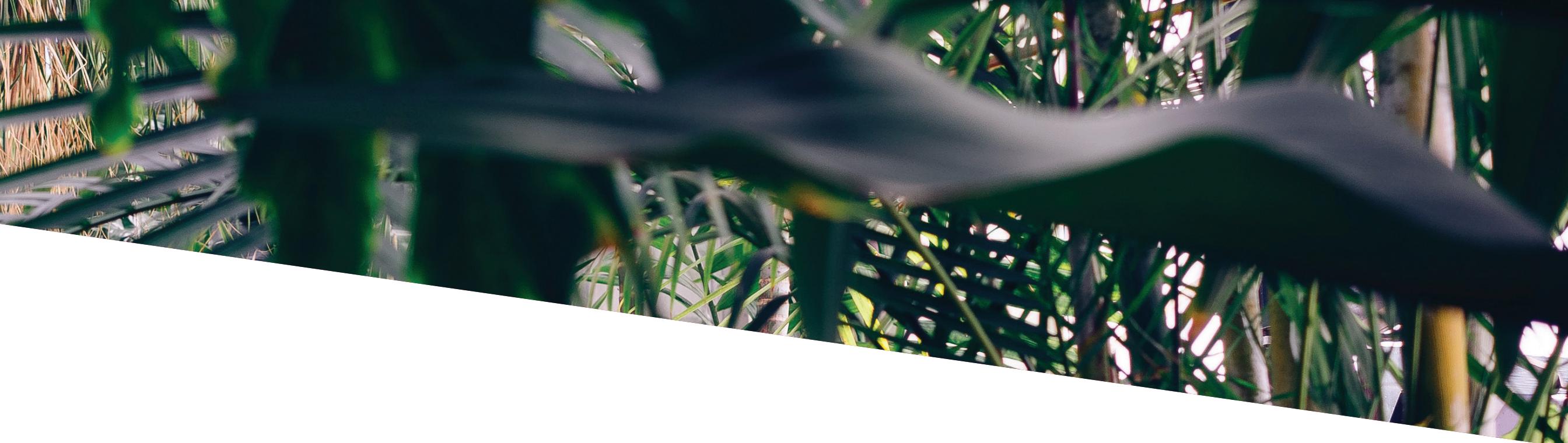




DESIGNER  
**Aimee Bowen**



# Design Philosophy



Design should take you somewhere. “Somewhere” could be the restaurant you see in the advertisement at the store or the future company that you just made a new logo for. Being presented with the design problem is a lot like being parachute dropped into the tangled brush of a jungle. The successful design is on the other side of the jungle so I grab my machete and start cutting. The first sketch will never be the perfect design, just like the other side of a forest will never be behind the first tree. So, when I design, it’s often like clearing a way through vines and branches, brushing away the unneeded until I’ve made a path for the viewer.

This brings in the most important consideration in each design: the viewer. To extend the metaphor, the reason someone cuts their way through a jungle is to create a path for the next person. The audience is always at the center of every point of research and every element in my projects. Of course, the client needs to be considered but the strength of a design comes from gaining trust from the audience. Remember that the design should take them somewhere. Most people will only follow someone they trust so I am always considering how each design can cater to the target to cultivate that feeling of trust.

One of my projects that shows these ideas is the packaging series for Up & Up colored pencils. The project began with the goal of marketing towards children so I looked at things that children like such as toys, cartoons, and playgrounds. This brought in the trust. With research and my audience in mind, I began sketching. In my process, you can see multiple versions of the logo. I sketched out over ten ideas for the series that I whittled down to six logos and revised over and over. This was the jungle.

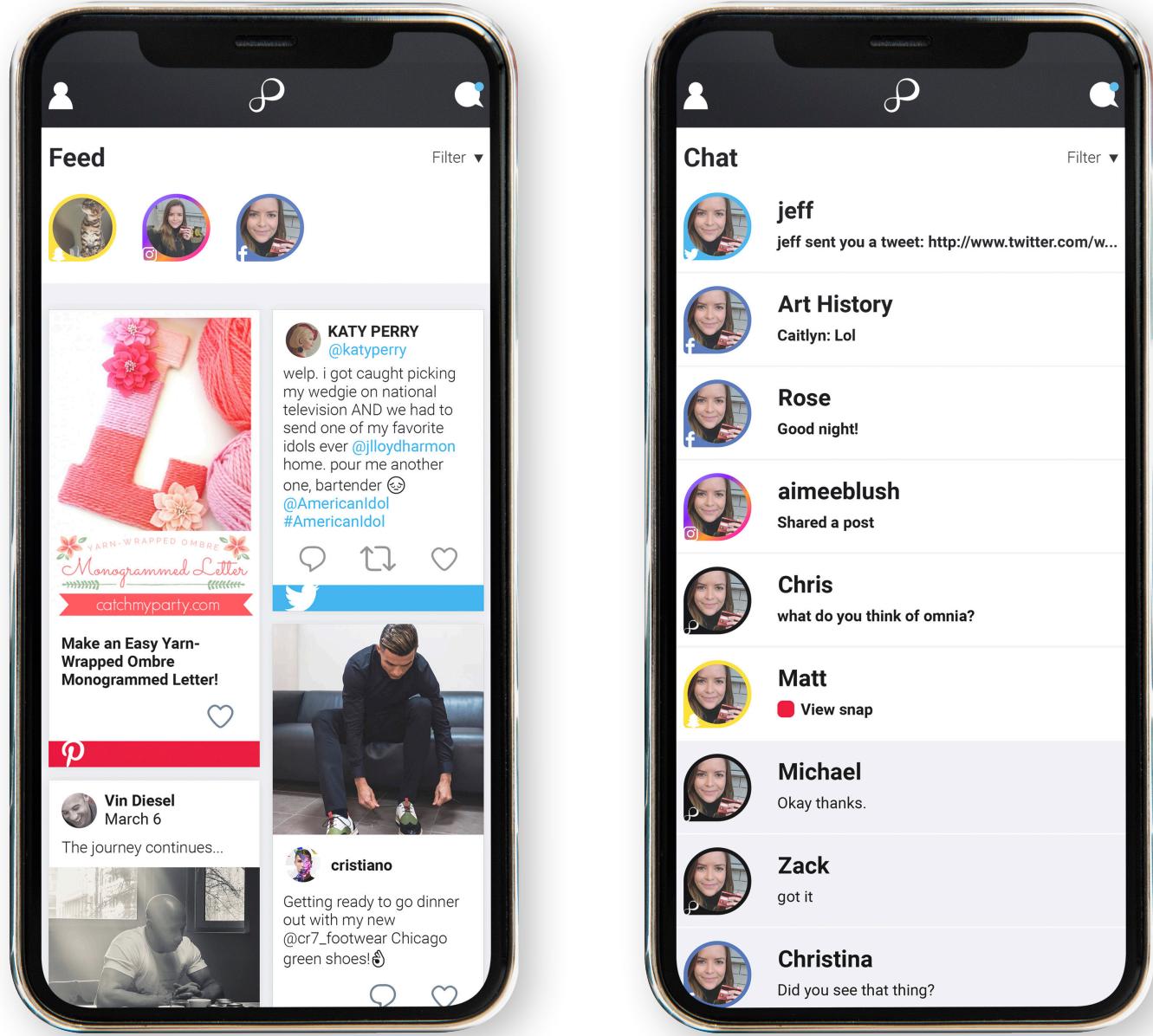
If creating a design is like cutting through a jungle, the process isn’t always the same. Sometimes I’ll follow a path that’s been traveled. Sometimes halfway through the jungle something interesting distracts me and I’m lead down a different path. Sometimes at the end of a path I realize that there are more places to go. Research and revisions create different directions but what matters is that the final design is successful in bringing the viewer to the place that I want them to go.

The success of my designs comes from the exploration. The research about the audience. The sketching of the ideas. The revisions of the design. Each design leads me on journey and should take the audience on one too.

# OMNIA App Design

Omnia is a social media aggregate app. It connects multiple platforms into a single interface. Currently, there are social media manager apps that allow you to manage posting to multiple accounts but Omnia does so much more. It has Facebook, Instagram, Pinterest, Twitter, and Snapchat and allows users to post, view other's posts, watch stories, and use a chat.





The app focuses on combining the variety of posts and chats from all the media into a single style. You can scroll through and see an overview of all the posts on a feed inspired by Pinterest. Another option is to open the posts and scroll through them in the same way you would navigate through stories on Snapchat. For the chat, you can receive chats from Omnia, Facebook Messenger, Instagram, Twitter, and Snapchat with differences only being indicated by the UI of the sender's profile pictures. The post feature allows the user to only post text, which would work for Twitter and Facebook, or to add media, which would work well with Instagram and Snapchat as well. Omnia is truly an aggregate app with the only option of separating each social media platform being a simple filter in the top right.

Because the concept of the app connects multiple things together, the infinity symbol was used to give an idea of interconnectivity. In addition, the logo is a play on the idea of scrolling infinitely since so many posts are placed on a single feed and the user never has to leave the app. The strange shape of the symbol allows it to work as the "O" in the app's name.

The branding of the app is purely black and white so that the branding of the app doesn't fight with the colors of the other social media. In addition, Omnia is not necessarily meant to be a platform in itself, just a place to hold the rest of your social media.



## UP & UP Packaging Series

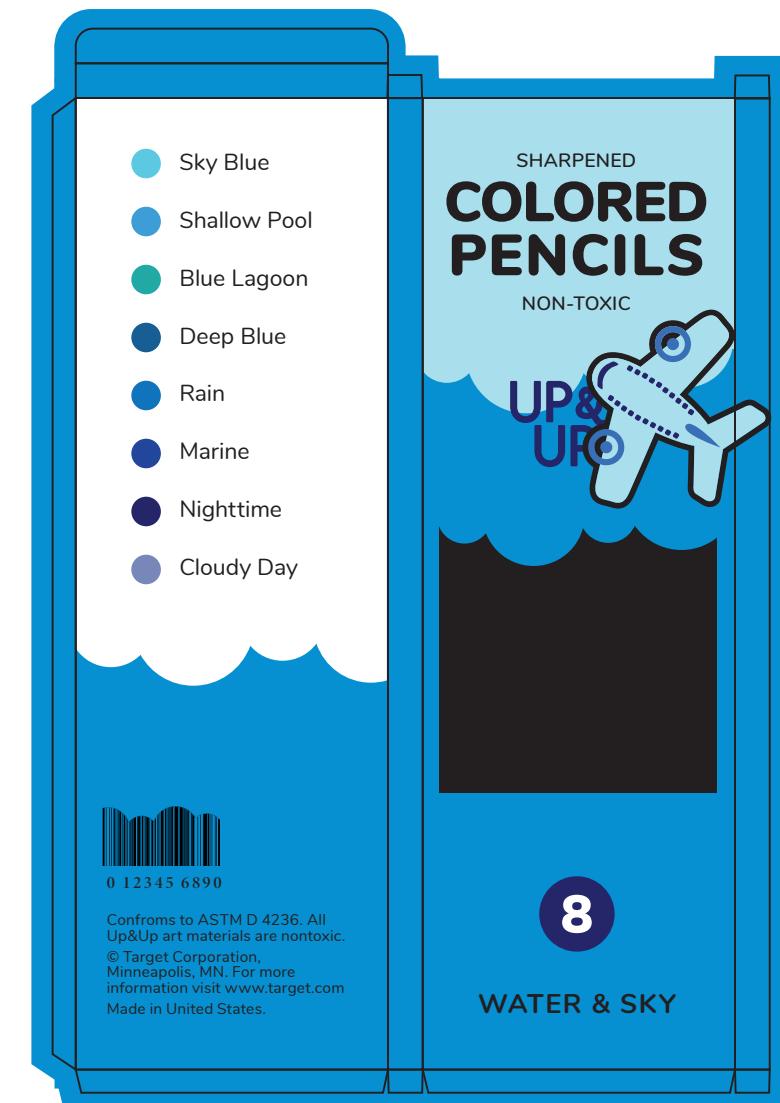
Up & Up is one of largest in-house brands of any store. It is a brand under Target corporation that contains approximately 800 different products, including colored pencils. Currently, the art supplies are similar to simpler competitors, such as Crayola, that offer a set of a variety of colors. With this design, the brand is transitioning to connect to fine art brands, such as Prismacolor, by offer a set of 6 different eight-color palettes. Each box and set is distinct while still connecting together as a cohesive brand.



Up & Up colored pencils are marketed towards children. More specifically, the packaging intends to convince parents, who represent the majority of shoppers at Target, that this product is a great gift for their child. Children are more attracted to brighter colors because their eyes are still developing so the series utilizes highly saturated primary and secondary colors. This intends to catch the eye of children exploring the store or convince parents that their child will love the pencils as much as they love other brightly-colored products, such as toys or playgrounds.

The colors chosen were mainly picked to match the colored pencils inside of the packages. It was also important to keep a high level of contrast between the different boxes so each set seemed unique. The green is for a set of green colors and the

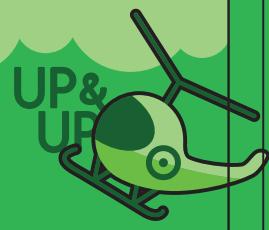
blue for a set of blue colors. For the pastel set, pastel colors include baby blues and light yellows but when searching pastel colors the first colors to appear are always pinks and lavenders. A mix of pink and lavender seemed to more wholly represent the contents. For the "Skin & Friends," which is a nude set, it was important to keep the theme of bright colors. If you increase the brightness and saturation many of the nude color the color becomes a red or an orange, so red was used for the packaging. For "Shiny & Bright," neon colors are mainly used for lights so a warm color was selected to represent the warmth given off by light bulbs. The set that has a variety of colors, "Art & School," is intended to be the most bought set. Yellow relates to the #2 pencil, school buses, and other products that have connotations of elementary school.



- Green Apple
- Grass
- Kiwi
- Jungle Vines
- Olive
- Moss
- Mint
- Jade

**SHARPENED  
COLORED PENCILS**

NON-TOXIC



8

GRASS & TREES



0 12345 6890

Conforms to ASTM D 4236. All  
Up&Up art materials are nontoxic.  
© Target Corporation,  
Minneapolis, MN. For more  
information visit [www.target.com](http://www.target.com)  
Made in United States.

- Marshmallow
- Baby Pink
- Tide Pool
- Grass Bed
- Tangerine
- Red Kisses
- Sunlight
- Soft Gray

**SHARPENED  
COLORED PENCILS**

NON-TOXIC



8

SOFT & PASTEL



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information visit [www.target.com](http://www.target.com)  
Made in United States.

- Olivia
- Penelope
- Danica
- George
- Albert
- John
- Angela
- Michael

**SHARPENED  
COLORED PENCILS**

NON-TOXIC



8

SKIN & FRIENDS

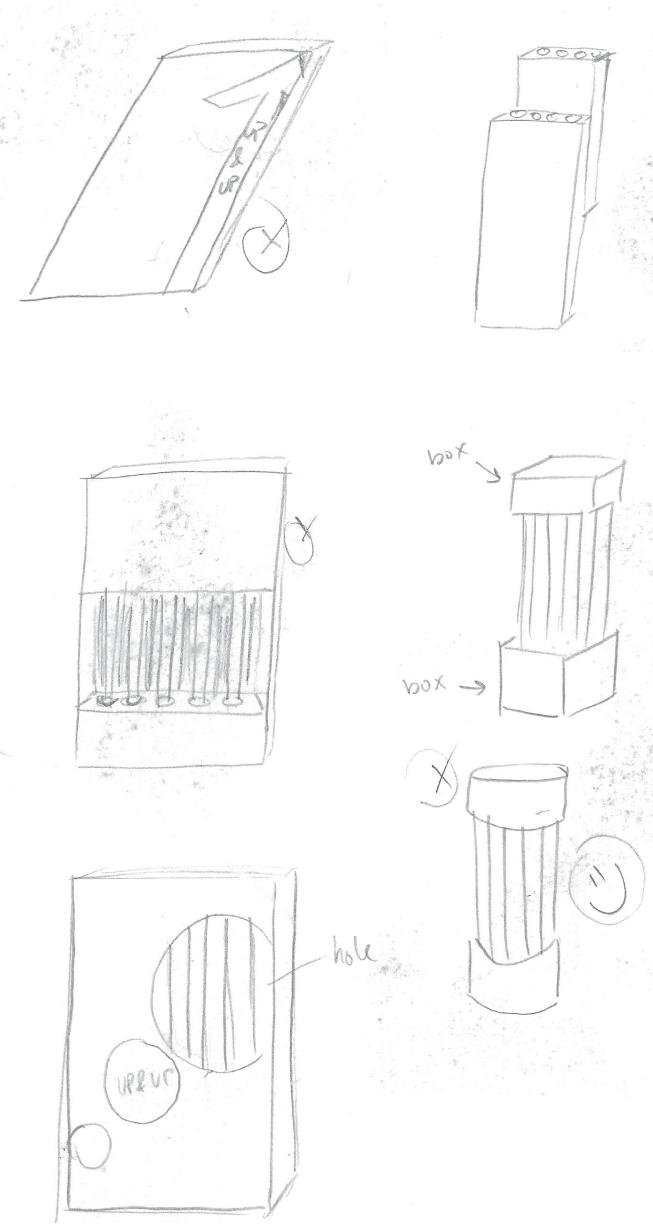


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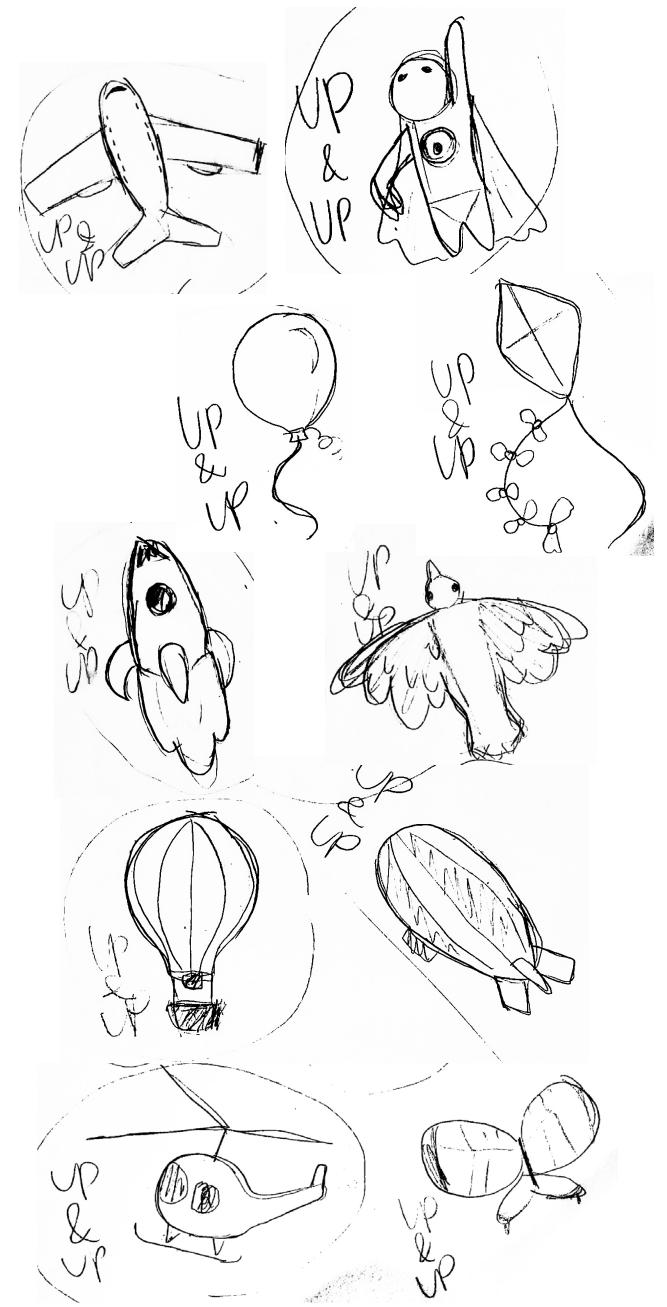
Conforms to ASTM D 4236. All  
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Made in United States.



Initial Logo Thumbnails



Packaging Thumbnails



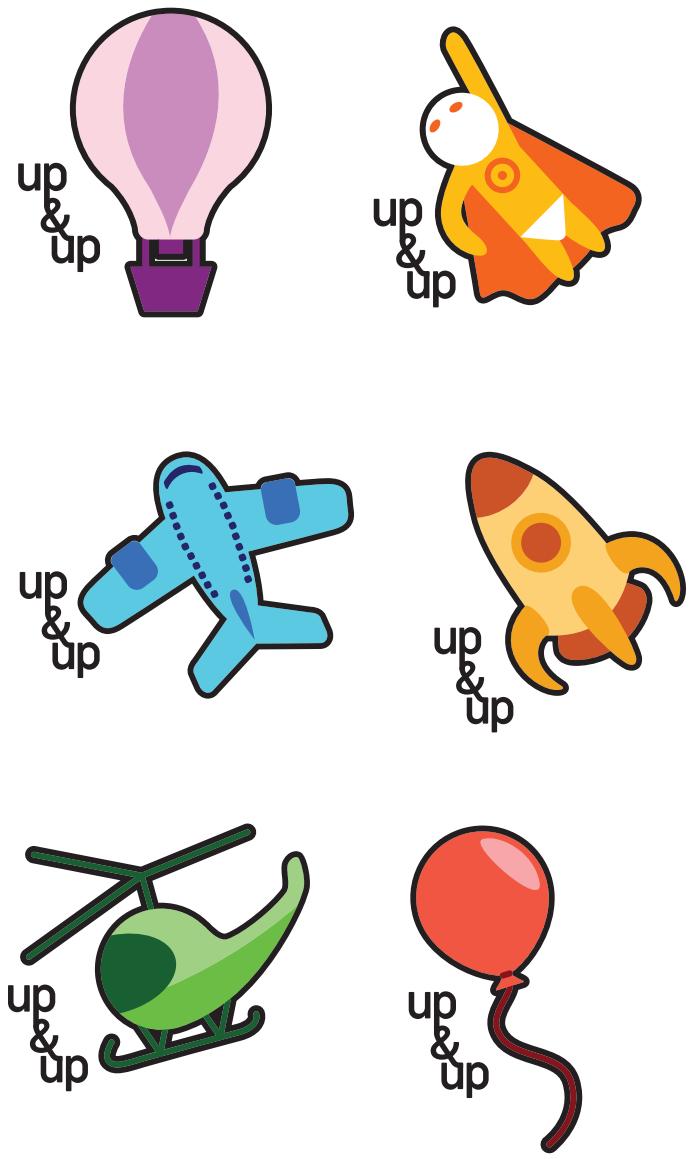
Logo Ideas

UP & UP  
**Process**



Packaging Prototypes

Digital Logo Comps



Digital Logo Comps

# FIRST AMERICAN HOME LOANS

## Website Design

First American Home Loans is a California-based company that offers services for home owners such as mortgage refinancing. Currently, their online website serves to provide more information about the services offered by the company and encourages viewers to get in contact with an agent. Because of their work in finances, the company needed to be represented as trustworthy. The website design and content needed to encourage this view as well as relate to the target audience.

The website features a dark, modern design. At the top, there's a large, semi-transparent house icon with the number '604' at the bottom. Overlaid on the house are the words 'Get pre-approved in minutes before you shop for your new home'. Below this main headline are three testimonial boxes, each containing a photo of a smiling couple and a quote from them. The quotes are identical: "I'm so happy with the way my mortgage refinancing came out. First American Home Loans really took the stress out of the process." The sources for each quote are listed below the quotes: '- John and Kathy', '- Bernie and Bertha', and '- Jessica'.

"I'm so happy with the way my mortgage refinancing came out. First American Home Loans really took the stress out of the process."  
- John and Kathy

"I'm so happy with the way my mortgage refinancing came out. First American Home Loans really took the stress out of the process."  
- Bernie and Bertha

"I'm so happy with the way my mortgage refinancing came out. First American Home Loans really took the stress out of the process."  
- Jessica

Get pre-approved in minutes before you shop for your new home

We can match you with a trusted, pre-screened real estate agent to allow you to find a home quickly

We offer FHA mortgage programs that will allow you to buy a home with a minimal down payment

Less than perfect credit? Not a problem. We offer Home Lending for customers with less than perfect credit

A persona was created to represent the audience and influence the direction of the design, which is intended to create a more emotional connection with viewers. The persona is a old, retired couple looking for a way to feel comfortable in their retirement. With this in mind, the imagery in the redesign shifted to mainly showing elderly people who appear to be relaxing. The text is also meant to be larger, to accommodate for visual impairments.

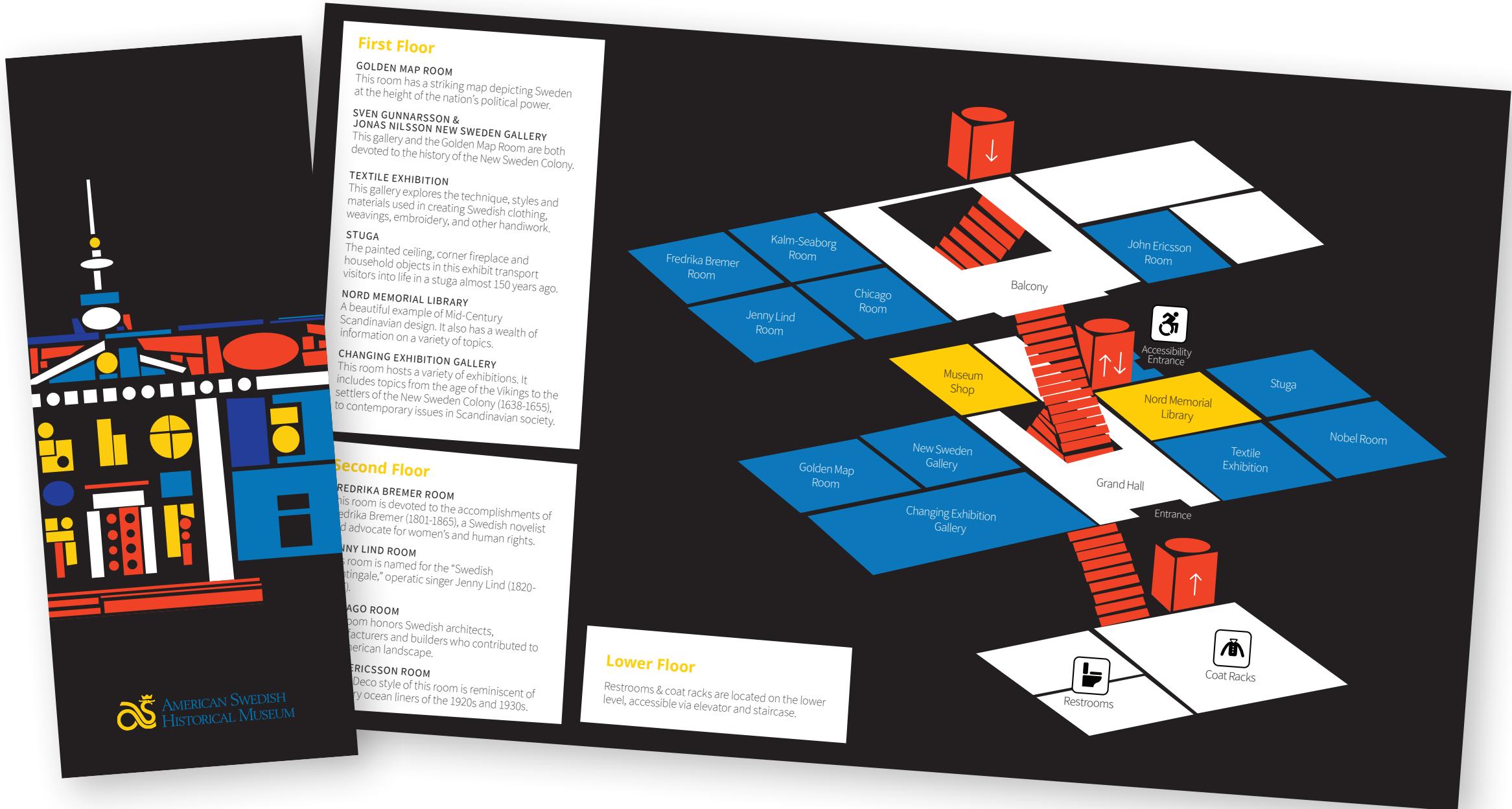
To make the goal of the website clear, the home page has immediate calls to action. "Get Started" leads to a form to sign up for a mailing list and is made to stand out on the navigation bar as well as the first load. Orange, pulled from the company's branding, is used as an accent color to draw attention towards items of interest, such as buttons.

The main goal of the website is to provide the customer with trust in First American Home Loans. This is why the first section in the scroll after the call to action is a "Who are we" section. The company immediately introduces themselves and the section encourages users to navigate to the "About Us" section to learn more. In addition, photography is a main visual element. Photos often feel genuine and trustworthy, especially to an older audience. It makes it clear that real people are working at First American Home Loans and real people are reaching out to the company for their financial needs. This is also achieved with the addition of testimonials, which will feature images of real customers and real quotes. Overall, this new design is meant to humanize the company and communicate to customers that this is a genuine, trustworthy service.

# AMERICAN SWEDISH HISTORICAL MUSEUM Map Brochure

Everyone is encouraged to celebrate their backgrounds at the American Swedish Historical Museum, located in South Philadelphia, PA. The displays in the museum celebrate the culture and history of Sweden, Scandinavia, and Swedish-Americans. There is a variety of examples of Scandinavian culture including architecture, furniture, design, and more. The American Swedish Historical Museum has a new audience: teachers who teach art. A re-branded brochure include important information about the museum, including a map, while also capturing the attention of this audience.





The style of the branding is heavily inspired by the geometric style of Swedish design. The blue and yellow in the color palette is drawn from the Swedish flag. Because the American Swedish Historical Museum's goal is to allow everyone to celebrate their cultural heritage, the branding isn't purely focused on Sweden. The additional red in the color palette is drawn from other flags in Scandinavia, specifically Iceland, Norway, and Denmark. Red, white, and blue also represents the United States, half of the identity of Swedish Americans. The mosaic style relates to the coming together of multiple cultures in America and Scandinavia. However, the color palette stays Sweden, which is the only country to use yellow.

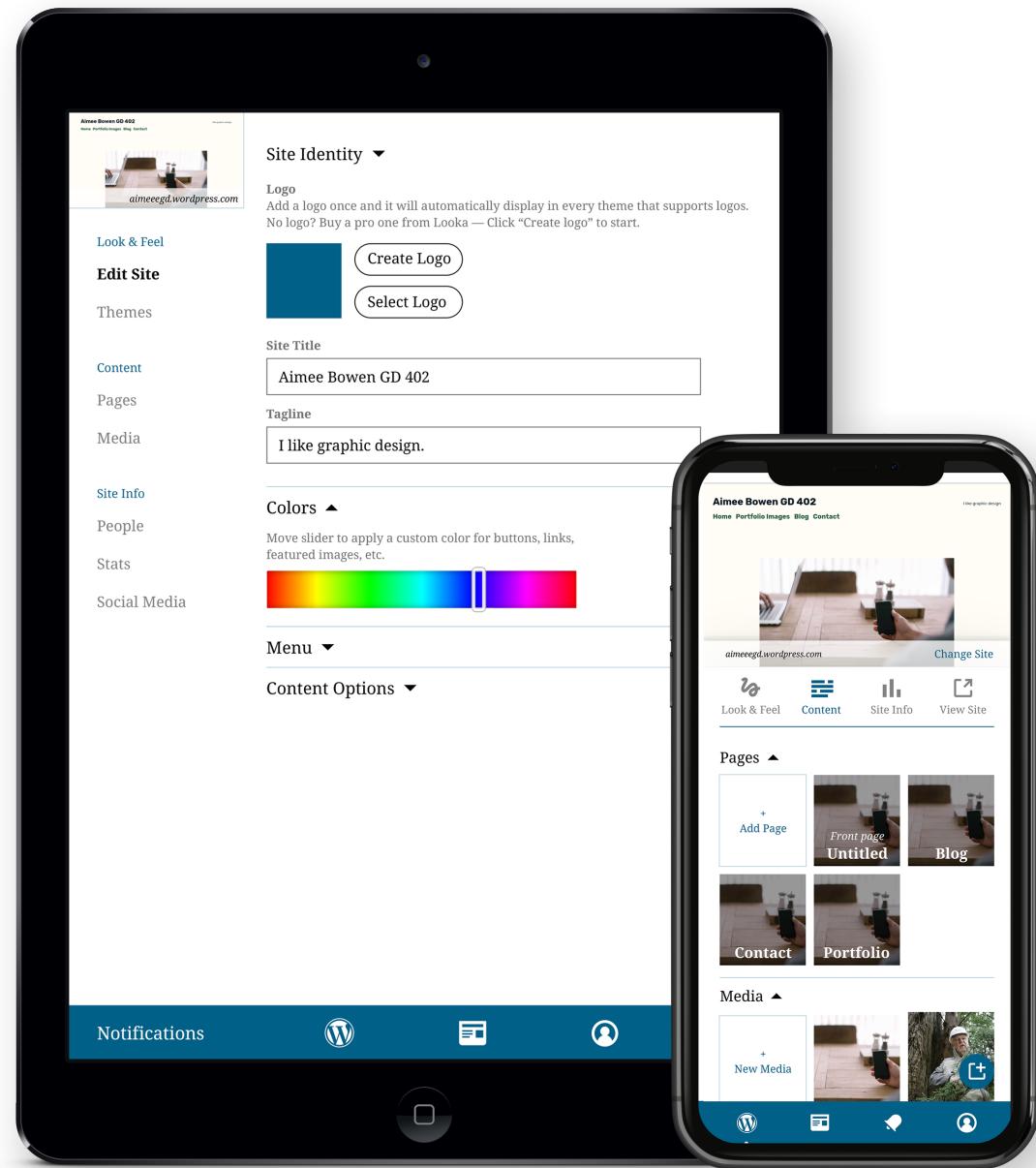
A gateway fold for the brochure shows the hospitality of the Swedes. It emulates the experiences of entering the museum, which has double doors that lead to the gallery. The floor plan is in isometric view because, since the location is small, this adds an extra excitement to the interesting displays.

The illustrative style of the collateral with the bright colors is also meant to appear child-friendly. With consideration to the target audience, the design is straight-forward and professional enough to work as a map, but fun enough to add show teachers that the location has exciting art and design that children will be intrigued by.



# WORDPRESS Phone + Tablet App

Wordpress is a service that allows people to create their own websites and blogs. It offers free and paid services with a variety of themes, plugins, stats, and customization options that allow anyone to create a site without technical knowledge. Many parts of the interface are busy and unintuitive. They require a lot of steps that are not immediately obvious to new users. In addition, the interface of the app could use a face lift to match the more contemporary UI of popular apps like Twitter or Instagram.



The main goal of the redesign is to simplify the app. Many pages that used to be separate are combined. For example, blog posts can be viewed through the “Pages” section, instead of being a separate page. Different parts of the My Site page also don’t redirect to a new page. On the phone there is a consistent menu on the top and on the tablet it stays on the left. Things like all the parts of the “Edit Site” page are kept in an accordion instead of being separate links. Both of these allow users to quickly move to a different section without having to make extra clicks on a “back” button.

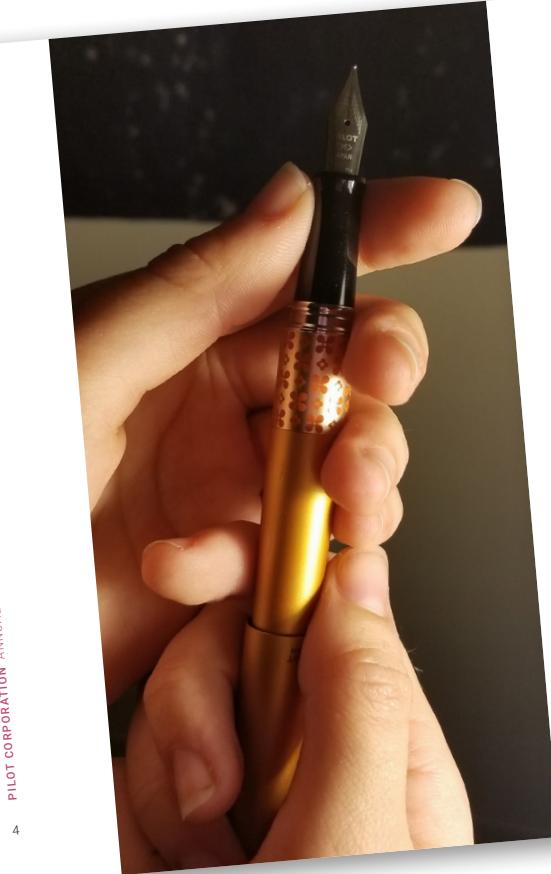
The increased use of photos and icons give the app a more contemporary look. Most popular social apps utilize photography or video over text, such as Snapchat, Instagram, and TikTok. Pages and blog posts are represented with images and on the site page a view of the home page is used.

The design achieves its goals while still using familiar Wordpress branding. The colors and icons are kept consistent from previous designs to not startle old users, while attempting to attract a new, younger audience.

# PILOT Annual Report

Pilot Corporation is a company that produces pens and other writing utensils. They are a global company that ships pens all around the world and has locations in a variety of countries. It began in Japan producing fountain pens. Today, their products include ballpoint pens, gel pens, art pens, calligraphy pens, stamps, and more. The annual report features information about Pilot Corporation for existing and potential stakeholders. This one is for the year 2017 and includes information about the company including goals, products, and finances.





4

## ABOUT PILOT

The first pen created by Pilot was made in 1918 in Japan. Founder Ryosuke Namiki was captivated by fountain pens and creating the vision of "adventures on paper." With Masao Wada, he began manufacturing pens and started Pilot.

Pilot Corporation's line of business of writing instruments began with fountain pens, and evolved over time to expand broadly into new fields of writing, including ballpoint pens, mechanical pencils and ink markers. Pilot evolved to bolster any and every form of writing - the company considers itself as a global all-roundier of writing instruments.

Pilot makes constant efforts to advance every type of writing instrument. Giving customers the opportunity to experience the pleasure, excitement and convenience of writing is a continual goal. Pilot is considered an expert when it comes to writing instruments.

There is no limit to the vision that Pilot holds. Yet there are hurdles that lie in between. Pilot will overcome these hurdles and achieve these visions one by one. As the products were created through these efforts, Pilot stands by the quality and functionality of each and every product it makes.

While reducing the environmental impact that Pilot's business activities cause is important, Pilot is constantly finding ways to help the planet with each and every product that is manufactured. Pilot seeks to give back to society as a whole by offering an insight into the culture of writing through the documentation of its history and expertise.

By reducing waste and using limited resources effectively, Pilot seeks to contribute to the development of a recycling-based society. In 1997, Pilot started selling environmentally-friendly pens made using recycled materials acquired from used household appliances and office equipment. Sales expanded to Europe in 2006, before other companies followed suit. Pilot continues to expand sales channels of environmentally-friendly products around the world.

The annual report is meant to give the impression of Pilot being a professional pen brand. The majority of their pens are more expensive than competitors and the full black cover is meant to convey professionalism, similar to the concept of black business suits. The typography is kept simple to match this idea and to allow other aspects of the design, such as the color and illustration, to stand out. In addition, the small size of the annual report, the all black cover, and the placement of the title resembles one of Pilot's only notebook: the black note. Specifically, the size is A5, following the standard paper sizes of the majority of countries that Pilot has a subsidiary in.

The margins on the outsides of the pages are large for a number of reasons. One is to encourage note-taking and doodling in the margins. The illustration of a cherry blossom in the bottom right corner is meant to resemble someone drawing on the corner of

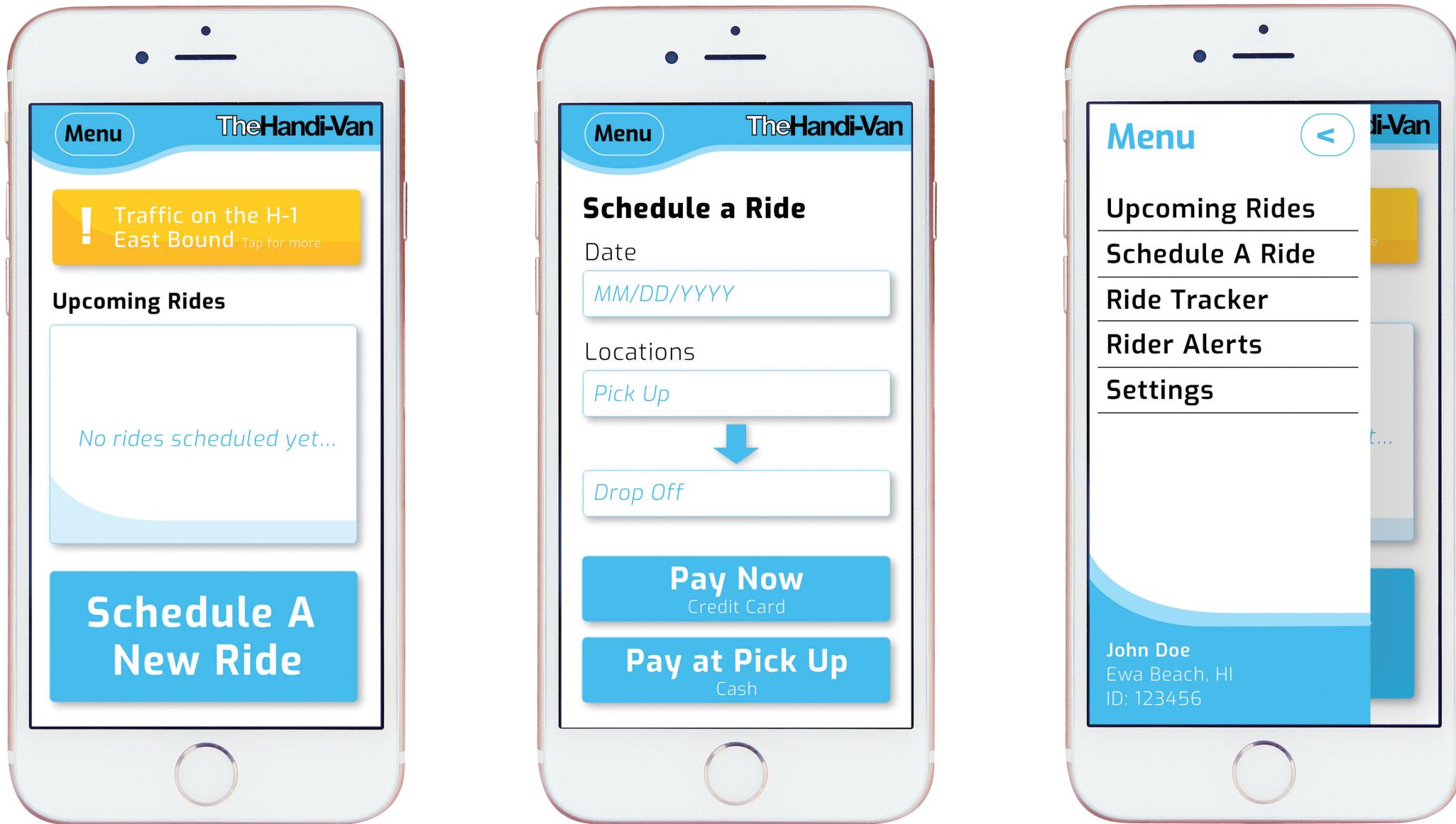
the page. The added white space from the margins also adds to the feeling of professionalism. Lastly, with the large margins, most of the pages (except the infographics, which are intended to also be printed as posters) could be printed at US Letter size without losing any information.

Most of the elements in the book are meant to celebrate the products. All of the photography includes photos featuring close-ups of pens, to show the pride that Pilot has in the craftsmanship. Other imagery resembles handwriting, to represent that Pilot's main goal is to encourage writing and lettering. All the colors use are eye dropped from swatches of Pilot's iroshizuku ink line and the reoccurring use of white/colors on a black background relates to Pilot gel pens, which are often tested by how well they read on black paper. The paper chosen is a smooth paper, ideal for fountain pens.



# THEHANDI-VAN Phone App

The Handi-Van is a bus service run by the City & County of Honolulu for individuals who cannot take the regular bus service, qualifying based on the Americans with Disabilities Act. Currently, users call a number 1 to 3 days before their ride to make a reservation. The Handi-Van services include reserving a ride via phone call, rider alerts through a certain website, and a separate page for tracking your reserved ride. Each service is separate, so this prototype imagines them brought together into one app.



The Handi-Van's branding mainly reflect the design of the vehicles so the main colors of the app are the two shades of blue and the white seen on the van. For the same reason, wave swashes appear in certain places, which adds a feeling of the ocean surrounding Hawaii. In contrast, rider alerts are a bright yellow, so users know if something will affect their commute.

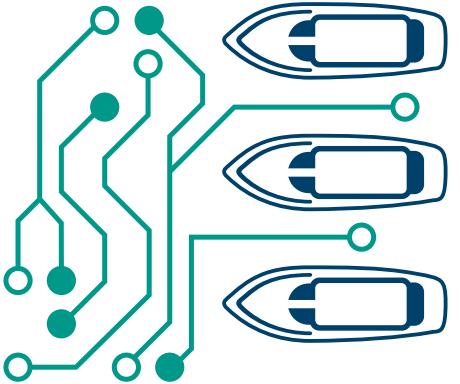
The font selected for the app was chosen for the thickness and glyphs that most closely matched the style of the logo. Throughout the app the main style used is bold. Because the audience of The Handi-Van qualify based on the ADA, this may include sight-impaired users. The boldness, largeness of the text, and high contrast of black text on a white background are used to help with readability.

In consideration for the audience, the app is designed to be accessible. The app opens on the Upcoming Rides page where the user can navigate to Rider Alerts (by tapping on the alert at the top), see their reservations, track a ride (by tapping on the ride listing), and schedule a new ride. This should shorten the amount of actions required to reach any goal. If any part of this is unclear, “MENU” is clearly typed in the top left corner to lead users to other pages that they may need. Every page is intended to have no scrolling to avoid any information being lost, punctuating with added weight at the bottom from a button or a blue box. For scheduling a ride, many apps for buses or ride sharing rely on payment via credit card, but currently The Handi-Van only accepts cash. This option is kept in the app for users who aren't yet able to transition to a bank card.



## ECA CONFERENCE Event Logo

Eastern Communication Association (ECA) promotes excellence in research, teaching, criticism, and communication theory. The association hosts an annual convention, with a different city and a different theme each year. In 2020 the ECA Conference is happening in Baltimore where innovation, start-ups, and technology flourish. ECA named their 111th conference “Harboring Innovation” as a play on the convention occurring at Inner Harbor, a popular Baltimore sightseeing hub. The themes each year are culminated into a unique name and identity.



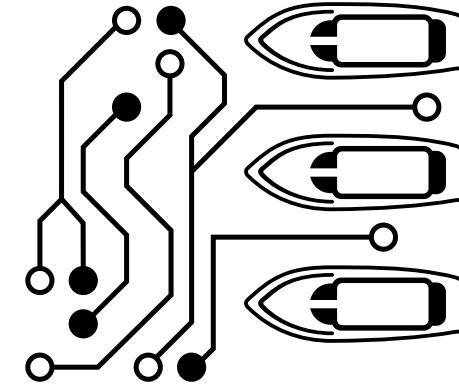
# *Harboring* INNOVATION

111th ECA Conference • Baltimore, MD  
April 1 – April 5, 2020

Similar to the name of the convention, “Harboring Innovation,” the logo combines the idea of Inner Harbor with that of Baltimore. Businesses, especially startups, are growing quickly throughout the city and the focus of their innovation is usually on technology. A circuit board celebrates the contributions Baltimore has made to the software and hardware industry. Along with that, circuit boards have many intertwining points that meet and connect and the goal of ECA Conference is to bring people together and promote discussion and connectivity. With the addition of boats, the circuit board transitions into being a dock on the right side of the icon. This connects Baltimore to Inner Harbor. Both are described as a hub, one for technology and business and the other for tourism, respectively.

The boats are an essential part of the icon to make it clear that the shape of the circuit board is a dock. It also intends to further promote the convention’s goal to connect people together. The boats traveling to Inner Harbor could come from anywhere but connect at this one location, just like the vendors and attendees.

The two colors continue to support these ideas. Green is used for the common color of circuit boards but have a turquoise hue. This, in combination with the dark blue, makes the logo look nautically themed while also keeping a professional appearance. The type pairs a heroic font for “INNOVATION” that visually matches the circuit board with a cursive style that looks like it would be the name painted on the side of a ship.



# *Harboring* INNOVATION

111th ECA Conference • Baltimore, MD  
April 1 – April 5, 2020

# CINEMA & CULTURE Brochure

There are many things that represent a culture including food, music, and more. An Italian Perspective is an annual Chapman University event that educates and celebrates different aspects of Italian culture. The 2018 theme was cinema which included showings and presentation of Italian cinema. Each year the unique theme inspires a fresh design for the informational brochure. The brochure acts as a advertising tool and an information pamphlet for the day of the event. This year the design must celebrate cinema and the Italian culture as much as the event itself will.

**From the Magic Lantern to the Golden Age of Italian Silent Film**

Dr. John P. Welle

In recent decades, due in large part to the emergence of what have come to be called "new media"—laptops, smartphones, and digital technologies of all kinds—the history of old media such as the magic lantern, telegraph, and early cinema is beginning to be presented in a new light. In short, to study the rise of moving pictures in the third millennium is to trace the history of an old medium—film—when it was new. This presentation will trace the history of early cinema in an Italian context, covering a span from roughly 1890 to 1920. After showing the continuities between the magic lantern in 1890 and early film production in Italy beginning in 1905, the talk will concentrate on the inception of Italian film stardom around the international vaudeville circuit and comic film star Leopoldo Fregoli. The presentation will then highlight the importance of literary celebrity, the discourse of the author as a successful strategy of the Italian film industry, and finally, the role of female film stars during the "golden age" of Italian silent film in the years surrounding World War I, when the Italian film industry was at the peak of its international success and artistic significance.

**Film Montages**

Today's event is enriched by a series of video montages produced by students who are working toward degrees both in film production and Italian studies. The videos bring together clips from a variety of Italian films across historical periods and genres, providing an overview of Italian film production centered around specific themes.

**La Danza** (edited by Taylor Currie)

Just as they do for dance, rhythm and movement act as the ineffable foundations of cinema, an art form propelled by the choreography of varying sights and sounds within a mosaic of harmony and dissonance. This two-part montage distills the cinematic representation of dance into two distinct forms: the performative and the intimate. Performative dance acts as an extension of observing a spectacle in the public space, bridging the gaze of the audience with the eyes of the characters within the film. Through this, a synchronous pulse is formed between the fictitious and the real, character and viewer, and the viewers and spectators that surround them. In contrast, intimate dance occurs when two hearts coincide and beat simultaneously, whether they are isolated or surrounded by others, allowing the audience to become voyeurs rather than participants in these delicate moments.

**La Canzone** (edited by Nour Oubeid)

It is truly a profound experience when two art forms intertwine. Cinema's powerful audiovisual characteristic immerses audiences of diverse cultures, backgrounds, and ideologies. The addition of song adds not only a memorable element to the film but also opens up discussion about its impact, placement, and expression beyond the story itself. Whether a means of communicating a protest or professing one's love, the brooding lyricism presented in the featured clips allows for reflection of the historical significance of both the films and their songs.

**Il Bacio** (edited by Taylor Currie)

A kiss can be sensual, tender, electrifying, or sometimes all of these at once. Cinema portrays this amorous act in a palpable way, moving the viewer to swoon in reminiscences of their own passions. In the exquisite detail of celluloid, the climactic collision of lingering lips, centimeters away from embrace, tells infinite stories. This montage is composed of images that illustrate the poetic nature of a kiss, connecting both sultry and delicate moments to create a tapestry of the medium's immortal motif: its corporal intimacy.

**Spiritualità** (edited by Nour Oubeid)

This montage focuses on art, the individual, and faith. On-screen spirituality is a vast landscape that unfolds through imagery of transcendence and delicacy. The frame can be expressed boldly through ornate designs or minimalist symbols, yet despite such stark imagery, a sense of tranquility cannot be escaped. This montage was approached by highlighting moments that exhibit the running thread throughout different spiritual faiths: preparation and reflection. Such attributes only enhance the meditative qualities of the image and underlying story.

# CINEMA AND CULTURE: AN ITALIAN PERSPECTIVE

SATURDAY, APRIL 7, 2018

10 a.m.-1 p.m.  
Musco Center for the Arts  
Chapman University  
1 University Dr. Orange, CA



Wilkinson College of Arts,  
Humanities, and Social Sciences



## A Message from President Struppa



It is, once again, a real pleasure to offer my welcome to, and a few thoughts on, the newest edition of An Italian Perspective. As an Italian myself, I have always considered Italian movies a veritable national treasure. Just like we, as Italians, are proud of the painters of the Renaissance or the opera composers of Bel Canto, so should we be proud of the incredible contributions that Italian directors and actors have given to this art form: from the relatively little-known glory of the Italian silent masterpieces to the much better-known period that goes under the name of neorealism. The movies of Rossellini and De Sica, and later Fellini and Visconti, will remain forever signposts in the history of film. One cannot claim to understand Italy without having seen Anna Magnani's Pina in *Roma città aperta* or the young Enzo Staiola in *Ladri di biciclette*. This sense of pride emerges strongly from the talks that form the core of the symposium you will be attending. I grew up watching these movies with my parents and learning why my mom and dad who lived through the years depicted in the movies) would cry while watching them. Now, as an adult, I watch those films with the sense of reverence that the passing of time has brought to them. These are some of the images and memories that the symposium will bring forward and put into the appropriate cultural perspective. I cannot wait to listen to the speakers and to welcome you to another unforgettable event sponsored by our Italian Studies Program.

## Schedule

10:00–10:10 a.m.	LA DANZA (part one)
Dance: a Montage	
10:10–10:20 a.m.	Opening remarks by Dr. Federico Pacchioni and President Daniele Struppa
10:20 – 11:00 a.m.	Dr. John P. Welle "From the Magic Lantern to the Golden Age of Italian Silent Film"
11:00–11:10 a.m.	LA CANZONE Songs: a Montage
11:10–11:40 a.m.	Dr. Giovanna Faleschini Lerner "Neorealism from the Movie Theatre to Netflix"
11:40–11:45 a.m.	IL BACIO The Kiss: a Montage
11:45 a.m.–12:00 p.m.	Break
12:05–12:10 p.m.	SPIRITUALITÀ Spirituality: a Montage
12:10–12:40 p.m.	Dr. Thomas Harrison "Slow Cinema: New Approaches to Image and Sound in the Auteurs of the 60s and 70s"
12:40–12:50 p.m.	Closing remarks by Dr. Federico Pacchioni
12:50–1:00 p.m.	LA DANZA (part two)
Dance: a Montage	
1:00–2:00 p.m.	Light refreshments in Aitken Arts Plaza (Musco Lawn)

As a Chapman event, the Cinema and Culture brochure needed to utilize the Chapman branding. This resulted in the use of Chapman's red and green, relating to the colors of the Italian flag, as well as the "sand" color as an extra accent. At a glance, the brochure belongs to Chapman for anyone who is familiar with Chapman branding. For someone aware of common Italian themes, it's clear that the colors relate to their culture. In addition, the font is Chapman's corporate font but the title type is dynamic with different sizes to give the event a more unique identity.

The imagery all relates to cinema. Many aspects of the event look at classic Italian films so the images are from older ideas of symbolism with rolls of film. Along with the squares of film and the roll, the red diagonal shape on the bottom of the pages represents light leaving a projector for when movies are played. These shapes border every spread in the brochure which matches with the text being centered. This draws the eye in towards the content of the brochure, visually communicating that the text is the most important part. It also has a forward motion, leading the viewer to the next page.

# BOWEN UNIVERSITY Logo + Catalog

Bowen University is a medium-sized 4-year University located in Leesburg, Virginia. The school is a STEAM school, offering many classes in biology, chemistry, engineering, computer science and more. The school focuses on ensuring that their students are diligent and that the faculty are helping everyone to grow to their full potential. The students are incredibly serious about their education and the campus has clubs but no official sport teams. As a result, besides going out with their own friends, students are often in their rooms or libraries studying.

getting ready for  
**WINTER BREAK?**

► \$8.99  
**Dhole Scarf**  
• Soft Cashmere-like Acrylic  
• Scarf Size: 57 inches  
• Unisex large scarf.



► \$6.99  
**Fuzzy Socks**  
• 50% Cotton, 50% Polyester  
• Soft, durable fleece with double-needle cover-seamed neck and armholes stays strong when you work or play hard  
• Machine wash it again and again without hesitation because it's pill-resistant  
• Colors: Black, Orange, White.



► \$29.99  
**Bowen U Sweatshirt**  
• 50% Cotton, 50% Polyester  
• Soft, durable fleece with double-needle cover-seamed neck and armholes stays strong when you work or play hard  
• Machine wash it again and again without hesitation because it's pill-resistant  
• Colors: Black, Orange.



► \$5.99  
**Dhole Beanie**

- The cuffed beanie hat comes in a free size that can be adjusted on men & women head with comfort and coziness guaranteed.
- The long cuffed beanies are made up of high quality material that is, 100% Acrylic to keep you satisfied with the quality.



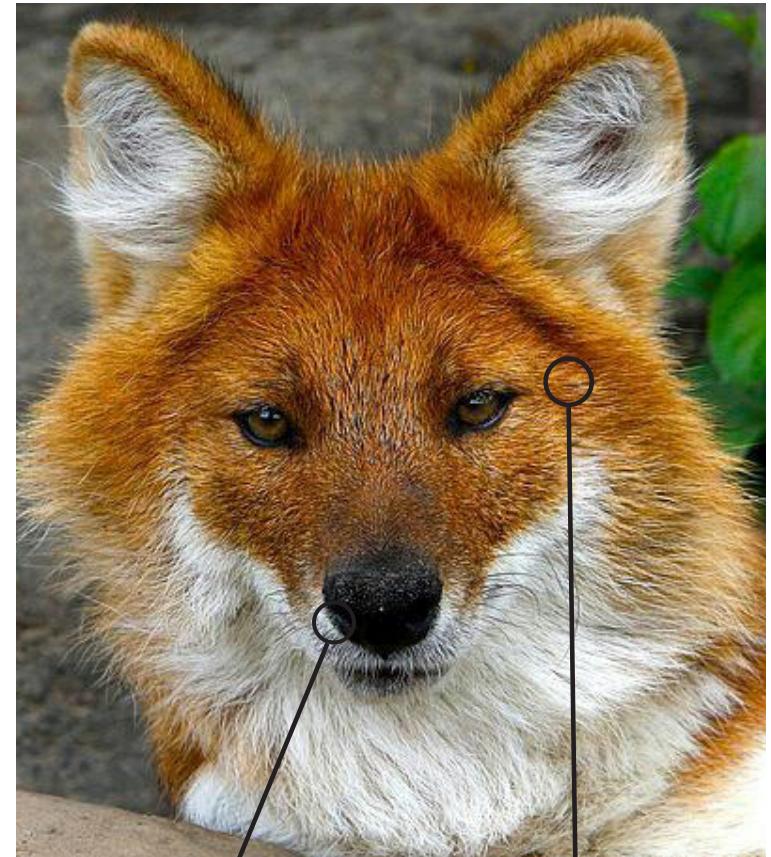


The colors for the brand are pulled from the natural colors of the dhole. In the illustration of the mascot, it is symmetrical so that the animal looks straight ahead, focusing on the viewer. The eyes are angled downwards to show determination and the lack of a mouth is meant to reflect intelligence. Many intelligent students are quiet and observe more than they speak out. In addition, the shadows on the logo add to the details of the fur of the dhole while also hardening the features to make the logo seem more serious, like the students of the university. The font of "BOWEN" was selected due to the sharp angles in the W to connote the fangs of the canine. It is paired with a serifed font that expresses academics and universities.

The catalog focuses on using the same colors as the logo. The shapes on the cover are made to move the eyes of the viewer from the top left corner, where most people look first, to the opening of the catalog. The cover represents the universities

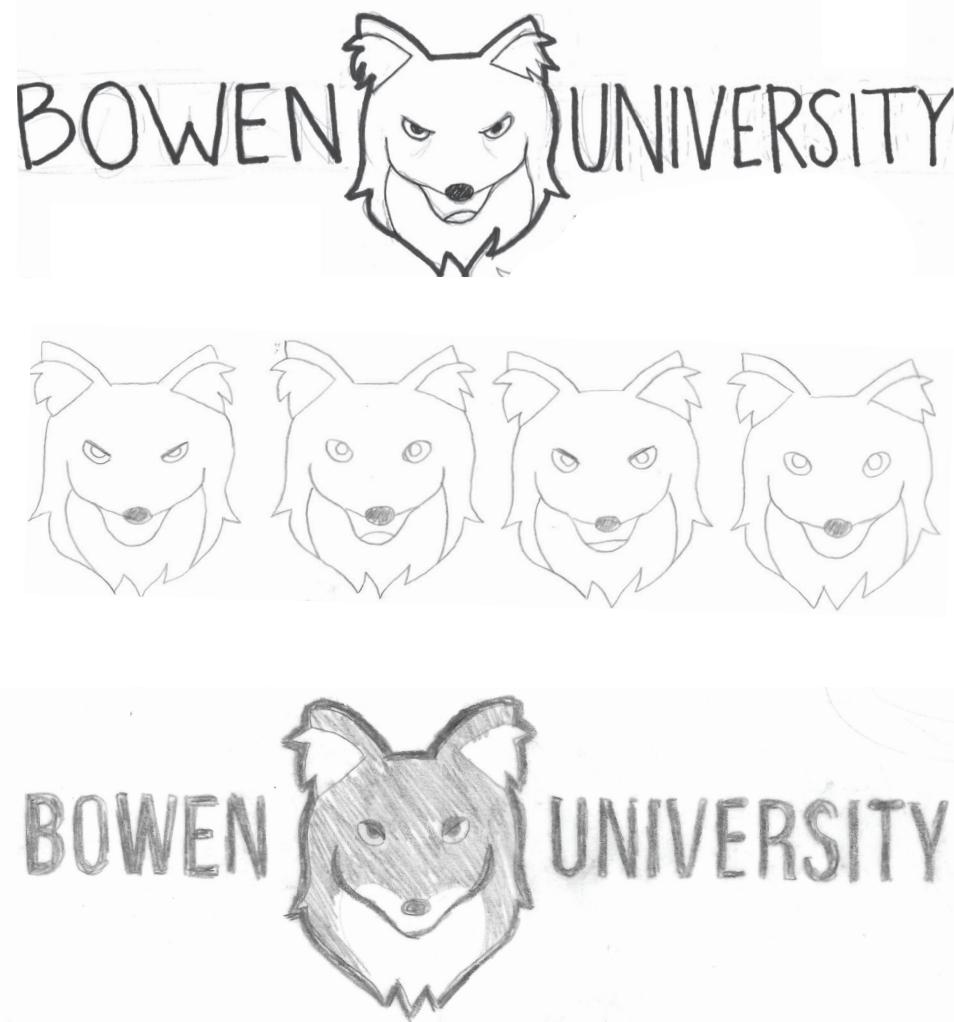
ideals of moving forward into the future. It features a small part of the scarf that's in the catalog to pique the curiosity of the readers and it shows students at the school to show that current students enjoy the school. The right angle triangles used throughout the book are meant to match the sharpness of the "W" in Bowen to also relate to the sharp teeth of the dhole. There are also reoccurring arrows by product names for this reason as well as to show the same "innovation."

The first spread focuses on school supplies. Every student will need and want school supplies as they start a new year. The left page is designed to look as though the products are spilling out a backpack and the right side shows the lifestyle of a student at Bowen University while also displaying another product. Similarly, the next spread features winter wear, taking consideration that there are snowy winters in Leesburg and many students may not come from somewhere that snows.





thumbnails



Refined Sketches

# MAXWELL HOME Logo + Packaging

Maxwell House is a popular coffee brand that began in 1982 and for years was the highest selling coffee in the United States. Now, the company ventures into a new type of coffee with their sub brand, Maxwell Home. This is a high-end brand that produces organic coffee. Maxwell Home is targeted towards coffee lovers concerned with their health but the new coffee may be most successful at converting loyal Maxwell House customers. This means that the brand's new, unique logo and packaging should visually relate to the original Maxwell House brand while also representing the organic coffee.





The Maxwell House brand is most recognizable by its iconic blue color. This is why the most present color on the packaging is a blue. In addition, the Maxwell House logo is included on the side of the packaging. Besides these elements, the rest of the brand is intended to push into a new market and attract new customers.

The logo's simplicity brings in the concept of a high-end brand, along with the elegance of a circle. The shape and style also resembles a stamp for a homemade product. Homemade items, such as ones being sold at a farmer's market, are usually organic and the logo adds that to the idea of the brand.

The overall goal of the brand is to represent Maxwell Home as an organic coffee. While the majority of natural brands may represent this idea with the use of the color green, leaves, or coffee beans, this brand uses a more indirect approach. With the tag line, "Coffee that grew with the sun," the packaging utilizes the color blue to imagine bright skies stretching above a coffee field. When people are enjoying nature, maybe by hiking or playing in a park, the reason they go out is because of blue skies. The yellow and circle shape of the logo represents the sun and it is the hero of the packaging, just as the sun is the reason the organic coffee is able to grow.



# MILK SHAKE IT UP Logo + Menu

Milk Shake It Up™ is a great hangout that takes the feeling of a classic ice cream parlor and focuses on milkshakes. Customers can choose from a variety of flavors, including unique seasonal flavors, and any toppings they want. This up-and-coming eatery needs a brand to capture the fun of drinking a milkshake here. This identity will include a logo, color palette, and overall feel that will connect the future interior design of the store, the menu, and the store's website. The main target audience of Milk Shake It Up™ are teenagers, so the store will greatly benefit from an online presence.



The main color of the brand is a pink to represent the cute personality of Milk Shake It Up™. The specific shade of pink is darker rather than a bright or pastel one to help with readability. It is meant to reflect strawberry ice cream, a very popular flavor of ice cream and milkshake, while still being readable as text. The accent color is a bright mint, like mint chocolate chip ice cream, which pops from its contrast with the dark pink. Being a brighter color, it is a more joyful color and, because it is pastel, it intends to attract younger audiences.

The font for "MILK" and "IT UP" is a short, rounded serif font to appear friendlier and cuter. The thickness of the glyphs suggests the texture of the drinks. The font for "SHAKE," on the other hand, is more fun. It is shaken up to give the impression of dancing and characterizes the mixing of the milkshakes.

The menu is a small size, 5"x7", since it will mainly be held in line and the company expects to gain regulars, who won't even need to check the menu. For people who have never been to the restaurant before, it includes a short 3-step list on how to order and the changeable seasonal drink attracts the new customer to the more unique aspects of the restaurant's items. The toppings offered at the restaurant are not on the menu since the customers will be choosing those themselves but they are listed on the company's website for anyone who wants to plan their drink before going to the store. It utilizes graphics of whipped cream and milkshakes because any items in kawaii culture are drawn. It is also meant to remind the viewer that the place is a milkshake and toppings place, since the logo itself doesn't include references to milkshakes. Overall, it is meant to be easy to handle and simple for new customers to understand.





**Milsha Kay**  
Female | 16 years old

**Bio:** Milsha is a student currently enjoying high school. She wants to get straight A's and go to a good college but she especially loves to hang out with her friends as soon as the school bell rings. She's incredible carefree and has quite a sweet tooth. In her free time alone, she might be baking cookies or eating candy while she does her homework.

**Likes:** desserts, flowers, dogs, Spring

**Dislikes:** being forced to do things, vegetables

**Goals:**

- Have fun – She wants to enjoy high school as much as possible
- Get into college – She needs to be able to get good grades
- Make her friends happy – Her friends are very important to her

**Frustrations:**

- She's picky – it's hard to find exactly what she wants
- Being bored – If only homework was more fun
- Getting out of the house – She wishes she had a place to hang out

**Favorite Companies/Brands:**





Persona



Competitor Research



Moodboard

MILK  
**SHAKE**  
IT UP!



MILK  
IT SHAKE  
UP!



MILK  
**SHAKE**  
IT UP

MILKSHAKE IT UP!

Milkshake It Up

Milkshake  
it up

SHAKE IT UP!

Milk  
**SHAKE**  
it up!

MILK  
**SHAKE**  
IT UP!

MILK  
**SHAKE**  
IT UP!

thumbnails

Digital Logo Comps



# WIMBLEDON Logo + Map Brochure

The Championships: Wimbledon is a prestigious tennis competition in London. Attendees and competitors come from all around the world. Because of this, Wimbledon will be needing maps and wayfinding icons, in addition to rebranding with a new icon. For individuals arriving at Heathrow airport, the goal is to create a map showing how to get to Wimbledon through two different forms of transportation: car and public transportation. The visitors will also need a campus map, showing them how to get from parking lots or public transportation, to event locations.



## Travel Guide

The Wimbledon logo celebrates important aspects about The Championships. It includes a green tennis court for the club's unique grass courts, the union jack for its location in the United Kingdom, and the color purple, a color associated with royalty throughout history, for its royal patronage.

The icons imitate the motion and shape of the logo. The human figures for the event icons are slanted to feel as if they are running through the court. The icons for transportation bleed out of the box to feel as if the vehicle is coming into frame. To differentiate between ladies and gentlemen, inspiration was taken from universally understood bathroom icons. For those the men have broader shoulders and the women have dresses, this design abstracts these shapes with triangles.

### Heathrow Airport ▶ Wimbledon

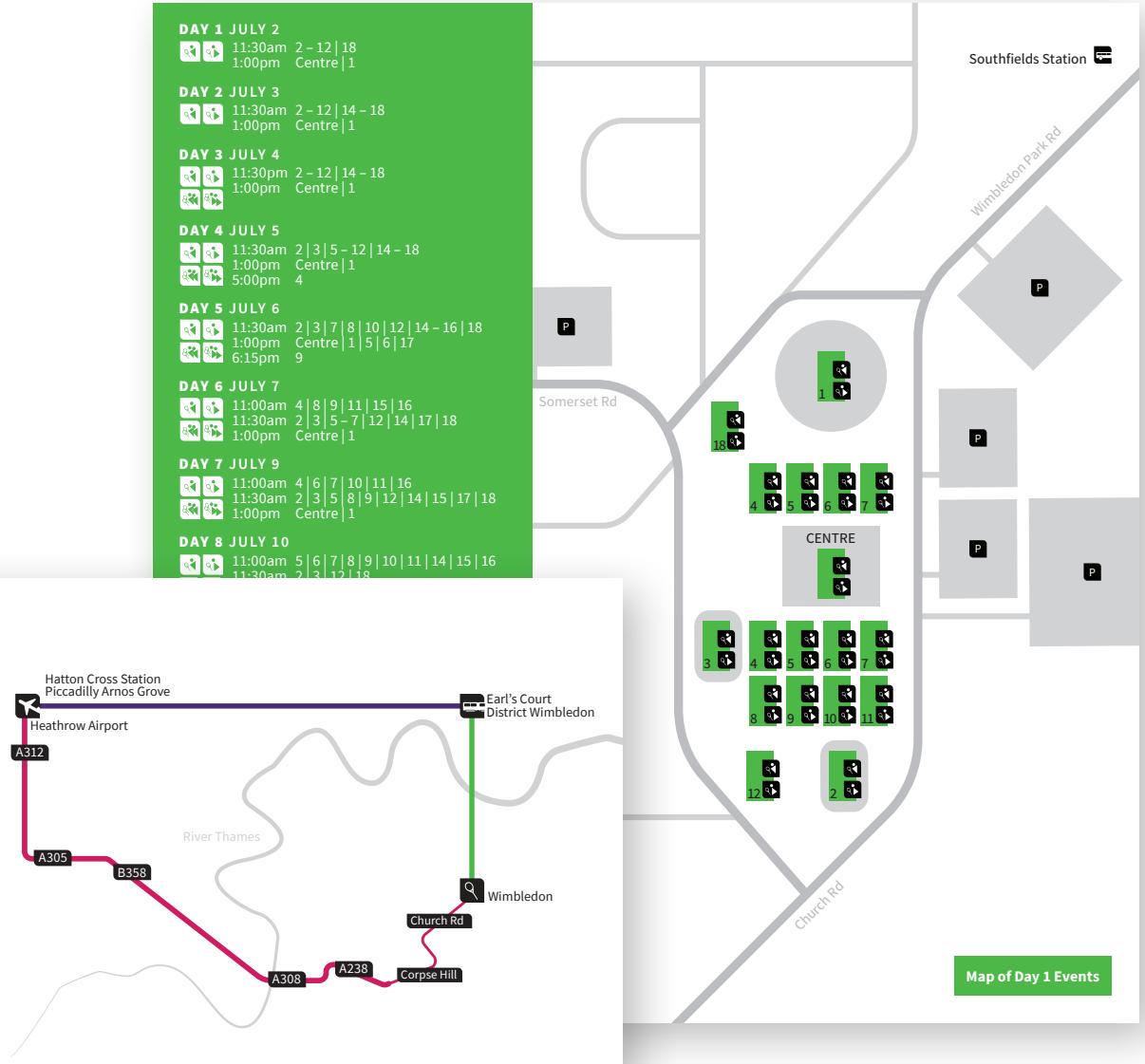
#### BY CAR

Take A312, A313, B358, A308 and A238 to Cope Hill in London 35 min (9.8 mi)  
At the roundabout, take the 1st exit onto Cope Hill 3 min (0.9 mi)  
Continue on B281. Take Southside Common to Marryat Rd 3 min (0.7 mi)  
Continue on Marryat Rd. Drive to Somerset Rd

#### PUBLIC TRANSPORTATION

At Hatton Cross Station, take the Piccadilly line to Cockfosters. Ride 11 stops to Earl's Court.  
Take the District line to Wimbledon. Ride 6 stops to Southfields Station.

<b>DAY 1 JULY 2</b>
11:30am 2 - 12   18 1:00pm Centre   1
<b>DAY 2 JULY 3</b>
11:30am 2 - 12   14 - 18 1:00pm Centre   1
<b>DAY 3 JULY 4</b>
11:30pm 2 - 12   14 - 18 1:00pm Centre   1
<b>DAY 4 JULY 5</b>
11:30am 2   3   5 - 12   14 - 18 1:00pm Centre   1 5:00pm 4
<b>DAY 5 JULY 6</b>
11:30am 2   3   7   8   10   12   14 - 16   18 1:00pm Centre   1   5   6   17 6:15pm 9
<b>DAY 6 JULY 7</b>
11:00am 4   8   9   11   15   16 11:30am 2   3   5 - 7   12   14   17   18 1:00pm Centre   1
<b>DAY 7 JULY 9</b>
11:00am 4   6   7   10   11   16 11:30am 2   3   5   8   9   12   14   15   17   18 1:00pm Centre   1
<b>DAY 8 JULY 10</b>
11:00am 5   6   7   8   9   10   11   14   15   16 11:30am 2   3   12   18



The maps are designed to be highly simplified. Instead of showing the true geography of the location, the paths are just straight lines with 45°/90° turns. For the large map, the directions for the road way only vaguely follow the true shape of the freeways. This was designed with the assumption that drivers don't necessarily notice curves in the road, instead they just need to know if they are turning right or left or continuing on the same road. The railways are just lines, based on the assumption that riders only need to know their stop. For the small map, the intention was the get visitors from parking or Southfield's Station to events, so these are the only thing depicted on the map. The streets bordering All England Club are darker than the rest since these will lead people to the location, however side streets are included for anyone approaching from a different direction.



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