

BRIEF

CLIENT

Yohji Mcleod, the owner of 'フレーバー' (Furēbā), a Japanese fusion café, is proposing to set up a pop up that jumps around spontaneously around Melbourne's CBD in order to further promote the popular food and coffee joint. Born in Kyoto, Japan in 1984 and immediately moving to Melbourne, Yohji is inspired by Melbourne's café culture and seeks to enlighten avid coffee drinkers and brunch enjoyers alike via his modern twists on coffee and breakfast items. 'フレーバー' (Furēbā) opposes the norm of Melbourne cafés through its typically brighter interior and unique menu. The café is well known for its ambient jazz and lo-fi music which accompanies their popular 'create your own *omurice*' and their stand-out 'breakfast *okonomiyaki*', as well as other unique brunch and tapas options. Mcleod seeks to update his brand identification as well as to open a new experience to customers through a pop-up stall. フレーバー' (Furēbā) can be translated to 'flavour' which is what Yohji wants to convey to his customers through his menu.

TARGET AUDIENCE

'フレーバー' (Furēbā) is a non-gender specific brunch joint, targeting both male and female customers between the ages of 18-60, based off of recent studies on regular and avid coffee drinkers, however, the cafe still hopes that the pop-up will attract customers of widely varying ages and socio-economic status. The café will particularly hope to allure customers with a knack for trying new or different kinds of breakfast foods or customers who purely enjoy Japanese/Japanese-fusion cuisine. Target audience is to be of all peoples from suburbs around Melbourne who want to explore the joint.

VISUAL COMMUNICATION PRESENTATION ONE: COMMUNICATION

Communication Need

New brand identification in the format of a new logo, in addition to labelling and printing of text on purchasable products.

Purpose

The primary purpose of the updated logo is for easier recognition of the brand and to distinctly identify the brand on products and cards. The colour, scale, texture and form must be considered in the visual methods in order for the overall design to be clear in the possible final presentation.

Context

The logo design is seen in multiple forms within communication design. It may be mainly seen on business cards, take-away packaging, and the products sold in the store, such as t-shirts, mugs, plate ware, etc. However, it will also be seen in advertising material, such as billboards, posters. These formats will be seen around Melbourne and within the pop up itself.

Constraints and Expectations

The logo must include the name of the café and must include similar aesthetic qualities to the interior/exterior of the design. Colour scheme and form that is required must reflect the calm and ambient environment of the café. The logo must not be overly intricate, and any variations must strictly adhere to a set colour palette.

Possible Presentation Formats

Logo will be displayed in grey scale and colour to demonstrate the flexibility of usage. Miniature model of the overall structure may have the logo somewhere on the exterior. Examples of products that have the label may be produced in the final presentation.

VISUAL COMMUNICATION PRESENTATION TWO: ENVIRONMENTAL

Communication need

Exterior and Interior of the pop-up installation that maintains the same atmosphere and aesthetic of the original joint. Design task will include a floor plan which consists of a kitchen, bathroom, small dining space, and storage, a 2-point perspective drawing to depict the overall exterior, a set of elevations to depict the exterior to scale, and finally a cross-section planometric to display how a section of the interior will look like.

Purpose

Purpose of interior design is to depict the layout of seating area and kitchen whilst maintaining the same aesthetically beautiful environment and ambience of the original brunch joint. Another purpose of the visual methods is to depict the scale, colour, texture and form of the overall design.

Context

The pop up must be able to be set up and packed up with relative ease. The pop up should be able to be set up anywhere with ease but it's main locations will be in open spaces that its license permits, therefore, it should be able to be located easily and the building may be photogenic.

Constraints and Expectations

Adequate and clear technical methods are to be demonstrated. Floor plan must include kitchen, bathroom, dining, and storage. A 2-point perspective drawing is relevant to depict how the exterior of the pop-up will look like aesthetically, as well as a cross-section planometric to depict the overall interior. Elevations are required to depict the exterior to scale. The drawing methods that are to be presented must be as distinguishable to the brand. Pop up design should be able to be pop up with ease to ensure minimal logistical difficulty.

Possible Presentation Formats

Possible methods to be used include: Floor plan, Planometric of interior, 2-point perspective of exterior and Elevations. Possible miniature model, however, a constraint of the miniature model is to only show the materials and not be too overly detailed.

Teacher's Signature

Designer's Signature

Client's Signature

Date

Date

Date

OBSERVATIONAL DRAWING



The observational drawing was very well done. The glass has a very clear and simple form. The shading is very good and shows the texture of the glass. The drawing is very well done and shows a good understanding of the subject.

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COLOUR SWATCHES



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COMMUNICATION GENERATION OF IDEAS

SEARCH



Domtocrat - London, 2014, A&A (online)
Available at:
<https://www.domtocrat.com/works/>
[Accessed 24 May 2021]

Color white/white of white, black, and light and dark provide greatly contrasting, subtle text. Minimum values of white and black inherently supporting light and dark shades of grey with no gradient but the white being black for our white for the white and light color color here always give white shadow and contrast.

Eye to vertical and takes from the top area, but it is a white sign, lower the eye when found, gently using other program/project and eye to center of eye area. Following the white eye to the digital shot is to make impact on vertically and all to eye only eye to white.

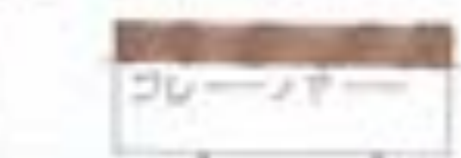


Simple usage of two Japanese characters in black for a sign in white form. The sign also provides a light source which could be considered in my own design. Character supports are not hidden for it can catch light on a sign. Also, when the supports are vertically on the left and the character is right, then the character is hidden.



Isakaya, 2014, A&A (online)
Available at:
https://en.wikipedia.org/wiki/Isakaya#/media/File:Isakaya_Tokyo_Isakaya_2014.jpg
[Accessed 24 May 2021]

Using other and styles of the sign in the left could be useful, use other and use text more subtle responses.



P: Adding white to create a light source, making the sign more visible.
M: The lighting is not too bright, it is subtle and elegant.
I: The sign is not too large, it is just the right size for the space.

P: The sign is not too large, it is just the right size for the space.
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Ugarden, 2014, Goma Studio Japanese Signs
Sign Signs Signs Small Vertical First One-poly 3D
model (online)
Available at:
<https://www.ugarden.com/works/44-models/vertical/first-one-poly-3d-model/>
[Accessed 24 May 2021]



Ugarden, 2014, Goma Studio Japanese Signs
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[Accessed 24 May 2021]

COMMUNICATION DESIGN RESEARCH



ICHIBI
美肌コーダーズ



ICHIBI

美肌コーダーズ

The design of the logo for ICHIBI is a combination of the Japanese character '美' (Mi) and the English word 'ICHIBI'. The Japanese character is placed inside a circle, and the English word is placed below it. The design is simple and clean, reflecting the brand's focus on skin care.

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美肌コーダーズ

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美

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COMMUNICATION DESIGN

RESEARCH



MIYA

https://www.miya.com/brand/brand-overview

The logo is defined as a type identity, with no support from any text or type. The overall concept is a sense of responsibility for a brand. The logo is a stylized insect with raised arms, but both have brand identification with different typographic types and are presented accompanied by text.

The logo designed in the image uses thick, black, vertical lines that form a central figure. It also appears to be built as a sort of grid pattern, with letters or icons. Double strokes create a branding element that suggests a sense of stability.

MIYA

The main feature of the brand identity is the logo, which is designed in a style that is both modern and traditional. The logo is a stylized insect with raised arms, and it is presented in a way that is both simple and complex. The logo is a key element of the brand identity, and it is used to create a sense of stability and structure in all of the brand's communications.

https://www.miya.com/brand/brand-overview



MIYA

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MOSHITAKA

The logo is a stylized mountain or triangle shape, and it is presented in a way that is both simple and complex. The logo is a key element of the brand identity, and it is used to create a sense of stability and structure in all of the brand's communications.

GENERATION OF IDEAS



- 1. フレーバー
- 2. FURĒBĀ
- 3. フレーバー
- 4. FURĒBĀ
- 5. フレーバー
- 6. FURĒBĀ
- 7. フレーバー
- 8. FURĒBĀ
- 9. フレーバー
- 10. FURĒBĀ
- 11. フレーバー
- 12. FURĒBĀ
- 13. フレーバー
- 14. FURĒBĀ
- 15. フレーバー
- 16. FURĒBĀ
- 17. フレーバー
- 18. FURĒBĀ
- 19. フレーバー
- 20. FURĒBĀ
- 21. フレーバー
- 22. FURĒBĀ
- 23. フレーバー
- 24. FURĒBĀ
- 25. フレーバー
- 26. FURĒBĀ
- 27. フレーバー
- 28. FURĒBĀ
- 29. フレーバー
- 30. FURĒBĀ
- 31. フレーバー
- 32. FURĒBĀ
- 33. フレーバー
- 34. FURĒBĀ
- 35. フレーバー
- 36. FURĒBĀ
- 37. フレーバー
- 38. FURĒBĀ
- 39. フレーバー
- 40. FURĒBĀ
- 41. フレーバー
- 42. FURĒBĀ
- 43. フレーバー
- 44. FURĒBĀ
- 45. フレーバー
- 46. FURĒBĀ
- 47. フレーバー
- 48. FURĒBĀ
- 49. フレーバー
- 50. FURĒBĀ
- 51. フレーバー
- 52. FURĒBĀ
- 53. フレーバー
- 54. FURĒBĀ
- 55. フレーバー
- 56. FURĒBĀ
- 57. フレーバー
- 58. FURĒBĀ
- 59. フレーバー
- 60. FURĒBĀ



1. This is the first idea...
 It is a shallow container...
 The word 'FURĒBĀ' is written on the rim...



2. This is the second idea...
 It is a taller container...
 The word 'FURĒBĀ' is written on the rim...



3. This is the third idea...
 It is a tall container...
 A small rectangular label is placed on the side...



4. This is the fourth idea...
 It is a shallow container...
 A small object is placed on the rim...



5. This is the fifth idea...
 It is a tall container...
 A label is placed on the rim...



6. This is the sixth idea...
 It is a tall container...
 A label is placed on the side...

- フレーバー
- フレイグ
- フレイバー
- フレイバー

7. This is the seventh idea...
 It is a tall container...
 A label is placed on the side...

8. This is the eighth idea...
 It is a tall container...
 A label is placed on the side...

9. This is the ninth idea...
 It is a tall container...
 A label is placed on the side...

GENERATION OF IDEAS



The best way to name a product is to use a word that is easy to remember and has a positive meaning. The word 'Flavor' is a good choice because it is simple and easy to understand.



Could be improved by the addition of a secondary color. Usually preferred for the cup is a light color with a dark accent.



Using a color that is easy to remember and has a positive meaning. The word 'Flavor' is a good choice because it is simple and easy to understand.



What to do: Use a dark color at the top and a light color for the rest of the cup. This will make the cup stand out.



Could a 'Pure' brand name be used? The word 'Pure' is a good choice because it is simple and easy to understand.



Choosing a color that is easy to remember and has a positive meaning. The word 'Pure' is a good choice because it is simple and easy to understand.



The best way to name a product is to use a word that is easy to remember and has a positive meaning. The word 'Pure' is a good choice because it is simple and easy to understand.



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GENERATION OF IDEAS



P Love Japanese country and "everyone" is very important to the school.

M Love a healthy body & characteristically kind people. It is important to have a good view of the world.

I Reading can be a good way to improve, so please improve in the school area.



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OBSERVATIONAL DRAWING



The observational drawing on the left was made with lead pencil on paper. This is almost a presentation - but as it permits a representation of a combination of shapes - all shapes together the lead pencil was able to depict material form and depth better, struggled to convey texture and revealed great features. The light tone of the set was provided from directly using the building and this was made a reference to 2D space charts with communication and fun. Perspective is a low angle directly from the front.

The observational drawing on the right was made with lead pencil on paper as the media. This consists of the generation of the scene with all likely to occur. The drawing depicts a two-point perspective of a building that uses the same material throughout. This observational was accurately represent aspects of the same 3D space throughout.

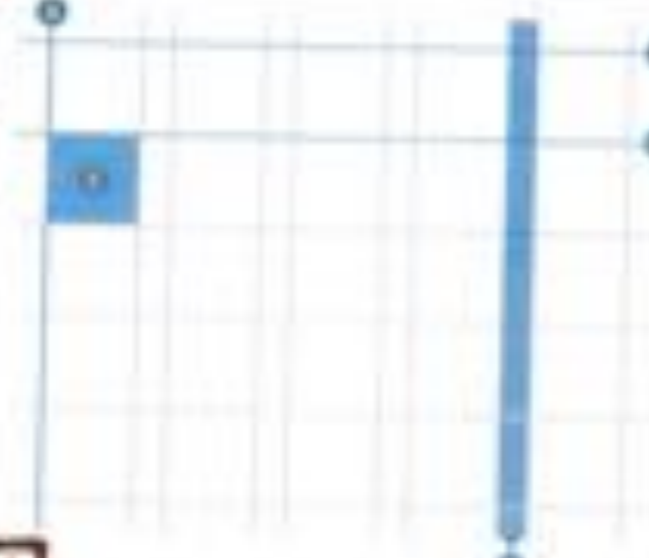


ENVIRONMENTAL DESIGN RESEARCH



Handwritten notes in a cursive script, partially obscured by a blue box. The text appears to be a list or series of observations related to the design research.

The goal of the report is to provide a detailed analysis of the design process, focusing on the relationship between the physical environment and the user experience. This involves a thorough examination of the spatial layout, lighting, and acoustics, as well as the overall atmosphere of the space. The research aims to identify key factors that influence the user's perception and behavior, and to provide actionable insights for future design projects.



Handwritten notes in a cursive script, continuing the research findings. The text discusses the impact of the design on the user's experience and the overall atmosphere of the space. It mentions the importance of creating a welcoming and comfortable environment that encourages social interaction and relaxation.



Handwritten notes in a cursive script, providing further details about the design process and the user experience. The text highlights the importance of considering the user's needs and preferences in the design process, and the role of the designer in creating a space that meets these needs.



Handwritten notes in a cursive script, concluding the research findings. The text summarizes the key insights from the study and offers recommendations for future design projects. It emphasizes the need for a holistic approach to design that considers both the physical and social aspects of the environment.

ENVIRONMENTAL DESIGN RESEARCH

20pt type
20pt type
20pt type
20pt type
20pt type
20pt type
20pt type

40pt type
40pt type
40pt type

Grids give designers an underlying structure to their work, essentially taking the guesswork out of design. If carefully considered, they can increase consistency, order and hierarchy.



The largest impact style solution is solving a problem that exists and improving the solution to buildings. The traditional Japanese sliding door known as shoji (障子) and was originally used to help keep the place cool in the winter and to provide shade in the summer. Gradually, more paper is to used as substitute to many places in Japan. The white shoji is often provided a wood surface for the black type. Modern is considerably from the old (Landscape architecture) and the the entire part is the entire door structure solution.

Traditional Japanese roof styles include Irimoya-yakuri (gable roof), yama-yakuri (hip roof) and shiraga-yakuri (hip-and-gable roof). Some materials used typically in the construction of these roofs include heavy wood, bamboo, clay, metal, and so on. The image below illustrates a cross-section of a traditional Japanese roof with a steep pitch.

Image II illustrates how grids can be used as a tool to help designers understand structure and balance. Having a certain amount of area can generally be automatically calculated in the grid in the left, the grid size could be directly smaller than the big feature of the up setting component. Furthermore, using the horizontal area of the shoji and the area of the shoji door could increase the area of space-use, and finally, lines and irregular shapes and letters also provide a solid structural aesthetic quality in image III also using different kinds of colors and patterns to give value. Though the grid could help you design more easily, how you to handle what is only the matter to do. Anyway, you'd better check carefully being attracted to work.



Image II shows a traditional Japanese building facade with a white sliding door and dark wood panels, which illustrates structure.



Image I shows a traditional Japanese building facade with a white sliding door and dark wood panels.



The grid should be seen as part of the process of how we design, and should not be used simply as a tool for desktop publishing.

Image III further provides the design grid II groups using a variation of scaled type structures along with text and guides the relative sizes of lines and paragraphs within the grid. The technique could be utilized in a more subtle way in the communication field.



Image I shows a traditional Japanese building facade with a white sliding door and dark wood panels. The image is used to illustrate the structure and balance of the design.



ENVIRONMENTAL DESIGN

RESEARCH



Scientific research clearly shows the use of natural sunlight, fresh air and noise that are fundamental to the physical health of the building. The scientific structure for grey space is the concrete, every other for the use of structure to be guided from the noise that has defined urban to areas of relatively quiet urban. The space was about two years ago and was left exposed. The study is intended for the office environment. The overall aesthetic created by the choice materials and color scheme is a mix of natural materials, which is the central point of the environmental design. Features such as the use of natural light and the use of natural materials are emphasized by increasing the amount of open space. The space has a fully integrated design approach with features.

<https://www.breakfast.com.au/newsroom/press-releases/2019/04/15/15041501>



The office space is designed to maximize the use of natural light and fresh air. The space is designed to be a mix of natural materials, which is the central point of the environmental design. Features such as the use of natural light and the use of natural materials are emphasized by increasing the amount of open space. The space has a fully integrated design approach with features.

<https://www.breakfast.com.au/newsroom/press-releases/2019/04/15/15041501>



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ENVIRONMENTAL DESIGN RESEARCH



... design about ... by ... These ... aesthetic ...

... design about ... by ... These ... aesthetic ...



... design about ... by ... These ... aesthetic ...

... design about ... by ... These ... aesthetic ...

<https://www.broadstreet.com.au/real-estate/interiors/interior-design-ideas>

<https://www.broadstreet.com.au/real-estate/interiors/interior-design-ideas>

ENVIRONMENTAL DESIGN

GENERATION OF IDEAS

FLOOR LAYOUT

Exclude physical limits
to avoid impossibility
of structure.

CONCEPT

Clearly defined spaces
of which use is
made in well-defined
area.

CONCEPT

Including a set already
defined flow of spaces.

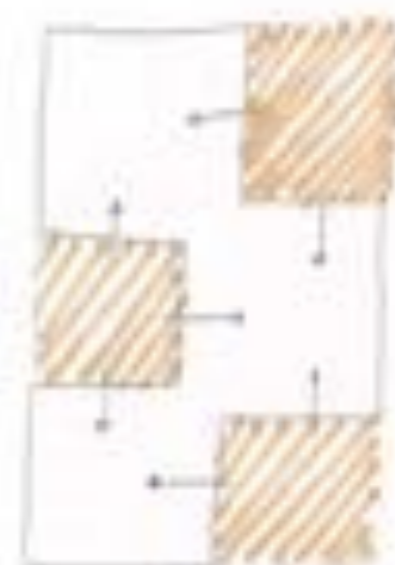
CONCEPT

The concept clearly depicts
the flow of spaces
before you start the work.

CONCEPT

Investigating how a
space can be combined
in a space.

SHAPE



CONCEPT

The concept clearly depicts
the flow of spaces
before you start the work.

CONCEPT

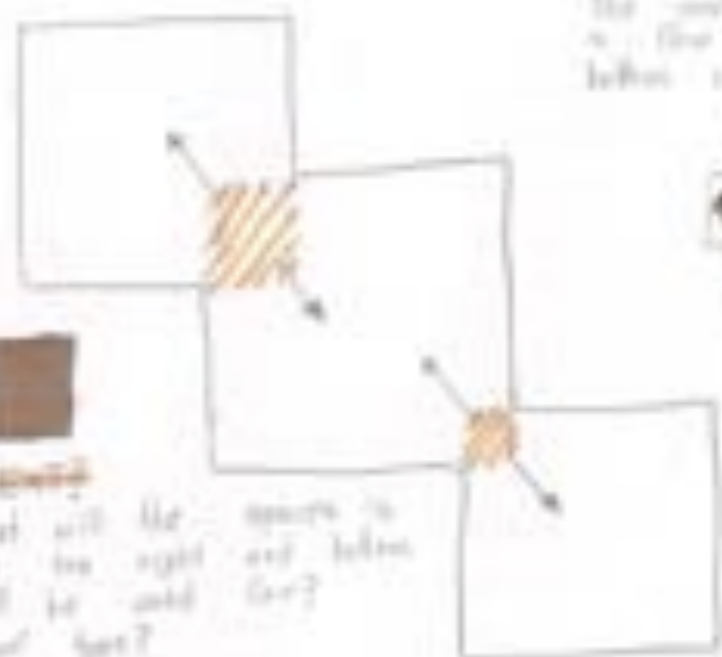
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the flow of spaces
before you start the work.

SHAPE

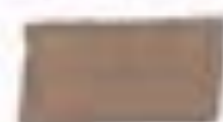


CONCEPT

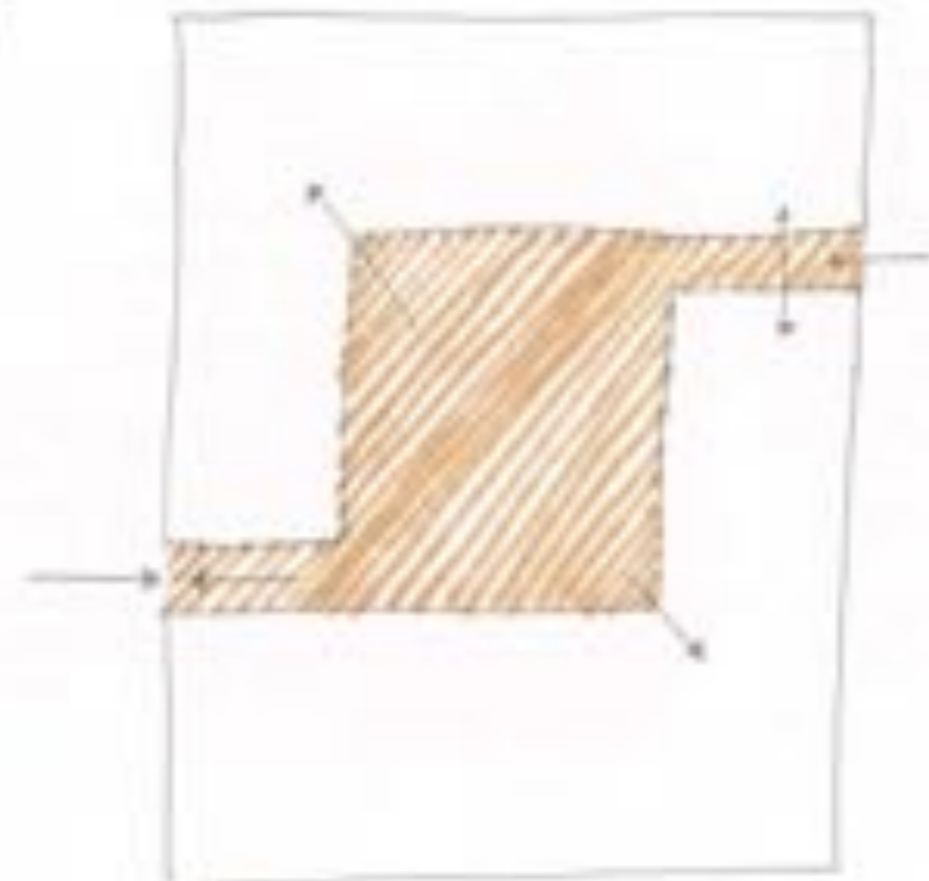
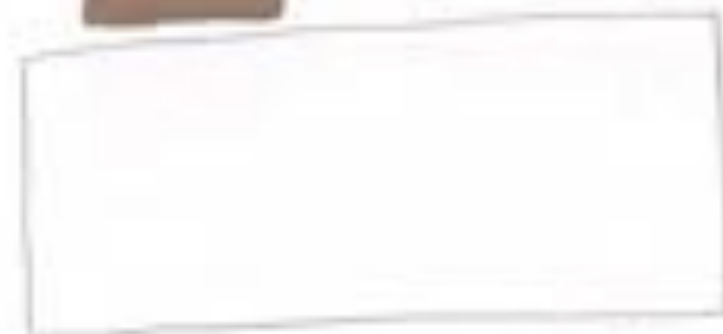
The concept clearly depicts
the flow of spaces
before you start the work.



SHAPE



FLOW



CONCEPT

The concept clearly depicts
the flow of spaces
before you start the work.

CONCEPT

This is a particularly favorable
type / concept idea which can
be easily developed as well
as expanded.

CONCEPT

Comparison to the
other concept
through a single
multipurpose area.

CONCEPT

Concept is
flexible in
arranging a
single multipurpose
space.

CONCEPT

Simple design that
clearly depicts
the concept.



MODULAR SPACES

COMMUNICATION DESIGN

CONCEPT DEVELOPMENT 1



Inspiration for the logo came from the idea of mountains. The concept is based on the idea of mountains. The logo is a stylized representation of mountains. The text 'FURIBA' is placed below the mountains. The logo is circular and has a clean, modern look.

Direction of the logo is to be simple and clear. The logo should be easy to recognize and remember.



Final logo is simple and clear. The logo is easy to recognize and remember. The logo is a stylized representation of mountains.



After reviewing the concept of the logo, I think the logo is simple and clear. The logo is easy to recognize and remember. The logo is a stylized representation of mountains.

フーバー
FURIBA

FURIBA

Blue
234 - Light Blue

Green
234 - Light Blue

Orange
234 - Light Blue

White
234 - Light Blue



The logo is simple and clear. The logo is easy to recognize and remember. The logo is a stylized representation of mountains. The logo is a stylized representation of mountains.



The concept of the logo is simple and clear. The logo is easy to recognize and remember. The logo is a stylized representation of mountains.

- Simple is not distinguishable in comparison.
- The logo is not simple enough.
- The logo is not simple enough.
- The logo is not simple enough.
- The logo is not simple enough.



Simple is not distinguishable in comparison.



The logo is simple and clear. The logo is easy to recognize and remember. The logo is a stylized representation of mountains.

Concept 4 and 5 of concept 4 are not simple enough.



Basically the inspiration of concept 4 and concept 5 will be followed and the idea of the logo will be simple and clear. The logo is easy to recognize and remember. The logo is a stylized representation of mountains.



SUPERVARIATIONS



The concept of the logo is simple and clear. The logo is easy to recognize and remember. The logo is a stylized representation of mountains.



THESE ARE THE BEST OF THE BEST



THESE ARE THE BEST OF THE BEST



CONCEPT DEVELOPMENT 1



Using a related eye shape to not fully remove the circular frame involving the wave design.

- inclusion of
 - color
 - shape
 - background
- still more lines to go?
- still lack an edge of some colour



Variation of concept 10 with the removal of the background of the wave design. A selection of a vertical design through the middle of the emblem border creates a sense of symmetry. However, the pencil design is rather soft.

Look at MAT

soft
004 - Black

soft
004 - Black

soft
004 - Black

UPC
MT - Green Gray

Lead pencil



There is a sense of contrast and balance of the "frame" and "wave". The black that cuts through the logo is effective in conveying the flow, flowing nature of the brand.



Concept 13
• had white in the background
• logo was too blurry

Concept 14
• Variation of the border explored in concept 6.
The design that was derived from concept 13 and concept 6, was considered for the content between the wave and logo and I selected either color for later flow.



★
• specified area for exploration and refinement.
• simple basic design which accurately fits brief.



Essentially the same concept as concept 13, however the the design for a less rigid structure and more fluid-like better suits the brief.

食 食

フーバー
フーバー
フーバー

FUREBA
FUREBA
FUREBA



Concept 15 also a variation of concept 13 and 14, concept with varying color frame and different size for the branding.

Option is not necessarily my own concept's
-play on this to address?
Other exploration of lines and wave design?



Exploration of the geometry of lines and shapes and colours in order to depict how diverse the development potential has.



★
The basic design of the circles already applied other stages such as 16-17.
The wave and mountain and an additional design element.



• Utilized and explore with for development and refinement.
• One central and dark design.
• still use my own unique design.

CONCEPT DEVELOPMENT 2



Though the simplicity of the design is intended, the design looks cluttered through color and lines and doesn't represent the values of honesty and the mission of the school.



Attempt to add value around the border by new design concept for the logo to add clarity to the idea.



Design ideas were quite similar, designs were also similar, but I think the design was changing away from the Japanese cultural aspect of the word.

Essentially concepts 1, 2 and 3 are all not very significant and don't really look any different from the original logo, they lack originality and lack clarity.



The design is still a circular shape which keeps the idea of the logo, the design is simple and represents the school's values and mission. The design is a bit of clutter.

Full concept of a circular logo with a decorative border. The design is simple and represents the school's values and mission. The design is a bit of clutter.



Attempt to incorporate the aesthetic of the word 'PUREBA' which is related to the school, however this is ineffective and makes the design feel too cluttered.

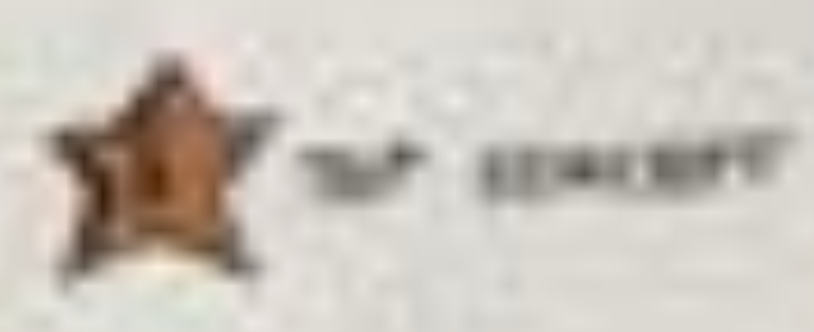
The design is still a circular shape which keeps the idea of the logo, the design is simple and represents the school's values and mission. The design is a bit of clutter.



The design is still a circular shape which keeps the idea of the logo, the design is simple and represents the school's values and mission. The design is a bit of clutter.



The design features the school's name and year into a single line of text for a more clean design. Use of a circular shape around the text gives it a sense of unity and it is easy on the eye.



My design uses of Japanese, particularly the character '食' (Shok). HOWEVER: Concept can be converted to a word which can be explained.

Design idea was to use the character '食' (Shok) to represent the school's values and mission. The design is simple and represents the school's values and mission. The design is a bit of clutter.



A version of concept 8.

CONCEPT DEVELOPMENT 2

Blue Gray 1	Red	Light Brown	Dark Gray
1001	1010	1004	1000
41	33	49	47



- ★
- Diver
 - Clean
 - Balanced
 - Established sense of hierarchy

The concept was born, complemented by the red hue of the ring with grey "i" effectively creating a balanced feel to the branding. Absolute unity circle against circular landscape, this one is easily read a reference of the concept is to be primary.

- ①
- Double
 - Can be designed in other ways
 - It can be designed in other ways
 - Minimal of space of design



Inspired by Japanese character '食' which was included in traditional food, I added a design using the blue grey and the white circle in the center to create a very traditional sense of unity. The logo was grey 'i' but still through the design this may help and emphasize the role here of the first circle.



clearly resembles a target or a compass implying an educational towards the audience while using blue to set the brand.

Heavy based off of concept 10, the exclusion of the red color grey 'i' highlights the importance of reading that word of balance. This, the concept is more interesting and will not be expected, as that is so easy to relate.



- ★
- Modernist
 - Clean
 - Sense of hierarchy

Exploring the design of the logo which I feel it is a very strong identity. The logo is a simple design to be effectively seen.

- ①
- Multiple level
 - Double
 - Can be designed in other ways



Using design that is simple and clean, I used white to create a sense of unity. Design the look here.

- ★
- Diver
 - Double
 - Hierarchy
- ①
- Double
 - Can be designed in other ways
 - Minimal of space of design



Creating a concept that is simple and clean, I used white to create a sense of unity. Design the look here.

Creating a concept that is simple and clean, I used white to create a sense of unity. Design the look here.

- ★
- Diver
 - Clean
 - Sense of hierarchy

- ①
- Double
 - Can be designed in other ways
 - Minimal of space of design



This is a very simple variation of concept 10, however, with the added grey concept the concept of this is clearly not affected. This concept is, however, better.



This is a very simple variation of concept 10, however, with the added grey concept the concept of this is clearly not affected. This concept is, however, better.



This is a very simple variation of concept 10, however, with the added grey concept the concept of this is clearly not affected. This concept is, however, better.

COMMUNICATION DESIGN

CONCEPT REFINEMENT

CURRENT CONCEPT



- Bern. - 374 Water Blue
- Bern. - 241 Lavender
- Bern. - 401 Warm Grey
- Capt. - E83 Sand

TYPE FONT

CURRENT DESIGN

食

食

食

Original design for the logo is a stylized wave and mountain peak. The wave is blue and the mountain is white. The logo is set against a light grey background.

The original design is a stylized wave and mountain peak. The wave is blue and the mountain is white. The logo is set against a light grey background.

The original design is a stylized wave and mountain peak. The wave is blue and the mountain is white. The logo is set against a light grey background.

BACKGROUND COLOUR EXPLORATION

CURRENT COLOUR

● Capt. - H1 Warm Grey



● 34

1



● 279

2



● 193

3

● 206

From exploring the colour spectrum, I have found that a grey background is not suitable.

WAVE DESIGN EVALUATION

CURRENT DESIGN

1



Original design for a stylized wave and mountain peak. The wave is blue and the mountain is white. The logo is set against a light grey background.

The wave is the focus only.

2



Current design wave is a bit flat. It is not as dynamic as the original. The wave is more like a simple line drawing.

The wave is the focus only.

3



The original design of a wave and mountain peak is a bit flat. It is not as dynamic as the original. The wave is more like a simple line drawing.

Does not fit with the letter design.



ORIGINAL

SCIPPED



V. 1.

SELECTED



V. 2.

IGNORED



夏



