



IIT
Architecture Chicago

2014–2017
Visual Identity

Client:
IIT Architecture Chicago

Typeface:
Theinhardt (Francois Rappo, Optimus)

Design:
Mainstudio/Edwin Van Gelder

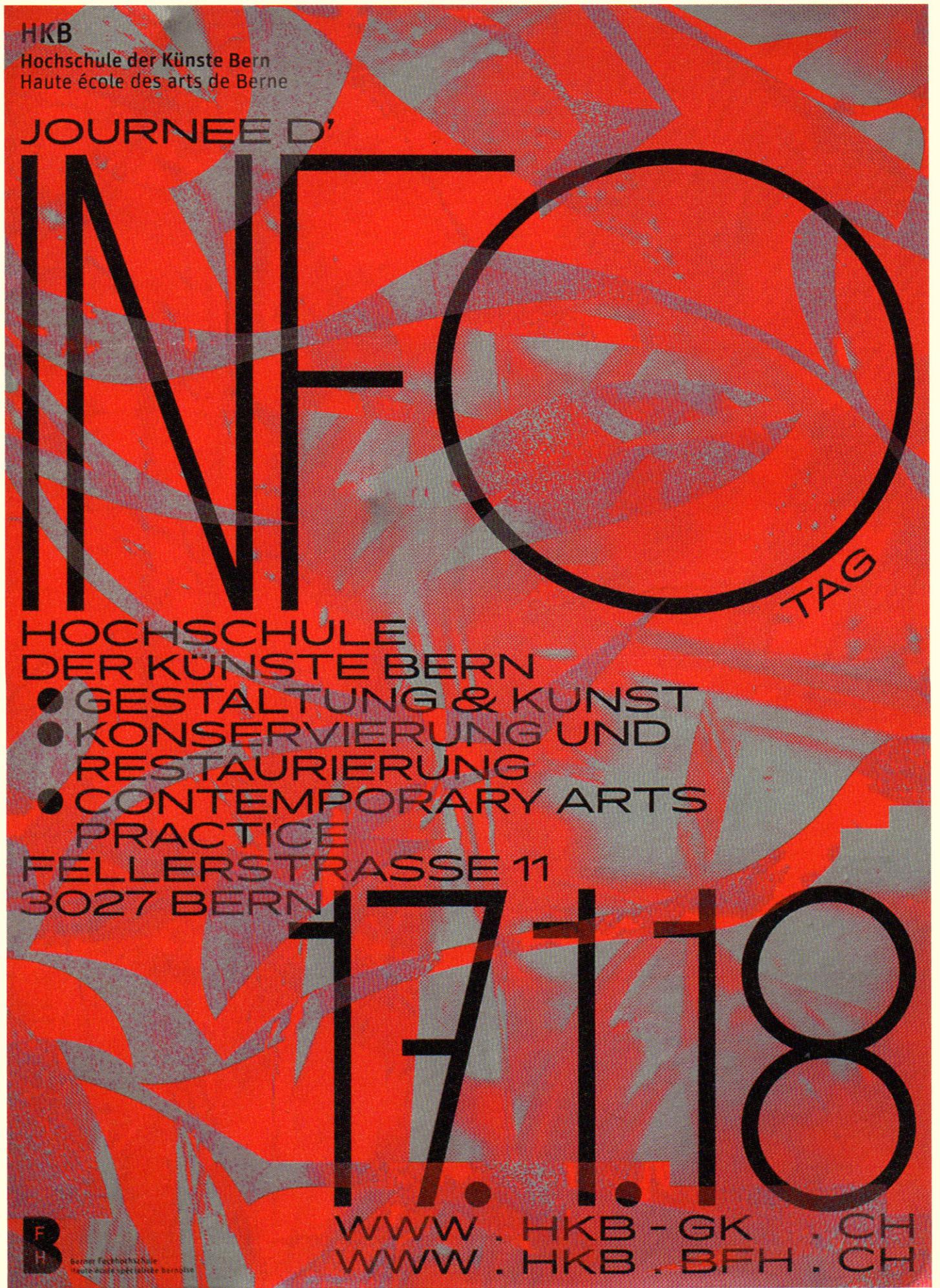
Mainstudio's graphic poster system for IIT Architecture Chicago's lecture posters features four varying "information zones" alongside contrasting colours and dots as the basic organisational components. The dots are patterned to create forms in varying colours and sizes, while the typeface used reflects the rigid grid system favoured by the school's founder, Mies van der Rohe. As such, bigger lecture posters could be further deconstructed into smaller ones seamlessly.



2017

HKB-INFOTAG

Client: Hochschule der Künste Bern
Typeface: Pano (Filip Matějíček, Heavyweight)
Design: Offshore Studio



Poster

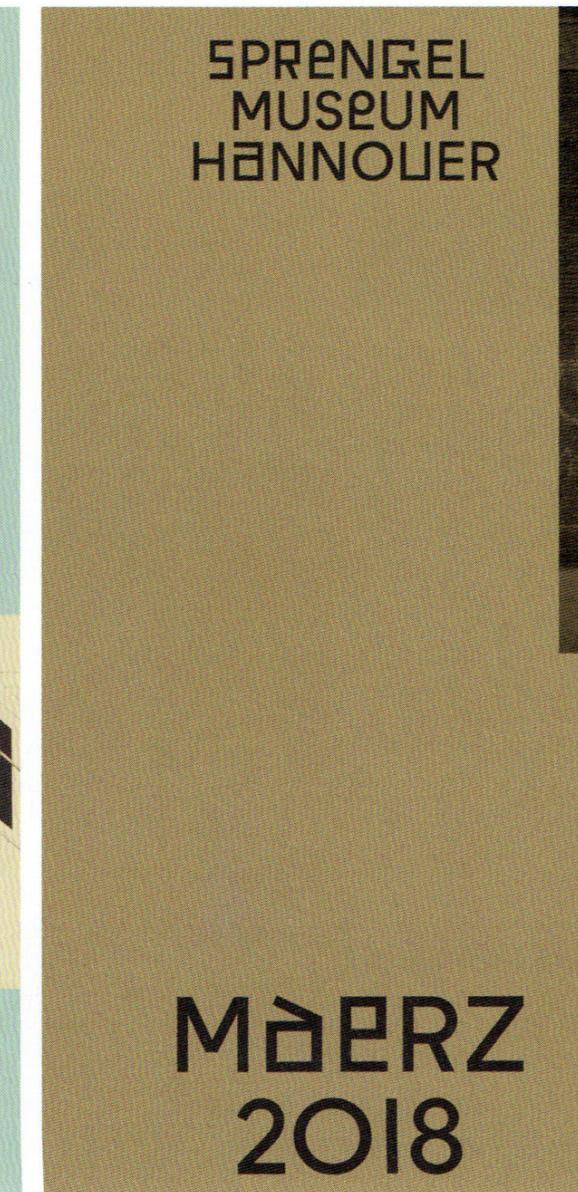
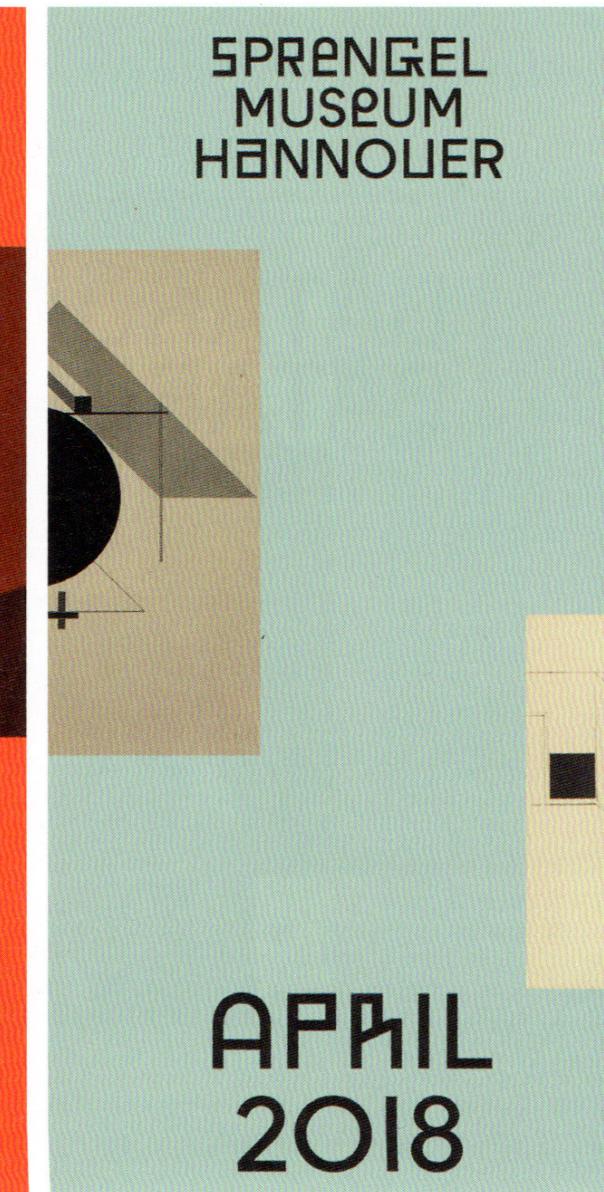
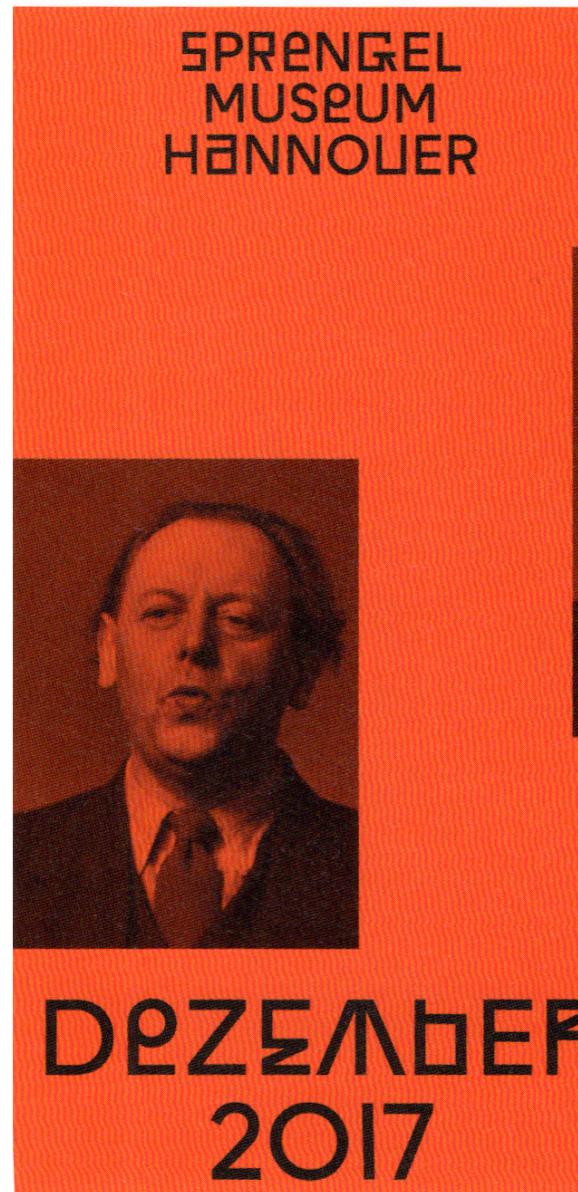
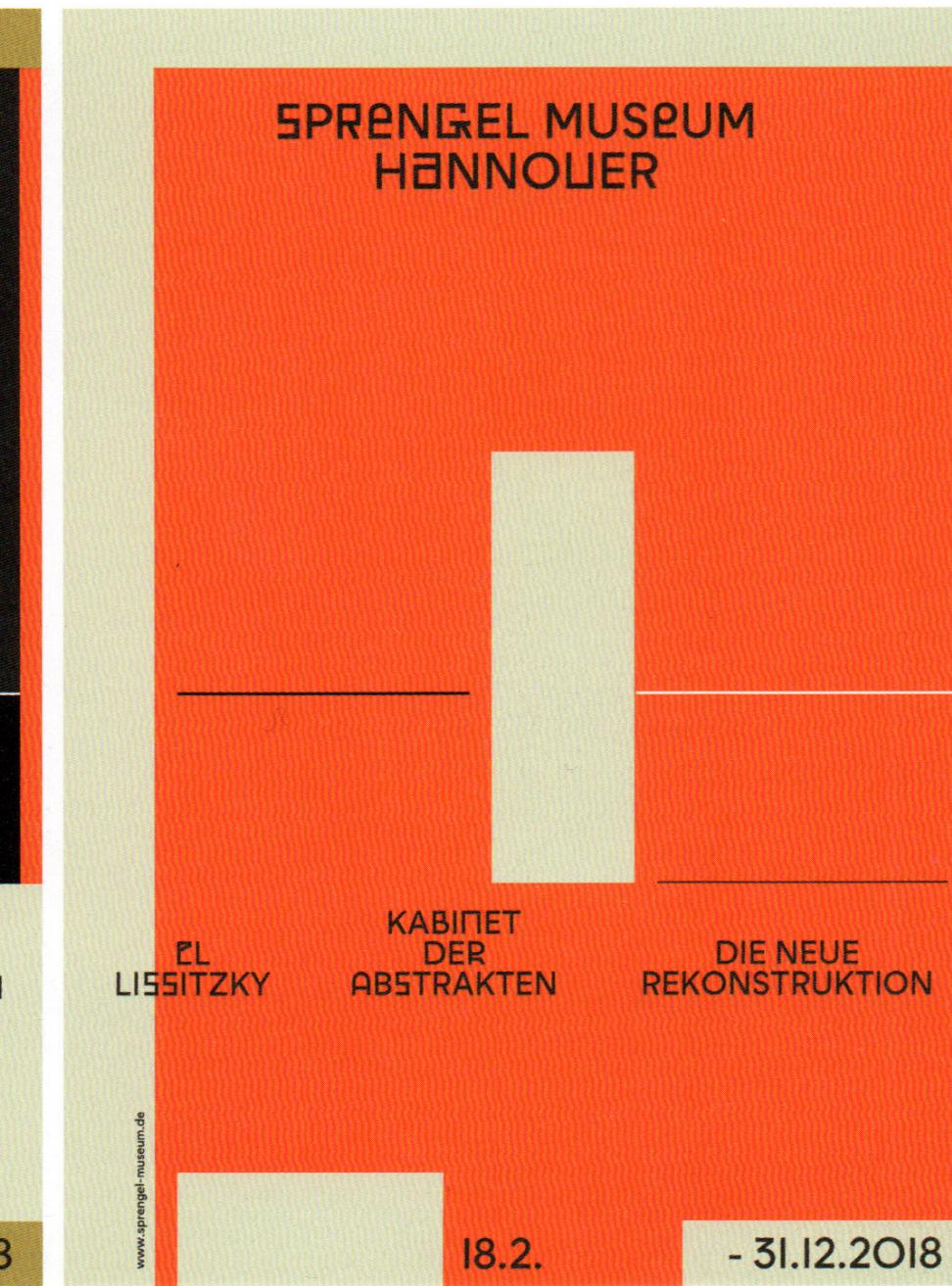
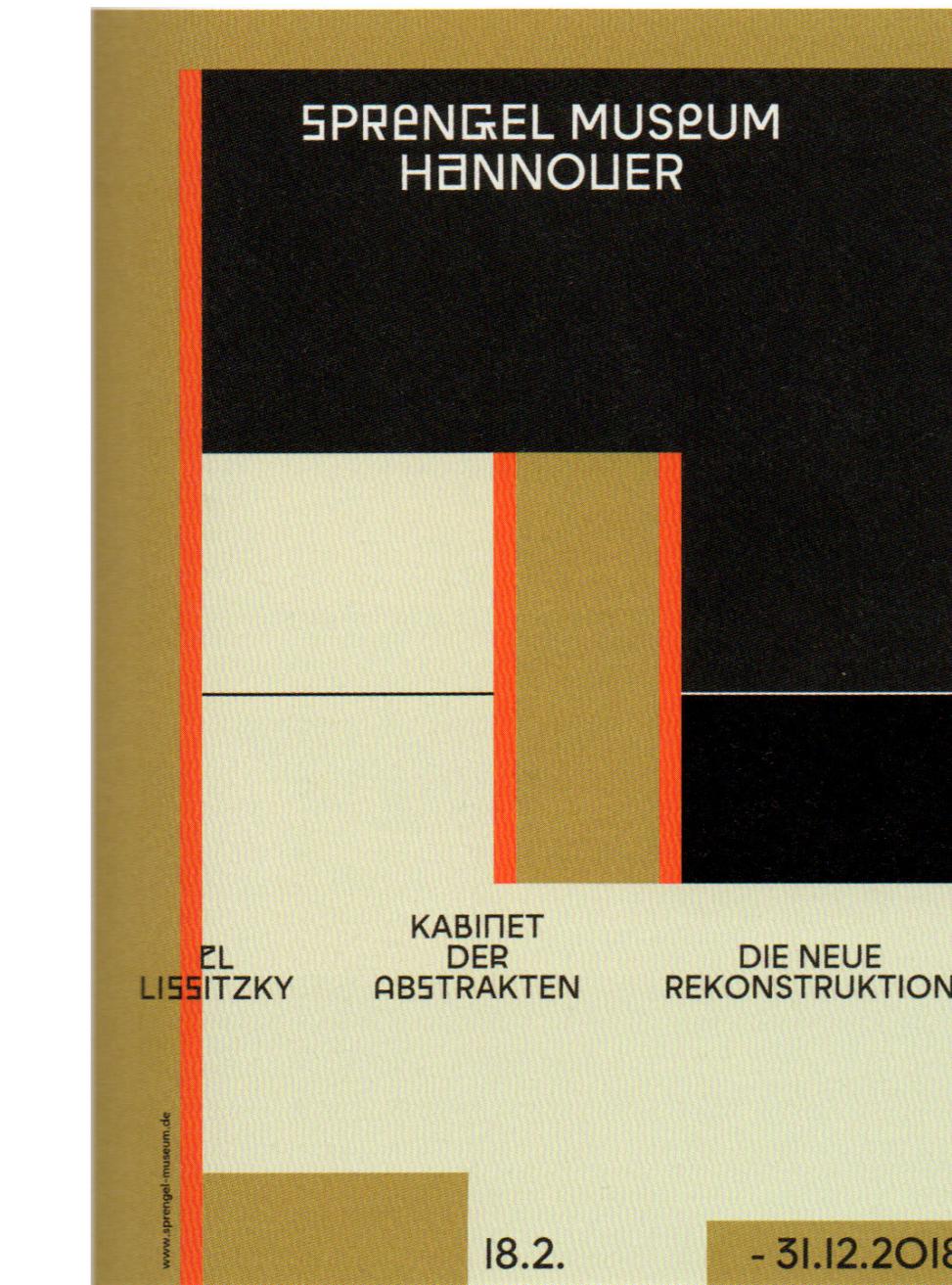
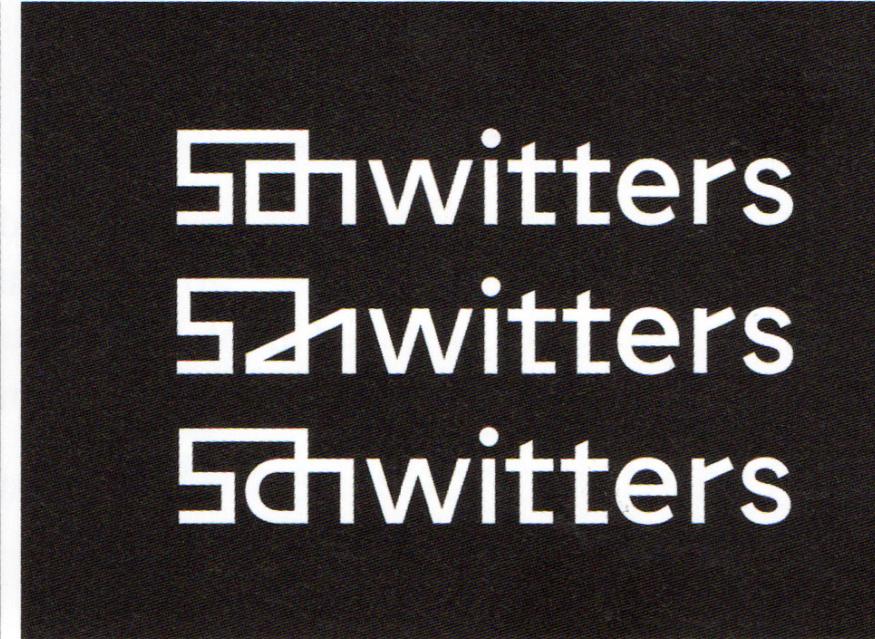
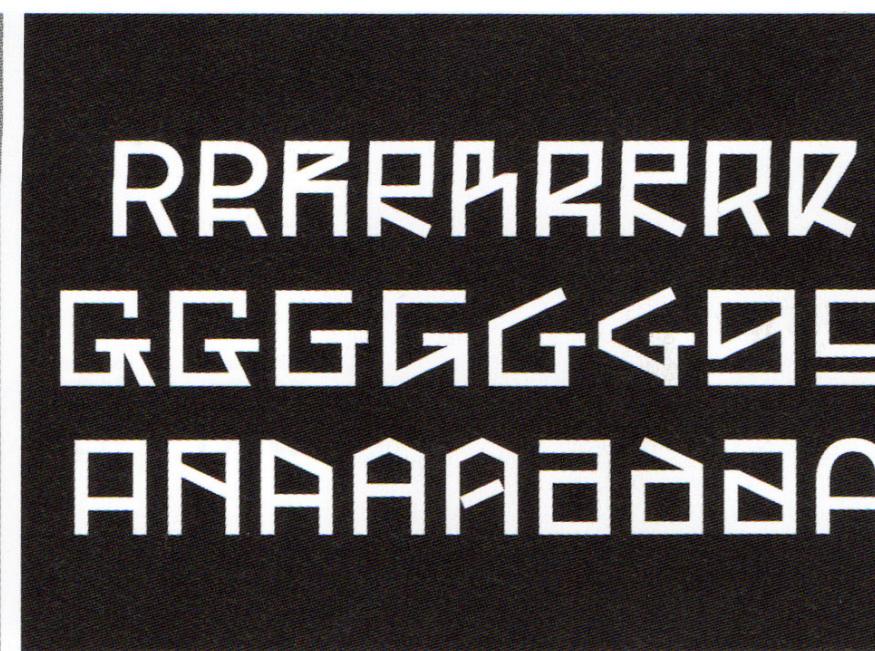
51st and 52nd Karlovy Vary IFF

2016, 17 — Poster

Client: Film Servis Festival Karlovy Vary
Typeface: Druk (Berton Hasebe, Commercial Type), Helvetica Neue (Max Miedinger and Linotype Design Studio)
Design: Studio Najbrt



This poster was designed for the art and design open day at the University of the Arts Bern.



Sprengel Museum Hannover
2017 — Visual Identity
Client: Sprengel Museum Hannover
Typeface: Kurt (David Turner)

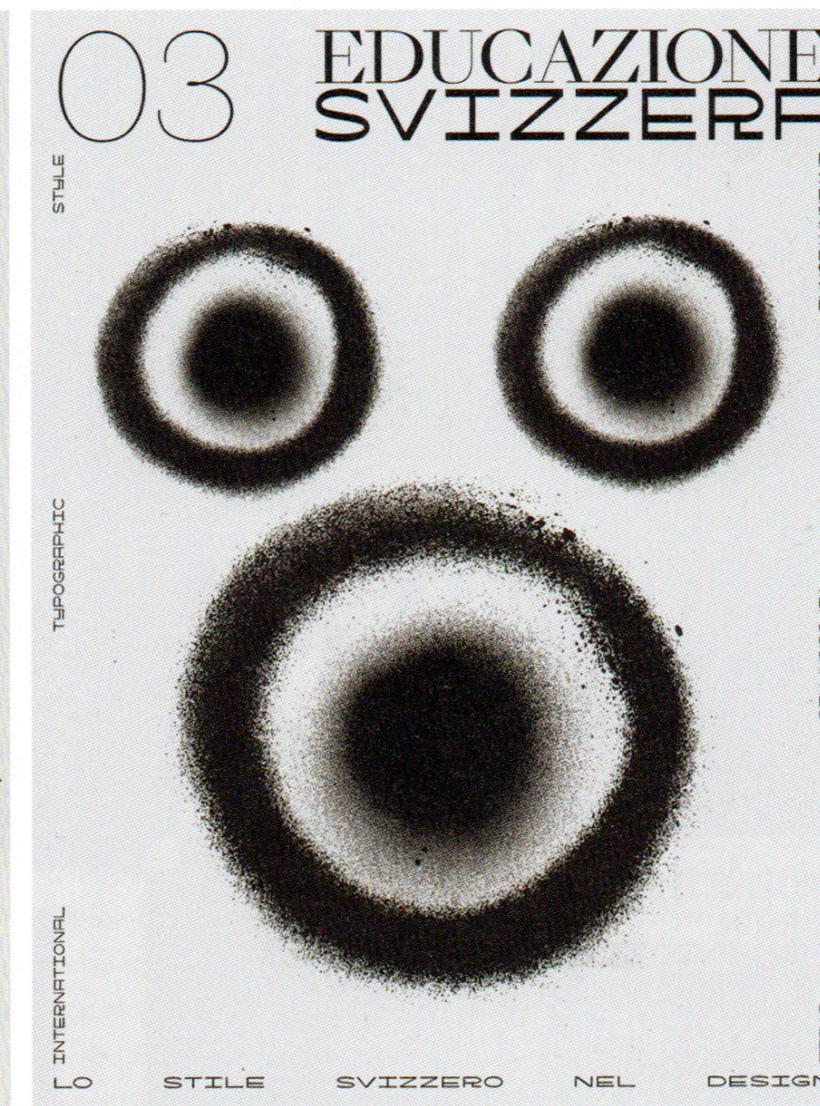
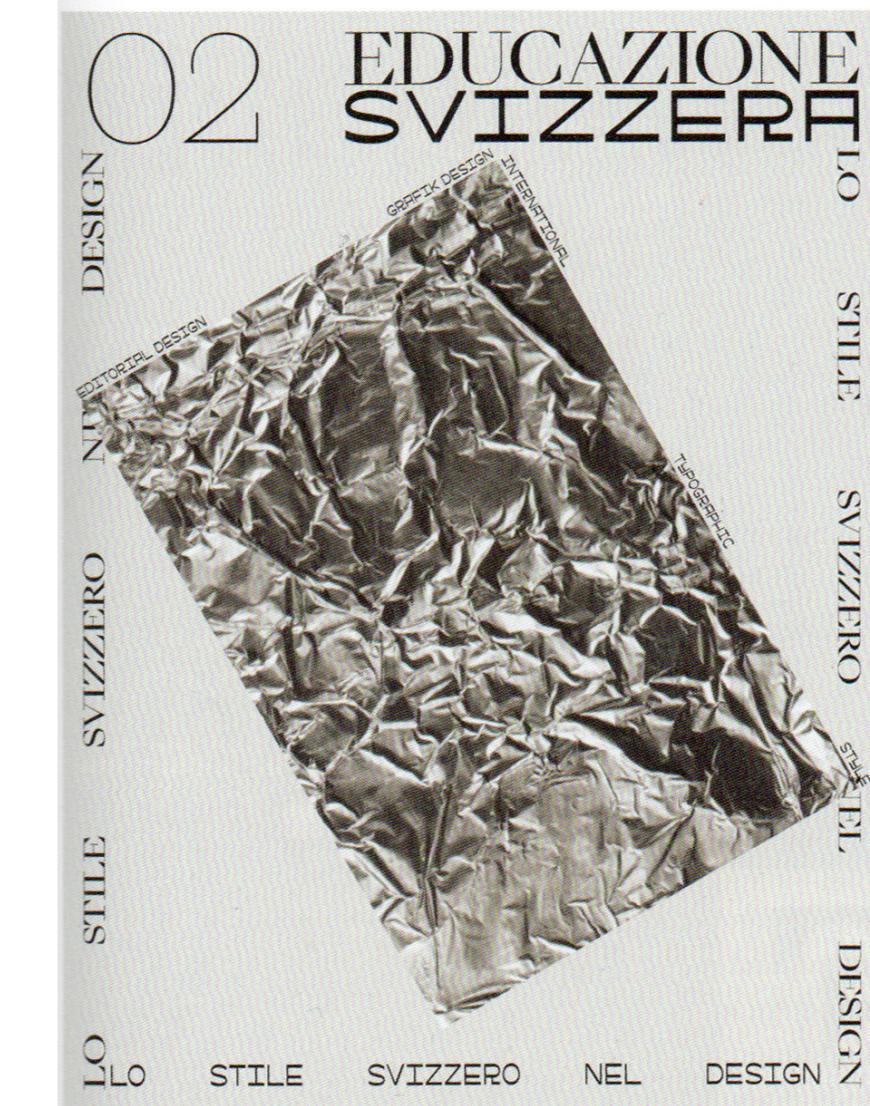
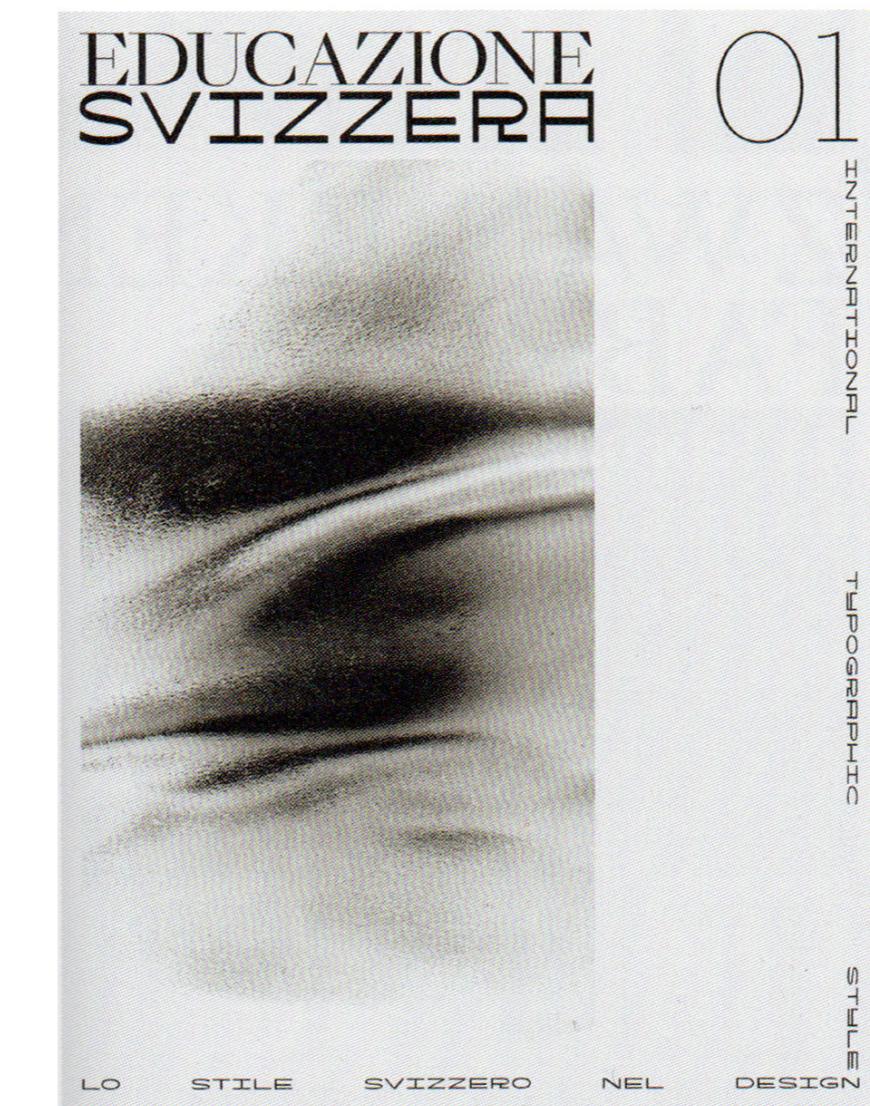
Design:
Bureau
Bordeaux
+
David
Turner

In 2017, Bureau Bordeaux were tasked to create a new visual identity for Sprengel Museum Hannover, a famous museum of modern arts that opened in 1979. Its building complex had expanded multiple times over the years to make way for a constantly growing collection. To reflect this, the studio worked with David Turner to create an evolving Lego-like typeface that referenced the Archtype Schwitters font.



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2017—Poster
Client: Francisco Regalado, Benjamin Skop
Typeface: Drescher Grotesk
(Arno Drescher and Nicolai Gogoll),
Custom
Design: Burrow



Educazione Svizzera
2017—Visual Identity
Typeface: Various
Design: Brando Corradini

Brando Corradini sought to pay tribute to the graphic Swiss style that emphasises simplicity, harmony, visual pleasantness, readability, and above all, modernity – distinguishing it as the “International Typographic Style”. The graphic work is minimal and represents the designer’s own style, “less is more”, where his entire creative philosophy is contained. In this editorial project, he featured the most important and representative works of graphic designer Muller Brockmann, which are still referenced as a source of inspiration for graphic designers all over the world today.