

Creative Circle Awards  
2022

TOURIST  
  
(SA, CA)

WHEN DESIGNING A NEW IDENTITY FOR "TOURIST", WE WANTED TO REFERENCE A CLEAR, VISUAL TRAVEL TROPE – THEREFORE, COMING UP WITH A "POSTCARD"-DIRECTION + GRID – FULFILLING THE ASK CREATING A MODERN, TIMELESS IDENTITY BUT WITH A "IRONIC", "NOSTALGIC" AND EXPRESSIVE EDGE.

"Small business identity", "Packaging Food"  
"Posters" for TOURIST

New  
Visual  
Identity  


# Aang126

Typeface	Light
— Neue Haas	Regular
Grotesk by	<b>Medium</b>
Linotype	<b>Bold</b>

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NEUE HAAS GROTESK – AN EXTREMELY VERSATILE, WELL-DRAWN GROT WITH ALL THE RIGHT INGREDIENTS. MORE THAN EIGHT DISPLAY WEIGHTS, FROM THIN TO BLACK, PLUS A FURTHER THREE WEIGHTS DRAWN SPECIFICALLY FOR TEXT MAKE THIS MUCH MORE AGILE AND DIVERSE THAN OTHER SANS-SERIF TYPEFACES.

SIGNIFIER IS A BRUTALIST 17TH CENTURY-INSPIRED TYPEFACE, DESIGNED BY KRIS SOWERSBY. ACKNOWLEDGING THE PROCESSES AND TOOLS OF DIGITAL FORM-MAKING, SIGNIFIER EMERGED FROM THIS ALCHEMY WITH BÉZIER CURVES AND SHARP VECTORS DETERMINED BY MACHINE LOGIC AND A BRUTALIST ETHOS.

# Aang126

Typeface	Light
— Signifier	Regular
by Klim	<b>Medium</b>
Type foundry	<b>Bold</b>

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# Logotype + Symbol

TOURIST

THE LOGOTYPE IS SET IN SIGNIFIER REGULAR, AND HAS STRONG LEGS FOR BOTH LABEL, PACKAGING ETC. DUE TO ITS COMPACT SHARPNESS. (RULE: TRACKING: -10 FOR FONT-SIZES UNDER 20PT: 0)



THE FOUNDATION IS AN INTERPLAY BETWEEN TWO TYPEFACES – SIGNIFER, AN SHARP ANTIQUA TYPEFACE (IDEAL FOR PRINT + DIGITAL USE), AS A MORE TRADITIONAL APPROACH, EXUDING THE VISUAL HERITAGE OF WINE – AND NEUE HAAS GROTESK, A MODERN GROTESK TYPEFACE, USED FOR DISPLAY/HEADLINES, E.G., ON THE LABEL, DISPLACED IN DIFFERENT WAYS. THE "WINE-PICKER"-SYMBOL IS BASED ON SIGNIFIER, REFERENCING A POSTCARD-STAMP, WHILE INDICATING THE GIVEN WINE AS A PRODUCT OF "TOURIST"

# Composition + Labels + Colors



THOUGH IT'S A FULLY TYPOGRAPHIC IDENTITY, IT'S STILL LIVELY, GRAPHICALLY DYNAMIC AND STRIKING, AND MOST IMPORTANTLY EFFICIENT IN TERMS OF IMPLEMENTATION ACROSS DIFFERENT MEDIUMS – STATIONARY, WEB AND SO FORTH. BESIDES THE PRIMARY COLOR, RED, THE SECONDARY COLORS FOR THE LABELS ARE CHOSEN BY THE GIVEN WINEMAKER, AIMING FOR A PALATABLE COLORSCHEME.

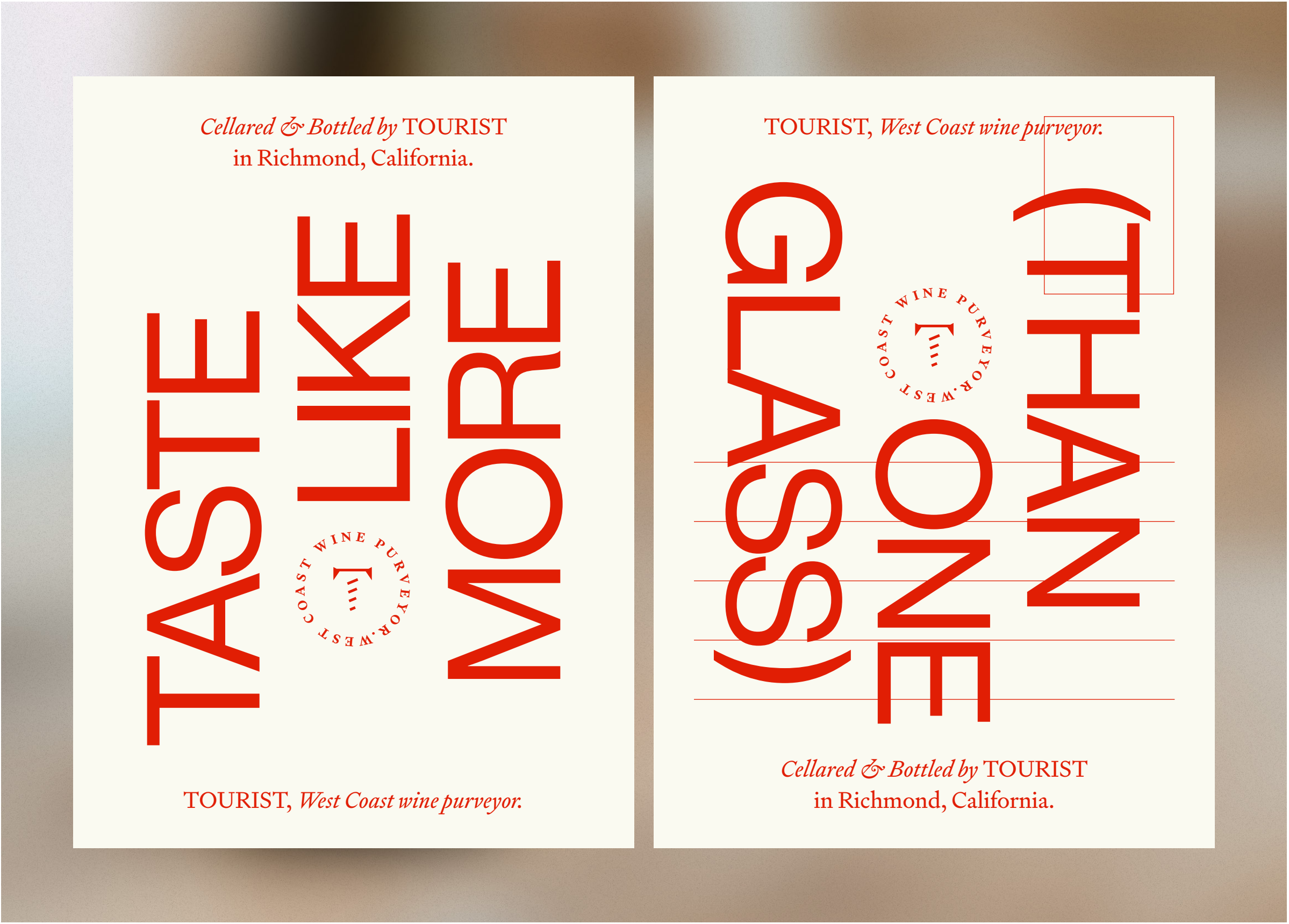




Bottle + Box + Merch



Greeting cards



THE PURPOSE OF THE UNDERLYING GRID IS TO CREATE DIFFERENT READING PATTERNS, FOR LABELS AND ALL OTHER ELEMENTS, DISPLACING TEXT BOTH VERTICALLY AND HORIZONTALLY. THIS MAKES FOR A LABEL, WHERE YOU E. G. HAVE THE HEADLINES HORIZONTALLY WHEN THE WINE IS POURED, AND VERTICALLY WHEN THE BOTTLE IS STANDING.



# Single poster



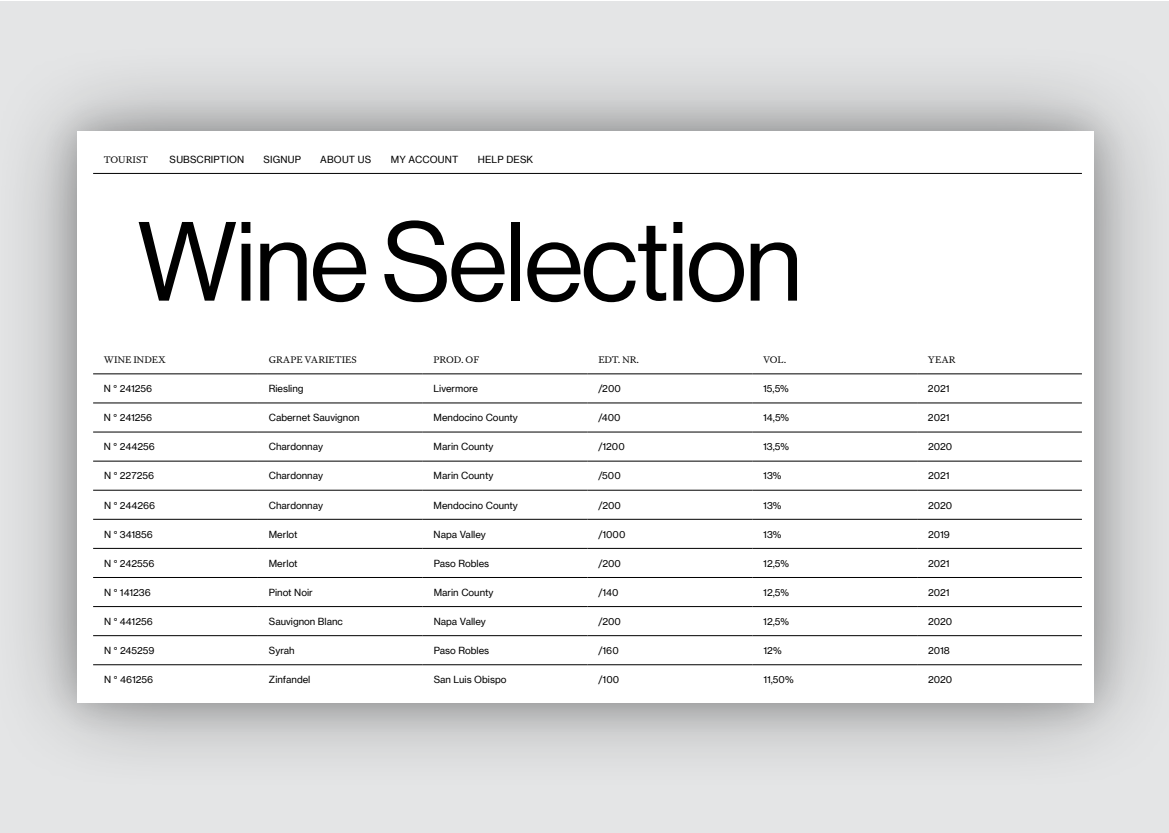
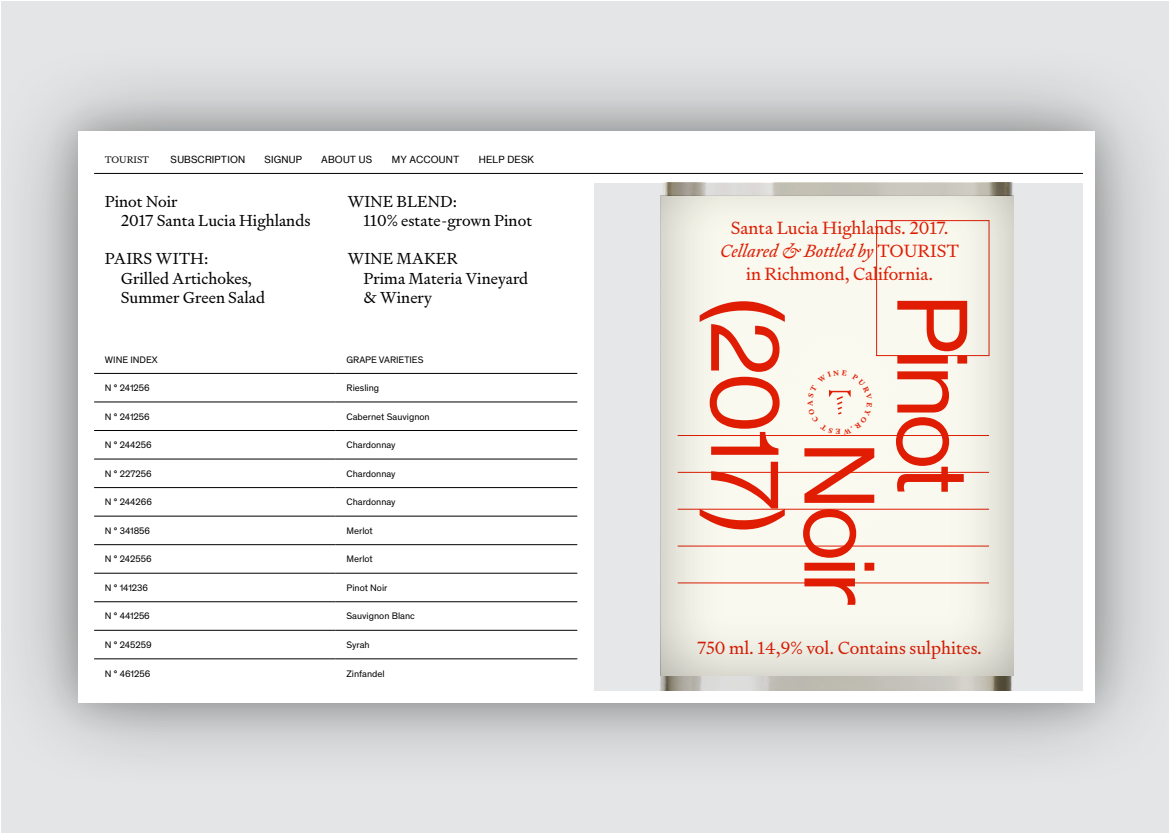
# Poster-series



IN CORRELATION WITH THE VISUAL IDENTITY, WE ALSO DID A SERIES OF POSTERS, FOLLOWING THE CONCEPTUAL "POSTCARD"-GRID FROM THE LABEL COMPOSITON. FOR A SINGLE POSTER WE'D SHOW THE FULL COMPOSITION, YET WHEN A SERIES, WE'D DIVIDE THE GRID INTO MULTIPLE PIECES, TOGETHER WITH A STATEMENT, E. G. "TOURIST. TASTE LIKE MORE (THAN ONE GLAS)".



Web ex.



Stationary

