORY

Title of Entry : _____

Client / Advertiser : _____

Date of Release : _____

- | | | |
|---|--|--|
| <input type="checkbox"/> Press & Poster | <input type="radio"/> Character Design in a Graphic Novel/Comic Book | <input type="checkbox"/> Visual Effects/Video Graphics |
| <input type="checkbox"/> Outdoor/Ambient | <input type="radio"/> Illustration in a Graphic Novel/Comic Book | <input type="radio"/> Animation |
| <input type="checkbox"/> Branding/Corporate Identity | <input type="checkbox"/> Graphic Design Illustration | <input type="radio"/> Visual Effects/CG Animation |
| <input type="checkbox"/> Packaging Design | <input type="radio"/> Illustration | <input type="radio"/> Character Animation |
| <input type="checkbox"/> Product/Industrial Design | <input type="radio"/> Applied Illustration | <input type="radio"/> Motion Graphics |
| <input type="checkbox"/> Book Design | <input type="checkbox"/> Typography | <input type="checkbox"/> Environmental/Spatial Design |
| <input type="radio"/> Book Cover | <input type="radio"/> Custom Typeface | <input type="checkbox"/> Production Design |
| <input type="radio"/> Entire Book | <input type="radio"/> Applied typography | <input type="checkbox"/> Wearable Design |
| <input type="radio"/> Special Layout | <input type="checkbox"/> Photography | <input type="checkbox"/> Digital/Interactive Design |
| <input type="radio"/> Illustrations | <input type="radio"/> Magazine & Newspaper Design | <input type="checkbox"/> Mobile |
| <input type="radio"/> Photography | <input type="radio"/> Magazine/Newspaper Cover | <input type="checkbox"/> Radio/Audio/Sound Design |
| <input type="checkbox"/> Magazine & Newspaper Design | <input type="radio"/> Entire Magazine/Newspaper | <input type="checkbox"/> Integrated Design |
| <input type="radio"/> Magazine/Newspaper Supplement | <input type="radio"/> Magazine/Newspaper Sections | <input type="checkbox"/> Branded Content & Technology |
| <input type="radio"/> Magazine/Newspaper Sections | <input type="radio"/> Digital Magazine/Newspaper | <input type="checkbox"/> Sustainable Design |
| <input type="checkbox"/> Graphic Novels & Comic Book | <input type="checkbox"/> Film Advertising | |
| <input type="radio"/> Graphic Novel/Comic Book Cover | <input type="checkbox"/> Branded Content & Entertainment | |
| <input type="radio"/> Entire Graphic Novel/Comic Book | <input type="checkbox"/> Film/Video Craft | |
| | <input type="radio"/> Cinematography | |
| | <input type="radio"/> Direction | |
| | <input type="radio"/> Editing | |
| | <input type="radio"/> Casting | |

FOR OPEN THEME CATEGORY

Title of Entry : _____

Client / Advertiser : _____

Format/Medium : _____

☐ Professional Category

☐ Open Theme Category

Title of Entry : _____

Client / Advertiser : _____

Format : _____

☐ Design for Purpose

☐ Design for Good

Entrant Name : _____

Company/School : _____

Address : _____

Contact Person : _____

Mobile No. : _____ Email Address : _____

PARTNERS

CONTACT INFORMATION

PRESENTED BY

ad^obo
magazine

EVENT PARTNERS



OFFICIAL TABULATOR



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