



Branding Strategy Focus Report



1 Focus Report

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“*Design* is the silent
ambassador of your
brand.” - **Paul Rand**



Abstract

The aim of this focus report is to explore the significance of branding and its powerful connection to interior design. By examining how branding strategies influence spatial experiences, I will demonstrate how thoughtful, strategic design can enhance a brand's identity and build deeper connections with users. Through a combination of visual and written research, this report will lay out my comprehensive approach to developing a branded interior for the Community Culinary Hub. This process will involve research into the fundamentals of branding, the identification of the brand's core values and target users, and an exploration of how these elements are expressed through both aesthetics and user experiences.



What is Branding?

- The Branding Recipe
- Building Branded Interiors
- Lifestyle Segmentation
- Communicative Aesthetics
- Creating Experiences
- Strategic Branding Outline

The Branding Recipe.

Branding goes beyond a company's ability to use coherent visual elements like logos, signage or color; it involves a network of subtle touch points throughout the design that conveys the project's identity, values, and personality. By defining the project's brand, I will refine visual and conceptual elements of the design as a way of expressing the project's core values, creating a reputation that cultivates and speaks to a specific user group.

What is Branding?

Well first, it is important to note what a brand is not.

In a 2019 interview on thefutur.com, Graphic Designer Marty Neumeier explores what branding means to him.

He explains that it is important to first note what a brand is not; it is not a logo, it is not a product. It is not a promise, and it is not an impression.

Successful branding can be identified as the result of a reputation. A brand speaks to an audience's gut feeling about a specific product, service, or company. Ultimately, it is the audience and users who define the brand. Strategies in branding give the audience/ users the tools to create the brand within their own head and hearts. On an individual level, the impression of a business or product will inevitably vary from person to person, but the power of branding lies in its ability to equalize these impressions as much as possible, ensuring the intended reputation of a company. In this way, it is vital to acknowledge and speak to the motivations of the users and what is most important to them.

A company's messaging, products, aesthetics, and culture all go into creating a successful brand image and identity, but ultimately, successful branding is about defining the key values of the consumer and aligning these with the brand.



Fundamentals of Branding: Nike Case Study

Sportswear brand Nike, is a commonly used example of effective branding as its marketing is not about selling its products, but more importantly about selling a mindset. Nike's brand values go beyond the specific use of their products and instead create an emotional connection with their customer base by aligning with themes of that inspire them such as perseverance, ambition, self improvement, and pushing limits. Their iconic tag-line Just Do It, is effective in that it reinforces these themes, and speaks directly to their consumer. Visually, the brand's image is clean, bold, and modern. The swoosh logo is instantly recognizable, and speaks more to the use of the products as it exemplifies movement and speed. The use of black and white is sleek, with the addition of the bright orange adding excitement and energy. The simplicity of the logo is particularly effectively in that it remains impactful at any scale, whether it is on a large billboard or the side of a sneaker. The Nike stores follow the same approach in that they are simple, modern and bold, which create a sense of excitement and innovation. These feelings are reinforced with an element of play in their designs, whether this is their incorporation of a "sneaker bar", or a designated workshop area for customer to customize their own shoes.



Building Branded Interiors.

What is a brand’s image vs. its identity?

A brand’s identity is internal, whereas a brand’s image is external. Elements of a branded interior which can be controlled by the designer such a materials, colors, furnishings, and activities, all speak to a brand’s image. A brand’s identity is defined by the culture within the space, for example, how the staff conduct themselves with customers, or the atmospheric mood created by the occupants of the space. The job of an interior designer, when it comes to branding, is to effectively match the image with the identity. This is why designing and selecting controlled elements of a space according to a brand’s image is vital in supporting what will ultimately become an the identity of a brand.



Why is Interior Design important in branding?

Depending on the company, a business’s interior is either an extension of its branding, or branding is the extension of its interior. Either way, designing a branded interior is a unique and powerful opportunity to create a physical experience for a customer to associate with the brand. A designers’ job of conducting extensive discussions with clients and research of users for any project is particularly beneficial in helping businesses establish a brand identity and effectively deliver consistent messages between the brand and the customer (Izadpanah, 58). In the following sections, I will layout the three consecutive touch points I will consider when designing my branded interior; Lifestyle Segmentation, Communicative Aesthetics, and Creating Experiences Through Brand Essence

Image vs. identity Case Study: Starbucks + Dunkin Donuts

The Starbucks case study below highlights the distinction between brand identity and brand image. Starbucks’ identity is largely shaped by its interiors, which aim to foster a connection to nature through the use of natural materials, earthy color palettes, abundant greenery, and curated wall imagery. These deliberate design choices successfully cultivate a brand image of environmental consciousness.

However, the effectiveness of this identity also reveals the power of interior branding in shaping public perception, sometimes misleadingly. Despite being a mega corporation with questionable sustainability practices, Starbucks continues to be perceived as an ethical, eco-friendly brand. This is a direct result of the immersive, nature-inspired aesthetic embedded in its stores. In contrast, Dunkin’ Donuts presents a very different intended brand identity. Rather than evoking sustainability or earth-conscious values, Dunkin’ focuses on speed, familiarity, and a distinctly American cultural tone. Its interiors emphasize efficiency, bold colors, and a no-frills atmosphere that supports its image as a quick, accessible, everyday stop for coffee and food. While Dunkin’ may be just as environmentally conscious in practice as Starbucks, the absence of visual cues tied to sustainability means it is rarely perceived that way.

In essence, Starbucks’ carefully curated brand identity directly feeds into its image of an ethical and sustainable coffee chain. These two examples showcase the persuasive power of interior design in branding.



Lifestyle Segmentation

Creating a branded interior begins with defining and understanding the user. Lifestyle Segmentation refers to classifying a target audience based on their values, interests, hobbies, and visions. This strategy helps brands tailor their products and services to fit the lifestyle of their consumers, making them more relevant and appealing in an oversaturated market (Tuckwell & Jaffey, 2016). By understanding consumer lifestyles, interior designers can begin to match a brand's image with its identity by creating immersive spaces that reflect the identity and enhances customer experiences. Thoughtful segmentation ensures that a brand's presence aligns with user expectations, creating deep customer connections.

Case Study

Trader Joe's Grocery Store exemplifies the power of lifestyle segmentation in creating a successful branded interior. By clearly understanding its target audience; value-driven consumers seeking high-quality, organic, and affordable food, Trader Joe's aligns its space and identity with customer expectations. The store's playful, DIY aesthetic reflects the youthful, health-conscious, and ethically minded lifestyle of its shoppers. Handwritten signage, hand-drawn murals, and quirky uniforms all contribute to a welcoming and immersive environment that mirrors the values and interests of its customers. This strategic alignment between lifestyle segmentation and interior branding allows for an almost cult-like following of the Trader Joe's Grocery Store.



Communicative Aesthetics

After defining and understanding the brand and its customer base, a designer can then consider how communicative aesthetics can enhance a branded space. The competitive nature of branding means that businesses must rely heavily on design and imagery to represent a brand that is otherwise invisible. Defining visual aesthetics of a brand is an attempt to characterize its identity. Interior aesthetics are generally led by the business's brand's image, however the identity of a branded interior is based on how the customer interprets and understands the aesthetic communication, further highlighting the importance of understanding the users of the space. Although difficult to control these interpretations, consulting existing research on how humans perceive aesthetics of a space is key in defining this identity through design. Designing consistent and unique communicative aesthetics is among the first strategies in successfully defining a brand's identity through its interior. Although symbolism is a simple and effective way to design and curate a brand's interior, communicative aesthetics must go beyond symbolism. The design should consider factors like sensory experiences within the space and signage and way finding. Sensory branding in interior design requires a deep understanding of lighting, smell, taste, touch, and emotions to create a compelling and memorable brand experience. By stimulating the right sensory and emotional responses, designers can strengthen customer engagement and build lasting brand relationships.

Case Study: Apple

Apple provides a compelling example of communicative aesthetics in branded interiors, as its retail spaces are deliberately designed to reflect the essence of the products they sell. Rather than relying heavily on overt symbolism beyond the iconic logo, Apple communicates its brand values through the careful selection of materials, color palettes, and furnishings. The result is an environment that feels as though customers are stepping inside a piece of technology—sleek, minimalistic, and refined. The layout and functionality of Apple stores also mirror the design philosophy of its products: simplicity, precision, and user autonomy. Products are displayed on spacious tables, encouraging hands-on interaction, while the absence of seating subtly encourages efficient engagement and turnover. The overall aesthetic—clean lines, high-end finishes, and an almost gallery-like atmosphere—reinforces Apple's identity as a premium, innovative, and aspirational brand. The space not only reflects the brand's image but enhances it, making the customer experience an extension of the product itself.



Apple Store: Red Mall, MetroCenter



Apple Store: Brooklyn



Apple Store: 5th Ave

Creating Experiences Through Brand Essence

Once both lifestyle segmentation and communicative aesthetics have been considered, a designer can begin to create experiences within the interior that reflect the brand and its indented image. When successfully implemented, these experiences allow customers to immerse themselves within the space and create lasting connections and memories tied to the brand. brand's intended identity. A branded interior can be seen as a stage for the brand's story or essence. Creating these meaningful experiences goes beyond simply creating a space in which a customer can walk in and purchase a product. Successful immersive experiences within a design would consist of interactive, consistent, and memorable spatial elements that are unique to the brand, with the goal of crafting an interior that not only "communicate a brand's essence, but also create memorable experiences that resonate with the audience." (Borges et al., 2013)Long (2016):

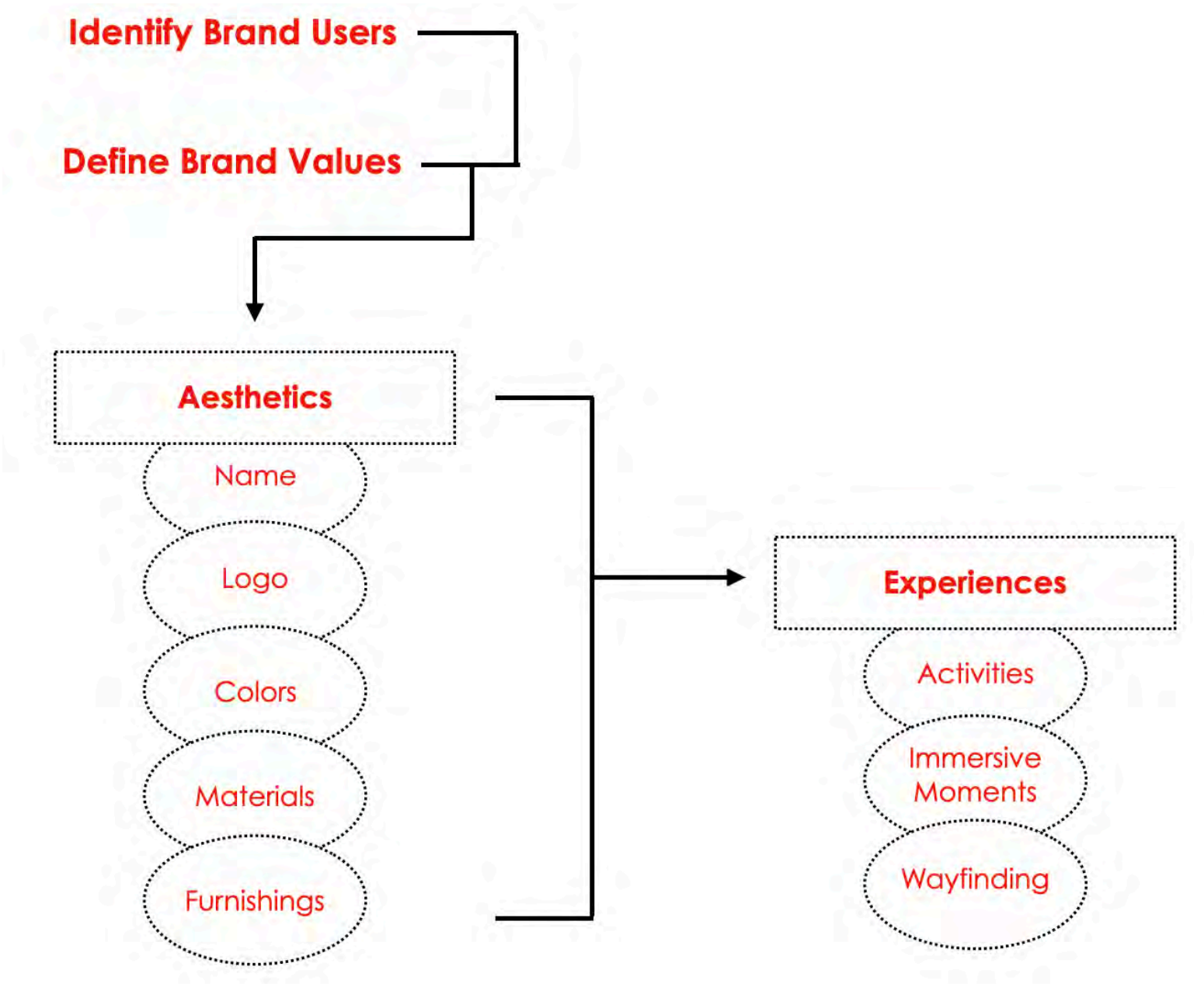
Case Study: Vans, London

A good example of creating an immersive experience for customers that speak to a brand's identity is the Vans store in London. The design of the store speaks to the essence of the brand through use of materials and activities. The cafe space, which features vans' iconic checkered pattern that appears on their classic slip on shoe, as well as exposing the raw industrial structure of the existing space. However, the immersive experience comes with he built in half pipe that is used for both customers' to test out the skate shoes, as well as host professional competitions which are open to the public. not only does this create a special event for the general customer base to enjoy, it shows the loyalty of professionals in the industry, inevitably yielding vans *the* skate shoe..



Branding Approach

For the purpose of this focus report, I have created a diagram outlining the my strategic approach in creating a branded interior for this project based on my above research in creating a successful branded interior. My approach will begin with lifestyle segmentation: identifying the users of my space and the audience I wish to reach with this project. I will then define the values and intentions of the project, effectively creating and communicating the story behind my brand. Next, I will establish the aesthetic direction of the design, designing and selecting a logo, materials, colors, and furnishings that correspond to both the users’ needs and the essence of the brand narrative. Lastly, I will outline a series of immersive experiences within the design that support this narrative, deepen emotional engagement and foster meaningful and memorable connections between the brand and its users.





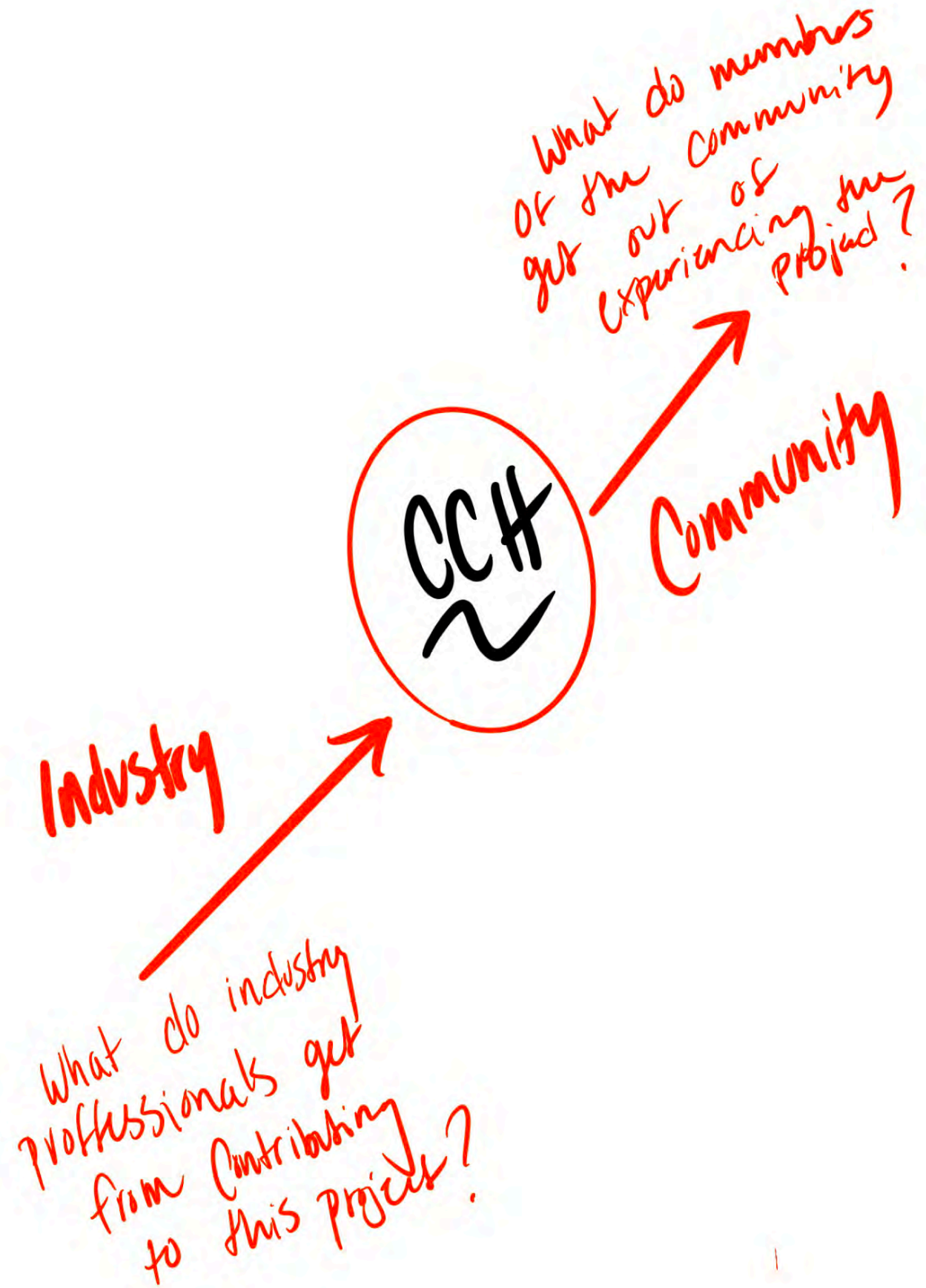
Defining My Brand

- Identifying users of the brand
- Establishing brand narrative +values

Identifying Brand Users

The core purpose of this project is to reconnect people with the earth through sustainable culinary and agricultural practices. To support this mission, the space will include an indoor growing area, culinary classes, fermenting workshops, food retail, and a restaurant that showcases dishes made from ingredients produced within the space itself.

The users of this space can be broadly grouped into two key categories: industry professionals and the local community. My branding approach is to design environments that speak to the needs and values of both groups—while most importantly fostering a seamless, organic connection between them. The goal is to create a space where education, collaboration, and shared experience thrive at the intersection of sustainability, food, and community. As the purpose of this project is to connect people back to the earth through sustainable culinary and agricultural practices, the activities and facilities within are as follows; and indoor growing space, culinary classes, fermenting workshops, food retail, and a restaurant space using the goods created from the previous activities. Ultimately, the users of this space can be boiled down into two categories, industry and community. My branding approach is to design spaces that speak to each of these, but more importantly, design a space that supports a seamless connection between the two.



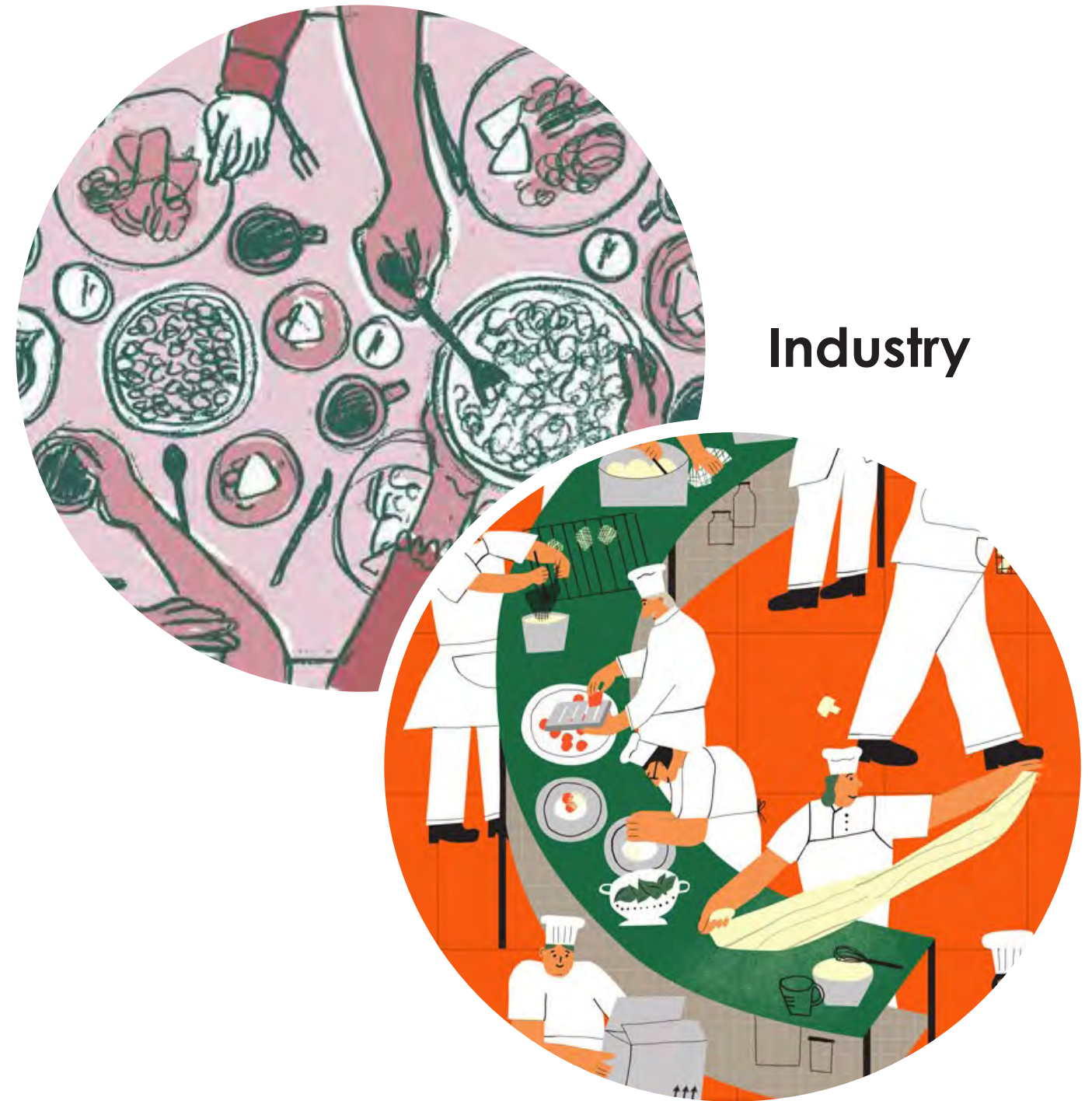
Community

Industry

Edinburgh has a booming high-end restaurant industry, many of which who have sustainability at the forefront of their business. However, these spaces are not always accessible to everyone, and due to the high end nature of their products, often engage in unsustainable food practices in the name of serving the best quality items. My hope is to create a beneficial relationship between Market Hub and this industry through facilities provided that may be used by industry professionals, whether this is for recipe experimentation, fermenting practices, or direct access to fresh produce. In return, the restaurants would provide leftover goods that would otherwise be wasted, and host events or workshops for the general public, creating connections that would otherwise not exist for those who cannot directly access the restaurants.

Community

In regards to the community category, my hope is to design a space that is welcoming and encourages creativity, learning, and forming connections with one another and industry professionals. Whether this is through cookery classes, fermentation experimenting, learning about agriculture, or simply coming in to dine and connect, my intention is to design a space that fosters an overlap between the two user categories, and create a mutually beneficial relationship between the Hub and both the restaurant industry and the local community.



Defining Brand Values

To begin developing the branding strategy for this Community Culinary Hub, I will first define the core values and ethos that shape the identity of the project. At its heart, this initiative seeks to raise awareness around food waste and food insecurity by creating a space that nurtures creativity, connection, and a shared purpose. Therefore, this brand will be built upon three foundational values: sustainability, creativity, and community. To translate these values into a meaningful and immersive branded interior, I have established three guiding thematic terms: Past, Present, and Future. These categories will inform and justify design decisions throughout the space.

Past represents the years during the fall of the Edinburgh Fruitmarket and the broader global shifts in food systems that led to the decline of produce trade. While this era reflects significant loss and disconnection in how food is produced and consumed, it also signifies a pivotal moment in design history, a time of experimentation with limited resources, counter cultural philosophies, and radical creativity that continues to inspire contemporary design thinking.

Present speaks to the industrial identity of the existing building and our modern infrastructure. The integration and revealing of industrial elements in the design pays homage to the building's material history and architectural resilience. However, in addition to this aesthetic choice reflecting our present day capabilities and technological advancements, its intention is to also highlight the environmental costs that come with continued industrial expansion. Thus, the concept of the *Present* embraces the value of reusing and adapting what already exists, while acknowledging the pressing need for change.

Future represents the sustainable commitment of this project and ultimately the influence behind *all* my design decisions. Whether this influence appears through material or finishing choices, approach to structural strategy, or options of activities offered within the space, sustainability acts as the primary point of reference for all.



Past

A Post-War World



The period from the 1940s to the 1960s marked a revolutionary yet complex chapter in history. While it was a time of remarkable innovation and progress, the enthusiasm surrounding technological advancements often came without consideration for their long-term consequences.

The impact of World War II and the post-war industrial boom reshaped nearly every aspect of daily life. The war effort drove mass production of weapons and materials, while the widespread use of pesticides, the invention of household appliances like freezers and microwaves, and the growing demand for fast, processed foods can all be traced back to the influence of WWII-era developments.

The demand for quick and convenient food extended beyond the home, giving rise to a new kind of restaurant: the diner. As automobile production surged and society became increasingly car-centric, diners began to appear along highways, offering fast, affordable meals to a mobile population. Dining out, once considered a luxury, became a practical necessity in a world adjusting to new economic and social realities. At the same time, the normalization of women in the workforce—initially sparked by the absence of men during the war—made service jobs like those in diners both accessible and essential, allowing women to maintain economic independence in a rapidly shifting society.



Past

Atomic Age Design

The end of World War II marked the beginning of the Atomic Age, a period defined by global fascination with nuclear energy, atomic weapons, the Space Race, and the onset of the Cold War. This cultural shift gave rise to a distinctive visual style characterized by abstract, asymmetrical, and fluid forms paired with bold colors and sleek, modern materials. The futuristic aesthetic of the era can be largely attributed to the use of innovative materials such as plastic, Formica, plywood, and aluminum, many of which had become more accessible due to wartime advancements. The atomic style quickly began to influence all aspects of visual culture, mid-century modern design in particular.



Past

Mid-Century Design

In addition to a shift in mentality and infrastructure due to industrialization, this period also marks the emergence of Mid-Century Design. The style arose as a practical and optimistic response to the effects of war and the constraints of manufacturing and the economy.

Technological Advancements

These constraints not only shaped a new design aesthetic but also fostered a wave of innovative thinking, particularly in the use of materials. As a result, new technologies led to the widespread production and use of materials such as plywood, fiberglass, and plastics.

Functionality

With a growing middle class and a shift towards mass production, these designs became more accessible. Homes and furnishings were built to be affordable, efficient, and suitable for the average family. The phrase “form follows function,” coined by American architect Louis Sullivan, captured the essence of these designs, which emphasized affordable functionality and moved away from the luxurious and ornate styles of the past.

Sensibility

Although sustainability was not a primary focus during this era, in many ways, designers had no choice but to embrace sustainable practices through their simple and pragmatic approach. The cultural shift towards modern, functional, and affordable design led influential designers like Charles and Ray Eames, Eero Saarinen, Robin Day, and Isamu Noguchi to create products and interiors that embodied a thoughtful, practical ethos.

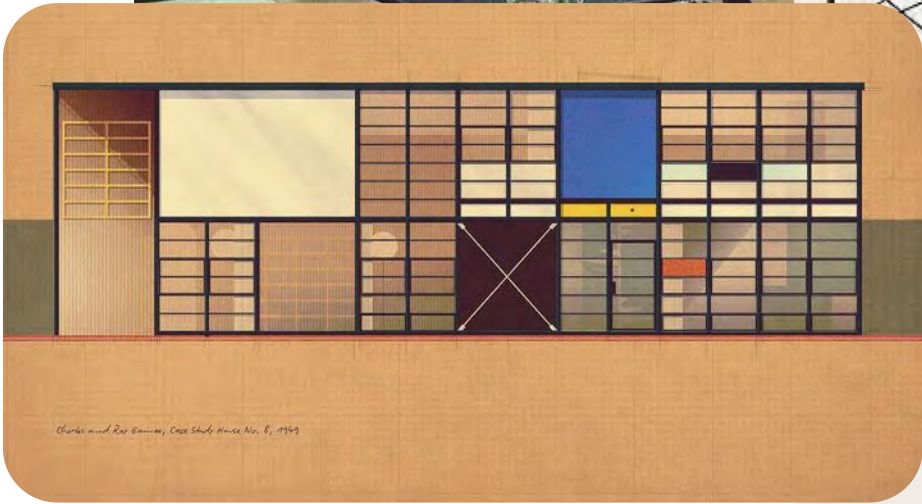
Connection to Nature

Despite the rapid growth of industrial advancements, a defining characteristic of Mid-Century Design was its effort to bring warmth and comfort to modern interiors by integrating elements of nature. Organic materials, textures, and forms were thoughtfully incorporated to soften the starkness of modern design and the coldness of the industrial revolution.



Image from:
<https://in.pinterest.com/pin/840695455481352603/>

Eames Moodboard



EAMES STORAGE UNIT

CHARLES & RAY EAMES

Produced in 1950 using a simple kit of parts, the Eames Storage Unit (ESU) has two color choices and allows for a beautiful combination of storage and space division in a pared down, industrial form. Charles and Ray set out to create something that was highly configurable for the most possible uses; further cementing their design objective in mass production by making "the best for the most for the least." The ESU is available in a single or double width or one, two or four-high combinations.

molded plywood, painted hardboard, zinc coated steel

CS

18"	D
47.50"	W
58.50"	H



Present

45 Market Street + Waverly Station

The term **Present** represents a celebration of our industrial infrastructure using both the existing site and Waverly station as inspiration.

Built in 1890, the Market Street warehouses originally functioned as loading zones and administrative offices servicing Waverley Station below. Their enduring structural integrity, coupled with the national significance of the station itself, make these buildings lasting symbols of Edinburgh's industrial heritage, and societal progress, which is important to incorporate in my branding.

The aesthetic and materiality of the building that stands today retains much of its original character, both upon first glance, and structurally. My goal is to allow the existing structure to inform my design decisions, working with the fabric of the building rather than against it.

In addition to the existing site, Waverley Station, first established in 1846, remains a proud emblem of Scottish achievement as the largest train station in the country. Featured in numerous films and positioned at the heart of Edinburgh, it serves as a vital hub connecting the city to the rest of the UK. Its architecture, like many train stations of the time, is defined by timeless Victorian features, particularly its elaborate steel-framed windows and vaulted ceilings, which still stand today. Although modern train interiors have since evolved into more utilitarian forms, their roots lie in this elegant, and highly functional design.



Future

Sustainability + Vernacular Design

My use of the term Future reflects a commitment to sustainability as a central guiding principle for my design choices. While sustainability can take many forms, for the purpose of this report, I will focus on two key areas: environmental considerations in manufacturing, and the use of local materials and artisans to create a distinctly vernacular design. Through this approach, the project not only embraces sustainable practices at its core but also celebrates the richness of Scottish resources, craftsmanship, and cultural symbolism.

Sustainable Design

The future of design will be shaped by the creativity and ambition of sustainable experimentation, because, given the urgency of our environmental crisis, we have no other choice. Much like mid-century modern designers, who were forced to innovate with limited resources, today's designers are responding to new constraints with experimentation. We are already witnessing the emergence of revolutionary materials that challenge traditional, unsustainable manufacturing methods. There is a growing movement not just toward design that minimizes environmental impact, but toward design that actively seeks to repair it. In particular, food waste is being reimagined as a valuable resource, giving rise to materials that both mimic those existing, and create entirely new one. This mindset is not limited to materials, but extends the systems which support our spaces, such as rainwater harvesting systems and solar energy integration.

Vernacular Design

Sourcing locally and supporting small-scale production are fundamental to designing sustainably. By choosing local materials, we can significantly reduce embodied carbon emissions that result from both production and transportation. Scotland is naturally rich in a variety of organic materials such as wood, stone, wool, seaweed, and linen, making it unnecessary to outsource any of these resources. Local sourcing not only reduces our carbon footprint but also nurtures smaller-scale producers who prioritize slow production methods, sustainability, and ethical practices. These businesses often champion traditional craftsmanship over mass production, preserving valuable skills, strengthening the local economy, and helping to slow the pace of our fast-consumption society.



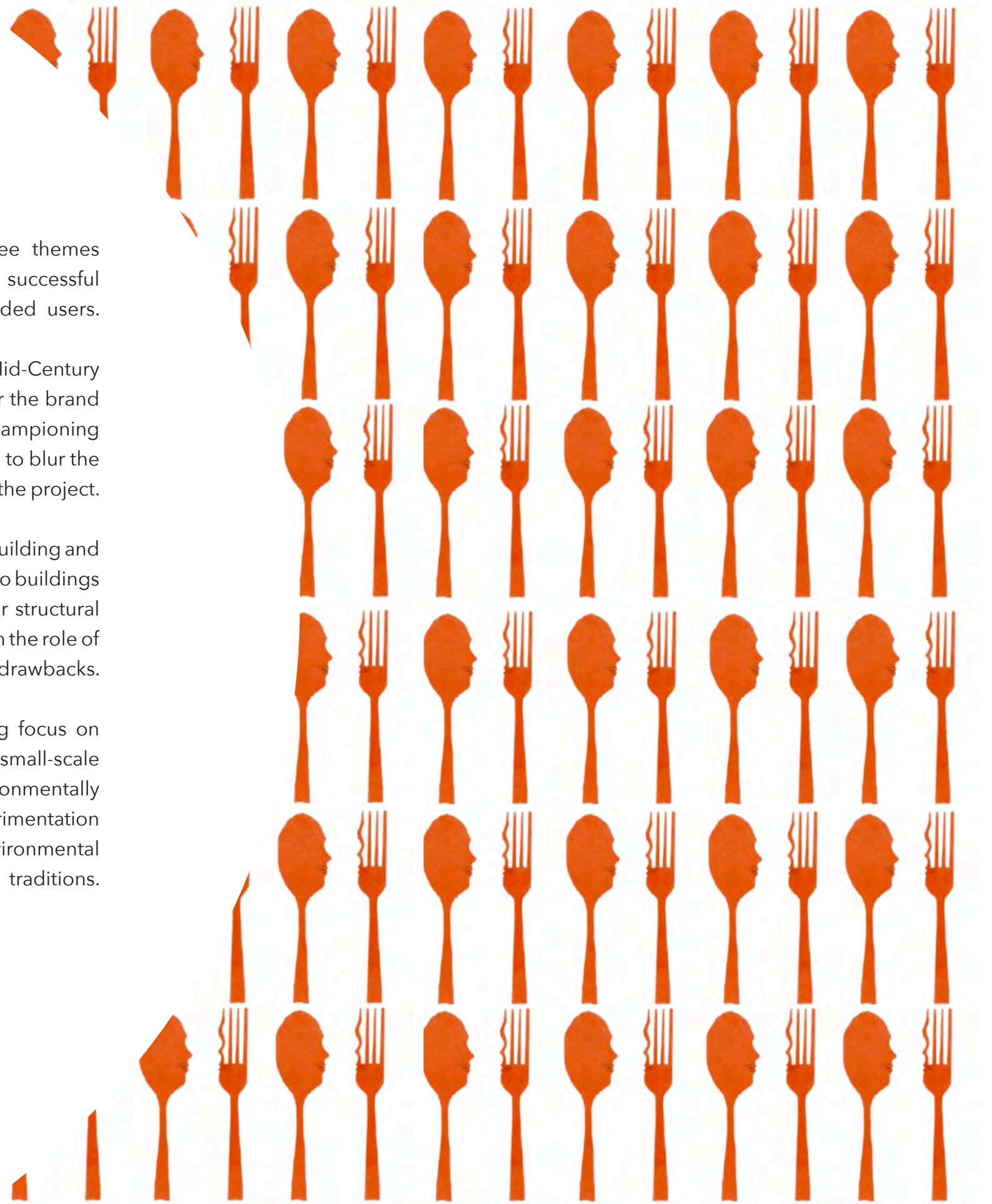
To Conclude

To summarize my visual and conceptual branding approach: I will use the three themes of Past, Present, and Future to guide all of my design decisions in creating a successful and memorable branded interior that speaks to the project's story, and its intended users.

The theme of **Past** seeks to capture the values and aesthetics of the post-WWII era and Mid-Century design, reclaiming and celebrating the historical significance of the site. My goal is for the brand to symbolize a resurgence of the culinary world, reflecting new opportunities while championing an environmentally sustainable future. Like the Mid-Century designers before me, I aim to blur the lines between the built environment and the natural world, reinforcing the ambitions of the project.

The **Present** theme focuses on the structural and aesthetic integrity and of the existing building and Waverly station, as well as their cultural significance within Edinburgh. I will allow these two buildings to inspire parts of this branded interior as a way to highlight and celebrate both their structural strength and beauty, and their social significance. This approach also invites reflection on the role of industrial design in shaping our modern world, highlighting both its achievements and its drawbacks.

Lastly, the **Future** theme will emphasize sustainable design practices, with a strong focus on material innovation and the use of locally sourced natural materials alongside small-scale production. My branding strategy will incorporate these principles to reinforce environmentally conscious design decisions at every stage of the process. By integrating material experimentation and supporting local craftsmanship, this approach will not only reduce environmental impact but also create a deeper connection to the region's resources and traditions.





Aesthetics

- Name + Logo
- Colour + Materials
- Furnishings

Name + Logo

As I referenced in my outline, the next stage of laying out my branding strategy is to begin applying my conceptual branding approach to my physical project through aesthetic design choices, starting with developing a name and logo for this brand.

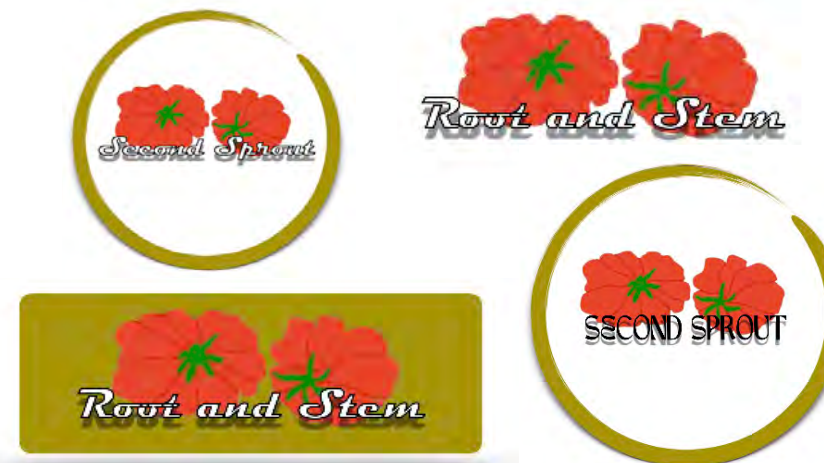
From when I began this project, I used "Community Culinary Hub" to refer to this project. Below shows an initial visual of the name and logo.



While I felt that the initial name captured the essence of the space, I wanted something snappier that better reflected the brand's story, values, and resonated with the project's users. Below is a list of the initial names I considered:

- | | |
|--------------------------------|-------------------------|
| - CCH (community Culinary Hub) | - Bloom Market |
| - Roots | - Edible Exchange |
| - Root & Stem | - Heather and Harvest |
| - Sprout | - Flourish Market Hall |
| - Second Sprout | - Local Roots |
| - Marketplace | - Market Street Kitchen |
| - Market Space | - WasteSpace |
| - Market Hub | - The Growing Kitchen |

From there, I started experimenting with some of my favorite names, exploring how they could be visually represented through colors, fonts, and imagery. The first iteration incorporates the image of the Alisa Craig tomato, a variety grown in Scotland, which aligns with the color palette I envision for the design. I played around with two fonts, one being SYLVIE, which evokes a modern yet crafty feel, and *Magneto* which evokes a nostalgic 50s/60s diner/automobile feel as a nod to my concept of *Past*. Below shows some examples:



My second iteration of logo design focuses on the emblem of a spoon and fork which have two faces looking at each other. This iteration incorporates more of my colour pallet and patterns I hope to include with the interior.



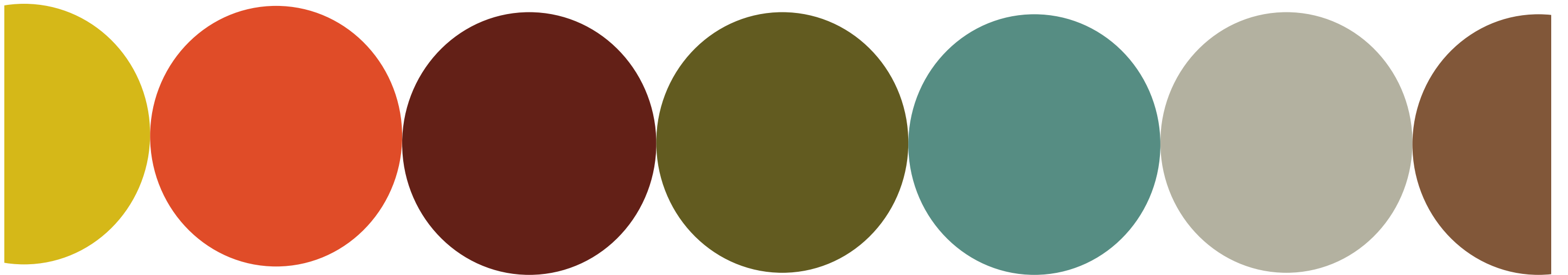
I was pleased with all the names and logo iterations I explored, but ultimately, I wanted a name that felt modern and clean, reflecting the essence of mid-century design, while also emphasizing the community-focused nature of the project. For my final design, I chose the spoon and fork imagery as it best captured the culinary and community-driven focus of the project. I also selected "Sprout Market" because it perfectly reflects the project's optimistic spirit, while subtly referencing the growing activities happening within the space. Additionally, I decided to retain "Market" in the name, as it not only ties back to the site's location but also aligns with the overarching theme of the project.



Theoretical Mock-ups

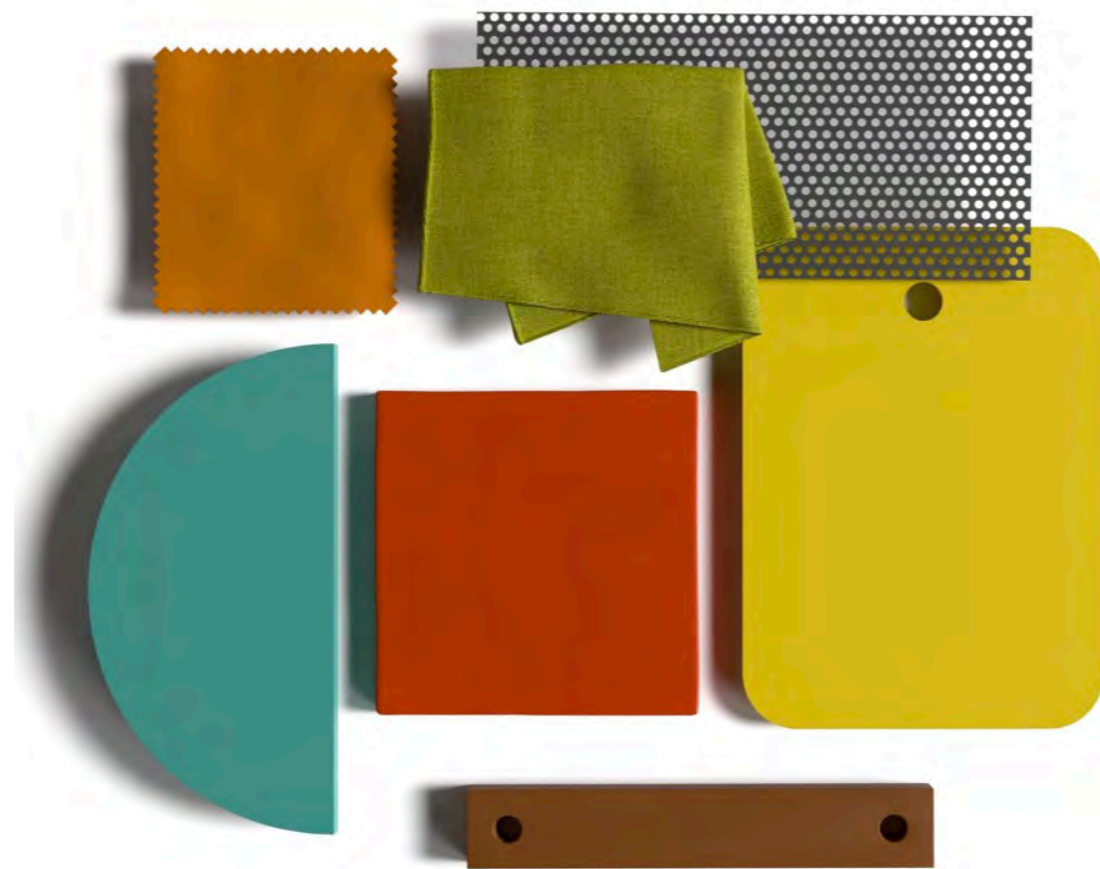


Colour



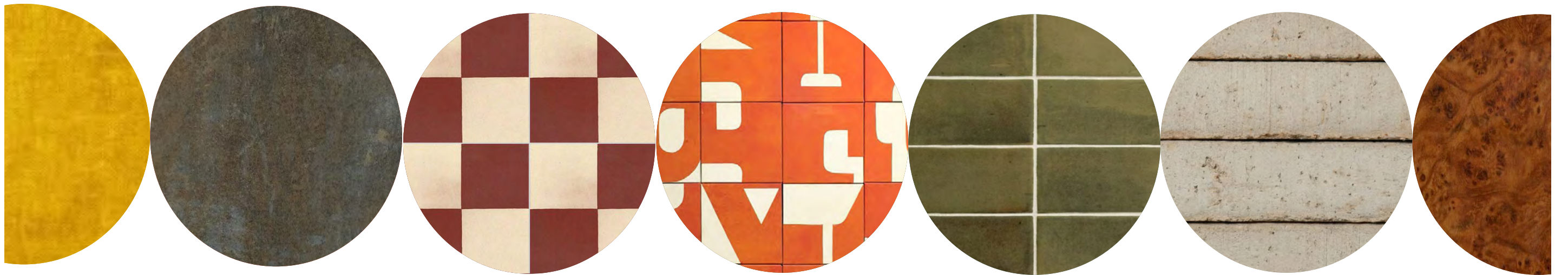
Colour Choices

My color choices for this design are heavily influenced by those of the Mid Century design era, which are typically characterized by bold, vibrant hues combined with more subdued, earthy tones. The aim is to create a sophisticated yet functional aesthetic that felt fresh, clean, and timeless. My strategy is to draw inspiration from mid-century modern aesthetics, with a palette that incorporates earthy tones like soft olive greens, warm mustard yellows, and rich terracotta, reflecting natural materials and sustainable practices central to the hub's ethos. These colors not only evoke the calming, organic influences of nature but also encourage productivity and connection, key elements for a space dedicated to culinary innovation. Subtle neutrals, such as light greys and soft beiges, provide an organic backdrop, allowing the bolder accent colors to pop while ensuring the space remains functional and inviting. The intentional use of vibrant hues like turquoise and burnt orange nods to the optimism of mid-century design, aligning with the hub's mission to support creativity and community engagement. In particular, I will draw inspiration from designer Herman Miller's colour pallet (see right).



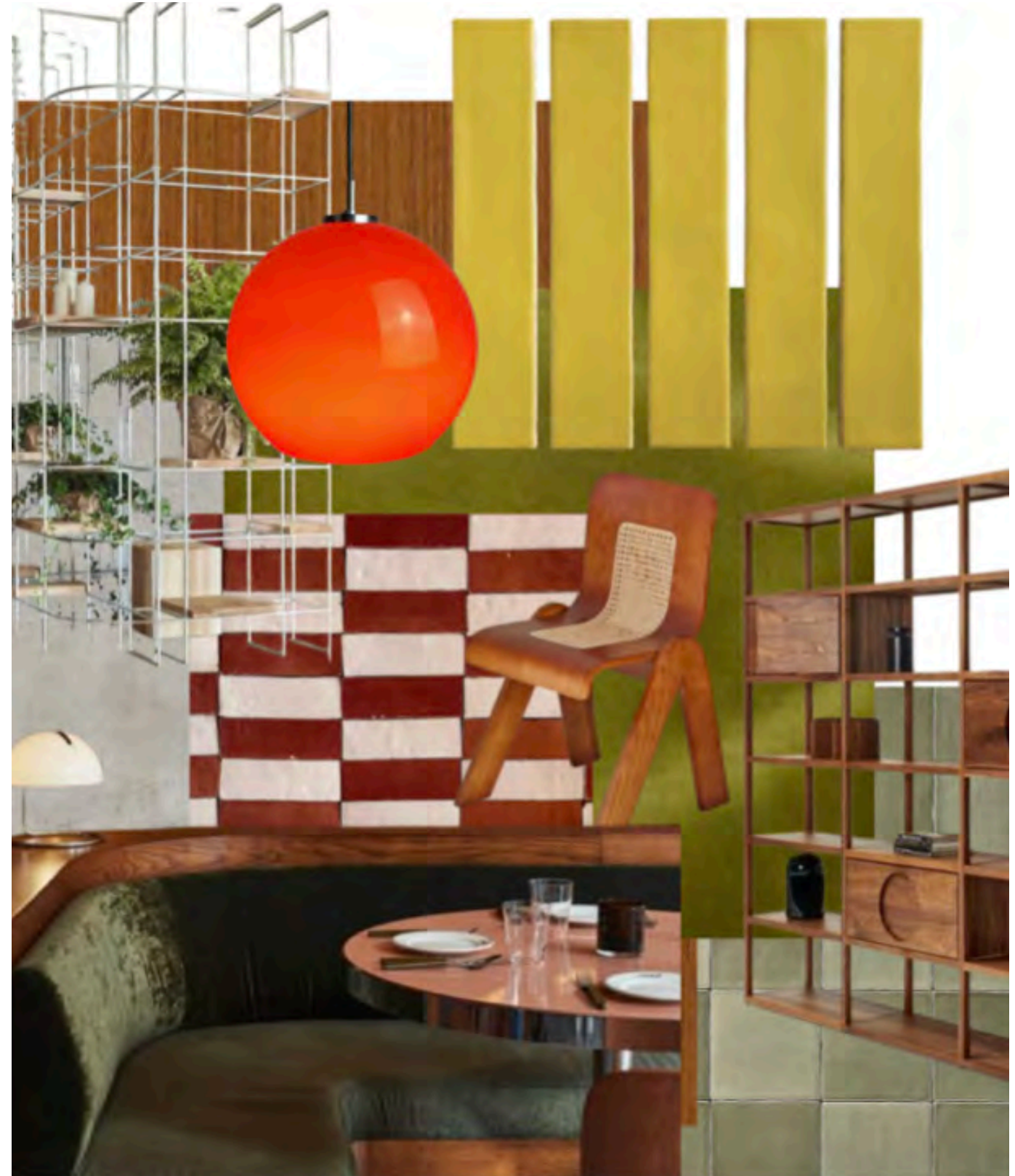
Original colour swatches from Herman Miller + Eames furniture collaborations
Image from <https://blogs.loc.gov/now-see-hear/2020/02/preserving-the-charles-and-ray-eames-herman-miller-films/>

Materials

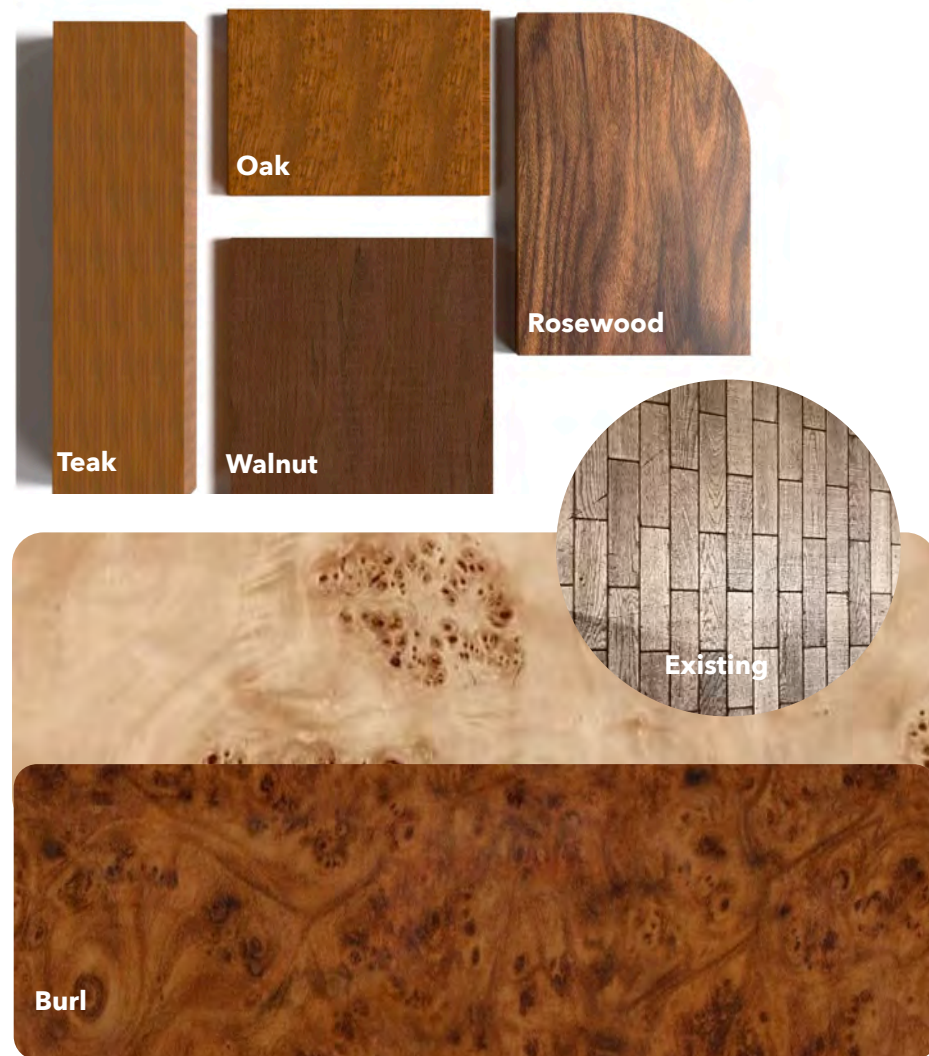


Material Pallet

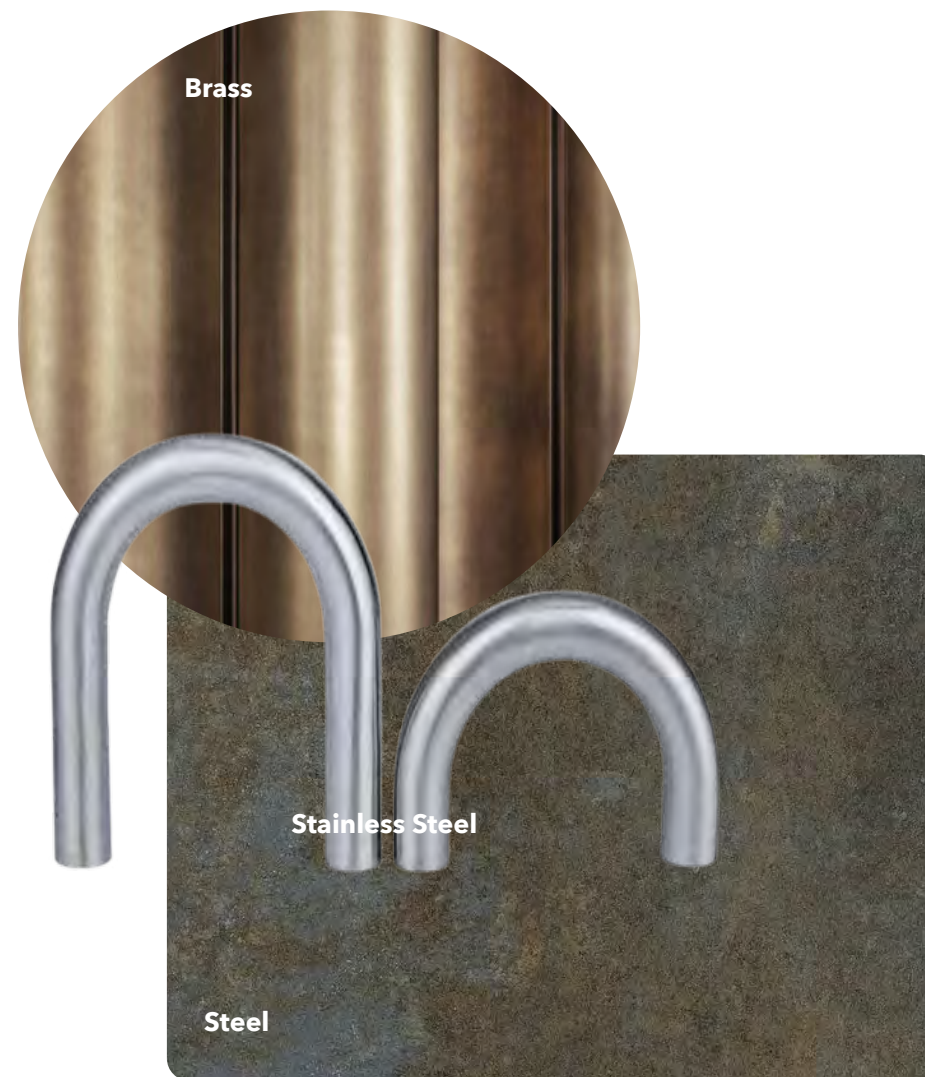
During the mid-century design era, materials were celebrated for both their aesthetic qualities and functional integrity. The period saw a shift toward honest expression of materials such as wood, especially teak and walnut, which were favored for their warmth and natural beauty. New technologies also introduced innovative uses of glass, plywood, and molded plastics. Metals like steel and aluminum were often left exposed, reflecting a modern, unornamented approach. This era embraced a balance between organic textures and industrial precision, with a strong emphasis on craftsmanship, simplicity, optimism, and sensibility. In developing a material palette for the Market Hub design, my strategic approach will blend mid-century warmth, industrial character, and sustainable principles. In the following pages I will show examples of some material choices throughout the design, where they will be located, and their relevance to the brand's users and values.



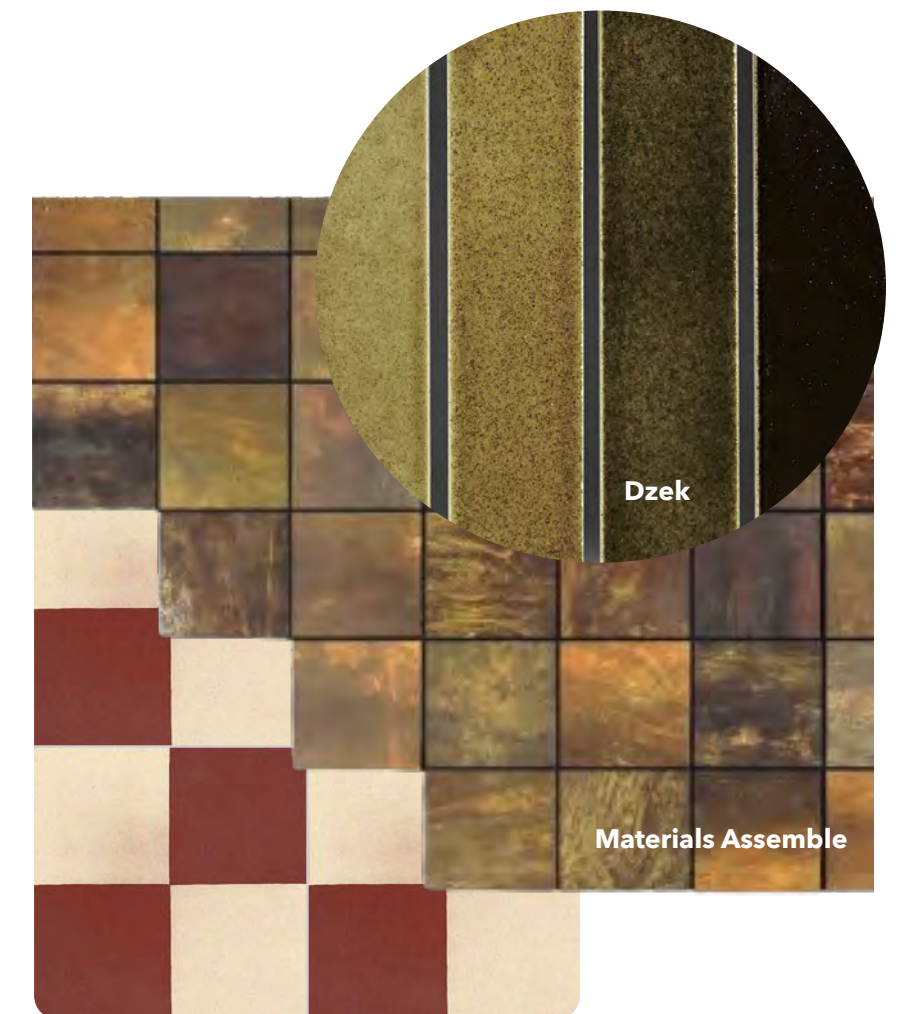
Woods



Metals



Tiles

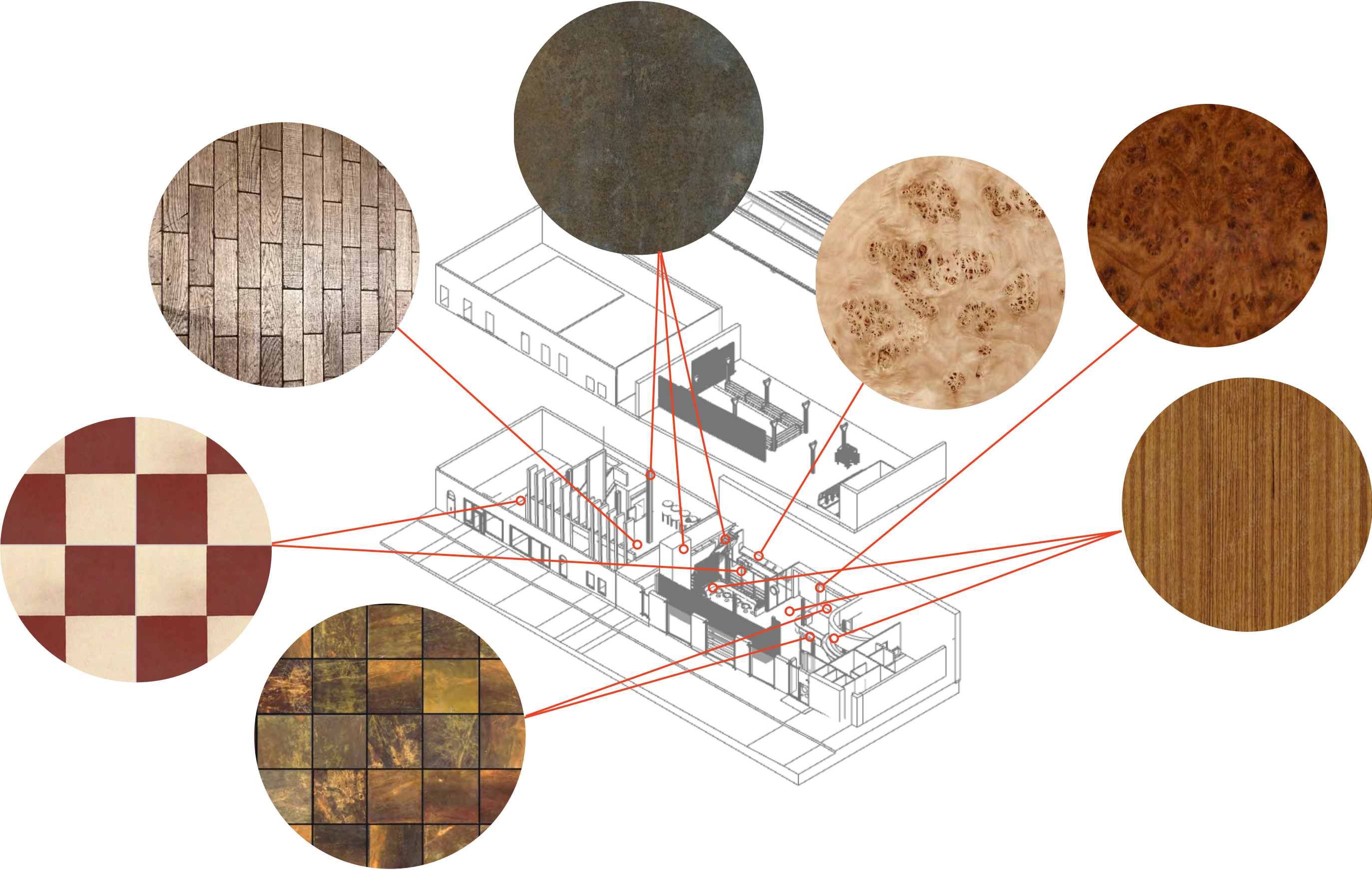


Wood will feature prominently throughout the design, including in the flooring, wall coverings, banquettes, and display systems. While classic mid-century interiors often showcase rich woods like teak, rosewood, and burl, I aim to prioritize locally sourced materials where possible. I plan to use Scots Pine or Sitka Spruce, and apply stains that replicate the warm, luxurious tones of traditional mid-century woods. Because burl wood's distinctive texture and pattern are difficult to replicate through staining, I plan to use it selectively – primarily for feature display units rather than larger surfaces like full wall coverings. Existing wood flooring will be maintained in the fermenting warehouse space.

Steel, in particular, will play a prominent role in the material palette. Wherever possible, I plan to retain and expose the existing structural steel elements, especially the columns, to celebrate the building's industrial heritage. Steel will also be used for the new exposed lift structure, and the new stair, ensuring both integrate seamlessly with the original framework. Additionally, smaller accents of stainless steel and warm-toned brass will be incorporated throughout the design to complement the warmth of the wood and introduce subtle moments of industrial character.

Tiles will primarily be used across counter surfaces, accent walls, and select areas of flooring. Each tile will be thoughtfully chosen to complement the overall color palette and reflect the project's core themes of **Past** and **Future**. I intend to incorporate EXCINERE® tiles by Dzek, a company renowned for its "slow architectural products," with this collection crafted from volcanic ash. Additionally, I plan to use Materials Assemble's seaweed tiles, both offering a rich burnt green tone that is central to my design narrative. To further evoke a sense of nostalgia and playfulness, a classic checkered tile pattern will be used for the retail and demonstration kitchen flooring.

Placements



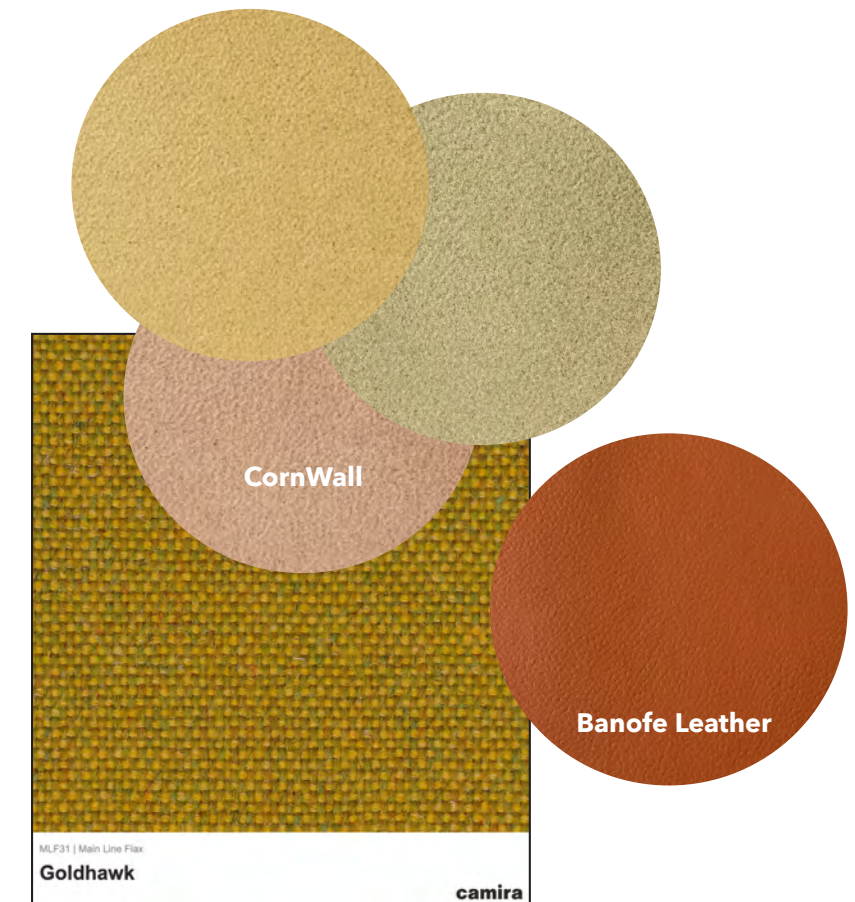
Glass



Stone



Other

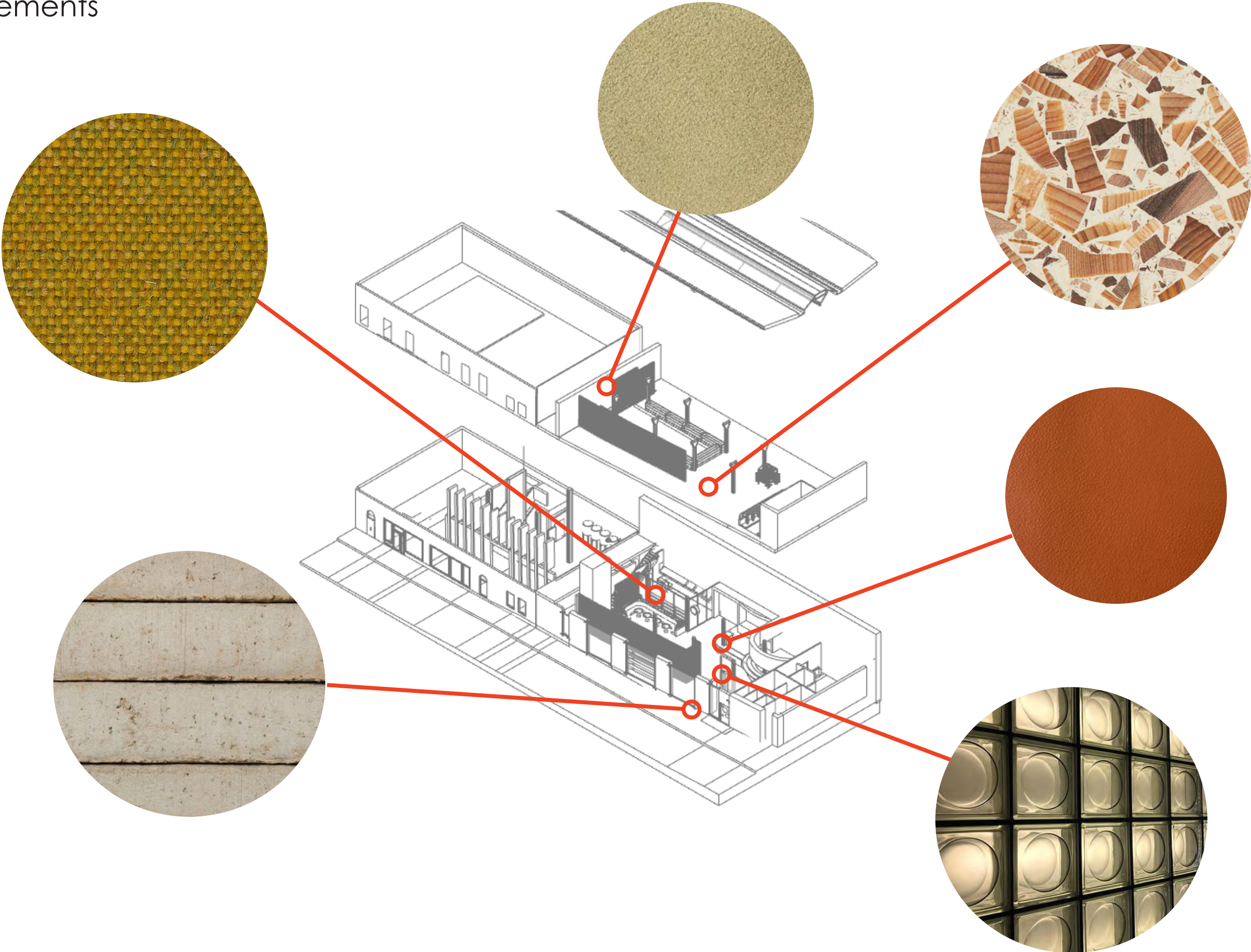


I want to incorporate glass blocks into my design as a tribute to the glass blocks used in the existing building. However, instead of using the original clarity-style blocks, I chose Alpha-style blocks to evoke a space-age aesthetic, with their distinctive, bubble-like forms. This choice allows me to honor the building's original architectural integrity while layering in a contemporary, futuristic aesthetic that aligns with the brand's vision.

Initially, I hadn't intended to incorporate stone into this project, as my focus was on highlighting the existing steel elements as the primary structural material. However, during my material research, I the Waste Based Bricks collection from Front, made entirely from discarded construction materials. I was drawn to both the concept and the aesthetic quality of the lighter neutral toned product. The second material within the "stone" category is Foresso terrazzo, a surface made from timber offcuts bound together using a non-toxic, formaldehyde-free resin. I will use this material as flooring in the indoor growing area, as its conceptually and aesthetically aligns with the space.

A variety of textiles will be incorporated throughout the project, particularly in the dining area, to enhance warmth and tactility. These include Camira's vibrant yellow fabric, made from a sustainable blend of wool and flax which will be used for banquette seating in the eatery. Banofe's rust-toned leather alternative derived from banana crop waste will be used as bar stool coverings. Additionally, I plan to use Front's CornWall wall cladding, crafted from food waste, which not only reinforces the project's sustainability goals but also offers colorways that align with my intended palette.

Placements



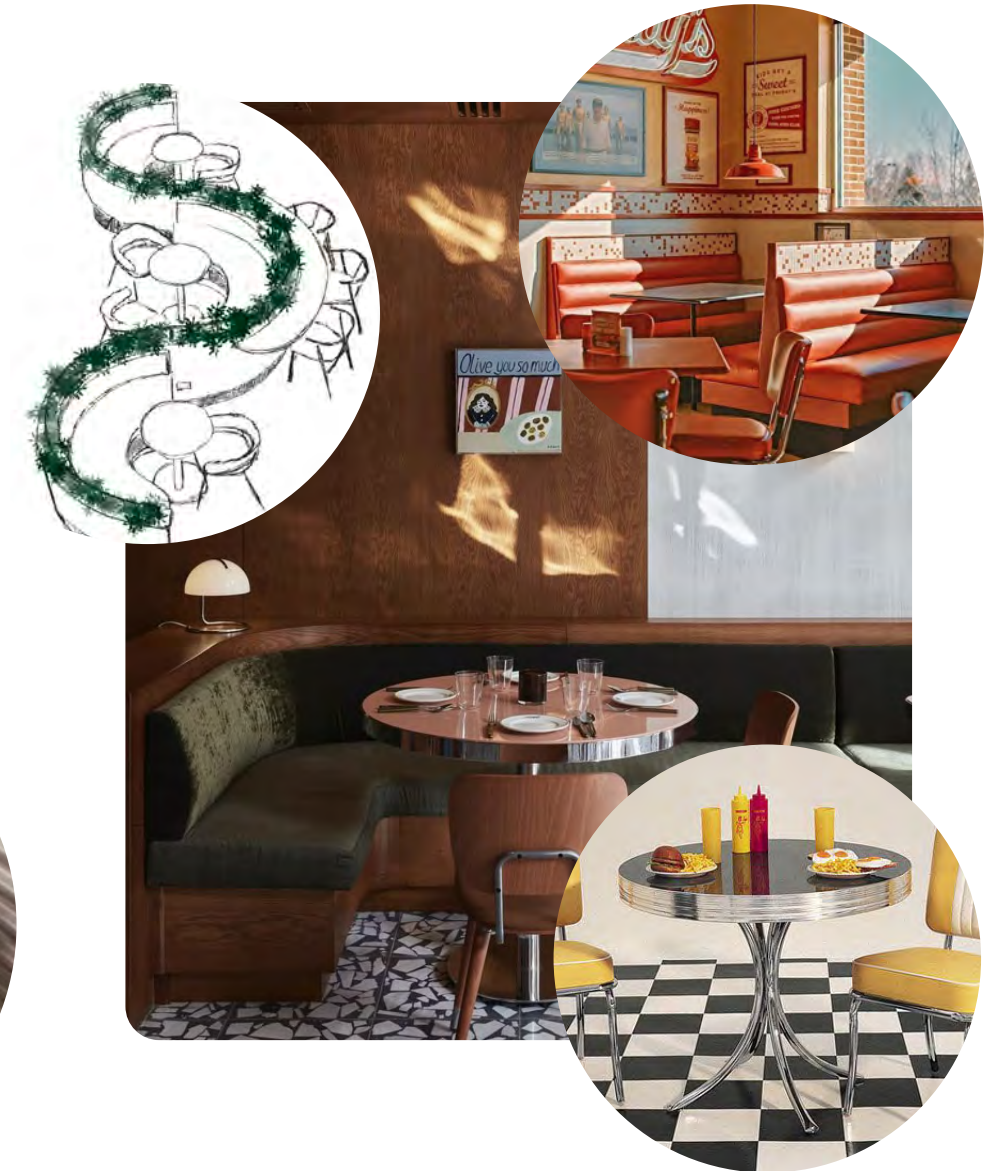
Furniture



Australian designer Mark Lilly of Manner Furniture is dedicated to creating designs that utilize natural tree waste products as opposed using waste from the timber manufacturing processes. This chair is made from discarded seed pods of the Banksie Grandis trees. The design is both sustainable and inspired by mid century design in its simple and organic form.

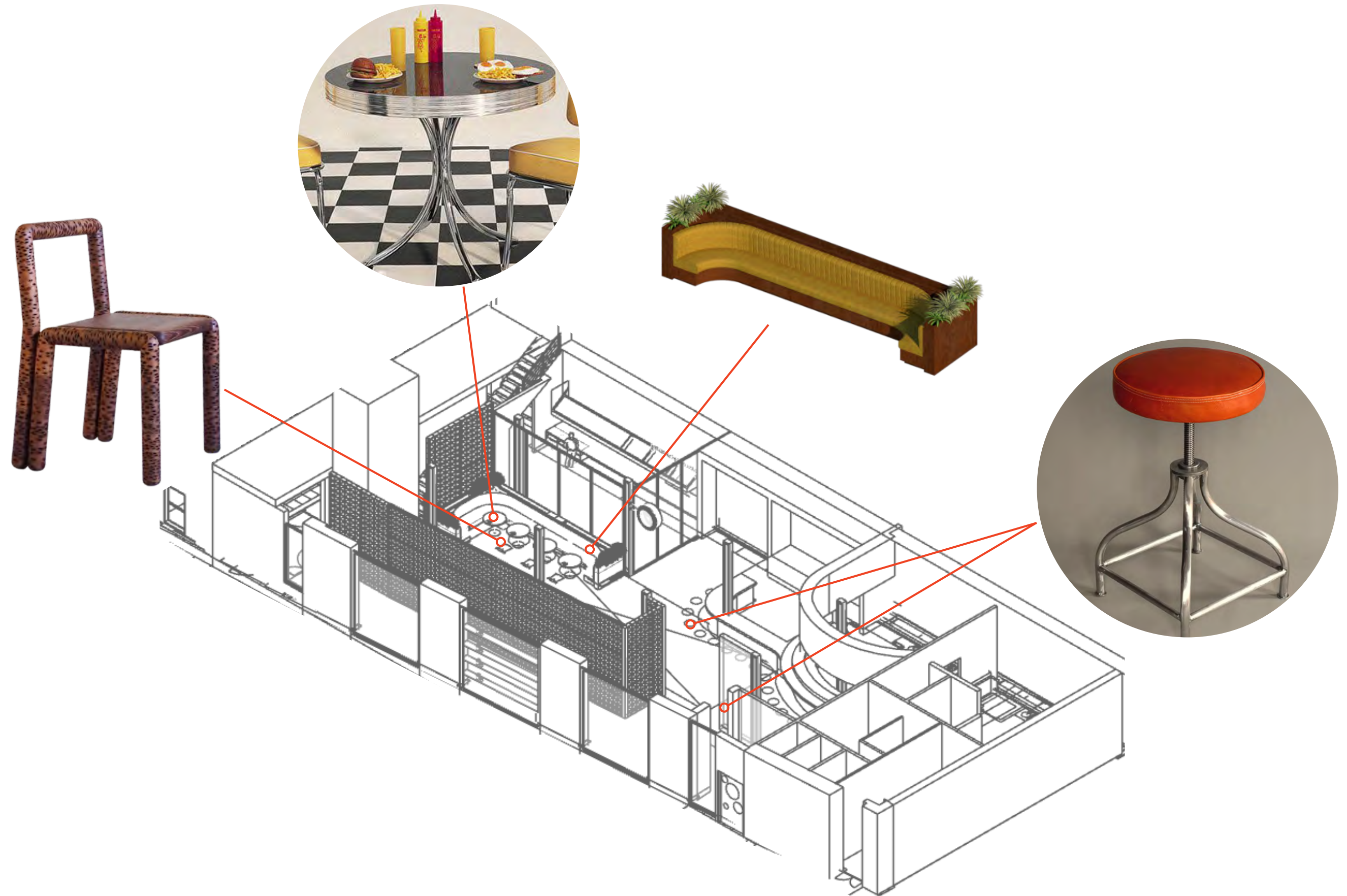


Bar seating will be inspired by traditional diner stools, with an added industrial twist. These modular steel and leather stools made my FlyingChairs on Etsy would be suitable for both the bar area, as well as the hostess stand upon entry.



Banquette style dining will be used in the seated dining area, inspired by typical diner booths, and mid century style conversation pits. My design of these banquettes will also be lined with growing boxes for live plants which will be used for cooking/fermenting. I will use diner inspired tables with a more modern and simplistic feel. The tables will include warm, bold colors on the surface, contrasting the industrial style chrome siding and bases.

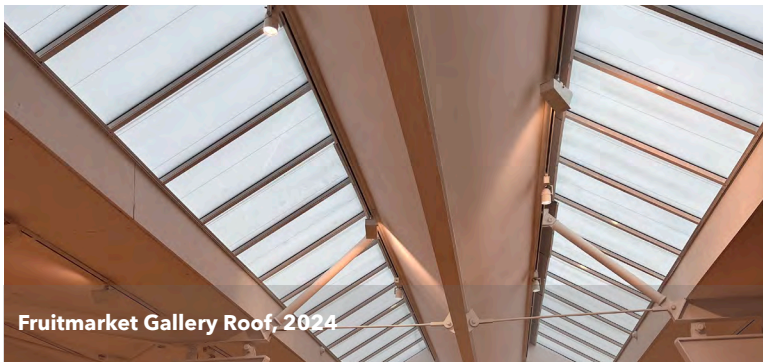
Furniture: Placements



Organization: Inspiration

Organizational furnishings of this design will play a key role in the interior’s branded image, as many of the products created within the space, such as fermenting jars, growing walls, and retail displays, are intended to be celebrated and proudly showcased. Given their prominence I wanted to incorporate organizational furnishings that are both visually refined and conceptually meaningful, ensuring they do not overwhelm the space due to the large amount of these displays, but also to follow the framework of mid century design with clean, minimal, and organic visuals. I chose to use two fundamental inspirations for these furnishings, the first one being the iconic Eames house in Los Angeles California. In addition to the interior of this house standing as great colour and material inspiration, the architectural grid like forms of the building itself is what initially inspired my choice of organizational displays. Although typical mid century design is often characterized by organic and flowing forms, I was drawn to how the linear construction of the house creates a framework of structure and rigidity, allowing for more creative and bold use of colors, shapes, and materials within. This concept relates back to the idea that sensibility within a design creates a backdrop that facilitates boldness.

The other source of inspiration for the organizational displays within the space is the roof structure of Waverly Station, as well as the existing Fruitmarket building, which echoes that original design. Both examples demonstrate how even the simplistic form like a grid, can become beautiful and memorable when paired with meaningful elements. Just as both ceiling designs serve as viewports to the Edinburgh skyline, I intend for these displays, whether filled with fermenting jars, growing plants, produce, or culinary tools, serve as viewports into the project’s narrative and brand values. Beyond the conceptual significance of these viewports, these displays will also act as physical partitions, helping to define and organize the spatial layout while showcasing the products. In doing so, they will create a refined and visually engaging environment that feels intuitive to navigate. This strategy not only creates visual and conceptual interest but subtly reinforces the cultural and historical significance of the market street warehouses and Waverly station. The materiality of these displays will combine timber and steel, drawing on both the organic warmth of mid-century design and the dependable framework of industrial aesthetics.



Organization: Designs



Modular 1950s shelving unit made from teak and coated steel found on Morentz.com. This kind of unit would be ideal within the retail area of my space as the grid design allows for the adjustable placements of shelves.

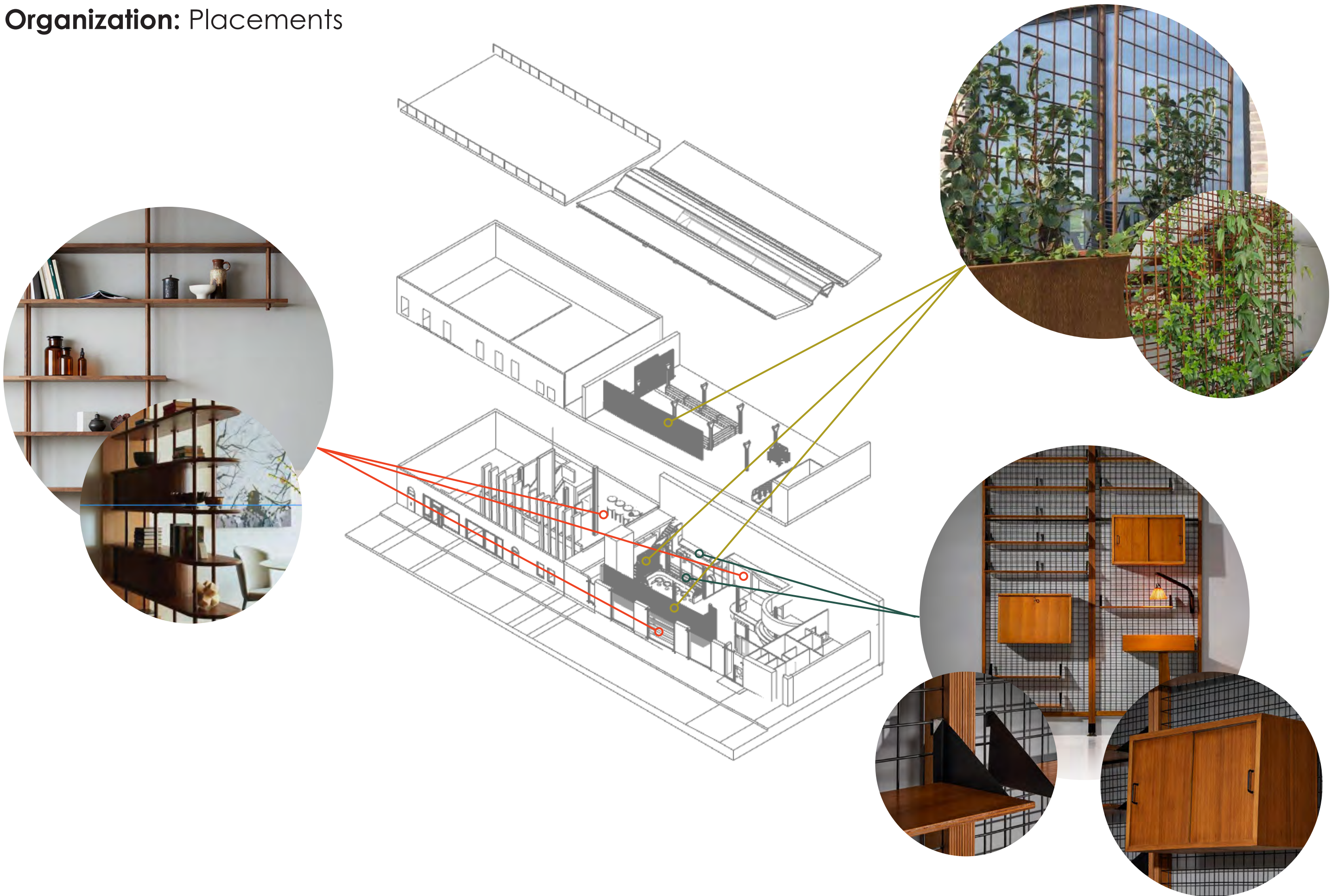


A suspended shelving system like these would be suitable for fermenting displays, offering flexibility to either line perimeter walls or function as spatial partitions within the central areas of the room. The top example is a unit from No Ga design.



A suspended shelving system like these would be suitable for fermenting displays, offering flexibility to either line perimeter walls or function as spatial partitions within the central areas of the room. The top example is a unit from No Ga design.

Organization: Placements



Lighting Fixtures

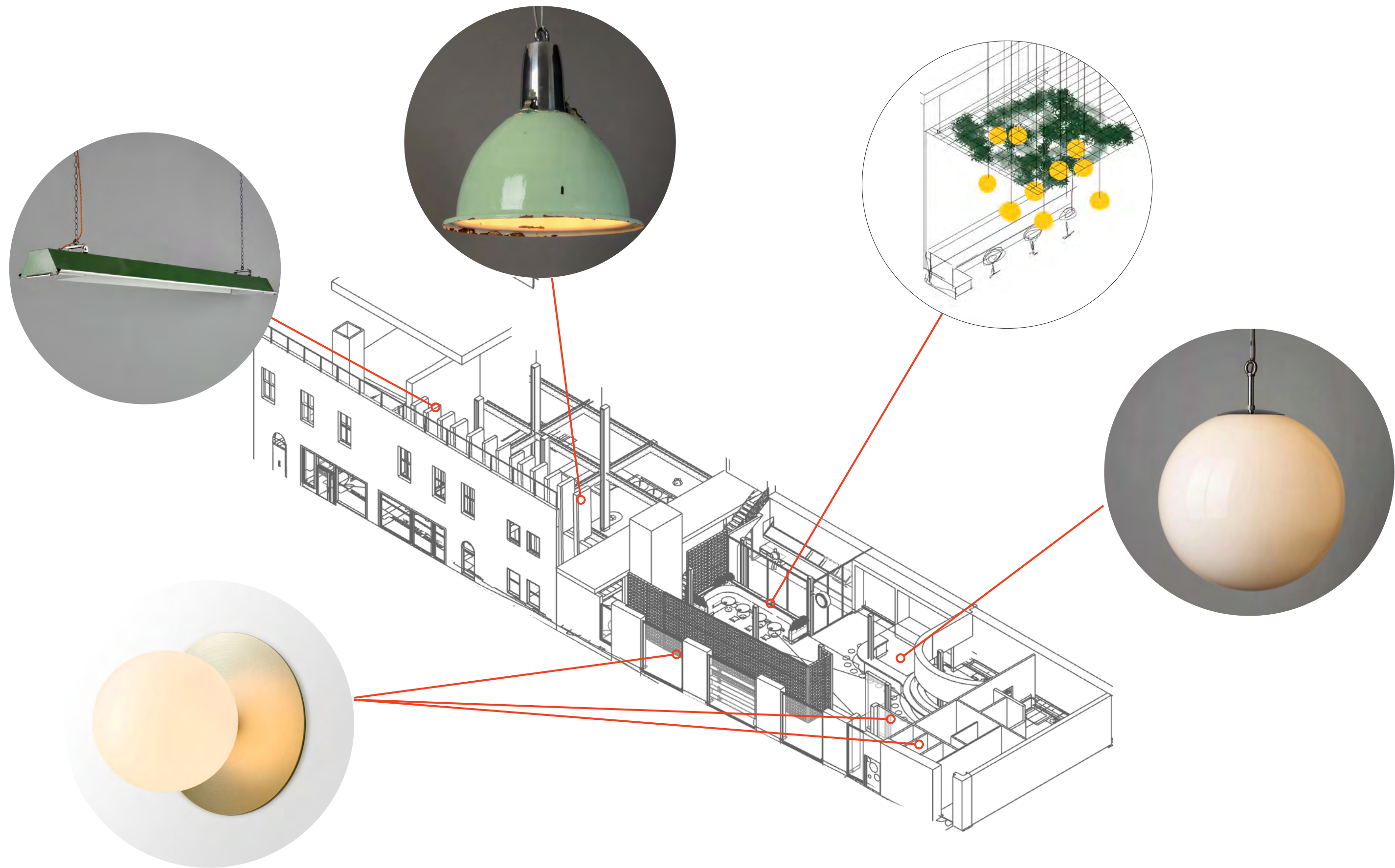


The selection of lighting fixtures throughout the project can largely be categorized into two distinct styles: globe lighting and industrial lighting. The globe light has a rich history, dating back to the mid-1800s when it was commonly used to illuminate urban streets and public infrastructure, including train stations. Its timeless spherical form provided both functional diffusion of light and a refined visual appeal. Modern adaptations continue to serve a similar purpose in contemporary settings—an iconic example being the globe fixtures still in use at the Cité metro station in Paris. The design saw a resurgence during the Atomic Age of the mid-20th century, when its futuristic form aligned with the optimism and space-age aesthetics that defined the era. As a result, the globe light became a mainstream fixture, eventually becoming synonymous with certain commercial interiors, such as the classic American diner. Due to its simplicity and functionality, I intend to use both vintage and modern variations of this iconic design throughout the entire building. In particular, I will design a grid ceiling structure that features both foliage and hanging globe pendants.



The rise of factories during the Industrial Revolution sparked a demand for more efficient lighting solutions, resulting in designs that prioritized functionality over aesthetics. With the post-WWII shift towards modernism and minimalist design, many of these industrial lighting styles became obsolete. However, in the second half of the 20th century, a retro design resurgence revived the appeal of exposed bulb fixtures, a trend that continues to be popular today. In my project, I aim to take a different approach by incorporating reclaimed industrial pendant lights, a nod to the original lighting fixtures used during the Industrial Revolution. This choice highlights the functional nature of industrial design while honoring the historical significance of the building's past. For areas within the project that require utilitarian lighting, such as the demonstration kitchens and fermenting lab, these industrial pendants will not only serve practical purposes but also help to evoke the character and history of the space.

Lighting: Placements

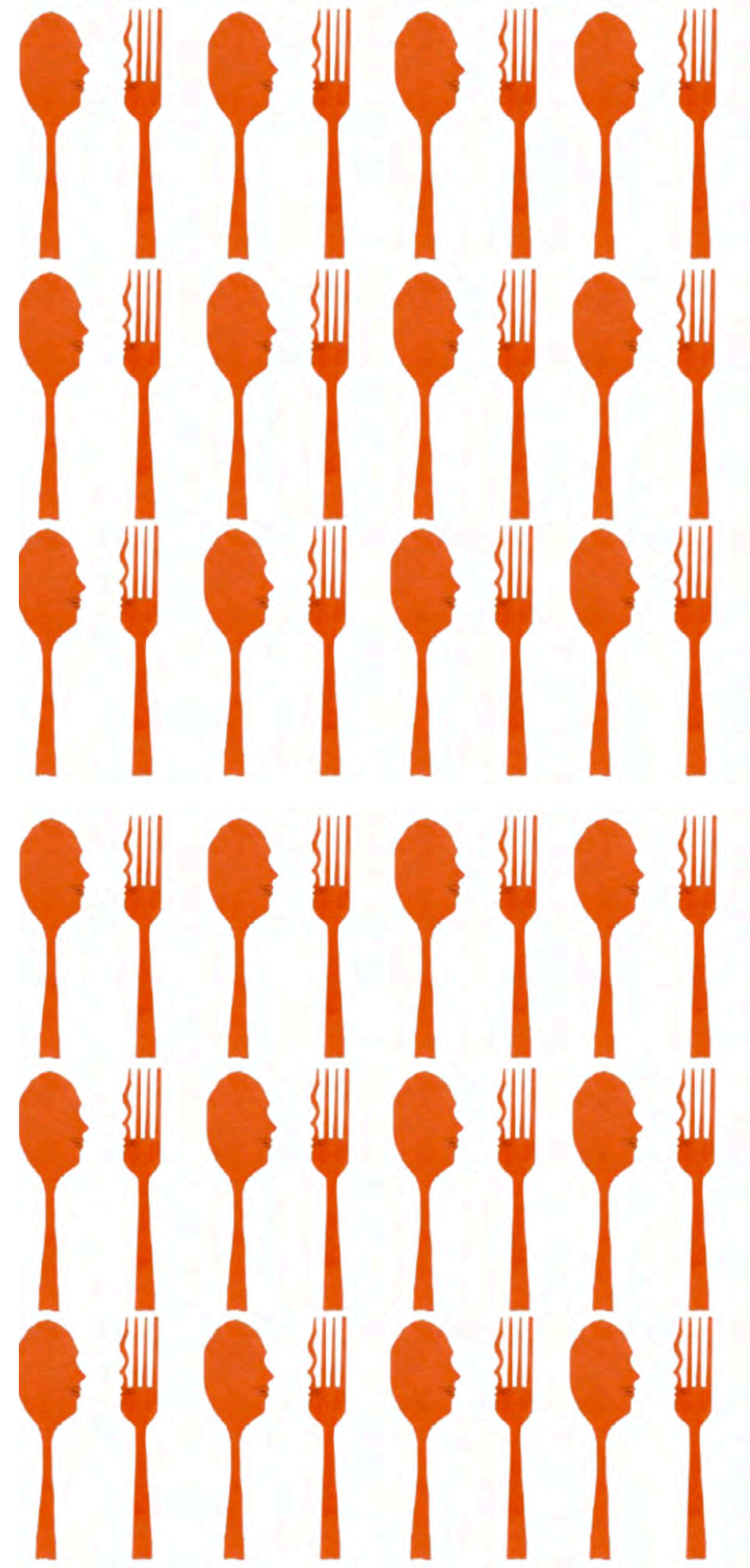




V Experiences

- Hub Offerings
- Facilities + Equipments
- Immersive Moments
- Wayfinding

Hub Offerings



Spaces



The entire east side of the first level is designated as a functional indoor growing area, equipped with a mix of innovative and traditional cultivation systems. This space will supply produce, herbs, flowers, and other plants used throughout the rest of the project. In addition to its practical purpose, the area will serve an educational role, hosting a variety of agricultural workshops and classes to engage the community and share sustainable growing practices.



A comforting and refined dining space serving food prepared using ingredients from the indoor growing space and fermentation lab, as well as highlighting produce from local farms and distributors. Unlike sustainable systems which require applied engineering or professional installation such as solar energy or rainwater plumbing, this concept showcases a simple yet effective sustainable systems. This space will accommodate both user groups in that it features a comfortable and inviting mid century inspired eatery which fosters engaging community connections, as well as industry standard open kitchen which can be used for professional trainings and experimenting.



Also located on the ground floor will be a small, retro-style grocery shop that complements the overall aesthetic of the space. This shop will offer a curated selection of goods produced within the Hub, along with surplus produce and specialty items sourced from neighboring restaurants. In addition to food products, the shop will sell gently used culinary tools and appliances, encouraging reuse and reducing waste. The aim is to create a vibrant, community-driven retail experience that supports local producers, promotes sustainability, and provides visitors with unique, affordable finds.

Workshops



One of the workshop spaces on the west side of the building will house industry-standard demonstration kitchens designed for both education and professional use. These kitchens will host cooking and baking classes, with a strong emphasis on sustainable culinary practices. In addition to public workshops, the facilities will be available to chefs and food industry professionals as a space for experimentation, development, and collaboration. This dual-purpose environment is intended to foster meaningful connections between professionals and the wider community, with guest chefs regularly invited to lead classes, share knowledge, and inspire participants of all skill levels.

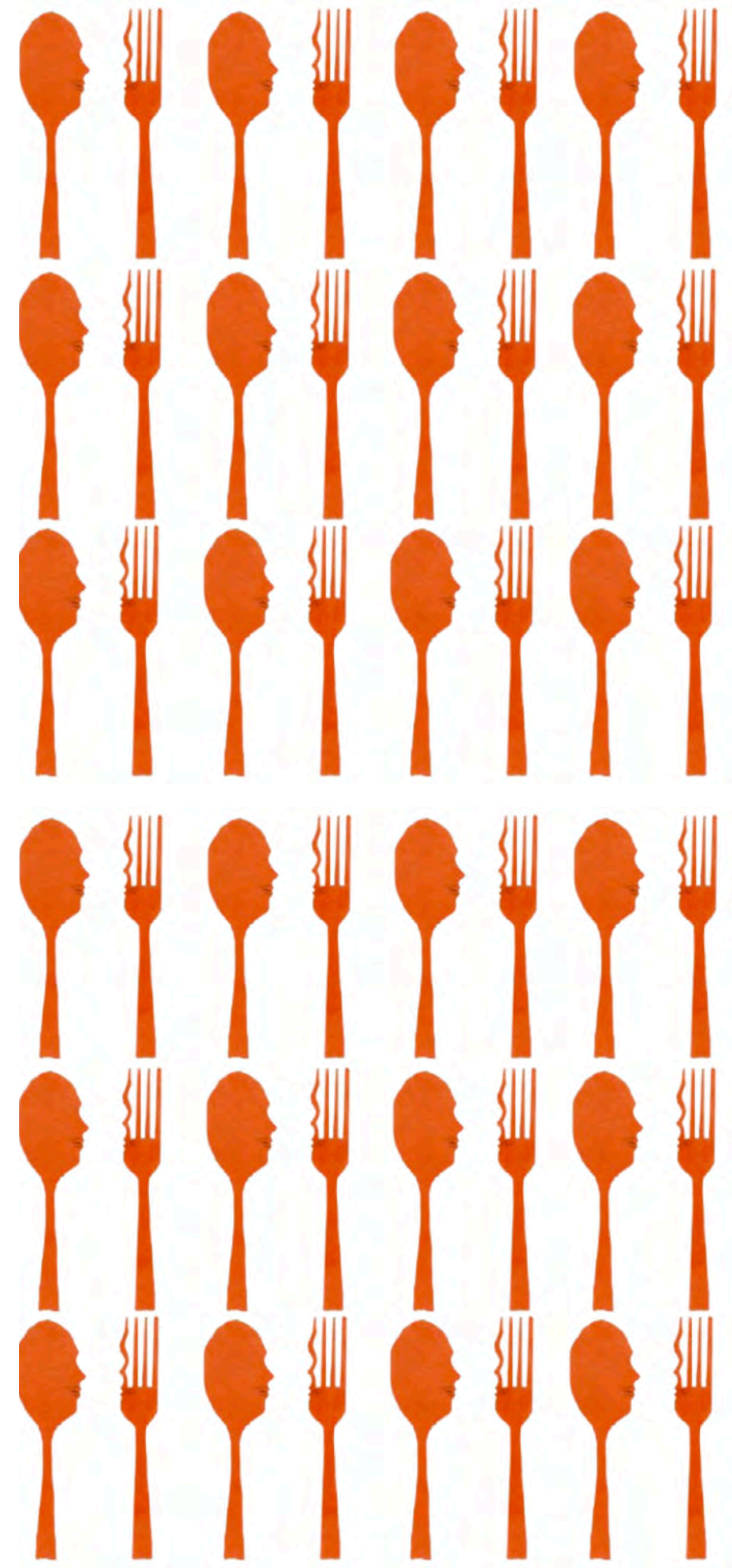


The second workshop space is a dedicated fermenting lab, equipped with industry standard equipment and facilities for fermenting a wide variety of foods. This space will host educational classes and workshops while also serving as a hub for professional experimentation and innovation in fermentation. Beyond its functional role, the lab, and the building as a whole, also acts as a dynamic storage and display area, showcasing the fermentation process in real time and inviting visitors to engage with this important traditional culinary practice.



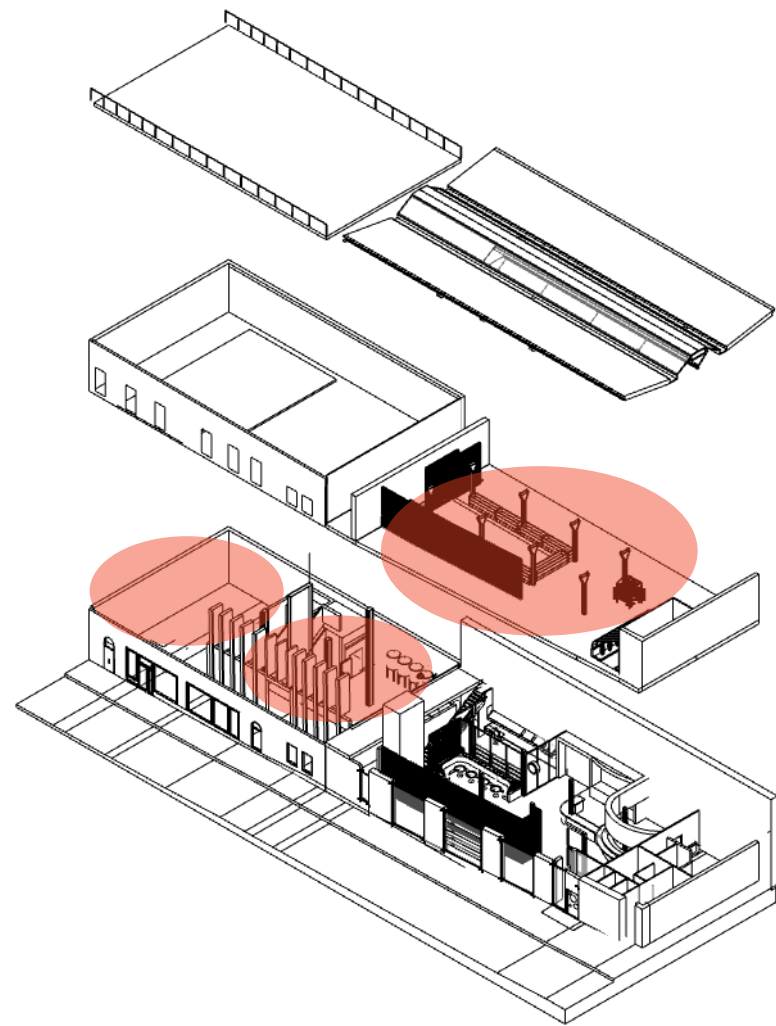
The final workshop is a dedicated studio space located on the west side of the first level, designed for material-making and hands-on experimentation. This space will host workshops focused on transforming food waste, sourced both from within the building and the wider community, into usable materials such as natural dyes, sustainable textiles, and innovative biomaterials. In addition to these specialized sessions, the studio will offer general crafting classes that make use of the materials produced, encouraging creativity, resourcefulness, and a deeper understanding of circular design principles.

Facilities

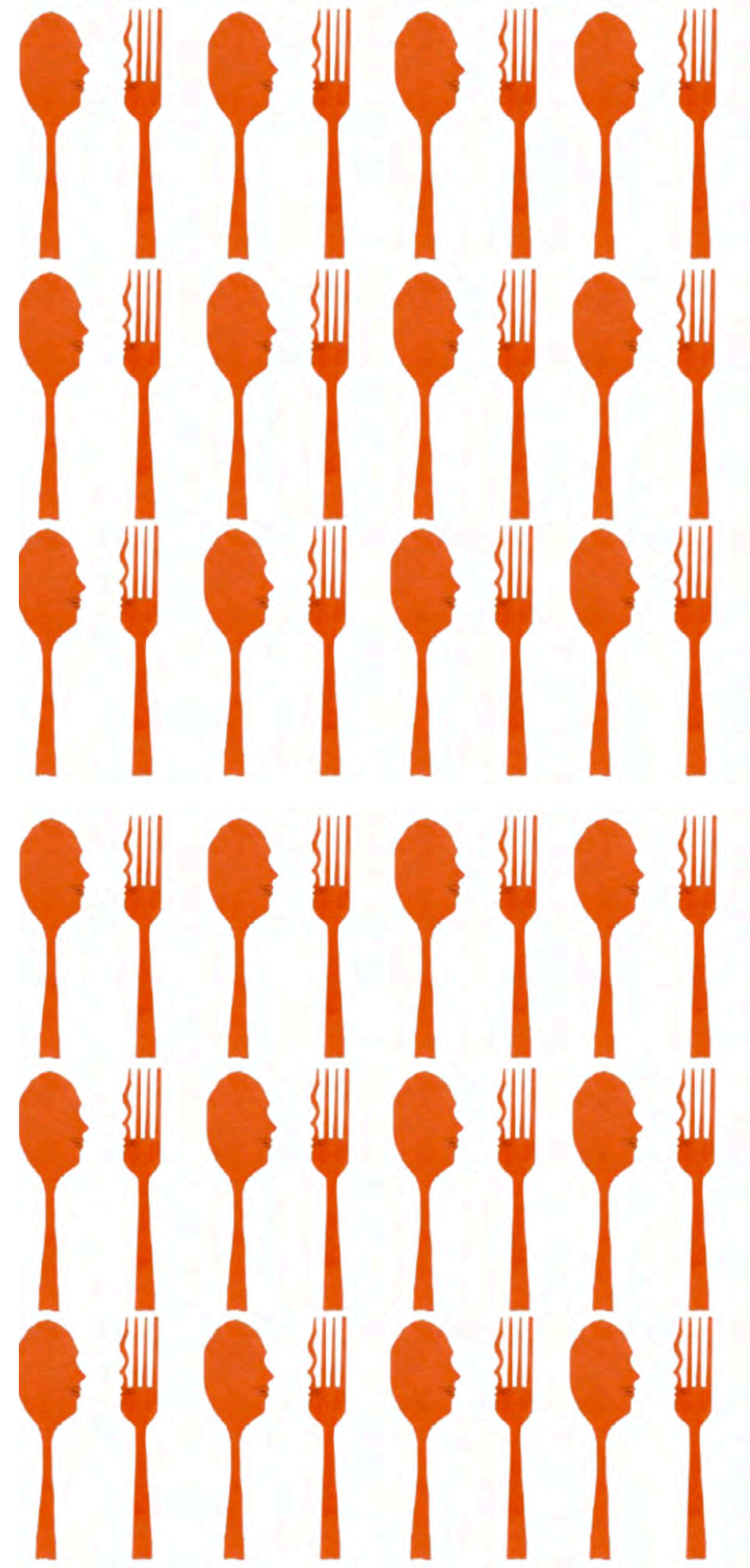


Facilities + Equipment

Part of my branding approach is to provide both user groups with the tools to experiment and participate in sustainable culinary practices. The demonstration kitchen, fermenting lab, and growing space will all be fitted with professional industry standard facilities for both community and industry users. This will include fermenting tanks and proofing cabinets, premium culinary appliances and tools, and indoor growing systems such as hydroponic and aquaponic units.



Immersive Moments

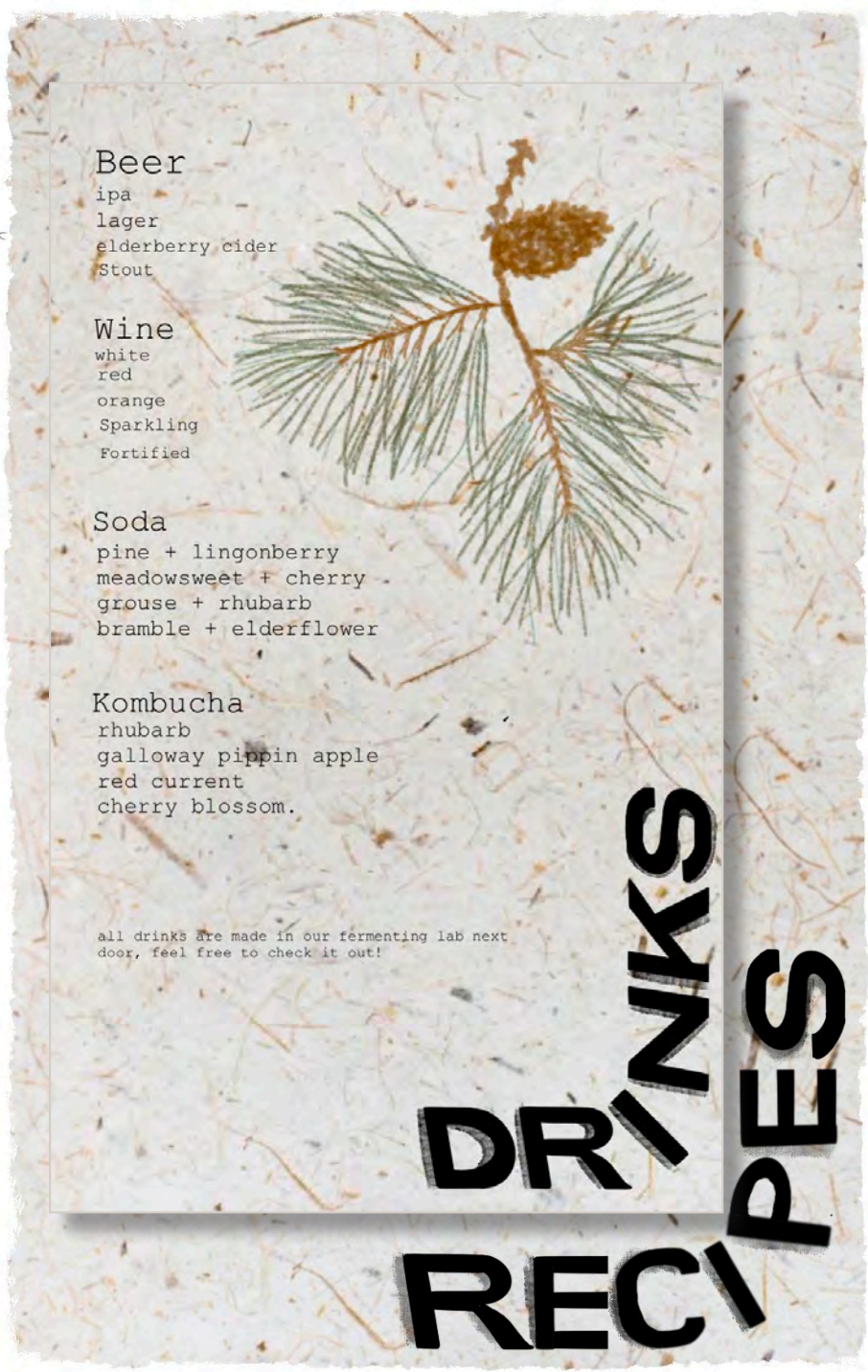


Menu + Recipe Sheet

Menus at Sprout Market will be printed on seeded paper, allowing guests to take them home and plant them to grow herbs, flowers, or small vegetables. Each menu will spotlight seasonal ingredients sourced either from within Sprout Market itself or through trusted local producers.

In addition to listing dishes and drinks, the menus will feature a recipe section, encouraging guests to recreate sustainable meals at home.

The goal is not only to reflect the brand’s visual identity, but also to extend its sustainable ethos beyond the space, inspiring ongoing, conscious culinary practices within the community.

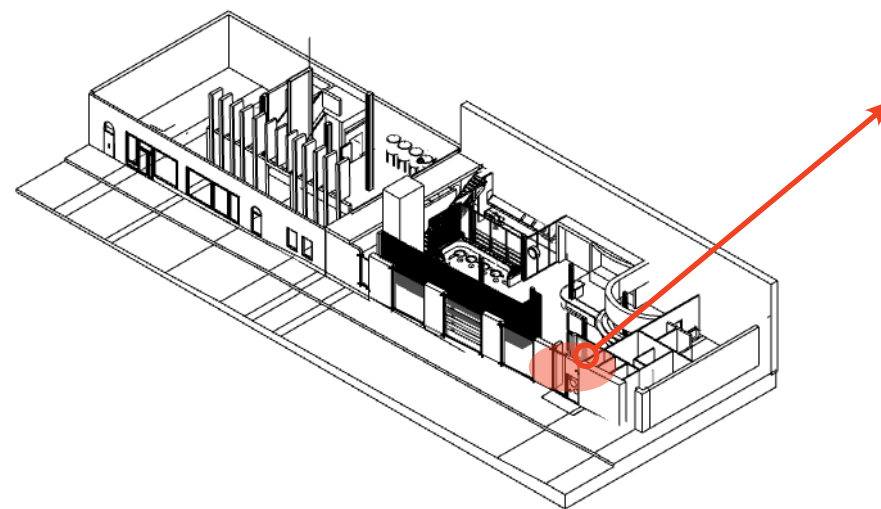


Zine + Pledge Wall

Upon first entering the space, users are greeted with a unique and immersive experience that reinforces the project's brand identity. This small but impactful area serves as a first point of contact, not only for users but also for curious passersby, and plays a vital role in shaping the space's character. The space will feature a display of monthly sustainability-focused culinary zines, designed to be both engaging and informative. Each issue may feature seasonal produce spotlights, interviews with local chefs and farmers, upcoming Market Hub events, practical sustainability tips, and creative contributions from local artists.

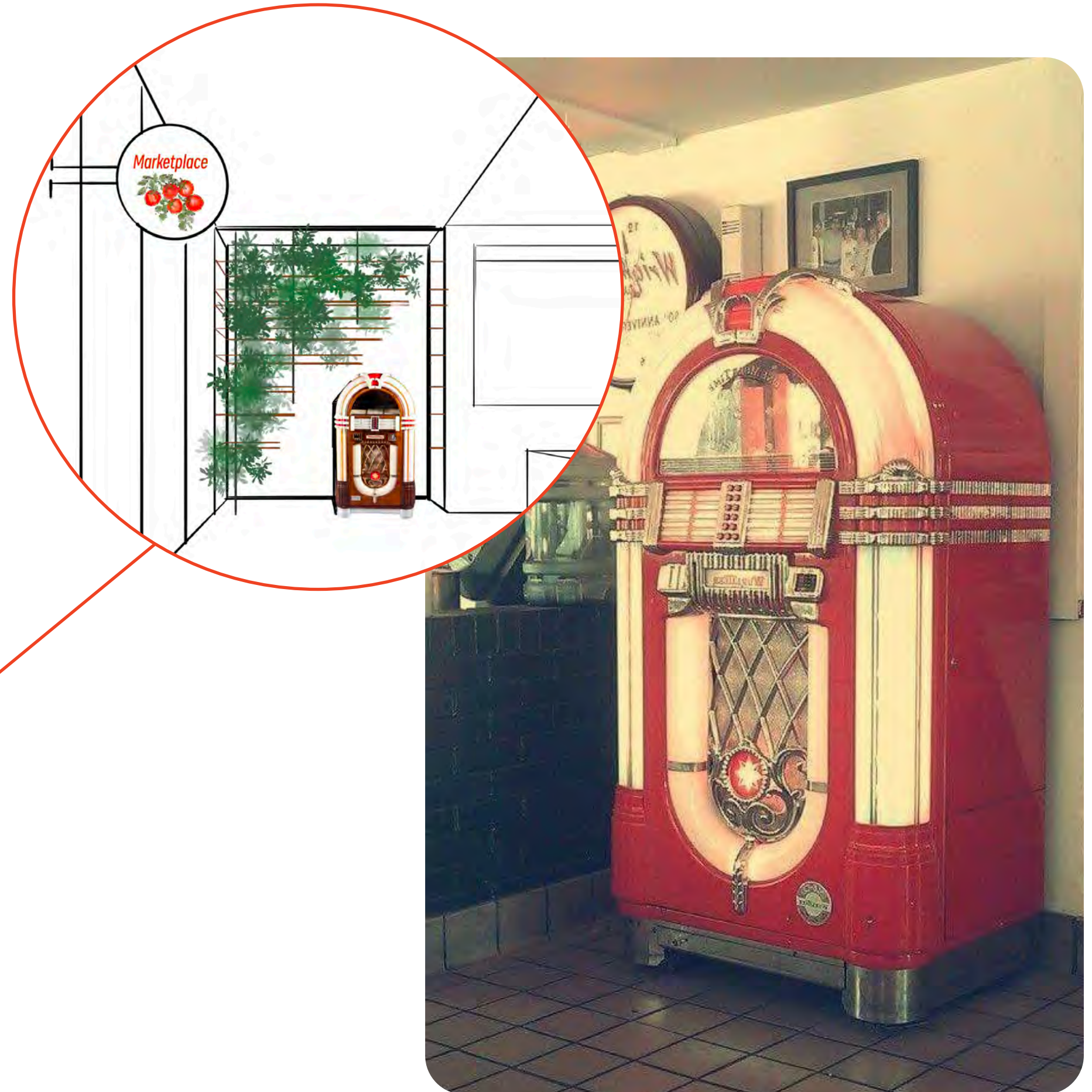
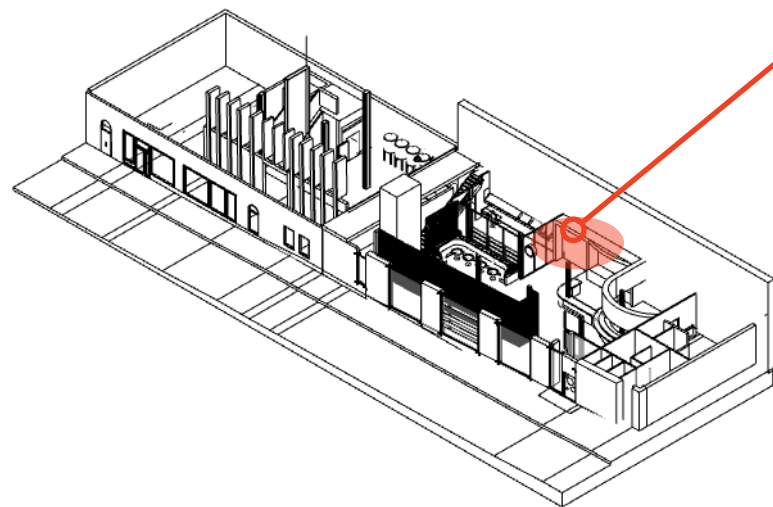
In addition to the zines, a polaroid camera and a stack of Post-its invite visitors to snap a photo and write their own sustainability pledge. This playful, interactive element not only encourages ongoing environmental action beyond the Hub but also creates a personal and memorable experience for each guest. This addition is inspired by Edinburgh's Zero Waste Hub, which features a post-it wall filled with notes of body positive messages within the fitting room.

Edinburgh's Shrub post it wall



Jukebox

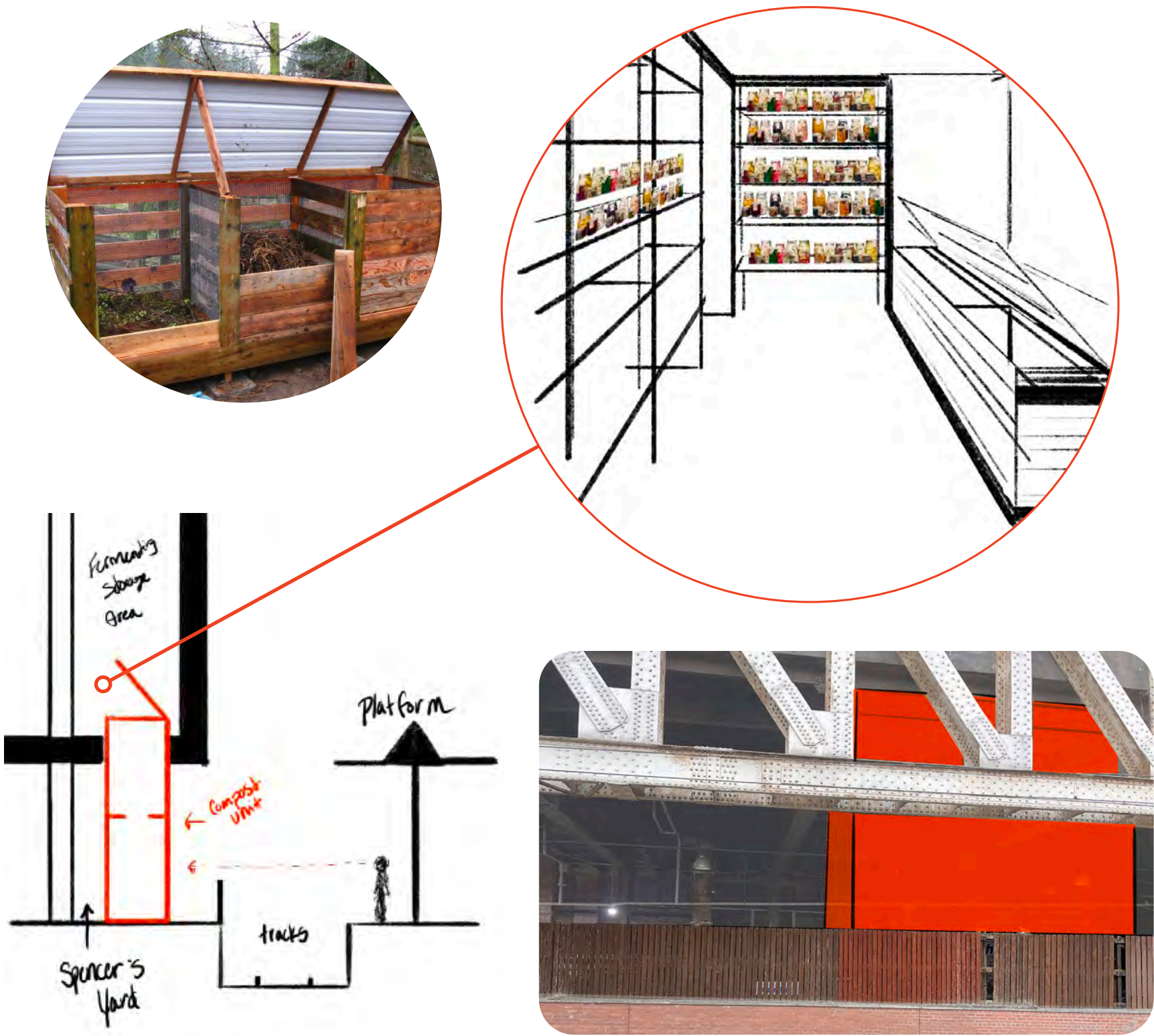
The dining area will feature a vintage jukebox stocked with music by Scottish artists. This element reinforces the retro, diner-inspired aesthetic while celebrating local talent. It also adds an interactive and playful touch, inviting users to engage with the space in an enjoyable and memorable way.



Composting Hole

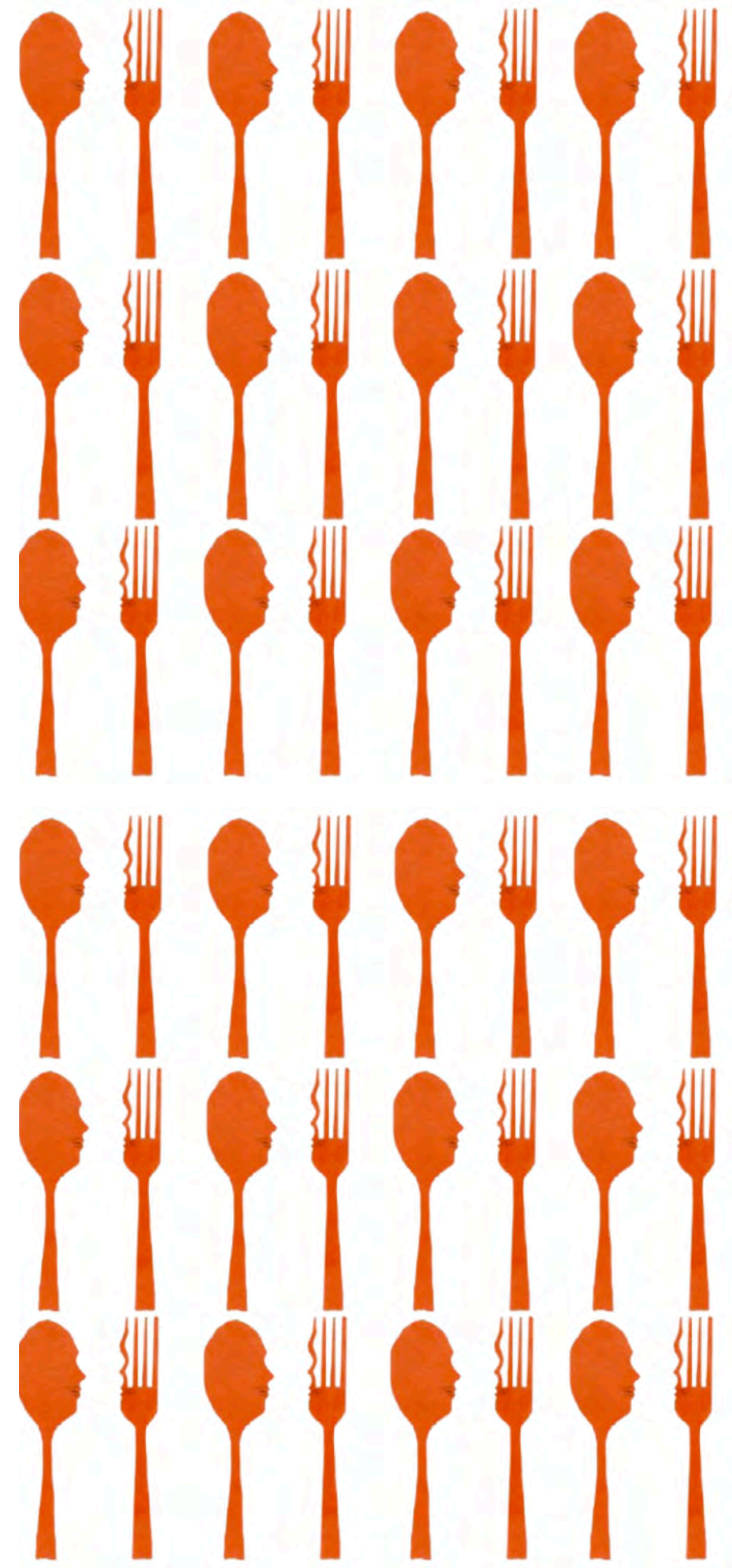
When the Fruitmarket was still in use during the early 1900s, openings in the floor were used to gather produce directly from the trains and into the building. When the building became a gallery in 1974, these openings were sealed shut. Although the exact location of these openings is unclear, for the purpose of the project, I will propose to reopen the floor on the north side of the warehouse space and create a composting system within the fermenting storage area.

This system will serve both industry and community users by producing natural fertilizer while offering an engaging, hands-on introduction to composting for those unfamiliar with the process. Visually and functionally, it will become a distinctive element of the space and the projects brand, with the compost unit extending down into Spencer's Yard beneath the existing structure, visible from the adjacent station platform and adding intrigue to the project.



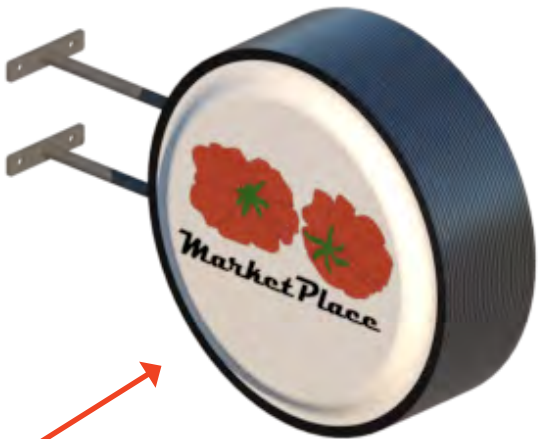
View of Spencer's Yard from station platform

Wayfinding

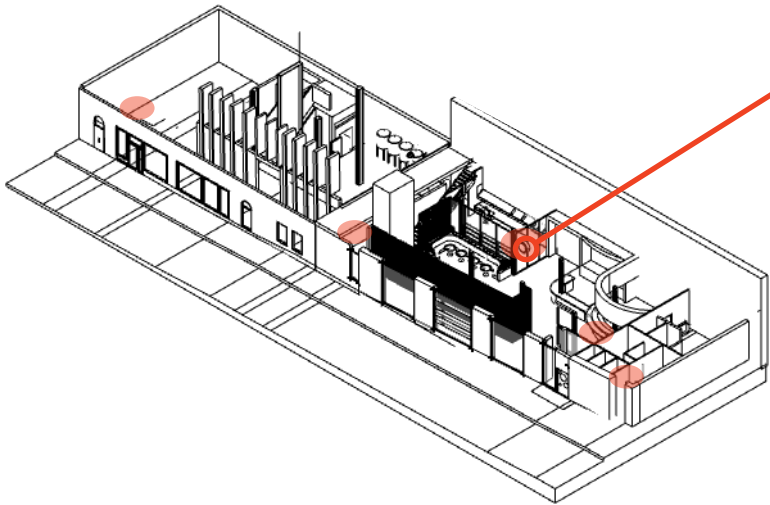


Illuminated signage

Although neon illuminated signage was invented in the early 1900s, it wasn't until the mid century era when illuminated signs became more stylized and experimental. Plastic and acrylic materials were introduced, making signs lighter, cheaper, and available in more varied forms. These types of signage also became particularly popular for storefronts, diners, and motels. Because of this, I plan to incorporate vintage-style illuminated signage as wayfinding throughout the hub, not only as a practical tool for navigation, but also to create an immersive experience for users, evoking the feeling of stepping back in time.



Illumiated MarketPlace® sign at entrance to retail area



Columns

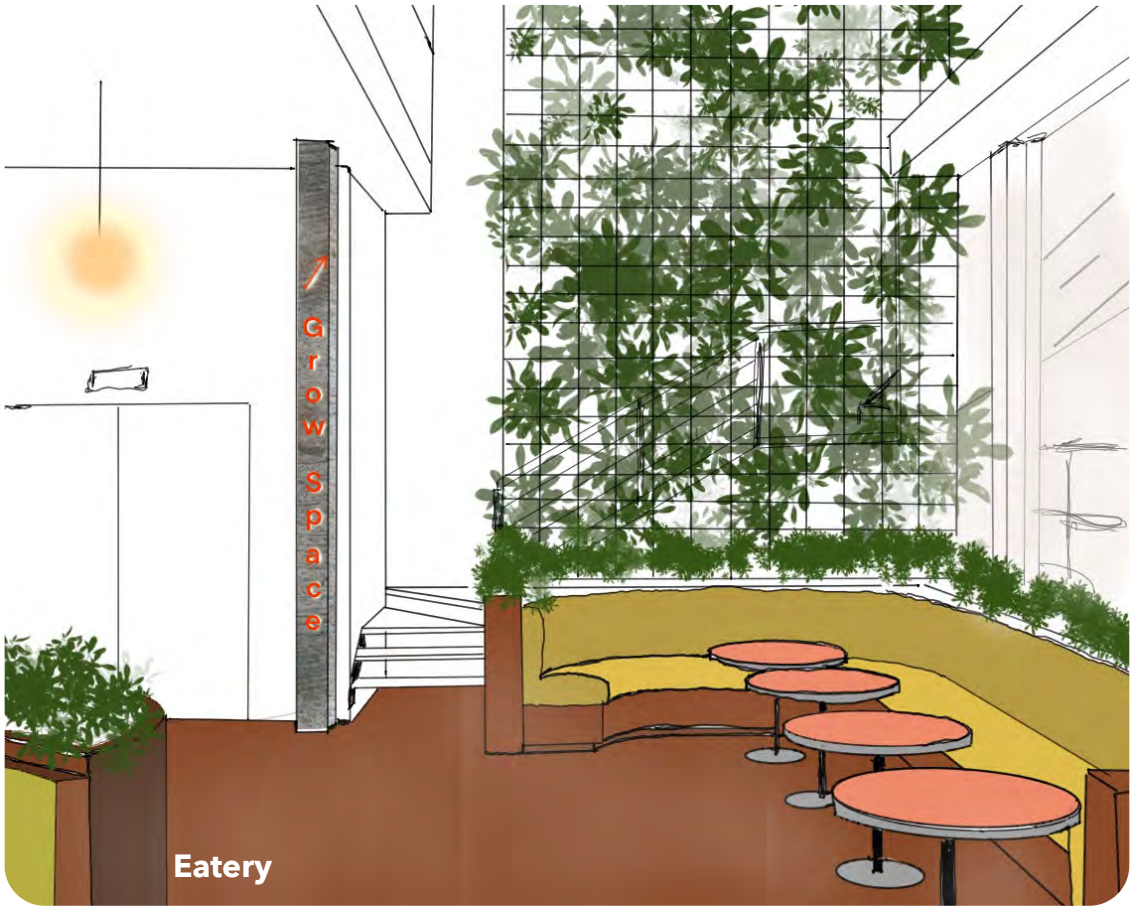
The structural column within the existing space play a large roll in the visual identity of the building. As my approaches to branding this space, and designing the overall project, are driven by sustainable approaches, throughout the design process I want to not only maintain existing pieces of the building as they are, but also creatively embrace them in a way that further communicate the brand's identity. Outlier Cafe in Glasgow thoughtfully uses their space's structural columns as a means of communication and wayfinding. Below shows an image of the space upon arrival, signally guests to "please wait to be seated" I really like this concept and intend to use this kind of visually messaging throughout my own design.



Outlier, Glasgow



Hostess Area



Eatery



Conclusion

This chapter of my strategic design portfolio presents a comprehensive and focused branding approach for the Market Hub® Community Culinary Center. It begins with foundational branding research, exploring key definitions, the psychological impact of branding, and relevant precedents that demonstrate successful brand implementation. The following section delves deeper into the intersection of branding and interior design, offering a framework that informs my own branding strategy. It clarifies the distinction between a brand's identity and image, and discusses how a well-executed branded interior can serve as a powerful tool to align the two.

From this research, three core themes emerged to guide the creation of a successfully branded design: lifestyle segmentation, communicative aesthetics, and experiential branding through brand essence. These pillars aim to shape a strategic outline for designing an interior that is both memorable and meaningful.

The development of the brand begins with a clear definition of user groups and a compelling narrative, both of which inform decisions around visual language and experiential elements. The two core user groups of this project include members of the local community with a strong interest in sustainability and culinary practices, and professionals from the restaurant industry seeking opportunities and spaces for growth, collaboration, and experimentation. The brand's core values are framed around three thematic concepts: Past, Present, and Future.

Past references the cultural and design relevance of the mid-century post-war decades, during which the original Fruitmarket, and much of the global produce trade, began to decline.

Present draws from the existing industrial and utilitarian architecture of the Market Street warehouses and Waverley Station, celebrating their enduring architecture and functionality, while acknowledging the drawbacks of an industrialized society.

Future underscores the project's long-term commitment to sustainability by exploring the various current and up and coming conscious design practices.

The final sections of this chapter outline how both user groups and these values inform the aesthetics and experiential elements of the design. Aesthetics encompass the development of the brand name, logo, color palette, material selection, and furnishings. Experiences refer to the activities offered, facilities provided, immersive moments, and incorporation of wayfinding strategies.

In summary, through thorough research I have been able to create and justify a comprehensive branding approach to the Market Hub design that speaks to the essence of the project's intentions.



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