



044/ thisislove studio

International Design Hotel is a small luxury and design hotel located in the centre of Lisbon that stands for a new hotel concept, providing a personal stay for each customer within four existing scenarios from the four corners of the world: Urban feeling, Tribal setting, Zen feeling and Pop atmosphere. Suggestive photography, catch phrases and statements took inspiration from Lewis Carroll's "Alice in Wonderland", Andy Warhol's quotes, everyday expressions and proverbs. Promotional brochure designed for International Design Hotel. In A5 format this brochure combines high quality images with minimal information and stimulating statements keeping in mind the hotel's feeling and character.

001/ - Sign number
Büro North - Studio name
FCRM - Client name
Australia - Country

The Falls Creek Alpine Resort required the development of a wayfinding system to help visitors navigate the complex ski resort. The designed system needed to be an environmentally conscious solution to match the resort's claim as the first alpine-based organisation to be benchmarked by Green Globe 21: the international certification program for sustainable tourism. A modular system of sign types was created to provide information in a wide variety of directions to suit the complex village layout. The design of the sign system aims to promote the highest possible visibility of information while retaining the smallest presence of supporting structure.. - Sign description

038/
studio mon oeil
Rhône Alpes Cinéma
France

039/
Büro North
Balancea
Australia
Balancea is a boutique residential tower on Melbourne's leafy St. Kilda Road promenade. Sunland Group asked us to create a design that would complement the work of architects Wood Marsh. A pattern based on the form of the architecture and a corinthian column were created, which set the framework for the logotype, patterned screening and signage throughout the complex. The large logo sign at the front of the building stands about two meters high and creates an elegant, almost abstract, entry statement to Balancea.
Team:Soren Luckins, Sarah Napier, Tom Allnutt, Daniel Bovalino
Photography: Peter Bennetts

040/
Mario Eskenazi
Grupo Tragaluz
Spain

La señalización como extensión de la Identidad. Para la señalización de Cuines Santa Caterina se ha aplicado el sistema de identidad creado para su comunicación. Este se basa en la idea del restaurante, que son diferentes tipos de cocina (mediterránea, vegetariana, oriental, etc.) en diferentes barras en un mismo espacio. Esto sumado a la posible duplicidad del nombre: Cuines Santa Caterina-Santa Caterina cuina. La solución radicó en superponer los dos nombres, lo que determinó un código de superposiciones que es lo que se aplicó en la señalización.

041/
emmanuelle moureaux architecture
Sugamo Shinkin Bank
Japan

This project sought to create a whole new look that refreshes the current image of this financial institution. For

their new 43rd branch, we redesigned not only the interior, but also Sugamo's brand image, including its facade, logo graphics, signage and brochures. The key concept revolves around squares - besides incorporating square shapes, the building was conceived as a sort of public square where people can gather. The colors of these squares play an important role: the logo on the facade of the building features as many as 24 colors visible from the main street, becoming a symbol for the area. These colors welcome customers as they enter the building, continuing on the inside and serving as natural dividers between lobby, meeting space, ATM and so on.
Interior design/Approach design/
Façade design: emmanuelle moureaux architecture + design
Logo design/Sign design: emmanuelle moureaux architecture + design
Architecture: Takeo Igarashi associates × Ushigome associates
Photography: Hidehiko Nagaishi
Identity design / French cinema studios.

042/
THERE
Carnival Australia / Watermark
Australia

Working with WMK Watermark Interiors, an integrated graphical language was created that portrayed the many great aspects of not just cruising, travel and life on the sea but also the considerable heritage of the Carnival brands. The project involved developing a different theme – specific for each of the 3 operational floors and lobby entrance, over the 6,100sqm space in North Sydney.
Designers: Simon Hancock, Jon Zhu
Photographer: Simon Hancock

043/
THERE
ASICS / Watermark
Australia
Working in collaboration with WMK Watermark Architecture, the brief asked for the branded office environment to highlight the company's dual focus of 'movement and technology' — reminding staff of the core brand values whilst

simultaneously providing a stimulating space for visitors and staff alike. The state of the art 3,000sqm facility offers a gym, Japanese garden, VIP luxury lounge, a mini football field, 30m running track, table tennis court, games room and five specific sport themed meeting rooms. We took our inspiration from the numerous innovative aspects of ASICS sporting footwear and apparel and created an organic, yet quite technical looking graphic overlay. This is a great case study of how to turn an office into a branded environment — above simply using graphics, but also breakout and activity areas, mixed use spaces and even an innovative approach to flooring.
Designers: Simon Hancock, Jon Zhu
Photographer: Simon Hancock

044/
thisislove studio
Internacional Design Hotel
Portugal

International Design Hotel is a small luxury and design hotel located in the centre of Lisbon that stands for a new hotel concept, providing a personal stay for each customer within four existing scenarios from the four corners of the world: Urban feeling, Tribal setting, Zen feeling and Pop atmosphere. Suggestive photography, catch phrases and statements took inspiration from Lewis Carroll's "Alice in Wonderland", Andy Warhol's quotes, everyday expressions and proverbs. Promotional brochure designed for Intenational Design Hotel. In A5 format this brochure combines high quality images with minimal information and stimulating statements keeping in mind the hotel's feeling and character.

045/
THERE
Amalgamated Holdings Limited
Australia

The inaugural QT Hotel Series in the Gold Coast is born. Working with Nic Graham & Associates architects,

we were charged with creating a comprehensive branding and signage graphics package for the hotel, the first in what is planned as a series of themed hotels developed by AHL. Designers: Paul Tabouré, Cloud White, Jon Zhu Photographer: Simon Hancock

046/
Tatiana Martins
Fundación Parque Científico de la Universidad de Salamanca
Spain

Señalización del edificio M2 (baños, comedor, sala de reuniones) y señalización de la localización de las empresas que alquilan los diferentes espacios del edificio.

047/
Büro Uebele
Adidas
Germany

The name “laces” has a metaphorical value, capturing what the building says about the networked communications of a globally active corporation – a market leader in the development of sports goods and apparel. Movement is the essence of sport – and movement also defines the design language: turbocharged typography runs through the new Adidas Design Centre. It is also reflected in the typeface of the signage system: fast and light, it leaps and bounds across walls and balustrades, its form vibrating and altering in the process. Architecture: kadawittfeldarchitektur Photos: Werner Huthmacher, Christian Richters

048/
Mario Eskenazi
Cliente: Barcelona Activa. Ajuntament de Barcelona.
Spain

La señalización al servicio del interiorismo. El espacio tiene un tratamiento urbano, distribuyendo zonas como en una ciudad. Para acentuar el carácter urbano-

cosmopolita del espacio, se utiliza el piso y las paredes como soporte de la señalización. La pared central tiene un uso generalizado, siendo una de sus funciones el fondo para conferencias de prensa. Con este motivo se construye un mapamundi tipográfico, acentuando el carácter universalista de la Institución, y remarcando Barcelona como centro generador de *actividades emprendedoras*.

049/
Nikolaus Schmidt Design
Austria Tabak / JTI
Austria

Signage and interior design for JTI's Austrian headquarter in Vienna.

050/
clase bcn
Ajuntament de Viladecans
Spain

Identidad Corporativa y su aplicación gráfica para el interior de la Oficina de Atención al Ciudadano de Viladecans. La identidad refleja la voluntad de diálogo del Ayuntamiento con los ciudadanos y de ahí el “bocadillo” que circunscribe la marca y los pictogramas que aluden a usos e informaciones. La utilización del verde hace referencia al color corporativo de Viladecans adaptado, en este caso, a un tono más vivo y menos institucional. La aplicación de los símbolos y pictogramas a gran escala ayudan a dinamizar el espacio y hacerlo mucho más amigable y humano.

051/
Mind design
Circus
United Kingdom

Identity for a new club and restaurant with a burlesque theme and changing performances. Since the club interior features many mirrored surfaces, the design of the logo is based on the shape of a kaleidoscope. The outline shape and basic constrution of the logo always remain the same, while the inside changes depending on its application. Other influences come from Surrealism,

Art Deco, Alice in Wonderland, animals and the steps leading up to the large table that doubles as a stage. A main feature of the interior is a 3 dimensional version of the logo built from different layers of perspex, set into a wall and illuminated from the back in changing colours. Collaboration with Design Research Studio.

052/
Büro North
MYER
Australia

MYER, Australia's largest department store recently relocated their head office to Docklands. BVN Architects commissioned Büro North to design graphic embellishments and signage throughout the space. After a thorough research phase, we crafted a design which evolves throughout the nine floors; each floor is themed by a specific decade in twentieth century fashion, starting with the 1910's and working up through the building to the 1990's. Wall Graphics were relief routed and signage developed using a feature material relevant to the decade, toilet pictograms were given the same decade relevant treatment, creating a subtle and sophisticated interpretation of MYER and heritage. Photography: Peter Bennetts Team: Soren Luckins, Dave Williamson, Jules Zaccak, Sarah Napier, Tom Allnutt.

053/
Cato Purnell Partners
Ing Real Estate
Austria

Corporate identity, broader visual language and signage for Modoo, a shopping centre in Spain.

054/
hiromura design office
Tokyo Polytechnic Universtity
Japan

The concept is “info-line”: all information, such as room numbers, navigation signage and so on, is organized on a single line. By systematizing various

information and making it clear for users, it helps them find and understand the information they need. Also, a single line has a navigation function of originally. In addition, the line, starting from the entrance and spreading throughout, works as an effective visual identity of the schoolhouse. Art Director: Masaaki Hiromura Designer: Taichi Miyamoto Architecture: SAKAKURA ASSOCIATES Photography: Nacása & Partners Inc.

055/
scrollofolio
ASICS / Watermark
Spain

Diseño de la linea gráfica para el hotel low-cost Live & Dream de Barcelona.

056/
Bisgràfic
FÒRUM GASTRONÒMIC
Spain

Una empresa al servicio de la enogastronomía y de acontecimientos como el Forum Gastronómico sólo puede tener una aplicación gráfica en su entorno físico... una aplicación tan simple como un plato que lo explique todo.

057/
Martijn Oostra
Self-initiated
The Netherlands

So that our guests take the correct door to leave the studio.

058/
blotto
Heinrich Böll Foundation
Germany

Reduced to the absolute essentials, unadorned lettering applied directly to various surfaces offers bilingual orientation only where absolutely necessary. In the upper floors, a strict modular grid informs the proportions of the lacquered aluminum room signs, onto which employees apply their own names with liquid chalk markers. In this way, a

personal, poetic touch is combined with the pragmatic demands of a flexible-use office building.

059/
Sam Frith
Campbelltown Arts Centre
United Kingdom

This new Art Centre had no wayfinding signage in place. They wanted an interim solution to guide visitors from the main entrance to reception, while informing them of what events were on at that time. I couldn't think of a clearer way of directing people than with a gigantic neon arrow. I used the graphic language of the arrow's form to develop a series of lines and typography that could be used for other communications and collateral, creating an almost macro identity.

060/
mind design
Paramount
United Kingdom

Identity for Paramount, a members' club and event space situated on the top three floors of the 33-story Centre Point building. Centre Point was one of the first skyscrapers in London and has often been described as an example of 1960's Brutalist Architecture. The concept for the identity is simple and based on two main aspects: the architecture of the building and the notion of height. Another strong influence was 60's Op Art, especially the work of Victor Vasarely. The Paramount identity consists of a set of four graduation patterns which express an upward movement. Each pattern is made from one of four simple shapes (hexagon, triangle, circle and stripe) that can be found in the building or the interior, repeated 33 times (for 33 floors). Different sections of the pattern have been used for different applications. Variation was important as there were many different applications to design (brochures, stationery, menus, tapestry, signage, sliding glass screens, etc). The difficulty was to produce a design that is elegant and appealing to the members of this rather prestigious club but at the

same time staying true to the raw aesthetics of the building.

061/
THERE
SAP / Geyer
Australia

As the world's leading provider of business software solutions for customers in more than 120 countries, SAP required a dynamic and professional graphic impression for their new Australian headquarters that would reflect how they help accelerate business innovation. Working with renowned interior designers Geyer, we created a precise, linear design language that imbued a sense of energy and innovation. It also created a synergy over the 4 floors that broke down barriers between departments and encouraged social interaction.

062/
MORILLAS Brand Design
B720
Spain

Sistema de señalización para la Ciutat de la Justicia.

063/
L2M3
Kreissparkasse Ludwigsburg
Germany

For Ludwigsburg, on the one hand, the conceptual approach “Baroque”, with its architecturally mediated delusions of the eye, is definitive for the main design theme. On the other hand, it is the architectural characteristic of a 140m long access corridor that ties together the various new buildings.

064/
Pentagram
The Cooper Union for the Advancement of Science and Art
USA

In 2009 the Cooper Union for the Advancement of Science and Art opened a new academic building designed by Morphosis. Pentagram's

Abbott Miller developed a unique program of environmental graphics for the building that is fully integrated with the architecture.
Designed by: Abbott Miller/Pentagram

065
artspazios
Rio Grill Restaurant | Grupo Rio Sul
Portugal

We developed an identity which aimed to reflect the Rio Grill space and fully convey the brand's concept. The careful choice of typography was intended to portray sophistication and elegance. The lettering surrounding is a graphical representation of the grid.

066/
Hampus Jageland
Maud
Sweden

Edgeboard are handmade chopping boards from the Northern Beaches in NSW that possess a special feature; an edge which you use to slide the chopped food against. They use a natural anti-bacterial wood sourced from the Byron Shire. The identity is based on the board's special feature - the edge - and the brand comes to life, using the edge in any application. A simple, structured logo is used in combination with textured and environmentally friendly stocks.
Credits:
Creative Direction: David Park
Design: Hampus Jageland
Typography: Rich Smalley

067/
johnson bank
Ravensbourne
United Kingdom

We took an early design decision to use the tile shapes, but rather than use them as small directional arrows, we elected to blow them up massively, paint them onto walls, then carefully stencil the key information on each floor on top. Because of the scale of the interior architecture, we wanted to use the shapes at massive sizes, so wrapped them around walls and onto ceilings where possible. The effect

of the supergraphics is very powerful, but there was also a good reason for the vast numerals - the building is built in two discrete sections linked by corridors and walkways, and the levels are 'staggered' as you look across (a little like a sixties car park where you can see a bit of the floor below and above at any one time).

068/
Stockholm Design Lab
Bella Sky
Sweden

Bella Sky is part of Cornwell and is Scandinavia's largest hotel. It creates a distinct new profile on the Copenhagen skyline with the architecture of 3XN. The two leaning towers reach up to 76,5 meters. SDL has created the new identity and signage system for the 814 room hotel. A unique typeface is made, taking its inspiration from the architecture and is used throughout the design system; hotel rooms, amenities, menus, signage, merchandise and other supporting material. The identity for the five restaurants and Sky bar is designed to support TEA's interior of Bella Sky.

069/
KXdesigners | Multidisciplinary Studio
s*concept-hib
Spain

Un proyecto de gráfica y señalética aplicada al espacio desde dentro hacia afuera para la empresa s*concept-hib dedicada al Lab Planning, en el puerto de Ondarroa (Bizkaia). La gráfica se integra y suma con el proyecto de espacio.

070/
johnson bank
BFI
United Kingdom

The outcome of this project was a new identity and visual approach based on two main features – a new identity derived from a cinematic lens-flare, and a strong typographic style that could be carried over into all communications from the organisation.