



# Eddie Opara

joins AIGA Portland for



# PARASITES

B V B V

The Power of Design in Evolving Spaces

Wednesday, April 26, 2017

PNCA



**Portland**  
the professional  
association for design



# About the Event

## PARASITES:

### The Power of Design in Evolving Spaces

Wednesday, April 26, 2017

PNCA

#### Daytime Workshop

9:30am–4pm

PNCA

Join AIGA Portland with special guest: Pentagram Partner, Eddie Opara; at Pacific Northwest College of Art. British-born Nigerian, Eddie Opara brings his multi-disciplinary background to the Portland scene and invites the community to join him for a daytime workshop of prototyping and making. The workshop will be a hands-on experience that will challenge you to re-image, craft new purposes, and infuse meaning within everyday spaces. Spots in the workshop will be limited to the first 20 enrollees.

#### Evening Discussion

6:30pm–9pm

PNCA, Mediatheque

Eddie Opara will follow the workshop with an evening discussion about the meaning and application of design in everyday spaces. He will share case studies and delve into topics of prototyping, experimentation, ideation, and more. Attendees will partake in an engaging dialogue and conversation with Opara, and explore different perspectives on the future practice of Graphic Design.

Tickets for both workshop and evening discussion will be available for purchase separately, or together in a discounted package.

To sponsor, partner or find out more about the event, email [programming@portland.aiga.org](mailto:programming@portland.aiga.org) or visit our website at <http://portland.aiga.org>



# About the Speaker

Eddie Opara  
Partner, Pentagram



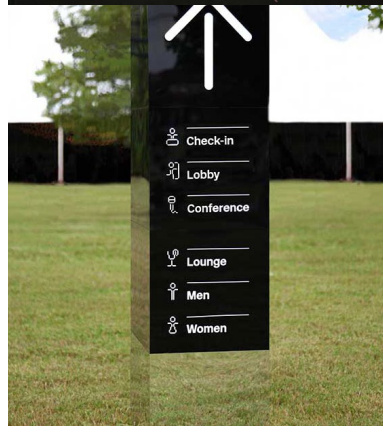
Eddie Opara was born in Wandsworth, London in 1972. He studied graphic design at the London College of Printing and Yale University, where he received his MFA in 1997. He began his career as a designer at ATG and Imaginary Forces and worked as a senior designer/art director at 2x4 before establishing his own studio, The Map Office, in 2005. He joined Pentagram's New York office as partner in 2010.

Opara is a multi-faceted designer whose work encompasses strategy, design and technology. His projects have included the design of brand identity, publications, packaging, environments, exhibitions, interactive installations, websites, user interfaces and software, with many of his projects ranging across multiple media.

His clients have included Cooper Hewitt, Smithsonian Design Museum, Grace Farms, the Menil Foundation, the Studio Museum in Harlem, the Queens Museum, Santander, St. Regis Hotels, the Corcoran Group, Morgan Stanley, New York University, UCLA Architecture and Urban Design, Skidmore Owings & Merrill (SOM), Grimshaw Architects, (ARO) Architecture Research Office, Harry N. Abrams and Princeton Architectural Press.

Opara has won numerous awards including a Gold Cube from the Art Directors Club and honors from D&AD, the Society for Experiential Graphic Design (SEGD), Type Directors Club, Tokyo Type Directors Club, the American Institute of Graphic Arts (AIGA) and Communication Arts. His work is in the permanent collection of the Museum of Modern Art and has appeared in publications such as Wired, Fast Company, Creative Review, Archis, Surface and Graphis.

Opara is a senior critic at the Yale University School of Art. He has taught at the Rhode Island School of Design, the Columbia University School of Architecture and the University of the Arts, Philadelphia. He is a member of the distinguished design society, Alliance Graphique Internationale. Opara recently authored a book, Color Works, published by Rockport. He was named one of Fast Company's 100 Most Creative People in Business in 2012 and 2014, and was featured in Ebony Magazine's Power 100 list.



...KNOWLEDGE WITHIN...  
...RATHER THAN TO SEEM SO...  
...WHATEVER IS DONE WITHOUT OSTENTATION, AND WITHOUT PEOPLE BEING WITNESSES TO IT, IS, IN MY OPINION, MOST PRAISEWORTHY. NOT THAT THE PUBLIC EYE SHOULD BE ENTIRELY AVOIDED FOR GOOD ACTIONS DESIRE TO BE PLACED IN THE LIGHT, BUT NOTWITHSTANDING THIS, THE GREATEST THEATER FOR VIRTUE IS CONSCIENCE.  
...PLEASURES BLINDS (SO TO SPEAK) THE EYES OF THE MIND AND HAS NO FELLOWSHIP WITH VIRTUE. IT IS NOT A VIRTUE, BUT A DECEPTIVE COPY AND IMITATION OF VIRTUE.  
...IT IS NOT ENOUGH NEARLY TO POSSESS SHOULD BE PRACTICED.  
...I WISH NOT SO MUCH TO BE VIRTUOUS, AS TO SEEM TO BE JUSTICE, THE CROWNING GLORY OF VIRTUES, COURAGE OF RIGHT, WHICH CHAMPIONS THE CAUSE OF RIGHT, HONOR IS THE REWARD OF VIRTUE.  
...SINCE AN INTELLIGENCE COMMON TO US ALL MAKES THINGS KNOWN TO US, AND FORMULATES THEM IN OUR MINDS, HONOURABLE ACTIONS ARE ASCRIBED TO US BY VIRTUE, AND DISHONOURABLE ACTIONS TO VICE; AND ONLY A MADMAN WOULD CONCLUDE THAT THESE JUDGMENTS ARE A MATTER OF OPINION, AND NOT FIXED BY...



# Portland

the professional  
association for design

**Our mission** To unite, educate and advance the Portland design community.

## Unite

Fostering dialogue and cultivating relationships  
Creating shared experiences and opportunities for collaborative engagement  
Bridging the gap between levels of experience and expertise

## Educate

Providing creative, strategic and professional guidance  
Producing and distributing original content  
Offering instruction, critique and mentorship in distinctively supportive environments

## Advance

Delivering opportunities for professional growth  
Taking a leadership position on design both nationally and internationally  
Expanding the reach and role of design in business and society

## Portland Design Community

Practitioners and students of design and related creative fields  
Friends, fans and patrons of design and the visual arts  
Clients, partners, sponsors and representatives of the broader Portland business ecosystem



## Design Week Portland

Design Week Portland is a week-long, city-wide series of programs exploring the process, craft, and practice of design across all disciplines. Our mission is to increase appreciation and awareness about design and its far-reaching effects on matters of cultural and social relevance, including community development, education systems, and the economy.

Portland has always been a bit different. And within the last decade or so, the rest of the world has taken notice. Forever pushing forward, our compact city continues to emerge as a dynamic center of creativity, composed of a vital community of designers and makers at its core. We create. We collaborate. We try new things. We grow. And so, to best reflect the culture here, Design Week Portland stitches together the events and happenings that will connect, educate, and inspire.

# Sponsorship Opportunities

## PLATINUM

Cash - \$7,000 / In-Kind - \$14,000

Logo projected at event

Large logo on event signage

Presenting sponsor logo on event web page

Listing as presenting sponsor with event in AIGA Portland eNewsletter, press briefs and website

Dedicated tweets as presenting sponsor on AIGA Portland's Twitter stream

8 passes for the evening event

## GOLD

Cash - \$5,000 / In-Kind - \$10,000

Medium logo on event signage

Contributing sponsor logo in event program

Contributing sponsor logo on event web page

Listing as contributing sponsor with event in AIGA Portland eNewsletter, press briefs and website

Dedicated tweets as contributing sponsor on AIGA Portland's Twitter stream

6 passes for the evening event

## SILVER

Cash - \$2,500 / In-Kind - \$5,000

Company name listing on event signage

Supporting sponsor name listing on event web page

4 passes for the evening event

## BRONZE

Cash - \$1,000 / In-Kind - \$2,000

Company name listing on event web page

2 passes for the evening event

In-Kind contributions may include:

- Beer/wine/liquor
- Food
- Printing and collateral  
(could be sponsor branded)
- Product or service giveaways
- Videography
- Live tweeting/social media support
- Photography

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# Contact

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