The idea of design.

Fredrik Averin,
Design Director &
Graphic Designer[1]

(503) 515-5796
fredrik@fredrikaverin.com
www.fredrikaverin.com

Profile
I've been fortunate to collaborate with some amazing creatives, agencies, and clients since graduating with my MFA in graphic design from Konstfack in Stockholm, Sweden. I've had the privilege of traveling the U.S. (and sometimes the world) to solve creative problems for Apple, GE, JBL, harman/kardon, Microsoft, and Seagate to name a few. I believe that active listening, good communication, and camaraderie are the main tools that foster a culture of positivity where both individuals and ideas can blossom.

I was born in Stockholm, Sweden, raised in Finland, Saudi Arabia, Argentina, Tunisia, and San Diego between the ages of 6–18, then went to college back in Sweden, and have now lived on the U.S. West Coast since 1998, and in Portland, Oregon since 2000.

I'm currently available to collaborate on high-quality design projects locally, nationally, internationally, or remotely. If you think we could make something great together, or simply want to talk about design,[2] please get in touch.

Philosophy
Everything is designed, whether intentionally or not, and everyone responds to design in some way. But perhaps more importantly, the idea of design has context. It comes from a history and exists within a social, cultural, or business context. In a corporate identity, it can be the expression of an experience that sits within many experiences, some of which are competitive, some of which are supportive. In digital, it can be how an identity comes to life through user experience and interaction. In a book, it can be the expression of an idea with the author's or designer's intent in mind. The idea of design is a wonderfully complicated and nuanced notion.[3]

Work experience
• All foundational principles and elements of identity design—logotypes, marks, color theory, typography, patterns, art direction, identity systems, and guidelines

• All communication extensions of design—websites, digital and traditional campaigns, interactive experiences, information graphics, collateral, packaging

• Leading rebranding efforts at all scales—from start-up and mid-size, to Fortune 500 companies

• Leading creative teams both on the agency and client side

• Leading projects directly with clients

• Joining agencies in a part-time capacity and adding value

• Brand strategy

• Naming

• All forms of creative problem solving

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1. Not sure who I'd be if I wasn't a designer.
2. I can talk about design all day long.
3. Thank you to all my mentors, colleagues, and clients who taught me so much over the years.

Curriculum Vitae
December 2016–Present
Design Director & Graphic Design Consultant
Portland, OR, San Francisco, CA, Seattle, WA

May 2011–December 2016
Lead Creative Director
Razorfish / SapientRazorfish
Portland, OR

August 2006–April 2011
Design Director & Graphic Design Consultant
Portland, OR

May 2004–July 2006
Creative Director
Avenue A / Razorfish
Portland, OR

June 2001–April 2004
Senior Art Director & Graphic Design Consultant
Portland, OR

May 1999–October 2001
Senior Art Director
marchFIRST
San Francisco, CA, Portland, OR

July 1998–May 1999
Designer
Landor Associates
San Francisco, CA

June 1996–June 1998
Assistant Art Director
HLR / Drömfabriken BBDO
Stockholm, Sweden

June 1995–May 1996
Assistant Art Director
Villmer Reklambyrå
Stockholm, Sweden

Education
August 1994–June 1998
Master of Fine Arts (MFA) with a Focus on Graphic Design
Konstfack—University College of Arts, Crafts, and Design
Stockholm, Sweden

Fluencies
English, Swedish, Spanish (just a bit rusty), MacBook Pro, Adobe CC design applications, Sketch, Figma, Microsoft Office, keyboard short-commands, fonts, proper typesetting and kerning, graphic design history, design books, and coffee.