





01

case study 1: global giant

PROJECT DETAILS

Design of interior graphics and artworks for the new Nestlé Oceania headquarters at 1 Homebush Bay Drive in Sydney.

CLIENT: Nestlé Australia

GRAPHIC DESIGNERS: dna creative

INTERIOR DESIGNERS: Group GSA

PROJECT MANAGERS:
Event Project Management.

CONSTRUCTION: Australand

GRAPHICS PRODUCTION: Signwave Newtown

WOOD/STEEL SCULPTURE: Artizania

KINETIC LIGHT SCULPTURE:
Ruth McDermott Design/OggiLuce

STEEL SIGNAGE: Arrow Signs

Left and above left: a specially commissioned kinetic light sculpture occupies a wall of the entrance lobby, to the left of the entrance turnstile as visitors enter. Programmed lights pulse and change colour beneath a modular surface of moulded fibre inspired by Oceanic landscapes and natural forms.

Above right (and cover): a feature wall on Level 4 consists of a field of laser-cut bas-relief letters, with the words 'welcome, enjoy' repeated in the fourteen major languages of the Oceania region, including the Aboriginal Darug language, spoken by the original inhabitants of the Homebush area.

Photography: left – Ruth McDermott, above – Martin van der Wal.

A flock of birds takes flight, an undulating pulse of light moves beneath a wave-like surface, frangipani blossoms and exotic parrots populate the corridors, and bands of steel flow along walls... welcome to the wonderful world of Nestlé's new Oceania headquarters.

As the flagship for one of the world's best known brands and largest corporations, the new Nestlé building at 1 Homebush Bay Drive is the management epicentre of its regional operations, consisting of a five-level glass-walled pavilion with spectacular views across the bay and eastwards towards the city.

The move from the Darling Park tower provided an opportunity for Nestlé to re-think its workplace design strategy, and Nestlé's incumbent consultants Group GSA were appointed to oversee the interior design of the new building.

An important component of their thinking was a thematic graphic overlay that would work in synergy



01

Left: a breakout area on level 2 is signalled by this vibrant supergraphic consisting of a wall-mounted high-resolution digital print.

Above left: ground level breakout.

Above centre: detail of level 3 breakout graphics.

Above right: wide view of Level 3 breakout, also showing frosted 'nesting' motif on glass partitioning, which fulfils both safety and privacy functions

Photography: Martin van der Wal

with their design to enhance colour systems, orientation and wayfinding, and also to express Nestlé's brand values throughout the building in a way that is both visually engaging and livable with in the long term.

dna creative was engaged to work with Group GSA and Nestlé to achieve their vision, and this entailed immersing ourselves in Nestlé's global corporate philosophy (Good Food, Good Life), and at the same time working with senior communications executives to develop a uniquely regional expression of these values. Nestlé were emphatic that they wanted the design solution to reflect and be relevant to customers, business associates and staff from all the countries of Oceania, not just Australia, and our starting point was one of cultural and geographical diversity.

From the outset it was proposed to develop themed imagery and visual concepts derived from the basic colour palette already established by Group GSA's design team. The ground level

has a blue colour scheme and is associated with thirst-quenching liquids, and with lakes and oceans (above left). Level 1 (green) with fresh leafy flavours and forest landscapes, Level 2 (yellow/gold) with grains, baked foods and temperate landscapes (opposite), and Level 3 (red/brown) with spicy flavours and desert landscapes.

This palette and imagery is expressed in the form of giant wall-mounted digital prints that add colour and visual interest to corridors and staff breakout areas, and are designed to have a life of several years, yet are not expensive to replace or renew when new imagery is needed in the future.

Common to all levels of the building are significant amounts of glazing, and for both safety and privacy reasons large areas of glass need to be semi-obscured without unduly reducing light. A 'nesting' motif was developed, based on the company's logo (a bird's nest with chicks), that is applied to glass in the form of etched glass film



4.10 MAGGI



01

Left: A delicate tensile sculptural installation inspired by birds taking flight is situated at the end of a fifty metre-long corridor on the public level 4, which leads to meeting and conference rooms on either side. The installation adds a visual focus and 'calls' the viewer to take a closer look.

Above left: A view of the corridor, showing the sculpture at the far end. Meeting rooms on either side are indicated by raised acrylic letters that interrupt the frieze of 'welcome words' in a contrasting colour.

Right: also on level 4 is a feature wall that leads to the River Cafe, for both staff and visitors. Bands of subtle colour defined by laser-cut stainless steel sweep across the wall, and the café's logo also in steel, is echoed in menu boards and other signage within the area.

Photography: Martin van der Wal

(previous page, top right) in such way as to be functional while simultaneously enhancing Nestlé's branding within the environment.

Finally, and by no means least, there was a requirement for visual enhancement beyond the two dimensional, especially in the fifty metre long corridor on Level 4 where most public business is conducted in a series of meeting and conference rooms (above left).

Along both walls of this corridor runs a raised frieze of 'welcome words' in the fourteen major languages of Oceania (echoing the feature wall shown earlier), interspersed with the names of the various rooms, in contrasting colours, which are derived from various products made by Nestlé.

At the far end of the corridor is a tensile sculpture devised by dna creative and made by Artizania – an abstract evocation of a flock of birds taking flight (opposite page).

The sculpture consists of aerodynamic shapes in a variety of timbers, with gleaming metallic undersides, suspended on floor to ceiling cables, in such a way that viewers can circulate around the sculpture and appreciate the play of light and form from many different angles. As well as adding a visual focus to the passageway, the installation when seen from a distance is intriguing, and 'calls' the viewer to come and take a closer look. Plans for a giant outdoor version of the 'birds in flight', to be suspended along the eastern facade of the building, are being considered.





02 case study 2: flying the flag

PROJECT DETAILS

Design of environmental graphics

CLIENT: Office of Protocol and Special Events,
NSW Premier's Department

GRAPHIC DESIGNERS: dna creative

GRAPHICS PRODUCTION: Signwave Newtown

PHOTOGRAPHY: Kerry Wilson

The Office of Protocol and Special Events (OPSE) operates within the NSW Premier's Department, with responsibility for co-ordinating the annual Australia Day celebrations and major one-off events such as the 2003 Rugby World Cup. dna creative has worked with the OPSE team on branding and design of many events, and when the organisation moved to new offices in 2004, we were asked to create a cost-effective environmental branding/identification solution for reception and meeting room areas. Frosted vinyl motifs were applied to extensive glass partitioning, creating a discreet celebratory feeling while admitting plentiful natural light.

The advantage of vinyl laminates, in addition to being economical and easily renewable, is that they can have both positive (opposite and above left) and reverse (above right) applications, and are therefore highly adaptable to a variety of situations where varying levels of privacy are required. See also Case Study 5: Rugby World Cup 2003.



03 case study 3: australian icon

PROJECT DETAILS

Design of interior graphics and artworks for the new Campbell Arnott's Asia Pacific headquarters at 24 George Street, North Strathfield.

CLIENT: Arnott's Biscuits Ltd

GRAPHIC DESIGNERS: dna creative

INTERIOR DESIGNERS: Group GSA

PROJECT MANAGERS: Waterman AHW

CONSTRUCTION: FDC Building

GRAPHICS PRODUCTION: Signwave Newtown

PARROT SCULPTURE: Artizania

STEEL LETTERS: T&M Industries

STEEL SIGNAGE: Arrow Signs

PHOTOGRAPHY: Martin van der Wal

Opposite: a two storey high wall next to the main internal staircase provides an opportunity to deliver a graphic message conveying corporate values, in the shape of a giant heart made up of key value words.

Above left: the entrance lobby features simple, polished steel directional signage on a field of tomato red, which guides visitors to the upstairs reception area.

Above centre: the reception area is a timber 'box within a box' and carries similar polished steel signage.

Above right: beyond reception a large hanging bas-relief sculpture depicts the famous Arnott's parrot on its golden perch.

In December 2003, Campbell Arnott's Asia Pacific moved into its newly re-furbished regional management headquarters in the original Homebush biscuit factory which was first completed in 1908, nearly a century earlier.

The old factory, a massive two-storey brick sawtooth with the generous ceiling height and confident proportions of Victorian industrial architecture, needed extensive renovation and alteration, but is filled with natural light, and provided an inspiring raw space in which interior designers Group GSA have created a contemporary high-tech management and communications centre.

Their design concept celebrates the rich manufacturing tradition and history of a 140-year-old company, and simultaneously signals the dynamic corporate culture of a forward-looking global corporation that is passionately dedicated to quality and innovation in all its aspects, from products and services, public and staff relations, to visual design and communications. The old and the new co-exist in a quirky



03

Opposite: a giant red and white Campbell's Soup can houses a circular meeting room, beyond which can be seen another meeting area.
 Above: the top of the central stairwell shows a different view of the 'love heart wall' shown on the previous pages, beyond which is a staff meeting area situated in front of a 'shopfront' screen and departmental identification signage.

and eclectic layering of materials and styles, that nevertheless balance beautifully to convey GSA's characteristically clear and lucid articulation of space.

dna creative was appointed to work with Group GSA to create graphic and sculptural elements that would enhance this articulation, add further layers of colour and texture, and provide an explicit interior expression of the combined corporate values of Arnott's Biscuits and the Campbell Soup Company.

In addition to a sophisticated visual celebration of its iconic brands, management wanted to express contemporary corporate values in a very direct way, and briefed us on relevant words and expressions that captured these values. At its heart, it seemed to us, was the concept of love – of the brand(s) of course, but also as an attitude fostered in the workplace, extending to clients and customers, and as a simple and enduring human value worth celebrating. From this evolved a

somewhat pared back and direct graphic approach which has proved popular with both staff and visitors.

A good example of this is the supergraphic shown on the previous pages and left – a giant stylised love-heart made up from a series of key value words. This graphic occupies the whole wall adjacent to the new stairway, introduced by GSA to provide additional internal movement between the two levels. Management specifically wanted a graphic in this location that could be changed periodically, so the words are formed from laser-cut vinyl that can be removed and replaced without significant cost.

Architectural and interior branding is often more implicit than explicit – subtle visual elements woven through interior graphics in a thematic way that won't become tedious after a short time. There are some brand manifestations, however, that are so iconic – the red and white Campbell's Soup can immortalised by Andy Warhol for instance, or the Arnott's parrot – that they have become much more than simple branding trademarks. They are icons that have become part of popular culture, and not to shine a light on these would be to miss a great design opportunity. If you've got it, flaunt it!

Both of the above icons are celebrated in a very direct but playful way. A giant Campbell's Soup can contains a circular meeting room (opposite), and nearby hangs a large sculpture of the Arnott's parrot (earlier pages).



03

Opposite: three metre high letters in polished steel reinforce the 'love' message in a staff breakout area, while transparent stretched fabric banners carry icons of the main business divisions.

Above left: key value words appear on vibrant backlit acrylic panels in an adjacent building.

Above centre and right: etched glass vinyl provides room identification signage and also safety strips which take the form of miniature departmental icons.

Both Arnott's and Campbell's have rich collections of memorabilia, from historic photographs, letters and advertisements to an amazing collection of biscuit tins, industrial equipment and much more besides. While not wanting to dwell overly on the past, management acknowledged that a place is needed to display these many items, and GSA's solution was to design a kind of 'hall of fame' – a series of elegant display cases that lead from reception towards senior management offices and conference rooms, and the parrot is also situated in this area. dna creative has worked with the internal exhibitions team on the displays, including backdrops, labelling and typographical conventions.

Returning to the love theme, another expression of this value is shown opposite, in a staff breakout area. The word itself is here spelled out in giant polished steel letters, in such a way that passing staff catch glimpses of themselves and others. In front of these letters are stretched translucent fabric

banners which carry stylised graphic icons representing the four main business divisions (Campbell, Arnott's Biscuits, Arnott's Snackfoods and Asia). These icons and associated colours also occur on internal orientation signage that identifies key areas, as well as appearing in miniaturised form as safety strips on extensive internal glass partitioning (above centre).

Meeting room identification signage is realised in the form of etched glass laminates applied direct to glass doors and partitions, avoiding the need for wall-mounted signs, and serves the dual purpose of identification and safety visibility (above centre and right). In some cases whole walls of glass contain values messages, create partial privacy for rooms, yet enhancing a feeling of light and openness, while in an adjacent building value words are applied in vibrant coloured vinyl to backlit acrylic panels (above left) to create colour and visual interest in a low-ceilinged and more constrained space.



05

case study 5: welcoming the world

PROJECT DETAILS

Design of event branding, city dressing and promotional collateral for the City of Sydney's 'Rugby Live 2003' and 'Avenue of Nations' (overleaf) programs during the 2003 Rugby World Cup.

CLIENT: Major Events Board, NSW Premier's Department

GRAPHIC DESIGNERS: dna creative

BANNER AND GRAPHICS PRODUCTION: Selby's, Signwave Newtown, Look Digital

PHOTOGRAPHY: NSW Premier's Department

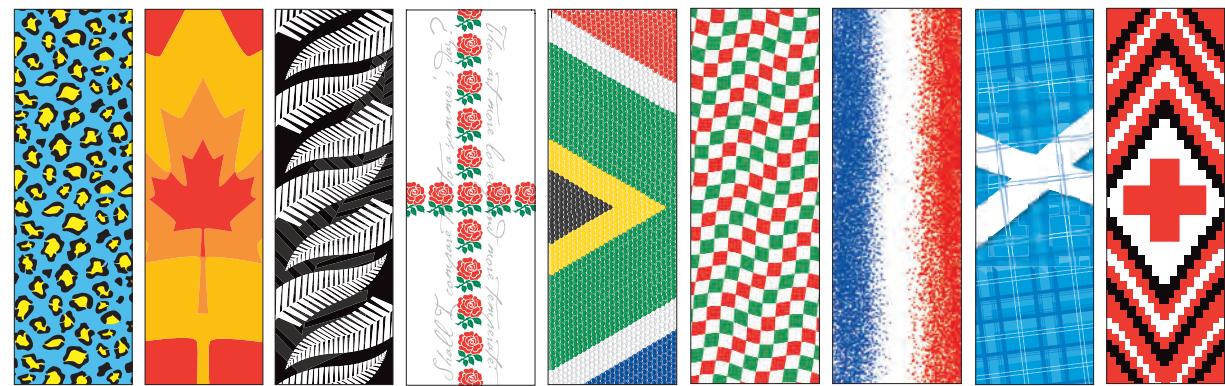
Opposite: Rugby Live 2003 banners on Sydney's Macquarie street during the lead up to the Rugby World Cup final.

Above: the event branding was applied to many kinds of signage at the live sites, as well as staging, posters, leaflets, websites and advertising.

The 2003 Rugby World Cup culminated in Sydney in November, and the final weeks leading up to the cup final saw record numbers of visitors congregating in the city to share in the atmosphere. As during the 2000 Olympics, special live sites were established at key locations – Sydney Opera House, The Rocks, and Darling Harbour – where giant screens and staged entertainment catered to the excited crowds.

dna creative was appointed to create visual branding and city dressing for the City of Sydney's 'Rugby Live 2003' program, as the sites were named, to be carried across banners, staging, directional signage, street posters and advertising collateral.

The branding solution consisted of a stylised slice of the IRC rugby ball symbol, combined with typography that communicated the immediacy and live action aspects of the sites, with a vibrant blue livery that suited the spring mood, and paid discreet homage to the host state's own team colours.



05

Opposite, left to right: the banners of Uruguay, the USA and Wales.
 Above, left to right: Argentina (the Pumas), Canada, New Zealand (the All Blacks), England, South Africa (traditional beadwork), Italy, France (pointillism), Scotland and Tonga (traditional design).
 Right: Martin Place looking east, with the 'Rugby Pansies' in the foreground and the paired banners of the USA, Uruguay, Tonga and South Africa also visible.



A separate program was located in the Martin Place pedestrian precinct (see below), Sydney's de-facto town square. Named the 'Avenue of Nations', it featured banners representing the twenty competing nations, elaborate floral decorations known as the 'Rugby Pansies' and a specially commissioned installation called the 'Stairways to Heaven'.

dna creative designed the banners, and the brief called for a playful and celebratory interpretation of each national culture, rather than a strict adaptation of national flags. Research

into popular national symbols, team emblems, colours and cultural artifacts, followed by detailed concept development, resulted in designs that were then checked with national embassies for cultural relevance. Only minor changes were requested, and competing nations greatly enjoyed the somewhat irreverent but affectionate Australian interpretation of their national identities, with some countries requesting use of the banners after the event. The final four metre banners hung in pairs the length of Martin Place throughout the tournament, to great enjoyment and acclaim.



06

case study 4: this sporting life

PROJECT DETAILS

Design of supergraphics, signage and banners for the interior refurbishment of TAB Limited's Harris Street corporate headquarters, a major project involving the uniting of three separate buildings over 4 levels.

CLIENT: TAB Limited

INTERIOR DESIGNERS: Group GSA

GRAPHIC DESIGNERS: dna creative

PROJECT MANAGERS: APP

CONSTRUCTION: Prime Constructions

DIGITAL GRAPHICS PRODUCTION:

Flash Photobition

GLASS ETCHING: John Crichton

SAILMAKER: McNeil Sailmakers

SILK BANNER: Meredith Hughes

STEEL SIGNWORK: Arrow Signs

SIGNAGE PRODUCTION: A&W Signs

Left: the TAB Limited headquarters features a new central stairway located at the intersection of the three old buildings, providing a spacious vertical artery with adjacent 'breakout' spaces at each level. dna creative designed an enormous supergraphic running the full height of the stairwell, from ground to third level, which contains graphic motifs derived from the many aspects of the Tab Limited business (see detail, above left). This provides a subdued but powerful colour field that complements the blackbutt timber of the staircase. To the left, also running the entire height of the void, are stretched fabric 'sails', which are dramatically lit from above and below, in colour schemes that change to reflect the seasons.

Above right: hanging banners are suspended through the narrow void opposite the staircase. The central banner is a specially commissioned embroidered silk hanging made up of racing silks and gaming icons, flanked by seasonally changing vinyl banners visible at each landing.

Photography: Martin van der Wal

TAB Limited is the new name of the privatised betting giant, formerly known as the Totalisator Board of NSW. With interests ranging from high street betting shops, gaming and wagering technology, to broadcast media and a large property and investment portfolio, their new corporate headquarters at 495 Harris Street, Sydney, is the flagship building of the TAB corporate empire.

Interior designers Group GSA approached dna creative in 2001 to take on the major task of creating graphics and signage that would complement and enhance their design for the interior and branding concepts. The scale of the project is large, with three disparate buildings being united across four levels to deliver a visually flowing and coherent sense of order.

Graphics operate at several levels within the overall design. They are never merely decorative, and are designed to enhance the sense of visual order, to brand the many different TAB business centres, and to deliver colour into the workplace in a thematic way that assists orientation and wayfinding within a complex, mainly open-plan environment.

The materials used are similarly diverse, ranging from etched glass panels (overleaf), embroidered silk hangings, tensile fabrics, giant digital wall-mounted prints and suspended banners, transparent films and vinyls applied to glass; steelwork, lighting, and an internal signage system.

Parallel to this process TAB Limited has conducted a separate corporate identity program, and dna creative has worked with these elements to develop



06

Left: etched and edge-lit floor to ceiling glass panels on the ground level provide a transparent sporting 'hall of fame' from the main entrance lobby towards the central stairway, through which can be seen 'arena', the in-house restaurant and café which also functions as an informal meeting place for the many business visitors to TAB Limited's headquarters. Featured here, in pictures and words, are Cathy Freeman, Rod Laver and Paralympian Louise Sauvage.

Above: additional glass panels on the executive level 3 depict Phar Lap, Sir Donald Bradman, the iconic image from the ARL Grand Final trophy (the Wests and St George captains embracing, based on John O'Grady's 1963 photograph), and Australia II's Americas Cup Victory in September 1983.

complementary typographical and sub-branding solutions, for instance in the graphic identity for the ground level arena café (visible left, beyond glass panels), which is applied to major signage, menu boards, printed materials and other collateral.

THE PROCESS

Understanding the brand

TAB is a corporation of diverse business centres, in the process of dynamic change. To most of us the TAB sign on pubs and betting shops is the most visible aspect of the brand, making it one of the most recognised logos in NSW. But TAB the organisation is about far more than just wagering. At the heart of the brand essence is sport, and not just racing. Even more importantly, it is about the sporting life, the love of the game, the willingness to have 'a bit of flutter' on a sporting outcome. A natural extension of this is 'the gaming life', and of course the media which deliver the pictures and the results – Sky Channel, with all the unique attributes of a major satellite broadcasting business.

So how can brand identity be manifested through the interior design of a building, and what is the aim of the exercise? Too often 'branding' is seen as the manifestation of the brand to its audience or market, forgetting that the primary users, the most frequent 'experiencers' of a brand, are the people that work in the organisation, who daily communicate the organisation's philosophy to the public at large. It has often been said that if the people who work for an organisation (starting with

the chief executive) do not believe in their own corporate identity, then it will likely be a failure with the public.

Architecture and interior design are therefore a powerful vehicle for brand identity, and nothing could be a more important expression of the corporate culture, of 'The Quality', than the working environment itself.

In this context then, branding is something that goes far beyond the placement of departmental or business centre logos to remind us for whom we work. It is much more subtle than that. It must be something we can pass many times every day and never tire of. Something that adds quality and value to our working environment in ways which we may never directly notice.

Visual motifs

In their design vision for the Harris Street headquarters, Group GSA from the outset planned for a major graphic component to add layers of colour and texture to a fairly minimalist and cool architectural approach. At the heart of GSA's concept is a subtle ribbon-like flow of form, where walls curve in both horizontal and vertical planes, and carpets and joinery combine to amplify this theme, providing a gentle organic articulation to corridors and open-plan areas alike.

Meeting and conference rooms, executive offices and special business centres are often walled with translucent laminated glass or blinds (see overleaf), while open plan workstation areas are defined with a series of specially designed rotatable louvres rather than solid partitioning, all contributing to the



06

Left: Breakout areas adjacent to the central stairway are designed as informal 'time out' spaces for eating, meeting or chatting. Supergraphic wall panels, colour coded to each level, feature playful takes on sporting imagery. In the case the executive level 3, golf balls and clubs provide the decorative motifs.

Above: The same breakout area seen through the blinds of a nearby meeting room.

sense of openness and ease of movement through the space.

Intense bursts of colour are provided by the fabrics of task chairs, which vary from floor to floor, and a combination of vibrant translucent graphics on glass partitions, walls, and in some cases ceiling-hung banners, which change according to the seasonal colour scheme, also reflected in the lighting and banners in the central stair area (see preceding pages).

Evocative of many aspects of racing and sporting culture, the ribbon threads its way through the space, briefly becoming prominent then disappearing, only to re-emerge somewhere else.

TAB Limited has a strong and ongoing association with iconic moments in sport, and we are all accustomed to a constant diet of photographic images of this kind through news media. Including such imagery into architectural graphics requires a somewhat different approach. They are something we have to live with in the long term, providing interesting texture and colour to our working world, without unduly demanding our attention. The graphics at TAB feature a wide range of sporting moments, but those images are layered and muted, allowing the eye to either treat them as wallpaper, or on closer inspection, to discover an amazing amount of high-resolution detail. We may be dimly aware of a bright red wall in a breakout area (left), but it is only if we really study it that we become aware of giant close-ups of golf balls and golf clubs. These graphics are the backdrop for corporate life, and are designed not to become tedious after a short time. The same can be said for the technological

and gaming iconography that is layered into many graphics throughout the interior. TAB is a high technology business on many fronts, delivering a fast-moving and ever-changing flow of information to countless outlets throughout the state. Employees don't need to be overtly reminded of the ebb and flow of figures and odds which is the life-blood of the business, yet this aspect of the corporate culture needs to be represented somehow, and made to be visually appealing and even exciting.

It is through the successful weaving of all of these threads into one cohesive whole that we achieve an effective environmental expression of the TAB Limited philosophy – modern, dynamic, exciting and forward looking, yet at the same time established, reliable, efficient and trustworthy – a new business with an old tradition, a good corporate citizen and an icon of Australian enterprise.

Wayfinding

Unlike many public buildings, for security reasons there are no unescorted visitors to the TAB Limited building. Signage therefore has a different role to play, and is designed as an unobtrusive orientation system, to assist staff unfamiliar with the layout of levels other than their own, or visiting from other TAB offices.

Signage synergises with other aspects of the interior, enhancing the colour scheme of each level, and also delivers necessary statutory information in a visible but low-key way.

A signage design and production manual was also produced, outlining typographic standards and layout principles.



07

case study 7: radio days

PROJECT DETAILS

Design of a graphic motif for the Sydney headquarters of Macquarie Radio that would serve a decorative and safety function while reminding visitors of the wavelenghts of the two stations.

CLIENT: Macquarie Radio Network

GRAPHIC DESIGNERS: dna creative

INTERIOR DESIGNERS: Group GSA

GRAPHICS PRODUCTION: Signwave Newtown

PHOTOGRAPHY: Brendan Read

Opposite: the wavelenght motif brands the stations in a continuous decorative frieze around the lift lobby entrance.

Above: the motif features a frame and background of polished steel against solid walls, and continues in etched-glass translucent vinyl across glass doors and partitions, doubling as a safety strip.

Macquarie Radio Network is a well-known national media company with many local radio stations throughout Australia. Their Sydney headquarters is home to both 2GB and 2CH, and in 2002 a new interior design by Group GSA called for an innovative graphic branding of the stations.

There were three main requirements – the first was a decorative one, calling for an elegant visual branding in the core lift area, the main entrance to the offices and studios. The other major requirements was functional – safety strips on the extensive glazed walls and doors within the complex, and also the creation of privacy in some locations.

The motif developed was inspired by traditional wavelenght diagrams, which served to highlight the positions of the two stations 'on the dial', but with a very contemporary graphic treatment, adaptable to different materials and functions, depending on its location.

Starting at the lift core, framed by stainless steel, laser-cut vinyl reveals the polished steel through the wavelenght motif (above, right of picture). Where the motif appears on glass it is realised in translucent etched laminate (above, left of picture), with colour bands as before. Where privacy is required the motif becomes a negative shape cut out of floor-to-ceiling etched laminate.

This solution achieves a continuous and unifying decorative frieze throughout corridors and offices, at the same time enhancing workplace safety and privacy.

endpiece: graphic design and the built environment

The built environment is all around us, and Australia, we are often told, is one of the world's most urbanised societies. It is easy not to see what is all around you, or perhaps to see it but not to really notice it. We accept it as a given that the work of engineers, architects and urban planners is what makes up our visual environment, at least in cities and suburbs, and we may enjoy, resent or be indifferent to the advertising billboards on freeways and buildings that inform, persuade or cajole us with their various messages. We may at times be grateful for the signage that guides us along those roads, through airports, railway stations or shopping centres, and we might notice the banners fluttering from flagpoles in the city that tell us there is a big event on, an anniversary to celebrate. If we are so minded we might even take a look at a piece of public art in a city square or the lobby of a corporate tower, and have an opinion about it. But mostly it is just there, and it is only if something is poorly designed, or not there, that we might miss it, and think about what it is that makes for a quality built environment.

Unless of course you're an architect or

designer, or a client commissioning an architect or designer. Then you notice not only the big picture – the progress of a new apartment block or the changing skyline, but you start to notice all the little details – the finishes and detailing, the

lighting, the typography, the appropriateness of the design solution.

As we all become more design literate we notice and care more about what surrounds us, usually starting at home. The innovation evident in Australian residential architecture in the last decade is a case in point. Even in the much-maligned new land releases of western Sydney, there is change afoot.

A new generation of property developers is getting the message – about environmental sustainability, materials and building techniques suited to Australian conditions, and most of all about design for living. And we graphic designers have a part to play even out in the suburbs. Shown here are the masterplan tender documents designed by dna creative for Australand Holdings, for a new suburb near Kellyville called Second Ponds Creek. Described as 'one of the greenest mainstream developments in the world' by the prestigious independent Rocky Mountains Institute, the masterplan was developed by Cox Richardson Architecture and Planning, with additional architectural design by Fender Katsalidis Mirams.

The graphic design of this massive and complex tender was crucial to a successful bid, as was working closely with several teams of specialist consultants, and of course the most important team member – the client.



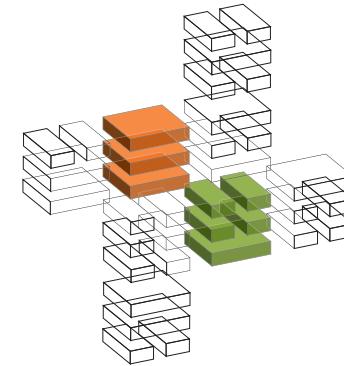
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contributors, credits and clients

Opposite page: documents for Australand's 'Second Pond Creek 1' tender submission featured three digitally printed bound volumes, each of several hundred pages.

The main masterplan submission was designed in the form of a substantial ring-bound volume with a debossed binder and tabbed section dividers, while companion appendix volumes were wirebound under card covers.

The submission was the culmination of months of work by several teams of consultants, working with Australand. They are too numerous to mention here, but in terms of the visual content of the submission, apart from the architects and urban planners mentioned opposite, key consultants were Firelight Productions (Project leaders and DVD producer/directors), Manidis Roberts (environment & community consultants), C3D Electronic Visualisation Bureau (3D simulations), Oi Choong (landscape design) and Marco Bok (photography). Digital printing was by Pongrass Digital and binder was manufactured by Les Baddock and Sons.

Clients 1995-2006

Advance Bank
ACON
AMP
Andrew McKinnon Presentations
Arnott's Biscuits Ltd
AT&T Asia Pacific
Ausdance
Australand Holdings
Australian Broadcasting Corporation
Australia Day Council of NSW
Australia Council for the Arts
Australian Institute of Company Directors
Australian Music Centre
Australian Music Examination Board
Australian Plantation Timbers
BAE Systems
Bazmark Live
BMG Australia
Bruce Pollack Publicity
BSI People Group
City of Sydney
Coca-Cola Amatil
Colonial First State Investments

dna 1995-2006

David Corbet
Elon Dell
Stephen Goddard
Leith Hamilton
Greg Logan
Jasmine Lai
Steve Luongo
Andrew Medhurst
El Perkin
Kate Richardson
Sinead Roarty
Olivia Schmid
Mark Sutcliffe
Bryce Tuckwell

Thank you: casebook 03

Ray Abrahams
Ian Allwill
Vergil Baeta
Michael Baird
Anthony Bastica
Adam Boersma
Anthony Brown
Toni Callaghan
Ian Connolly
Ellenor Cox
Ross Clark
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Jonathan Nolan
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Andrea Orpen
Brendan Read
Melissa Reid
Geoff Roberts
Amanda Rowland
Dean Rowland
George Rounis
Katherine Smith
Peter Staunton
Sue Sutton
Max Thomson
Martin van der Wal
Kerry Wilson

NSW Attorney General's Dept
NSW Premier's Dept
Opera Australia
Sydney Organising Committee for the Olympic Games – Ceremonies
– Olympic Arts Festival
Sodexo Australia
Solution 6
Sony Music Entertainment
Screen Producers Association of Australia
Single Market Events
Sydney Festival
Sydney Opera House
Sydney Symphony
Sydney Water
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TAB Limited
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