



Sin Título-1.pdf



Photo: Laia Serra

Sin Título-1 is a Barcelona-based studio that approaches design as a dialectic between form and function, grounded in research and conceptual thinking. Working globally—from Mexico to China—the studio assembles fluid teams of ad hoc specialists to respond to each project’s specific demands. Driven by typographic language, Sin Título-1 offers services in visual identity, art direction, graphic campaigns, editorial, and packaging design—bridging the physical and digital into cohesive outcomes. Its work unfolds across a broad spectrum of disciplines, engaging with public institutions—particularly within the cultural field—as well as art, music, hospitality, gastronomy, education, publishing, and technology.

Founded and led by Xabier Isasti, a Basque designer and creative director with a career shaped between Spain, Ireland, and Mexico. He leads the creative direction and graphic design of every project—from concept to execution—ensuring clarity, depth, and intention across all outputs.

Awards	
ADG Laus Gold in visual identity	2025
ADG Laus Bronze in art direction, poster	2025
ADG Laus in book in packaging	2025
ADG Laus Silver in advertisign	2024
ADG Laus Bronze in digital design	2024
ADG Laus Bronze in graphic design	2023
Best Final Degree Project	2022
Selected Europe mention	2020

Features
NEO 2
6TM Magazine
CC Magazine
Elástica Magazine
Gràffica
Contemmporary Type
Graphic Adict
Grafik Feed
Tomorrow Type Today
Grafik Feed
ADG-FAD
The Unbserved
Fonts in use
The Graphic Design Addict
And others

Selected clients
Palau de la Música
Barcelona Design Hub
FAD Barcelona
Ayuuntamiento de Barcelona
Casa Batlló
Mam Originals
Puccias
Novus
Basquerville Festival
EIDE
Gobierno Vasco
Diputación foral de Gipuzkoa
Joan Escribà
And others

Exhibitions	
ADG Laus Gold Exhibitions	2025
Latent	2023
Barcelona Design Hub	2023
20 years of IED	2023

Collaborators	
Manel Cano	Stefano Colli
Ana Collantes	Laia Zaragoza
Olivier Estévez	Luis Eslava
Sara Barcons	Haizea Ogueta
Unai Arruti	Laia Serra
Cristina Blanc	Ricardo Rey
Jorge Ossa	IED Barcelona
Lorena Martinez	Elisava
Simon Pera	And others
Andrea Gómez	
Carles Novell	

Talks	
Basquerville — Harroby (Vitoria-Gasteiz)	2024
IED (Barcelona)	2024
Ceinpro (San Sebastian)	2024

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use the clickable
elements to navigate.

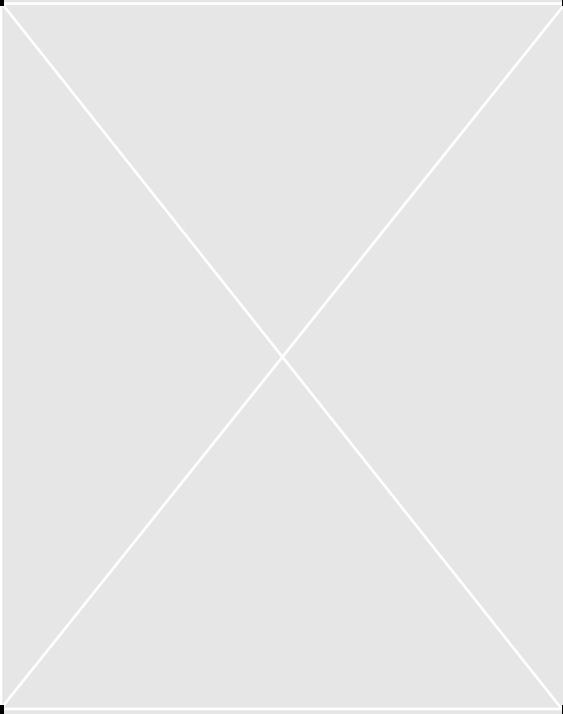
Case studies on the next
page. Turn the page or
[Click here.](#)



Harroby 2024
[Click here.](#)



Novus 2/2
[Click here.](#)



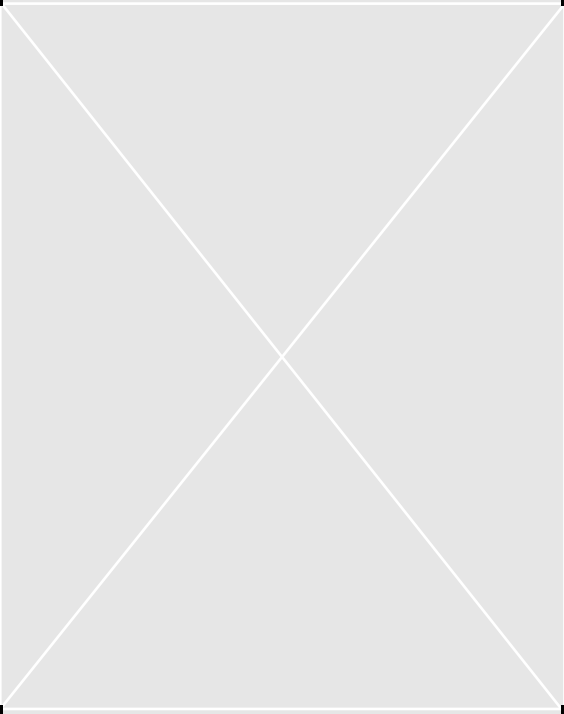
Sin Título-1
Coming soon.



Hasta el cuerno
[Click here.](#)



D-Generades 2025
[Click here.](#)



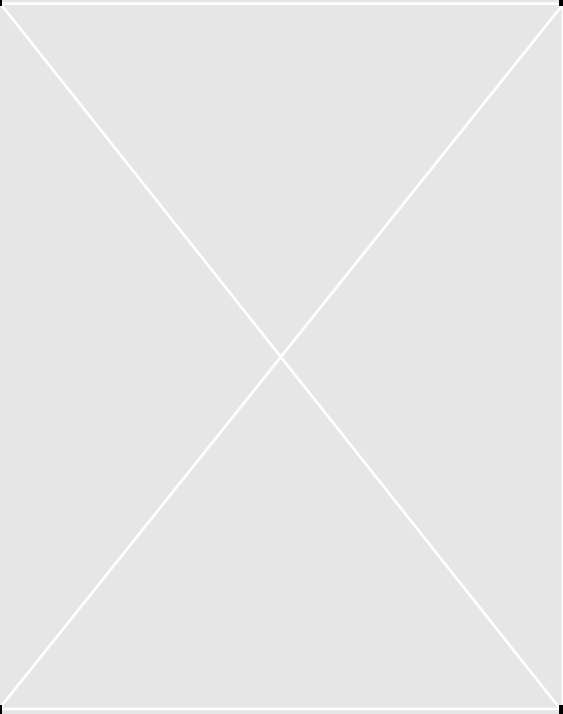
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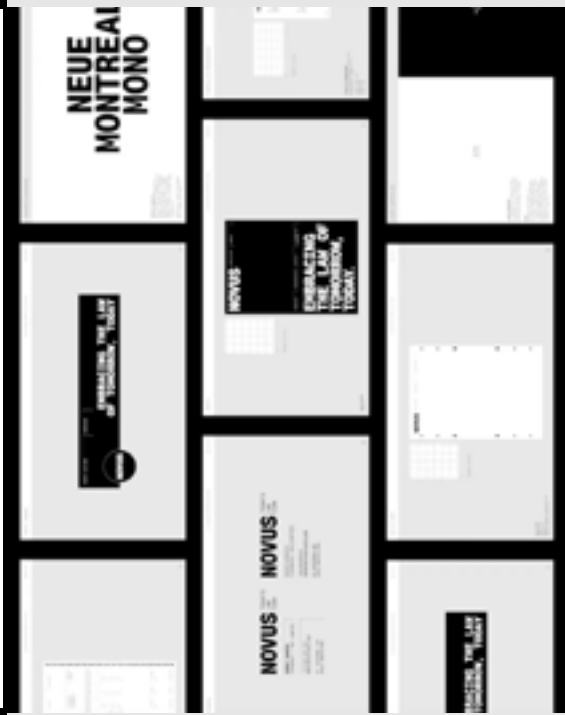
Joan Escribà
[Click here.](#)



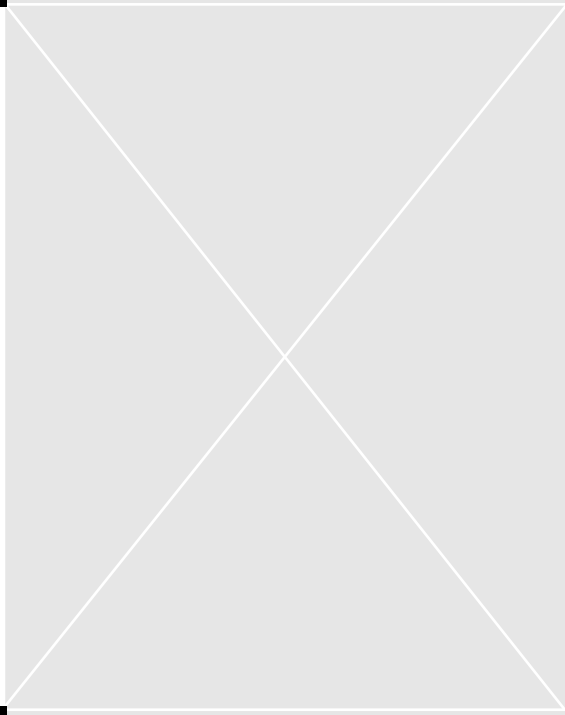
Puccias-02
[Click here.](#)



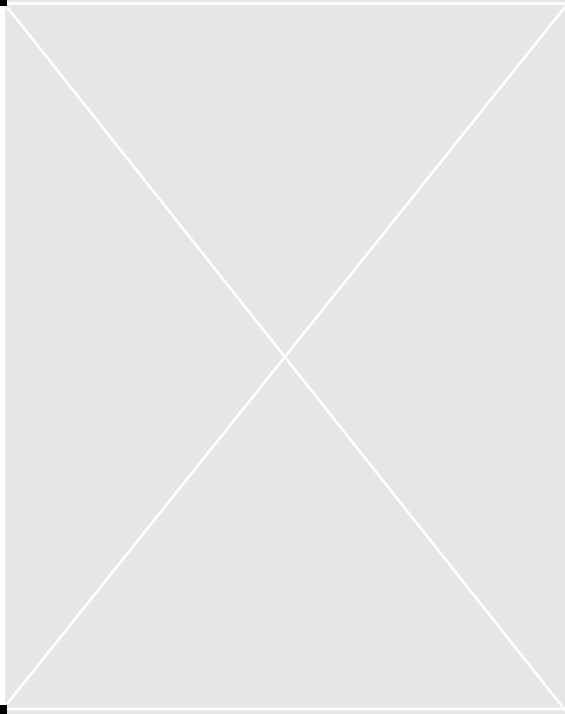
Sin Título-1
Coming soon.



Novus 1/2
[Click here.](#)



Sin Título-1
Coming soon.



Sin Título-1
Coming soon.



Harroby.
Basque Festival of Emerging Design.

Harroby is the Basque emerging design festival held in the capital of Euskadi, Vitoria-Gasteiz. Conceived as a platform to showcase local young talent, it is part of the Basquerville festival, which takes place over three days in the city, providing a broad context for exposure and networking for emerging designers. The brief for the 2024 edition consisted of developing the visual identity and graphic campaign, aiming to give Harroby its own personality within the larger festival framework—recognizable, coherent, and distinct.

A key pillar of the proposal is the strategic use of Basque typography, a resource deeply connected to the cultural identity of the territory. For this edition, Gaueko was selected, a contemporary typeface designed by Raoul Gottschling and Julien Simon that reinterprets the formal traits of traditional Basque lettering. Gaueko enriches the visual repertoire through alternates, glyphs, and symbols inspired by Basque mythology, providing a bold and renewed approach that amplifies the festival’s narrative.

The graphic composition is organized around grid-based and geometric structures inspired by Euskadi’s urban signage, particularly street signs and city wayfinding. This approach establishes a visual dialogue between tradition and modernity, reinforcing the festival’s conceptual coherence and projecting a solid, recognizable visual identity adaptable to various media and graphic applications.

Credits
Creative direction & design Xabier Isasti
Type design Raoul Gottschling Julien Simon
Motion Graphics Ana Collantes
Photography Manel Cano
Photo retouching Haizea Ogueta

Awards

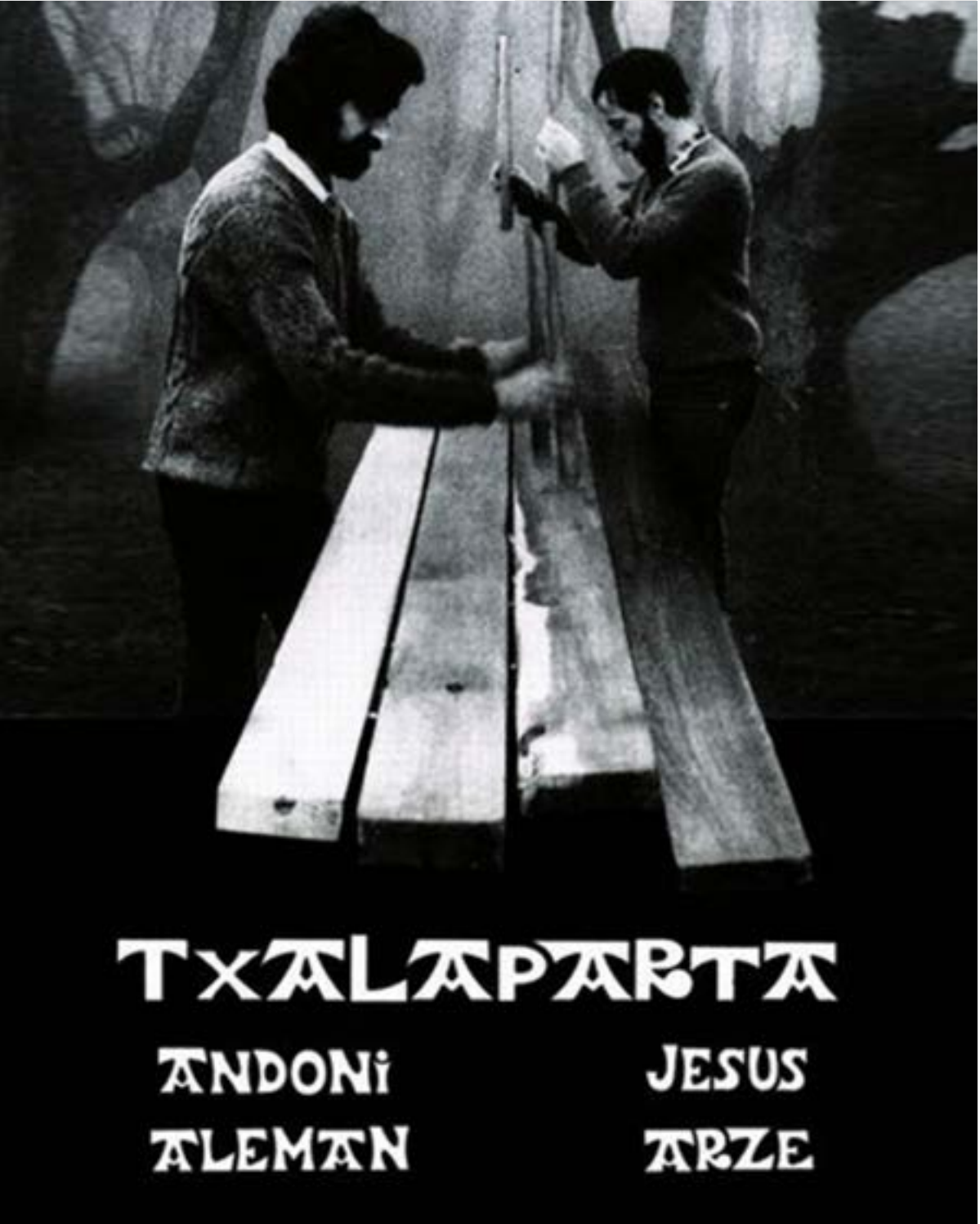
2025
ADG Laus Bronze in art direction, poster.

Features

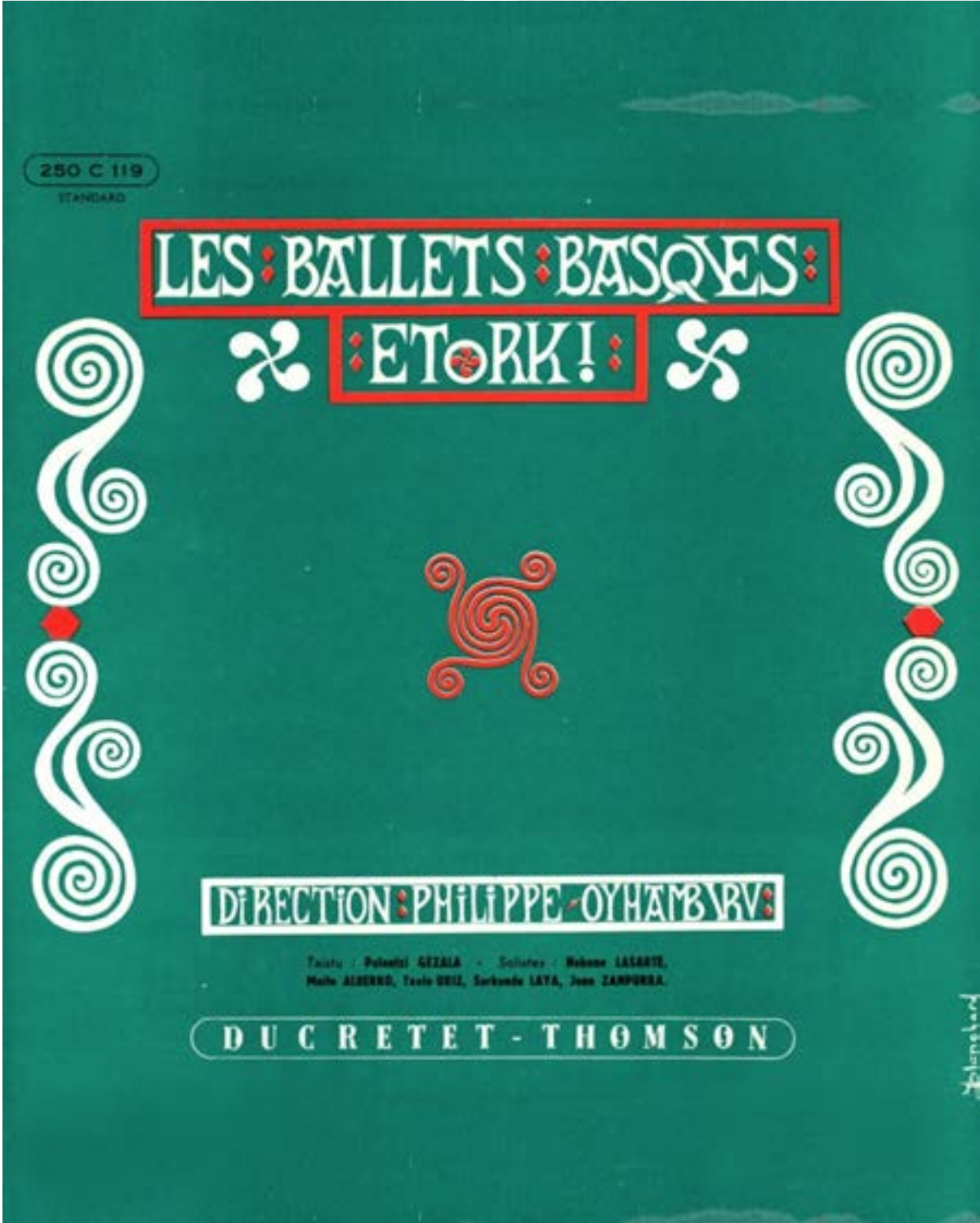
2025
6TM Magazine
The Unobserved
Bounty Hunters



Visual system references (1925, 1934, 1943)
@euskalgrafia



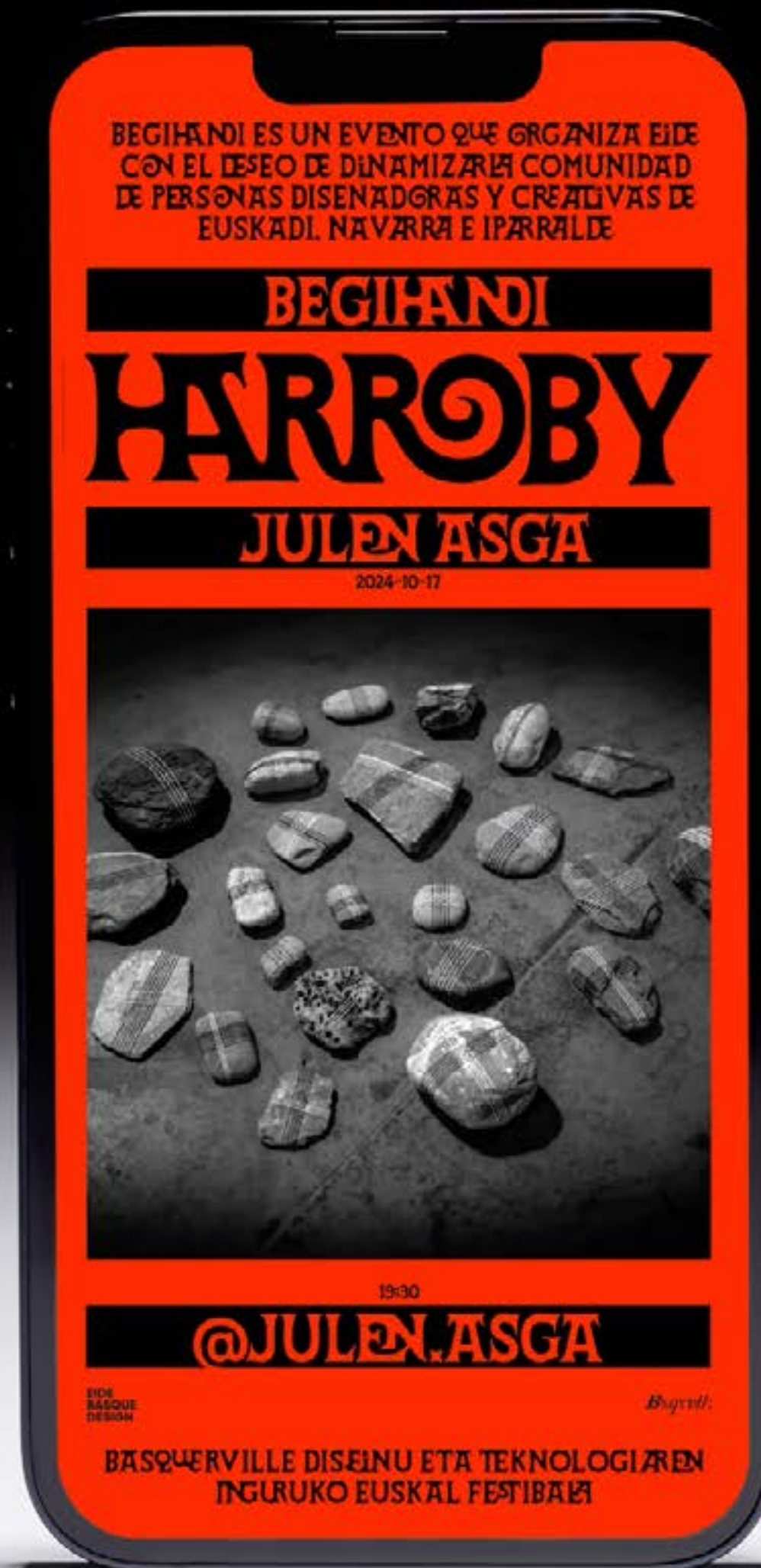
Type references (Elkar, 1986)
@euskalgrafia



Visual resources references (Blanchard, 1964)
@euskalgrafia

The identity finds its voice in Gaueko, a typeface designed by Raoul Gottschling and Julien Simon that reinterprets Basque heritage with contemporary flair. It invites expression through its rich set of alternates and ligatures, crafting a dialogue between past and present.







This is a summary of the project. To see additional materials such as audiovisual pieces or motion graphics, you can check out the full case study on our website.

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Hasta el cuerno.
Custom experimental type.

The typographic project developed for Hasta el Cuerno, a croissanterie located in La Condesa, Mexico City, is conceived as an exercise in experimental design in which the formal construction of the characters finds its direct reference in the artisanal process of puff pastry. The typographic morphology emulates the folding of the dough through overlapping lines that evoke each of the layers required to shape the final product.

The type system incorporates a programmed weight variability that visually translates the baking process. The family unfolds across 200 interpolations, corresponding to temperatures ranging from 0° to 200°C. This progression endows the typography with a kinetic quality, where the gradual transformation of weight becomes a graphic metaphor for the croissant’s baking process.

The typographic work materializes in a 64-page specimen printed in offset, conceived as an editorial object that brings together both the conceptual framework of the project and the technical development of the typeface. The content unfolds a visual analysis of the morphological nuances of the characters, documents the functionality of the typographic system, and presents a series of experimental compositions that exemplify the potential applications of the typeface in different graphic contexts.

Credits

Creative direction
Xabier Isasti & Luis Eslava

Art direction, Type design, Editorial design
Xabier Isasti

Photo
Manel Cano

Features

2025
6TM Magazine

Concept motion video

The typographic design transfers the logic of the croissant's folding and baking process into the graphic plane. Each brand message activates this visual metaphor, reinforcing the connection between product and identity.



Folding of puff pastry
Concept-1

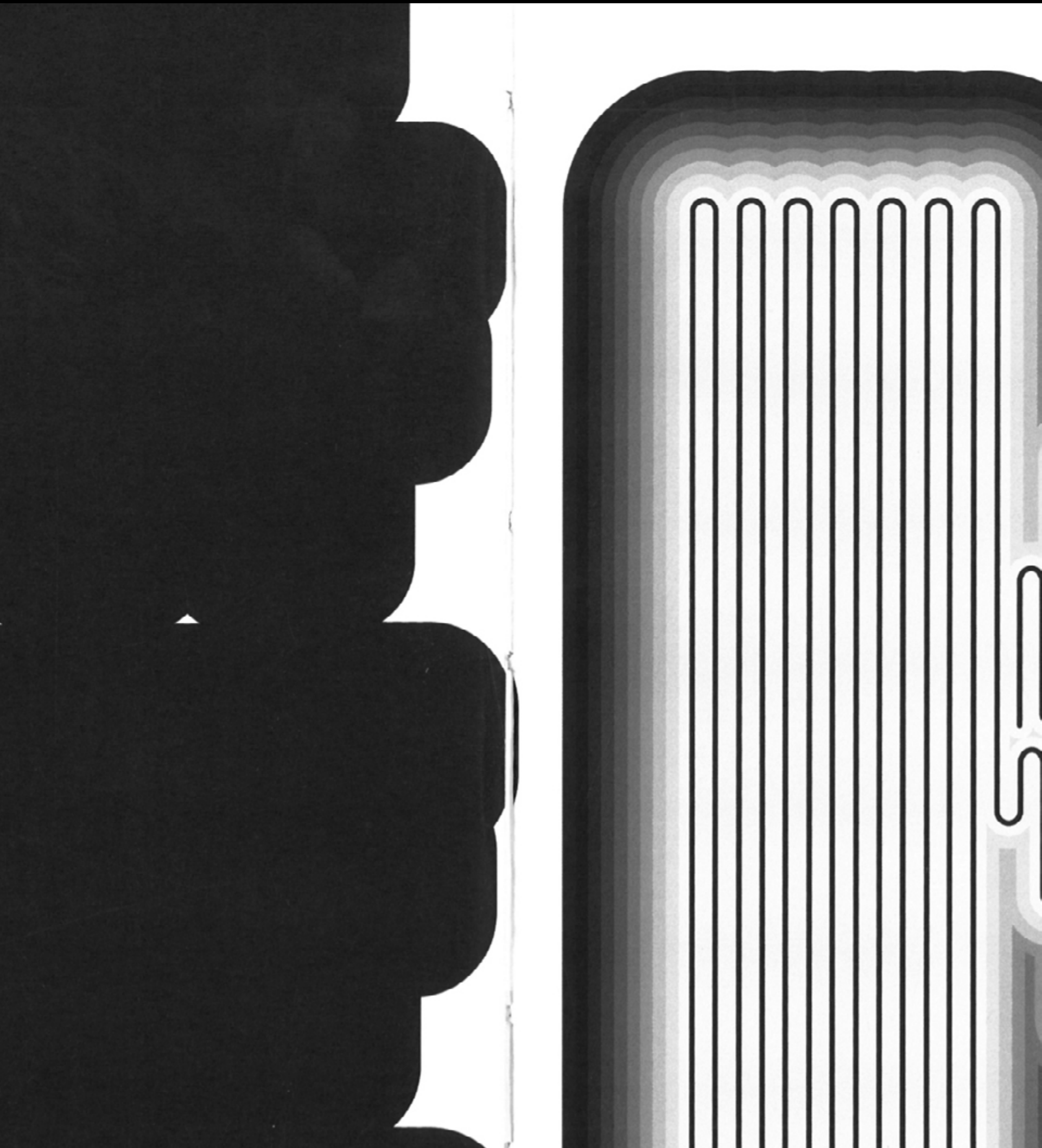


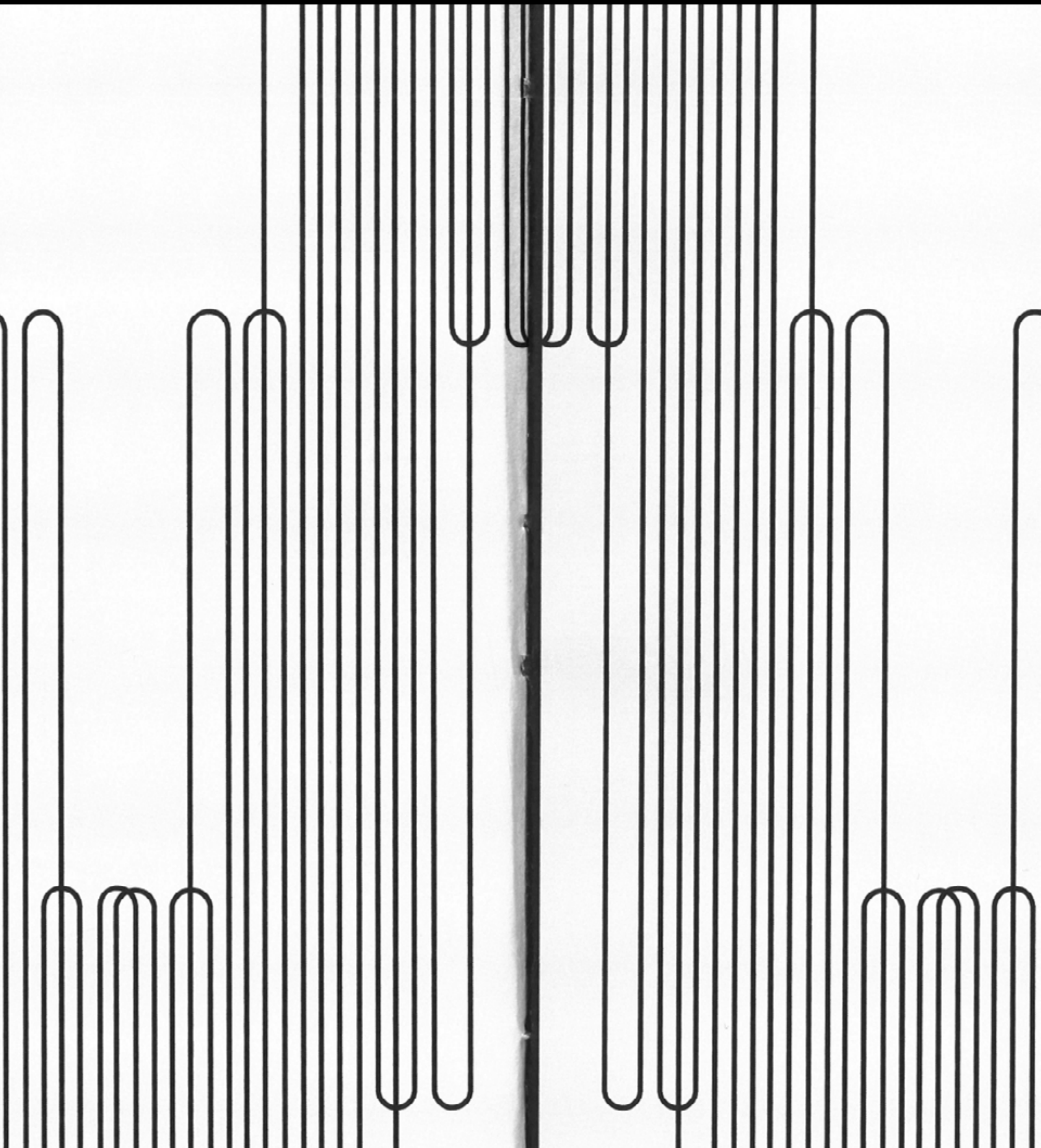
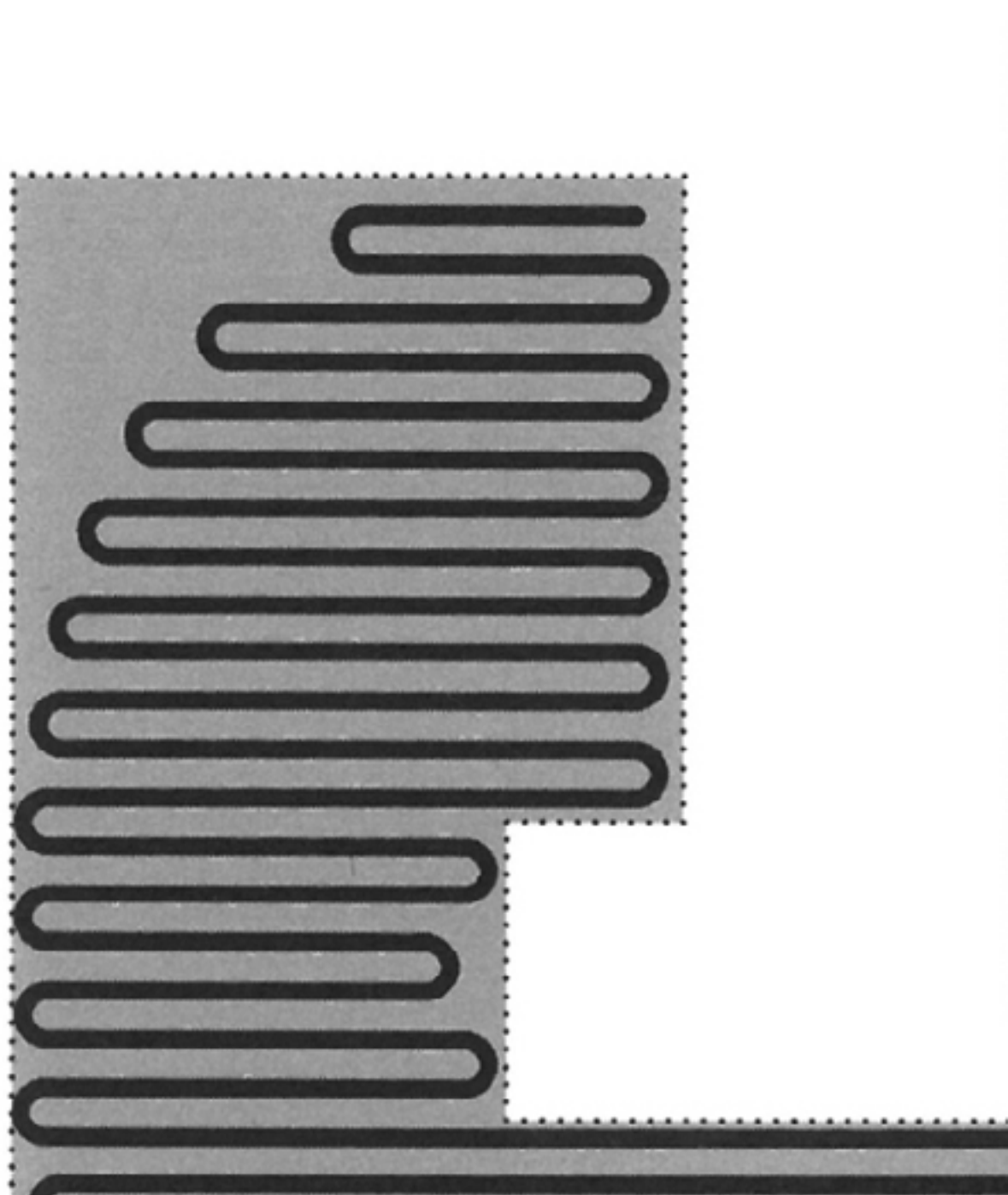
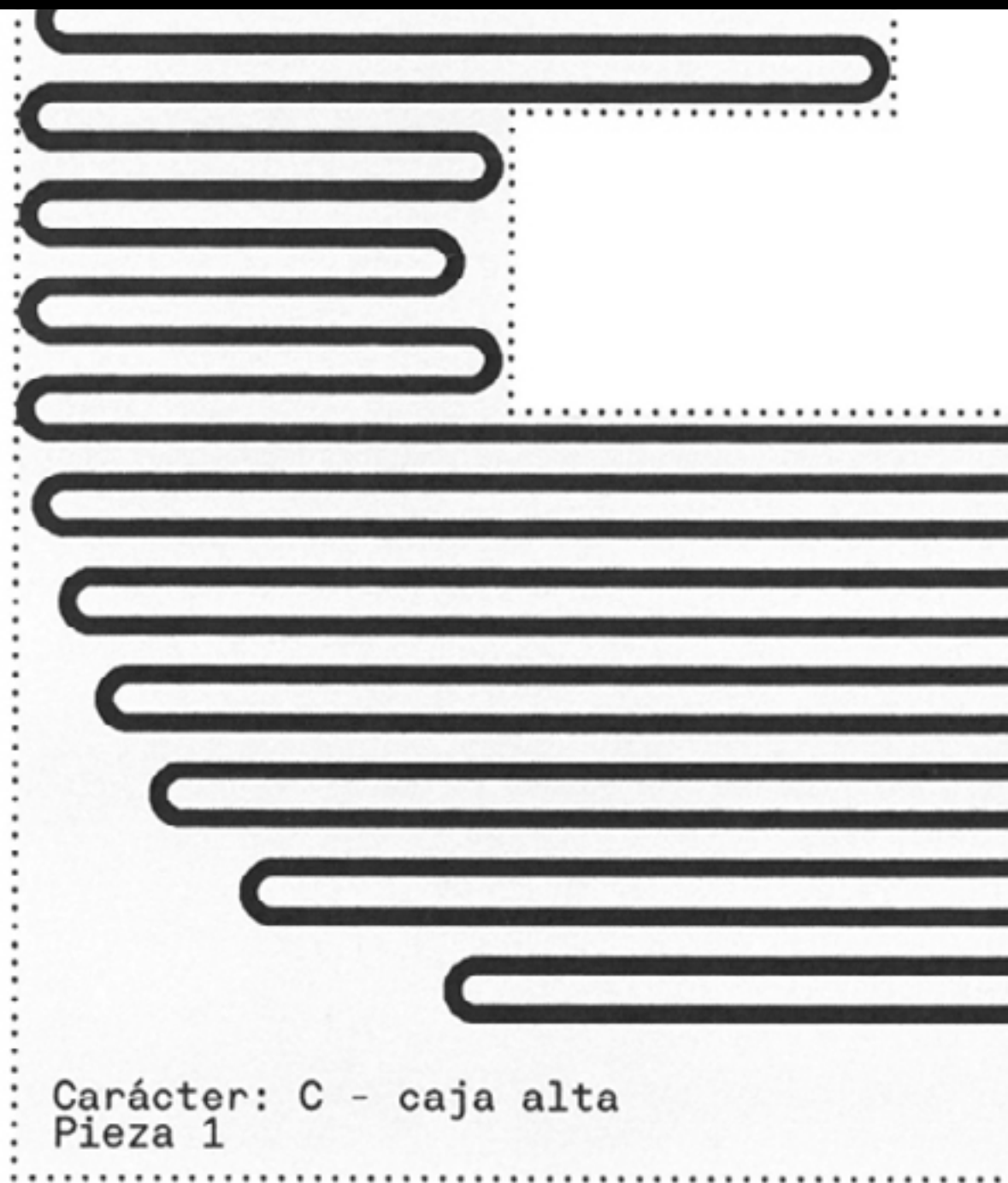
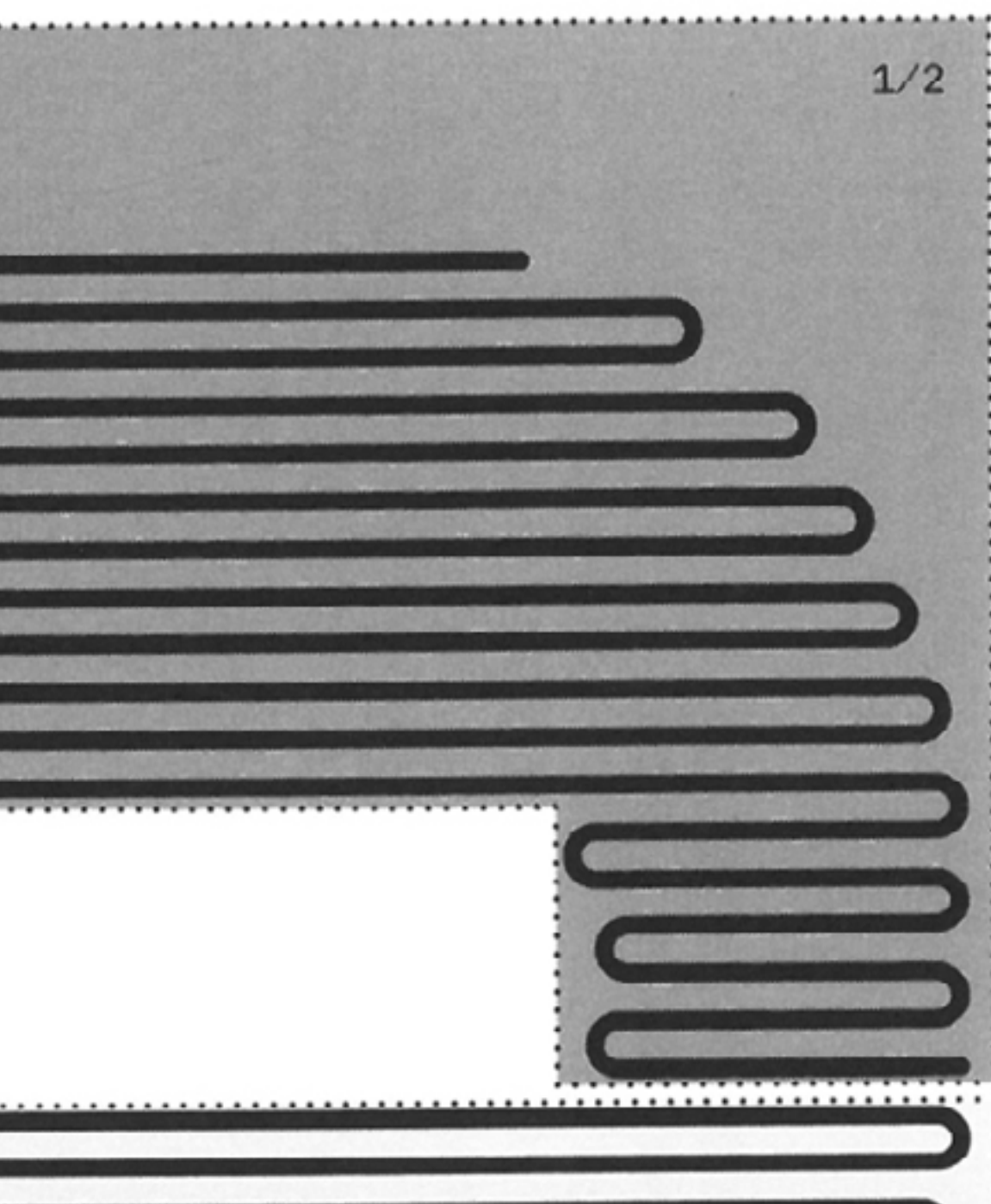
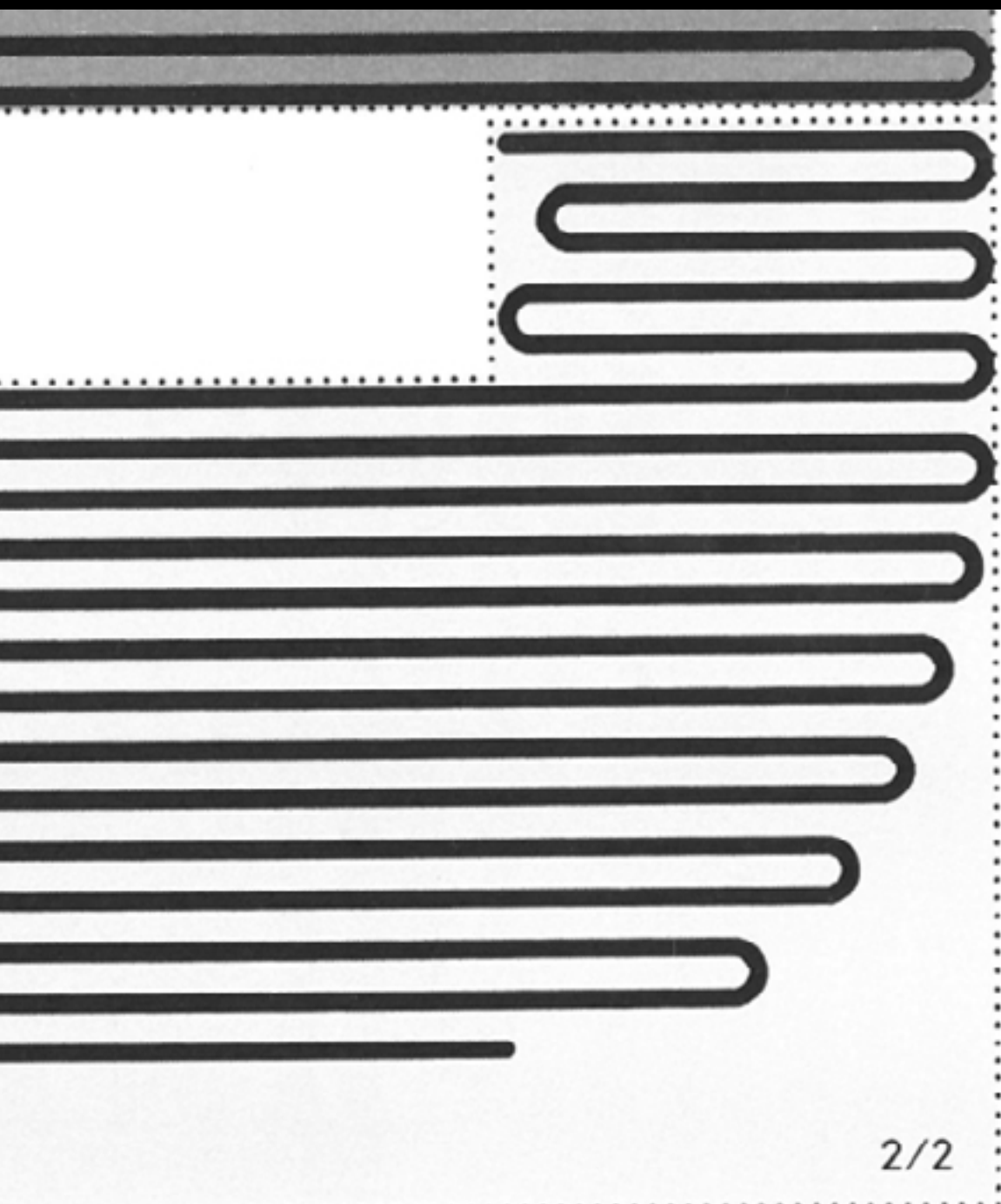
Baking
Concept-2

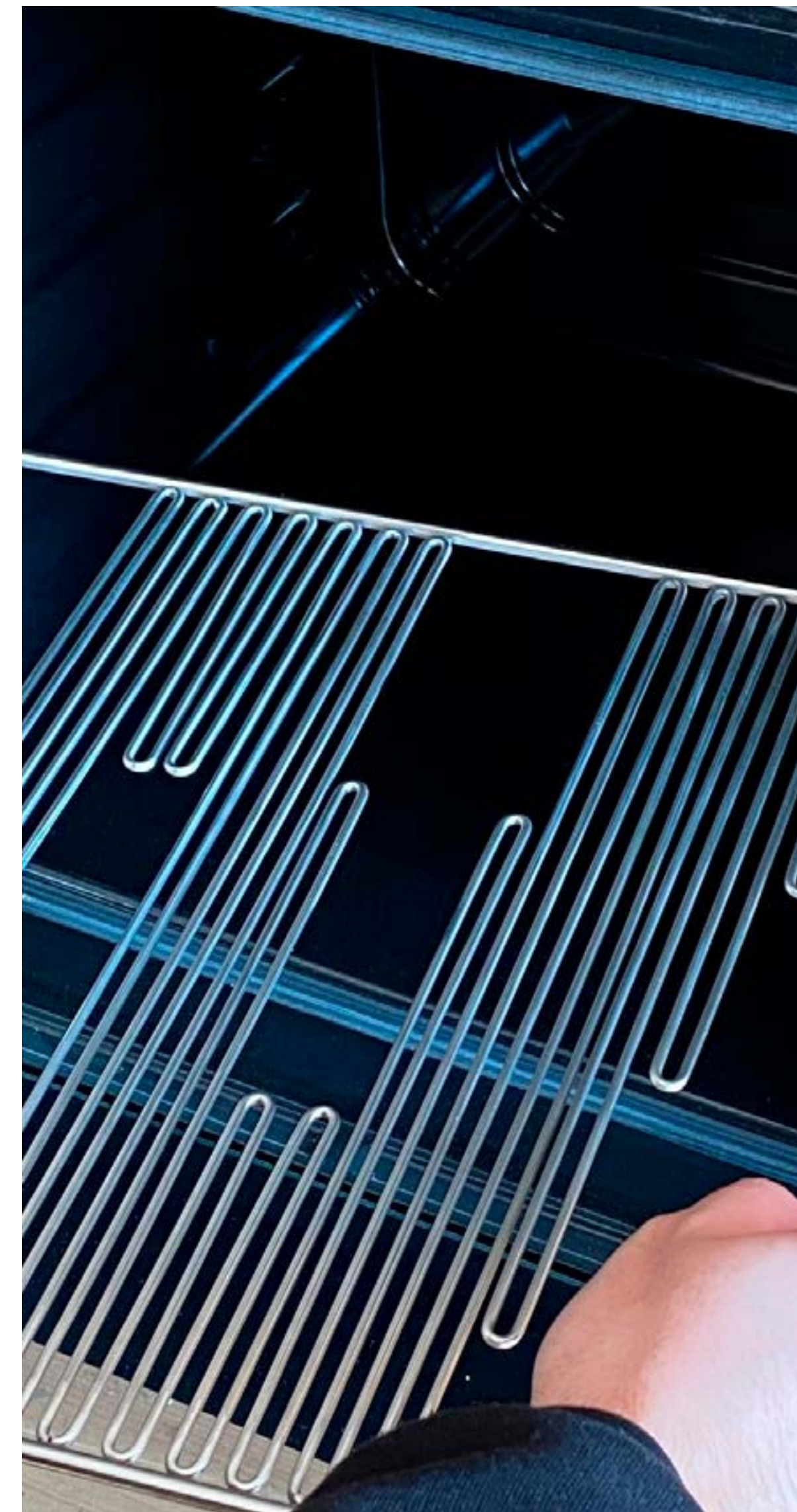
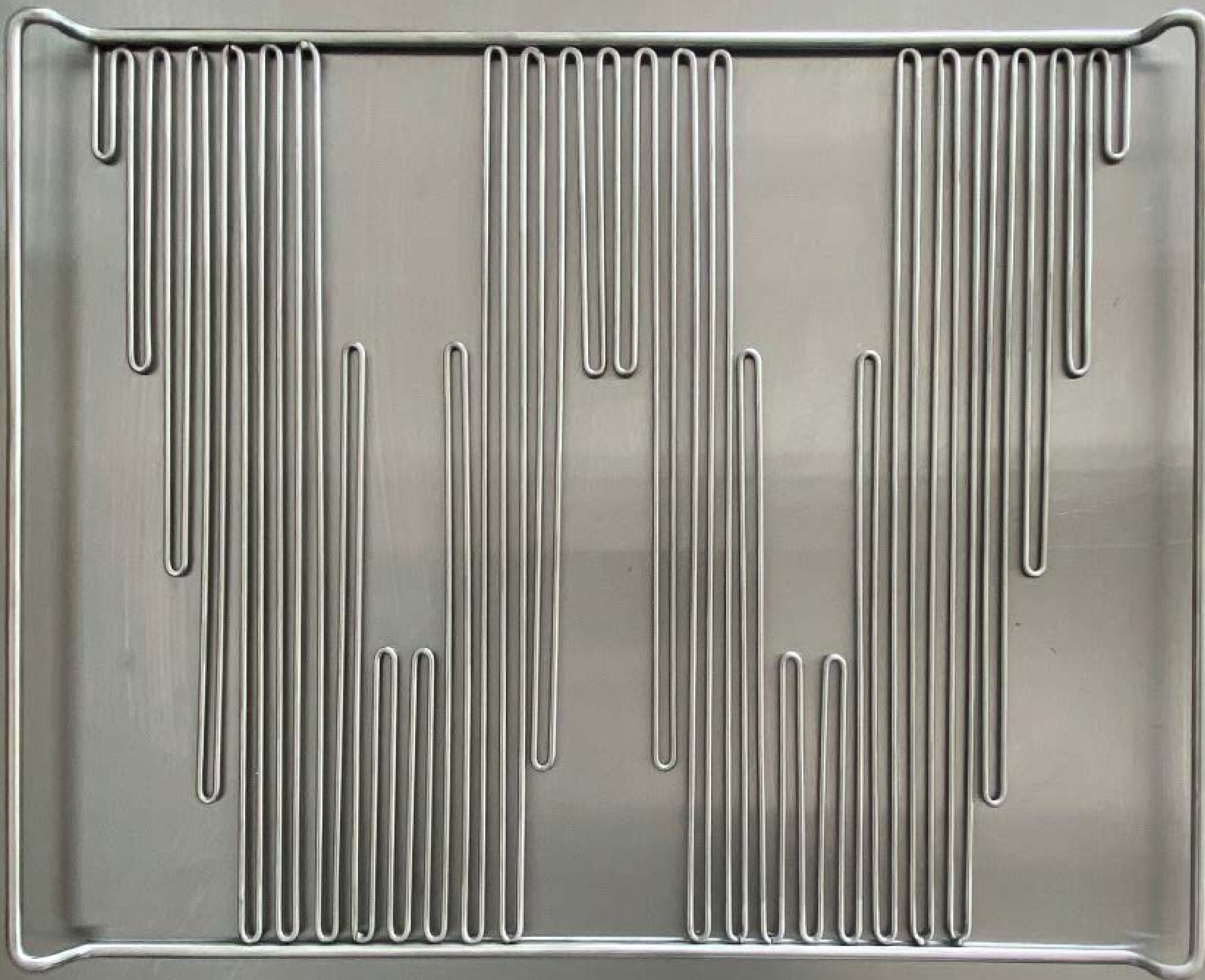


[Variable font video](#)

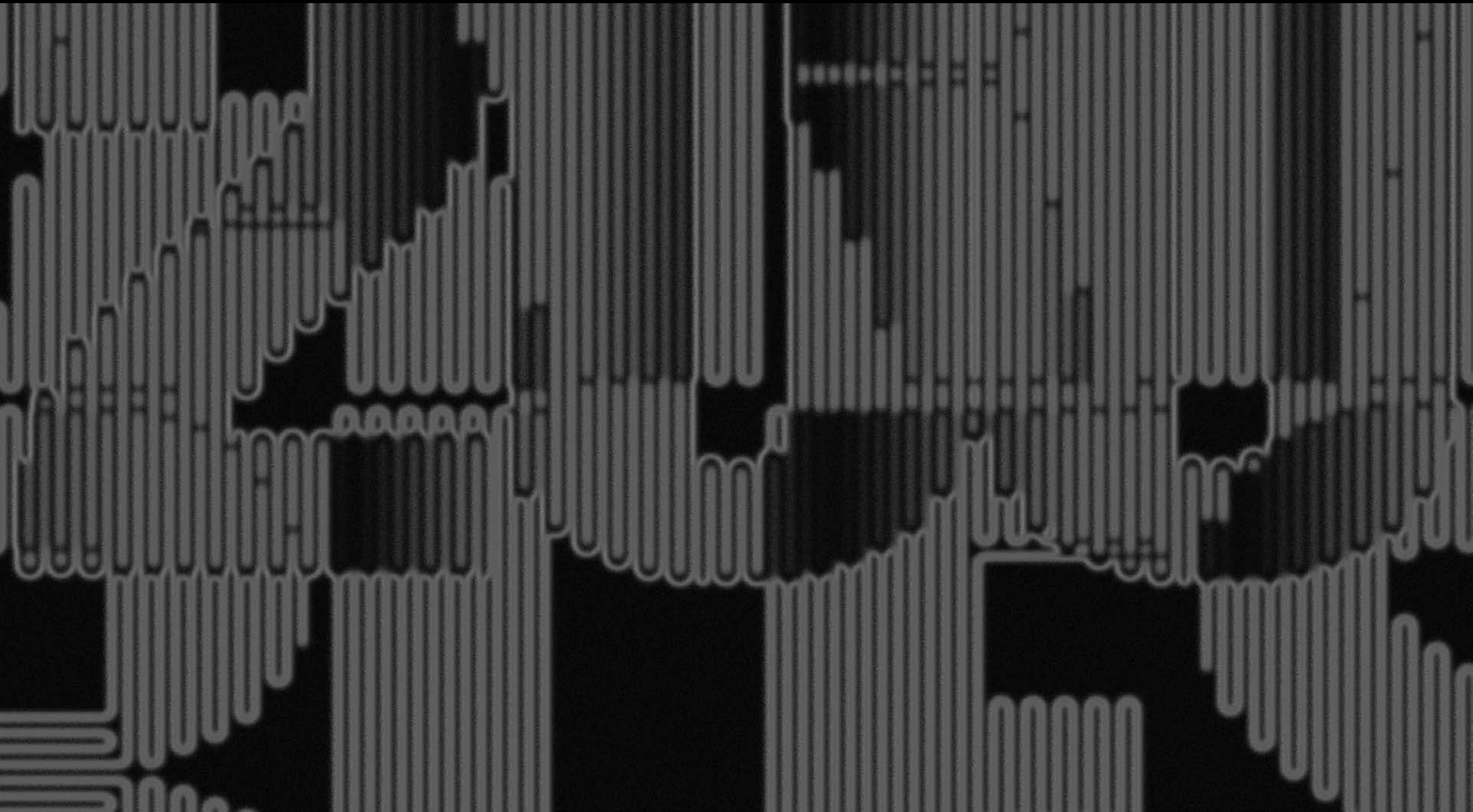


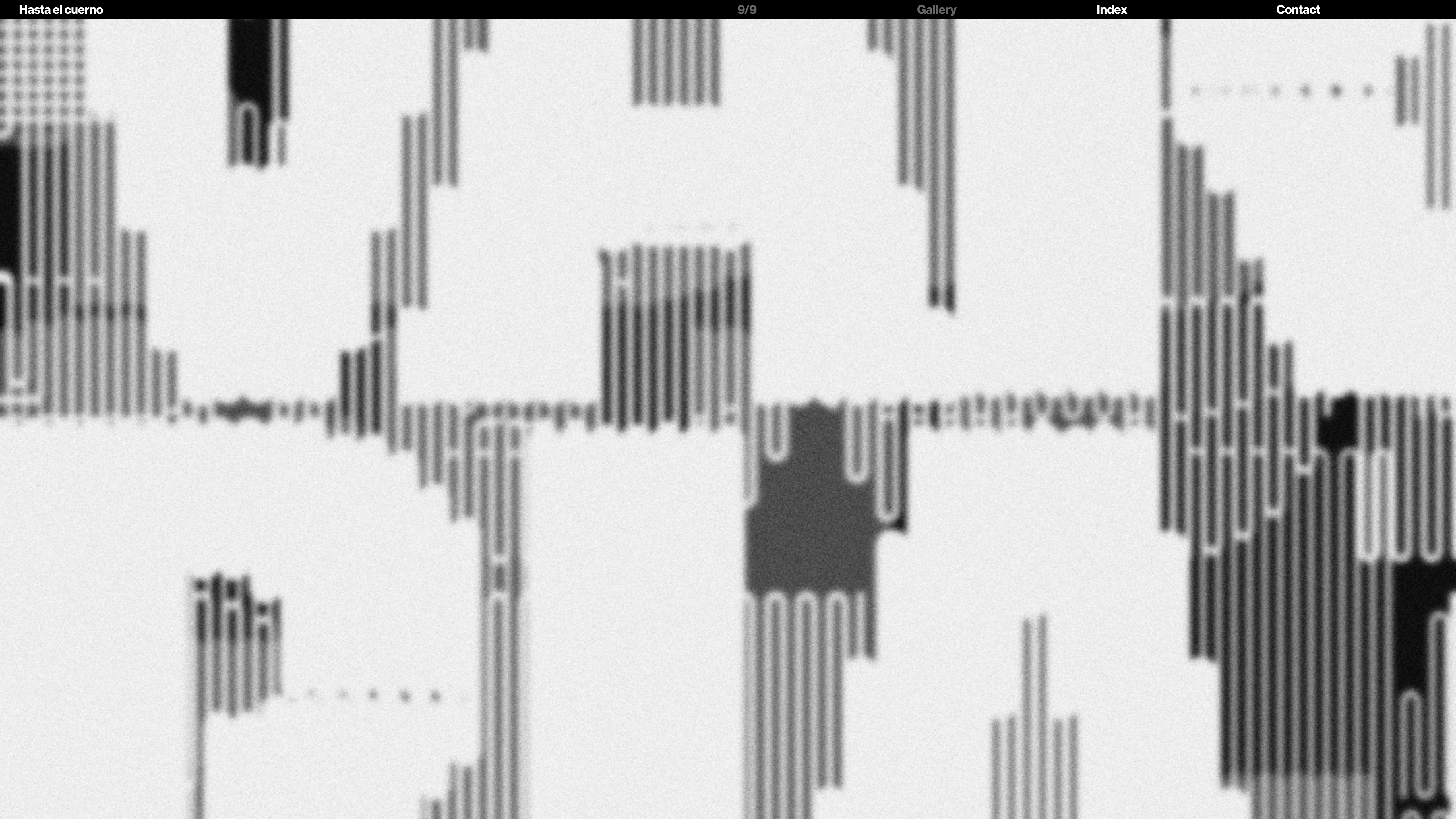






Cuerno font in a baking tray
Stainless steel





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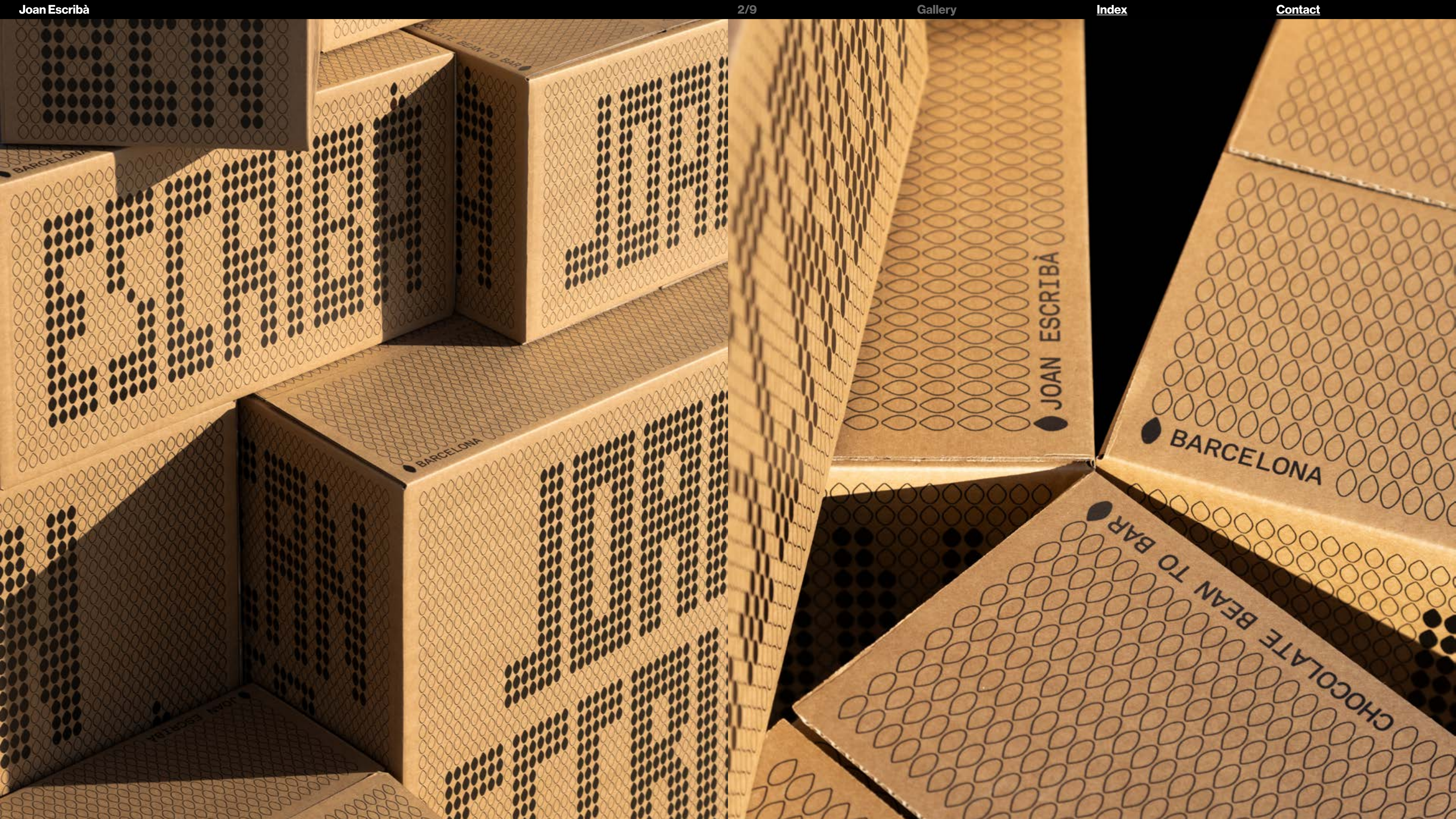
Joan Escribà.
Cocoa Pixels in Barcelona.

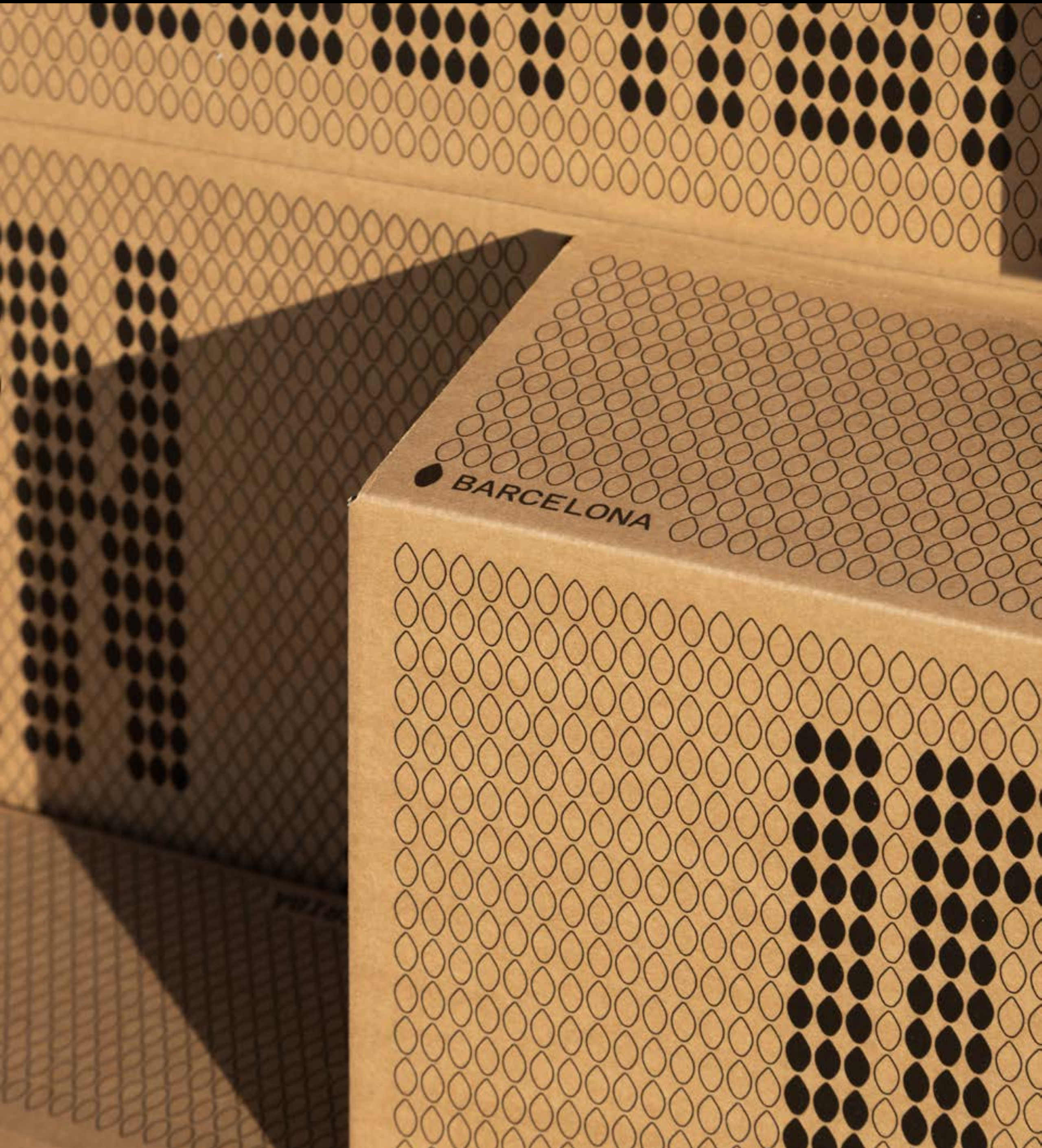
The visual identity project for Joan Escribà, an artisan chocolatier based in Barcelona, was born from the desire to convey a brand that honors the essence of cacao and the honest processes behind its transformation. Aiming to communicate a balance between tradition and modernity, the proposal emphasizes the conscious use of the cacao bean as the central symbol—both conceptually and aesthetically. The identity is built on a flexible graphic system composed of modular shapes inspired by a pixelated grid, evoking the texture and form of the cacao bean. This versatility allows the brand to adapt across multiple formats and applications without losing coherence, reinforcing a strong, authentic image with international reach.

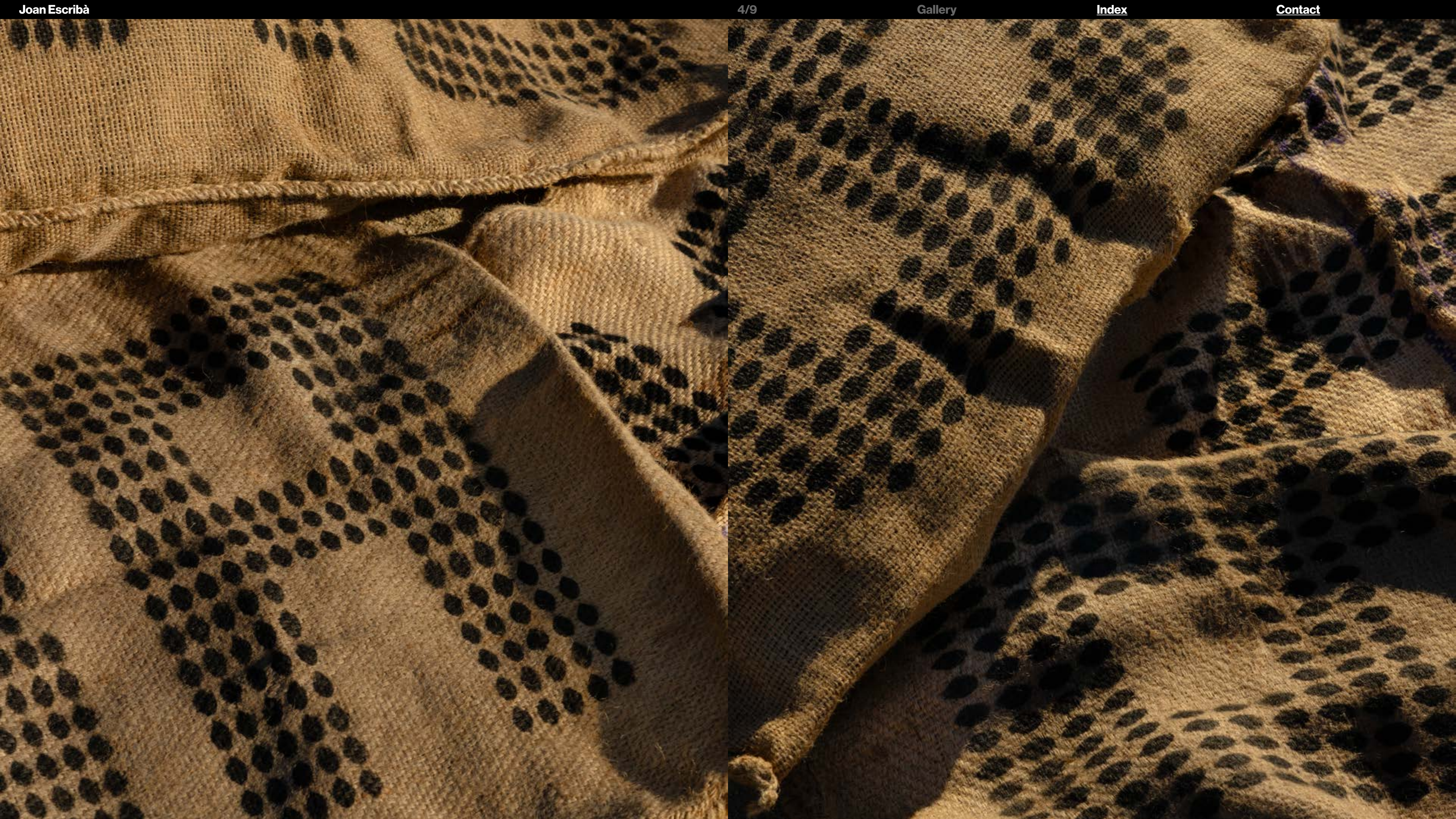
The design goes beyond visual appeal—it becomes the narrator of a story rooted in traceability, sustainability, and respect for origin. Every material choice—from the use of Matérica paper and blind embossing on packaging to chemical-free water-activated tape and custom molds—supports the narrative of a craftsman deeply committed to his craft and environment. The implementation of a modular labeling system, reusable stencils, and e-commerce-optimized packaging completes a visual ecosystem that communicates not just the what, but also the how and why. In this way, the identity not only wraps the product, but also projects Joan Escribà’s values and philosophy to those who appreciate quality with conscience.

Credits
Creative direction & design Xabier Isasti
Photography Simon Pera
Motion Graphics Sara Barcons
3D Ricardo Rey
Awards

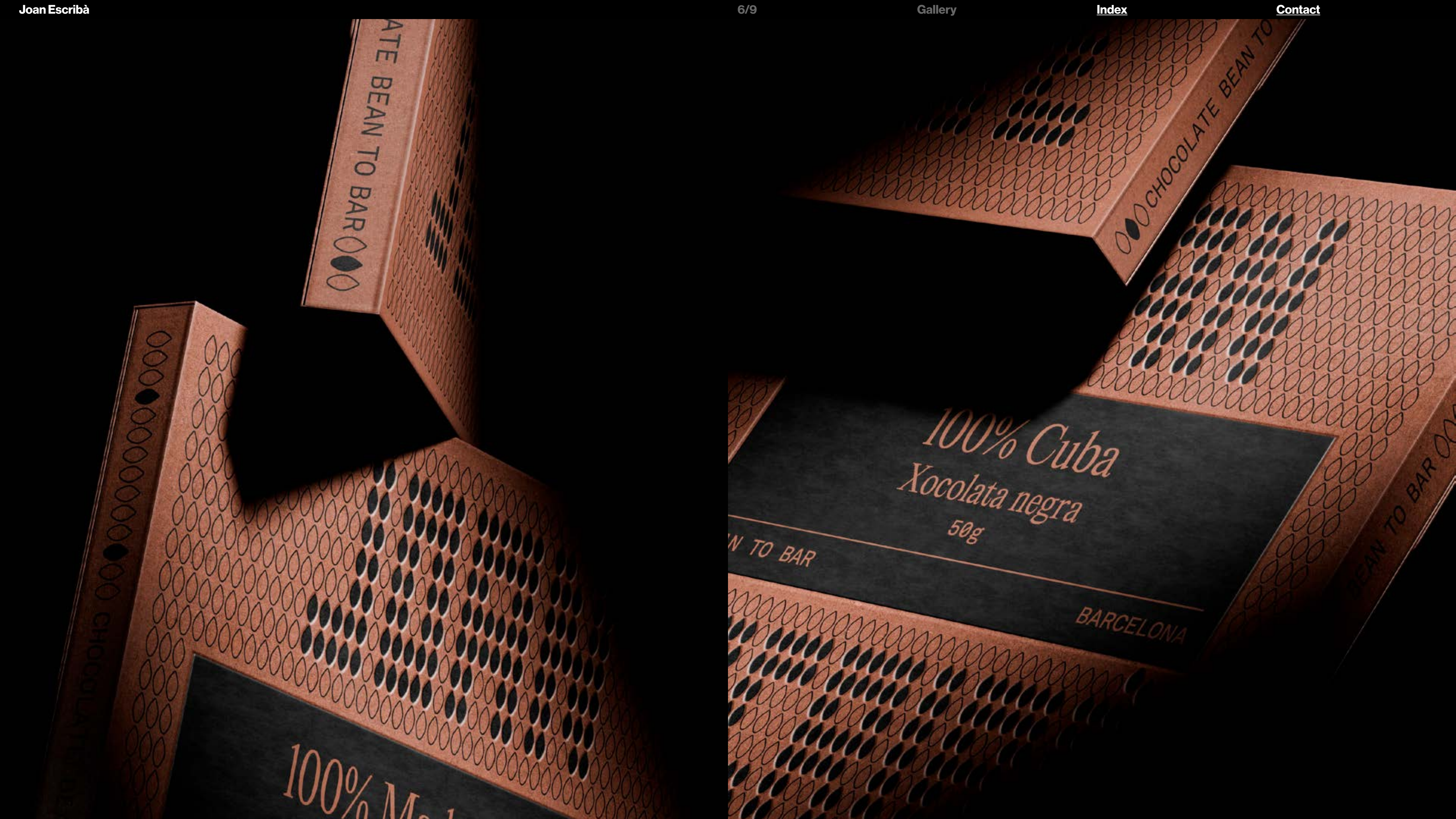
2025
ADG Laus Gold in visual identity
ADG Laus In book in packaging





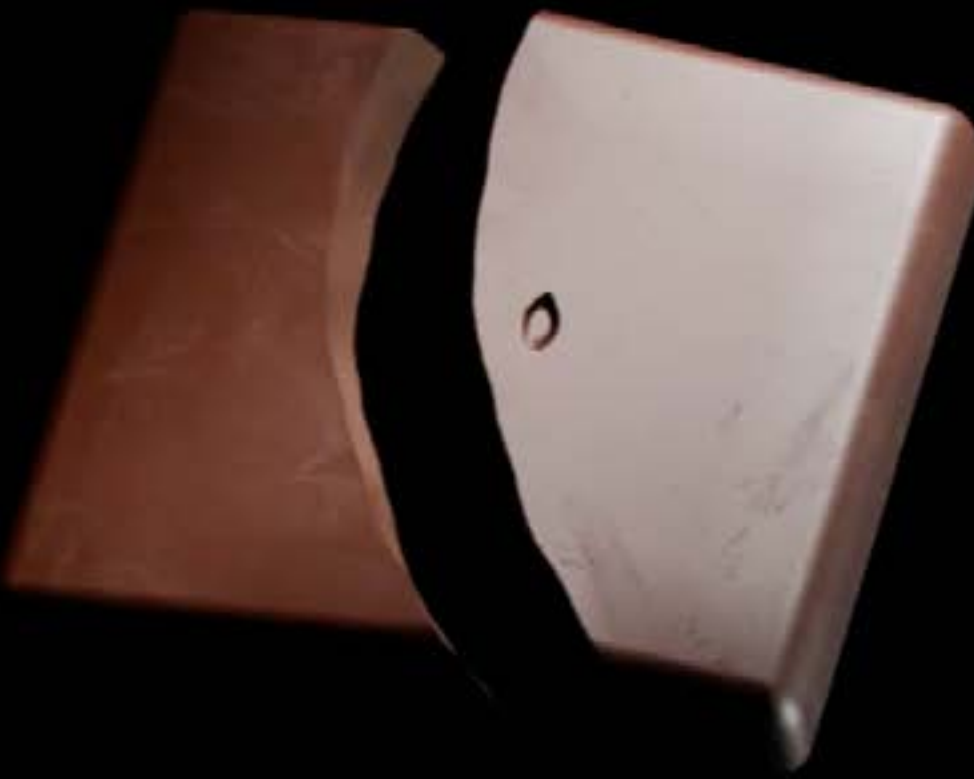












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Novus.
Today's law firm.

Novus was created as a law firm aiming to challenge the traditional codes of the sector, projecting an ethical, transparent, and innovative image aligned with 21st-century society. Its name comes from Latin, one of Europe's oldest languages, yet it means "New." This paradox is reflected in the visual identity: just as the name takes something ancient and gives it a contemporary meaning, the design recovers traditional objects, elements, and visual supports from the legal field and reinterprets them in a modern graphic language.

The typographic system is centered on Neue Montreal Mono by @pangram.pangram, a family rooted in the aesthetic of classic typewriters but updated for contemporary digital environments. The monospace typeface provides precision, legibility, and consistency, functioning as a bridge between the historical memory of the sector and current graphic needs.

The identity is structured through a modular system, incorporating symbols, paragraph rules, and other graphic elements inspired by office iconography and visual language. This framework allows flexibility and coherence across applications, from corporate documents to digital platforms, ensuring a clear and recognizable visual communication.

The result is a visual system that translates Novus' values into a contemporary graphic experience, balancing tradition and modernity while projecting a distinctive personality within the legal world.

Visual Identity
Art Direction
Barcelona
2024

Credits
Art direction & visual identity Xabier Isasti
Creative direction Marc Sánchez
Naming Javi Ribas
Creative copywriting Cristina Blanc
Motion graphics Nacho Tabuena

Features
2025 Graphic Feed Contemporary Type Tomorrow Type Today



Research reports (1933, 1948, 1962)
Archival Heritage of the Madrid Bar Association



Madrid Bar Association
Minutes



Research reports (1933, 1948, 1962)
Archival Heritage of the Madrid Bar Association

The naming concept is projected into the visual identity, creating a visual ecosystem that stems from the exploration of traditional objects and symbols of the sector, reinterpreted through contemporary codes.







**AND
TOMORROW'S
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través de los últimos avances
de la tecnología y con
la ayuda de los expertos en
el sector de la informática
y de la comunicación.

NOVATION

This is a summary of the project. To see additional materials such as audiovisual pieces or motion graphics, you can check out the full case study on our website.

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Novus.
The Newspaper as a Brand Manual.

The Novus brand book is realized as an editorial publication in newspaper format, complemented by a refurbished 1952 corporate briefcase, which serves as both a container and a conceptual support for the project. This choice not only references the documentary tradition of the legal field, but also reinterprets historical elements in a contemporary context, reinforcing the conceptual paradox that underpins the brand’s identity: the old becomes new.

A photographic art direction in high-contrast black and white was developed, evoking the aesthetic of a bygone era; however, the elements within the composition, such as the newspaper and briefcase, introduce a contemporary dimension, creating a visual dialogue between tradition and innovation.

The newspaper includes 4 fold-out sheets that transform into posters, presenting the brand identity in a visual and strategic manner and articulating its graphic elements and corporate narrative.

The newspaper format allows for a sequenced and open reading, while the 1952 briefcase establishes a tangible link to the history of the legal environment, transforming the object into a narrative and physical container that communicates Novus’ identity beyond digital and printed media.

Visual Identity
Editorial design
Art Direction
Barcelona
2024

Credits
Creative direction, visual identity & editorial design Xabier Isasti
Creative copywriting Cristina Blanc
Naming Javi Ribas
Photo Jorge Ossa
Model Juan Sesma

Features
2025 Graphic Feed Contemporary Type Tomorrow Type Today



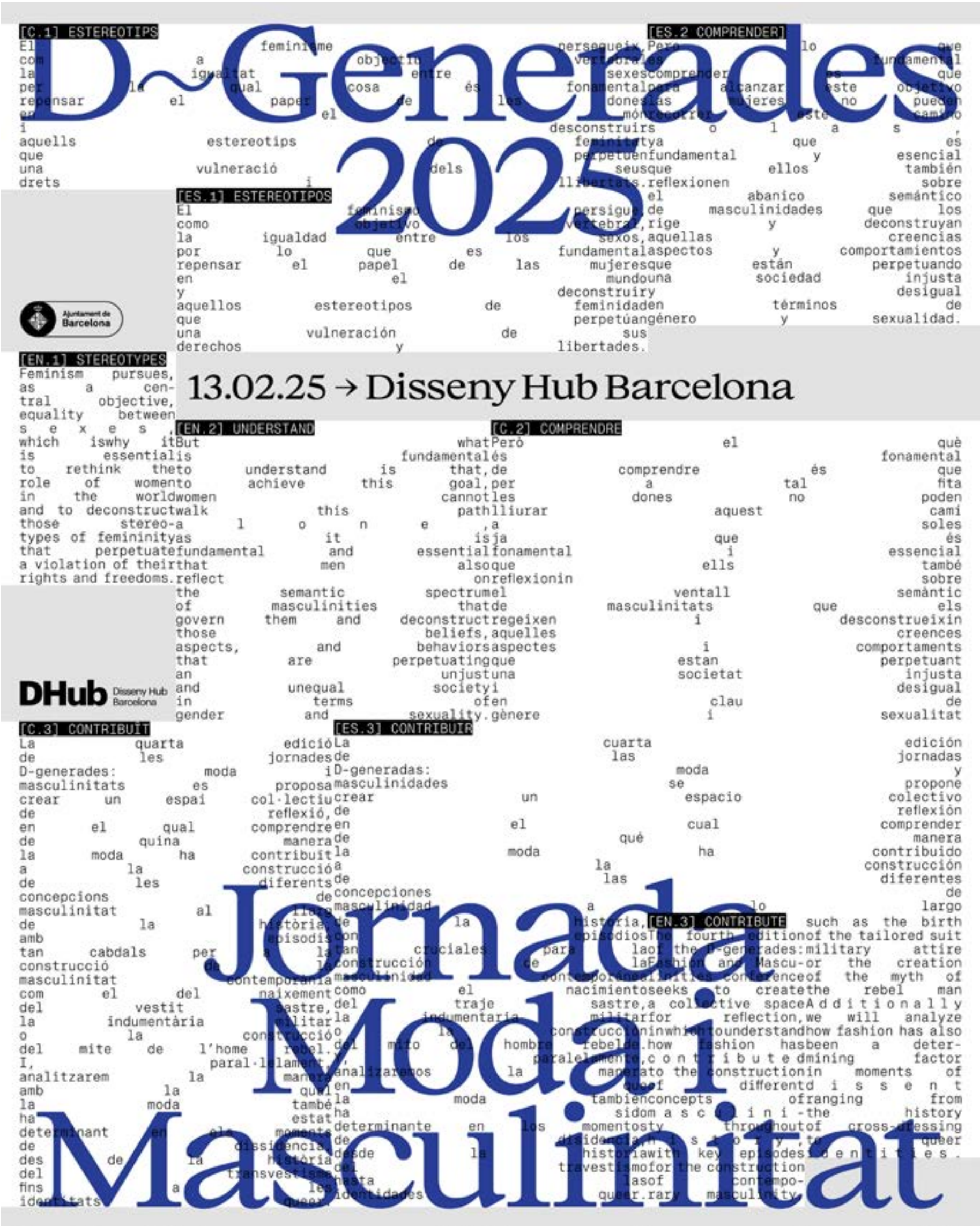






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D-Generades 2025.
Break established patterns.

D-Generades is an annual project promoted by the Barcelona Design Hub that, in each edition, proposes a critical reflection on the connections between design and society. In 2025, the theme focuses on the dialogue between fashion and masculinities, questioning the cultural and aesthetic codes that have historically defined gender representations.

The graphic proposal for this edition articulates a visual discourse that explores the friction generated when dominant cultural systems are destabilized, revealing both collective discomfort and symbolic resistance to what is new and disruptive.

On a conceptual level, the campaign works with the notion of semiotic tension: a confrontation between traditional legibility and the construction of a visual language that challenges the spectator's passive gaze. In this way, the graphic system is not limited to communicating a message but demands a degree of active participation, requiring the decoding and reconfiguration of habitual perceptual structures.

In formal terms, the typographic strategy focuses on the rupture of linearity and the alteration of reading hierarchies. The design unfolds through a dual plane of interaction:

MACRO PERCEPTION, in which the title and central concept emerge as dominant elements, allowing an immediate understanding of the theme.
MICRO PERCEPTION, where fragmentation and intentional disorder generate a space for exploration, requiring attention, effort, and visual engagement to access the complete content.

The result is a campaign that transforms discomfort into an aesthetic tool, using dissonance as a critical resource and proposing a graphic language that not only communicates but also performs the experience of questioning what is established.

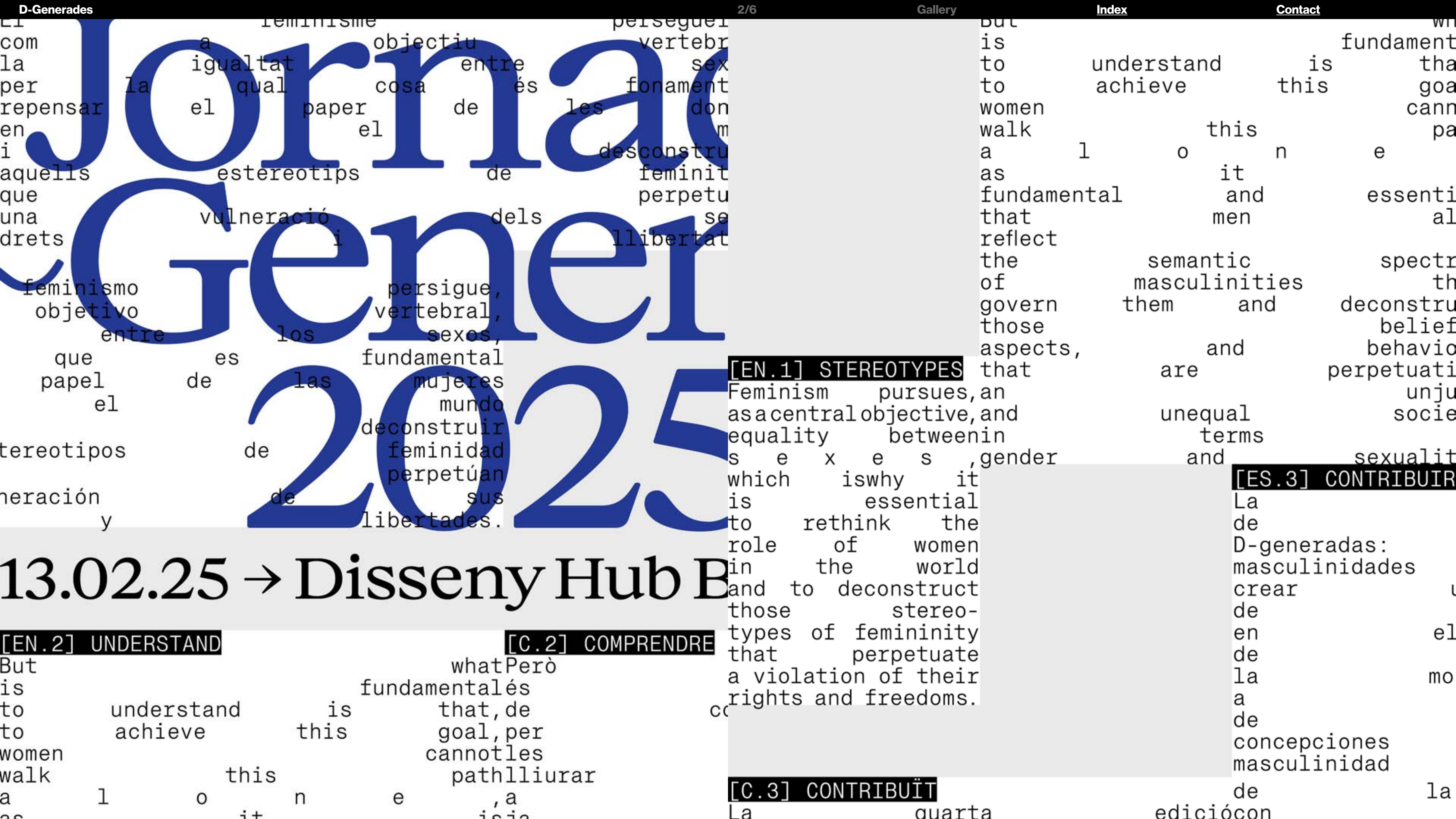
Graphic campaign
Barcelona
2025

Credits

Creative direction & design
Xabier Isasti

Motion Graphics
Ana Collantes

Event Photos
Pep Herrero



Jornada Generat 2025

13.02.25 → Disseny Hub B

[EN.2] UNDERSTAND

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[C.2] COMPRENDRE

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[C.3] CONTRIBUÏT

La quarta

[EN.1] STEREOTYPES

Feminism pursues, an as a central objective, and equality between in s e x e s , gender which is why it is essential to rethink the role of women in the world and to deconstruct those stereo- types of femininity that perpetuate a violation of their rights and freedoms.

[ES.3] CONTRIBUIR

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Jornada D~Generades 2025

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Ballesté Ari Poyvira (Lancaster St

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ancaster Studio)

JOAN ROS

Dissenyador

Coordinador

de Moda

Especialista

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ES.3] CONTRIBUIR
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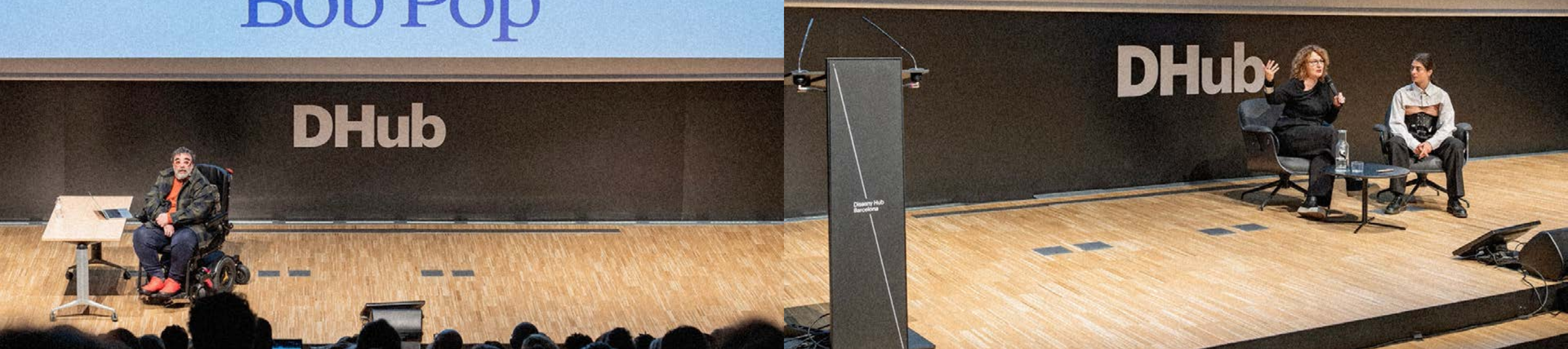
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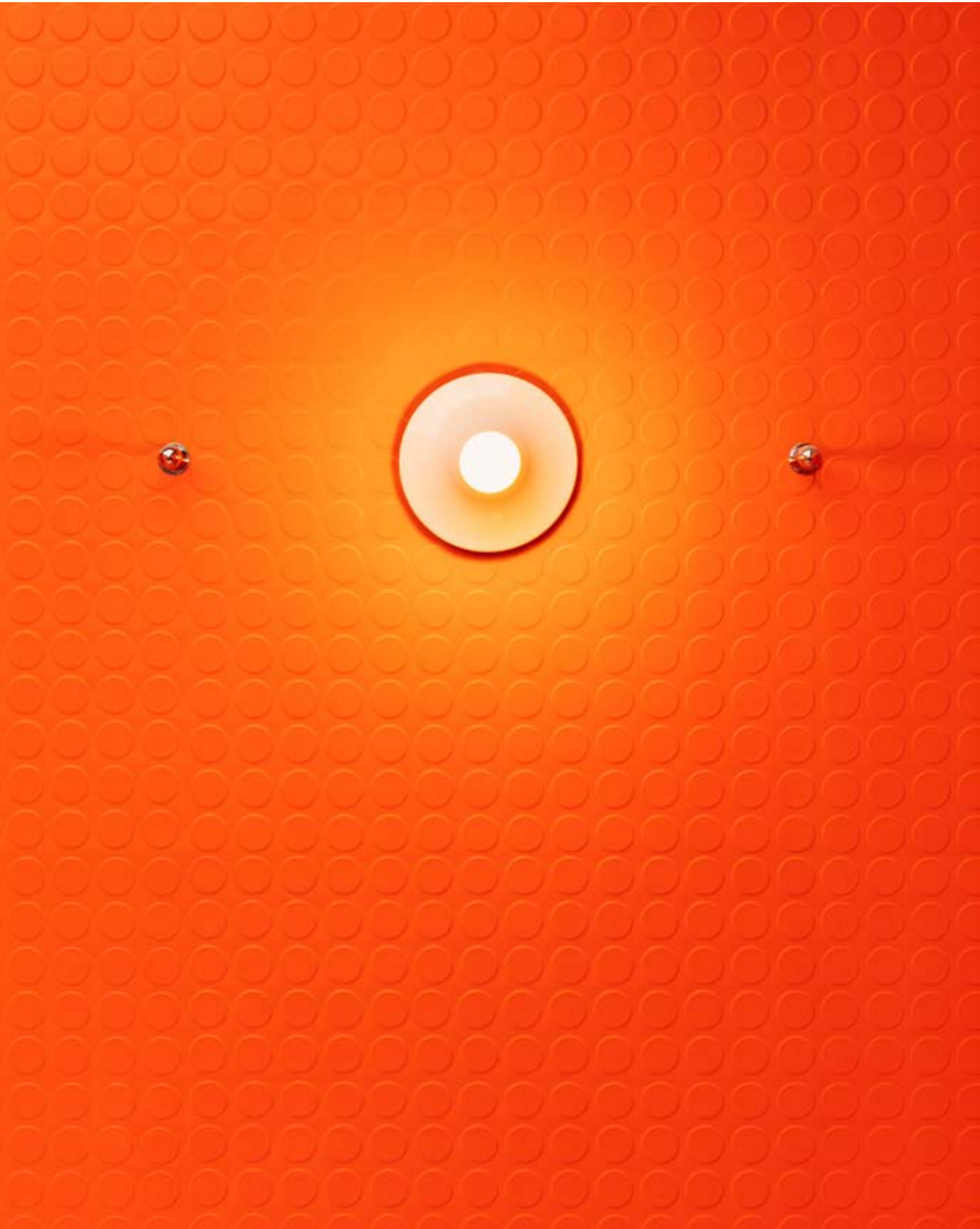
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This is a summary of the project. To see additional materials such as audiovisual pieces or motion graphics, you can check out the full case study on our website.

Studio Sin Título-1 website
[Click here.](#)



Puccias-02.
From a science fiction movie to reality.

The brand’s second opening on Lopez de Hoyos Street, Madrid, Puccias-02, was developed through the creation of the creative direction, visual identity, and spatial design, establishing a coherent aesthetic language that connects experience, functionality, and spatial narrative. The project presents a space dominated by the color orange, where overhead lighting, inspired by cinematic set design, shapes the perception of the environment and reinforces the brand’s chromatic identity.

The materiality is based on rubber surfaces on walls and floors, directly referencing the cladding used in the Madrid metro trains, creating a contextual and urban connection with the city. This material is combined with stainless steel bars and aluminum furniture, generating a visual tension that balances warmth, industrial modernity, and tactility in daily interaction. The selection of iconic lighting and furniture elements adds historical references and character to the space, while the arrangement of elements reinforces the coherence of the visual narrative and the user experience.

The spatial organization responds to functional and hierarchical criteria: each component — from the layout of tables and chairs to menu signage and amenities — is integrated into a system that optimizes flow and interaction. An open bar allows users to observe product preparation, while a chain curtain defines the service area, emphasizing simplicity as a conceptual principle and ensuring clarity in circulation and spatial perception.

The integration of graphic design with interior architecture establishes a continuous narrative in which identity, materiality, and functionality converge, creating an immersive, recognizable, and efficient environment. Every detail, from furniture selection to lighting configuration, contributes to a coherent visual language that communicates the brand’s essence, transforming the visit into a fully integrated experience where aesthetics and operation strategically intersect.

Credits
Creative direction & brand identity Xabier Isasti
Interior design Carles Novell Stefano Colli
Photo Manel Cano

Campaign credits
Creative direction & design Xabier Isasti
Interior design Carles Novell Stefano Colli
Photo Manel Cano

Features
2025 Neo2 Magazine Elástica Magazine CC Magazine

Creative direction
Brand identity
Interior design
Outdoor campaign
Madrid
2024



Lighting references
A Space Odyssey (2001)



Lighting references
A Space Odyssey (2001)

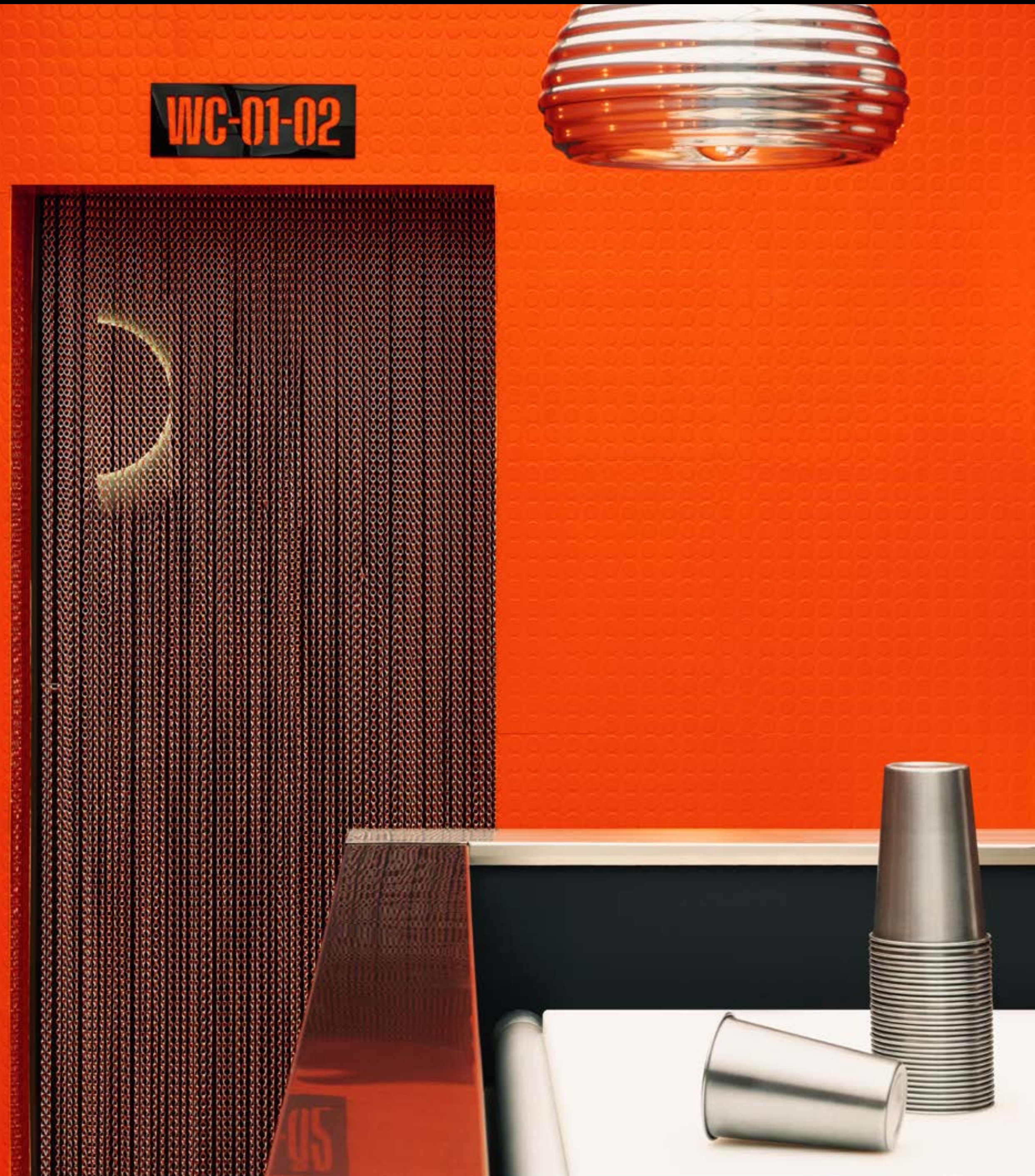


Material reference
Madrid Metro

From the Cinematic
Universe to Everyday Life
in Madrid: a Project that
Connects Visual Narrative,
Iconic Materials, and User
Experience



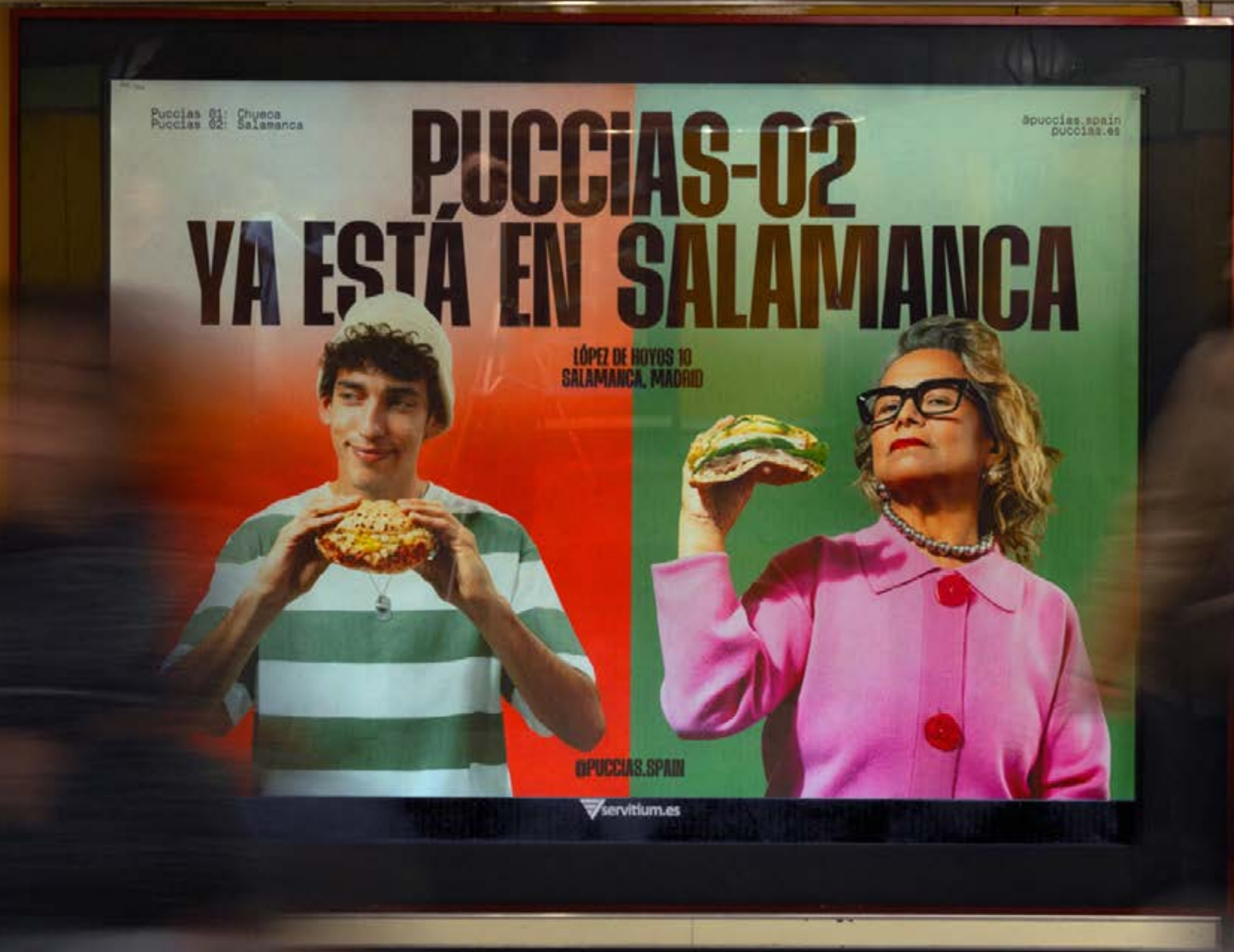












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Studio Sin Título-1 website
[Click here.](#)

Instagram
@sin_titulo_1

Web
sintitulo1.com

Mail
final@sintitulo1.com

For inquiries, commissions and collaborations, email us!



Thank you!