

# BRANDING DESIGN

## Addiction Drink

### TAZO TEA

This project is redesign the tea brand package. The brand I choose is called TAZO. Because of people's health is increasingly threatened by caffeine additions, Tazo tea brand create a type of herbal tea that there is non-caffeine inside of the tea. The herbal tea is only use the flower or herbals as the ingredients. It could be a caffeine substitute to reduce people's dependence on caffeine. The benefits of herbal tea has reducing infections, boosting iron in body, promoting flawless skin, smoothing stomach issues and relieving stress.



# Inspiration

## Addiction

Since 2011, the public understanding and acceptance of addiction as a chronic brain disease and the possibility of remission and recovery have increased. At the same time, there is growing acknowledgment of the roles of prevention and harm reduction in the spectrum of addiction and recovery. People's addiction to coffee, tea, and alcohol mainly comes from their physiological needs and life pressure.



## Caffine



### Coffee & Tea

Both Coffee and Tea as a drink are has caffeine. Caffeine is a kind of central nervous stimulant, which causes addiction. If excessive intake of caffeine, it will lead to muscle twitching. It will also cause irritability and anxiety.

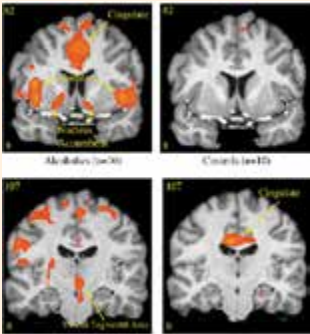
## Alcohol



According to the report of WHO in 2004, 2 billion people worldwide drink alcohol, of which 140 million are estimated to be alcohol dependent. Alcohol is the most widely used addictive substance in the world, which permeates daily life, social economy and cultural activities.

# Reference

## The Effect of Alcohol Addiction

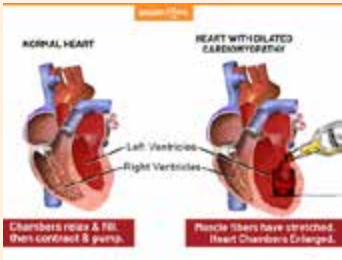


### Brain

- Alcohol interferes with the brains communication pathways
- Can shrink the frontal lobes of your brain
- Can make you memory loss.
- Affect your ability to perform well in school or work

### Heart

- Leading cause of cardiovascular
- Risk of heart attack
- High blood pressure
- Hypertension, heart failure, Arhythmia



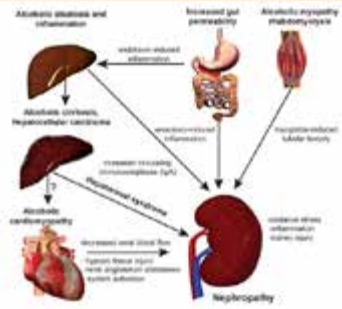
### Liver



- increase th erisk for alcohol reduced liver diseaase, include cirrhosis
- takes a toll on the liver
- liver inflammations including: steatories, or fatty liver,fibrosis

### Kidney

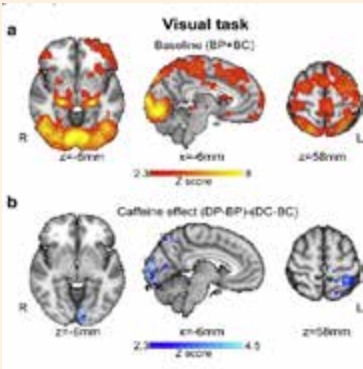
- make them less able to filter blood
- hypoixc tissue injury
- renin angiotensin aldosteron system activation



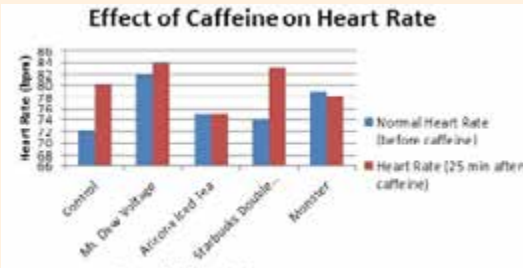
## The Effect of Caffine Addiction

### Brain

- Can cause headaches and migraines
- Can overstimulate the brain
- You can experience irritability as a symptom of withdraw



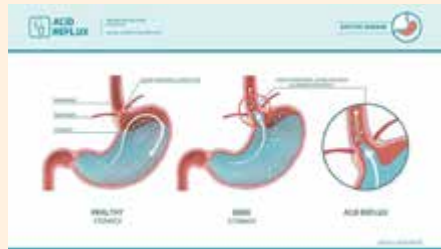
### Heart



- Can cause headaches and migraines
- Can overstimulate the brain
- You can experience irritability as a symptom of withdraw

### Stomach

- Nausea and vomiting are symptoms of having too much caffeine.
- It could make abdominal pain



### Bone

- Prevens calclum absorbtion in the bones
- Nausea and vomiting are symptoms of having too much caffeine.



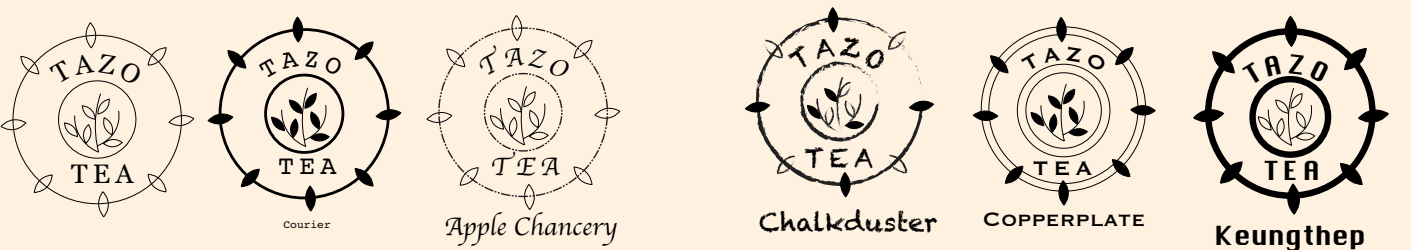
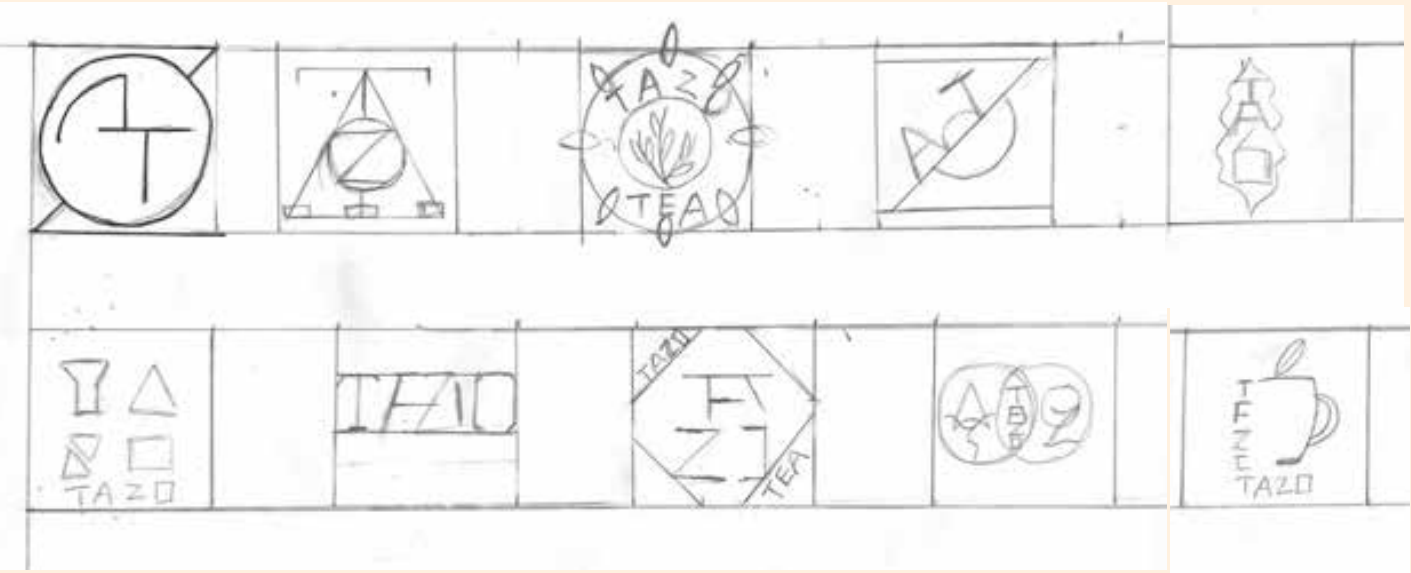
# Branding Design



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## Logo Design

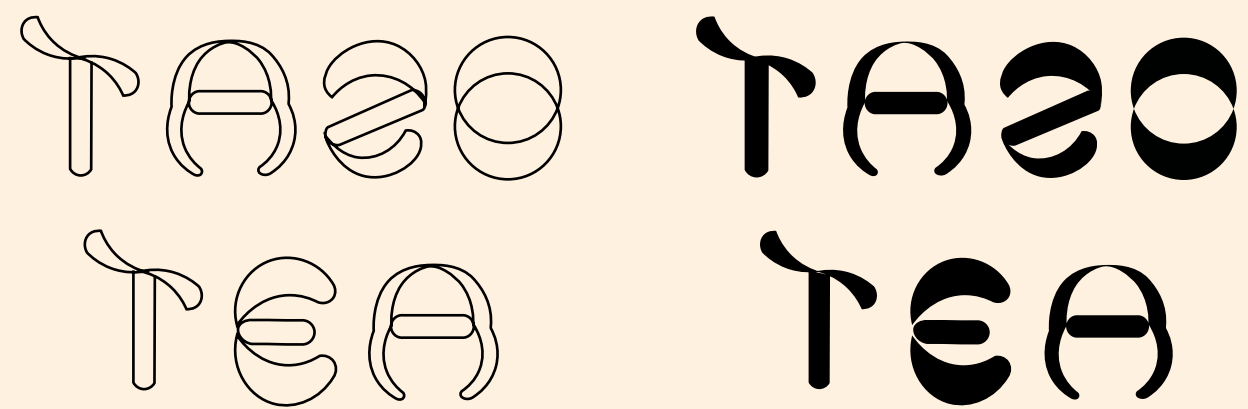
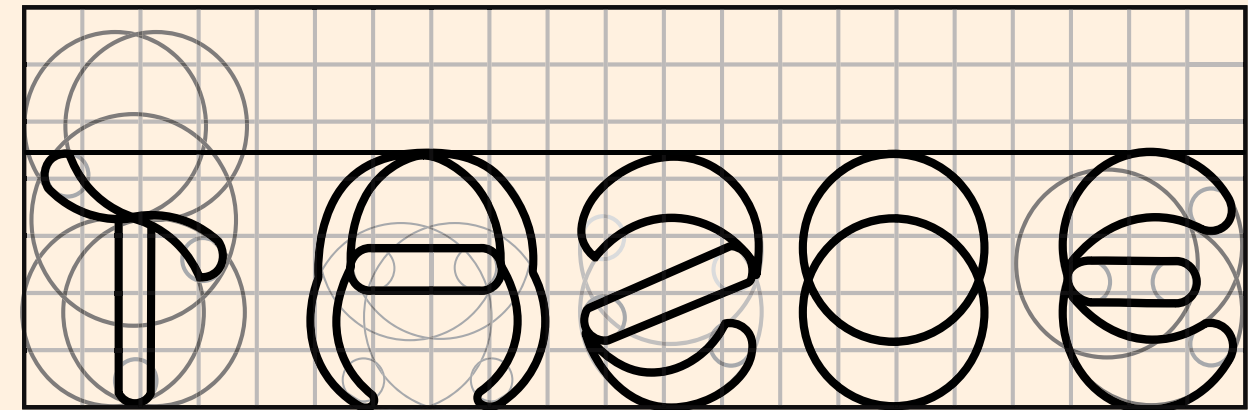
### Sketches



### Details



## Type Design



## Color

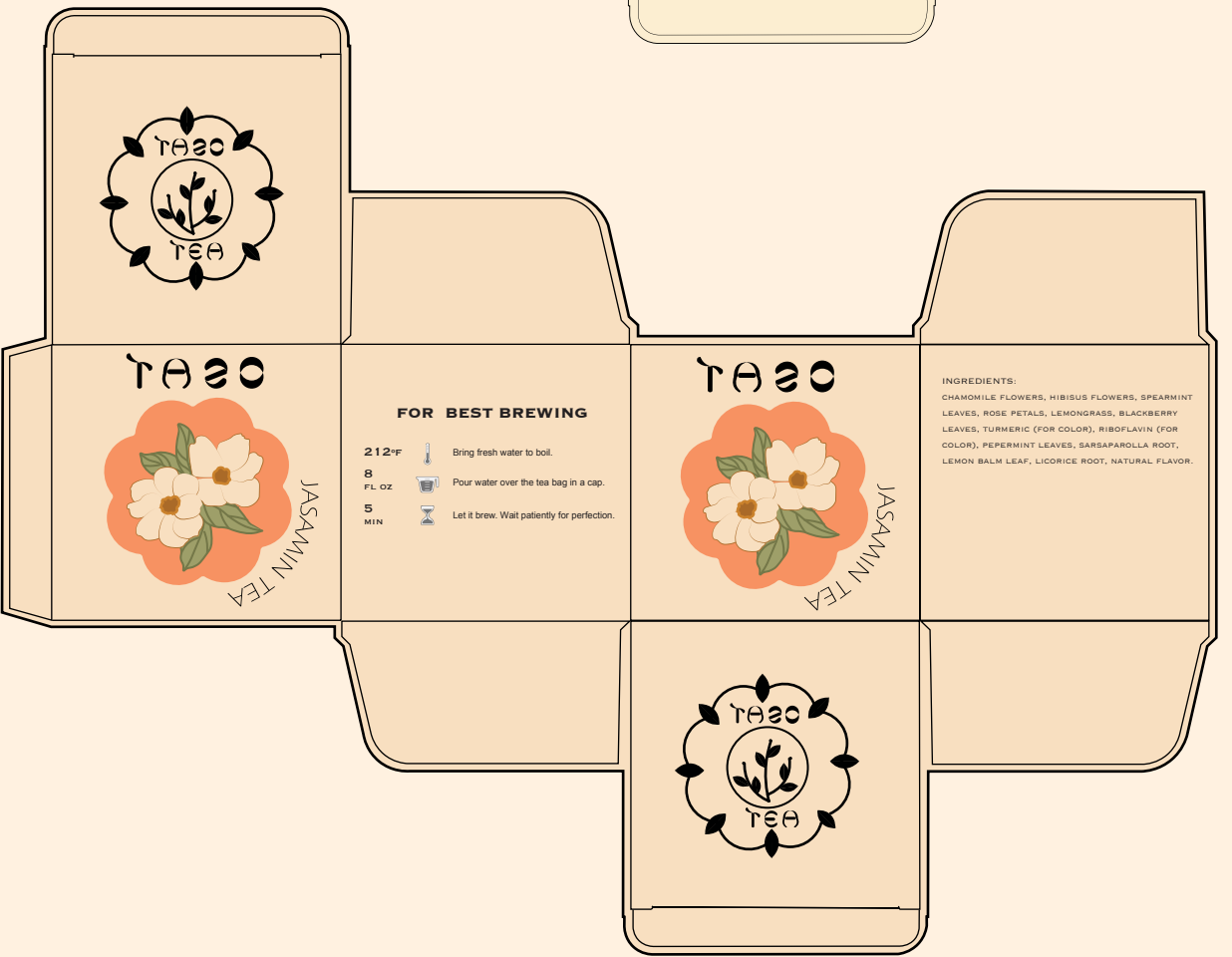
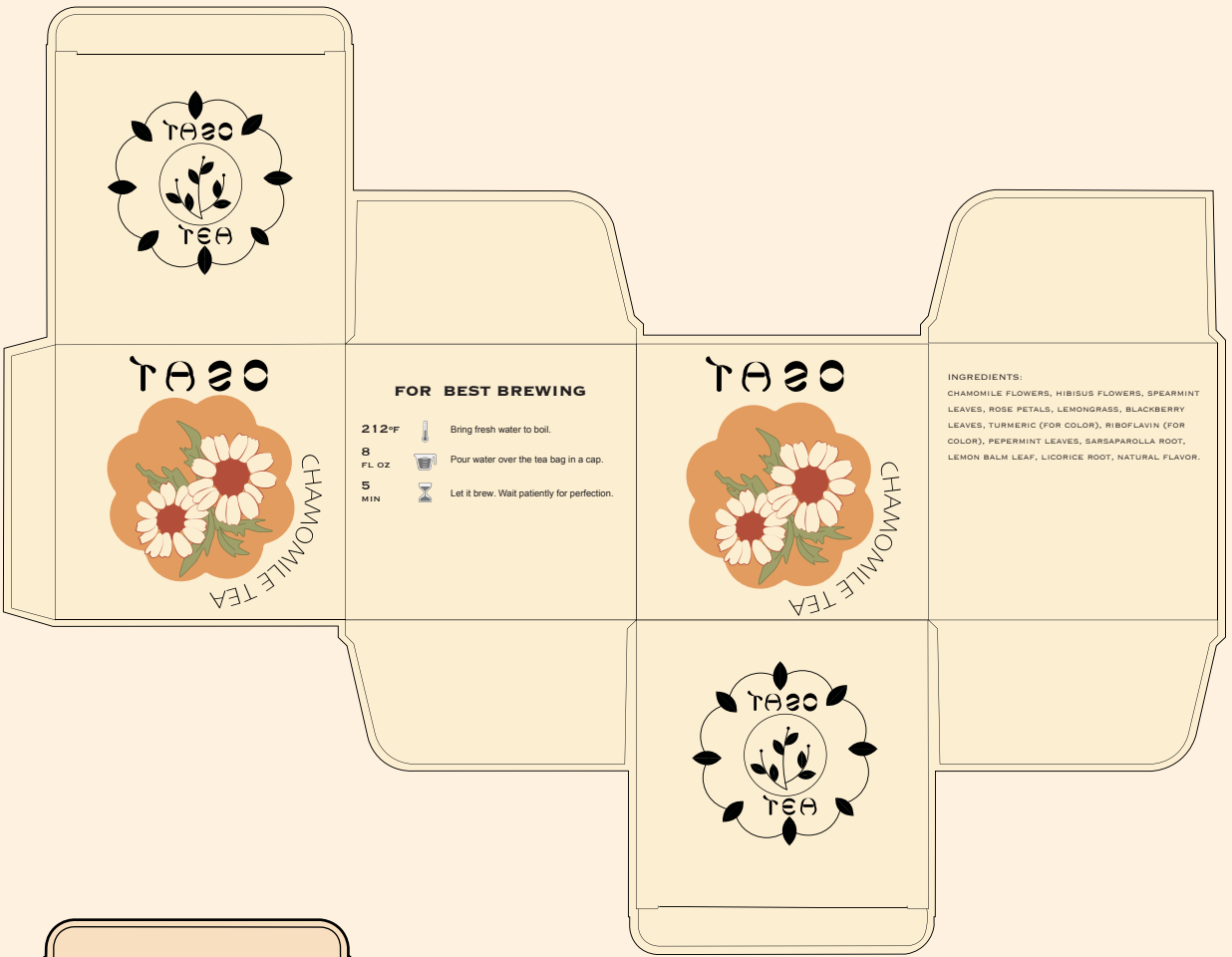
The green color I choose is present the health. And I use warm color red and orange, brown as the flower.

	#f79363 R: 247 G: 146 B: 98 C: 0 M: 52 Y: 65 K: 0		#faedd2 R: 250 G: 237 B: 210 C: 1% M: 5% Y: 19% K: 0%
	#b14d38 R: 177 G: 77 B: 56 C: 22% M: 80% Y: 83% K: 12%		#f8deb1 R: 248 G: 222 B: 191 C: 2% M: 12% Y: 25% K: 0%
	#e39c5f R: 227 G: 156 B: 95 C: 10% M: 43% Y: 70% K: 0%		#747747 R: 116 G: 119 B: 71 C: 53% M: 39% Y: 81% K: 19%
	#a96928 R: 169 G: 105 B: 40 C: 27% M: 61% Y: 100% K: 13%		#9fa06a R: 159 G: 160 B: 106 C: 40% M: 28% Y: 69% K: 3%

Box Package



Box Format



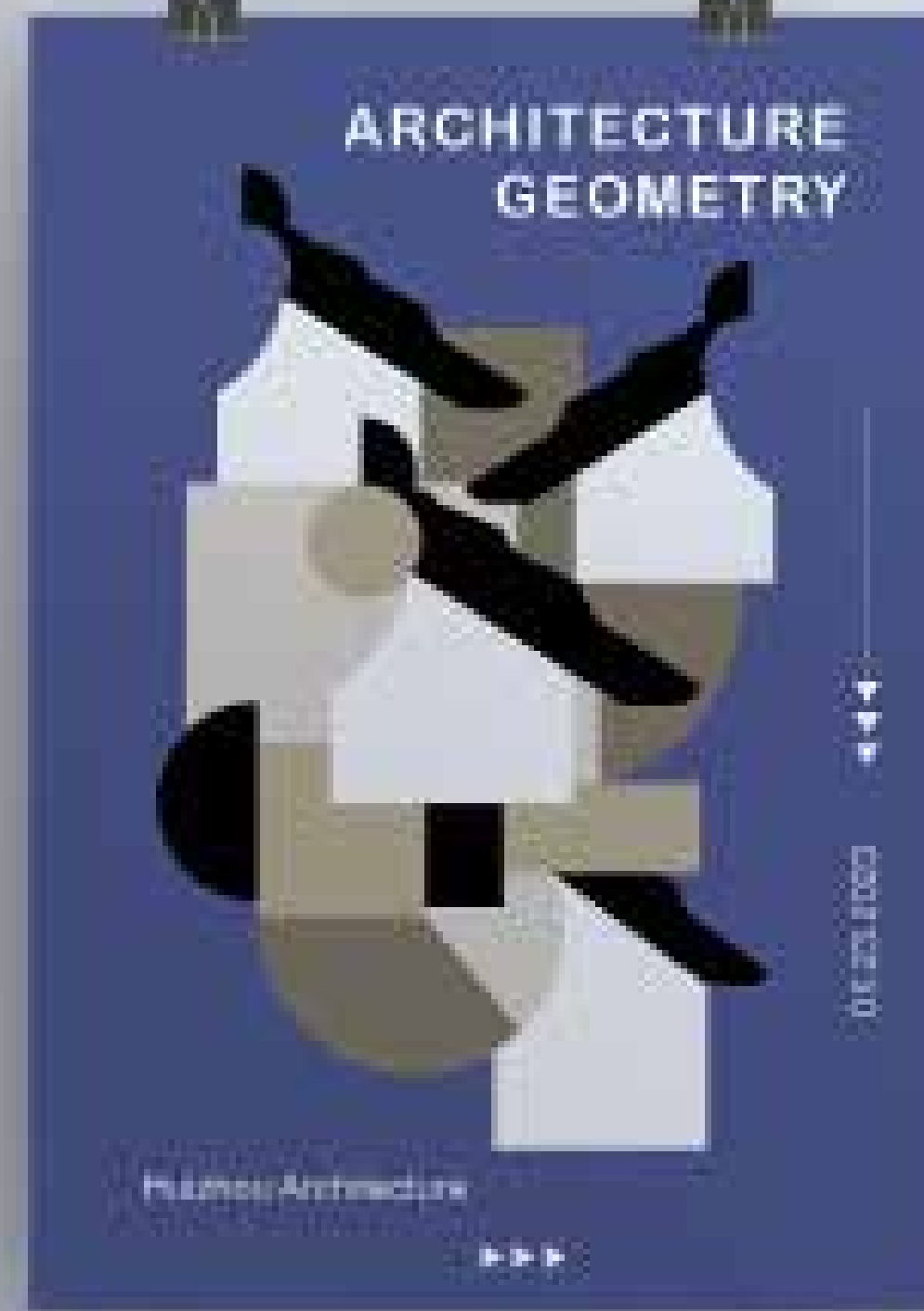
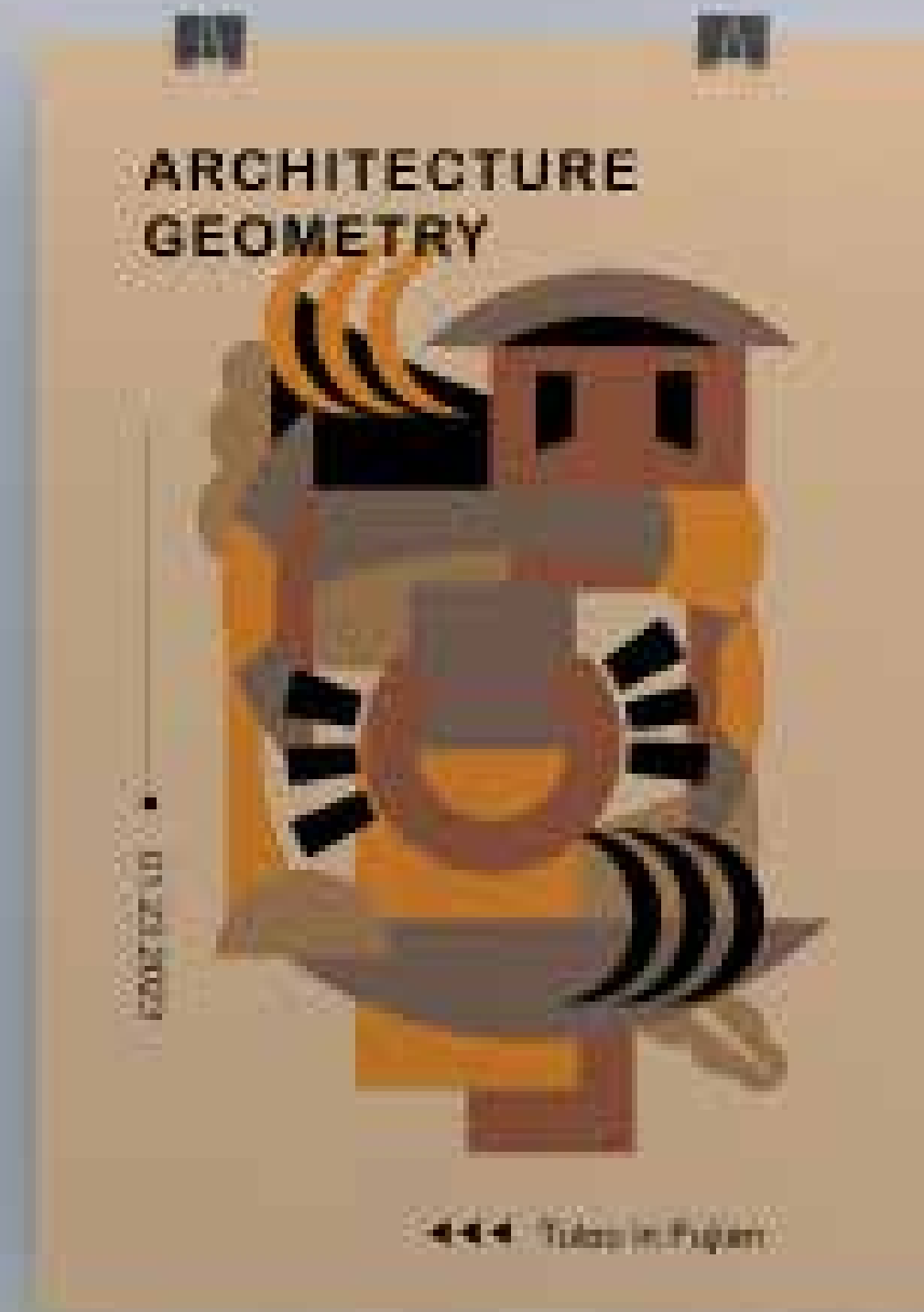
Mockup



Can Package







# ARCHITECTURE GEOMETRY

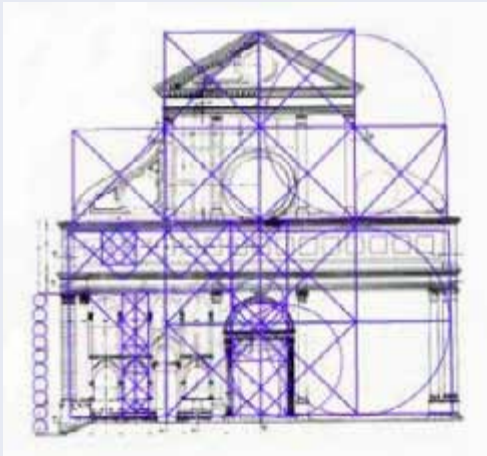
## Geometric aesthetics in architecture

Geometry and architecture have close connection, from ancient times to now. Geometry and architecture are all regard to space. Architecture construct space, geometry know space. The origin mean of the word of geometry is that measure the earth. With the development of geometry, the form of architecture have a lot of changes. This project is about geometric aesthetics in architecture. Find out the geometry in the building and extract the shape to make the graphic poster. In the art of architectural space, space can be expressed in various geometric forms. I use the plane to show the visual effect of space, use the formal beauty of geometric figures, combine and stack with each other, and combine abstract and concrete images to achieve a sense of visual balance.



# Inspiration

Santa Maria Novella, c. 1461-70



The Spedale degli Innocenti, fr. 1419



## The structure of architecture in the history

Santa Maria Novella, commissioned by Giovanni Rucellai, the façade of this church, with its white-and-green marble structure, is the only Florentine church façade on a grand scale built during the Renaissance. The introduction of volutes flanking the second story temple solves the problem of masking the sloping roofs of the side aisles – previously met in Italy by adding massive screens. It is a highly original Renaissance solution superimposed on a Gothic structure.



Parthenon Temple of Golden Ratio

There is a relationship between geometry and beautiful architecture, so architects usually combine geometry and art to create attractive functional structures. A typical example of this is to use the principle of Golden Ratio to achieve harmonious proportion. Over the years, many famous artists and architects have applied the Golden Ratio to their works. For example, the Parthenon Temple has been influenced by geometric principles.

# Research



Huizhou Architecture

## Structure

The structure is much into courtyard type, facing south commonly and surrounded by the river and mountain. The layout is divided symmetrically by the central axis. The central hall locates in the middle, and the rooms are on two sides. The front of the central chamber is called “patio,” which functions for lighting and ventilation. The appearance of residential integrity is solid with closed tall bounding walls, horse head warping, black tiles, and white walls. In adornment respect, mostly use brick, wood, stone carvings craft.



## Reason

Huizhou architecture was deeply influenced by the unique historical and geographical environment of Huizhou and humanistic values of people.



## Characteristics

The hui-style architecture also widely used brick, wood, stone carving, showing a high level of decorative art. They also has special Horse-head wall with White Walls and Black Tiles. It referred to the wall which was between and higher than the two gable roof walls.



Fujian Tulou



## Structure

The layout of Fujian tulou followed the Chinese dwelling trdition of “closed outside, open inside” concept: an enclosure wall with living quarters around the peripheral and a common courtyard at the center.

## Reason

With the development of the economy and the improvement of the understanding of the ecological environment, the residents’ requirements for housing are more urgent and higher. On the other hand, due to the growth of the population, in order to safeguard the common interests of the family, iTo adapt to the prosperity of the family and the safety of living. So they built the palace type earth wall building and the square, round and other colorful earth buildings. It is characterized by large scale and diverse types.



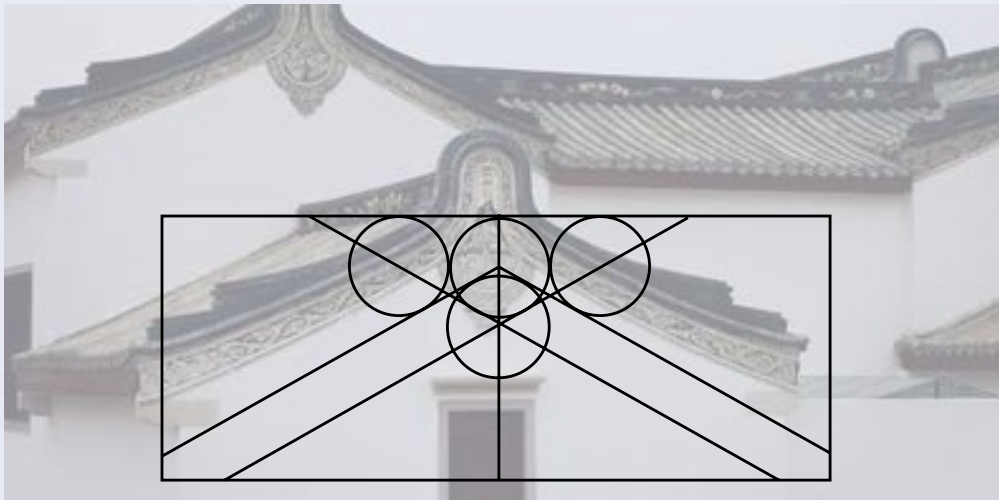
## Characteristics

The building materials include earth, sand, bamboo and wood, even brown sugar and protein. The local materials are used to build earth buildings with an outer wall thickness of 1 to 2 meters. They are strong enough to resist the attacks of wild animals or thieves, and also have the functions of fire prevention and earthquake resistance, warm in winter and cool in summer.

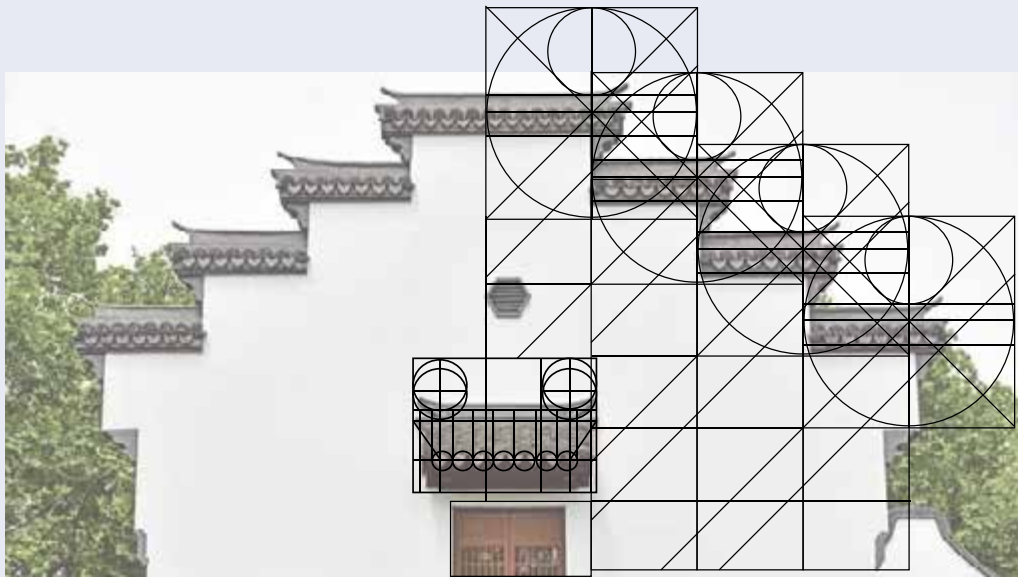




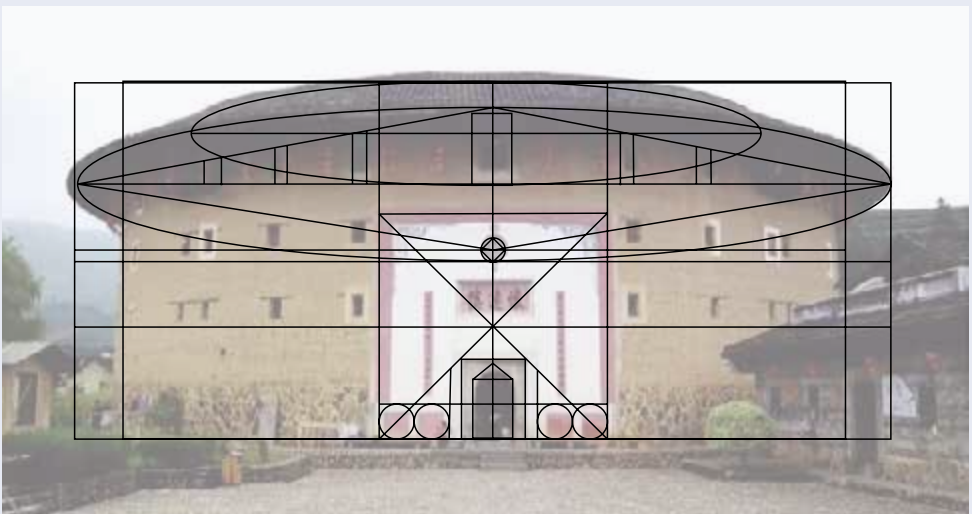
# Research



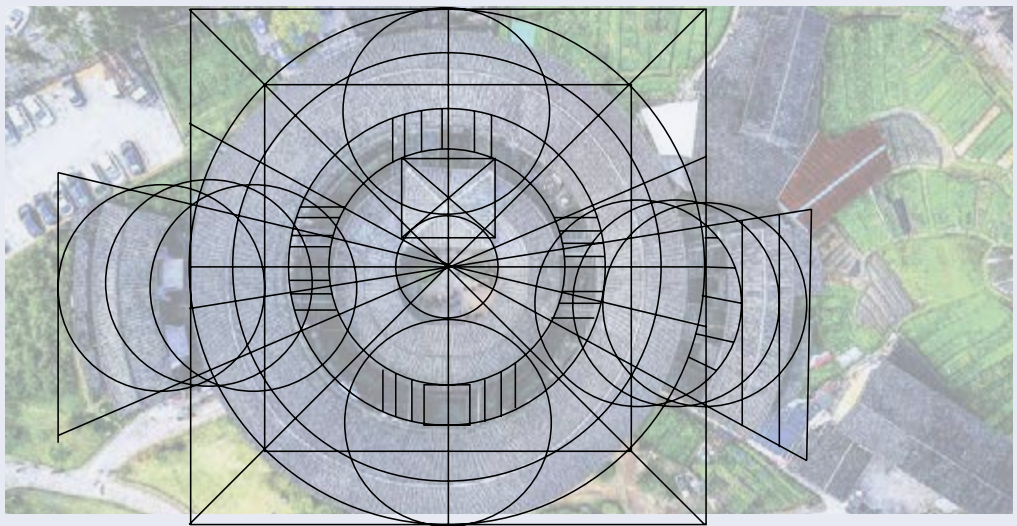
Huizhou Architecture



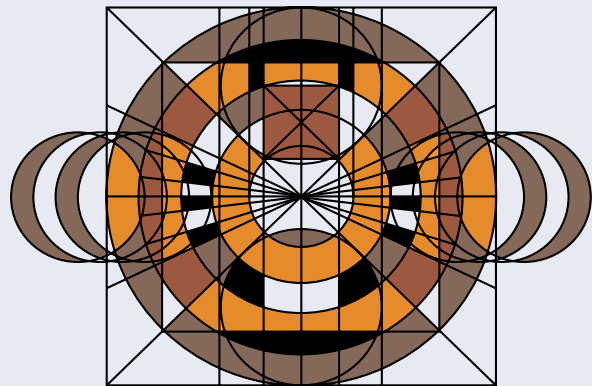
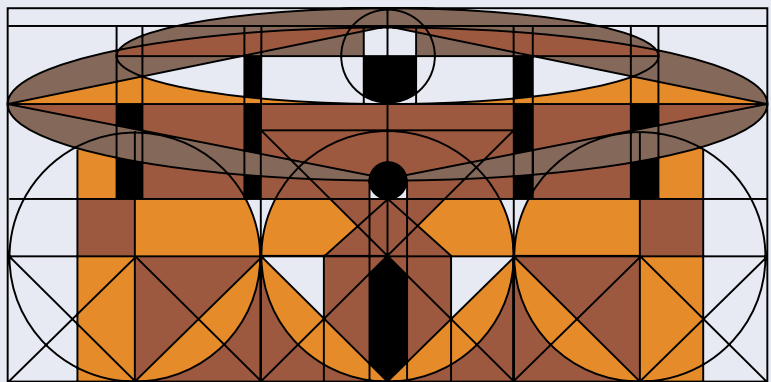
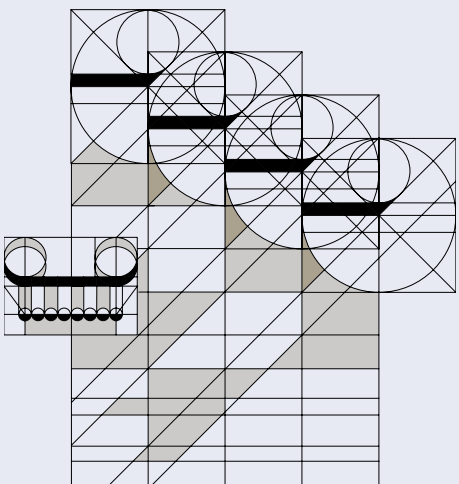
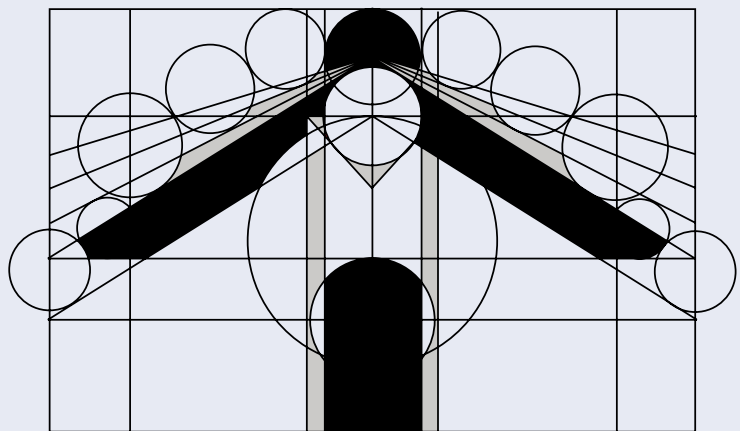
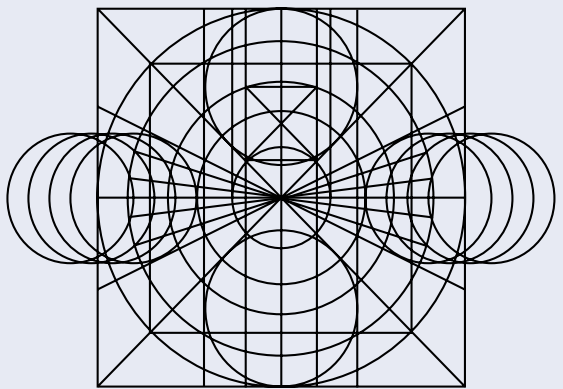
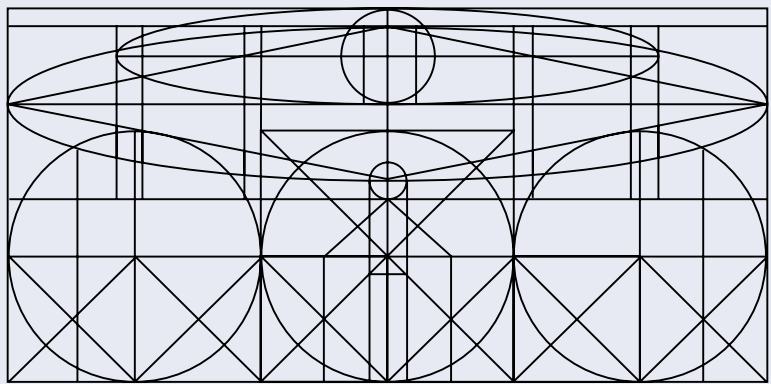
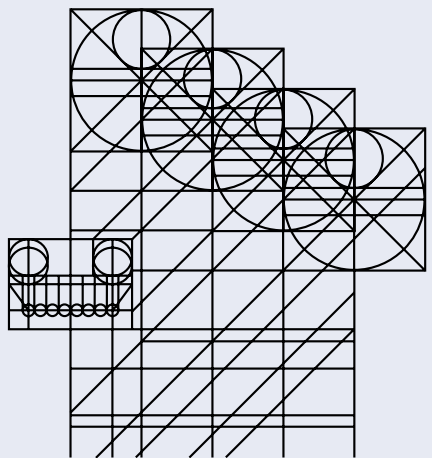
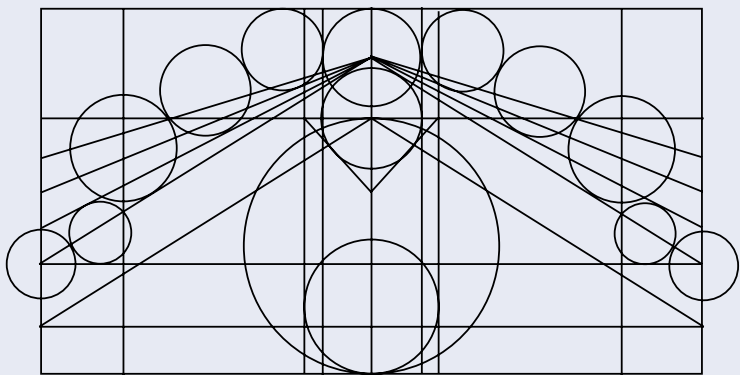
Huizhou Architecture



Fujian Tulou



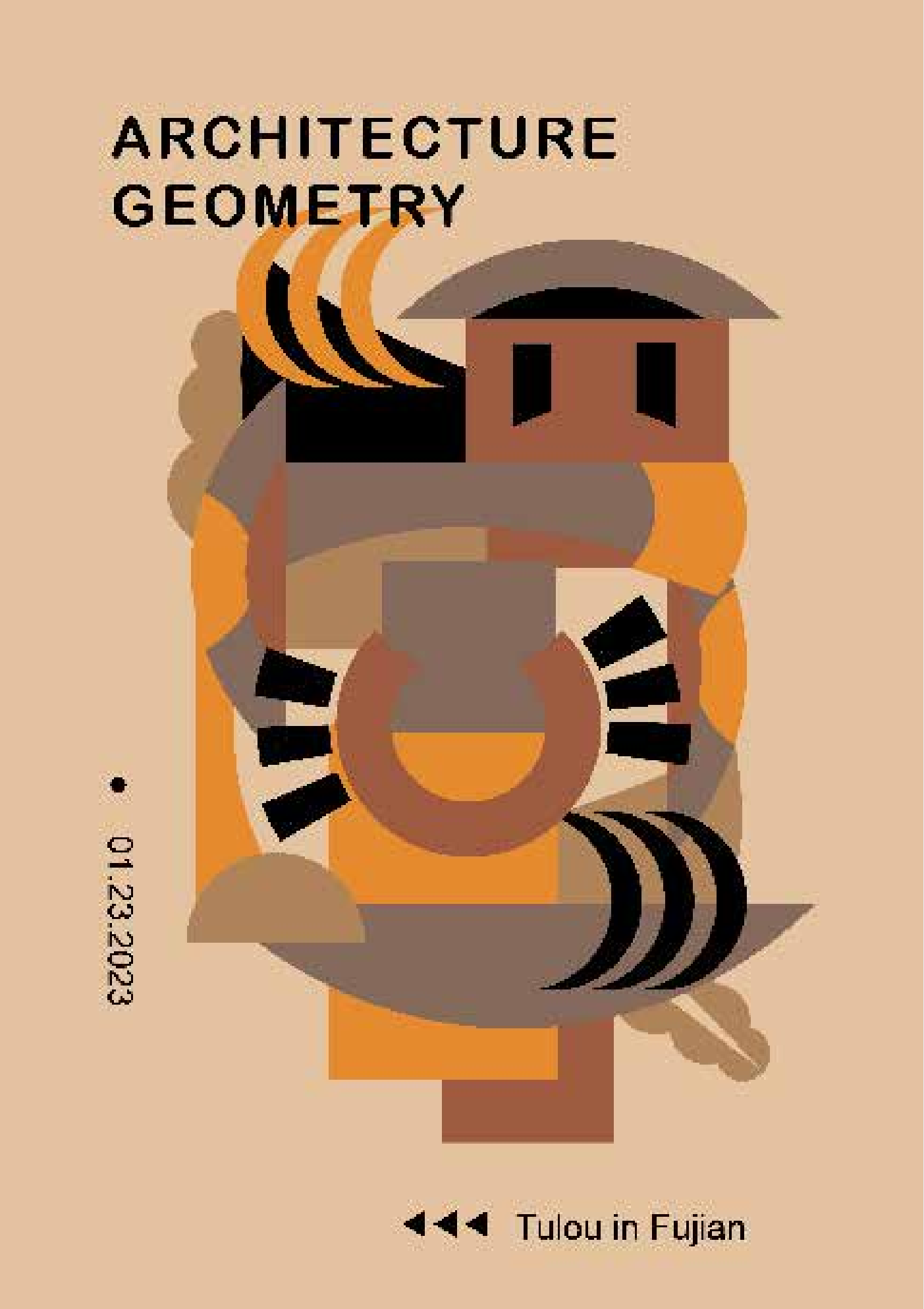
Fujian Tulou





# Poster

Architecture is a relatively abstract concept. In the art of architectural space, the sense of space can be expressed in various geometric forms. I combine and stack concrete images and abstractions to create a familiar strangeness in the picture. The difficulty of this project is to grasp the balance of the picture and learn to observe the contrast relationship between the overall weight and the relationship between the fans of the position.



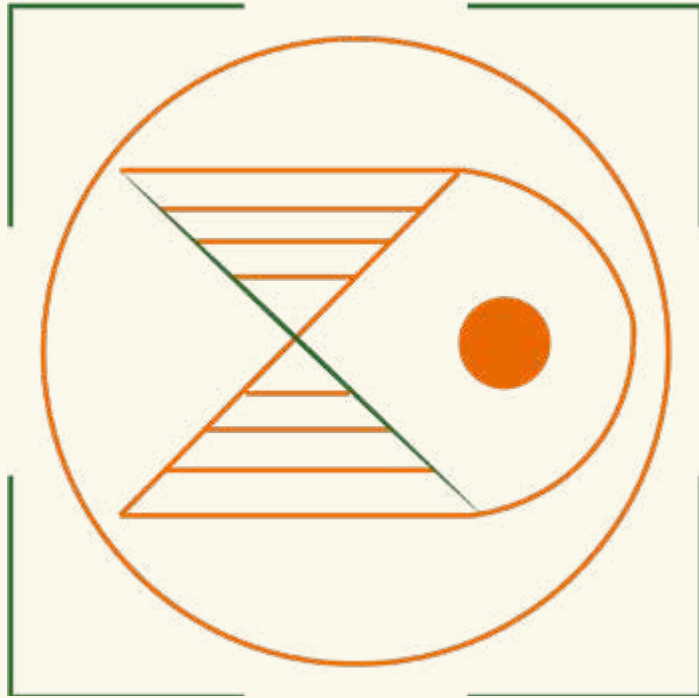
Exhibition





# Other Works

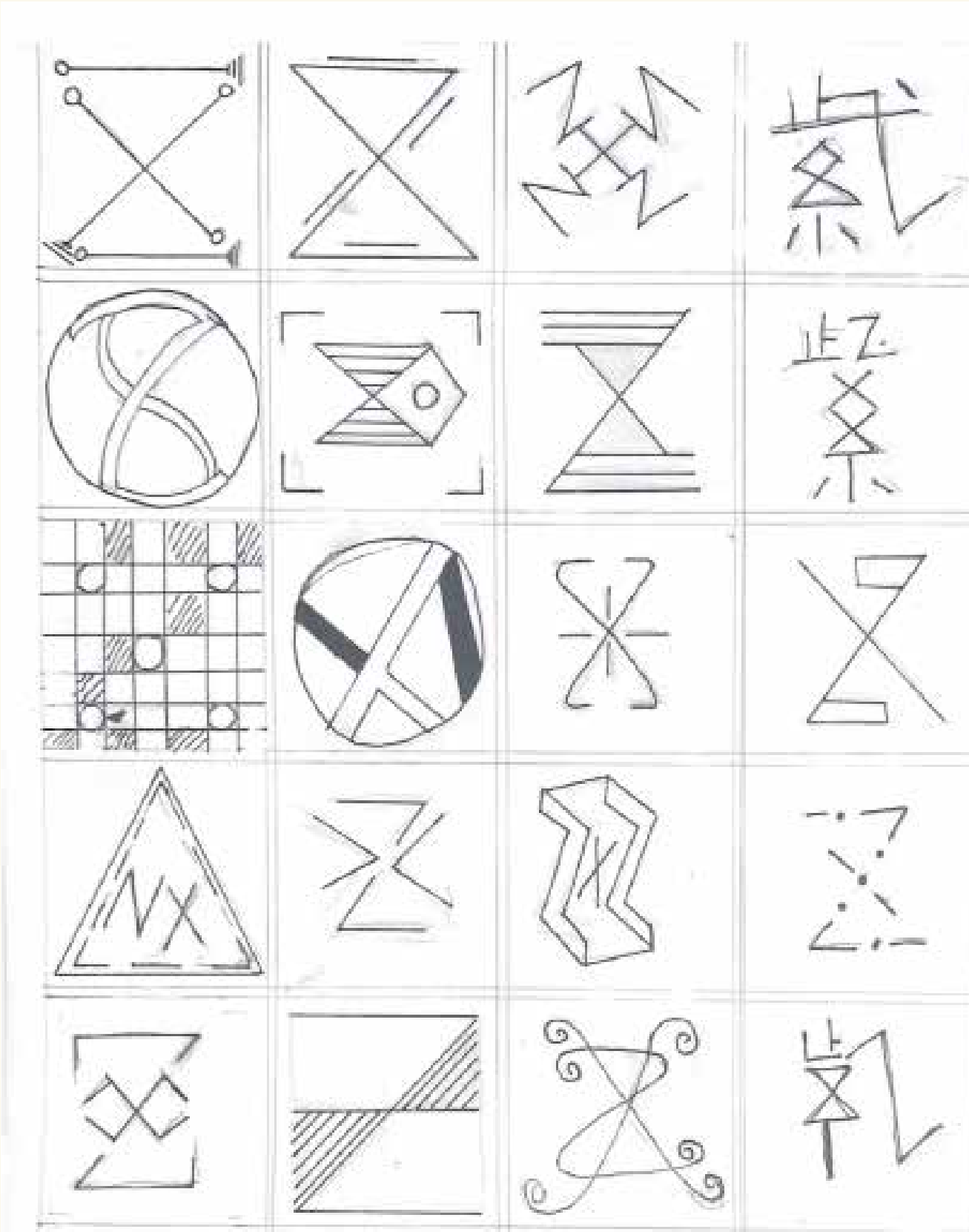
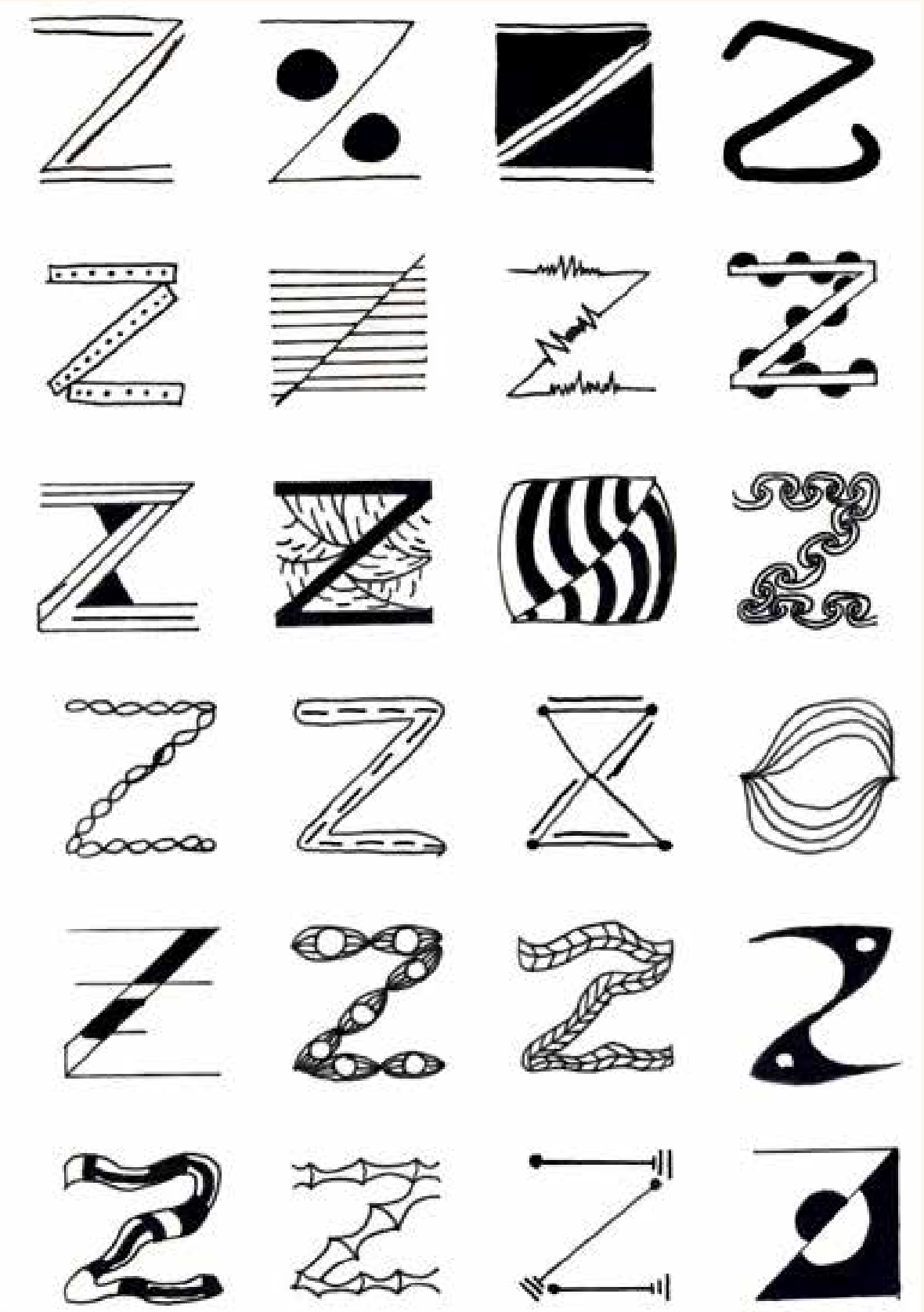
Sketches



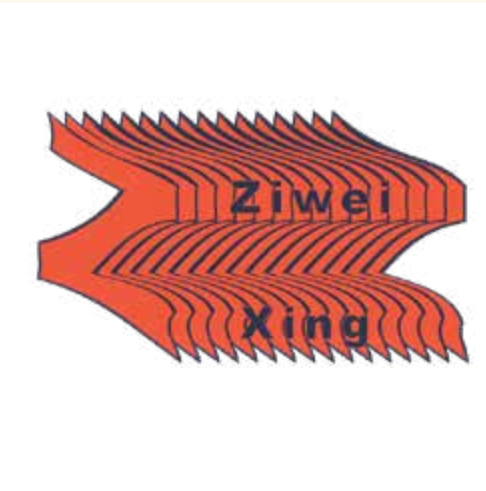
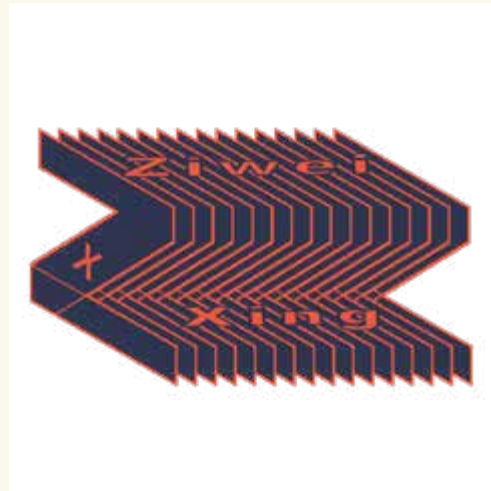
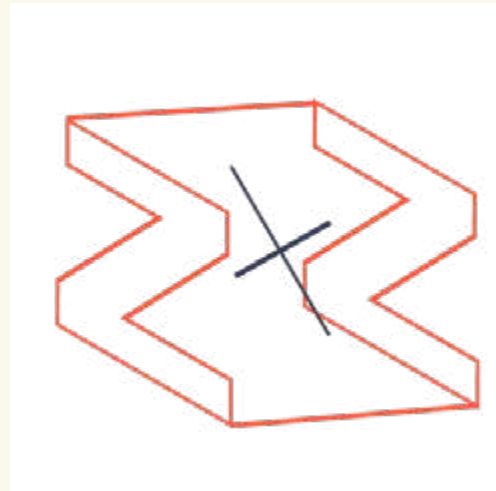
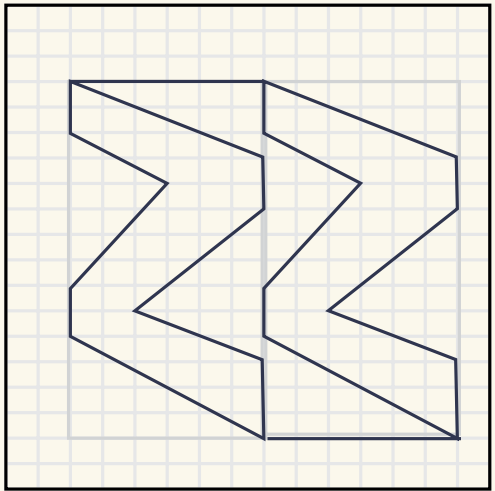
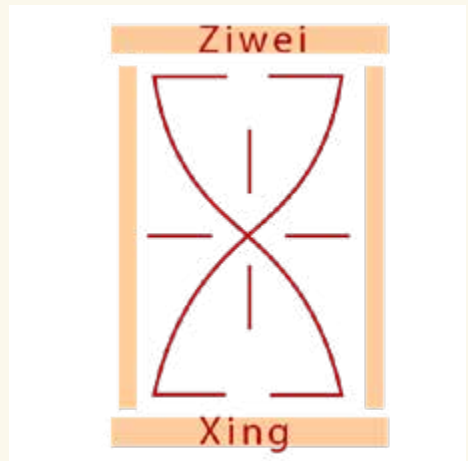
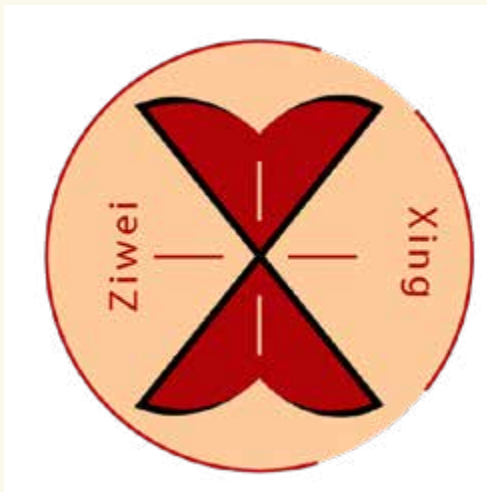
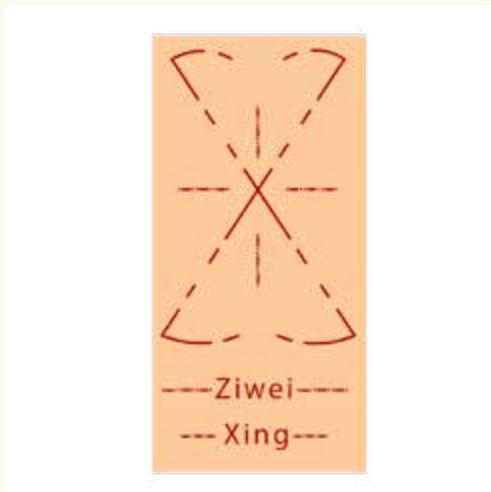
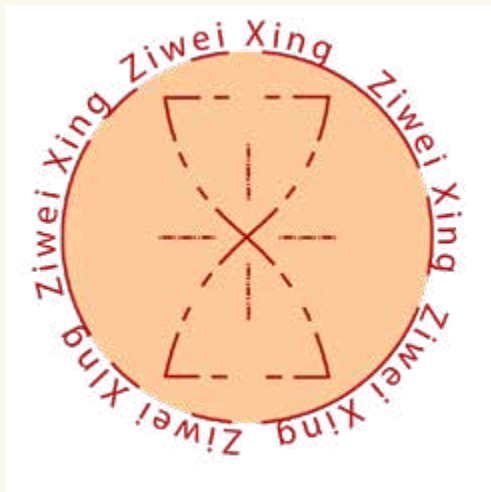
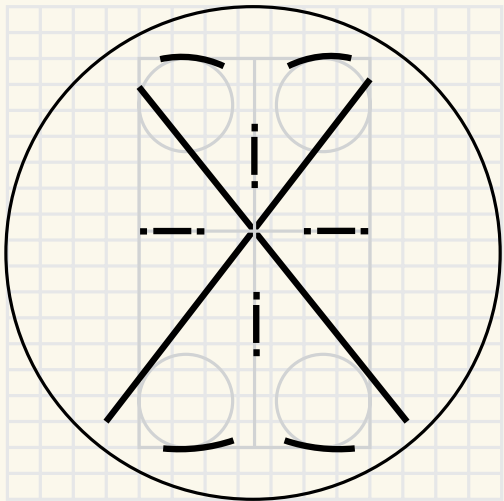
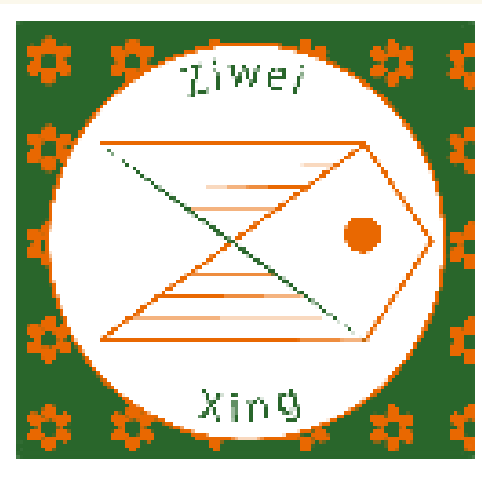
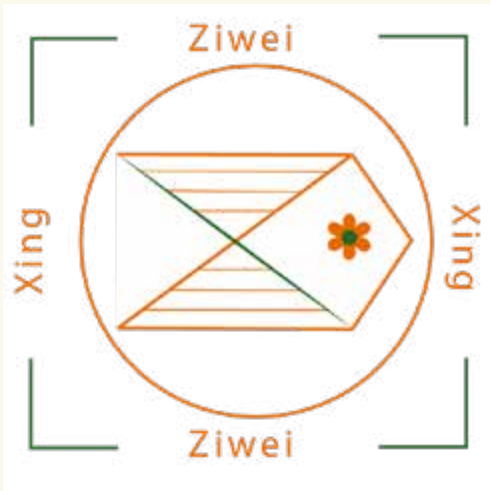
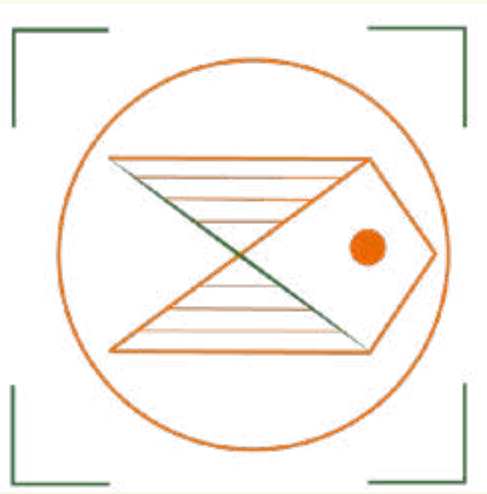
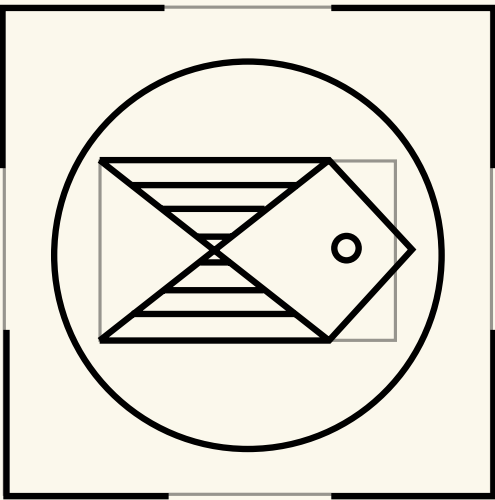
## Logo Design

### Instruction

These monograms use my initials. At first, I brainstormed and sketched 20 monograms in the paper. After defining basic purpose and parameters of my project, I defined one sketch to make alternative views of the same idea that review my ideas and choose some to pursue further. I prefer sans-serif font and I try to use different shapes or lines and colors to create my monograms that make them look different in a different style to show diversity.



Logo Digitalize





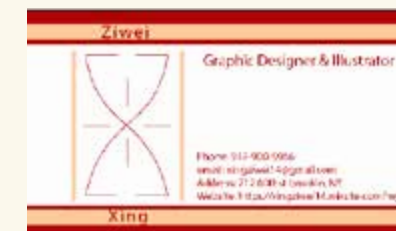
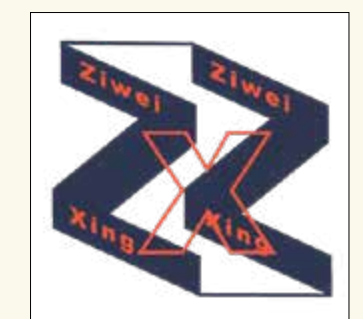
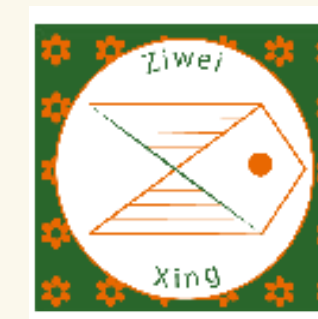
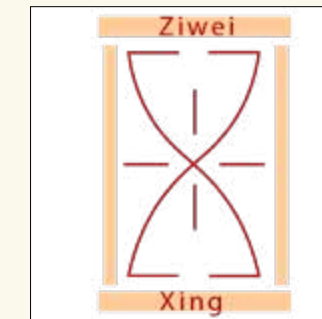
## Logo Choice

## Business Card Design



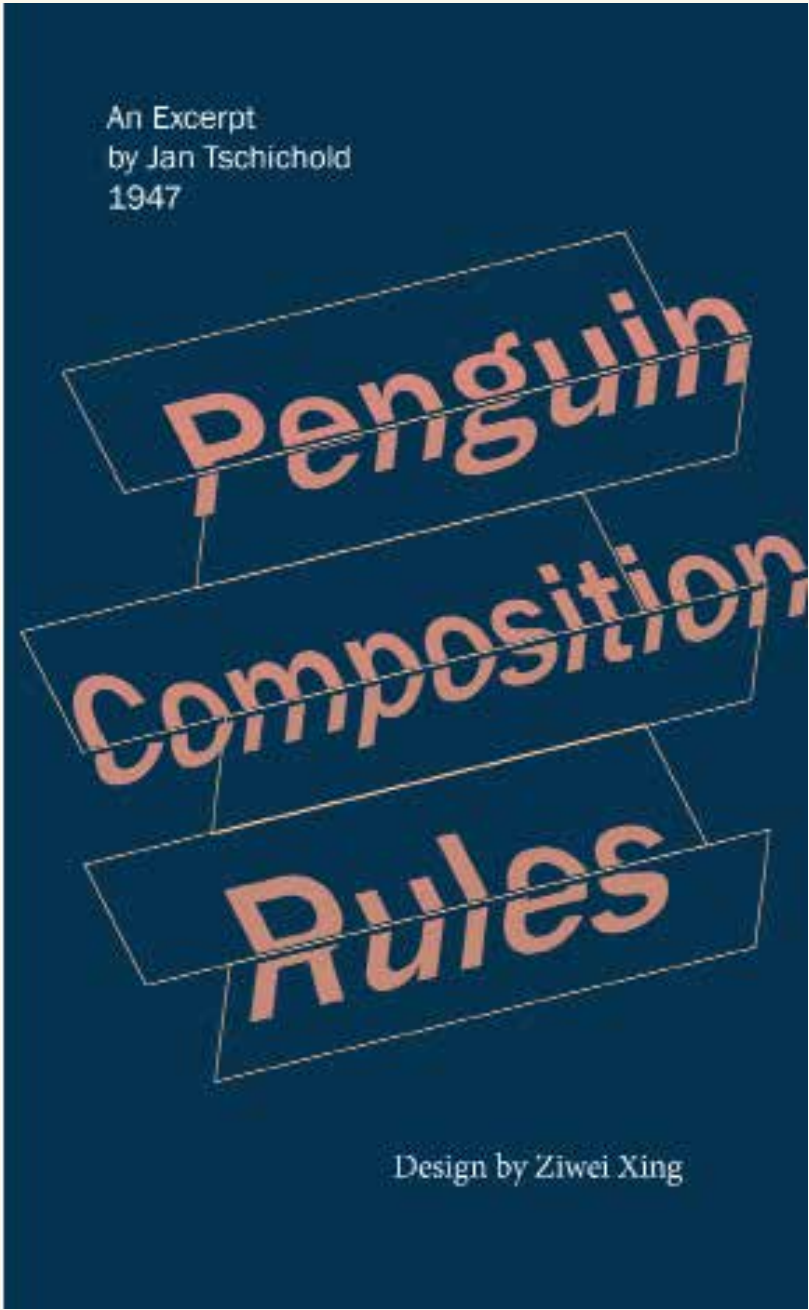
## Instruction

Based on the Monograms, I use some of them to develop my logos. First, still, sketch the logo and try to use different languages. Then, choose 3 of them to developed in different styles but the same color. Finally, use Adobe Illustrator to create them. I used 4 of the logo I designed. Create a minimum of 20 business cards for all of them. Make them distinctively different from each other but use the same color and typefaces. I tried to use the elements from my logo to design my business cards such as lines, circles, and patterns. That could reflect my personal style perfectly.



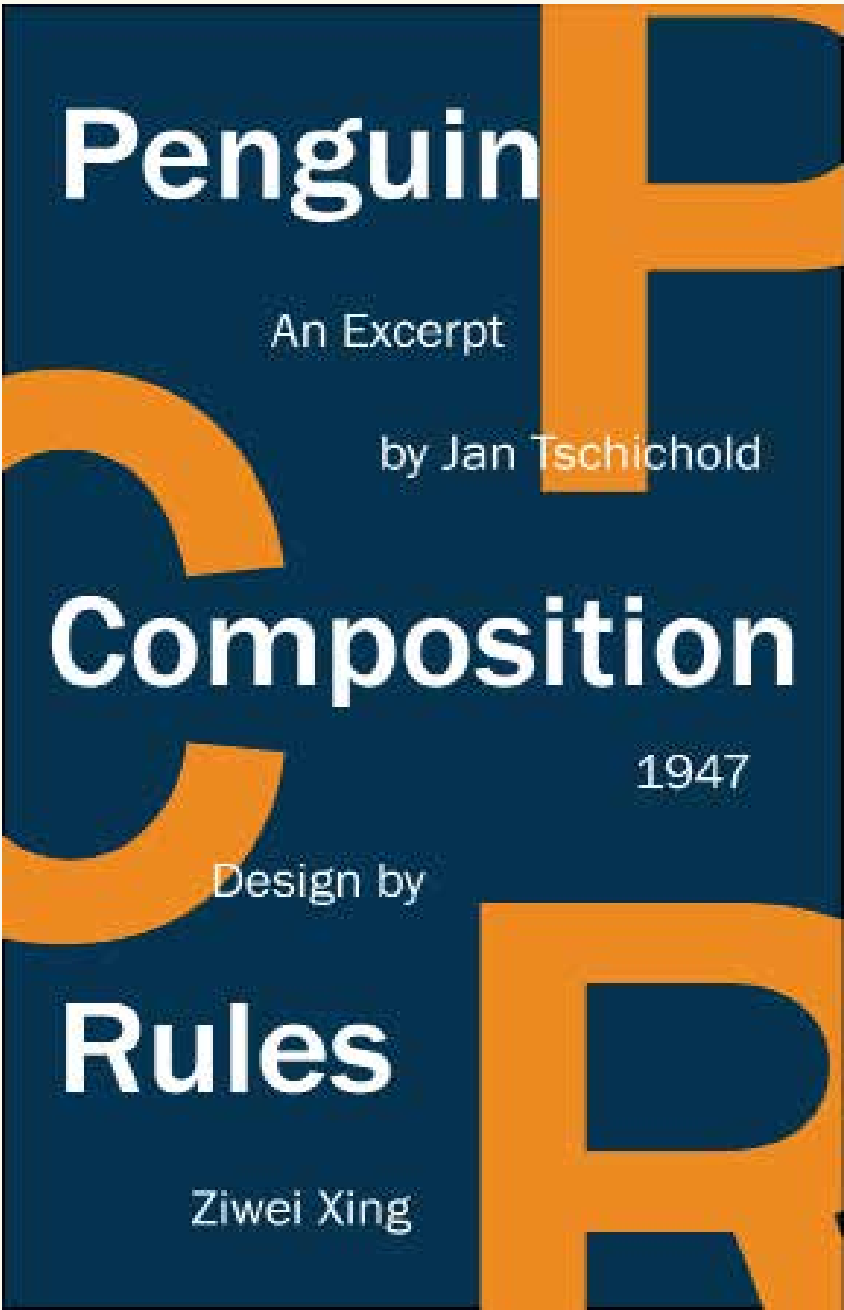
# Book Design

Book Cover



First Cover

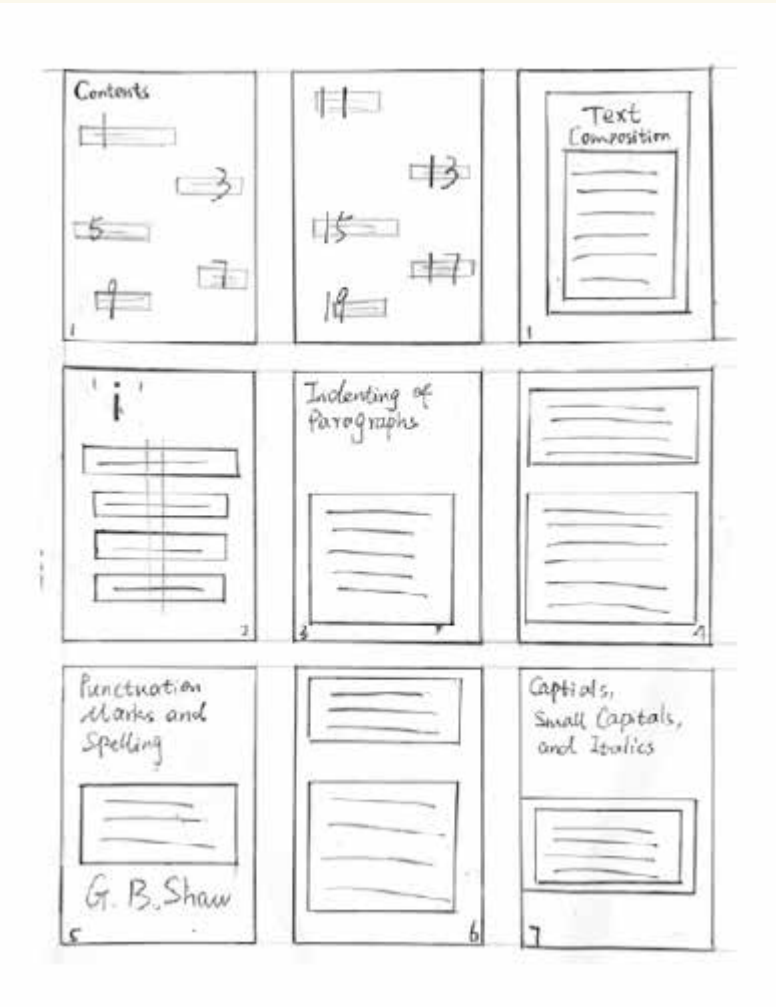
This is the first book cover I designed for the Penguin Composition Rules book. I broke the world in the middle and design them in 3D style to have a sense of space.



Second Cover

This is the second book cover I designed. I cut the capitalization of the title "Penguin Composition Rule" to move them to the corner that makes them stick out. And I make the subtitle over them to

Sketches



Instruction

Penguin Composition Rules were the guidelines written by typographer Jan Tschichold for use in composing the pages and typography of Penguin Books. First, I redesign the book covers into two versions. Then, I redesign the book layout to make the visuals more clearly. I add color to it.



Book Layout

This is the book layout I redesign the Penguin Book. I use the color to separate each sections. Different title use different colors. The Contents I design the same style with the book cover. I make the title to cover the numbers.

Contents

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Make-up

Text Composition

All text composition should be as clearly word-spaced as possible. As a rule, the spacing should be about a middle space (or the thickness of an 'i' in the type size used).

Wide spaces should be strictly avoided. Words may be freely broken whenever necessary to avoid wide spacing, so breaking words is less harmful to the appearance of the page than too much space between words.

All major punctuation marks - full point, colon, and semicolon - should be followed by the same spacing as is used throughout the rest of the line.

i

WordSpace

Text:Space

Text.Space

Text;Space

Indenting of Paragraphs

The indent of the paragraph should be the end of the first body.

One indents in the first line of the first paragraph of any text and at the beginning of a new section that comes under a subheading. It is not necessary to set the first word in small capitals, but if this is done for any reason, the word should be letter-spaced in the same way as the running title.

One indents in the first line of the first paragraph of any text and at the beginning of a new section that comes under a subheading. It is not necessary to set the first word in small capitals, but if this is done for any reason, the word should be letter-spaced in the same way as the running title.

Punctuation Marks and Spelling

If this can be done on the keyboard, put thin spaces before question marks, exclamation marks, colons, and semicolons.

Between initials and names, as in G. B. Shaw and after all abbreviations where a full point is used, use a smaller (flier) space than between the other words in the line.

Words of omission should consist of three full points. These should be set without any spaces, but be preceded and followed by word spaces.

**G. B. Shaw**

'Use single quotes for a first quotation and "double quotes" for quotations within quotations.'

Use single quotes for a first quotation and double quotes for quotations within quotations. If there is still another quotation within the second, return to single quotes. Punctuation belonging to a quotation comes within the quotes, otherwise outside.

Opening quotes should be followed by a halfspace except before A and J. Closing quotes should be preceded by a halfspace except after a comma or a full point. If this cannot be done on the keyboard, omit these halfspaces, but try to get the necessary attachment.

When long extracts are set in small type do not use quotes.

Use parentheses for explanation and interpolation; brackets [] for notes.

Capitals, Small Capitals, and Italics

Italics are to be used for emphasis, for foreign words and phrases, and for the titles of books, newspapers, and plays which appear in the text. In such cases the definite article 'The' should be printed in roman, unless it is part of the title itself.

Words in capitals must always be set terspaced. The spacing of the capitals in lines of introduction should be very carefully watched, equalized. The word spaces in lines either of capitals or small capitals should not exceed an em quad.

At display lines set in the same form should be given the same spacing throughout the book.

Use small capitals for running headlines and in contents pages. They must always be slightly letter-spaced to make words legible.

Running headlines, unless otherwise stated, should consist of the title of the book on the left-hand page, and the contents of the chapter on the right.

CAPITALS Capitals

CAPITALS Small Capitals

Folios

These should, as a rule, be set in the same size and face as the text, and in Arabic numerals.

Pagination should begin with the first leaf in the book, but the first folio actually appearing is that on the verso of the first page of the text.

When there is preliminary matter whose extent is unknown at the time of making up the text into pages, it is necessary to use lower-case Roman numerals, numbered from the first page of the first sheet.

Folios for any text matter at the end of the book, such as an index, should continue the Arabic numbering of the text pages.

1	2
i	ii

The Printing of Plays

Act 1 Scene 6  
**LINDA:** Go down!  
**HAPPY:** Listen!  
[He stops.]

The same rules should apply to the printing of plays as to the printing of prose. Names of characters should be set in capitals and small capitals. The text following a colon should be in small capitals. Stage directions should be in italics, enclosed in square brackets. The heading should include the number of the act and the scene.

Figures

Do not mix old style text composition with modern face figures. Either hanging or ranging figures may be used if they are out in the four used for the text.

In text matter, numbers under 100 should be composed in letters. Use figures when the matter consists of a sequence of stated quantities, particulars of age, &c. In dates use the lowest possible figures, 1946-7, not 1946-1947. Divide by an en rule without.

neighty-seven  
neighty-eight  
neighty-nine

1946-7  
~~1946-1947~~

References & Footnotes

The reference to a footnote may be given by an asterisk of the front body, if there are only a few footnotes in the book, and not more than one per page. But if there are two or more footnotes per page, use superior fraction figures preceded by a thin space.

Do not use modern face fraction figures in any old style fount. Either hanging or ranging fraction figures may be used provided that they are in harmony with the face used for the text.

Footnotes should be set two points smaller than the text. Indent the first line of these with the same number of points as the paragraphs in the text matter. Use equal leading between all lines of footnotes, use the same leading as in the text matter, and put 1-2 point lead underneath the last line in order to get register with the normal lines.

For the numbering of footnotes use normal figures followed by a full point and an en quad. These figures may run either throughout the chapter, or even through the whole book, according to the special instructions given by the typesetter.

askerisk\*

Text:  
Do not use modern face fraction figures in any old style fount. Either hanging or ranging fraction figures may be used provided that they are in harmony with the face used for the text.

Footnotes:  
Do not use modern face fraction figures in any old style fount. Either hanging or ranging fraction figures may be used provided that they are in harmony with the face used for the text.

The Printing of Poetry

**Bridal Song**  
by William Shakespeare  
ROSES, their sharp spines being gone,  
Not royal in their smells alone,  
But in their hue;  
Maiden pinks, of odour faint,  
Daisies smell-less, yet most quaint,  
And sweet thyme true;

Extra leading, especially between verses of irregular length, may often be misreading, as it is impossible to see whether the verse ends at the bottom of the page or not. The safest way of recognizing the poet's intention is to indent the first line of every new verse, after which leading is not really necessary. Therefore, the first line of the second and following verses should be indented, unless the poet has indicated a shape not allowing for indentations.

Make-up

Books should, with certain exceptions, be made up in the following order:

I. Preliminary pages:  
Half Title  
Title page  
Imprint or date of publication  
Dedication  
Acknowledgments  
Contents  
List of illustrations  
List of abbreviations  
Preface  
Introduction  
Errata

II. The text of the book.

III. Additional matter:  
Appendix  
Author's notes  
Glossary  
Bibliography  
Index

The above should each begin on a right hand page, printed and typeset in modern. As a rule, chapter headings should be dropped a few lines. The preliminary pages should be set in the same face and style as the book itself. Avoid bold faces.

The index should be set in two or more columns and in type two points smaller than the text. The first word of each letter of the alphabet should be set in small capitals with capitals.