

PRODUCT PORTFOLIO.



Section 1 | Development

Section 2 | Final Logo

Section 3 | Colours / fonts

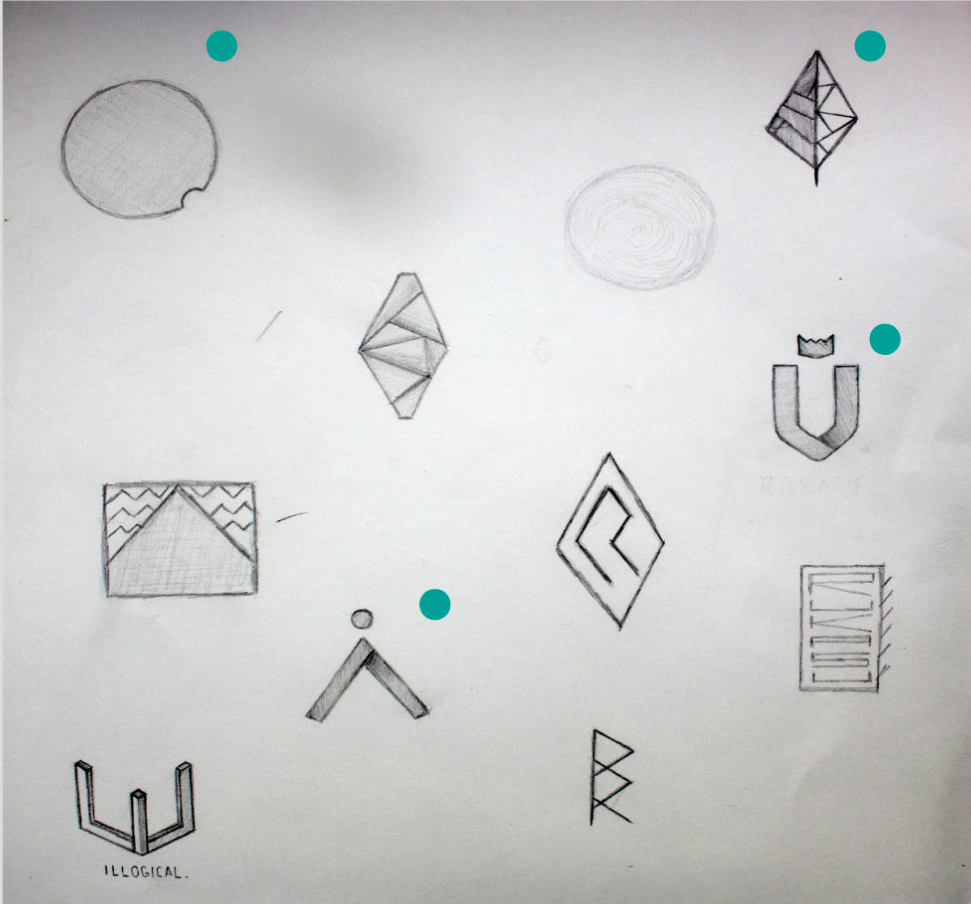
Section 4 | Marketing materials

Section 5 | Product samples



DEVELOPMENT

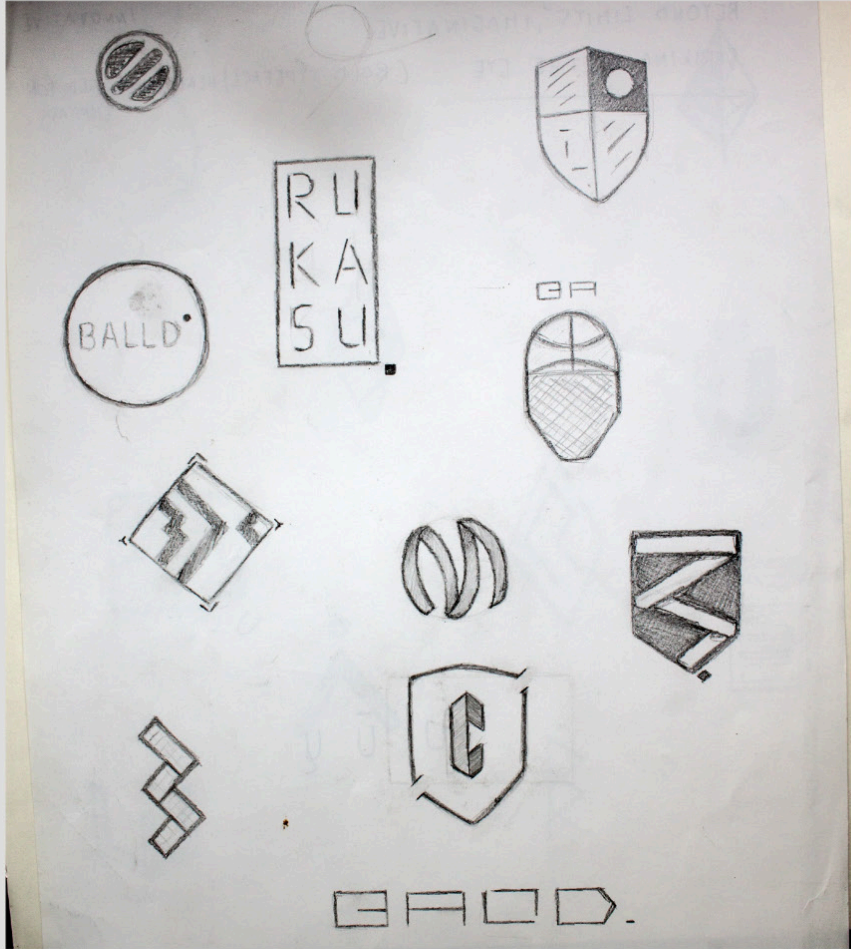
These are the first conceptual sketches I've done for business logo. This was the time of brainstorming, trying different ideas and overall experimenting with shapes, sizes, layouts and formats. It was an important stage because I got a few ideas out of it that I used in later design stages.



Early development sketches

DEVELOPMENT

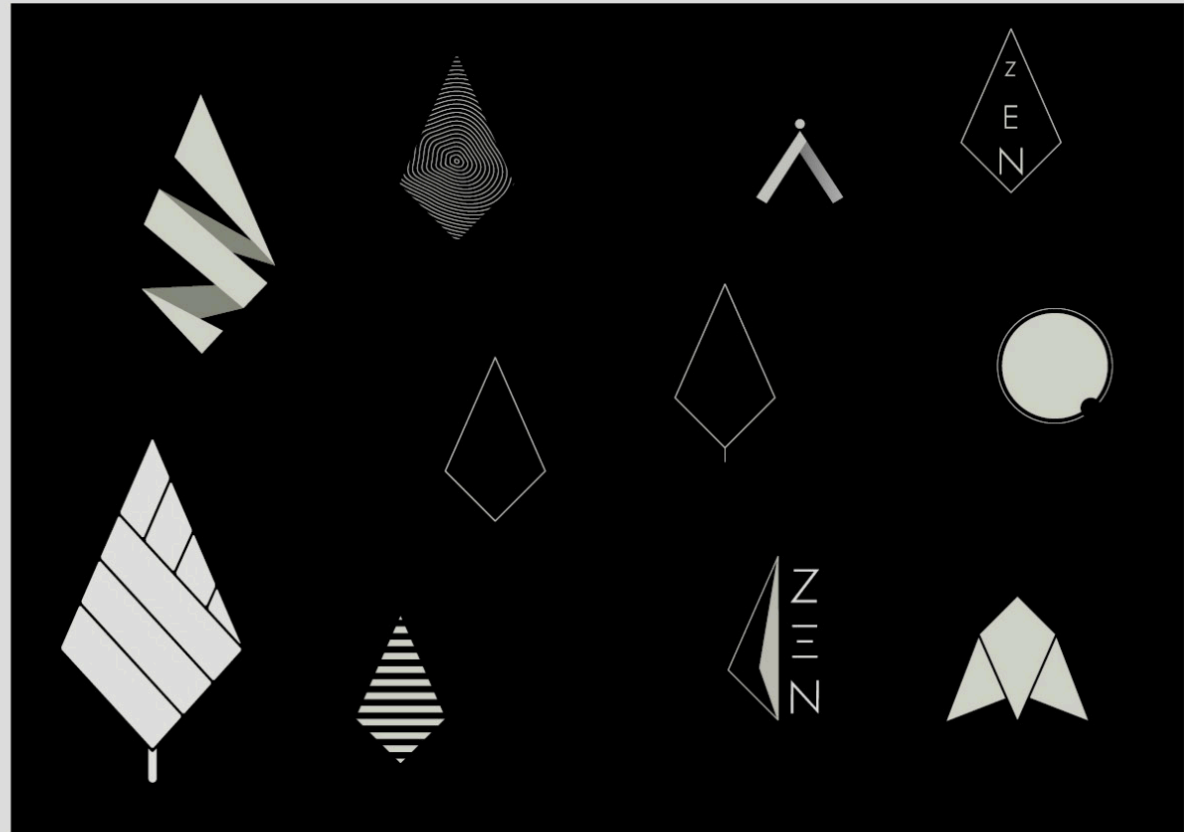
My first two ideas for name of my business were 'BALLD' (derived from words BALL and BOLD) and 'RUKASU' (japanese for my name - LUKAS). First one was related to my potential business idea - branding for basketball teams, while the other was a more personal, broad approach to what could one day be my own brand. I did a few sketches correlating with those ideas, but after presenting them to the class and receiving some constructive criticism, I decided to develop other ideas instead.



Early development sketches

DEVELOPMENT

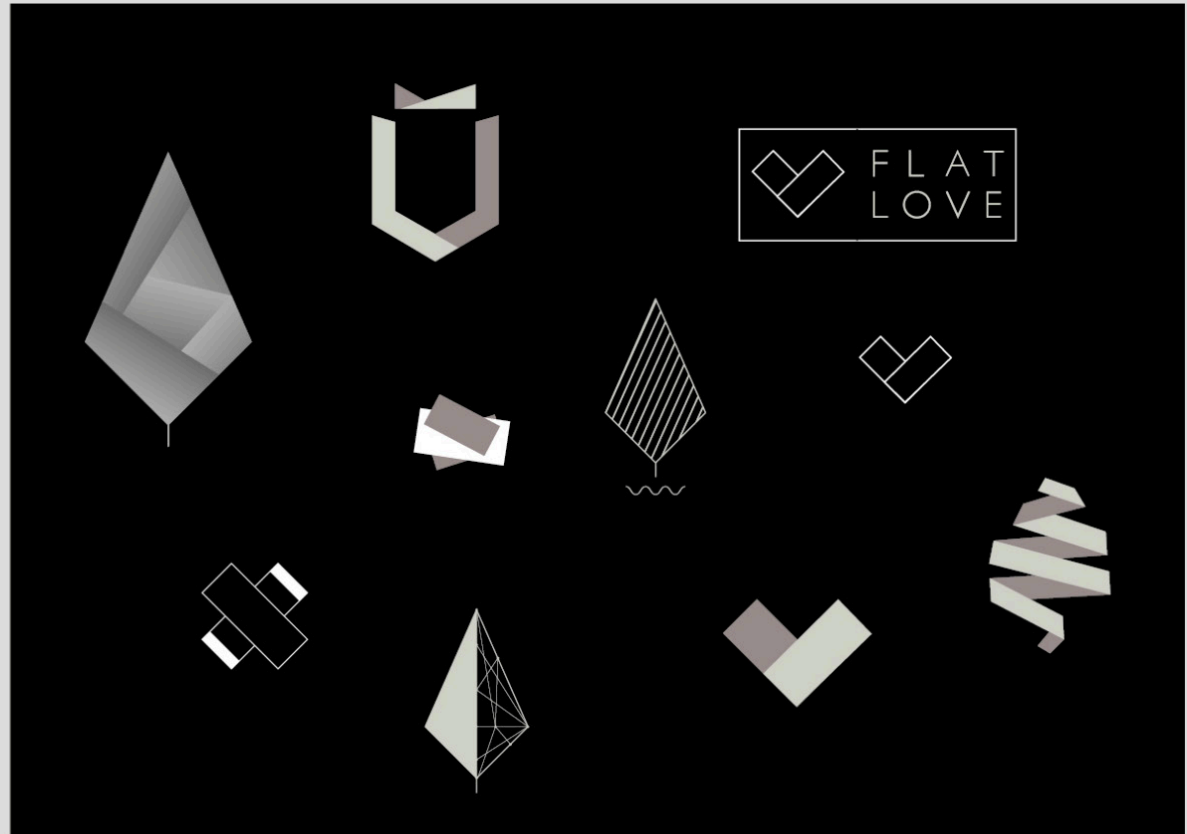
Before settling on the final design I went through a dozen of different concepts and iterations for the logo. This included different versions of the leaf logo and two ideas (Regio and Flat Love) from earlier development stages. This process helped me mature the idea, push it forward conceptually and practically and refine elements for my intended USP. At this stage I only did white on black logos to focus more on shapes, geometry and look rather than how it works with colour. I think that it is important to first conceptualize the logo in black and white because sometimes a coloured version can look better just because of the colours.



Illustrator logo development

DEVELOPMENT

Most of these ideas and concepts were designed before primary USP research, therefore there is little connection between them. Nick wanted us to design a versatile logo that could work for a variety of different business ideas and USP's. I decided that the only way to do it is to use semantic meanings, abstract, geometrical shapes and a little bit of ambiguity. That way you leave room for interpretation, improvement and improvisation at later design stages. On the other hand, I still wanted to design something tangible and coherent with a solid idea behind it.



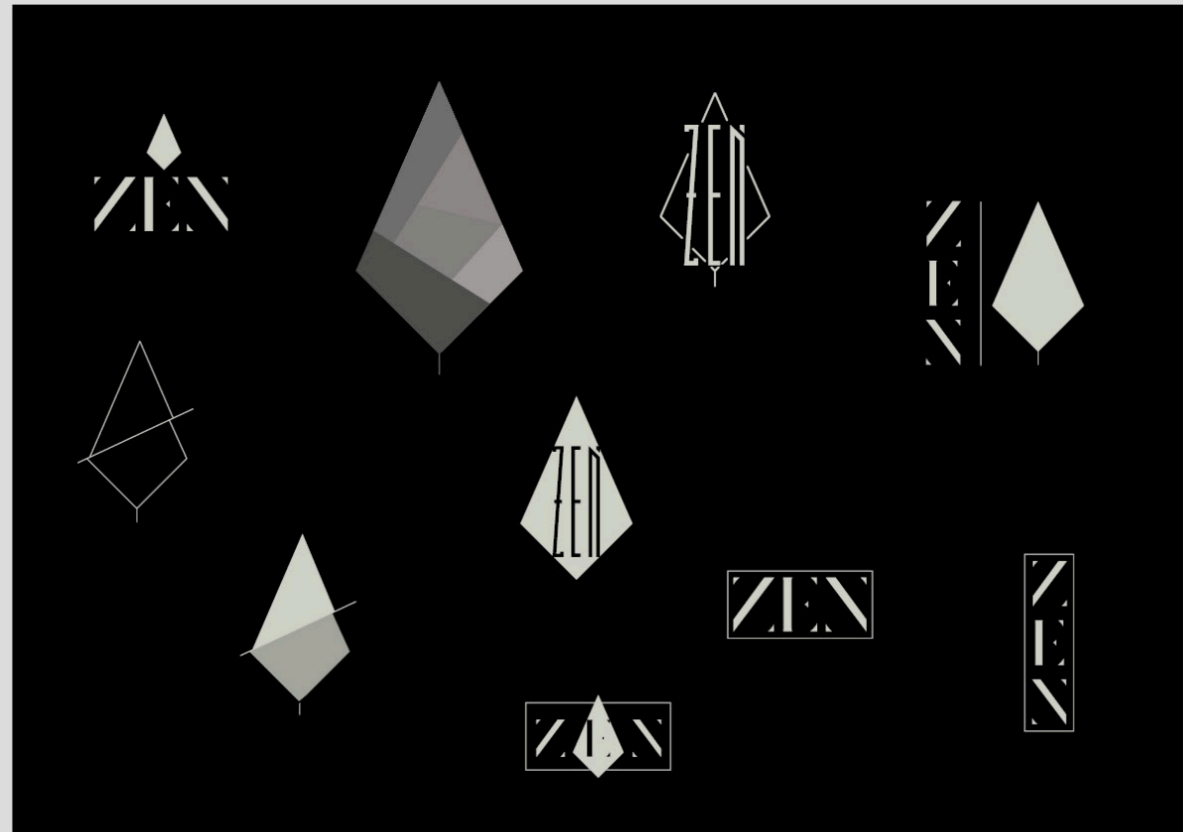
Illustrator logo development

DEVELOPMENT

When designing a logo I took into consideration typeface that I would use and even using typeface as a logotype. I decided that having a logotype on its own can be a bit unrecognizable and I should have a logo that could be used systematically with or without typeface, giving me much more use out of it.

I settled on the 'leaf' concept which for me was a clean and natural solution. It felt a bit static though, which did not work in favour of my USP - sports branding. On the other hand, I took an approach that was different from everything else on the market.

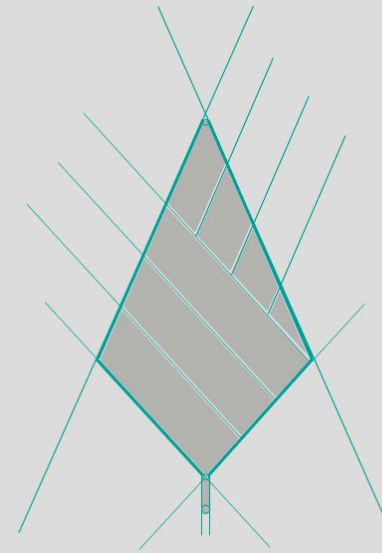
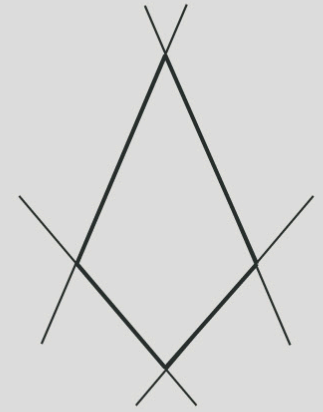
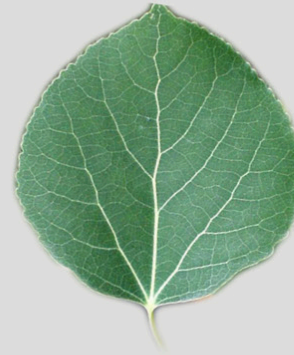
Rather than focusing on dynamic qualities, I embraced the name and values behind the brand.



Illustrator logo development

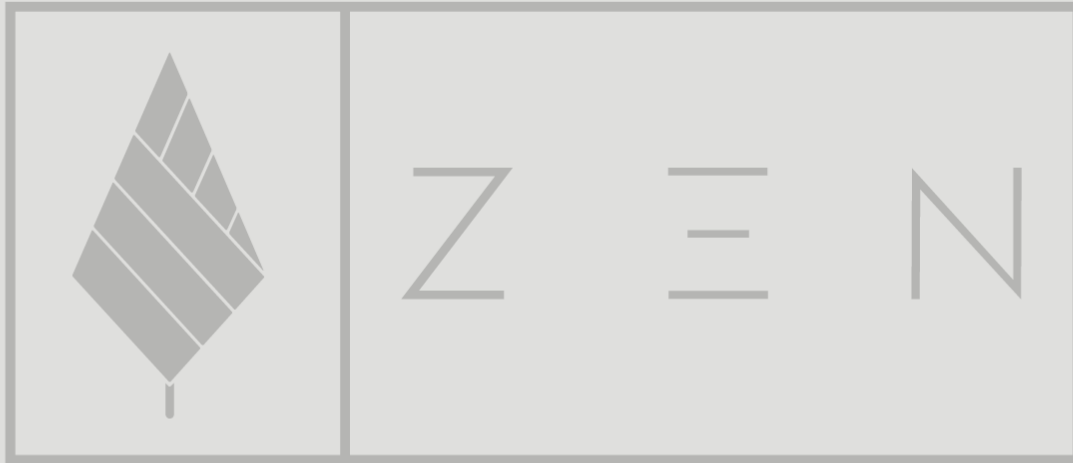


SYMBOL



Inspiration and construction

Zen symbol was inspired by Aspen leaf - symbol of victory, transformation and vision. Its shape and vein look was modified by cutting edges to have clean, modern look, while maintaining natural and earthy qualities.

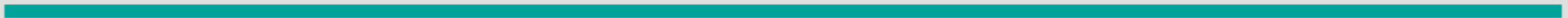


SYMBOL

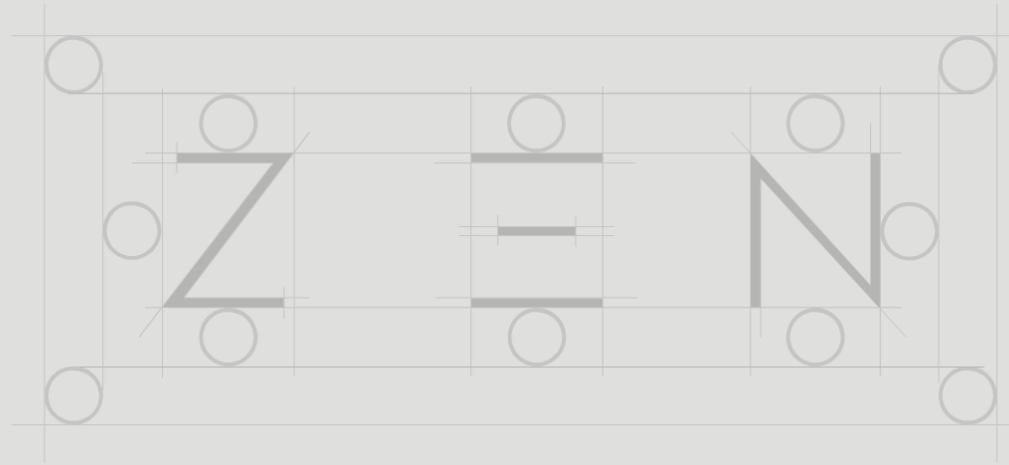
LOGOTYPE

LOGO

ZEN logo consists of leaf symbol and custom 'ZEN' type, with modified uppercase 'E' to mimick balanced stones. Logo can work both as a symbol, logotype or both, therefore it has a lot of different display and scalability options depending on the needs. In addition to that, a border can be used to balance out parts of logo and add symmetric values and control within the content.



LOGOTYPE

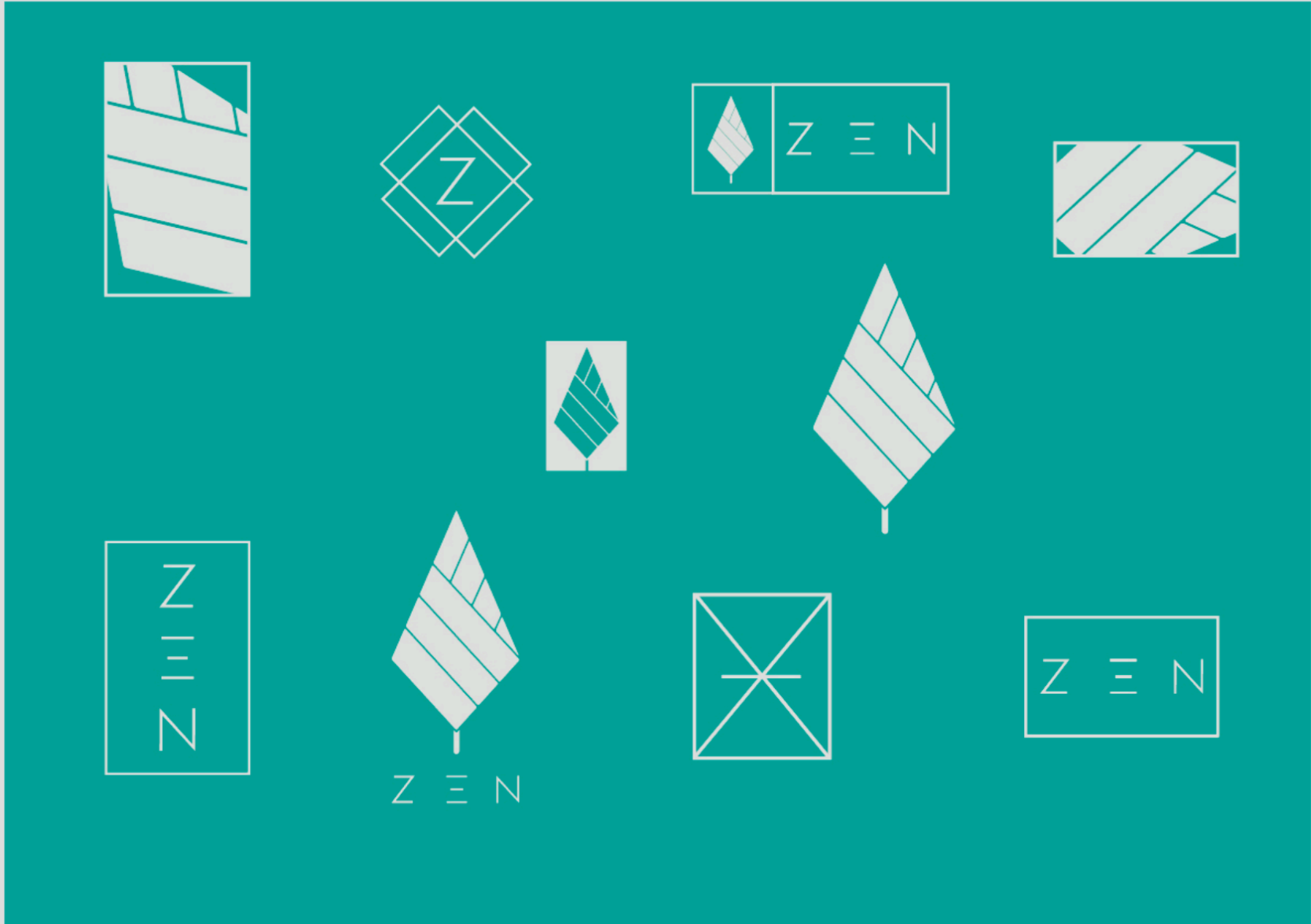


Z E N



LOGO SYSTEM

Primary and secondary logos for ZEN.



These are the three primary colours used in ZEN branding. They are interchangeable, depending on scale and media the logo is used on.



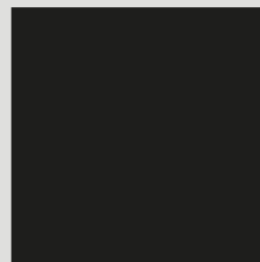
C: 78
M: 10
Y: 46
K: 0
R: 0
G: 162
B: 152
#00a298

Colours are important to recognition of the brand and client psychology, therefore I chose a neutral soft shade of teal, which is associated with energy, loyalty and good luck. It contrasts greatly on grey background and vice-versa.



C: 15
M: 10
Y: 13
K: 0
R: 223
G: 223
B: 221
#dfdfdd

Off black is used for text on stationary and other written material.



C: 74
M: 65
Y: 63
K: 81
R: 30
G: 30
B: 28
#1e1e1c

COLOURS

TYPEFACE

For Headlines and Logotype

TYPOGRAPH PRO LIGHT
ABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890

For other typography needs

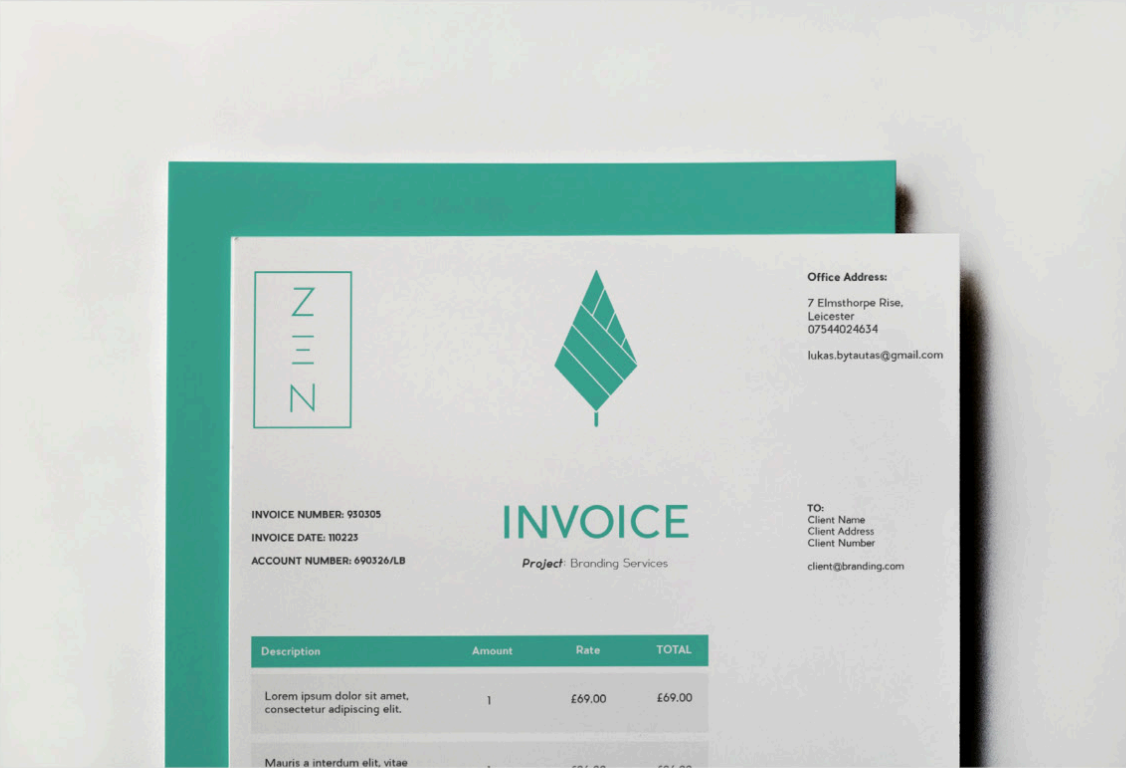
< PIER SANS REGULAR >
ABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890

Body and copy text

TYPOGRAPH PRO
SEMIBOLD
ABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890

MARKETING MATERIAL

For marketing materials I designed stationary items (invoice, business cards, letterheads) and some label mockups for clothing (basketball jerseys, kits, etc.) designed by ZEN. I wanted to showcase ZEN logo on many different medias and items in order to show how the logo can work in a variety of ways, scales and materials. Logos, colours and guidelines are used throughout to maintain the continuity of the visual language.



ZEN invoice

MARKETING MATERIAL



ZEN letterhead

MARKETING MATERIAL



ZEN invoice

MARKETING MATERIAL



ZEN letterhead
and envelope

MARKETING MATERIAL

ZEN clothing labels



MARKETING MATERIAL



ZEN business cards

MARKETING MATERIAL



ZEN official stationary

MARKETING MATERIAL



ZEN alternative
'ELITE' stationary