



sylvain girard design folio

[email](#)

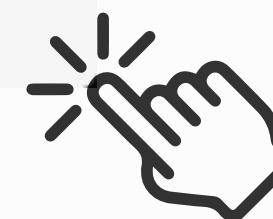
[instagram](#)



View my website to see motion/interactive/3D elements ;)

The image is a collage of four projects by Sylvain Girard, displayed in a grid-like layout:

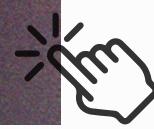
- Top Left:** A logo for "sylvain girard" featuring a stylized purple "G" icon above the name.
- Top Right:** A project titled "Projects" showing a logo for "LI-NING" with a stylized wave graphic above the brand name.
- Bottom Left:** A project titled "TICKETS" showing a large, stylized, decorative font for the word "TICKETS".
- Bottom Right:** A project titled "ACIDALIA" showing a red, multi-petaled flower logo above the brand name.



China Li-Ning

中国李宁

branding & art direction



project web page

original logo



logo redesign



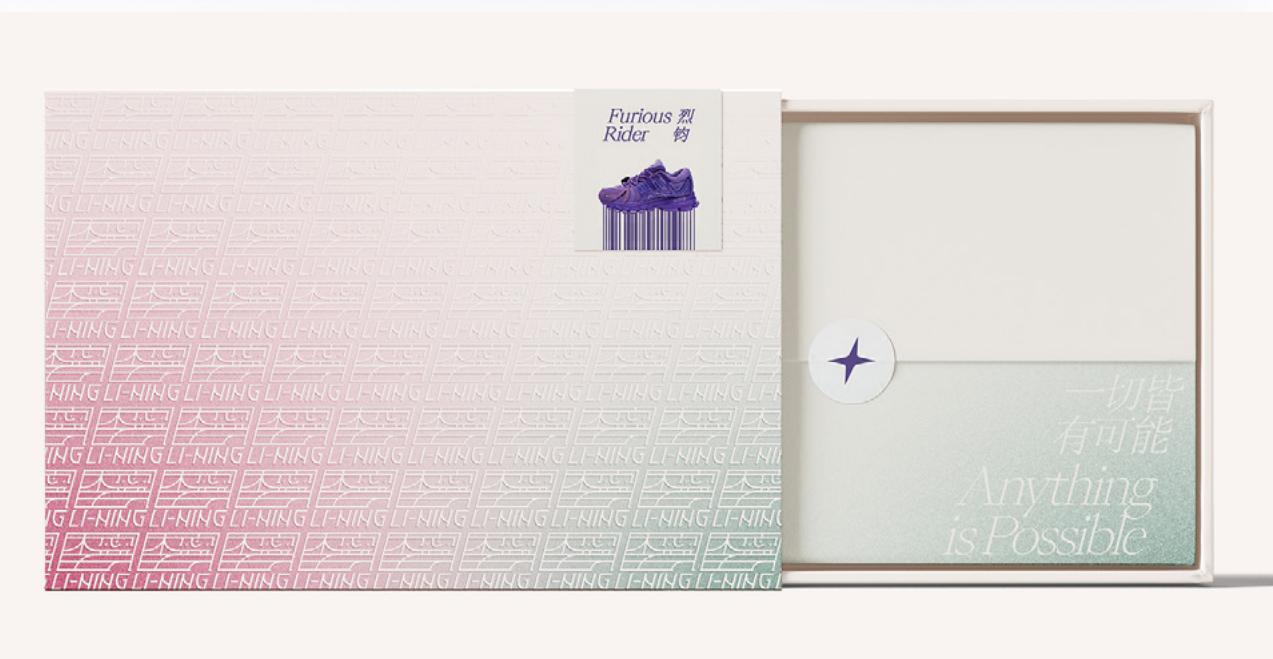
The goal of the reimagination of the 'China Li-Ning' brand's art direction was to make it unified across all media environments and international markets, as well as bring it into the future with the brand's future market sector and target market in mind. The visual language that I wanted to link to the art direction was one that was progressive, yet adaptable across many applications.



The social media posts are each advertising a new footwear product, with the names of each product featuring in the posts, and determining the actual concept of the posts. For example, the first post is for the 'Xuan Kong' shoe, which in Chinese means 'hanging in air', so the animation shows the shoe and text are floating up. The other post is for the 'Wu Xing' shoe, which in Chinese is a homonym for '5 stars', so I presented the shoe in a 5-point star formation with the name appearing in the centre.



The site concept and packaging shows the art direction and rebrand on another level, with interactivity on the website and a more physical example in the packaging examples.



15° →

Pangram
Pangram
EikoThin

China Li-Ning

SimSun

中国李宁

ARIAL BOLD

CHINA LI-NING

PingFang SC

中国李宁



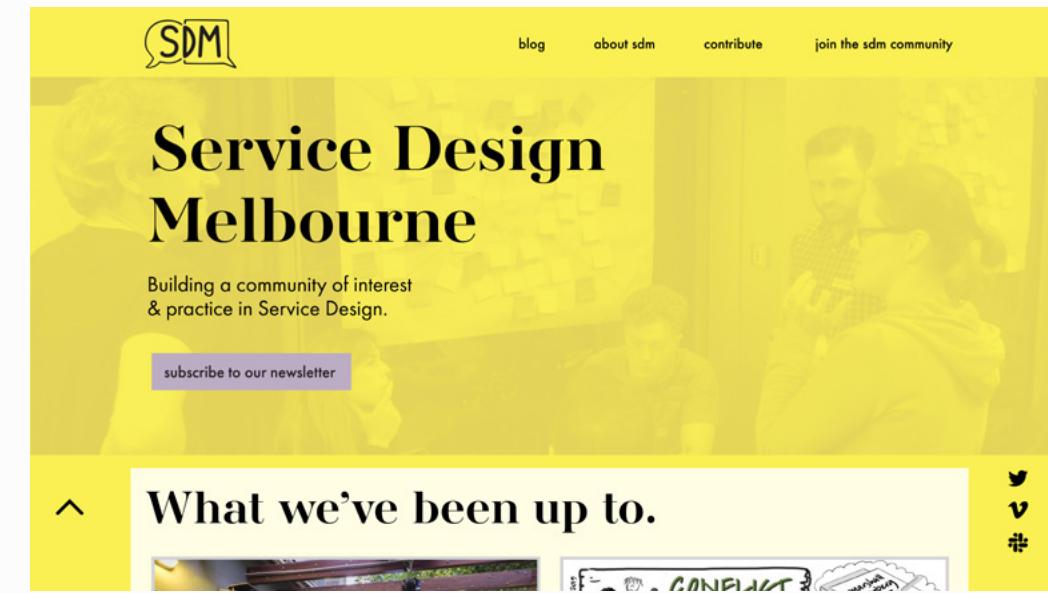
Negative space type

Soft gradient + noise

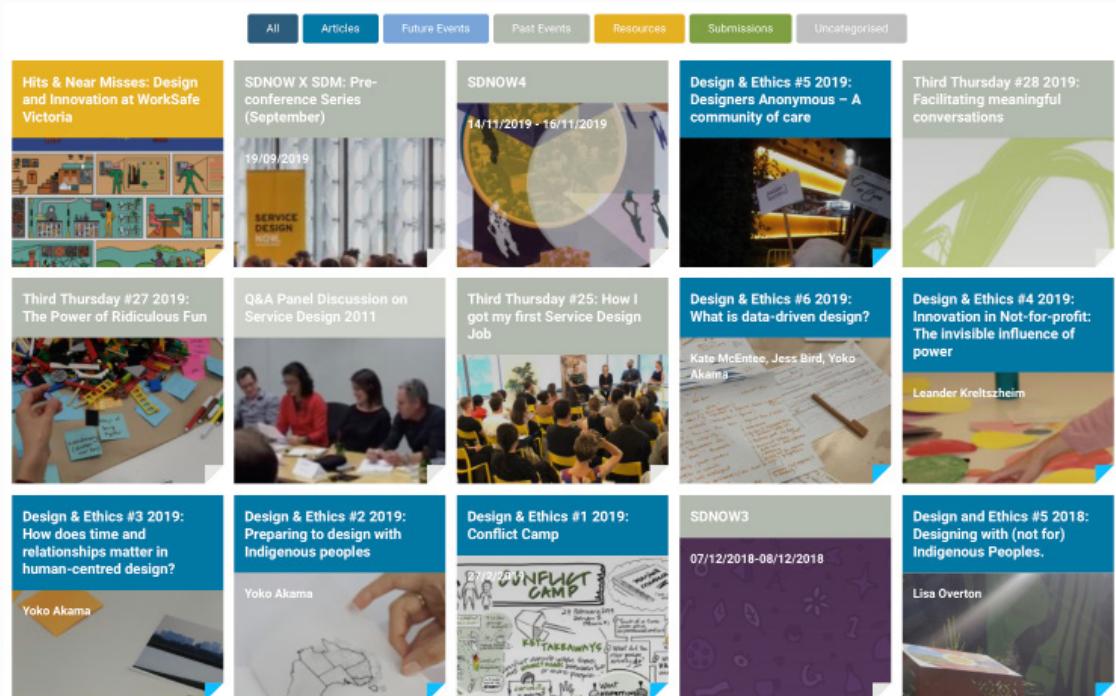
Li-Ning

Service Design Melbourne

user experience



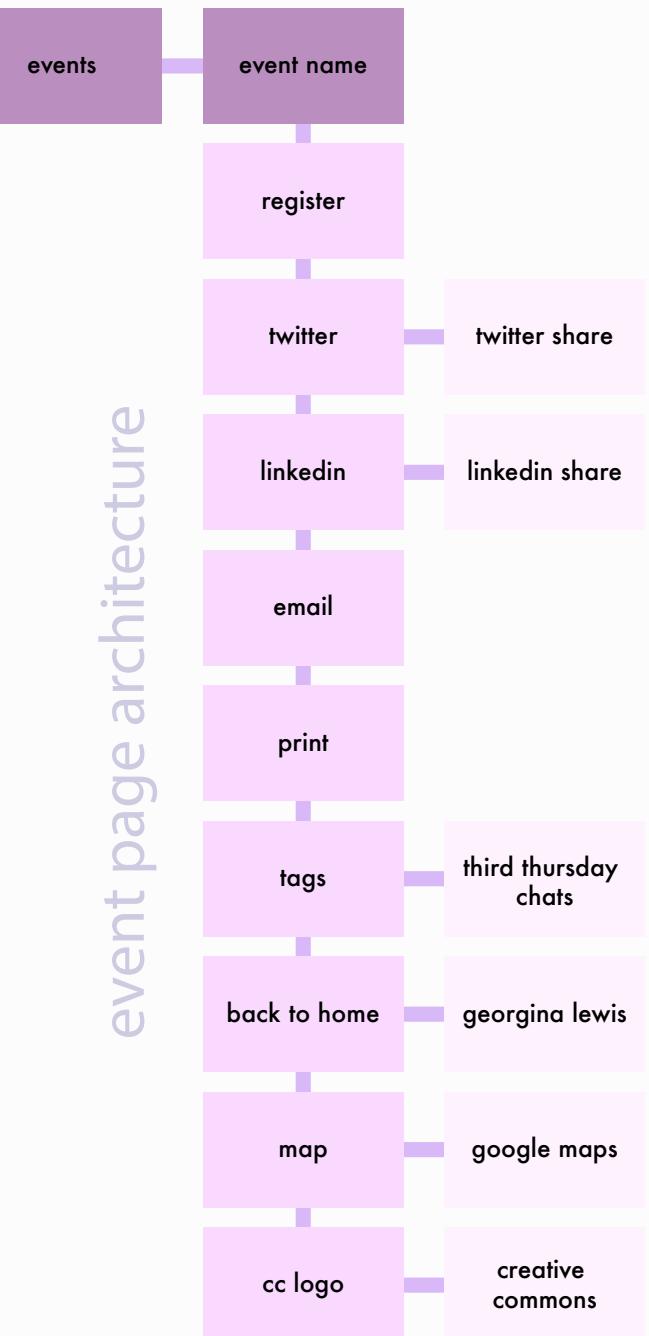
sdm information architecture



A breakdown of the current Service Design Melbourne site structure, finding that the information could be more appropriately distributed rather than squeezed onto the home page.

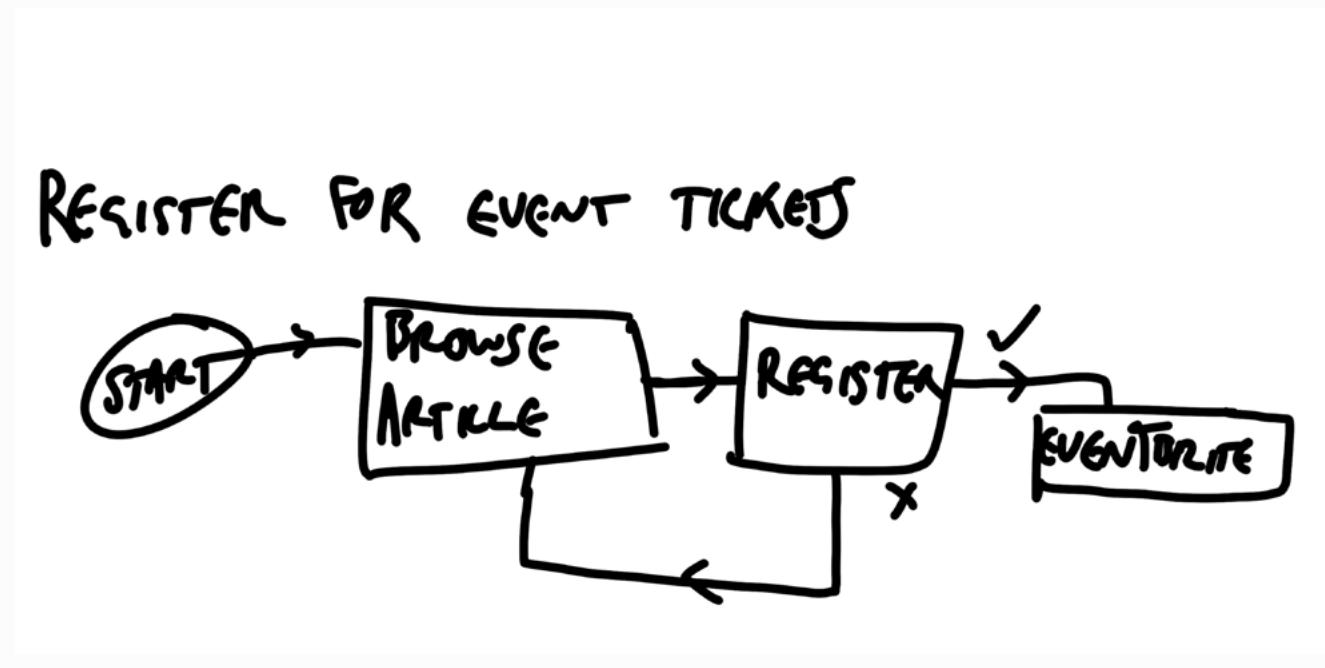


main architecture



event page architecture

user stories & flows



User story:
As a visitor to the SDM website, who is familiar with the service design field, I'd like to find out more about upcoming events related to service design, and how to register to attend them.

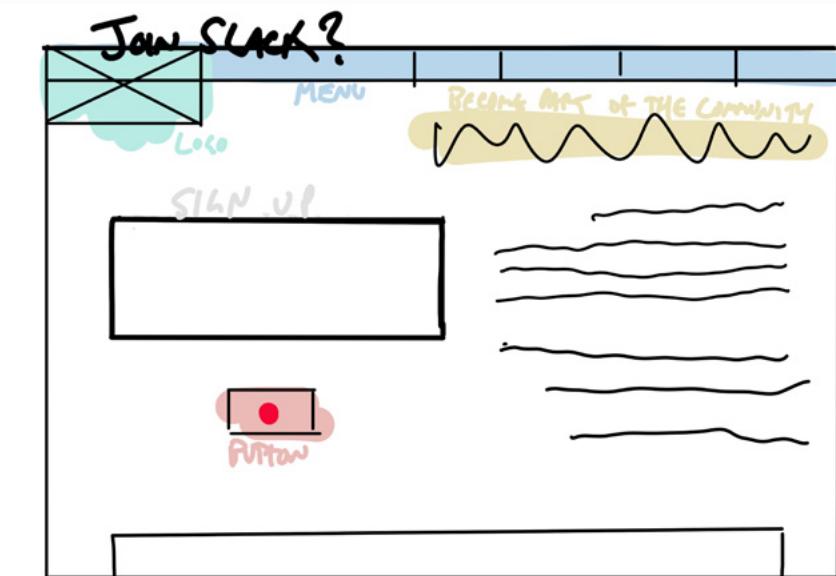
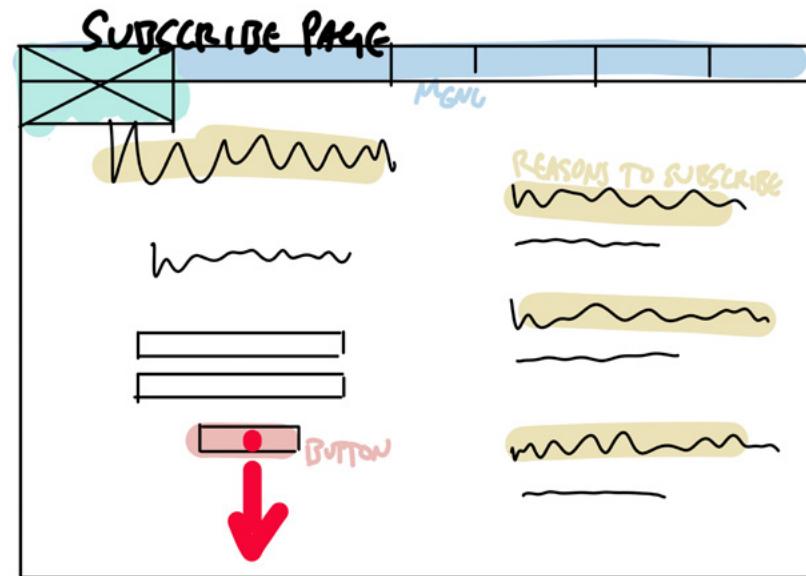
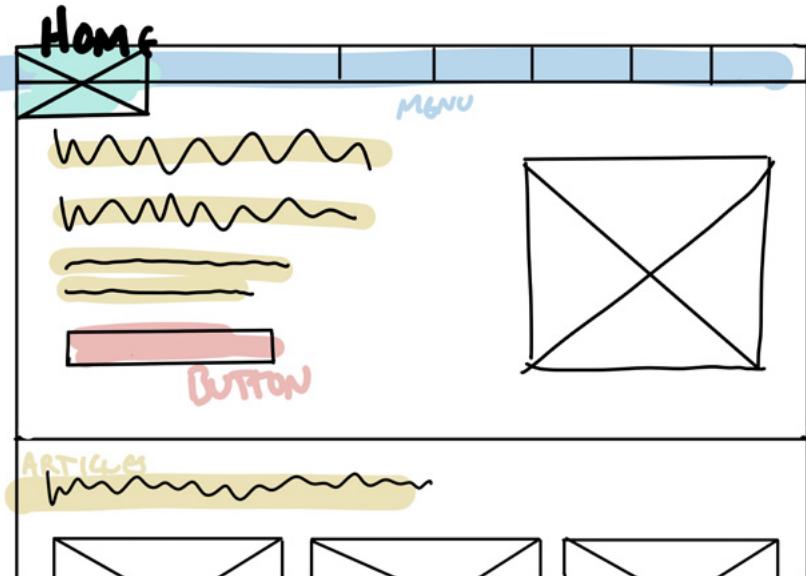
This user flow depicts the process of registering for tickets through the SDM website (article and event pages) through the third-party service, Eventbrite. It's a relatively simple process with not too many steps as most of the process will be done on the Eventbrite site itself.

SUBSCRIBE TO SDM NEWSLETTER

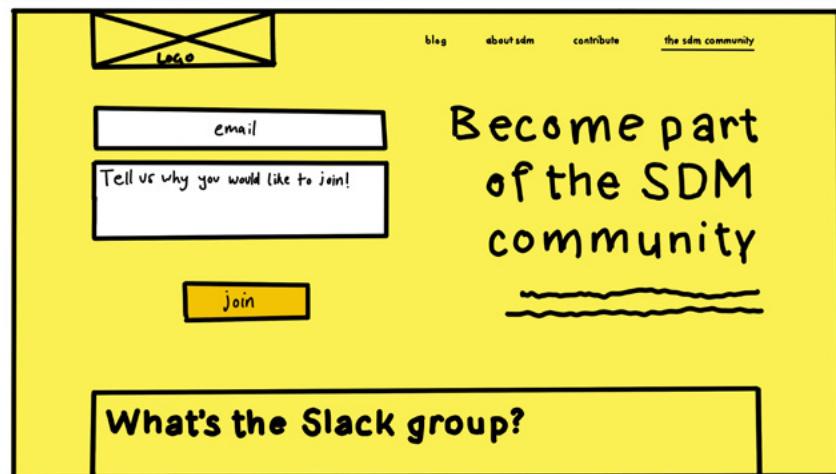
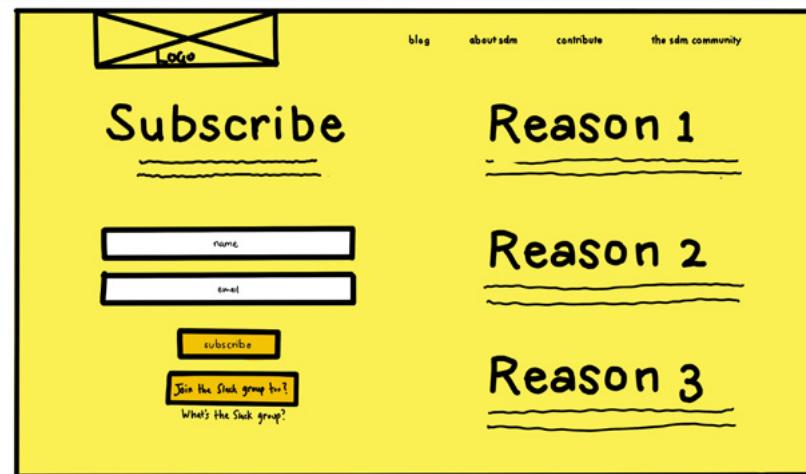
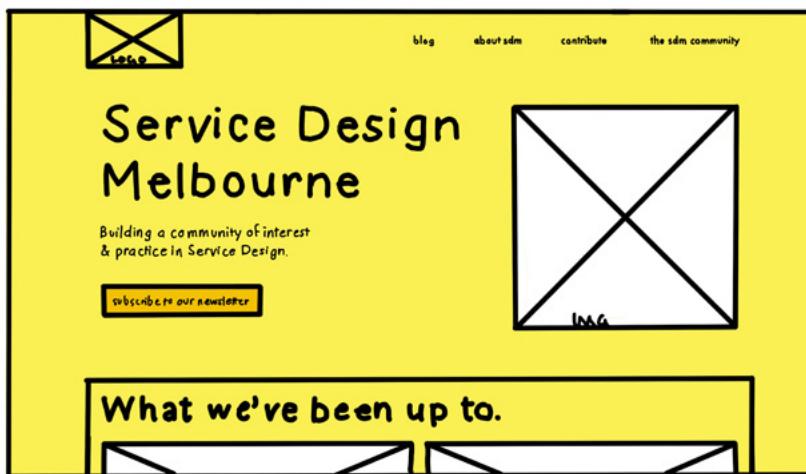


This is kind of a two-in-one user flow, where the ideal path is one that will result in the user engaging with SDM via the monthly newsletter, and then being prompted to join the Slack group too, should they be so inclined. This kind of flow means that the user would be more comfortable joining the Slack group, as it is presented as just an extra thing you can do to engage with SDM. The current way for users to join the Slack group is to send an e-mail to SDM, which could be a bit intimidating or alienating for those who just want to check the group out.

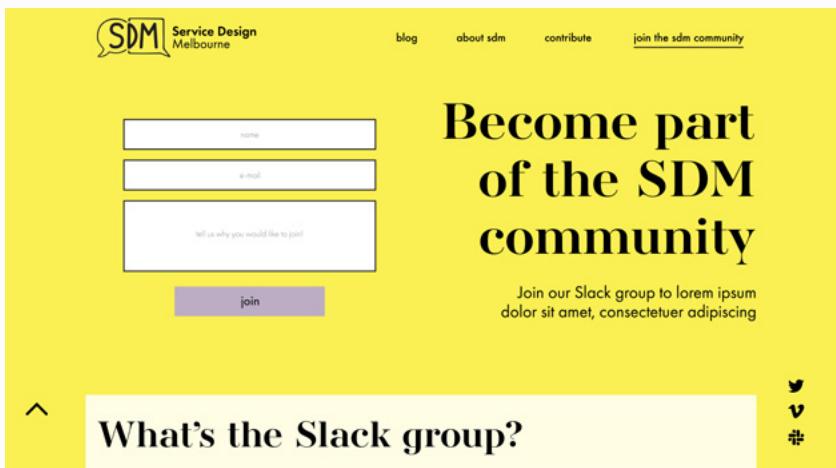
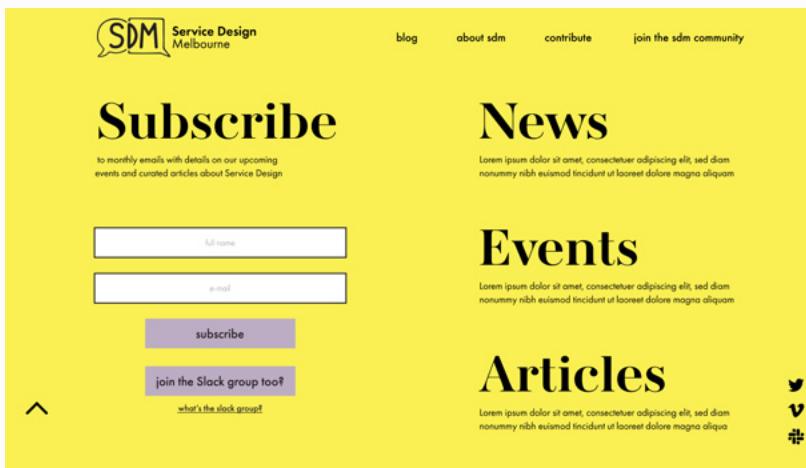
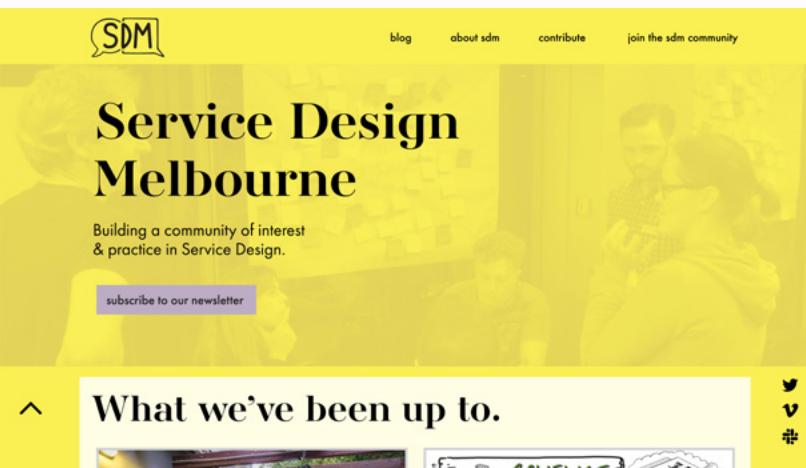
wireframes



low fidelity prototype



high fidelity prototype



styleguide

typography

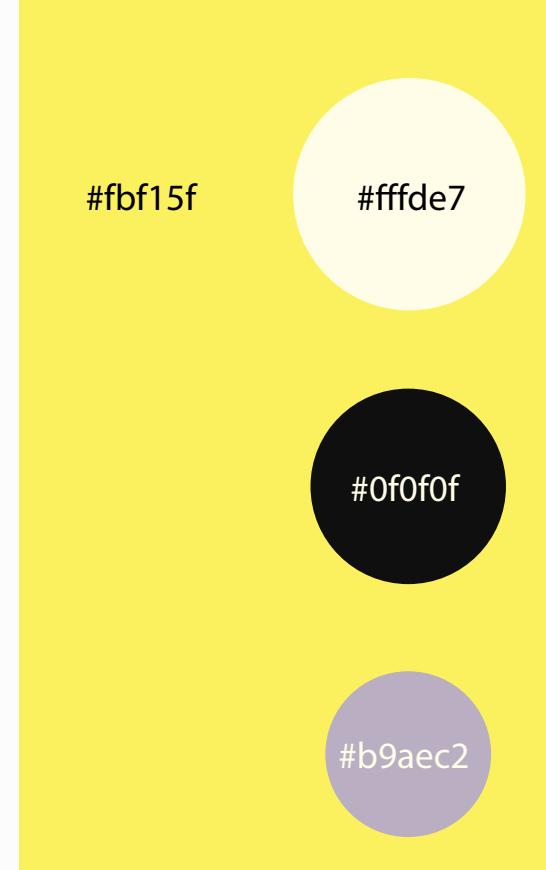
Aa Aa
AW Conqueror Futura
Bold Medium

body

Futura Medium

Futura Book: iur aut quid minum, qui omnia culligenet fugit voloresciet doluten imaximus, aspelique dolupta tionseq uibusam rehendio qui berro dolutenectio quia verions ernatin conseriat.

colour palette



SDM Service Design Melbourne

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to monthly emails with details on our upcoming events and curated articles about Service Design

full name

e-mail

subscribe

join the Slack group too?

[what's the slack group?](#)

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News

Lore ipsum dolor sit amet, consectetuer adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam

Events

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Articles

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Twitter icon

Vimeo icon

Flickr icon

SDM

blog about sdm contribute join the sdm community

Service Design Melbourne

Building a community of interest & practice in Service Design.

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What we've been up to.

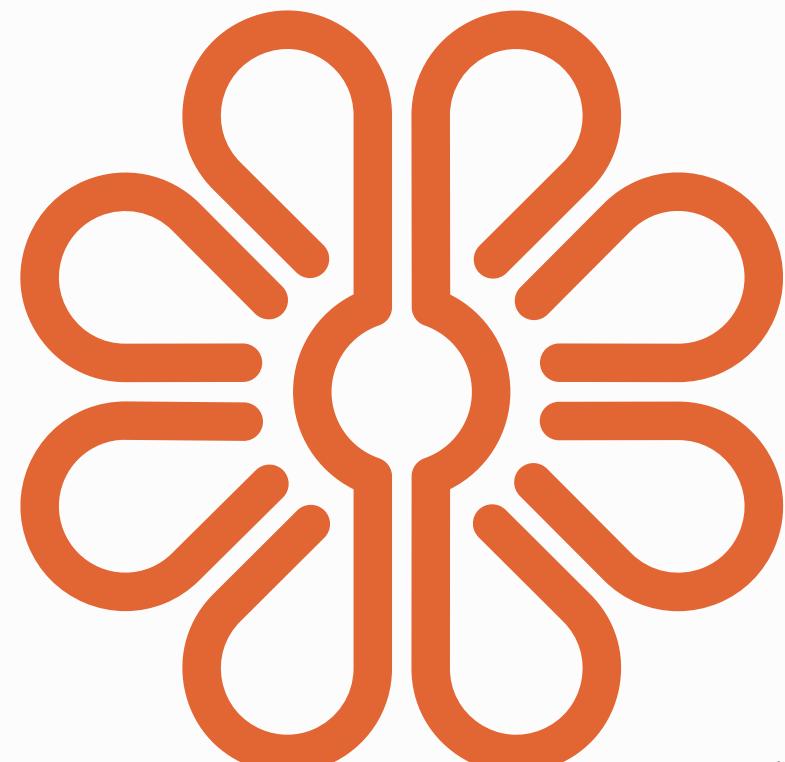
Twitter icon

Vimeo icon

Flickr icon

Acidalia

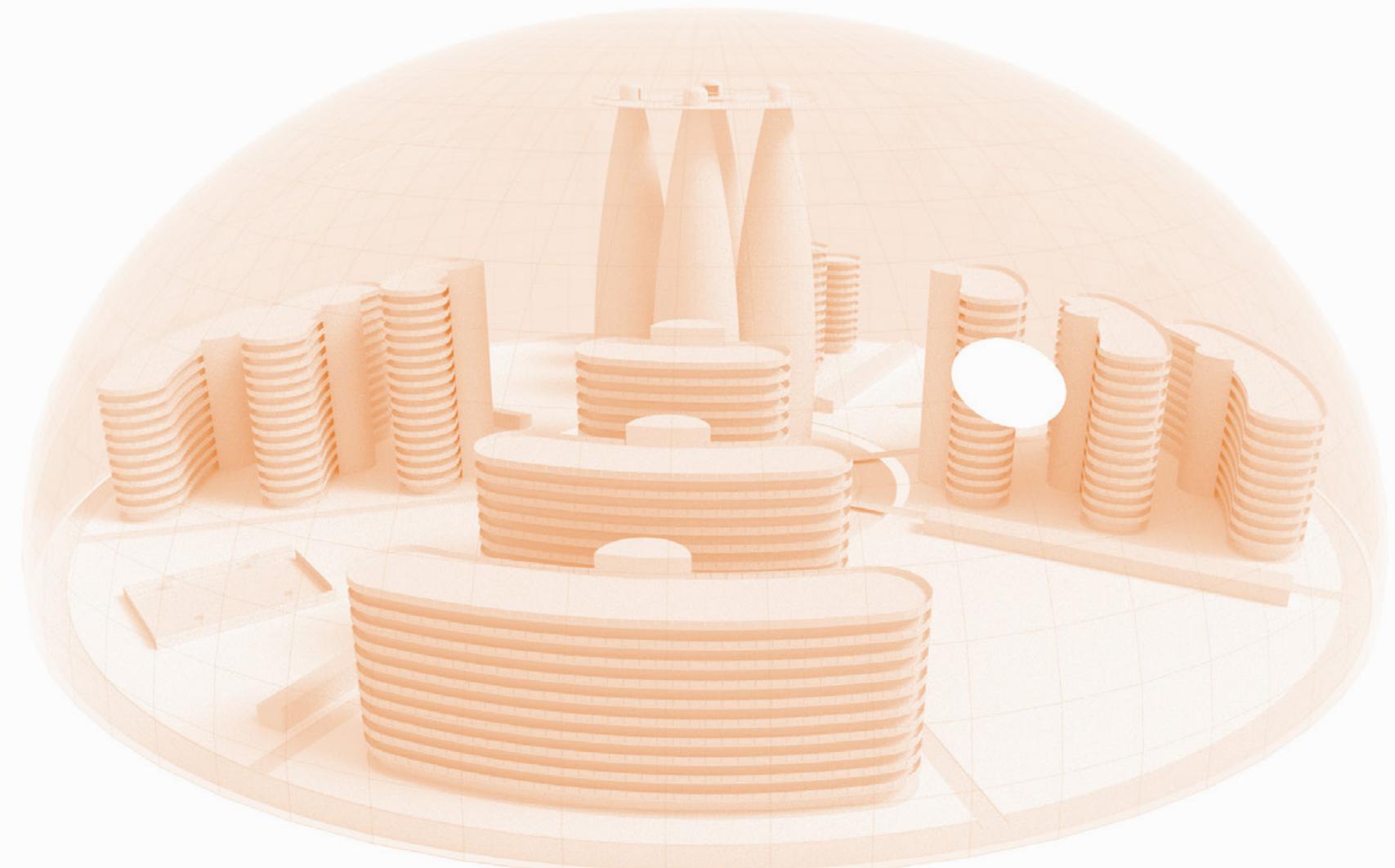
place branding & environment design



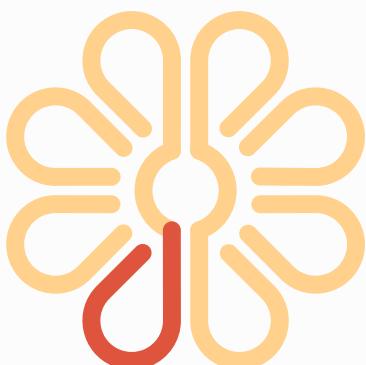
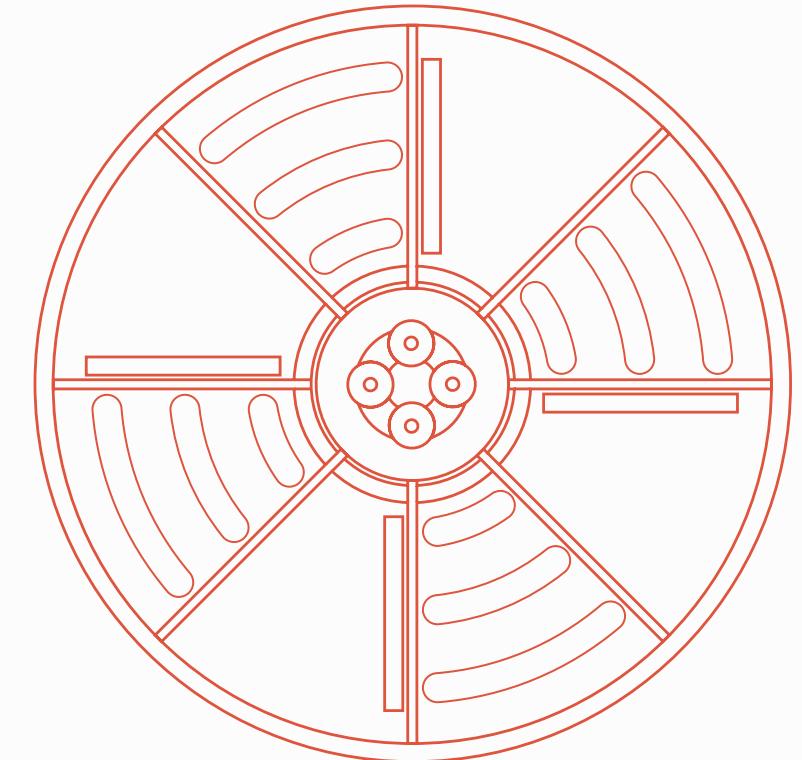
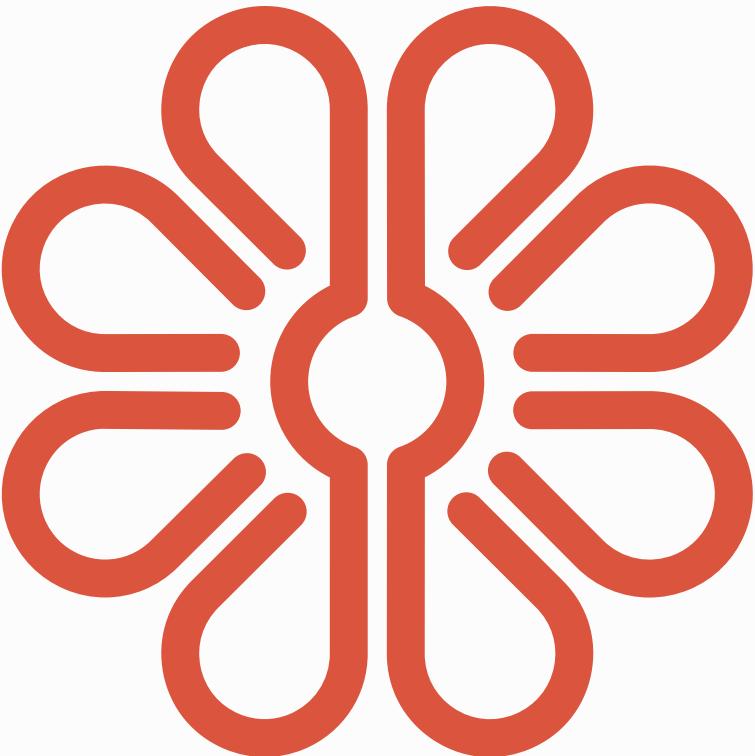
ACIDALIA



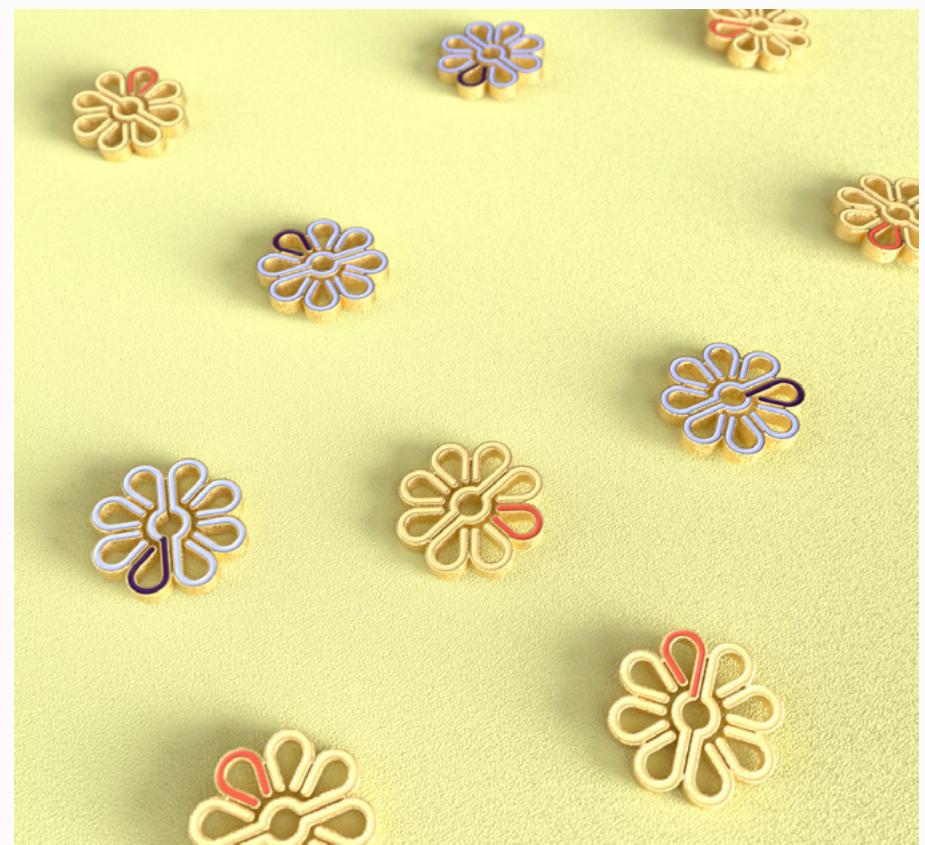
project web page



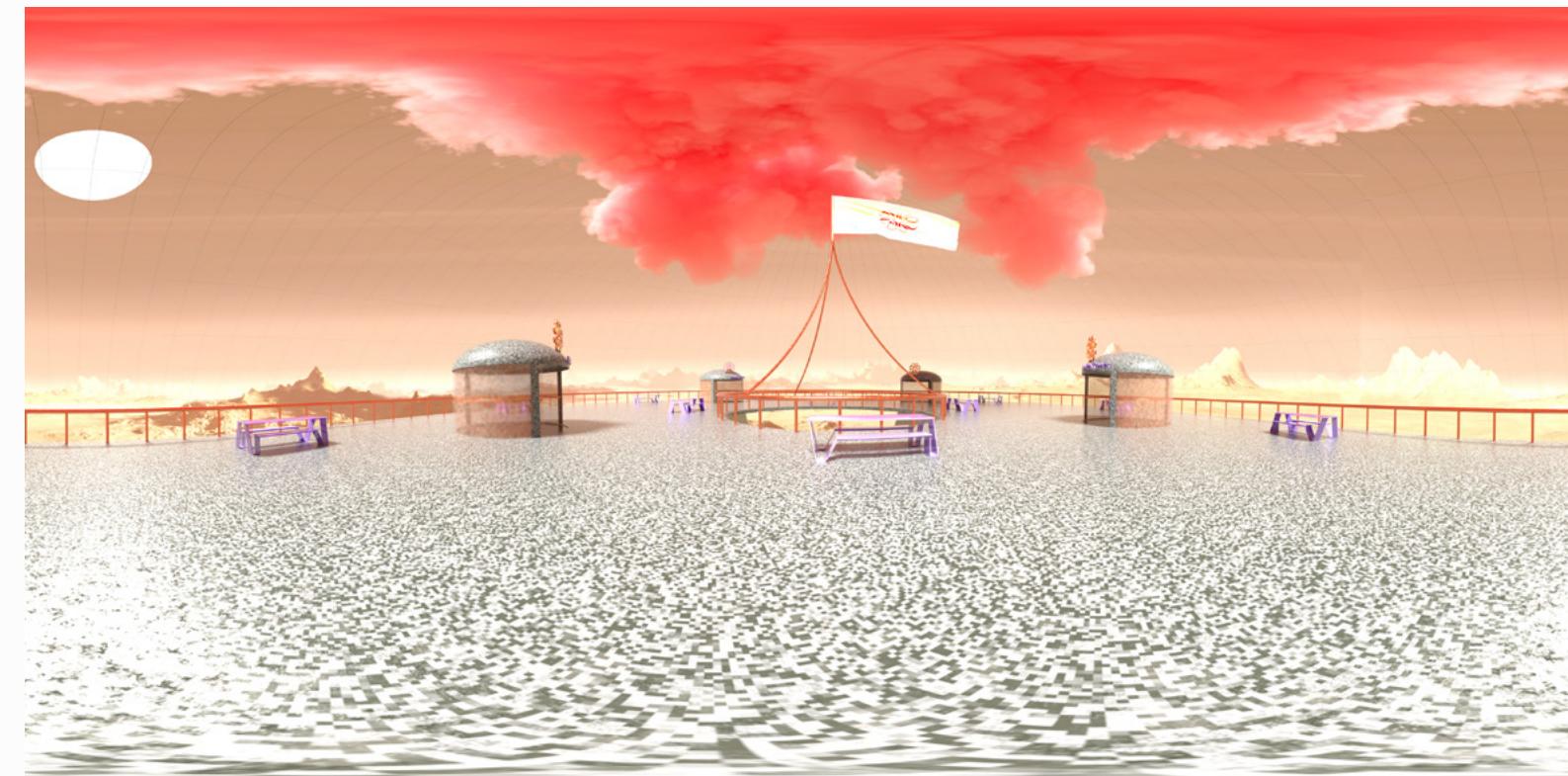
The year is 2045, colonisation of Mars began 15 years ago and now civilian cities have been built and are ready for inhabitants. There are a number of private companies and governments building their own cities on Mars, with the newest addition called Acidalia, named after the Acidalia Planitia plain it is being built on. The new city is to have a strong brand image and identity to use throughout the city in various elements like way-finding, that will also translate into a campaign to attract prospective Earth-leavers to this new city. The brand image should be modern, yet welcoming and familiar to people on Earth, so they can be sure that they'll feel at home after their big move. The campaign will also include some immersive elements that introduce the city itself, through 3D virtual spaces and an interactive website. Naturally, the target audience for such a campaign should include people from all backgrounds, though primarily targeted at a younger demographic, potentially younger couples and families who would be more willing to make the move to Acidalia.



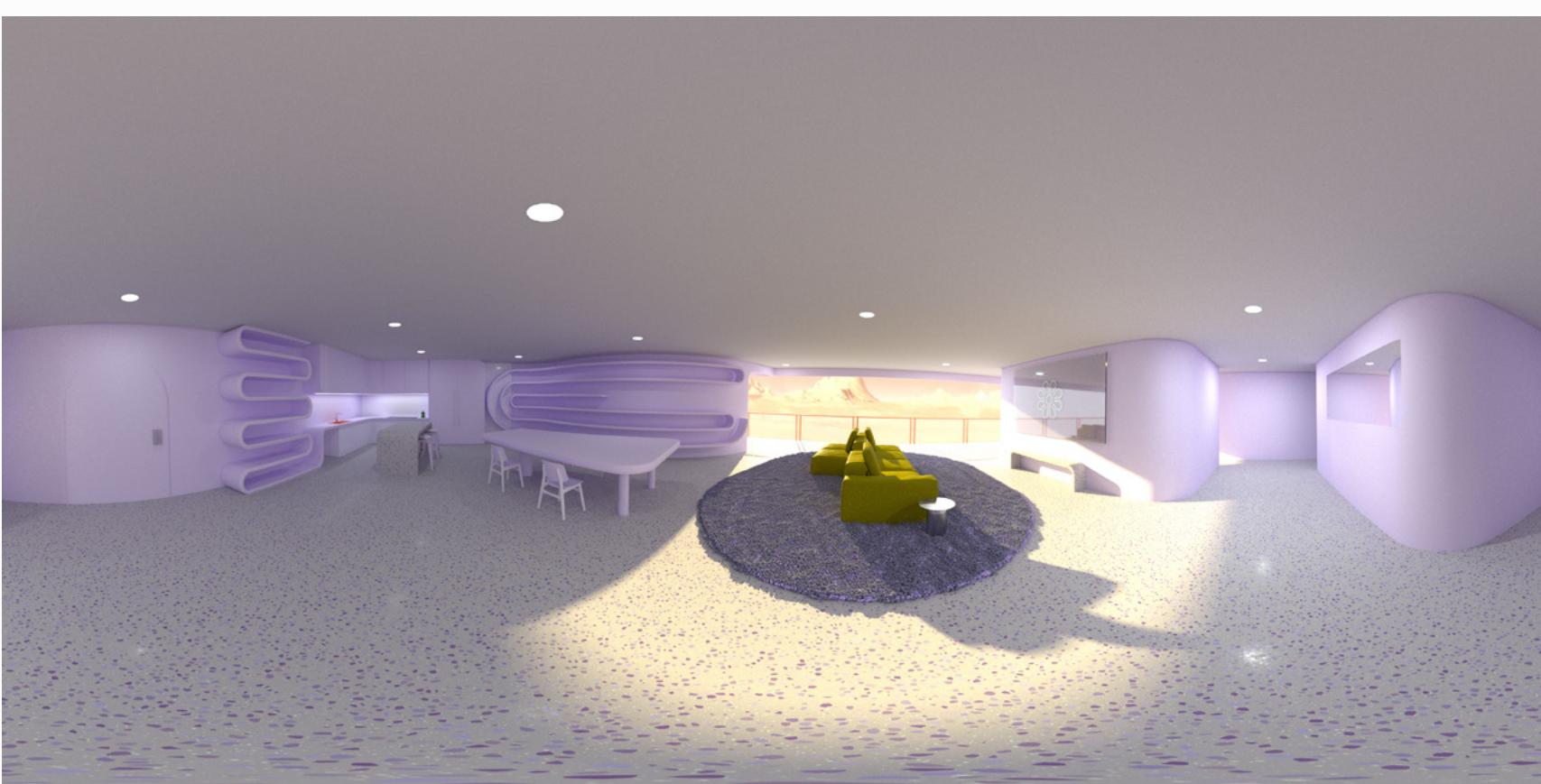
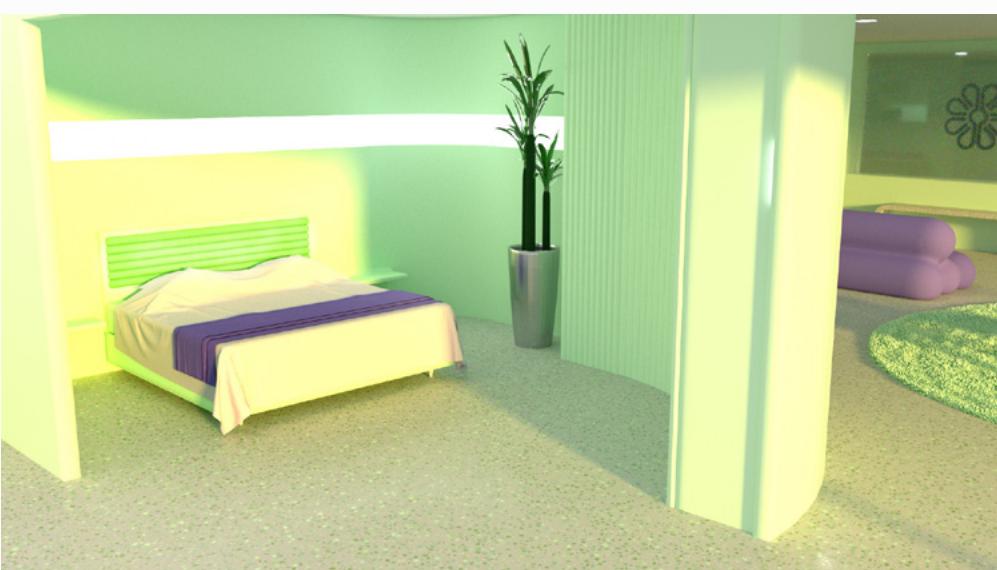
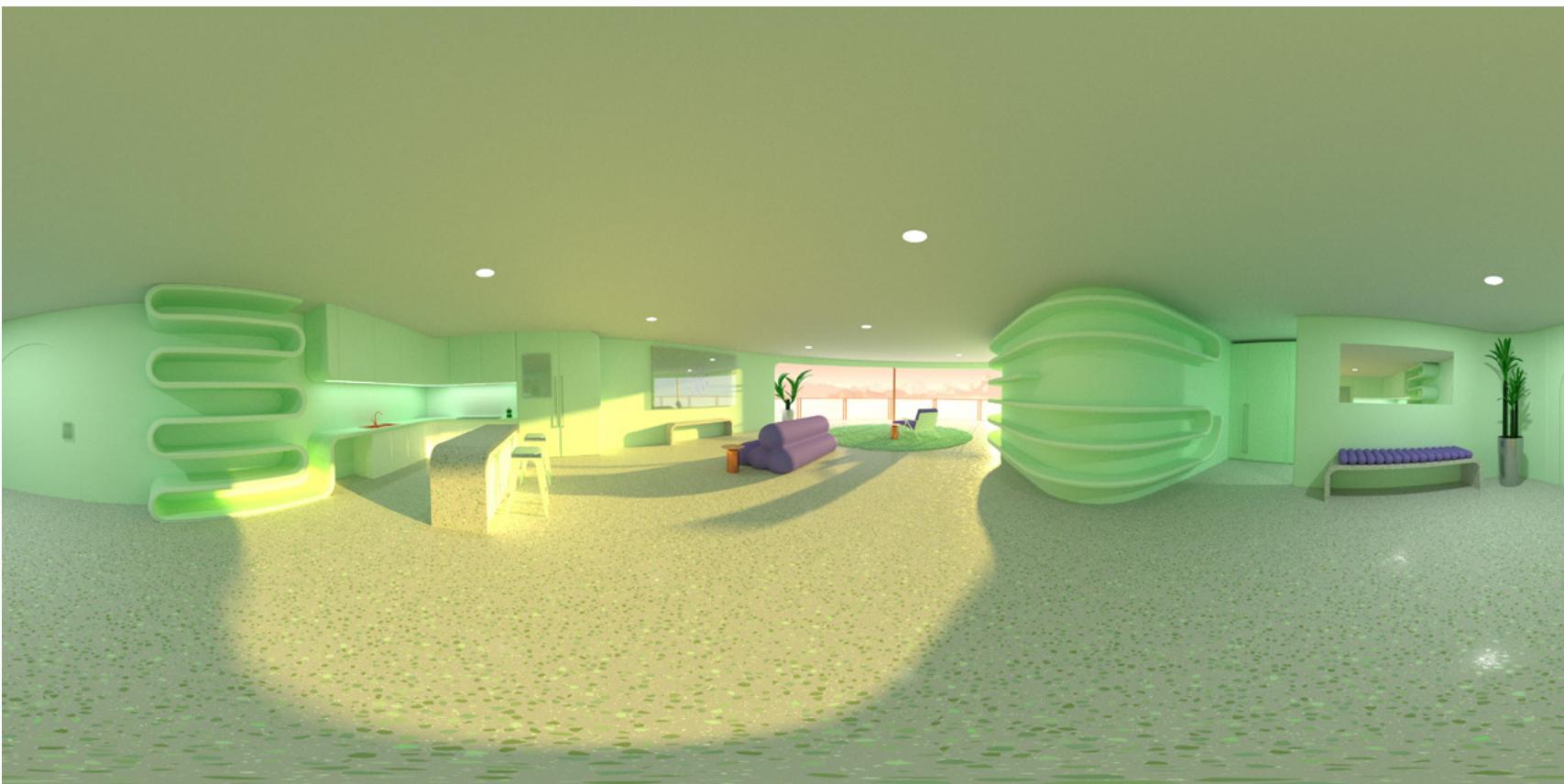
Other than being an icon that represents the city, the main purpose of this icon is that it can be used functionally as a location marker for the various districts and points of interest in the city. To represent a specific district in the city, the corresponding segment of the icon will be highlighted, with the top left segment being number one and going clockwise around to the 8th. Two segments can be highlighted to signify cardinal direction, so these icons are used for the four towers that are in the centre of the city



Each person coming to Acidalia will receive a badge that they can wear while they await the day they leave for Mars. The badge marks which of the 8 districts they will be living in when they arrive. The idea is that they can where it around on Earth, and they may bump into someone else wearing one who will be going with them to Acidalia. The booklet comes with the badges and provides information about the journey, where they will live in the city, the facilities around them and such.



Some of the places and environments of Acidalia. I really wanted to show that a Martian city doesn't have to look like a sci-fi hellscape like we're used to seeing in movies. The city is full of colour and interesting materials, yet there is always the reminder that the city is on Mars in the backgrounds of the images. 360 degree images were produced as an accessible way to show a VR view of Acidalia.



Affinity

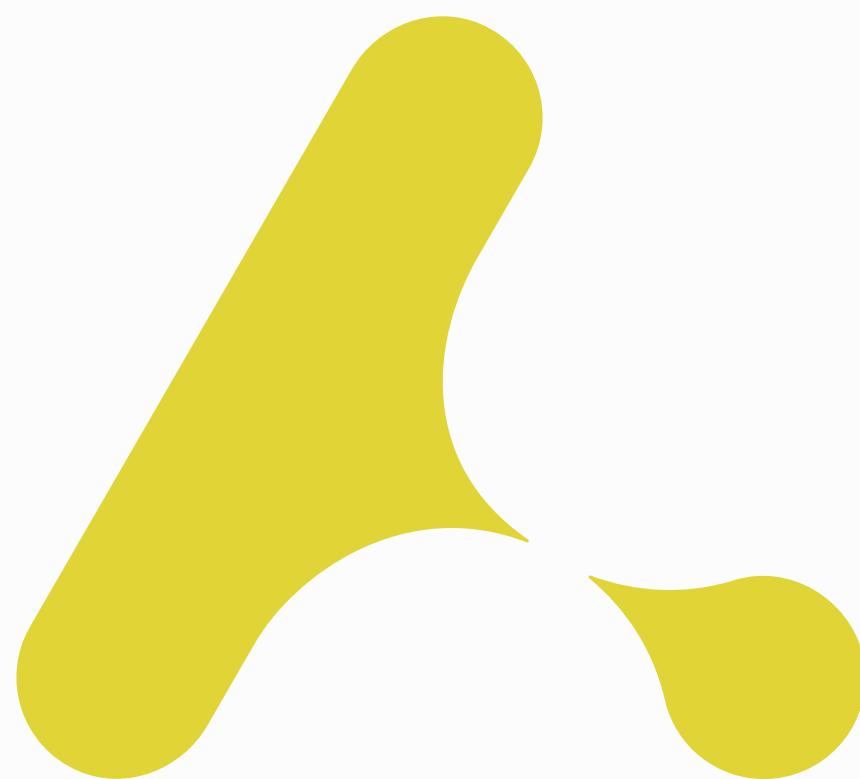
brand redesign

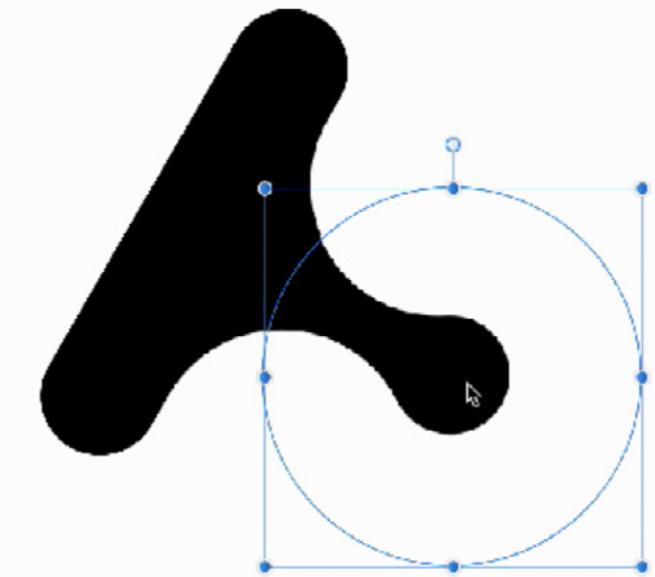
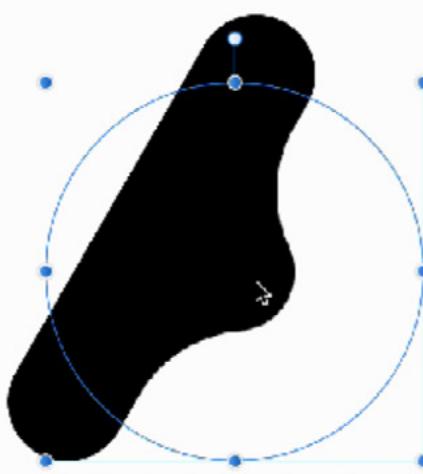
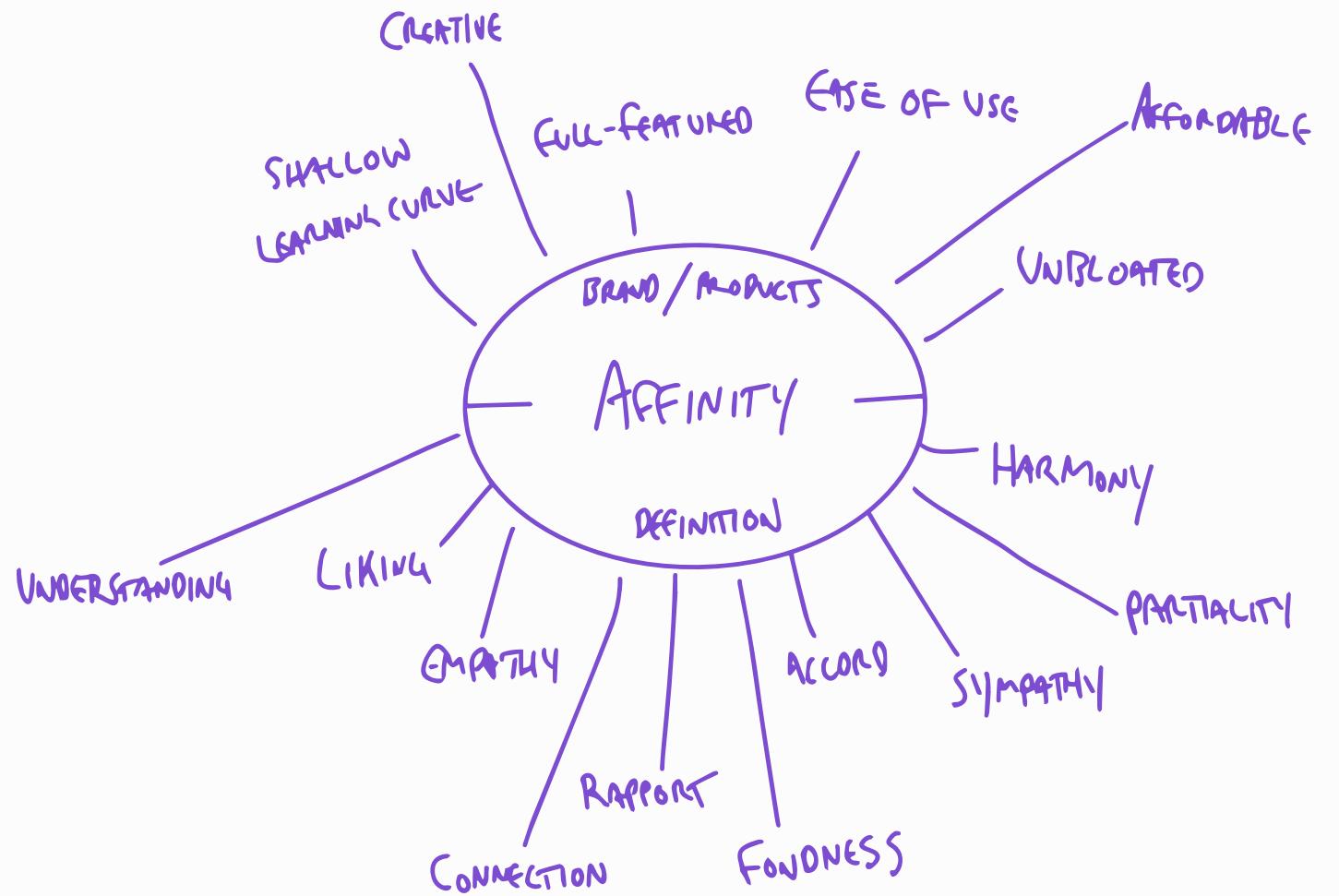


original logo



logo redesign





Affinity is a growing competitor to Adobe in the creative software market, this project involves a full rework of the visual brand image to appear more friendly, creative, and welcoming, including logo, colour palette, new icons and such. The target market are freelance creatives and hobbyists who are not willing to or have the means to pay the subscription model that Adobe and other companies use.

I decided to spend some time exploring the various features in Affinity Designer, especially those that do not exist in Adobe Illustrator. I found this technique that I really liked from a tutorial on Affinity's youtube channel that creates a sort of metaball effect. I thought it would be fitting to incorporate something like this into the logo design, not only as it is a feature not found in other software, but when playing around with it I was reminded of the 'Affinity' brand name, as the smaller shape always looks like it's trying to join the larger shape, having an affinity with it.



Agrandir Wide by PangramPangram Bold & Medium

For the word mark,
also use for all headings
& sub-headings

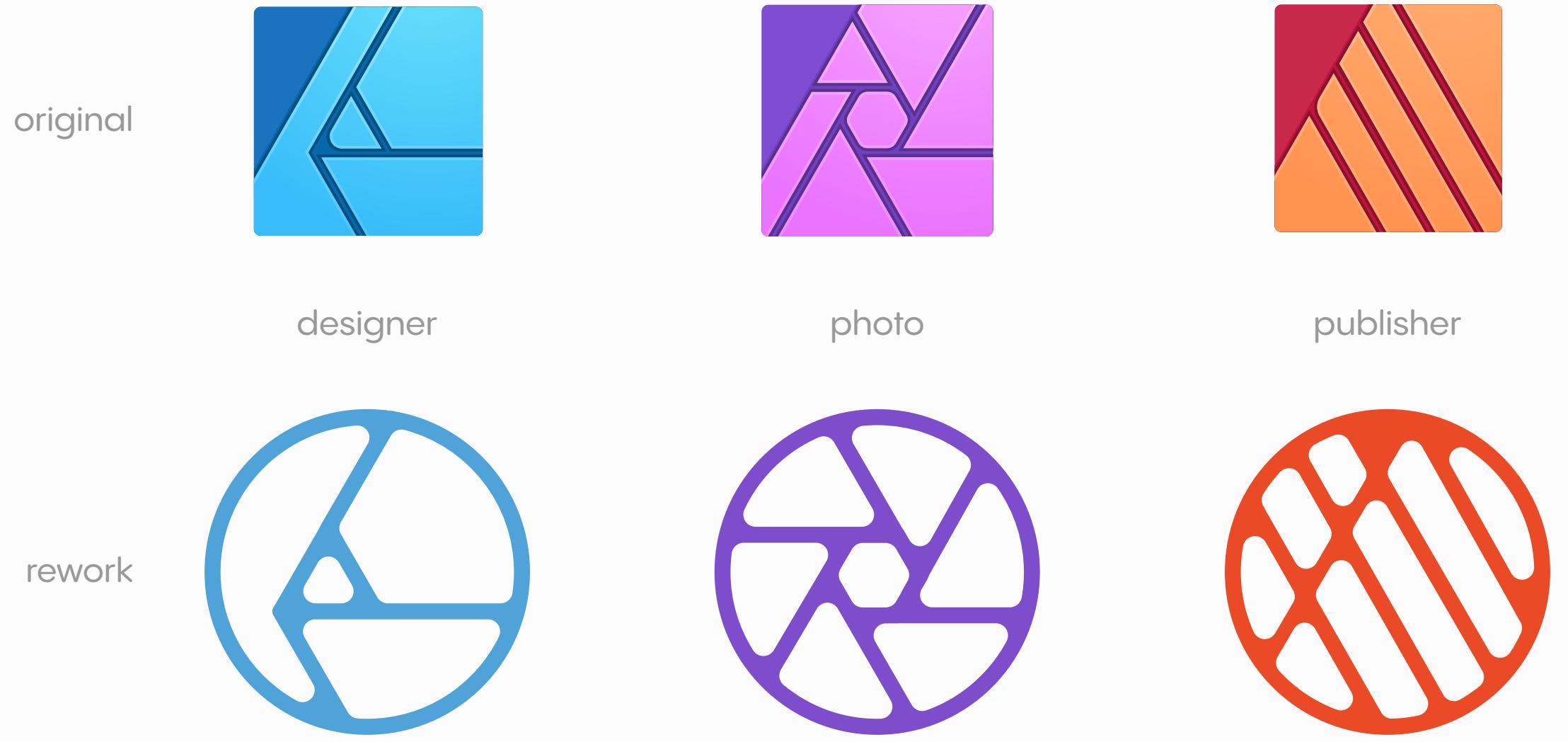
Neue Machina regular, also by the PangramPangram foundry. Use for all body paragraphs, website applications.

Cepudae nos quo destiandant eos evelesed ea vollo tet ut audaerum cum eventur alitatio ius di dunt harchil ibusdaecte cum ent ressimao mo eatem velendis etureres aut omnis naturit, iunt eat vent. Tem. Undaestis eligent iumquia con re nonsequat que nonsequ idelescipsam eatecus cipitam faccae nis voluptus inciend uciaspid ut ad mossi doluptasim rem ex expelic iunteni mendit qui berge, occum aliquodipit exped quid quo tempos eum faceate rae valoribea sa con conseque veliquamet aut occatur?

A basic brand style guide purely concerning typographic and colour choices for use on the web, social media, advertising material and such. The typographic choices were an important part of rebranding Affinity as a friendly, approachable brand.



The logo and wordmark themselves are not tied to a specific colour, but rather are designed to be used in any combination of the base colour palette in the brand style guide.

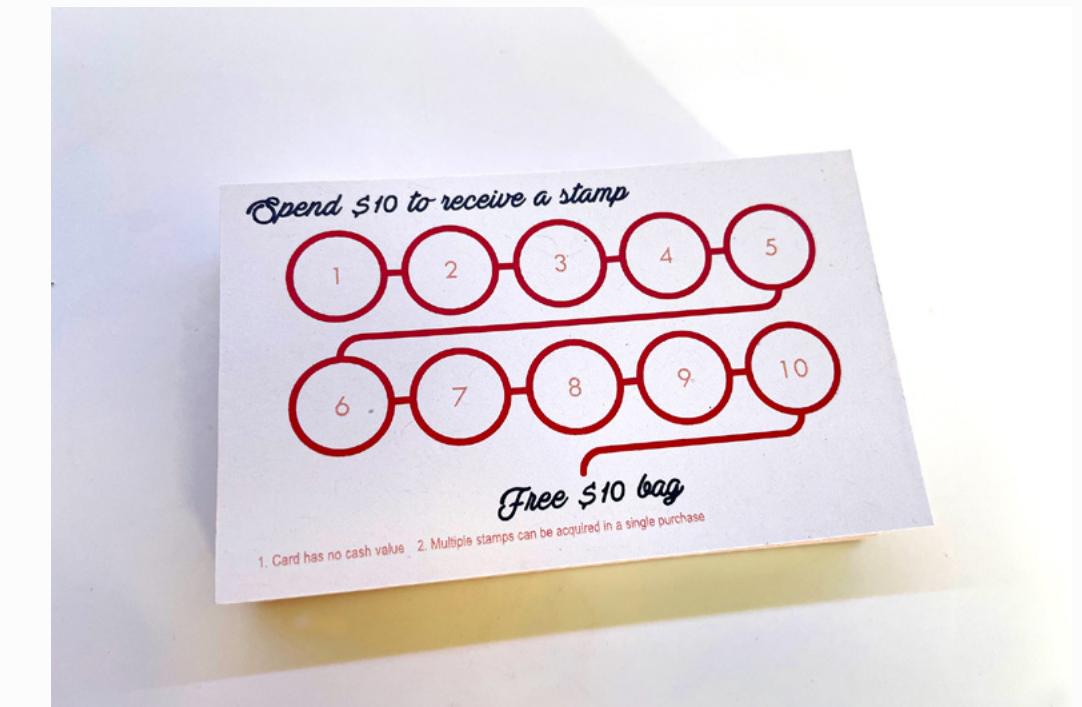


The goal for the program icons was to bring them in line with the new visual brand image, whilst maintaining the visual link to the old icons so current users have no problem recognising the icon for the program they are used to seeing.

Choooh La La

brand & packaging





The project for Chooh La La initially involved the logo design and colour palette, followed by business card and loyalty card designs. The company had no prior visual brand or brand language so much of the time was dedicated to synthesising exactly how the brand wants to portray itself.



The logo was applied to various other collateral, like the staff uniform aprons and carry bags, where the red stripe motif present in the staff uniform was also applied to the sides of the bag. The QR code was also implemented to allow customers to easily connect with the social medias of the brand, and maintain the connection.

Circa

identity, packaging, animation



project web page

Primary – Monument extended black

Main headings, when only one or two words are required, beware of clashing with logo

Secondary – Monument extended regular

Most frequently used, especially when logo is also visible. For sub-headings, short copy, avoid using in longer paragraphs

General copy - Brandon Grotesque Regular

For use in body copy, website, general longform text. Limit usage of colour and beware of point size, no less than 9pt.

Handwritten alternative – Skippy Sharp

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo
Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz

circa



Not to be used as a standalone logo, only for square/circular formats like a website favicon, for example.





#1fb2a1
C 75
M 4
Y 46
K 0



#d1b8fa
C 19
M 28
Y 0
K 0



#ff5e54
C 0
M 78
Y 64
K 0



#2b2e2e
C 72
M 63
Y 63
K 63



#f2f5e3
C 4
M 1
Y 12
K 0

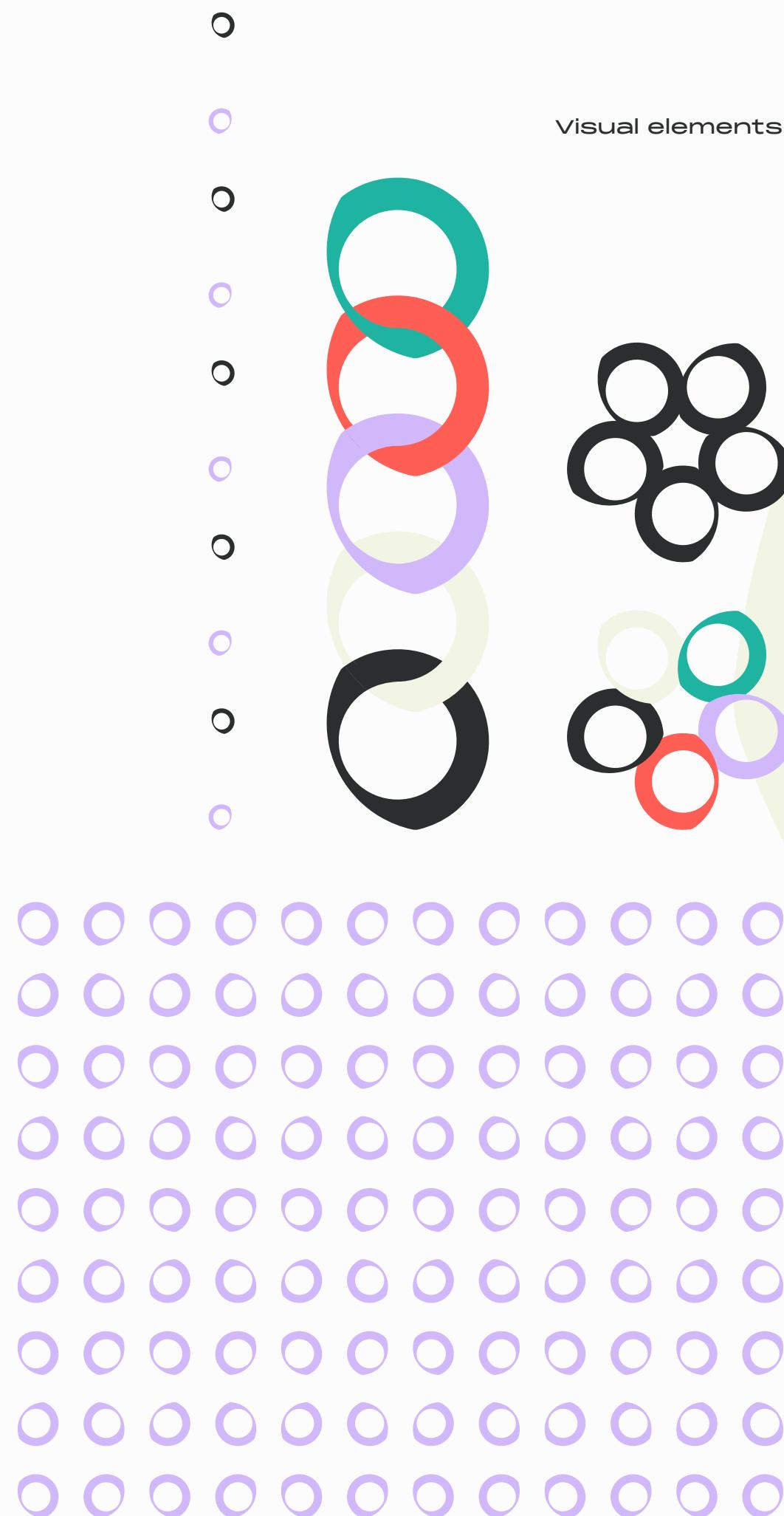


Main colour combinations

Some combos should be avoided like teal on rorange, or rorange on teal.

Using charcoal as a main background colour should usually be avoided, use a colour or Ivory instead.

Ivory shouldn't be used as text on a white background, limit usage with teal and mauve where contrast is necessary.



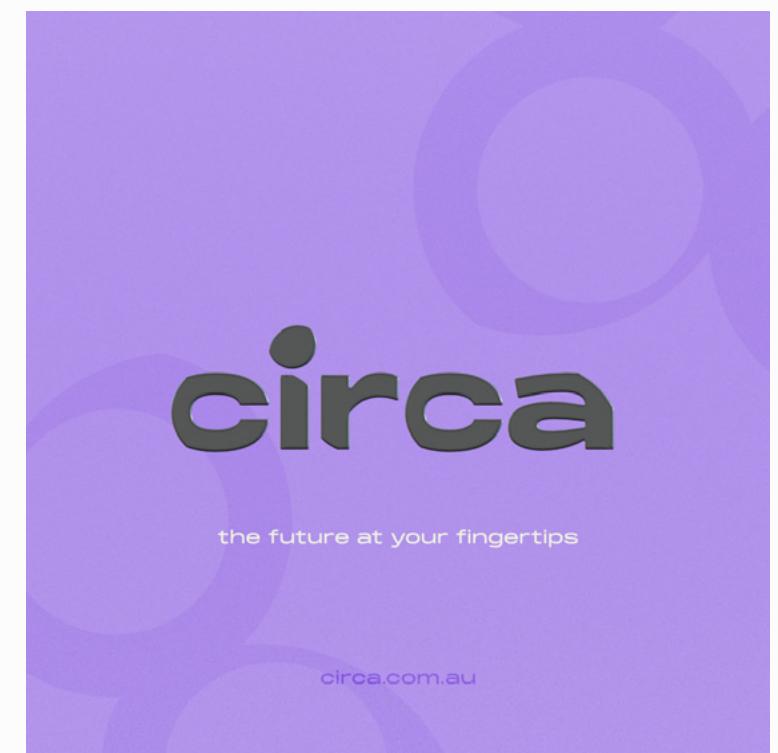
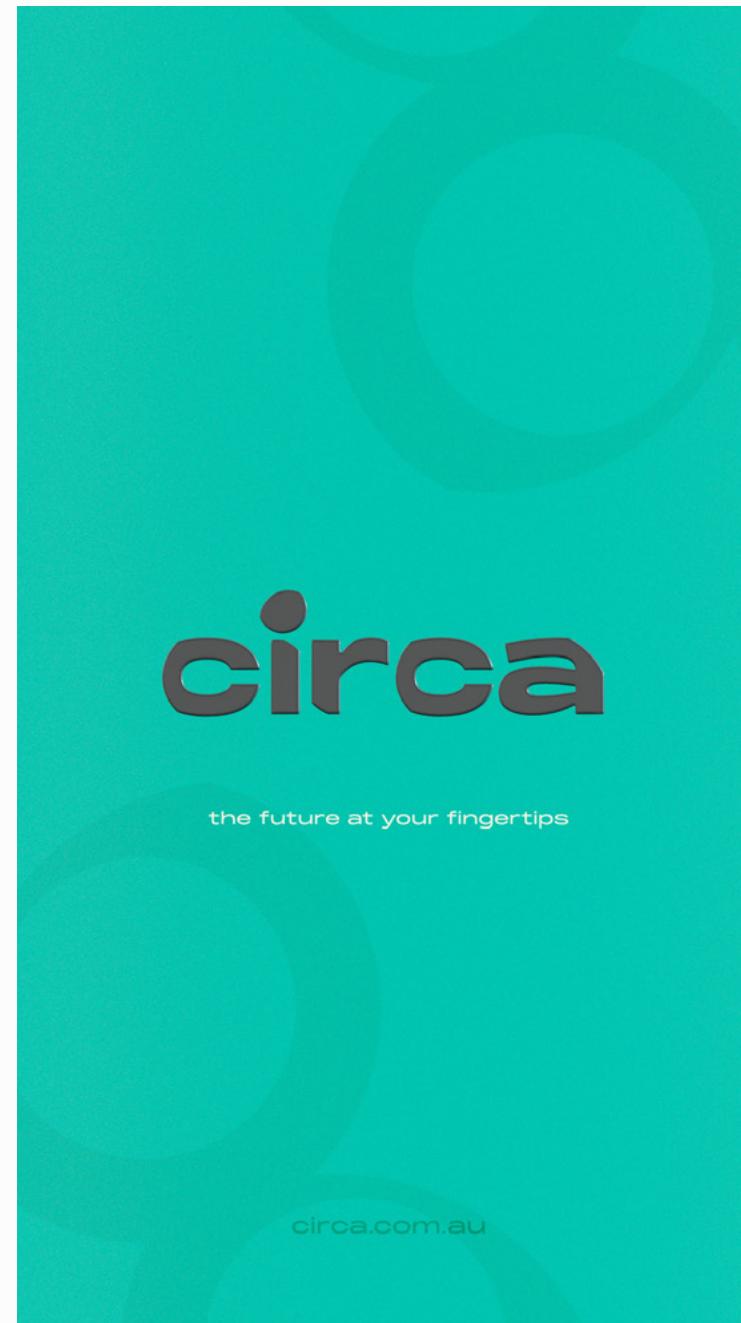
Visual elements

Design language

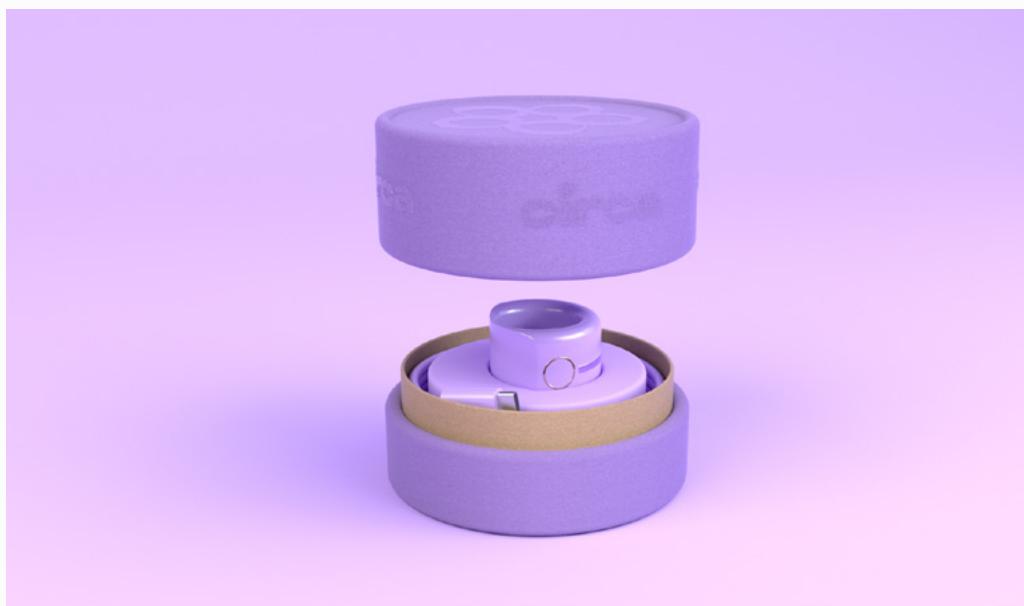
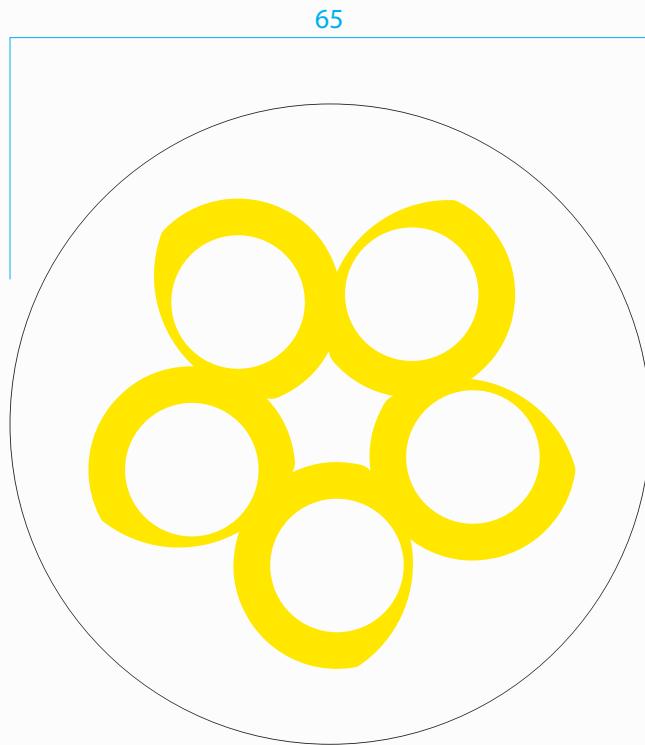
This kind of boolean function of cutting off sharp corners is a feature applied throughout the brand's visual presence, from the design of the ring itself to the logo and more. Use it sparingly as a sort of signature of the brand.



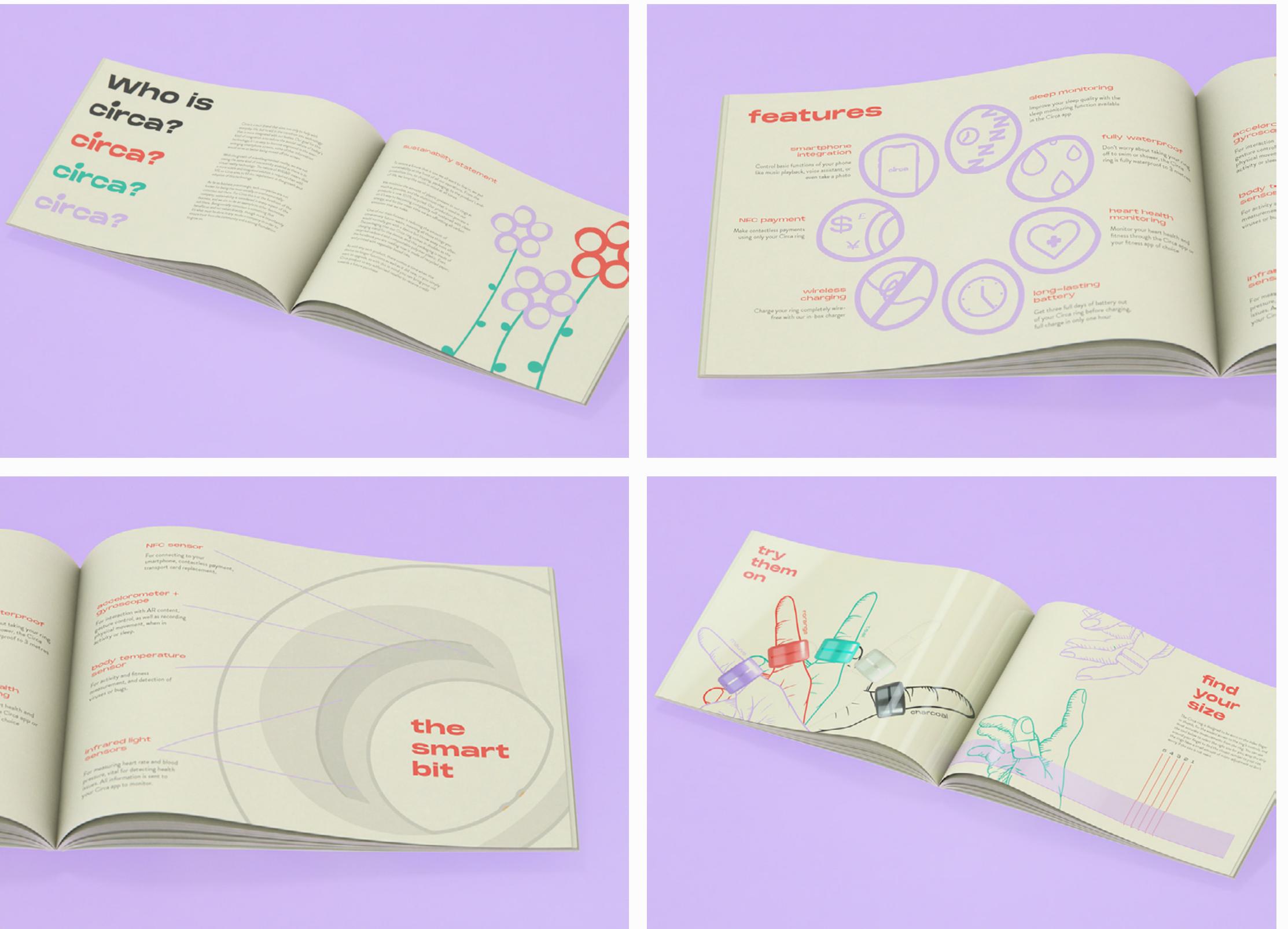
End frame concepts



Various examples of end frames from motion content, made for different applications on web advertisements, social media, and others.



3D renders of the product and the packaging were produced to be used within the motion advertisements, as well as in other brand collateral. A 3D print was made as a prototype for the packaging, and the print specification had to include not only standard laser printing for labels, but also spot varnish and foil treatment.



A short pre-purchase booklet was produced to be distributed to retailers that provides information on Circa, and helps the customer choose the right product for them.