



Faculdade de Design,
Tecnologia e Comunicação
Universidade Europeia

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MATA DE OLIVEIRA**

**INTERNSHIP REPORT: DESIGNING
AT THE STUDIO THAT'S.Y.**



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This Internship Report was presented at IADE – Universidade Europeia, in order to fulfill the necessary requirements for the obtention of the master's degree in Design and Visual Culture. It was accomplished under the scientific supervision of Professor Flávio Almeida (Professor at IADE – Universidade Europeia).

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I would like to dedicate this work to the people who have supported me throughout my academic journey.

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design; graphic design; branding; design thinking; motion graphics; editorial design; social media

ABSTRACT

This report was made with the purpose of covering the internship that the student Diana Isabel da Silva Mata de Oliveira underwent in the design studio that's.y., during a period of four months, and it corresponds to the final stage for the obtention of the master's degree in Design and Visual Culture in IADE.

It will start by making a reflection on the fundamentals of graphic design and their association with branding and then it will focus on the works that the student developed throughout the internship.

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1. Introduction

The following report's main purpose is to cover the internship that I, Diana Isabel da Silva Mata de Oliveira, underwent at the design studio that's.y. This internship corresponds to the final stage for the obtention of the master's degree in Design and Visual Culture in IADE - Creative University.

I chose to make an internship, because I believe that it is important to acquire relevant professional experience and know-how, so one can be better prepared for the graphic design market, which is highly competitive. I want to become the best professional that I can, and I believe that gaining experience is fundamental on my journey as a designer.

Before I start showcasing, explaining and contextualizing my work at the design studio where I had the opportunity to intern, I find it important to talk a little bit about the design studio itself and to explain this report's structure.

1.1. The Internship Place

The design studio that's.y. is a fairly new graphic design and communication studio located in Príncipe Real, in Lisbon. It was created by Sandra Krich and Yana Kalínnikova at the end of 2017, due to the necessity they felt to join their forces in a new creative project and due to the fact that they follow the same line of thought: a line of thought which strives to make design works of premium value. They also have the same passion for art and design. Sandra Krich previously owned a studio called SK Collective, which started in 2015 and Yana worked, as a graphic designer, for it.

I came across the existence of this studio at Indústria Criativa - a platform used by Portuguese designers to promote their work, follow other people's work in the industry

and find jobs, workshops and other courses to improve their knowledge. When I browsed through the website, I found an internship opportunity at that's.y., which led me to go find out more about the studio. What I discovered was a type of work which inspired me, and I decided to apply. A few days later, I was called for an interview, where I had the chance to explain some of the projects I made in college and the need I had to make a curricular internship in order to finish my master's degree. The owners of the studio decided to give me a chance and, in September 2018, I started my internship at that's.y..

The internship had the duration of 4 months: from the 3rd of September 2018 to the 3rd of January 2019 and throughout these months I made works in several different fields related to design, which include: mockup design, logo design, pattern design, packaging, illustration, motion graphics, social media and the design of presentations.

The opportunity to deal with different areas within design gave me a better understanding and know-how of the field as a whole and prepared me better for the market.

1.2. Report's Structure

This internship report will start by analyzing the concepts of visual culture, design and branding, as well as their relation. These concepts are a fundamental part of my master's degree and they help with the understanding of the work I developed throughout the internship.

Afterwards, I will talk about the main elements of visual language and the most important fundamentals of graphic design. This is important, as all of these elements were used in the work I developed at the studio. These elements and fundamentals also make each design much better and they help achieve good results.

Then, I will present the design studio, its team and its ways of organizing and doing work. I will also talk about the main goals that were defined for my internship, as well as the way my tasks were divided.

Moreover, I will talk about the companies I made works for, as well as showcase and describe the works themselves and associate them with some of the theory I learned. All the knowledge I gained throughout the internship will also be analyzed.

I will finish this report by making a reflection on the pros and cons of the internship and on the things that went well and poorly.

2. Visual Culture, Design and Branding

2.1. Visual Culture and Design

Individuals are not born with a specific culture. Culture is something all of us have to progressively acquire.

It is transmitted to us by our family, social group/class and by the external influences of the region where we were born. One of the main components of the cultural development of an individual is visual experience. As Dondis¹ (2003, p. 7) tells us, visual experience is crucial in our process of learning as it allows us to better understand our environment and surroundings. Moreover, the first records of the history of humanity that exist are purely visual (it all started with rock art). Therefore, we can clearly see that visuality has always had a tremendously important role throughout time.

Visual culture can be understood as the study of the visual phenomena and processes which compose our cultures. The way visual culture is seen these days incorporates works and points of view of scholars from distinctive fields like art history, architecture, literature, cultural studies, among others. Visual culture examines how we look at visual objects: how we perceive them and interpret them. Moreover, we may clearly see that - in a world where image is at the center of everything – this field becomes more and more relevant as the years go by.

According to Mirzoeff² (2002, p. 11), visual culture is not dependent on images themselves, but rather on the tendency of people to photograph and visually document every aspect of contemporary life. There is a need of the contemporary individual to visualize his existence and experience on earth: “While such visualizing has been common throughout the modern period, it has now become all but compulsory.” (Mirzoeff, 2009, p. 5).

¹ Donis Dondis was a North-American professor, who was concerned with art, visual literacy and visual communication

² Nicholas Mirzoeff is a North-American professor and theorist, who is part of the Department of Media, Culture and Communication at New York University

Moreover, we must take into account the role of visual experience in the practice of the act of seeing something and in the process of interpreting it.

Visual objects are constantly being contested, debated and transformed and they represent a constant challenge in the way humans interact with one another and with their surroundings. According to Berger³ (1972, p. 8), the way we see things can be greatly influenced by our personal experiences, by what we believe in and by what we know. Therefore, the meaning of an image or another visual object is not always the same, as the message can be interpreted differently by different groups of people, once their experiences, beliefs and knowledge differ in nature and time.

Now, it is important to think about the role of the designer, taking into account this constant need for visuality that exists in contemporary society. Designers are producers of visual objects and, therefore, their role in the field of visual culture is extremely important, once they use visuality to communicate concepts and ideas. Landa⁴ tells us the following about the role of design and specifically of graphic design:

“Since visual communication plays a key role in the appearance of almost all print, film, and screen-based media, graphic designers and advertising art directors are the primary makers of the visual artifacts of our environment and popular culture. Imagine a world with no provocative posters or no thought-provoking CD covers. Imagine no choking posters or cities without way-finding or signage systems. And imagine the chaos of a newspaper or website that wasn’t designed by a professional graphic designer. That would be a world without graphic design.” (Landa, 2011, p. 5).

So, as we can see, design in general and specifically graphic design have a very important role in contemporary society. Graphic design is a form of visual communication that through the use of form, structure and color tries to convey certain ideas, concepts or messages. Graphic design has the purpose of transmitting something to the viewer; and, the way things are thought out and structured by the designer has this in mind.

³ John Berger was an English art critic, painter, poet and novelist

⁴ Robin Landa is a North-American Professor in the Robert Busch School of Design at Kean University, New Jersey, USA

According to Landa (ibidem), graphic design wants to “persuade, inform, identify, motivate, enhance, organize, brand, rouse, locate, engage, and carry or convey many levels of meaning”. Landa (ibidem) says that design is so effective that it has the capability to influence human behavior. A good example of this is when someone chooses a certain product just because the package pleases them visually and not because of the product itself. We can even dare to say that many times the image of the brand gives credibility to the brand itself; or it can have the opposite effect depending on the case.

As we may see, visual culture and design walk hand in hand and are deeply connected.

2.2. Design and Branding

The relationship of design and branding is very important in most graphic design works, once a graphic designer usually works with several different brands. This reflection about graphic design and branding was crucial for my work at the studio that's.y. because it allowed me to better understand how I could deal with each task and with each brand. Let us take a look at the meanings of graphic design and branding, as well as their close relationship.

2.2.1. What is Graphic Design?

“Design is a social activity. Rarely working alone or in private, designers respond to clients, audiences, publishers, institutions, and collaborators. While our work is exposed and highly visible, as individuals we often remain anonymous, our contribution to the texture of daily life existing below the threshold of public recognition.” (Armstrong⁵, 2009, p. 6)

Graphic Design appeared as a natural response to the needs of communication that emerged during the industrial revolution (Ward⁶ et al., 2011, p. 15). It was created in order to enable the promotion of the new mass-produced products to the growing consumer society. Taking this into account, one might certainly conclude that graphic design is a creative endeavor which appeared to serve marketing and advertisement purposes. As such, it is clear that graphic design is primarily and foremost a form of communication. Ward et al. said the following about graphic design:

“Graphic Design, in any form, is ultimately an exercise in visual communication. That communication could be executed through a number of techniques – typography, illustration, shape and color, for example – but the goal remains to convey information to the viewer effectively (and occasionally immediately).” (ibidem).

Moreover, it is important to reflect on the role of the designer, as it will allow us to better understand the meaning of graphic design. Landa (2011, p.5) tells us that designers work with a very broad range of different clients from several diverse fields. For example, this means that they can work for a non-profit organization dedicated to the preservation of animal species, but also for a company that promotes the exact opposite of this, like a luxury brand that sells true animal fur. As a result, designers have to adapt the way a certain message is communicated in accordance to the brand/client they are working for. They also need to be able to transmit the actual message in a way that is understandable to the target audience of the brand and in accordance to the brand’s style and tone. This is when branding starts showing its relevance.

2.2.2. What is Branding? Why is it relevant?

The terms “brand” and “branding” are very important in the contemporary world of consumption, as companies need a way to stand out from their competitors. Alina Wheeler⁷ claims the following:

⁶ Matt Ward is an English senior lecturer in the Design Department of Goldsmiths, University of London

⁷ Alina Wheeler is a North-American author, who deals with subjects related to branding, design, marketing and management

“As competition creates infinite choices, companies look for ways to connect emotionally with costumers, become irreplaceable, and create lifelong relationships. A strong brand stands out in a densely crowded marketplace. People fall in love with brands, trust them, and believe in their superiority. How a brand is perceived affects its success, regardless of whether it’s a start-up, a nonprofit, or a product.” (2009, p.2).

But, after all, what is a brand? The term brand arises from the Old Norse *brandr*, which means “to burn” (Blackett⁸ et al., 2003, p. 13). This word was able to make its way into Anglo-Saxon. Early men would use burning techniques to mark their belongings, specially to show the ownership of their livestock. These markings were very important, in particular with the appearance of trade buyers, as they would make it easier to distinguish the cattle from different farmers. This would be extremely important at the time, as it would allow people to seek out for the brand of the farmer with the best quality of animals to sell. This was the beginning of the idea of a brand as a way to recognize a certain product of a said quality. Ever since, brands have worked as a “guide to choice” (ibidem).

However, a broader use of brands can only be traced back to the end of the 19th century and beginning of the 20th century; as the industrial revolution made it possible to sell mass-produced products in a more efficient manner, due to the improvements in manufacturing and communication. As Blackett tells us:

“Many of today’s best-known consumer brands date from this period: Singer sewing-machines, Coca Cola soft drinks, Bass beer, Quaker oats, Cook’s tours, Sunlight soap, Shredded Wheat breakfast, cereal, Kodak film, American Express travellers’ cheques, Heinz baked beans and Prudential Insurance are just a few examples.” (2003, p. 15).

But it was after World War II that the role of brands started to be even stronger. This happened due to the downfall of communism, the appearance of the internet and mass broadcasting systems and the huge improvements in the means of transportation and communication. Notwithstanding, this rise of brands did not come without some

criticism, as anti-globalization protestants worry that these brands will kill our individuality and cultural peculiarities. It is important for brands to be ethical, care for the local culture of the places where they exist and have a position that benefits society, consumers and stakeholders.

In her book *Designing Brand Identity*, Alina Wheeler tells us that “Brands have three primary functions” (2009, p. 2). These functions are: navigation, reassurance and engagement. She then mentions what David Haigh⁹ has said about these three functions. Navigation is the way in which brands help the consumer choose from a huge range of options that are presented in the market. Reassurance is the way in which the value of a certain product is communicated by brands, so that they can make the consumer see why he/she is making the choice he/she is and how this choice is the best he/she could make. Engagement is the way the brand works with their own imagery, the brand’s language and the things which can be associated with the brand; and it helps consumers identify themselves better with the brand’s cause, peculiarities and identity.

Let us now take a deeper look at the main elements of a brand. In order to stand out in the very competitive market that exists nowadays, a brand has to have a set of distinctive elements, which will make it different from all the other brands. These elements are not only visual, but they also include what the brand wants to transmit and the brand’s core values. There is one element that is fundamental: the name of the brand. As Blackett tells us:

“The visual distinctiveness of a brand may be a combination of any of the following: name, letters, numbers, a symbol, a signature, a shape, a slogan, a color, a particular typeface. But the name is the most important element of the brand as its use in language provides a universal reference point.” (2003, pp. 15-16).

He goes on by telling us that the name of a brand is the one element that should never be changed. One can certainly change the colors, font or logo of a brand to give it

⁹ David Haigh is an English CEO and works with Brand Finance

freshness or to change the direction of a given company, but the name of the company should always be preserved, as the consumers need a way to identify the brand and in branding there should not be drastic changes to better preserve this process of identification and connection of the consumer with the brand. However, sometimes it does make sense to change the name of a brand, if the purpose is to better communicate what it is about.

Moreover, a brand should be able to leave an impression on people. It should be able to stand out from other brands. This is extremely important, since there is a huge amount of options these days as far as companies go. A brand should be able to show what it is made of and to have an impact on people, otherwise it will not be able to survive in today's market.

Brands and branding are crucial for businesses, as they make costumers come back, if they keep their promises and present high-quality valuable products. A brand with a well-known established name and image is a brand that is able to survive.

Since the 20th century, branding has taken a very important role (Blackett, 2003, p. 20), as image has become progressively more important. This was also motivated by the industrial revolution and by the technological revolution, as with the evolution of technology and means of communication and with the appearance of new companies, there was a bigger need for companies to be able to better stand out from other companies due to competition.

2.2.3. How can Design help in the process of Branding?

It is now important to take a closer look at the role of design in the process of branding and in the process of creating and establishing the communication for a given brand. We have previously seen that graphic design is a form of visual communication

that allows information to be effectively transmitted to its viewers. So, how can it help in the process of branding?

First of all, let us focus on the idea of visual communication. Graphic design communicates visually and that is of extreme importance in the diffusion of an identity of a brand, once a brand has its own logo, typography, colors, images, style, videos, packaging, among others. This helps the consumer to identify a brand accurately, once he/she will know what a brand is by observing these visual elements, which are created by graphic designers.

Moreover, these elements help the consumer recognize the brand's position and identify it, since they convey part of the message of the brand.

However, we should not forget the importance that copywriting has nowadays in the process of branding, as it allows us to communicate the brand's messages, tone, core values and purposes in a written way, as well as the specificities of its products. Design and copywriting are powerful together and help a brand stand out. They also help the brand create a better connection with the consumers by giving them both the message and the image of the company.

Furthermore, branding helps creating a feeling of authenticity (of being unique) and this is very important, as it allows a brand to gain the consumer's trust.

Contemporary branding is different from what branding used to be, as nowadays the need for brands to showcase their company's personality and core values is essential for their survival (Barnes¹⁰, 2017, pp. 3-4):

“Narrative or “storytelling” has become central (...), and consumers have begun to develop more emotional relationships with brands, which encompass notions of belonging.” (ibidem).

¹⁰ Alison Barnes is an English graphic designer, researcher and educator

According to Malcolm Barnard¹¹, the role of graphic design in branding includes information, persuasion, decoration and “magic” (2005, pp. 13-16). It is this “magic” that joins the values and personality of a brand and presents it to the consumer. Barnard tells us that “magic” is “the least obvious function of graphic production.” (2005, p. 15). “Magic” defines the mood of a product, its atmosphere, and it gives it that touch of uniqueness and newness.

To conclude the ideas explored above, let us look at what Alison Barnes tells us about the role of graphic design in branding:

“The function of graphic design, in basic terms, is to communicate by giving visual form to content, with the graphic designer using typography, color, image, media and format to produce a visual statement that meets the requirements of the client’s desired message.” (2017, p. 10).

3. Fundamentals of Graphic Design

Before we explore in greater detail the works I made during my internship at that's.y., it is important to better understand the main elements of visual language and the principals of graphic design. They were all taken into account while I was working at the studio and they were important in order to achieve better designs.

3.1. The main elements of Visual Language

“Primarily, the act of seeing involves a response to light. In other words, the most important element in the visual experience is tonal. All of the other visual elements are revealed to us through light, but they are secondary to the element of tone, which is [...] light or the absence of light. What light reveals and offers us is the substance by which man fashions and devises what he recognizes and identifies in the environment, namely all the other visual elements: line, color, shape [...] texture [...]” (Dondis, 1973, p. 21).

Both Landa (2011, p. 16) and Dondis (1973, p. 21) identify line, shape, color and texture as very important elements to visual language. We will analyze below each one of these elements. Moreover, I also decided to add in this segment patterns and typography, once they are also part of the visual language and once they are very important visual elements for graphic design. Let us explore these concepts:

Line

A line is composed by dots or points, which are the “smallest unit of a line” (Landa, 2011, p.16). A line is an extended point and, as such, it is the path of a point in motion. There are several types of lines: they can be straight, curving or angular. Lines help to guide the viewer's sight in a particular direction, bringing a little bit more structure and organization to what is being seen. They also help with artistic expression and the communication of a certain mood or idea.

Lines can be used in a multiplicity of things from pattern design to the creation of images.

Shape

A shape is a “general outline of something” (Landa, 2011, p. 17). Shapes can be partly or entirely created by lines (outlines). They are two dimensional and can be measured by their width and height. A shape can also be seen as a “closed form” or a “closed path” (ibidem). There are several types of shapes: geometrical (straight edges, exact curves, measurable angles); organic, biomorphic (precise or loose in the way they are drawn, natural appearance); rectilinear (straight lines and angles); curvilinear (curves, flowing edges); irregular (combination of both straight and curved lines); accidental; nonobjective or nonrepresentational (not derived from anything); abstract (distorts the representation of natural appearance in favor of style); representational (recognizable, reminds the viewer of an actual object he/she knows). Moreover, when referring to shapes it is also important to understand the concepts of positive and negative space, which are “a basic principle of visual perception (...) [that] refers to the relationship of shapes, of figure to ground, on a two-dimensional surface” (Landa, 2011, p.18). The figure corresponds to the positive space, which is composed by the shapes which are immediately distinguishable. The ground corresponds to the negative space, which refers to the shapes or spaces created in between the recognizable figures.

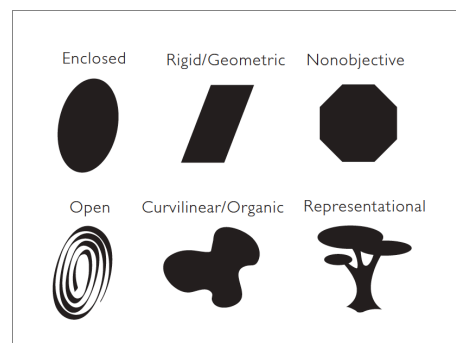


Figure 1. Types of shapes

Color

Color is something every designer should master. Each color possesses a unique complex language which can acquire different meanings depending on the way it is combined with other colors and elements. Color can be used to provoke or transmit ideas in a very powerful way. Landa (2011, p. 19) tells us that color derives from light, meaning that the only way we are able to acknowledge color is through light.

Moreover, the way pigments interact with light is what makes us perceive a color in a certain manner. There are three important concepts which we must know about when dealing with color: hue, value and saturation.

Hues are basically the dominant names of each color, like orange or purple (hue is a very general term, which represents a color family); they have a temperature which can either be warm or cool (warm colors are red, orange and yellow and cool colors are blue, green and purple).

It is important to state that, even though black and white are colors, they are not hues and are simply considered neutral. Grey is a mixture between black and white and it is also a neutral color.

Values are related to how light or dark a color is; they have shades (which are a mix of pure colors with only black added to them), tones (which are mix of pure colors with only grey added to them) and tints (they make a color brighter but do not lighten it).

Saturation deals with how bright or dull a certain color looks (it deals with its intensity).

Furthermore, it is important to understand that there are primary colors and secondary colors. Primary colors are magenta, yellow and cyan and secondary colors are all the other colors which are made of a mixture of the primary colors: magenta and yellow make orange; cyan and yellow make green; and, cyan and magenta make violet. There are also tertiary colors which are made from a mix of the secondary colors.

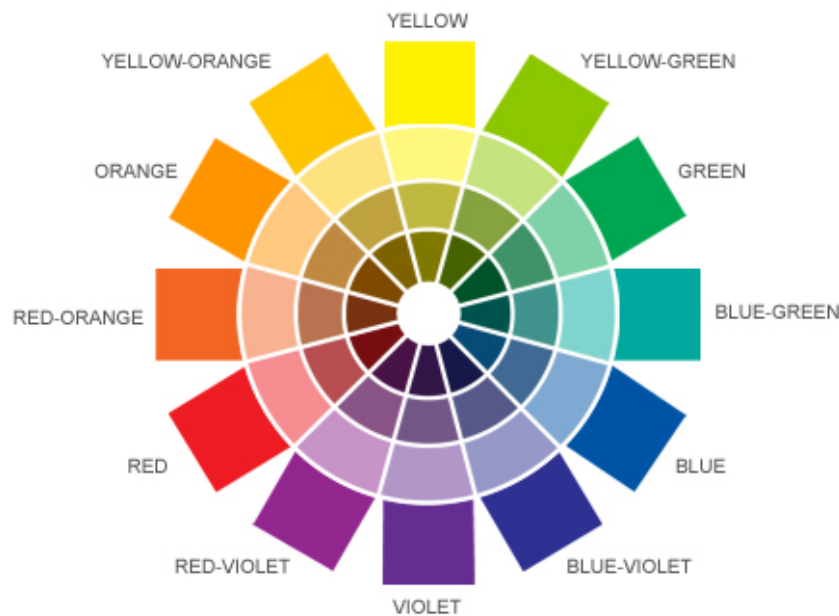


Figure 2. Color Wheel

Moreover, when talking about color, designers should know about CYMK (Cyan, Yellow, Magenta, Black), RGB (Red, Green, Blue) and Pantone. CYMK is a system used in printers; RGB is used in the digital realm; and, Pantone, is a standardized color system composed by several inks, which can be chosen from a catalogue (by doing this, we can be sure of which color we are choosing). All these systems help designers better define and get the color they want in the final product.

Notwithstanding, colors carry different meanings, which also change from culture to culture. According to Eva Heller¹² (2000, pp. 14-20): blue is a color which a lot people

enjoy and that can be associated with calmness, kindness, harmony and fidelity, even though it is a cool color; red is a color which can be associated with strong emotions (negative and positive), passion, love, hate, happiness and danger; yellow is a very contradictory color, since it can be associated with optimism, jealousy, recreation, understanding and betrayal, which are very contradictory feelings/emotions; green symbolizes fertility, life, health, youth, hope and nature and it can also be associated with poison and with making a compromise; black symbolizes power, elegance, death, denial, pain, endings and violence and it is a favorite among designers and the youth (and this makes its meaning slightly more positive than negative these days); white is associated with innocence, purity and goodness; orange is associated with being exotic, with danger, transformation, flavor, Autumn, among others; violet is connected to the ideas of magic, supernatural, femininity and theology; pink is delicate, sweet and feminine, but it can also be shocking; brown is associated with ugliness, dumbness, secret love, comfort, among others; and, finally, gray is associated with the ideas of being old-fashioned, dull, insensitive, cruel, modest, poor, average and mediocre.

Texture

Texture is the part of a surface that we can feel with our hands. We can find two types of texture in the visual arts: visual and tactile. A visual texture is simply illusory; it is not real, and it is created by using drawing, painting and photoshopping skills. A tactile texture can be actually felt by our hands.

Patterns

Patterns are another very important element in design, since they give a certain dynamic to each work. They consist in the repetition of a certain element or elements

within a specific determined space. The basic building blocks of a pattern are lines, dots and grids (Landa, 2011, p. 23).

Typography

Typography is a very important element in design, and it can entirely change a composition. In order to understand typography, one needs to understand some basic terms related to it. Firstly, let us take a look at the terms “font” and “typeface”: they used to mean very different things, once a font was a set of letters made of metal and a typeface the type of letters you select for “style, readability, etc.” (Soto¹³, 2011, p. 71).

However, nowadays people use these terms almost as synonyms, so this difference is not as important. Typefaces exist with serif and without serif. The ones with serif are said to be more readable since their letters are shapelier and we read better that way; but there are some typefaces without serif that are as readable as the ones with serif (like Helvetica which has been highly used).

Typefaces have an anatomy to them, and they are constituted by a body, a baseline, a cap height, a counter, an x-height, an ascender and a descender. The body is the whole typeface/letter (it includes all its elements). The baseline is where the letters “sit”; it is like an invisible line that makes all letters perfectly aligned at their x-height, which is “the height from the baseline to the top of a lower-case x” (Soto, 2011, p. 58). The cap height goes from the baseline to the top of the capital letters. The ascender corresponds to the elements of the typeface which are above the x-height and the descender corresponds to the elements which are below the x-height. There are other elements that are also part of the anatomy of a typeface like the stroke, the aperture, the leading and the stem. These elements are hard to explain but can be visualized in the image presented below.

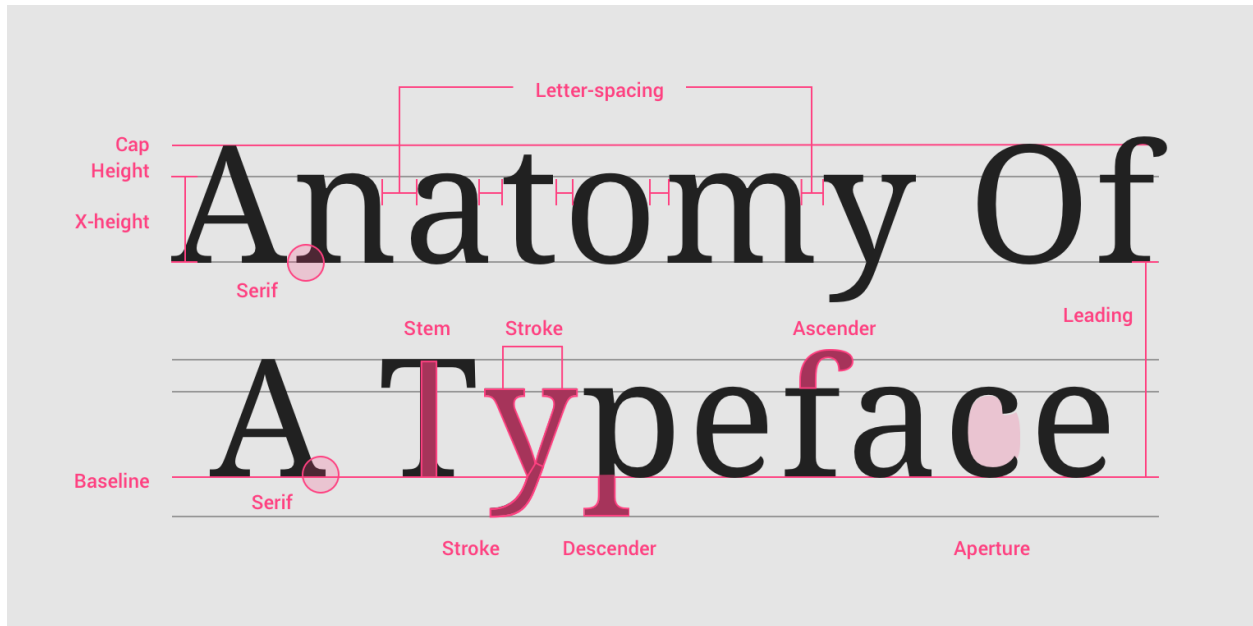


Figure 3. Anatomy of a Typeface

Moreover, it is important to understand that typefaces differ in size, even if they seem to be at the same size. Typefaces are measured in points and each 12 points make a pica. The size of a point depends on the typeface we are dealing with: it is variable.

It is also important to mention that typography should be adapted and that we should not simply select a typeface and let the computer do all the formatting, it will look better and more stylish if it is adjusted.

One should also be careful with color choices, as text is usually meant to be understood and read (unless it is meant as a pure exercise of expression/emotion like in some of David Carson's works).

Type should also ideally not be too small, as that can also cause readability issues. The several different weights of a typeface should be used to give more expression to a design; however, they should not be overused and bold is not always the best solution either (it all depends on the work).

One should also not mix many different typefaces, as the design will lose its balance, unity and rhythm (these terms are explained below).

Regarding alignment, it is important to say that text aligned to the left is the easiest to read and that you should only justify text in particular situations as its clean look does not always reflect better readability. Text can also be aligned to the right or centered, and these types of alignment should also be used in particular situations. Basically, it all depends on the work we are talking about.

Moreover, one should be careful with the words at the end of each line and it should be avoided to leave prepositions, conjunctions and other words like this hanging by themselves. The way a text is divided and edited is very important, in order to achieve a great design.

We should also take a look at the notion of kerning which corresponds to the alteration of space between type, as a good typography work is a work where there is a good kerning and spacing of letters. It is important to have the notion that kerning usually works better with big letters as opposed to smaller ones.

The spacing between words is also very important, as it helps tremendously with readability. There is also the need to adapt the space between lines or the so-called leading, as it also improves the way we read what is being communicated to us.

Paragraphs should also be taken into account when thinking about spacing elements, as the spacing between paragraphs can be personalized according to the needs of the design.

3.2. Principals of Graphic Design

In order to be able to make better design, it is important to understand the main principals which exist within the field. However, one must know that sometimes there is also the need to break the rules, so one can make unique innovative compositions. The most important principals can be found below.

Balance

The first principal is balance. Balance is when we can find a certain equilibrium in the works we create. There is a certain poise in the way elements are distributed and the format that we are using is taken into account, when we are placing each element.

Balance makes things look like they are in harmony. When considering balance, it is important to take three things into account: visual weight, arrangement and position.

Visual weight is not weight per say; it is rather a mix of size, shape, texture and color, which all contribute to it. For example, if in a text there is an element written in bold in big letters and another element written in light in smaller letters, the bold element will always stand out, due to its visual weight. It will immediately seem more important. Another good example is if we have a composition where all elements are one color except for one; the element with a different color will stand out.

The position of elements in a page also makes them stand out more or less, depending on the situation.

Moreover, there are different ways of arranging elements in a page: some are symmetrical, and some unsymmetrical. When trying to achieve a great balance between the elements in a composition, grids can be a great help. There are many types of grids

from 8 grid fields to 20 or 32 grid fields (Müller-Brockmann¹⁴ 1981). Grids can also be entirely customized: the designer makes the choice. When we are creating a grid, we should pay careful attention to the width of the columns and to the margins. The columns will then be divided into fields, which are of great help in the placement of images, for example. We should pay attention to where the text is going to be placed. It is also crucial to have a general comprehension of the needs of the project we are making, once each project needs something different.

Visual Hierarchy

Another very important principal in graphic design is visual hierarchy. Visual hierarchy helps us organize the information in accordance to its importance and that is fundamental in design, once its purpose is to communicate ideas/messages.

In order to be able to guide the viewers to the main core of the message of a certain project/product, the designer uses elements to emphasize the most important concepts/thoughts present in the work. By giving emphasis, we are making certain elements more dominant than others in the composition and they become the main focus of the viewer's attention. There are several ways to give emphasis to elements: we can use scale, isolation of an element in a certain part of the work, placement, color, contrast, direction and pointers, diagrams, among others (Landa, 2011, pp. 29-30).

Unity

Moreover, design should present unity. Unity is the interrelation between different elements in a given composition. When a graphic designer is doing a work, he/she always strives for unity, because unity will give the work a certain sense of balance and cohesion.

The elements all belong with each other: they are in harmony. Preferably, great design should be seen as a whole and not as separate intertwined elements. Shapes play a very important role in forming unity.

Rhythm

Furthermore, there is a need for rhythm in graphic design. Rhythm in design is found by using a repetition of elements, a certain consistent pattern that gives a specific look to the work in question. Therefore, rhythm corresponds to “a sequence of visual elements at prescribed intervals” (Landa, 2011, p. 30).

Rhythm helps the viewer better understand the message of a certain work by creating a structure. However, it is important to understand that to have a good rhythm one also needs variation in the designs one makes, so that they become more interesting.

We can find rhythm in all sorts of design from graphic design to web design and to motion design.

Contrast

Contrast is also crucial in graphic design, once it is needed for legibility purposes. It helps the viewer define what is more relevant and what is less relevant, and it guides his/her eyes. Contrast always makes a design more interesting and appealing (Ward et al., 2011, p. 26). It appears in several elements of a composition – not only in typography – we can find it in shapes, illustrations, among others.

Scale

There is also the need to consider scale as one of the principals of design. Scale, in design, refers to the size of a particular element when compared to other elements. It helps adding variety to our visual work and it helps organizing visual hierarchy.

Scale can also give a sense of depth to the works. It is important to consider the term proportion when talking about scales. Proportion is when we compare the sizes of different forms in the same composition and it is of high importance, as it helps a designer achieve a higher aesthetical value in his/her work.

Space

In addition, space should also be taken into consideration. White space (the space which is “empty” in design) is extremely important in a composition. It helps us with the process of visual hierarchy and it certainly is a way to make specific elements pop-up. White space helps to give order to a composition (Ward et al., 2011, p. 28).

Tension

Furthermore, we should also mention tension as one of the principals of graphic design. This tension can be created through the use of images or the disposition of the elements in a composition.

Tension helps the viewer create a connection with the designer’s work; it helps him/her feel the work. There is a certain level of interaction through the existence of tension and that is certainly important, in order to create relevant mind-blowing design.

3.3. Design Thinking

“Design is an interactive process and design thinking is present in each stage of the journey from client brief to finished work. Different solutions can be produced for any given brief and these can differ widely in levels of creativity, practicality and budget.” (Ambrose¹⁵ et al., 2010, p. 6)

All designs start with a briefing. A designer looks at a briefing and turns it into a final work by following its requirements. The final work can be an actual product or a design solution, depending on the circumstances. However, one must be aware of the fact that, in order to get to the final work, there is the need to follow certain procedures or, at least, these should be taken into account, once they make a designer’s work easier and much better.

These are the seven different stages in the process of designing (Ambrose et al., 2010, p. 12): “define, research, ideate, prototype, select, implement and learn. Each of these requires design thinking.”.

Design requires a lot of creativity, but it does not limit itself to it. One must not forget that design is usually made with a commercial intent and, therefore, it must be business-oriented, and it must present an economical appeal, as well as a practical solution to the briefing.

Let us now take a closer look at the several stages of the design process. When a designer receives a briefing, he/she must start by **defining** the design issue, the audience that is in question and the things needed to make a certain project viable. The briefing should be read several times and the designer should make sure he/she understands the briefing clearly, so that there are no misunderstandings or so that they can be avoided.

¹⁵ Gavin Ambrose is an English professor. He has written several books related to design and design theory

Then, the designer needs to make **research** and it is here that he/she looks at what was previously done, the history behind it and possible problems that may occur. A research about the user must also be made and it is also useful to find reviews or interviews regarding similar products/ideas. The more research that is made the easier the next stages of the design process will be, once the designer will understand what is needed in a much better way. At this stage, it is also important to create moodboards in order to better visualize all the ideas that were found.

Afterwards, it is time for the designer to **ideate**. At this stage, “end-user motivations and needs are identified, and ideas are generated to meet these, perhaps through brainstorming” (Ambrose et al., 2010, p. 12). During this stage, it is also important to make some quick sketches and some notes. Adapting previously made designs to the new briefing can also be seen as a solution.

Then, it is time for **prototyping** which is the stage that presents the first drafts of solutions found to solve the initial problem or the need that was found. These prototypes join the ideas in a first version or versions of the final product and they are usually presented to stakeholders and selected user-groups before being introduced to the client (one must take into account that sometimes prototypes are not shown to user-groups before they are shown to the client).

Subsequently, the **selection** stage comes, and it is at this stage that all the solutions that were found and presented are reviewed and selected according to the purpose of the initial brief, as some are always better than others. At the end of this stage, the best solution will be chosen.

The next stage is the stage of **implementation** and this is when the design project is finally implemented and delivered to the client.

The last stage is the **learning** stage, and it is a very important part of the whole process, as designers can only grow professionally if they learn new things and overcome challenges. At this stage, the designer should ask for feedback from the client and understand what could have been improved or changed and what the final review about the work is.

It is also important to understand that while the process of designing can be considered rather straightforward, sometimes the designer needs to revisit some stages again and go back and forth, in order to achieve great final results.

4. that's.y.

4.1. The studio

Presentation

Let us now go back to the presentation of the studio, which I started in the introduction. I would like to add what the studio's team has to say about themselves on their website (www.thatasy.com) in their "who we are" section:

"that's.y. is a graphic design & communication studio based in Lisbon (but spreading creativity around the globe). We craft original and wholesome solutions for our clients, and are equally excited to work on branding, art direction, photography, or creative strategy, always focusing on clients' goals.

Dog lovers, coffee aficionados, ever-evolving professionals, that's.y. team is known for fresh ideas, competence & curiosity." (that's.y., 2018)

The Team

that's.y. does not have several departments; instead the workers are all part of the same team, which is a team that deals with branding, art direction, corporate identities, graphic design, motion design, web design, UI/UX design, social media and communication. Basically, the team would ideally be able to answer to most of the clients' needs when it comes to their identity, image and communication plan. However, they are mostly focused on branding, graphic design and social media plans.

During the time I was there, the studio had two designers, a project manager, a social media planner, a web designer and someone responsible for events and acquiring new clients.

Sometimes, they have to hire other people as freelancers to be able to make projects which are outside of their main fields of expertise.

I was the only intern at the time working there.

The Way of Working

The team works together as a group to make sure the projects are done on time and with the best quality possible. They all help one another in the tasks that they have, in order to achieve the clients' goals and meet the deadlines.

All the work is supervised by Yana Kalínnikova and Sandra Krich. They are the ones who have the final say at which designs will be shown to the clients.

Throughout my internship, I worked for the several clients that the studio had at the time. The work was not organized by months; I had to work for different clients at the same time and what defined the project I was finishing at a given time were the deadlines. Sometimes, I had to stop doing something less urgent to help with something more urgent. I believe that being able to juggle several tasks at once is an important skill and this internship did help me acquiring it.

We also used Trello – an online tool that organizes your different works into boards - to help organizing the priorities we had and to see what was still missing from each project.

The Typology of the Work

that's.y. makes projects which encompass the following fields: branding and brand consulting; creative direction and art direction; corporate identities; graphic design, which

includes logo design, pattern design and packaging design; motion design (motion graphics); video; photography; web design; UI/UX design; and architecture for individuals and brands.

Some of the software used in order to complete the projects: Adobe Photoshop, Adobe Illustrator, Adobe InDesign, Adobe After Effects, Adobe Premiere, Adobe Dreamweaver, Adobe Acrobat, among others.

Prizes and Nominations

The studio was nominated for the *Fedrigoni Prize* in 2016, still under the name of SK Collective. It also won the *Behance Appreciation Award* in the same year. There are still no prizes or nominations for the studio under the name of that's.y., but it seemed important to mention the prizes and nominations that this team had won before.

4.2. The internship

The Supervisor at the Studio

My supervisor at the studio was Yana Kalínnikova. She is a graphic designer, web designer and art director. She is also one of the owners of that's.y..

The Duration and Schedule

The internship at that's.y. had a duration of four months. It started on the third of September 2018 and it ended on the third of January 2019.

I worked every working day of the week: Mondays from 10 a.m to 6 p.m; Tuesdays from 10 a.m to 6 p.m; Wednesdays from 10 a.m to 2 p.m; Thursdays from 10 a.m to 6 p.m; Fridays from 10 a.m to 1 p.m.

Goals defined

Before the internship began, a set of goals was defined. These goals included a series of skills that would be gained with the completion of the internship, as well as a series of different tasks which would be made.

The skills which would be gained are the following:

- Ability to juggle several projects at the same time;
- Ability to use several software to complete the projects;
- Preparation of files for printing and contact with the printing house;
- Acquisition of technical terms related to the field of graphic design;
- Development of Graphic Design skills;
- Development of Web Design and UI/UX skills.

The tasks that would be made - related to the projects - are the following:

- Development of visual identities, which includes the design of logos, patterns and all the materials found necessary to make a visual identity;
- Production of newsletters and website layouts;
- Production of motion graphics, animations and GIFS;
- Production of graphic material (brochures, menus, etc.);
- Research for the briefings and creation of moodboards;
- Preparation of presentations for the client.

Skills and Goals achieved

After the internship was completed, most of the goals that were previously defined were achieved, both in terms of the creation of material for projects and of the development of skills which will be important for the professional market.

Regarding the skills acquired, I believe that I am now more capable of juggling several tasks at once and I do not get as stressed as I used to get while doing them.

I can also work much better with software like Adobe Photoshop, Adobe Illustrator, Adobe InDesign, Adobe After Effects and Adobe Premiere.

Furthermore, I learned a little bit of HTML and CSS, when we were waiting for the feedback of clients. At these periods of time, I had nothing to make for the studio and could dedicate myself to that and to the development of personal projects related to graphic design.

Moreover, I believe that the work at the studio really helped me to develop my graphic design and motion graphics skills. The projects I made were mainly related to branding, brand identity, logo design, pattern design, packaging, presentation design, motion graphics and social media.

It is important to note that at the studio I was not given any Web Design or UI/UX Design projects, as there were none at that time that could be passed on to me. There was also not a major focus on printing, since most of the materials I made were for digital purposes. In addition, I did not have the chance to make any newsletters.

I will better describe the skills I gained with each project, when I get to the part of the report where I talk about the works I made.

Timeline

It is hard to define a specific timeline for each project, as they were all made simultaneously.

I worked for several clients that the studio had at the time and made several projects for each one of them, but what defined which project I was developing more at a given time were the deadlines the clients gave us. This means that I worked for these same clients throughout the internship and had the opportunity to make several things for them throughout the four months I was at the studio.

Here is a rough estimate of the division of my work per month and per client:



Figure 4. Internship Timeline

As we can see here, I worked for Calfe from September to November and for Madpizza from September to January. Furthermore, I worked for B—hive from October to December and for Bala from October to January. The works I made for each client will be presented in this report in the order I made them.

5. Projects

5.1. Calfe

Calfe is an Italian company which invests in other businesses. They are a financial society and they are part of the business sector. They buy shares of other companies with innovative ideas, in order to help them grow and also to make profit, once these companies start being lucrative. Currently, they are investing in a pin's company, which makes pins inspired by the punk culture. They are also investing in a type of rubber that can be used in a wide variety of materials from clothing to bottles. As we can see, Calfe likes investing in ideas which are different, out of the box and non-traditional without losing the seriousness of a financial society.

The client asked for the creation of a logo and of some business cards, which were previously made by one of the studio's owners, designer and art director: Yana Kalínnikova.

My task was to make more material proposals for the company in the form of mockups. I had to make a pattern and the materials I found relevant, according to the company's identity and target. I also had to present them in an interesting but simple way.

I decided to make a folder, a notebook, a tote bag, some postcards and a pen, once the work of this company is more serious and related to a type of market which is usually more formal and with a much more sober image; requiring the kind of materials which are used in corporate institutions. It is very important when developing the image of a brand to take their visual identity into account, as:

“Visual Identity is a component in branding (...) As such it is an important part because what you see is more likely to influence you than what you are told or what you comprehend from an 80-deck slide presentation.” (Allen¹⁶ et al., 2003, p.113).

But, before I present my own work, I find it important to show the company's logo, so it is easier to understand my ideas. This is the logo created by Yana:



Figure 5. Calfe's Logo

In chapter 3, I wrote about some of the main elements of typography. The basic anatomy of a typeface can help us to better identify the type of font of this logo. Here we can see that this logo uses a typeface with serif, and it was modified so the "f" would have some very thin lines.

Moreover, it is important to note that these lines were then used on the business cards themselves. I will show the business cards on the mockups I made. The logo fits perfectly with the image the client asked for: they want to be simple and clean yet elegant. The logo also comes in white.

Let us now take a look at the patterns and materials I created. The first thing I made were the patterns for the materials. The colors had previously been decided: I could use black and white, which are the colors of the company's identity. Afterwards, I applied the chosen pattern to the materials created.

Patterns

The patterns below are the three proposals I created and presented to Yana and Sandra. They all follow Calfe's identity guidelines: they are black and white and the use of lines that they have goes in accordance with the lines of the logo itself and of the business cards. I actually took some of the lines from the business cards that Yana made and adapted them for the patterns.

I used Pinterest to inspire myself for the creation of these patterns and Adobe Illustrator to create them. I did not use grids to create these patterns, except the predefined checkered grid that already comes with Adobe Illustrator and a consistent use of space in between the elements of each pattern.

The first pattern uses both a group of lines and the logo of the company:

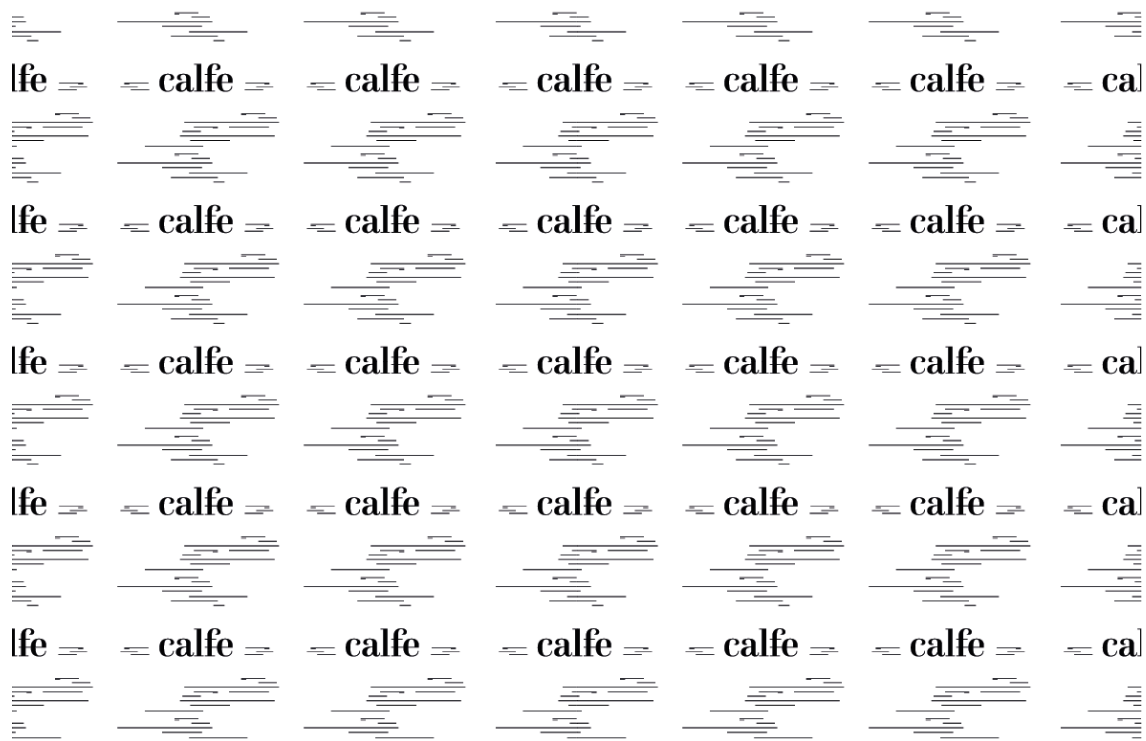


Figure 6. Calfe's Pattern I

The second and third patterns use only a group of lines positioned in different ways:

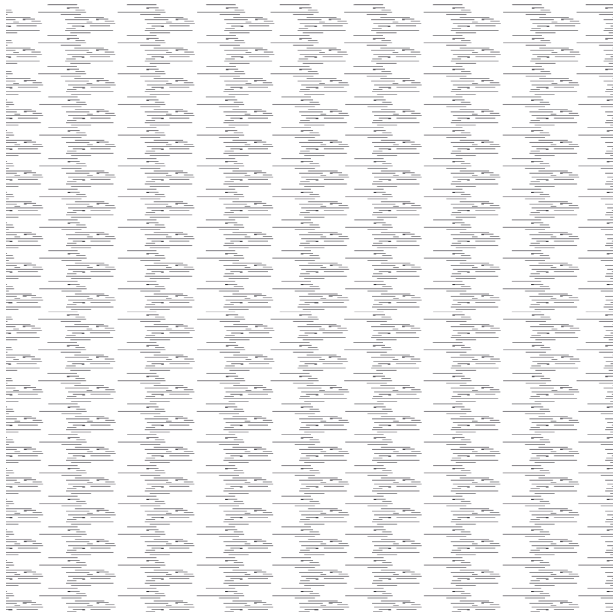


Figure 7. Pattern II

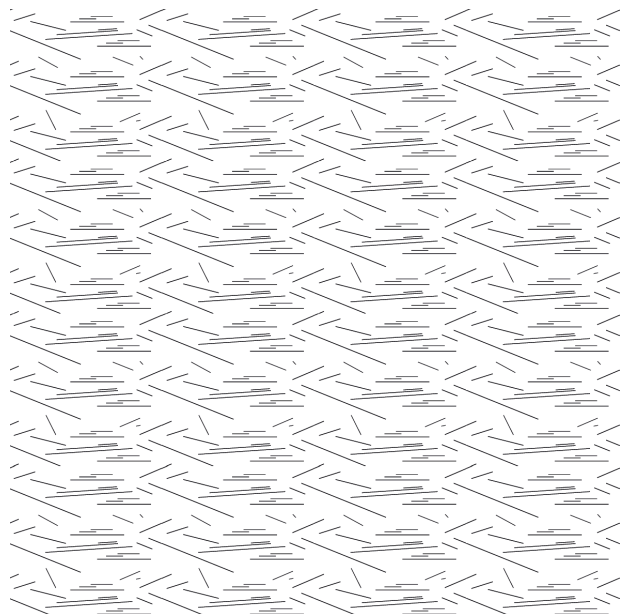


Figure 8. Pattern III

The pattern that both Yana Kalinnikova and Sandra Krich selected was the third one. It was this pattern that was used for the materials which were created. The third pattern is also the one I would personally choose for these materials, as it is the one where I find the application of the lines more interesting and where they flow in a better way. It also fits rather well with Calfe's identity.

Mockups

Let us now take a look at the mockups I created with the materials. For these mockups, I decided to add a marble background in a very light shade of pink. The reason for this is the fact that marble is a rather expensive and elegant material, which is used in the interior design of several renowned institutions. Marble is also associated with wealth and elegance. The light shade of pink was chosen to show the softer side of Calfe; usually

financial societies are associated with a very sober and formal image; but, as Calfe invests in different businesses and takes risks, in order to help creative and innovative ideas, I find it important to show this more human and gentler side of the company by adding a bit of a warmer softer tone to the presentation of the materials. This way the feel of this presentation of the materials is not as cold as if everything was black and white.

Moreover, it is important to understand that these mockups were made by joining several materials (images, forms and textures) and adapting them with Photoshop. Some of these materials were not based on any images and were created from scratch. The textures and shadows that I added have the purpose of giving a more natural look to the mockups. In chapter 3, we saw how visual textures can be important.

The programs I used to create these mockups were Adobe Photoshop and Adobe Illustrator. I did not create any grids to help me create the compositions; instead I played with the position of the several different elements, until I was pleased with the way the composition looked.



Figure 9. Calfe's Postcard (black)



Figure 10. Calfe's Postcard (white)



Figure 11. Calfe's Business Cards



Figure 12. Calfe's Tote Bag, Notebook and Pen



Figure 13. Calfe's Folder, Paper and Envelope

What did I learn by making design for Calfe?

Designing these patterns and mockups really helped me develop some of my skills as a designer. Calfe's patterns were some of the first I ever created, and they helped me to perfect my techniques to create good quality patterns. Furthermore, when I was developing these mockups, I learned how to better apply visual textures to materials by using Photoshop, which makes a huge difference and impact in my designs when I am creating new mockups. I was also able to develop my knowledge related to the visual identity of a brand.

5.2. Madpizza

Madpizza is a pizza company which is known for making healthy pizzas. They use whole-wheat flour to make their pizzas and their ingredients are fresh. They also have a huge concern for the hygiene of their spaces. The company was created in 2008 and it was the first pizza company with health concerns in the Portuguese market.

They contacted that's.y. because they wanted to renovate their image as a whole. Basically, they wanted a full rebranding. Their idea was to have a stronger visual identity that would be distinguishable from other pizzerias and restaurants of the same range. They also wanted to become better known by the people in Lisbon and around the country; but specially in Lisbon, once their pizzerias and food court restaurants are located in Lisbon, Cascais and Oeiras.

Madpizza's target are all the people who like eating healthy without discarding happiness (those who know how to satisfy their body and mind in a balanced way). Their new image should please: young people and their parents; students; people who love sports; workers, who are always in a rush and need an efficient high-quality service; and tourists, who are always looking for different experiences.

The pizza company wants to be relevant, contemporary and have an image which makes it stand out in the market.

Moodboards

My first task was to create three moodboards (using Adobe InDesign): one related to the direct competitors of this pizzeria, meaning other pizzerias; other related to the indirect competitors of the pizzeria, meaning the restaurants and food court restaurants

which also have a healthy mindset; and the last one with ideas for the renewal of the visual identity of Madpizza. All these moodboards were divided into several parts as you will see below.

The **first moodboard**, which is concerned with the direct competitors, shows us that most pizzerias have a more traditional and rustic image, associated with comfort-food. Most of the logos of these pizzerias do not have any symbols, they are made solely with typography and there is the predominance of the use of fonts without serif. Their menus are very clean and simple in style and sometimes they have small illustrations or images of the products that are sold (mostly of pizzas). The websites show us images of the products and sometimes of the city of Lisbon and in some of them we can find a dynamic way of presenting things. These restaurants also have some customized pieces with their logos.

Here is the first moodboard*:



Figure 14. Moodboard of the Direct Competitors (logos)

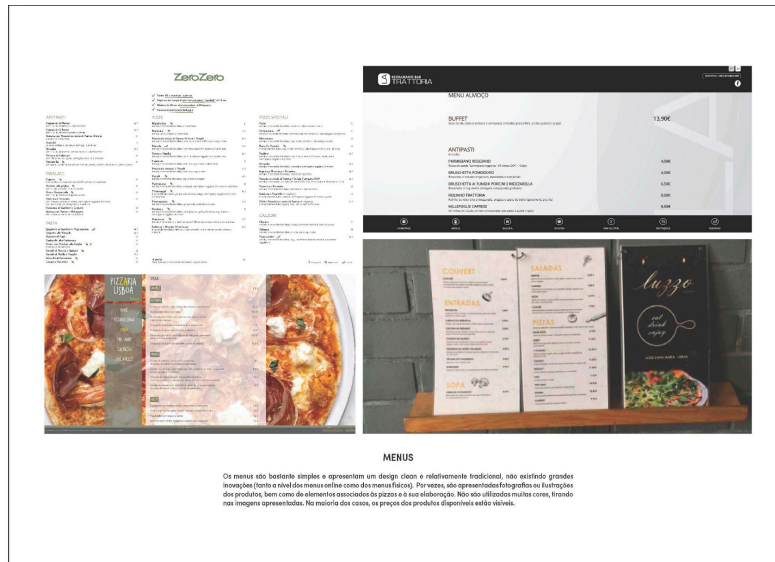


Figure 15. Moodboard of the Direct Competitors (menus)

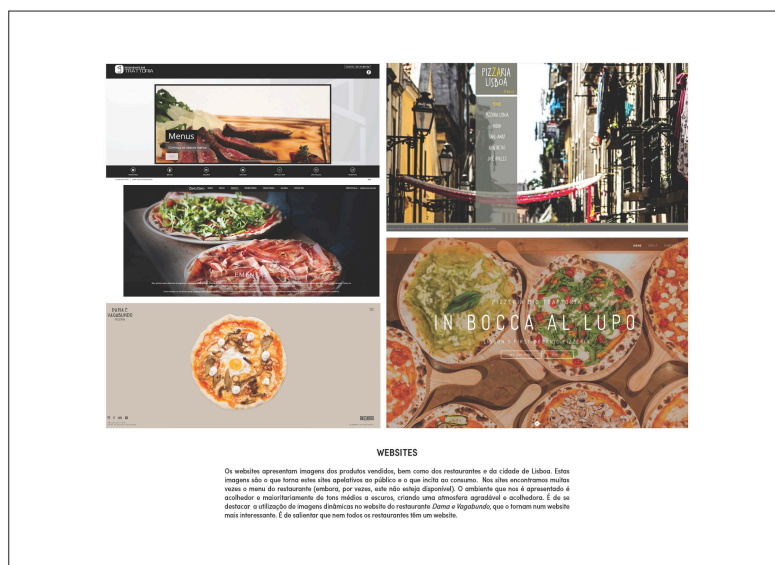


Figure 16. Moodboard of the Direct Competitors (websites)



Figure 17. Moodboard of the Direct Competitors (image)

The **second moodboard**, which is concerned with the indirect competitors, shows us that most restaurants, which follow a healthy mindset, have a very fresh image, which is not as traditional as the pizzerias' image. Their logos are clean and contemporary and use mostly typography, but also some illustrated elements. Their menus also have a clean, contemporary feel to them, and they use images, patterns and small illustrations. Their websites show us some images of the products which these restaurants sell and the whole ambiance is on trend and modern. These restaurants also have customized pieces with their logos on them. Moreover, some of them have a strong, beautiful and colorful presence in social media. This is very important nowadays, as our society is a society that lives a lot through and for images, as we have seen on the introductory part of this report.

We can see that the biggest difference between the direct competitors and the indirect competitors is that the indirect competitors do not present to us the more traditional cozy side that is associated with pizzerias. Instead, they have an image which focuses more on the use of a contemporary type of design.

Here is the second moodboard:

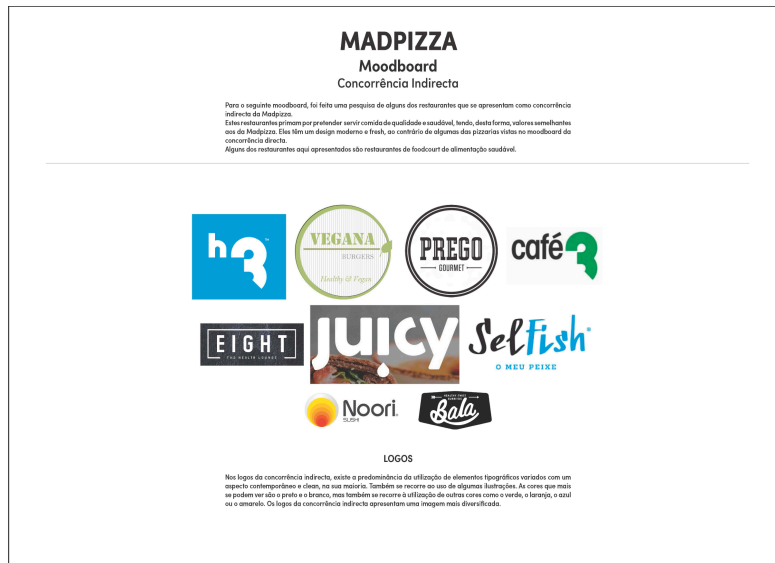


Figure 18. Moodboard of the Indirect Competitors (logos)



Figure 19. Moodboard of the Indirect Competitors (menus)

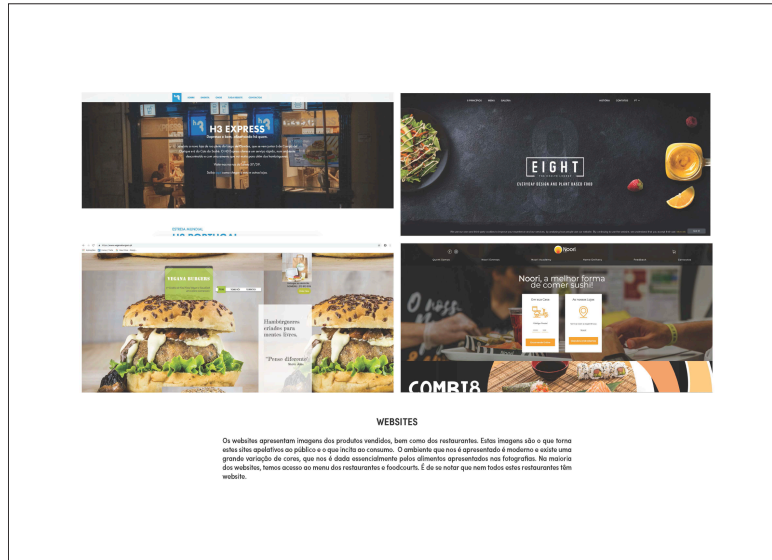


Figure 20. Moodboard of the Indirect Competitors (websites)

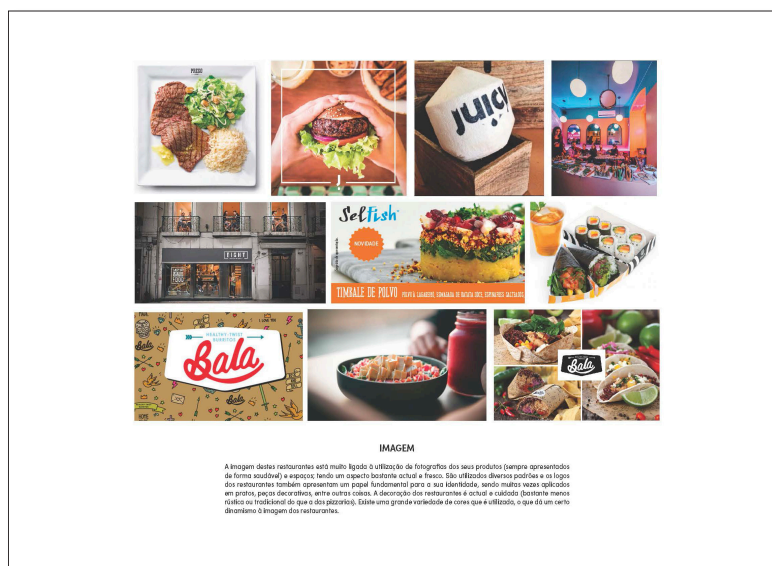


Figure 21. Moodboard of the Indirect Competitors (image)

After taking a closer look at these two moodboards, I made the **final moodboard**, which is a collection of ideas for the renewal of the visual identity of Madpizza. On this moodboard, I decided to showcase a look which is contemporary and artistic and that I found could fit the new image that the brand wanted to have.

In terms of logos, what was inspiring me the most was the use of brushes to create circular forms (which remind us of pizzas) in a more artistic way. This would be paired with a simple use of typography.

Regarding the color palette, I had been previously told by Yana that there should be a use of shades of green and pink, as this was what the brand wanted. So, I made a research on possible palettes that could include these colors.

Concerning the patterns, I decided to search for vibrant bold patterns that would stand out when applied to the pizza boxes. I also searched for some patterns which could look a little bit more like an abstract painting.

When it comes to the packaging, I searched for different possible ways to make the pizzas' packaging, instead of following the more traditional pizza box approach.

As for the menus, I tried to show in the moodboard a simple and clean style that could still have an artistic side to it (by using color splashes or patterns) and I also tried to show a different way to present the menu.

I did not make a specific research for the websites because it was not found necessary at this time, as what was more important after completing these moodboards was to define the color palette and make proposals for the logo. The website was also not included in the initial budget given by the studio to Madpizza.

Making these moodboards helped me on the process of thinking about the best way to change the image of the client, as moodboards allow us to structure our thinking process and find small details which can be relevant for the visual identity of a brand.

Here is the third moodboard:

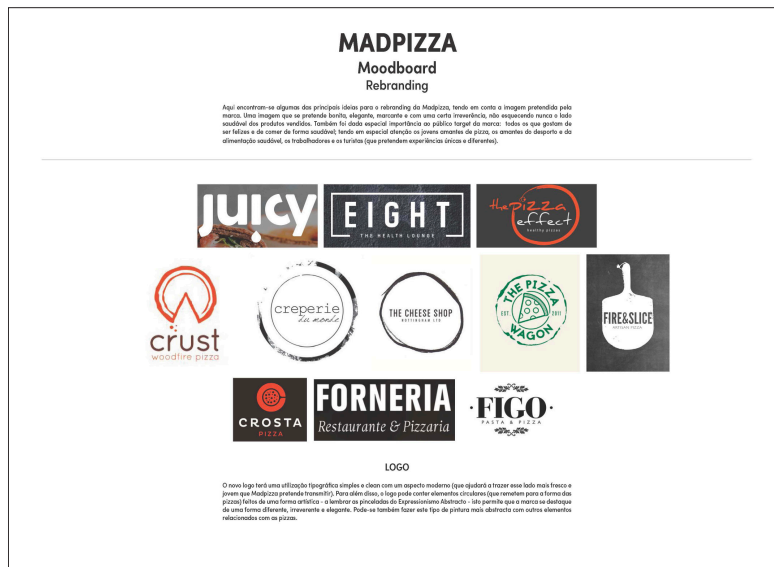


Figure 22. Moodboard for the New Visual Identity (logos)

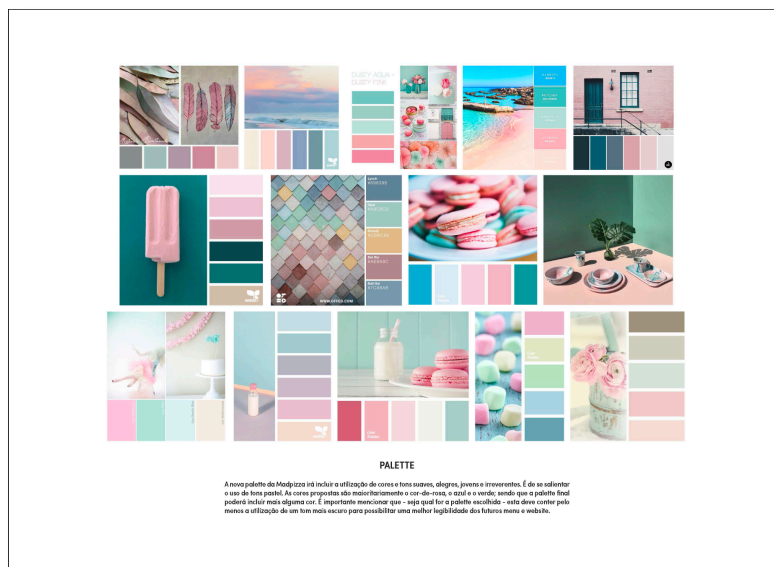


Figure 23. Moodboard for the New Visual Identity (palettes)

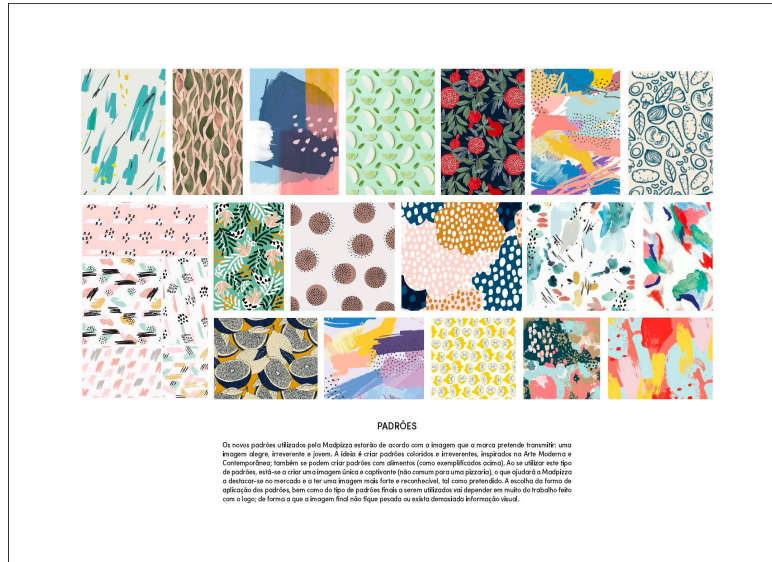


Figure 24. Moodboard for the New Visual Identity (patterns)

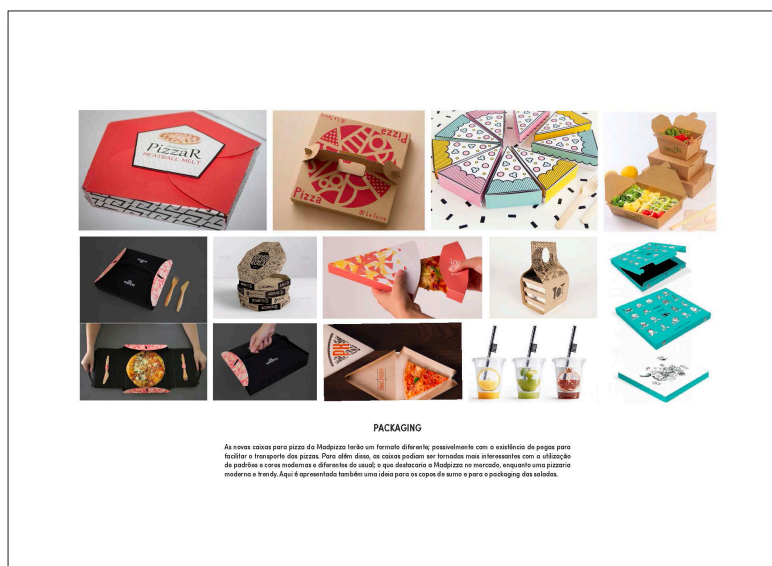


Figure 25. Moodboard for the New Visual Identity (packaging)

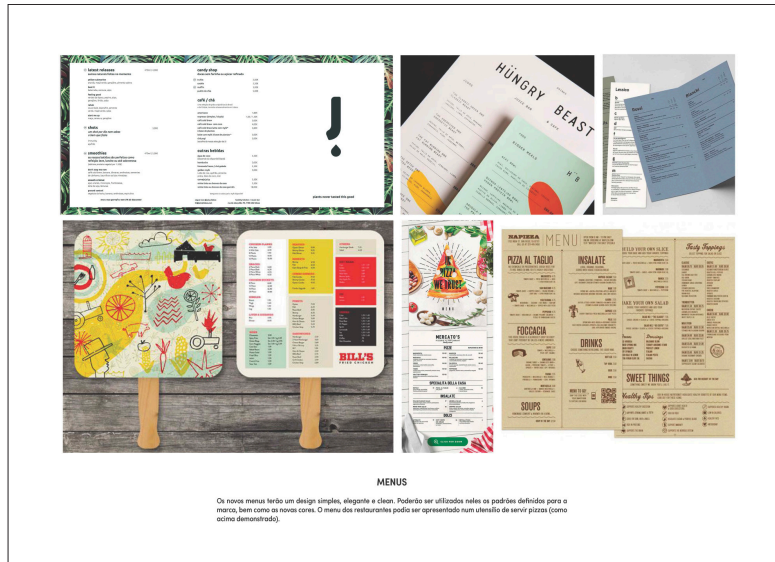


Figure 26. Moodboard for the New Visual Identity (menus)

It is important to add that the creation of moodboards is part of the process of design thinking that I previously talked about in chapter 3. Moodboards are made in the research stage of a project, when we are trying to gather all the information and start comparing it (Ambrose et al., 2010). This helps us having a better vision of what we would like to make for a particular project and, then, at the ideation phase we can start sketching some ideas for it. Gavin Ambrose and Paul Harris¹⁷ say the following about the research stage:

“Once the brief has been defined and agreed, a designer starts to search for information that can be fed into the creative process at the ideate stage. This research can be either quantitative (...) or qualitative (...)” (2010, p.18).

Logo

After all the research was made, I was told to create a proposal for a logo for Madpizza’s rebranding. This was not an easy task and took about a month to complete. My research had led me to the idea of making a logo inspired in contemporary art, as I

could then make a whole identity with very vibrant colorful abstract patterns, which would certainly make Madpizza stand out, as there is no other pizzeria with such an image. As such, I made some first experiments for the logo using some customized brushes I created by using images of watercolor strokes.

I used Adobe Illustrator to create the several logos and Adobe Photoshop and Adobe Illustrator to create the customized brushes. During the creation of these logos I did not use any customized grids, just the default checkered one. I was the one who defined the kerning in between the letters, as well as all the elements of the logos.

These were the results of the first experiment:

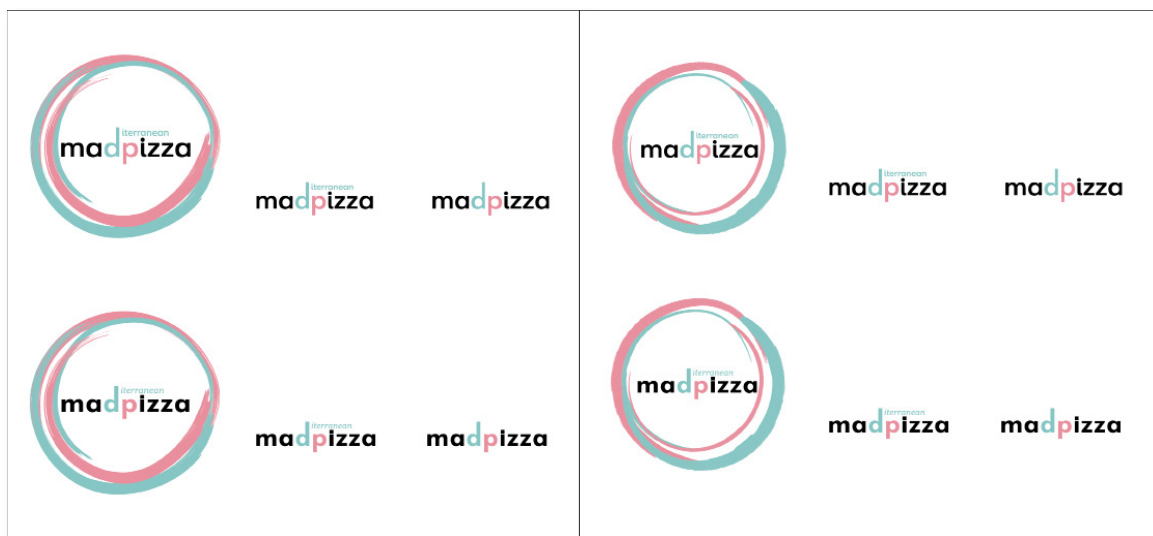


Figure 27. First experiments for Madpizza's logo

After trying several fonts, I decided to use two different fonts in two different weights for the logos above: *English Grotesque Medium* and *Mr Eaves MOD OT Bold*.

I was not completely happy with the way the logos came out with this first experiment, but I was still thinking about following this same artistic approach. However,

my supervisor at the studio advised me to think of something that would be more obvious to the public, while being conceptual at the same time.

As such, I made a series of new experiments with the creation of logos, but I was never totally happy with any of those experiments until I got to the final result. I will show you below some of the logos I made throughout the process of creation.

Before I show the results of my process of creation, I would like to briefly reflect on the role of the designer when creating a logo and on the role of the logo itself. Sean Adams¹⁸ tell us the following about this subject:

“A strong logo and subsequent visual system is one of a corporation’s greatest assets. As the international corporate structure has expanded in the past fifty years, so has the need for distinct corporate identification. The world is now filled with every imaginable icon and monogram, as well as all forms of logos. Our task, as designers, is to take the commonplace – letterforms, geometric shapes, and images – and make them distinctive and meaningful. This is a unique time, however, and we are now able to design in ways unimaginable in the past. The breadth of opportunity and the possibilities of the designer’s involvement in multiple media, combined with the strategies of our clients’ business, make the logo more than a nice decoration; it becomes a vital component in a company’s success. (2004, p. 9).

As we may see, the logo has a highly important role in the identity of a company and that is why it must be very well thought-out.

Let us now go back to my process of creation and the logos I designed for Madpizza. It is important to note that I was not very used to making logos (I had only made a few before starting to intern at the studio) and this was a very enriching experience, as it allowed me to learn how to make them in a much more beautiful and thoughtful manner. The long process that I had to go through in order to be able to make

the final proposal for the logo was worth it, because I am now more capable of deconstructing typography and of creating better logos.

Here are the several logos I made throughout the creation process:



Figure 28. Some of the logo proposals for Madpizza

Finally, after a while, I started to better realize how important negative space is in the creation of a logo and I started working with it more and using it better. I also started to see that the use of triangular and circular shapes would be perfect for the logo, as they

remind us of the shapes we find in pizzas and pizza slices, but I was not sure of how I wanted to present them till I created the final logo.

Here is the final logo I created for Madpizza (the logo was tested for bigger and smaller formats) and that I presented as a proposal, as well as the final defined color palette (which could not be chosen by me, as Madpizza had already certain colors in mind in order to represent their healthy and their tasty/fun/youthful sides; I could only pick the shades of those colors):



Figure 29. Final logo proposal for Madpizza

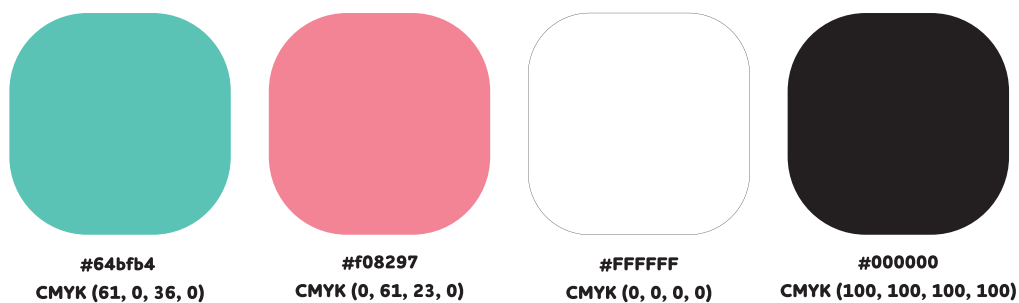


Figure 30. Color Palette proposal for Madpizza

The font I used was *Houschka Rounded Extra Bold*, which I modified: I transformed one of the "a"s into a pizza slice with the help of the circle of the "i" and I also decided to take the portion which corresponds to the slice of pizza out of the circle of the "i" which appears on the logo. This makes that little circle look like a pizza which has a slice already missing or almost like Pacman which has its mouth turned to the word pizza because Madpizza's pizza is tasty. I did not replace both "a" letters to give emphasis to the word "mad" as this word is what distinguishes this pizza from all other pizzas (the fact that it is "mad-"iterranean, therefore healthy). The logo also has the slogan of the company in a separate sentence, which can be included or not; depending on the client's final wishes.

The logo seemed appropriate taking into account both what the client and Yana had said about the need for it to be conceptual and still appeal to the company's target.

Pattern

After finishing the logo, I was given a new task: I had to make a pattern that could be applied to Madpizza's pizza boxes and other places that the client would find relevant.

For the creation of this pattern, I used two of the elements of the logo: the triangular shape and the circular shape. I decided to use these elements because, when we are making an identity of a brand, we need to make sure we always follow the same visual line, so the clients can identify a certain product with the company it is associated with.

I used Adobe Illustrator to create the pattern. The colors that were used are the colors which were defined for the identity. I did not use a specific grid to make this pattern, but I did use precise measurements in-between the elements and the align tools.

I tried several ways of placing the elements and this was the final pattern I came up with:

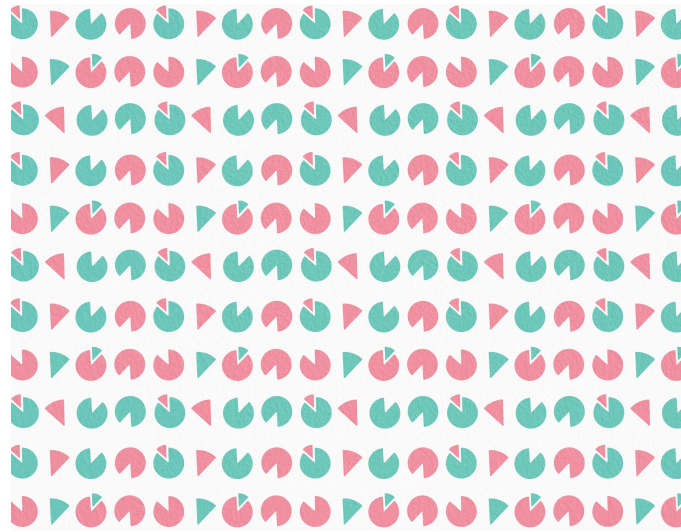


Figure 31. Pattern proposal for Madpizza

This pattern plays with the forms and colors of the logo. By using these triangular and circular shapes, we can see several pizzas and pizza slices.

Pizza Packaging

After this task, I was given the task of thinking how we could make the packaging for the pizzas. So, I came up with a proposal for the pizza boxes (created with Adobe Illustrator). My proposal included a handle, so it would be easier to carry the pizzas - this handle could be adapted in size, in order to make it possible to carry more than one pizza box at the same time.

These pizza boxes would have a size of 5x35x35cm. The handles would have around 17.5cm width and 93.5cm height. These measurements were used for the prototype and still would need some adjustments, according to the final material chosen for the boxes.

Here are the pizza box and handle that I created:

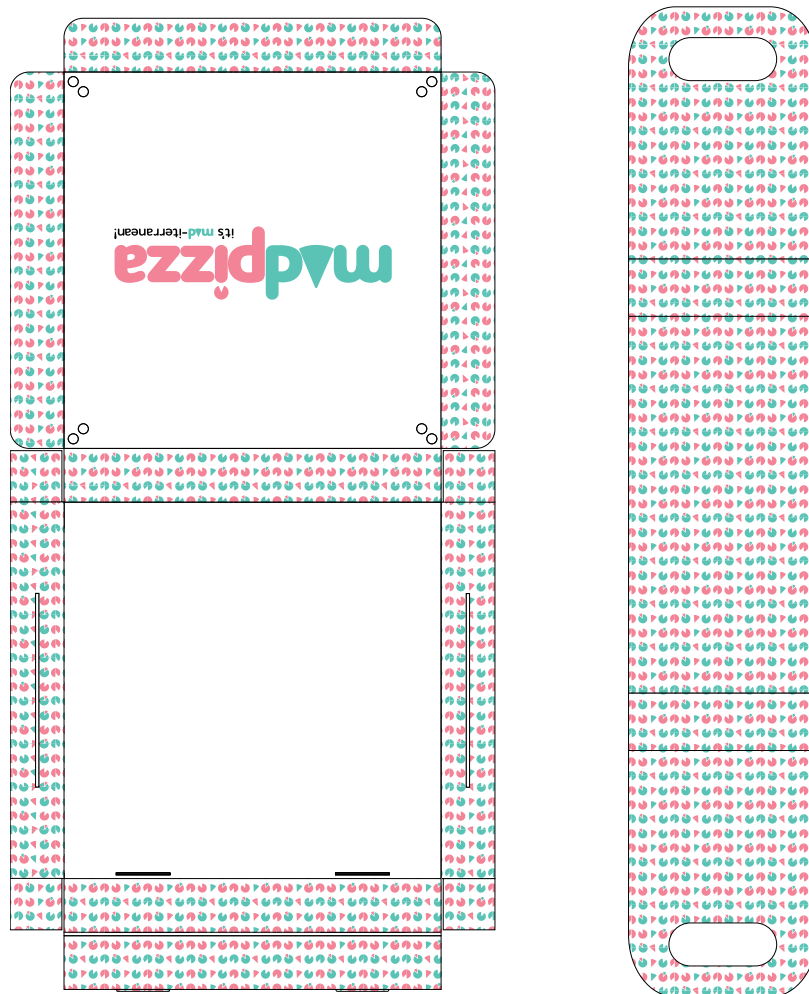


Figure 32. Packaging proposal for Madpizza

As you can see, this pizza box has the steam exit holes on the top of the box, since steam naturally goes up and it is more useful for the holes to be on the top than on the side, once the pizza will be better preserved this way. This image also shows how the pattern and logo would be applied.

After finishing the process of creation of the box, I printed a very small version of it in normal paper in order to be able to test the measurements I made. This is just a very rough prototype that enabled me to see the evolution of the box. Here is the image of that prototype:



Figure 33. Madpizza's Paper Packaging Prototype

It is important to add that this was the first time I dealt with packaging design and that I learned a lot from this experience. The box was never printed in cardboard, once the client and Yana were still unsure of the right path to take in terms of packaging.

Madpizza's Delivery Animation

After this task and due to the fact that the packaging was put on hold, I was given the task to create a GIF/video/animation for Madpizza's social media. The client asked for something that would introduce their pizza delivery options.

As the company was still unsure of how they wanted this small project to be, I made several proposals for them by using Adobe Illustrator to create some illustrations and Adobe After Effects to animate them. The purpose was to make small animations as

opposed to the traditional GIFs that are usually made. Some of these works are more conceptual than others, due to the fact that the client decided in the middle of the process that they wanted something more conceptual with the use of simple geometrical forms. At the end of the whole process of creation of these videos, Madpizza decided that they wanted a photo instead which was made by the studio's photographer.

Here are some of the video frames of the several proposals that were given to them:

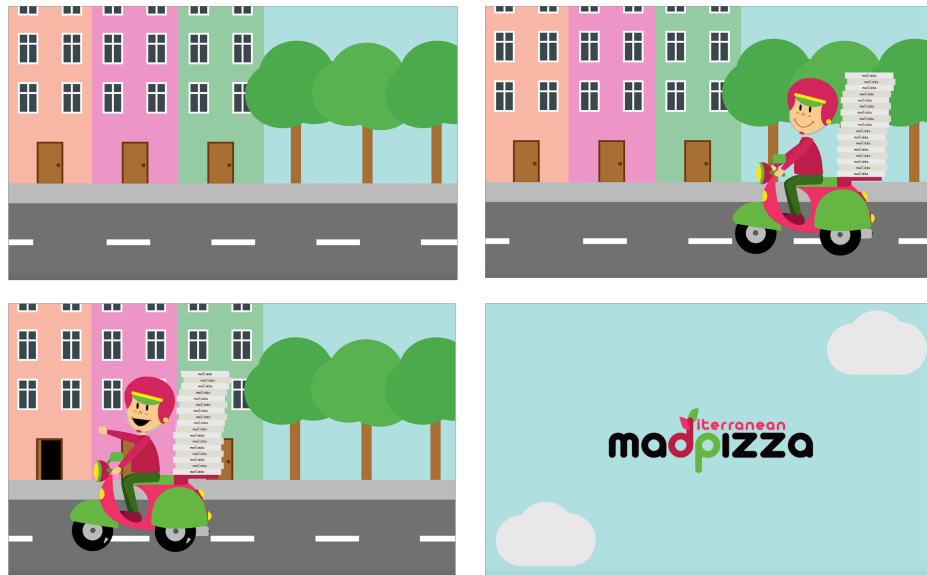


Figure 34. Madpizza Delivery Video Frames I



Figure 35. Madpizza Delivery Video Frames II

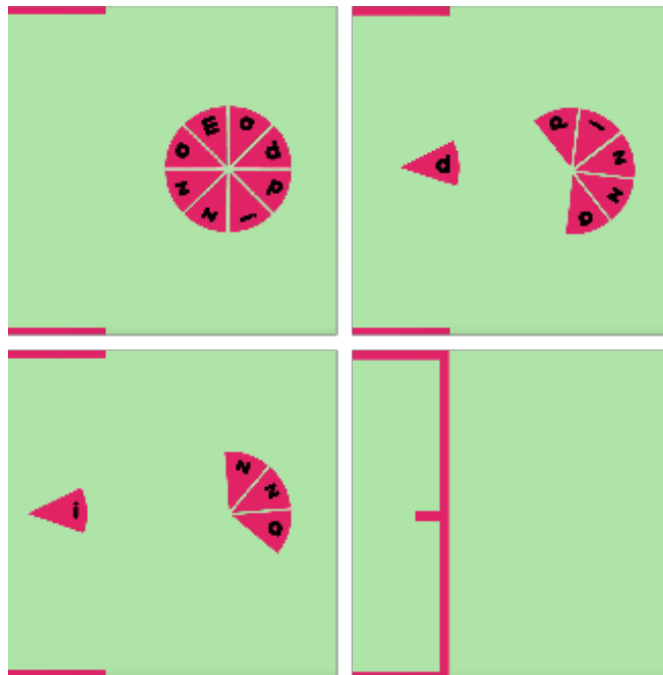


Figure 36. Madpizza Delivery Video Frames III

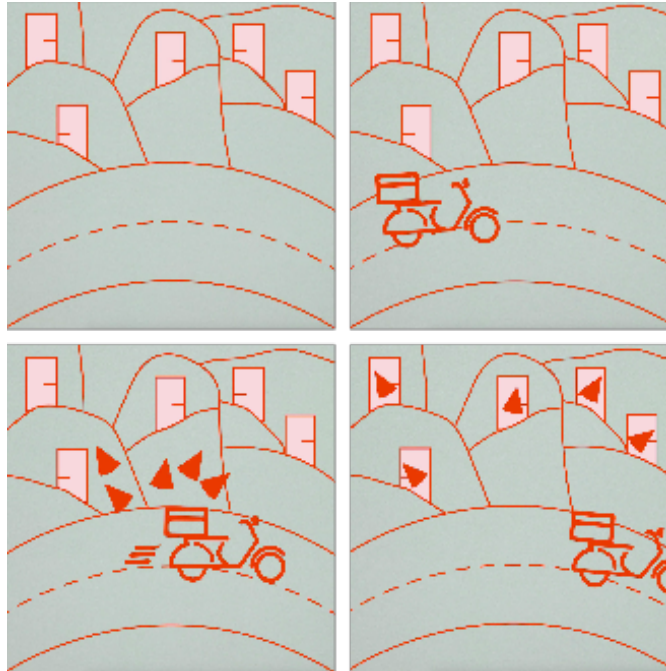


Figure 37. Madpizza Delivery Video Frames IV

Moreover, it is important to mention that these animation proposals were not made all at the same time and that it took some weeks for the client to see them and give us feedback. While I waited for that feedback, I was given other tasks.

GIFs for Madpizza

During my internship I was also asked to make two animated GIFs for Madpizza's Instagram. One of the GIFs was made in order to celebrate Madpizza's 10th anniversary and it used their old identity. The other GIF was made as a way to wish "Happy New Year!" to their customers and it already used their new identity (the idea was to gradually introduce this new identity).

Here are the images for both of them:



Figure 38. Madpizza 10th Anniversary GIF



Figure 39. Madpizza New Year GIF

What did I learn by making design for Madpizza?

Designing for Madpizza was a very rewarding experience, as it allowed me to explore a little bit better how the process of rebranding works and to apply the knowledge, which I gained throughout my master's degree. I became a better logo and pattern designer, who places a lot of importance in the use of color, size and negative space. I was also able to enhance my knowledge of Adobe Illustrator and Adobe After Effects, as well as become better at Motion Graphics. I dealt with packaging design for the first time and learned a little bit about the process of creating packaging.

5.3. B—hive

B—hive is a company which has an innovative housing concept that uses microarchitecture as a reference. Their goal is to create independent micro-housing that is premium and modern, but still affordable. Their main target are the students that come to Lisbon each year, but they would also later like to appeal to other audiences and be located in different cities.

At the studio, I was taught a little bit about the concept of microarchitecture. I was told that microarchitecture is the product of thought of several designers and architects, which were looking to redefine the experience of living in an urban environment. This movement appeared in Japan around the 1960s and it tried to think about a way in which cities could be preserved, taking into account the necessities of the people who live in them.

By using microarchitecture, B—hive will be able to avail all the existent space, which will make their residencies more profitable. The customers of these residencies will also have the possibility to have a good quality of life, in spite of the fact that their rooms

will not be too big, once these small spaces are thought out to be functional, comfortable and beautiful.

B—hive’s residencies will also have certain values in mind like the necessity to be ecologically responsible, the need to listen to their clients and have a relationship of proximity with them and the promise of high standards of quality service.

The company has already a defined identity. Their color scheme is composed by yellow, grey and black. They also use white from time to time as a background or as the color of text when there is the usage of a yellow or black background.

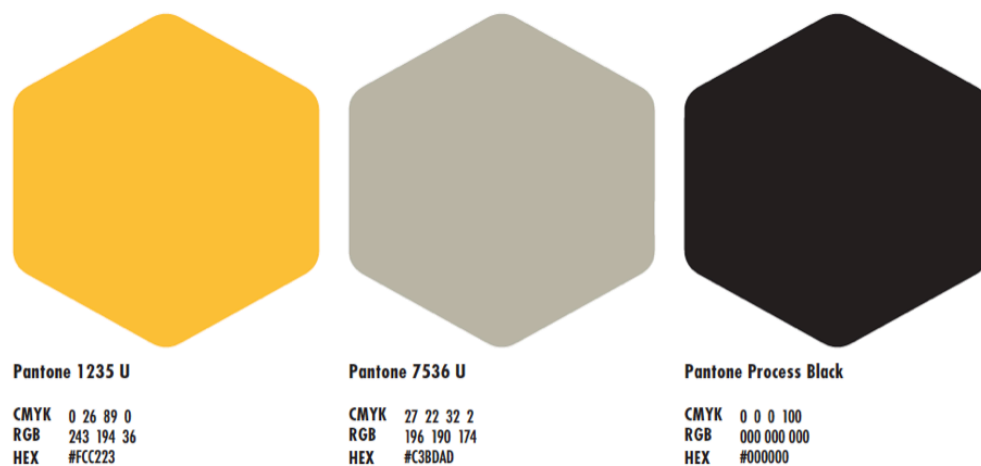


Figure 40. B—hive color palette

In terms of the usage of fonts, they use essentially *Futura Condensed Medium* and *Futura Condensed Bold*; but also, *Helvetica Bold* and *Helvetica Light*.

Their logo is composed by the name of the brand inside of an element of a hive, as seen below:



Figure 41. B—hive logo

Digital Booklet

My first work for this client was to make a digital booklet following the brand's identity and the same kind of image which was used on their previous booklets. The goal was to make an introduction of the brand and its core values and services, so it could be presented to possible stakeholders. The booklet should also showcase the prices of similar services that already exist in the city of Lisbon in the form of a table.

I was told to search for images that would reflect the idea of microarchitecture, so that they could illustrate the booklet. I was also told to put some key sentences throughout the booklet that would illustrate the brand's concept. Nevertheless, the copywrite one may find in the booklet was not written by me.

In order to make this work, I started by analyzing the way in which previously made booklets were structured and I came up with two basic grids for the parts where more text would appear (which were slightly modified, depending on the circumstance). Here are my main grids:

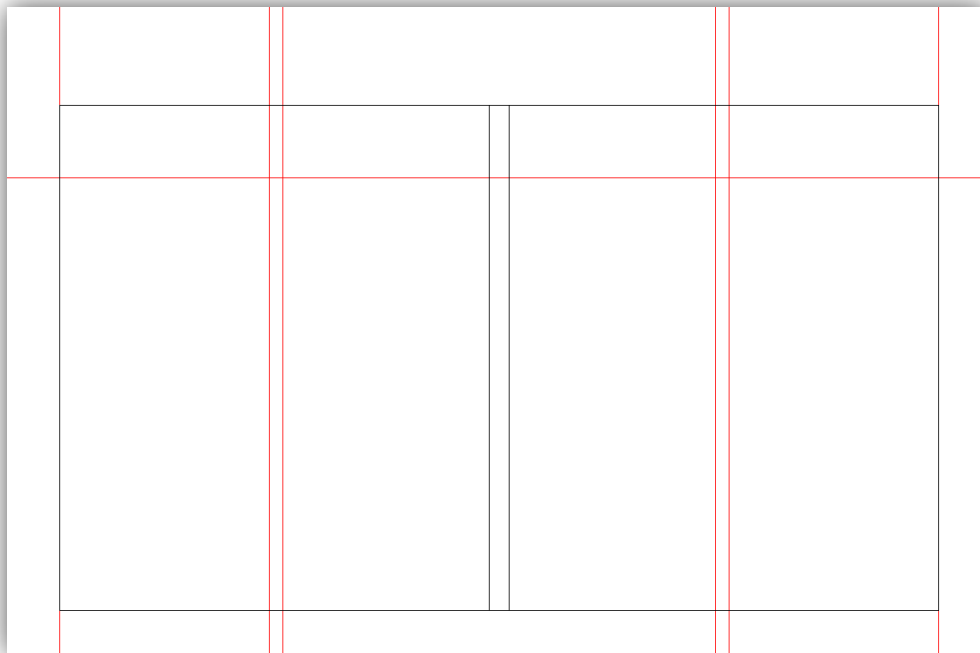


Figure 42. Grid I

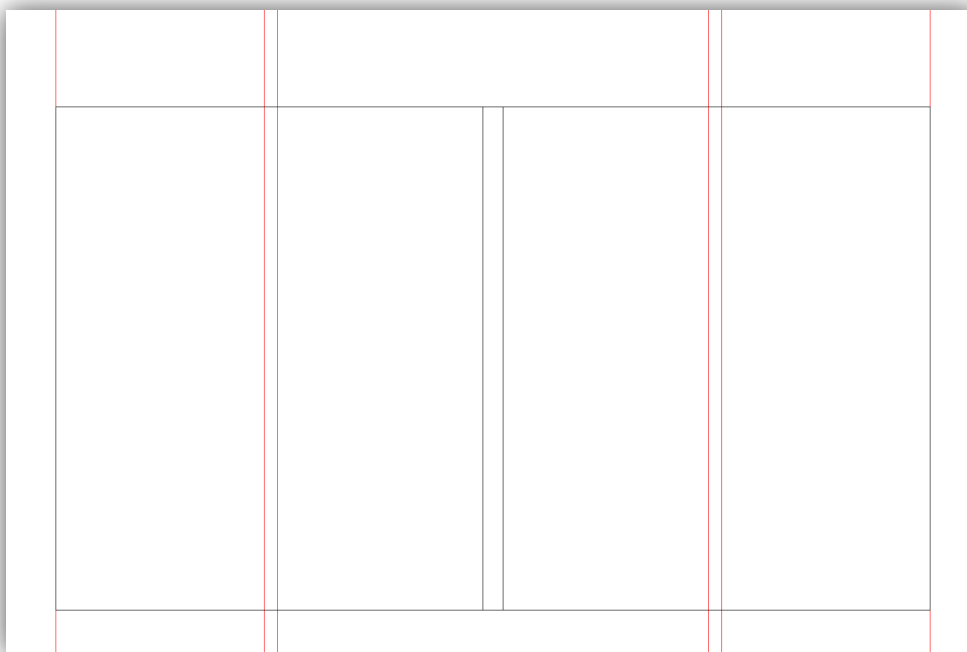


Figure 43. Grid II

Here is an example of the application of the grid in one of the pages of the booklet:



Figure 44. Example of the use of the grid in one of the pages

As we can see on this example, the grid helped me in the process of organizing the information that needed to be on the page. I was not always very strict with the use of the grids, but they helped as a general guideline to make my work more cohesive and better presented.

All the colors and fonts used are the ones I have previously talked about and they are a part of the identity of the brand. As we saw, when I talked about design and branding in chapter 2, design is very important in the creation of the visual identity of a brand and it helps us to identify it and connect to it better.

Here are some of the pages of this booklet, which is 38 pages long:



Figure 45. Booklet's front page

b-hive	BUSINESS PLAN
conteúdos	
	<u>B-HIVE: DESCRIÇÃO DO NEGÓCIO</u>
2-9	descrição do negócio
2-3	— descrição da empresa
5	— missão
6	— valores e princípios
6	— qualidade
6	— proximidade
6	— responsabilidade ecológica
8	descrição dos serviços e produtos
9	localização
	<u>B-HIVE: ANÁLISE DE MERCADO</u>
11-12	análise de mercado
11	— b-hive
12	— b-hive estudantes
14-29	concorrentes
14-15	— presença online
17-29	— serviços disponibilizados e preços
30	análise de clientes
31-32	segmentação dos clientes
33	potencial de mercado
34	análise swot
35	<u>B-HIVE: CRÉDITOS</u>

Figure 46. Booklet's Table of contents

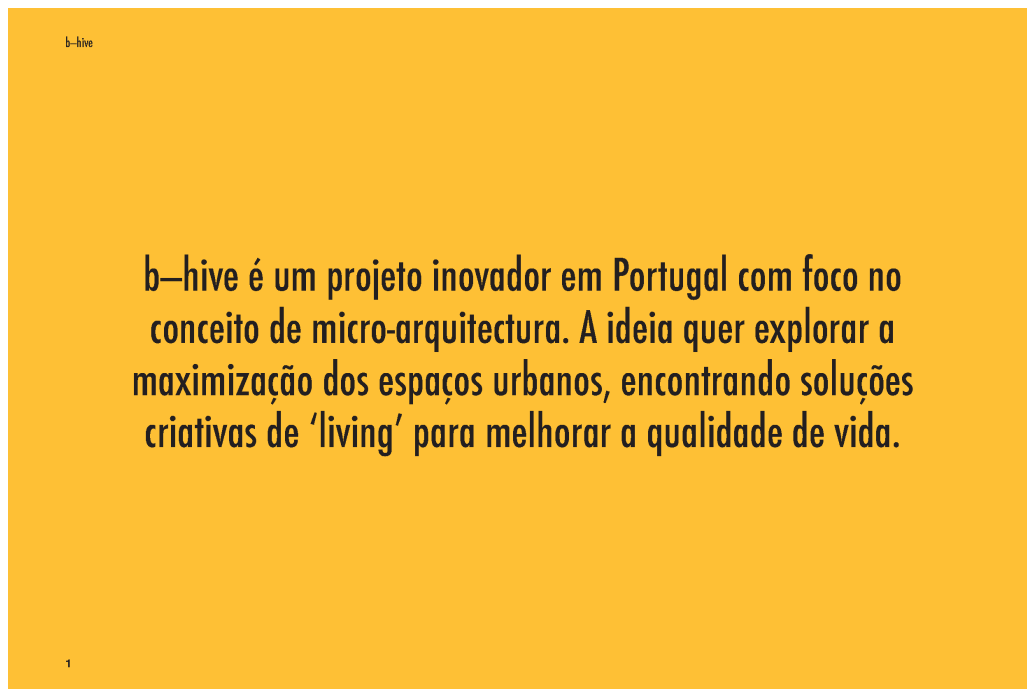


Figure 47. Booklet's page 1



Figure 48. Booklet's page 2

b-hive

Desta forma, é importante “escutar” a comunidade, já que um comentário negativo na internet pode influenciar inúmeros potenciais clientes, tornando-se assim imprescindível para qualquer marca ter e gerir a sua presença online.

Figure 49. Booklet's page 11

[illegible]

Figure 50. Booklet's page 22

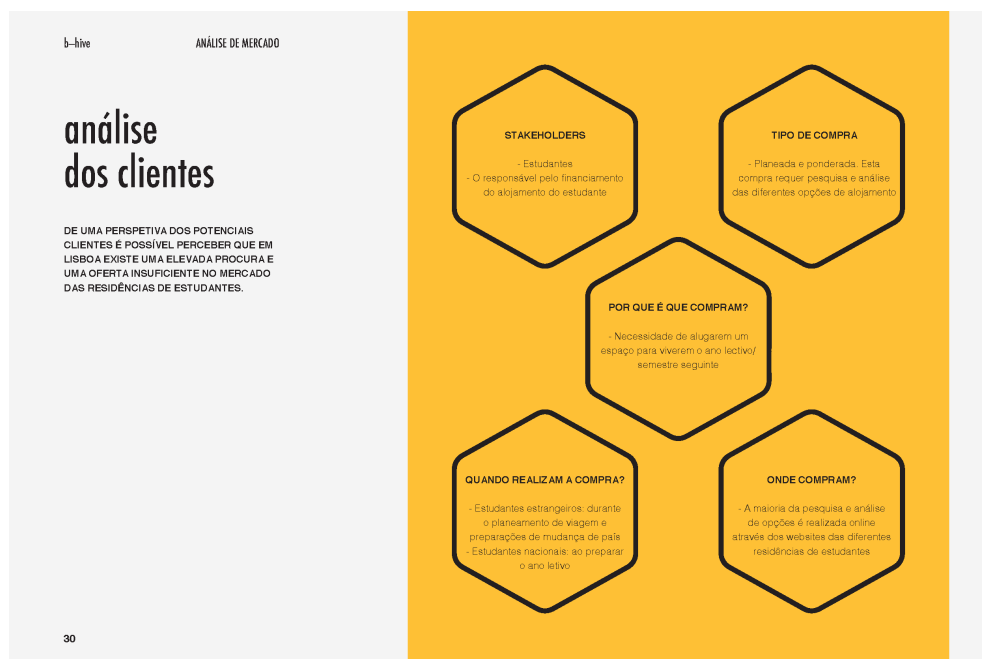


Figure 51. Booklet's page 30



Figure 52. Booklet's page 33



Figure 53. Booklet's page 34

Video/Animation (Motion Graphics)

After completing the booklet, which took some time, as it needed constant revisions in terms of text and text placement and also the client's approval; I was given the task of making a video/animation that would present B—hive.

I had to use the company's colors and fonts, as well as a set of sentences chosen from their booklets. I was the one who chose all the images and sentences that appeared in the video. I also conceptualized its intro and ending. The video is simple in style, once I was asked to do it so; as it was made to be in the background of a presentation booth in Brazil that existed with the purpose of acquiring new stakeholders. I was also asked to make the video very slow, so people would be able to follow the information clearly.

I used Adobe Photoshop, Adobe Illustrator and Adobe After Effects to make this video. It was approved very fast and did not require any significant alterations. The client liked it from the beginning.

Here are some of the video frames of this project:



Figure 54. B—hive video frames

Social Media Proposals

My following task had to do with developing visual ideas for B—hive's future social media pages. The studio asked me to conceptualize how the different posts could be in the client's social media. I had to make a presentation with those concepts following the studio's presentation guidelines.

My proposal was to divide B—hive's posts in four different segments: the first segment would present the project of the company and it would have posts connected to its identity, services and core values; the second segment would have small animations connected to the brand's identity, so everything could be a little bit more interactive; the

third segment would deal with the concept of micro-architecture and it would explain and show some examples of it, so people could better understand the concept behind B—hive's way of making their residencies; the fourth and last segment would introduce the city of Lisbon and some of its best places, in order to attract more people to the city and future possible clients for B—hive (it is important to mention that their first residency is planned for the city of Lisbon).

The idea behind this type of posts was to not only introduce B—hive as a brand, but also give useful and interesting information connected to subjects related to the project, which would motivate people to keep following B—hive's social media pages.

I used Adobe InDesign to make this presentation and edited some of the photos on Adobe Photoshop.

Here is the presentation I made*:

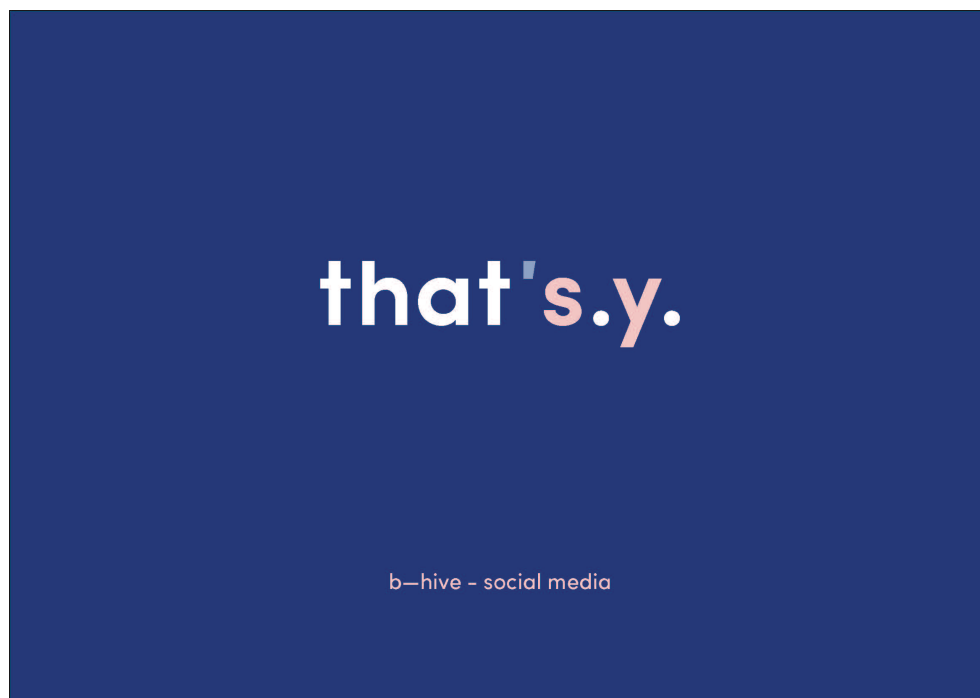


Figure 55. B—hive's Social Media Presentation I

b—hive: social media

Hoje em dia, o papel das redes sociais é fundamental para a promoção das marcas.

Desta forma, a existência de uma conta de Instagram bem pensada e cuidada será essencial para o reforço da presença online do projecto B—hive.

Imagens e animações impactantes, bonitas e elegantes conjugadas com frases interessantes e/ou informativas serão o nosso foco para tornar o B—hive presente na vida das pessoas!

PALAVRAS-CHAVE: informar, entreter, aproximar, interessar

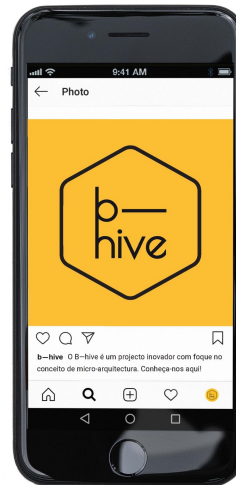


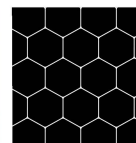
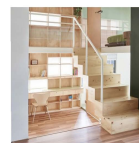
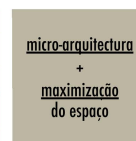
Figure 56. B—hive's Social Media Presentation II

1. B—hive: O Projecto

O objectivo deste primeiro módulo de posts seria dar a conhecer o projecto, os seus valores e a sua identidade gráfica.

Teríamos sempre uma imagem relativa ao projecto (que pode incluir imagens da residência em si, quando estas existirem) e uma frase que explicasse um pouco o seu conceito e os seus valores.

Desta forma, as pessoas teriam a possibilidade de se familiarizar com o B—hive.



Exemplos de possíveis frases:

1. B—hive é um projecto inovador com foco no conceito de micro-arquitectura. Gostava de nos conhecer melhor? Visite o nosso website.
2. O B—hive pretende maximizar a utilização dos espaços urbanos, através da procura de soluções criativas que melhorem a sua qualidade de vida.
3. Os espaços B—hive rentabilizam cada metro quadrado, nunca se esquecendo do bem-estar dos seus residentes.
4. O B—hive rege-se pelos seguintes valores: design minimalista, qualidade de vida, proximidade, responsabilidade ecológica. Acredita na importância destes valores para um aumento do seu bem-estar? Contacte-nos!

Figure 57. B—hive's Social Media Presentation III

2. B-hive: Animações

O segundo módulo de posts poderia ser composto de animações ligadas com o projecto.

Estas pequenas animações/GIFS iriam seguir a identidade gráfica do B-hive e apresentá-lo de uma forma mais dinâmica. Seriam sempre acompanhadas de uma frase ou já apresentariam uma frase animada.

IDEA: pequena animação em que uma abelha entra em cada um dos favos (representação da micro-arquitectura).



Exemplos de possíveis frases:

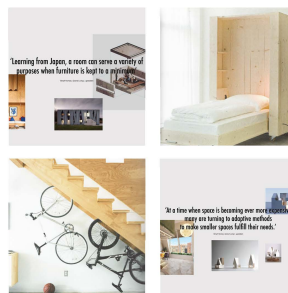
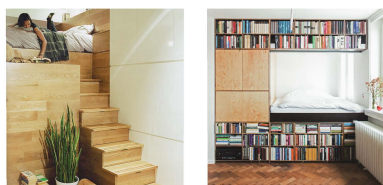
1. Assim como a colmeia tem a sua forma de vida perfeitamente organizada, a residência de estudantes B-hive tem também uma identidade de marca homogênea que se espelha a um pensamento de negócio, de design e de vida urbana.
2. Estuda em Lisboa? Gostava de viver num lugar onde a sua qualidade de vida é sempre colocada em primeiro lugar? Então, junta-se à B-hive!
3. Nas nossas residências pode encontrar um espaço funcional e agradável onde o seu bem-estar é sempre uma prioridade. Gostava de viver num sítio que engloba todas as condições necessárias para estudar, mas também para coexistir? Venha viver para uns dos espaços B-hive!

Figure 58. B—hive's Social Media Presentation IV

3. Micro-arquitectura

O terceiro módulo para os posts serviria para familiarizar as pessoas com o conceito de micro-arquitectura.

Seriam mostradas imagens de espaços com este tipo de arquitectura, sempre com uma frase relacionada com o conceito por baixo; ou estas frases seriam apresentadas logo na própria imagem (dependendo dos casos). Podem-se também apresentar arquitectos e projectos destes arquitectos.



Exemplos de possíveis frases:

1. A micro-arquitectura é fruto da criatividade de arquitectos e designers de todo o mundo, num esforço para redefinir a vivência urbana dentro de espaços pequenos, nunca perdendo o enfoque na qualidade de vida.
2. Sabia que o conceito de micro-arquitectura surgiu no Japão na década de 60?
3. O conceito de micro-arquitectura pretende rentabilizar ao máximo os espaços pequenos a que hoje estamos limitados nas cidades. Desta forma, seguindo-se este conceito, consegue-se criar locais que mantêm um elevado nível de bem-estar e qualidade de vida, mesmo que pequenos.

Figure 59. B—hive's Social Media Presentation V

4. Lisboa

O quarto módulo serviria para apresentar e promover a cidade de Lisboa.

Existiriam imagens de Lisboa e de alguns locais que pudessem ser interessantes para os estudantes (museus, cafés, locais históricos, etc.), bem como de gastronomia.

Desta forma, conseguir-se-ia atrair mais jovens estudantes a querer estudar em Lisboa e a vir morar para as residências B-hive.



Exemplos de possíveis frases:

1. Com a B-hive a sua experiência em Lisboa vai ser inesquecível! Venha viver connosco e descobrir esta cidade maravilhosa...
2. Lisboa é presentemente uma das cidades mais atractivas da Europa: cheia de vida, eventos culturais, restaurantes e cafés. É o local perfeito para se viver e estudar! E onde é que se pode viver com extrema qualidade, senão numa das residências B-hive? Venha viver connosco!
3. Hmm... Pastéis de Natal! Gostava de provar os melhores do mundo? Então, venha viver para Lisboa!



Figure 60. B—hive's Social Media Presentation VI

Obrigada pela sua atenção!

that's.y.

Figure 61. B—hive's Social Media Presentation VII

What did I learn by making design for B—hive?

Designing for B—hive helped me improve my editorial design skills, as well as my motion graphics skills. I am now able to better conceptualize booklets and videos and to deal with what the client asks me in a more efficient manner. I also developed my Adobe InDesign and Adobe After Effects skills. Moreover, I could use my imagination and creativity to make a possible guideline for the client's future social media posts which was also a great way to make me think a little bit about the current role of social media in branding.

5.4. Bala

Bala is a food-court restaurant which sells mostly Mexican and Mexican-inspired food. They like associating their food with the concepts of fresh, healthy, nutritious and colorful. Bala has a very youthful image with fun patterns.

This is their logo and here we can see the main colors they use:



Figure 62. Bala's logo and main colors

This is their pattern, which is very youthful and fun:

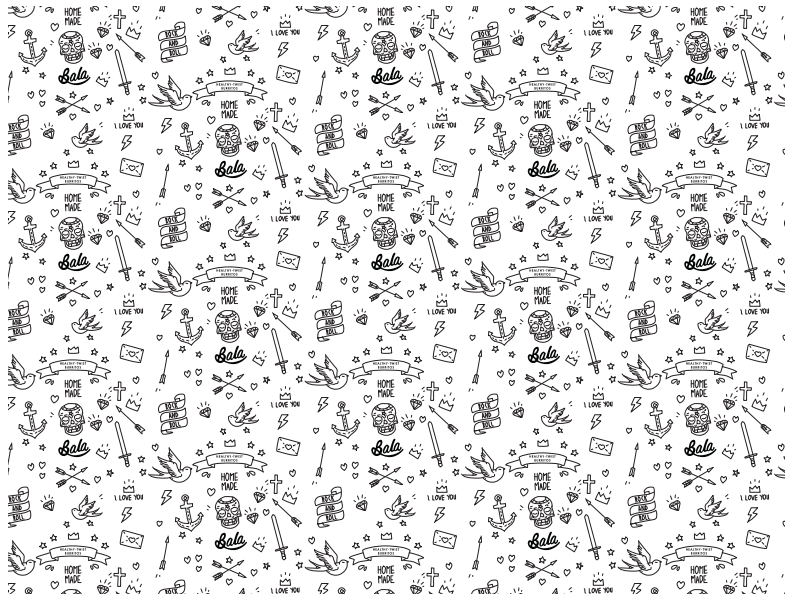


Figure 63. Bala's pattern

Social Media Posts Presentation

Let us now see the works I had to make for Bala. I did not make any major works for them. The only thing the studio does for this client is to manage their social media account and, as they already have someone responsible for this client's posts, my main task was to prepare the presentations that would show to the client the posts that were done for a given month and the days in which they would be published, so they could approve them or ask for changes.

These presentations followed that's.y.'s design guidelines. I did not make a specific grid to create them, but I did use the basic grid that comes with Adobe InDesign (the program I used to make this work), as well as the align tools. I had to make several of these presentations, but as they all look similar, I am only going to show part of one here.

Here is part of one of the presentations I made:



Figure 64. Bala's Social Media Posts Presentation I

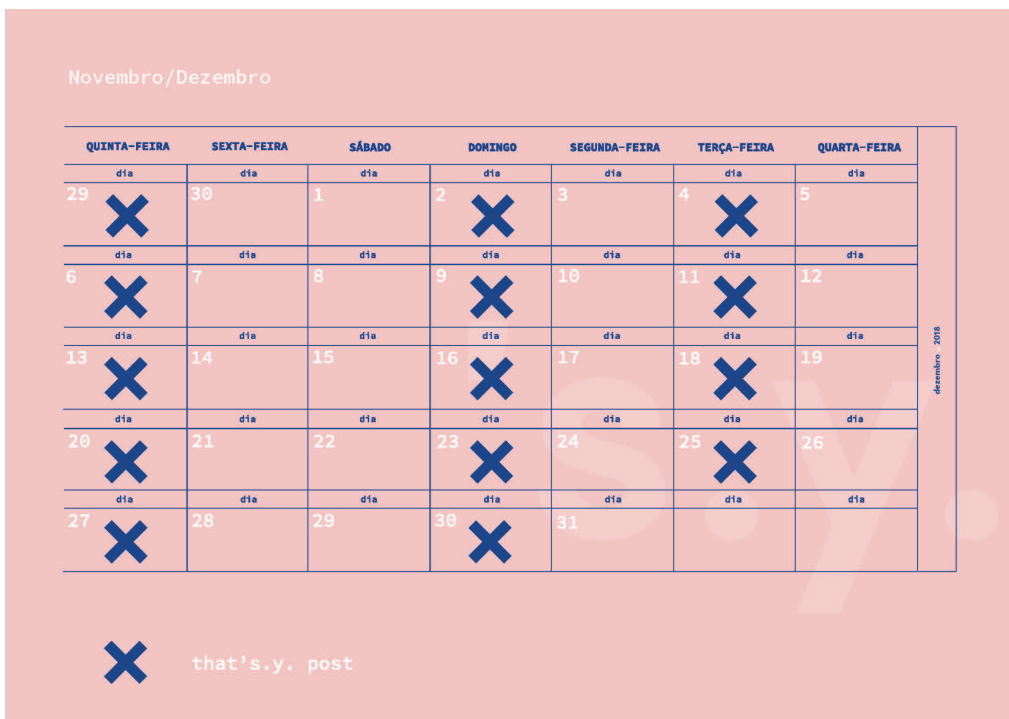


Figure 65. Bala's Social Media Posts Presentation II



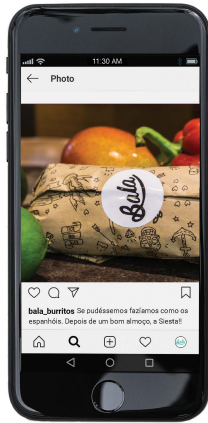
Figure 66. Bala's Social Media Posts Presentation III



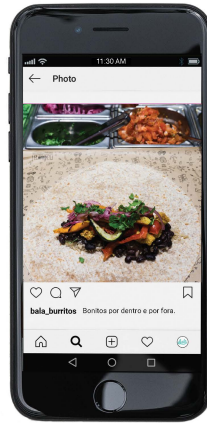
Figure 67. Bala's Social Media Posts Presentation IV

6 - 11 dezembro

4



5



6

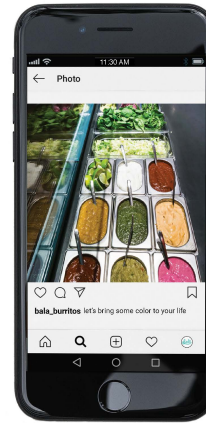
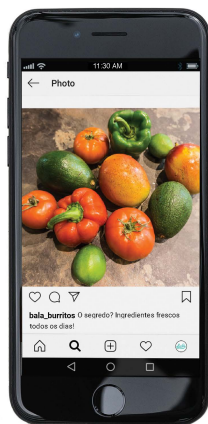


Figure 68. Bala's Social Media Posts Presentation V

13 - 18 dezembro

7



8



9

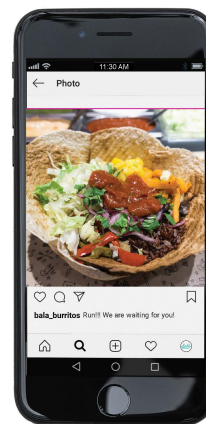


Figure 69. Bala's Social Media Posts Presentation VI

The other task I was asked to make for Bala was a banner for their Facebook page, which was used during Christmas time. I only had to organize the icons they gave me and put a red background.

Here is the final approved banner:



The tasks I made for Bala were very simple and, as such, I do not feel I evolved a lot by making them. However, it is said that practice makes perfect and, while I was doing these works, I did have to think of the notions of composition, space, balance, scale and rhythm that we saw on chapter 3.

6. Conclusion

The internship I made at that's.y. was overall a very good experience where I had the opportunity to learn a lot. During the time I spent at the studio I had the chance to develop my design skills and I became more aware of things like the use of negative space, proportions and formatting texts. I also became more aware of the importance of the use of grids for certain projects.

Furthermore, I had the chance to develop my motion graphics skills by making several small animations. I had the opportunity to deal with different fields within the design world, which included graphic design, packaging design, motion design, illustration and social media.

I also had the chance to develop my skills using programs like Adobe Photoshop, Adobe Illustrator, Adobe InDesign, Adobe After Effects and Adobe Premiere.

Moreover, I developed a strong sensibility when it comes to choosing a palette for my works. I am also more aware of typographic elements and how to deconstruct typography, which is now a process that I find fun and exciting. I am now more capable of constructing an effective composition with the use of visual hierarchy, scale, proportions, rhythm, among other important design fundamentals. I became more sensitive to the placement of the different elements within a composition.

However, it is also important to mention that the successful completion of some projects was disturbed by the fact that I never got any direct contact with the clients, as sometimes the way information flows from person to person at the studio makes the main goals of the client not come across. The lack of contact with the client, also made it impossible to gain more experience in dealing with clients in general. This would be important, as dealing with clients is part of a designer's career and, even though I have

dealt with client's in previous professional experiences, it would have been good to do the same at the studio.

Another important thing, which was not explored in the internship, is the printing of materials. I was never taken to the printing house and most of the things I made did not have the purpose of being printed. Therefore, I feel I still need to gain more experience in the printing of materials, even though I already have some from previous works I made before going to the studio. I do know how to prepare files for printing, but I did not learn it at the studio and I believe that it would have been important to explore there the printing world, since that's.y. usually makes very beautiful printed works and this was one of the reasons why I chose to intern there in the first place.

I also did not get to develop any web design projects or UI/UX design projects for the studio, even though I did learn some HTML and CSS while I was waiting for client's feedback and started some personal design projects during that time as well.

Moreover, stress management is not always easy at the studio, as sometimes we have a lot of work that needs to be done very fast. I do believe that with experience the stress tends to decrease and, as such, this internship allowed me to become less stressed with work.

After weighting the pros and cons, it is my opinion that this internship was beneficial for my career as a designer, as I am now much more able to cope with stress and have developed several skills which are fundamental to the work that I make.

Thanks to some of the works I developed there, as well as my personal projects, I was able to get another internship at Fnac. This was extremely good for me, as I am now still working in design at this new company.

I believe that the internship at that's.y. made me a better designer and I do hope that the new professional challenges that will arise in the future will always make me evolve as a professional and a person, so I can always be the best version of myself.

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8. Attachments

8.1. Madpizza Moodboards

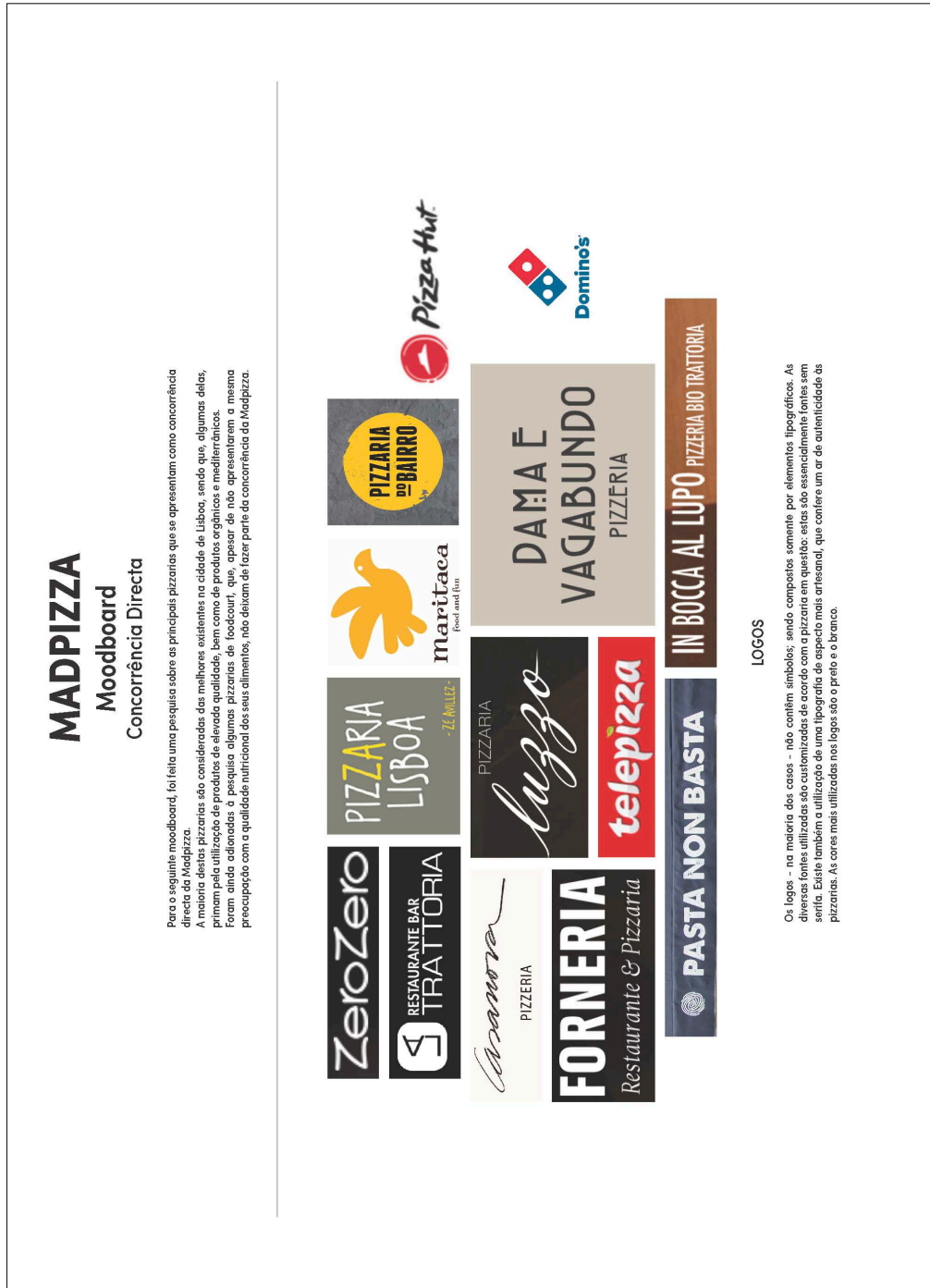


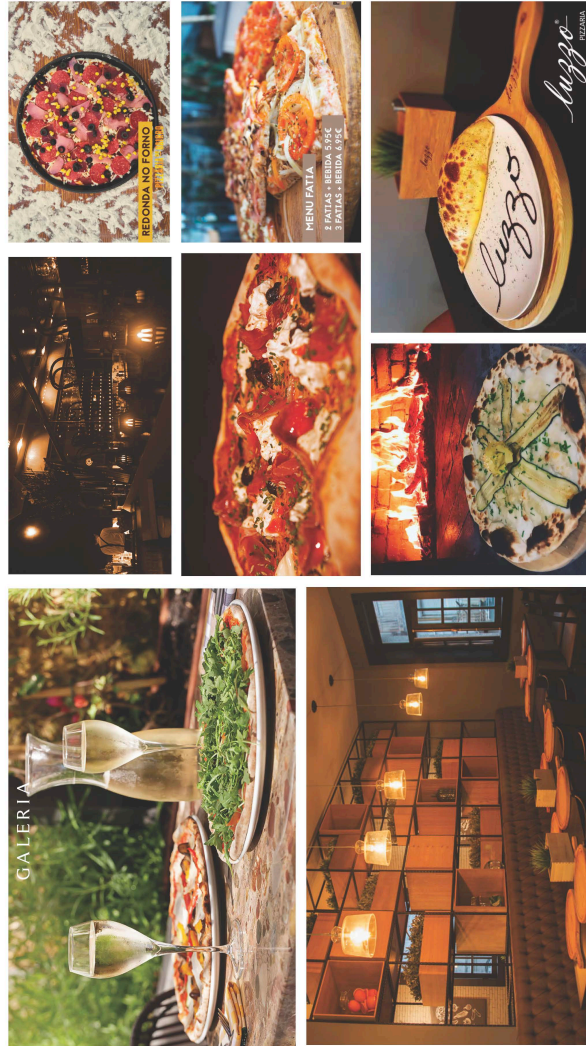
Figure 1. Moodboard of the Direct Competitors I



WEBSITES

Os websites apresentam imagens dos produtos vendidos, bem como dos restaurantes e da cidade de Lisboa. Estas imagens são o que torna estes sites apelativos ao público e o que incita ao consumo. Nos sites encontramos muitas vezes o menu do restaurante (embora, por vezes, este não esteja disponível). O ambiente que nos é apresentado é acolhedor e maioritariamente de tons frios e escuros, criando uma atmosfera agradável e acolhedora. E de se destacar a utilização de imagens dinâmicas no website do restaurante *Zona e Regado*, que o tornam num website mais interessante. E de salientar que nem todos os restaurantes têm um website.

Figure 3. Moodboard of the Direct Competitors III



IMAGEM

A imagem destes restaurantes está muito ligada à utilização de fotografias dos seus produtos e espaços; que apresentam um ambiente mais virado para o tradicional e para o rústico. O ambiente é também sempre bastante acolhedor e são utilizados bastantes tons médios e mais escuros. Os logós dos restaurantes também apresentam um papel fundamental para a sua identidade, sendo muitas vezes aplicados em pratos, peças decorativas e outros utensílios associados às pizzas. Não foram encontradas imagens das caixas de pizza dos restaurantes que correspondem à concorrência directa mais importante, sendo que se pode concluir que a imagem dos mesmos anda muito mais à volta do valor e qualidade dos seus produtos.

Figure 4. Moodboard of the Direct Competitors IV

MADPIZZA

Moodboard

Concorrência Indirecta

Para o seguinte moodboard, foi feita uma pesquisa de alguns dos restaurantes que se apresentam como concorrência indirecta da Madpizza.

Estes restaurantes primam por pretender servir comida de qualidade e saudável, tendo, desta forma, valores semelhantes aos da Madpizza. Eles têm um design moderno e fresh, ao contrário de algumas das pizzerias vistas no moodboard da concorrência directa.

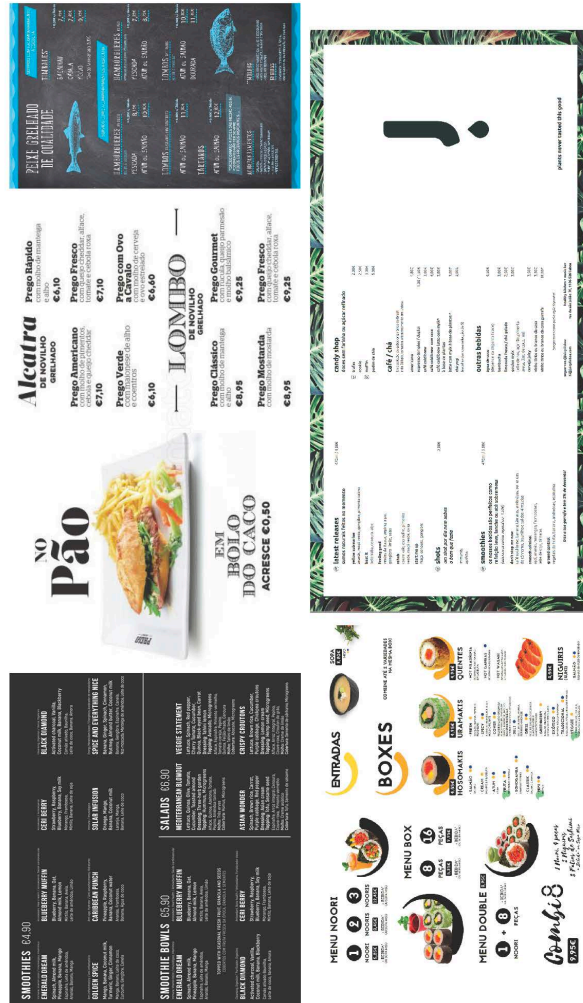
Alguns dos restaurantes aqui apresentados são restaurantes de foodcourt de alimentação saudável.



LOGOS

Nos logas da concorrência indirecta, existe a predominância da utilização de elementos tipográficos variados com um aspecto contemporâneo e clean, na sua maioria. Também se recorre ao uso de algumas ilustrações. As cores que mais se podem ver são o preto e o branco, mas também se recorre à utilização de outras cores como o verde, o laranja, o azul ou o amarelo. Os logas da concorrência indirecta apresentam uma imagem mais diversificada.

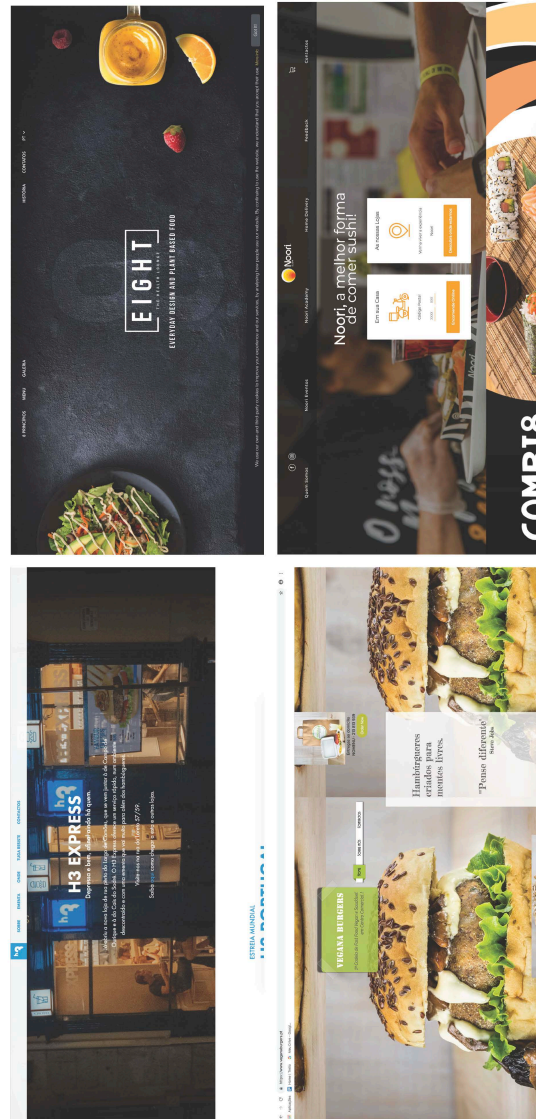
Figure 5. Moodboard of the Indirect Competitors I



MENUS

Os menus têm um design contemporâneo, dinâmico e clean. São utilizadas fotografias, ilustrações e padrões, o que aumenta este tal dinamismo. As cores predominantes são o preto e o branco, sendo que aparecem outras cores maioritariamente nas fotografias e ilustrações. Os preços e pequenas explicações dos pratos encontram-se nos menus com frequência.

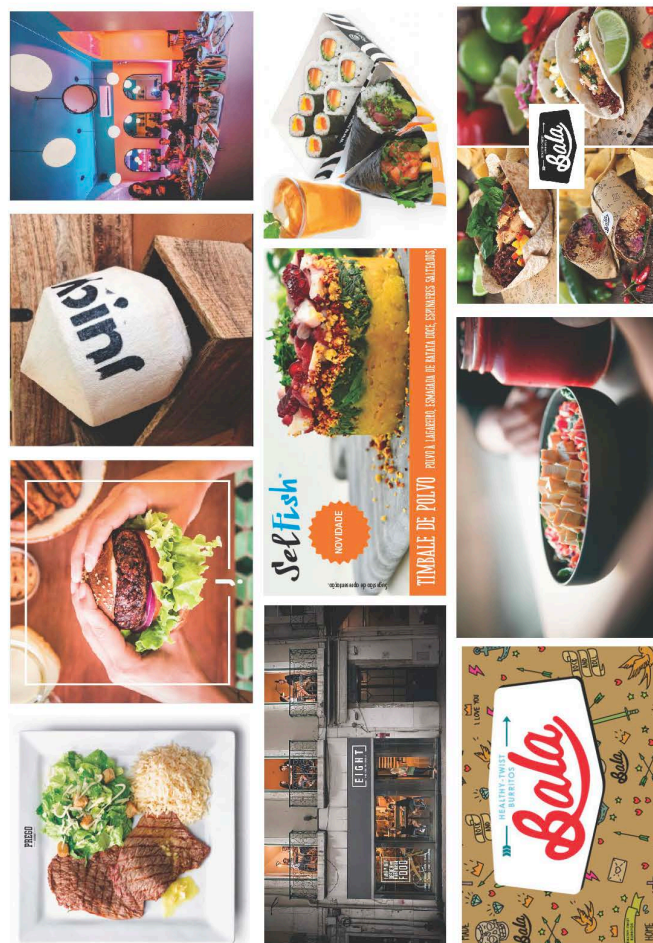
Figure 6. Moodboard of the Indirect Competitors II



WEBSITES

Os websites apresentam imagens dos produtos vendidos, bem como dos restaurantes. Estas imagens são o que torna estes sites apelativos ao público e o que incita ao consumo. O ambiente que nos é apresentado é moderno e existe uma grande variação de cores, que nos é dada essencialmente pelos alimentos apresentados nas fotografias. Na maioria dos websites, temos acesso ao menu dos restaurantes e foodcourts. É de se notar que nem todos estes restaurantes têm website.

Figure 7. Moodboard of the Indirect Competitors III



IMAGEM

A imagem destes restaurantes está muito ligada à utilização de fotografias dos seus produtos (sempre apresentados de forma saudável) e espaços, tendo um aspecto bastante actual e fresco. São utilizados diversos padrões e os logós dos restaurantes também apresentam um papel fundamental para a sua identidade, sendo muitas vezes aplicados em pratos, peças decorativas, entre outras coisas. A decoração dos restaurantes é actual e cuidada (bastante menos rústica ou tradicional do que a das pizzerias). Existe uma grande variedade de cores que é utilizada, o que dá um certo dinamismo à imagem dos restaurantes.

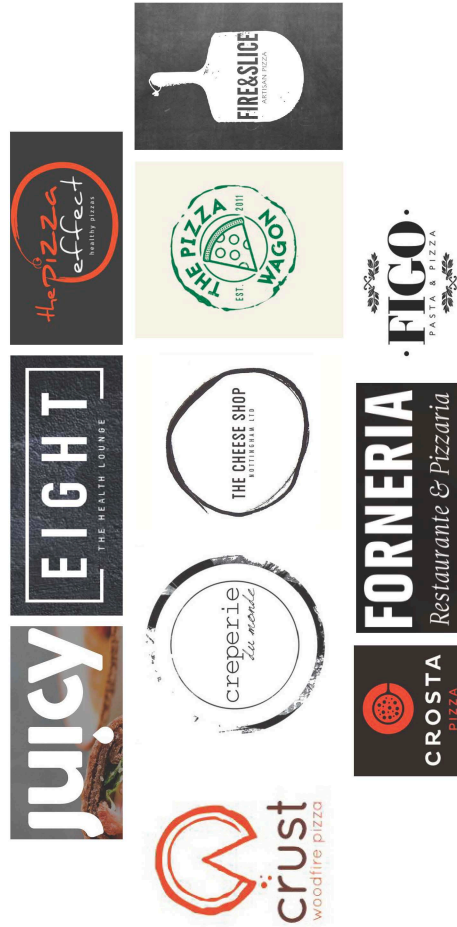
Figure 8. Moodboard of the Indirect Competitors IV

MADPIZZA

Moodboard

Rebranding

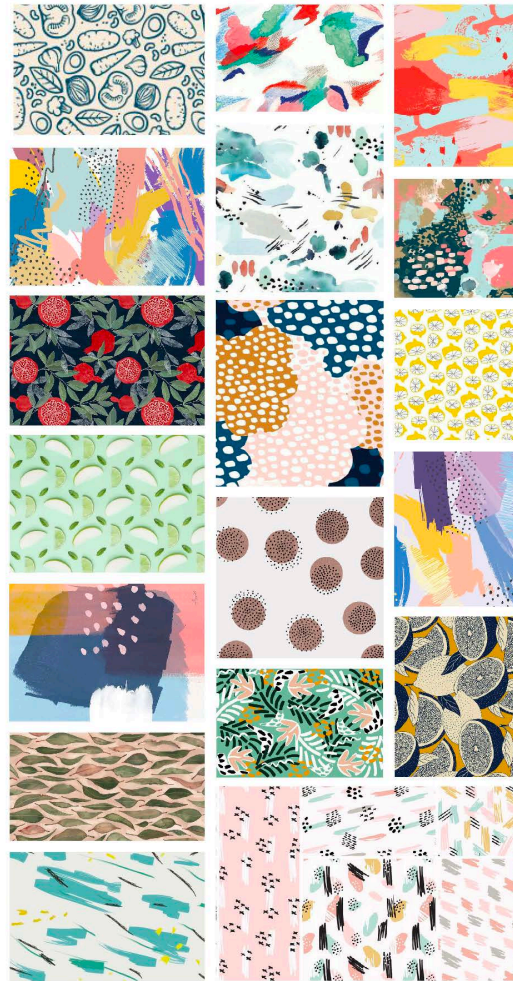
Aqui encontram-se algumas das principais ideias para o rebranding da Madpizza, tendo em conta a imagem pretendida pela marca. Uma imagem que se prefere bonita, elegante, marcante e com uma certa irreverência, não esquecendo nunca o lado saudável dos produtos vendidos. Também foi dada especial importância ao público target da marca: todos os que gostam de ser felizes e de comer de forma saudável; tendo em especial atenção os jovens amantes de pizza, os amantes do desporto e da alimentação saudável, os trabalhadores e os turistas (que pretendem experiências únicas e diferentes).



LOGO

O novo logo terá uma utilização tipográfica simples e clean com um aspecto moderno (que ajudará a trazer esse lado mais fresco e jovem que Madpizza pretende transmitir). Para além disso, o logo pode conter elementos circulares (que remetem para a forma das pizzas) feitos de uma forma artística - a lembrar as pinceladas do Expressionismo Abstrato - isto permite que a marca se destaque de uma forma diferente, irreverente e elegante. Pode-se também fazer este tipo de pintura mais abstracta com outros elementos relacionados com as pizzas.

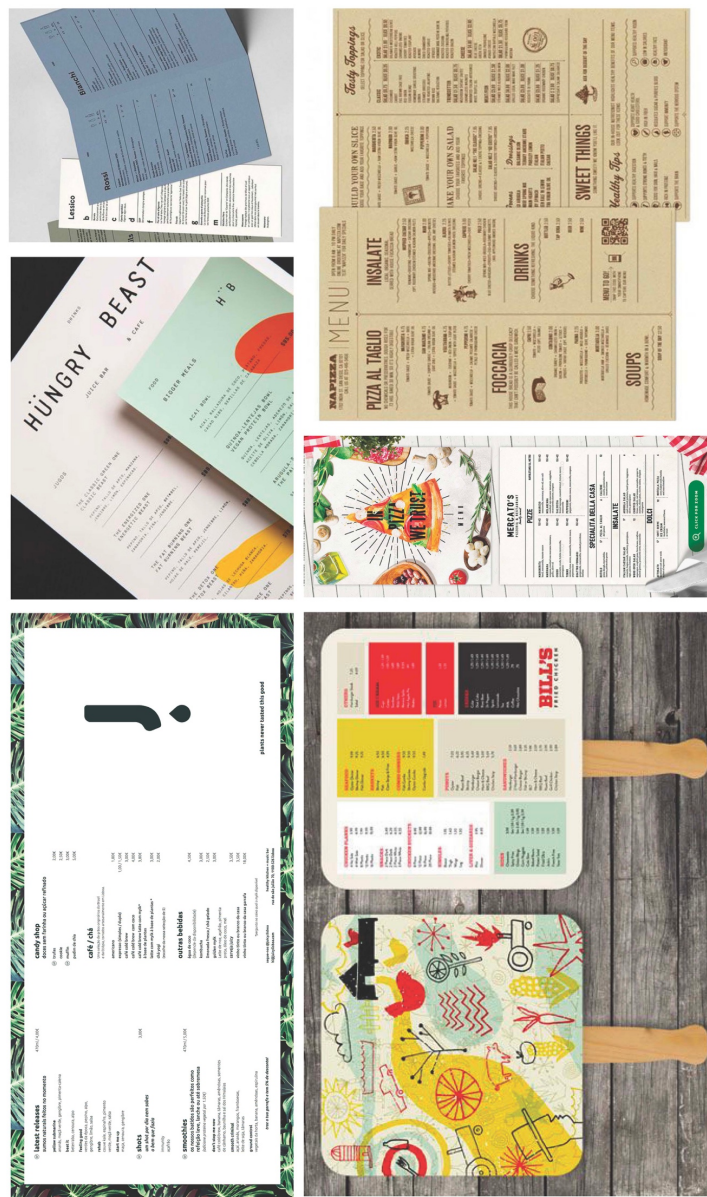
Figure 9. Moodboard for the New Visual Identity I



PADRÕES

Os novos padrões utilizados pela Madpiza estão de acordo com a imagem que a marca pretende transmitir: uma identidade visual única e capacitante com adornos (como exemplificados acima). Ao se utilizar este tipo de padrões, está-se a criar uma imagem única e capacitante (não comum para uma pizzaria), o que ajudará a Madpiza a destacar-se no mercado e a ter uma imagem mais forte e reconhecível, tal como pretendido. A escolha da forma de aplicação dos padrões, bem como do tipo de padrões finais, a serem utilizados vai depender em muito do trabalho feito com o logo, de forma a que a imagem final não fique pesada ou exatista demasiada informação visual.

Figure 11. Moodboard for the New Visual Identity III



MENUS

Os novos menus terão um design simples, elegante e clean. Poderão ser utilizados neles os padrões definidos para a marca, bem como as novas cores. O menu dos restaurantes podia ser apresentado num utensílio de servir pizzas (como acima demonstrado).

Figure 13. Moodboard for the New Visual Identity V

8.1. B—hive Presentation



Figure 14. B—hive's Social Media Presentation I

b-hive: social media

Hoje em dia, o papel das redes sociais é fundamental para a promoção das marcas.

Desta forma, a existência de uma conta de Instagram bem pensada e cuidada será essencial para o reforço da presença online do projecto B-hive.

Imagens e animações impactantes, bonitas e elegantes conjugadas com frases interessantes e/ou informativas serão o nosso foco para tornar o B-hive presente na vida das pessoas!

PALAVRAS-CHAVE: informar, entreter, aproximar, interessar



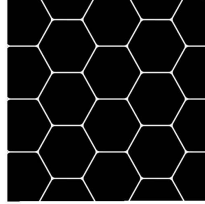
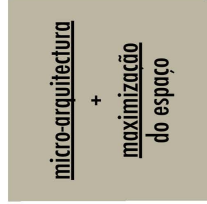
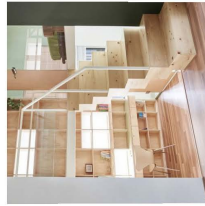
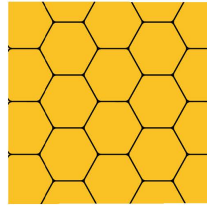
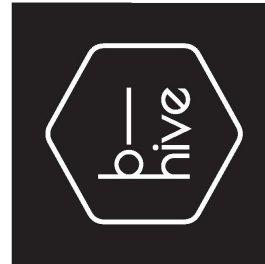
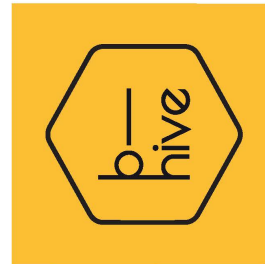
Figure 15. B—hive's Social Media Presentation II

1. B-hive: 0 Projecto

O objectivo deste primeiro módulo de posts seria dar a conhecer o projecto, os seus valores e a sua identidade gráfica.

Teríamos sempre uma imagem relativa ao projecto (que pode incluir imagens da residência em si, quando estas existirem) e uma frase que explicasse um pouco o seu conceito e os seus valores.

Desta forma, as pessoas teriam a possibilidade de se familiarizar com o B-hive.



Exemplos de possíveis frases:

1. B-hive é um projecto inovador com foco no conceito de micro-arquitectura. Gostava de nos conhecer melhor? Visite o nosso website.
2. O B-hive pretende maximizar a utilização dos espaços urbanos, através da procura de soluções criativas que melhorem a sua qualidade de vida.
3. Os espaços B-hive rentabilizam cada metro quadrado, nunca se esquecendo do bem-estar dos seus residentes.
4. O B-hive rege-se pelos seguintes valores: design minimalista, qualidade de vida, proximidade, responsabilidade ecológica. Acredita na importância destes valores para um aumento do seu bem-estar? Contacte-nos!

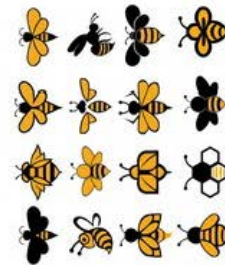
Figure 16. B—hive's Social Media Presentation III

2. B-hive: Animações

O segundo módulo de posts poderia ser composto de animações ligadas com o projecto.

Estas pequenas animações/GIFS iriam seguir a identidade gráfica do B-hive e apresentá-lo de uma forma mais dinâmica. Seriam sempre acompanhadas de uma frase ou já apresentariam uma frase animada.

IDEA: pequena animação em que uma abelha entra em cada um dos favos (representação da micro-arquitectura).



Exemplos de possíveis frases:

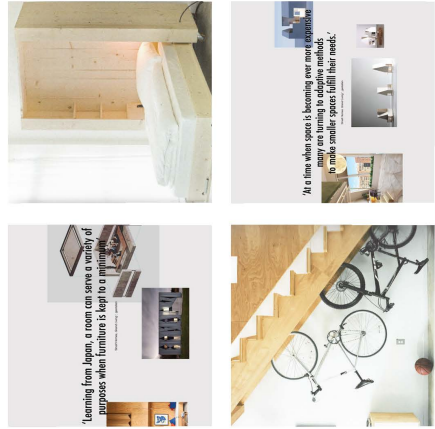
1. Assim como a colmeia tem a sua forma de vida perfeitamente organizada, a residência de estudantes B-hive tem também uma identidade de marca homogênea que se espalhou a um pensamento de negócio, de design e de vida urbana.
2. Estuda em Lisboa? Gostava de viver num lugar onde a sua qualidade de vida é sempre colocada em primeiro lugar? Então, junta-se à B-hive!
3. Nas nossas residências pode encontrar um espaço funcional e agradável onde o seu bem-estar é sempre uma prioridade. Gostava de viver num sítio que engloba todas as condições necessárias para estudar, mas também para conviver? Vem viver para em dos espaços B-hive!

Figure 17. B-hive's Social Media Presentation IV

3. Micro-arquitectura

O terceiro módulo para os posts serviria para familiarizar as pessoas com o conceito de micro-arquitectura.

Seriam mostradas imagens de espaços com este tipo de arquitectura, sempre com uma frase relacionada com o conceito por baixo; ou estas frases seriam apresentadas logo na própria imagem (dependendo dos casos). Podem-se também apresentar arquitectos e projectos destes arquitectos.



Exemplos de possíveis frases:

1. A micro-arquitectura é fruto da criatividade de arquitectos e designers de todo o mundo, num esforço para redefinir a vivência urbana dentro de espaços pequenos, nunca perdendo o enfoque na qualidade de vida.
2. Sabia que o conceito de micro-arquitectura surgiu no Japão na década de 60?
3. O conceito de micro-arquitectura pretende rentabilizar ao máximo os espaços pequenos a que hoje estamos limitados nas cidades. Desta forma, seguindo-se este conceito, conseguem-se criar locais que mantêm um elevado nível de bem-estar e qualidade de vida, mesmo que pequenos.

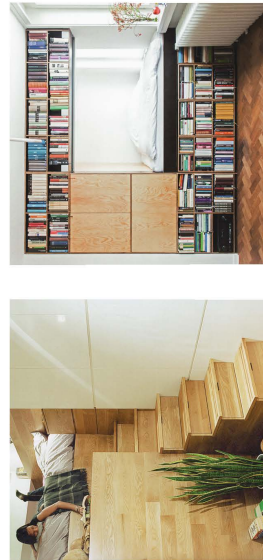


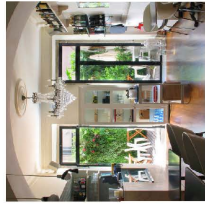
Figure 18. B—hive's Social Media Presentation V

4. Lisboa

O quarto módulo serviria para apresentar e promover a cidade de Lisboa.

Existiriam imagens de Lisboa e de alguns locais que pudessem ser interessantes para os estudantes (museus, cafés, locais históricos, etc.), bem como de gastronomia.

Desta forma, conseguir-se-ia atrair mais jovens estudantes a querer estudar em Lisboa e a vir morar para as residências B-hive.



Exemplos de possíveis frases:

1. Com a B-hive a sua experiência em Lisboa vai ser inesquecível! Venha viver conosco e descobrir esta cidade maravilhosa...
2. Lisboa é presentemente uma das cidades mais atractivas da Europa: cheia de vida, eventos culturais, restaurantes e cafés. É o local perfeito para se viver e estudar! E onde é que se pode viver com extrema qualidade, senão numa das residências B-hive? Venha viver conosco!
3. Hmm... Pastéis de Natal. Gostava de provar os melhores do mundo? Então, venha viver para Lisboa!

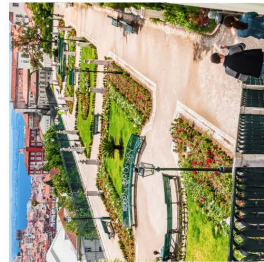


Figure 19. B—hive's Social Media Presentation VI

