

Graphic

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Space

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Graphic x Space II

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ARTPOWER

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Preface

How is it that you live, work, eat, sit, read, converse, have coffee with a friend, or even remain for many hours in a space where every inch is crammed with elements such as: floors with graphics, abnormal seats, unusual curves forging the atmosphere in a new way, unseen facades, glass tables riding bicycles, ergonomic rooms...and yet find air for your eyes to breathe and feel calm and relaxed like there is nothing around you?

I believe this is basically achieved by four factors (probably more as they might be infinitely divided!): 1) A certain responsibility for showing other people what you can do (i.e. "Service"). 2) Experience (i.e. "Knowledge"). 3) Playing with time, avoiding and letting the pressure grow while procrastination enzymes pump like a heart, bad sleep, hard neck, bits of panic, fast eating, dirty dishes and unmade beds (i.e. "Deadline!"). 4) Some kind of bug that stings you somewhere in your central nervous system and makes you want to get to that place you envision just before factor number 3 is about to kill you! (i.e. "Inspiration").

The magic influence on the people who visit these places is demonstrated by the fact that the brands, companies, restaurants, and design were achieved in such a gentle manner that they present the products or services in question in a non-aggressive way that doesn't impose upon the customer's life. The visitors are still "possible clients" and free to decide whether or not they want to buy the product/service. The presentation isn't invasive; it's elegant and enjoyable; for in the end the real objective is seduction. Nobody denies commercial goals, but if there is a design based on a concept that is respectful and that incorporates the designers' pleasure in creation, then it works as the best host and you don't need over-blown style assaulting you with what you need for your life. People don't need to be told what to do or want.

When you enter one of these new atmospheres, you live a different and yet joyful experience. It is one that proposes to the public a little turn in their day or routine that they may not take otherwise. It creates new situations, and it is right at those moments where the design itself is being "creative", because it is constantly suggesting new feelings, experiences, inspiration, etc, to the person who walks by and connects with it. Designers create a living tool. Although, it would be somewhat pretentious to think that these experiences are "better" than say, getting a cup of coffee at a subway stand in the city, or getting a typical piece of food anywhere in the streets of the world like an acarajé in Brazil, a hot dog in New York City, a falafel in Tel Aviv or a choripán in Buenos Aires; because those experiences are somehow ancient, pure, cultural; and nobody can beat them. A high end design is a cure to the environment that is loaded with so much unnecessary visual information all the way between the subway stand and a place like "La Cite des Affaires" in St. Etienne. In a way they are opposite extremes but they are next to each other on the other side, in some type of symbiotic balance.

By challenging the work area, understanding customs and respecting people's sensitivities, dedicated designers can compose on the given space like it was a canvas, a song, or a story. The plate is made with flow, swing, light, colors, rhythm, tension, balance and some personal spices as well. The streets of the world have suffered an architectural and technological revolution aftermath, where construction and visual communication have mixed up in a new world system that has lost that beautiful old school anthropological way to build and create signs, like you can still see in smaller towns from more autochthonous cultures. It doesn't have to be a Peruvian tribe village necessarily, it's also Ouro Preto, or even Paris. What has happened to that sense of the aesthetic and commercial projects elevating from natural environments without transforming into their own enemies?

Industrial, urban, interior, graphic, fashion designers, architects, movie directors, television producers and so on should all be conscious and aware of the impact and influence that projects create on a society. Sometimes, when this job is applied on a level presented in this book, which contains work that functions with a genuine care for the visual and public environment, it can almost become a social service and contain bits of a humanistic career. Let's not forget the wonderful and precious state of "nothingness". Just think of a blank clean empty room with nothing in it, just clean air; or a green beautiful forest, and a red endless canyon; if you are to put anything in there it had better be an element that respectfully adds something. That natural nothingness is a precious state of harmony, if there is nothing, there is already lot.

So, enjoy a break to the eye and body, provided by this selection of great, pleasant design work; which thanks to the authors' commitment, service, knowledge, inspiration...and deadlines of course!...these spaces exist by not only not losing a natural original tranquility and harmony, but also reinstalling it.

Federico Rozo

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Studio Makkink & Bey
009 Camper Steps

014

Jun Aoki & Associates
015 "BOYOYONG"

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Campaign
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Flagship Store

028

Deardesign
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Studio XAG
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**dan pearlman
Markenarchitektur
GmbH**
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Polymorphic
Breeding
Furniture
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Exhibition

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& Associates**
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COEN!

Coen van Ham (1971) is a Dutch conceptual designer, architectural designer and source of creative inspiration. He studied at the renowned Design Academy in Eindhoven. COEN! is one of the leading agencies in the Netherlands on account of its innovative concepts, stunning designs and inspiring workshops. His style is colourful, graphic, sober and communicating. Coen and his team shape and guard over identity. Designs for your works of art, corporate identity, product and interior are all based in a powerful and unique concept. Designs by Coen van Ham have been included in several design and art collections. His work was shown in a diverse range of exhibitions worldwide. Coen's work has been featured in numerous magazines and books.



Kameleon

Design Agency: COEN!
Designer: Coen van Ham
Client: Jeweler Kameleon, Eindhoven
Location: Eindhoven, the Netherlands

Kameleon, a jeweller, has chosen COEN! to take care of its design management. All communication of this trendsetting jeweller is designed and guarded by COEN!. Jewels in this shop are presented by personality, not by material or by brand. A new logotype, designed in four personalities, and a new website are the first results of this new identity. After that, the interior is changed.

Everyone is unique. COEN! and his team have the expertise needed to translate this uniqueness into a consistent and powerful corporate identity which fits like a glove.

A chameleon has the unique ability to change its colour. Kameleon has changed its colour and appeal by a new interior. Banners in different shades colour the floor and the walls. A black ceiling supports these stripes. Bright white showcases attract the attention to the modern jewels in an appealing way. The whole shop is illuminated energy efficient. COEN! signs for the right interior that sparkles and glows in changing colours.

In this project the designer uses colour effectively: an appropriate colour combination can greatly enhance your shopping experience. Colour elements enhance and focus attention on the identity of this shop.

Jaap Bothof, owner of "Kameleon" says: "COEN! developed an innovative concept. This concept is created after some brainstorm sessions with our team. We are sure that this investment in design pays itself back in time twice over".

