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Zen Design: Applying Zen Principles to Brand Identity in Contemporary Graphic Design

Yun Zheng

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Zen Design

Applying Zen Principles to Brand Identity in Contemporary Graphic Design

A Thesis submitted to the Faculty in candidacy for the degree of Master of Fine Arts in Graphic Design

Visual Communication Design
School of Design
College of Imaging Arts and Sciences
Rochester Institute of Technology

Yun Zheng
Oct 29, 2016
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Abstract

Relaxing and finding inner balance is extremely important to those of us who live in a fast-paced, modern world. Zen has become more and more popular in different cultures and we can see the shadows of it in many of the products we interact with and use in daily life. It is being used in branding intentionally and unintentionally in some form but very few of these efforts are effective.

Through research and informational analysis, this thesis provides a simple way to understand Zen principles from psychological and aesthetic perspectives, and also identifies the similarities and differences between Modernism and Zen. A case study was also conducted on an experimental brand to explore the possibility of applying Zen principles to Brand Identity in Contemporary Graphic Design. A brand manual was created using the knowledge and findings gathered through research. The project integrates research, informational poster design, and brand identity design.

Keywords
# Content

<table>
<thead>
<tr>
<th>Section</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.0</td>
<td><strong>Introduction</strong></td>
<td>6</td>
</tr>
<tr>
<td>1.1</td>
<td>Situation Analysis</td>
<td></td>
</tr>
<tr>
<td>1.2</td>
<td>Problem Statement</td>
<td></td>
</tr>
<tr>
<td>1.3</td>
<td>Background Information</td>
<td></td>
</tr>
<tr>
<td>1.4</td>
<td>Design Definition</td>
<td></td>
</tr>
<tr>
<td>2.0</td>
<td><strong>Review of literature</strong></td>
<td>10</td>
</tr>
<tr>
<td>2.1</td>
<td>Zen Principles</td>
<td></td>
</tr>
<tr>
<td>2.2</td>
<td>Brand Identity</td>
<td></td>
</tr>
<tr>
<td>3.0</td>
<td><strong>Process</strong></td>
<td>15</td>
</tr>
<tr>
<td>3.1</td>
<td>Design Timeline</td>
<td></td>
</tr>
<tr>
<td>3.2</td>
<td>Theoretical Research</td>
<td></td>
</tr>
<tr>
<td>3.3</td>
<td>Informational Poster</td>
<td></td>
</tr>
<tr>
<td>3.4</td>
<td>Maye Case Study</td>
<td></td>
</tr>
<tr>
<td>4.0</td>
<td><strong>Summary</strong></td>
<td>106</td>
</tr>
<tr>
<td>4.1</td>
<td>Thesis Exhibition</td>
<td></td>
</tr>
<tr>
<td>4.2</td>
<td>Conclusion</td>
<td></td>
</tr>
<tr>
<td>5.0</td>
<td><strong>Appendix</strong></td>
<td>112</td>
</tr>
<tr>
<td>5.1</td>
<td>Original Thesis Proposal</td>
<td></td>
</tr>
<tr>
<td>5.2</td>
<td>Process Imagery</td>
<td></td>
</tr>
<tr>
<td>6.0</td>
<td><strong>Bibliography</strong></td>
<td>145</td>
</tr>
</tbody>
</table>
1. Introduction

1.1 Situation Analysis
1.2 Problem Statement
1.3 Background Information
1.4 Design Definition
1.1 Situation Analysis

People living in this modern world are becoming increasingly busy. Today’s fast-paced, information-driven world often demands that people become experts at multi-tasking to save time. People talk on the phone while walking, eat fast food while driving, and check social media apps on their phones while hanging out with friends in person. This happens all the time. We never seem to stop, but still feel bored sometimes and struggle to figure out what is missing in our lives. Eventually we all need a moment to stop everything and create a moment of peace to just relax and get in touch with ourselves.

We need to connect with something simple and direct deep inside in order to exist successfully in this complex world. We have started seeing the word “Zen” in books and magazines, hearing it when we practice yoga, seeing it in movies, and noting references to it in modern products. “Zen” has become a popular term in mainstream culture.

What is Zen and why has it become so popular in our culture? Theoretically Zen is a philosophy emphasizing the attainment of enlightenment and the personal expression of direct insight in the Buddhist teachings. Different from a religion, it de-emphasizes mere knowledge of sutras and doctrine and favors direct understanding through zazen and interaction with an accomplished teacher. In daily life, Zen helps people cleanse their psyche of such things as worry, fear, harmful perceptions and attachment. The intention of a Zen practice is to help people live life without pain and sorrow, which is exactly what we need in modern life.

Everything surrounding us is interconnected with our minds: a room, a desk, a poster, a notebook, a pen, etc. Living with objects that calm our minds is one means to experience relaxation. Perhaps this is the reason why we need Zen designs and objects in our lives, and why we see more and more Zen-inspired products and Zen-related concepts being used in the marketplace.
1.2 Problem Statement

Branding is an important component of effective marketing. With the rapid growth in the global economic market, many innovative brands are established while some less-competitive brands have faded away from the market. To survive in the market and be recognized and remembered by people, branding plays a significant role in presenting a unique brand vision to customers.

Steve Jobs’ Zen Buddhist beliefs inspired his simple, informal, monkish black dress code and the meticulously minimalist and elegant consumer products he ingeniously designed. His appreciation of rigorous simplicity influenced by Zen practice not only led to a huge success in Apple business, but also fueled a design revolution. Many of the new brands especially in Asia also started to introduce Zen principles into their products both conceptually and visually inspired by Apple’s success. Zen principles have many varieties and share a lot of powerful potential in the branding field.

From current observations, there may still be challenges to successfully accomplish the Zen branding approach. Many brands use stereotyped images such as a monk, a single stone, thick brush strokes or very thin lines to represent Zen. Although the intention is to sell the brand with a strong concept related to Zen culture, the brand image is often not strong enough to stand out. It is extremely challenging for those who are not familiar with the background knowledge to understand Zen, and it is challenging to move consumers to remember the brand without providing a unique character. The lack of deep understanding of Zen principles has resulted in plain brand concepts and generic visual images that do not stand out among numerous brands with the same intention.

Theoretically, Zen principles have a great potential to have a huge impact on branding. But can Zen principles be applied to develop the brand identity of a product? How can people successfully use Zen principles in a brand concept and strategy? How can this visually transfer to the brand identity? The goal of this project is to find out the answers to those questions. Through research and conceptual experimentation, an effective concept and visual identity will be developed for an experimental brand that will convey the essence of Zen principles.
Zen has its roots in India but was formalized in China. It is a school of Mahayana Buddhism and was formed in China during the 6th century as Chan. In 12th century, Chan was introduced to Japan where it came to be called Zen by a monk called Myoan Eisai and was enthusiastically received and spread to Vietnam and Korea. At the end of 19th century, Zen was introduced to the United States by Japanese teachers who went to America to serve groups of Japanese immigrants and became acquainted with the American culture. After World War II, interest from non-Asian Americans grew rapidly. This resulted in the commencement of an indigenous American Zen tradition which also influences the larger western Zen world.

What is Zen? It is hard to clearly define Zen by words. Zen positioned itself as being “a special transmission outside of written teachings,” The Phrase below was derived from Bodhidharma’s four famous points that summarize the essence of Zen:

*Zen is a special transmission outside the scriptures,*  
*With no reliance on words and letters,*  
*A direct pointing to the human mind,*  
*And the realization of enlightenment.*

Zen is not a theory or a piece of knowledge, nor a religion. There aren’t any eternal deities to believe in when practicing Zen. It also doesn’t require one to study scared texts or do elaborate religious rituals to achieve enlightenment. Instead, it teaches that one is already an enlightened being and enlightenment is achieved through the profound realization. It believes that all humans are capable of attaining enlightenment as we all have an inherited Buddha nature. As long as one break through the boundaries of conventional thinkings through practice, the practitioner will achieve a mind state of consciousness that is intuitive, spontaneous, fearless, and love.
1.4 Design Definition

There are three main parts of this project: Theoretical Research, Informational Poster Design and a Case Study.

**Theoretical Research**
Theoretical research will be one of the most important parts of this project. The goal is to learn Zen principles from a psychological perspective as well as an aesthetic perspective.

**Informational Posters Design**
In order to obtain an in-depth understanding of Zen principles, as well as making the theoretical component more playful and easy to comprehend, a series of informational posters are designed aiming to be informative and engaging. Sixteen Zen factors are extracted from the research as a main focus of the Informational Poster series. To best present the unique factors of Zen principles, the equivalent Modernism factors are paired for each Zen factor, providing a relevant comparison. A consistent minimalist layout with careful typography and symbolism produced through iconography is employed to achieve effectiveness in the poster series.

**Case Study**
A case study of an existing personal bags brand, “Maye,” was selected to explore the possibility of applying Zen principles to branding. The brand concept is developed from Zen psychology principles and the brand identity is evolved and adopted from Zen aesthetic principles. The application of the case study is a brand manual.
2. Review of literature

2.1 Zen Principles
2.2 Brand Identity
2.1 Zen Principles

The Zen of Steve Jobs
Caleb Melby
John Wiley & Sons, 2012
This book is a great example of the success of modern design using Zen principles. It is a graphic novel tells the story of Steve Jobs’ friendship with Zen Buddhist Kobun Chino Otogawa, digging into the time he spent with Otogawa between leaving Apple and founding NeXt. It offers a great perspective to understand how Zen principles might have influenced Steve Jobs’ design aesthetic and business strategy.

Living Zen
Michael Paul
New York : Abbeville Press, 2000
Living Zen is an informative book illustrates how Zen Buddhism can influence our daily modern life. The author Michael Paul has practiced Zen Buddhism for over twenty-five years, he covers many aspects of Zen living in the book including meaning of Zen, Zen art forms, Zen lifestyle at home etc.

How Zen Became Zen: The Dispute over Enlightenment and the Formation of Chan Buddhism in Song-Dynasty China
Morten Schlütter
University of Hawaii Press; Honolulu, HI, USA; 2008
This book is about the early history of Zen when it split between two schools of Chan during the Song-Dynasty. It covers many details of Chinese society and the early stances of the two schools. It provides an unique perspective for understanding Zen history from a western perspective.
**Zen and Daoism (Chinese)**  
*Huaijin Nan*  
*Fudan University; 2003*  
The book systematically illustrates the relationship between Zen and Daoism in their principles, origins and impact. It is a strong theory support for my research.

**Eliminate Boundaries in Design (Chinese)**  
*E Zhu*  
*GuangXi Normal University, 2007*  
The book is based on the talks between the author and five famous Japanese modern designers who believed in Zen Principles. Through the talks, the author brings out inspirations and design thinkings of those designers behind their work, as well as principles about how to establish personal views and attitudes as designers. This book offers great examples of Zen-inspired modern Japanese designs and the thinking behind them.
2.2 Brand Identity

**Brand Identity Now!**
*Julius Wiedemann*
*Köln ; Los Angeles : Taschen, c2009*
Brand Identity Now! offers excellent branding and re-branding projects from different agencies and countries. It not only offers great brand identity examples for inspiration, but also describes the design thinking and strategies behind each project by top branding agencies.

**Before the brand : creating the unique DNA of an enduring brand identity**
*Alycia Perry*
*New York : McGraw-Hill, c2003*
This book provies an easy-to-read overview of branding and is a great step by step instructions to branding process. The case studies in the book provides valuable insights and inspirations into the process used by leading companies.

**Emotional Branding: The New Paradigm for Connecting Brands to People (Updated and Revised Edition)**
*Marc Gobé*
*New York : Allworth Press, c2009*
Emotional Branding provides some innovative ideas by showing how some brands have built up their businesses by engaging in a sensory interaction with their consumers. It also explores how effective consumer interaction needs to be about senses and feelings, emotions and sentiments etc.
Brand identity essentials: 100 principles for designing logos and building brands
Kevin Budelmann, Yang Kim, Curt Wozniak
Beverly, Mass. : Rockport Publishers, c2010
Brand Identity Essentials provides a great foundation on brand identity knowledge. It demonstrates core identity design principles through clear organization and a variety of sources and examples. This book is a good resource for designers.

Designing design (Chinese)
Hara Kenya
2007
Kenya Hara is a master designer who represents a new generation of designers in Japan. In this book, he demonstrates the importance of “emptiness” in both the visual and philosophical traditions of Japan, and its application to design, made visible by means of numerous examples from his own work. It is a very inspiring and informative book. Designing Design offers great insights into the mind of a master designer.

WA: The Essence of Japanese Design
Rossella Menegazzo, Stefania Piotti, Kenya Hara
London, Phaidon Press, c2014
This beautiful book is not just about branding, it explores contemporary Japanese design from everyday objects and packaging to interior design and lighting elements. The objects featured in the book display a strong Japanese Zen character and provides me great inspirations on Zen modern design.
3. Process

3.1 Design Timeline
3.2 Theoretical Research
  3.2.1 Zen Psychology Principles Research
  3.2.2 Zen Aesthetic Principles Research
3.3 Informational Poster
  3.3.1 Informational Poster Design Overview
  3.3.2 Informational Poster Design Process
  3.3.3 Informational Poster Design Final
3.4 Maye Case Study
  3.4.1 Maye Case Study Brief
  3.4.2 Maye Case Study Scope
  3.4.3 Maye Case Study Research
  3.4.4 Maye Brand Concept Development Process
  3.4.5 Maybe Visual Identity Development Process
  3.4.6 Maye Final Brand Manual
3.1 Design Timeline

3.2 Theoretical Research

3.2.1 Zen Psychology Principle Research

Zen Buddhism is rooted in fundamental practices of mindfulness, concentrating on sitting mediation called Zazen. It fosters a direct thinking method to focus on reality, the intent being to perceive without any mental bias. There are generally six concepts from a psychological perspective:

**Mushotoku**

Mushotoku (無所得) represents a state of mind where our spirit does not seek to obtain anything. It is an attitude of acting without wanting to achieve a result. In our daily lives, people are often thinking about getting profit. We do things with consideration of what we can get back in return. We want to obtain what we don’t have and get nervous about losing what we already have. Being attached to personal profit causes most of our negative emotions. Mushotoku teaches people to give up the self and act without wanting to achieve a result, and give without wanting something in return. When you are mushotoku, you are always free and happy, even if you lose.

**Hishiryo**

Hishiryo (非思量) is a state of mind beyond thinking and non-thinking. It is the absolute egoless consciousness. When we are thinking, our imagination and desires are expressing themselves to our minds. When we think too much, conflicts and battles usually took place in our minds, preventing us finding true peace. Having thoughts appear in our minds and then disappear is completely normal. Hishiryo teaches us to let our thoughts come and go freely in our minds without chasing them and giving a form to them. In this way, our minds remain in a simple, peaceful original condition.

**Zanshin**

Zanshin (残心) means being aware of our surroundings. The concept of Zanshin is that one should be fully engaged in whatever task is at hand. Everything is interconnected and everything will be influenced by our attitude. This means all the actions we take and all the ways we move influence what is happening inside of us and around us. Zanshin is a state of mind that is completely still without being attached to anything, and is totally present during every moment in the here and now.
**Fudosin**

Fudoshin (不動心) is a state of mind that is peaceful and unshakable, filled with courage, endurance and determination to surmount any obstacle. In Feudal Japan, Fudosin was the essence of the Samurai (Japanese warrior), of their demonstration of courage and determination to overcome difficulty, pain and even death without any fear. It is also the essence of martial arts like kendo, judo, karate and aikido. Practicing Zazen and developing Fudosin mind will help us getting rid of anger, doubt, fear and surprise in our daily lives.

**Mushin**

Mushin (無心) literally means “mind without mind.” It is a pure state of mind where the mind is not fixed on or occupied by any thought or emotion. However, it does not mean Mushin is an empty mind like an empty shell. On the contrary, it is a mind that has no ego and no substance and is fully present and free. It has been referred to as a “mind like water” – a mental attitude that is in total harmony with the cosmos. It resembles a still pond of water without any ripples where the surface reflects a clear and perfectly undistorted image of the surroundings, like a mirror.

**Satori**

Satori (悟) means enlightenment. As opposed to what many people think, this is not a special state or the ultimate goal of Zen practice. People become more complicated and attached to objects because we have lost this original condition. Satori is simply a return to the original, natural condition of the human mind.
Psychologically, Zen principles can change our ways of thinking and allow us to live a simpler life. It also influences our perceptions aesthetically through seven design-related principles:

**Kanso**
Kanso (簡素) means simplicity without clutter. It reminds us to appreciate things that are plain, simple and in a natural form over things that have excessive decoration.

**Fukinsei**
Fukinsei (不均整) means irregularity and asymmetry. The enso (Zen circle in brush painting) is a great example of Fukinsei that is asymmetry and incomplete. The Zen aesthetic appreciates natural, raw objects that are asymmetrical yet balanced.

**Shibui**
Shibui (澀味) literally means “bitter tasting.” It also refers to a particular aesthetic of simple, subtle and unobtrusive beauty. Shibui objects usually appear to be simple overall but includes subtle thoughtful details.

**Shizen**
Shizen (自然) stands for naturalness. It represents a balance of being natural yet distinct from oneself without seeming artificial or accidental.

**Yugen**
Yugen (幽玄) means “deep” and “mysterious.” It values profundity or suggestion rather than direct statements. Yugen shows the real beauty that exists through suggestiveness. A few words or a simple shape can suggest what has not been said or shown, and hence awaken more inner thoughts and imagination.

**Datusuzoku**
Datusuzoku (脱俗) signifies a break from daily routine or habit. The result of datusuzoku is a pleasant surprise and unexpected amazement. When a conventional pattern is broken, creativity emerges.

**Seijaku**
The concept of seijaku (静寂) focuses on the main emptiness of the Zen theme. It is in states of active calm, tranquility and solitude, which are the very essence of creative energy.
3.3 Informational Poster

3.3.1 Informational Poster Design Overview

After obtaining the basic understandings of Zen principles from a psychological and aesthetic perspective, it is interesting to see that many of the aspects of Zen principles (e.g. natural and spontaneous) are completely the opposite of contemporary Modernism (e.g. slick and rational) while sharing the same simplicity rules.

To best demonstrate the unique factors of Zen principles, and to provide an easier way for people who are not familiar with Zen to quickly see the difference, an informational poster series is designed to translates the research from words to visual.

The next page is a chart that is modified from *Wabi-sabi for Artists, Designers, Poets & Philosophers* by Leonard Koren showing the difference between Modernism and Zen.
<table>
<thead>
<tr>
<th>Modernism</th>
<th>Zen Aesthetic</th>
</tr>
</thead>
<tbody>
<tr>
<td>Primarily expressed in the public domain</td>
<td>Primarily expressed in the private domain</td>
</tr>
<tr>
<td>Implies a logical rational world-view</td>
<td>Implies an intuitive world-view</td>
</tr>
<tr>
<td>Absolute</td>
<td>Relative</td>
</tr>
<tr>
<td>Looks for universal prototypical solutions</td>
<td>Looks for personal, idiosyncratic solutions</td>
</tr>
<tr>
<td>Mass-produced / modular</td>
<td>One-of-a-kind / variable</td>
</tr>
<tr>
<td>Express faith in progress</td>
<td>There is no progress</td>
</tr>
<tr>
<td>Future-oriented</td>
<td>Present-oriented</td>
</tr>
<tr>
<td>Believes in the control of nature</td>
<td>Believes in the fundamental uncontrollability of nature</td>
</tr>
<tr>
<td>Romanticizes technology</td>
<td>Romanticizes nature</td>
</tr>
<tr>
<td>People adapting to machines</td>
<td>People adapting to nature</td>
</tr>
<tr>
<td>Geometric organization of form (sharp, precise, definite shapes and edges)</td>
<td>Organic organization of form (soft, vague shapes and edges)</td>
</tr>
<tr>
<td>The box as metaphor (rectilinear, precise, contained)</td>
<td>The bowl as metaphor (free shape, open at top)</td>
</tr>
<tr>
<td>Man-made materials</td>
<td>Natural materials</td>
</tr>
<tr>
<td>Ostensibly slick</td>
<td>Ostensibly crude</td>
</tr>
<tr>
<td>Needs to be well-maintained</td>
<td>Accommodates to degradation and attrition</td>
</tr>
<tr>
<td>Purity makes its expression richer</td>
<td>Corrosion and contamination make its expression richer</td>
</tr>
<tr>
<td>Solicts the reduction of sensory information</td>
<td>Solicts the expansion of sensory information</td>
</tr>
<tr>
<td>Is intolerant of ambiguity and contradiction</td>
<td>Is comfortable with ambiguity and contradiction</td>
</tr>
</tbody>
</table>
3.3.2 Informational Poster Design Process

**Research**

Sixteen pair of the Modernism and Zen factors are carefully extracted from the research to be the focus for the informational posters as a theory base.

<table>
<thead>
<tr>
<th>Modernism</th>
<th>Zen Aesthetic</th>
</tr>
</thead>
<tbody>
<tr>
<td>Public</td>
<td>Private</td>
</tr>
<tr>
<td>Rational</td>
<td>Intuitive</td>
</tr>
<tr>
<td>Absolute</td>
<td>Relative</td>
</tr>
<tr>
<td>Universal</td>
<td>Personal</td>
</tr>
<tr>
<td>Progress</td>
<td>No progress</td>
</tr>
<tr>
<td>Technology</td>
<td>Nature</td>
</tr>
<tr>
<td>Geometric form</td>
<td>Organic form</td>
</tr>
<tr>
<td>The box as metaphor</td>
<td>The bowl as metaphor</td>
</tr>
<tr>
<td>Slick</td>
<td>Crude</td>
</tr>
<tr>
<td>Purity</td>
<td>Corrosion</td>
</tr>
<tr>
<td>Expand logical info.</td>
<td>Expand sensory info.</td>
</tr>
<tr>
<td>Future-oriented</td>
<td>Present-oriented</td>
</tr>
<tr>
<td>Pure and hue</td>
<td>Tone and Shade</td>
</tr>
<tr>
<td>Mass-produced</td>
<td>One-of-a-kind</td>
</tr>
<tr>
<td>Man-made</td>
<td>Natural</td>
</tr>
<tr>
<td>Regular</td>
<td>Irregular</td>
</tr>
</tbody>
</table>
Figure 1. Philographics by Genis Carreras

Figure 2. Two Mindsets graphic by Nigel Holmes
Sketch

Figure 3.
Initial sketch

Color Testing

Figure 4.
Initial color testing
Layout

After a few experimentations, a simple layout that uses solid background, minimal narratives and emphasizes iconographies of the Zen/Modernism factors has selected. The background colors of each pair of the factors are in different tones of a same color (brighter in Modernism, dimmer in Zen), which is also an interesting fact of Zen and Modernism.

Title & narratives

Rational
Implies a logical rational

Iconography

Zen background color

Modernism background color

Intuitive
Implies an intuitive worldview
Early Versions

Every poster in the series evolved and was refined from a number of early explorations in the process. The final solutions were refined in detail and the full set is adjusted to be more consistent.

Figure 5.
Early exploration examples
3.3.3 Informational Poster Final

Rational vs. Intuitive

Rational
Implies a logical rational worldview

Intuitive
Implies an intuitive worldview

Public vs. Private

Public

Private

Figure 6. Informational poster final version

Figure 7. Informational poster final version
Absolute vs. Relative

**Absolute**
Absolute values

**Relative**
Relative values

*Figure 8.* Informational poster final version

Universal vs. Personal

**Universal**
Looks for universal prototypical solutions

**Personal**
Looks for personal idiosyncratic solutions

*Figure 9.* Informational poster final version
Progress vs. No Process

**Progress**
Express faith in progress

**No progress**
There is no progress

Technology vs. Nature

**Technology**
Romanticizes technology

**Nature**
Romanticizes nature

*Figure 10.* Informational poster final version

*Figure 11.* Informational poster final version
Geometric vs. Organic

Geometric
- Sharp, precise, definite shapes and edges

Organic
- Soft, vague shapes and edges

The Box vs. The Bowl

The box
- The box as metaphor. Rectilinear, precise, contained

The bowl
- The bowl as metaphor. Free shape, open at top

Figure 12.
Informational poster
final version

Figure 13.
Informational poster
final version
Slick vs. Crude

**Slick**
Ostensibly slick

**Crude**
Ostensibly crude

**Figure 14.**
Informational poster
final version

Purity vs. Corrosion

**Purity**
Purity makes its expression richer

**Corrosion**
Corrosion makes its expression richer

**Figure 15.**
Informational poster
final version
Logical vs. Sensory

Logical
Expand logical information, reduce sensory information

Sensory
Expand sensory information, reduce logical information

Future-oriented vs. Present-oriented

Future-oriented
Primary future-oriented

Present-oriented
Primary present-oriented

Figure 16. Informational poster final version

Figure 17. Informational poster final version
Pure and Hue vs. Tone and Shade

**Pure and hue**
Generally light and bright

**Tone and shade**
Generally dark and dim

Mass Produced vs. One of A Kind

**Mass produced**
Modular

**One of a kind**
Variable

*Figure 18.* Informational poster final version

*Figure 19.* Informational poster final version
Man-made vs. Natural

Man-made
Man-made material

Natural
Natural materials

Regular vs. Irregular

Regular
Regular forms

Irregular
Irregular forms

Figure 20. Informational poster final version

Figure 21. Informational poster final version
Figure 22.
Informational poster series final version
3.4 Case Study

3.4.1 Maye Case Study Brief

In order to further explore the application of Zen principles to contemporary brand identity after understanding the theory, a practical case study is created for an existing brand called “Maye”. “Maye” was selected as a client and a new brand identity was developed using Zen principles.

“Maye” is a bag brand founded in 2010 in THIS’Studio in Shanghai. “Ma” is a Chinese character that means hemp, which represents simplicity and elegance. “Ye” is a Chinese character meaning leaf, which represents simple and intelligent elements. There are three categories of the brand: Business, Travel and Casual. The concept is partially derived from Zen principles. In support of the intention of getting rid of unnecessary clutter in life, the company's products are designed with emphasis on the simplicity and natural quality of details and materials. Their goal is to establish a high-end bag brand in the global market that stands out for its eastern simplicity design essence.

The brand doesn’t have an individual store. It has a website of which few people are aware. Maye invested a great deal of money into branding, marketing and an eCommerce website, but has not yet received the impactful result they were expecting. Currently, the overall identity and value are not quite distinguished by the audience.

Figure 23. Maye current visual design and products
**Objectives**

To develop a stronger concept and visual identity for the brand, and to successfully enhance the brand image and expand the consumer base.

To explore the possibility of integrating Zen principles into contemporary graphic design solutions.

**Target Audiences**

One group of the target audience is concentrated on the expected consumers of the experimental brand. The primary group is between the ages of 25-40, Asians and Westerners, upper middle class and well-educated.

Another group is graphic designers who are trained and knowledgeable in the area of brand identity design.

**Ideation**

The brand concept/tagline will be developed from Zen psychology principles and the brand identity will be evolved and adopted from Zen aesthetic principles. The application of the case study will be a well-designed brand manual.

---

**Figure 24.**

*Ideation chart*
3.4.2 Maye Case Study Scope

Figure 25. Maye case study scope chart
3.4.3 Maye Case Study Research

Figure 26. Product line examples and prices
Figure 27.
Maye current visual identity
“Before Branding” Survey

In order to fully understand the audience and their expectations for the existing “Maye” brand, a survey has been conducted for research. The survey included who were familiar with the brand.

The current audiences of the brand are mainly located in China. This survey was distributed remotely on Internet from the US. A popular Chinese online survey website: http://www.sojump.com has been used to accomplish the survey.

Sixty seven valid answers were collected and most of them are very useful for the case study.
**“Before Branding” Survey**

01. Are you male or female?

<table>
<thead>
<tr>
<th>Gender</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Male</td>
<td>46.27%</td>
</tr>
<tr>
<td>Female</td>
<td>53.73%</td>
</tr>
</tbody>
</table>

02. How old are you?

<table>
<thead>
<tr>
<th>Age Range</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>17 or under</td>
<td>0%</td>
</tr>
<tr>
<td>18-22</td>
<td>2.99%</td>
</tr>
<tr>
<td>23-29</td>
<td>85.07%</td>
</tr>
<tr>
<td>30-39</td>
<td>8.96%</td>
</tr>
<tr>
<td>40-49</td>
<td>0%</td>
</tr>
<tr>
<td>50-59</td>
<td>2.99%</td>
</tr>
<tr>
<td>60 or older</td>
<td>0%</td>
</tr>
</tbody>
</table>

03. Which of the following best describes your current occupation?

<table>
<thead>
<tr>
<th>Occupation</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students</td>
<td>44.78%</td>
</tr>
<tr>
<td>Office Worker</td>
<td>38.81%</td>
</tr>
<tr>
<td>Entrepreneur</td>
<td>5.97%</td>
</tr>
<tr>
<td>Freelancer</td>
<td>8.96%</td>
</tr>
<tr>
<td>Other</td>
<td>1.49%</td>
</tr>
</tbody>
</table>

*Figure 28. “Before branding” survey*
“Before Branding” Survey

Figure 29. “Before branding” survey

04. What is the highest level of education you have achieved?

- High School: 2.99%
- 3 years of college: 11.94%
- Undergraduate: 47.76%
- Graduate: 34.33%
- PhD: 0%
- Other: 2.99%

05. What is your yearly income?

- None: 37.31%
- Less than $20,000: 2.99%
- $20,000 to $34,999: 19.4%
- $35,000 to $49,999: 13.43%
- $50,000 to $74,999: 8.96%
- $75,000 to $99,999: 7.46%
- $100,000 to $149,999: 5.97%
- $150,000 to $199,999: 2.99%
- $200,000 or more: 1.49%
**“Before Branding” Survey**

<table>
<thead>
<tr>
<th>Question</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>06. Why do you want to buy a bag?</td>
<td></td>
</tr>
<tr>
<td>Fits your personality</td>
<td>25.37%</td>
</tr>
<tr>
<td>Brand / Label effects</td>
<td>3.99%</td>
</tr>
<tr>
<td>Attractive design</td>
<td>35.82%</td>
</tr>
<tr>
<td>Matches your clothes</td>
<td>31.34%</td>
</tr>
<tr>
<td>Function</td>
<td>20.9%</td>
</tr>
<tr>
<td>07. Do you often change bags?</td>
<td></td>
</tr>
<tr>
<td>Yes</td>
<td>43.28%</td>
</tr>
<tr>
<td>No</td>
<td>56.72%</td>
</tr>
<tr>
<td>08. Which style do you prefer when you purchase bags?</td>
<td></td>
</tr>
<tr>
<td>Classic and functional</td>
<td>22.39%</td>
</tr>
<tr>
<td>Fashionable and trendy</td>
<td>22.39%</td>
</tr>
<tr>
<td>Simple and all-match</td>
<td>55.22%</td>
</tr>
<tr>
<td>09. Which of these MAYE’s products do you like?</td>
<td></td>
</tr>
<tr>
<td>Multi-way business cases ($44.00)</td>
<td>35.82%</td>
</tr>
<tr>
<td>ARLY casual bag ($55.00)</td>
<td>13.43%</td>
</tr>
<tr>
<td>iPad and laptop cases ($33.00)</td>
<td>20.9%</td>
</tr>
<tr>
<td>Felt laptop case ($60.00)</td>
<td>50.75%</td>
</tr>
<tr>
<td>Travel cases sets ($51.00)</td>
<td>19.4%</td>
</tr>
</tbody>
</table>

*Figure 30. “Before branding” survey*
13. What do you like most about MAYE?

Simplicity, Elegance, Clean, Functional, Concept, Material; laptop case; easy to match

14. What changes do you think will most improve MAYE’s products?

Lower the price
Consistent brand identity
Attractive logo
More color choice
More amazing design and different kinds of products
Too soft and feminine now; consider guys’ need more
3.4.4 Maye Brand Concept Development Process

Brain Storming

As mentioned in the research, the Maye products are designed with the emphasis on the simplicity and natural quality of details and materials. The simplicity of the product also represents an attitude of getting rid of unnecessary clutter in life, which is resonating with some of the Zen psychology principles such as Mushotoku (無所得) and Satori (悟).

While doing theoretical research, many Zen quotes regarding to lifestyles are collected and kept documented in a sketch book for inspiration. In order to develop a strong brand tagline that can clearly express the Zen lifestyle thinking and precisely represent Maye as a bag brand, a list of single words that are related to “bag” an “lifestyle” are also collected for mind mapping.

Figure 32.
Zen quotes and word list
**Inspiration Quotes**

“Have a mind that is open to everything, and attached to nothing” – Gary Busey  
“The quieter you become, the more you can hear” – Ram Dass  
“The mind is everything, what you think you become” – Buddha

**Initial Brand Taglines**

Live without attachment.  
Carry without attachment.  
Bring attitude to life.  
The natural rhythm of life.  
Start from modesty.  
You are what you carry.  
Observe more, carry less  
Less outside, more inside.  
Tasteful simplicity.

**Final Brand Tagline**

*Less external, more internal*

“Less external, more internal” is decided as the tagline for Maye after a few modifications. This final tagline was inspired from the quote “*Have a mind that is open to everything, and attached to nothing*”.

“Less external” represents the simple and elegant design appearance, “More internal” represents the simplicity was achieved through a complexity of thoughts, the strong functionality of the products, as well as the calm and persistent attitude it brings in our life.

It is also greatly inspired by one of the Zen psychology principle: Mushotoku (無所得), which represents a state of mind that is simple and attaches to nothing, but is free and open to everything. This aligns perfectly with the simple yet thoughtful Maye spirit and their products.
3.4.5  Maye Brand Visual Identity Development Process

Inspirations

![Inspirations Image]

*Figure 33. Inspirations*
Before developing the visual identity, a few Zen aesthetic principles and features were highlighted to set the main direction of Maye visual identity.

**Kanso (簡素)** – Simplicity without necessary clutters.
**Fukinsei (不均整)** – Irregularity and asymmetry.
**Shibui (澀味)** – Simple, subtle, and unobtrusive beauty.
**Shizen (自然)** – Naturalness.
**Seijaku (寂靜)** – Calm, tranquility, solitude.

**Keyword**
One of a kind, Natural, Tone and shade, Organic form

*Figure 34.*
Directional keyword selected from Informational Poster Series
Logo Brainstorming

Figure 35.
Initial logo brainstorming
Logo Inspiration

The logo inspiration came from the traditional Chinese seal, which was used as signatures in documents requiring authorship and acknowledgment since the 3rd century BC in China. It is natural, organic form, one of kind and represents a unique Eastern cultural.

Figure 36. Logo inspiration

Logo Concept

The concept of the logo is to combine the Letter “M” and “Y” in “MAYE” into a simplified Chinese seal.

Figure 37. Logo concept
Figure 38.
Logo balance explorations
Figure 39. Logo stroke explorations
Logo Organic Form Explorations

Figure 40. Logo organic form explorations
Figure 41.
Logo type explorations
Logo Early Versions

Figure 42.
Logo early versions
Figure 43. Primary logo

Figure 44. Secondary logo variations

Logo Final Version – Primary Logo

Logo Final Version – Secondary Logo Variations

Less External, More Internal
Color Inspiration

The color inspiration came from the traditional Chinese painting colors, which were widely used in traditional Ink and Wash Painting since the Ming dynasty. Most of the traditional Chinese painting colors have a beautiful poetic name referring the natural element or a specific mood that it came from. The color tones are usually dim and stay closely to the relevant natural objects.

Figure 45.
Traditional Chinese painting colors inspiration
Image source: http://chuansong.me/n/703335
Two primary logo colors (Black and Camel Grey) and 3 supporting background colors (Horizon Blue, Dark Sallow, and Dai Grey) are chosen from the traditional Chinese painting colors for Maye.

The colors chosen are neutral and subtle, which represents modest, persistent, and calm personality of the brand, as well as matches the Shibui (澀味), Shizen (自然), and Seijaku (寂静) Zen aesthetic principles.

<table>
<thead>
<tr>
<th>Color</th>
<th>Pantone</th>
<th>CMYK</th>
<th>RGB</th>
<th>Hex</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Black</strong></td>
<td>0/0/0/100</td>
<td>0/0/0</td>
<td>0/0/0</td>
<td>#000000</td>
</tr>
<tr>
<td><strong>Camel Grey</strong></td>
<td>25/25/40/0</td>
<td>194/181/155</td>
<td>147/129/109</td>
<td>#C2B49B</td>
</tr>
<tr>
<td><strong>Horizon Blue</strong></td>
<td>36/22/23/0</td>
<td>166/180/184</td>
<td>147/129/109</td>
<td>#A6B388</td>
</tr>
<tr>
<td><strong>Dark Sallow</strong></td>
<td>147/44/57/9</td>
<td>147/129/109</td>
<td>104/96/98</td>
<td>#92806D</td>
</tr>
<tr>
<td><strong>Dai Grey</strong></td>
<td>58/56/51/22</td>
<td>104/96/98</td>
<td>104/96/98</td>
<td>#685F62</td>
</tr>
</tbody>
</table>
Typeface

The main typeface for Maye is a sans serif free font designed by Omnibus Type called Asap. It is the same root typeface used in the Maye logo mark. It offers a standardized character width on all styles, which means lines of text remain the same length. It works perfectly with the square shaped Maye logo mark.

The secondary font is Bell Gothic designed by Chauncey H. Griffith at Mergenthaler Linotype. It was designed to be highly legible at small sizes and print well on low-quality paper. It can be used for all corporate correspondence such as letterhead, email, etc.

Asap Bold
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789-,.?+!#)^&*%$@[\]<>

Asap Regular
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789-,.?+!#)^&*%$@[\]<>

Bell Gothic Light
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789-,.?+!#)^&*%$@[\]<>
3.4.6 Maye Final Brand Manual

Brand Identity Manual
May 2013
Introduction

The strength of Maye lies in a concept that is both simple and elegant. This brand identity manual was created in order to maintain the authenticity and consistency of the visual identity and to protect it from any distractions.

As the name implies, the brand identity manual contains all the graphical elements that determine the basic communications. When you use it you are ensuring the success of the brand image. Please remember to consult the brand identity manual every time you organize communications or design material for Maye.

The brand identity manual provides the rules applying to the visual identity system. It is the foundation which applies to the logo, typeface, colors and structure of the space. However, those rules should not stop further improvements, well considered changes and creative experimentation.

It is important to consider that certain elements of the brand identity will be 'learned' by the consumer over time and more strongly identified with the brand than others. Those elements should never be changed while other details can be re-assessed over time in relation to their visual success and functionality.

The brand identity manual is exclusively published in PDF format and provided on CD. You may print the brand identity manual on your office color printer, but be aware that colors generated by desktop equipment cannot be used as a valid guide.

You should always use the color references indicated in the manual and a Pantone Color Formula Guide to check colors for accuracy.

The brand identity manual establishes rules covering a large part of the production. On the other hand, it recommends but does not impose the use of specific equipment (signage, collateral material, etc.). In many cases the manual shows different options or imaginary situations whose aim is to help and inspire you in the creation of the relevant material.

Please note:
This brand identity manual will be completed and amended on a regular basis. Therefore, whenever you start producing material, please check that you are in possession of the latest version. This version was released in May 2013.
Brand Concept

At Maye, it is not a brand whose value rests in the frills and extras it adds to its product. Instead, Maye is designed with the emphasis on function instead of unnecessary ornaments.

The simplicity of Maye is achieved through a complexity of thought and careful observation of daily life.
## Core Elements

The core elements make the Maye brand instantly recognizable. They create the basis for the visual identity.

These elements are:

- Logo
- Color palette
- Typefaces

### Logo

![Logo](image)

### Color Palette

- Black
- Beige
- Light blue
- Brown
- Grey

### Typeface

- Asap Bold
- Asap Regular
- Bell Gothic Light
1 Logo

The logo is the most important aspect of the brand identity. It is also the starting point for a complex system of regulations and distinctive variations. As it is important to follow those rules it is also important to apply the logo sensibly and with a certain creative intelligence. Simply stamping the logo onto every item of communication does not make a friendly and contemporary brand identity.

Always remember that the logo itself cannot be the solution to all communication problems. It represents the values of the company but it can never replace those. The quality of the offering, good customer service and a pleasant interior are the basis on which the logo and the corporate identity operates.
1.1 Standard Logo Positive

The Maye logo is simple yet distinctive. It combines the letter M and Y into an elegant Chinese seal which relates to tradition and uniqueness.

The name 'Mayer' is set in a customized version of Asap Regular. Each letter has been curved at the edge to give the typography softness. All letters have been carefully spaced.

It is essential that the logo is used correctly and consistently in all forms of communication. It should never be redrawn, modified or enclosed in a box or frame (unless specified in this manual). The logo should only be reproduced in the authorized color palette.

Logo

Logo Black
1.2 Standard Logo Negative

Select the negative version of the logo if it is intended to be reversed out of black. This version of the logo can have a higher visual impact. It should not be used on other background colors besides black.
1.3 Alternative Logo

The alternative logo is the seal mark only. As the alternative logo is visually a part of the standard logo it should mainly be used for items and aspects of communication ‘within’ the brand or inside of the shop, for example packaging and product labels.

The alternative logo represents the products while the standard logo represents the company.
1.4 Logo Clear Space

The space around the logo is equally important as the logo itself. Whenever words or designs appear near the logo, a clear space should be considered around it. Nothing can be put here, neither texts nor drawings or photographs. Keeping an amount of space around the logo not only enhances its appearance, the clear space also helps to position the logo correctly on a format.

The clear space can be larger than illustrated, or the unit space shown can be added on repeatedly but it should never be smaller.
1.5 Logo Position

The logo should always be positioned in the center of a design or format; it should be horizontally as well as vertically centered. Consider the height of the whole logo when positioning it.

Do not put the seal mark in the center ignoring the word "MAYE".
1.6 Logo with Tagline

The logo can be used in combination with a tagline to enhance the brand message.

The message of the tagline is simple: ‘Less External, More Internal’. It also brings out the attitude towards life that Maye advocates.

The tagline can be positioned below the logo.
1.7 Logo in a Rectangle or Circle

The logo can be used in a rectangle or circle. This can be a sign, a plate, a sticker, etc. The logo should not be placed on another format positioned in a rectangle or circle.
1.8 Unauthorized Logo

Never change the authorized versions of the logo as it will undermine the consistency of the overall identity.

From left to right:
- Do not use the logo on gradient background
- Do not use the clear space as a box or frame; it is meant to help positioning the logo but should not be colored
- Do not outline the logo
- Do not use two colors in the logo
- Do not change the position of the word “MAYE”
- Do not use the colors other than the color palette
2 Colors

Colors are a very important part of the Maye identity. Great care must be taken in reproducing those in different printing modes and on different surfaces. 100% match can not always be achieved but every effort should be made to reproduce the intended colors as close to the specified as possible. The guidelines in this section should always be read before printing.
2.1 Color Palette

The color palette includes 2 logo colors (camel grey and black) and 3 background colors (horizon blue, dark sallow and dai grey).

All colors will appear slightly less intense on uncoated absorbent paper than on coated paper or on screen.
2.2 Color Tints

The specified colors can be used in 100%, 75%, 50% and 25%.

The main logo should always be used in 100%. Tints should only be used as an exception for the graphic design or any printed material such as wall decorations and wrapping papers.

On this level it is important to keep the established color scheme consistent.
2.3 Logo Colors

The logo should be white when positioned on a colored background and camel grey when positioned on a white background. The background colors should be used individually, never combined.
2.4 Unauthorized Colors

As the system of color coding is clear and functional, colors should not be used randomly and for purely decorative reason. Great care must be taken especially when colors are used as backgrounds.

From top to bottom:
- Background must always be one solid color
- Do not mix Camel Grey, Dark Sallow and Dai Grey
3 Typography

The Maye identity is simple and elegant which makes a high attention to detail in the typography even more important. The level of accuracy should not only be applied to all printed material but also in day to day business.

Good typography is not only important for the overall impression of the brand identity, it also reflects on the quality of the products, the customer service and the efficiency of the company.
3.1 Authorized Fonts

The authorized font to be used in all forms of communications are Asap and Bell Gothic.

Asap is available in various weights, but only the regular and the bold version should be used. Asap bold should be used for headings and the address (or elements of the address). Asap Regular for standard text and descriptions.

Bell Gothic is available in various versions and weights but only the text type and Light version should be used. Bell Gothic Light should be used for all corporate correspondence such as letterhead, email, etc.

Asap is available for Windows and Mac at: www.omnibus-type.com

Bell Gothic is available for Windows and Mac at: www.linotype.com

**Asap Bold**

ABCDEFHGIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789-

**Asap Regular**

ABCDEFHGIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789-

**Bell Gothic Light**

ABCDEFHGIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789-
3.2 Headlines & Body Copy

Headlines should follow a clear hierarchy. Too many weights and font sizes to emphasize certain parts of a text should be avoided.

In every layout a few general typographic rules should be considered:

• All text should be set flush left. Justified text should be avoided.

• The number of characters per line should be no more than 12 words.

• The line spacing (leading) depends on the length of the line. Longer lines need more leading than shorter ones. As a general rule 2 point additional leading should be used.

• Paragraphs should be indicated by using a line space or half-line space.

---

Headline 1

This is a sample text set in Asap Regular 10 point on 12 point leading. This is a sample text set in Asap Regular 10 point on 12 point leading. This is a sample text set in Asap Regular 10 point on 12 point leading. This is a sample text set in Asap Regular 10 point on 12 point leading.

Headline 1

This is a sample text set in Asap Regular 10 point on 12 point leading. This is a sample text set in Asap Regular 10 point on 12 point leading. This is a sample text set in Asap Regular 10 point on 12 point leading. This is a sample text set in Asap Regular 10 point on 12 point leading.

Headline 1

This is a sample text set in Asap Regular 10 point on 12 point leading. This is a sample text set in Asap Regular 10 point on 12 point leading. This is a sample text set in Asap Regular 10 point on 12 point leading. This is a sample text set in Asap Regular 10 point on 12 point leading.
3.3 Unauthorized Typography

The overall identity of Maye is simple, functional and without eye-catching effects. For this reason it is important that the typography must be kept clean and consistent in every detail.

Even a simple text, set badly can harm the overall impression of the identity.

This is a sample text set in Asap Regular 10 point on 12 point leading. This is a sample text set in Asap Regular 10 point on 12 point leading. This is a sample text set in Asap Regular 10 point on 12 point leading.

Do not increase or reduce the letter spacing.

This is a sample text set in Asap Regular 10 point on 12 point leading. This is a sample text set in Asap Regular 10 point on 12 point leading. This is a sample text set in Asap Regular 10 point on 12 point leading.

Do not increase the leading.

This is a sample text set in Asap Regular 10 point on 12 point leading. This is a sample text set in Asap Regular 10 point on 12 point leading. This is a sample text set in Asap Regular 10 point on 12 point leading.

Never center any text.

This is a sample text set in Asap Regular 10 point on 12 point leading. This is a sample text set in Asap Regular 10 point on 12 point leading. This is a sample text set in Asap Regular 10 point on 12 point leading.

Never set text flush right.

This is a sample text set in Asap Regular 10 point on 12 point leading. This is a sample text set in Asap Regular 10 point on 12 point leading. This is a sample text set in Asap Regular 10 point on 12 point leading.

Never set text justified.

This is a sample text set in Asap Regular 10 point on 12 point leading. This is a sample text set in Asap Regular 10 point on 12 point leading. This is a sample text set in Asap Regular 10 point on 12 point leading.

Do not use indents.
4 Imagery

Images add to the experience of the brand and can provide a more ‘emotional’ aspect in contrast to the functional typography. Images and decorative pattern should never be picked at random mixing different styles or color modes.
4.1 Patterns and Shapes

The seal pattern can be used as textures on items of packaging, labels or shop elements such as decals. They can be colored in any of the background colors in section 2.1.

<table>
<thead>
<tr>
<th>Regular Pattern</th>
<th>Irregular Pattern</th>
</tr>
</thead>
<tbody>
<tr>
<td>Horizon Blue 100% on white</td>
<td>Horizon Blue 100% on white</td>
</tr>
<tr>
<td>Horizon Blue 50% on white</td>
<td>Horizon Blue 50% on Horizon Blue 50%</td>
</tr>
<tr>
<td>Horizon Blue 50% on Horizon Blue 50%</td>
<td>Horizon Blue 50% on Horizon Blue 50%</td>
</tr>
</tbody>
</table>
4.2 Pattern Sizes

There are 3 different sizes of pattern: small, medium and large.

When used as a pattern, the seal mark should be one of the 3 background colors in section 2.1.

- **Small Pattern**
  - 0.3 inch per seal

- **Medium Pattern**
  - 0.4 inch per seal

- **Medium Pattern**
  - 0.5 inch per seal
5 Stationery

Stationery may not be something that the customer comes in contact with but it becomes important for the business side of the company when dealing with investors, suppliers, commercial estate agents, etc. Good, functional stationery also makes day to day business a lot easier.
5.1 Business Card

The design of the business card should remain consistent with the brand. The Maye business card should be used by all employees of the company.

Size: 2 x 3.5 inch
Shown in 100%
5.2 Letterhead

The letterhead format integrates the letter placement with the printed logo and address line.

Suggested typeface: Bell Gothic Light
Font size: 11pt Leading: 13pt
Size: 8.5x11 Inch
Shown in 60%
5.3 Fax Sheets

The fax sheet repeats the design of the letterhead, but the address at the bottom is moved slightly higher as some fax machines cut the paper at the bottom. The fax sheet can be run out from a laser printer and does not have to be printed offset.

A letter typed on the fax sheet should use the same layout as the letterhead but instead of the full address of the recipient it should state his fax number and the number of pages sent.

Size: 8.5x11 inch
Shown in 60%
5.4 Envelopes

Envelopes carry through the letterhead format in a consistent style. The #10 standard business envelope is designed to be used with Maye letterhead.

Size: 9.5x4.125 Inch
Shown in 80%

Maye Ltd.
203 Street Name
State 12345

3.5"

Bel Gothic Light
12 Point/14 Leading
5.5 Folder with Flaps

Like the binding cover, the folder with flaps can be used for bulky documents. A business card can also be inserted in the slots on the front flap. The difference is that the folder offers a more elegant form of presentation.

For Folders, any of the background colors in section 2.1 can be applied.

Size: 9x12 in
Shown in 35%
5.5 Folder with Flaps

The folder color can be any of the background color in section 2.1.

Size: 9x12 in
Shown in 30%
5.6 Mailing Label

Use mailing labels for boxes and plain white oversized envelopes, especially in connection with online sales. They are printed on adhesive paper.

Size: 3.5x2.5 in
Shown in 100%
5.7 Email Sign-off

When sending an e-mail message from the company address, it should include all relevant contact information in a formal signature at the end of the message.

• Typeface: Asap Regular
• Font size: 12pt (9 pixels)
• Color: RGB 199/181/155
6 Retail Elements

This section includes the packaging and labeling for most products that can be purchased from the shop or online. Most packaging and product labels are produced in large quantities and with changing descriptions. It is therefore very important to consider how those are used on a day-to-day basis, how they can be changed or updated easily, how new products can be added, etc.

Considering those demands, the overall design should always remain consistent and functional.
6.1 Hang Tags

Hang tags should be attached to any Maye product.

Size: 1.5x3.8 in
Shown in 100%
6.2 Stickers

Different types of stickers have different functions, they can either be used for branding purposes or for labeling packaged products.

All Stickers can be applied on any logo colors and background colors in section 2.1.
6.3 Packaging Paper & Band

Thin packaging paper can be used for wrapping individual products. It features the seal pattern screen printed in a light tint and should be produced as large individual sheets or on a roll. Please follow the directions shown in section 4.1.
6.4 Paper Bags

Paper bags can be produced with the logo positive on a white background. Natural brown paper bags should be avoided as the camel grey in the logo does not stand out well against brown.

The side of the bags can be printed in the background colors with seal patterns in tints. Please follow the directions shown in section 4.1.
6.5 Recycled Tote Bags

Recycled totes bags can be an alternative option as the eco-friendly shopping bags selling in the shop or as a gift to the customer. The material of the tote bags should be natural cotton canvas.

As the natural cotton canvas naturally has the cream color. The camel grey color should be avoided because it does not stand out against it.
7 Shop Elements

The design of the shop interior and shop front may vary depending on size, local requirements and the architecture of the individual building.

This makes it even more important that the brand identity appears consistent in different environments. Although this section gives various alternatives for different requirements a high standard should be maintained using the same colors and materials for applications in all shops.
7.1 Projection Sign

The logo should always be on both sides of the projection sign and the sign should be illuminated if possible.

If no illumination of a projection sign is allowed, a banner can be used as well. The banner is fixed between two metal poles.
7.2 Shop Decals

Decals in the window can be used to block the view to certain sections and to enhance the identity of the shop.

The color of the decals can be any of the background color.
4. Summary

4.1 Thesis Exhibition
4.2 Conclusion
4.1 Thesis Exhibition

The thesis exhibition was on May 16, 2013 in the University Gallery. Research process as well as the final applications of the experimental branding for Maye were displayed. A 20” x 24” poster with a brief introduction of the thesis project was designed and one big panel was used to showcase 16 pair of the printed informational posters. The prints of the business card, letterhead, packaging and other applications of the Maye branding developed from Zen principles were also displayed on a table next to the panel.
Figure 47. Photographs of the informational posters from the exhibition
Maye Branding Applications

Figure 48.
Photographs of the Maye branding applications
Figure 49.
Photographs of the Maye branding applications
4.2 Conclusion

Conclusion

The original goal of this project was to provide a simple yet in-depth understanding of Zen principles, and then explore the possibilities of applying Zen principles to contemporary branding. This project is constructed through research into theory, informational design and brand identity development.

A deeper understanding of Zen principles is acquired at the completion of this project. A clearer vision of the relationship of Zen principles and branding is also gained by breaking down the psychological and aesthetic perspectives. After a hands-on exploration of using Zen principles to develop a new identity for an experimental brand, it is positive that Zen principles can greatly influence successful branding. The psychological principles are extremely versatile in support of developing high-level brand concepts that can resonate with consumers. The aesthetic principles share the same simplicity rules with modernism but also can potentially open up a brand new visual style.

Although the theoretical research of this project only covers a surface understanding of the profound Zen knowledge, and the experimental branding case study was limited in scope, the ideation, research, analysis and exploration process of this thesis project were still innovative and relevant to the design field. The approach and thinking could be adopted and utilized by anyone who is interested in developing a new brand identity as well as more generally in the broader graphic design field. Zen teaches each of us to free our mind from attachments and live a simple happy life in this complicated modern world. As designers, setting our minds free and exploring possibilities to enrich our innovations is also enjoyable and extremely meaningful.
5. Appendix

5.1 Original Thesis Proposal
5.2 Process Imagery
5.1 Original Thesis Proposal

Zen Design

Applying Zen Principles to Brand Identity in Contemporary Graphic Design

Yun Zheng
Thesis Proposal for the Master of Fine Arts Degree
Rochester Institute of Technology
College of Imaging Arts and Sciences
School of Design
Graphic Design
November 6, 2012
Thesis Committee Approval

Chief Advisor
Nancy Colella, Associate Professor
School of Design | Graphic Design

Signature of Chief Advisor: ___________________________  Date: __________

Associate Advisor
Carol Fillip, Assistant Professor
School of Design | Graphic Design

Signature of Associate Advisor: ___________________________  Date: __________

Associate Advisor
Lorrie Frear, Associate Professor
School of Design | Graphic Design

Signature of Associate Advisor: ___________________________  Date: __________
Situation Analysis

“Zen” is the Japanese pronunciation of the Chinese character “Chán” (禅). Zen is a school of Mahayana Buddhism and originated in China during the 6th century as Chan. From China, Zen spread south to Vietnam, Korea and east to Japan. It can be considered as an essence of traditional eastern culture. At the end of the 19th century, Zen was introduced in the United States by Japanese teachers. After World War II, interest from non-Asian Americans grew rapidly. Now it is very popular all around the world.

It is hard to accurately define Zen through words. Zen is a philosophy emphasizing the attainment of enlightenment and the personal expression of direct insight in the Buddhist teachings. It deemphasizes mere knowledge of sutras and doctrine and favors direct understanding through zazen and interaction with an accomplished teacher. In daily life, Zen helps people cleanse their psyche of such things as worries, fears, perceptions and attachments. The intention is to help people live life without pain and sorrow as a purpose.

People living in this world are becoming increasingly busy. Today’s fast-paced, information-driven world often demands that people become experts at multi-tasking and saving time. People talking on the phone while checking emails; eating breakfast while driving to work; working on the computer while listening to music and keeping in touch with friends on Facebook, all at the same time. Eventually one needs a moment to stop everything and create a moment of peace to get in touch with ourselves and relax. Everything surrounding us is in connection with our mind. A room, a desk, a poster, a notebook, a pen, etc. This is the reason why we need Zen design in our life, and why Zen concept has become a popular theme in current marketing concepts.
Problem Statement

Branding is an important component of effective marketing. With the rapid development in global economic market, tons of new brands are established while some old brands start fading out from the market. In order to sit in the market and be recognized and remembered by people, businesses use branding to drive customer preference for their products and services and to sustain higher prices.

Steve Jobs was a Zen Buddhist, which inspired his simple, informal, monkish black dress code and the meticulously minimal yet elegant consumer products he so ingeniously designed. Many of the new brands especially in Asia tend to combine Zen Principles in their products in concept and/or visual presence, because the peaceful yet powerful attitude towards life is needed by people living in a fast-paced world. It is also popular in re-branding some old brands as well, because Zen principle represents the profound Asia culture. It helps to enhance the depth of the brand image. Zen principles share a lot of powerful potential in the branding field.

However, according to my current research, there is still a challenge to successfully accomplish it. Although some of the existing brands tend to sell their product with a strong concept relates to psychology or culture in Zen principles, the concept is not clear enough for the consumer to comprehend. Especially for those who are not familiar with the background knowledge. Also it’s hard to recognize the concept visually from their product. A lot of brands just simply put some element which they think represents Zen into their design without further understanding it. For example, a lot of brands prefer to use the representation of a monk, stone, or extra thin lines to represent Zen.

How can Zen principles help with branding a product? How can people successfully use Zen principles in a brand concept and strategy? How can this visually transfer to the brand identity? These are the questions I am attempting to answer with my thesis. Through research and conceptual experimentation, an effective concept and visual identity will be developed for an experimental brand that will convey the essence of Zen principles.
Survey of Literature

Zen Principles

**The Zen of Steve Jobs**
Caleb Melby
John Wiley & Sons, 2012
This book is an illustrated depiction of Steve Jobs’ friendship with Zen Buddhist Kobun Chino Otagawa and the impact it had on Jobs’ career. This graphic book is a re-imagining of that friendship. The story moves back and forward in time, from the 1970s to 2011, but centers on the period after Jobs’ exile from Apple in 1985 when he took up intensive study with Kobun. Their time together was integral to the big leaps that Apple took later on with its product design and business strategy. Told using stripped down dialogue and bold calligraphic panels, The Zen of Steve Jobs explores how Jobs might have honed his design aesthetic via Eastern religion before choosing to identify only what he needs and leave the rest behind. This book is a great example of the success of modern design using Zen principle.

**Living Zen**
Michael Paul
This book demystifies the age-old Zen tradition by explaining how an understanding of Zen can transform the way we live. The author has practiced Zen Buddhism for over twenty-five years, covers many facets of the subject in his clearly written text, including the meaning of Zen, Zen living and practice for everyday, and Zen art forms. He also covers Zen in the home, describing the lifestyle it evokes — clarity of expression and a bold way of decorating resulting in pared down simplicity. Similarly in the garden there is a minimalist landscaping style using plants that provide not only color but also shape and form. Supplementing the text are evocative color photographs, specially commissioned for this book, that convey the spirit of Zen. This is a book for all who want to introduce simplicity, peace, and harmony into our lives and surroundings. It will not only improve my understanding of Zen Principles, but also give me inspirations about choose the topics for photography.
How Zen Became Zen: The Dispute over Enlightenment and the Formation of Chan Buddhism in Song-Dynasty China
Morten Schlüter
University of Hawai‘i Press, Honolulu, HI, USA, 2008
How Zen Became Zen takes a novel approach to understanding one of the most crucial developments in Zen Buddhism: the dispute over the nature of enlightenment that erupted within the Chinese Chan (Zen) school in the twelfth century. The famous Linji (Rinzai) Chan master Dahui Zonggao (1089-1163) railed against “heretical silent illumination Chan” and strongly advocated kanhwa (koan) meditation as an antidote. In this fascinating study, Morten Schlüter shows that Dahui’s target was the Caodong (Soto) Chan tradition that had been revived and reinvented in the early twelfth century, and that silent meditation was an approach to practice and enlightenment that originated within this “new” Chan tradition. Schlüter has written a refreshingly accessible account of the intricacies of the dispute, which is still reverberating through modern Zen in both Asia and the West. Dahui and his opponents’ arguments for their respective positions come across in this book in as earnest and relevant a manner as they must have seemed almost nine hundred years ago. It is a great book for understanding Zen, from a western perspective.

Zen and Daoism (Chinese)
Huaqin Nan
Fudan University. 2003
The book systematically illustrates the relationship between Zen and Daoism in their principles, origins and impact. It is a strong theory support for my research.

Eliminate Boundaries in Design (Chinese)
Z. Zhu
Guangxi Normal University. 2007
The book based on the talks between the author and 5 famous Japanese modern designers who believed in Zen Principles. Through the talks, the author brings out thoughts and inspirations of those designers behind their work, as well as principles about how to establish personal views and attitudes. It changes our perspective for design from design itself to the essence of life. This book will provide me examples of Japanese modern design and extract the relationship between their work and Zen principle.
The Zen Arts: An Anthropological Study of the Culture of Aesthetic Form in Japan
Joe Parker
The Journal of Asian Studies 65, 2
In analyses of videotaped representations of the martial arts techniques (chapter 4), the iemoto organizational system supporting the Zen arts (chapters 5-6), and claims of Zen arts to represent Japanese culture (chapter 7), Cox demonstrates how local reconfigurations of aesthetic and religious symbols erode claims to immutable meanings.

Feral futures: Zen and aesthetics
Rafael Ramírez, Jerome Rawetz
Volume 43, Issue 4, May 2011, Pages 478-487
Special Issue: Community Engagement for Sustainable Urban Futures
Studies of ‘futures’ have hitherto focused on those that are predictable and ‘tame’, and on those that are unpredictable and ‘wild’. In the book the author consider a new class, the ‘feral’, which are expectations that things might be made worse by risk-based actions. In this paper the author review the idea of ‘feral’ and how it applies to futures, and discuss the different modes of engagement (or non-engagement) with feral futures. This is a great example of studying on Zen principle and applying it onto practice.

Aesthetics and Nature
Glenn B. Parsons
Continuum International Publishing, London
The book outlines five major approaches to understanding the aesthetic value of nature and explores the aesthetic appreciation of nature as it occurs in wilderness, in gardens, and in the context of appreciating environmental art. The book also includes a study of the idea that conserving nature’s beauty provides a compelling reason to preserve wilderness. This highly topical idea has deep implications for the importance of aesthetic value in our relationship to nature, and for the fate of nature itself. Combining a clear and engaging style with a sophisticated treatment of a fascinating subject, Aesthetics and Nature is a valuable contribution to contemporary aesthetics.
Brand Identity | Brand Identity Now!
Julius Wiedemann
Köln : Las Angeles : Taschen, c2009
With in-depth case studies of leading projects from around the world, Brand Identity Now! is destined to be a major work of reference for designers, marketing professionals and anyone working in communications. The book examines logos, imagery, and strategic applications involved in each branded project. Featuring over 150 outstanding brand identities from more than 20 countries, including the Obama '08 Election Campaign, The Museum of Art and Design, and New York’s bid for the Olympic Games 2012. Top design offices featured include Attik, Pentagram, 3deluxe, Landor, and MetaDesign. This book is a good resource for vital strategies for creating and maintaining brand identity.

Before the brand : creating the unique DNA of an enduring brand identity
Alycia Perry
The book is about How to create a relevant, distinctive brand identity. This book is a great step by step to branding. I can find a lot of inspirations from the examples, cases and images in this book.

Emotional Branding: The New Paradigm for Connecting Brands to People (Updated and Revised Edition)
Marc Gobé
New York : Allworth Press, c2009
Emotional Branding foresaw the break up of mass media to more targeted and culturally sensitive modes of communications. It shows how some brands have built up their businesses by engaging in a sensory interaction with their consumers. Emotional Branding also explores how effective consumer interaction needs to be about senses and feelings, emotions and sentiments. This book will also provide some innovative ideas.
Brand identity essentials: 100 principles for designing logos and building brands
Kevin Budelmann, Yang Kim, Curt Wozniak
Beverly, Mass.: Rockport Publishers, c2010
Brand Identity Essentials lays a foundation for brand building, defining the tools and building blocks, and illustrating the construction of strong brands through examples of world-class design. It is a one-stop reference for connecting visual design elements for logos to branding concepts, and demonstrates core identity design principles through clear organization and a variety of sources and examples. This book is a good resource for inspirations.

Designing design (Chinese)
Hata Kenja
2007
Representing a new generation of designers in Japan, Kenya Hata (born 1958) pays tribute to his mentors, using long overlooked Japanese icons and images in much of his work. In “Designing Design”, he impresses upon the reader the importance of “emptiness” in both the visual and philosophical traditions of Japan, and its application to design, made visible by means of numerous examples from his own work. It is a very inspiring and informative book.

Branding: from brief to finished solution
Mono
Crans-Montana: RotoVision, c2002
This fascinating book examines the world’s most innovative branding projects both with big budgets and small. The book explores the creative and technical process behind a range of international branding projects. Covering brand identity, development, extension and on-screen treatment, these highly original and innovative solutions have been drawn from around the globe to give a picture of contemporary branding practices. This is the definitive resource for anyone involved in the branding process.
The brand gap: how to bridge the distance between business strategy and design: a whiteboard overview
Marty Neumeier
Berkeley, CA: New Riders, c2006
The BRAND GAP is the first book to present a unified theory of brand-building. Using the visual language of the boardroom, Neumeier presents the first unified theory of branding—a set of five disciplines to help companies bridge the gap between brand strategy and customer experience. Those with a grasp of branding will be inspired by the new perspectives they find here, and those who would like to understand it better will suddenly “get it.” This deceptively simple book offers everyone in the company access to “the most powerful business tool since the spreadsheet.”

Zag: The Number One Strategy of High-Performance Brands
Marty Neumeier
Berkeley, Calif.: AIGA: New Riders, c2007
ZAG follows the ultra-clear “whiteboard overview” style of the author’s first book, THE BRAND GAP, but drifts deeper into the question of how brands can harness the power of differentiation. The author argues that in an extremely cluttered marketplace, traditional differentiation is no longer enough—today companies need “radical differentiation” to create lasting value for their shareholders and customers.

Brand Against the Machine: How to Build Your Brand, Cut Through the Marketing Noise, and Stand Out from the Competition
John Wiley & Sons
Hoboken, NJ, USA, 2011
Brand Against the Machine offers proven and actionable steps for companies and entrepreneurs to increase their visibility and credibility, and create an indispensable brand that consumers can relate to, creating lifelong customers. Discover the aspirational currency that makes your brand one that people want to be or want to be friends with. Learn how to be real with your audience and make strategic associations to establish credibility. Brand Against the Machine will help you stand out, get noticed, and be remembered. Brand Against the Machine offers a blueprint for your brand framework, with step-by-step guidance.
Design Ideation

Mind Mapping

Psychology Principles

* Awareness
* Present-moment focus
* Acceptance
* Non-judgment
* Validation
* Tolerance
* Compassion
* Inspiration
* Patience
* Patience

* Ambiguity principle

Hand concept

Visual inspiration

Type: organic materials
Form: natural, geometry or irregularity
Texture: rough, warm, variegated, neutral
Texture: derived from natural concepts
Color: derived from natural sources
Simplicity, no embellishments, authenticity
Space: harmonious perspective
Balance: physical balance in natural world
Sobriety: life out here, then put in.
Flow Chart

Brand Identity

Concept Development
Marketing Strategy

Logo
Typography
Colors
Character
Pattern
Symbol
Stationery
Packaging
Brochure
Advertisement

Visual Identity
Methodological Design

**Approach**

In order to explore the application of Zen principles on contemporary brand identity, I will take an existing brand of personal use bags (i.e. travel bags, handbags, business cases, etc) called “Maye” as the client to explore.

“Maye” is a bag brand founded in 2010 in THIS Studio in Shanghai. “Ma” is the Chinese character which means hemp, which represents simplicity and elegance. And “Ye” is the Chinese character which means leaf, which represent simple and intelligent elements. There are three parts of the brand: Business, Travel and Casual. The concept is derived from Zen principles. In support of the attitude of getting rid of unnecessary clutter in life, their products are designed with the emphasis on the simplicity and natural quality of details and materials. Their goal is to establish a high-end bag brand in the global market which stands out for the eastern Zen design essence.

Right now the brand doesn’t have an individual shop, although they have a website, which few people are aware. Maye invested a great deal of money into branding, marketing and web presence, but have not had a strong positive response. Currently, the visual identity is not a clear concept for the audience to understand and respond.

The goal is to explore the possibility of integrating Zen principles into contemporary brand identity design. Then I will establish a strong brand concept and strategy that will be applied into visual solutions for Maye.

The visual design and the product of Maye
Methodological Design

Objective
To successfully meet the challenge of researching Zen principles from psychology and visual aesthetic fields based on multi-cultural information.

To develop a strong concept and visual identity for the experimental brand, to successfully enhance the brand image and expand the consumer base.

To explore an innovation approach of integrating Zen principles into contemporary graphic design solutions.

Target Audience

Consumers of the brand
One group of the target audience will be concentrate on the expected consumers of the experimental brand. Primary group will be age of 25-40 Asians and Westerners, upper middle class who works and well-educated.

Designers
Another group will be graphic designers who are trained and knowledgeable in the area of brand identity design.
Implementation Strategies

It is important to have a background knowledge in the field of Zen principles and a degree of understanding of marketing concepts. Aspects of research will continue throughout the entire thesis planning and development process. The thesis will integrate graphic design and branding systems, Zen principles, and marketing strategies. Evaluation and feedback components from a varied audience will also be integrated.

<table>
<thead>
<tr>
<th>Software</th>
<th>Adobe Creative Suite C56</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Photoshop</td>
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<tr>
<td></td>
<td>Illustrator</td>
</tr>
<tr>
<td></td>
<td>InDesign</td>
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<table>
<thead>
<tr>
<th>Hardware</th>
<th>Macbook Pro laptop</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Quality digital camera</td>
</tr>
</tbody>
</table>
Dissemination

I will distribute my study for future audience interaction by posting it on my blog, http://yun-zhang.tumblr.com. As well as my personal website. I will leave printed copies with RIT Archives and the Graduate Graphic Design program as well as submit electronic copies to the RIT Archives, Digital Media Library.

Printed copies of the proposed re-branding system will be sent to the Maye company. I will also submit my project to the related design competitions as well as contact design and communication journals that may have interest in my study.

| Awards & Competitions | American Design Awards  
|                       | americandesignawards.com/student-awards  
|                       | $25 per entry  
|                       | Adobe Design Achievement Awards  
|                       | adobeawards.com  
|                       | free to enter  
|                       | HOW Design Awards  
|                       | howdesign.com/design-competitions  
|                       | $40 student entry  
|                       | REBRAND 100 Global Awards  
|                       | http://www.rebrand.com/awards  
|                       | TBA  
|                       | IF communication design award  
|                       | http://www.ifdesign.de/awards_communication_index_e  
|                       | TBA  

| Publications | How Magazine  
|             | Eye magazine  
|             | Communication Arts  

These are possibilities but not ALL will be entered.
Evaluation Plan

The evaluation criteria and process are important in Branding. To determine the success of my Re-branding system for Maya, I will look for short term impacts on my audience. I will do a qualitative research study in the form of an online survey and face-to-face interviews. After analyzing the feedback from the participants I will be able to improve my design.

Considerations

- Do people understand the relationship between Zen principles and Branding?
- What do people feel about the design of the product?
- Can people easily get the brand concept through the visual?
- Has the message reached the target audience?
- Are there positive reaction?

Success Determinants

- Successfully elevated the brand image.
- Message has reached the target audience.
- People are able to understand the relationship between Zen principles and Branding.

How

- Online survey
- Face to face interview
- Observation
## Pragmatic Considerations

<table>
<thead>
<tr>
<th>Budget</th>
<th>Thesis Show</th>
<th>Dissemination</th>
<th>Publishing</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Purchasing research materials, hiring proofreader for my thesis, promotional posters and other related materials for promotion.</td>
<td>Entry fees for design competitions</td>
<td>Proposal, (2)&lt;br&gt;Final bound copies, (3)</td>
<td>$850</td>
</tr>
<tr>
<td></td>
<td>$500</td>
<td>$200</td>
<td>$150</td>
<td></td>
</tr>
</tbody>
</table>

Numbers are an estimation of what I can expect to spend throughout my thesis documentation. All expenses are subject to change and will most likely increase.
Timeline

October  November  December  January  February  March  April  May

- Literature Research
- Thesis Proposal
- Thesis Website
- Thesis Documentation
- Finalize Committee
- Proposal Defense
- Thesis Development
- Meeting 1
- Usability Testing
- Meeting 2
- Meeting 3
- Final Defense
- Publish Thesis
- Thesis Show
- Graduation (5/17/2013)

Important Milestones
- Finalize Committee
- Committee Meeting 1
- Proposal Defense (11/7/2012)
- Proposal Accepted
- Committee Meeting 2
- Committee Meeting 3
- Final Defense
- Thesis Show (5/16/2013)
- Graduation (5/17/2013)
# Bibliography

**Literature**

The Zen of Steve Jobs  
Melby, Caleb; ebrary, Inc; Jess3 (Firm); John Wiley & Sons, 2012

Before the brand: creating the unique DNA of an enduring brand identity  
Perry, Alyca with David Wisnom  

**Website**


http://artsites.usc.edu/faculty/lieberman/zen.html

http://designbuddy.com/become-a-better-graphic-designer-through-buddhist-logic/


http://www.hi-id.com/?p=2333

http://www.hemnitary.com/solitude/aesthetics.html

http://www.mayelife.com

http://www.shang-xia.com/en
5.2 Process Imagery

Examples of Early Informational Poster Versions

**Public**
Primarily expressed in the public domain

**Private**
Primarily expressed in the private domain

**Rational**
Implying a logical rational worldview

**Intuitive**
Implying an intuitive worldview

*Figure 50.*
Early versions of informational poster
Figure 51. Early versions of informational poster

*Universal*  
Looks for universal prototypical solutions

*Personal*  
Looks for personal idiosyncratic solutions
Figure 52. Early versions of informational poster
Figure 53. Early versions of informational poster

**Future-oriented**
Primary future-oriented

**Present-oriented**
Primary present-oriented

**Technology**
Romanticizes technology

**Nature**
Romanticizes nature
Figure 54.
Early versions of informational poster

Geometric form
Sharp, precise, definite shapes and edges

Organic form
Soft, vague shapes and edges

Man-made
Man-made materials

Natural
Natural materials
Figure 55.
Early versions of informational poster
Figure 56. Early versions of informational poster

Intolerant of ambiguity
Is intolerant of ambiguity and contradiction

Comfortable with ambiguity
Is comfortable with ambiguity and contradiction

Pure and hue
Generally light and bright

Tone and Shade
Generally dark and dim
5.2 Process Imagery

Additional process images documented throughout the whole project

Figure 57. Additional images documented in the project
Figure 58. Additional images documented in the project
Figure 59. Additional images documented in the project
6. Bibliography

**Books**

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  Koren, Leonard; 2008

- **WA: The Essence of Japanese Design**
  Menegazzo, Rossella; Piotti, Stefania; Hara, Kenya; 2014

- **Designing Design**
  Hara, Kenya; Chinese Edition; 2006

- **The Zen of Steve Jobs**
  Melby, Caleb; 2012

**Websites**

- **Zen Buddhism**
  http://www.zen-buddhism.net/

- **Presentation Zen**
  http://www.presentationzen.com/presentationzen/

- **Wabi and Sabi: The Aesthetics of Solitude**
  http://www.hermitary.com/solitude/aesthetics.html

- **禅心、慧眼、明道——设计中的禅意**

- **Chinese Traditional Colors**

- **Maye Website**
  http://www.mayelife.com/

- **Philographics Posters**
  http://studiocarreras.com/philographics/

- **Omnibus**
  http://www.omnibus-type.com/fonts/asap.php