

This unit report outlines and details the processes undertaken throughout the development of the FMP and ISTD projects during the third year of 2025 at UCA University for the Creative Arts.

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MARKET

RESEARCH

Competitor Analysis

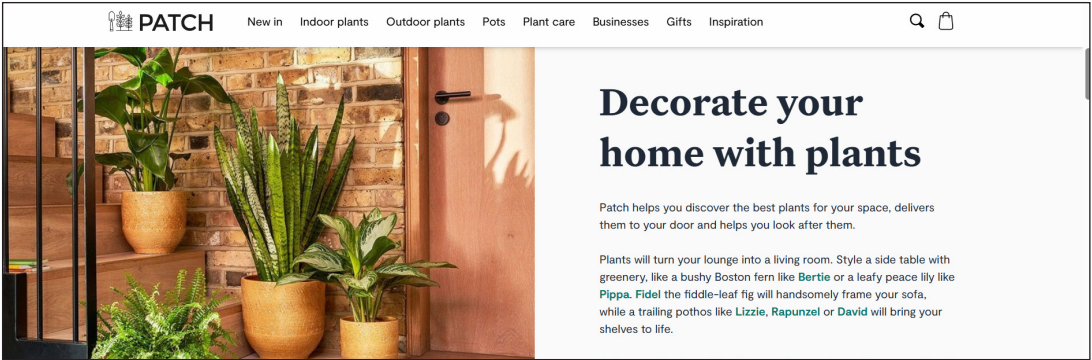
Industry Research Across Scales

Once the concept for the FMP had been selected, an in-depth research process was carried out into the plant shops currently available on the market. Surprisingly, it was found that the majority of **these businesses focus almost exclusively on the decorative appeal of plants**, or the fruits and flowers they can produce, without genuinely addressing why natural plants are truly important for human wellbeing. None of them seek to inform or raise awareness about the environmental harm caused by plastic plants, a sector that benefits large multinational companies and generates significant profits through their commercialisation. Today, several brands aim to promote environmental awareness and encourage more sustainable habits. However, it remains challenging to identify those that genuinely honour these values. It is widely recognised that being **‘environmentally conscious’** has

become a trend, one that many companies have exploited through a practice commonly known as *greenwashing*. This involves businesses making misleading claims about the environmental merits of their products or services. **Brands such as H&M, IKEA, and Primark** frequently market themselves as sustainable through various campaigns. Nevertheless, independent investigations have raised concerns about the true sustainability of their products, which often fall short of these claims while continuing to support environmentally harmful practices.

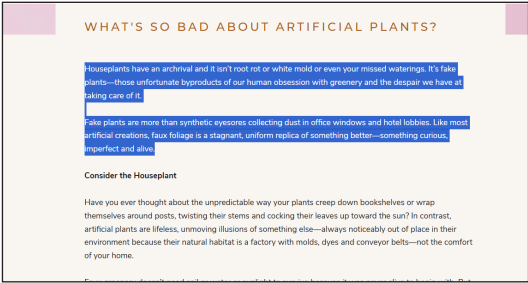
PATCH PLANTS COMPANY

Although artificial plants do not match the sales volume of textiles, their production remains one of the most polluting industries globally. Notably, the aforementioned brands continue to participate in and profit from their manufacture.



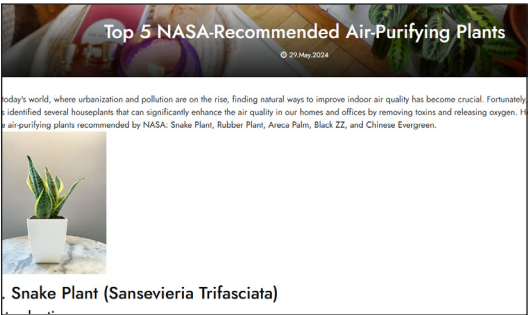
Differentiation

Unique Value Proposition



After gathering detailed information about other brands and how they present themselves within the market, it became evident that a new, **conscious approach was needed to raise awareness about the environmental impact of artificial plants**. These products, produced with chemicals, dyes and petroleum derivatives, contribute to pollution. However, shifting people's mindset required more than simply criticising artificial plants — it called for highlighting a valuable, often overlooked benefit.

Research revealed that one of the greatest yet **neglected functions of plants is their ability to purify indoor air**. Not all plants perform this equally, but many help filter harmful airborne substances. This led to the essential question: do indoor air pollutants actually exist? Understandably, many might question this, as these pollutants are invisible and undetectable through human senses. Yet, numerous studies have linked poor indoor air quality to a set of

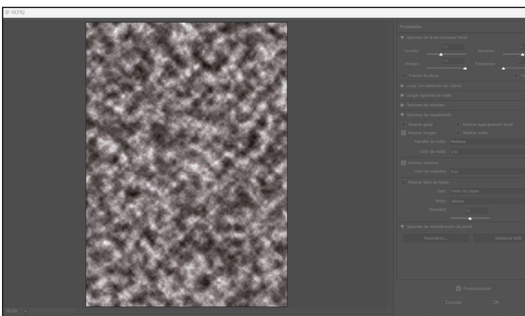
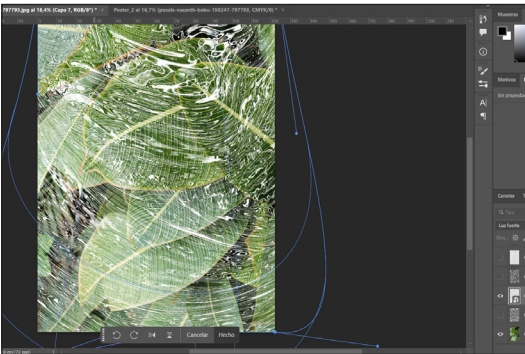
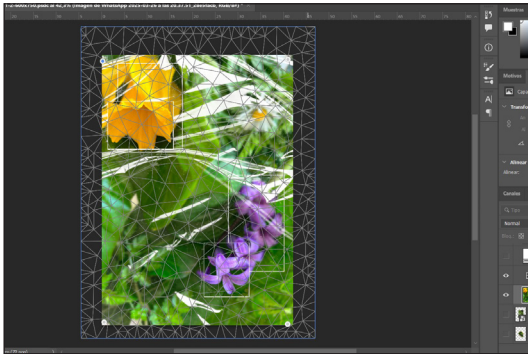
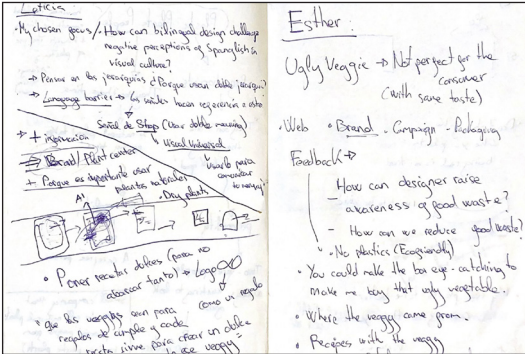


symptoms now recognised as *'sick building syndrome'*, which can manifest as dizziness, nausea or feelings of disorientation.

Due to its seriousness, NASA conducted a study to determine how **to naturally improve indoor air quality**. The findings demonstrated that natural plants offer a simple, safe and effective solution, unlike mechanical purifiers, which can produce harmful by-products. According to the study, plants help eliminate common pollutants such as benzene, xylene, ammonia, trichloroethylene and formaldehyde.

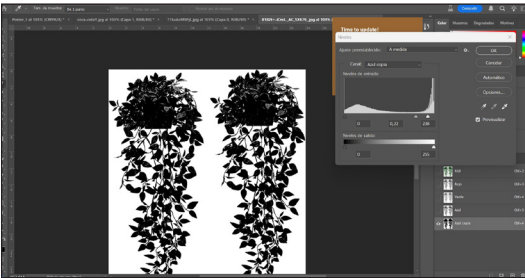
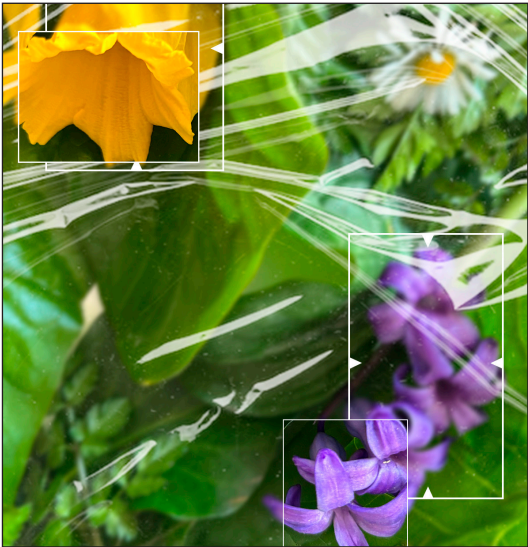
This insight clarified how the brand could distinguish itself — by raising awareness of the health risks posed by indoor air pollution and offering a natural alternative. **Promoting the use of live plants not only reduces the environmental harm caused by artificial ones but also enhances individual wellbeing through cleaner, healthier air.**

Prototype for User Testing



Touching up photoshop effects

Prototype for User Testing



Idea Dump

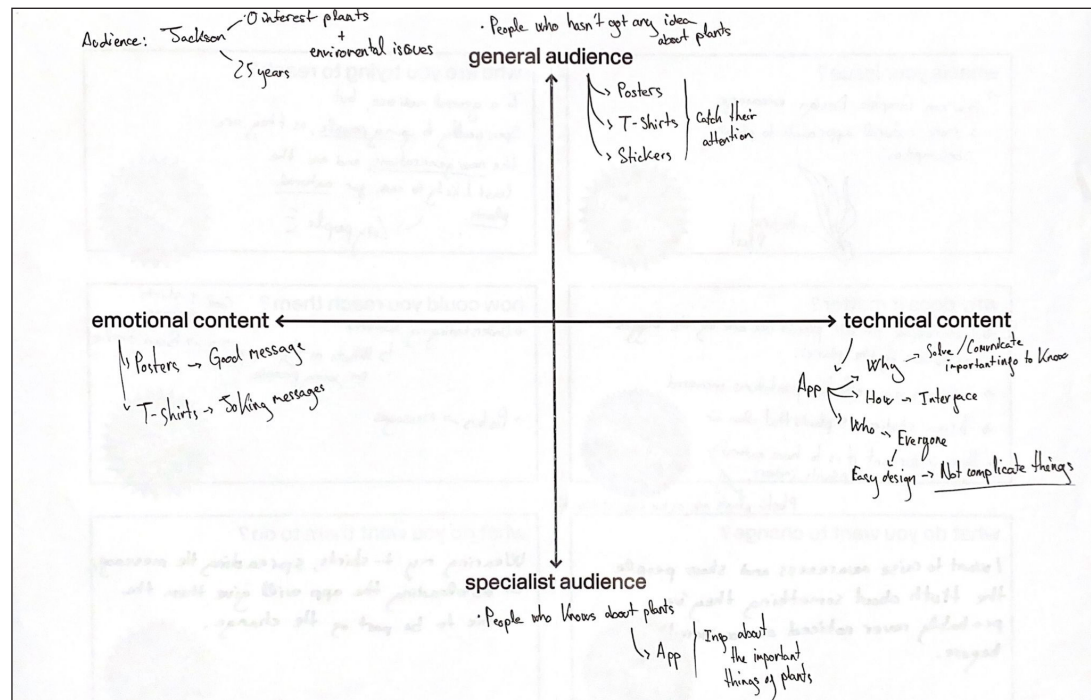
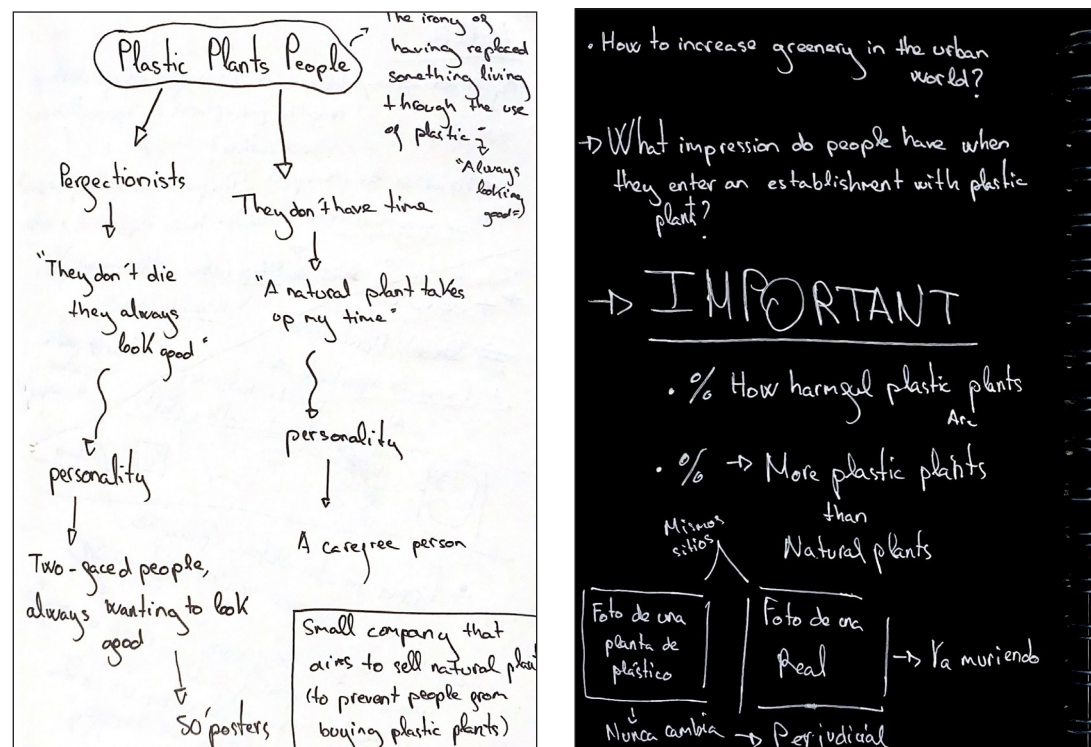
Initial prototypes were developed based on the concept in order to gather feedback from peers, while also offering input on their projects. Two initial poster ideas were proposed: one delivering a more **ironic visual message**, and the other presenting a demonstration of nature using plastic. Both concepts served as valuable **inspiration for shaping the final outcomes** of the poster designs. The combination of working with ironic elements, natural components, and applying Photoshop effects such as threshold adjustments, helped to establish a solid and coherent visual direction for the brand's image.



Creating my first prototype picture

Audience Analysis

Persona Personality Traits



Audience Analysis



Participant Persona

Name: Carlos
Age Group: 23
Sex: Masculine
Location: Central London

Pain Points: Carlos tends to avoid today's problems and shows considerably less concern for environmental issues. He prefers to have things done for him and is generally reluctant to put in much effort.

Personal Description:

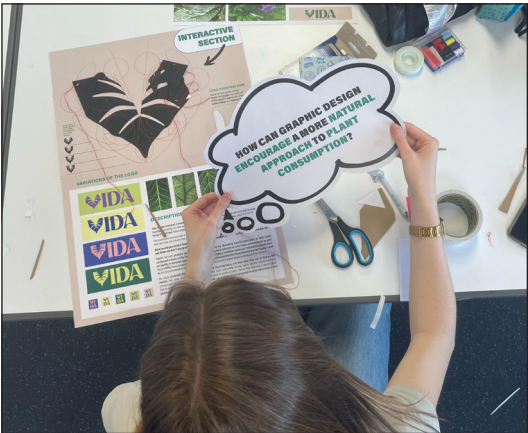
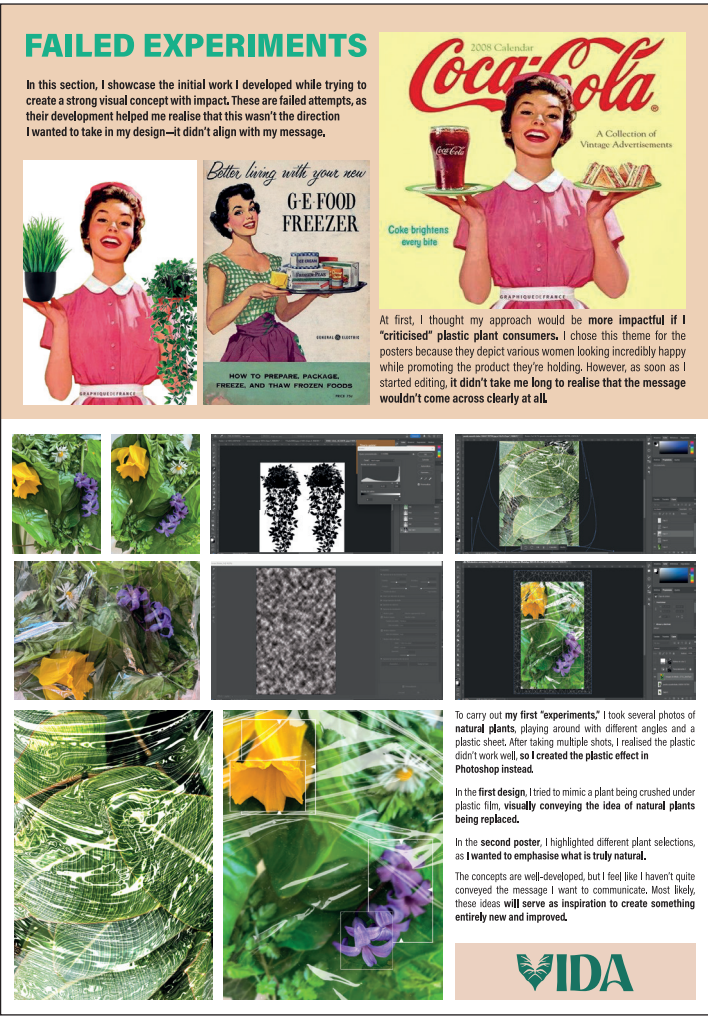
Carlos is a young man, 23 years of age, whose greatest passion is playing the guitar in a band with his friends. He still lives with his parents, though he differs greatly from them; while they strive for perfection in everything they do, Carlos actively distances himself from that approach. His mother keeps the balcony filled with plants, but he has never shown any real interest in them, having grown up surrounded by greenery. However, to decorate the space where he keeps his instruments, he has chosen to buy several artificial plants.

How will Carlos discover the brand?

Carlos often visits the city centre near where he lives, and one day a poster featuring an ironic message immediately catches his attention. At first, it makes him laugh, but it soon sparks curiosity about the meaning behind it. He searches for the brand on Instagram and comes across Vida, where he learns about the message hidden behind the campaign. The concept resonates with him, so he attends the event to get a T-shirt featuring the design, which complements his personal style. As a result, several of his friends take notice and ask him for one too.

Audience Analysis

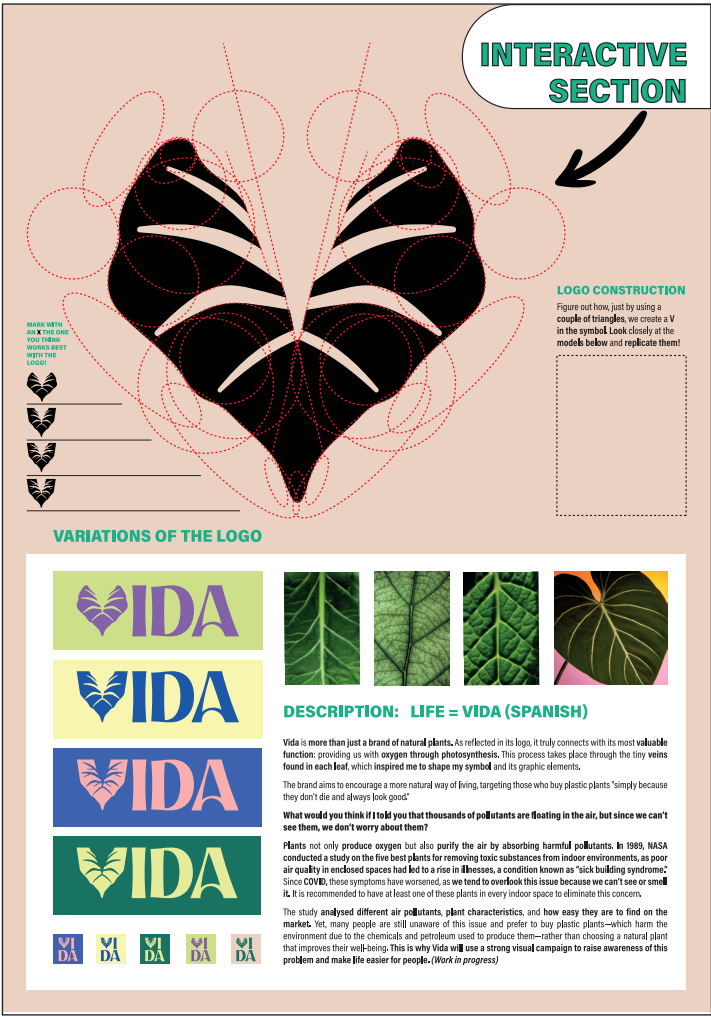
Exhibition User Testing



The exhibition day proved highly beneficial for the development of the project. Taking advantage of having the entire class gathered, an interactive game was devised to demonstrate the construction of the logo. At that stage, the symbol for the brand had been created, although it still required shaping into the form of a letter V. As this was not immediately clear in its visual reading, the simple addition of two triangles successfully gave the symbol

Audience Analysis

Exhibition User Testing



the desired V shape. It was particularly rewarding to observe people engaging with the puzzle concept. The exhibition also served to clarify the final structural direction for the logo design.

Reel LINK:
https://www.instagram.com/reel/DIRWa71MY6n/?utm_source=ig_web_copy_link&igsh=MzRIODBiNW-FIZA==



Audience Analysis

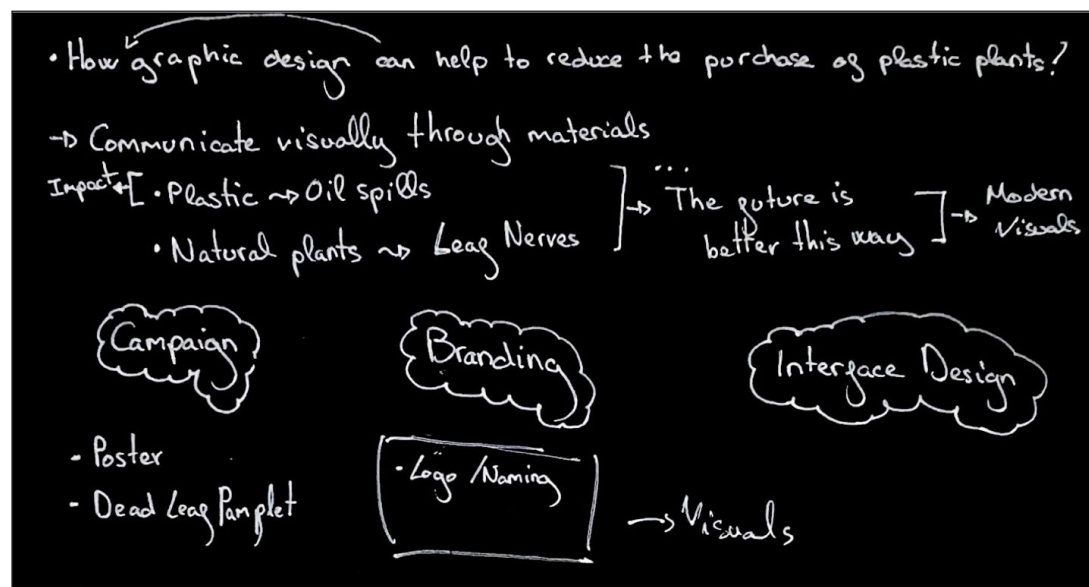
Vida Survey

How can Graphic Design encourage a more Natural approach to Plant Consumption?

Artificial Plants: a silent yet constant source of harmful waste.
[Una fuente silenciosa pero constante de residuos contaminantes.]

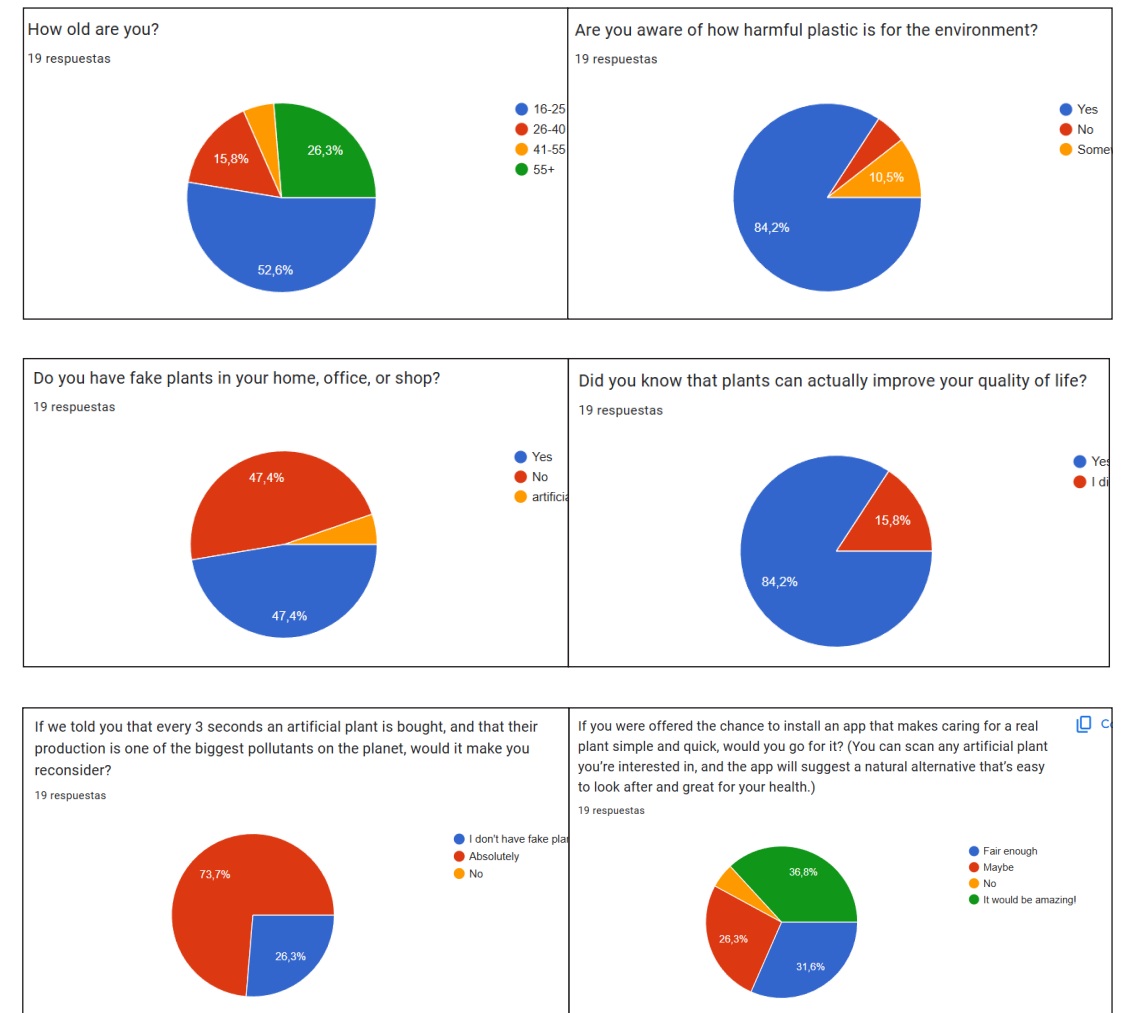
Plastic production is one of the **most polluting industries on the planet**—not only because of its heavy use of fossil fuels, but also due to the **significant damage it causes to the environment**. The **production of artificial plants** makes up a large part of the problem, as a **single fake plant is made up of over 95% plastic**. According to market data, **one artificial plant is sold every three seconds worldwide**.

Vida was created with the aim of **promoting the natural over the artificial**. Its purpose is to **raise awareness and show how easy it actually is to care for a real plant**, replacing all these plastic alternatives. **How?** Backed by a NASA study, **Vida** uses **an app** to help people access **five low-maintenance plants** that also **help purify the air by removing the thousands of pollutants floating around in indoor spaces—things we can't see or smell, but that seriously affect our health**.



Audience Analysis

Vida Survey



Identifying user needs is essential to offering effective solutions through a brand. To support this, a survey was conducted before defining the project's objectives, measuring whether the proposed ideas would address real issues. The survey included an explanation of the environmental harm caused by plastic production and the solutions offered by Vida, followed by a set of questions. Responses were organised by age range to confirm alignment with the target

audience (18–25 years). Results revealed that although most participants were aware of the damage caused by plastics, over half owned artificial plants. Many understood the general benefits of plants, though none knew they purify the air. After learning about the harmful impact of artificial plants, all respondents reconsidered their stance and expressed interest in using the app to replace plastic plants with natural ones and to receive guidance on plant care.

IDA

Introduction

This **Brand Identity Manual** compiles and presents the visual elements that make up the identity of the Vida brand. It sets out the **guidelines** followed during its **creation**, including the use of typefaces and the brand's colour applications, specifying how and when to use the logo appropriately. **The purpose of this manual is to serve as a usage guide.** In doing so, it ensures the correct and consistent use of the brand's visual elements, helping to guarantee a clear and coherent public presence.

Brand Presentation:

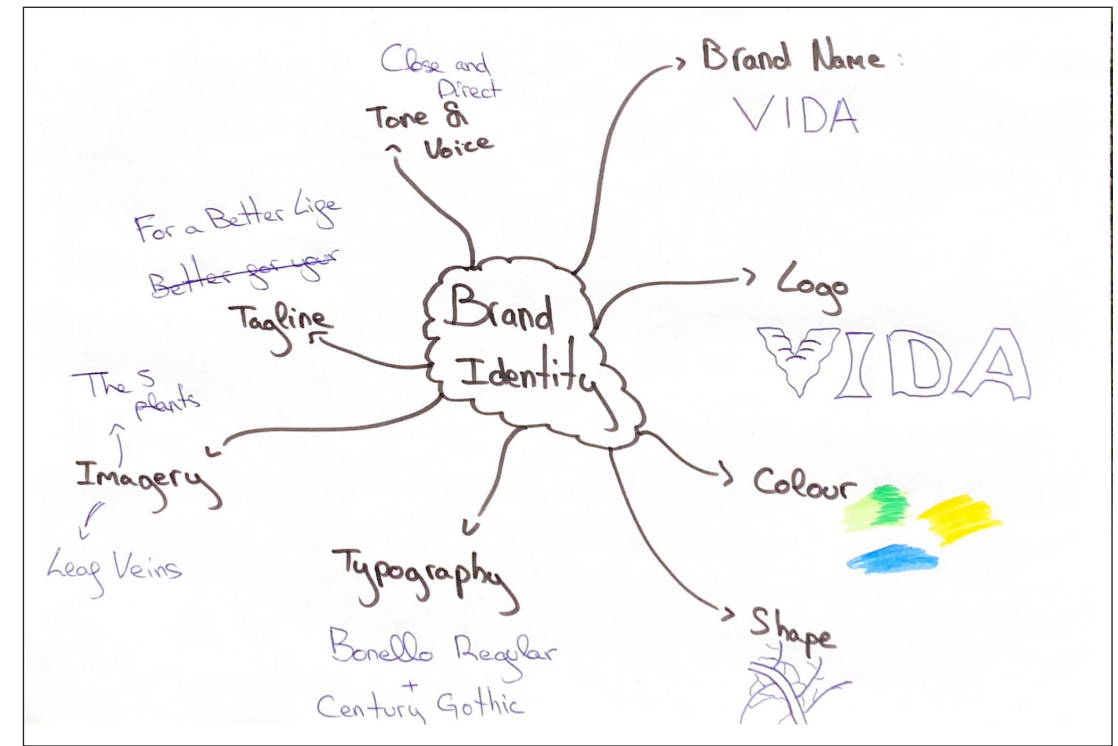
Plastic production is one of the most polluting industries on the planet—not only because of its heavy use of fossil fuels, but also due to the **significant damage it causes to the environment.** The production of artificial plants makes up a large part of the problem, as a single fake plant is made up of over 95% plastic. According to market data, **one artificial plant is sold every three seconds worldwide.**

Vida was created with the aim of **promoting the natural over the artificial.**

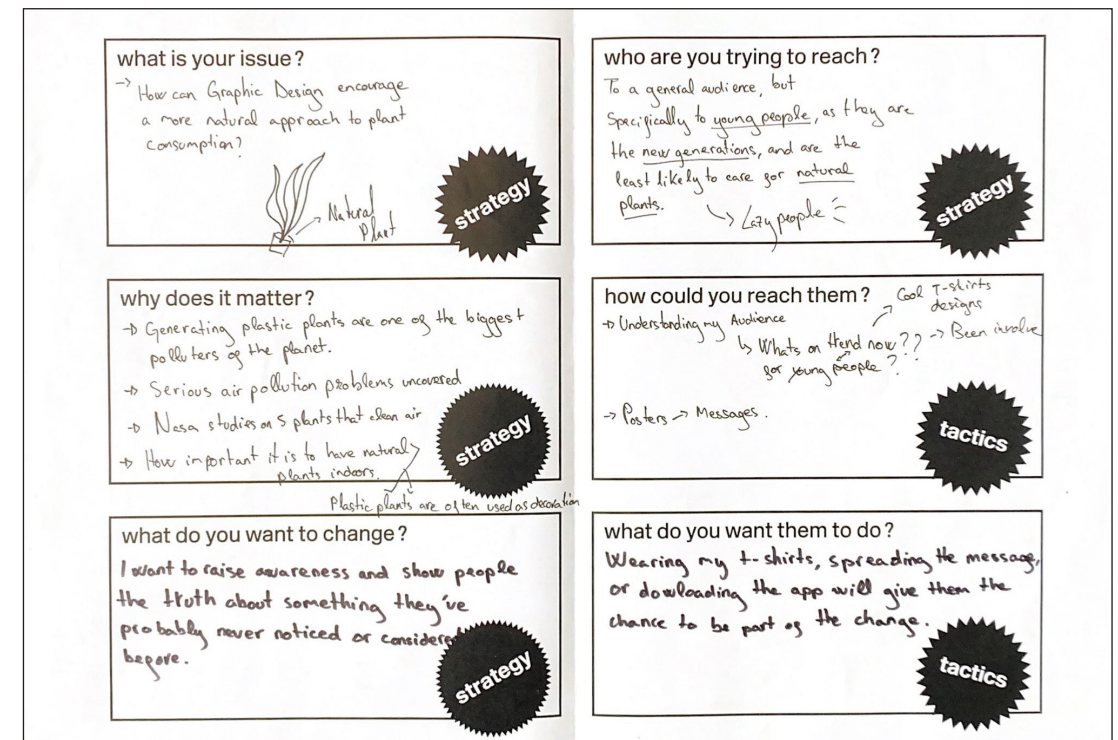
Its **purpose** is to raise awareness and show how easy it actually is to care for a real plant, replacing all these plastic alternatives. How? Backed by a NASA study, Vida uses an app to help people access five low-maintenance plants that also help purify the air by removing the thousands of pollutants floating around in indoor spaces—**things we can't see or smell, but that seriously affect our health.**

Artificial Plants: a silent yet constant source of harmful waste.

Ana Serrano



Previous Mind Map to help me get organised



Developing a strategy for running a good campaign

Logo Symbolism

Objectives and Values:

Vida is more than just a natural plant brand. As reflected in its logo, it truly connects with its most valuable role: **providing us with oxygen** through photosynthesis. This process happens through the **tiny veins found in every leaf**, which inspired the shape of my symbol and its graphic elements.

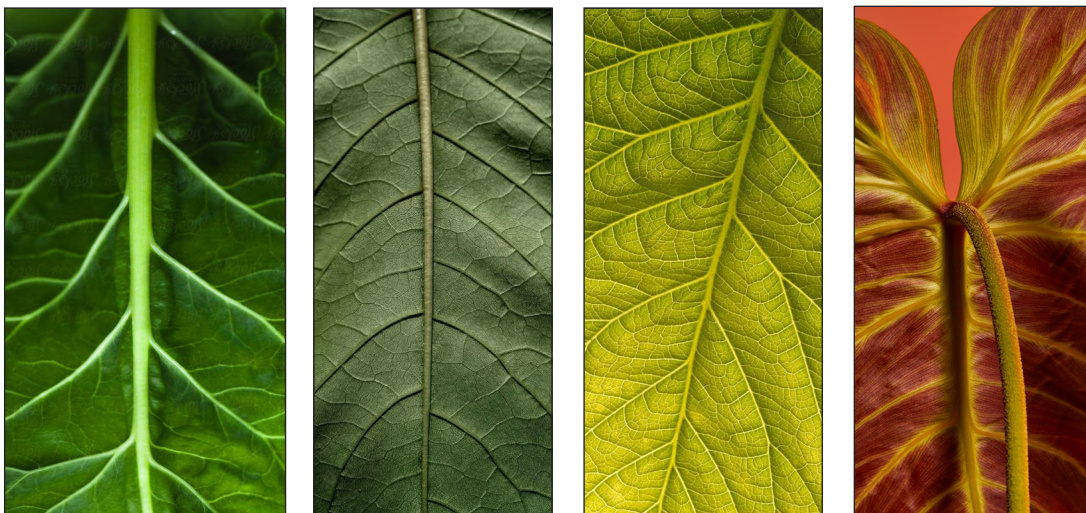
The brand aims to encourage a more natural way of living, targeting those who buy artificial plants “simply because they don’t die and always look good.”

*What would you think if I told you there are **thousands of pollutants floating in the air**, but because we can’t see them, we don’t worry about them?*

Plants **don’t just produce oxygen** — they also **purify the air** by absorbing harmful pollutants. Back in 1989, NASA conducted a study identifying the **five best plants** for removing toxic substances from indoor

environments, after poor air quality in enclosed spaces led to a rise in illnesses, a condition known as “sick building syndrome.” Since COVID, these symptoms have worsened, as it’s something we tend to ignore because it can’t be seen or smelled. It’s recommended to keep at least one of these plants in every indoor space to ease these concerns.

The study considered various airborne pollutants, the characteristics of each plant, and how easily they could be sourced. **Yet many people are still unaware of this issue, opting for plastic plants** — harmful to the environment due to the chemicals and petroleum used in their production — instead of choosing natural ones that improve their wellbeing. That’s why **Vida** was created: to raise awareness of this problem through bold visuals and smart technologies, helping people live better.



Inspiration on the veins of leaves



Inspiration on Extinction Rebellion's design style



Sketches prior to the choice of the brand name

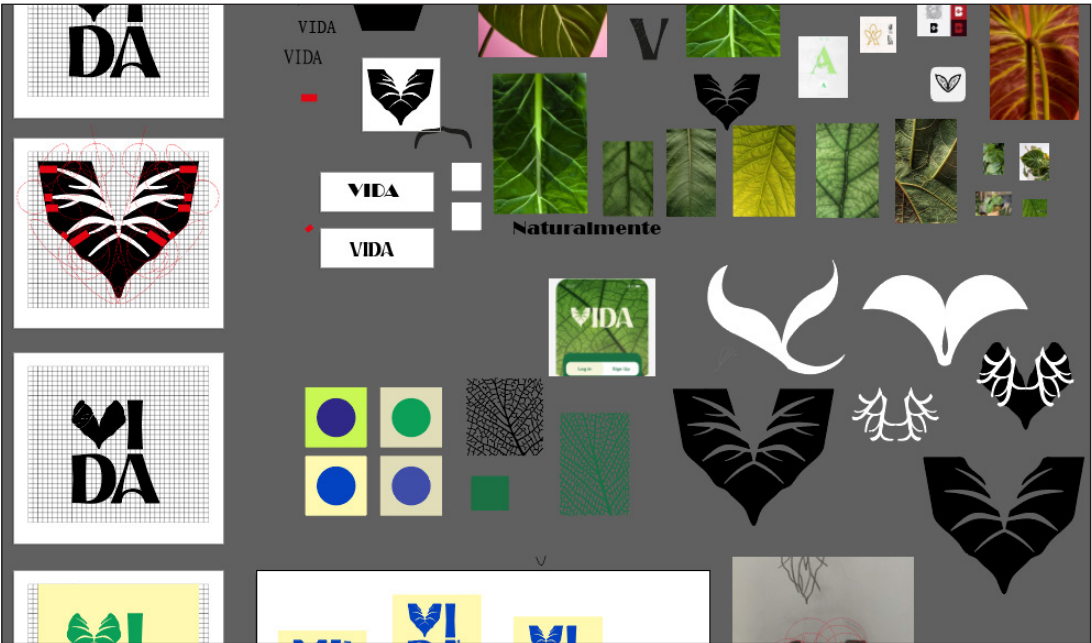
Inspiration:

Vida means “**Life**” in English. It’s a brand that promotes what’s alive, which is why I needed to **create a symbol** that could reflect this message. For its development, I took inspiration from movements like **Extinction Rebellion**, who use two simple rectangles to express the concept of “running out of time”. In my case, it had to be **integrated within the logo**, so I started sketching different ideas, trying to connect the letter **V** from Vida with the **veins of a leaf**, which represent the brand’s essence. Originally, the brand was going to be called “Naturalmente”, which means “naturally” in English, but it felt too obvious and I was looking for something with more depth. That’s how I arrived at **Vida**, using the V to suggest both **leaf veins** and a **lung shape**, as my plants help **purify the air**.



Sketches for the symbol creation

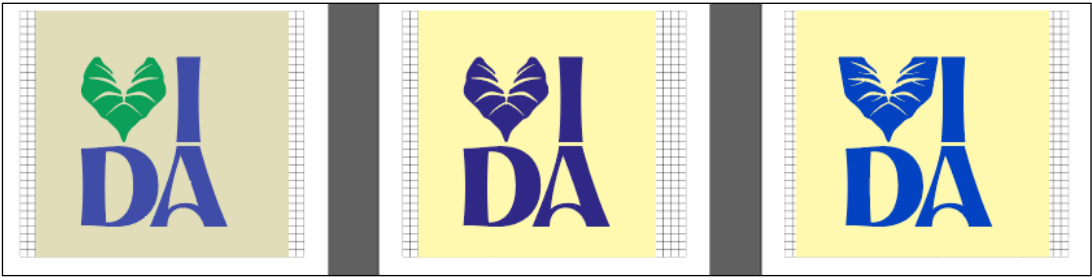
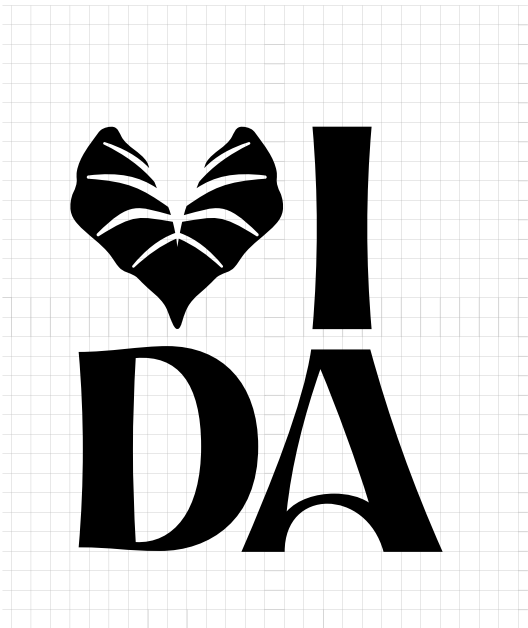
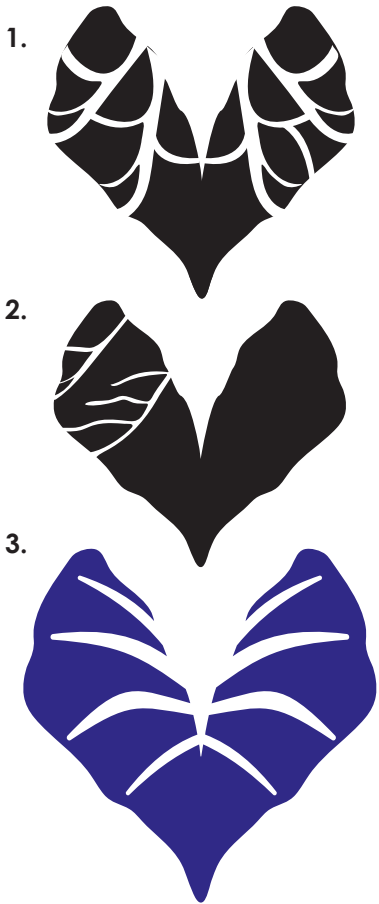
Logo Symbolism



Illustrator workbench on symbol creation

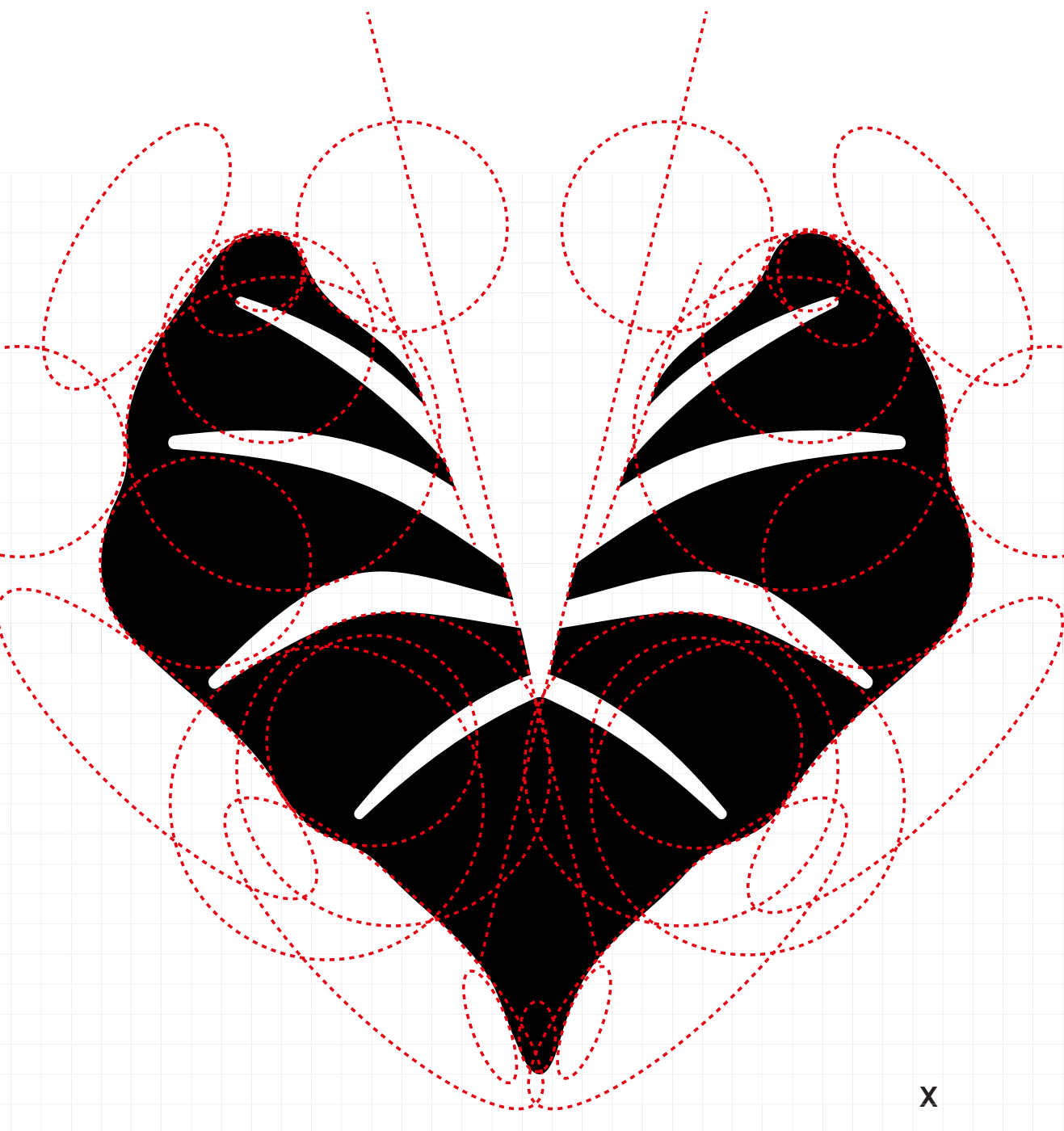
Initial Ideas before the Construction:

Looking for inspiration from various photographs showing the veins of a leaf, along with existing logos that incorporate leaf elements and the structure of my 'V', **it was time to move my sketches into Illustrator and start shaping them properly.** The initial designs were entirely inspired by leaf veins, but I felt their structure didn't visually communicate the message clearly enough. While developing them, I was able to get feedback from one of my tutors, who pointed out that it read as **'Love I D A'** rather than the word **'Vida'**. It was quite a challenging process, but I managed to create a design that's **clear, simple, concise and easy to read.** Since my goal was for this word to be recognised as it is, I needed the logo to be internationally understandable, not for its meaning, but through its form alone.



Working table on the different colour and shape tests

Symbol Construction



Geometric construction with symbol grid

Logo Construction Through Geometry:

The logo has been constructed using **36 circles or ovals and 4 lines**. I followed this structure to shape the **letter V** into a **leaf form**, which gave it a wavy, adaptable look that works well in any setting.

The straight lines helped me define the inner space to create the sharp point inside the V. The grid in the background allowed me to **keep the proportions** of my symbol balanced. This way, I could map out a modular surface based on the grid's squares. Later, I'll show what the logo's clear space would be, based on that modular geometric area, which I've named X. It's definitely been a challenge to develop this logo, as any stray vector point could spoil the silhouette and lose the message of a leaf (veins) and lung (breathing).

Corporate Typefaces

Correct Use of Typography:

Once the structure and form of the symbol had been established, it was necessary to select a typeface that would visually complement it and work as part of a cohesive logotype. The chosen typeface needed to meet three essential criteria: it had to **feature soft, flowing curves** that echoed the lines of the symbol, appear **approachable** without being overly decorative or handwritten, and, naturally, be free from serifs.

During this selection process, three type families stood out: **Broadway** in its regular style, **Bonello Regular**, and **Century Gothic**. While all three met the requirements I was seeking, **Bonello Regular** emerged as the most suitable. By converting it to vector format and applying a few adjustments, I was able to create a visual harmony

between the symbol and the typeface. **Broadway** was eventually ruled out as its geometric, sans-serif style felt too rigid and proved difficult to adapt. **Century Gothic**, however, was retained as a secondary corporate typeface, ideal for documents and taglines due to its clarity, seriousness, and consistent appearance.

Additionally, I chose not to completely disregard handwritten fonts (such as **Over the Rainbow**), not for the logo itself, but for the tagline. These typefaces convey a sense of warmth and informality, which aligns with my intention of avoiding overly formal, complicated styles in favour of connecting with my audience on a more genuine and approachable level.

Century Gothic

A B C D E F G H I J K
L M N Ñ O P Q R S T U
V W X Y Z
a b c d e f g h i j k l
m n ñ o p q r s t u v
w x y z
1 2 3 4 5 6 7 8 9 0
. * ¿ ? - % \$ ¡ " @ #

Over the Rainbow

A B C D E F G H I J
K L M N Ñ O P Q R S
T U V W X Y Z
a b c d e f g h i j k l
m n ñ o p q r s t u v w
x y z
1 2 3 4 5 6 7 8 9 0
. * ¿ ? - % \$ ¡ " @ #
* ^ €

Bonello Regular

A B C D E F G H I J K L M N Ñ O P Q
R S T U V W X Y Z
a b c d e f g h i j k l m n ñ o p q r s
t u v w x y z
1 2 3 4 5 6 7 8 9 0
. * ¿ ? - % \$ ¡ " @ # ^

Broadway

A B C D E F G H I J K L M N Ñ
O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n ñ o p
q r s t u v w x y z
1 2 3 4 5 6 7 8 9 0
. * ¿ ? - % \$ ¡ " @ # ^

Corporate Colours

Correct Use of Colours:

The choice of **colour** is one of the most crucial decisions when creating a new and innovative brand aimed at delivering a message to people. **Colour has the power to communicate meaning** in its essence, **without the need for words**. For this reason, it's essential to make a thoughtful selection from the outset, rather than simply opting for a shade because, for instance, 'blue is the colour of the sky'.

After conducting a thorough analysis of the message I wanted to convey, it was clear that I needed to find a palette capable of expressing the essence of my brand at a glance. The project is designed to inform people through visual play — choosing not to rely on leaflets filled with text, but instead using form, colour and visual cues to allow viewers to intuitively grasp the message.

The colour palette consists of pairings designed to create **strong contrast**, divided into two categories: primary and

secondary colours. The primary shades will be applied across all corporate stationery, providing a clear, structured and professional visual identity. The secondary colours are intended for the brand's merchandising; given that part of the target audience is younger, these shades are bolder and more vivid, combined with black and white to maintain visual balance.

Each combination features a contrast between a more intense tone and a softer one. Within the primary palette, shades of yellow are used to represent air — but intentionally without evoking purity. Instead, these tones symbolise polluted air, aligning with the core message. In contrast, greens and blues signify life and vitality. This juxtaposition is central to the brand's narrative, as the vibrancy of nature is designed to visually outweigh the presence of pollution, reflecting how

Vida's plants purify the environment.



Primary:

HEX: #1a7044
R:26 G:112 B:68
C:86% M:31% Y:84% K:20%
PANTONE: 7732 C

HEX: #274b9b
R:39 G:75 B:155
C:94% M:74% Y:0% K:0%
PANTONE: 2935 C

HEX: #82539d
R:130 G:83 B:157
C:59% M:75% Y:0% K:0%
PANTONE: 525 C

HEX: #f6b4b8
R:246 G:180 B:184
C:0% M:39% Y:19% K:0%
PANTONE: 510 C

69

Tagline

Creating an Effective Tagline:

Following all the guidelines I gathered during my research, I needed to create a phrase that would **function as a call to action (CTA)**, while also capturing the core value of the brand. After exploring several possibilities, I narrowed it down to three options: *For a better life*, *Taking care of you*, and *Purify your life*.

Initially, I chose **For a better life**, using the Century Gothic typeface in Bold. However, over time I realised that the message it conveyed felt overly generic, lacking a clear connection to the brand's purpose. For this reason, I eventually selected **Purify your life**, as the word purify carries meaning across multiple contexts.

The term **purify** refers to the act of **removing impurities from something, whether tangible or abstract**. In this case, plants purify the air, making it cleaner and healthier — but this simple action also symbolises the replacement of something harmful, namely artificial plants. It essentially invites people to purify their lives.

Additionally, as **Vida** translates to **Life** in English, the tagline becomes both direct and easy to grasp. For the final proposal, I decided to use the **Over the Rainbow typeface**, as it conveys a more relaxed and approachable feel, whereas the previous typeface reminded me too much of food product branding.



Mission: To encourage a more natural lifestyle.
Vision: A world more mindful of the environment.
Personality: Vibrant and Cheerful.

Scalability

Scaled Measurements:

The logo should not be displayed smaller than **9mm x 2.7mm** in print and **34px x 10.2px** in digital formats. If it is necessary to reduce the size beyond these limits,

only the **'V'** from the logo may be used. It is essential to respect the designated reduced versions to ensure **optimal legibility** and consistency of the brand.



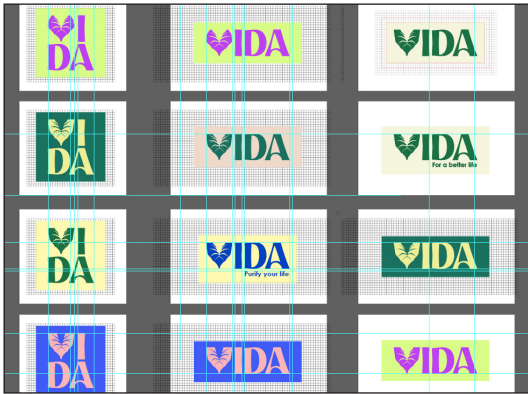
Width: 9mm / 34 px
Height: 2.7mm / 10.2 px

Logo Grid

Safe Area:

A protected area has been established around the logotype. **This space must remain free from any graphic elements** that could interfere with the clarity and legibility of the brand.

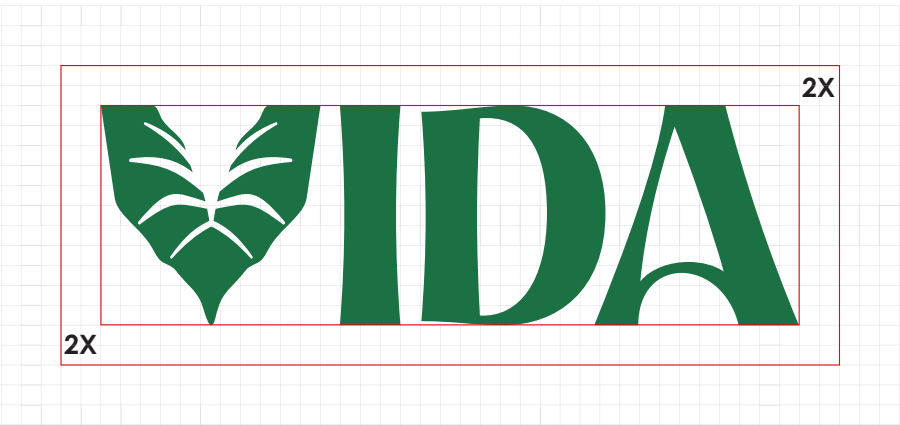
A safety zone equivalent to **2X** has been defined for both the primary logotype and the coloured version.



Observing my Surroundings: Artificial Plants

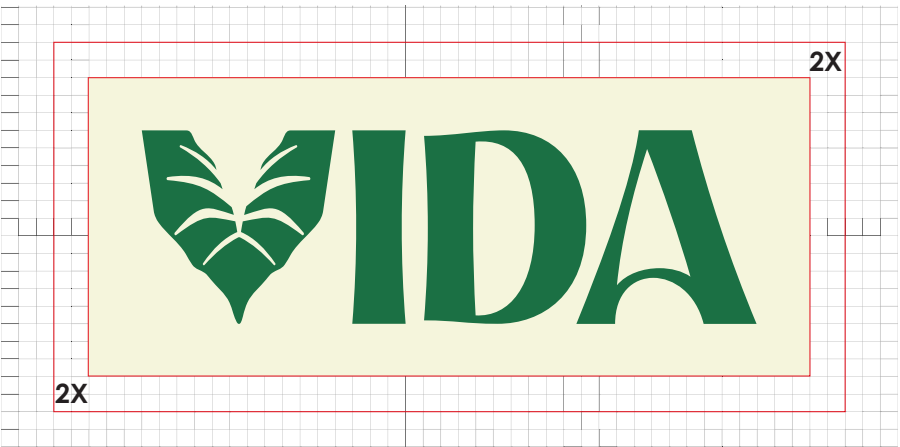
1. Logotype

□ = X



1. Coloured Version

□ = X



1. Logo with Tagline

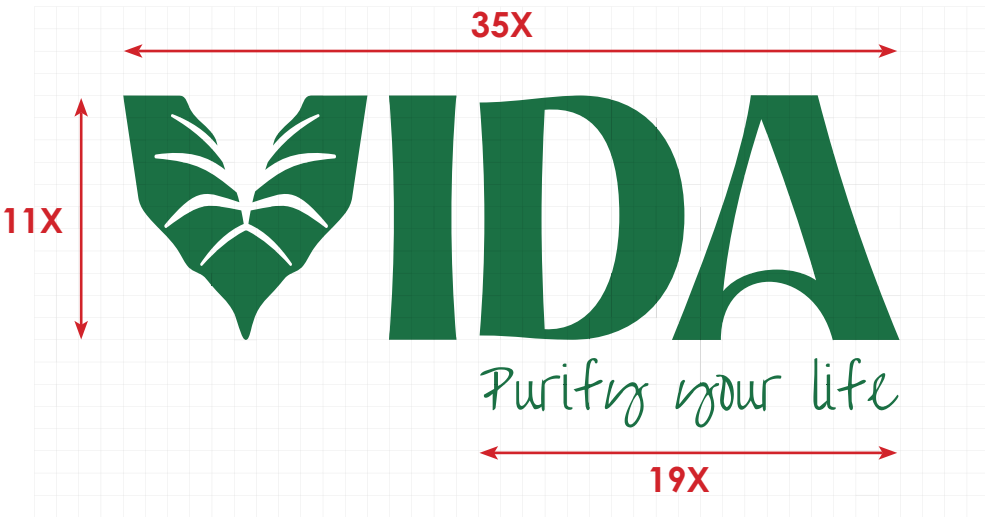
□ = X



Construction Measurements:

The brand's proportions are defined on a modular surface based on the value of X. and **balance of the brand** across any format and dimensions. In this way, we ensure the **correct** scaling

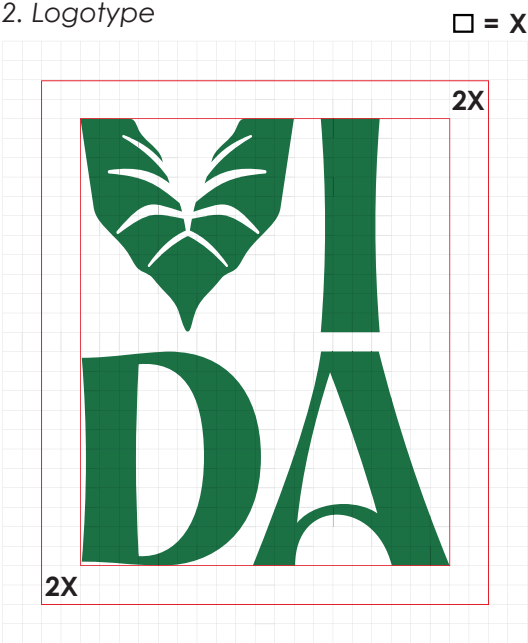
□ = X



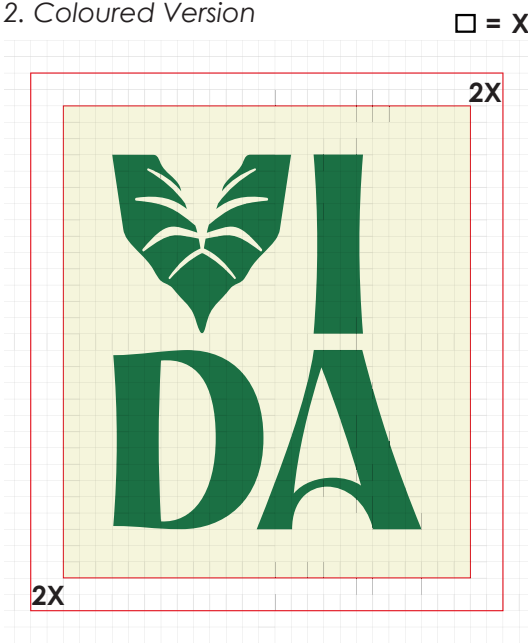
Logo Grid

Safe Area:

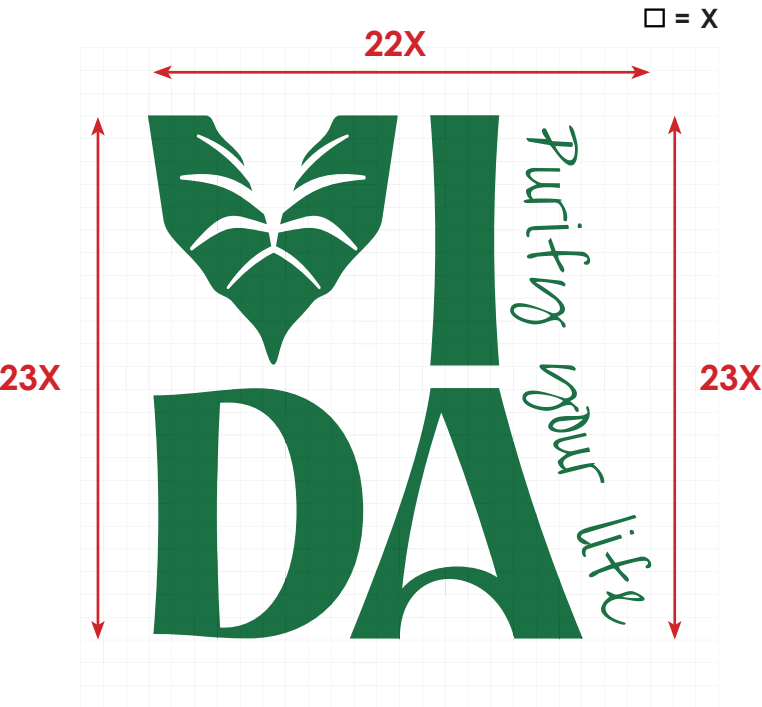
2. Logotype



2. Coloured Version



Construction Measurements:



Correct Versions

Primary and Secondary Versions:

Whenever possible, the brand should be applied using its **primary version**. In cases where this is not feasible, either for technical or aesthetic reasons, the secondary version should be used.

Primary Versions



Secondary Versions



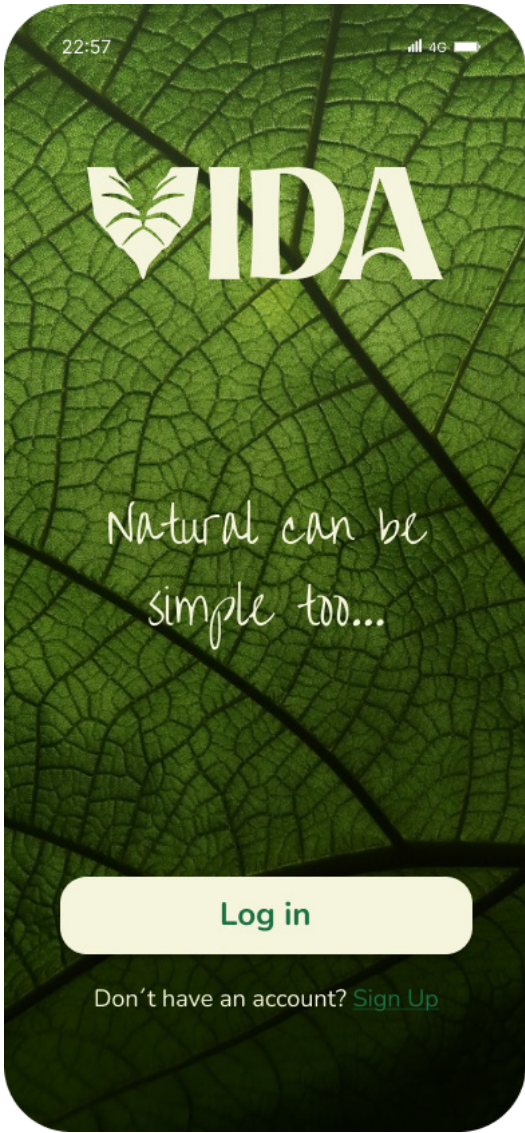
Appropriate Applications

Correct Applications:

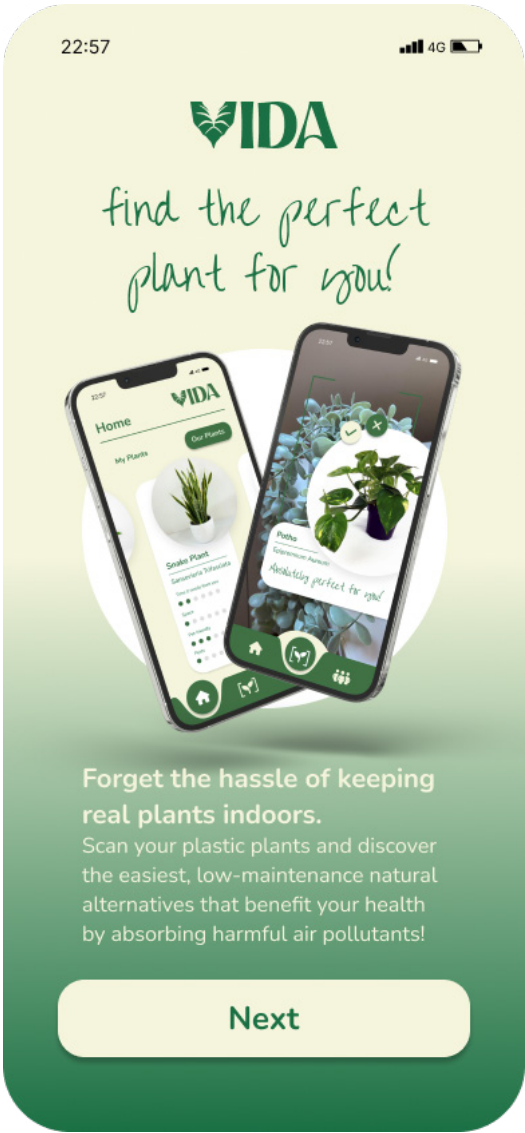
Maximum visibility, legibility, and contrast must be ensured across all applications. When the logo is applied **over image backgrounds** (knockout versions), the

appropriate colour tone should be selected **according to the brightness of the background**.

Dark Photographic Backgrounds



Light Backgrounds



Incorrect Applications:

The logo has specific measurements and relative proportions, determined by principles of composition, hierarchy and functionality. Under **no circumstances should these sizes and proportions be altered**. All of these restrictions apply equally to every version of the logo.

Inclination



Distortion



Incorrect Colour Application



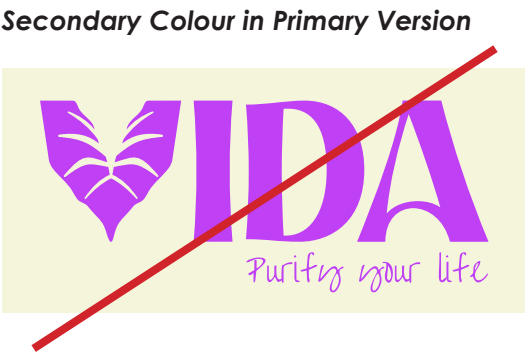
Incorrect Proportions



Reverse Orientation



Secondary Colour in Primary Version



Brand Applications

Corporate Stationery

Every brand should have its **own corporate stationery**, and in order to develop this, it's essential to identify the **graphic elements that represent the brand**. In my case, the brand is defined by its corporate colours, alongside **vectorised leaf veins**, which visually communicate the essence of the brand.

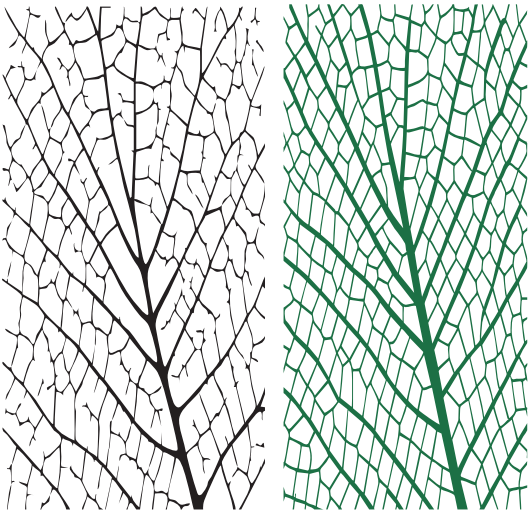


Brand Applications

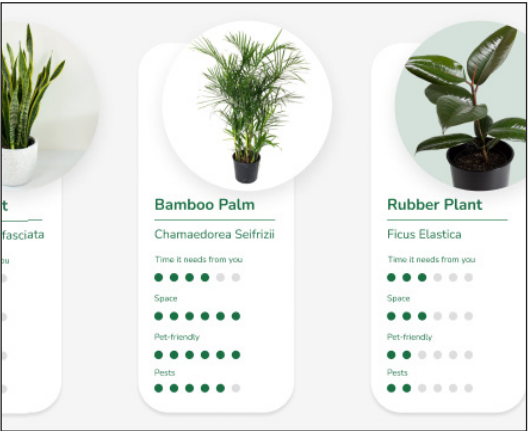
Graphic Elements:

The graphic elements can be characterised as having the same purpose as a tagline, but conveyed visually. In other words, **the brand's objectives and proposals are communicated through graphic resources.**

During their development, I made use of the core concepts behind my brand, representing them through vectors so they could be applied across both **corporate stationery and social media.**



The main graphic element used within the brand's corporate identity is the representation of **leaf veins**, making a direct reference to the logo and the meaning it carries. Secondary elements include **vector representations of the five plants the brand works with.** This approach allows us to create a wide range of brand materials and, by combining the appropriate colour palette with these graphic elements, establish a **distinctive and innovative visual identity.**

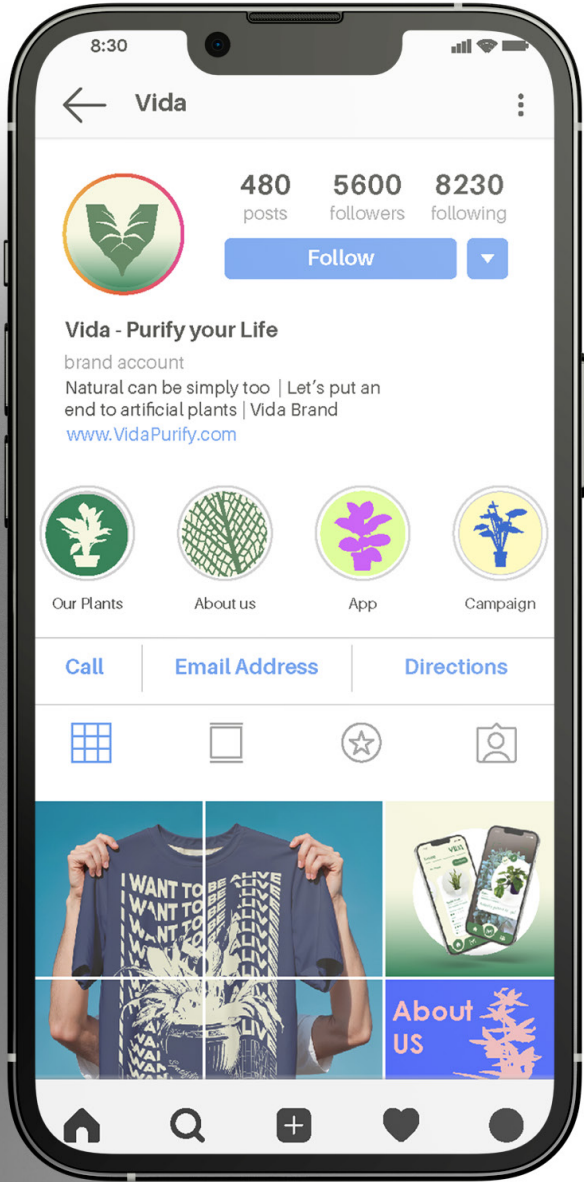


Brand Applications

Social Media:

Having a **presence on social media** is essential for any brand, as it allows you to communicate your message directly to your audience. For **Vida** in particular,

it's crucial to make good use of these platforms and stay informed about new trends, as the **primary target audience for its campaign is young people.**

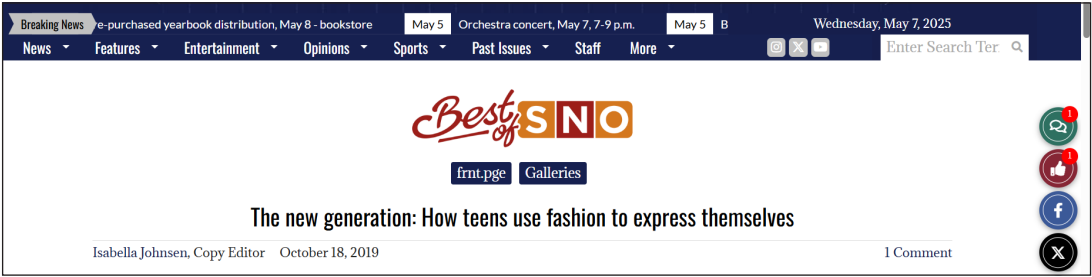


Brand Applications

Merchandise Moodboard

When I began developing my campaign and had identified a target audience, I needed to consider how I was going to **capture the attention of this young demographic**. It wasn't enough to simply create a mobile app offering them a quick solution to their problems; I had to find a way to actively involve my audience whilst delivering my message in a way that wouldn't feel dull or repetitive. If I presented my message in the same way it's often done nowadays — overloaded with information about environmental issues — it was unlikely to have any real impact. So, it became clear that **I needed to find a different, more engaging way to connect with them and stand out from the competition**. After carrying out thorough research

and observing my surroundings, I realised that many of us **use clothing as a form of self-expression**. Whether it's through bold designs or thought-provoking statements, we often identify with something visually and choose to wear it, allowing others to see it too. Before starting on the T-shirt designs, I first conducted a study of my target audience. I'm not addressing those young people who are already aware of environmental issues — instead, my focus is on those interested in social matters, who tend to wear vintage streetwear styles. Taking all this into account, I began developing designs in line with current streetwear trends, incorporating striking, **double-meaning messages** to capture the attention of my audience.



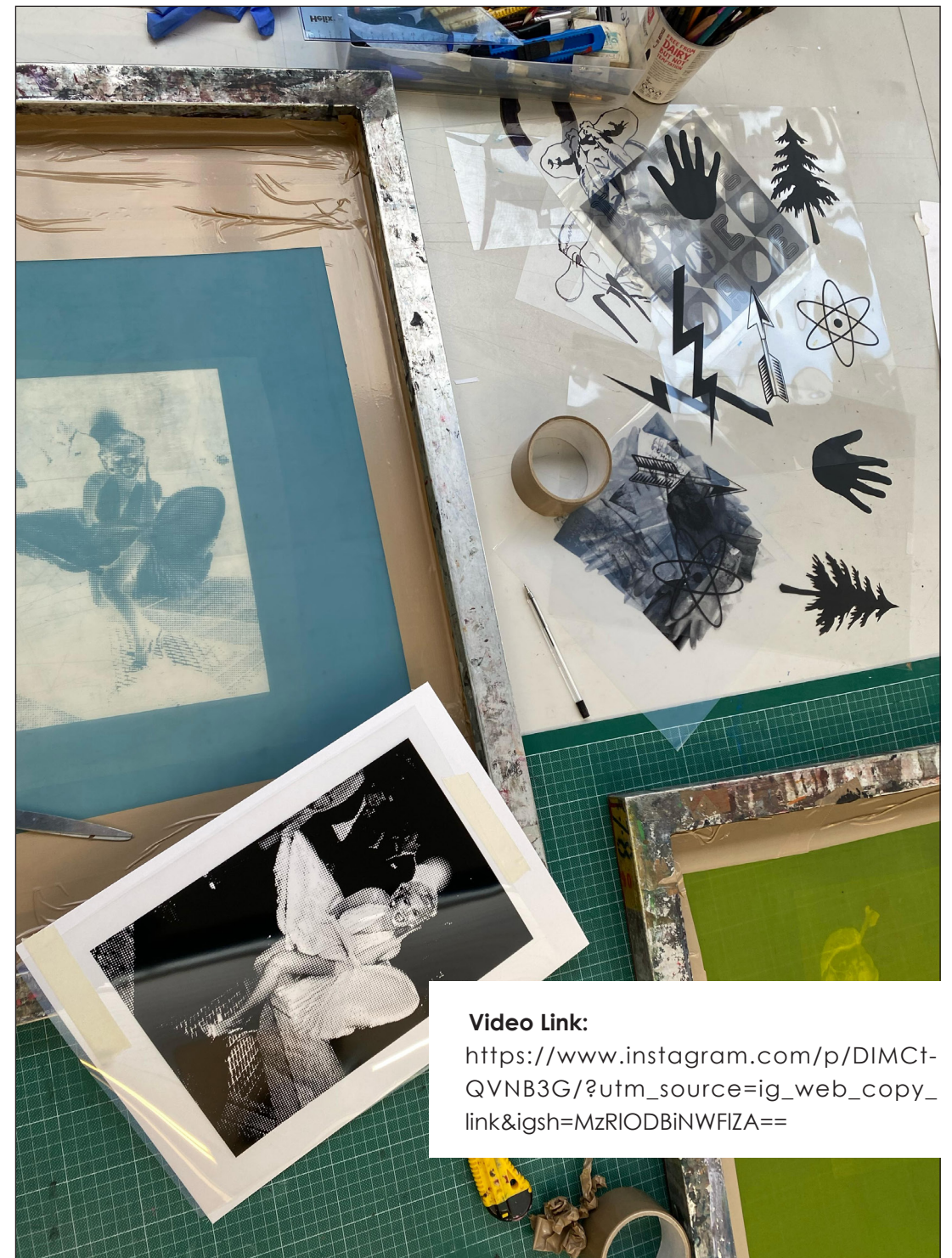
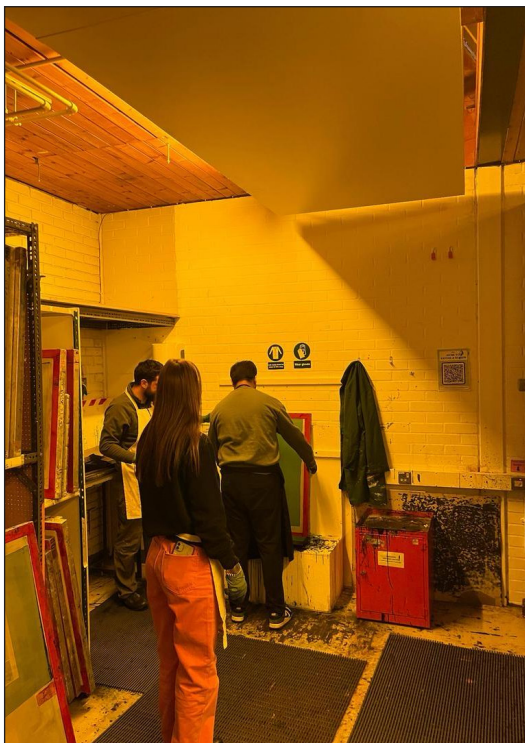
Research on fashionable designs for young people



Brand Applications

Merchandise Ideas

During the course, I had the opportunity to take part in the **silkscreen-printing workshop**, for which we had to prepare an image following a specific set of guidelines. Even before the workshop began, I already had the idea in mind to design a T-shirt, but it was the workshop that truly inspired the **visual style I wanted to pursue**. The learning process involved in preparing my image allowed me to **discover several new techniques** which, when applied to my designs, helped shape a clear **streetwear aesthetic**. By using the **colour selection tool** and **adjusting the threshold** to convert my image into **black tones**, I managed to create a vintage-style effect—exactly the look I was aiming for.



Video Link:

https://www.instagram.com/p/DIMCt-QVNB3G/?utm_source=ig_web_copy_link&igsh=MzRIODBiNWFIZA==

Brand Applications

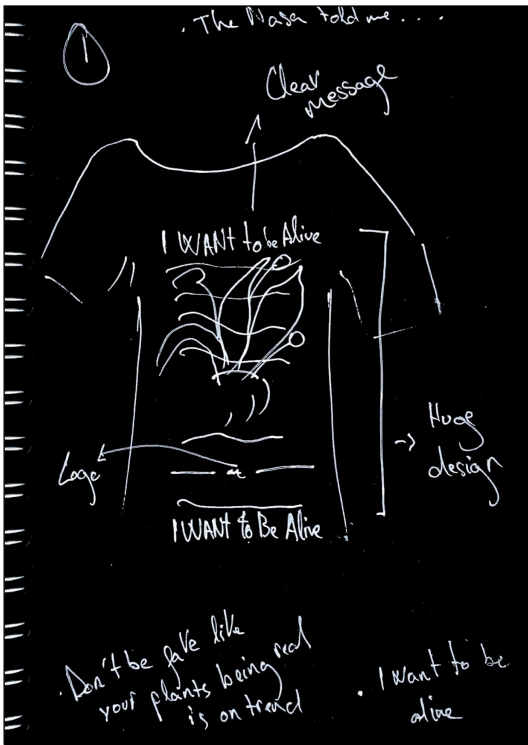
1. Merchandise Applications

Before starting the design process, it was essential to **establish the core message to be communicated**. To support this, several potential phrases were drafted in a notebook, each offering different creative possibilities. The aim was to **identify a bold, dual-meaning phrase** that would resonate with a streetwear-inspired aesthetic. The final selection, 'I want to be alive', was chosen for its layered interpretation — referencing both artificial plants and the popular colloquial expression used among younger audiences to express the idea of *living in the moment*.

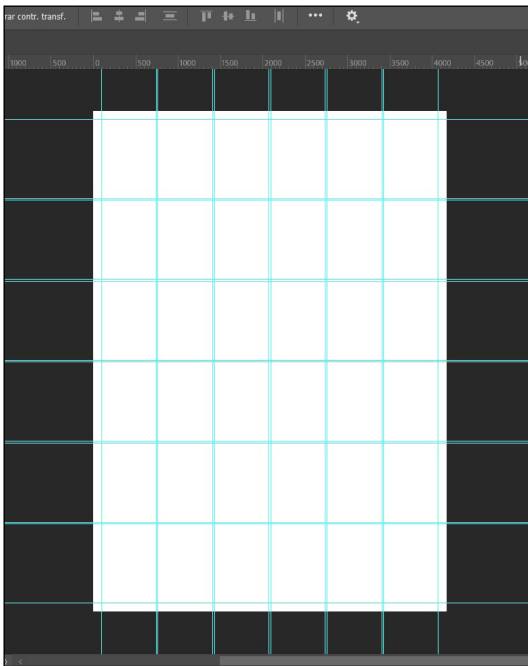
Following the phrase selection, measurements were taken from a T-shirt to determine the appropriate dimensions for the design. Given the brevity of the message, a B3 format was selected to occupy a large section of the back. The layout was then structured using guides within the digital canvas, ensuring a clear and coherent composition.



Measurements of the T-shirt

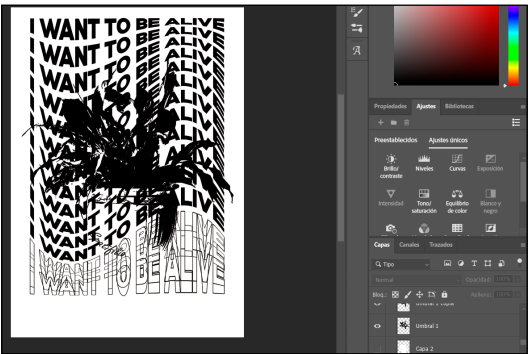
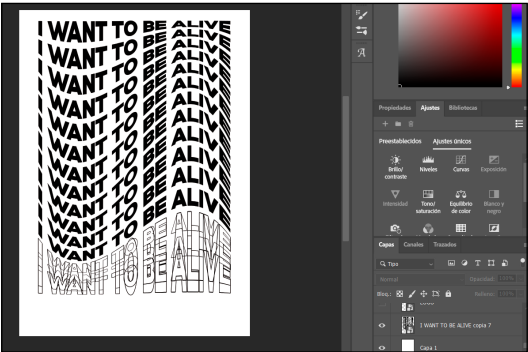


Pre-design sketches



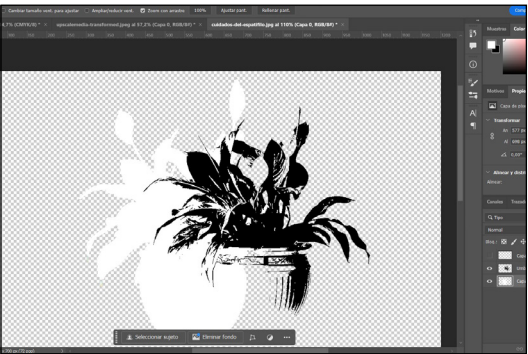
High-quality images of plants were sourced to complement the chosen message. Special attention was given to the **Spathiphyllum**, a plant often considered exotic despite its ease of care, which frequently leads to people opting for artificial versions. This choice created a meaningful visual and conceptual link between the image and the message.

The design itself was developed using Photoshop. The selected image of a **Spathiphyllum** in a large vase was processed by adjusting the image threshold, creating a distinctive vintage-style effect. To ensure the message stood out within the composition, the text was duplicated and given a wave distortion to enhance its visual appeal.



Threshold preparation to adjust the design

As a final detail, the **brand identity was incorporated** into the back of the T-shirt through two lines framing the brand name, accompanied by an additional statement: 'Because plastic harms us all'. This secondary message reinforces the concept and offers further context to those who take a closer look at the piece.



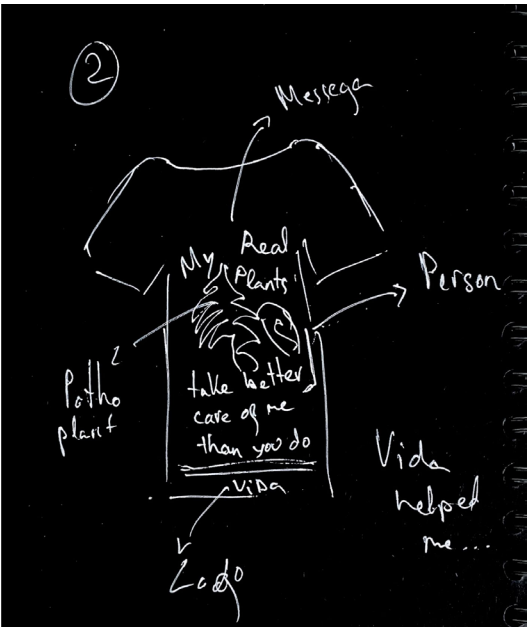


Brand Applications

2. Merchandise Applications

For the second design, the aim was to deliver a playful, accessible message while maintaining the same streetwear-vintage aesthetic. After experimenting with various wordplays, the chosen phrase was “**My real plants take better care of me than you do**”. This, once again, carries a double meaning — highlighting both the health benefits provided by these five plants and humorously pointing towards an anonymous individual, implying that plants often ‘look after’ us better than certain people do.

To visually support the message, the Pothos plant was selected, as it is the most effective at absorbing pollutants among the five featured plants. In addition, vintage advertising imagery — often characterised by exaggerated, obsessive facial expressions towards a product — served as inspiration to create a connection between the plant and the human figure. The design process followed the same



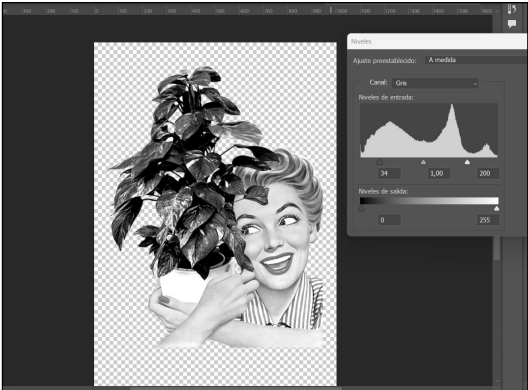
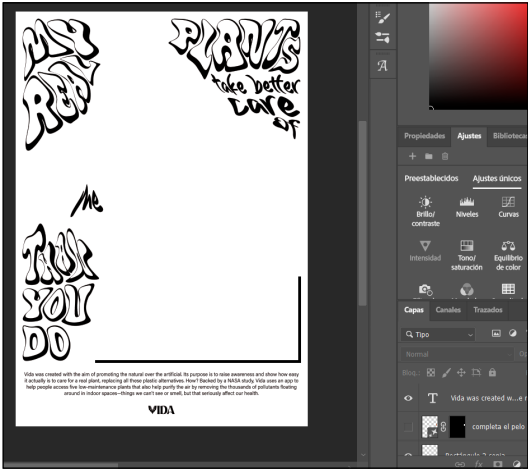
Pre-design sketches



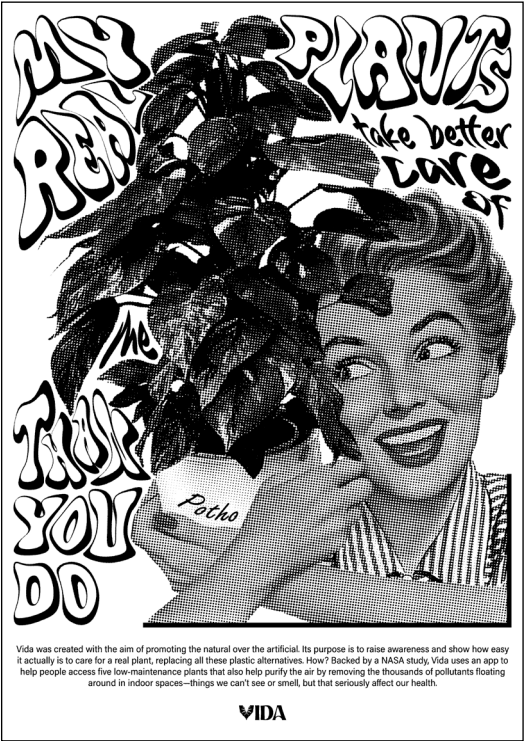
Real image chosen for the design

methods established for the first piece. However, this particular design is distinguished by its use of a **bitmap format**, further enhancing its vintage aesthetic. The chosen typeface, ‘Candy Pop! FFP’, is notably distinctive and required custom adjustments to complement the composition. To achieve this, the text was rasterised and **manually shaped** to integrate seamlessly with the figure holding the plant.

Finally, a short brand description was added to the composition to ensure clear brand **recognition** and coherence within the visual identity.



Bitmap-formed design



Brand Applications

Graphic Advertising

Effective advertising is essential for any brand, particularly when its primary aim is **to influence public perception**. Vida has successfully communicated its commitment to change through a distinctive, innovative, and visually engaging approach, perfectly tailored to its **youthful audience**. The brand's merchandise designs will be utilised to **extend its presence onto the streets**, displaying its message boldly through the use of secondary brand colours, specifically chosen to capture

attention and evoke a sense of rebellion. This strategy not only amplifies the brand's message but also contributes to raising global awareness in a dynamic and memorable way. In addition, the posters will be **strategically placed in specific locations** near establishments that sell artificial plants, such as Primark, IKEA, and similar retailers. In doing so, the **message will be directly shared** with those individuals who might be inclined to purchase one of these imitation plants.



Real Posters Designs



Stickers on the Designs Made



MOBILE APP DESIGN



Introduction

Concept and Purpose

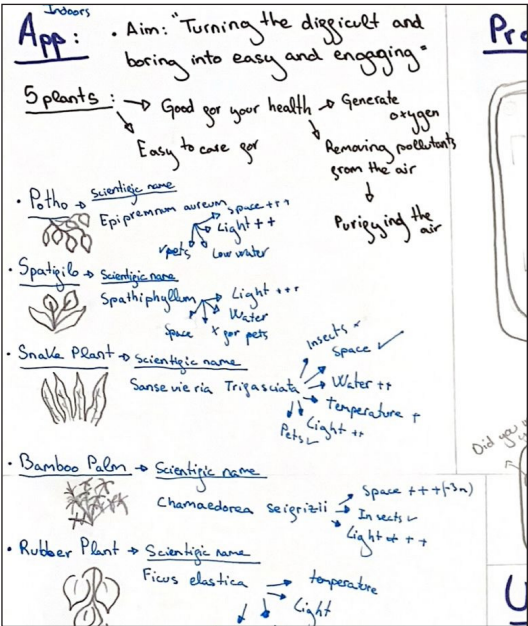
At the outset of developing this brand, it was essential not only to raise awareness of the need to transition towards more conscious consumption regarding artificial plants, but also **to propose a tangible, practical solution** capable of supporting this change. This consideration led to the concept of creating an app, whose primary purpose would be to **enhance the user's experience with natural plants**, and to assist individuals in moving from artificial plants to natural alternatives. One of the app's key features would allow users to scan artificial plants and receive suggestions for the most visually similar natural plant from the Vida collection.

The development of an app requires a solid foundation of organised concepts, alongside consistent and careful planning. As both **user experience (UX)**

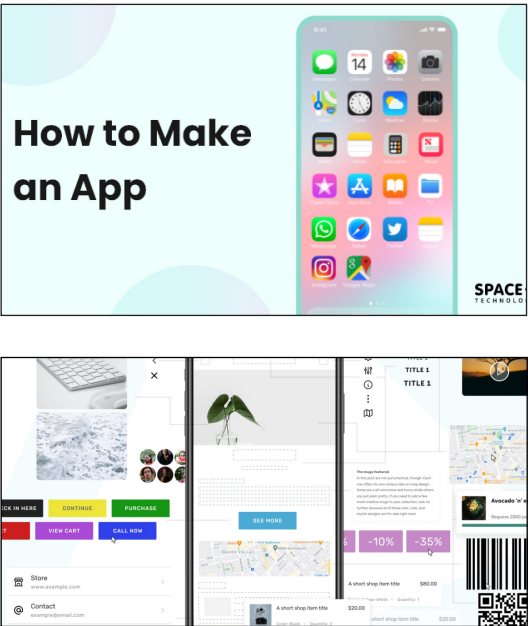
and **user interface (UI)** are central to the design process, it is crucial to balance functionality with aesthetic appeal.

This proposal was formulated **following a thorough study of the intended audience**. It was established that individuals opting for artificial plants often do so due to the perceived high maintenance required to care for natural ones. Based on this insight, the app was designed to present a simple, concise, and professional visual identity, **tailored to meet the expectations and needs of this specific user group**.

Once the project's objectives had been clearly defined, it became possible to shape the concept further, ensuring it was informed by a comprehensive study of existing competitors within the market.



Study of the needs of each of Vida plants



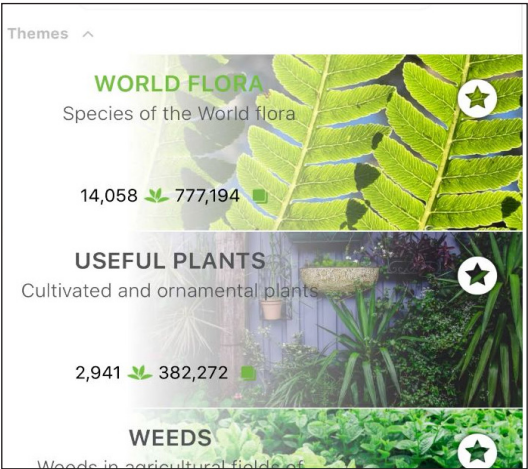
Competitor Analysis

Observing and analysing competitors is a fundamental step when beginning the design of a mobile application. Through this process, it becomes possible to personally identify and detect potential user experience issues by interacting directly with existing apps within the same sector. For this reason, **several plant-related mobile applications were installed and explored in order to assess their functionalities and approach**.

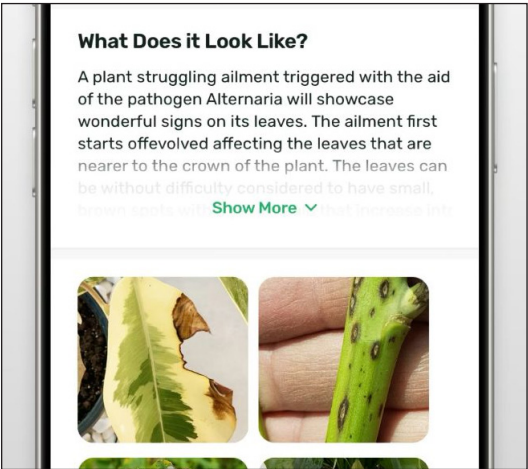
A notable observation across all of these applications is the **assumption that users are inherently enthusiastic about caring for their plants**. While this assumption may appear logical, given the nature of such apps, it reveals a significant oversight: **none of them address whether a particular plant is genuinely suitable for the individual user**. There is a distinct lack of personalisation and no real effort to connect with users on a more individual level, offering tailored advice based on their personal

circumstances and everyday challenges. The **Vida app** is specifically designed for individuals who often resort to artificial plants to **avoid potential complications**. As such, the application must develop a clear understanding of its users' needs in order to deliver a meaningful and positive experience, ultimately encouraging them to consider real plants.

Furthermore, the majority of existing applications place a strong emphasis on aesthetics, providing guidance on plant health or **appearance-related** concerns — for instance, addressing dryness or disease to restore visual appeal. This approach neglects the **essential reason for incorporating plants into interior spaces**: their ability to purify the air and provide oxygen in environments increasingly saturated with toxic pollutants. None of the reviewed applications highlight this crucial benefit, which should be a key consideration in the design and communication strategy of **Vida**.



Download real existing Apps and see what they offer



Introduction

Differentiation

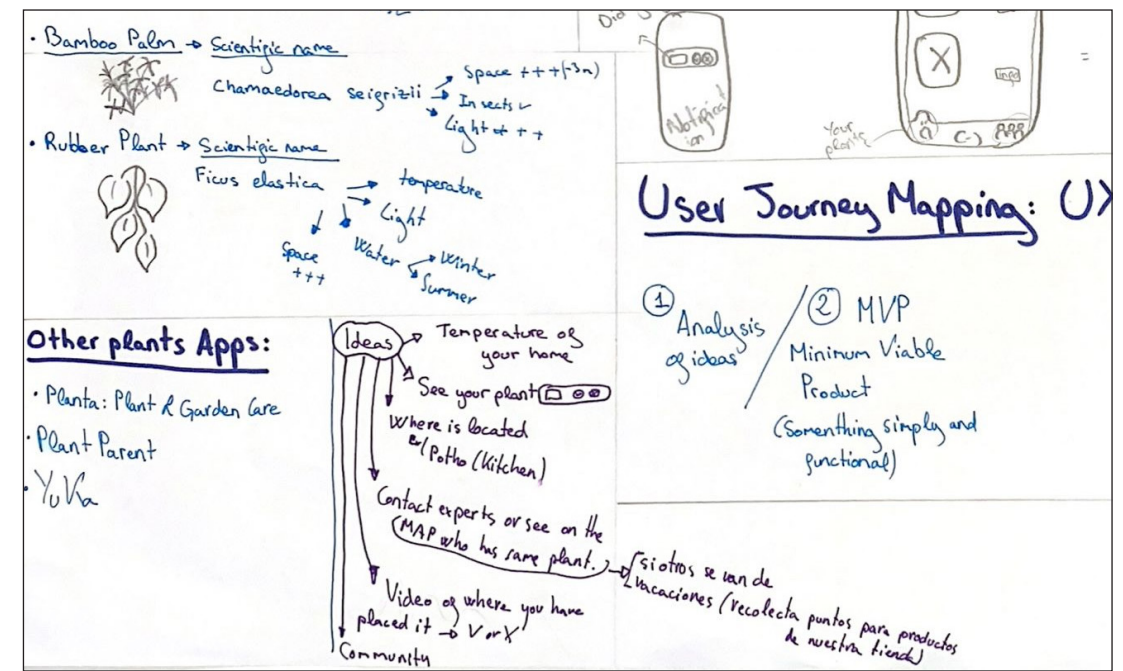
Vida distinguishes itself by prioritising the simplification of everyday routines for its users. Through a **clean, approachable, and direct design** — rather than overwhelming audiences with excessive, often unintelligible data — **Vida** introduces its new concept across digital platforms, aimed at engaging even those least interested in plant care. Incorporating innovative technology, the application enables users **to scan artificial plants of their choice**, subsequently identifying one of the five closest natural

alternatives offered by **Vida**. In doing so, users not only discover which plant best suits them, but also benefit from a species capable of actively contributing to their wellbeing. Importantly, the health-related claims made by **Vida** are substantiated by scientific research conducted by NASA, ensuring both credibility and reliability in the information provided.



UX/UI Research

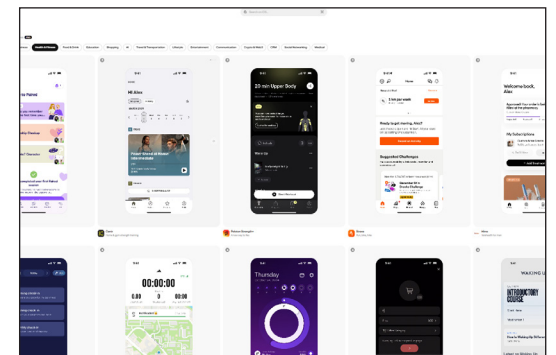
Application of MVP



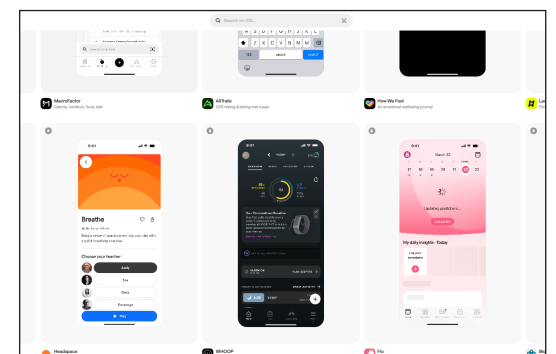
Development of ideas for the App

The first step is to clearly understand the **meanings of UX and UI** as applied to an **MVP** (Minimum Viable Product). The aim is to design something simple and functional before focusing on presenting large amounts of information. It may seem straightforward, but it isn't, as **you need to simplify your actions without losing the app's effectiveness and functionality**.

As part of my UX/UI learning process, I researched the design of various apps on **Mobbin.com** — a website where you can explore the UX/UI of the most downloaded apps at the moment. Thanks to this resource, I was able to gain a clear initial idea of what my **user flow** and **wireframe design** might look like.



Ui Design Study of real Apps



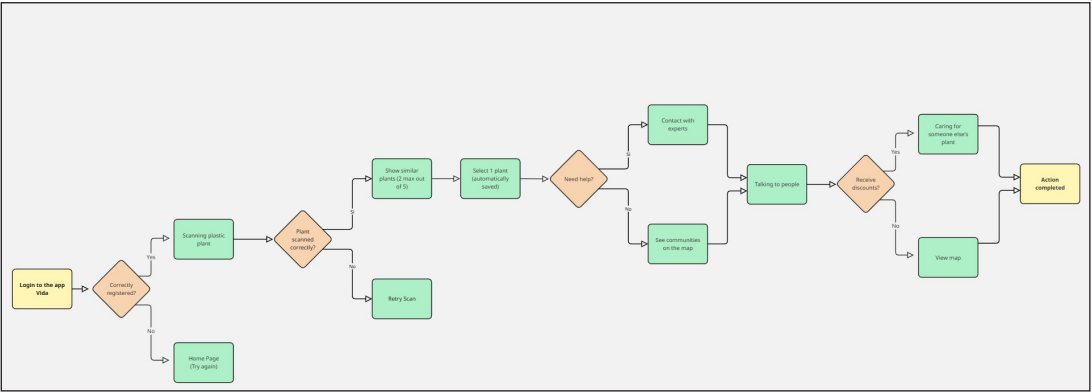
UX/UI Research

User Journey Flow

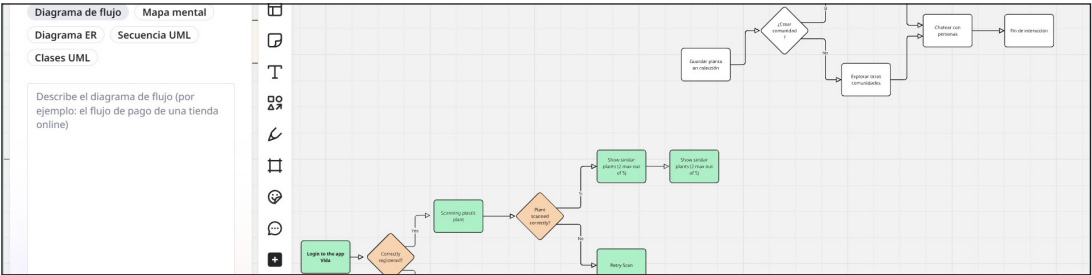
Clearly defining the **UX** of an app is the most crucial step, as it allows you to design the **path and actions** a user will take while using the **Vida app**. To create my user **flow diagram**, I used an online platform called **Miro** — a digital collaboration tool designed to help designers map out user flows, wireframes, and various diagrams. Thanks to this framework, I was able to begin **developing the UX** while also starting to **visualise the UI**.

I used **yellow rectangles** to indicate the **start and end points** of the user experience. **Orange diamonds** represent **decision points** or questions that influence the user's journey — meaning the app must offer a response to both possible outcomes (Yes/No) depending on the user's choice. **Green**

rectangles denote the **action the user would take according to their decision**. At this stage, I had already established that users would need to register. Upon successful registration, they would be able to scan an artificial plant, which would then reveal its natural counterpart. Once selected, it would be automatically saved. If further assistance was required, users could contact experts or view a map showing other people with the same plant, offering the opportunity to connect via chat. If a user wished to earn discounts at Vida, they would need to help others requesting assistance through the map, or, if not, simply return to their home screen. **This completes the user's journey through the app.**

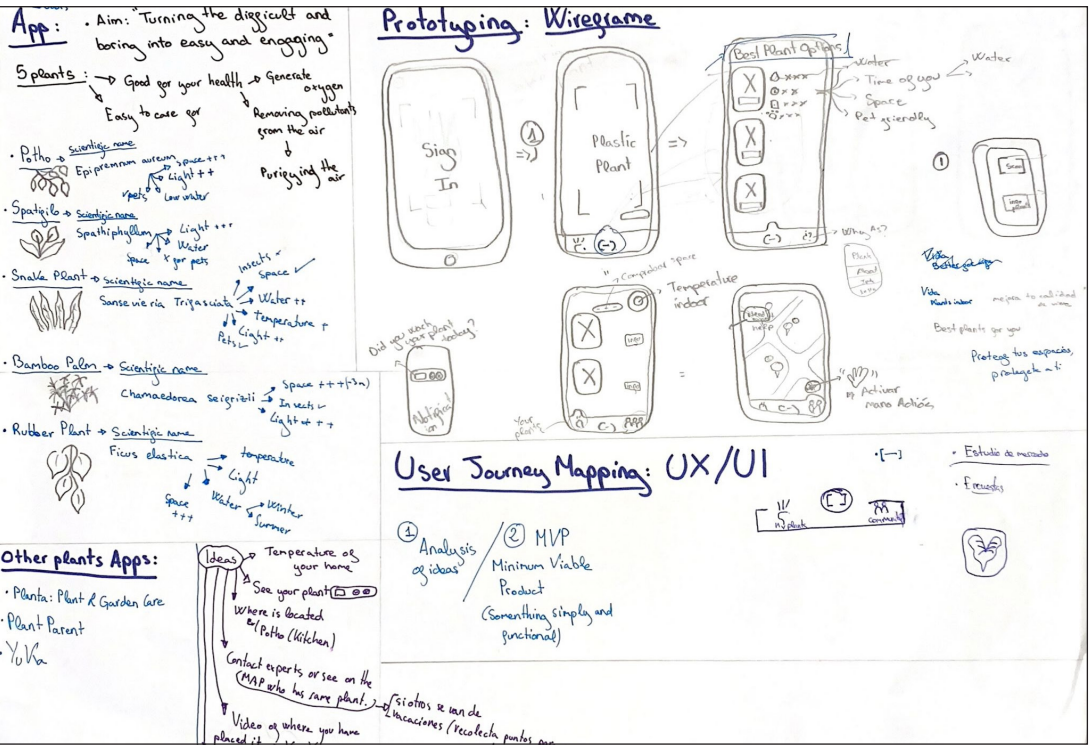


User Journey Flow Made in Miro

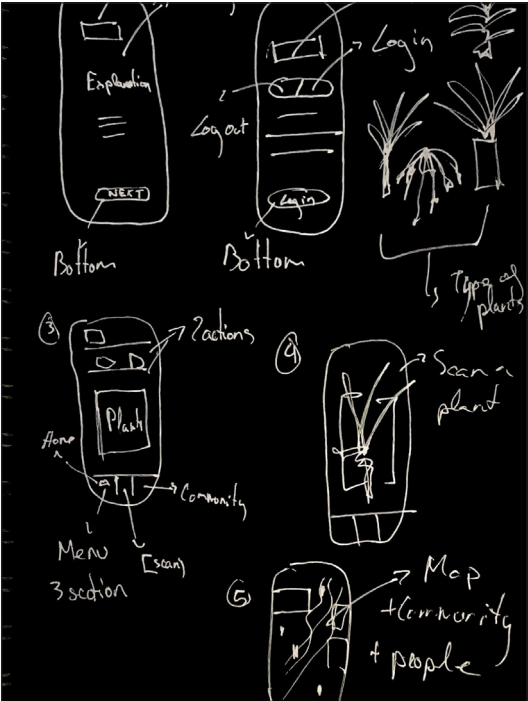


UX Wireframe

Manual Design



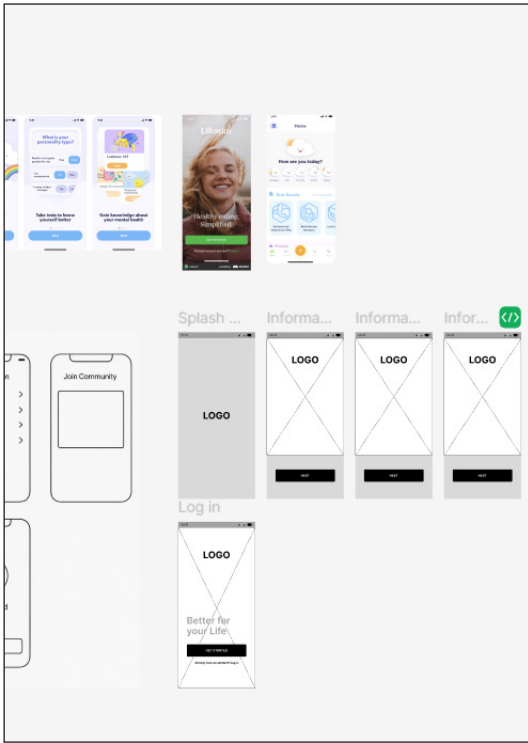
After developing the user flow diagram, several initial sketches were created to **visualise the app's wireframe**. A study of the **characteristics of five selected plants** informed how to represent their specific care needs, including details such as required attention, space, and pet-friendliness — **information valuable to those less familiar with plants**. Secondary screen actions were also considered, including marking travel dates on a map with an icon, arranging plant care in exchange for discounts, and a bold water drop to signal watering times. Rectangles and crosses outlined the placement of images and icons within the mobile interface. **This layout ensures a clear, intuitive experience for users.**



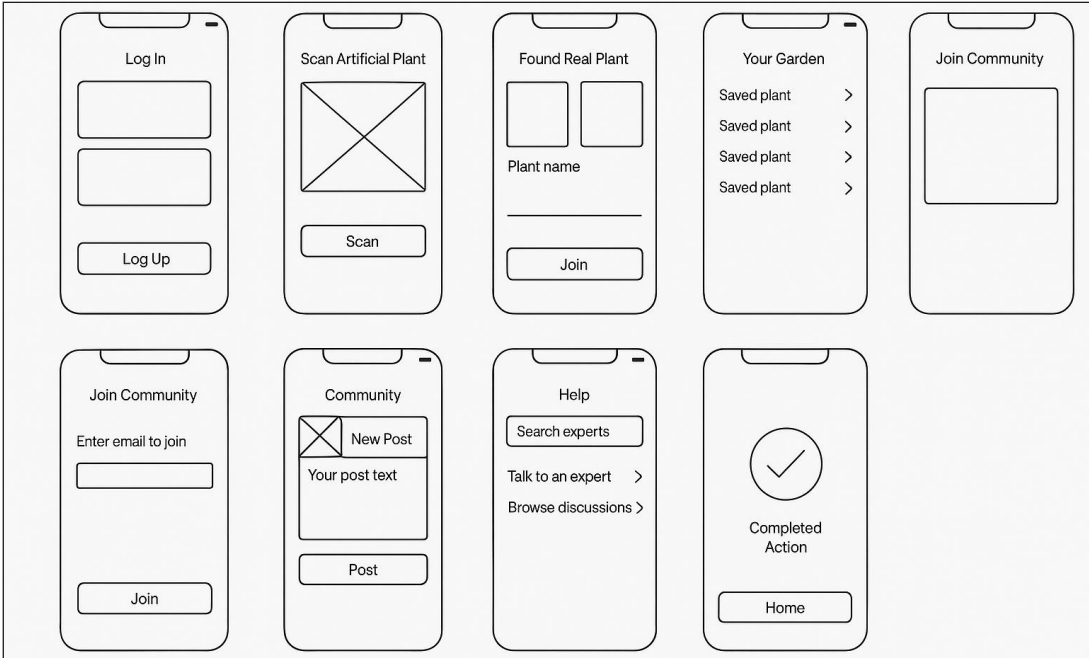
UX Wireframe

Digital Design

Once the wireframe sketching process was completed, it was transferred to a **digital format**. This allowed the template to be prepared in advance, enabling more time to focus on UI design. As shown in the images, the **MVP principle** was followed throughout, ensuring that the final UX remained clear and straightforward. This approach was not only in line with best practice but also essential, as the target audience requires a clean, minimal interface, **avoiding the overwhelming information often found in existing market apps**. To ensure the design would resonate with users, the app was structured around a simple menu offering just three core actions — **home, scanner, and community** — always prioritising the user's comfort and intuitive interaction with the platform.



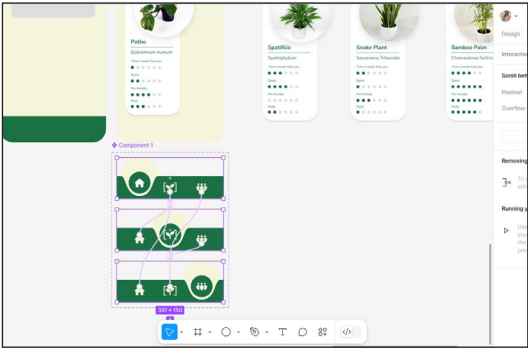
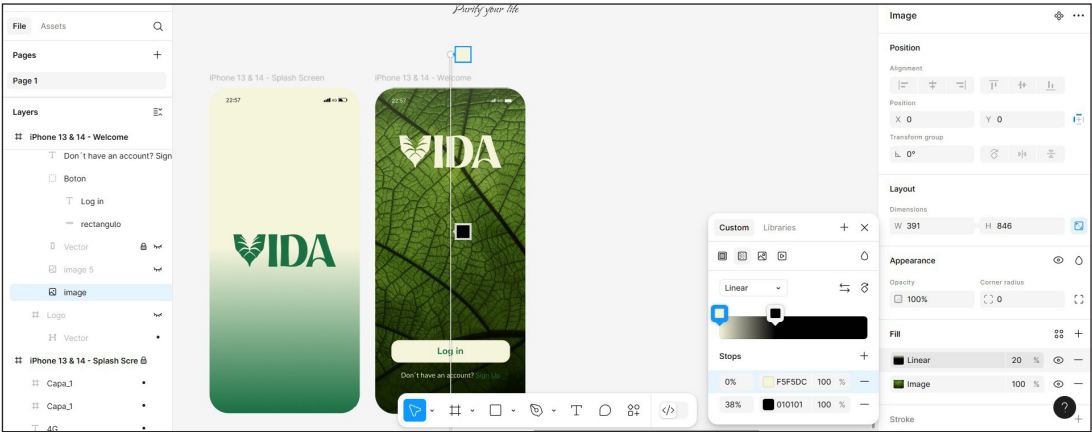
Figma Wireframe



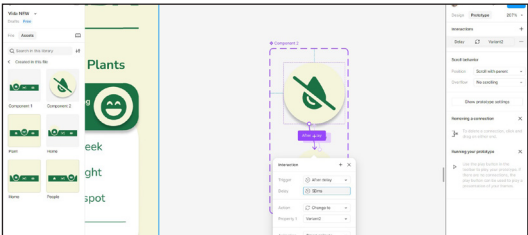
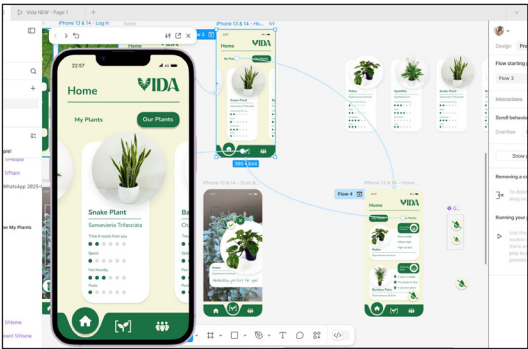
Digital Wireframe Development

UI Design

Figma



App Icon for all platforms



Creation of the individual Components

UI design focuses on a clear and intuitive selection of colours, icons, typography and images. To maintain consistency with the **Vida brand**, its core **colours** have been applied both in solid and gradient forms. The selected **images** depict leaf veins, acting as a visual identifier for Vida. Regarding **typography**, the brand's corporate typefaces have been used: *Over the Rainbow*, to highlight direct user messages in a handwritten style that conveys warmth and approachability, and *Nunito* in its various weights to ensure **optimal screen legibility**. Particular attention has also been paid to the consistent display of the brand's logo throughout the interface.

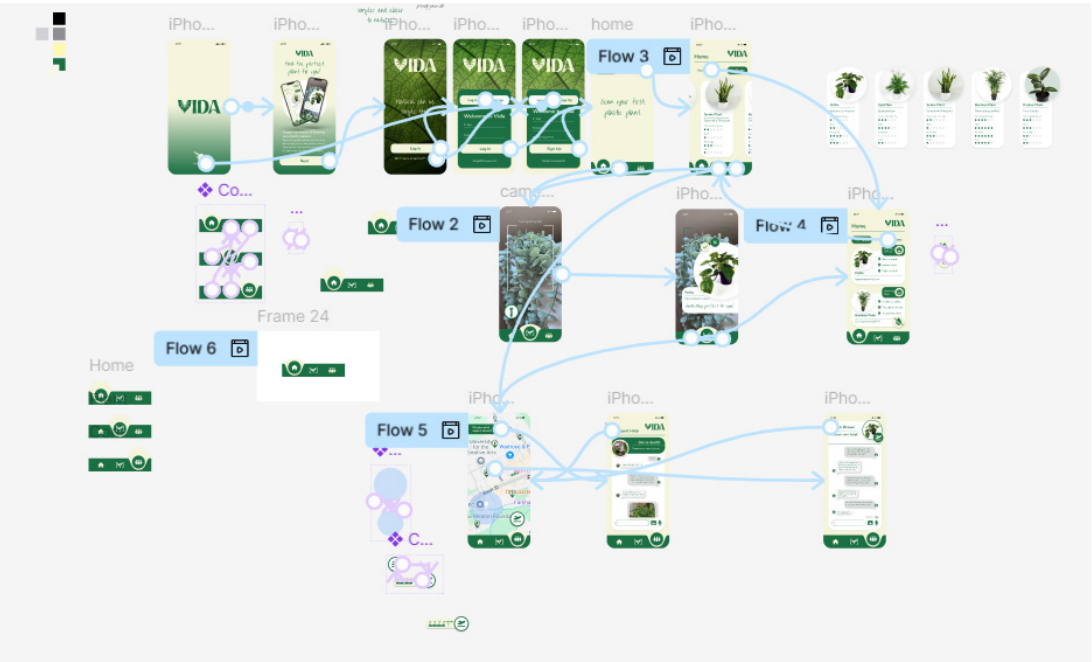
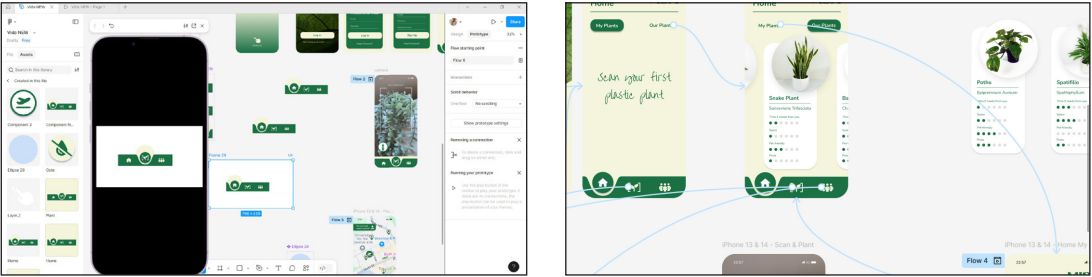
UI Design

Figma

Once all elements have been arranged and positioned, the next step is to **begin prototyping**. It was essential to achieve a professional, **market-ready finish**; therefore, the prototype needed to remain consistent with the previously developed user flow diagram, ensuring that every user interaction was clearly mapped out.

One of the most challenging aspects involved creating the **individual components for each screen** — such as the

circular menu button animation, the water droplet movement within the 'My Plants' section, the rotating location indicator on the map, and the dynamic bar displaying points earned within the **Vida** platform. Each of these elements required an **initial individual prototype**, which was later integrated into their corresponding screens. Particular attention was also paid to **effects**, including **screen transitions** and the movement of sidebars within the scanning section.



Screen Breakdown

Splash Screen & App Intro



The splash screen is the first interface displayed upon opening the app. At the bottom of the screen, a hand icon prompts the user to swipe upwards, smoothly transitioning to the next screen, where the app's key functionalities are

introduced. Including an introductory section is essential, as it ensures that users are fully aware of how to navigate and interact with the application from the outset.

Screen Breakdown

Welcome & Log In



Once the 'Next' button is pressed, the screen leads to the Welcome Screen, where users can either register or log in if they already have an account. This screen displays the message **“Natural can be simple too...”** designed to capture the

user's attention and highlight the solution the app offers. Proceeding to the next screen, users are prompted to complete their personal details in order to create an account.

Screen Breakdown

Home & Our Plants



Once an account has been created, users can access the app, where the Home section displays their plants. As indicated on-screen, it is necessary to scan a plastic plant first in order to register the chosen natural plant. Within the same section, users can also navigate to **‘Our Plants’**, which presents the **rated characteristics**

of each of the five **Vida plants**. These attributes have been strategically selected to help users easily identify which plant best suits their lifestyle. The characteristics considered are: time required for care, space, pet-friendliness, and susceptibility to pests.

Screen Breakdown

Camera & Scanner



Within the menu bar, users can navigate to the **scanning section**, where the app uses the device's camera to identify the plastic plant being captured. If lighting conditions are insufficient, the torch icon can be activated to improve visibility.

Once the app detects the plant, **it will display one of the five closest visual matches on screen**. The user can confirm the selection, which will then be automatically saved within the **"My Plants"** section in the Home area.

Screen Breakdown

My Plants & Map



Users will immediately be able to view the plants they have scanned and saved within the **Home section**. Each plant will be recorded within the app, displaying essential care guidelines such as watering needs and preferred light conditions. There is no need for users to remember when to water their plants, as the app will notify them with a **water drop icon**.

Additionally, the **'mood'** of each plant will be reflected through emojis displayed alongside them — when content, these plants will send encouraging messages to the user. Within the **map section**, users can also see others nearby who own the same plant, offering the option to connect via chat, either with fellow users or with our expert team.

Screen Breakdown

Expert Help & Chat with People



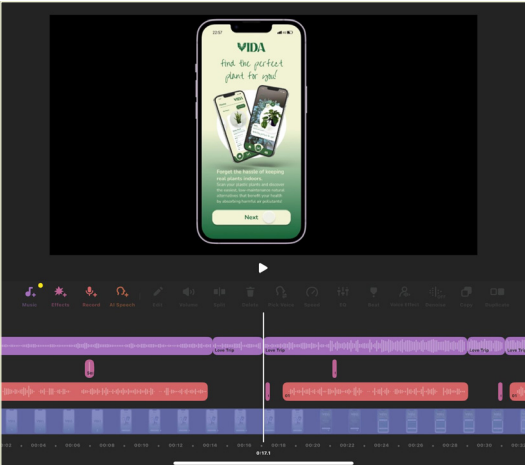
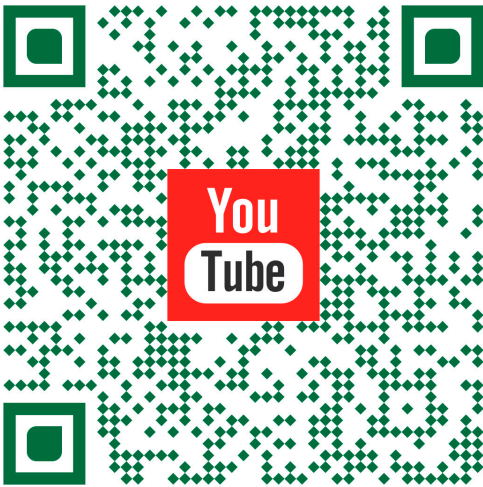
As previously mentioned, for those concerned about the condition of their plant, it is possible to **contact the Vida experts**, who will be pleased to assist. Users may send photographs of their plant or a voice message explaining the issue. Understanding the lifestyle of our audience — individuals who are often away from home and might typically avoid owning plants for this

reason — Vida offers a practical solution. Within the map section, users can activate the **aeroplane icon** to signal nearby users that assistance is needed. At any point, a conversation can be initiated, and if another user agrees to care for the plant for a set period, they will accumulate points towards exclusive discounts with Vida.

User Testing



Every prototype should always **be tested by a real user** to ensure that everything functions correctly before being released to the market. Prior to offering the app for user testing, it is essential to confirm that each screen and individual component operates smoothly and as intended. Additionally, a **promotional video has been produced**, explaining each section of the app. This would be shared through advertisements on social media, ensuring the app reaches a wide audience and that users are fully confident in how to navigate it.





ISTD PROJECT

01 Understanding the Brief

02 Research & Concepts

03 Design Proposal

Document Analysis

Selected Briefing

→ Fleurons

→ Flowers in the modern world

→ Tipografías hechas con flores / botanografía

istd

student assessment scheme 1975-2025

4

Not Just Fleurons

"The many great gardens of the world, of literature and poetry, of painting and music, of religion and architecture, all make the point as clear as possible: the soul cannot thrive in the absence of a garden. If you don't want paradise, you are not human; and if you are not a human, you don't have a soul."
Thomas Moore

Some see gardening as a metaphor for life. Whether it is a plant or two on a window sill in an urban apartment; a vegetable plot in a suburban garden, the yard of an American home, the ornate gardens of the Château de Versailles, the botanical gardens of Kew or the Zen-inspired gardens of Japan, the constant in all gardens is the presence of plants.

Brief
We want you to consider plants in the broadest possible ways – their form, colour, size, texture, smell, taste, feel, associations, personalities, uses, reputations, botanical names – and develop an eye-catching and informative outcome that interprets and celebrates plants and the concept of the garden and its role in our lives.

Use print, screen, combined media – the choice is yours – as long as it has a solid idea, informs and shows your typographic skills. Remember that words and language are our collateral and that your submission should be essentially typographic.

Strategy and Research

You need to define a context, identify a target audience and build a strategy that rationally underpins the development of appropriate outcomes. We expect rigorous sketchbook research with evidence of your responses to the information that you uncover. We also expect to see a range of initial potential directions explored. Your sketchbook content should reflect the development of your strategic and interpretive thinking. It should be vibrant and organic – full of visual references, notations, sketches, exploration of materials and ideas.

Target Audience/Deliverables

Your project outcomes should be determined by their suitability and potential to influence your chosen target audience – as expressed in your strategy.

Submission Guidance/Requirements

Your submission should include sufficient appropriate material to show that you have addressed the brief comprehensively and clearly expressed your design and typographic skills. It must include:

- Strategy
- Research
- Design development
- Specifications/Grid(s)
- Final outcomes

Your Strategy and Specifications should be submitted in a single document that will be assessed not only for its design but will incorporate the required minimum 500 words that should reflect your ability to handle text matter and information hierarchy.

Sea donde sea creas tu propio paraíso.

Resultado creativo e informativo que interprete y celebre las plantas / Concepto de jardín / y su papel en nuestras vidas.

- PDF (online)
- Sketchbook (research)
- ~ 500 words ~

→ Fleurons

→ Body of research

→ Especificación / Estrategia

→ Niños ~ historias de hadas.

Document Analysis

Selected Briefing

For the final selection, the brief chosen was **Not Just Fleurons**. Particular interest was drawn to the short passage written by **Thomas Moore** to introduce the brief: "The many great gardens of the world, of literature and poetry, of painting and music, of religion and architecture, all make the point as clear as possible: the soul cannot thrive in the absence of a garden. If you don't want paradise, you are not human; and if you are not a human, you don't have a soul." This excerpt beautifully captures the profound influence that plants and flowers have had on human development throughout history. The way this brief was to be approached was

especially appealing, requiring careful consideration of the forms, colours, reputations, and associations of different plants. As someone who has always considered herself a plant enthusiast, this brief felt perfectly suited to me. With this in mind, research was conducted into previous projects connected to this brief in order to gather inspiration on how best to visually represent the requested qualities. By chance, I also came across a poster linking fairies with flowers — a concept that immediately captivated me and sparked an idea to explore the natural forms of flowers traditionally associated with fairies.



Previous ISTD work



Brief Understanding

Visual Research

What next? You guessed it. Halve it again. Just 2 words. Go.

And there you have it. Your whole brief squished into just 2 words.

This exercise will help you understand the creative brief. Now, it'd be silly to actually go by 2 words when there's a whole wealth of info sitting there in the full brief. But, all those other words will seem like a luxury now. As you start developing your ideas, remember to stay true to your 2 words. Keep referring back to them, are you getting those two things across?

Albert Einstein


Write your 16 word summary here:

Gardens, paradise, life, poetry, metaphor, urban, presence, plants, ways, personalities, botanical names, eye-catching, informative, role, solid, typography, strategy.

Add your 8 word summary here:
Gardens, life, plants, typographic, personalities, informative,
urban, ways.

Add your 4 word summary here:
Plants, topographic, gardens, ways.

Great Designer: William Caslon



William Caslon, also known as William Caslon I (1692–1766-01-23) was an English gunsmith and designer of typefaces. He was born at Cradley, Worcestershire, and in 1736 started business in London as an engraver of gun locks and barrels, and as a bookbinder's tool cutter. Having contact with printers, he was induced to fit up a type foundry, largely through the encouragement of William Bowyer. The distinction and legitimacy of his type secured him the patronage of the leading printers of the day in England and on the

continent.

Caslon began his career as an apprentice to an engraver of gunlocks and barrels. In 1716 he opened his own engraving shop in London and soon began to make tools for bookbinders and silver chasers. When his work came to the attention of the printer John Watts, Caslon was given the task of cutting type punches for various presses in London. In 1720 he designed an 'English Arabic' typeface used in a psalter and a New Testament. Two years later he cut the roman, italic, and Hebrew typefaces for the printer William Bower, the excellent roman

- Great Designer: William Cason
- Great Designer: Constance Spely
- Great Designer: Enzo Mari
- Greasty Designer: Jean Muir
- Great Designer: Memphis
- Great Designer: THOMAS HEATHERWICK
- Great Designer: Stefan Sagmeister
- Great Designer: Jasper Morrison
- Great Designer: Isamu Noguchi
- Great Designer: J. Mays
- Great Designer: Ettore Sottsass
- Great Designer: ALAN FLETCHER
- Great Designer: Terence Conran
- Great Designer: ARNE JACOBSEN
- Great Designer: ALEC ISSIGONIS

Need a freelance
Graphic Designer?

How gardens inspired the world's great authors

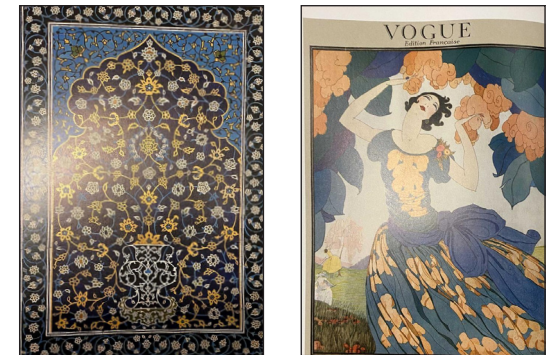
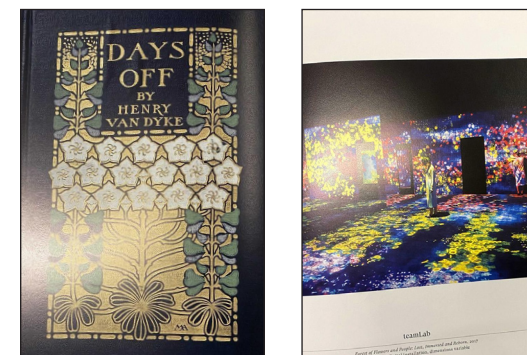
investigation. During this research, I came across titles such as *The Gardens of Writing*, *Typographic Fleurons*, and the work of William Caslon — one of the **first typefounders**, who modernised book design by introducing decorative floral details such as fleurons within his typefaces.

Not Just Flourons

→ A decorative element used in typography
Flower / leaf / series of periods or commas →
typically used as a separator between words
or sections of the text.

~ The Gardens of Writing ~

→ Typographic fleuron

[illegible]

To gather some **visual inspiration**, several books were selected from the library featuring book design, fashion, magazine covers, floral compositions and a variety of projects centred around the concept of highlighting plants and flowers. Particular attention was given to book cover designs, especially those showcasing striking **ornamental detailing**.

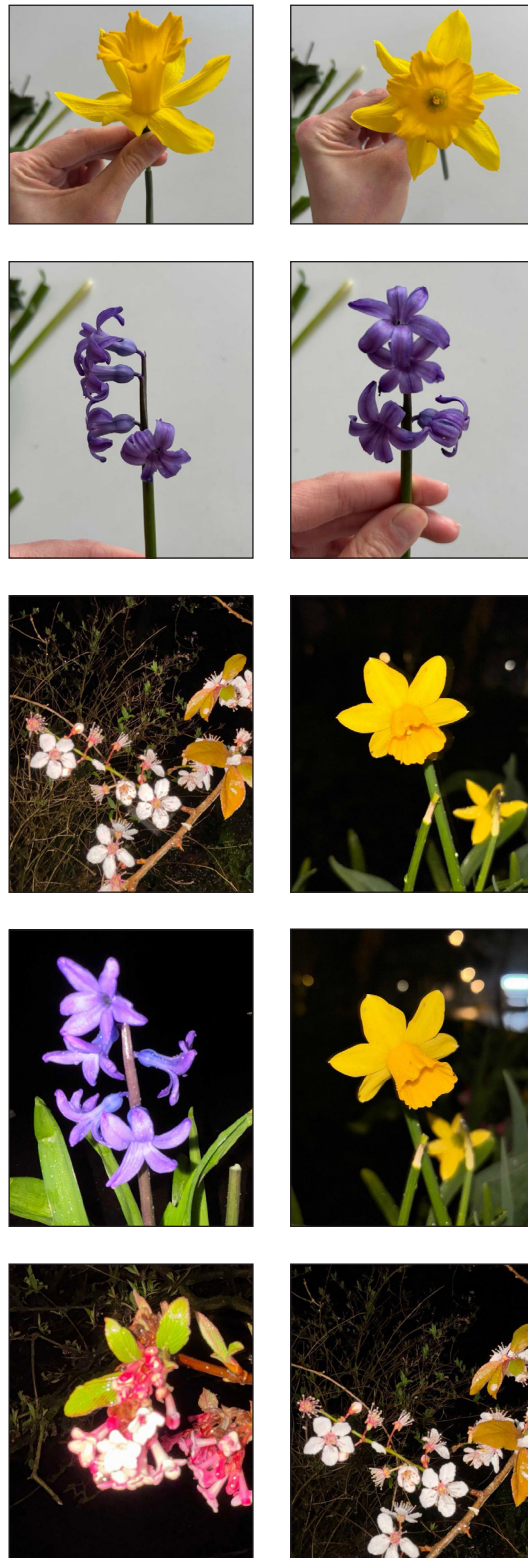
Brief Understanding

Idea Highlight



After closely observing the various designs featured within the books, and noticing the shadows cast by my orchid against the wall of my room, a new idea emerged. The shapes created by the petals on the surface **resembled symbols**, and at times, even letters. This inspired the concept of celebrating flowers not only through their colour and form but also by **creating letters based on their shapes**. To develop this, I captured a series of photographs of different types of flowers from a variety of angles, allowing these forms to be translated into letterforms.

However, once a few sketches had been produced, it became clear that something was missing. While the **concept itself was visually striking**, it lacked a deeper rationale — why letters made of flowers? It felt necessary to find something more meaningful, something truly distinctive that would resonate with my everyday experience. And through another simple, familiar habit in my daily routine, the answer revealed itself: tea



Inspirational photos

Selected Idea Research



Plants and flowers have long played a significant role in our lives. Their forms, colours, sizes, textures and reputations have provided inspiration throughout history, and for that, we owe them much. Thanks to these living organisms, we enjoy exquisite perfumes, essential medicinal developments, and vibrant natural pigments. In many ways, a large part of human progress — across countless fields — can be attributed to the existence of plants.

What continues to fascinate me most is their remarkable ability not only to inspire but also **to improve our wellbeing**. Often, we remain unaware of how accessible these natural benefits truly are — one clear example being tea. In particular, **chamomile**: a herbaceous plant that produces medicinal flowers known for an impressive range of health properties. **What better way to celebrate the beauty of flowers than through one that also enhances our health?**

This simple bloom **offers countless benefits**: preventing stomach ulcers, acting as an anti-inflammatory, soothing allergic reactions, reducing muscle spasms, calming scalp irritations, flushing toxins from the body, lowering fevers, and more. Alongside the research gathered for my FMP on the medicinal properties of plants, this led to the idea of placing chamomile at the heart of the project. The next step was to consider how best to bring together this extraordinary flower with the design of the typography.



Selected Idea Research

Benchmarking



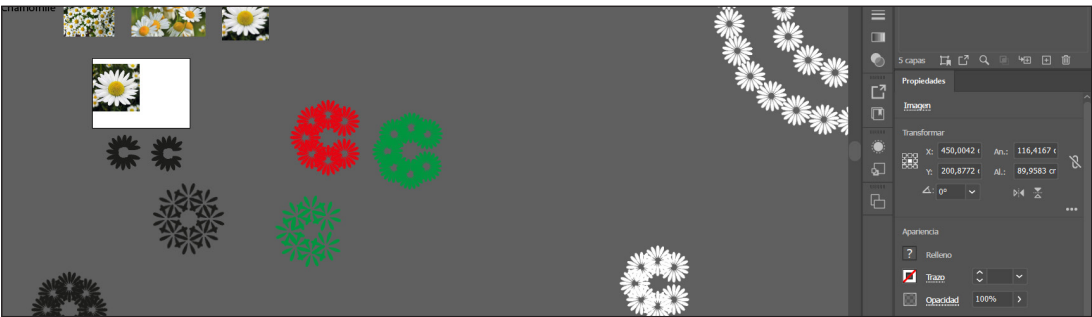
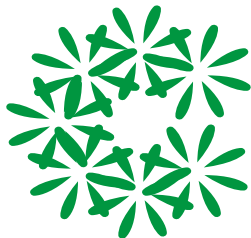
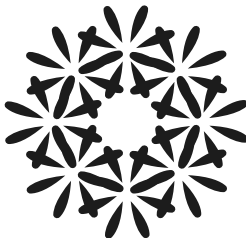
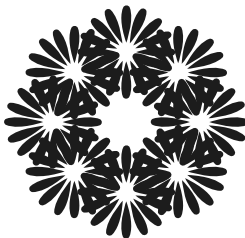
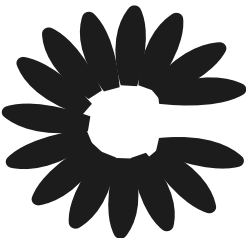
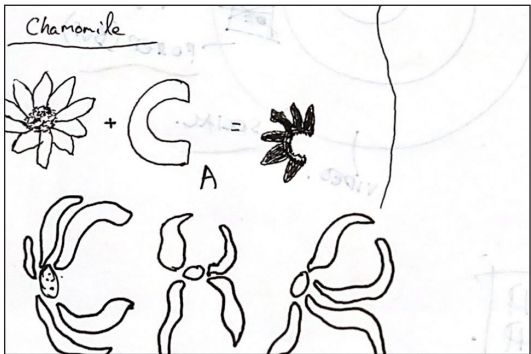
Packaging market products



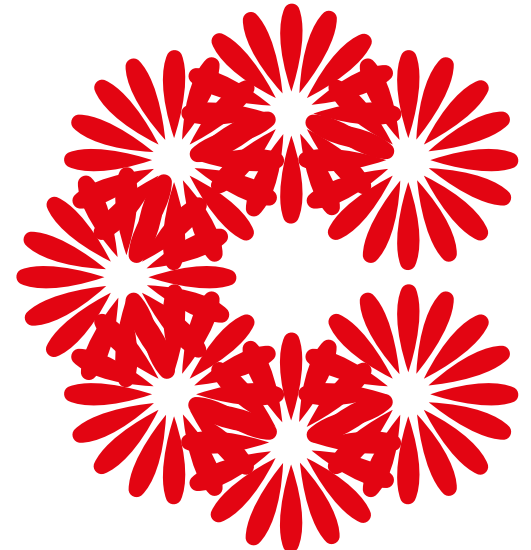
If the focus is placed on the solution created by this particular type of flower, it is essential to consider how it is commercially presented — through tea. The proposed solution involves designing a tea box that highlights the essence of chamomile through typography. Most tea boxes tend to be decorated with floral ornaments used as decorative motifs. For this reason, inspiration was drawn from a range of existing tea packaging in order to inform the starting point of the design process.

Typography Development

Custom Lettering

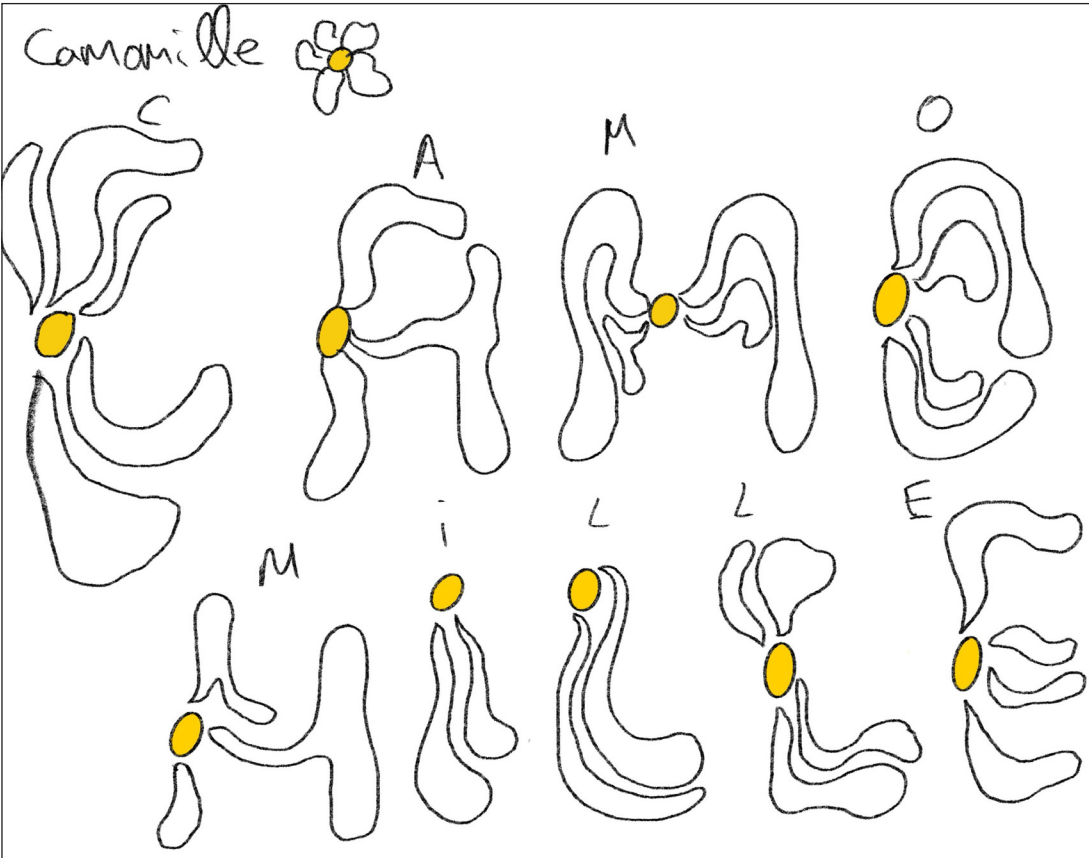
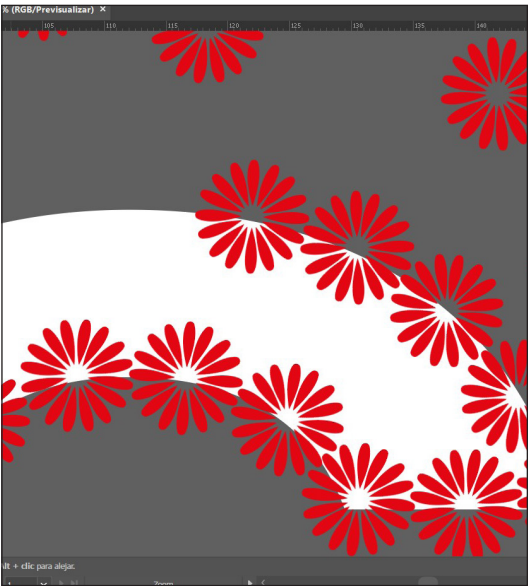


In order to unify the ornamental design of the **flowers** with the **typography**, a bespoke lettering piece was developed using various floral ornaments to form the word **CAMOMILE**. The concept aimed to merge the distinctive shape of the **chamomile flower** with the letters that compose its name. The process began with the design of the letter C, experimenting with the individual shape of the petals. When this approach didn't produce the desired result, the next step was to construct the letter C using the full arrangement of petals that form the flower itself.



Typography Development

Custom Lettering



Digital sketches on chamomile lettering

Typography Development

Letter Pattern Design

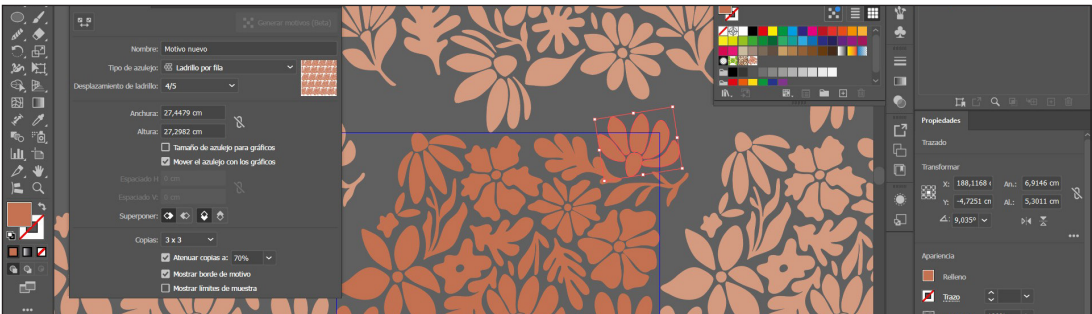
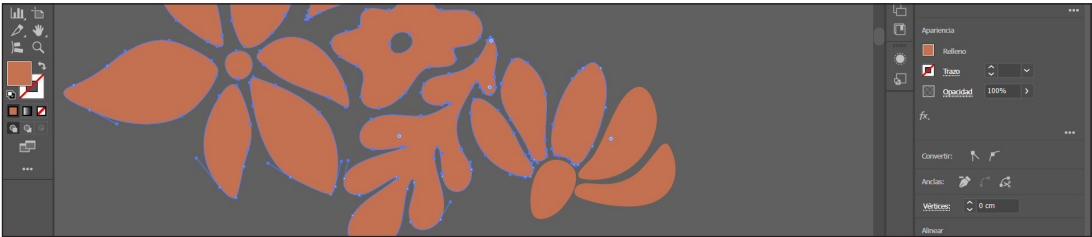
After noticing that the flower-formed letter shapes didn't achieve a professional finish, the decision was made to work with the **typeface Frutiger95-UltraBlack**. Its bold weight made it ideal for embedding multiple flowers within each letter. Still, the result wasn't fully convincing.

A quick test using chamomile flowers shaped into slightly psychedelic letterforms, reflecting the calming nature of the plant, was also explored — though this too fell short of expectations. After several trials, the final decision was to design a bespoke **chamomile flower pattern**, focusing on finding the best way to integrate it within the type.

Frutiger95-UltraBlack

A B C D E F G H I
J K L M N Ñ O P Q
R S T U V W X Y Z
a b c d e f g h i j k
l m n ñ o p q r s t
u v w x y z
1 2 3 4 5 6 7 8 9 0
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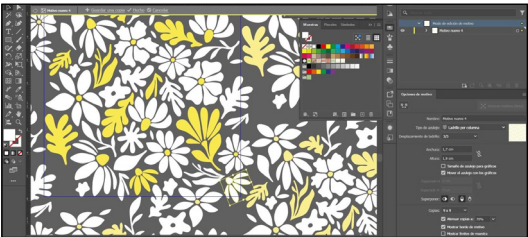
C A M O M I L E



First pattern creations

Typography Development

Letter Pattern Design



Creation of the final pattern for the letters

Once the pattern had been created, the colour palette was adapted to reflect the distinctive shades of the chamomile flower: yellow and white. To seamlessly integrate the pattern within the typeface, outlines were generated for each letter, and the pattern was manually applied, carefully adjusting it to every edge of the vector. The final outcome successfully achieved the intended result — letters formed from multiple chamomile flowers, delivering a refined and professional finish.

Packaging Design

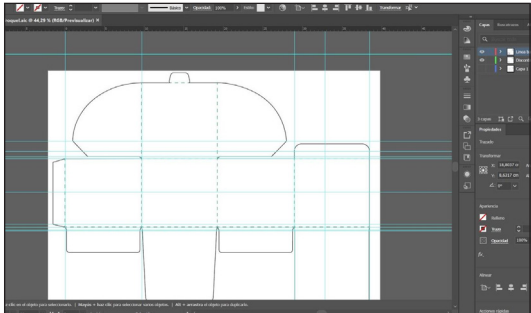
Technical Die-line



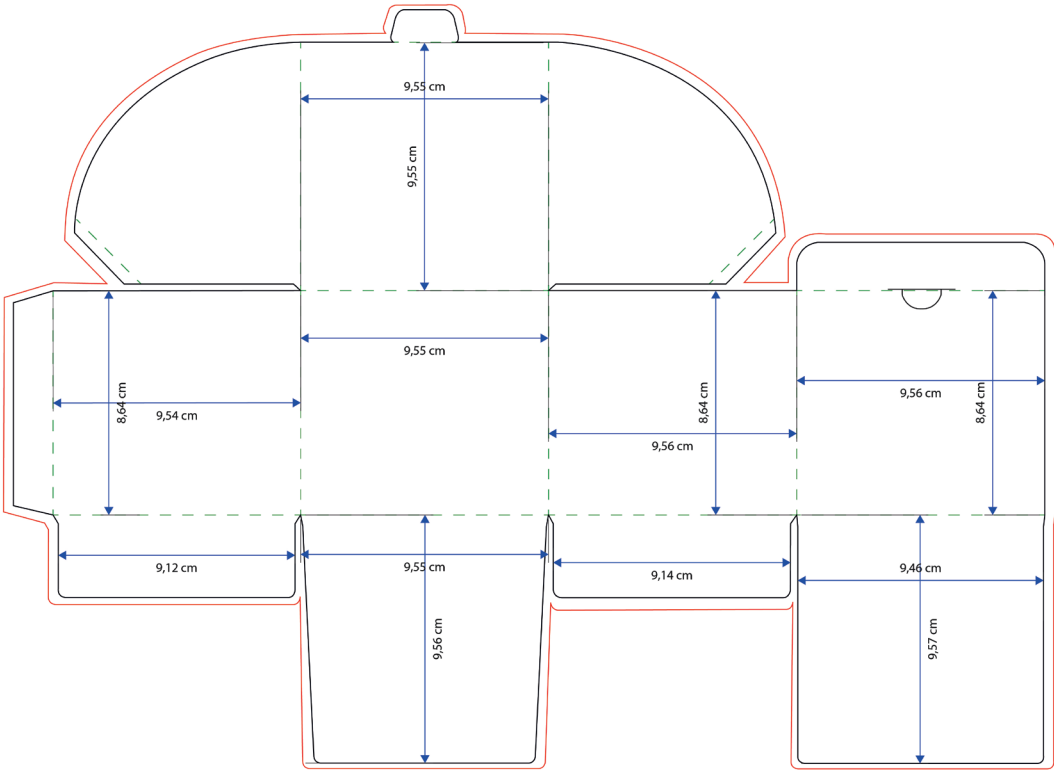
Real tea box measurements



First prototype



Initial structure of the technical die-cut for the box



The process began by taking precise **measurements** from an actual tea box, which were then adjusted to suit the design, **creating a square structure capable of holding two letters on each side, gradually spelling out the word CAMOMILE**. To give the packaging a distinctive and unconventional touch,

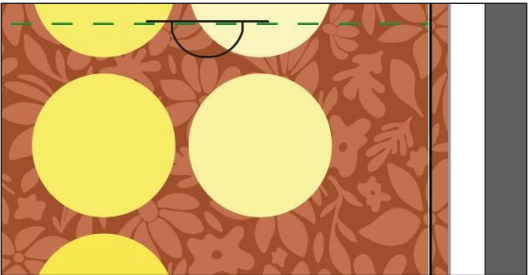
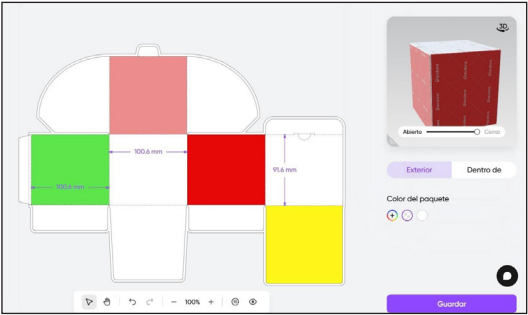
a series of curved cuts were introduced, allowing the box to be assembled manually with a smooth, overlapping finish. In order to test the accuracy of these measurements, an **initial prototype** was produced at A4 scale. A red bleed was added to the layout to correctly position the design later on.

Packaging Design

Final Die-line



Broad overview of the illustrator workspaces



Colour selection based on the created pattern



Packaging Design

Final Die-line



For the design, two shades of green were selected to create contrast against the white and yellow pattern of the lettering. Positioning the letters proved somewhat challenging, as it was necessary to visualise **how each section of the box would fold and ensure that the word CAMOMILE appeared correctly aligned in a single direction.** To manage this, four colours were applied to the initial 3D layout, providing a clear guide for placement. The letters were then arranged on the

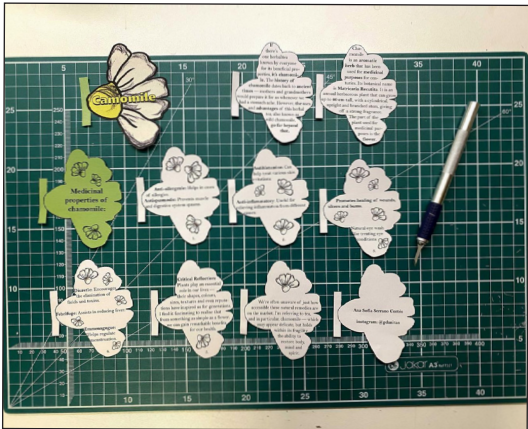
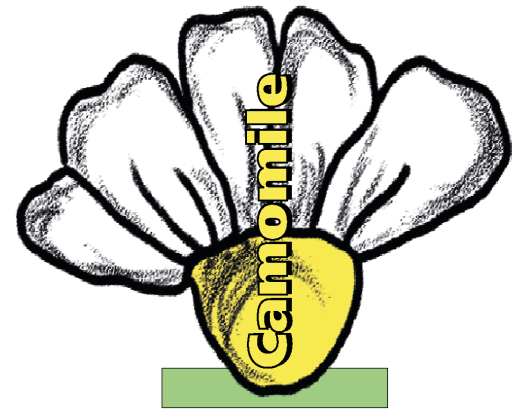
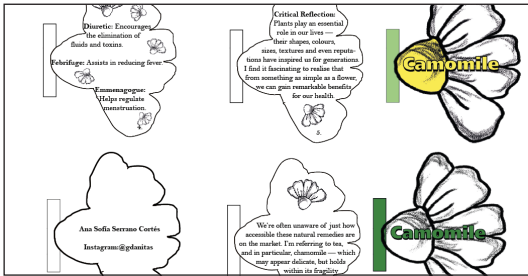
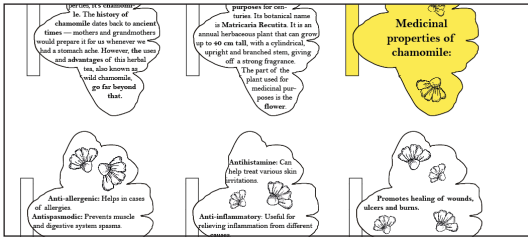
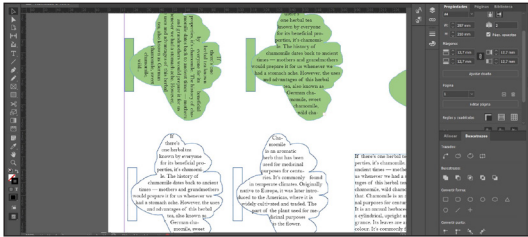
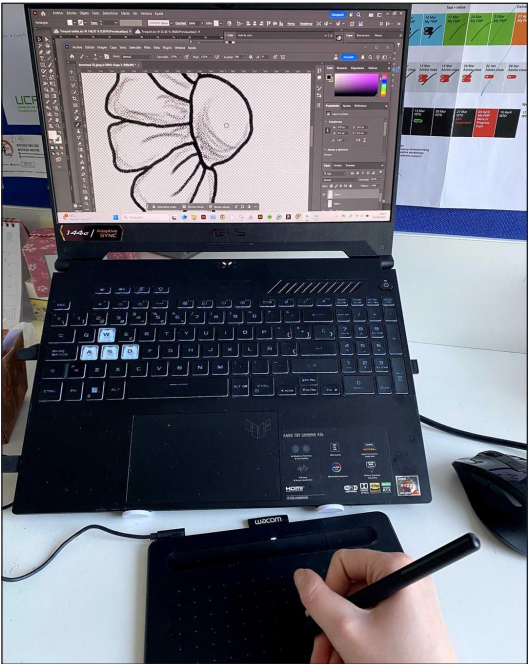
artboard, with the spacing of each side measured manually using green rectangles.

Once the A3 structure was assembled, a **second prototype** was produced to check that every measurement and letter appeared precisely as intended. Following this, the final design was completed by adding a label for the tea's identification, accompanied by a series of hand-drawn digital illustrations of camomile flowers.



Structure for placing the letters

Booklet Design

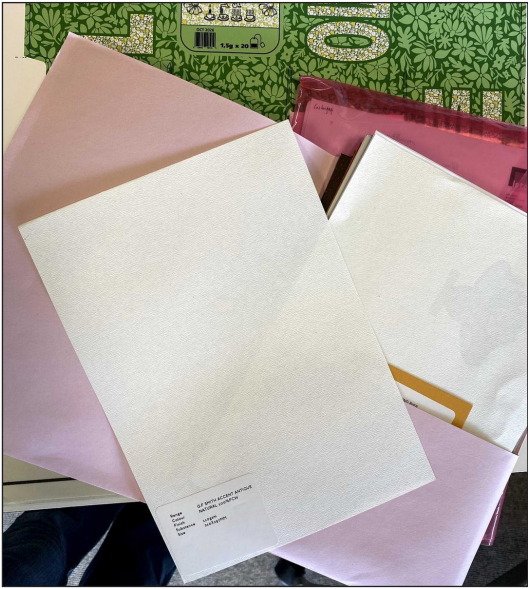


Division of each page within the booklet

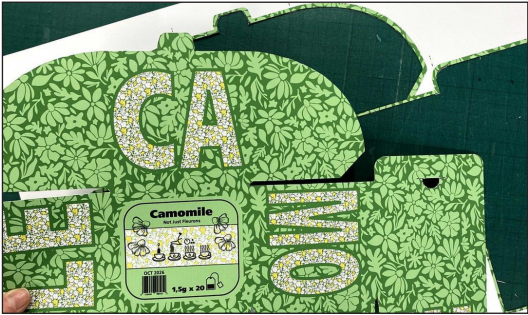
The box, aside from featuring a creative and original design, also includes a **small booklet** shaped like a chamomile flower, digitally hand-drawn. This booklet offers information about the **history of chamomile** and its **health benefits**, allowing the customer to discover the multiple properties of this flower. As stated on the label, it is **“not just a fleur”**, directly addressing the core message outlined in the brief.

To create the cover, as with the material chosen for the box itself, a prior study was conducted to determine suitable materials. The final decision was to use Accent Antique NATURAL 100% PCW, providing a natural, eco-friendly feel that aligns with the values of the product.

Design Execution



G.F Smith Papers



Packaging construction using appropriate tools

Final Outcome

