

THE WORK PORTFOLIO

UI609002: ADVANCED DESIGN TECHNIQUES

2023-24

COURSEWORK ASSIGNMENT 2 -
PROJECT SEMESTER 1

LO 2+3

21003836

SARA COOPER DA SILVA

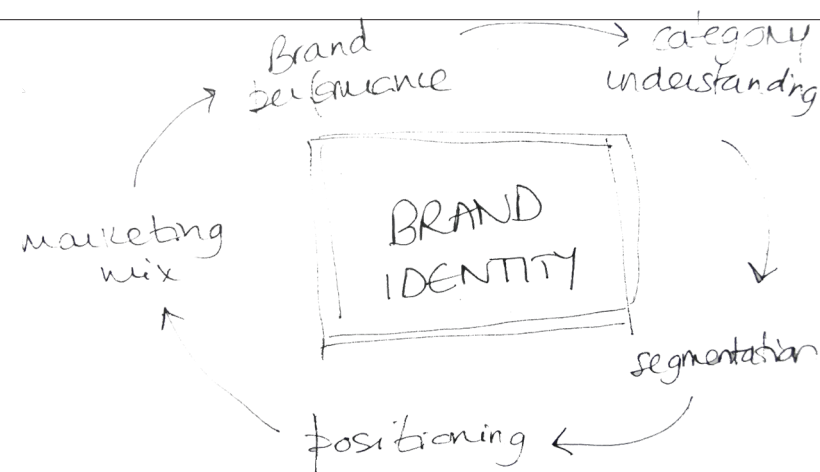
INTRO

EDUCATIONAL STATEMENT ONE

A BRAND CONSISTS OF THE EMOTIONS BEHIND WHAT SOMEONE SEES WHEN THEY INTERACT WITH YOUR COMPANY.

EDUCATIONAL STATEMENT TWO

A BRAND IS THE CORNERSTONE OF YOUR POSITION IN THE MARKET AND YOUR COMPETITIVE ADVANTAGE. YOUR BRAND SHOULD BE EVERYWHERE, ENGAGING, CONSISTENT AND FOLLOW A STRATEGY.



RE -BRANDING

HISTORY

THE DESIGN MUSEUM ([HTTPS://DESIGNMUSEUM.ORG](https://designmuseum.org)) IS KNOWN INTERNATIONALLY AS A CHAMPION FOR ARCHITECTURAL, FASHION, GRAPHIC, INDUSTRIAL AND PRODUCT DESIGN. FOUNDED IN 1989 AS A CHARITY AND BASED ON THE BANKS OF THE RIVER THAMES IN LONDON, IT EXISTS TO HELP EVERYONE UNDERSTAND THE VALUE OF DESIGN.

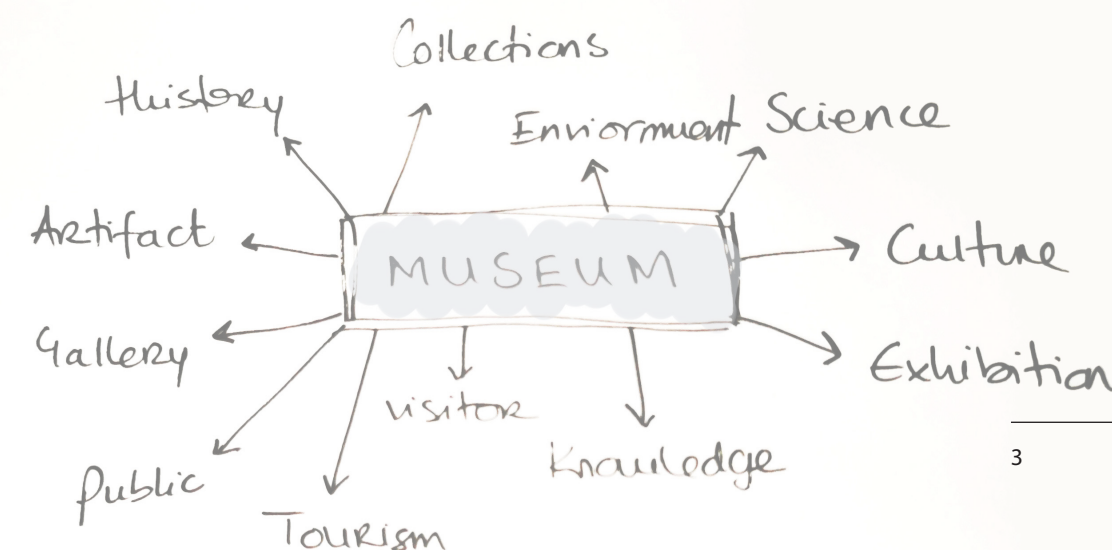
SINCE ITS OPENING, IT HAS SEEN CLOSE TO 5 MILLION VISITORS - DUE TO THIS SUCCESS, IT WAS RELOCATED IN 2016.

DESIGN BRIEF

NEW TYPO/GRAPHIC IDENTITY FOR THE MUSEUM THAT INCLUDES PRINT, SCREEN AND ENVIRONMENTAL APPLICATIONS, TOGETHER WITH TYPOGRAPHIC GUIDELINES THAT REINFORCE THE VALUE AND POWER OF DESIGN FROM THE INSIDE OUT, THROUGH UNDERSTANDING THE NEEDS OF THE AUDIENCE AND CLIENT.

FRESH FACE

A NEW IDENTITY NEEDS TO CONVEY THE BREADTH OF DESIGN WITHIN THE MUSEUM (NOT JUST TYPO/GRAPHIC), WITHOUT RELYING ON ANY ONE STYLE TO COMMUNICATE IT. IT WOULD ALSO NEED TO WORK ON SCREEN AND ONLINE (AND THEREFORE APPEAL TO AN INTERNATIONAL STAGE), AS WELL AS IN TRADITIONAL OFFLINE AND SIGNAGE-BASED EXPRESSIONS, APPEAL TO BOTH A NEW AUDIENCE, AS WELL AS THE CURRENT CUSTOMERS.



ANALYSIS

TARGET ANALYSIS WHO ARE THE TARGET MARKET?

CONSIDERATION OF NEW CUSTOMERS, AND HOW A NEW DESIGN MIGHT MEET THE NEEDS OF BOTH A NEW AUDIENCE AND THE CURRENT DESIGN-SAVVY VISITORS.

DEMOGRAPHIC:

Designers
General Public
Students / parents
Artists and designers
Tourists / locals
Female, Male, Non-binary
Ages 18-80
Lecturers/tutors
Researchers/Academics

GEOGRAPHIC:

International Market
Follows local news
Visitors to the London Area

BENEFIT:

Interested in Art & Design/new works
Interested in Follow design blogs
Likely to pick up on complex designs

PSYCHOGRAPHIC:

Creative mindset / Open to new ideas
Aware of Colour Theory
Some may be aware of more complex design issues and subjects
Understanding of Design Principles
Knowledge of typography
Gone to kill time

BEHAVIORISTIC:

Likely to follow design blogs, e.g. Instagram, creative blog, pinterest, behance
Designer prints/ art prints – uniqueness
Watch documentary on design, artists
Professionals collect more literature on design
Constantly looking for inspiration

CONSIDER WHAT DESIGN AESTHETICS COULD APPEAL TO THESE SEGMENTS, AND LOOK AT CURRENT/RELEVANT TRENDS IN THE WORLD OF DESIGN THAT MIGHT RESONATE WITH THEM.

REFLECT & PLAN

LOOKING AT THE CURRENT IDENTITY

BRAND MESSAGE

WHAT DOES THE CURRENT IDENTITY CONVEY?

The brand wants to build public awareness of design by connecting with people's lives and passions; To serve the design community.

The new logotype uses a variation of Caps and non-caps characters, which shows inclusivity, diversity and connection. The balance between these different text elements shows how design, and designer's roles effectively serve the community and are at the forefront of social, technological and environmental change;



RELEVANCE

- DOES IT REFLECT CONTEMPORARY DESIGN TRENDS? CAN IT ADAPT TO CHANGES AND REMAIN RELEVANT?

MEMORABILITY

MEMORABLE AND EASY TO RECOGNIZE? DOES IT LEAVE A LASTING IMPRESSION?

REFLECT & PLAN

LOOKING AT THE CURRENT IDENTITY

VISUAL ELEMENTS

How are color, shape, typography, and imagery used in the current identity?

Look at the elements cohesiveness, does it effectively communicate the brand?

CONSISTENCY

Is it consistently applied across different platforms and mediums (e.g., online, print, environmental applications)? Are there discrepancies in the brand application? which?

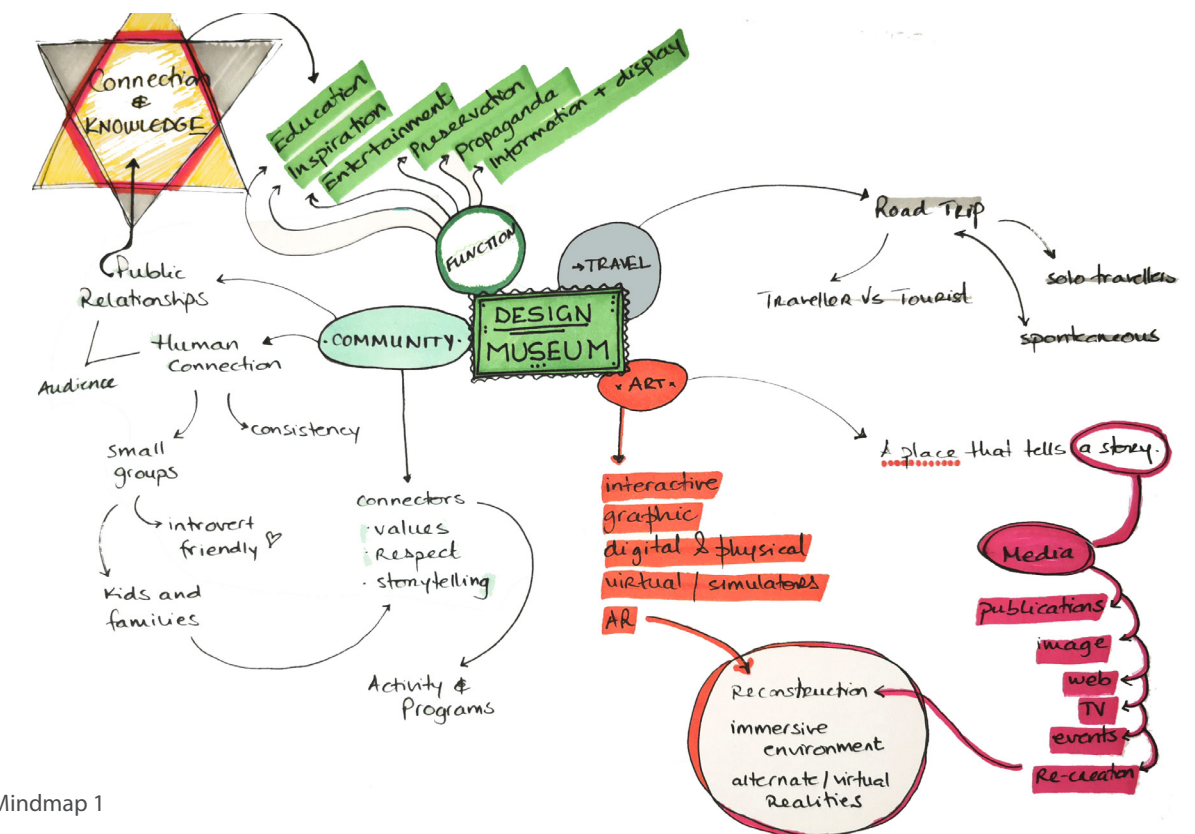
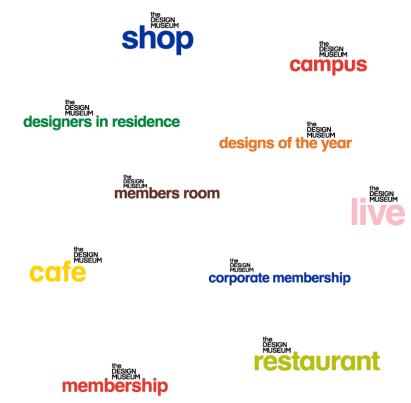
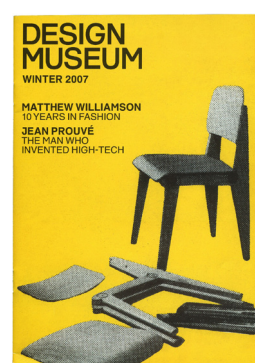
PERCEPTION

Does it resonate with the intended target audiences?

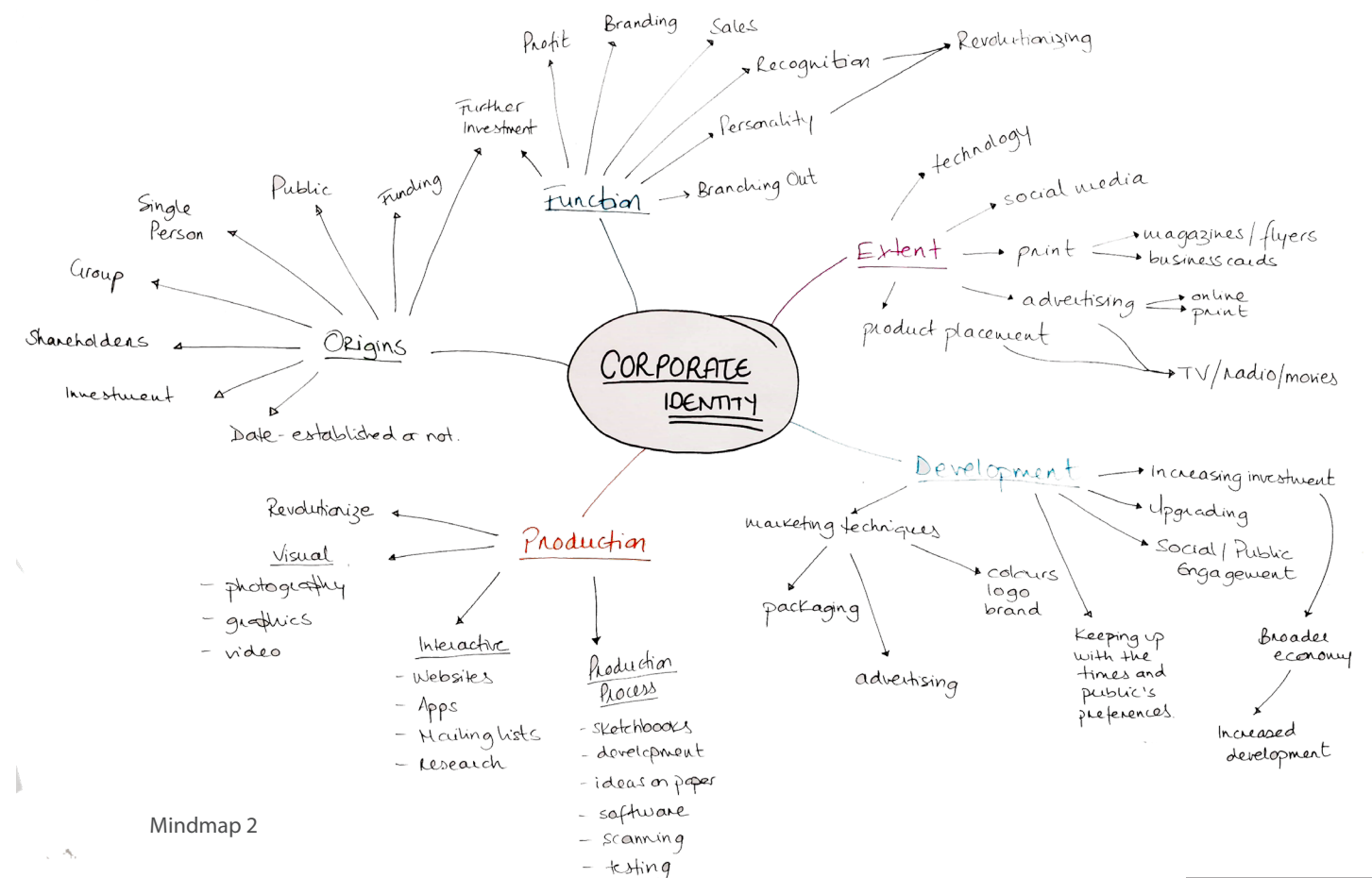
How does it differentiate from other design institutions?

How is the current BRAND perceived by different audiences? (e.g. designers, students, tourists)?

PSYCHOGRAPHIC SEGMENTATION: - LOOKS AT LATEST TRENDS

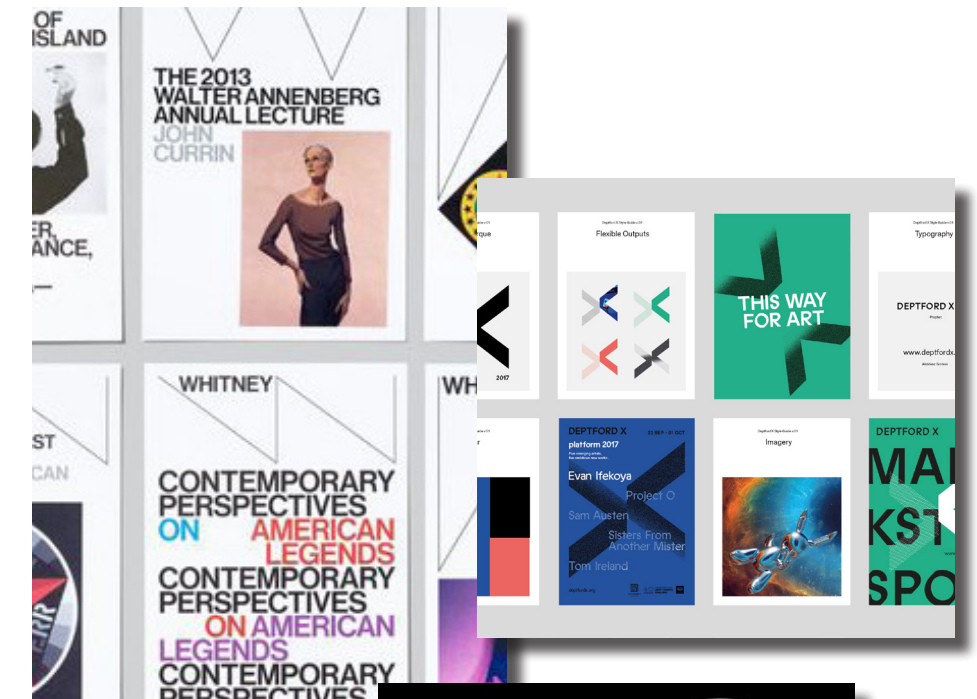


Mindmap 1



Mindmap 2

RESEARCH



THINGS TO
CONSIDER

POSITIONING IN THE INDUSTRY

RANKING

GEOGRAPHICAL / CULTURE

MISSION AND PURPOSE

WHY, BEYOND THE ECONOMIC, WHAT HAS VALUE?

WE ARE IN THIS BUSINESS TO ... (?)

COMPOSITION

WHAT IS THE CONCEPT?

HOW IS THE ORGANIZATION FORMED?

PERSONALITY

WHAT IS THE STYLE, AND WAY OF DOING WHAT THEY DO

BEHAVIOURS THAT CHARACTERIZE AND DEFINE THE BRAND

BEHAVIOURS USEFUL OR CRITICAL IN ACHIEVING

THE BRANDS PURPOSE

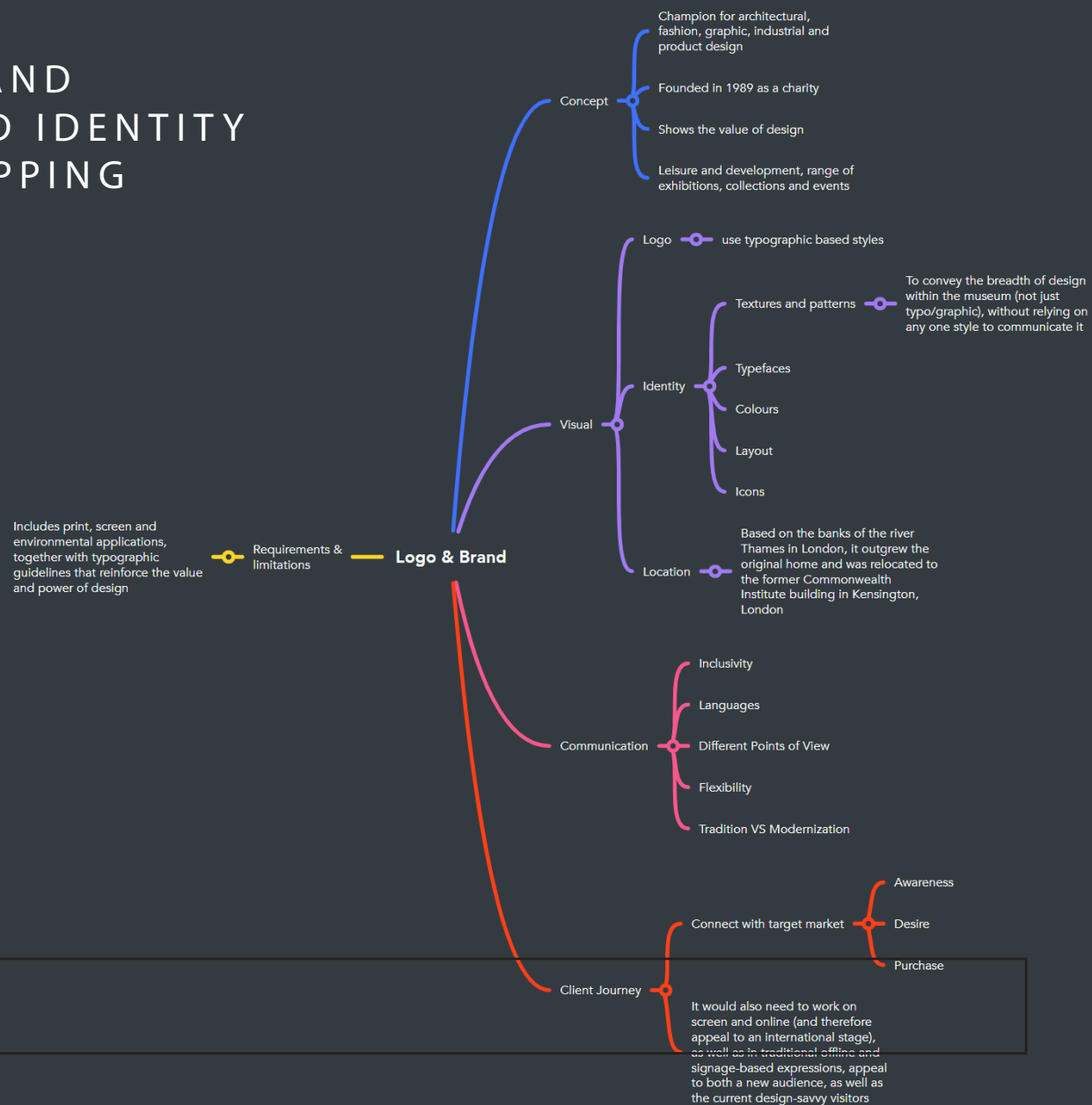
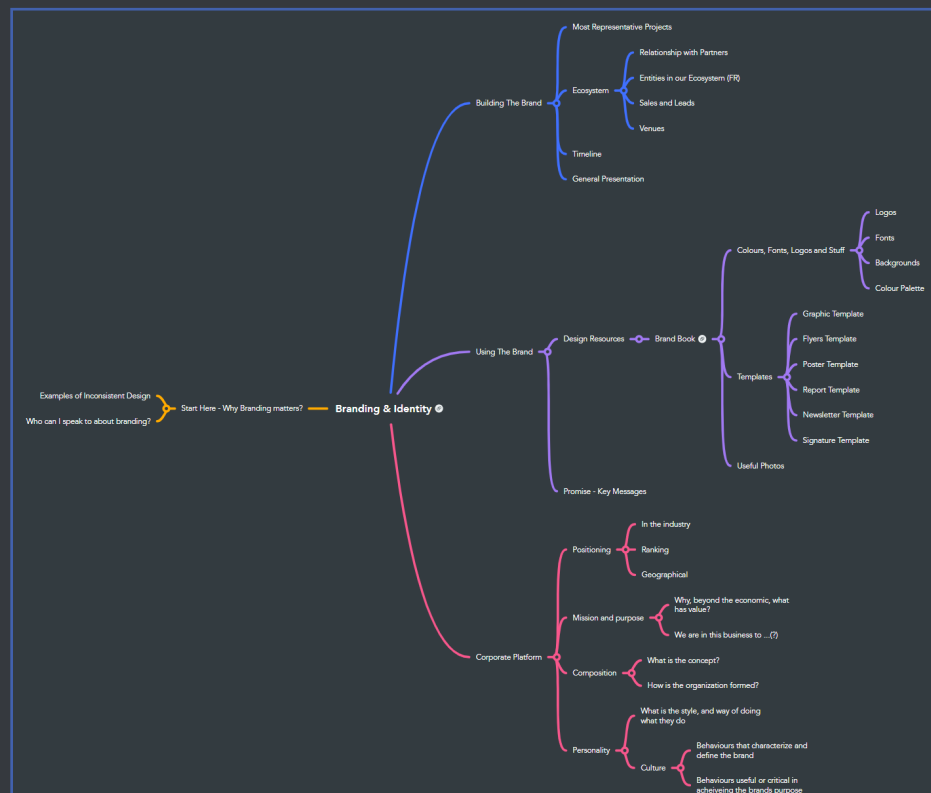
START HERE - WHY BRANDING MATTERS?

EXAMPLES OF INCONSISTENT DESIGN

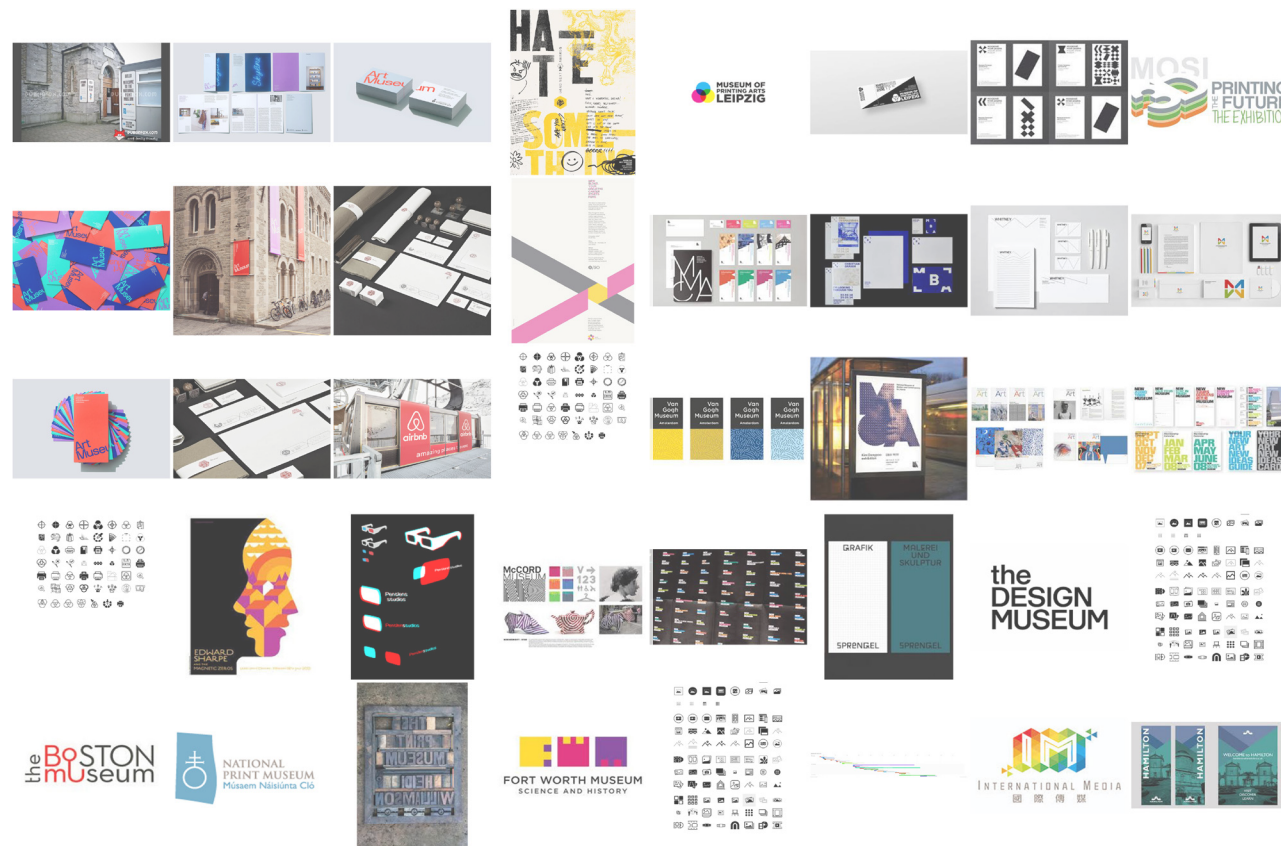
WHO CAN I SPEAK TO ABOUT BRANDING?



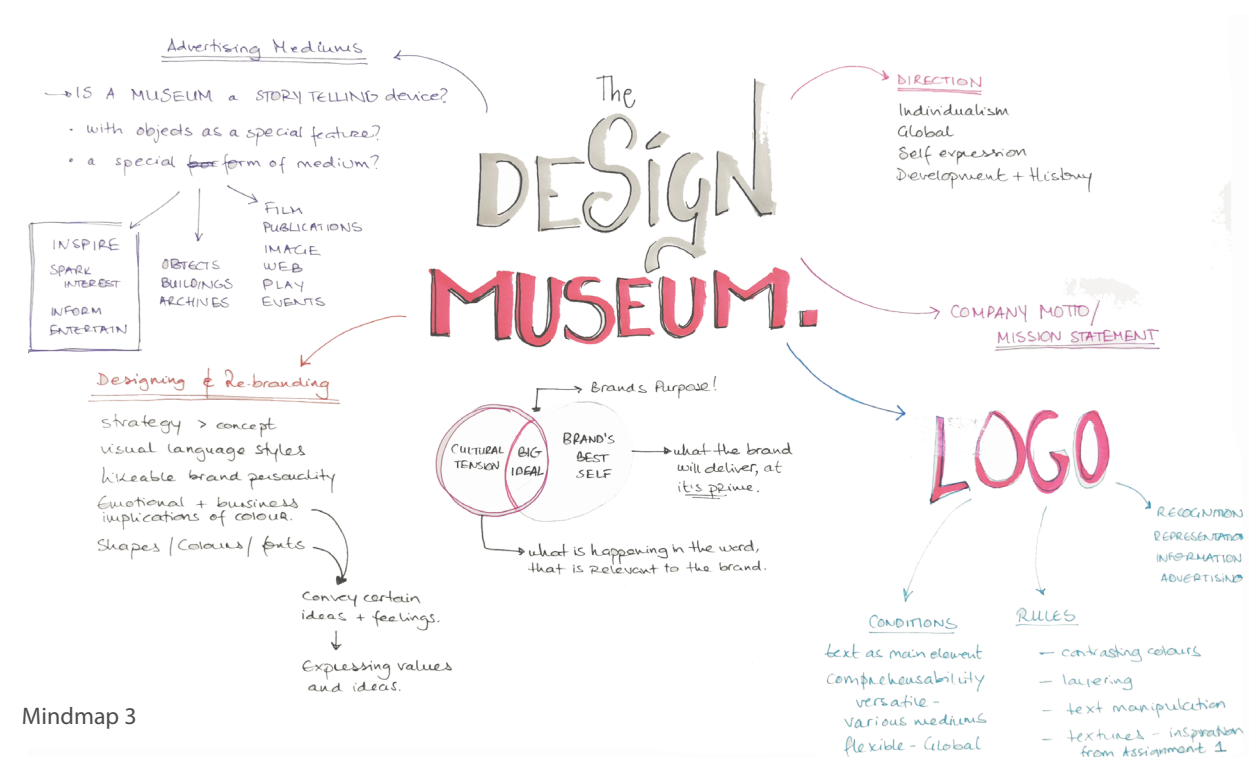
BRAND AND IDENTITY MAPPING



Mindmap 3



Examples of museum branding collected from behance.com, for my inspiration and research.



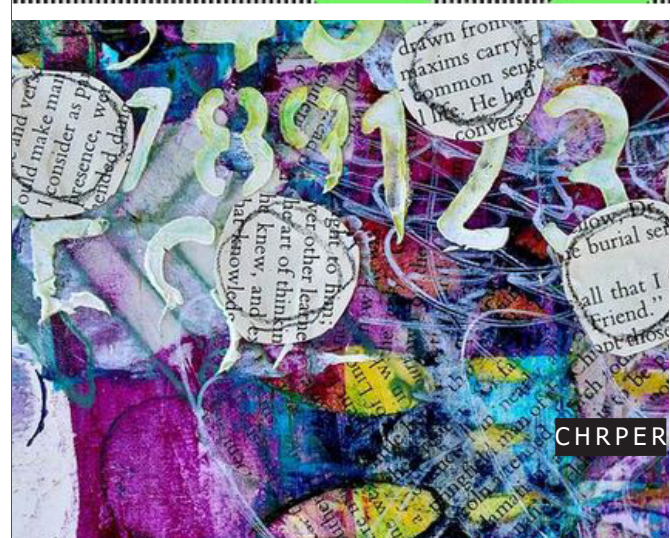
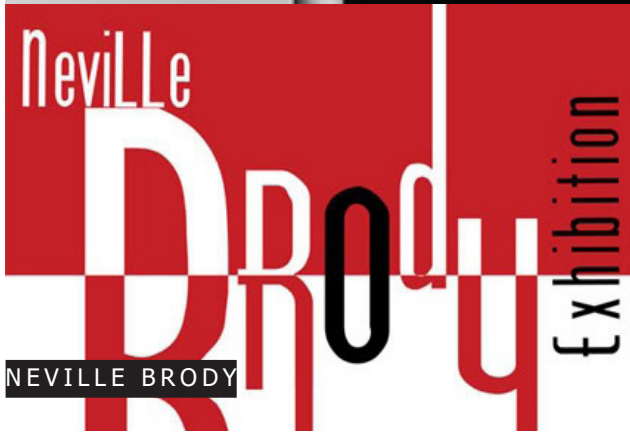
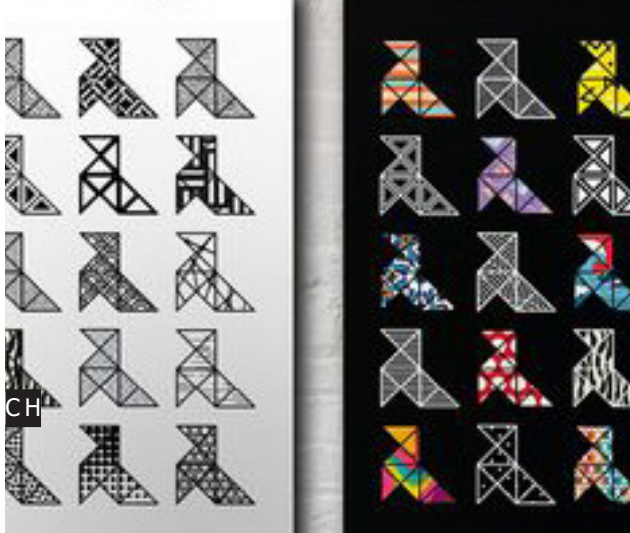
Mindmap 3

DID I UNDERSTAND THE ESSENCE OF THE MUSEUM? FEELING CLEAR ABOUT THE DIRECTION I'M HEADING IN?

MOODBOARD



THIS IS AN ITERATIVE PROCESS.



SKETCHBOOK DEV.

INITIAL IDEAS

SKETCHES, COLOUR SCHEMES, TYPOGRAPHY
IDEAS, AND INITIAL THOUGHTS ON BRANDING

MINIMALISM
SHAPES
BASIC LINES
EXPRESSION
TEXTURES & TEXT
TEXTUREGRUNGE
LAYER EFFECTS
BOLD COLOURS
CONTRAST
DECONSTRUCTION
DELIVERING A
MESSAGE
COMMUNICATION

VISUAL REFERENCES:

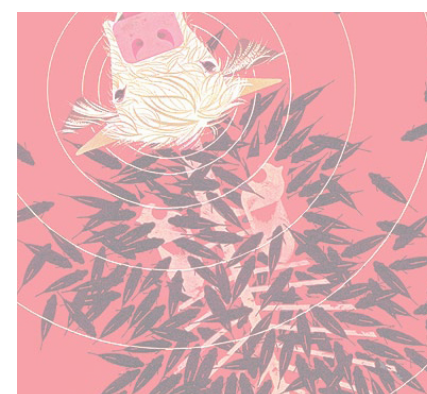
CHARLEY HARPER

NEVILLE BRODY

DAVID CARSON

INSPIRATION

FOLLOWING ON FROM LO1,
WHERE WE COMPARE THE
WORKS OF
CHARLEY HARPER, NEVILLE
BRODY AND DAVID CARSON
- USING THEIR WORK AS
INSPIRATION.



BRILLIANCE

SKETCHING

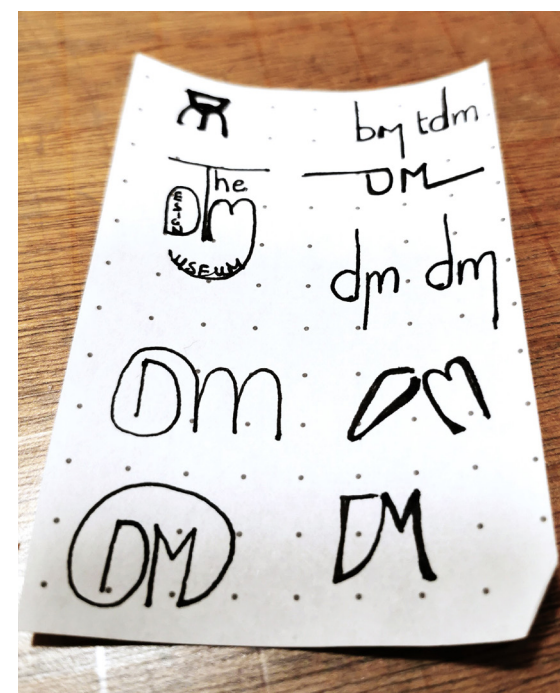
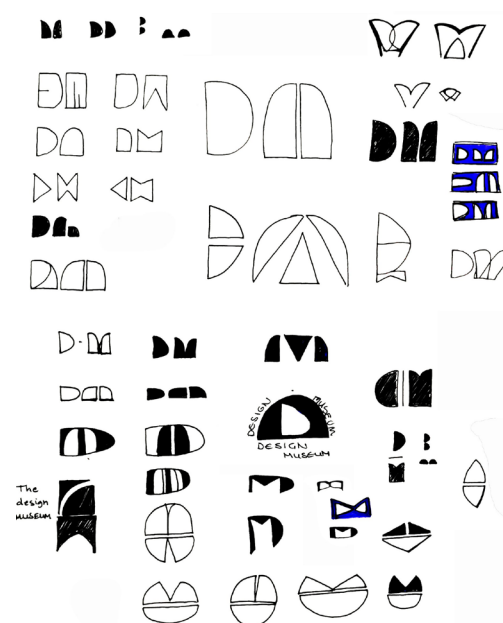
CONCEPT 1

BUILDING BLOCKS

I started by exploring spatial relationships between simple block elements. Beginning with basic lines and shapes, I tried creating letters in the form of elements that represent a building/museum, to convey the idea of a 'place' or institution. The aim was to explore simplifying each initial and use them together to create an illustration of the location.

It is interesting to create the illusion of these two letters through basic shapes. Feedback received shows the concept is working, my family were able to easily recognize and understand the letters illustrated.

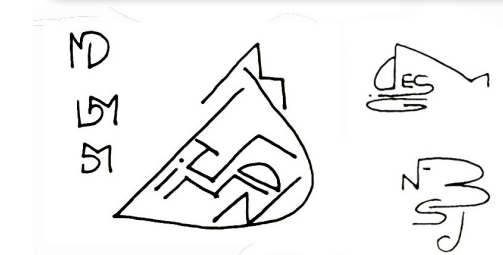
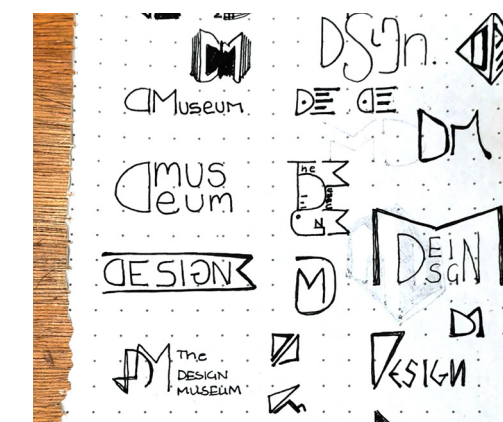
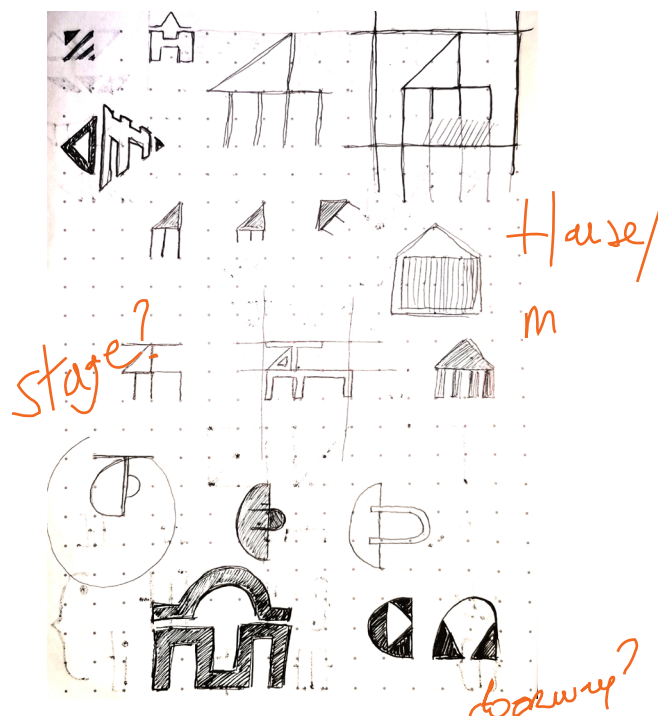
I also experimented with different geometric shapes in order to represent the connectivity of design.



This experiment was about connecting the letter forms. Here we explore connection and how these two initials may pour into each other. How design runs through everything in life and how by design we become connected.

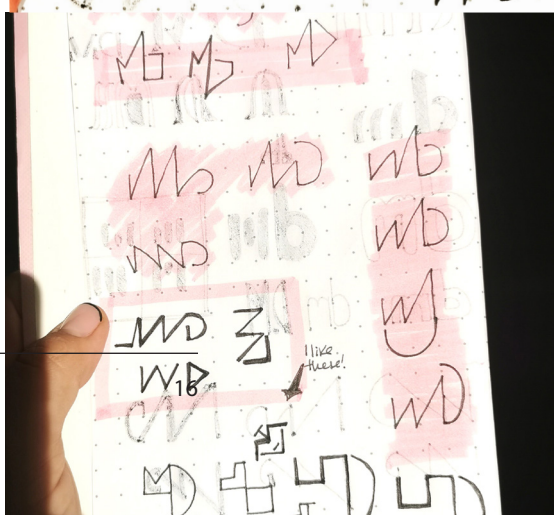
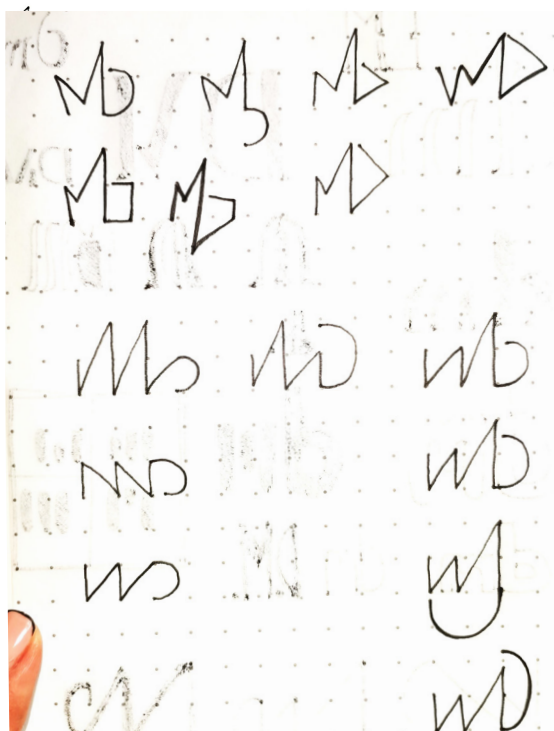
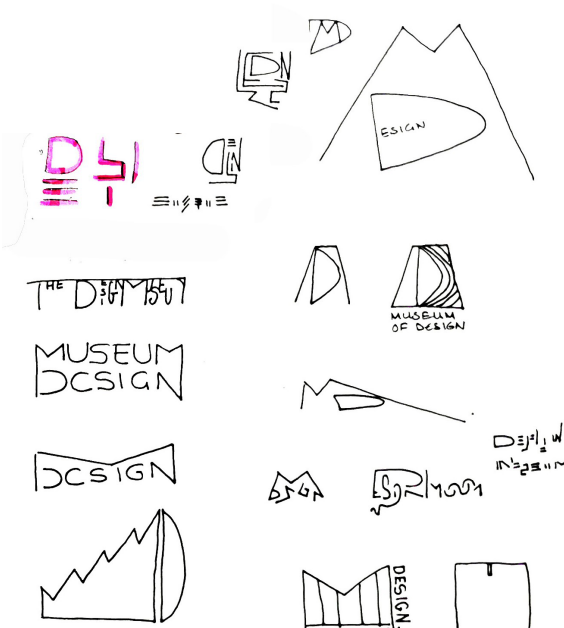
I started off by using only the initials, and then attempted to develop them into the word 'Design'

In the bottom right I tried to bring in a bit of fun as it all felt a bit calculated and boring, I started using hand-drawn letters, thinking back to my research, illustration and using different mediums/connectivity concept was something I should explore - however I am not sure this concept is working well.



A bit of play with column shaped elements but I didn't like the way they looked, I felt it was all too busy.

Home
→ House of Design
(building)



CONCEPT 3

ONE LINE DESIGN

Experimental concept of a responsive line.

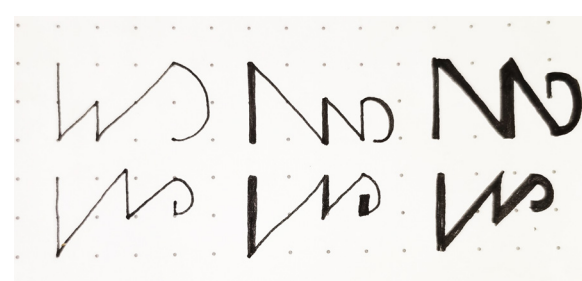
Working from minimalist one line art, abstract art, where key focus words are: modern, contemporary, clean, as requested by the museum.

Simple and straightforward, the idea of simplifying the brand elements comes from the concept of 'Debranding'. Minimalist logos are associated with well-established brands. When the brand is so recognisable, that you can take away details and still know who it represents.

Minimalism ~ Versatility:
can be easily scaled to fit any size or medium.

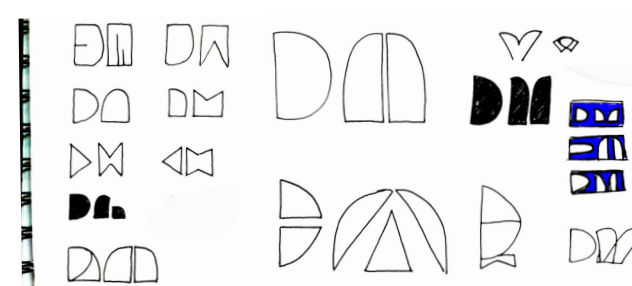


The Whitney Museum



My favourite so far from this concept

CHOSEN CONCEPT :1



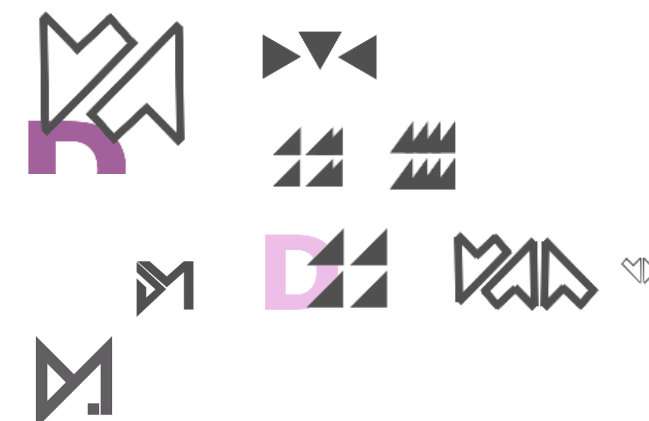
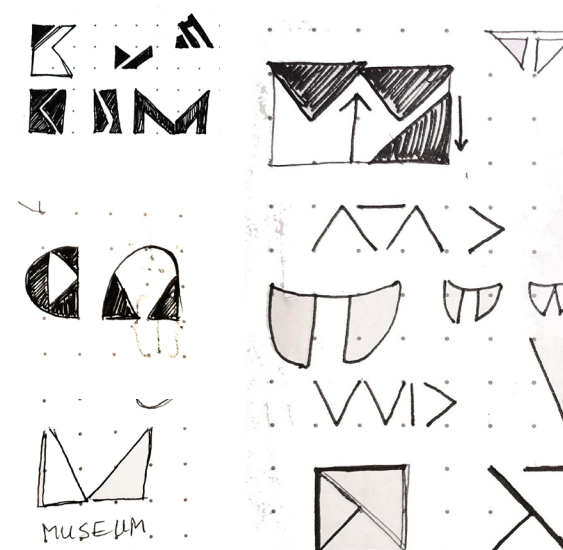
Nordic Museum Logo



The aim was to explore the elements of each character and how they fitted in order to signify a letter or word.

The idea is to create letter forms as vague as possible.

Constructivists and Brody explored the spatial relationships between the elements in their designs. Constructivism is the most appropriate discipline to experiment with. Here I explore some more ideas.



SHAPES ARE OFTEN USED TO CONVEY SPECIFIC FEELINGS

DEVELOPING A LOGO

OVERALL I PREFER THE USE OF A SQUARER SHAPE; BUT AM WORKING ON COMBINING IT WITH ROUNDER AND SOFTER FEATURES IN ORDER TO CONVEY A MORE MODERN AND INCLUSIVE SHAPE, TO CREATE MORE APPEAL FOR GROUPS AND FAMILIES..

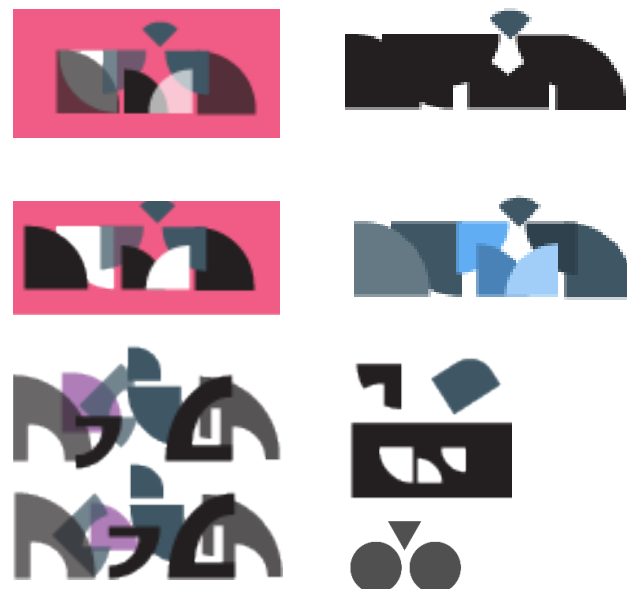
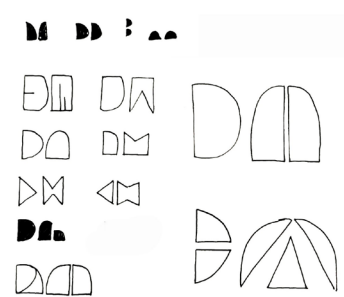
THE DIGITAL WORK WAS GREAT FOR PUSHING FORWARD WITH THE DESIGN. IT REALLY IS CRUCIAL TO SEE YOUR STRAIGHT CLEAN LINES IN BLACK AND WHITE, BEFORE MOVING FORWARD WITH IDEAS.

I DID NOT LIKE THIS TO START WITH AT ALL, THE 'S' AND THE 'G' SHAPE WERE LOOKING TOO MUCH LIKE SYMBOLS, AS THE OTHER SHAPES WERE INTRODUCED THE LOGO BEGAN TO TAKE SHAPE.

I LIKE HAVING ONLY A SINGLE ELEMENT FOR THE 'I' LETTER SHAPE; I LIKE THE IDEA OF THE LOGO BEGGINING TO LOOK LIKE A PUZZLE - LOOKING TWICE TO MAKE OUT THE ELEMENTS.

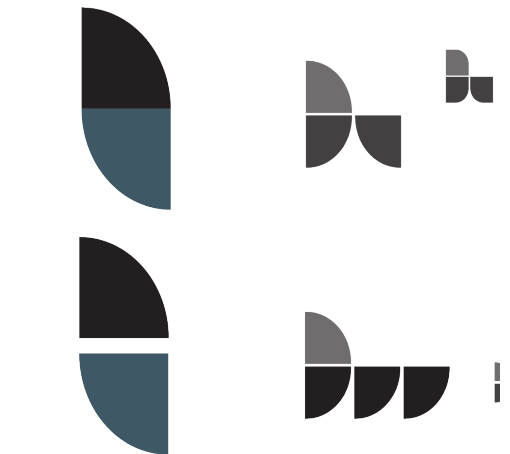
I FIND THE MORE ENERGETIC SHAPES LIKE THE TRIANGLES MIGHT NEED A BIT OF WORK, TEMPERING WITH SOFTER SHAPES TO OFFSET THE SENSE OF DANGER/MYSTERY THAT A TRIANGULAR SHAPES CREATE.

I FELT THESE MORE CIRCULAR EXAMPLES, AND USING LESS DISTANCE BETWEEN THE ELEMENTS PROJECTS A MORE POSITIVE EMOTIONAL MESSAGE AND CONVEYS FEELINGS OF FRIENDSHIP, AND UNITY. CIRCLES ARE SYMBOLIC FOR PERFECTION WHOLENESS, COMPLETENESS AND CYCLIC MOVEMENT/ MOTION.



REVIEWING THE PROGRESS SO FAR THE WORK FEELS VERY ROUDED AND A BIT CHILDISH. EXPERIMENTATION HAS BEEN AROUND CREATING THE LETTER SHAPES OUT OF SEMI CIRCLES.

I FELT LIKE I SHOULD ADD STRAIGHT LINES OR ELEMENTS TO CONTRAST WITH THE ROUNDER SHAPES. IT WAS A GOOD RESULT, I LIKED HOW PLACING WHITE SPACE IN THE CENTRE OF EACH SHAPE ACTUALLY MADE THEM ALL LEGIBLE AS LETTERS.

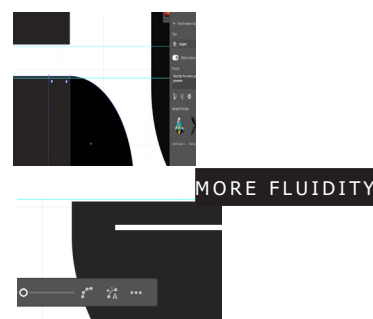


I ADDED SEVERAL STRAIGHT ELEMENTS AND DECIDED IT WAS TOO MUCH, I WAS LOSING LEGIBILITY - I THEN WIDENED THE STROKE AND OPTED FOR ONE PER LETTER. I DECIDED TO NOT USE A SEPERATION FOR THE 'I' RIGHT NOW I THINK SHAPES ARE LOOKING BALANCED HOWEVER A CONFORMITY IS LACKING THROUGH-OUT.

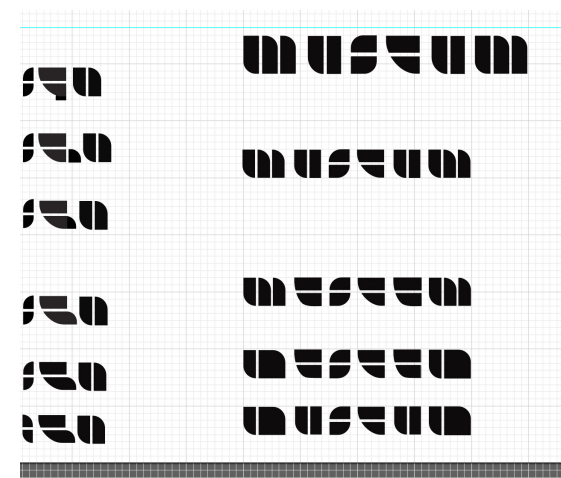
REFINING:

THE 'E' SHAPE AND 'G' SHAPE
HAVEN'T BEEN WORKING WELL. I
RETURNED TO THIS SEVERAL TIMES
- IT IS DIFFICULT TO REPLICATE
USING ONE OR TWO ROUND-
ED SHAPES. IT WAS TOO FAR AWAY
FROM CREATING LETTERS FROM
BASIC SHAPES.

AN ACCIDENTAL PATHFINDER CUT
YIELDED AN INTERESTING RESULT!
(PICTURED ABOVE)
I TRIED THIS TECHNIQUE ON A
FEW MORE LETTERFORMS AND
QUICKLY DISCARDED THE IDEA.
IT ALL LOOKED A BIT MESSY AND
LESS FLUID; IT WAS AN INTEREST-
ING JOIN AND CONTRAST, BUT
SEEMED TOO ILLUSTRATION THAN
A MODERN CLEAN DESIGN.



Rounding off details on the 'G' and
the 'I' letterforms using simplify,
made the letterforms more fluid.



SELECTING FAVOURITES



Knowing how the shapes of logo designs carry subconscious meaning, i tried to use to build each letterform from circular shapes -hereby conveying feelings of openness and community, combined with angular shapes, as well as the overall rectangular shape created by the words themselves. these edges and vertices demand attention while inspiring trustworthiness in the brand and their message.

The idea stemmed from creating letter forms vague and minimalistic as possible. Experimentation started with square and angular shapes, but then i worked on creating the letter shapes out of semi circles. The message of connectivity is stronger - the logo flows a lot better now in response to the semi circle experimentation.. The plan then was to add angular shapes to contrast with the block shapes.

Reviewing the progress so far, I do like the idea of this logo. The letter forms are not recognisable immediately, but upon closer inspection it becomes apparent. I believe this to be a good thing as the target market is at least a little design literate.

At present the shapes look messy, a conformity is lacking throughout. lines were all over the place, i decided to use vertical lines for the letters on the extremities and horizontal for the middle words - looking at each letter in its original form the lines will follow the same direction,

ADJUSTMENTS

LETTER 'M'

'm' was a challenge. It took me a while to decide between options.

I tried several versions of it, using the already made 'n' letter, using 3 shapes, then 2, playing with spacing and with white line location.

In the end I settled for working on the examples that provided greater legibility - which can be seen in the 'm's with 3 shapes.

The white here also is representative of white space in design; an important element of design and, and one to be represented in the museum's identity - reinforcing the value of design, from the inside out - as per brief.

I spent a lot more time choosing letterform options than I originally had planned, this has affected the time I could have spent perfecting and playing around with these shapes and their placement.

Having perfected the word 'design', I borrowed the letters 'e' and 's' for 'museum' - consistency and later worked on the curves in each letterform.

FINALIZING THE LOGO

CHOOSING FINAL VERSION AND PLAYING WITH THE LETTERFORMS AND ELEMENTS IN THE LOGO, THICKNESS OF WHITE SPACE, KERNING AND SPACING BETWEEN SHAPES.

Here we see how using the same white stroke width for every letter we create a lot more consistency. logo looks more balanced, this has made it more legible also.

DESIGN
MUSEUM

DESIGN
MUSEUM

DESIGN
MUSEUM

DESIGN
MUSEUM

DESIGN
MUSEUM

Upon a closer look, I decided to do some more work on the 's' letterform - being that both 's' are so close together and of different size, there was a visible difference between the two - adjusting the curves slightly gave them a bit more consistency. When scaling the object it would transform and lose its curve, so I corrected these curves and revisited the whole the shape again.

I feel the whole design is more fluid now that both 's' are more balanced;



DESIGN



PREVIOUS VERSION

DESIGN



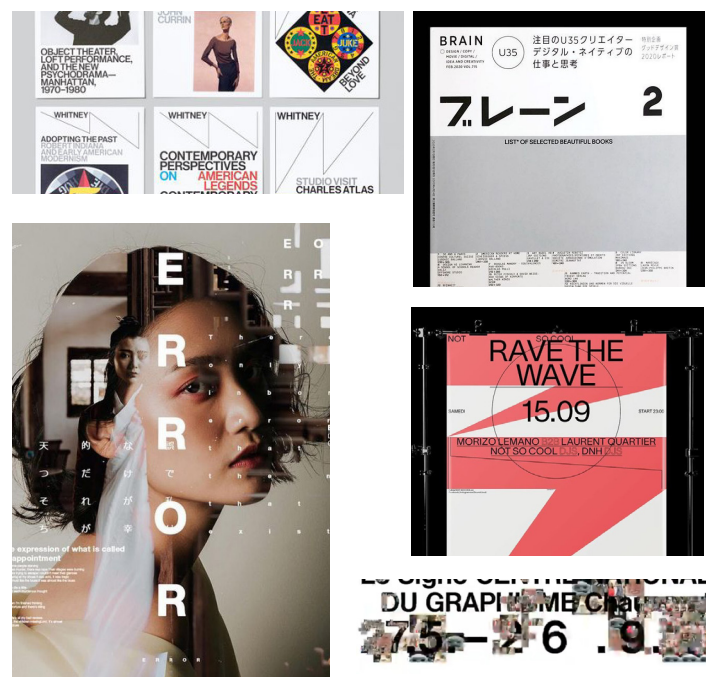
NEW LOGO

THINKING ABOUT THE BRAND DESIGN ELEMENTS

Throughout this project I have thought about the possibilities of the shapes as a frame to place museum exhibition artwork in, or a stage to place work on... I liked the idea of a moving version of the shapes that make up the letterforms - they should be flexible enough to showcase the museum's featured artwork, regardless of shape or size. accommodating the various proportions of the imagery interactively.

Every memorable brand harnesses the power of basic design elements to communicate its essence before a single word is even read!

GETTING THE BRAND IN SHAPE



Each letterform, shape and element of the logo should be seen to represent the different design disciplines, items on display, exhibitions, and artwork.

Looking through branding examples on Behance I analysed how elements illustrate - don't decorate. Noting how features are positioned in current brand's visual identities, I took some of the principles of flexibility, to inspire my own designs.

In this last image below on the right we can see an example of Serpentine Museum's branding which does just this : using a shape to expose the artwork behind it.



DESIGN ELEMENTS AND BRAND INTEGRATION

CONSISTENT ELEMENTS:

Here I experiment with responsive shapes that both form a symbol and a framework for accompanying images and text.



Quick Impression:

The 5 main shapes will also be seen as a border, arrows, or columns.

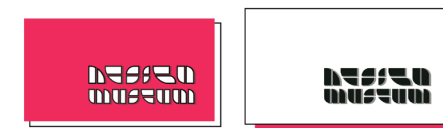
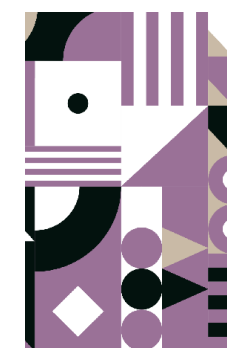
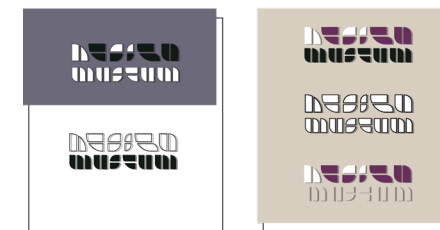


COLOUR CONSIDERATIONS

TONED DOWN / MILLENNIUM LAVENDER

These purples for me evoke a quirky and somehow offbeat elegance that i think may attract old and new customers alike.

These muted tones are used a lot presently but I fear may not be so appealing going forward. There is a tendency nowadays for following a colour/palatte trend but this is only temporary. It then becomes outdated again. I feel like it could be the case for these muted down tones

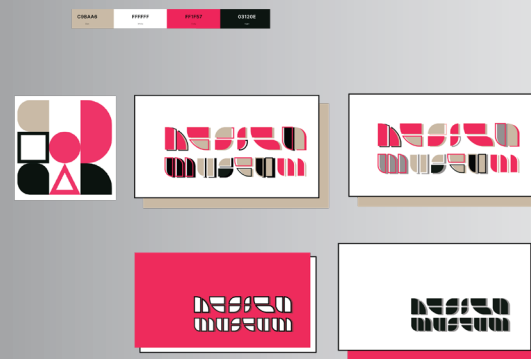


MAGENTA MAD

It feels bold and energetic. The color conveys powerful and energetic emotions. Suggests too much energy and feminine power maybe?

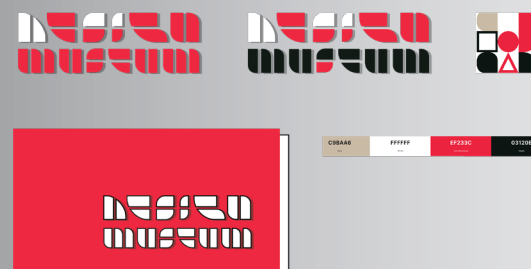


Here I feel its too striking together with the logo-form. I thought reds could work initially but I'm not finding any red tones that I think work well for this idea.

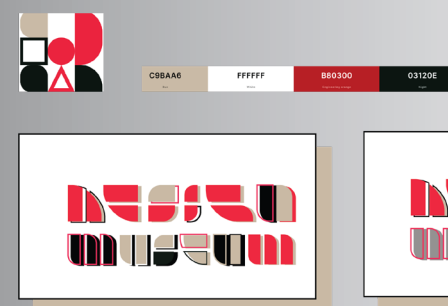


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RED-RED

Same here as before.
Not fond of the colour red for this project.

CHESTER_FEEEL

Feels too old?
Outdated. Inadequate for younger public.
Makes me want to pour a 'wee' vino.

Not really what I was going for. I will scrap the colour red from my ideas.

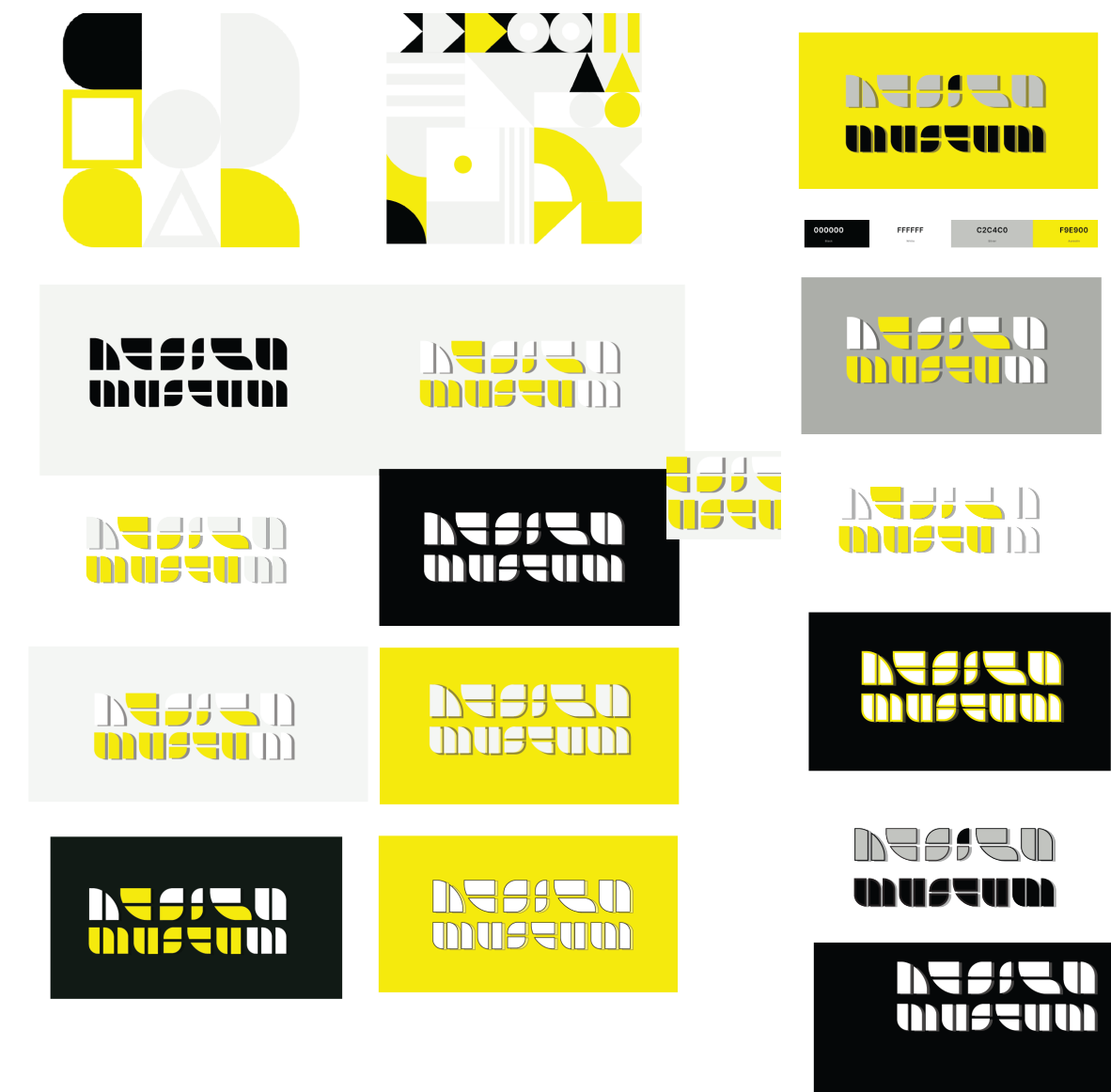


HAPPY LITTLE THING

While in the past, white has been the queen of museum backdrops - seen as the most neutral choice to display works of artists without bias, nowadays, we find that the smart use of color helps better tell the story of a collection.
I decided on yellow as an accent colour, together with neutrals.

Used a lot in communications, creative, foods, finance and technology where friendliness and speed are important, yellow transmits feeling of joy as well as sparking curiosity and warmth.
This tone of yellow is attention grabbing and will promote a creative, connected and modern feel.

I have been experimenting below with colour combinations and how to best balance the neutral tones and legibility in both the logo and backgrounds as well as individual shapes for creating brand elements, panels and backdrops.

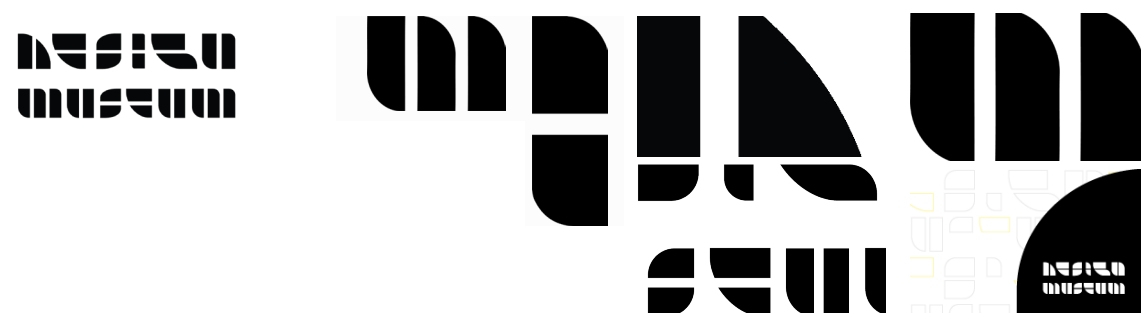


The new identity needs to convey the breadth of design within the museum (not just typo/graphic), without relying on any one style to communicate it.

This method allows for full flexibility within the layout, providing striking visuals that can be adapted to showcase any event or artwork.

Each element becomes a piece of design in its own right... This design has straightforward basic elements without excessive decorations, deliberate playfulness and striking visuals. Sharp edges, unexpected dynamics, and bold use of colour/imagery.

WHAT I FIND IS GREAT IS THE ABILITY TO TAKE PARTS OF THIS LOGO AND APPLY IT TO THE REST OF THE MUSEUM'S BRAND.



WHAT'S COMING AHEAD?

ADVERTISING AND VISUAL CONSISTENCY - brand integration Maximize Visuals: Stay True to Brand Voice: Even in limited space, the tone and style of the message should align with the brand's overall voice.

DELIVERABLES

Logo
• Full colour
• Black and white
• Branding Guide

Stationery
• Business card
• A4 letterhead
• Compliment slip
• Entry ticket

Advertising
• Current Exhibition Poster
• Future Exhibition Postcard

Signage

• Wayfinding graphics
Screen Visuals
• Social Media graphic or Web banner
• App design layout
Signage
• Wayfinding graphics

Printing
• Pre press mark up

Digital Submission
• Artwork for editing
• Artwork for printers
• Artwork for screen

DEVELOPING A SIGNAGE SYSTEM

The most basic element of design, lines can be used for organizing information, creating patterns, highlighting or emphasizing, and even guiding the viewer's eye - Guide visitors along their path museum...!

THE TYPEFACES FROM MY DESIGNS WILL FORM THE BASIS OF THE SIGNAGE.

REMEMBER, THE GOAL IS LEGIBILITY

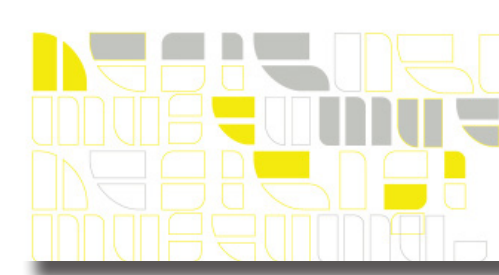
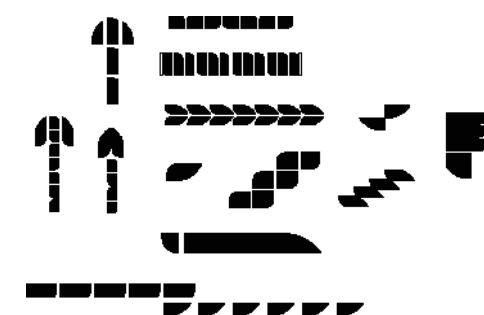
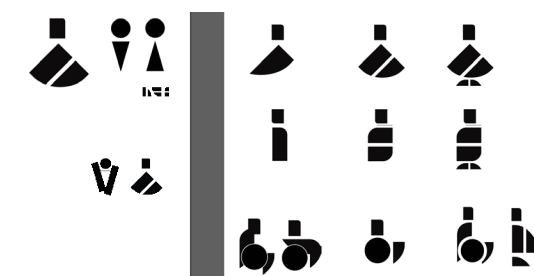
In signage we include symbols, colour coding, simplicity and legibility. Designs should be immediately understandable to all visitors, regardless of their language skills or cultural background. The design elements must be consistent, including the use of colour, typefaces, symbols, and graphics.

I felt perhaps I could translate the logo into iconography and incorporate the elements into signage. Identification and directional signs were achieved by using the same vector curves and lines as the elements in the logo letterforms.

I started by creating a series of icons based on the elements already created, and have made icons using only elements from the word 'design' in the logo.

I achieved a few interesting visuals! I attempted to make the icons as minimal as possible, following on the idea for the logo. We can see on the right how in the case of the WC icons, legibility increases with more detail; when adding more elements they become readable from a far. Adjustments in the spacing between elements has helped with legibility.

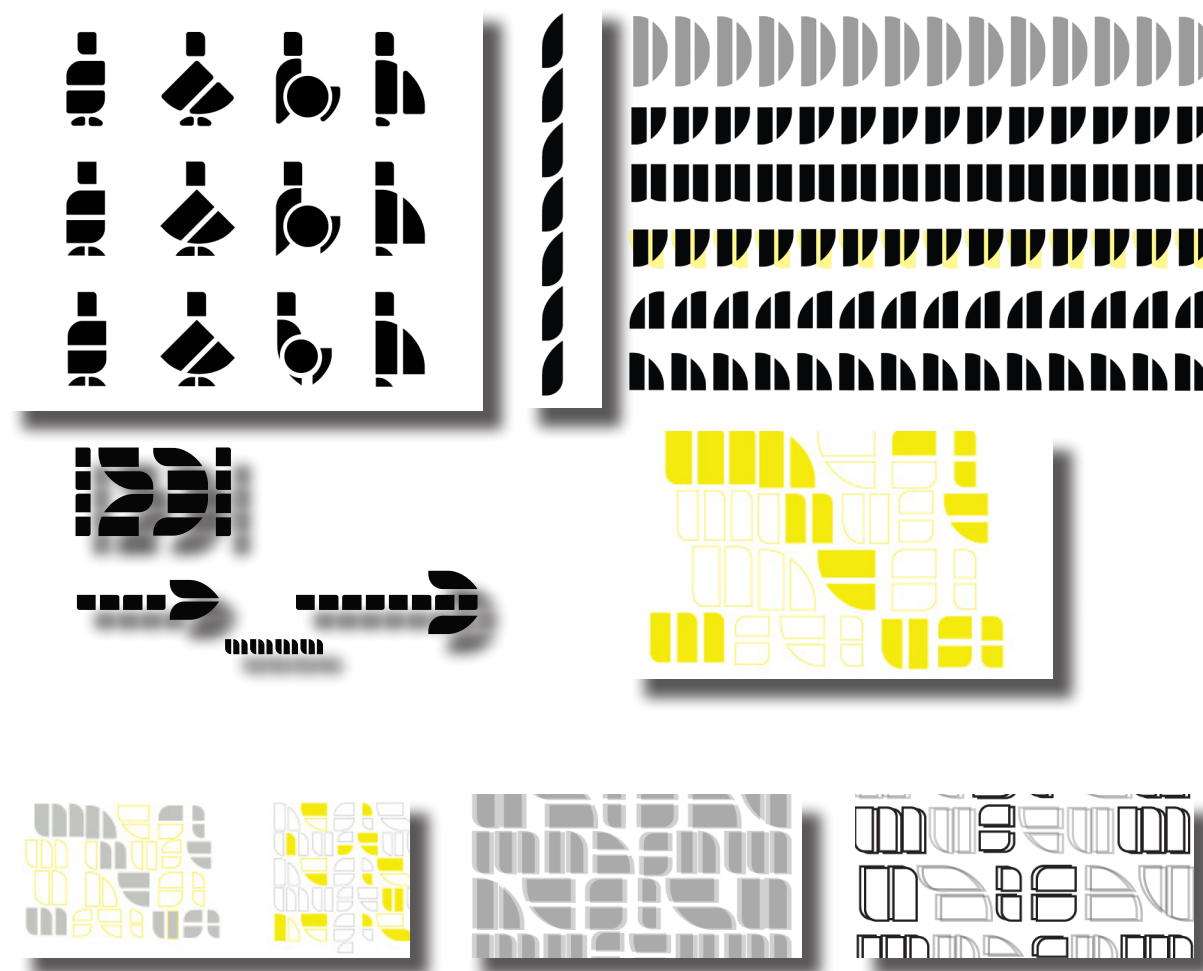
I used a circle to complete the disability icon, which is the first time this symbol has been used in its entirety. I feel like it clashes a bit with the rest of the shapes, but there wasn't another I could use that made the icon any more legible, the circle creates a bit more fluidity even though it WASN'T one of the original shapes used, I included it in this instance.



SIMPLICITY: LESS IS OFTEN MORE

These days, we are always busy, our attention spans shift faster than ever before and we become blind when too much information is put together.

Simple and uncluttered designs will stand out more by using bold shapes alone. Simplicity makes the message more clear, direct, and understandable.



ELEMENTS & BRANDING

Working on patterns and different wayfinding elements, using shapes from the logo.

However,

I'm now running behind on the workload, compared to the original project timeline. I haven't had time to explore options with different textures and overlapping textures, as I had thought about during this process. With only a few days left I've had to revisit the plan, and simplify my options.

ADVERTISING RULES & DESIGN

Consider Leading the Viewer's Eye

visual hierarchy is about organizing elements in a way that shows their order of importance. A striking visual can convey much about a brand without the need for many words.

REFLECT ON THE BRAND ACROSS DIFFERENT FORMATS

I found the imagery and patterns I made really wasn't very pleasing. It was too simple and leaving too much white space that I felt needed to be filled. It feels a bit cartoony I think.



The bold contrast in shapes and text wasn't working for me; Taking inspiration from constructivism and the works analysed in this brief, I felt the need to experiment with layers and layer styles with my shapes and patterns created, derived from the shapes in the logo - this is producing much better results.



THE POSTER - CURRENT EXHIB.

THINKING ABOUT THE DIGITAL APPLICATIONS OF THE BRAND-
SOCIAL MEDIA GRAPHICS AND WEB BANNERS. ADVERTISING AND VISUAL CONSISTENCY

The chosen brand elements and logo are working harmoniously across different formats. I have been working on different layouts, trying to figure out what works best in terms of legibility. I continue to adjust these as I go along.



CHALLENGES WITH POSTCARDS

Working the design elements in a smaller format to accomodate postcard was hard from the start, there is less room to add information. I took inspiration from other museums and how they use shapes; Mostly I noticed how shapes can be used to fill white space and balance out the design. I instead have tried using my shapes to highlight information and text. I attempted a few layouts. (1st iterations below.)



This really helps flearning to focus the message, working with the constraints of size and placement made me question how the type and legibility were affected, and it was here I discovered I would need to change my font for the entire body text. At smaller sizes nearly everything became illegible.

Mail handling - Consider the wear and tear from postal processing. The important design elements must be kept away from edges and potential stamp placements. (2nd iterations below.)



Quick Impression:
Postcards are generally looked at really quickly, so the design has to make an immediate impact. I have been trying to incorporate the key brand elements and focus on a clear, concise message, while including brand elements in the designs without over cluttering.

COMPLIMENT SLIPS

Designed to drop a quick message or salutaion, these can be used to thank customers for their business, or to acknowledge a visit; also they can be used to strengthen a company's brand identity by adding a branded message to invoices and purchases.



Quick Impression:

I feel this style is taking up too much space on the paper for such a simple message of thanks.

I am trying to remove some of this noise; I adjust these as I go along.



Quick Impression:

I think I will be settling on a more minimalistic design for the compliment slip.

I feel these is no need for imagery on this document and therefore am working on the artwork with only shape layers, trying to use the bold contrast in the shhpes to lead the viewers eye and leaving a pleasent positive experience of thanks.

ENTRY TICKETS

Tickets generally all follow the same format. I have left one edge for scanning and tearing off, and the art-work and info is on the other end. Not really looked at as designed for show, but are items that are handled a lot. Design must take into consideration the locations for printing barcode or QRcode, and the quality of the paper.



Experimenting and refining positioning, text and layers.

BUSINESS CARD

Putting the logo at front and center is always a safe bet,but as I'm looking for something more unique, I'm onsidering placing it in the lower right corner – it's one of the first places people look on a business card. All the info needs to be easily read. I also want the color of the text to contrast well with the background colour. All the text needs to be far enough away from the edges so it isn't cut off during printing.



REVIEW & REFINE

REFLECTION ON THE BRAND'S EVOLUTION
DOES IT FEEL COHESIVE? DO SOME ELEMENTS SEEM DISJOINTED?

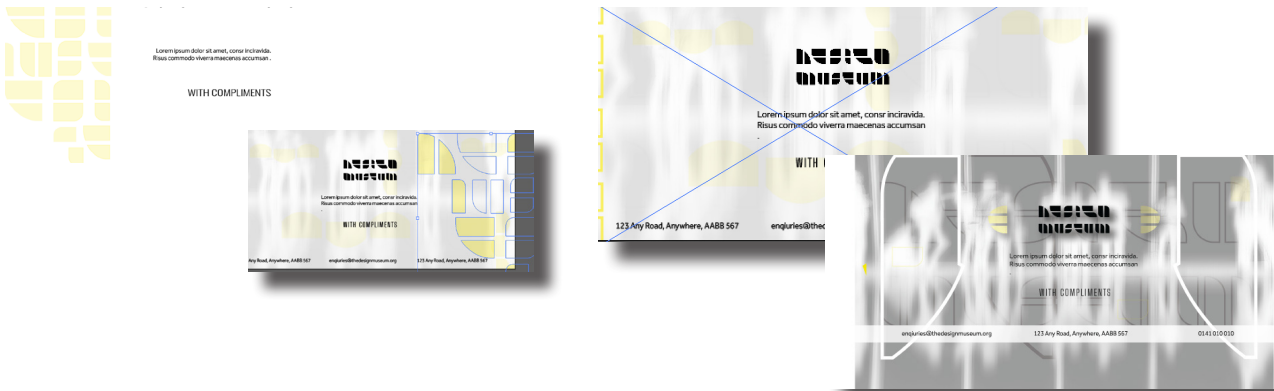
Refining and making adjustments to deliverables, ensuring the brands consistency across all materials, in terms of colour, typography, and shape elements, using artworks already referenced in my research.

This identity is able to transform and reinvent - like The Design Museum itself! -

At the start of the project I had envisioned using shapes as a frame to place museum exhibition artwork in, or a sage to place work on... I liked the idea of a moving version of the shapes that make up the letter-forms. I have indeed used the letterforms to create frames that can be used to input artwork, or filled in with just the brand colours; these can be used in different opacities in order to aid in visibility whilst using several layers of objects to create a constructivist inspired layered background.

Shapes can be static or moving and grow, expand, change form and communicate. The colour combinations are vibrant and joyful but also they can be calm and authoritative. The many possibilities allow the museum to flex between its multiple exbitions.

Working on refining compliment slip, text layout and best legibility and memorability.



Working on refining business card design, trying to achieve a wow factor by using high contrast.



REVIEW & REFINE

The shapes are maleable and can be adapted to suit interactive displays also. Shapes and logo elements were designed to be flexible enough to showcase the museum's featured artwork, regardless of shape or size. accommodating the various proportions of the imagery.

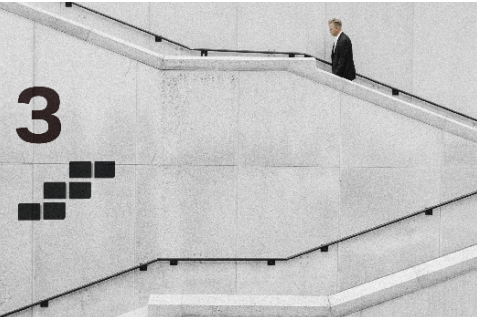
The most recognizable elements of the brand, are the logo elements, and striking yellow/neutrals contrasting colour combination. Secondary elements are: imagery in shapes; straight line spacing; curved edges; semi circle shaped objects;

This style can translate well onto advertisitng material because there are a lot of elements to play with posi-tioning and scale, and so it can entertain even the most outrageous and creative, as well as the possibility of bringing it down to simple lines and shapes in neutrals, for the more elegant and muted moods.

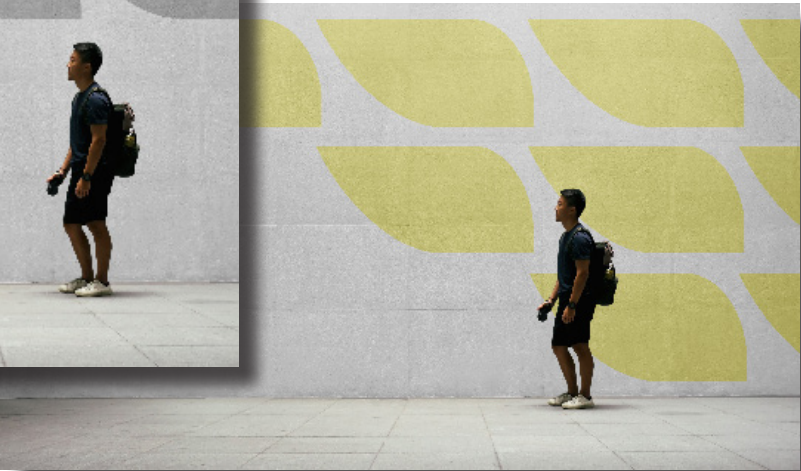
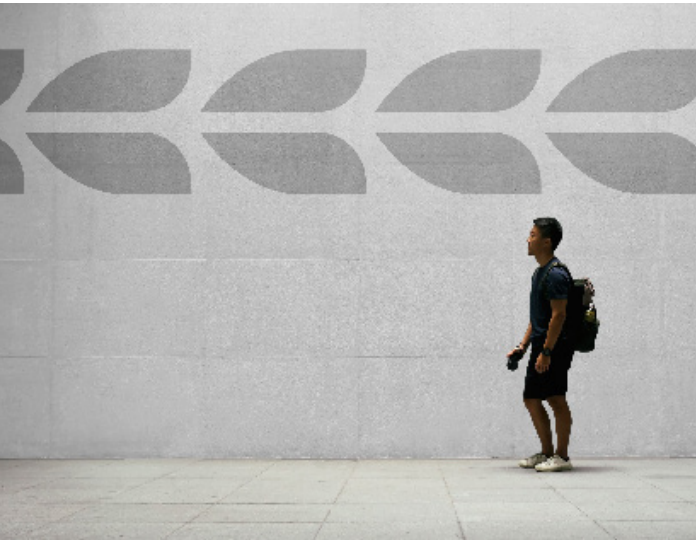
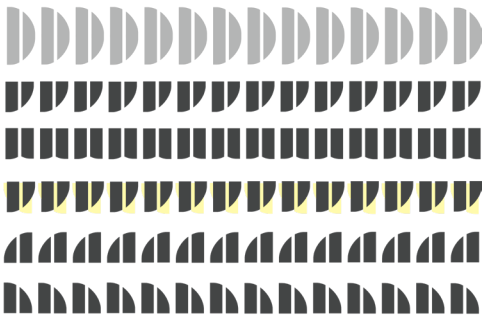


Mock-Ups

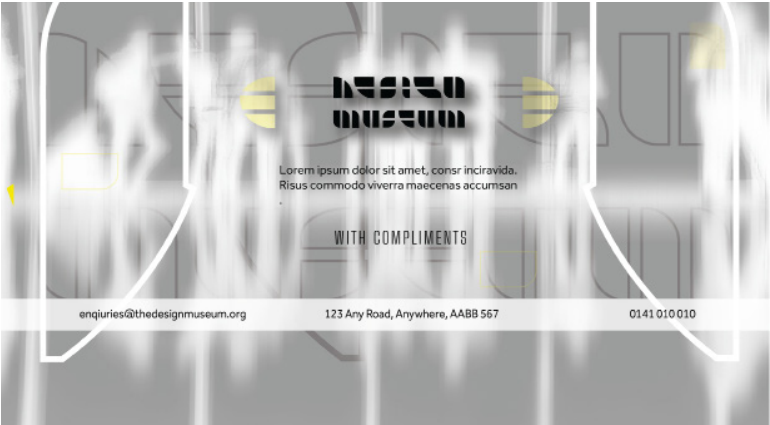
WAYFINDING GRAPHICS



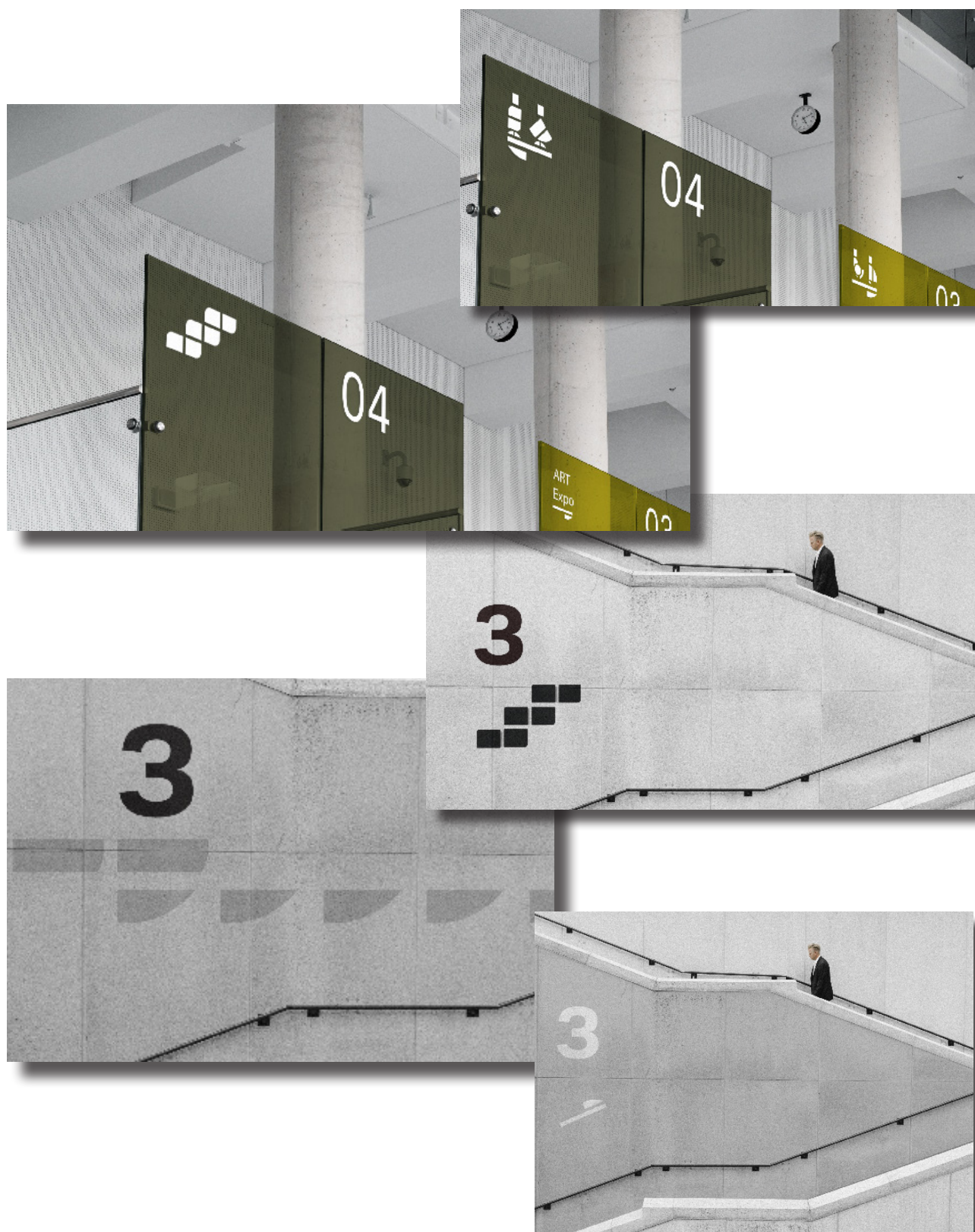
I like how the elements are dispersed and link and sort of feed into each other, the balance of the design. It is attention grabbing, communicates clearly and is consistent with the overall brand identity.



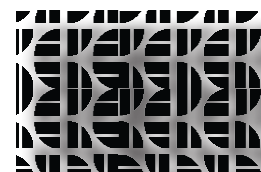
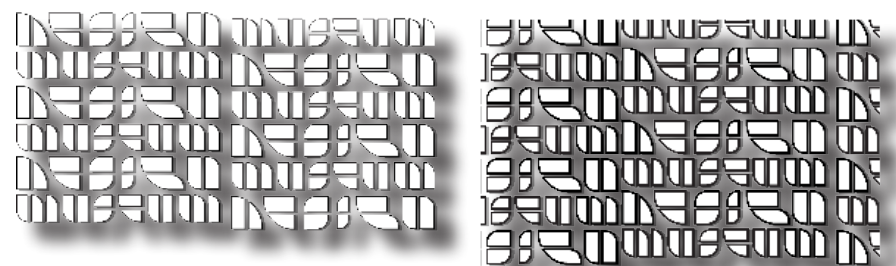
STATIONARY



ICONOGRAPHY



PATTERNS

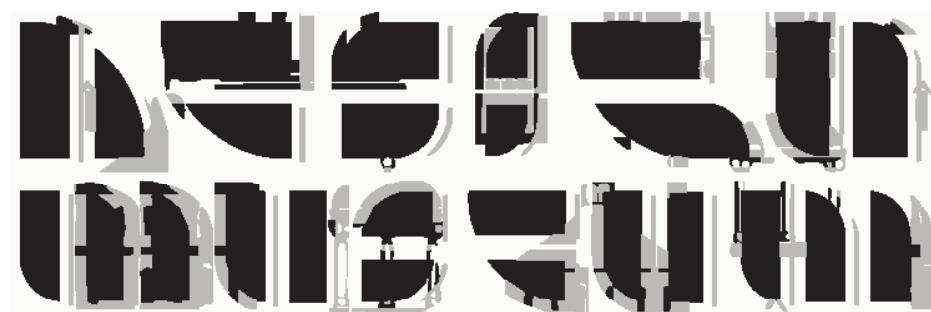


Patterns made from the logo and design elements, can complement the overall aesthetics for backdrops, for use in the logo, or logo stroke, or any other branding element.

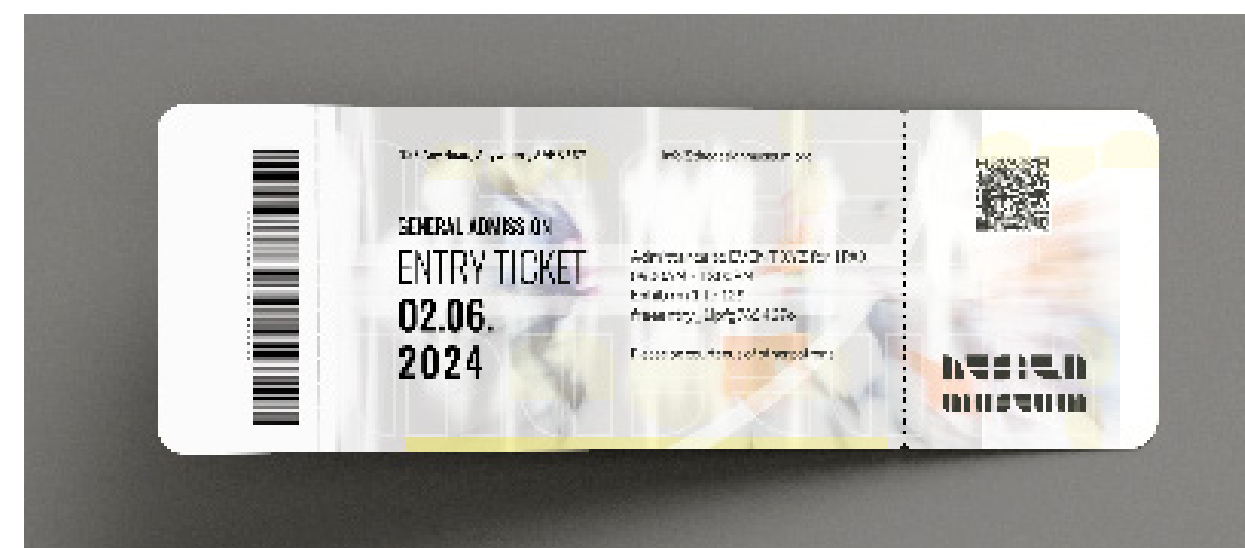
These can be adapted to suit any style instalation or medium, even forming part of the exhibitions themselves.



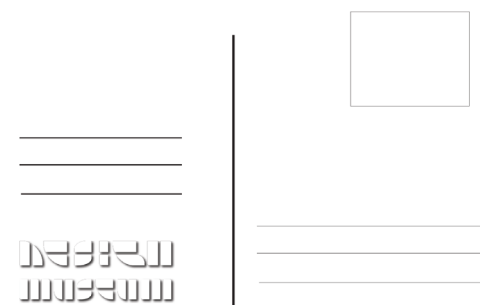
Stylized patterns like thees, could be used as a personalized background for tickets to exhibitions or shows.



STATIONARY



POSTCARD



SCREEN VISUALS



VARIATION



POSTER



VARIATION



REFLECT & BRAND REVIEW

BRAND MESSAGE

The brand wants to build public awareness of design by reflecting the designer's role at the forefront of social, technological and environmental change; To serve the design community.

The design museum is all about connections and how so many different disciplines work together, making things happen and making advancements and changes in the world.

In my proposed branding, and in line with the museum's values, the piecing together of both the physicality of space and objects in the world (and on display), is echoed throughout the branding, colour palette and the logo itself. Despite its playfulness, the identity resonates with a certain international 'norm' in contemporary museum branding. The Design Museum's brand palette, however, shows how the modern and classic tones come together.

RELEVANCE

The new branding reflects contemporary design trends and practices; the logo completely lends itself to modifications and alterations meaning it is perfect and powerful for showing off all the different aspects of design that the museum represents; it shows inclusivity. Moveable colours and shapes are able to shift energy throughout several exhibition rooms and displays, creating new moods and showing new perspectives.

The identity is able to adapt to changes and remain relevant over time.

MEMORABILITY

Since all the individual elements that constitute the logo and identity can be manipulated, the images can be ever changing with backgrounds and colours, whilst being always recognisable; these changing images and backgrounds make the frame stand out which leaves a lasting impression, therefore the shapes used in the branding become memorable and easy to recognize.

VISUAL ELEMENTS

The colours, shapes and typography elements are cohesive throughout the brand. Only positioning of the elements and background fill imagery will change to create a more dynamic visual. Signage within the museum focuses on the chosen colour palette and shapes from the logo; the signage and way-finding can work as a stand alone exhibition frame/element itself, within the building.

PERCEPTION

The brand is perceived as current and trendy. Feedback has revealed the large objects, fuller sized bold contrasts and colours, are all exciting whilst still being simplistic. Every piece filled with imagery is bringing me a feeling of joy.

FUNCTIONALITY

The branding has been designed to work well across both print and digital applications. It is extremely versatile, even for posterior digital and interactive solutions. The logo may distort if scaled too high, for this, I have added a giant version of it, for posters, banners, exhibitions and larger applications.

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