

TOPSHELF E-LEARNING SYSTEM FRAMEWORK DESIGN

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OVERALL LOOK

Overall the whole look is going to be a monochromatic colour scheme (eg. Black and White) to stay true to The Big Picture Space Branding and the original TOPshelf brand. Also makes for easier construction I assume. Meaning throughout the Hex code for the colouring would be #000000 & #FFFFFF. EVERYTHING IS PRETTY WELL IN POLLY FONT UNLESS OTHERWISE SPECIFIED.

The graphics are going to be badass and follow my style of illustration from the badge system, again creating a sense of continuity in the TOPshelf brand, the dripping style of illustration has a grungy feel to it yet still feels somewhat sophisticated and defiantly hits our intended target audience.

I really feel that we need to go pretty simple on the animation side of the website, It'd be awesome to be able to do crazy animations but it could also detract from the learning side of what we want to achieve. so aim for simple push everything out of the way when something new is clicked, infinite scrolls, dropdown menus to get rid of clutter and make the information easy to access for users without being bombarded with information that don't need at that time.

THE HOMEPAGE/DASHBOARD/LOOK AT ALL THE TOPSHELF TRIBE

sort of built like an Instagram feed/one of those Tumblr blogs with infinite scroll in a grid (see fig 1.0), make sure its only 3 across, each block will have the topself portrait that gets taken, the persons name, and a link to a form of social media (eg. facebook, twitter, Instagram ect.) that works. But this all needs to be in the artist hand writing (the fonts are in the Topsself Dropbox under typefaces and are all labeled to the artists names).

I think the plan is when you click on an artist block the others will push away to the side and the one you clicked on will become bigger with their bio and statement to the side (see fig 1.1). The positioningg of things for each artist will change from person to person so it'll be a step by step process, but work out how many artists we need to put in for the prototype and ill do up the layouts

THIS WILL ALSO BE THE ONLY PAGE WITH THE TOPSHELF LOGO FRONT AND CENTRE! also in the header a join now button that will be a link to another page and and about button which is also a link to another page (pretty self explanatory but just making sure theres no confusion).

ALSO! THE BLACK SQUARES IN THE GRID ARE WHERE ARTISTS PHOTOS WILL GO!

FIG 1.0

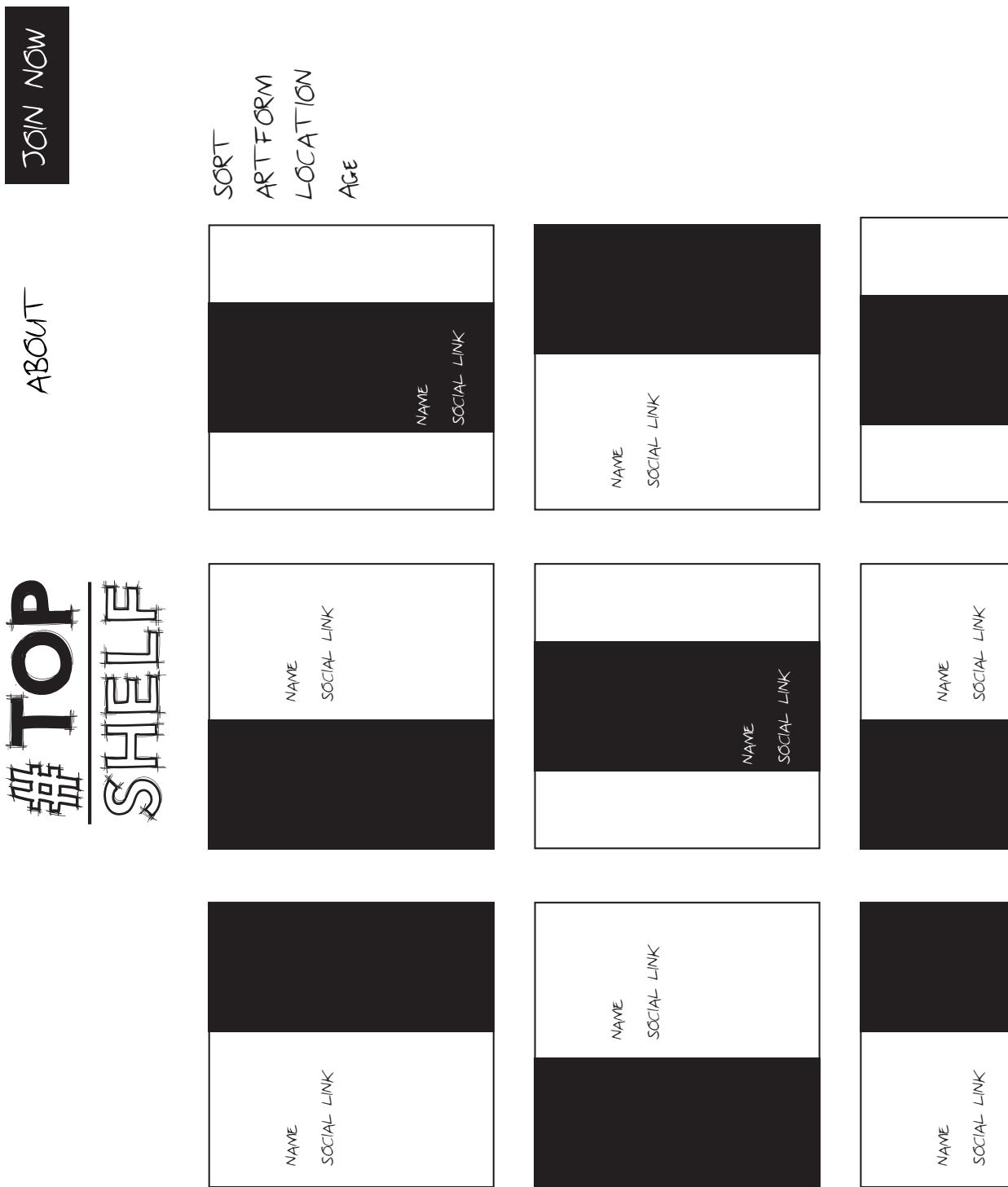


FIG 1.1

NAME

SOCIAL LINK

ARTIST BIO

My name is Ash new and I'm a graphic designer with a massive interest in visual branding and its connection with psychological influence. I fell in love with design in high school after having a project to create a faux brand as part of one of my classes. Ever since this moment it has become my mission to create well executed brand identity designs across a wide range of clients.

ARTIST STATEMENT

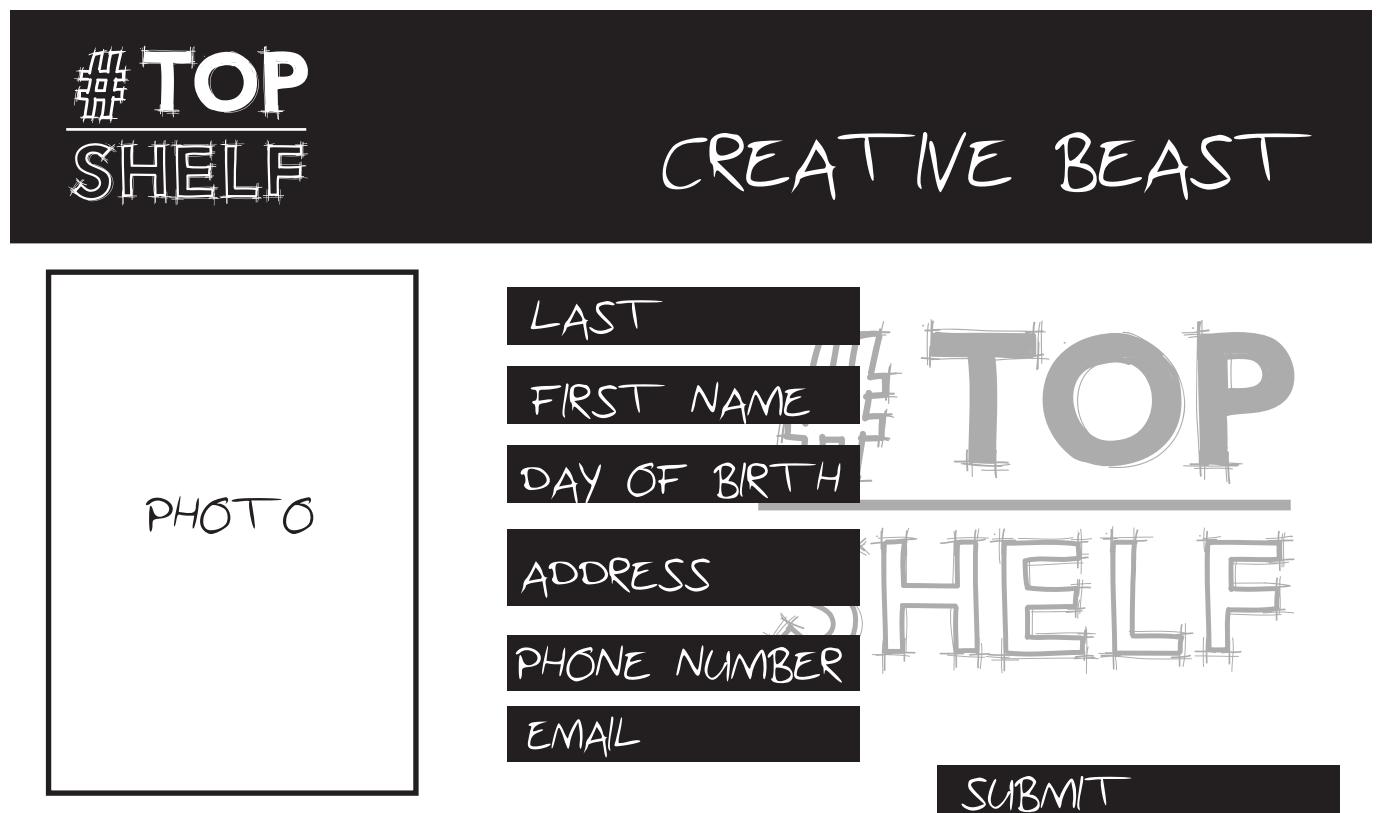
The exhibition shown brings forth a collection of well thought out and executed designs aimed to show viewers that visual branding plays a detrimental role in the successful continuation of a business. Through the development of the overall TOPself artist program branding and the individuals artist branding this exhibition is showing viewers what it was aimed to do. Creating highly thought out designs for a small community group it is shown how altering the design of a business can shift the cultural landscape of said community into a place of visually pleasing aesthetics.



THE JOIN NOW BUTTON.

uses the ID badge-Join Now (see fig 2.0). When the button is clicked from any page of the non member section the Id badge should appear with the sections being fillable by the person, i think the photo section needs to have an upload photo part. But after all is completed and the person is approved the summit part would become there id number which i assume would be the username for log in??!?! the size of these cards are also standard business card size so potentially i could get them printed as business cards for the person as part of the topshelf program.

FIG 2.0



HAMBURGER MENU

when the hamburger icon is clicked this should be the drop down menu (See Fig 3.0), not sure if we need anymore sections but you get the general style feel.

FIG 3.0



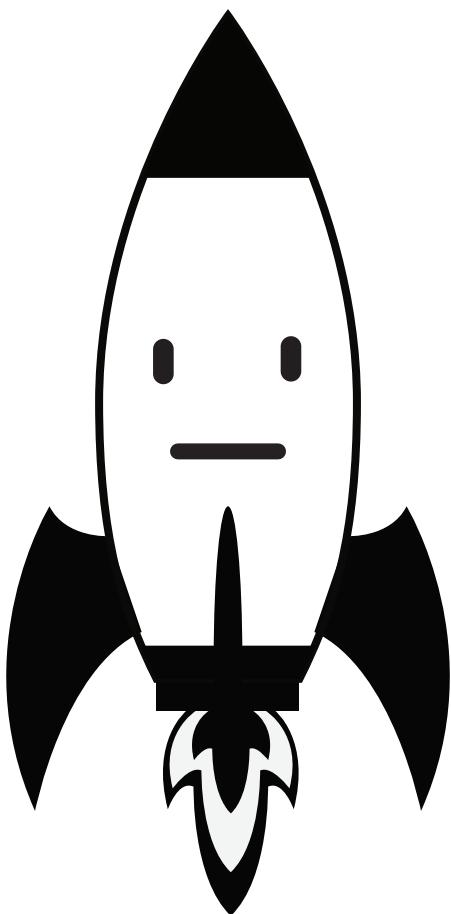
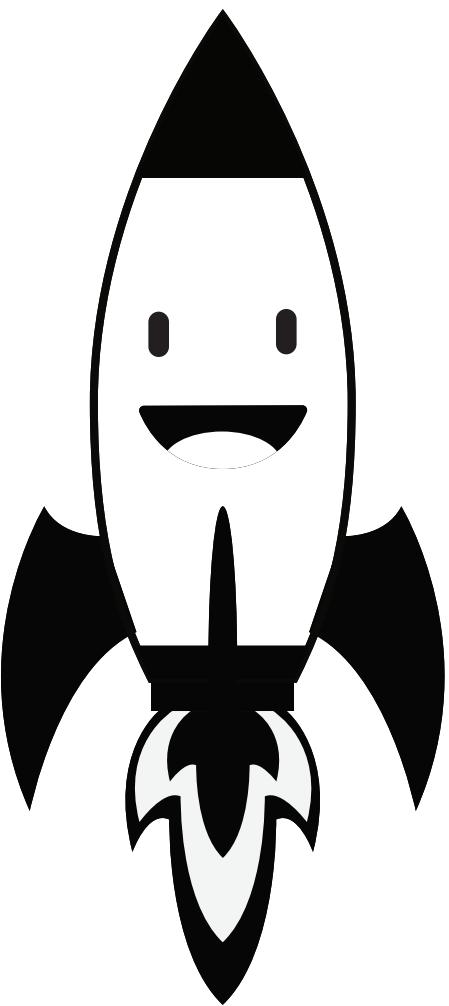
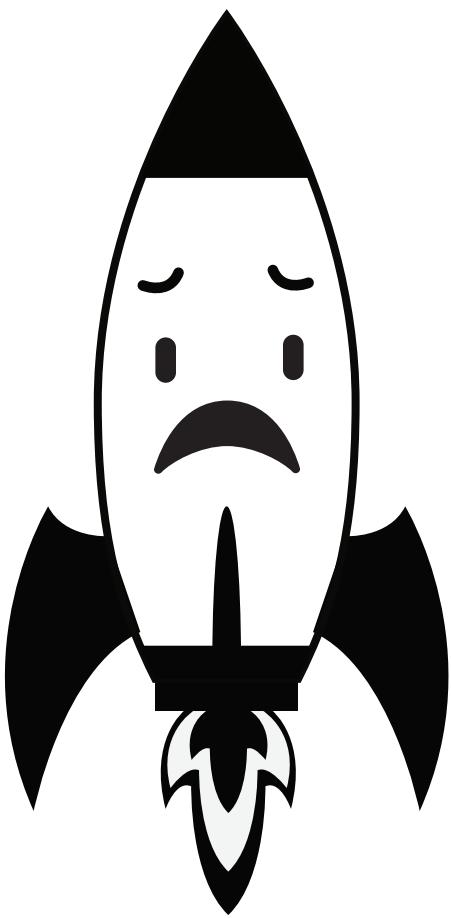
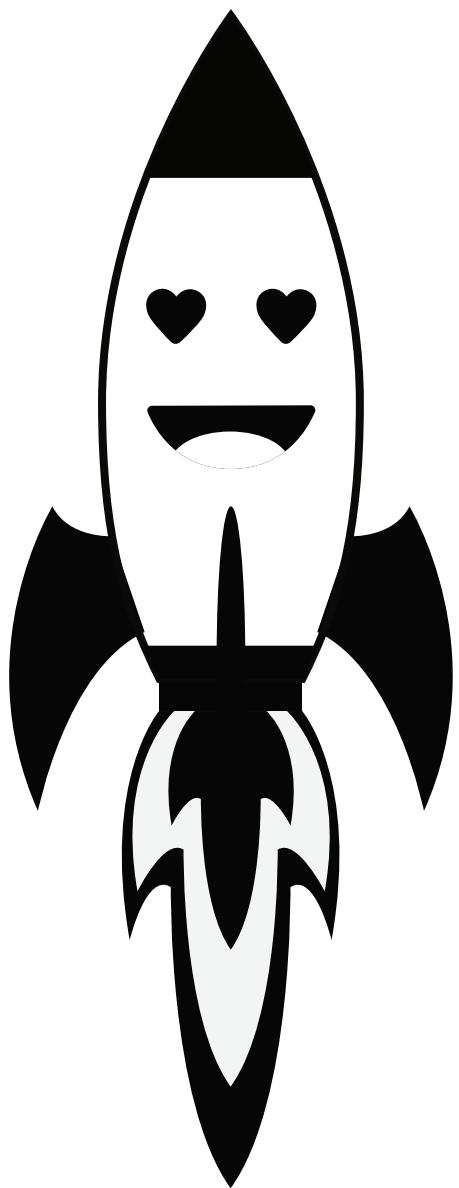
WORK AREA

(See Fig 4.0) taking inspiration from code academy, the font for this area should be helvetica neue light for body text and helvetica neue medium for headings (creating contrast). Im not exactly sure whats going in the workable area but i assume it'll be the mindmaps and shiz.

Again the hamburger icon will be a drop down menu, possible multi layered, major section for each page with smaller sub sections for parts of the badge completion.

FIG 4.0

TOP SHELF	BADGE NAME WORKABLE AREA BADGE INFO/GOALS AND TASKS/ RESOURCES
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ALTERING THE DESIGN

A Study of the power of design in changing the cultural landscape through the branding of business and other things.

THE BEGINNING - Word vomit for direction after reading into the psychology

After looking into consumer psychology and neuroscience I have reached a decision that I want to alter the way i design branding materials to target certain psychological/behavioural responses in the viewers, in turn creating brand identities that are stronger in conveying the intended message/mood and triggering the desired response. A study found that the human brain is bombarded with around 1 million bits of information per second yet the human brain as powerful as it is can only process and retain around 50 bits of this information, meaning that if I want to create designs to be remembered they are going to have to be brilliant.

I want to keep a distinct style to my work that eventually will become recognisable as being 'Ashbey Neill'. It needs to be clean, it needs to communicate, it needs to stand out among the crowd, it needs to be remembered. I feel as if I am slowly starting to develop my style and stick to it, minimal without being minimal. It feels fresh and light everything is in balance and doesn't look out of place. I don't want to be a copy cat, I want to take inspiration and learn from the world's best designers and spin that into my style. Maybe even creating a trend 'ashbey-esque'.

TOPshelf

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ARTIST BIO

I am Ashbey (Ash) Neill, a semi trained graphic designer that everyday wants to become better, I operate out of my bedroom and sometimes the Big Picture Studio. I create a wide range of things from print design like flyers, posters and book layouts to dabbling with web design, but my favourite thing to design and work on is visual branding projects. I really believe that psychology plays a massive part in the visual success of a brand and to get it right in turn potentially makes or breaks a business. I began my journey into Graphic Design in high school when in one of classes I was tasked to design and create a faux brand and establish the target audience for a brand, working out what made them tick as humans, what would trigger them to buy this brand.

READINGS- BRAND HOUSE BOOK

Stage 1 // D R E A M //

Every brand should have an analysis of what you have against what you want. Issues such as location, purpose and style must always be thought through

- Where should the brand be positioned? Is it premium or budget?
- What is the brand personality?
- What are the key brand attributes?

How do they relate to the target audience?

And it is necessary to consider...

- How long do you intend for this brand to exist in this way?
- What do you need to consider now for the growth of the brand into new opportunities?

Stage 2 // P L A N //

Review your analysis and develop a strategy to answer all your questions to make sure the brand has the best chance of success...

- Does the overall industry or segment have any particular conditions to allow for?
- Who is your target audience? What are the demographics and dimensions? What do they want? What do you offer?
- What other brands exist in the space? Are they too close to yours?
- What issues and/or regulations do you need to be mindful of?
- Have you allocated the appropriate amount of time, money and resources to create, launch and sustain your brand? What have you missed that could cost you early if not allowed for at the beginning?
- When is your launch date? Is it fixed or flexible? What is your rollout plan?

Stage 3 // D E C I D E W H E R E T O S T A R T //

The term 'Branding' encompasses all forms of brand building, which can cause real problems when defining the project among various stakeholders. Confusion will arise as they will all have a different understanding of what needs to be done, how long it will take and how much it will cost. It is critical to be clear as to where you are starting...

- Branding start-ups can seem easy, but just remember you may have to live with it for a long time.
- When a brand is no longer delivering value sometimes you have to tear it down and start all over again.
- Success can generate its own challenges if you acquire, or merge with, another company. Can the two form one cohesive brand?
- Growth into new markets often requires a brand extension, so it is important to have clearly defined brand architecture.
- Branding can often be unhelpfully reduced to just design, it is important to know whether you intend to rebrand or just redesign.

Stage 4 // F O R M & F U N C T I O N //

A great idea doesn't just happen – it must be brought to life through expertise.
Working with people who can understand your unique situation is essential

- Is your brand design providing a full visual identity or just a logo?
- Is the brand appropriate for your market? Is it designed to last?
- Does the brand communicate what you are really on about? The brand personality and promise?
- Does the brand design allow for all of your needs? Internally and externally?
- Does the visual identity allow for all possible uses or organic changes in the future?
- Is your brand unique enough to be easily identified?

Stage 5 // T H E B U I L D //

In housing the building is physical, in branding it is also emotional, in the hearts and minds of all stakeholders. In order for the brand to be successful, you need to communicate and support the values and build a culture to support and drive the brand around them

- Building well requires thorough management, implementing the plans within budget and on time.
- Make sure you have buy in from all levels of management, that you are clear and in agreement on all the tasks and timeframes. Changing mid stream will cause significant delays and disappointment.
- Collaborate with the most competent people who not only understand your principles but are also committed to implementing them.
- Consider every touchpoint for your brand and ensure you deliver on them so that your brand is solid enough to survive and thrive through all conditions.
- Develop clear guidelines as a solid foundation, being flexible and organic enough so that everyone can implement the brand successfully.
- Specify how to approach the many and varied applications of the brand, allowing for creativity and innovation along the way.

Stage 6 // F I N I S H & P O L I S H

After you've built a solid structure, it's the details that are seen and remembered.
The challenge is to achieve the right balance between flexibility of expression and consistency in communications.

- All applications need to be appropriate for the medium and communicate a strong and consistent message. From working on the web, within a real environment, even simply on a business card.
- Be prepared to protect and preserve the critical brand elements through copyright and trademark process.
- Utilise an asset management system with clear organisation to maintain the quality of reproduction.
- Many brands exist within confined spaces with not much room to explore. Great brands consider how to grow within the safety of their own fences.
- Everything that works well requires maintenance. For a brand to remain relevant and meaningful it must be assessed and updated at regular intervals.
- Many team members want to have their own contribution and expression but just make sure that what is seen and experienced by everyone else is a faithful expression of the brand as you determined it.

PLANNING AFTER READING BRAND HOUSE BOOK

The brand needs to be positioned as the premier and almost the only place in the Wellington region where you can be apart if a program like TOPshelf- meaning while the branding needs to look rough because its a work in progress (think like a blue print) it still needs to have a luxury high end look, which could possibly mean having 2 logos (one for social media & one for corporate materials).

The personality has a grungy sense to it while still be particular and clean, it's an ever changing and evolving brand (it needs room to grow and change as the program does). It has a sense of collaboration and community as this is what the program is all about, connecting young artists with each other working together to achieve a common goal along with working with elite artists and mentors such as pollyanna.These are also the key brand attributes.

The industry/segment doesn't exactly have particular conditions I need to allow for, as it is the arts industry and everything is possibly (as polly would say "JUST MAKE FUCKING ART").The target audience is everyone young and old, of all religions, all economic backgrounds.This brand needs to be targeted at everyone. Hence will creating 2 logos could be a good idea. Ideally it needs to majorly targeted at people that are involved in the arts community/want to get involved in the arts community but again the program is for the larger community so I have to create a brand that works all round.The only brand that sits in a similar space to TOPshelf is Alt_art that runs out of the VRI hall in Traralgon but they also work with TOPshelf so this won't really be an issue. I need to be mindful of any copy write/license agreements on any typefaces I use. I have the time and money, there is no real set date as this is my whole project & exhibition, but as with everything sooner is better.The only cost is the subscription fee to the Adobe creative suite and printing costs for the DL promotional flyer that will be put out.The brand has technically already launched without any branding, the community is aware of it happening, but to get branding materials and the DL flyer out ASAP would be the key first goal for the project.

LOGO CONCEPT DEVELOPMENT

I have been inspired by the idea of a blue print and breaking the typography down and incorporating lines that suggest measurement/dimensions. In keeping with the constraints I have had to keep the TOP in TOPshelf bigger as it's the power feature of the brand. I also played with the same direction I took the Mister raymond brand and the inspiration from the Tatami flooring system from Japan but it became almost too corporate for the essence of the TOPshelf brand.

Playing around with the idea of a shelf I think could work, laying the words out in a vertical manner, putting Top on the top shelf (haha), which would work very well for a social media logo if I created a Typeface that had a Blueprint style to it, which in turn would still be that touch grungy and arty but still be inline with my design style.

HelloBluePrint

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Going off this typeface I could fill in the Letters of TOP to give a higher contrast between the 2 words.



SOCIAL MEDIA LOGO



COPORATE LOGO

REFLECTION + EVALUATION

I really believe I have made a good choice in creating 2 logos, the social media logo captures the grungy side to the brand that we needed for the arts community, while the corporate logo can be used every year without change, it still has a blueprint feel to it as the brand is in the works and ever changing.

THE TYPEFACES

Make the artists handwriting into a type able font sounds easy enough right?
Wrong!

What I originally thought would be a piece of cake turned into a struggle, do I pay the \$700 for font lab and then have to spend the time re-learning the ins and outs of the coding side? or is there a free online convertor that can do it all for me? (thank god myscriptfont.com exists). The idea behind turning all the artists handwriting into typefaces is to use them across promo materials so anything that had to do with each individual artist was in there own personal hand writing without having to make them hand write everything and them scan it in and fiddle around before things were ready for print, essentially speeding up production times.

THE TYPEFACES

POLLYANNA

A B C D E F G H I J K M N O P Q R S T U V W X Y Z
a b c d e f g h i j k m n o p q r s t u v w x y z

JEREMY

A B C D E F G H I J K M N O P Q R S T U V W X Y Z
a b c d e f g h i j k m n o p q r s t u v w x y z

DAVINA

A B C D E F G H I J K M N O P Q R S T U V W X Y Z
a b c d e f g h i j k m n o p q r s t u v w x y z

CASSIE

A B C D E F G H I J K M N O P Q R S T U V W X Y Z
a b c d e f g h i j k m n o p q r s t u v w x y z

ABFONT

A B C D E F G H I J K M N O P Q R S T U V W X Y Z
a b c d e f g h i j k m n o p q r s t u v w x y z

ME/ASH

A B C D E F G H I J K M N O P Q R S T U V W X Y Z
a b c d e f g h i j k m n o p q r s t u v w x y z

THE BADGE SYSTEM

The badge system is basically what the whole TOPshelf program runs on/teaches. The idea of it is ripping off the Scouts merit system of awarding badges for completing different tasks/training. But the difference is instead of being based around camping and the outdoors (eg. Camping and Knot tying) it's based around the fundamental things that an artist needs to realise a major creative project. Starting off at the beginning, the brief (what is your project?). Then moving onto things like how will you fund the project, who is involved, will you collaborate with another TOPshelf artist to bounce ideas/make each others projects come to life.

So I've been tasked with designing the physical badges that will be awarded once the task is complete. My initial idea was to take inspiration from some previous work I completed in 2016 (The Food Map of Sale), where I made icons that had a dripping effect, which had this real edgy/grunge vibe to them (paramount to the overall aesthetic of the TOPshelf branding). Creating the Badges in a Similar style would create a succinct brand/fit with the identity.

The advantage for me is I did scouts, I understand the fundamentals of what the badge system is trying to achieve, how it needs to be designed, how it needs to be implemented. A book needs to be created after the badges are designed with the instructions/goal objectives to complete each badge. The physical badges themselves need to be visually engaging, not particularly a straight answer (eg. Fire Safety badge in scouts is a fire extinguisher and flames) the badges need to perfect the dripping style I started developing in 2016.

