



A Visual Exploration of a Logo
and Visual Identity System for
William Hawrelak Park

Elio Baradarijomehri

A Visual Exploration of a Logo and Visual Identity System for **William Hawrelak Park**

By: Elio Baradarijomehri

Supervisor: Susan Colberg

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Department of Art and Design,
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*“Good design is making something intelligible
and memorable. Great design is making
something memorable and meaningful.”*

Dieter Rams

Abstract

This research project is concerned with enhancing identity and visibility for William Hawrelak Park, recognizing its pivotal role in connecting people, especially students, with the natural environment. As urban areas expand, people's interaction with nature dwindles, affecting their well-being. University students, constitute a vital demographic that stands to benefit from nature's positive impact on mental and physical health.

The project originated from the researcher's personal journey as a newcomer to Canada, seeking solace in nature. William Hawrelak Park emerged as a sanctuary, nurturing connections and inspiring an interest in park identity. Presently, the park lacks an identity that encapsulates its essence. This exploratory research aims to rectify this by crafting a distinctive visual identity for the park, targeting students, especially international students, to foster a sense of connection, belonging, and well-being.

To achieve these objectives, qualitative research methods were used. Interviews with students elucidate their perceptions and expectations regarding the park's visual identity, helping design an engaging visual brand. Observational research documents unique park elements, enriching the design process. A follow-up interview gauges the impact of the new design. Thematic analysis and mind mapping guide data synthesis and the design process.

By establishing a robust visual identity, this research project strives to attract students to William Hawrelak Park, thereby enhancing their interaction with nature and improving their overall health and well-being.

Keywords

- William Hawrelak Park
- Student Wellbeing
- Visual Identity
- Logo Design
- Park Branding
- Urban Green Spaces
- Park Identity
- Observational Research

Preface

This thesis, authored by Elio Baradarijomehri, represents an original contribution. The encompassing research initiative, of which this thesis forms a pivotal component, obtained ethical clearance from the University of Alberta Research Ethics Board under Project Name “A Visual Exploration of a Logo and Visual Identity System for William Hawrelak Park,” with the approval reference No. Pro00125468, dated February 17, 2023.

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Introduction

This research project aims to address the issue of limited identity and visibility of William Hawrelak Park, recognizing its significance in enhancing people's interaction with nature. As urban areas continue to experience population growth, the opportunities for individuals to engage with the natural environment have diminished. Among the adversely affected groups, students, both at the undergraduate and graduate levels, stand out as one of the key audiences to be addressed.

Students residing in urban areas greatly benefit from connecting with nature due to the substantial positive impact it has on their mental and physical well-being. Consequently, there is a growing demand for increased city recreation areas, and meeting this demand necessitates guiding students towards parks and natural spaces.

Therefore, it is crucial to emphasize the importance of enhancing the identity and visibility of William Hawrelak Park, particularly for the student population. By doing so, we can promote their overall well-being by facilitating their interaction with nature.

Context

Fostering a Passion for Nature

My research journey was sparked by a passion for nature and the countless hours I spent in Edmonton's city parks just after I arrived in Edmonton. As a new immigrant to Canada, seeking solace and connection, I found comfort in spending time in parks and nature. They provided me with a remedy for the pangs of loneliness that I experienced as a newcomer. In my eyes, nature transcends borders, and no matter where one finds oneself, nature evokes a sense of "home."

Among Edmonton's parks, William Hawrelak Park emerged as a kind of paradise for me. This magnificent park, full of natural wonders, a variety of wildlife, and a picturesque central lake with two islands, became an integral part of my daily life. Spending hours in the park, I forged lasting friendships and became familiar with the resident animals and the vibrant community of people that I found there. These experiences, and the people I encountered, began my own personal journey, including a newfound interest in daily running exercises.

Located near the University of Alberta, this park became an oasis of tranquility for me, offering a sense of familiarity amidst the challenges of being a newcomer in a foreign land. It was during my visits to the park that I became aware of the absence of a visual identity that captures its character. Motivated by my love for the park, and armed with design expertise, I decided to undertake my Master's thesis project with William Hawrelak Park as its focus.

Creating a Park Identity

The park lacks a dedicated identity that captures its spirit. Existing design elements primarily associate the identity of the park with the broader identity of the City of Edmonton parks system, failing to convey the unique ambiance and character of the park. The primary objective of my research project is to give William Hawrelak Park the distinct identity it so richly deserves. A secondary objective is to attract more university students, particularly international ones, to this remarkable place. As an international student, I understand the challenges of adapting to a new environment and starting afresh. By showcasing the natural features of the park and the sense of connection it fosters within the local community, I explore the creation of a visual identity to attract students to the park, helping them feel more connected to their new home and providing them with a sense of belonging.

Research statement

The research project focuses on the importance of enhancing the identity and visibility of William Hawrelak Park, recognizing the decline in people's interaction with nature due to population and urban growth. With a particular emphasis on the impact on university students, both at the undergraduate and graduate levels, the project aims to establish the connection between students and nature, highlighting the mental and physical health benefits associated with such interaction. The increasing demand for city recreation areas further emphasizes the need to guide students towards parks and natural spaces. By conducting a visual exploration of a logo and visual identity system for Hawrelak Park, the project seeks to enhance the park's recognition and appeal, attracting more students and fostering their overall well-being.

Objectives

This research project has two main objectives. Firstly, it aims to understand University of Alberta students' preferences and expectations regarding visual identity elements in Hawrelak Park. This understanding will help guide the design of a strong and memorable visual identity that resonates with the student population. Secondly, the project seeks to examine whether the development of credibility through the design of a logo for the park positively impacts the attraction of more students to the park. By assessing the impact of the logo on student visitors, the project aims to establish the significance of a visual identity system in increasing student engagement with Hawrelak Park.

Research Methods and Analysis

The research will employ primary (qualitative) and secondary research methods to gather data and gain insights. Initially, interviews will be conducted with students to explore their perceptions of the park's visual identity and their expectations of visiting the park. The interviews will provide valuable information to identify key attributes for a strong visual identity that can effectively attract students. To complement the interview findings, observational research will be conducted by visiting the park and documenting unique elements and characteristics that distinguish it. The combination of interview data and observational research will facilitate a comprehensive analysis of the park's current state and inform the design process. Towards the end of the research, a follow-up interview with the same participants will be conducted to gather their feedback on the new design and their overall impressions. Thematic analysis and mind mapping will be employed to analyze and synthesize the gathered data, identifying themes, patterns, and categories to guide the design process and evaluate the impact of the visual identity system.

Literature Review

The Importance of Brand/Visual Identity Design

The desire for social identification has been essential to human nature for millennia. Consider the farmers who used branding to assert ownership over their cattle or the stonemason who carves their unique mark. By using symbols, language barriers can be transcended.

Logos show the face of a name, helping people remember their experiences with products or services. A consistent visual identity fosters trust and encourages customers to return. (Airey, 2010)

Based on this information, it is clear that a consistent visual identity or brand design plays a crucial role in fostering trust and positive perceptions toward a brand, ultimately resulting in enhanced loyalty or engagement with a product or service. It becomes evident that logos are at the core of establishing a strong brand presence. American graphic designer Milton Glaser, is renowned for his iconic creation of the I ♥ New York campaign logo that has endured since the 1970s, explains the importance of logos this way:

“Glaser defines a logo as a visual manifestation comprising either textual elements or imagery strategically crafted to symbolically represent an individual or institution, often aligning with their identity. In the case of individuals, logos frequently center around their name, while others embrace abstraction or utilize language to convey meaning. The primary objective of logos, according to Glaser, is to distill the essence of an individual or organization into a visually comprehensible form.” (Hardy, 2011)

For any enterprise trying to make an impact on its target audience, the absence of a logo severely impedes its ability to captivate and resonate. Logos serve as pivotal tools of communication, establishing the initial connection with the intended audience and conveying the essence and values of the entity they represent. (Hardy, 2011)

In our living environment, numerous visual elements have an undeniable impact on us. Whether it's a brand, a company, or even a place's logo, they all influence us as viewers. The next section explores how logos can be instrumental in promoting and enhancing desirable destinations such as tourist destinations through creating memorable visual identity.

Promoting Destinations Through Visual Identity

The entity name and logo are essential components of visual identity. They are the most prominent elements in corporate and brand communications and immediately establish brand recognition. (Schechter, 1993) (Henderson, Cote, 1998) Logos play a critical role in establishing the brand identity and image of a place or destination. Given the vast number of available tourist destinations, logos can increase awareness and communicate desired attributes to potential visitors (Blain et al., 2005), (Cai, 2002). The visual identity of a tourist destination is a crucial element for recognition. According to some researchers, the image of a destination that forms in a person's mind before they actually visit it is influenced more by visual cues than by the destination's actual characteristics. (MacKay, Fesenmaier, 1997) Many scholars agree that effectively designed logos should possess the qualities of recognizability, elicit positive emotions, and enable the transmission of a shared set of associations. (Henderson, Cote, 1998) (Henderson, Cote, Leong... 2003)

Designed logos should possess the qualities of recognizability, elicit positive emotions, and enable the transmission of a shared set of associations. The role of logos in shaping public perceptions and behavior towards tourist destinations is of significant importance in today's competitive landscape. Having established the role of logos in promoting tourist destinations, the next section delves into the significance of logo design in establishing recognition for a destination and the potential risks of diluting a destination's brand image.

The Role of Logo Design in Establishing Recognition

A logo is a symbol that, when used consistently over a period of time, can help to establish recognition for a destination. It represents the destination as a visual shorthand, but it can only succinctly summarize all of the destination's characteristics if it is clear and concise. However, suppose a logo is attractive, instantly recognizable, and striking, like the Spanish logo El Sol de Miró (Figure 1). In that case, it can be strong, but not function as a brand by itself. The more stakeholders who utilize the logo, the greater the

impact and recognition of the destination it generates. It is important that these stakeholders reflect the destination's identity and, ideally, project them in their own communication. Otherwise, the value of the destination logo will be diluted, putting its brand image at risk of weakening. (World Tourism Organization, 2009).

An example of a successful logo design for a park system is the Royal Parks logo (Figure 2) in Britain; as Moon Brand, a branding and communications consultancy based in London, "The logo tells the story of the parks using their own language—leaves and deftly portrays the relationship between the park system and the British crown with one clever picture." This clarity helped the project through to completion. (Airey, 2010)

This information highlights the significance of logos and visual identity in different contexts, as they enable companies and destinations to establish recognition and positive associations with visitors/customers, ultimately leading to increased loyalty and competitiveness. This topic is relevant to my research project, which aims to encourage students/people to visit green spaces, as it underlines the crucial role of nature in improving their mental and physical health.



Figure 1- The Spanish logo
El Sol de Miró



Figure 2- The Royal Parks logo
in Britain

The Impact of Exposure to Nature on Physical Health

Over the past 30 years, research has determined that exposure to nature has a major impact on physical health. Such exposure may include visual, multisensory, or active engagement with nature. Edward Osborne Wilson FRS American biologist, naturalist, ecologist, and entomologist proposed the idea of the “Three Pillars of Biophilia” experience categories (Nature of Space), which relate to natural materials and patterns experienced in nature and have a positive impact on health. Empirical research in this area was first carried out by Ulrich, who found that hospital patients exposed to natural scenery from a window view experienced decreased levels of pain and shorter recovery time after surgery. (Miles 2007) (Heerwagen, 2009)

In the past century, there has been a growing body of research focused on examining the connection between humans and nature, which has shed light on the numerous ways in which humans are intertwined with the natural environment. Examples of this include the human preference for natural environments, the importance of maintaining natural resources, and the various health benefits that can result from engaging with nature. (Guiney, Oberhauser, 2009) (Nisbet, Zelenski, 2013)

Recent studies have suggested that individuals should spend at least 20 to 30 minutes in a green area per visit to achieve positive mental health. (Shanahan, Bush, Gaston... 2016) (Yuen, Jenkins, 2020) Residents who live in neighbourhoods with more green areas are likely to interact more significantly with nature, resulting in physical and mental health benefits. Additionally, green areas serve as important places for social interaction. (Xie, Luo, Furuya... 2020) (Zhu, 2020). Spending time in green areas can have positive effects on health and well-being and is associated with increased perceived quality of life. Visiting green areas is believed to have healing properties and can help alleviate health-related issues. (Heidarzadeh, Rezaei, Haghi... 2021) (Buckley Westaway, 2020)

Having examined the impact of exposure to nature on physical health, the next section explores the role of urban green spaces in improving mental well-being and the potential implications for urban planning and design.

Shaping Public Perceptions of Green Areas Through Logo Design

Logos can be a valuable tool for managing and planning for green areas by increasing attractiveness and encouraging visitors. (Caballero-Calvo, Serrano-Montes, 2020) Several studies have shown that customers' evaluations of companies are significantly influenced by their perceptions

of their logos. Logos featuring natural forms and visually pleasing designs generally elicit positive responses. The significant impact of logos on people's behaviour makes them an important factor in shaping customers' attitudes towards companies. (Henderson, Cote, 1998) (Balmer, Van Riel, Van den Ban, 2001) This suggests that the same may be true for park visitors.

Visual Identity and the Attractiveness of Tourist Destinations

According to previous research, companies with more visually appealing brands not only offer the enjoyment of visual satisfaction but also have a higher likelihood of forming emotional connections with their customers. (Bloch, 1995) (Goldman, 2005) Tourist destinations can also create and modify their image by developing a visual identity. A distinctive visual identity helps the destination to distinguish itself from the competition, entice more visitors, and attain better financial outcomes. (Barisic, Blazevic, 2014).

The exploration of citizen preferences, the attractiveness of logos, and their impact on conservation suggest that selecting a green area's logo should be done carefully, as it may affect the level of acceptance of the area and, consequently, its long-term sustainability. Logos of green areas play a critical role in promoting social support and engaging the public in the planning and management of these areas. (Caballero-Calvo, Serrano-Montes, 2020)

This suggests that enhancing visual appeal may attract a higher number of visitors to a destination and that logos, as a crucial component of visual identity, can serve as a tool to entice individuals towards a destination by means of effective design.

Summary

Existing research highlights the importance of effective design and branding strategies in promoting human well-being, both through the use of logos in destination marketing and through the enhancement of the visual appeal of green spaces. The findings emphasize the role of logos in establishing recognition and fostering positive associations among members of the public (including international university students), as well as the importance of preserving the relationship between humans and nature. The research indicates that exposure to nature can have significant positive impacts on physical health and well-being, which highlights the need to invest in the design and promotion of green spaces as a means of improving quality of life.

Effective branding and design strategies can also contribute to promoting sustainable tourism by highlighting the unique features and cultural heritage of a destination, thereby encouraging the international university students to appreciate and respect the local environment and community. This can further enhance the value of a destination and its appeal to visitors, leading to increased economic benefits for the local community.

Overall, the findings of existing research highlight the interplay between effective branding, increasing tourism, and the promotion of human health and well-being. By investing in effective branding and sustainable tourism practices, destinations can attract more visitors and contribute to the preservation of natural environments and cultural heritage. At the same time, visitors can enjoy the benefits of experiencing the beauty and restorative effects of nature, leading to improved physical and mental health outcomes.

Research Methods and Procedures

This research project provides a comprehensive visual exploration of Hawrelak Park, employing both observational and visual analyses to gain a deeper understanding of its ecological composition and aesthetic elements. The observational research phase involved on-site observations during the fall season, documenting the park's flora, fauna, and overall ambiance. Valuable information on the park's tree species was sourced from reputable online resources (See References, F.04 - F.29), and physical samples were collected for analysis.

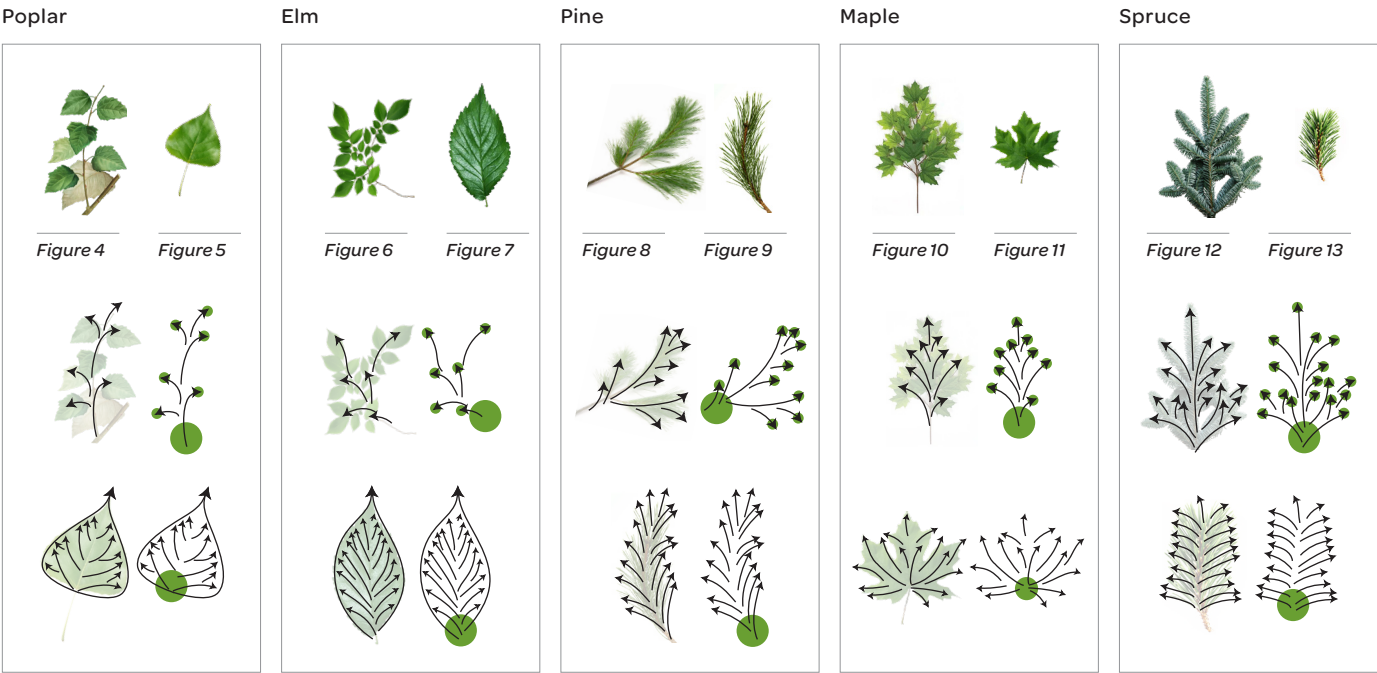
Observational Research

This phase of the project entailed conducting on-site observations within Hawrelak Park. The primary objectives were to document the park’s ecological elements, including flora and fauna, as well as to capture the overall ambiance of the park. The observational research was undertaken during the fall season. To incorporate a comprehensive representation of the park across different seasons, supplementary images from various seasons were obtained using Google Maps (See References, F. 03), courtesy of individuals who had previously uploaded pictures of the park. Relevant information concerning the types of trees in Hawrelak Park was sourced from credible online resources. Physical samples of leaves and branches from these tree species were collected for subsequent analysis. This preliminary investigation preceded the of interviews, providing insights into the park’s ecological composition.

Visual Analysis

Within Hawrelak Park, five distinct tree species were identified: poplar, elm, pine, maple, and spruce. A visual analysis was conducted, focusing primarily on the leaves and their branching patterns. Key aspects assessed during the visual analysis included the direction of leaf and branch growth, which served as indicators of energy dispersion from a central point (Flourishing Concept). The ensuing images visually illustrate the outcomes of this analysis.

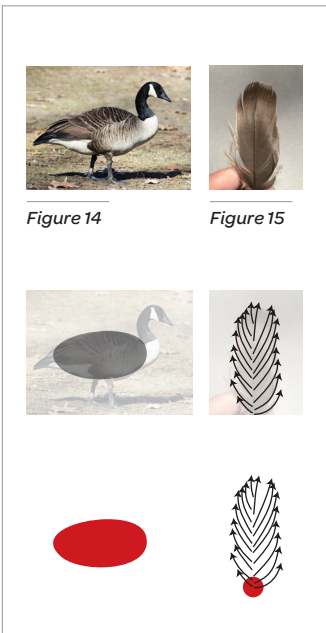
The “Flourishing Concept” elucidates the phenomenon of energy propagation from a central core to visually spread elements in a given environment. By exploring this I shed light on the intricate dynamics of energy dispersion and its visual representation in the context of the observed elements.



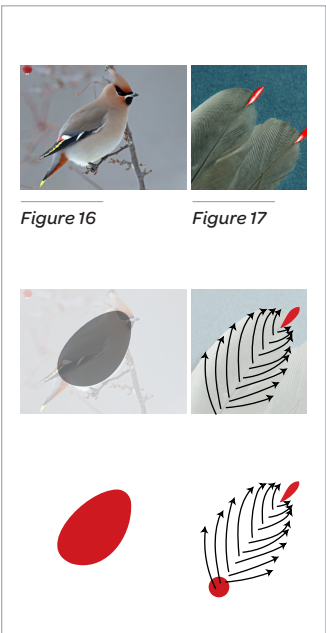
Hawrelak Park is home to an array of animal species, predominantly birds alongside a selection of mammals. This analysis focussed on five bird species: Canada Goose, Bohemian Waxwing, Snow Goose, Mallard, and Ring-billed Gull - and three mammalian species: Beaver, Squirrel, and Chipmunk. In undertaking a visual examination of these animals, particular attention is devoted to their overall body structure, as well as specific details pertaining to their feathers and fur. The underlying objective is to identify organic shapes that align with the natural environment, with a specific emphasis on the visual representation of energy propagation from a central core, reminiscent of leaves and branches in trees (Flourishing Concept). The Beaver form diverges from the Flourishing Concept as its appearance lacks the characteristic representation of energy propagation from a central core. Instead, the Beaver's unique tail exhibits an aesthetically captivating texture, setting it apart from the observed pattern among other studied animals. Presented here are visual illustrations offering detailed insights into the aforementioned species within Hawrelak Park.

The visual analysis of the species within Hawrelak Park reveals a prevailing theme of organic body shapes and features that harmonize with the natural environment. Particularly noteworthy is the representation of Flourishing Concept, evoking the patterns found in tree foliage and feathers.

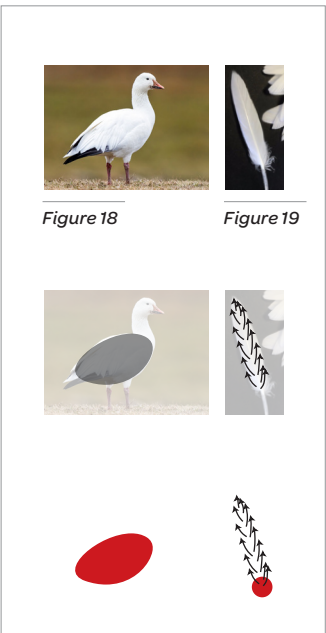
Canada Goose



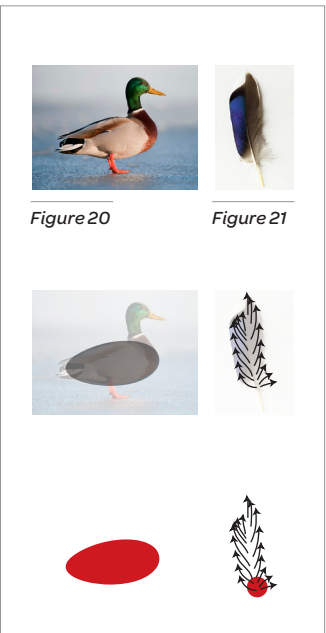
Bohemian Waxwing



Snow Goose



Mallard



Ring-billed Gull



Figure 22



Figure 23



Beaver



Figure 24



Figure 25



Squirrel



Figure 26

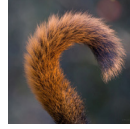


Figure 27



Chipmunk



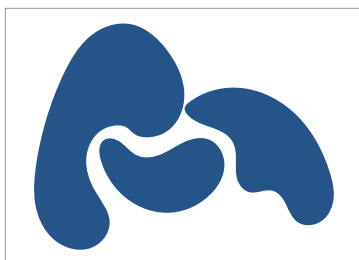
Figure 28



Figure 29



Within the expanse of the Hawrelak Park, a picturesque lake containing two small islands when viewed from a Google Map (See References, F. 30) perspective, exhibits organic contours, mirroring the organic shapes shown in the bodies of the park's animal inhabitants.



Organic shapes from the lake and islands.

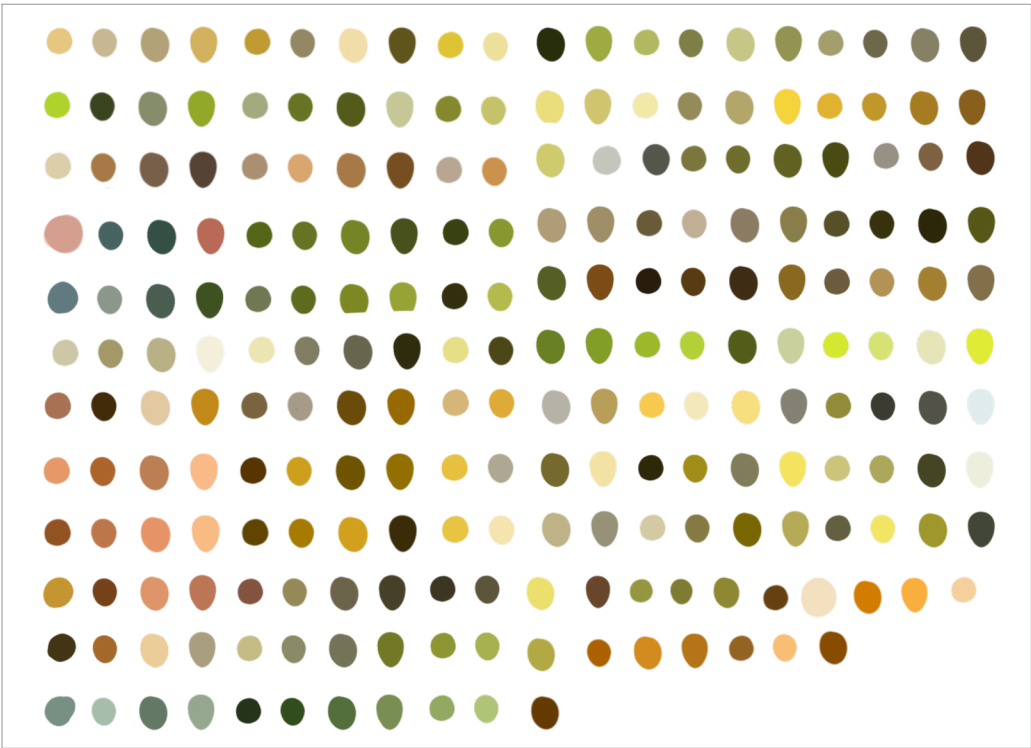


Organic shapes from the avians and mammals

Colour Analysis

To determine the colour palette emblematic of this park, I conducted an examination of photographs taken during the observational phase. Ten images that capture the park’s landscapes were selected and the extracted colours from these pictures, are presented.

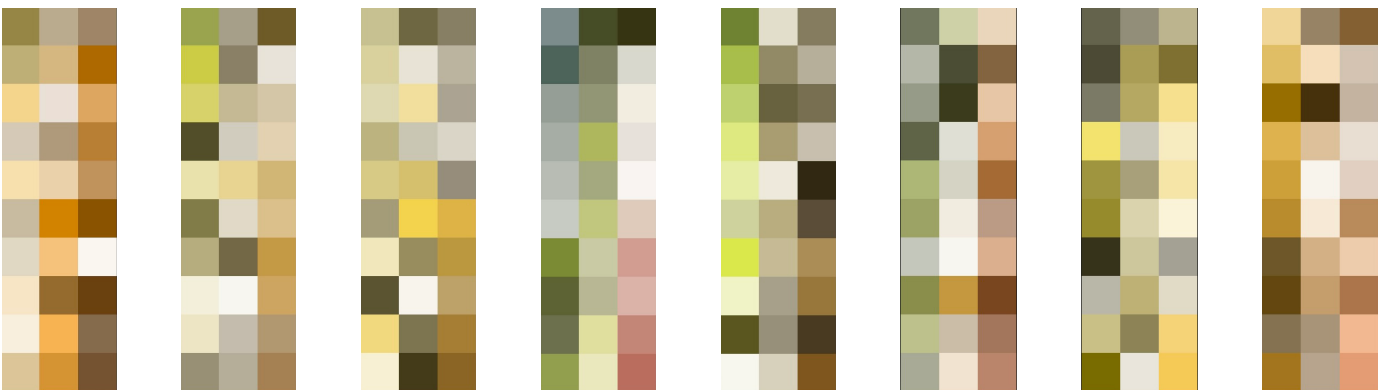
The resulting colour palette revealed of earthy and organic hues, harmonizing with the overarching concept of the park and aligning with the visual analysis, characterized by its emphasis on organic shapes.



Colours extracted from all the images



Hawrelak Park



Organized colour palette

Summary

The visual analysis focused on identifying five distinct tree species and evaluating their leaves and branching patterns. The idea of the “Flourishing Concept” emerged, indicating energy dispersion from a central point, reminiscent of patterns found in tree foliage. This concept was further explored in the examination of avian and mammalian species within the park. Most animals exhibited the “Flourishing Concept,” aligning their body structures with the energy propagation pattern.

The park’s aesthetic features were enriched by a colour analysis, resulting in earthy and organic colour palette that harmoniously reflected the park’s concept and organic shapes. Additionally, the picturesque lake with two small islands showcased organic contours that mirrored the bodies of the park’s animal inhabitants, further accentuating the interconnectedness of the park’s natural elements.

The insights gleaned from the observational research and comprehensive analysis will serve as the foundation for crafting the logo and identity design for this project.

Initial Interviews: Exploring Emotions Related to Park

The initial interview was conducted to gain insights into students' expectations and emotions when visiting a city park, particularly Hawrelak Park. These interviews were devised to uncover the viewpoints and notions that constitute a favorable park experience from a student's perspective, thereby influencing their inclination to frequent the park.

Following a visual analysis of the photographs and visuals obtained from Hawrelak Park, the second phase of data collection entailed conducting interviews with three students affiliated with the University of Alberta.

These interviews served as valuable insights into students' emotions and expectations when it comes to visiting parks, particularly focusing on Hawrelak Park. The information they provided was of immense value, shedding light on various dimensions of the park experience. On the following page, you will discover the transcripts and analyses extracted from these three interview sessions.

Interview transcript 1

Participant 1

- Have you heard of Hawrelak park? Have you visited this park? If not, go to question 3.

Yes, I have visited Hawrelak Park.

1. How do you feel about the Hawrelak Park?

I think it's cute, but the geese can be quite wild. I enjoy the open horizon and seeing the sky. The balloons and lake in the middle give a sense of tranquility, and I feel happy and childish in a playful way. I can do anything I want there and just be happy. Overall, I really like Hawrelak Park.

2. What is the unique thing about this park for you?

The clean environment makes me feel better than before and I have fun there. I also love the fresh air and feeling close to nature. It's a great place to get away from technology and bad news, and it feels safe and playful. Everyone around me also seems to enjoy the park, which makes it feel like a vacation with cool people that you do not know.

3. What is your expectation of going to a park?
Or Hawrelak park specifically?

My expectation of going to a park is to feel connected to nature, take a break, and enjoy activities. I love the smell of fresh grass, and in winter, the feeling of the icy environment. I also enjoy barbecuing and listening to people having fun.

4. Why do you go to the park?

I usually go to the park to stay away from the busy city and feel close to nature and animals. It's also a great place to chill and study sometimes, and to meet with friends and take long walks for exercise and fun.

5. Whom do you usually go to the park with?

I usually go to the park with my parents, family, and friends.

6. Have you ever noticed the visual identity of this park?

No, I haven't.

7. If yes, how do you feel about it?

N/A (Not Applicable)

Keywords derived from Interview 1

<ul style="list-style-type: none">• Open horizon• Lake in the middle• Clean environment• Balloons Seeing the sky• Fresh air• Close to nature and animals• Get away from technology and bad news• Everyone around me	<ul style="list-style-type: none">• People• Smell of fresh grass• The icy environment• Away from the busy city• Sense of tranquility• Happy 2• Childish• Playful 2	<ul style="list-style-type: none">• Better than before• Fun 2• Safe• Feel connected to nature• Take a break• Enjoy activities• Chill• Do anything (feeling free)	<ul style="list-style-type: none">• Barbecuing• Listening to people• Study• Meet friends• Take long walks• Exercise
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Interview Analysis 1

Participant 1

Emotional connection:

The interviewee expresses positive emotions towards Hawrelak Park, using words like “cute,” “tranquility,” “happy,” “playful,” and “vacation with cool people.” The interviewee also mentions feeling better after visiting the park and enjoying the fresh air, which indicates a strong emotional connection to the park as a place of relaxation and escape from busy city life.

- Cute
- Tranquility
- Happy
- Playful
- Vacation
- Cool people
- Feeling better

Social aspect:

The interviewee mentions visiting the park with parents, family, and friends, indicating that the park is also seen as a social space for spending time with loved ones and engaging in activities with others.

- Parents
- Family
- Friends
- Social space
- Spending time with loved ones
- Engaging in

Appreciation of nature:

The interviewee highlights the park’s clean environment, feeling close to nature, and enjoying activities like barbecuing and listening to people having fun. This suggests an appreciation for the park as a natural setting that allows for outdoor activities and a break from technology and bad news.

- Clean environment
- Feeling close to nature
- Fresh air
- Outdoor activities
- Barbecuing
- Listening to people having fun

Features:

- Geese
- Open horizon
- Balloons
- Lake in the middle
- Feeling safe

Activities:

- Chill
- Study
- Long walks for exercise and fun
- Barbecuing
- Listening to people having fun

Awareness of visual identity: The interviewee mentions not noticing the visual identity of the park, indicating that the park’s visual elements may not have stood out or been a significant factor in the interviewee’s experience or perception of the park.

Overall

The interviewee’s responses suggest that Hawrelak Park is seen as a positive and enjoyable place that provides a sense of nature, tranquility, and social engagement. The park is perceived as a place to relax, escape from urban life, and participate in outdoor activities with a clean environment. However, the visual identity of the park does not seem to have played a significant role in the interviewee’s perception or experience of the park.

Overall Keywords

- Positive
- Enjoyable
- Relaxation
- Escape from urban life
- Perception of Hawrelak Park as a place of nature, tranquility, and social engagement

Interview transcript 2

Participant 2

- Have you heard of Hawrelak park? Have you visited this park? If not, go to question 3.

Yes, I have visited Hawrelak Park.

1. How do you feel about the Hawrelak Park?

I think it's a great urban park with lots of recreational opportunities. It's wild and dense with trees, and the chance to see animals is appealing. Being around other people makes me forget about stress and not feel lonely.

2. What is the unique thing about this park for you?

The park is very diverse and vast, with nice open areas. I love the fireplaces there, which make me feel cozy, and festivals make me go to this park more than other parks. In general, it's very big and diverse.

3. What is your expectation of going to a park?
Or Hawrelak park specifically?

My expectation of going to a park is to escape from the urban environment and relax my mind, and feel calm. Specifically, Hawrelak Park offers a chance to connect with nature inside the city.

4. Why do you go to the park?

I like nature inside the urban area, so I go to parks to connect more with nature. Seeing animals, plants, and other people there is appealing to me.

5. Whom do you usually go to the park with?

I usually go to the park alone or with friends.

6. Have you ever noticed the visual identity of this park?

Yes, I have.

7. If yes, how do you feel about it?

I don't feel good about it because the visual identity is not connected visually, and they have nothing in common with the park. For me, they are like city signs and boards.

Keywords derived from Interview 2

- | | |
|------------------------------|--------------------------------|
| • Recreational opportunities | • Nature inside the urban area |
| • Wild and dense with trees | • People |
| • Animals and Plants | • Forget about stress |
| • Vast and Open areas | • Not feel lonely |
| • Fireplaces | • Feel cozy |
| • Festivals | • Relax my mind |
| • Diverse | • Feel calm |
| • Connect with nature | • Seeing animals and plants |

Interview Analysis 2

Participant 2

Emotional connection:

The interviewee expresses positive emotions towards Hawrelak Park, describing it as a great urban park with lots of recreational opportunities. They mention that being around other people at the park helps them forget about stress and not feel lonely, indicating an emotional connection to the social aspect of the park.

- Positive emotions towards Hawrelak Park
- Feeling less stressed and lonely around other people at the park

Social aspect:

The interviewee mentions that being around other people at Hawrelak Park helps them forget about stress and not feel lonely, indicating that the social aspect of the park is important to them. They also mention festivals at the park, which they find appealing and makes them go to this park more than others.

- Being around other people at the park helps forget about stress and loneliness.
- Festivals at the park make it appealing and encourages visitation.

Appreciation of nature:

The interviewee expresses a strong appreciation for nature at Hawrelak Park, mentioning the dense trees, chance to see animals, and desire to connect with nature even within an urban environment. They also mention that the park offers a chance to escape from the urban environment, relax their mind, and feel calm.

- Dense trees
- Chance to see animals
- Desire to connect with nature
- Escape from the urban environment and find calmness

Features:

- Cozy fireplaces
- Diverse and vast

Activities:

- Nature observation
- Socializing

Awareness of visual identity: The interviewee observes Hawrelak Park's visual identity but finds it disconnected and resembling city signs, lacking a strong visual association with the park.

Overall

The interviewee has a positive emotional connection to Hawrelak Park, appreciates nature and recreational opportunities, finds the social aspect appealing, but is not satisfied with the visual identity of the park. They enjoy diverse features and activities such as festivals, open areas, and fireplaces, and usually visit the park alone or with friends.

Overall Keywords

- Nature appreciation
- Social aspect
- Urban park
- Diversity
- Open areas
- Visual identity
- Positive impression

Interview transcript 3

Participant 3

- Have you heard of Hawrelak park? Have you visited this park? If not, go to question 3.

No

1. How do you feel about the Hawrelak Park?

N/A (Not Applicable)

2. What is the unique thing about this park for you?

N/A (Not Applicable)

3. What is your expectation of going to a park?
Or Hawrelak park specifically?

To exercise, have fun, entertain myself, enjoy fresh air, be in nature, and listen to birds singing.

4. Why do you go to the park?

To do exercise, listen to people's voices, have a fun time, have fun with family and friends, play with them while enjoying picnic snacks, and sometimes to explore new places and hidden areas of parks.

5. Whom do you usually go to the park with?

Parents, my boyfriend, and friends.

6. Have you ever noticed the visual identity of this park?

No, I haven't.

7. If yes, how do you feel about it?

N/A (Not Applicable)

Keywords derived from Interview 3

- | | |
|---|---|
| • Fresh air | • Exercise |
| • Be in nature | • Listen to people and birds singing at the park |
| • Picnic snacks | • Play with People |
| • Have fun 3 | • Picnic |
| • Being with family and friends | • Explore new places and hidden areas at the park |
| • Being entertained | |
| • Explore new places and hidden areas at the park (Curiosity) | |

Interview Analysis 3

Participant 3

Emotional connection:

Based on the interview, the interviewee's emotions about general parks are not explicitly mentioned. However, based on the expectations and reasons mentioned for going to the park, such as enjoying fresh air, being in nature, and listening to birds singing, it can be inferred that the interviewee may have a positive emotional connection with parks in general. The interviewee also mentions going to the park to have a fun time with family and friends, which suggests a sense of joy and enjoyment associated with park visits. However, it's important to note that the interviewee's emotions about general parks are not directly stated in the interview and may vary from person to person.

- Enjoying fresh air
- Being in nature
- Listening to birds singing.

Social aspect:

Going to the park to have a fun time with family and friends, playing with them while enjoying picnic snacks, and visiting with parents and a boyfriend indicate a social aspect of park visits.

- Having a fun time with family and friends
- Playing while enjoying picnic snacks
- Visiting with parents and friends

Features:

N/A

Activities:

- Exercise
- Entertainment
- Enjoying picnic snacks
- Exploring new places and hidden areas of parks.

Appreciation of nature:

Enjoying fresh air, being in nature, and listening to birds singing are mentioned as expectations and reasons for visiting parks.

- Enjoying fresh air
- Being in nature
- Listening to birds singing.

Awareness of visual identity: No awareness or notice of visual identity of Hawrelak Park is mentioned.

Overall

This interviewee is not familiar with Hawrelak Park and does not have any specific feelings or expectations about it. However, the interviewee expresses general expectations of going to a park, which include exercising, having fun, enjoying fresh air, being in nature, and listening to birds singing. The interviewee goes to the park to exercise, spend time with family and friends, and explore new areas. The interviewee usually goes to the park with parents, a boyfriend, and friends. The interviewee has not noticed the visual identity of the park. Overall, the interviewee's responses indicate a positive attitude towards parks as a place for recreation, socialization, and enjoying nature.

Overall Keywords

- Positive attitude towards parks as a place for recreation
- Socialization
- Enjoying nature.

Category	Participant 1	Participant 2	Participant 3
Sensations	<ul style="list-style-type: none"> • Tranquility • Happy • Childish • Playful • Better than before • Fun • Feeling to nature • Feeling better • Positive • Enjoyable • Relaxation • Escape from urban life 	<ul style="list-style-type: none"> • Feeling less stressed and lonely • Feeling calm • Nature observation • Nature appreciation • Positive impression • Cozy • Social aspect • Nature appreciation • Positive attitude towards parks as a place for recreation • Socialization • Enjoying nature 	<ul style="list-style-type: none"> • Having fun • Being entertained • Curiosity • Positive attitude towards parks as a place for recreation • Socialization, Enjoying nature
Symbols	<ul style="list-style-type: none"> • Open horizon • Lake in the middle • Clean environment • Balloons • Fresh grass • Icy environment • Geese 	<ul style="list-style-type: none"> • Animals and Plants • Vast and Open areas • Fireplaces • Festivals • Diverse • Nature inside the urban area • Dense trees • Cozy fireplaces • Urban park 	<ul style="list-style-type: none"> • Picnic snacks • Play with people • Picnic • Listening to birds
Social Activities	<ul style="list-style-type: none"> • Barbecuing • Listening to people • Meet friends • Exercise • Spending time with loved ones 	<ul style="list-style-type: none"> • Socializing 	<ul style="list-style-type: none"> • Being with family and friends • Exercise • Play with people

Overall Keywords	Analysis
<ul style="list-style-type: none"> • Tranquility • Happy • Playful • Nature appreciation • Escape from urban life 	<p>In connection with the aforementioned keywords, the design should emanate an aura of happiness and amiability. To attain this goal, implementation of light colours and textures that evoke a genial atmosphere, distinct from the fast-paced urban lifestyle and technology-driven environments, is recommended. Additionally, utilization of organic colours can convey a sense of connection with nature, signifying an appreciation for its tranquility and a desire to escape from city life.</p>
<ul style="list-style-type: none"> • Open horizon • Lake in the middle • Clean environment • Animals and Plants • Festivals 	<p>In light of the provided keywords, incorporating design elements such as animal shapes, trees, leaves, and lakes could be considered. Festivals are known for their vibrant colours, and thus, the use of a diverse colour palette in the design might be appropriate. Furthermore, given the analysis of these keywords, utilizing organic and nature-related shapes and colours could align with the desired aesthetic. The open horizon, presence of a lake in the middle, clean environment, and inclusion of animals and plants could all be factors to take into account when conceptualizing the design.</p>
<ul style="list-style-type: none"> • Barbecuing • Listening to people • Meet friends • Exercise • Spending time with loved ones 	<p>In consideration of the provided keywords, it is essential for the design to be welcoming and user-friendly. Parks are places where people gather to engage in recreational activities, socialize, and enjoy each other's company. Activities such as barbecuing, listening to people, meeting with friends, exercising, and spending time with loved ones are all integral aspects of the park experience. Therefore, the design should foster an environment that encourages such activities and promotes a sense of community engagement.</p>

Design Methods

After conducting an in-depth examination of the preliminary interview and the dataset obtained from interviews and observational research, a collection of key visual icons was compiled. These icons were assembled to function as memory aids throughout the design phase, augmenting the recall of essential visual elements.

Socializing				
Nature				
Senations				

Figure 31

Informed by the research and interview data, the park’s atmosphere was communicated through. A deliberate strategy that incorporated ample white space and muted, tranquil colour palettes within the design system.

Transitioning to the design aspect, I will present the evolution of the logo design through sketches, outline the steps involved in the decision-making process, delve into the selection of colours and typography, and elaborate on the harmonious integration of the logo and typography elements.

Based on the insights from the initial interviews, it became evident that the design should exude a sense of approachability, playfulness, and warmth. Consequently, these principles were consciously taken into account during the sketching process.

The initial phase involved on-site pencil sketching to encapsulate conceptual ideas and the park’s atmosphere. Subsequently, a drawing program for tablets was used to develop more intricate and polished renditions of these sketches.

Sketching

The beginning of the creative journey involved a strategic amalgamation of diverse components within the design, seamlessly uniting them to sculpt a cohesive and overarching form. For instance, in the first sketch, an intricate blend of leaves, fire, a human figure, a tail, wind patterns, and a tree branch harmoniously converged to craft the elegant contour of a maple leaf. Similarly, another illustrative concept, manifesting as a circle, symbolizing unity and communal interaction, organically emerged through the contours inspired by meticulous observational research analysis.

The deliberate fusion of these elements into configurations resembling circles, trees, or symmetrical forms served to encapsulate the essence of a city park and the vibrant tapestry of Edmonton's urban landscape. This creative representation conveys the notion of convergence, embodying the shared spirit of community gatherings, dynamic events, the presence of diverse wildlife, and the numerous activities that enliven the park's vibrant atmosphere.



Moving forward with the design process, the distinctive bean-shaped lake that graces the park became a focal point for several conceptual sketches. It found its place within the contours of a tree, either as the tree's embracing form or as an extension of its branches. Additionally, the lake morphed into an organic motif seamlessly integrated amidst other naturally flowing shapes inspired by various animal anatomies.



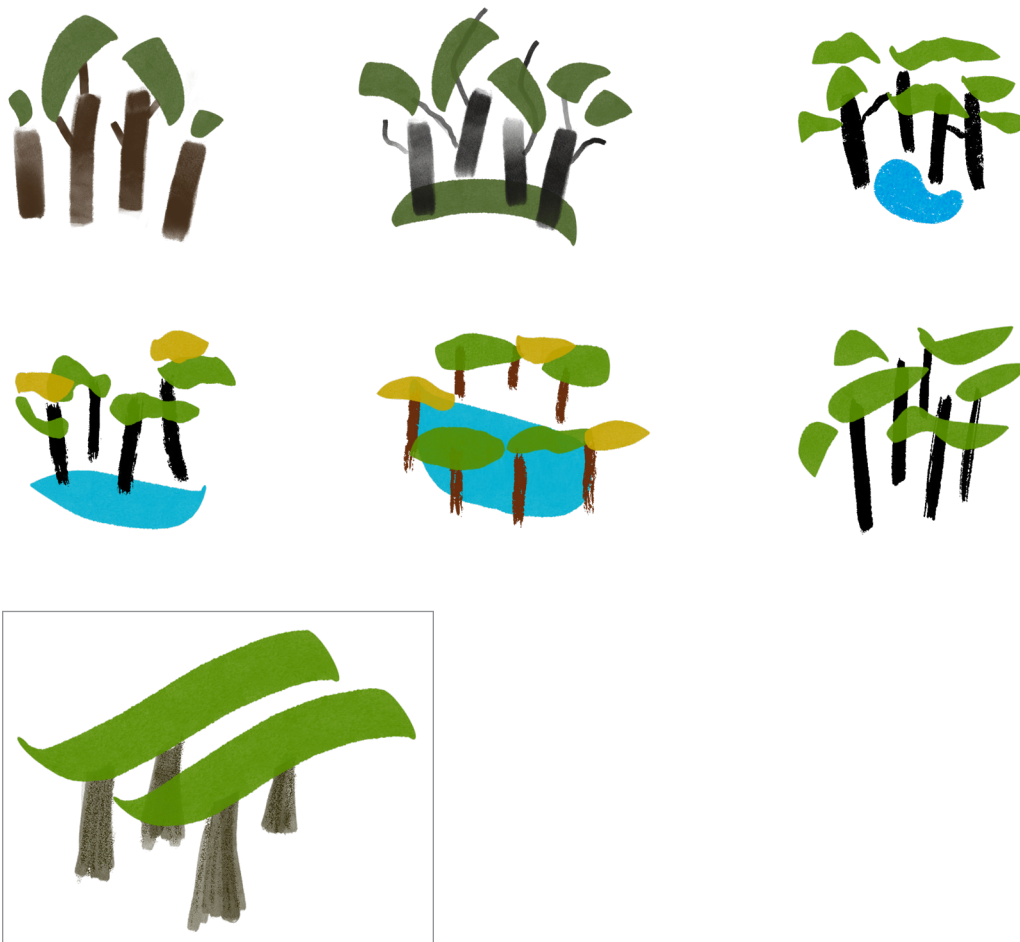
Amidst the initial array of sketches, the graceful form of the Canada Goose captivated my focus, outshining other design elements. This revelation prompted a deliberate exploration, wherein I integrated the Canada Goose motif into a majority of subsequent sketches. These compositions intertwined the Canada Goose with complementary elements like the park's lake, delicate leaves, and trees, weaving a seamless narrative of harmony and connection.



In addition to incorporating the Canada Goose within the sketching process, another significant aspect or concept was also taken into consideration. While sketching the Canada Goose, an idea emerged involving the fusion of trees within an intriguing composition.

Within the amalgamated trees concept, the aim was to artistically weave together a minimum of four trees, symbolizing the changing seasons and the array of delightful events in this park. Additionally, I sought to incorporate the park's serene lake into this concept. During the sketching phase of this aspect, I used a brush with a texture to impart a sense of friendliness and relaxed ambiance that encapsulates the park's atmosphere.

Presented below are the sketches showcasing these concepts.



The arrangement and form of the selected sketch above captured my interest, prompting a desire to delve deeper into various facets of this composition. I embarked on an exploration of diverse perspectives within this arrangement, as well as experimented with distinct leaf designs for each of these trees.

Concurrently with the creation of tree and Canada Goose sketches, I fused the typography with symbolic elements evocative of the park's essence. These symbols encompassed elements like leaves, tree branches, the serene lake, and the graceful Canada Goose. The focus primarily revolved around crafting the arrangement and interplay of letters, intertwining their forms in a manner that echoed the aforementioned symbols.

As the work continued, it became increasingly apparent that the trajectory I had initially set my sights on did not harmonize with the insights garnered from the research, nor did it effectively encapsulate the very essence it sought to convey.

The sketching process was characterized by contemplation occurring concurrently with execution, working through iterative refinement towards a final version of the logo.

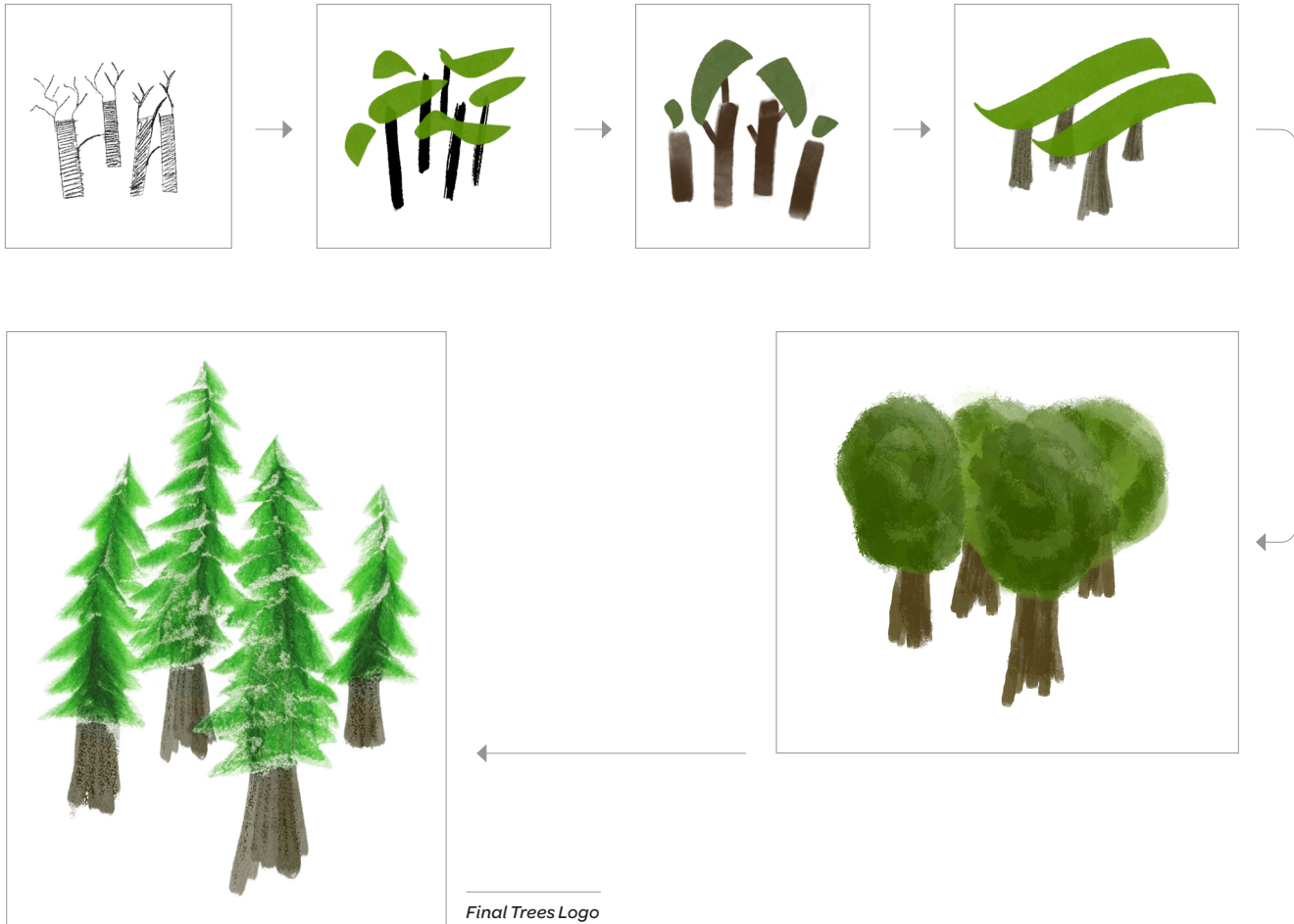


Navigating through iterations in the design process is a natural course for any designer. Throughout this creative journey, designers delve into the realm of symbols and concepts, seeking the optimal alignment with both the overarching concept and the outcomes of thorough research. In certain instances, the design process seamlessly converges, exemplified by the evolution of the tree combination logo, which transitioned from its initial form to a layout level. Here, the symbol was integrated with diverse layouts, each evaluated to determine the most harmonious composition.

As the work continued, further refinements ensued. The decision was made to reimagine the leaves and explore alternative combinations, adding depth and dimension to the ongoing exploration of design possibilities.



Among the various logo designs, a prominent one takes the form of trees. This particular design underwent thorough exploration, with a focus on refining its composition and experimenting with a diverse array of leaves. Ultimately, the decision crystallized around crafting the trees as pine trees, a choice rooted in the park's abundant pine tree presence. This selection not only features the park's distinctive flora but also resonates with its locale, where pine trees flourish in abundance.



This logo stands as one of the final designs which will be shown during the second interview phase. Within this emblem, a deliberate endeavor was made to convey the welcoming and natural essence of Hawrelak Park to the observer. This was achieved through the application of a casual brush texture, combined with the arrangement of four pine trees. These trees encapsulate both the intrinsic character of the landscapes and the ambiance that envelopes the park.

Among the array of potential choices, this particular logo was selected due to its resonance with the recurring theme, and a repeated emphasis on an organic connection to nature found in the collected insights prompted the decision to embark on a design venture rooted in trees.

The focal point of the design process centered on crafting an endearing and approachable depiction of the Canada Goose for the logo. Among the myriad sketches, one particular rendition resonated with my envisioned concept while also encapsulating the outcomes of the research. Presented below are a selection of Canada Goose sketches that were explored:





Logo 1



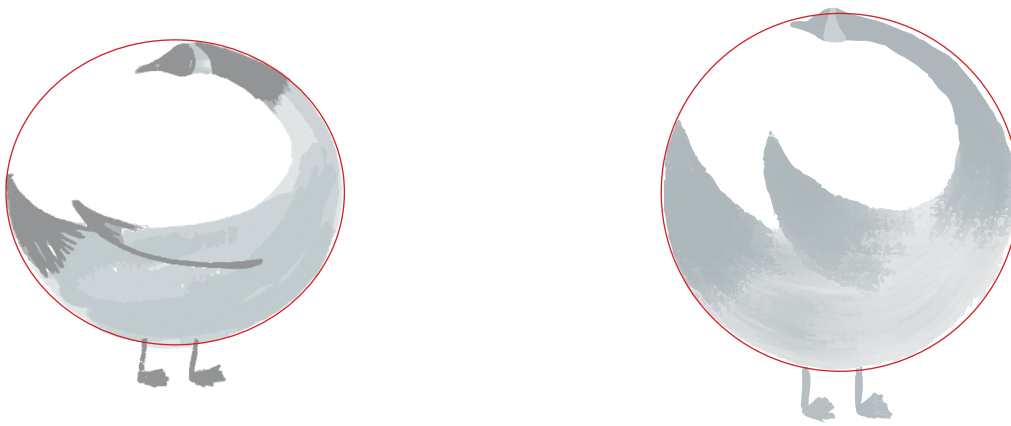
Logo 2

Among the Canada Goose sketches, two designs seized my attention, prompting me to refine them into their ultimate forms.

The initial design, Logo 1, encapsulates the charm and endearing nature of the Canada Goose through its figure and intricately textured details. Presented in an almost oval format, this rendition mirrors the ambiance that pervades the park's environment. I intentionally pursued a path of simplicity, recognizing the visual power of uncomplicated forms in leaving a lasting imprint in memory. However, it is important to emphasize that this simplicity is intended to complement, rather than obscure, the profound depth and significance underlying the logo's composition.

The decision to adopt an oval shape serves to underscore the social nature of Canadian Geese, which thrive as cohesive flocks. This visual metaphor captures the vibrant events and gatherings that define the park. Moreover, the "Flourishing Concept," as unravelled during the research phase, is hidden in the feathers of this Canada Goose design.

While Logo 1 effectively conveys the adorable and captivating persona of the Canada Goose, I remained acutely aware of the potential nuances in public perception. To address this, I conceived an alternate rendition that retained the essence of Logo 1 while infusing it with additional elements and a more pronounced circular form. This refined iteration was designed to offer interviewees a variety of choices, enabling a discerning evaluation and eventual selection of the logo that resonated with them the most.



On the previous page, Logo 2 embodies an air of grace and tranquillity, portraying the Canada Goose in a poised and serene posture while swimming. This particular rendition is conceived to explore an array of sentiments among the interviewees. Notably, during the preliminary interviews, the park's prominent lake emerged as a focal point of discussion, thus sparking the pursuit of a logo design that resonates with this natural centrepiece.













The design shows the Canada Goose in a serene aquatic tableau, evoking a sense of elegance and beauty that harmonizes with the park's peaceful lake. The colour palette used in this sketch exhibits a sense of realism, a conscious choice intended to make an immediate connection with the viewer.

In Logo 2, the aim was to capture the allure of the Canada Goose in its aquatic environment.

Four logo designs underwent a process of streamlining and refinement to cater to diverse applications. The inherent intricacies of these logos posed challenges when employed in smaller dimensions. To address this, each design, was simplified ensuring their effectiveness and visual impact across various applications..

For instance, the Trees logo was adapted into three distinct formats, tailored for application in contexts such as printed materials or websites. The goal was to preserve the essence of each logo while optimizing their visual clarity and coherence.

Below, are the refined versions of the logos, designed for adaptability and impact across a variety of applications.

	Primary Logos	Secondary Logos	Tertiary Logos
Logo 1			
Logo 2			
Logo 3			
Logo 4			

The inherent possibilities of activities such as walking, dancing, running, and engaging in various movements, as seen within Logo 2, sparked a creative revelation: designing a responsive logo tailored to the distinct seasons hosting festivals and events within the park. This endeavour also presents an ideal opportunity to gauge the effectiveness of a responsive logo as a design solution for attracting a broader audience, particularly students, to the park.

These logos, featuring an endearing Canada Goose figure standing gracefully on its charming feet, inspired the notion of reshaping the goose’s stance to convey different modes, such as running or dancing. This innovative approach maintains the core characteristics of the logo while imparting a distinctive ambiance. These additional logo variations are intended for utilization in advertising banners, websites, and application advertisements, effectively encapsulating the unique spirit of each season and the events unfurling within the park.

In alignment with this vision, I conceived four logos, each remaining faithful to the fundamental essence of the primary logo, tailored explicitly for the Spring, Summer, Fall and Winter festivals and events. The Spring and Summer logos portrays the goose dancing with wings outstretched—a reflection of the celebratory and cultural atmosphere synonymous with these seasons, exemplified by events like the Heritage Festival. In contrast, the Fall and Winter logos depicts the Canada Goose as an ice-skating enthusiast, elegantly adorned with a scarf—a symbol of the cold-weather festivities and icy sports that hallmark events like the Silver Skate Festival.

Presented herewith are the fruits of this creative journey: the responsive logos encapsulating each season’s distinct charm, designed to resonate with the vibrant tapestry of festivals and events flourishing within the park’s welcoming embrace.



Spring Logo



Summer Logo



Fall Logo



Winter Logo

Typography

Developing the typography for this logo design posed a challenge, given that the park is an integral part of the City of Edmonton and the Edmonton River Valley Parks’ identity systems. Notably, Edmonton River Valley Parks maintain their distinct visual identity through the application of the Prelo Family typeface, a choice that creates a unified wayfinding system across the entire River Valley Parks network. However, the task at hand is to create a logo for The William Hawrelak Park. While it is part of the River Valley parks the logo must encapsulate the unique identity of William Hawrelak Park.

This intricate balance prompted me to explore various typefaces and layouts, drawing from my past knowledge and experience. The objective was to identify the optimal typeface that resonated harmoniously with the logos designed specifically for this park. I scrutinized and experimented with diverse typefaces, and arrived at the one that captured the essence of The William Hawrelak Park. Presented below are the typefaces that underwent scrutiny, culminating in the chosen typeface that emerged as the perfect match for this logo design.

William
Hawrelak Park

| Ador Hairline

William
Hawrelak Park

| Segoe UI Variable

William
Hawrelak Park

| Candara

William
Hawrelak Park

| Franklin Gothic

William
Hawrelak Park

| FreightNeo Pro

William
Hawrelak Park

| Futura PT

William
Hawrelak Park

| Inter

William
Hawrelak Park

| Interstate

William
Hawrelak Park

| Karmina Sans

The rationale behind the use of a thinner font for “William” and a bolder font for “Hawrelak Park” stems from the fact that the residents of Edmonton primarily recognize this park as “Hawrelak Park,” despite its official name being “William Hawrelak Park.” This layout choice is rooted in optimizing viewer engagement, as the bolder emphasis on “Hawrelak Park” ensures a more immediate connection with people due to its familiarity and quicker visibility compared to “William.”

William
Hawrelak Park

| Omnes

William
Hawrelak Park

| Segoe UI

William
Hawrelak Park

| New Spirit

William
Hawrelak Park

| Congenial

William
Hawrelak Park

| Bahnschrift

William
Hawrelak Park

| Costa Std

William
Hawrelak Park

| Gadugi

William
Hawrelak Park

| Gill Sans MT

William
Hawrelak Park

| GT Walsheim Pro

William
Hawrelak Park

| Lucida Sans

William
Hawrelak Park

| Marigny

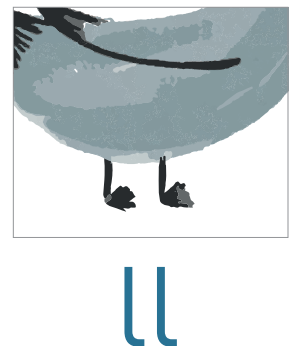
William
Hawrelak Park

| Microsoft New Tai Lue

William Hawrelak Park

| Bahnschrift

“Bahnschrift” typeface was selected due to its exceptional legibility even at a reduced size, alongside its well-proportioned black and white space, as well as relatively high x-height. This balance ensures its adaptability across diverse applications without compromising its legibility or identity. Additionally, the letter “L” in this typeface, resembling the feet of The Canada Goose logo, further complements the design. The overall friendly yet uncomplicated aesthetic of the “Bahnschrift” typeface harmonizes with the aims of the project.



I incorporated the “Bahnschrift” typeface with three logos: two featuring Canada Geese and one featuring Trees. This choice was particularly fitting for the Geese logos, as its uncomplicated and friendly aesthetics align well with them. As for the Trees logo, I opted for this simple and sans-serif typeface to counterbalance the logo’s intricate sharp edges, thus lending a sense of calm and simplicity to the overall design.



William
Hawrelak Park



William
Hawrelak Park



William
Hawrelak Park

William Hawrelak Park

| New Spirit

I selected the “New Spirit” typeface for the naturalistic Canada Goose logo due to its serene and friendly tone aligning harmoniously with the tranquil atmosphere of Hawrelak Park. The swimming Canada Goose, depicted from an elevated perspective, exudes an aura of grace. The chosen typeface mirrors this, with its curving forms high x-height evoking a sense of serenity and comfort much like the Goose’s serene posture.

The layout of this typeface diverges slightly from the other logos, enhancing the overall composition and visual appeal. This arrangement gives the logo a more organized and aesthetically pleasing visual form.

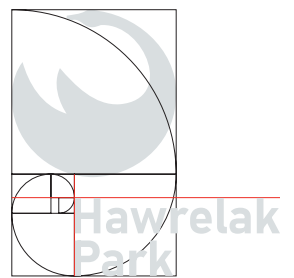
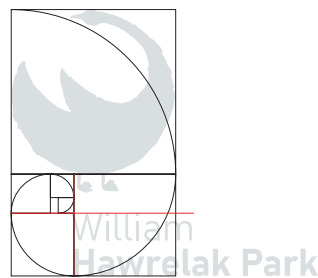
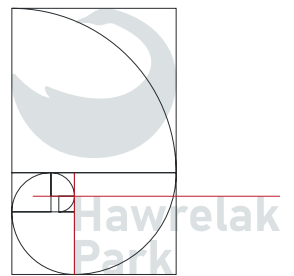
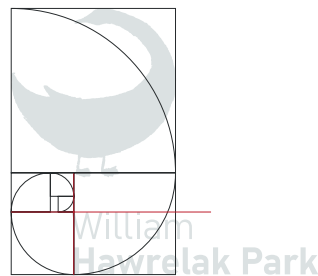


William
Hawrelak
Park

Structure

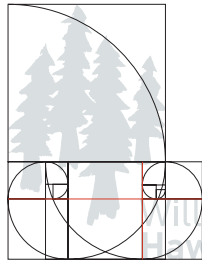
The arrangement and layout of the logo, along with its accompanying type, have been structured according to the principles of the golden ratio. This choice stems from my personal inclination towards geometric precision. My work consists of well-structured, organized geometric forms—a complete departure from the approach taken in this project. While the overarching design maintains an inherent geometric shape, such as circles and ovals, the finer details utilize a freehand style characterized by textures and organic edges. This journey into uncharted territory was a novel experience that presented challenges while fostering an exploration of diverse design concepts, pushing me beyond my comfort zone.

Despite the seemingly unbounded and free-spirited appearance of the design, I tried to infuse an element of structure and organization. Utilizing the golden ratio, I integrated its harmonious proportions into the composition of the logo and typographic elements. The result achieves a visual equilibrium that celebrates both formal freedom and a grounded sense of proportion.





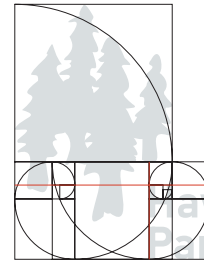
William
Hawrelak Park



William
Hawrelak Park



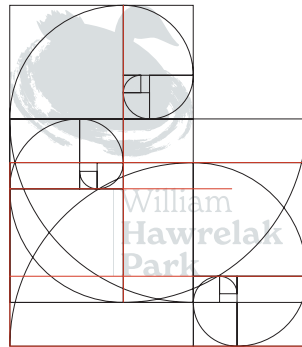
Hawrelak
Park



Hawrelak
Park



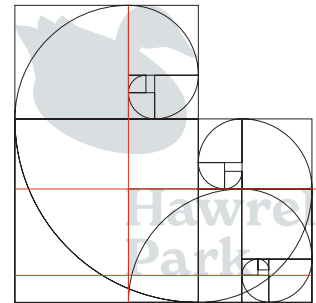
William
Hawrelak
Park



William
Hawrelak
Park



Hawrelak
Park



Hawrelak
Park



Hawrelak
Park



Hawrelak
Park



Hawrelak
Park



Hawrelak
Park

Tertiary Logos

Distinguishing the main logos from the tertiary logos, their compositions diverge to accommodate varying applications. Given that the tertiary logos are intended for use in smaller contexts, a deliberate adjustment involves increasing the type size. This modification ensures enhanced legibility, facilitating ease of reading even when scaled down.

Pattern

As previously mentioned, this logo possesses the potential to embody both dancing and skating themes. Consequently, I devised four logos tailored for the Spring, Summer, Fall and Winter seasons, each augmented with patterns that evoke their respective times of year. Recognizing the textural and painterly nature of these logos, an intriguing notion emerged: the incorporation of two secondary logos as illustrative elements. For instance, the Winter logo could merge with the Winter pattern to serve as an illustration on hoodies and sweaters for the Silver Skate Festival during winter. This strategic integration could foster a coordinated identity between the park and the festival.

Outlined below are the patterns and illustrative elements that further enrich the depth and visual narrative of the logo designs.



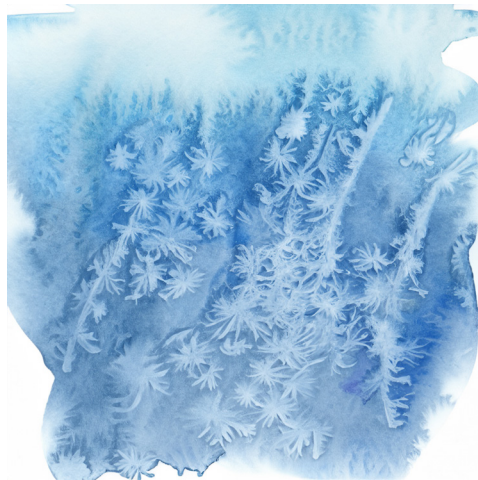
Spring



Summer



Fall



Winter



Spring



Fall



Winter



Summer

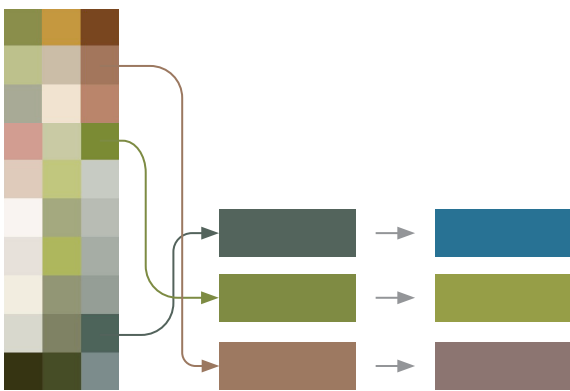
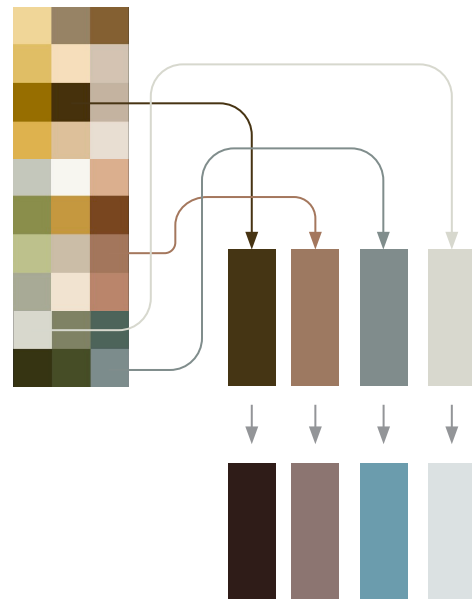
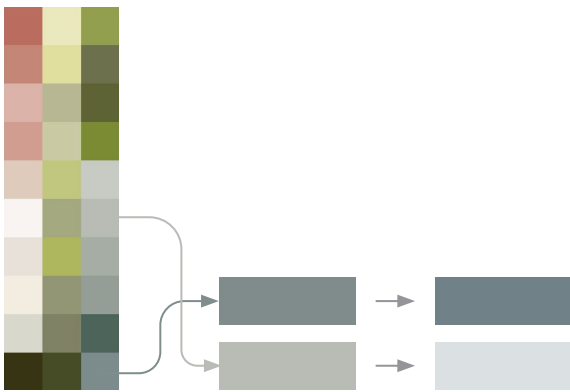
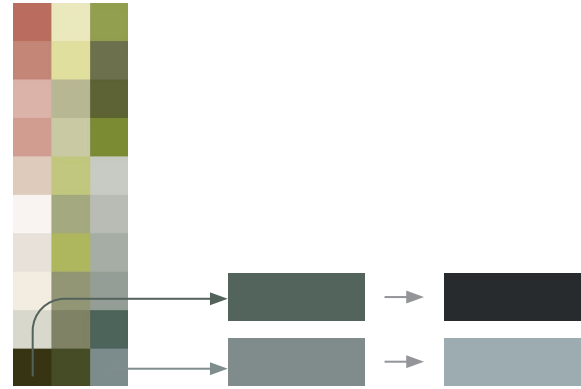
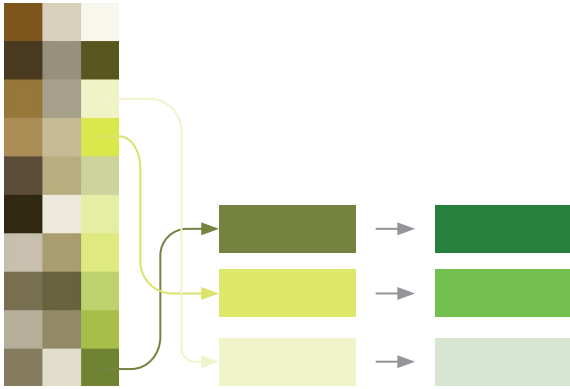


Figure 32

Colour

As previously mentioned, the colour palette was selected and derived from photographs of the park, resulting in a predominant array of organic and earthy hues reflective of the park's serene environment. To enhance the harmonious interplay between form and colour, subtle adjustments were made to certain shades. Presented here is a selection of colours sourced from the organic spectrum, along with insights into their evolution throughout the colour selection process for the logos.





Colours derived from the colour analysis, accompanied by the corresponding altered colour.

The rationale behind altering the colours to a different palette lies in the inherent nature of earthy and organic tones, which possess a subdued contrast compared to the hues I opted for. My objective was to enhance the visual contrast of each logo, a transformation I carefully executed to amplify the interplay between form and design.

Design Feedback Interviews

Having established a coherent concept and design rationale, and the subsequent completion of several logo designs, I conducted a round of interviews, with the three previous participants from the initial interview and two additional participants. This expansion in participant numbers aimed to obtain more conclusive feedback for the evaluation process.

During this interview session, each participant was presented with four distinct logos, and they were asked about their emotional responses towards each logo. Lastly, participants were asked to identify their preferred logo from the set of four options.

Following logo selection, participants were presented with various colour schemes and typefaces corresponding to their favored logo, and their opinions were sought on the visual variations.

As a result, the interviewees were asked about the effectiveness of the various logos—simplified variations designed for diverse applications—in terms of establishing a cohesive and recognizable system aligned with the primary logo.

This process allowed for a nuanced examination of participant preferences and perceptions concerning the logos and their various iterations, ultimately contributing to the development of a refined logo design.



William
Hawrelak
Park



William
Hawrelak Park



William
Hawrelak Park



William
Hawrelak Park

Four Logos designed for this project

Results of the Design Feedback Interviews

1. Please look at each logo and check the boxes for the feelings they evoke in you:



Logo 1



Logo 2



Logo 3



Logo 4

Participant 1

	Likable	Calm	Social	Natural	Cheerful	Fun	Other
Logo 1							Courtly
Logo 2							Free
Logo 3							Friendly and familiar
Logo 4							Curiosity

Participant 2

	Likable	Calm	Social	Natural	Cheerful	Fun	Other
Logo 1							Relaxing
Logo 2							-
Logo 3							Pleasant
Logo 4							Mystery

Participant 3

	Likable	Calm	Social	Natural	Cheerful	Fun	Other
Logo 1							-
Logo 2							-
Logo 3							Sociable
Logo 4							Horror

Participant 4

	Likable	Calm	Social	Natural	Cheerful	Fun	Other
Logo 1							-
Logo 2							Painting
Logo 3							Angry but fun
Logo 4							Peaceful

Participant 5

	Likable	Calm	Social	Natural	Cheerful	Fun	Other
Logo 1							Charming
Logo 2							Fake
Logo 3							Very friendly
Logo 4							Relaxing

2. Out of the four logos, which one is your favorite? Please choose only one.

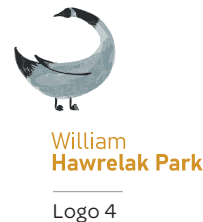
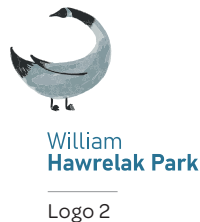
- Participant 1 — Logo 3
 Participant 2 — Logo 3
 Participant 3 — Logo 3
 Participant 4 — Logo 4
 Participant 5 — Logo 3



3. Why is this logo your favorite? What specific elements or aspects of it appeal to you?

- Participant 1 — It has a character which is very friendly and makes me feel it's my friend and it's been a long time since I have had it as a pet.
- Participant 2 — I love the cute figure and the colours. This logo reminds me of my memory of some of these geese, which let me pet them but then bit me after. It was not a bad bite, so I adored the connection with that goose. This logo has a more beautiful character of a Canada Goose than two other goose logos.
- Participant 3 — It is true that geese always are scary, but for me, this one is very cute and friendly. Makes me wanna be friend with it. It feels like it did something naughty and now turned back to check if anyone saw it or not. I also love the way it stands; very wibbly-look as the geese look the same. In general very likable and characteristic.
- Participant 4 — Reminds me of the parks here specially because of being pine trees and the way they look is so calm and peaceful. Tickles my curiosity to go through those trees and explore what's in there.
- Participant 5 — Very hard to choose between the first and third one, the first one has this luxury look for it which makes this park look related to royal people with high class people but the third one speaks more of the reality of this city and a city park; friendly and fun so because of that I chose 3 logo.

4. Which colour do you prefer for the type, and why?



- Participant 1 — 1 and 2 but 1 more than 2nd. Cause its colour makes me feel like the goose is walking on the grass. 2nd one is because it feels like the goose is swimming, but because I see its feet, it doesn't let me feel completely like that.
- Participant 2 — Green looks better in my eyes, although I do not have a preference in colour but personally I like blue colour. Maybe both? Green and blue? Pink does not work for me at all, it reminds me of a pastry! Orange is my 3rd favorite. So green, blue and then orange.

Participant 3 — I think the green colour looks better with the goose cause it belongs to nature and feels like leaves and bushes surrounding the goose. Although the blue colour is all right and feels like water, I prefer the green colour cause makes more sense of a park.

Participant 4 — Green is my preferred colour for this logo, blue and orange do not match the feeling of the logo for me.

Participant 5 — Blue, have the feeling of the goose standing next to a lake and wanting to jump into the water. Green looks good too as it is related to the park and nature, but my choice is blue cause why not? Lakes and water belong to nature too and goose swimming makes more sense.

5. Which type style do you prefer , Serif or Sans Serif?



Participant 1 — **Serif**, it feels more like grass

Participant 2 — **Sans Serif**, I do not know, but I like the simpler one more.

Participant 3 — **Sans Serif**, feels more clear and friendly to me.

Participant 4 — **Serif** matches the logo more, it adds up to the sharp trees' leaves.

Participant 5 — Definitely **Sans Serif** for this logo. Cause it has a calm and easy characteristic, I really do not know if my reasons make sense or not but I feel like the Sans Serif type style feels right there.

6. When considering the representation of the park across various applications, do you lean towards utilizing this assortment of logos with distinct versions, or do you prefer a singular logo to symbolize the park?



Figure 33. Logo 3 in different applications



Figure 34. Logo 4 in different applications

- Participant 1 — I really love the other versions too, they all look similar and related to this park, and the goose character is very cute in different positions. I really love the goose with the scarf and the skates are so cute! If I saw this shirt in the store I would definitely buy it.
- Participant 2 — I really like the idea of the logo changing through the seasons and show the festivals by the colours. The variety feels interesting. I love the brands which change their look during Christmas or Halloween to match the atmosphere. So here for this lovely park and logo, I think this is cute or maybe something trendy?
- Participant 3 — They seem nice and understandable, I feel like many parks should do the similar thing you are doing for this park. I have a stamp collection and I would like to buy these stamps designed for this park.
- Participant 4 — I think the logo with more details feels better the other logo with two colours feels different and separate from the main logo. I think they are connected very nicely because the colours match but I do not think the smaller logos on the stationery set are the same as the one on the t-shirt.
- Participant 5 — First of all, do you sell those t-shirts? I want to buy one even if you change your design. I love the green background for the running goose. She looks so happy and cheerful, I wanna be like her in that park. I loved the shirts and the notebook designed for this park cause I like writing and having a notebook from a park that I can visit and write makes me feel connected and cool.

7. Will this designed system encourage you to visit Hawrelak Park more than before?

- Participant 1 — Definitely, yes, I did not know Hawrelak Park has different festivals in it; in this interview, I learned about that, and I think this cute goose makes me curious about this park.
- Participant 2 — After seeing the logo changing during seasons and occasions, I really love to visit the park to see what is going on there that this cute logo has changed. It's like a little spark of curiosity that tells me there's something really cool going on in the park.
- Participant 3 — Of course, as I mentioned before it should be something that all the parks should do cause it is more fun and fun to visit. I think having a gift shop with this logo and t-shirts would sell really good.
- Participant 4 — Yes, it does but it makes some confusion in my mind if this is the same logo or not. So I think my answer here is based on the main logo, if it is the logo I will definitely visit the park as I mentioned before and it tickles my curiosity so I would like to visit the park.
- Participant 5 — Definitely, if you give me one of the T-shirts and a notebook I can even ask my friends to visit. The whole system you designed evokes a fun environment feeling in me of this park which is not far from the campus.

Feedback Analysis



Logo 1

Likable	<div><div></div><div></div></div>	2
Calm	<div><div></div><div></div><div></div><div></div><div></div></div>	5
Social	<div><div></div></div>	1
Natural	<div><div></div><div></div><div></div><div></div><div></div></div>	5
Cheerful	<div><div></div><div></div></div>	2
Fun	<div><div></div></div>	1
Other	Courtly, Relaxing, Charming	16



Logo 2

Likable	<div><div></div></div>	1
Calm	<div><div></div></div>	1
Social	<div><div></div><div></div></div>	2
Natural	<div><div></div><div></div><div></div><div></div><div></div></div>	5
Cheerful		0
Fun	<div><div></div><div></div></div>	2
Other	Free, Painting, Fake	11

Likable	<div><div></div><div></div><div></div><div></div><div></div></div>	5
Calm	<div><div></div><div></div><div></div></div>	3
Social	<div><div></div><div></div><div></div><div></div></div>	4
Natural	<div><div></div><div></div><div></div><div></div><div></div></div>	5
Cheerful	<div><div></div><div></div><div></div><div></div><div></div><div></div></div>	5
Fun	<div><div></div><div></div><div></div><div></div><div></div></div>	5
Other	Friendly and familiar, Pleasant, Sociable, Angry but fun, Very friendly	27



Logo 3

Participant 1:

- Appreciates the friendly character of the logo.
- Feels a sense of familiarity and connection with the logo, comparing it to having a pet for a long time.
- Emphasizes the friendly and approachable nature of the logo.

Participant 2:

- Likes the cute figure and colours of the logo.
- Has a personal memory associated with geese, and the logo reminds them of that experience.
- Finds the character of the Canada Goose in this logo more beautiful compared to other goose logos.

Participant 3:

- Acknowledges that geese are generally perceived as scary but finds this particular logo cute and friendly.
- Describes the logo as mischievous, creating a sense of playfulness and curiosity.
- Appreciates the wibbly look and characteristic stance of the goose, which aligns with their perception of geese.

Participant 5: (Participant 4, liked Logo 4)

- Struggles to choose between the first and third logos.
- Highlights that the first logo has a luxurious appearance associated with royalty and high-class people.
- Ultimately selects the third logo because it represents the reality of the city park, being friendly and fun.

From these responses, we can gather that the common elements appreciated in the third logo are its friendliness, cuteness, approachability, and alignment with the reality of a city park. The logo’s ability to evoke positive emotions, create a connection with personal experiences, and convey a sense of playfulness seem to be important factors in its appeal.

Appearance	Emotions	Authenticity	Playfulness	Association	Colours
Friendly	Familiar	Aligns with reality	Naughty	Royal association	Not explicitly mentioned, but implied as an aspect of liking the cute figure and colours of the logo (mentioned by Participant 2).
Cute	Connection		Fun	High-class association	
Beautiful	Adored				
Mischievous	Reminds	Represents the city park	Playful	Comparison with other goose logos	
Wibbly-look	Memory				
Likable	+ emotions		Curious		
Characteristic					

Green	<ul style="list-style-type: none"> P 1: Prefers green more than blue as it evokes the feeling of the goose walking on grass. P 2: Considers green as their preferred colour, associating it with nature.
Blue	<ul style="list-style-type: none"> P 1: Mentions blue as an option, but not their top preference due to the visibility of the goose's feet. P 2: Likes blue personally but doesn't have a strong preference for it. P 3: Acknowledges that blue is acceptable and associated with water but prefers green for a park setting. P 5: Prefers blue as it evokes the image of the goose standing next to a lake and wanting to jump into the water.
Pink	<ul style="list-style-type: none"> P 2: States that pink does not work for them, as it reminds them of pastries.
Orange	<ul style="list-style-type: none"> P 2: Considers orange as their third favorite colour.

Based on this categorization, we can see that green is the most preferred colour, with multiple individuals expressing a preference for it. Blue is also favored by a few individuals, particularly for its association with water and lakes. Pink is not preferred by any of the interviewees, while orange is mentioned as a lower preference compared to green and blue.

Evidently, a substantial majority of participants expressed a preference for both green and blue as their favoured colours for the logo under consideration. Subsequent to a thorough analysis, informed by principles of design and the cohesive interplay of colours, the designer arrived at a definitive decision to adopt blue as the primary colour for the logo. This choice was predicated on its seamless alignment with the overall composition and structural integrity of the logo, thereby ensuring an optimal amalgamation of visual elements.

3 out of 4 participants preferred Sans Serif type for this logo.

Sans Serif Type

Serif Type



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Participant 1:

- Expresses a strong liking for the other versions of the logos, finding them similar and related to the park.
- Appreciates the cute goose character in different positions.
- Specifically mentions loving the goose with the scarf and finds the skates cute.
- Indicates a willingness to purchase merchandise featuring these logos.

Participant 2:

- Likes the idea of the logo changing through the seasons and reflecting the park's festivals through colours.
- Finds the variety of responsive logos interesting.
- Draws a parallel to other brands that change their look for holidays, finding it appealing.
- Suggests that the responsive logos could be considered cute or trendy.

Participant 3:

- Views the concept of responsive logos positively, suggesting that other parks should adopt a similar approach.
- Describes them as nice and understandable.
- Mentions a personal interest in stamp collecting and expresses a desire to purchase stamps designed for the park.

Participant 5:

- Expresses a strong desire to purchase merchandise featuring the logos, specifically mentioning t-shirts and notebooks.
- Likes the green background and the running goose, associating it with happiness and cheerfulness.
- Values the connection and coolness associated with having a notebook from a park they can visit and write about.

Aesthetic	<ul style="list-style-type: none"> • Liking the different versions of the logos • Appreciating the cute goose character in different positions • Expressing a willingness to buy merchandise featuring the logos
Variation and Trendiness	<ul style="list-style-type: none"> • Finding the idea of changing logos through seasons interesting • Appreciating the variety and relating it to other brands' holiday-themed changes • Suggesting that the responsive logos could be considered cute or trendy
Practicality and Collectability	<ul style="list-style-type: none"> • Perceiving the concept of responsive logos as nice and understandable • Suggesting that other parks could adopt a similar approach • Expressing an interest in purchasing stamps designed for the park
Emotional	<ul style="list-style-type: none"> • Desiring to purchase merchandise, specifically t-shirts and notebooks • Associating the green background and the running goose with happiness and cheerfulness • Valuing the connection and coolness of having a notebook from the park for personal use

These perspectives demonstrate a range of opinions regarding the preference for a set of logos versus a single logo. The participants appreciate the aesthetics, variety, practicality, collectability, emotional connection, and utility associated with the responsive logos in different ways.



William
Hawrelak Park



William
Hawrelak Park



William
Hawrelak Park

Participant 1:

- Expresses that the designed system of responsive logos has increased their curiosity about Hawrelak Park.
- Notes that they were not aware of the different festivals in the park before the interview.
- Indicates that the cute goose logo makes them more interested in visiting the park.

Participant 2:

- States that the logo changing during seasons and occasions would motivate them to visit the park.
- Describes the changing logo as a spark of curiosity, suggesting that it implies something cool is happening in the park.

Participant 3:

- Affirms that the designed system of responsive logos would encourage them to visit Hawrelak Park more.
- Views the system as something that all parks should adopt for a more enjoyable visit.
- Mentions the potential success of a gift shop with the logo and t-shirts.

Participant 5:

- Definitely feels that the designed system would encourage them to visit Hawrelak Park more.
- Expresses a strong desire to receive a t-shirt and a notebook, suggesting that it would further motivate them to visit.
- Finds the entire system evokes a fun environment feeling and highlights the proximity of the park to the campus.

Increased Curiosity and Awareness	<ul style="list-style-type: none"> • Learning about the different festivals in Hawrelak Park through the interview increased curiosity. • The cute goose logo adds to the curiosity and interest in visiting the park.
Curiosity and Excitement	<ul style="list-style-type: none"> • The changing logo during seasons and occasions creates a sense of curiosity and excitement. • Associates the changing logo with something cool happening in the park.
Enjoyment and Commercial Potential	<ul style="list-style-type: none"> • Believes that the designed system would make visiting the park more fun and enjoyable. • Suggests that all parks should adopt a similar system. • Recognizes the potential for a gift shop with the logo and t-shirts to be successful.
Motivation and Fun Environment	<ul style="list-style-type: none"> • The designed system would definitely encourage them to visit the park more. • Expresses a strong desire for a t-shirt and a notebook, which would further motivate them. • Feels that the entire system evokes a sense of fun environment and highlights the park's proximity to the campus.

Overall, the participants' responses indicate that the designed system of responsive logos has the potential to increase curiosity, excitement, and enjoyment associated with visiting Hawrelak Park. The cute and changing logo elements, as well as the commercial potential of merchandise, play a role in motivating them to visit the park more frequently.



William
Hawrelak Park



Logo 4

Likable	<div><div></div><div></div><div></div><div></div></div>	4
Calm	<div><div></div><div></div><div></div><div></div></div>	4
Social	<div><div></div><div></div></div>	2
Natural	<div><div></div><div></div><div></div><div></div><div></div></div>	5
Cheerful	<div><div></div><div></div><div></div></div>	3
Fun	<div><div></div></div>	1
Other	Curiosity, Mystery, Horror, Peaceful, Relaxing	19

Overall, the participant's perspective provides valuable insights into their preference for Logo 4, including its aesthetic appeal, colour and typeface preferences, and its potential to increase their curiosity and desire to visit Hawrelak Park.

Favorite Logo:

- They appreciate the calm and peaceful feeling it evokes.
- The presence of pine trees in the logo reminds them of local parks and stirs their curiosity to explore what lies beyond the trees.

Preferred Type Colour:

- The participant prefers green as the type colour for this logo.
- Blue and orange do not match the feeling of the logo according to their perception.

Preferred Type Style:

- The participant prefers a serif typeface for the logo.
- They believe that serif matches the logo more and complements the sharp leaves of the trees.

Preference for Set of Logos or Single Logo:

- The participant prefers the logo with more details, indicating that it feels better to them.
- They express that the other logo with two colours feels different and separate from the main logo.
- While they acknowledge that the colours match well, they feel that the smaller logos on the stationery set differ from the logo on the t-shirt.

Impact on Visitation:

- The designed system, specifically the main logo, encourages the participant to visit Hawrelak Park more than before.
- However, there is some confusion in their mind regarding whether the smaller logos are the same as the main logo.
- They emphasize that their answer is based on the main logo, which sparks their curiosity and would definitely motivate them to visit the park.

Aesthetic Appeal and Association	<ul style="list-style-type: none"> • Appreciation for the calm and peaceful feeling evoked by the logo. • Connection to local parks through the depiction of pine trees. • Curiosity stirred by the logo, inspiring a desire to explore.
Colour Preference	<ul style="list-style-type: none"> • Preference for green as the type colour, considering it suitable for the logo's overall feeling.
Typeface Preference	<ul style="list-style-type: none"> • Preference for a serif typeface, believing it complements the sharp leaves of the trees in the logo.
Presentation and Consistency	<ul style="list-style-type: none"> • Preference for the logo with more details, perceiving it to be a better representation. • Perception that the smaller logos on the stationery set differ from the main logo, causing a sense of separation.
Impact on Visitation	<ul style="list-style-type: none"> • The designed system, particularly the main logo, serves as an encouragement to visit Hawrelak Park. • Some confusion arises regarding the consistency of the logos, but the participant's motivation to visit is based on the main logo and their curiosity.

Summary

In the Design Feedback Interviews, the participants expressed extremely positive feelings towards the logo designs, finding them likable, calm, social, natural, cheerful, and fun. The third logo stood out as the favorite choice, admired for its friendly and cute character, resonating with their perception of Canada Geese and representing the reality of a city park. Green emerged as the preferred colour, associated with nature, while blue received positive mentions for its connection to water and lakes. The participants also favored the use of a sans serif typeface. The concept of a system of logos, changing throughout seasons and occasions, was well-received, with participants finding it interesting and enjoyable. They perceived the system as an incentive to visit Hawrelak Park more frequently, driven by curiosity, the desire to witness the changing logos, and the potential for acquiring merchandise featuring the logos. Overall, the interviews and analyses demonstrated the effectiveness of the logo designs and logo system in creating an appealing brand image and encouraging engagement with the park.

Final Logo

Primary Logo



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Secondary Logos



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Spring events' logo



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Summer events' logo



William
Hawrelak Park

Fall events' logo



William
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Winter events' logo

Tertiary Logos

These simplified logos are for smaller-sized applications

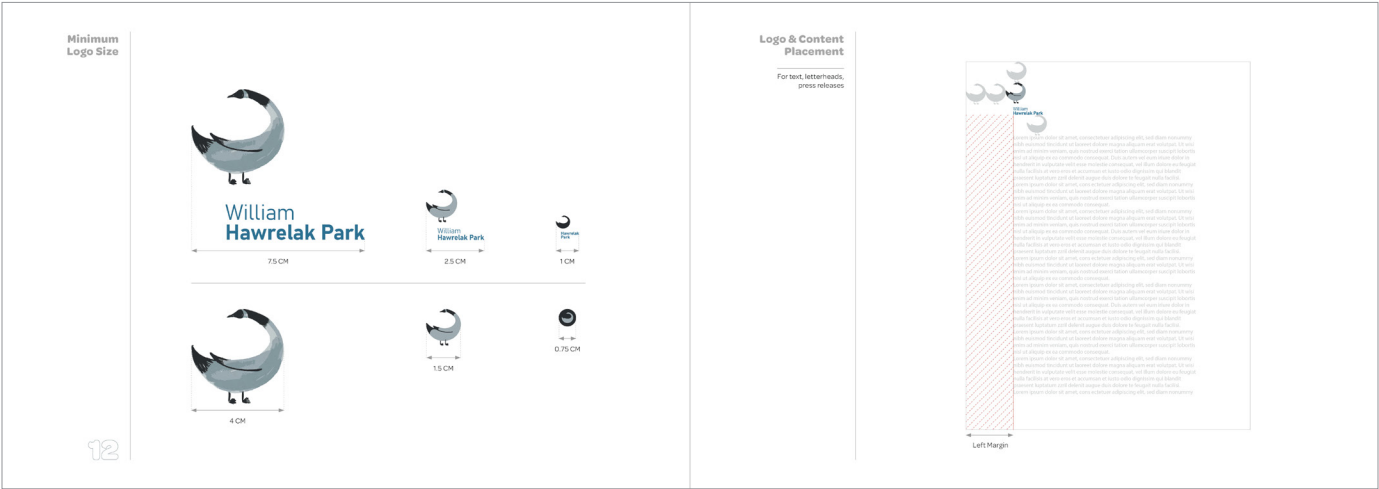


Usage Guidelines Booklet

For Visual Identity System



See Appendix 5



See Appendix 5

Applications

Billboards announcing special events, festivals and gift shop goods



Event in Spring

20

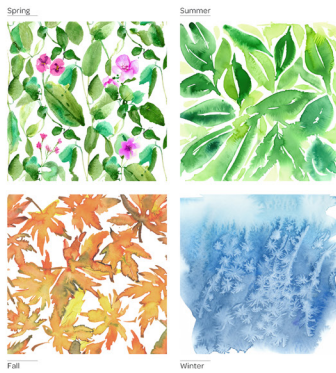


Event in Summer

See Appendix 5

Seasonal Pattern

Used, together with the logo, for events, festivals, etc.



16

Seasonal Pattern with logo

For festivals and other special events and occasions



See Appendix 5

Sample Applications



See Appendix 5

Further Research

Further exploratory research is warranted in the field of logo and visual identity design for urban parks, specifically focusing on enhancing the interactive elements of the visual identity system. While this thesis project successfully demonstrated the positive impact and potential of a well-designed logo to attract students and individuals to William Hawrelak Park, there remains a significant opportunity to delve into more dynamic aspects of this logo. Future research could investigate the implementation of animated logos and responsive visual identity elements that engage users across digital platforms such as websites and applications. Exploring how these interactive features contribute to visitor engagement and park utilization would provide valuable insights for city officials, park management and urban designers. By extending the scope of research to encompass user experience in both physical and digital environments, urban planners can harness the potential of technology to strengthen connections between city parks and their users and communities.

A promising avenue for further investigation lies in examining the broader implications of enhanced park engagement on the well-being of park visitors, particularly students. While this study has already demonstrated a correlation between logo design and increased park attraction, understanding the sustained effects on the mental and physical health of individuals, especially students, presents an intriguing research trajectory. A longitudinal study could be undertaken to observe the long-term patterns of park utilization among students and the subsequent impact on their overall well-being. This exploration would require collaboration between urban designers, public health experts, and education professionals to comprehensively analyze the multifaceted relationships between visual identity design, park utilization, and individual wellness. By uncovering the mechanisms through which visually appealing park logos and identities contribute to improved mental and physical health outcomes, this avenue of research has the potential to reshape the marketing of urban parks and devise strategies to prioritize the holistic well-being of city residents.

Conclusion

This thesis project consisted of an exploration of William Hawrelak Park's visual identity and its resonance with the university student population. The project direction was rooted in the understanding that a well-designed visual identity can transcend mere aesthetics, becoming a conduit for establishing a meaningful connection between individuals and their environment.

Through variety of research methodologies, including observational analyses and interviews with students, a visual identity system was designed for Hawrelak Park based on the interview participants' responses. The challenge was to encapsulate the park's unique character and atmosphere within the forms of a compelling visual representation. The design process involved on-site sketching and digital refinement using a drawing program on a tablet. This iterative approach, combined contemplation with execution. The final logo and visual identity system design emerge as a visualization of nature's rhythms and the character and significance of the park in the lives of students, along with the potential for engagement with the park to improve their mental health and well-being.

The concept of a logo system struck a resounding chord with participants. By altering the logo to mirror the change of seasons and to highlight special events or festivals, the logo system transitioned from a conventional design approach to a catalyst for student engagement. The allure of this system lies in its ability to create anticipation, inviting individuals to take part in the unfolding visual narrative of Hawrelak Park.

The design research process helped to craft a visual language that resonated with the student participants. The development of this thesis project revealed that a strategically designed logo holds the power to transcend its visual form, and become a beacon that draws students and visitors alike to engage with Hawrelak Park in unanticipated ways. The implementation of adaptive logos for distinct seasons and events created new enthusiasm for individuals to seek out the park's ever-changing visual narrative.

In a world marked by rapid urbanization and evolving landscapes, this thesis shows the transformative potential of visual communication design. It demonstrates the profound connections between people and spaces and it serves as a reminder that design is not confined to aesthetics alone; it is a dynamic force that has the remarkable capacity to enrich lives, foster engagement, and deepen the symbiotic relationship between individuals and the natural world.

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Appendices

1. Ethics Application

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1.1 Study Identification

Status: Approved

1.1 Study Identification

All questions marked by a **red asterisk *** are required fields. However, because the mandatory fields have been kept to a minimum, answering only the required fields may not be sufficient for the REB to review your application.

Please answer all relevant questions that will reasonably help to describe your study or proposed research.

- 1.0 * Short Study Title** (restricted to 250 characters):
A Visual Exploration of a Logo and Visual Identity System for William Hawrelak Park
- 2.0 * Complete Study Title** (can be exactly the same as short title):
A Visual Exploration of a Logo and Visual Identity System for William Hawrelak Park.
- 3.0 * Select the appropriate Research Ethics Board** (Detailed descriptions are available at [here](#)):
Research Ethics Board 1
- 4.0 * Is the proposed research:**
Unfunded
- 5.0 * Name of local Principal Investigator:**
[Ali Baradarijomehri](#)
- 6.0 * Type of research/study:**
Graduate Student
- 7.0 Investigator's Supervisor**(required for applications from undergraduate students, graduate students, post-doctoral fellows and medical residents to REBs 1 & 2. HREB does not accept applications from student PIs):
[Gillian Harvey](#)
- 8.0 Study Coordinators or Research Assistants:** People listed here can edit this application and will receive all email notifications for the study:
- | Name | Employer |
|-------------------------------------|-----------------------------------|
| Ali Baradarijomehri | Student |
| Gillian Harvey | AR Art and Design |
| Susan Colberg | AR Art and Design |
- 9.0 Co-Investigators:** People listed here can edit this application and will receive email notifications (Co-investigators who do not wish to receive

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email, should be added to the study team below instead of here).
If your searched name does not come up when you type it in the box, the user does not have the Principal Investigator role in the online system. Click the following link for instructions on how to [Request an Additional Role](#).

Name	Employer
Ali Baradarijomehri	Student

- 10.0 Primary Admin Contact** (a member of study team):
Ali Baradarijomehri

- 11.0 Study Team:** (co-investigators, supervising team, and other study team members) - People listed here cannot view or edit this application and do not receive email notifications.

Last Name	First Name	Organization	Role/Area of Responsibility	Phone	Email
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There are no items to display

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Status: Approved

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1.4 Conflict of Interest

1.4 Conflict of Interest

- 1.0** * Are any of the investigators or their immediate family receiving any personal remuneration (including investigator payments and recruitment incentives but excluding trainee remuneration or graduate student stipends) from the funding of this study that is not accounted for in the study budget?
☐ Yes ☒ No
- 2.0** * Do any of investigators or their immediate family have any proprietary interests in the product under study or the outcome of the research including patents, trademarks, copyrights, and licensing agreements?
☐ Yes ☒ No
- 3.0** * Is there any compensation for this study that is affected by the study outcome?
☐ Yes ☒ No
- 4.0** * Do any of the investigators or their immediate family have equity interest in the sponsoring company? (This does not include Mutual

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Funds)

☐ Yes ☒ No

- 5.0** * Do any of the investigators or their immediate family receive payments of other sorts, from this sponsor (i.e. grants, compensation in the form of equipment or supplies, retainers for ongoing consultation and honoraria)?

☐ Yes ☒ No

- 6.0** * Are any of the investigators or their immediate family, members of the sponsor's Board of Directors, Scientific Advisory Panel or comparable body?

☐ Yes ☒ No

- 7.0** * Do you have any other relationship, financial or non-financial, that, if not disclosed, could be construed as a conflict of interest?

☐ Yes ☒ No

Please explain if the answer to any of the above questions is Yes:

Important

If you answered YES to any of the questions above, you may be asked for more information.

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Status: Approved

1.5 Research Locations and Other Approvals

1.5 Research Locations and Other Approvals

- 1.0** * List the locations of the proposed research, including recruitment activities. Provide name of institution, facility or organization, town, or province as applicable

University of Alberta, Edmonton, AB, Canada. (In person Interviews)
William Hawrelak Park, Edmonton, AB, Canada. (observatory research, photography)

- 2.0** * Indicate if the study will use or access facilities, programmes, resources, staff, students, specimens, patients or their records, at any of the sites affiliated with the following (select all that apply):

Not applicable

List all health care research sites/locations:

- 3.0**

Multi-Institution Review

- * **3.1** Has this study already received approval from another REB?

☐ Yes ☒ No

- 4.0** If this application is closely linked to research previously approved by one of the University of Alberta REBs or has already received ethics approval from an external ethics review board(s), provide the

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study number, REB name or other identifying information. Attach any external REB application and approval letter in the Documentation Section – Other Documents.

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2.1 Study Objectives and Design

Status: Approved

2.1 Study Objectives and Design

1.0 * Provide a lay summary of your proposed research which would be understandable to general public

This research project understands the importance of increasing the accessibility and visibility of William Hawrelak Park. Due to population and urban growth, people's interaction with nature has decreased. One of the audiences that have been significantly affected by the decrease in interaction with nature is students. Undergraduate and graduate students in urban areas need to be connected to nature because of the mental and physical health benefits. Thus, demand for more city recreation areas increases; guiding students to parks and natural areas will help their demands.

In The Human–Nature Relationship and its impact on Health: A Critical Review:

During the last century, research has been increasingly drawn toward understanding the human-nature relationship and has revealed the many ways humans are linked with the natural environment. Some examples of these include humans' preference for scenes dominated by natural elements and the health benefits associated with engaging with nature. (Seymour, 2016, 1)

Because students deal with their program and have limited income, their university lives can be stressful. Recreation areas can decrease students' stress and anxiety by giving them a joyful experience cause students are humans, and their preference is to be close to nature because of health (one of the happiness reasons) benefits.

The location of Hawrelak Park in Edmonton makes it convenient for students to visit. It is one of the closest recreation areas and green spaces to the University of Alberta. At present, Hawrelak Park, despite being part of the City of Edmonton parks, does not have a unique logo or visual identity system. Additionally, this park hosts several major festivals, such as the Heritage Festival and other events throughout the year. These events give students an opportunity to bond with people and make more connections in a new area; also, they will get familiar with more cultures and traditions. One of the ways that the City of Edmonton may attract and connect more students to the park may be to increase the identity recognition of the park.

In the Logo Design Love:

With the right branding, businesses can increase their product's perceived value, establish relationships with their customers that span ages and borders, and nurture those relationships into a lifelong bond. (Airey, 2014, It's the story we tell.)

Having a logo is kind of like putting a face to a name or a service—logos help people remember their experiences with companies. (Airey, 2014, Rethinking the importance of brand identity.)

In the Principles of Logo Design:

The logo or symbol plays a key role in establishing a connection between the consumer and a company. The relationship is similar to any human relationship. (Bokhua, 2022, Are logos just logos?).

A logo is the first optical element in a visual identity system that the audience sees; on the other hand, a logo is the gate to entering a brand.

An analysis of the logo and visual identity system of Hawrelak Park within the City of Edmonton's trail guide will be done to understand how a unique logo and visual identity can be used to increase recognition of the park and increase student visitors to the park.

In addition, other festivals, such as the Heritage Festival, will be examined to understand how a visual identity system may be designed in order to incorporate other events and festivals within the park.

2.0 * Provide a full description of your research proposal outlining the following:

- Purpose
- Hypothesis
- Justification
- Objectives
- Research Method/Procedures
- Plan for Data Analysis

Purpose

1. Understand the recreational needs of the University of Alberta's students
2. Analyzing the existing visual identity system within the park
3. Design a logo and visual identity system for Hawrelak Park

Hypothesis:

This project might increase the number of visitors to Hawrelak Park and also gives the park a proper visual identity. In addition, the growth of visitors might lead to mental and physical health for people.

Justification:

Designing a logo will increase the credibility of the park; the credibility will cause an increase in visitors, especially students, because most of the students are new to the city, so the validity of a place will cause trust and referral. Also, it will open the gate for the designer or other designers to design the rest of the visual identity.

Objectives:

This study has two main objectives:

1. Identify the attributes that will make a strong and memorable visual identity for the purpose of attracting more students to Hawrelak Park
2. To study whether the development of credibility by designing a logo for a park has a positive impact on attracting more students to the

park or not.
3. This research will form part of my thesis.

Research Methods:

Interview: at the beginning of the research, through an interview, students will be asked seven questions related to the park's visual identity, their expectations of visiting the park and their expectations about the visual elements in the park will be asked.

Observational research: The researcher will visit the park to take pictures and will seek unique elements and characteristics related to this park.

Interview (Testing): At the end of the research, the same participants whom the researcher interviewed at the beginning of the research will be interviewed again. The questions will be about the new design and their feelings about the new design.

** Both of the interviews will be done via Google Meet, and they will take between 30-45 minutes.*

Plan for Data analysis:

I will use an excel spreadsheet to organize the interview data for analysis.

During the interviews, I will take field notes for each participant.

I will transcribe the interviews to analyze and identify themes within the data. Then, I will assign codes to the relevant themes in order to understand the content. Then, I will create categories by grouping the codes.

After identifying the themes within the data, I will search for patterns, which will be summarized into a table so that I can make sense of the data. Summarizing the data will be done either visually (in a mind map) or within a chart format before I begin my design process.

The gathered data will help the researcher acknowledge the problem, find a design solution, and examine the designed elements at the end.

The analysis will start with gathering data from the mentioned research methods and then reading all the data from the beginning to the end. Then the researcher will use thematic analysis and mind mapping to analyze all data collected in the interviews and observational research.

3.0 Describe procedures, treatment, or activities that are above or in addition to standard practices in this study area (eg. extra medical or health-related procedures, curriculum enhancements, extra follow-up, etc):

NA

4.0 If the proposed research is above minimal risk and is not funded via a competitive peer review grant or industry-sponsored clinical trial, the REB will require evidence of scientific review. Provide information about the review process and its results if appropriate.

N/A

5.0 For clinical trials, describe any sub-studies associated with this Protocol.

NA

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Status: Approved

2.2 Research Methods and Procedures

2.2 Research Methods and Procedures

Some research methods prompt specific ethical issues. The methods listed below have additional questions associated with them in this application. If your research does not involve any of the methods listed below, ensure that your proposed research is adequately described in Section 2.1: Study Objectives and Design or attach documents in the Documentation Section if necessary.

- 1.0** * This study will involve the following (select all that apply)
Interviews and/or Focus Groups

NOTE 1: Select this if you are directly collecting health information as part of your protocol OR will be conducting a chart/record review/reviewing health data secondarily. This includes anonymized or identifiable health information.

NOTE 2: Select this option if this research ONLY involves analysis of blood/tissue/specimens originally collected for another purpose but now being used to answer your research question. If you are enrolling people into the study to prospectively collect specimens to analyze you SHOULD NOT select this box.

NOTE 3: This section is intended to reflect the secondary use of non-health data. Do NOT select this if you are using data that originally came from health sources, i.e., anonymized administrative data.

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2.5 Interview and/or Focus Groups

Status: Approved

2.5 Interview and/or Focus Groups

- 1.0 Will you conduct interviews, focus groups, or both? Provide detail.**
Yes, two interviews will be done, one at the beginning of the research and the second after finishing the design.
The interviews will be done by interviewing three students. Moreover, after finishing the logo design, they will be interviewed again for the testing part of the research.
Participants at the first interview will be informed that if they accept to be interviewed at the first interview, they should also guarantee that they will participate in the second interview.
In these interviews, participants' emails are the only personal information which will be asked for. Moreover, their identity will not be recorded as a document for the research. The volunteers will be registered as numbered participants.
- 2.0 How will participation take place (e.g. in-person, via phone, email, Skype)?**
Online: Via Google Meet

3.0 How will the data be collected (e.g. audio recording, video recording, field notes)?

Collecting data in the interviews will be done in this way:

first interview:

- at the beginning of the research, some simple question will be asked from the students.
- Then, their opinion will be written on a piece of paper.
- the data collected will be transformed to personal computer of the researcher and will be documented there which is password protected. (data will be stored in the Office Word software)

last interview:

- after finishing the design, the designed logo will be shown and their opinion will be asked about it.
- their opinion will be written on a piece of paper.
- the data collected will be transformed to personal computer of the researcher and will be documented there which is password protected. (data will be stored in the Office Word software)

* For the interviews, no audio nor video will be recorded. The researcher will write all the information on a piece of paper.

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3.1 Risk Assessment

Status: Approved

3.1 Risk Assessment

1.0 * Provide your assessment of the risks that may be associated with this research:

Minimal Risk - research in which the probability and magnitude of possible harms implied by participation is no greater than those encountered by participants in those aspects of their everyday life that relate to the research (TCPS2)

2.0 * Select all that might apply:

Description of Possible Physical Risks and Discomforts

- ☐ No Participants might feel physical fatigue, e.g. sleep deprivation
- ☐ No Participants might feel physical stress, e.g. cardiovascular stress tests
- ☐ No Participants might sustain injury, infection, and intervention side-effects or complications
- ☐ No The physical risks will be greater than those encountered by the participants in everyday life

Possible Psychological, Emotional, Social and Other Risks and Discomforts

- ☐ Yes Participants might feel psychologically or emotionally stressed, demeaned, embarrassed, worried, anxious, scared or distressed, e.g. description of painful or traumatic events
- ☐ No Participants might feel psychological or mental fatigue, e.g. intense concentration required
- ☐ No Participants might experience cultural or social risk, e.g. loss of privacy or status or damage to reputation
- ☐ No Participants might be exposed to economic or legal risk, for instance non-anonymized workplace surveys

No The risks will be greater than those encountered by the participants in everyday life

3.0 * Provide details of all the risks and discomforts associated with the research for which you indicated YES or POSSIBLY above.

Individuals may recall memories during participation in interviews, while the questions being asked are more of a practical nature (Whom do you usually go to the park with?). There is a chance that participants may experience discomfort.

4.0 * Describe how you will manage and minimize risks and discomforts, as well as mitigate harm:

Individuals can withdraw from the study at any time if they are uncomfortable.

5.0 Is there a possibility that your research procedures will lead to unexpected findings, adverse reactions, or similar results that may require follow-up (i.e. individuals disclose that they are upset or distressed during an interview/questionnaire, unanticipated findings on MRI, etc.)?

☐ Yes ☒ No

6.0 If you are using any tests in this study diagnostically, indicate the member(s) of the study team who will administer the measures/instruments:

Test Name	Test Administrator	Organization	Administrator's Qualification
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There are no items to display

7.0 If any research related procedures/tests could be interpreted diagnostically, will these be reported back to the participants and if so, how and by whom?

No it will not be reported back to participants.

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3.2 Benefits Analysis

Status: Approved

3.2 Benefits Analysis

1.0 * Describe any potential benefits of the proposed research to the participants. If there are no benefits, state this explicitly:

There may be no benefits

2.0 * Describe the scientific and/or scholarly benefits of the proposed research:

this research will show whether the increase in the credibility of a place (by designing a logo) will cause in the increase of the students or not.

3.0 If this research involves risk to participants explain how the benefits outweigh the risks.

Participants are invited to an opportunity to contribute to a study and share their experiences. To be involved in developing an innovative design solution that improves students' quality of life. Risk is minimal to the

participants. Individuals can withdraw from the study at any time if they are uncomfortable.

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4.1 Participant Information

Status: Approved

4.1 Participant Information

- 1.0 * Will you be recruiting human participants (i.e. enrolling people into the study, sending people online surveys to complete)?

☒ Yes ☐ No

1.1 Will participants be recruited or their data be collected from Alberta Health Services or Covenant Health or data custodian as defined in the Alberta Health Information Act?

☐ Yes ☒ No

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4.2 Additional Participant Information

Status: Approved

4.2 Additional Participant Information

- 1.0 Describe the participants that will be included in this study. Outline ALL participants (i.e. if you are enrolling healthy controls as well):

The interview will happen with students of the University of Alberta.

And they will be informed by:

1. Announcing on social media through a poster in Telegram groups and Instagram stories.
2. Asking the supervisors to introduce some students
3. Designing a poster (Volunteers Needed) and installing it around the university of Alberta.

- 2.0 * Describe and justify the inclusion criteria for participants (e.g. age range, health status, gender, etc.):

1. They should be students of the University of Alberta
2. age between 18 - 30
3. healthy enough to go to the park or do an interview.
4. Gender does not matter.

- 3.0 Describe and justify the exclusion criteria for participants:

People other than the students of the University of Alberta. Because this research is about logo design and its impact on the students (the University of Alberta's students).

4.0 Participants

4.1 How many participants do you hope to recruit (*including controls, if applicable?*)

3

4.2 Of these, how many are controls, if applicable?

Neither

4.3 If this is a multi-site study, how many participants do you anticipate will be enrolled in the entire study?

0

5.0 Justification for sample size:

Three students are enough because their answers will be logical to get enough data to do the research and find the solution to this design problem.

ID: Pro00125468

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Status: Approved

4.4 Recruitment of Participants (non-Health)

4.4 Recruitment of Participants (non-Health)

1.0 Recruitment

1.1 How will you identify potential participants? Outline all of the means you will use to identify who may be eligible to be in the study (*i.e. response to advertising such as flyers, posters, ads in newspapers, websites, email, list serves, community organization referrals, etc.*)

Three ways are in mind:

1. Asking the supervisor (Gillian Harvey) to introduce students interested in being interviewed. They might email some of their students suitable for this research and ask them if they want to participate or not.
2. Design a poster, briefly describe the project and invite the student to participate. The poster will be installed on the boards of the University of Alberta.
3. Design a social media poster and post it in Telegram groups of students and Instagram stories. (Telegram is a platform similar to Facebook and WhatsApp (it has Channels, Groups, chats etc.).

* While posting the Poster on social media, the comment section will be turned off.

1.2 Once you have identified a list of potentially eligible participants, indicate how the potential participants' names will be passed on to the researchers AND how will the potential participants be approached about the research.

The numbers will be assigned to each interview and the participants will be identified by their numbers and email.
Participants will be behaved with respect and with no judgment about their opinion.
The participants will be informed about the time of the online interview by email.

2.0 Pre-Existing Relationships

https://arise.ualberta.ca/ARISE/app/portal/smartform/printProject/_Protocol/53E80557562111ED9EA95592A2565000?packetIds=ProjectPrintPacket... 11/17

2.1 Will potential participants be recruited through pre-existing relationships with researchers(e.g. Will an instructor recruit students from his classes, or a physician recruit patients from her practice? Other examples may be employees, acquaintances, own children or family members, etc.)?

☐ Yes ☒ No

3.0 Will your study involve any of the following?(select all that apply)
None of the above

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4.5 Informed Consent Determination

Status: Approved

4.5 Informed Consent Determination

1.0 Describe who will provide informed consent for this study(i.e. the participant, parent of child participant, substitute decision maker, no one will give consent – requesting a waiver)
The participants will provide their free, informed and ongoing consent. And the research will begin after the participants have provided their initial consent. Also, individuals have the possibility to withdraw their consent at any point during the research project.

1.1 Waiver of Consent Requested

If you are asking for a waiver of participant consent, please justify the waiver or alteration and explain how the study meets all of the criteria for the waiver. Refer to Article 3.7 of TCPS2 and provide justification for requesting a Waiver of Consent for ALL criteria (a-e)
A consent waiver request is not required.

1.2 Waiver of Consent in Individual Medical Emergency

If you are asking for a waiver or alteration of participant consent in individual medical emergencies, please justify the waiver or alteration and explain how the study meets ALL of the criteria outlined in Article 3.8 of TCPS2 (a-f).
N/A

2.0 How will consent be obtained/documented? Select all that apply
Signed consent form

If you are not using a signed consent form, explain how the study information will be provided to the participant and how consent will be obtained/documented. Provide details for EACH of the options selected above:

While the volunteers will email the researcher to ask to participate, the researcher will send them a consent form and ask them to send back the

signed consent form after reading and signing it. Then will plan an interview time with the participant by emailing and asking them when they might be available.

3.0 Will every participant have the capacity to give fully informed consent on his/her own behalf?

☒ Yes ☐ No

4.0 What assistance will be provided to participants or those consenting on their behalf, who may require additional assistance? (e.g. non-English speakers, visually impaired, etc.)

5.0 * If at any time a PARTICIPANT wishes to withdraw from the study or from certain parts of the study, describe when and how this can be done.

They can withdraw anytime they want; the researcher would continue recruiting students if a participant needed to withdraw. The withdrawal will be straightforward; the participant will inform the researcher via email, and because there is no personal information asked in the research, they will withdraw safely.

6.0 Describe the circumstances and limitations of DATA withdrawal from the study, including the last point at which participant DATA can be withdrawn (i.e. 2 weeks after transcription of interview notes)

The data that will be gathered from the participants are limited to their email addresses, so if a participant wanted to withdraw, they would not be concerned about their personal information because they did not provide any personal information except their email address. Participants can withdraw before April 30, 2023. because after April 30, the second interview will be done. The researcher needs time to clear the data, interview a new participant, and design and analyze the new data.

7.0 Will this study involve any group(s) where non-participants are present? For example, classroom research might involve groups which include participants and non-participants.

☐ Yes ☒ No

ID: Pro00125468

Pro00125468

5.1 Data Collection

Status: Approved

5.1 Data Collection

1.0 * Will the researcher or study team be able to identify any of the participants at any stage of the study?

☒ Yes ☐ No

2.0 Primary/raw data collected will be (check all that apply):

Directly identifying information - the information identifies a specific individual through direct identifiers (e.g. name, social insurance number, personal health number, etc.)

All personal identifying information removed (anonymized)

3.0 If this study involves secondary use of data, list all original sources:
N/A

4.0 In research where total anonymity and confidentiality is sought but cannot be guaranteed (eg. where participants talk in a group) how will confidentiality be achieved?

That will be only participant and researcher in all levels of the research. In the emails (planning for an interview), the participants will be asked to disable their cameras during the Google Meet interview.

ID: Pro00125468

Pro00125468

5.2 Data Identifiers

Status: Approved

5.2 Data Identifiers

1.0 * Personal Identifiers: will you be collecting - at any time during the study, including recruitment - any of the following (*check all that apply*):
Surname and First Name
Email Address

2.0 Will you be collecting - at any time of the study, including recruitment of participants - any of the following (*check all that apply*):
There are no items to display

3.0 * If you are collecting any of the above, provide a comprehensive rationale to explain why it is necessary to collect this information:
Surname and First Name: The participants choose whether they want to share their names or not. In the consent form, there is a part for them to include a pseudonym or not even write their name.

Email Address: their email address is needed for the initial contact, then for the invitation to the Google Meet.

4.0 If identifying information will be removed at some point, when and how will this be done?
No video or audio will be recorded, so the identifying information will be gone after finishing the video call in Google Meet.

5.0 * Specify what identifiable information will be RETAINED once data collection is complete, and explain why retention is necessary. Include the retention of master lists that link participant identifiers with de-identified data:
Only the answers to the interview questions will be retained (which do not contain personal data). These answers are necessary to find the design solution and analyze data for this research process. They are essential for showing in the research and design process.

6.0 If applicable, describe your plans to link the data in this study with data associated with other studies (e.g within a data repository) or with data belonging to another organization:
N/A

ID: Pro00125468

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5.3 Data Confidentiality and Privacy

Status: Approved

5.3 Data Confidentiality and Privacy

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1.0 * How will confidentiality of the data be maintained? Describe how the identity of participants will be protected both during and after research.

All data will be recorded in the researcher's encrypted and password-protected computer.
No personal data (participants' names, email addresses) will be written in the research paper.

2.0 How will the principal investigator ensure that all study personnel are aware of their responsibilities concerning participants' privacy and the confidentiality of their information?

The data will not be shared with other study personnel; they will be in the researcher's safe and encrypted and password-protected computer.

3.0 External Data Access

*** 3.1 Will identifiable data be transferred or made available to persons or agencies outside the research team?**

☐ Yes ☒ No

ID: Pro00125468

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Status: Approved

5.4 Data Storage, Retention, and Disposal

5.4 Data Storage, Retention, and Disposal

1.0 * Describe how research data will be stored, e.g. digital files, hard copies, audio recordings, other. Specify the physical location and how it will be secured to protect confidentiality and privacy. (For example, study documents must be kept in a locked filing cabinet and computer files are encrypted, etc. Write N/A if not applicable to your research)

Digital files (scanned files of the written information in the interview) and hard copies.
Digital files will be stored in Google Drive, encrypted and password protected.
Hard copies will be stored on the personal property of the researcher.

2.0 * University policy requires that you keep your data for a minimum of 5 years following completion of the study but there is no limit on data retention. Specify any plans for future use of the data. If the data will become part of a data repository or if this study involves the creation of a research database or registry for future research use, please provide details. (Write N/A if not applicable to your research).

The data will be kept in Google Drive, which is encrypted and password protected.

3.0 If you plan to destroy your data, describe when and how this will be done? Indicate your plans for the destruction of the identifiers at the earliest opportunity consistent with the conduct of the research

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and/or clinical needs:

The data will be kept in Google Drive, which is encrypted and password-protected for five years.

ID: Pro00125468

Pro00125468

Documentation



Status: Approved

Documentation




Add documents in this section according to the headers. Use Item 11.0 "Other Documents" for any material not specifically mentioned below.

[Sample templates are available by clicking HERE.](#)

1.0 Recruitment Materials:

Document Name	Version	Date	Description
 Poster(0.04)	0.04	2/9/2023 6:56 PM	
 Materials(0.02)	0.02	1/25/2023 6:00 PM	

2.0 Letter of Initial Contact:

Document Name	Version	Date	Description
 Initial contact 1(0.01)	0.01	1/27/2023 11:30 AM	
 Initial contact 2(0.04)	0.04	2/10/2023 7:23 PM	
 Email to supervisor(0.01)	0.01	2/10/2023 7:16 PM	

3.0 Informed Consent / Information Document(s):

3.1 What is the reading level of the Informed Consent Form(s):
Intermediate

3.2 Informed Consent Form(s)/Information Document(s):

Document Name	Version	Date	Description
 Consent Form(0.03)	0.03	2/10/2023 7:22 PM	

4.0 Assent Forms:

Document Name	Version	Date	Description
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There are no items to display

5.0 Questionnaires, Cover Letters, Surveys, Tests, Interview Scripts, etc.:

Document Name	Version	Date	Description
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 Interview Questions(0.01)	0.01	1/17/2023 9:56 AM	
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6.0 Protocol/Research Proposal:

Document Name	Version	Date	Description
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 Proposal(0.01)	0.01	1/25/2023 10:24 PM	
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7.0 Investigator Brochures/Product Monographs:

Document Name	Version	Date	Description
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There are no items to display

8.0 Health Canada No Objection Letter (NOL):

Document Name	Version	Date	Description
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There are no items to display

9.0 Confidentiality Agreement:

Document Name	Version	Date	Description
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There are no items to display

10.0 Conflict of Interest:

Document Name	Version	Date	Description
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There are no items to display

11.0 Other Documents:

For example, Study Budget, Course Outline, or other documents not mentioned above

Document Name	Version	Date	Description
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There are no items to display

ID: Pro00125468

Pro00125468

Final Page

Status: Approved

Final Page

You have reached the end of the ethics application.
Click 'Continue' or 'Exit' below.

To submit for ethics review, click "SUBMIT for REVIEW" on the left side of the screen.

NOTE: Only the Principal Investigator can submit an application in Pre-submission (ie: the first time it is submitted).

2. Interview Transcripts

- Have you heard of Hawrelak park? Have you visited this park? If not, go to question 3.

Yes, I have visited Hawrelak Park.

1. How do you feel about the Hawrelak Park?

I think it's cute, but the geese can be quite wild. I enjoy the open horizon and seeing the sky. The balloons and lake in the middle give a sense of tranquility, and I feel happy and childish in a playful way. I can do anything I want there and just be happy. Overall, I really like Hawrelak Park.

2. What is the unique thing about this park for you?

The clean environment makes me feel better than before and I have fun there. I also love the fresh air and feeling close to nature. It's a great place to get away from technology and bad news, and it feels safe and playful. Everyone around me also seems to enjoy the park, which makes it feel like a vacation with cool people that you do not know.

3. What is your expectation of going to a park?
Or Hawrelak park specifically?

My expectation of going to a park is to feel connected to nature, take a break, and enjoy activities. I love the smell of fresh grass, and in winter, the feeling of the icy environment. I also enjoy barbecuing and listening to people having fun.

4. Why do you go to the park?

I usually go to the park to stay away from the busy city and feel close to nature and animals. It's also a great place to chill and study sometimes, and to meet with friends and take long walks for exercise and fun.

5. Whom do you usually go to the park with?

I usually go to the park with my parents, family, and friends.

6. Have you ever noticed the visual identity of this park?

No, I haven't.

7. If yes, how do you feel about it?

N/A (Not Applicable)

- Have you heard of Hawrelak park? Have you visited this park? If not, go to question 3.

Yes, I have visited Hawrelak Park.

1. How do you feel about the Hawrelak Park?

I think it's a great urban park with lots of recreational opportunities. It's wild and dense with trees, and the chance to see animals is appealing. Being around other people makes me forget about stress and not feel lonely.

2. What is the unique thing about this park for you?

The park is very diverse and vast, with nice open areas. I love the fireplaces there, which make me feel cozy, and festivals make me go to this park more than other parks. In general, it's very big and diverse.

3. What is your expectation of going to a park?
Or Hawrelak park specifically?

My expectation of going to a park is to escape from the urban environment and relax my mind, and feel calm. Specifically, Hawrelak Park offers a chance to connect with nature inside the city.

4. Why do you go to the park?

I like nature inside the urban area, so I go to parks to connect more with nature. Seeing animals, plants, and other people there is appealing to me.

5. Whom do you usually go to the park with?

I usually go to the park alone or with friends.

6. Have you ever noticed the visual identity of this park?

Yes, I have.

7. If yes, how do you feel about it?

I don't feel good about it because the visual identity is not connected visually, and they have nothing in common with the park. For me, they are like city signs and boards.

- Have you heard of Hawrelak park? Have you visited this park? If not, go to question 3.

No

1. How do you feel about the Hawrelak Park?

N/A (Not Applicable)

2. What is the unique thing about this park for you?

N/A (Not Applicable)

3. What is your expectation of going to a park?
Or Hawrelak park specifically?

To exercise, have fun, entertain myself, enjoy fresh air, be in nature, and listen to birds singing.

4. Why do you go to the park?

To do exercise, listen to people's voices, have a fun time, have fun with family and friends, play with them while enjoying picnic snacks, and sometimes to explore new places and hidden areas of parks.

5. Whom do you usually go to the park with?

Parents, my boyfriend, and friends.

6. Have you ever noticed the visual identity of this park?

No, I haven't.

7. If yes, how do you feel about it?

N/A (Not Applicable)

3. Photographic Documentation

Pictures taken by the designer



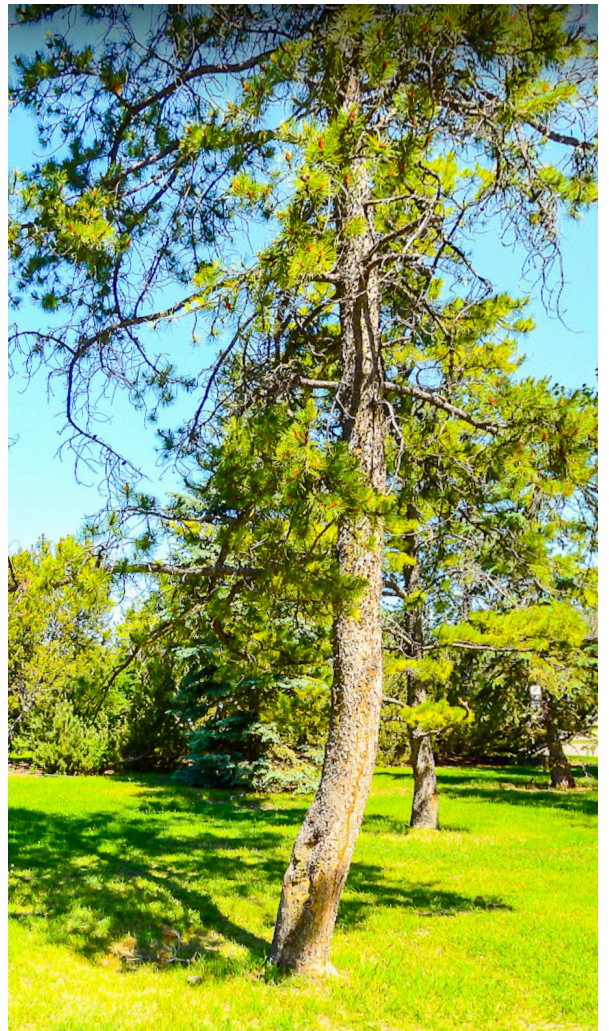
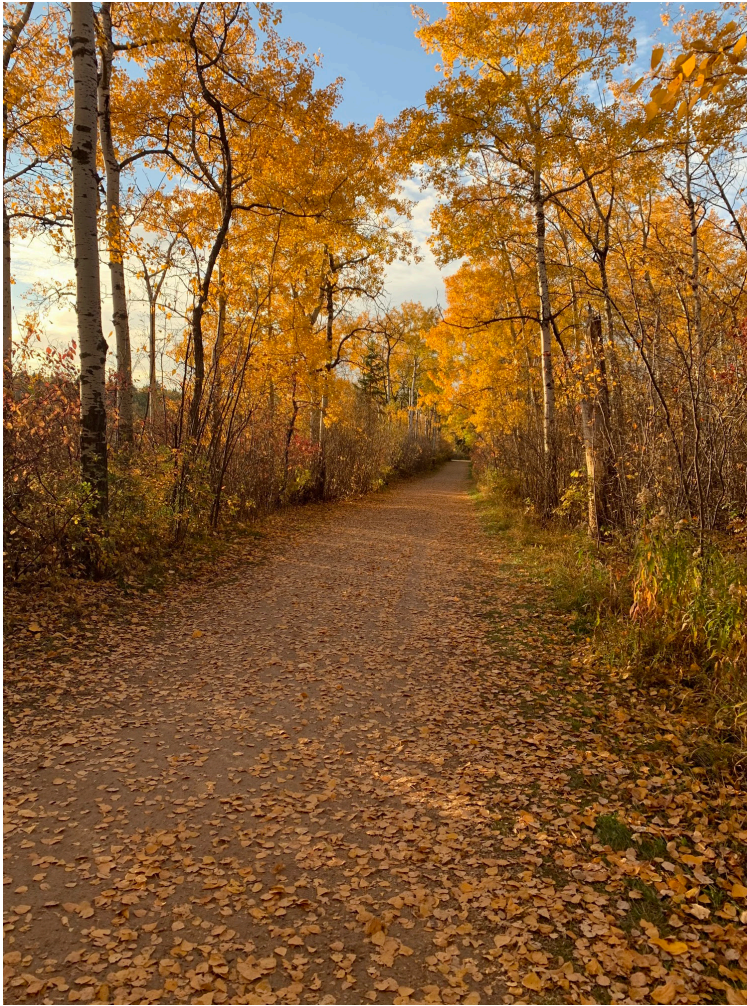




Pictures from Google Maps







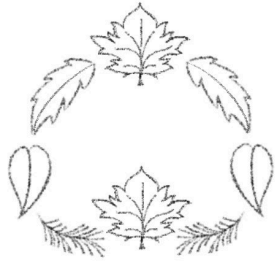


Screenshot from Google Maps

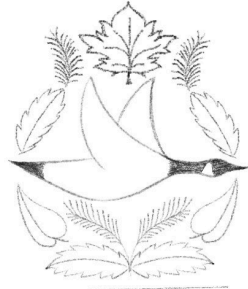


4. Sketches

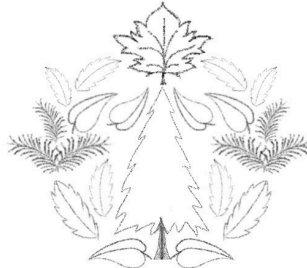




HAWRELAK
PARK



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PARK



HAWRELAK
PARK



William
Hawrelak
PARK



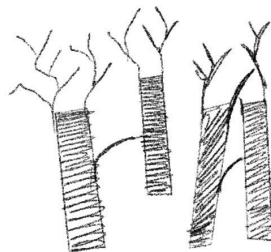
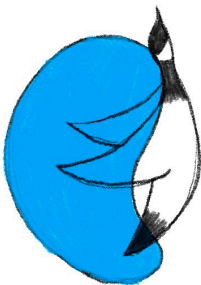
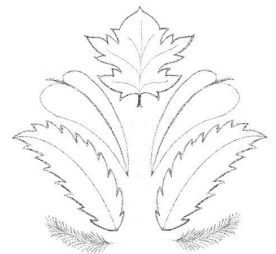
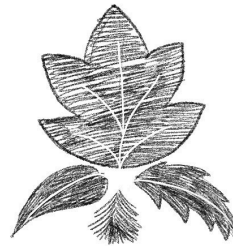
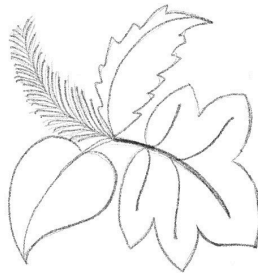
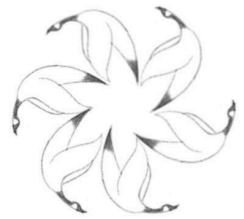
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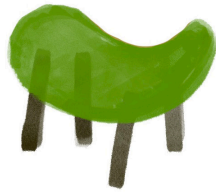
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Hawrelak
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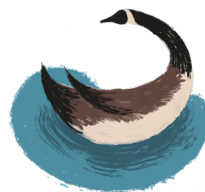
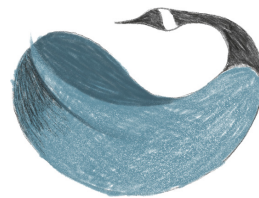
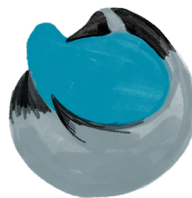
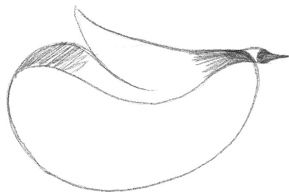
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ELAK.PARK

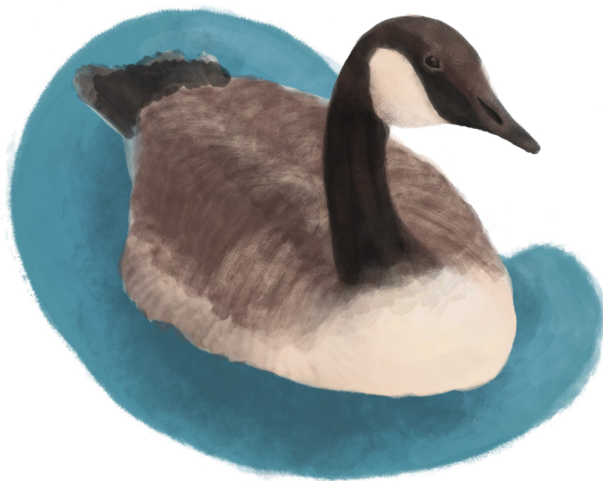
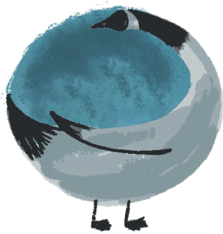


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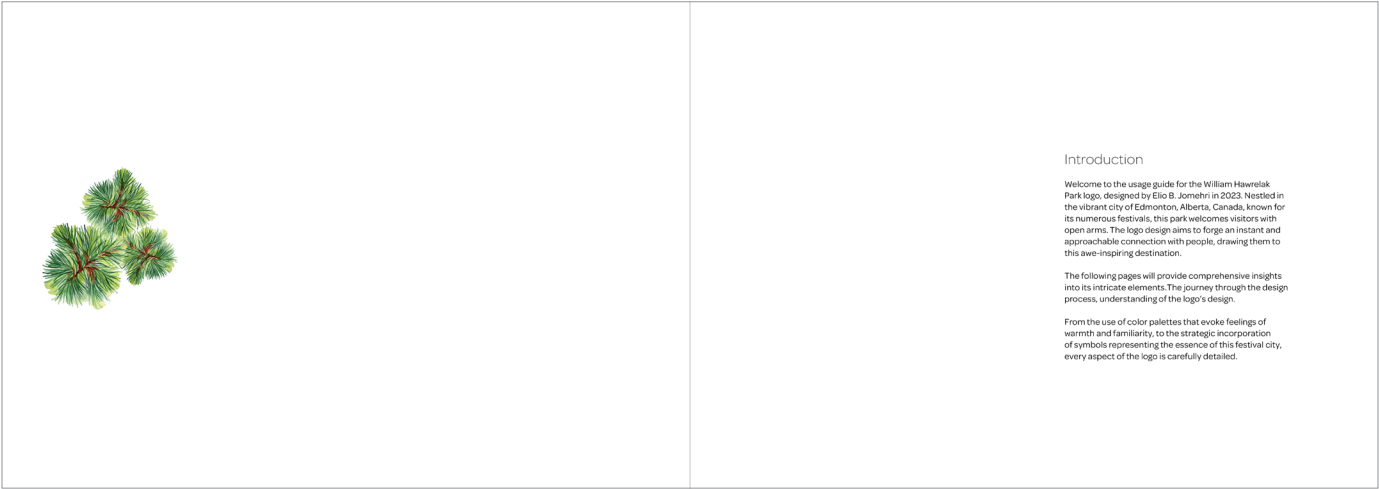
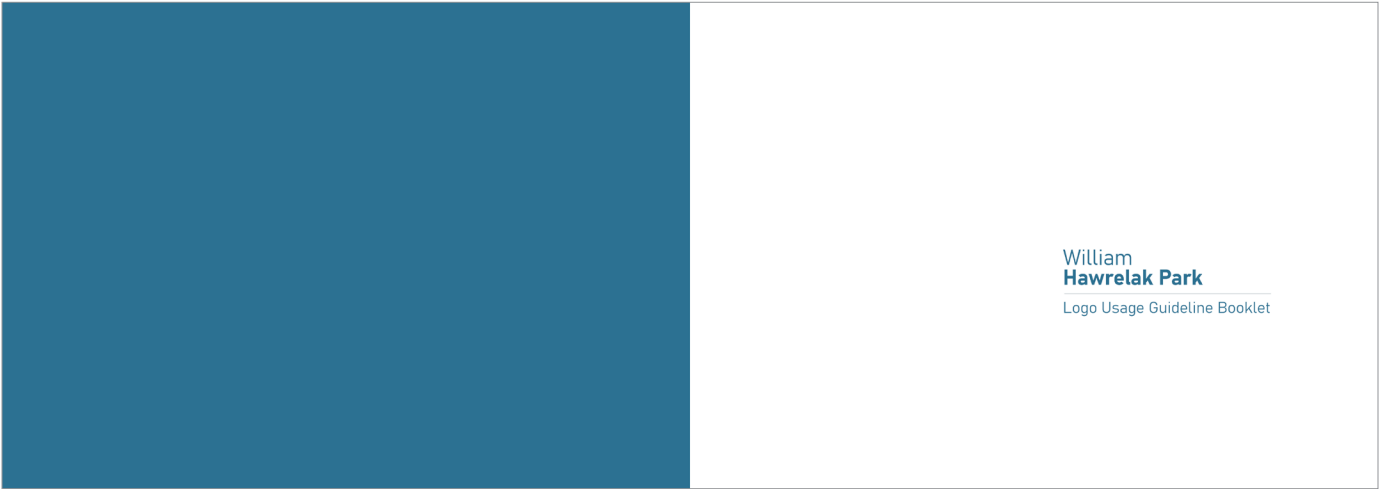
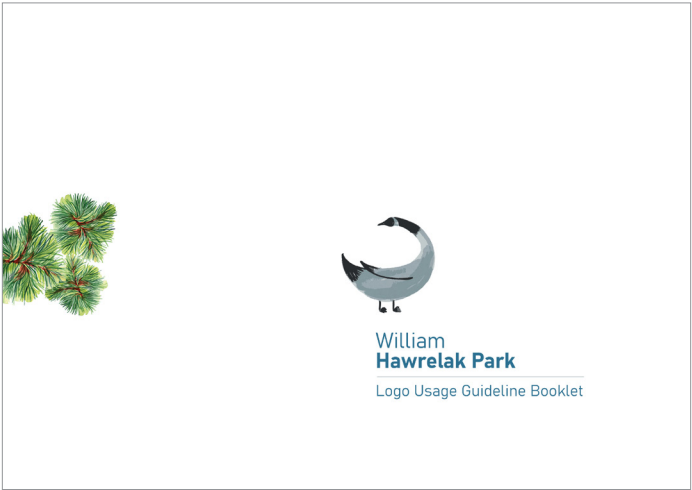
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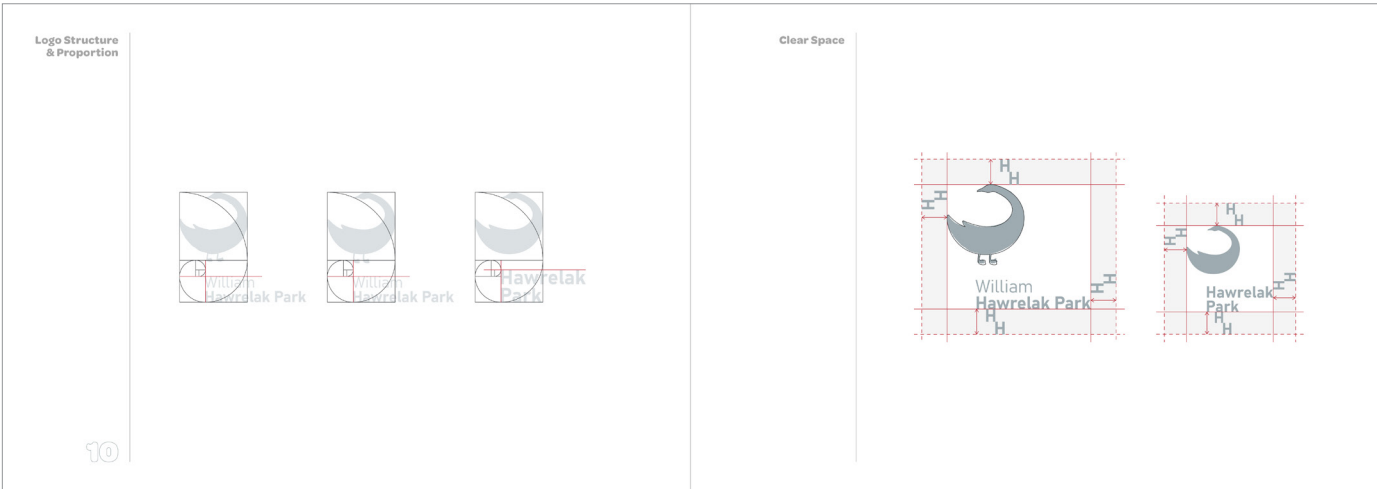
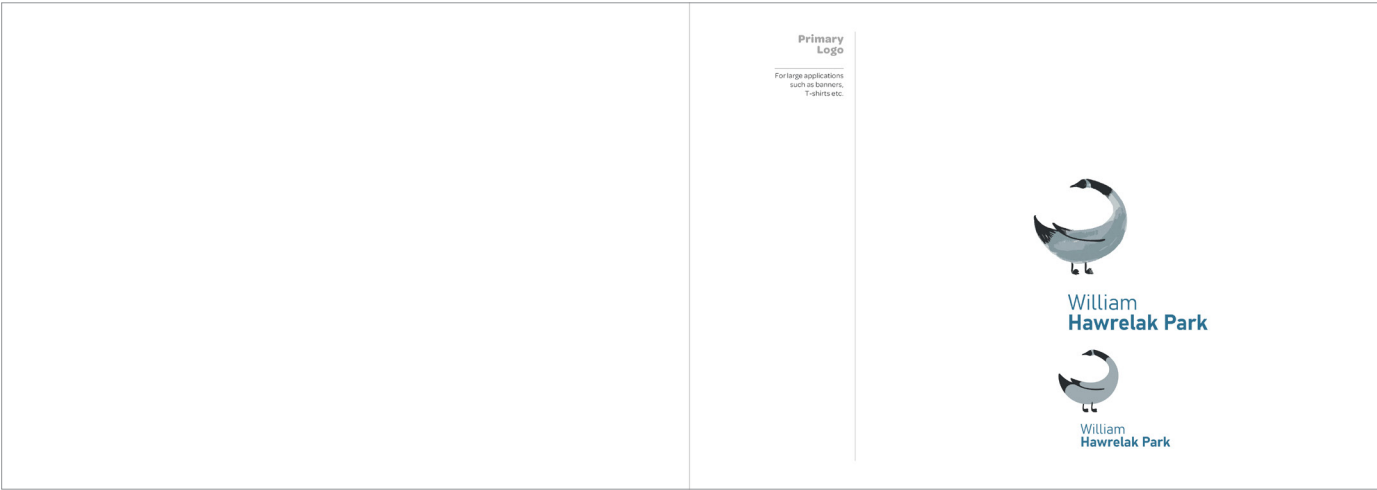
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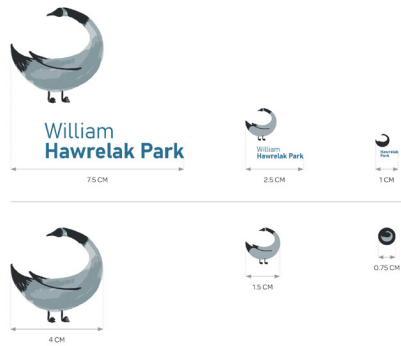


5. Usage Guideleines Booklet





Minimum Logo Size



12

Logo & Content Placement

For text, letterheads, press releases



Logo on Backgrounds



✓ Max CO NO Y0 K15



✗ No Colored Backgrounds

14

Seasonal Pattern

Used, together with the logo, for events, festivals, etc.



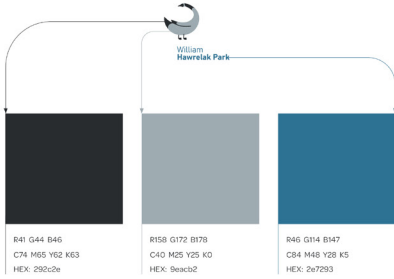
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Seasonal Pattern with logo

For festivals and other special events and occasions



Color



18

Typeface

Bahnschrift
Semi Light
& Bold

William Hawrelak Park

Aa Bb Cc Dd Ee Ff Gg Hh Ii
Jj Kk Ll Mm Nn Oo Pp Qq Rr
Ss Tt Uu Vv Ww Xx Yy Zz
1234567890

Aa Bb Cc Dd Ee Ff Gg Hh Ii
Jj Kk Ll Mm Nn Oo Pp Qq Rr
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Applications

Billboards announcing
special events, festivals
and gift shop goods



Event in Spring

20



Event in Summer



Event in Fall

22



Event in Winter

