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CREATION OF BRAND IDENTITIES THROUGH MAXIMALIST DESIGN

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MA IN ART AND DESIGN

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JURY APPROVAL PAGE

We certify that, as the jury, we have read this thesis and that in our opinion it is fully adequate, in scope and in quality, as a thesis for the degree of Master in Science /Master of Arts/ the Doctor of Philosophy/Proficiency in Art.

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ABSTRACT

CREATION OF BRAND IDENTITIES THROUGH MAXIMALIST DESIGN

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This thesis investigates the development of brand identities through the use of maximalist design, which is defined as an approach to design that includes maximal, bold, and expressive features. This study looks into how these unusual design ideas might be used to create unique visual identities that connect with people on an emotional level.

The research is set within a historical perspective of maximalist design by making references to artistic movements of the past that were investigating and breaking traditional graphic design while experimenting in the use of different approaches to design techniques. Theses, publications, and online resources are examined to make connections with the maximalist design. The use of maximalism in the 21st century as a current design trend, along with case studies of brands that utilized a maximalist and bold approach in their visual identities, is studied to investigate the traits associated with maximalist designs and how they make visual identities distinct and compelling from others.

The outcomes of this study contribute significantly to design theory and practice. On a theoretical level, this work advances our knowledge of how maximalist design principles can be used as a platform for the creation of brand identities that evoke strong emotional responses in customers.

In practical terms, it provides actionable advice for designers, marketers, and brand leaders on how to include maximalist design components into their brand identity development processes. It improves brand differentiation, increases customer engagement, and provides a strong and memorable presence in the marketplace.

This thesis contributes to the innovative design approach, which redefine visual communication and influences consumer perception in the modern market, by showing the success of maximalist design in contemporary branding.

Keywords: Maximalism, Irrational design, Brand identity, Emotional branding, Brand loyalty

ÖZ

MAXIMALIST TASARIMLA MARKA KIMLIKLERININ OLUŞTURULMASI

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Yüksek Lisans, Sanat ve Tasarım
Danışman: Dr. Öğr. Üyesi Nazlı BENLIOĞLU
Ağustos 2024

Bu tez, maksimum, cesur ve ifade edici özellikleri içeren bir tasarım yaklaşımı olarak tanımlanan maksimalist tasarım kullanımıyla marka kimliklerinin geliştirilmesini incelemektedir. Bu çalışma, bu sıradışı tasarım fikirlerinin, insanlarla duygusal düzeyde bağlantı kuran benzersiz görsel kimlikler oluşturmak için nasıl kullanılabileceğini araştırmaktadır.

Araştırma, geleneksel grafik tasarımı sorgulayan ve farklı tasarım teknikleriyle denemeler yapan geçmişteki sanatsal hareketlere referanslar yaparak, maksimalist tasarımın tarihsel bir perspektif içinde ele alınmasıyla şekillendirilmiştir. Tezler, yayınlar ve çevrimiçi kaynaklar incelenerek maksimalist tasarımla bağlantılar kurulmuştur. 21. yüzyılda bir tasarım trendi olarak maksimalizmin kullanımı ve görsel kimliklerinde maksimalist ve cesur bir yaklaşım benimseyen markaların vaka çalışmaları incelenerek, maksimalist tasarımlarla ilişkilendirilen özellikler ve bu tasarımların diğerlerinden nasıl farklı ve etkileyici kıldığı araştırılmaktadır.

Bu çalışmanın sonuçları, tasarım teorisi ve pratiğine önemli katkılar sağlamaktadır. Teorik düzeyde, bu çalışma, maksimalist tasarım ilkelerinin, müşterilerde güçlü duygusal tepkiler uyandıran marka kimliklerinin yaratılması için bir platform olarak nasıl kullanılabileceğine dair bilgimizi ilerletmektedir. Pratik anlamda ise, tasarımcılar, pazarlamacılar ve marka liderleri için maksimalist tasarım unsurlarını marka kimliği geliştirme süreçlerine nasıl dahil edebileceklerine dair uygulanabilir tavsiyeler sunmaktadır. Bu, marka farklılaşmasını geliştirir, müşteri katılımını artırır ve pazarda güçlü ve unutulmaz bir varlık sağlar.

Bu tez, maksimalist tasarımın çağdaş markalaşmadaki başarısını göstererek, görsel iletişimi yeniden tanımlayan ve modern pazarda tüketici algısını etkileyen yenilikçi tasarım yaklaşımına katkıda bulunmaktadır.

Anahtar Kelimeler: Maksimalizm, İrrasyonel tasarım, Marka kimliği, Duygusal markalaşma, Marka sadakati

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I want to thank my son, Orhan, whose presence has been a source of joy and motivation. Thank you for the quiet nights that allowed me to focus on my work and for reminding me of the importance of balance in life. This achievement is as much yours as it is mine.

Thank you all.

Khawaja Izhar ud din Loane

August, 2024

TEXT OF OATH

I declare and honestly confirm that my study, titled “CREATION OF BRAND IDENTITIES THROUGH MAXIMALIST DESIGN” and presented as a Master’s Thesis, has been written without applying to any assistance inconsistent with scientific ethics and traditions. I declare, to the best of my knowledge and belief, that all content and ideas drawn directly or indirectly from external sources are indicated in the text and listed in the list of references.

Khawaja Izhar ud din Loane

August, 2024

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1. CHAPTER: INTRODUCTION

The creation of a unique and distinctive brand identity has become more difficult than ever in today's saturated market, where companies fight for customer attention in an increasingly cluttered and complex environment. In such a crowded market, traditional branding techniques—which frequently center on restrained and minimalist approaches—may not always be enough to set firms apart. Because of this, maximalist design is becoming a more and more popular tool among designers and brand strategists to help them create distinctive and captivating brand identities.

The bold, intricate, and expressive qualities of maximalist design provide a novel and cutting-edge method for branding. It defies expectations by valuing richness, diversity, and striking detail. This design philosophy focusses on using visual storytelling to establish an emotional connection with customers rather than only on aesthetics. A brand can stand out from the crowd by using maximalist design, which draws attention and elicits strong emotional reactions through the use of rich materials, vivid colors, and complicated patterns.

The possibility of maximalist design as a technique for creating brand identities that are both visually engaging and profoundly relatable to audiences is examined in this thesis. Through an examination of maximalism's historical development, its use in diverse artistic movements, and its emergence as a modern design movement, this study offers a thorough grasp of the ways in which maximalist concepts can be successfully implemented in the development of brand identities. Furthermore, this study explores what makes maximalist designs unique and captivating through case studies of well-known firms that have used the style.

The purpose of this thesis is to show how maximalist design can be an effective tool for brands looking to stand out from the competition and leave a lasting impact on their target markets when used carefully and strategically. Adopting daring and unorthodox design strategies, like maximalism, may be crucial to creating stronger, more

emotionally compelling corporate identities in the twenty-first century as customer preferences continue to change.

2. CHAPTER: BRAND IDENTITY AND DESIGN

2.1. Brand Identity Definition & Importance

A brand must have both tangible and intangible elements in order for a good, service, person, place, or organisation to get more recognition, credibility, and identification. When considering branding as a long-term strategy, a variety of actions are required, including product development and marketing communication. (Sammut-Bonnici, T. 2015). According to Philip Kotler's seminal marketing textbook (1984, p. 482), a brand is defined as "a name, term, symbol, or design, or a combination thereof, intended to identify the goods or services of one seller or group of sellers and to differentiate them from those of competitors."After The Economist's cover article on December 24, 1988, titled "The Year of the Brand," which introduced the phrase to a wider audience and incorporated it into the lingo of marketing, business, and design, the concept of "branding" became widely known.

To establish a unique identity in the open market for goods and services, branding entails the use of symbols, logos, words, names, designs, or a mix of these components. The word "brand" comes from the Old Norse word "Brandr," which means "to burn." A burning piece of wood was referred to as a "brand" in 950 A.D. By the 1300s, the word had come to refer mostly to a torch, which was just a piece of burning wood that was used as a tool. By the 1500s, the term had changed to refer to a mark that was burned on cattle to prove who owned it. For animal identification purposes, particularly in cases of theft, loss, or mingling with other animals, each ranch had a special symbol. These markings needed to be straightforward, distinctive, and instantly identifiable—elements that are still crucial for contemporary logos (McDaniels, T, 2014).

Throughout ancient times, there have been heraldic, religious, guild, and national symbols, which are comparable to modern branding. But the Industrial Revolution

gave rise to the current technique of branding when factories started mass producing home items, which required unique branding to set them apart from rivals. As a result, branding initiatives developed from straightforward visual symbols to intricate commercials with jingles, mascots, and other sales and marketing strategies. A number of corporations assert that they are the owners of the oldest trademarked names, including Levi Strauss, Stella Artois, and Twinings Tea (Admin, 2016) See figure 2.1.

Figure 2.1. Oldest Logos, Twinings, Stella Artois and Levi Strauss & Co Logo.

Source: https://www.4allpromos.com/blog/oldest-logos-still-in-use

People used to be able to identify a company based only on its brand. Brands are considerably more intricate now. Apart from a logo, they also consist of items like packaging, advertisements, websites, social media accounts, and even physical stores. This implies that now more than ever, we must give branding careful thought. Characteristics of brands include honesty, dependability, and warmth. These are

characteristics of human nature. To communicate these qualities, brands need a distinctive visual identity.

Take the Twining brand as an example. Butterfly Canon, a London-based design agency, explains Twining's modern branding strategy: "We saw an opportunity to make Twining's more relevant and unique to the target audience by basing our creative approach on the insight that these discerning experience seekers' identities were heavily influenced by travel and horizon expansion, and that they sought talking points to demonstrate their sophistication and knowledge." Twining's strategy demonstrates its commitment to aligning its brand identity with its clients' evolving interests and lifestyles, hence maintaining market relevance and attractiveness (Zawada, C., 2022) (See Figure 2.2).

Figure 2.2. Twinings Tea Packaging Redesign & Campaign.

Source: https://lovelypackage.com/twinings-tea-gets-a-contemporary-new-look/

Neil Parker defines brand strategy as the deliberate effort to create a positive impact in the lives of customers and the surrounding communities. Dandu, R. (2015, October 14). Jacek Kall posits that many managers strive to create a strong brand because such

a brand attracts a large number of buyers, can temporarily make consumers overlook the price, and provides greater value compared to an average brand. (Kall, 2001, p. 42).

In addition to competing with one another, brands also aim to set themselves out inside their own framework. Using Nestlé as a benchmark, the company sells a variety of goods under a single brand, each with a distinct advertising budget and target market. Over time, these products have evolved into independent brands. While Nestlé itself is a successful brand, the company invests significantly in ensuring that each product becomes a distinct brand, emphasizing the strategy that every product should stand as a brand in its own right. (See Figure 2.3 and 2.4).

Figure 2.3. Nestlé Logo Evolution and Product Packaging Designs.

Source: Retrieved from the internet, source unknown

Figure 2.4. Cerelac poster, 1986 (left) – Nesquik poster, 1980 (right).

Source: https://tr.pinterest.com/pin/28640147607826303/
https://tr.pinterest.com/pin/7740630603761561/

Although there is a broad understanding of what branding is, there are many different definitions and approaches to it. Effective packaging of goods and services is facilitated by brand creation, which is an essential component of every business' marketing strategy. The news media, on the other hand, sees branding as a powerful instrument that is essential to public relations and redefining debates, such as the one between the phrases "death tax" and "estate tax." It's interesting that even though we use branding a lot, nobody wants to be "branded" in the conventional sense—a word that was first used by ranchers to identify their animals. This historical background emphasises how we want to think of ourselves as unique individuals rather than as members of a herd. People have a complex relationship with brands, simultaneously loving and hating them, which is actually beneficial. Brands function like magnets, drawing in those they serve most effectively.Since developing a powerful brand invariably elicits both adoration and contempt, it is better for a brand to be loathed than forgotten. Creative brand developers know what arouses powerful feelings and why some people are drawn to a brand while others find it unattractive.

Another multinational giant that houses a wide range of brands under its corporate umbrella is Unilever. The Unilever brand as a whole stays understated while each sub-brand keeps its distinct personality and frequently faces competition from one another.

Using this approach, Unilever is able to successfully modify its sub-brands to meet changing consumer demands. The secret to the company's success is its ability to create realistic user images, specify usage scenarios, maintain relationships and brand personalities, and evoke favourable feelings in its target market. Furthermore, Unilever maintains the cultural values and legacy of the brands it buys, guaranteeing a strong bond with their source.

The creative and upbeat marketing campaigns that Unilever's sub-brands run are renowned for connecting with consumers more deeply. Dove's "Real Beauty" campaign, for example, has received a lot of praise for questioning conventional notions of beauty and encouraging body positivity. Comparably, Ben & Jerry's is well known for its environmental sustainability and social activity, both of which are heavily emphasised in its marketing campaigns. Some companies, such as Vaseline and Lifebuoy, have started effective ads that emphasise the advantages of their products in enhancing day-to-day living and focus on health and wellness. In addition to increasing brand loyalty, these efforts help Unilever's standing as a socially conscious business. Figure 2.5 shows a full list of Unilever's sub-brands.

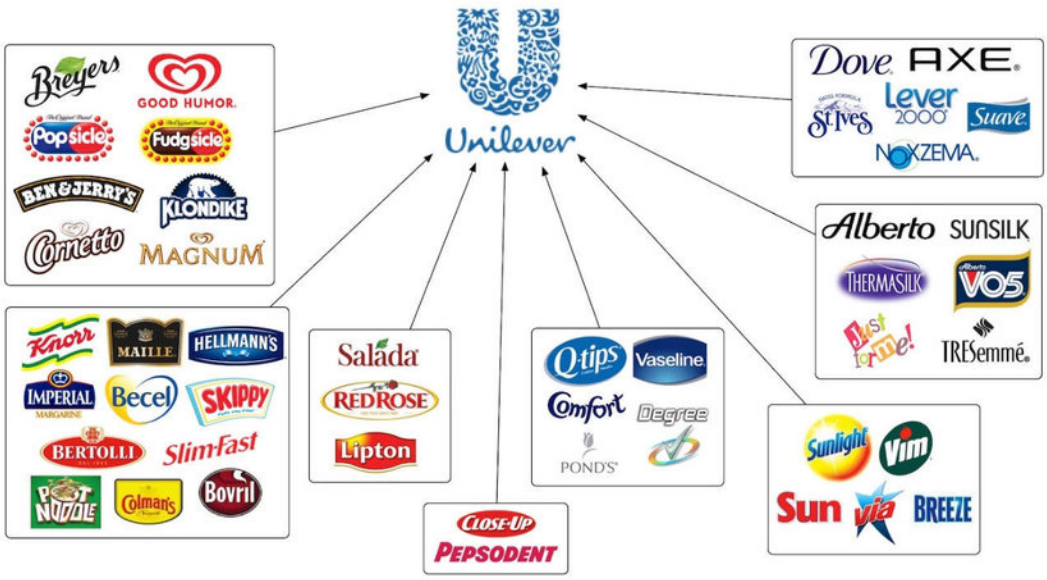

Figure 2.5. Different brands under Unilever's brand umbrella.

Source: https://www.researchgate.net/figure/Unilever-Multi-brand-Strategy_fig5_342145600

2.2. Components of the Brand Identity Design

Conventional methods of designing a brand's identity centre on producing a unified and identifiable visual identity. Any brand, whether it be for a person, a thing, or a service, starts with an underlying entity. The creation of the visual brand design is informed by the choice of a suitable brand name made after this entity has been identified. The brand's goal, vision, and target market are all carefully taken into account during this design process. According to Budelmann, Kim, and Wozniak (2010), the brand name's value is equivalent to that of the visual components that symbolise it. The creation of a logo, which is the foundation of the brand's visual identity, usually starts this process. The logo needs to be straightforward, distinctive, and capture the core of the mission and values of the company. A visual brand design consists of a number of components, such as the logo, packaging, printed materials, social media, the internet, and physical space. Form, colour, and typography are all widely recognised as important design elements that are integral to the design of each of these elements.

Together with the logo's shape, graphic elements include typographic and illustrative elements as well as other forms and colours utilised in design. The expression of these graphic identity components in all media within the framework of the brand identity, however, is referred to as visual identity. Shapes that mirror logos and can be utilised to create patterns or textures can be derived from the graphic identity when creating visual identity elements. These elements not only increase the visual identity's comprehensiveness but also help to increase its significance and memorability.

Designer Jennet Liaw, a New York-based multidisciplinary artist renowned for her evocative illustrated type, hand-painted murals, and graphic tees for celebrities like Billie Eilish and the LA Clippers, emphasizes the emotional impact of form. She clarifies, "Form affects our emotional relationship to our surroundings. Imagine seeing a figure emerging through the fog—is it enormous or small? Sharp and spiky or soft

and round? Form elicits visceral reactions within us." (Morley, M, 2023a). Designers convey additional information through the physical representation of graphic identity, which adds layers of meaning and enriches the overall identity system. Consistently applying these form elements ensures that the logo, the most visible component of brand identity, becomes memorable. Forms can portray the brand both realistically and metaphorically, interacting to narrate the brand's story and enhance the identity's significance (Budelmann, Kim, and Wozniak, 2010: 34-36).

One of the most widely used visual components in product and brand identity is color, which can be seen in packaging, distribution, advertising, and even on the actual product. It can inspire feelings of happiness or communicate particular meanings. For example, gold on beverage packaging frequently lets customers know that the item is caffeine-free. In terms of eliciting feelings, the fashion industry often sees dominant colors change, especially with the seasons (Gimba, 1998). Tristan Le Breton, Creative Director of 99designs by Vistaprint, a global platform that connects freelance graphic designers with clients, emphasizes the significance of color in brand identity. He states, "Color is a crucial tool for revealing and expressing your brand's personality to your audience. The psychology behind color and the associations people have with it, such as red's particular connotations, plays a key role. However, the way you apply a color like red can vary greatly, leading to different interpretations and meanings." (Morley, M, 2023b) (See Figure 2.6).

Figure 2.6. Logo examples based on there colors.

Source: https://prevolucija.wordpress.com/tag/logo-color/

Colors are important in cultural contexts, but they are equally important in any setting where a brand is present, like grocery shelves. A comprehensive brand system uses colour consistently and effectively across a range of elements, such as packaging, printed materials, websites, signs, surroundings, and more. The brain first registers the form during visual perception, then reads the information, and finally detects the colour. Color conveys information faster than light. The way the brain uses colour for pleasure or pain is how it reacts to colour. This is a simple, quick answer. It's crucial to comprehend these answers in order to appreciate how colours can be used to differentiate brand architecture across product and business sectors as well as to integrate identities (Wheeler, 2013: 150). Most brands are easily recognisable to consumers by their color; they don't need their logos to be readable. When consumers first see the color, it conjures up certain images in their minds, and the colour is then associated with that brand (Wheeler, 2013: 150).

A brand's meaning can change significantly based on its typeface usage. Through typeface, a brand can indicate whether it has historical roots or is a new entity, whether it produces handmade or mass-produced goods, or whether it emphasizes the smoothness of its products with soft edges or the robustness of its materials with bold features. As an example, Grain, which was founded in 2017, offers extremely fast broadband networks for UK home complexes.

The branding strategy was created by Believe In Studio with the intention of making interactions between developers and customers more straightforward and human. The poem "To see a world in a grain of sand," by William Blake, served as the inspiration for the name Grain. The wordmark has a unique 'g' that can function as a stand-alone icon in limited spaces. The identity system creates a dynamic atmosphere for print and online communications by using simple shapes and a bright colour scheme. (See Figure 2.7).

Figure 2.7. Logo sketches for Grain- Brand Visual Identity.

Source: From Airey, D. (2019). Identity designed: The process: Research, strategy, design, implementation (p. 210). Rockport Publishers.

All these created meanings and the stories they tell come together through form, color, and typography to form the visual identity. Nathan Warkentin, the creative director for Mast Brothers, revamped the chocolate bar packaging by shifting from a vintage look to a more contemporary design (Bobb, 2015). He took inspiration from artists such as Ettore Sottsass and Sol LeWitt, and was impacted by modern, graphic design. In order to achieve a simple yet fun look that strikes a mix between bright patterns and clean design, Warkentin's approach involved streamlining the container. This change in the company's visual identity is indicative of a larger trend, as noted by (Khemsurov, M 2018), which aims to keep the brand unique and handcrafted while appealing to a modern audience (see figure 2.8).

Figure 2.8. Warkentin's illustration (left) – LeWitt's Wall Drawing, 1972 (right).

Source: https://www.sightunseen.com/2015/10/the-influences-of-mast-brothers-creative-director-nathan-warkentin/

2.2.1. Logo

An emblem, symbol, or graphic mark used to improve and enable public recognition and identification is called a logo. As demonstrated in a wordmark, it can be abstract or figurative in design or contain the text of the name it represents (Logo, 2024).

In a company's communication structure, a logo serves as an essential symbolic, graphic, and visual sign. It serves as a unique visual component that makes it possible to differentiate across businesses. A logo, which is a company's signature, serves as a connection between the public and the business by embodying the identity of the brand and possibly representing a novel concept or lifestyle. It makes it easier to compare similar things by providing key information in a condensed graphic format. A logo is the product of a purposeful process that involves careful consideration of geometric shapes, colours, signs, and symbols. These elements are then carefully integrated to create a design that draws in attention and becomes ingrained in the public consciousness (Adir, Adir, & Pascu, 2012).

Logos can represent organisations of any size, including companies, goods, people, campaigns, and organisations. They are used for a variety of reasons in print

publications, television, movies, online platforms, and signage. They can take on many different forms, such as words, images, or abstract symbols, and the way they are expressed is important (Hardy, 2011: 30-39).

Among the types of logos are typographic logos, illustrative logos, emblems, and three-dimensional (3D) logos, depending on the forms of visualization. Typographic logos utilize words and letters to communicate a message and convey a particular style, much like visual elements. They are among the first variations in the history of logo design. These days, typographic styles can be used in a variety of contexts and media, such as 3D, animated graphics, gifs, and flexible formats (Hardy, 2011: 54–55). For example (See Figure 2.9 where 9 different kind of logos are illustrated of various brands including famous firms of the World.

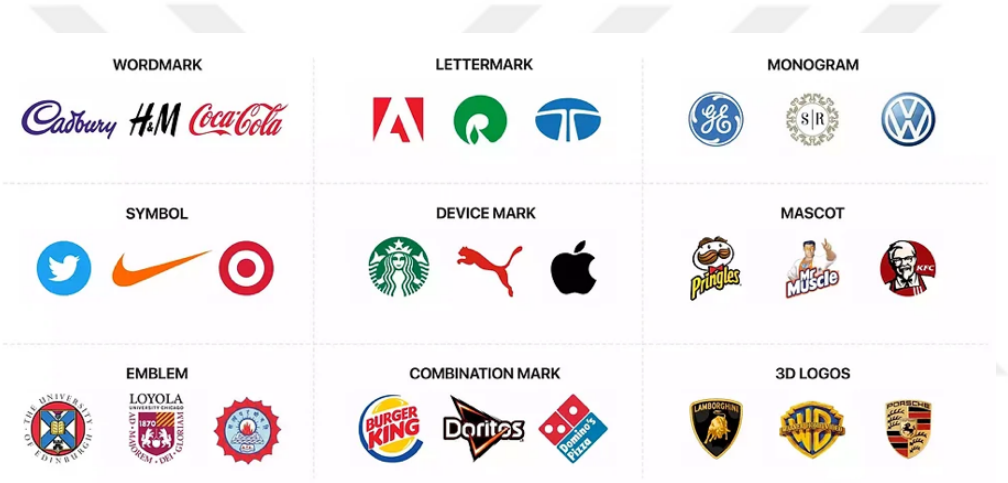

Figure 2.9. Types of Logos.

Source: https://www.finelinelogo.com/post/what-are-logo-design-services-and-do-you-need-them

In various forms and applications, the logo is the most prominent element of visual identity design, representing the brand name across all platforms. The logo, along with other identity elements, ensures that the brand name is seen as an integral whole. For this reason, in order to ensure credibility, reliability, and enduring influence, the logo must accurately express the brand's mission, vision, and promises to consumers.

A strong logo is the foundation of a company's identity. Customers identify the brand's ideals and attributes with its visual portrayal. This visual marker appears on all branded materials, from business cards and packaging to digital media and advertisements,

creating a consistent and cohesive image. The design elements of a logo, including its color scheme, typography, and graphical components, are carefully chosen to convey the brand's personality and message.

2.2.2. Color

Traditional beliefs have shaped color preferences since ancient times. In the early fifth century BC, the Greeks talked about the contrast between black and white, or darkness and light, and created a scheme of primary colors: white, black, and red, with mixes from red through yellow to green. Hippocrates subsequently proposed the four-color theory, which comprises the colours white, black, red, and yellow. Aristotle claimed that intermediate colours were combinations of light and dark (Gage, 1993).

For certain customers, color is just an aesthetic feature. Nonetheless, brands employ colour in marketing tactics to connect with consumers more deeply and differentiate themselves from rivals (Cunningham, 2017). Color is a crucial component of corporate and marketing communications, as it evokes moods and emotions, shapes consumers' perceptions and behaviors, and aids companies in positioning themselves or distinguishing from the competition (Aslam, 2006). A brand encompasses all the emotions, perceptions, and attitudes that consumers associate with both the tangible and intangible aspects of a company, product, or service. In sectors such as retail, food and beverage, home improvement, and pharmaceuticals, color is strategically employed to draw consumers' attention, convey a distinct personality and status, and foster lasting relationships built on loyalty.

Color reflects individual personality and self-image. We live in a colorful world, but simple decisions like choosing paint colors for our homes can be challenging. People select the colors of their cars, homes, clothes, and even sports shoes based on how they want to present themselves (Aslam, 2006). This colour selection could be related to the range of products being made (Aslam, 2006) or it could be in line with or enhance their ideal self-image (Aslam, 2006). Further research is necessary to determine how much a consumer's self-image and readiness to test or accept a product are influenced by the color of a product, package, or brand (Aslam, 2006).

From the blazing reds on cola cans to the serene blues of financial institutions, Thomson Dawson's examination of colour in brand strategy eloquently demonstrates

how each hue strategically corresponds with brand values and customer expectations. He contends that colour affects a brand's mood and perceived personality at every touchpoint, from packaging and logos to marketing campaigns and actual locations, in addition to setting the visual tone. Dawson also emphasises how successful businesses carefully match their colour selections to the cultural quirks, demographics, and brand archetypal traits of their target audience. With careful alignment, colours are guaranteed to strike a deep emotional chord with customers, creating long-lasting relationships that eventually build brand loyalty. Brands can effectively communicate their values, grab attention, and build a unique identity in competitive markets by utilising the psychological power of color (Dawson, 2018).

Warm and cool hues elicit different emotional reactions in people, which can have a big impact on how people perceive a brand. Warm hues like red are said to evoke feelings of vigour, passion, and excitement. They also tend to draw attention and elicit powerful feelings. Red, in particular, signifies anger, vigour, and passion and quickens breathing and pulse rate. Conversely, great brands like cold colours like blue because they conjure feelings of serenity, security, trust, and confidence. A feeling of comfort and dependability is ingrained in blue due to its associations with the sky and ocean. Purple is a great colour for high-end products because it is secretive and elegant and is frequently associated with monarchy, elegance, and spirituality. Green's many tones create distinctive brand identities that communicate prosperity, health, and peace. Green also stands for safety, calmness, and health. Yellow is a creative and appealing colour because it is connected with the sun and conjures feelings of positivity, hope, and optimism. Orange, which represents vigour, fun, and humour, combines the optimism of yellow and the energy of red. Though it must be utilised carefully to avoid negative connections with dirt, brown is typically selected for its comfortable and natural associations. Brown reflects earthly simplicity, stability, and strength. Black is elegant and timeless, perfect for premium brands, because it represents strength, value, and status. White is a colour of simplicity, purity, and cleanliness. Because it is associated with nobility and trust, it is popular in the healthcare, cleaning, and child-related industries. The distinct emotional impact of each colour can strategically strengthen the relationship between a business and its customers.

In addition to affecting consumer perception, colours also arouse feelings that promote brand loyalty. Customers are more likely to stick with a brand and make more purchases when they feel good about it. Brands may build a strong emotional connection with their audience by regularly using colour to generate the correct feelings. For example, Starbucks deliberately employs green to create a cosy, relaxed atmosphere in its coffee shops with the goal of putting patrons at rest. The brand's long-term success has been largely dependent on this emotional connection (see figure 2.10).

Figure 2.10. Starbucks Colors (left) and Amanat Edu Park (right).

Source: https://creative.starbucks.com/color/ - https://watercolorinteriors.com/project/design/

The packaging for Zoetic Organic Teas, created by Jo Cutri Studio, gives each flavour a distinct colour, giving each tea variation a distinct personality and mood. The hues have been carefully selected to capture the essence of the tea flavours, improving the customer's interaction and perception of the brand. Additionally, each packaging features a unique illustration by Stacy Gougoulis, which was inspired by the various qualities of each tea blend and features animals to represent the essence of each type. The environmentally friendly packaging, which is compostable or recyclable, goes well with the teas' natural organic flavour. Each of the blends—English Breakfast, Earl Grey, Chai, Peppermint, Chamomile, Green, and Lemongrass & Ginger—has an illustrated character and a unique colour scheme that reflect the flavour and mood of the blend (See figure 2.11).

Figure 2.11. Zoetic Teas packaging by Jo Cutri Studio, 2022.

Source: https://www.behance.net/gallery/153775167/Zoetic-Organic-Teas

2.2.3. Printed Materials

The brand's dedication to quality is reflected in the calibre of the materials used, such as the type of paper, the quality of the print, and the finishing methods like embossing, foil stamping, or matte finishes. Printed materials of superior quality exude expertise and meticulous attention to detail. Important design components like the font, logo, colour scheme, and imagery need to be carefully incorporated.

The logo is the essential component of a brand's identity and ought to be shown prominently on all printed items. Following a specified colour scheme guarantees visual coherence and improves brand identification, while using brand-specific fonts consistently contributes to uniformity and improves readability. Utilising visuals and graphics that are consistent with a brand can elicit particular feelings and strengthen brand messaging.

For example, Aico Coffee visualizes the coffee drinking experience through its design. Aico Coffee's packaging narrates the diverse ways and times consumers enjoy their coffee. The color palette symbolizes the stages of making the beverage: blue for water, camel for coffee, and white for milk. The logo whimsically dances around the grid-

inspired design of the packaging in an apparently random way. This method produces a well-balanced design system that blends playfulness with structure, giving the package a unique personality (See figure 2.12).

Figure 2.12. Aico Coffee packaging by Ingrid Picanyol Studio, 2023 (Dieline).

Source: https://thedieline.com/rico-coffee/

An increasing number of businesses are choosing sustainable printing methods due to growing environmental concerns. This entails utilising eco-friendly inks, recycled paper, and, whenever practical, advocating for digital substitutes. This inventive packaging seeks to promote sustainable design solutions using the Pat Mangulabnan-designed Sprout pecan crunch granola bar as an example. Made from discarded pineapple leaves, the environmentally-friendly packaging promotes local plant growth. Its plantable feature ensures a continuous life cycle, aligning with circular economy principles. Non-invasive seeds, embedded in Pinyapel—a specialty paper from the Design Center of the Philippines—were selected after extensive research. Mangulabnan uses organic soy ink and an edible starch wrapper for proper composting

and planting. Sprout's design encourages consumer interaction, fulfillment, and promotes a sustainable lifestyle (See figure 2.13).

Figure 2.13. Sprout Packaging by Pat Mangulabnan, 2021.

Source: https://www.yankodesign.com/2021/02/24/this-sustainable-packaging-design-is-made-from-discarded-pineapple-leaves-that-grow-into-a-new-plant/

An essential part of a brand's branding is the business card. Despite the fact that business card designs are tiny pieces of paper, they are crucial to creating and advertising your brand. They can make a lasting impact on prospective consumers,

partners, or clients in addition to acting as concrete reminders of the business you represent. By making sure your brand identity is maximised and your business card is unique. Taking an example of Yoisho Ramen Brand based in Jakarta, Indonesia a Ramen Shop. Its known as the first Craftsmen Ramen Shop based in Indonesia. The business card and visual identity is designed by Senka. He started with the rebranding with the visuals as it contains the old man mascot into a little girl with the swirl. It makes more sense to adopt a new mascot as the business develops and enters new markets, including younger customers. What makes the design stand out is the little

girl's happy grin as she slurps ramen. The business card includes the important contact information (See figure 2.14).

Figure 2.14. Yoisho Ramen Business Card, designed by Senka.

Source: https://www.carddsgn.com/yoisho-ramen-business-card/

Among printed materials, catalogues are important since they are thorough sources for showcasing a business's offerings. The number of pages or multiple pages that they need to contain will depend on how much information is required. When fewer details are needed, a brochure can be utilised in its place. A catalogue might offer detailed information about the annual program of an art museum, the campus and departments of a university, or the products of a particular brand. Maintaining brand identification and successful communication in digitally distributed catalogues requires maintaining design consistency. One example of Japanese innovation and skill is the exquisitely

rendered lifelike porcelain animal figures seen in Okimono's catalogue. Known as decorative sculptures in Japanese culture, Okimono are highly regarded in Europe in the 17th and 18th centuries for their sophisticated range of topics, which includes human and animal forms. With meticulous photography that captures their delicate craftsmanship and makes use of negative space for greater visual impact, the editorial design of the catalogue highlights the naturalistic and tactile features of these one-of-a-kind objects. The cover design presents a unified and captivating image of Okimono's dedication to creative excellence and cultural legacy, blending in well with the brand's emblem and visual identity (See Figure 2.15).

Figure 2.15. Okimono Catalog by Panorama Design Studio, 2023.

Source: https://www.behance.net/gallery/165580725/Okimono-Exhibition-Catalogue?tracking_source=search_projects|exhibition+catalogue&l=7

Ephemera, defined as transient objects or simply "small things," includes a wide variety of printed products that are prominently shown in business advertising. Companies provide out promotional products to build consumer loyalty and increase

brand recognition. These are frequently given out at promotional events and fairs, on special occasions, following a purchase, or with the debut of new products. Usually cheap and made fast, these products have the company's logo and design features on them. They include of a broad range of commonplace products including mouse pads, stress balls, cups, tote bags, hats, and headwear that all have functional uses while increasing brand awareness.Products that are specially made and painstakingly adapted for a target market that may include the staff of a firm are themed around motivation, celebration, gratitude, pride, acknowledgement, and special occasions. These goods are made especially for occasions like membership campaigns, trade exhibitions, and grand openings. There are many other types of custom design categories: business cards, calendars, pens, travel kits, watches, awards, badges, and bags, among other items (Wheeler, 2013: 190-191).

These printed materials, which range from catalogues, brochures, and promotional products to business cards, letterheads, and envelopes, have several functions: they introduce the brand, provide information about goods or services, and become part of the lives of customers. Certain materials concentrate on offering accurate information, while others—tinted with a commercial element—make an impression through commonplace objects. Therefore, it is essential that these materials accurately reflect the brand's image in addition to being attention-grabbing and appealing to consumer tastes. This emphasises how crucial it is to make sure these materials blend in nicely with other components of the brand's visual identity.

2.2.4. Packaging Design

Packaging is a crucial component of product branding since it provides a surface on which information about a product and brand may be communicated. Packaging is necessary for manufacturers to protect their goods from physical harm and to visually appeal to the intended consumer base. Through the use of text, images, and other communication tools, packaging can explain a product's features and benefits to consumers (Ambrose and Harris, 2011: 11).

Packaging design is a specialized field that requires regular collaboration between industrial designers, packaging engineers, graphic designers, and manufacturers. Packaging is just one part of the product launch process. Packaging approval,

production, distribution, and advertising are other components of the process. Considering the entire life cycle of packaging and its relationship with the product, it involves elements such as sourcing, printing, assembly, packaging, protection, transportation, display, purchase, use, recycling, or disposal (Wheeler, 2013: 180-181). It encompasses every aspect of visual brand design and acts as the brand's representation on the shelf.

With so many items having identical functions in a crowded, worldwide market, design is essential to making them stand out. The differences between like-for-like products are often minimal; it is through design that we distinguish one product from another. For many consumers, the design and packaging of a product constitute its essence and serve as defining qualities that differentiate it from competitors. Particularly when it comes to packaging, decisions are frequently made there and emotional bonds with companies are forged, which shapes enduring inclinations and partnerships (Ambrose and Harris, 2011: 11). For instance, dwindling sales and product confusion prompted Botanical Bakery, an organic bakery renowned for its assortment of cookie flavours, to contact DBD International. The client, who specialises in creating high-end artisan treats, saw early on that there was a chance to bring humour and personality into their rebranding initiatives. They jumped at the chance to showcase what are usually thought of as sophisticated and exquisite cookies in a livelier and more daring way. They introduced a visual concept called "leaf lips," where leaf-shaped designs resembled mouths announcing flavors on brightly colored packaging resembling paper-cut shapes. This redesign featured in the "World’s Finest Package Design" exhibit in Berlin, Germany, in September 2010, (See figure 2.16).

Figure 2.16. Botanical Bakery Packaging design 2010.

Source: https://identitydesigned.com/botanical-bakery/

Packaging design, in addition to providing information about the product and playing a role in marketing and sales, also has the ability to generate instant liking and contribute to the actual sales. The brand's name, logo, the message conveyed in the background, and the visual elements it uses are an inseparable whole. The colors, forms, and typography used in the design are reflections of the graphic identity. The value given to packaging design is crucial for creating the right image for the brand, eliciting positive associations, and establishing credibility.

2.2.5. Physical Spaces

The places where customers come into contact with a brand's goods or services—stores, booths, or offices—are referred to as physical spaces. This could be the office of a construction company, travel agency, clothes store, or established coffeehouse. A well-designed visual identity incorporates architecture and interior aspects in addition to showcasing the personality of the company through the logo. Through the integration of additional visual components into real environments, brands generate a unified brand experience that surpasses the mere logo.

These settings are shaped in large part by variables such as navigation, atmosphere, scale, distance, materials, readability, and overall customer experience (Budelmann, Kim, and Wozniak, 2010: 22).

Architecture presents a direct opportunity to create recognition and influence customers directly. Teams of architects, space designers, graphic designers, industrial designers, lighting experts, and structural engineers collaborate closely with customer development teams to craft unique branded spaces that deliver powerful experiences. The brand's essence is efficiently expressed by the harmonisation of several elements, including colour, texture, size, lighting, music, movement, comfort, aroma, and easily available information. For example, the Greem Café in Seoul, South Korea, is inspired by the Korean anime series W and turns into a two-dimensional wonderland. The inside is supposed to resemble a cartoon, down to the furniture and walls. The matte white surfaces and dark outlines create an atmosphere that is evocative of a drawing. Greem Café, named after a term for cartoon or painting in Korean, emphasises how its distinctive physical space and ambiance offer a remarkable coffee shop experience going beyond mere novelty (See figure 2.17).

Figure 2.17. Greem Cafe, Seoul, South Korea.

Source: https://www.architecturaldigest.com/story/how-this-south-korean-coffee-shop-designed-look-cartoon

Understanding the needs, interests, habits, and expectations of the target audience is essential when creating a space. Creating an atmosphere that inspires and promotes purchases as well as client loyalty requires balancing the quality and efficiency of the services provided with the surroundings. To enhance sales and streamline transactions, consideration must be given to visual, auditory, olfactory, and tactile dimensions. Functional requirements outlined in the brand's promise, traffic flow, interior space utilization, and economic factors all play integral roles in the design process.To preserve brand consistency and attractiveness, an effective and sustainable physical environment that combines purchasing techniques with advertising and sales approaches is vital (Wheeler, 2013: 184–185).

Employee clothing is a variable aspect of organisations that is important in the physical space since it is a means of communication. Using distinctive clothes to establish identity and communicate authority improves customer interactions. Everyone wearing a uniform, from security officers to airline pilots, gives clients confidence and comfort. When working in a restaurant or other similar setting, recognising a waiter can be as easy as spotting someone wearing black t-shirts and white trousers. Well-made uniforms reflect durability and mobility considerations, inspire respect, and blend in smoothly with a professional space. In the end, an employee's clothing serves as a visual depiction of their identity as well as that of the company. For instance, the coffee company Caffe Infinito uses vivid colours in all aspects of their branding to capture the spirit of the company. The staff clothes are thoughtfully created to blend in with the general style (See figure 2.18).

Figure 2.18. Caffe Infinito Visual Identity Design.

Source: https://www.behance.net/gallery/140501243/Caffe-infinito-Brand-and-Visual-Identity

Since physical locations encompass all aspect of visual identity, they are vital. Keeping the visual identity consistent throughout various venues is crucial, even with the variety of surfaces and settings. Physical places serve as a focus point for visual identity design aspects since they are where goods and services interact with customers directly.

2.2.6. Digital Spaces

The Internet has completely changed marketing by providing companies with never-before-seen access to a worldwide customer base. Social media sites like Facebook, Instagram, Twitter, LinkedIn, and YouTube have become online marketplaces, expanding this reach even further. With the use of these platforms, companies can now interact, connect, and develop relationships with their target audience like never before.

The internet, immediately after its introduction, irreversibly altered people's lifestyles. While its many implications on society are debatable, its usage in branding is unavoidable, profoundly affecting many aspects of manufacturing, sales, and consumption. A brand's website serves as its online display. You may access products without having to visit a store, locate the nearest branch, and even check if a product is in stock. Websites allow you to ask questions, participate in satisfaction surveys, and even follow the production facilities of the food you've purchased. Websites rank at the top of the brand criteria list. Consumers can use their tablets, cellphones, or portable computers to turn any firm into a worldwide accessible organisation, allowing them to travel wherever they want. Websites connect customers with content and provide the possible interfaces required to bring a brand to life. Some websites know who their visitors are and give them incentive to return. A team of professionals works together to construct a website, comprising graphic and user experience designers, information architects, developers, content writers, project managers, and application engineers. Search engine experts have become an essential component of any team looking to rank well in search engines (Wheeler, 2013: 166–167).

Nowadays, many customers perceive a company's virtual existence before seeing its actual location or items. As a result, all of the graphic aspects indicated above should be used consistently. The design for Notorious Nooch was created by the design studio Wildish & Co. Their strategy was to bring some modernity to the nutritional yeast market, which had not altered much in several decades. With a limited core palette of red and pink for the bacon flavour and green and yellow for the cheese flavour, the design has whimsical lettering and vibrant colours. The product stands out as a result of this decision in stores and online. The typography was chosen to complement the brand's whimsical and inventive nature because of its distinctive, nostalgic, and somewhat hippy vibe. Steering clear of standard health food aesthetics, Wildish & Co. also used playful drawings and iconography to give the packaging a lively and engaging appeal. The logo, the packaging design, and the website are all cohesive (Gordon, 2024c) (See figure 2.19).

Figure 2.19. Notorious Nooch Co Visual Identity Design by Wildish & Co.

Source: https://www.designweek.co.uk/issues/10-16-may-2021/notorious-nooch-branding/ https://notoriousnooch.co/

2.3. Branding

Finding a name, developing a visual identity, and showcasing these components across several media and products are only a few aspects of branding. Rather, it includes a more comprehensive process that is necessary for a brand to succeed overall in a variety of areas, such as business (management, organisation, and systems), production (goods and services), marketing, sales, distribution, customer support, and promotion (visual identity, advertising, and public relations). Fostering consumer loyalty and raising awareness are the two main objectives of branding.

It entails learning about consumer preferences and using that information to place the brand in a competitive position. Businesses use branding to set themselves apart from rivals, take the lead in their sector, and give their clients and staff the greatest resources and experiences possible.

The branding process is essentially the art of leaving an indelible impression on consumers' thoughts. A company's own personality and identity distinguishes it from its competitors. Branding is the deliberate process of creating a distinct and lasting

identity for a business, product, or service in the hearts and minds of its target audience. Successful branding is more than just a logo or a snappy tagline; it includes the emotions, beliefs, and experiences connected with a company.

There are several varieties of branding, including commercial (co-branding), digital, personal, cause-related (cause branding), and country/nation branding. Commercial branding necessitates a collaboration with another company for success, whereas digital branding is established using the internet, social media accounts, and search engine optimisations. Personal branding refers to how an individual shapes their reputation, whereas cause-related branding entails linking the company with a philanthropic cause or participating in a social responsibility initiative. Country/nation branding seeks to influence visitors, attract investors, recruit businesses, and support local development (Wheeler, 2013: 6).

Branding ensures recognition. A brand's name is remembered by an enormous percentage of consumers owing to well-executed promotion and marketing. At this

point, the effect of pieces that define the brand's visual identity, using memorable and original techniques, is critical. Otherwise, if the visual identity elements are not properly designed, the branding process may be overlooked. Branding establishes a relationship between the product and the customer, encouraging loyalty. Customers are more likely to buy a product they have previously tried and liked than a new brand.

Consider Apple, for example, one of the most known companies in the world. Apple has worked hard to establish a reputation for creativity, superior design, and approachable technology. Apple's success on a worldwide scale has been greatly attributed to its tremendous brand recognition.

You might initially connect Apple with software or computers. However, Apple has developed into a mobile corporation, introducing people to the idea that they may grasp a world of possibilities in their hands. This strong emotional connection with people exemplifies why branding is so important for entrepreneurs.

The pillars of branding and visual design have an unbreakable connection to the entire branding process, including all of the aspects that influence it. A brand's identity, distinctive colours, packaging, logo, and other design components all contribute to the brand's choice and memorability and are crucial components of branding strategy.

Choosing an appropriate visual style for the brand, ensuring that the forms, typeface, colours, and pictures used in the design communicate the intended message, and maintaining this visual identity across all media are all necessary for successful and consistent branding. Visual identity elements can be used to explore a wide range of design options during the branding process. Illustrated brand designs are the most popular and efficient in marketing since they help establish strong relationships with customers.

3. CHAPTER: MAXIMALIST DESIGN

3.1. Definition and Concept

In brand design, maximalism is a bold and expressive style that values visual profusion, richness, and complexity. It contrasts strongly with minimalist design, which emphasises simplicity and discipline. Maximalism is the intentional use of vibrant colors, intricate designs, layered textures, and a variety of components to produce a visually striking and captivating identity. Based on the "more is more" principle, this design philosophy seeks to captivate audiences with visually stimulating content that elicits strong emotional responses.

Maximalist design is founded on different art, which rejected modernism's traditional principles in favour of experimentation with new media and art forms such as intermedia, installation art, conceptual art, multimedia, performance art, and identity politics. Using these new forms, artists have expanded the definition of art to accommodate the idea that "anything can be art". The modernization movements that developed at the beginning of the twentieth century played a significant role first in architectural design and later in the development of graphic design. Along with modern pursuits, old taboos were broken, leading to new quests (Huyssen, 1987:218).

3.2. Historical Background

The idea of maximalism is not new. Its origins can be found in a number of art movements, such as the excessive and colourful Baroque and Rococo. Baroque art emphasised grandeur and intense emotion through dramatic color use, movement, and elaborate details. Building on these ideas, the Rococo era of the 18th century increasingly embraced excess and ornate decoration.

During the Victorian era in the 19th century, maximalism found another expression, particularly in interior design and architecture. During this time, eclectic design—

which combined elements from several eras and cultures—became increasingly popular and would go on to become a signature feature of modern maximalism (Andrine, 2024). Minimalism and its minimal methods dominated design, architecture, and art in the 20th century, starting in the early 1900s. This era was defined by meaning, simplicity, and the idea that "less is more." Venturi, an active critic of pure modernist, criticised the rejection of embellishment in architecture with his famous slogan "Less is boring," which repeatedly called into question the principles of minimalism (Matoso, 2024). Maximalism in this context emerged as a reaction to the modernism while breaking the rules of traditional art and design. With their use of vivid colors and strong, geometric designs, the Memphis Group elevated maximalism to the forefront of design in the 1980s. This trend rejected functionalism in favour of playfulness and aesthetics (Faisal, 2024). Artists keep working in maximalist approach mostly in interior and architecture design until 20th century, later it become famous in other field of arts.

3.3. Maximalism: A Graphic Design Approach

Designs that are more positive and outspoken have been more popular among brands in recent years. Design is all about finding solutions to issues, but in the current environment, where transparency is valued greatly, it seems that people are more interested in learning about the process of problem solving than in the actual solution itself. Because maximalism allows for several levels of significance and intricacy, it gives you additional opportunities to draw in your audience.

Maximalism is the reverse of minimalism. A maximalist design aesthetic involves using more visual components such as pattern, texture, colour, layering, and decoration (Budds, 2017; Witowski, 2018; JA Culture, 2019; Rivers, 2008). In contrast of minimalism, maximalism always find its way in the field of art and design. Maximalism's origins can be found in the early 20th Century, when it arose as a response against modernism's simplicity and minimalism's constraints. By exploring unexplored realms of artistic expression, artists attempted to escape the limitations of conventional art rules. Features such as shapes floating in space, zigzags and lines, cheerful and energetic geometry, and layering are indicative of maximalism preference for abundance over scarcity.

Therefore, maximalism, opposes minimalism. Maximalism defies opposition to the rules challenged by modernism, which can be explained through the works of artists who produced designs based on experimental art techniques.

3.4. 20th Century Artists who worked in Maximalist Approach

As modernist design teachings gave way to a more free, expressive, and experimental design process, many designers began to embrace this new design language from the 1980s onwards. With the digital environment becoming conducive to design, artists working in line with this new approach also used computers as a tool for their designs. They leveraged the unique language and numerous possibilities offered by the digital realm to create many creative designs.

April Greiman, who was one of the first designers to use computers for design purposes and is considered one of the most creative postmodern designers, stands out in this regard. For example, in her work for WET (See figure 3.1), the designer prevented the potential chaos resulting from the intuitive distribution of many elements on the page, directing the viewer's gaze to a specific point within a regular organization, making it easier for the viewer to navigate through the rich forms of the page with the help of dominant elements (Akgül, 2008, p. 90).

In another example of her work "Your Turn My Turn," (See Figure 3.2) the designer successfully applied design features such as multi-layered complexity, neon and contrasting color usage, fragmented surfaces, and asymmetric composition, similar to WET. In both designs, an asymmetric balance is achieved on the surface. The balanced distribution of the chosen colors on the design surface reinforces visual integrity. Greiman's preference for asymmetric balance based on randomness and rich, high-contrast colors in these two designs makes her inclination towards postmodern design visible.

Figure 3.1. April Greiman, WET Magazine Cover, 1979.

Source: https://readymag.com/designstories/april-greiman/

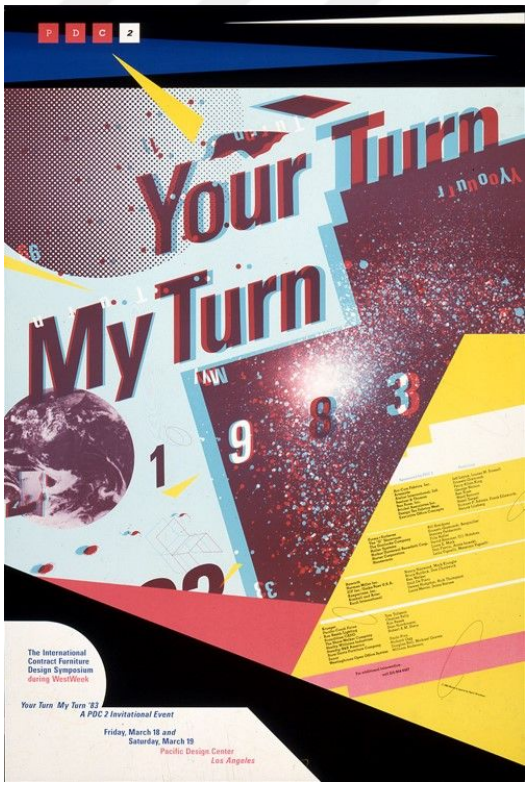

Figure 3.2. April Greiman, Your Turn My Turn Poster, 1983.

Source: https://ch.pinterest.com/pin/52846995610905855/

Wolfgang Weingart played a key role in the growth of the "new wave" of graphic design that eventually came to be known as postmodernist. In Basle, Switzerland, Weingart received training as a typesetter. His fascination with letterspacing led him to extend words and lines until the text nearly became illegible. Weingart defied convention in design and exposed readers in Switzerland and around the world to his avant-garde concepts. He created a notice using typography for the Monatsblatter magazine in 1974 (See Figure 3.3). Weingart had a big impact on American design with his impromptu, intuitive, and intensely felt artwork.

Figure 3.3. Wolfgang Weingart, Typografische Monatsblätter announcement, 1974.

Source: https://tr.pinterest.com/pin/484137028666260022/

Dan Friedman, another significant artist of this period, also received his education at the Basel School of Design. He reinterpreted the nature of typographic forms and created a visual manifesto with his magazine cover design, emphasizing how they could appear in space (See figure 3.4).

Following his graduation, Friedman worked as a teacher at the Philadelphia College of Art and Yale University before returning home. Similar to Weingart and other designers with like-minded ideologies, Friedman's avant-garde concepts and new wave-inspired artwork helped establish the groundwork for postmodern graphic design.

Figure 3.4. Dan Friedman, Typographische Monatsblätter cover.

Source: https://www.artsy.net/artwork/dan-friedman-typografie.

Another significant designer in the development of postmodern design is Rosmarie Tissi, who was born in 1937. She belongs to the new generation of Swedish graphic designers that rejected the Swedish style's formal, straightforward, and ordered approach to design. Tissi is renowned for her penchant for whimsical and instinctive art. She uses design components that are arranged seemingly arbitrarily to generate a dynamic and colourful visual sense in her creations. In addition, she created the Sinaola typeface. With her use of vibrant colours and a dynamic typographic style (see figure 3.5), Tissi has left her stamp on the global design scene (Meggs and Purvis, 2012:461).

Figure 3.5. Rosmarie Tissi, Postal Envelope design, 1981.

Source: https://sophiakendall.wordpress.com/2019/03/26/rosmarie-tissi/

Paula Scher has been a prominent personality in graphic design for more than 30 years.

Her groundbreaking and unconventional works have left a lasting impression on the history of American graphic design. With her compilation-style typographic works, Scher rose to prominence in the field (Armstrong, 2009:87). Paula Scher also became an enthusiast of 'new typography,' with explosive, bold letter configurations that challenged typical left-to-right ordering. Her typography likewise rejected its role as a supporting part, becoming the focal point of many of her pieces. She continues to be one of the few designers who have had a profound impact on contemporary graphic design, carrying postmodern forms into the present day (See figure 3.6).

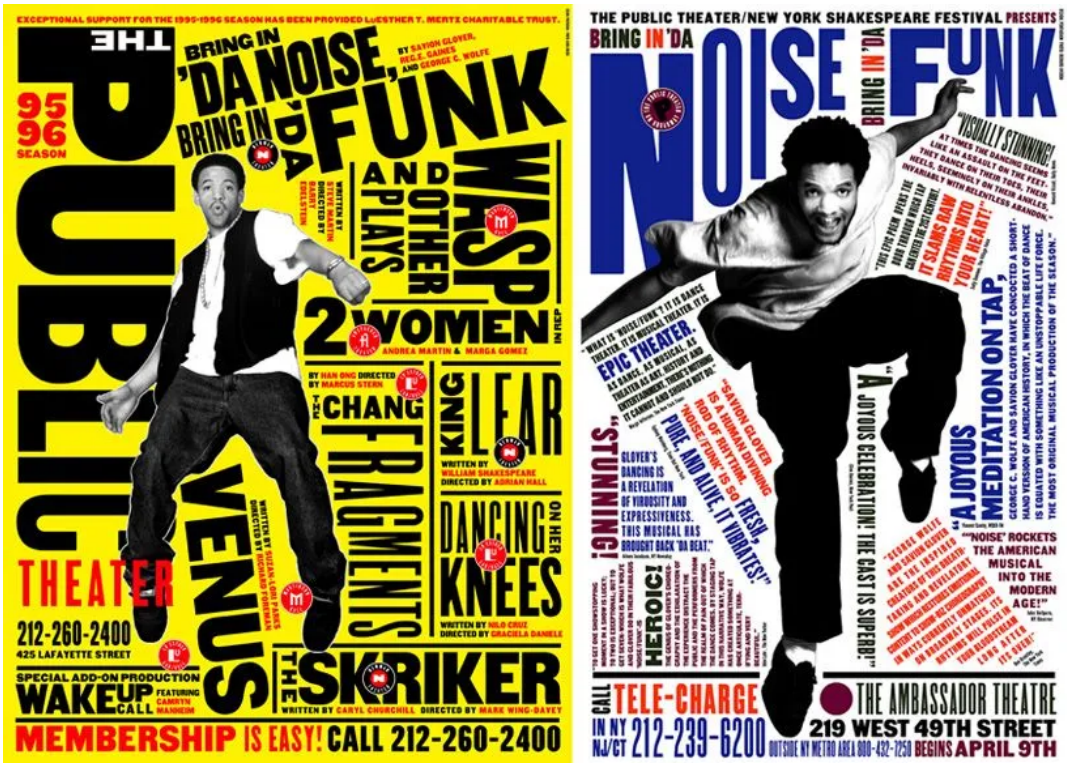

Figure 3.6. The Public Theatre advertisement posters, designed by Scher.

Source: https://sarahafarr.medium.com/analyzing-paula-schers-design-process-9a17cb1bf569

Among the most important graphic designers of the 1990s is David Carson. He used unusual font and layout configurations to generate a unique look. In addition to having an impact on designers of the day, his experimental work with typefaces, photos, and

layouts helped pave the way for graphic design (Aynsley, 2004:232). Carson's application of experimental design concepts in mass communication channels, such as magazines, is what distinguishes him from other designers in this sector and brings postmodern graphic design principles into daily life. His enthusiastic and raw use of design elements like texture, colour, and photography produces visually striking contrasts that draw visitors in without unduly complicating the composition. Carson started the music and lifestyle publication "Ray Gun" (Figure 3.8) after working for a number of periodicals, including Surfer (Figure 3.7). Carson's distinctive style helped him become much more well-known in the graphic design industry through this magazine.

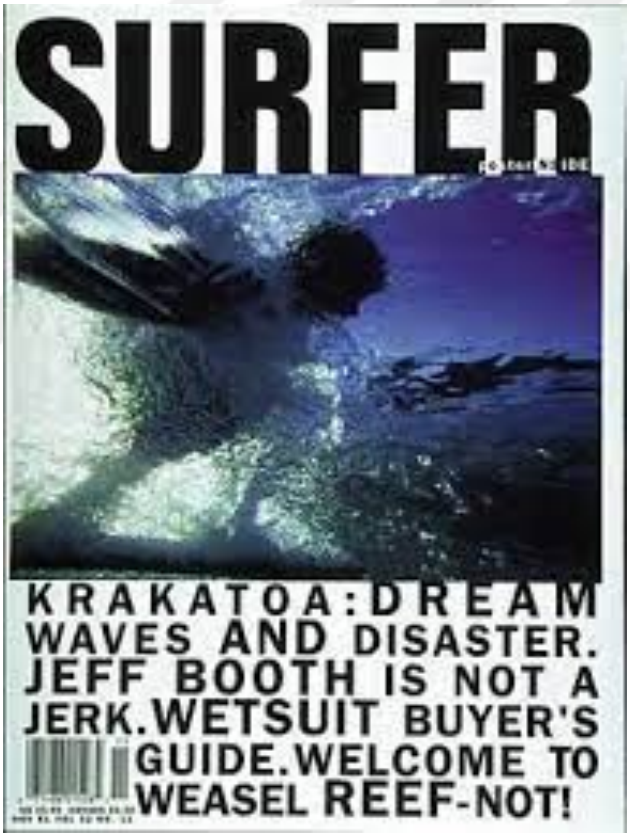

Figure 3.7. David Carson, Surfer Magazine Cover Design, 1991.

Source: https://e15.beauty/david-carson-surf-magazine

Figure 3.8. David Carson, Raygun Magazine Cover Design, 1995.

Source: https://www.redsentence.co.uk/graphic-design-heroes/

Another postmodern designer that has been influential on maximalist graphic design approach is Stefan Sagmeister who is famous for his unconventional typographic style which challenges common design conventions. Using large and bold expressive lettering, he makes it as an active central part of his projects rather than some kind of static entity. His graphic work has always been characterized by its directness, aggressive character and seriousness; hence the ensemble of these two features consisting his style. Lyrics from one of Reed's song are like graffiti handwritten across his face on a poster for Lou Reed's album (See Figure 3.9) (Meggs and Purvis, 2012:518

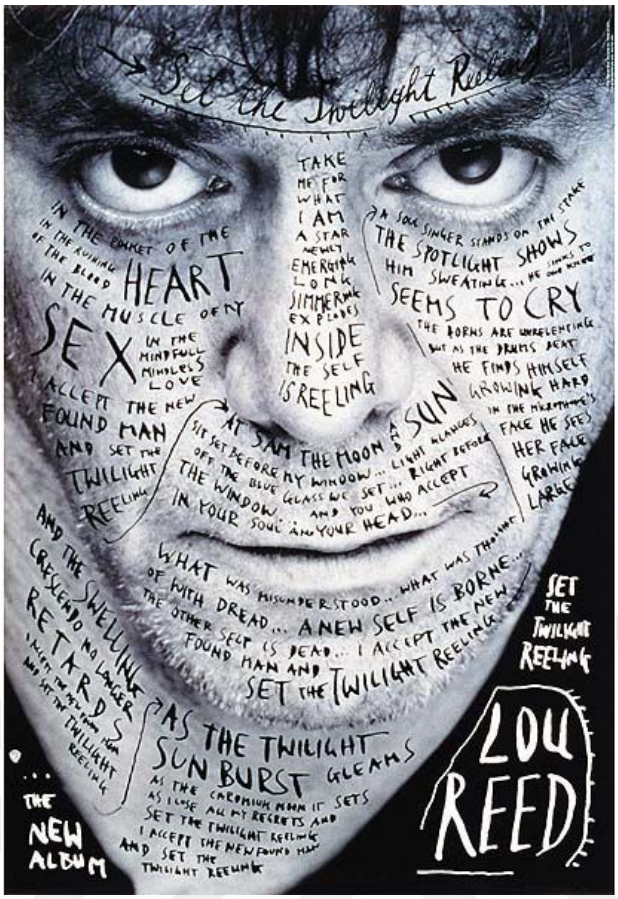

Figure 3.9. Stefan Sagmeister, Lou Reed poster, 1996.

Source: https://www.pinterest.jp/pin/463027024006952 73/

In another example (See Figure 3.10), Sagmeister used his own body as a poster surface, creating a typographic design. When considering the entire image, the symmetrical posture of the body's photographic surface and the asymmetrical structure of the typographic elements on the body created a contrast in the design space. The surface has the name "Sagmeister" clearly displayed as the primary focal point. This text is the starting point of the graphical structure, which descends under the surface. Because distinct characters appear on the body, the handwritten quality of the letters emphasises the asymmetry (Robson, 2018).

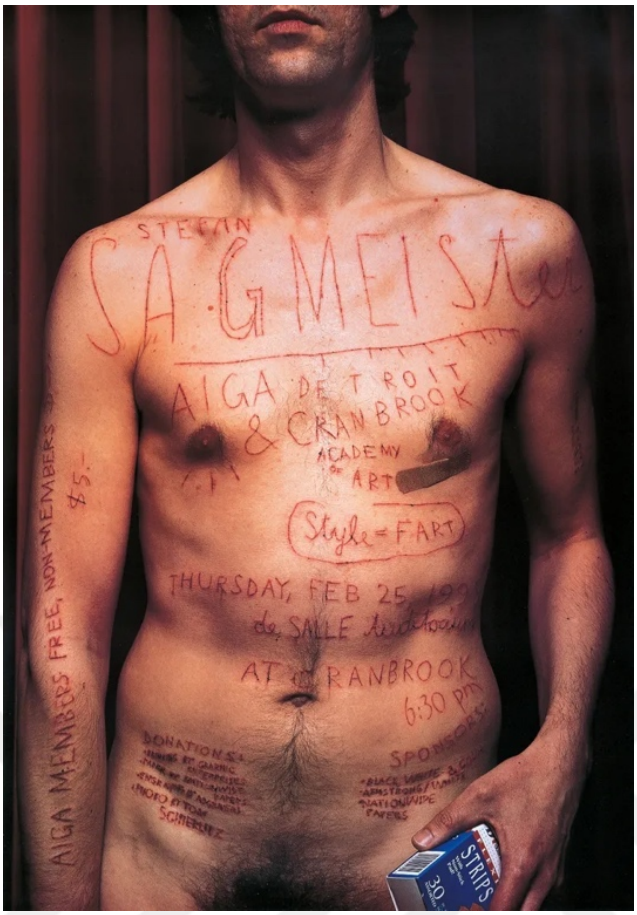

Figure 3.10. Stefan Sagmeister, AIGA Detroit Poster 1999.

Source: https://medium.com/fgd1-the-archive/agia-detroit-poster-1999-1bfd2e0d181a

Along with April Greiman and Stefan Sagmeister, notable postmodern graphic designers such as Wolfgang Weingart, David Carson, Dan Friedman, Rosmarie Tissi and Paula Scher contributed significantly to the maximalist graphic design language. Following the first decade of the twenty-first century, graphic designers began to create works in the maximalist style, establishing influence from the characteristics of the postmodern design language. The rise of this new style was not sudden; due to minimalism's dominance in the design world, both designers and clients began to favour designs that were expressive, appealing, and maximalist in nature.

In contrast to the trend of minimalism that swept through the early twenty-first century, designs based on maximalist ideas look to be gaining appeal. Maximalism is exactly

what it sounds like: the antithesis of minimalism. It is distinguished by vibrant colours, layering, pattern, excess, and serif or decorative typefaces (Budds, 2017; Witkowski, 2018; JA Culture, 2019; Rivers, 2008). Maximalism, like minimalism, is not a recent movement, with roots in several decades of graphic design history (Budds, 2017; Rivers, 2008; Witowski, 2018). While maximalism may be the next big trend, it may also be better suited to branding in the entertainment, cosmetics, food, and beverage industries because it communicates more of the energetic and lively qualities that can convey more information about a product to a consumer.

3.5. Pyschology of Design

Maximalism in brand identity design concerns visual boldness, elaborateness, high expressiveness, and, as a consequence, striking contrast to the aesthetics of the last decades. It should be attributed to human psychology: the intentions, whether conscious or unconscious, of going for complexity, abundance, and striving for unique and memorable experience. By adhering to all these principles, maximalist brands make loud, immersive presences to shine in a crowded marketplace, grab attention, and create very strong emotions among the audiences.

Essentially, maximalism in design explains the celebration of diversity and richness through the rejection of the 'less is more' maxim in minimalism with the maxim 'more is more.' This philosophy aligns with ideas in psychology about the pleasure that comes from complexity and sensory stimulation. Luxurious designs, vivid colours, and complicated patterns are inherently appealing to humans. Such components are frequently seen in maximalist brand identities; they draw the spectator in and draw the eye with their profusion while communicating inventiveness and luxury. An example of this is maximalist design combining complex typography with detailed illustrations and a rich color scheme to create a brand image that is at once attractive and unforgettable.

Maximalism "may enable you to walk away from the limitations of traditional standards and explore into new perspectives and lifestyle," claims Psychology Today. The amount of stress might drop and a sense of liberty can be evoked by this creative freedom. In turn, maximalism may also illustrate the very authenticity and uniqueness that companies are trying to sell in the modern market, where consumers go after

brands that stand out and offer more than just a product or service—they offer an experience. If executed correctly, maximalist design can have the power to connect deeper with an audience because of the way it reflects a brand's storytelling, values, and personality so strongly in a much more colorful and captivating way. Breaking free from the chains of minimalism, maximalist brand identity design whisks consumers away to a full, multidimensional world of excitement and discovery.

4. CHAPTER: MAXIMALISM AS BRANDING IN 21ST CENTURY

4.1. Maximalism in 21st Century

Maximalist design has gained popularity over recent years for several reasons. Articles on graphic design trends for 2020 suggest a preference for more descriptive in nature decorative, and storytelling graphics (May, 2019; 99designs team, 2019). The new wave of maximalist design is likely a reaction to minimalism, which has shifted in favour over the past 20 years. According to Wertheim (2017), the emphasis on minimalism and marketability has led to a loss of originality. Excessive design in the United States may have felt less irresponsible in 2018 due to the country's recent wealth (Witowski, 2018).

The maximalist graphic design style emerged in the 2010s, just as minimalism was gaining popularity as a design strategy. The fundamental cause for change is that designers and consumers found minimalism's direct and simple language "boring" and began seeking more bold, colourful, decorative, and detailed forms (Create, 2022). As a result of this need, maximalist style has gained popularity on a variety of design surfaces, including corporate identity, package design, websites, and posters.

The maximalist trend seen in current corporate design and typography is best represented by the Didone typeface family. Because of the field's fascination with minimalism in the second half of the 2010s, sans-serif and geometric typefaces came to be seen as cliches. As a result, companies like Caslon and Cooper Black started to favour types with low contrast between thick and thin strokes and long and narrow serifs over sans-serif and geometric basic designs like Oswald, Roboto, and Helvetica. Didones is a significant departure from the increasingly fashionable minimalist sans-serif typeface. Hawley mentions in article “Here’s the Typography of the Next Decade”, “on a technical level, Didones and geometric sans serifs are more or less total opposites: serif versus sans serif, intense stroke contrast versus none at all, tall

ascenders (letters like “h” and “t”) versus short ones” (Hawley, 2019). These fonts have been utilised more regularly in a variety of items, including Chobani's rebranding (See figure 4.1) and Target's newer men's brand, Goodfellow & Co (See fig 4.2). (Stinson 2018; Hawley 2019; Brooke 2019). Rather than returning to Swiss design and sans-serifs, this style is more reminiscent of art deco and groovy typefaces from the 1970s (Brooke, 2019).

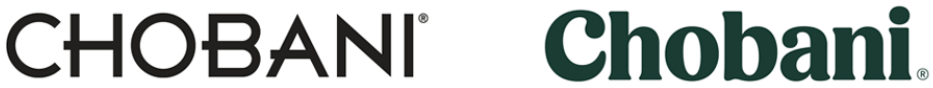

Figure 4.1. Chobani Logo redesign, 2017.

Source:https://www.underconsideration.com/brandnew/archives/new_logo_identity_and_packaging_for_chobani_done_in_house.php

Figure 4.2. Target's new men's basic brand Goodfellow &Co Logo.

Source: https://www.mixdexhq.com/fonts/goodfellow-and-co-logo-design/

In addition, the change in the Pepsi Co logo (See figure 4.3) demonstrates a shift towards a maximalist aesthetic. The new logo is broader and more bold than the old one. Many other firms chose to revamp their logos in order to convey different brand messages, infuse life, and/or indicate a change. PepsiCo Inc launched a new logo in 2023 to commemorate its 125th anniversary (Picture, 2024).

Figure 4.3. PepsiCo Logo displayed on beverages, North America.

Source: https://www.linkedin.com/pulse/pepsi-bold-new-identity-the-big-picture-y0ose/

The maximalist tendency prevalent in corporate logos, as demonstrated by the Chobani example, has now begun to exhibit itself in packaging designs. Packaging, as the final link in the chain between the product and the buyer, is an essential communication instrument that influences purchasing decisions while also reflecting brand image and sales philosophy (Uçar, 1995:28). As a result, packaging designs that can draw consumers to the goods on the shelf and have a high power to do so are critical for the product's expression and actualization of product sales.

The field of packaging design, which has a considerable impact on consumer choices, is adopting a maximalist approach, exhibiting bright images, vibrant colours, and bold, striking typographic components to make products stand out on shelves. This comes at a time when minimalist design is popular and brands are looking for ways to stand out more.

Taking one example of maximalist approach from the design philosphy of Art Nouveau period, characterized by emphasized linear and abstract forms, floral motifs and the use of figures with steampunk reinterpretation is evident in the chocolate packaging of the Vialetto Chocolates Brand (See Figure 4.4). Each chocolate product corresponds to a character of the "Vialetto Family," with recipes for different characters in a story, reinforcing the brands through storytelling and consumer engagement.

Figure 4.4. Packaging design Vialetto 1893 chocolates, designed by ArteficeGroup.

Source: https://packagingoftheworld.com/2021/06/vialetto-1893.html

Goshen Coffee brand underwent a packaging redesign by TOKY in 2022. Goshen's 20 years of expertly roasted coffee has earned it a dedicated following and plenty of room

to grow. What they required was a visually appealing identity that spoke to their target audience, as well as a brand concept to inspire it.

TOKY incorporated surprising meaning into the Goshen brand name to help it stand out. "Goshen" became a symbolic mashup of the words "Good Shit Energy," as well as a North Star for the new brand's unapologetic and joyful tone. New Visual Identity leans into Maximalism with bold, vibrant colours; expressive, hand-drawn typography; and patterns that convey feel good energy bring the brand to life with a fascination that encourages and attracts viewers (See Figure 4.5) (Boliviano, 2023).

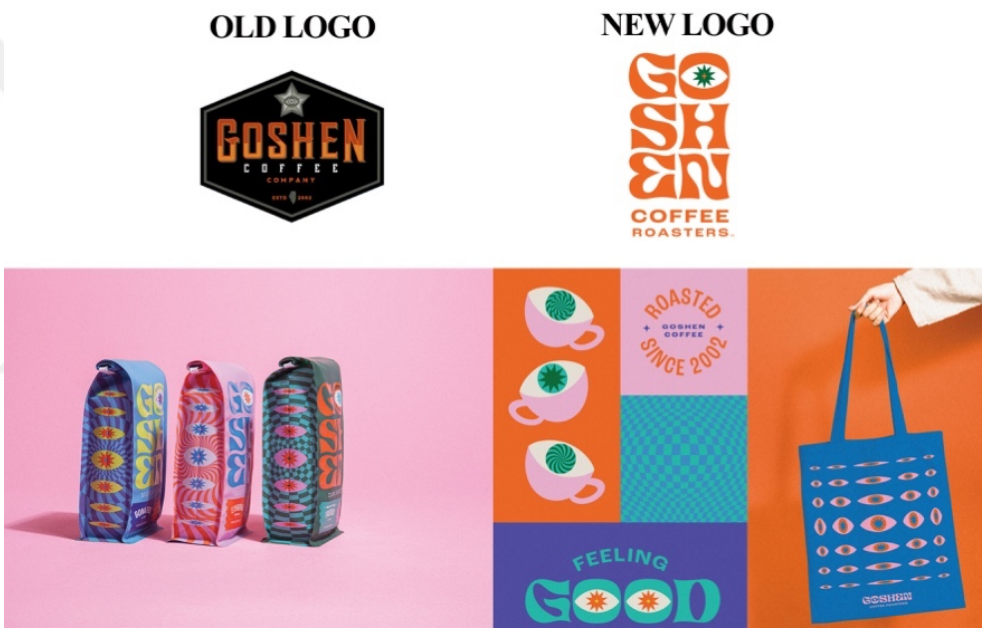

Figure 4.5. Rebranding of Goshen, by TOKY, 2022 (Dieline).

Source: https://www.link-of-the-day.com/goshen-coffee-by-toky/

The Jameson Deconstructed Series is a line of Irish whiskeys released by Jameson in 2016. The whiskeys come in three expressions: Bold, Lively, and Round. Studio Minerva designed the Jameson Deconstructed Series. Jameson blends the enormous bold typography of their name that wraps around the packaging with the intricate and detailed illustrations that describe the brand's story and product flavour profile (See

figure 4.6). In this maximalist design, everything is in the details. The colours used in the patterns on each package highlight the distinct qualities of the whiskey it contains (Brigade, 2022).

Figure 4.6. Jameson Whiskey Packaging design, 2016.

Source: https://www.packagingoftheworld.com/2016/12/jameson-whiskey-deconstructed-series.html

Gloria Pâtisserie's newest jams have beautiful and fascinating packaging designed by AG Design Agency. The illogical artwork entices customers to learn about the brand's distinctive selling point by showing a gorgeous scene full of fruits, nuts, curious bees, and blossoming marshmallow buds. As a visual centrepiece, the "All-Fruit Tree," which drew inspiration from the fairy tale "Jack and the Beanstalk," displays the fruits that are the main ingredient in Gloria Patisserie's mouthwatering dishes (Gordon,

2024b). The packaging's eye-catching appeal was enhanced by the maximalist design's rich and vivid colours (See figure 4.7).

Figure 4.7. Gloria Pâtisserie's Packaging (Dieline).

Source: https://thedieline.com/gloria-ptisseries-packaging-tantalizes-the-senses/

Manta Swim Kft is a swimsuit company. The brief was to develop a visual language for their new, limited-run apparel that felt both current and creative. Botond Vörös, the designer, drew inspiration from water motifs of various shapes and colours to depict many parts of beach life, such as swimming, sailing, and fishing. The pattern resembles a coherent system of life since it is made up of geometric and abstract shapes. These forms can be disassembled and reassembled to create fresh and original pictures or visual elements. A variety of multicoloured compositions can be made using the palette's vibrant, lively, and modern colours (See figure 4.8).

Figure 4.8. Manta Swim Kft, Designed by Botond Vörös, 2019.

Source: https://graphis.com/entry/ed065d4e-aaf7-4c4a-8e69-21654bf480da

The stationery brand Write Sketch & (WS&), which pays homage to the postmodern design group Memphis, uses bright and pastel colours in its visual identity, as well as lines and forms for pure aesthetic delight with maximalist approach. The product line comprises stationery goods such as notebooks, tote bags and wrapping sheets, all of which feature patterns displayed with a variety of colour possibilities (See Figure 4.9).

Figure 4.9. WRITE SKETCH & stationary brand notebook designs, 2015.

Source: https://www.behance.net/gallery/27633109/Write-Sketch-Super-Collection-Notebooks

The packaging design, including physical and visual, ought to resonate with a company's target consumer and strengthen its brand. When developing packaging and promotions for consumers, it is important to consider all of these elements. Food branding allows designers as well as brands to be innovative and incorporate the diverse colours, flavours, and sensations of food. For example, Dox the Donuts and Coffee Shop. Abdelrahman Khaled the designer behind the brand identity used the idea of the line illusions on half of the every packaging to give it a trippy illusionatic vibe different than the other common donut brands. The idea to use illusions to make consumers fall dizzy in the craze for donuts. The flexibility of the designs make the feelings moves for a new love for every experience. Vibrant colors used in the visual designs as a background with Bold logo to reflect the identity and give target audience the joyful and mystery look and feel (See figure 4.10).

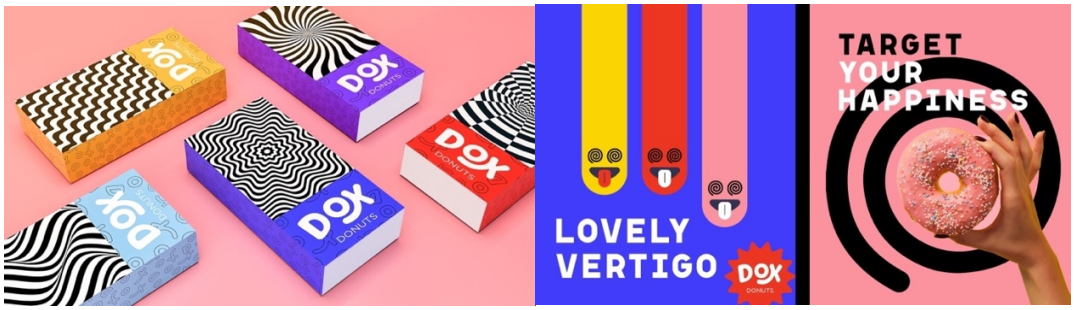

Figure 4.10. Dox Donuts Packaging and Visual Identity, 2021.

Source: https://packagingoftheworld.com/2021/05/dox-donuts.html.

It is possible to say that the design in (Figure 4.10) is an example that carries the design principles of other maximalist examples examined in the research, with its unity with line illusions on the surface and emphasis on the logo through the color area.

The art movements and design language of the past not only influence the eras in which they emerge but also continue to manifest through brand identities afterward. This represents a marketing strategy where brands aim to provide consumers with elements they occasionally long for. This mutually beneficial approach not only offers consumer the opportunity to benefit from products or services that carry traces of the past but have been adapted to the present, but also allows brands to market and profit from their offerings. Brands need to accurately identify what consumers long for, what they love, what they prioritize, and what they lack time for, considering that these are constantly changing concepts. Following the trend is important for the brands.

4.2. Current Directions of Maximalism in Brand Studies

The visual and communicative medium of brand design has greatly influenced our interaction with our environment. By fusing creativity and technology, it enables us to convey thoughts and information through eye-catching designs. In the current digital era, brand design has a greater impact on social media, website development, advertising, and visual identity than it has ever had.

The dynamic area of branding is influenced by shifting aesthetic tastes, technological breakthroughs, and cultural trends. It's this energy that gives brand design its exciting and difficult qualities. To remain relevant and productive in their field, designers need to be up to date on the newest trends and technological advancements in addition to having a solid understanding of design principles. In recent years, minimalism has become the go-to approach for many businesses seeking to make an impression. Subdued hues, simple designs, and the maxim "less is more" have ruled the branding scene (Gupta, 2024). The most popular design trend in recent years has been minimalism, but maximalism is gradually overtaking it as the preferred option for companies and designers looking to create visually striking and memorable identities. Maximalism in branding is a way of embracing the bold, and beautiful. It's a style that values extravagance, vibrancy, and detailing. Consumers want something new and intriguing. But there's another reason: simplicity has some drawbacks. While it can effectively convey a brand's message, it can also appear cold and impersonal. It sometimes requires more personality and might attract consumers' attention in a crowded market.

To analyze current trend in branding, this study will examine the case studies of successful brands that have use the bold, maximalist design approach who think out of the box in their visual identity designs. The examples and impact of these design strategies will be discussed in detail.

4.2.1. Case Study: Oatly

It all started in the late 1980s in the Sweden, but Oatly was only officially established in the 1990s. Oatly aims to provide a plant-based milk alternative for lactose-intolerant people. They intended this new development to have the best combination of nutritional content and sustainability, as well as have a pleasant flavour that would attract consumers. Oats are the main component in their goods, followed by rapeseed oil. They mostly employ paper packaging (Oatly 2022).

Focusing on Oatly's packaging, even though the development of such a product was unique and new to the market, it was not proven successful sales-wise. How Oatly started receiving all this popularity and demand, is when the CEO –Toni Petersson, was elected in 2014, and made major changes in the packaging design of the products (Stieg 2021). Oatly, old packaging was simple like any other food brand with traditional design based on clarity with simple type logo on the one corner, minimal typography and images of the products (See Figure 4.11). Lars Elfman, Design Director at Oatly said that "the packaging prior looked bad," admitted lars, "but everything in the store at the time was terrible. So, we found it easy to try something new." (Johnson, 2024).

Figure 4.11. Oatly old packaging design.

Source: https://medium.com/thegobranding/oatly-and-how-the-branding-game-evolves-f53ddf7bb612

Oatly updated its packaging design in the early 2010s, guided by their new CEO, Toni Petersson, to something unique, quickly recognisable, and considerably more in line with their brand values (Smith, 2023). Petersson rebranded Oatly and focused on the booming plant-based milk sector in America. First, he modified the logo from a small red "Oatly" in the carton's corner to large block and bubble letters spelling out "OAT-LY!" front and center where it embraces maximalism. He also changed the packaging copy from Swedish to English so that it could be read by anyone, regardless of where it was sold. This enabled Oatly to reach a global audience rather than only the United States (Stieg, 2021) (See Figure 4.12).

Figure 4.12. Oatly new packaging design.

Source: https://www.packagingnews.co.uk/design/new-packs/cows-milk-alternative-oatly-expands-uk-03-05-2018

Oatly engaged in what we call 'packvertising'. This involves utilising your product packaging as a free interaction medium. Oatly embraced a more casual, chatty tone and infused this wit into their product lines. Every side of the milk cartons had something intriguing to read about, and the wording was simple enough for everyone to understand. Even the name 'Oatly!' on the packaging seemed lively and alive. The tiny Swedish firm Oatly wanted its looks to reflect its diminutive stature. It had to seem different, but strangely familiar. For example, their container design may have included images of cows ambling around meadows and splashes of milk (Johnson, 2024) (See figure 4.13).

Figure 4.13. Oatly packaging.

Source: https://thedieline.com/oatly-makes-food-science-look-oh-so-delicious/

The company has demonstrated a strong dedication to sustainability, which can be observed in its packaging. Oatly evaluated different cup, seal, and lid packaging materials to determine the best possible combination for the reusable cups project, which was a cross-functional endeavour. The material's cost, compatibility with

current technologies, and effect on the climate were assessed. This revolutionary packing material, which uses paper instead of plastic, has the potential to minimise climate effect by 50% (by approximately 2022) when compared to existing data (See figure 4.14).

Figure 4.14. Oatly packaging elements as an advertising tool.

Source: https://packagingoftheworld.com/2014/09/oatly.html

Oatly have driven this distinctive visual identity consistently through every single channel to create impact. Whether it be outdoor posters, social media or events, the Oatly brand imprint is immediately obvious. The brand has also embraced the idea that 'the medium is the message' through its creative use of media (See figure 4.15).

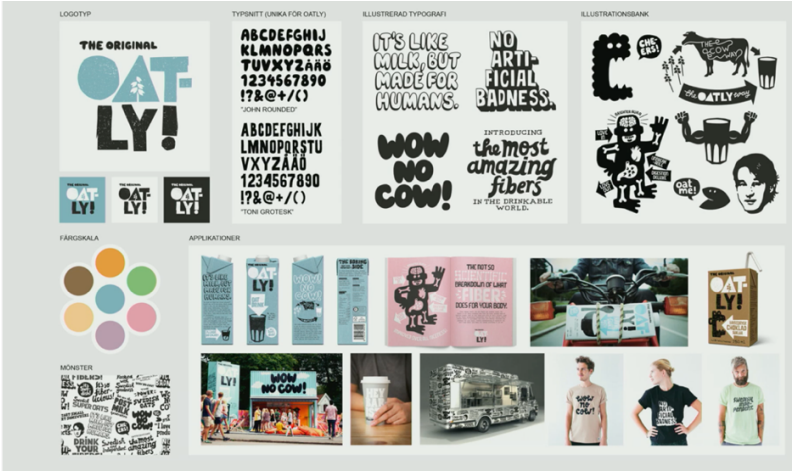

Figure 4.15. Oatly Visual Identity Across Different Mediums.

Source: https://looka.com/blog/15-brand-guidelines-examples-to-inspire-your-brand-guide/

The brand primarily focuses on traditional outdoor posters, such as the example below, which repeats the same poster several times (See Figure 4.16).

Figure 4.16. Oatly Repeated Poster.

Source: https://www.marketingmag.com.au/news/oatly-make-milk-but-only-for-humans/

Or another one saying that the brand designed a mural rather than an Instagram post (See figure 4.17).

Figure 4.17. Oatly Adversting Mural.

Source: https://jessica-espada.medium.com/oatly-influencer-marketing-63746fbd2919

Oatly rebrand reflect the idea that in the 21st century, leaning into the maximalist design aspect can tell a company's audience more about the character of the product they are purchasing. In 2020, Oatly reported revenue of $421.4 million, up 106.5% from $204 million in 2019 (Stieg, 2021). As a Swedish brand, the package contains any particularly Swedish or Scandinavian design elements. Their target audience was never solely Sweden. Lars stated. "Yes, we are a Swedish company, but we have global ambitions." (Johnson, 2024). Adopting maximalism concepts into food branding provides a chance for companies to demonstrate their identity in the face of minimal-looking competitors.

4.2.2. Case Study: Harper Macaw

The brand experience cannot be offered only by the product or the service a brand provides. Visual identity, packaging, and ephemera products are of great importance in this. Maximalist designs tells the story much better to pass on the experience to the consumer. The consumers today shop for a bigger reason than their needs. They become customers of the brands but get to follow, listen to, and engage in conversations with them. They seek a connection to relate to something greater than themselves. Successful brands understand this and build not only customer-centric

approaches but also construct customer communities. Individuals have a desire to connect with something larger to find a common ground. They want to connect not only to causes but also to communities and groups of people. Being part of conversations, brands want to connect themselves to others who share their values. Consumers don't just shop for another product; they shop for a symbol that represents their hope for uniting with others. For better understanding of the subject taking an example.

Harper Macaw is a sustainable, high-quality craft chocolate manufacturer based in Washington, D.C. Founded in 2015 by Sarah Hartman, a Brazilian native, and her husband Colin Hartman combine artisan chocolate creation with rainforest conservation and the promotion of sustainable cocoa farming techniques. Their mission combines the excellent art of chocolate making with environmental and social responsibility.

In 2016, Harper Macaw teamed with Design Army to create a political chocolate limited-edition line of chocolate bars in order to boost sales during the traditionally slow summer season for the sweet treat. Ahead of this year's US presidential election, creative agency Design Army encourages consumers to choose chocolate bars based on six bold illustrated packaging designs that represent various political beliefs. The packaging for the six distinct types of chocolates represents various political parties through illustrative language in the red, blue, and white colour palettes. Every package contains a political party that customers can support, which is seen as a positive method to change the boring world of politics around (See Figure 4.18).

Figure 4.18. Harper Macaw US Elections packaging by Design Army, 2016.

Source: https://designarmy.com/project/sweeter-politics/.

Design Army's Co-founder Pum Lefebure explains the reason behind their bold packaging for Harper Macaw. He explained that they wanted to create a positive impact on politics as it is always bitter. Upcoming elections are in the news every day, he said, but always for negative reasons. This is an idea raised while collaborating with Harper Macaw and gives politics a sweet flavor (Howarth & Howarth, 2017). Every element was thoughtfully chosen, from flavor and ingredients, to packaging design. Packaging for all 6 different chocolate bars depicts and portrays different political parties using bold language of illustrative design within The red, blue and white color palette. Consumers can choose the party they support, seen as a positive transformation in the world of politics. The Red State bar, designed for Republican Party supporters, features a white elephant dressed in a raspberry pattern jacket inspired by old family money and old family portraits features illustrations of endangered species which symbolizes capitalist (See figure 4.18).

Figure 4.19. Red State Bar Packaging Design 2016.

Source: https://www.dezeen.com/2016/05/18/design-army-us-election-political-chocolate-packaging/

Harper Macaw's "Taxation Without Representation" bar comes with packaging for region of Columbia residents to express their dissatisfaction with the lack of representation in elections for Congress since 1790. This wrapper displays Uncle Sam, the personification of the American government, fairly prominently, allowing one to "express irritation by biting his head off." With this attempt to capture the consumer's attention through visual appeal, the design conveys an even stronger message through the picture and action of consumption (See figure 4.20).

Figure 4.20. Taxation Without Representation Bar Packaging Design 2016.

Source: https://www.dezeen.com/2016/05/18/design-army-us-election-political-chocolate-packaging/

Design Army also established a social media campaign and a physical presence for the brand, including a pop-up store where customers had the opportunity to vote for their favourite flavour. This technique ensured strong branding and active consumer participation, which increased the project's total impact (See Figure 4.21).

Figure 4.21. Harper Macaw Vote Casting for customers favourite bar DC, 2016.

Source: https://designarmy.com/project/sweeter-politics/

The Political Series gained worldwide praise upon its launch, and flavors sold out in rapid time. As reported by Lefebure, the news channel CBS purchased a few hundred of the bars and distributed them as gifts at the 2016 White House Correspondents Dinner, a yearly reunion of reporting journalists who follow the White House and the President of the USA (Howarth & Howarth, 2017). This collaboration did a fantastic job of producing a humorous product that provoked conversation during the most controversial time of the year. It was evident that the product's exposure and appeal were enhanced by the employment of strong, maximalist design elements in the branding, proving that a little provocation may go a long way. Together with a well-thought-out social media campaign, the brand's daring approach to flavour selection and packaging made it very appealing to consumers and created buzz in the industry.

4.3. Evolving Consumer Preference

After the pandemic, people became more irrational about their personal choices. Being locked in to their own spaces, people tried to make a difference through social media and become more maximalist and bold in their statements, clothing choices and yet how it started to evolve in other market choices. Post-lockdown Maximalism enables Gen Z to aggressively express themselves by experimenting with different colours, patterns, and textures that reflect their individuality and style. Covid provided us with ample time to reflect and reinvent.

The rise of bold and maximalist let consumers resonate with the brands and their personal choices on a great level which led a debate between Gen Z and Millennials. Irrationality from design perspective let the designers, artists, experts and marketers experiment the choices what they desire for and how they can attract consumers on a great emotional level. By rejecting the traditional design approaches and resonating them with the past decade's dynamic and rich compositions, bold typefaces, and vibrant colors, synthesizing from a stylistic heritage ranging from Victorian, Art Nouveau, Art Deco, Postmodernism to Psychedelic, without separating from the functionality feature of design. This style is evident in many graphic design areas today.

Gen Z is making an immediate impact through designs as brands trying to grow them with expanding market. Corporate identity, web interface design, and packaging design are among the primary areas where the bold and maximalist style is applied. Reasons such as designers wanting to move away from the planned structure they perceive in minimalism as limiting and seeking an experimental style can be considered as the main reasons for the increasing preference for maximalism by contemporary designers. With maximalism, typefaces on design surfaces have diversified and thickened, illustrations, forms created from vibrant colors, and textures have started to find a more frequent place as a direct design element in products. In every area where vibrant, colorful, and flashy design products are needed, such as packaging, corporate identity, digital interfaces, and posters natives are growing up in a world where information is easily accessible and design is everywhere, both online and offline.

Maximalism becomes increasingly more accessible and achievable. In this regard, it would not be wrong to state that bold and Maximalist approach has become a current design understanding that feeds on many past design styles and takes its place among graphic design trends as a new design style which is taking its steps more deep in the world of design for people who seek to resonate them with the brands irrationally and emotional impact on a profound level.

4.4. Brand Identity Design based on Maximalist Approach: Moka Coffee House & Shop

To standout in the crowded marketplace brands need to be creative and appealing as every other brand looks similar on the shelf. For this maximalist approach is studied throughout this research and in order to complete the studies a practical implementation of maximalist design has been utilized in the creation of brand application. The chosen region for the branding is Pakistan.

The application is focused on the Coffee branding in Pakistan. The brand visual identity designed on the basis of maximalist approach as other existing brands in Pakistan has simple visual appeal and looks similar on the shelf. For example, Chaaye Khana is a Pakistani Tea cafe known for their famous teas and food offerings. Chaaye khana which literally means in english ‘‘Tea House’’ is working since 2010. The Logo of cafe consists brand name and a cup with minimal branding (See Figure 4.22). Colors of the branda are White, Black and Orange. The ambience of the brand is simple as other normal cafes.

Figure 4.22 Chaaye Khana Logo.

Source: Internet image, accessed August 2024, origin unknown.

Taking another example of Tea Cafe based in Islamabad, Pakistan named ‘‘Chai o Clock’’ which means ‘‘Time for Tea’’ in English. The brand's logo consists of a clock with a cup of tea inside it, and the brand name is written outside the clock in a circle (See figure 4.23). Cafe branding is done with the color yellow mostly to have an energetic feel, other colors are magenta and pink. The brand started its operations in 2016 in Pakistan. The brand has a minimal visual appeal and ambience. Besides tea they offers other food items on their cafe.

Figure 4.23 Chai o Clock Logo and Cafe Design.

Source: https://www.facebook.com/chaioclockpk/

Keeping in mind other examples of tea and coffee shops in Pakistan designing a brand identity based on Maximalist design approach is done. The brand aims to address global warming in Pakistan, where temperatures have risen from the usual 38 degrees Celsius to 49 to 51 degrees in recent years. The goal of this brand is to educate consumers about the importance of the environment in their lives by giving away free plant seeds from curated categories selected by the cafe. A portion of the cafe's monthly income is donated towards addressing the city's environmental needs.

The physical space chosen for the brand is a cafe shop, targeting sophisticated individuals who are environmentally conscious, distinguishing it from local coffee shops and cafes that focus solely on selling products. The brand is designed with a focus on the new generation of young consumers who want to see changes in the environment.

The brand name "Moka" is derived from the Urdu language, meaning "Chance" in English, which portrays the aim of taking a chance to promote environmental change in Pakistan through brand campaigns. Its logo depicts an earthly character holding a coffee bean, with a plant in the form of a half-moon on its head, while the typography reads "Moka Coffee House & Shop." Warm color tones are utilized in the visual identity of the brand. Using abstract designs instead of direct images of coffee or other related objects differentiates the brand from ordinary competitors and helps it stand out.

The branding uses bold slogans like "From Nature, For Nature." Sustainable packaging is used to reduce waste and promote eco-friendly products, which is not common in Pakistan. On each purchase, free plants will be given away. Kraft paper is used for coffee packaging, which includes free plant packets inside. Each packet contains a different plant to encourage consumers to buy more.

Abstract shapes are utilized in the brand identity, including the logo. This bold design approach aims to establish an emotional connection with consumers. The components of the brand identity include a logo, business card, coffee takeaway packaging, cold-drink and coffee cups, tote bags, aprons, staff uniforms (shirts, lapel pins), menus, billboards, limited edition chocolate packaging, and coffee packaging all in harmony with the brand's visual style.

The language used in the designs is English, as it is universally accepted. A system has been developed to promote the brand internationally, emphasizing the importance of the environment for every country. Considering the brand originates from South Asia, the design is made irrationally while keeping this region in mind. After the brand's success in Pakistan, it will expand to India and other South Asian countries to promote

environmental awareness through its brand. Bold designs and abstract shapes are part of the visual identity and will change for special occasions and different time periods. Inspiration for unique products comes from real-life situations.

Figure 4.24. Moka Logo, Khawaja Izhar ud din Loane design.

Figure 4.25. Color Palette for the Brand.

Figure 4.26. Pattern Design for branding.

Figure 4.27. Pattern Design for branding.

Figure 4.28. Logo on the interior wall of cafe.

Figure 4.29. Uniform Design.

Figure 4.30. Name Badge Design for Employees.

Figure 4.31. Apron Design.

Figure 4.32. Business Card Design, Moka Coffee House & Shop.

Figure 4.33. Coffee Cup Design.

Figure 4.34. Coffee Pouch Design.

Figure 4.35. Limited Edition, Chocolate Packaging Design.

Figure 4.36. Seeds Box, Packaging Design.

Figure 4.37. Seeds Sachet, Packaging Design.

Figure 4.38. Tote Bag, Souvenir Design.

Figure 4.39. Social Media Posts Design.

Figure 4.40. Billboard Design.

Figure 4.41. Coffee Takeaway cup packaging design.

Figure 4.42. Stickers Design for campaign.

Figure 4.43. Shirt and Cap Design for campaign.

Figure 4.44. Menu Display design.

5. CHAPTER: CONCLUSION

The design world has become part of a system where the market is filled with mass-produced products, and individuals are directed towards consumption. Brands that have existed from the past to the present and are increasing in number every day shape their identities according to changing social and economic conditions, shifting consumer shopping trends based on these conditions, and technological developments in line with the conditions and structure of the period they are in. As a result of the detailed examination of visual branding and Maximalist brand identity design in the scope of the research, the question of how Maximalist design usage adds meaning, distinctiveness, likability, and establishes an emotional connection with the consumer to the product/service has been answered. When the historical process is examined, it can be observed that Maximalist design have a identity with the past movements like, where in graphic design artists started to experiment different design techniques to create a impact through Maximalist designs on the consumers. Maximalism is chosen to further study about the research topic and how it is evolved throughout the 21st century.

This unique understanding of Maximalist design in branding, brought to design by the Maximalist style has become more visible in recent years, as graphic designers working in areas such as visual identity, packaging, interface design, who seek creativity and boldness in design structure, have accepted and applied it in these areas. In the context of the visual examples examined in the research from past to the 21st century it can be said that with Maximalism, typefaces on design surfaces have diversified and thickened; Bold designs, illustrations and forms created from vibrant colors, juxtaposition and textures are frequently preferred. Unlike in the past, the consumer today wants to see only such concepts that just appeal to their emotions. Minimalist designs do not generally come under that category. Thus, it becomes easy to understand why most ordinary brands all begin to look alike, making many ordinary brands look alike and causing people to become bored of seeing them.

In this study, How Maximalist design have a connections with past styles and in 21st century were examined and its features were anayzed in the context of graphic design and visual design elements. Visual examples from past styles were provided, and case

studies of brands that employed maximalist and bold designs in the 21st century were investigated. Based on these examples and case studies, a research application was designed to complete the study and research. It is fair to say that the Maximalist design approach has established itself among current graphic design trends, drawing on many past design styles. It is predicted that the research and portrayals in this study will be beneficial for researchers exploring the Maximalist style as design approach in the field of graphic design.

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