jessica gascoigne

module journal 2

GOOGLE
CLOUD

D&AD

01

D&AD New Blood Awards

Google Cloud

Research the competition (handwritten annotation)

Brief set by
Google Cloud

Help developers embrace the power of Gen AI with Google AI

look into the stories to get a better understanding of its capabilities (handwritten annotation)

tailor the approach to certain locations e.g. major research (handwritten annotation)

Deadline
20 March 2025, 5pm GMT

Page 1 of 2

@newblood_dandad

#*The New Way To Cloud* (handwritten)

The backstory
Google Cloud is one of the main global providers of cloud based technologies in the world. In 2023, Google Cloud established 'The New Way to Cloud', showing that they are the providers who innovate and solve for the new generation of challenges and opportunities that organisations are facing (unlike their competition: built before cloud and stuck in 'the old ways').

What makes them new? Google's AI tools and Developer ecosystem. It's the most integrated platform to build, use, and succeed with gen AI.

When AI first burst into the mainstream, it completely transformed what's possible with AI and the value proposition of the cloud. All players are moving fast on gen AI but it is typically a patch job of adhoc services and frenemy alliances. Business leaders, startup founders, and developers are cautiously optimistic about the future of cloud, AI, and gen AI. They want to separate the hype from what's actually useful: it needs to work for them. This is especially true for developers.

So who better to become the platform of choice for this audience than the builders of one of the market's leading AI capabilities for the past two decades?

What's the challenge?
Create a campaign that gets developers to recognise, try, and discover Google Cloud is the AI leader that will get them ready for anything in the (gen) AI era. Using Google Cloud AI tools and ecosystem will help them feel confident, supported, and inspired by their wide range of gen-AI customer success stories.

What this campaign looks like is completely up to you, but it needs to tap into the spaces, ideas, and interests of this specific audience, which means you'll need out of the box thinking.

Who are we talking to?
Developers around the world that are interested in taking advantage of AI in their work, and building AI solutions.

You can choose to have regional nuance to your idea, but if you do so you should consider how this could scale to wider markets.

Whilst this audience is enthusiastic about the transformative power of AI in their domain, their optimism is paired with a strong sense of realism.

Things to think about

Make it work for your audience
To nail this brief, you'll really need to spend time getting to know and understand your audience. They hate 'addy' communications

and value specificity, so how can you demystify the potential of AI whilst also providing a sense of optimism and excitement about it? Traditionally, they prefer a 'show' rather than 'tell' approach. See brief pack for more information.

visual storytelling (handwritten)

Why Google?
Google Cloud might be 'The New Way to Cloud', but they certainly aren't the only way. So you need to understand what makes Google Cloud unique. You can find more information in your brief pack, but some of the headlines include:

Build with more, built in. Only with Google Cloud do you get access to the widest array of customisable 1P (first party), 3P (third party), and OS foundation models, and AI assistance built-in to the console so you can train, tune, and deploy exactly what and where you want.

Vertically-integrated and vertically-optimised AI technology stack consists of several important components that have been engineered to work together. This stack includes super-scalable AI infrastructure to train and serve models, a wide variety of world-class foundation models with diverse competencies, an AI platform called Vertex AI to develop applications with these models, and assistive AI agents in Google Workspace and Google Cloud to enhance productivity in day-to-day work.

key points (handwritten)

In your control. With Google's strong foundation in responsible AI practices and shared fate security, users can adhere to data privacy, security and responsible AI practices to stay in control and compliant.

Tried and tested for scale. With an 18 year history of architecting today's AI capabilities, AI-optimised infrastructure to deliver global scale and performance for billions of users, and a 100k+ partner ecosystem, users are empowered with expertise, resources and support needed for massive, at-scale AI workloads and custom stacks.

Build community
How can you make sure your idea travels? This is an audience that values community and exists on multiple online social and community channels, so how can your idea tap into this?

use this to my advantage (handwritten)

The important stuff
Create a campaign that shows a fresh and bold approach to 'The New Way to Cloud' that creates a global conversation with developers.

dandad.org/new-blood-awards
• New Blood Awards 2025 •

#NewBloodAwards

Mind map:

Google Cloud (center)

- **Initial idea:** An interactive screen showing a real time view vs AI speed, to show the efficiency and productivity of AI compared to human power.
- Appeals to developers whose goals is to become more efficient within their job.
- Include Augmented Reality?
- Showcase AI as being a friend/helping hand, rather than a large unknown force that is taking over the job industry.
- An AI powered collaborator.
- Need to understand what makes Google Cloud unique/stand-out compared to competitors.
- UX
- Fresh & bold
- "The new way to cloud"
- Research the uses of AI within developers job roles.
- Think about:
  - Social channels
  - Public spaces
  - Events
- An audience that values community and exists on multiple online social channels.
- **Target Audience:**
  - Developers interested in AI
  - Regional nuance
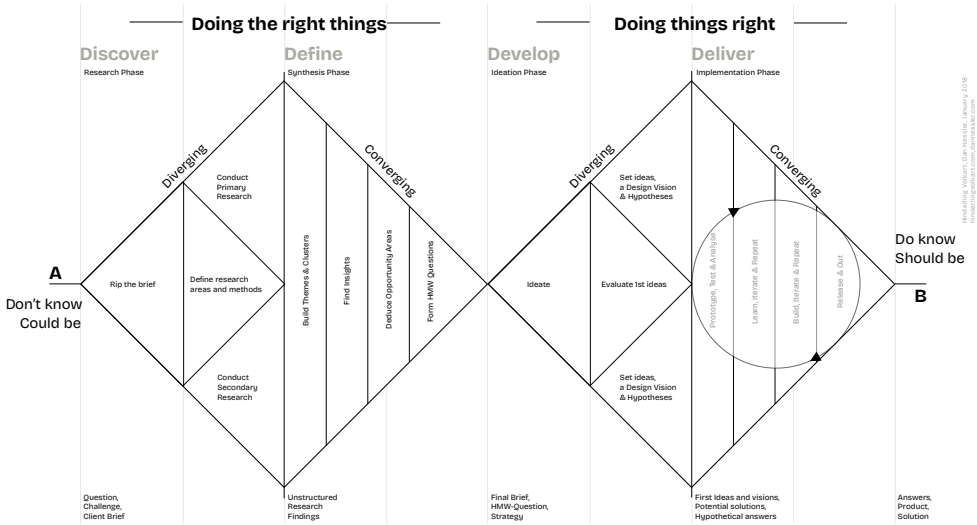 - Realism + optimism,
  - Specificity
  - "Show rather than tell"

I have chosen this brief as I am really interested in completing a UX specific project. As well as this, I am also very interested in working for Google, it has always been a company I've kept an eye on in terms of the job market. Therefore, I thought it would be great to be able to include a project of theirs in my portfolio. I also love the research behind a project, so therefore UX is perfect for me. I'm excited to see where this brief takes me.

Doing the right things — **Doing things right**

Discover (Research Phase) — Define (Synthesis Phase) — Develop (Ideation Phase) — Deliver (Implementation Phase)

Diverging — Converging — Diverging — Converging

Conduct Primary Research — Build Themes & Clusters — Find Insights — Deduce Opportunity Areas — Form HMW Questions — Set ideas, a Design Vision & Hypotheses — Evaluate 1st ideas — Prototype, Test & Analysis — Learn, Iterate & Report — Build, Iterate & Repeat — Release & Out

A — Don't know Could be — Rip the brief — Define research areas and methods — Ideate — Set ideas, a Design Vision & Hypotheses — Do know Should be — B

Conduct Secondary Research

Question, Challenge, Client Brief — Unstructured Research Findings — Final Brief, HMW-Question, Strategy — First Ideas and visions, Potential solutions, Hypothetical answers — Answers, Product, Solution

Hent:knng; Vokum; Dan Nessler, Januany 2018 ffindettingodidart.com; danmessler.com

[REF 07]

DESIGN THINKING

An iterative non-sequential process

01. Empathize — Understand the user thoroughly within the context of your design challenge

02. Define — Identify right problem & an actionable problem statement

03. Ideate — Come up with as many ideas as possible to solve the problem statement

04. Prototype — Build a sample model to Learn Fast, Learn Cheap and Learn Early

05. Test — Collect feedback from users to refine the problem, solution and user needs

WWW.PROGRAMSTRATEGYHQ.COM

[REF 09]

DOUBLE DIAMOND

This Revisited Double Diamond is based on the original Double Diamond, created by The Design Council. This new approach was created by UX designer Dan Nessler, as a revised and new version.

The Double Diamond is a visual representation used in order to provide guidance, and to help anyone to tackle challenges in a structured way. The rules of this approach are simple:

1. Apply whatever suits you, adapt it and use it in a way that works for you.

2. Be prepared to iterate or even restart at any point in the process. Embrace your learnings.

3. Creativity is the habit of continually doing things in new ways to make a positive difference to our life (Hyper Island, 2016).

These steps really do show how versatile this system is, and how it is tailored towards an individuals needs and circumstances. This diagram is great for people who perhaps procrastinate, and struggle to break projects down into granular and routine order.

To further break down the 'Double Diamond', first you look at the starting point; which is getting from A to B. There are then four inital phases to get from A to B, 'Discover, Define, Develop, and Deliver'. The two sub-headings 'Doing the right things' and 'Doing things right' further breaks the process up into two stages. Stage 1 is experience strategy, and Stage 2 is experience design. Essentially, researching and then developing/creating. An important factor discussed in the article about this design [REF 07] is "Design with and not for people". In my opinion, this means taking ownership and interest in your projects, almost like you are designing collaboratively with the client, not like you are simply doing work for them. Another crucial note about the research process, which is also a great point in terms of UX, is to solve real word problems by talking and collaborating with real people. How are you meant to gather quality and accurate research if you don't talk the actual consumer of the product. Without talking to customers, it would be like a guessing game. In order to be a successful UX developer, you need to be able to interact with different markets, and to well and truly be able to put yourself in someone else's shoes.

This Double Diamond design is a meticulously thought out plan, presented in a way that isn't too overwhelming; whilst still laying out the essentials required for a successful outcome. I will definitely be revisiting this diagram both for the rest of my projects, and throughout the rest of my professional career. It is nice to be able to remind myself of the steps, especially when at a bit of a stopping point, which I often tend to find myself midway through a project. This diagram is essentially a cheat sheet into project planning and ensuring a well thought-out outcome.
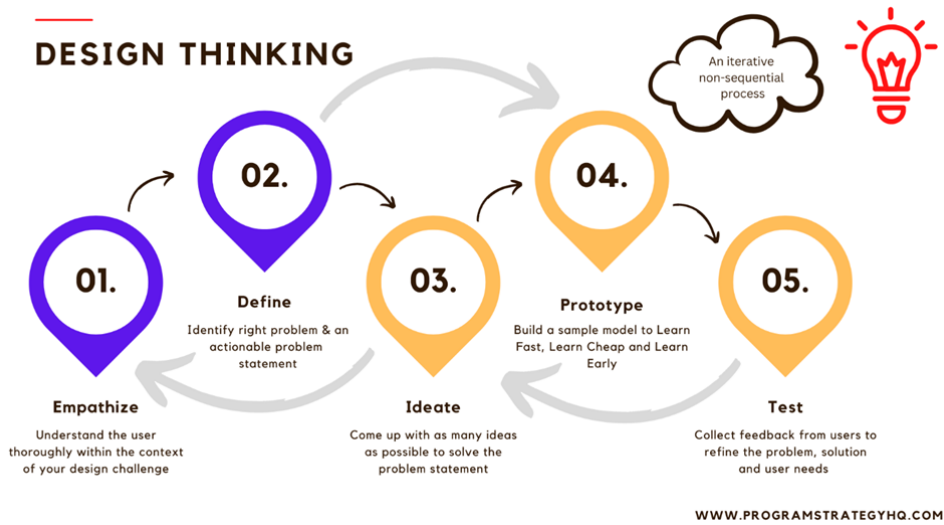
DESIGN THINKING

This process was curated by Jacinth Paul, a Senior Project Manager. His diagram, similar to the Double Diamond, was created in order to help solve problems and break down the research process. The diagram helps to solve 'Wicked Problems', this is a problem that is difficult or looks impossible to solve. The theory is made around human centered design process. The steps are to: Emphasize, Define, Ideate, Prototype, and Test. These can then look back round, in order to create the effect of revisiting certain steps.

An example of a Wicked Problem is: How do we create an app that is addictive without being harmful? In order to find the answer/solution(s) to this we would take these 7 steps:

1. Empathy Mapping = looking at the needs, wants, and pain points of the target audience/consumer, maybe from researching a previously existing source e.g. a different app (in the case of the example).

2. Rapid Prototyping = Low fidelity designs (e.g. rough sketches and wire-frames) in order to present and gather feedback without being too costly or time consuming.

3. User Testing = Gathering feedback on a product or feature, developed as a result from the previous step.

4. Iterative Design = Making adjustments and improvements based on the feedback from the user, this could be repetitive.

5. Journey Mapping = Creating a visual representation of the steps a user has to take in order to reach a certain outcome. This can be assessed in order to find issues and pain points.

6. Scenario Planning = Imagining or planning future scenarios, so that you can implement improvements and stop issues before product launch.

7. Persona's = Creating fake profiles that represent the different uses applicable to the product/service you are researching.

The Design Thinking process feels very much like a simpler version of the Double Diamond. The steps are a bit more vague, however still very helpful. I like the first step being called Empathize, this really sums up how a UX developer should be approaching the users they are researching. You should be able to put yourself in the user's shoes, and really feel the emotions they are feeling, and the thoughts they might be having. This is also why it is equally important to actually get the feedback from users who fit the correct persona's, as this could raise new questions and ideas that could be implemented in the prototyping process.

Design Thinking is crucial within UX, as it answers all the questions relevant to creating a successful outcome. The effort and time spent gathering all this research is crucial to a project. After-all, it is a lot easier to make changes in the development stage, rather than having to fix problems later on.

USER EXPERIENCE

THE BASICS

[REF 08]

WHAT IS USER EXPERIENCE?

Chris Nodder, a User Researcher, Interaction Design Specialist, and Author, made a great LinkedIn learning series introducing the basics of User Experience.

UX is all about researching the customers, suppliers, and general members of the public in relation to the product/service subject matter, opposed to the final design. It is all about ensuring a positive brand experience from beginning to end, not just after an initial product launch. An example I thought of for this is buying a vinyl; you don't want to buy a visually appealing outer sleeve, to then open it up and find poor design work and graphics. You'd hope for the experience to be just as good all-round.

There are 3 main steps to User Experience research, these are similar the Double Diamond and Design Thinking principles:

1. Planning = Learning about the customers true needs.

2. Prototyping = Low fidelity

3. Development = Refinement of previous tests.

These are very simple and broad terms, that umbrella a whole load of different research and development tasks.

An interesting statement mentioned in this introductory video was how UX designers are often brought onto a project to fix an issue already existing within a product. The true/most efficient way of developing a product would be to introduce the UX developer early on in the development stages of an idea, in order to ensure a product works smoothly on launch/further in the future. Introducing a UX developer after a product has been launched is a backwards and ineffective way of working.

The UX job market:

- You have to take the lead and be proactive, quite often you find yourself having to convince companies/employers why a UX developer is so important.

- Expectations are very high e.g. working 60 hour weeks and being amazing in all areas whilst still being paid the minimum (similar to a Graphic Designer).

- There tends to be 3 key job areas that you find yourself suiting best: Design, research, or strategy. It is best to focus on just one of these in order to be more specialised in one.

- Always bring a notebook to a job interview in order to visually aid ideas and answers (thought this was an interesting idea).

- The pros and cons of working freelancer VS for a company/agency.

- It is still essential to keep the creative part of you stimulated, it is just as important even though you are taking a step back from the more creative tasks (from a Graphic Designer perspective).

USER EXPERIENCE DESIGN

Interaction Design:

Interaction design is the process of creating the mechanics of an interface, often using psychology, physiology, and UX findings. It is more how a product is structured and behaves, rather than how it looks/its aesthetics.

There are three 'tiers' associated with User Experience design: Strategy (UX research), Structure (Interaction design), and Presentation (Visual design). This shows just how many job roles there are within a UX job. A keyword that Chris used to describe the job is 'User-centric', this is a great word for describing the research a UX designer conducts. I love research, which is why I have chosen the User Experience route. I find the thought process-

and reasoning behind design decisions fascinating.

Visual design and Prototyping:

Prototyping often starts off with wire-frames and quick sketches, as this is efficient and cost effective. Any mistakes can quickly be changed, opposed to fixing complex and time consuming code. The key software's that are used for Prototyping and wire-framing (low fidelity methods) include: Photoshop, InVision, Sketch, Illustrator, Figma, and AfterEffects. These are industry standard software's, and are mainly used based on designer preference, or simply to match what everyone else uses in order to keep work-flows efficient/as least platforms as possible. It is worth me testing a few of these software's out, as I have never used some of them. In terms of visual design, companies tend to have brand guides/styles that should be adhered to. This makes the actual design process run smoothly, and often quite fast. An interesting point that Nodder brought up was the use of cross-platform, and how (more often than not) everyone has multiple screens on hand e.g. an iPhone and an Apple Watch. Cross platform/cross device is something that developers constantly need to be watching out for and keeping in mind.

Collaborating with colleagues:

Not only do UX developers need to collaborate with users, but also their co-workers. UX job roles tend to involve being the 'middle man' between all departments, as we often pick up on all the different languages and jargon that other types of developers use. It is also useful to have an understanding of everyone's work-flows within a development team, as this can give a better understanding in terms of how long other departments might need when making a time plan. For example, you don't want to give a back-end developer a small amount of time to complete something, when in reality they need a few weeks rather than days. Knowing everyone's turnaround times can avoid this awkward transaction, as well as any delays in a deadline.

In today's job market, technical aptitude is something very valuable amongst us designers. It is worth taking the extra time and dedication to learn other software's, as this means learning the language and ultimately having more skills under your belt. However, there is a fine line between learning new skills to benefit yourself, and learning new skills to benefit your employer (without you getting any additional benefits yourself for your hard work).

UX DESIGN PROCESS

UX Research and Strategy:

An important factor within all the research required within UX is quantitative vs qualitative. You don't want to be doing tonnes of time consuming research, as opposed to taking your time with some good quality research. Where it might be less answers, the answers you do receive will more than likely hold a lot more value.

'Design thinking' is similar to UX, it sets the tone for the product development. This involves usability testing, which is the act of having multiple sessions of testing in order to ensure efficiency and feedback. Data science is also involved in this process, however this is a more knowledgeable and specialist role (often performed by a Data Developer). This is where people take all the data gathered, and present and sort it in a way that is visually simplified and easy to understand.

Content Creation and Management:

Content Creation is essential during the UX process, whereas a lot of projects tend to avoid it until the end of the project. In order to be able to visualise a design, it is essential to know how much content will be involved, as well as the type of content involved e.g. alphabetical or numerical data. Information architecture is also important within the design process, as this is the step where you are able to lay everything out, and organise all the data and research into a tangible and sensible layout. Content Creators and Information Architectures are independent roles to UX, however you'd most likely be working alongside them. Therefore, as mentioned before, it is still important to know what they do.
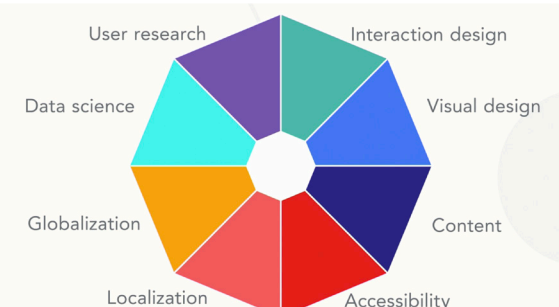
Scope and goal	Developers wanting to take advantage of what AI has to offer; pushing them towards using Google Cloud "The AI Leader".					
Phases	**Market Research**	**Google Cloud Website Visit**	**Signing up for the 'Free Tier'**	**Exploring the Developer Ecosystem**	**Testing the Software**	**Further use/Termination of Free Tier**
User actions, tasks and activities	• Developer searching for AI solutions (more than likely using Google search - 78.83% of users use Google (Statista-worldwide-market-share-of-search-engines) • Asking relevant online communities for their opinions/recommendations (social media communications)	• Developer sees Google Cloud come up in the search results, visits the website (and more than likely a few others) • Explores the website(s) and takes a look at what's to offer • Looks at customer testimonials/case studies (further secondary research), either via the primary website or an external source	• Developer decides to sign-up for Google Cloud, more than likely the free tier as this has no risk associated • Includes entering details, perhaps viewing the different price tiers and the benefits associated	• Looking around the different options that Google Cloud has to offer, as well as adjusting to the interface of the software • Possibly comparing against competitors AI tools	• Playing around with all the different AI tools, more specifically the tools that the developer could benefit from • Testing the capabilities to see if it suits their workloads • Possibly applying to real-life tasks, this process could easily last more than a few days	• User either actively carries on using Google Cloud, or they cancel their account/just stop using it • The developer will probably give advice and write reviews to their peers/community
Emotions, thoughts and feelings	• Optimism, realism	• Specificity ,questionable	• Excitement	• Inquisitive, picky	• Realism, demystifying	• Positive/negative, constructive
Painpoints	• Competitors coming up first in the SEO (might not be a worry since it's Google Cloud)	• A different AI provider appearing more desirable than Google Cloud/ a free tier from elsewhere offering better free benefits • Any bad testimonials or reviews coming up from other sources	• Too much information needed to fill, could be too long of a process for someone who wants a quick test of the software	• The interface could be seen as quite overwhelming (especially for developers new to AI, there are a lot of different tools	• Too many tools can be overwhelming to even the most experienced users	• Reviews could be negative • Users could quickly decide to stop using Google, without giving it a real chance to thrive
Opportunities (for features, improvements)	• Ensure top of SEO - use specific language in terms of what Google AI can perform for their needs (Keyword SEO) • Using 'Developer Language' in order to communicate with the target audience	• Make the free tier look exciting, with loads of benefits and rewards compared to the competitors • Tailoring certain features to developers in particular	• Faster check-out process, such as being able to use Apple Pay/Bill or Google Pay • A showcase of some features AI in action	• Have a prefix specifically for developers/individual needs • Have some sort of tutorial for users who aren't very well versed in AI software	• Make the user feel safe within their testing, as well as helping/guiding people who might not be as educated in AI • (Almost like a quiz element or a personalised plan)	• Poke users after some inactivity • Have people actively replying to negative reviews, with fixes and upgrades • Negative feedback isn't always bad; especially if it is constructive • Bad press is still press
Touchpoint	• SEO • Search Engine + Social Media + Website (Phone, Laptop/PC, Tablet)	• Website (Phone, Laptop/PC, Tablet)	• Website (Phone, Laptop/PC, Tablet)	• Website (Phone, Laptop/PC, Tablet)	• Website (Phone, Laptop/PC, Tablet)	• Website (Phone, Laptop/PC, Tablet)

Welcome, Jess Gascoigne

You're in **Free Trial**

£3 out of £239 credits used

Expires April 25, 2025

What happens when trial ends?

Activate full account

You're working on project My First Project ⓘ

Number: 138463894537

ID: amiable-way-448811-h2

Add people to your project

Set up budget alerts

Review product spend

See all credit usage

EMPATHY MAPPING

As the first self-research step for this UX brief, I created an empathy map. These are used by User Experience researchers in order to identify the different steps associated within a user's experience, as well as the emotions, thoughts and feelings involved.

As part of this process, I signed myself up to Google Cloud. I did this so that I could see first-hand what the sign-up experience is like, so that I can find any obvious pain points or positives. This process was quite lengthy, however there weren't any

immediate pain points. I also figured it would be useful to test the software out in order to get a better understanding of the brief/client. A lot of the tools and jargon used are unfamiliar to me, and as someone who has never worked in development, it is all very overwhelming. However, it is a very simple and plain user interface, not flashy and 'trendy' like some of the other AI contenders out there.

This empathy map was very fun to create, it requires a step-by-step understanding of the process. From doing

market research e.g. Googling "AI development solutions", to deciding whether to terminate or carry on using the software. I enjoyed analysing each step, this is the part of research that I love conducting. It was fun and insightful to put myself in this scenario, I learnt just how much effort goes into purchasing a product, as well as the little steps that could be seen as pain points. Pain points are essential for establishing the aspects that could put user's off the experience.

Name: Steve Stewart
Job Role: Security Developer

"I use AI a lot, as a result I've been able to automate threat detection response, and pro-actively prevent attacks. This allows me to focus on more complex issues that can otherwise be automated. My job also requires a lot of server space in order to store data, this is a deal-breaker for me when looking for solutions".

Goals & Motivations: Efficiency, Streamlining, More time for the more important jobs.

Responsibilities: Already uses AI to automate tasks, Developer within the Security sector, Quite a tech-savvy job role.

Success goals: Implementing & maintaining safety solutions, Proficiency in coding languages, Analysing data and being able to store on multiple large servers.

Name: Lana Johnson
Job Role: Web Developer (Undergrad)

I've never used AI before, as a student studying Web Development I am keen on implementing AI in my work. Whether that be to help me write and debug code for the back-end, or to give me inspiration when I'm needing a creative boost/helping hand".

Goals & Motivations: More streamlined coding refinement/help, To learn from AI, Assistance.

Responsibilities: Front-end and back-end website development, Liaising with clients/briefs, university student.

Success goals: More streamlined coding refinement, Creativity boosts, Wide range of visual ideas.

Name: Olivia Kay
Job Role: Creative Designer

"I have never used AI, however I do plan on taking the leap soon and using the chat-bot and the image generator for more inspiration and content. I am switching careers soon, which will involve more technical knowledge. Particularly in tracking trends and statistics online".

Goals & Motivations: Creativity, New job/career change, Learning new skills.

Responsibilities: Creates creative content and designs, Will soon be using AI to aid with this (more future responsibilities.

Success goals: Learn new AI tools (quite basic tools), Be able to switch between creative and data based workspaces.
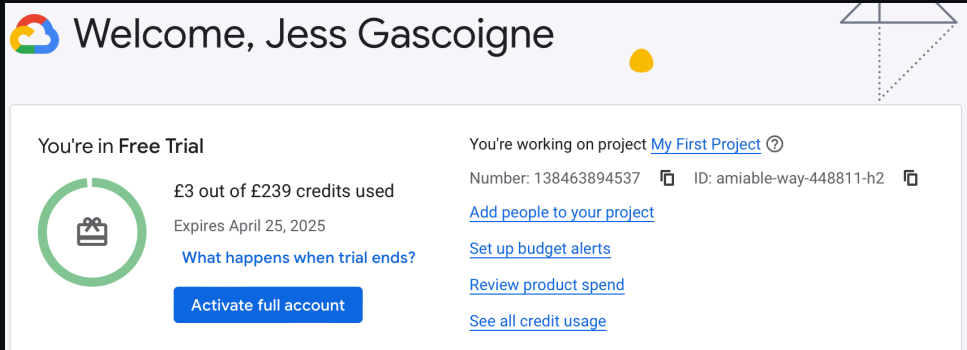
Name: Taylor Jones
Job Role: Big Data Developer

"AI hosts/platforms are something I am very familiar with and well versed in. I'm getting impatient with switching between different ones. I am looking for the complete AI package to be able to store mass amounts of data, large processing capabilities, zero downtime, and to quickly and reliably analyse huge libraries of customer information".

Goals & Motivations: Hitting targets, Fast turnarounds/efficiency.

Responsibilities: Storing mass quantities of data in the cloud/in servers, Data analysis, Potential data presentation/info-graphics.

Success goals: Efficient AI solution, Responsible host, Specific technical requirements, probably an upgraded plan in terms of membership tiers.

PROTO-PERSONAS

Another crucial UX research process is creating 'Proto-personas'. This is where you create multiple fake persona's for the people who would be interacting with the target product/service. By doing this, you can encapsulate the persons

requirements and objectives; it prioritises the needs of the client instead of the needs of the business.

This process is helpful not only in the initial research stage, but also later on when your (or your

design team) need a refresh on the project objectives, and who you are ultimately designing for. I found this process to be very inspirational in terms of project ideas, as well as realising just how many specific/niche needs individuals have.

[REF 02]

AI COLLAB WITH COCA-COLA

In February 2023, Coca-Cola announced they were joining forces with Bain & Company and their alliance with OpenAI (a research lab that experiments with AI in order to benefit humanity). 'Create Real Magic' was the name given to this campaign, I like the suggestion associate with this name; AI is comparable to 'Real Magic'. This exciting opportunity allowed users to submit their AI generated artwork, created using a mixture of Chat GPT or DALL-E, alongside an archive of historic Coca-Cola ads. The winners then had the opportunity for their artwork to be featured on Coke's digital billboards in New York's Time

Square & London's Picadilly Circus. This sounds like an amazing experience, it must be so rewarding to see your work displayed on those huge screens.

James Quincey, Chairman and CEO of The Coca Cola Company, commented "We're excited to unleash the next generation of creativity offered by this rapidly emerging technology". This shows just how prominent and new AI technology is, and how big companies or becoming more and more aware of it. James also said "We see opportunities to enhance our marketing through cutting edge-AI, along with exploring ways to improve our business operations and capabilities". Much like the current Google brief, Coca-Cola are simply looking at more efficient ways to run their business, through harnessing the power of AI. This is very insightful for my brief, as this point of view from Coca-Cola sounds very similar to the Proto-Personas I created on the previous page.
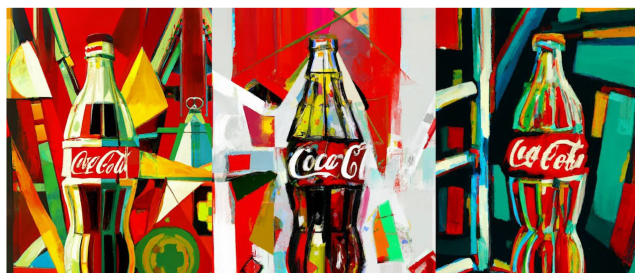
"Real artists, actual humans, are using AI technology, which is algorithmic and mathematical, to create an output that's truly magical". Much like other spokespeople for AI technology, this quote is very much trying to humanise AI. A lot of people tend to be scared of AI, and put it in this dark and scary category of stealing people's jobs, and causing more harm than good. However, I think it is important to understand, just like the previous quote, that AI is here to help us humans, human-power it still required to run AI and to produce great results. AI is in-fact a 'algorithmic and mathematical" software, that couldn't run without humans. Inputs and training are needed to create results. For example, the AI model for this campaign was trained using historic Coca-Cola imagery, this imagery has essentially been re-purposed and recycled, in order to create the DNA for these exciting and vibrant Real Magic submissions.

[REF 15]

YOU ARE HERE 2

This book, written by the author Victionary, includes case studies about way-finding systems created by individuals and studios. It covers an impressive array of way-finding projects, from museums to large scale shopping malls.

Even though this book talks about way-finding, it still involves user experience and the act of researching user behaviour in order to influence design and development. "In creating these systems, the challenge for signage designers in striking a delicate balance between practicality and appeal". As covered in some of the previous research, practicality vs appeal is something heavily considered in the UX process, it is essential for a product to be easily accessible for the user, whilst still maintaining engagement

and keeping the user interested. Much like a user experience developer, the job of a way-finding designers it to "bring together functionality with the experience of a brand". This is a lovely summary of problem solving for a brand.

Another interesting point, which was also stressed in the previous research, is to " analyse carefully the space (from an early project stage if possible). The process of introducing UX in the initial stages of a project is essential, as it ensures the users/consumers are at the forefront of every decision. The user is the most important stakeholder in terms of how a design/system is interpreted after being published or released.

RESPONSIVE ENVIRONMENTS

Responsive Environments is about human relationships with digital technology within the spaces/areas around us. It touches on the psychological points of using AI and other technologies in our everyday lives. The book has a very impressive foundation, with it being the result of a 5 year collaboration between the REAL Lab at Harvard and the University of Bergamo.

On the topic of AI, the book quotes "Above all, the main objective of an AI-enhanced design should be to engage and empower people as productive participants". To me, this is saying that in order to get people to interact (and to trust) with AI is to get them to engage. For example, my outcome should not just throw facts out at developers, especially developers who are

new to AI, instead they should be introduced to AI in an interactive and playful environment.
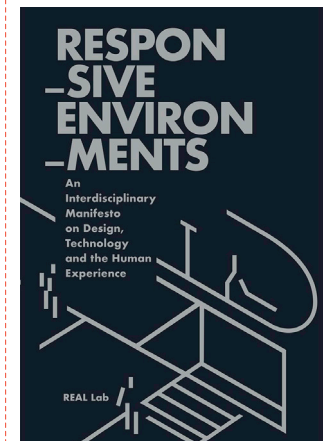
A project in this book also gave me more insight into the type of data AI can analyse. This is helpful, as at the moment I am not very confident in the type of data that AI can out-put, especially in terms of visual designs. "The core algorithm extracted social media feeds aggregating real-time geotagged tweets from the city, analysed their emotive state, and translated that state into changing light displays, mists, and Augmented Reality projections of animated visuals" (image in [FIG 00]). This is just one of the many impressive capabilities of AI, and how it can be used by developers, and us designers, in order to better our engagement with the public, and the users we are researching.

[REF 11]

GOOGLE'S AI PLAYGROUND

AI Playground: Where learning and innovation converge in the heart of London. In the first quarter of 2025, Google are hosting a conference in Shoreditch. This has been described as a "Dynamic hub for businesses and individuals to demystify AI, explore its potential, and develop practical expertise". The aim of this event sounds very similar to the D&AD brief set by Google, it even uses the same language ("demystify". Therefore, this research is crucial to my outcome. The plan for this event is for guests to experience and experiment with AI. Examples of the AI being used will include: analysing complex data, generating creative formats, and

[REF 03]

ONLY AT MCDONALDS

This McDonalds campaign plays on people's rituals relating to how they eat their mcdonalds. For example, one poster shows the strange combination of dipping fries in a milkshake. This campaign has performed very

[REF 10]

Powering innovative solutions. The author of the article commented "We've built the space to serve as an immersive learning environment...This unique approach fosters a deeper understanding of AI concepts and encourages experimentation with cutting edge tools and techniques". This further backs up a key point that I highlighted within the brief, developers (the target audience) love a "show rather than tell "approach. People want to be able to experiment with new tools and technology, within a safe learning environment where they can ask questions, and not have any detrimental impact to their work. The idea I have in mind for this project very

well in the eyes of the general public. In terms of the branding, the visuals of these billboard are very similar to what I want my outcomes to look like. I love the bold type, and overlapping imagery.

Much follows a similar ethos to that already done by Google, however it has a twist to it.

In conclusion, when it comes to developers (and creatives alike, me being one) there is nothing better than hands-on experimentation. This further relates to the book I previously mentioned, Responsive Environments, in order to get the general public and certain audiences to trust and react positively to AI, you have to get them to engage and to feel valued. People don't want to feel like another number in the endless amounts of data, they want a personal experience, that feels authentic and exciting.

PROTOTYPING

A prototype is an early working model of a design, it is used to gain feedback to rapidly experiment with ideas. A prototype is defined by the following variables: project timeline, design process, and fidelity. There are many different types of prototypes, including sketches, wire-frames, or mockups.

The most important feedback process of a prototype is the interactivity, this is defined as "any interactive behaviour which occurs on the user interface that effects the state of the design or the flow". Interactivity is such an important aspect of the overall design importance. It could be the make or break between a user buying a product. Prototyping also eliminates the risk of misaligned user preferences, difficult user experience, and not solving business problems. The redesigned Double Diamond on this page shows the levels of fidelity that are appropriate to each stage of the user experience journey, from exploration to execution. This is a great visual, I will definitely be using it throughout this project, alongside the original Double Diamond.
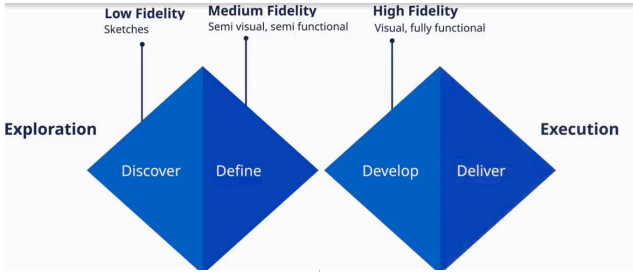

[REF 13]

PAPER PROTOTYPING

As a UX developer, you should test your prototypes throughout the design process, at all phases and fidelities. Users take priority over stakeholders opinions, as they determine the real success of your project/outcomes.

There are many benefits to prototyping, including: Being able to quickly eliminate any bad ideas, avoiding mistakes in the advanced stages and less rework (which means saving time). These benefits are similar as to why I choose to write notes in a notebook before turning it digital, as it is faster to scribble all key points down and then use these for sentence starters.

Another key point for the prototyping process is how you develop on your prototypes using the feedback given. This feedback can be given by either peers or users, however users should be the most considered opinions.
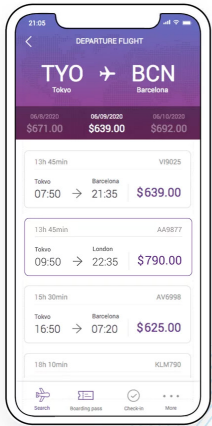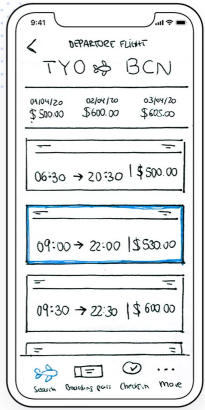
[REF 12]
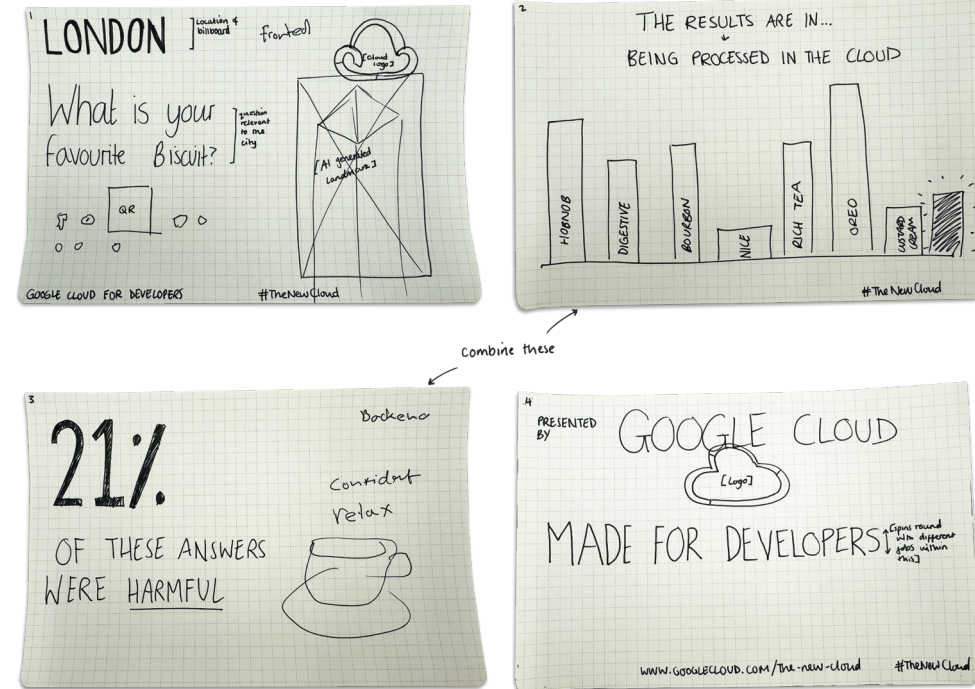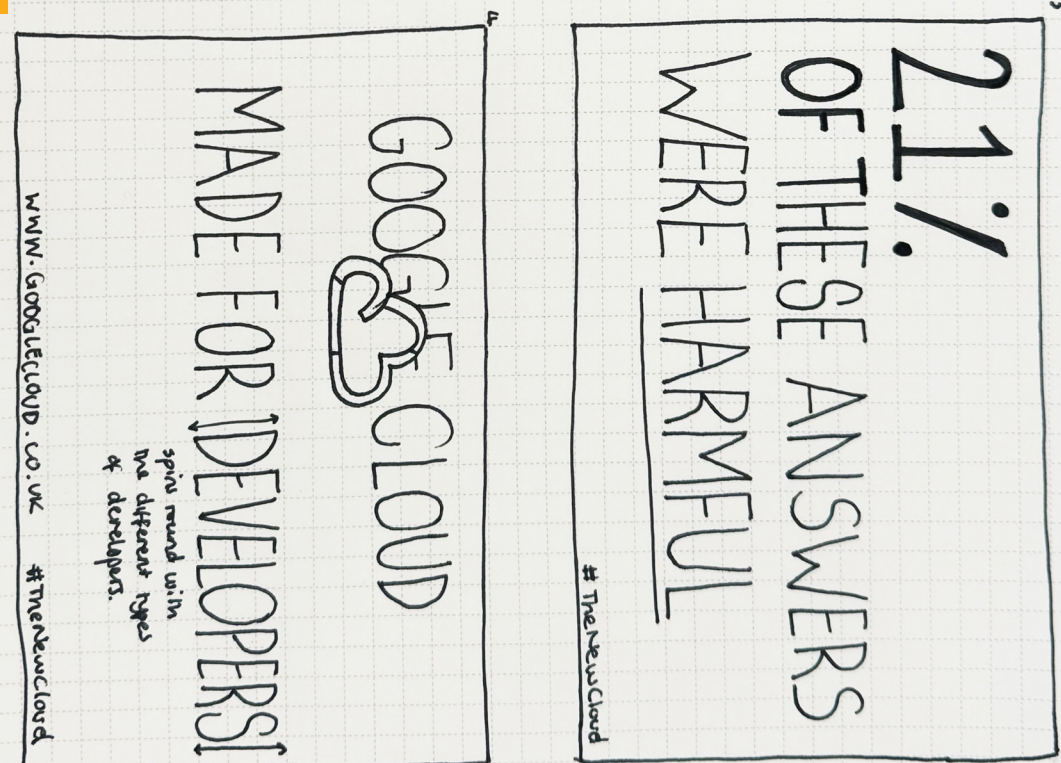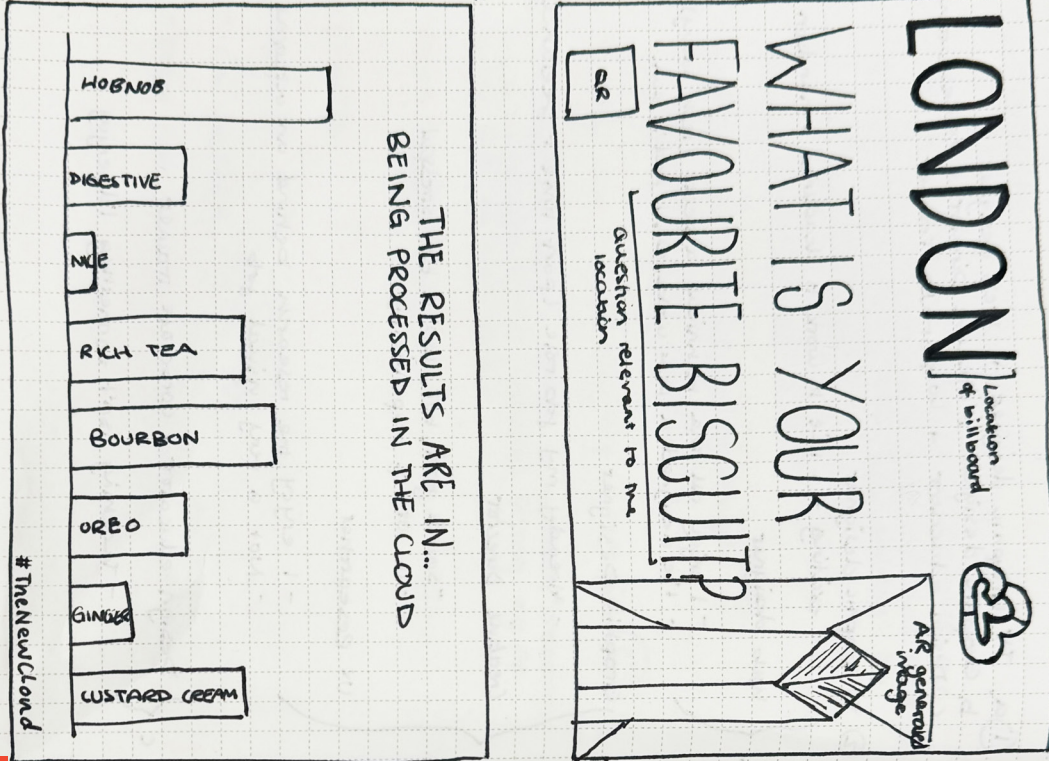
PROTOTYPE V1

Inspired by Google's AI playground and the signage from You Are Here 2, my first prototype was based on a billboard design. Due to Google's prominent online presence, and large budget for highly-desirable advertising spaces, I thought a digital billboard campaign could be the best way to reach the target audience. As mentioned in the brief, I want to use regional nuance behind my campaign, which involves tailoring the billboards to their locations, which would mainly consist of capital cities (or very popular cities).

The first frame shows the location name, and a question relevant to the city (where the billboard is located). This question is meant to draw the user in, which is the general public coming into contact with the billboard. At this point, the target audience isn't yet identified as being for developers. This is a conscious decision I made, as this jargon might make the general public not want to participate. Whereas a simple yet fun question would draw people in. The users input their responses via the QR code on the billboard. The next frame shows the live results of the quiz, to show the user everyone else's answers. The frame after this shows the statistics that are exciting to developers. This page starts to show off the technical jargon/information that would be appealing to developers. The final frame then advertises Google Cloud, it is simple yet to the point. I plan on including some motion on this page, I want the word "Developers" to roll around and show all the different developer job titles,

this makes the advert even more specific to certain niches within the development industry. My favourite part of this billboard is the AI generated imagery which takes place in frame 1, this is a great way of showing people the capabilities of AI.

In feedback given by a lecturer (shown above), there were some very valuable alterations made. Frame 1 introduces some additional imagery relating to the topic (in this case, biscuits). I was also given the suggestion to scrap frame 2, and replace this with the AI image on frame 1, except the image is a visual real-time representation of the results. The new frame 2 would then show more in-depth statistics for the developers, and then frame 3 stays the same (previously frame 4).

PROTOTYPE V2

Here is a redrawn version of the billboard wire-frames, based on the previous feedback that I received. Here you can see the minor additional imagery added to frame 1. Frame 2 then has the new statistics page, which would be appealing and impressive to the developer target audience. The last frame (frame 3) is then just a summary of the advert, which points the viewers in the direction of the Google Cloud software. It is subtle, and not pushy, which people tend to dislike when being sold a product. I think this new wire-frame is definitely an improvement compared to the previous iteration. The next step will be to produce a higher fidelity mockup, through the means of Figma or something similar.

In order to provide me with examples and further understanding of info graphics, I looked at a book called Raw Data Infographics [REF 04].Seeing the artworks within this showed me just how complicated information can be, and how important it is to visually represent numbers/figures in order for people to understand data.

Proprietary & Confidential
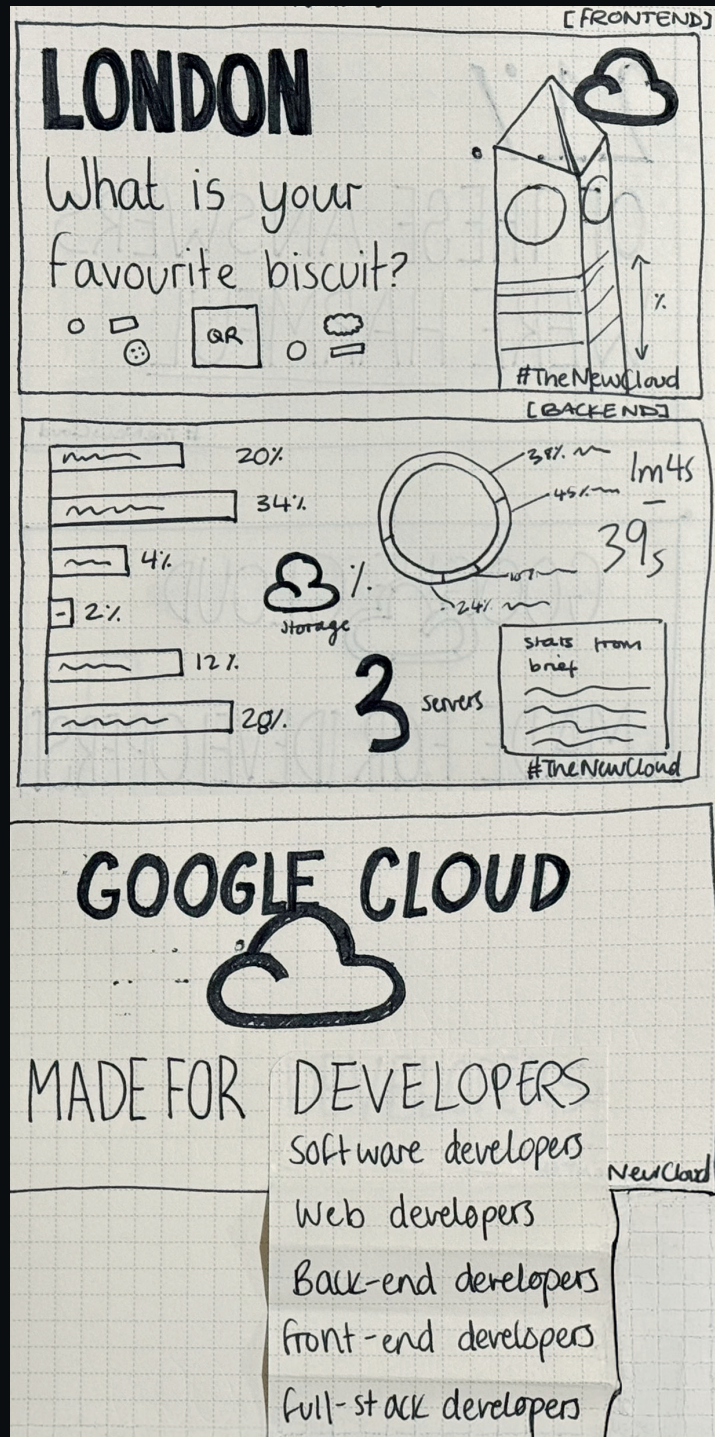
Google Cloud Guidelines

Q3 2024

Google Cloud
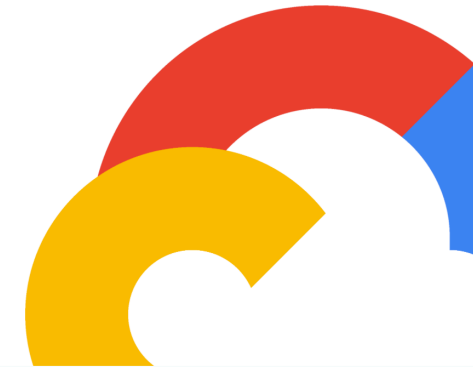
DESIGN GUIDELINES

Within the supplied brief pack provided by Google Cloud, was also a very comprehensive brand guidelines document. This includes around 70 pages of design rules to adhere to. A brand guidelines is essential within ensuring a brand sticks to its values and principles, in order to appear coherent no matter what. A guidelines is also useful in terms of passing work between designers. It is rare that one designer would be working with a brand forever, other designers will be brought on board and would need introducing to the brand style. A brand guidelines is essentially a step by step rule book of what to do, and what not to do when using someone's brand.

This guideline was crucial for the development of my outcome, as I wanted my project to be as perfect as possible. I want people to look at my work, and think it is genuinely an advert for Google. This brand guidelines covers absolutely everything, including: Logo use, colour variations, backgrounds, minimum space, clear space and best practices. I have annotated the pages that include the most crucial information for my brief [APP 00]. A lot of the rules in this document are self explanatory, and should probably already be common knowledge for designers. However, there are some unexpected rules that are very strict.

Seeing this brand guidelines document is absolutely amazing, it gives a real-life insight into the design behind house-hold brands that surround us in our everyday lives. This guidelines document will definitely be something I hold on to for future projects, as both an inspiration and a template for my own projects.
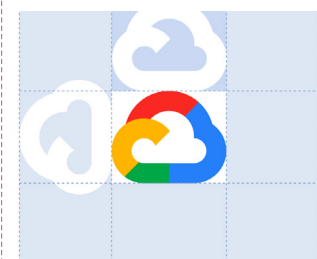
DIGITAL ITERATION 01

This iteration is a result of my first time using Figma, I decided to use Figma for this process as it is a very popular application for developing digital outcomes. It wasn't too hard to learn this software, as it is very similar to Adobe XD. There are two main workspaces, design and prototype. The design tab includes all the necessary tools for creating and developing elements. The prototype tab is where you can add all the different interactions and animations within your design. Figma is definitely preferable over Adobe XD, I found XD to be quite restricting at times. Figma is also a lot easier to manage in terms of sharing prototypes to other people for feedback, as Figma can be run via browsers.. This eliminates the process of testers having to download the required software to review the prototype.

I started off by creating the first frame of my design [FIG 01], this was very simple to do, as it is simply black text on a white background. I used Google's Guidelines for the typesetting. I then made the last frame [FIG 03] as this is also a simple design. I placed the Supercloud logo into the file as an asset, so I could easily reuse it. I then experimented with some light animation/interactions [FIG 02]. I wanted the "Made for" text to be static, and the different types of developers to 'roll' around. This was hard to figure out at first, however once I got the hang of it, it became very easy. The next step was to create the graphics for frame 02.

[FIG 01]
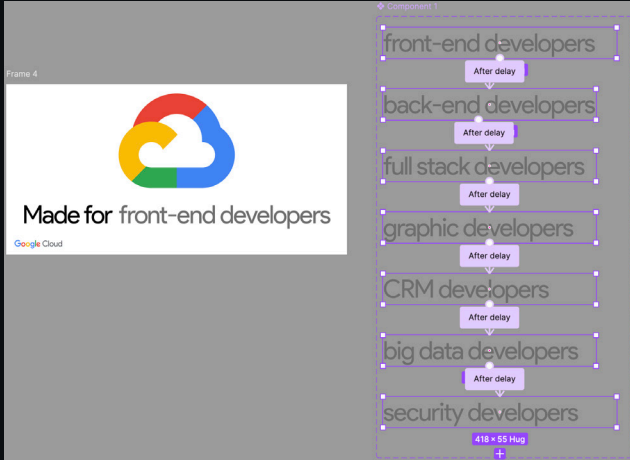
[FIG 02]
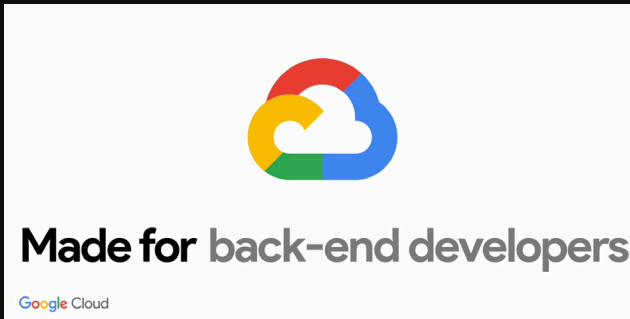
[FIG 03]

AI IMAGERY

As part of my outcome, I wanted to showcase the capabilities of Google Vertex AI, more specifically the image generating software. I've never used AI to create images before, so this was a learning curve for me.

I started off by providing the AI with very simple prompts. The idea I had in mind was to create imagery that is associated with the subject of the quiz and the location of the billboard. My first experiment was integrating London landmarks with biscuits. I experimented with the Big Ben and typical London red buses. The prompts started with vague descriptions such as "Big Ben made out of biscuits", and progressed to prompts such as "London Red Tour Bus overflowing with assortment of biscuits like Oreos, Digestives, Bourbons and Hobnobs". One flaw I realised with this AI is that it can't differentiate the different biscuits, it just -

morphed the biscuits into a couple of different types. E.g. some of the Oreos look like custard creams but round and beige and in a similar typeface to Oreos.

After creating a few iterations for the big red bus, I went ahead and generated some imagery including the Big Ben. I absolutely loved how these turned out. After experimenting with different prompts, I realised the keywords that I should be including. For example, I asked for the images to have white studio background with no shadows. This made the editing process later on a lot easier.

DIGITAL ITERATION 02

At this point, I was happy with how the last frame was looking [FIG 01]. The animation was working great, after quite a lot of minimal tweaks e.g. playing around with the different interaction and movement settings. I also made a start on creating frame 02 [FIG 02], this included creating some simple assets using Adobe Illustrator. I stuck to the provided Google colour palette for these, in order to stick to the brand style. I then imported these into Figma, and placed some relevant text next to the graphics. This process involved some heavy reading of the Google Cloud page, as I wanted the statistics to be somewhat correct in relation to developers. In a normal branding situation, all of this text would be provided to me, so that I wouldn't have to take the time learning all the different terminology and results required in the content. It was still quite educational and interesting reading some of the components that Google Cloud can deliver.

The next images [FIG 03] [FIG 04] show some more behind the scenes of the animations within FIgma. As you can see, they are very easy to create. You essentially have to create the different frames, which are then linked together. I changed around the timings and transitions between each frame, to get the smoothest animations possible. An animation style I used for the majority of these assets was the 'bouncy' transition, this added a fun dynamic animation to the components. I wanted to make all of these assets dynamic as the page looked very static and not very engaging without any movement. Throughout this whole animation process, I was aware to not go overboard with the animations, as this can be seen as too distracting. I also experimented with lighting effects in [FIG 04], I wanted to test out a more subtle animation effect. This worked great, it subtly highlights the imagery.
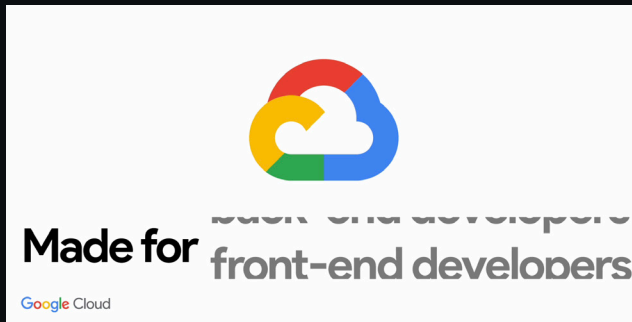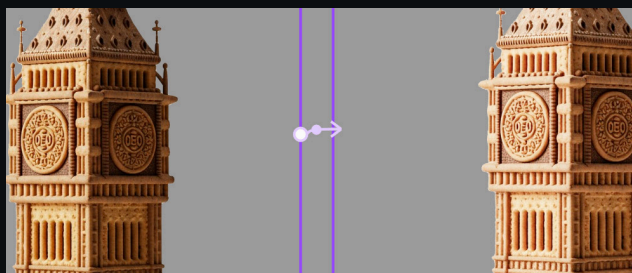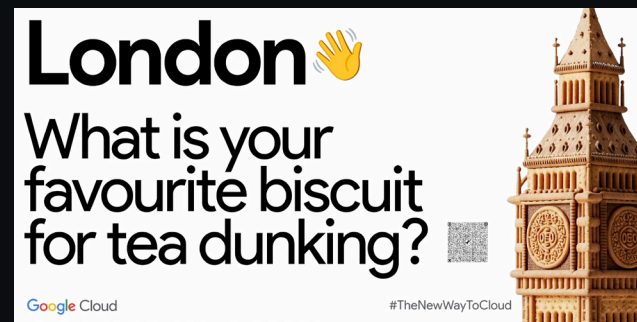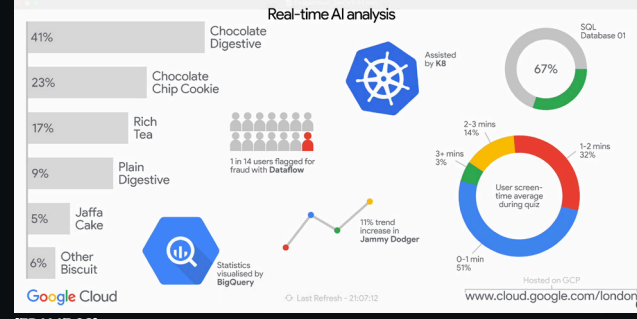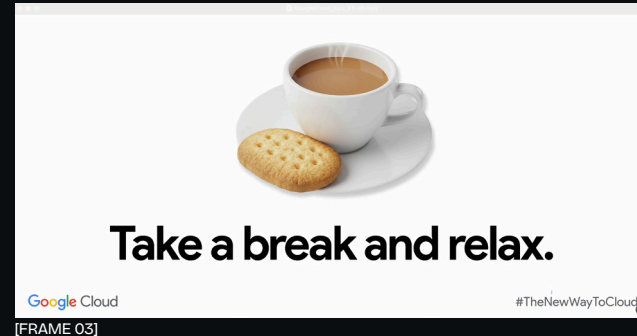

[FIG 01]

[FIG 02]
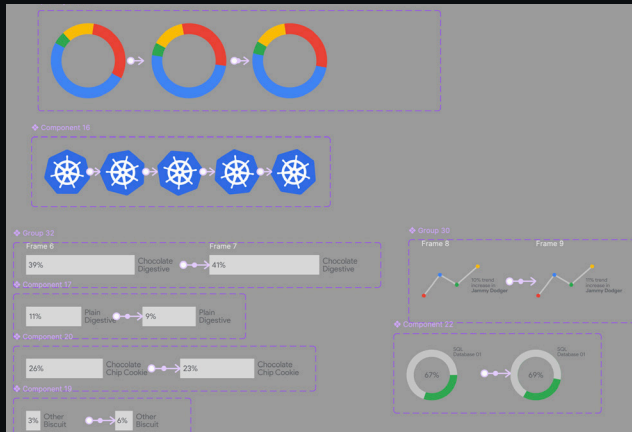
[FIG 03]

[FIG 04]

[FRAME 01]

[FRAME 02]

[FRAME 03]

[FRAME 04]

FINAL DIGITAL ITERATION - LONDON

This is the final design for the London billboard design, I plan on also doing a few other locations. I am really happy with the flow of this billboard, it is engaging and directly targets the target audience. It is also engaging for the general public, which is an added bonus.

With the Google branding being so minimal and pristine, it was crucial on getting the design components correct. When there isn't a lot of clutter on a page, it is very easy to see even the most minor mistakes. I feel like through the use of guides and keeping consistent with text sizes and object placement, I was able to establish boundaries and guidelines in order to ensure no components looked out of place. It was especially hard to create frame 02, as there was a lot of content to fit onto that one frame. This took a lot of moving around, in the end the best method was to get my peers to take a look. I also made sure to take some time away from the design, and revisit it with fresh eyes later on. I wanted all the graphics to be placed with consideration for each other, and for there to not be loads of white/negative space.

The animated elements within this design look and perform exactly as intended. They aren't too distracting, however you can still notice them. I made sure to animate all the elements so that they are in some sort of harmony, e.g. I mathematically/proportionately staggered all of the animations on frame 02. For example, when one element stops moving, another one moves 800 milliseconds later, and so on. This creates a pattern to the animations, instead of creating uneasy and spontaneous movement.

I also created these in a portrait format, as seen in the final files.

## FINAL DIGITAL ITERATION - SYDNEY

In addition to the London billboard, I also wanted to make one for another city in order to show it in another type of context. I researched what stereotypes/interests people who live in Sydney/Australia have in particular. One of the main answers that kept popping up was their love for Vegemite, which makes sense as it is an Australian brand. Therefore, I set the question to be "Sydney, How do you eat your Vegemite".

I generated some AI imagery for this which was simply a slice of plain toast and a slice of toast with avocado on it, both with a light layer of Vegemite. It was quite hard to get the AI model to understand that I only wanted a thin spread of Marmite on the toast. This took quite a while to figure out how I could change the words in the prompt in order to see the right results.

Frame 02 and frame 04 have stayed the same for this outcome, as nothing on these frames are location specific. This made the process a lot quicker for creating this new location. I wanted to incorporate another location into my outcomes as the brief talks about regional and global nuance. This advert could be tailored to every single location possible, it is a very flexible outcome.
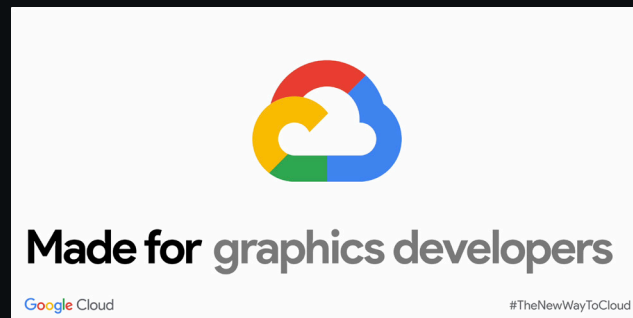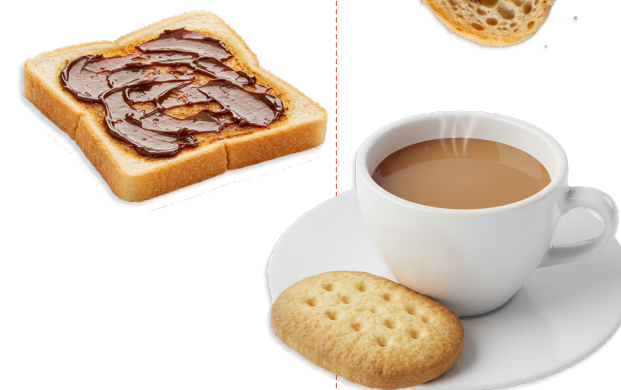
[FRAME 01]
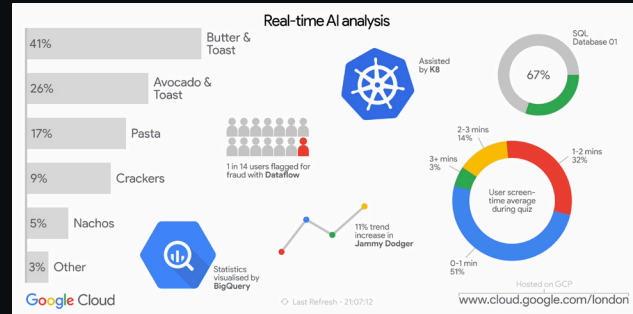
[FRAME 02]
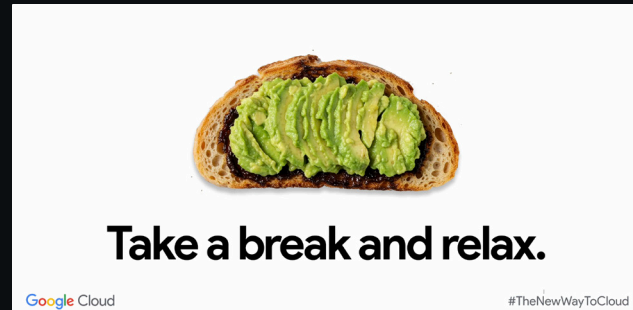
[FRAME 03]

[FRAME 04]

ASSETS

A big part of this outcome was compiling all of the different assets. The majority of these I created myself, two of them are existing logos within the Google branding ecosystem. For the illustrations/icons I made sure to stick to the google branding. For example, the 4 colour circle uses the right percentage of each colour as specified in the supplied brand guidelines document. A very subtle yet important choice within these assets was also choosing the right emoji for the 'waving hand'. Originally, I was going to default to the Apple emojis. I then realised that Google has their own emoji style, so I switched to using theirs for Google consistency.

In terms of the AI imagery, I am very happy with how detailed and high resolution the images turned out. Luckily, I was issued with a high amount of credit to use within the Google Cloud software. In order to download AI generated images to a high standard, you have to pay a small fee. The prompts did take a while to curate, however I am very happy with the final results.

ANALYSIS

This brief was a great learning opportunity, and further introduced me to user experience and user design. Like I imagined, I really enjoyed the amount of research involved in this brief, I love to gather research to influence my designs into their final forms. My favourite bit of research was creating the empathy maps and the proto-personas. This was a great exercise, which really helped my project along. I also learnt a lot about AI, through the use of articles and books. AI has always been something I've been on the fence about. This brief changed my perspective on this, as well as the conversation I had with Andy

at Frontify. My outcomes look cohesive and most importantly follow the Google guidelines. It was hard to keep so minimal, as normally I tend to be quite expressive within my practice. I also designed for the target audience successfully, this was through thoroughly researching developers, and making sure the advert is tailored towards them. Some feedback I was given really shows the impact that my outcomes had.

"I like how you've made the link between the AI imagery and the data".

"Very on theme with Google, minimalistic colour scheme-

and layout of type and image balances well together".

Overall, I am very happy with how this brief turned out. The outcome is clean, consistent and concise. If I was to revisit this brief with an extended deadline, I would explore the social channels where developer communities tend to interact with each other. E.g. targeted adverts with Reddit, Youtube, and Discord. Nevertheless, I think this outcome explores the main way of reaching the target audience, as billboards are very common, even within the smaller cities.
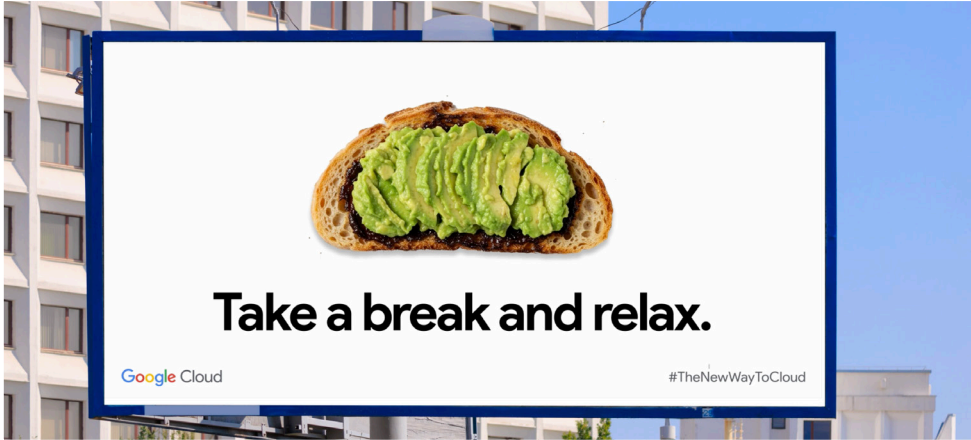
[https://youtu.be/b4Va3Xu-yZU]

[https://youtu.be/6_xe0HwJV5Q]

UNESCO BIOSPHERE

02

THE BRIEF

I have chosen the Unesco Biosphere Live brief for my project 02 as it is a very exciting opportunity, and I love creating brand identities. Branding is something I am passionate about. I also chose this brief due to the requirement of a website as an outcome. Designing and building websites is something I really enjoy doing, even more than branding. This is the perfect brief in order to further build up my portfolio.

Objectives:

- Brand Identity
- Name (Current project name is Doncaster & The Humberhead Levels Biosphere)
- Brand Guidelines
- Website Template
- Social Media Templates

Route map (Feb 2024–Sept 2026) important consideration and possible design content e.g. "Our Story" section of the website.

Needs a flexible branding system as a result of the several sectors included.

Initial thoughts:

- Logomark/ wordmark?
- Simplicity
- Distinctive

7 Different local authorities within the area. General sectors are Doncaster and Humberhead.

Conservation, Development, Logistic support are the three main goals of the biosphere.

Competitor research and UNESCO existing research e.g. the current biospheres and their branding/layout.

- United Nations
- Peak District
- WWF
- Fauna & Flora
- Greenpeace
- There is also an importance of researching brands that aren't necessarily nature related, the brand also needs to have a level of "trendiness" to it, in order to draw people in and create attention, relates to the tourism goals.

UNESCO Biosphere

The 17 Sustainable Development Goals are key to the project, these also provide content for any designs e.g. mockup social media posts.

Research more about UNESCO:

- Previous projects
- Previous branding
- What does their social media content look like?
- What type of content do they creator for?
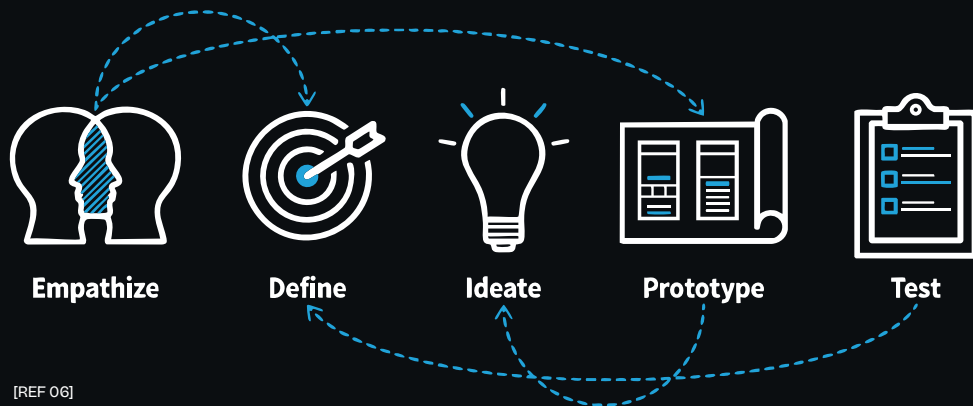- Current website

STEP 01 EMPHASIZE

The first step for this project was emphasizing with the users. This is arguably the most important process within the whole research and development process. It is crucial to position yourself within the minds of the users/ target audience. By emphasizing with the users, you are able to identify the strengths and weaknesses within a process, which you can then develop and improve. A common method for establishing weak points within a project is by creating a journey map. This is where you lay out all the steps that a user takes when interacting with the product. From this, you can identify the main touch points, as well as the pain points and emotions of the user. This puts the users thoughts and feelings into a tangible and physical researched outcome, that you can revisit and expand on even further where required. Another common method used within the emphasize stage is creating persona's, this is where you create fake profiles about the people who would be interacting with your service. You are then able to assign them certain traits which could affect how they respond to certain elements. Real life interviews can also influence these persona's.

DESIGN THINKING

Empathize **Define** **Ideate** **Prototype** **Test**

[REF 06]

INTERVIEW QUESTIONS

1. Where are you from (city/ village)?

Reveals the size of the location where the user lives.

2. How old are you?

Correlation between older or younger audiences can be made.

3. Do you ever participate in local community events?

4. If 'yes' than what events, if 'no' then why not?

Reveals pain points and competitors.

5. Are there any popular events that take place (e.g. yearly)?

Competitor research.

6. Do you regularly visit national parks/nature reserves?

7. If 'no' then why not?

Pain points.

8. Do you consider yourself sustainable/eco-friendly?

9. What steps do you take to be sustainable, if 'none' then why?

Pain points and ideas of how the community is sustainable.

As part of my user research, I conducted some interviews (with the above questions) as well as creating some user persona's. The benefits of performing both of these tasks is crucial to the development of the project. With these tasks, I am able to see the first pain points emerge. These frustrations can be used as a basis for development, and to identify changes that need to be made for a brand to succeed against competitors. The interview questions that I came up with relate to the brand's core goals, assumptions and data can be made as a result of the answers, which can further my development and research.

Izzy Wright

AGE 23
LOCATION Daventry

Personality
Shy Explorer Selfless
Semi-Tech-savy

Bio
She currently lives in Daventry, but was born in London . She works full time as a Production Team Member. She loves to travel around the world, where she sightsees and spends time in nature. Makes sure to recycle where possible.

Core needs
- Wants to meet more people in her community
- Is new to the Daventry area, wants to learn more about the surrounding landscape/nature
- Hasn't got loads of spare money

Frustrations
- Fear of meeting new people
- Lack of bulletins/socials within the community
- Hasn't got loads of spare time

Sophia Kay

AGE 47
LOCATION Gainsborough

Personality
Outgoing Bubbly Fun
Advocator

Bio
Sophia currently lives in Gainsborough, she has lived there all her life. She works part time as a florist in Gainsborough. Sophia loves cycling and playing rugby for her local team. She regularly attends local events, particularly the events involving being outside and helping the environment.

Core needs
- Further funding/events within the community
- A bigger awareness about the surrounding wildlife
- Fun activities

Frustrations
- Teens and youths not caring about the area
- Lack of funding/awareness
- Tourists visiting the village and not respecting the area

Mark Reed

AGE 36
LOCATION Sheffield

Personality
Friendly Homely
Work-driven Tech-geek

Bio
Mark has lived in Sheffield for 3 years, he was born in London . He works in finance at a large company. Mark spends his spare time watching motorsports and football. Mark has never considered recycling and doesn't spend much time outdoors.

Core needs
- Time saving and efficiency
- Doesn't like too much change, he has a strict routine
- Needs plans to fit around watching his sports

Frustrations
- Lack of spare time
- Doesn't like meeting new people (nervous)
- Spending money on unnecessary things

Stages	1 Heard about event	2 Look up online	3 Find website	4 Scroll through "Get involved"	5 Attend events in person
Touch points	Print People Marketing Community Word-of-mouth	Laptop Mobile	Laptop Mobile	Laptop Mobile	Person Laptop or mobile (online attendance)
Actions/ Descriptions	User hears about brand/community event/the nature reserve (Biosphere)	User Googles the community event/brand/nature reserve (Search engine or social media)	User crawls search engine (direct traffic) User finds website through social media channels	User looks through website, finds the 'Get involved' page and has a scroll through. User fills out details/ participates	User attends community event to learn more about their Biosphere/the 17 Goals (indirectly)
Pain points	Negative reviews No interest in the brands goals (no relationship with the project)	Bad SEO/reviews User not good with technology User has no technology/internet	Inaccessible website	Unengaging content Users not following through	Clash of plans Organisation Engagement numbers 'No shows'
Emotions					
Opportunities	Reviews Incentive Viral/trends Marketing (print + digital)	Social media campaigns Online presence Collabs (back links)	Blogs (for SEO/content) Digital adverts	Testimonials Trials/testers Relationship-making/ community focus	Connection-building Brand to customer real life bonding

Journey map that I created based on a user interacting with the new Biosphere website, with the end goal being the user attending a community event.

This community event would be part of the education and development proposed by the Biosphere (in order to reach the 17 goals.

STEP 02 DEFINE

BRIEF PAIN POINTS

'Administrative designations' rather than landscape ecology considerations. In other words, putting a business's/organisation's input before the needs of the environment.

The project doesn't have a huge budget.

USER/TARGET AUDIENCE PAIN POINTS

No technology/limited access (in terms of the website outcome).

Residents of the Biosphere might not appreciate the tourism aspect of the project.

Lack of funding or awareness for existing/past community projects.

Teens and youths not wanting to respect the local area.

Spending too much money, or too much time.

SOLUTIONS

Incentives - persuade the users to engage with the project.

Marketing, both digital and print - print especially for the users who don't interact with technology.

Publicise events - reach further audiences about the events that will be taking place.

Simple website - for the members of the target audience who aren't very 'tech savvy'.

A brand to put residents at ease - make the communities feel better about the proposed project.

DELIVERABLES [IN ADDITION TO THE BRIEF REQUIREMENTS)

Social media advertisements.

Print advertisements e.g. flyers, signage, business cards (eco-friendly and cost considerations).

Website - simple and easy to navigate.

Friendly and inviting project branding, comfortable and bubbly.

From this list of key research outcomes, I am able to get a better overview of what the project needs in order to succeed with it's users/target audience. I have been able to 'boil' down the pain points of the users and the brief, in order to develop solutions and deliverables to better the brand, and to make sure it reacts positively with the audience. I am very excited to get started on this brand identity, and to see where it takes me.

The next steps for this project is to look further into existing biospheres and relevant brands.

DONCASTER & HUMBERHEAD

The Humberhead levels contains several sites of international significance due to their biodiversity. The ecosystem contains significant flood management areas, and important road, rail and water routes linking industrial areas. Despite these busy areas, there are still some remote and tranquil areas hiding within the biosphere, this is an interesting visual contrast from a design point of view. The scenery boasts long views and big open skies. The context map on the website [REF 09] shows/ explains the area in further detail. There are some key characteristics of the area that could influence the design of the visual identity: Geometric arable fields, productive areas for root crops and cereals, a historical importance relating to the Medieval era and internationally important archaeological and paelo-archaeological deposits. Already there are multiple sources of inspirations for my design work, I am excited to further explore these concepts.

The importance of this project can not be undermined, it is a significant proposal in terms of the area it will be covering and the social and economic impact that it will have. As part of the rough overview route map that has been supplied, I can see the different stages that the proposal has already been through e.g. a grant from the Heritage Lottery and involvement with Doncaster Council's CEO, this shows the importance and the time that has already been put into the project. One of the key stages of this proposal was October 2024, when the UK Man & Biosphere committee awarded the project Candidate Biosphere status. This is an essential step for the project, so therefore I wanted to further look into what this means for the proposal. The Man and Biosphere Programme (MAB) is an "Intergovernmental Scientific Programme that aims to establish a scientific basis for enhancing the relationship between people

and their environments" [REF 08]. The MAB is a programme within UNESCO. The programme combines natural and social sciences to promote improving human livelihoods and safeguarding natural ecosystems, which improves economic development. The World network of Biosphere reserves creates excellent harmony between people and nature.

There are 759 Biosphere reserves in 136 countries. The 7 current biospheres in the UK covers 10% of the landmass. This is a representation of just how big the biospheres are, and how much they impact the UK.

UNESCO

UNESCO, the United Nations Educational, Scientific, and Cultural Organisation, is an "agency dedicated to strengthening our shared humanity through the promotion of education, science, culture, and communication" [REF 15]. UNESCO has 194 Member States across the globe, making it an internationally important

cause. They are also known as the Laboratory of Ideas of the United Nations, it is an organisation where thinkers, creators, and thought leaders come together and influence discussions worldwide. They help shape the planets future, both for humans and the environment.


2025 UNESCO logo

[REF 13]

THE 17 GOALS

The 17 Sustainable Development Goals are values adopted by all United Nations Member States in 2015, they are "a blueprint for peace and prosperity for people and the planet, now and into the future". They recognise ending poverty and other strategies that improve

health and education, all while tackling climate change. So much development, time and thought has gas into these goals. The goals go through a rigorous progress report every year, which analyses the targets and rate of improval within the 17 goals. As you can see in the

report from 2024, the goals have a mixed outcome, whether that be as a consequence of humanitarian or environmental challenges, or lack of availability or coverage from the different member states. Either way, there is still improvement within all goals (except one).
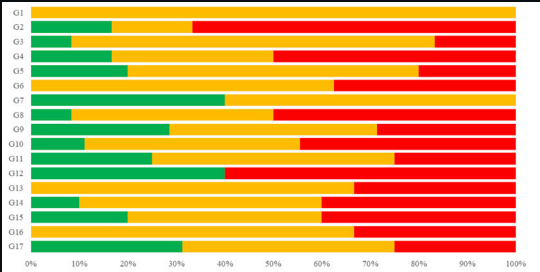
GALLOWAY & SOUTHERN AYRSHIRE BIOSPHERE

The Galloway and Southern Aryshire is another UNESCO Biosphere, it is located in Scotland and is home to more than 100,000 people. An interesting statement that they mentioned in their About Us page is " We are working hard to promote the idea that ecologically sound activity can take place alongside conservation and research. Education, employment, tourism and enterprise can all be sustainable, and through a cooperative approach we can achieve a balanced relationship between people and nature". This is a great statement that sums up the aims of the regional Biospheres. Heavily relating to one of the user pain points within this project, users are worried about the new Biosphere heavily affecting their everyday lives. This is not the case with the Biospheres, they promote humans and nature working together in a balanced relationship.

As an existing Biosphere brand, I wanted to break down the Galloway brand identity. This could show me strengths and weaknesses that I can base my branding on. Starting with their logo, I love the hand-drawn rough feeling of their icon. This immediately makes the brand feel personal, and the complete opposite of corporate. Staying away from a corporate brand style is definitely the first rule that I have for the brand. I want the new Biosphere to feel inviting and environmentally focused. The typography within the brand identity also has a handwritten style, this is paired with a simple body font. This body typeface also has a slightly uneven feel, which makes it appear less machine-like, which is an aspect I really like.

In terms of the brand colours, Galloway consists of three main brand colours: green, dark grey and light grey. There are also a

few accent colours that occasionally pop-up, such as purple and navy. This colour palette is a very generic choice for a brand such as this one, green is the obvious choice for anything relating to nature.

Supporting assets is also a big consideration within a brand identity, such as iconography, illustrations and imagery. Galloway uses rough shapes in order to frame content such as their images and certain coloured sections on their website. These organic shapes certainly have a natural and friendly feel to them.
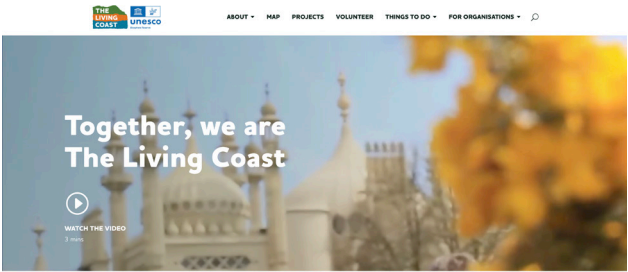
Overall, I love the Galloway branding, it feels authentic and on brand with the environmental focus. However, I am wanting a brand identity that stands out that little bit more.

THE LIVING COAST BIOSPHERE

The Living Coast is a Biosphere located at the Sussex coast, hence it's name. I absolutely love this Biosphere name, it is playful and draws you in to find out more. This brand name is certainly a lot more exciting compared to 'Galloway and Southern Ayrshire Biosphere'. I am wanting to create a playful and exciting name for this project. After-all, the brand name is the first impression that your user will interpret.
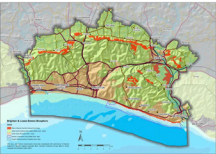
The logo for this brand is quite distinctive, I think this is mainly due to the 3 horizontal stripes of colour. The shape of the icon itself isn't very memorable at all, for example if the logo was just plain black, you probably wouldn't be able to identify it as representing The Living Coast. This is a weakness of the brand identity, I want a piece of iconography that can represent the brand on it's own.

In terms of the website design for the Living Coast, it is a very simplistic yet characterful design. There are a few visually appealing Infographics on the website, which are combined with animation. These certainly draw the user in. The website has a very similar feel to the Galloway website, it isn't the most exciting website, however it tells all the necessary information, and is easy to navigate for the user.

MORE THAN 1/3 OF A MILLION PEOPLE LIVE WITHIN THE LIVING COAST

THE LIVING COAST COVERS 390 KM² MAKING IT ABOUT THE SAME SIZE AS THE **ISLE OF WIGHT**

MORE THAN 12 MILLION PEOPLE VISIT THE LIVING COAST EACH YEAR

STEP 03 IDEATE

The first piece of development I did for this project was arguably the most important; the brand/project name. Coming up with a name is a very important decision, as it tends to be the first impression of the brand. It is also one of the only design components that never changes within a brands history, a name-change is something that hardly ever happens. This is why it is important to get it right the first

time. As mentioned in the Brand Name article by Brandsonify [REF 18],"It doesn't really matter that they [brand names] sound bizarre, as long as they are easy to spell, catchy, and great representations of what you're trying to accomplish".

The majority of these names I came up with myself, however I also enlisted the help of ChatGPT [REF 02] [REF 03]. This

also provided me with valuable outcomes, that I used in order to develop the work further.

Myself and my peers favourite brand name was North Sphere. It is short and memorable, and also relates to the Biosphere element. I also wanted to include the fact that this project is the first Biosphere in the North of England, which is a great achievement.

Humber Levels Biosphere Reserve

Humberhead Hub

Humber Sanctuary

Humber Levels Biosphere

Sustain Humber

Humber Wild-lands

HumberDon Biosphere

Humber Edge

Humberhead Central

North Sphere

HumberDon Living Land

The Humberhead Enrichment

HumberDon Wildlands

The Living North

Biosphere name

Restoring the Plains

Blue View

The Living Meadows

The Humberhead Levels

Humberhead Biosphere

The Humberhead View

Humberhead View

Humberhead Habitat

EcoFrontier

The Living Plains

Humber Biosphere Reserve

Humberhead Keepers

Humber Habitat

Humberhead

LOGO RESEARCH

Once I decided on the brand name, it was time to start researching logos. The first logo I looked at was the WWF logo (an obvious choice) as well as the evolution of the logo over the years (see appendix). By doing this, I was able to get a greater understanding of what a modern logo looks like/the most current trends. However, it is also important to make sure the logo is a solid and competitive logo, not just a logo that is following the trends rather than focusing

on being a strong face for the brand. I also looked at other competitors as well as concept logos posted on creative platforms. At this point, I was torn between creating a logo that was heavily iconography-based versus a typeface logo. I love the image consisting of the black and white icons, what makes this stand out is the uniqueness of the logos. They don't shy away from showing personality and character. I'd say the two weakest contenders

on this page are the 'Vicario' logo and the 'United Nations Decade on Biodiversity' logo. These both seem very generic and safe for a logo relating to nature. This is due to the corporate typefaces and average colour palettes used. I love the colours used in the alphabet example, these colours portray fun and enjoyment, which is what I believe North Sphere needs. The 'Apolline' logo
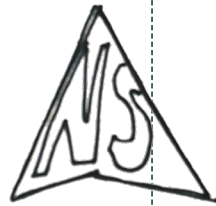
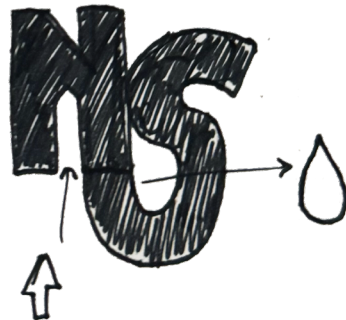# NorthSphere

Doncaster & Humber

NORTH SPHERE

North Sphere

NS

NS

NS

Doncaster S

Initial development of my North Sphere logo, these iterations were sketched. This method is the fastest and most efficient way of creating initial ideas. I really enjoy this process of the logo development stage.

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NorthSphere

NorthSphere

NORTH^ SPHERE

NORTH^ SPHERE

NS^

NORTH^SPHERE

After refining the logo, I started playing around with different colour schemes. This was really fun to do, and is my favourite part of the brand identity process. I started off by picking some colours from an inspiration board that I made [REF 01]. This board was curated using search terms such as "Outdoor branding". I then started combining the different colours with each other, starting off with just two colours, and then increasing it to three colours. Personally, I normally like using three colours in a brand identity as this provides with a primary and a secondary colour, as well as an accent colour. This accent colour is crucial in making certain pieces of information stand out, this process is a lot harder to do when only using two colours. I am loving the earthy and neutral tones, combined with vibrant and bold contrasting colours.

NORTH^ SPHERE

NORTH^ SPHERE

NORTH^ SPHERE

After playing around with loads of different colour combinations, I was able to establish three favourites. I was struggling to pick between these three different colour palettes, therefore I asked for some peers opinions. They all said the top colour combination, as they said the other two themes reminded them more of the ocean than land. Humberhead biosphere consists mainly of fields and greenery, so it wouldn't make sense to have a colour palette that suits the ocean. I did think the bottom colour combination reminded me of the sky, which was noted in the description about Humberhead (blue skies), however I think it is too much of a risk. I don't want the user/ audience seeing the logo and thinking it relates to water/ ocean.

The bottom image shows the colour palette that I ended up choosing. I really liked the very top colour palette on this page, however I felt the colour palette seemed very Irish. A few of my peers also pointed this out. I wouldn't want people seeing the brand to think it is something relating to the north of Ireland. Therefore, I played around with a few more accent colours. I felt the lime green colour best complimented the off-white and dark grey, it is a vibrant splash of colour that still relates to the earthy colour palette. However, there was a lack of contrast between the off-white and the light green. Therefore, I also added a dark grey colour, that is best paired with the lime green colour, and it can also be used in dark theme scenarios.

NORTH^ SPHERE

NORTH^ SPHERE
North England's first Biosphere

NORTH^ SPHERE
North England's first Biosphere

NORTH^ SPHERE
North England's first Biosphere

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North England's first Biosphere

NORTH^ SPHERE
North England's first Biosphere

NORTH^SPHERE

NORTH^SPHERE   NS^   ^

Building harmony, creating change.

| #1e3b1e | #ede6dd | #1a1a1a | #dadf7b |

HWT ARTZ
ABCDEFGHIJKLMN
OPQRSTUVWXYZ

Quicksand
ABCDEFGHIJKLMN
OPQRSTUVWXYZ
abcdefghijklmn
opqrstuvwxyz

NORTH^SPHERE

After choosing the final colour scheme for North Sphere, I then proceeded with the typography for the brand. I already had the typeface for the headings, as I will be using the same font as used in the logo. I love the round and friendly feel of this font, specifically the strokes and how they have a slight flick e.g.. the minuscule of the 'R'.

In terms of the secondary typeface, this will be used for the body copy and any other elements excluding headings. I started the process by creating an art-board with loads of copies of the main logo. I then typed out "North England's first Biosphere" and started selecting different typefaces, including a few of the same fonts but at different weights. I wanted a font that carries on the rounded and inviting feel, maybe with a slightly hand-written and uneven appearance.

I really love the typewriter font on the previous page, I feel like it does really compliment my brand. However in terms of legibility, I feel like this font would become hard to read at a smaller size. I ended up choosing copies of the main logo. I then typed out "North England's first Biosphere" and started selecting different typefaces, including a few of the same fonts but at different weights. I wanted a font that carries on the rounded and inviting feel, maybe with a slightly hand-written and uneven appearance.

Quicksand Medium for the brand's secondary typeface, as it has that rounded and friendly feeling that I was looking for. It also has a few quirky characters, similar to the primary typeface. For example, the upper case 'O' and the upper-case 'R' has a similar feeling to the logo.

Reflected on this mood board; I also ended up changing the shade of the light green. As you can see in the image below, the green wasn't contrasting enough when against the white colour. I slight increased the black content, which worked.
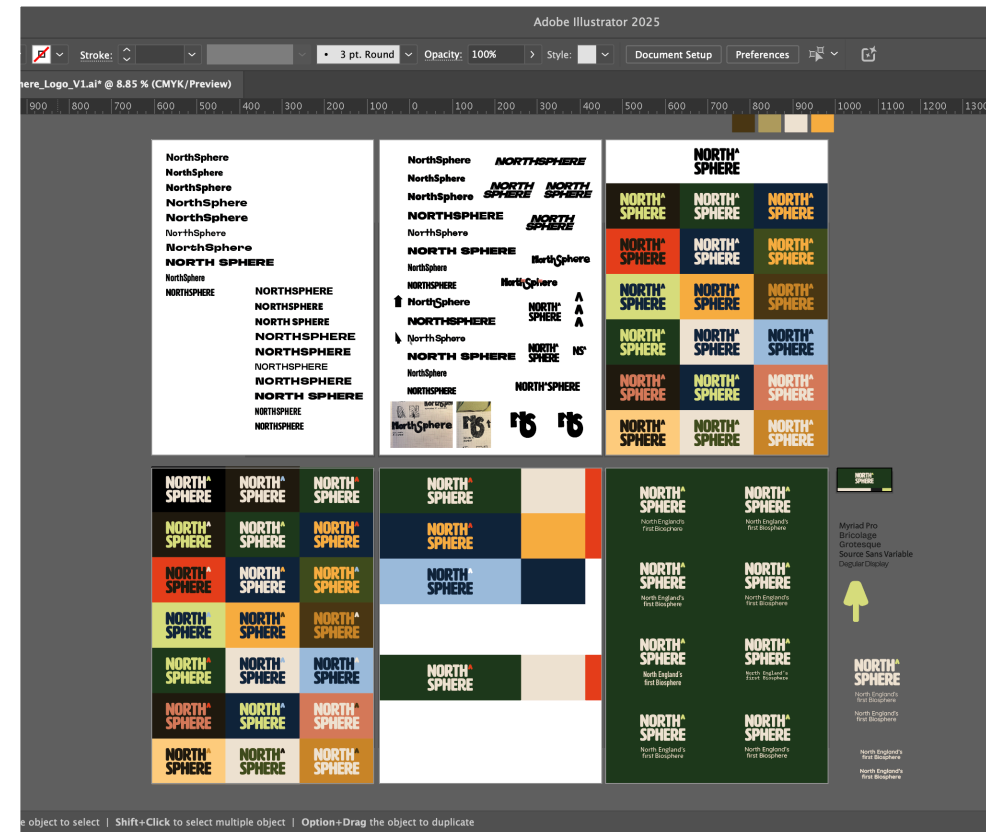
UNESCO FEEDBACK

In the first round of feedback for this brief, we had a visit from a UNESCO representative who is handling the Doncaster and Humberhead project. We all had opportunity to present to the client, and get feedback from her. This gave me opportunity to look at other people's current work, and to listen to the feedback that they received.

When presenting my work to the client, I showed all the development relating to the logo that I had at that point. This meeting was quite impromptu, therefore I didn't have any time to create a presentation or anything. However, presenting the Illustrator file with all the development within it wasn't a bad thing, as this gave the client a larger overview of the brief, and the step-by-step process of how I got to the current logo. This was also opportunity for her to look at the previous ideas or colour schemes, just in case she wanted to revisit one of the previous iterations.

The first comment I received was about the brand name. She liked the North Sphere name, as it gives a nod towards the award of being the first biosphere in the North. She also said it feels like an exciting name. She also loved the iconography alongside the typeface, and mentioned how the arrow shape would look great being incorporated into other iconography. Overall, the client was happy with the current branding and excited to see where the project will end up.

A question I had for the client was about physical elements relating to the brand, e.g. printed material. I wanted to know if there will be any plans for items such as signage and flyers, as I could then create mockups of these outcomes in order to provide the branding in further context. The client said that these are in the plans for the future, however this is reliant on their budget, which isn't very large.
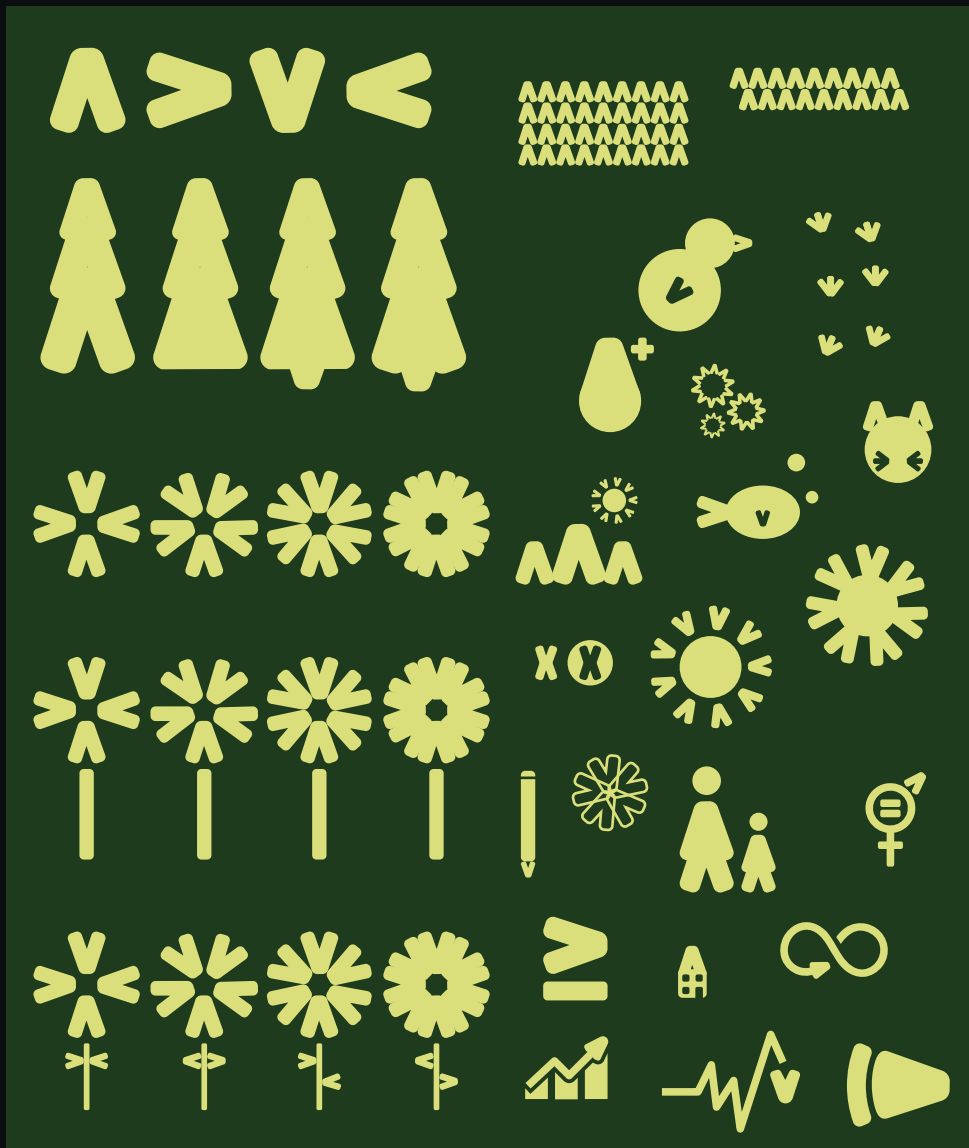
In order to accompany the North Sphere branding, I started to develop some iconography. I want the brand to use custom iconography, as this brings another layer of visual assets to the brand. For example, I want the user to be able to look at an icon alone, and recognise it as being North Sphere branding. Therefore, I made the iconography out

of the North Arrows, which is the icon from the main logos. By doing this, it creates a solid relationship between the logo and the icons, and vice versa. This was quite a hard task in the beginning stages, however after a few iterations I was able to get a hang of the process. I started off with some simple iconography, such as trees and patterns. This didn't require a

lot of messing around with the arrow icon, just some simple resizing. I then started some more complex icons, such as flowers and animals. It was impossible to only use the arrow in order to create these icons, so in some places I also used lines and circles. These were the only shapes used throughout the whole iconography set.

1 No Poverty	2 Zero Hunger	3 Good Health & Well-being	4 Quality Education
5 Gender Equality	6 Clean Water & Sanitation	7 Affordable & Clean Energy	8 Decent Work & Economic Growth
9 Industry, Innovation & Infrastructure	10 Reduced Inequalities	11 Sustainable Cities & Communities	12 Responsible Consumption & Production
13 Climate Action	14 Life Below Water	15 Life on Land	16 Peace, Justice & Strong Instutions
17 Partnerships for the Goals			

After creating the inital iconography, I thought it would be a good idea to put the icons into further context/integrate them into a real life situation. Therefore, I recreated the 17 UNSESCO goals in the North Sphere branding style. This was very fun to do, it was great seeing the branding come to life, in comparison to the generic UNESCO branding.

I used rounded corners for the background squares, as this matches the rounded typography and icon corners.

I am really proud of the iconography I have designed, it suits the brand perfectly. It has a friendly and slightly handmade feel to it, as well as directly relating to the logo. I'm excited to see how this iconography

range develops further on in the project. I plan on revisiting this task when I create the brand guidelines. It would be a great idea to show the components that create each icon, e.g. the blueprints.

The next step for the North Sphere brand identity was to create a standard for the imagery, this would be applied to imagery used on platforms such as the website, social media and printed material. I started off by using the logo with a photo in the background. I tried to incorpoate the logo by cutting foreground objects out so that they sat in front of the logo. However,

I didn't like how this looked. This combination looked very corporate and 'soulless'. I also tried adding in the brand slogan, "Building harmony, creating change", however this also didn't help much. I came up with this slogan early on in the project, it perfectly sums up the aim of the biosphere; uniting people and nature. After this first round of development, I started fresh.

This page shows the deciding imagery that I created, I absolutely love the homely collage style of the graphics. It feels warm and personable, as well as feeling a lot more expressionate compared to the previous iterations. I also love the texture added to the illustrations.
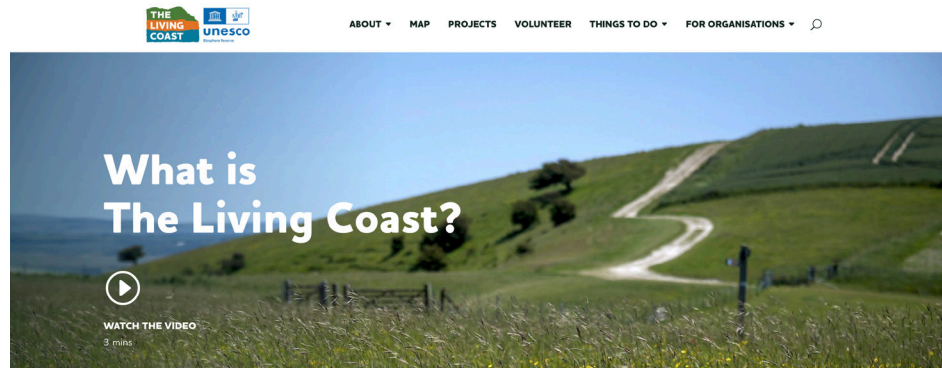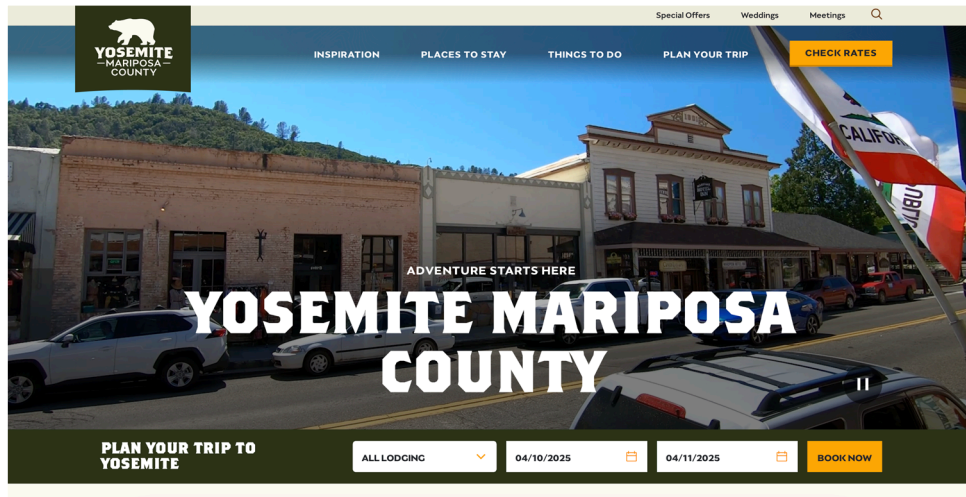
The websites above [REF 14] [REF 20] are similar brands to North Sphere, they both stand to protect nature and take care of the communities living within it. I chose theses two websites as the main inspiration for North Sphere's website as I believe they have that friendly and charismatic charm that I am looking for.

The Yosemite website feels very unique, with its rounded and bubbly personality. The header feels very playful, when landing on the first page, it is just a beige strip across the top. The headings/main navigation links are positioned just below this beige bar. Within the beige bar, there are some more simple/broad headings including a search bar. The logo is positioned to the left like the majority of websites. However, the logo is positioned in a unique banner shape, which overhangs the beige header. This is a unique style, I love the design choice made here. In terms of the rest of the website, as discussed in the appendix, the website has simple shapes and images. The elements that add character on this website is very much the typography and colour. The typeface used for the headings has tonnes of personality, just like North Sphere's primary font.

The Living Coast website is a lot more toned down compared to the previous website. It feels slightly more corporate. However, with some additional colour and the iconography I have created, this could prove a great layout/starting base for the wire-frames in the next part of the website development.


STEP 04 PROTO TYPE
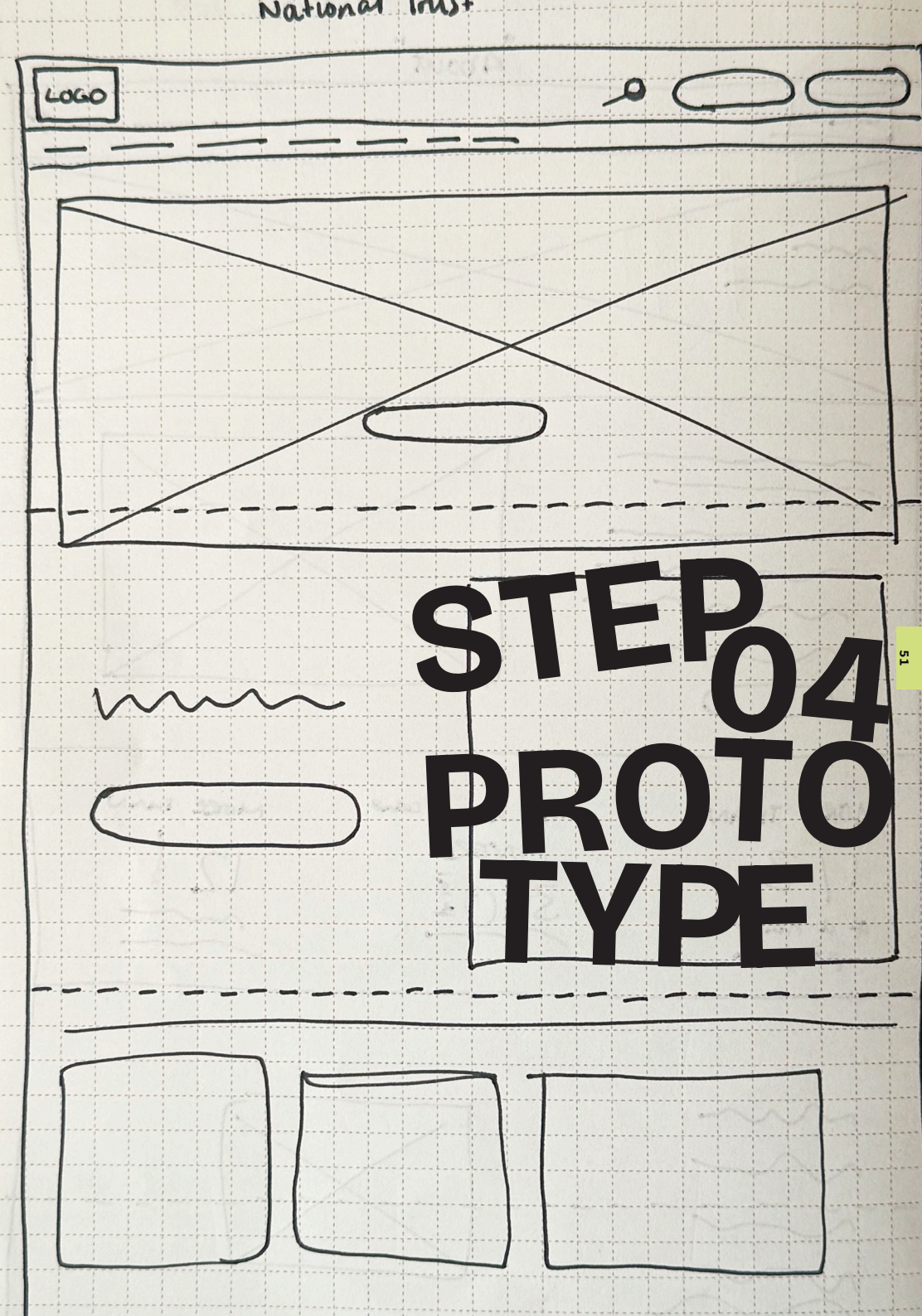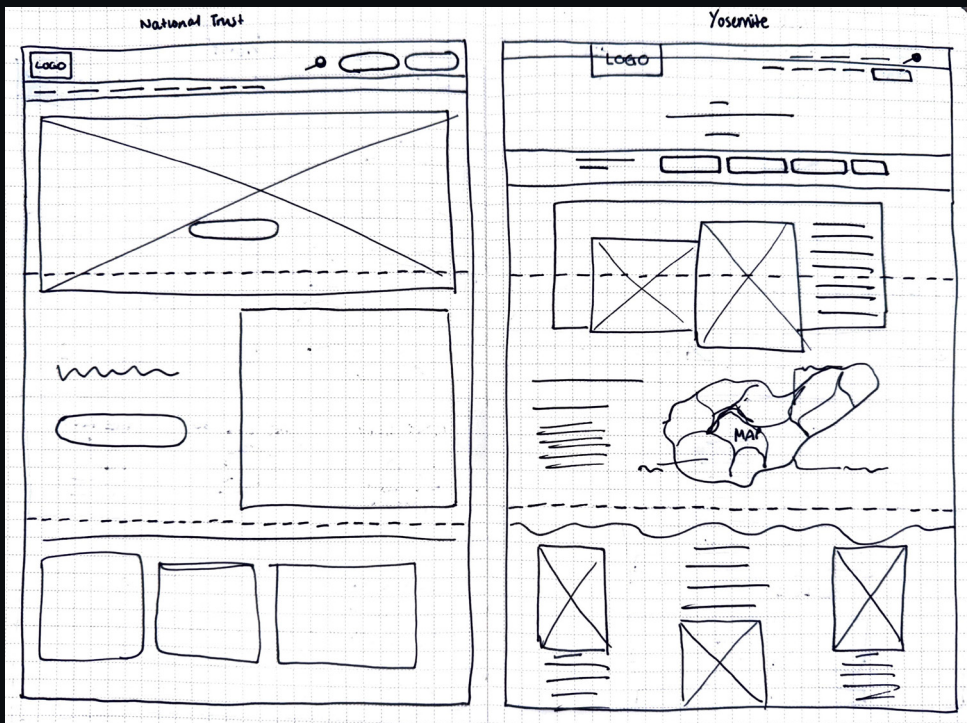
These wire-frames are based on the websites that I previously looked at within my research. The first step to developing a website is establishing a layout, this makes the design process faster and more efficient. It would be time consuming and unnecessary to go straight into designing, as the layout will most likely change later on. As you can see within the wire-frames on this page, I love a nice large hero image. This can be impactful in drawing the user in straight away.

The main focus within these layouts is the navigation menu, this is a big factor within a website. I want a simple navigation menu, that shows the character of North Sphere. My favourite layout out of all of these is the Yosemite website. I love how the logo overhangs the header bar, this is unique and stands out. I also like how there are two navigation bars; a static one that stays at the top of the page with some single page links, and then a 'scroll back' navigation bar underneath. This one has drop down menus going to certain pages within the website, as well as a call to action button. When the user scrolls down, the solid colour behind this bottom nav bar scrolls back, and the text and button stays in front of the background but has no background colour. I also love the character added to the image layout, they aren't just rectangular and placed in a restrained grid.
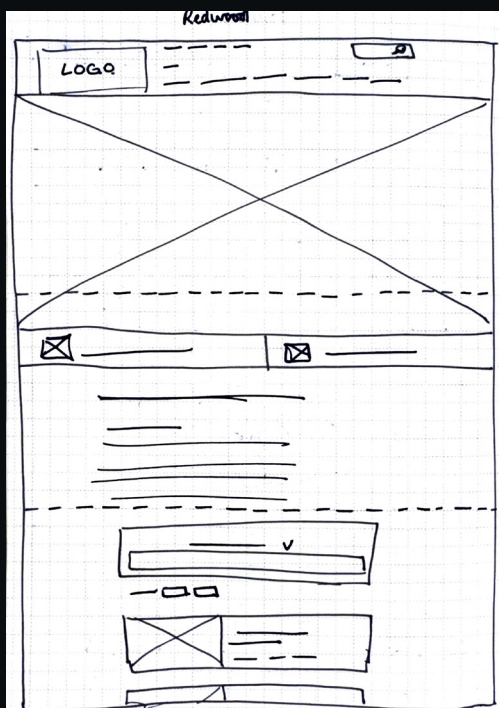
WIRE-FRAMING

After analysing competitor websites and other brands of interest, I went ahead and created some low-fidelity wire-frames. As you can see in the Appendix and the previous page, these wire-frames were very quick and rough sketches. This is a key strength of low-fidelity wire-frames, as they are quick and efficient to create.

After doing this, I narrowed down the different website layouts even more. I wanted a layout with a lot of flexibility and breathing space, with areas for a few sentences of text and moderately large images. I also wanted the layout that can be flexed for mobile screens as best as possible, Websites with a clear grid system tend to work best for mobiles, they are easy to reorganise and reformat.

I ended up coming back to the two layouts as used in the two main inspiration websites mentioned previously. I really love the open layout/the amount of white space on the page. The content feels relaxed, and the flow of the website is organic and breathable. I really like the blocks where text and image is used on both of these layouts. The Yosemite website uses overlapping images and colour blocks in order to draw attention to text and the different sections. Whilst the Living Coast websites uses more uniform and strict boxes in a three column formation. I would like to use both of these layouts in order to see how they look like when working together. I'm excited to see how the website layout takes shape, and what the overall interface will look like. Website design is something I really enjoy dong.
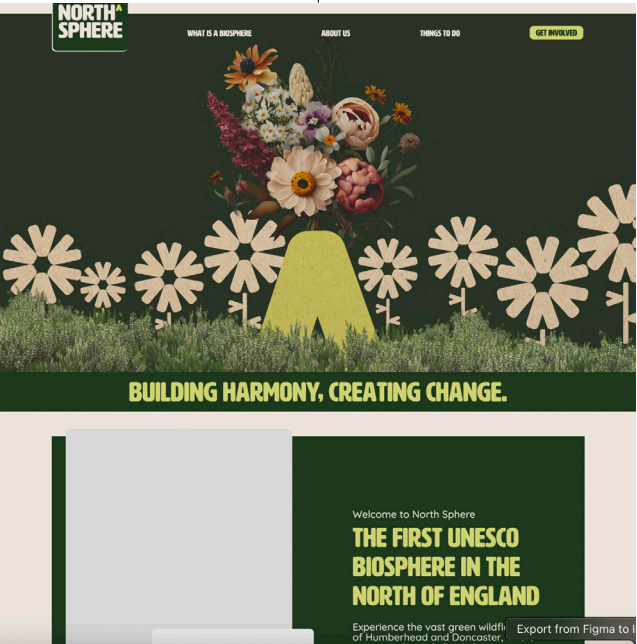
[FIG 01]
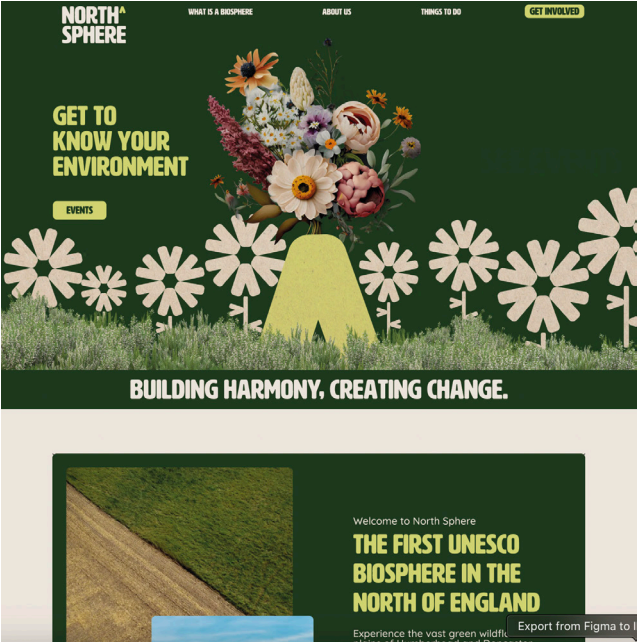
[FIG 02]

After developing the wire-frames to a standard I was happy with, I started on the more high-fidelity concepts. I created these in Figma, this is my preferred application for creating web elements/anything that involves interactivity. I love the features of Figma, more specifically how you can mass change the colours of objects in just one edit. I also love the comments feature, this would be especially useful when collaborating with other designers or when you require client feedback.

The first iteration [FIG 01] was based on the Yosemite website. I recreated the header, and used previously designed imagery for the hero image. After this, I created the next page of the website. This page focuses on the "About" aspect of the brand. I layered several colours over each other, in order to create a homemade collage feel to the graphics. After taking a step back and evaluating the current iteration, I decided to change things up. I didn't like how messy the images were looking, and I felt the header wasn't working with the North Sphere branding. I felt this website looked clunky and dated.

The next iteration took a more simple and 'numerical' approach, with more calculated sizes and reasoning's. The collage section that I didn't like in the previous revision was now more tidy. I also made the header the forest green colour of the brand, as this is the primary colour. I still kept the overhang of the logo, however I removed the off-set beige shadow underneath the navigation header and logo. I also adjusted the buttons and the nav links, so that they had more spacing. I love this iteration a lot more than the first one, it is feeling authentic and simple to navigate, whilst still maintaining

Home Version - 2

Once I started reaching the finishing point of the North Sphere homepage, I set up some grids that I could use in order to neaten everything up. Without a grid system, the website would look messy and components wouldn't be aligned right. The grid I ended up choosing was 4 columns, each at 300px with 20px gutters. The page size is the average size of a laptop screen, as I figured this is the most used device for viewing websites. This column system would work for all ratios and sizes of screen. I purposely didn't setup rows, as this can distract the design process by making the appearance too calculated and blocky. There should still be different lengths of components for an effective website. Having rows can cause confusion (unless using a website editor such as Squarespace where block are used to create the actual graphics).

I am really proud of how this website is turning out, it looks professional and suits the feel of the brand perfectly.

54

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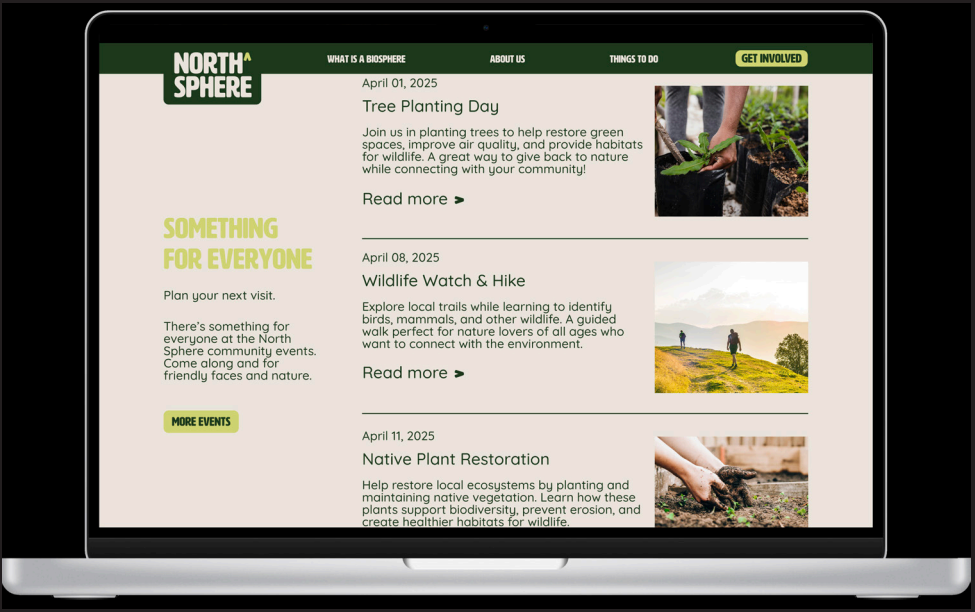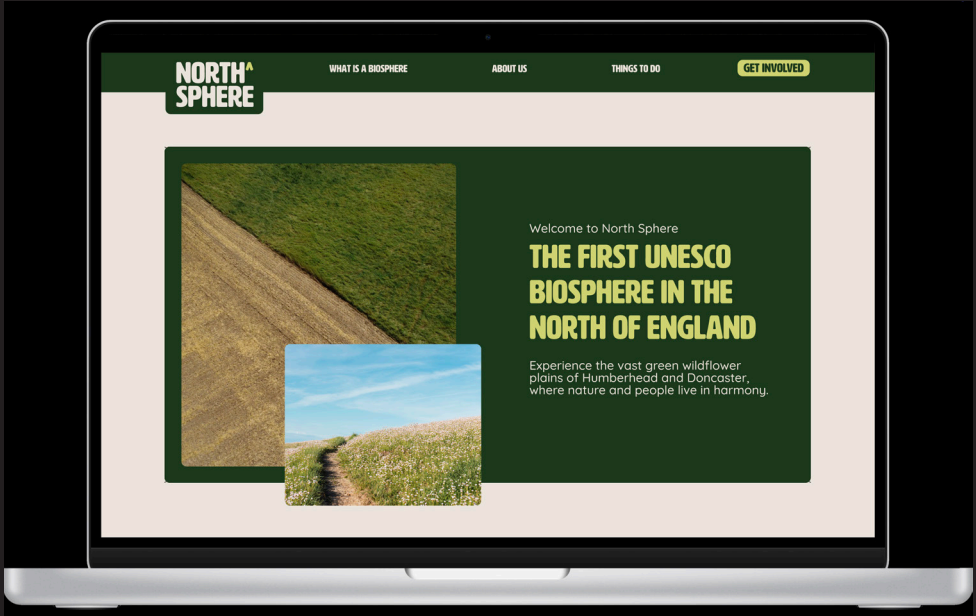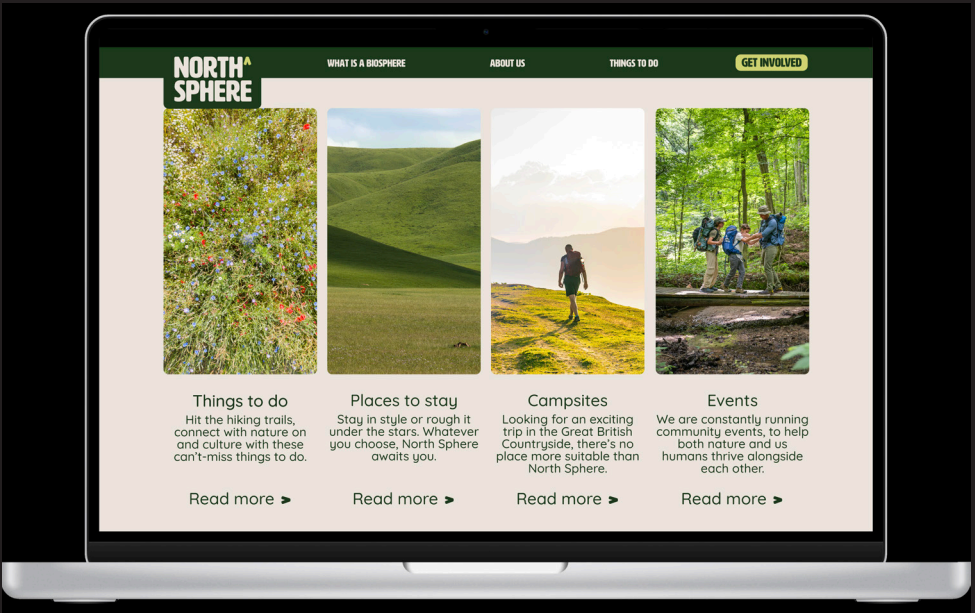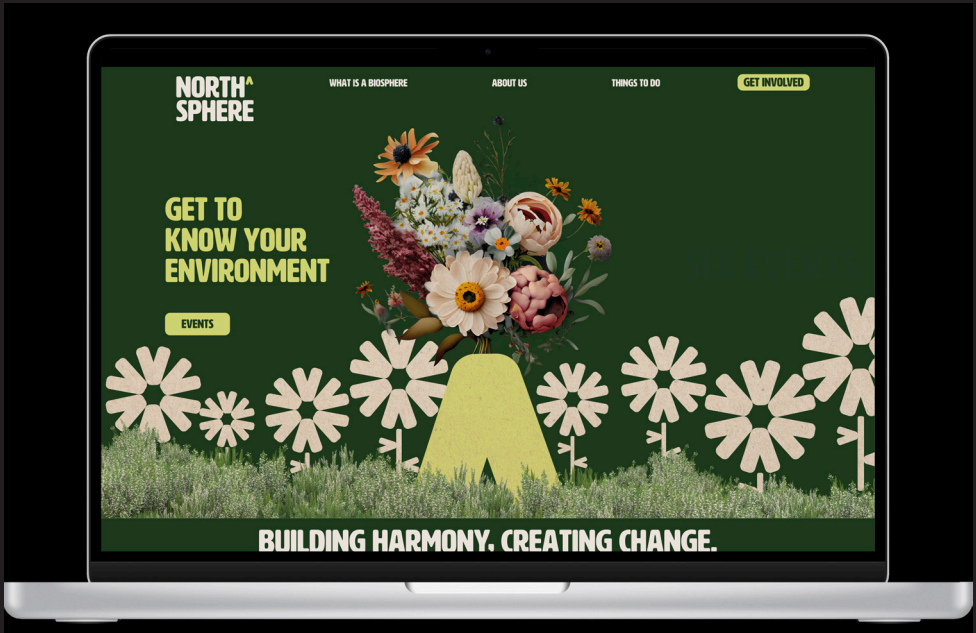
SCAN FOR FIGMA PROTOTYPE

BRAND GUIDELINES

Now that I completed all of my main branding elements, it was time to start creating the North Sphere brand guidelines. A brand guidelines is essential for giving other designers (and non-designers) the right tools in order to carry the brand further and keep all the components cohesive. It is essentially an off-boarding package for the client, so that they have all the information necessary.

In terms of the brand guidelines appearance, I wanted a simple yet in-depth template. If I had

the time, I would create the brand guidelines from scratch, however there wasn't enough time left within the project schedule for this. I found an Illustrator template on Adobe Stock [REF 12] which was similar to the brand guidelines I had in mind.

I had so much fun creating this brand guidelines, it really made all the time and effort put into the project worth it. It was especially great to

see all the elements working together in context. Justifying all the decisions I made was also enjoyable to do, as it further showed the precise reasoning behind all the decisions I made. I am excited to show these brand guidelines to the client. I felt I met the brief really well, and I have an authentic and exciting branding to propose.

BRAND GUIDELINES

NORTH^SPHERE

BUILDING HARMONY, CREATING CHANGE.

BUILDING PEACE THROUGH EDUCATION, SCIENCE, CULTURE, COMMUNICATION, AND INFORMATION, FOSTERING MUTUAL UNDERSTANDING AND RESPECT FOR OUR PLANET, WHILE PROMOTING SUSTAINABLE DEVELOPMENT AND HUMAN RIGHTS.

North Sphere Brand Guidelines

KEY PAGES

The cover page of a brand guidelines is an important factor, it is the first visual element that the client sees for their finalised brand identity. I used the colours in the correct colour ratio in order to further enforce the colour guidelines that come up later on in the document. The cover page started out with no graphic elements, just text and

the logo. However, this looked very bland and lacked character. Therefore, I added some of the North Sphere arrows, I scaled them quite large and positioned them in a clipping mask. For the next page (page 01), I reinforced the brand's slogan/main value: "Building harmony, creating change". I typed this out in the heading font, and then also

put a brief description about the goals of the biosphere underneath this. I love the layout of this brand guidelines, the margins are a nice distance from the edge of the page, and the page furniture doesn't distract the reader from the main information on the page.

CONTENTS

North Sphere Brand Guidelines

Logo Colour
The logo should be used in Natural White or Forest Green where possible.

Please follow the examples on this page, showcasing the colour combinations to be used.

Ⓧ Please do not use the logo in any other colour than our brand colours shown here.

North Sphere Brand Guidelines

Ⓧ Do not use one colour for the logo.

Ⓧ Do not use the Dark Grey logo variant on the Forest Green background.

Do not use Fresh Lime as a background for the logo, and do not recolour the North Arrow anything apart from Fresh Lime.

Primary Logo
This main logo should be used in places where it has plenty of room to breathe and isn't restricted by space.

Suggested placements: Desktop website header, large print (e.g. signs).

Secondary Logo
Also known as the alternate logo. This logo variation should be used in similar situations to the primary logo, except where vertical space might be more restricted.

Suggested placements: Desktop website header, large print (e.g. signs), invoices.

Submark Logo
The submark logo fits in condensed spaces where the larger logo variations won't work. This variation is ideal where the logo is less than 10mm /28 pixels high.

Suggested placements: Social media profile images, website footer, mobile website header.

Favicon Logo
A favicon serves one purpose: to provide a final branded touch to your website. This favicon also doubles as a decorative element to be used throughout the branding.

Suggested placements: Website browser tab.

North Sphere Brand Guidelines

Primary — **NORTH SPHERE**

Secondary — **NORTH SPHERE**

Submark — **NS**

Favicon — **^**

Core primary colour

FOREST GREEN

R29 G58 B29
#1d3a1d

C61 M0 Y38 K65
Pantone 357

Core primary colour

NATURAL WHITE

R237 G229 B221
#ede5dd

C0 M2 Y7 K15
Pantone 7527

Secondary colour

DARK GREY

R25 G26 B26
#191a1a

C0 M2 Y0 K65
Pantone 426

Accent Colour

FRESH LIME

R209 G213 B115
#d1d573

C1 M0 Y37 K9
Pantone 586

North Sphere Brand Guidelines

The contents page is a key page within the brand guidelines. If designed incorrectly, this page can be confusing for the reader. Disorganisation could potentially put off a client from returning to you again. The contents page should be clean and concise, to make for an easy user experience. I opted for 9 different sections, as well as a couple of short sentences describing the use of each section. By doing this, even users with no design knowledge are able to understand the design terminology used for the headings. I also repeated the large graphic elements on this page, but this time cropped in the corner so that it is framing the page. Basic page furniture like this can be used to reinforce the branding throughout the document

The next most important page is the logo guidelines, this shows the different variants of logos in the most dominant colour scheme. There are also short descriptions about the different logo variants, as well as a few examples of how they could be used. For example, the sub-mark logo is best used for social media profile pictures and in a website footer.

These two pages show the colours of North Sphere. The top page shows the colour combinations that can be used in order to represent the brand. On the bottom line of this page, I made some examples of bad practice that goes against the guidelines, putting a white logo on a light green background. The contrast is far too low, this wouldn't pass a colour accessibility test.

The page after this (the bottom image) shows the official colours used for North Sphere. I named these colours in order to make them easier to refer to. The dark green is referred to within the document as 'forest green', white is 'natural white', the grey is 'dark grey' and the light green is 'fresh lime'. I made all of these names represent nature wherever possible, as well as the energetic vibes of the brand. This colour scheme is made to entice the audience and draw attention.

On this page, I also included the RGB and CMYK values, the hex codes, and the closest Pantone colours. This way, anyone who needs to design for the brand has all the appropriate references/resources required.
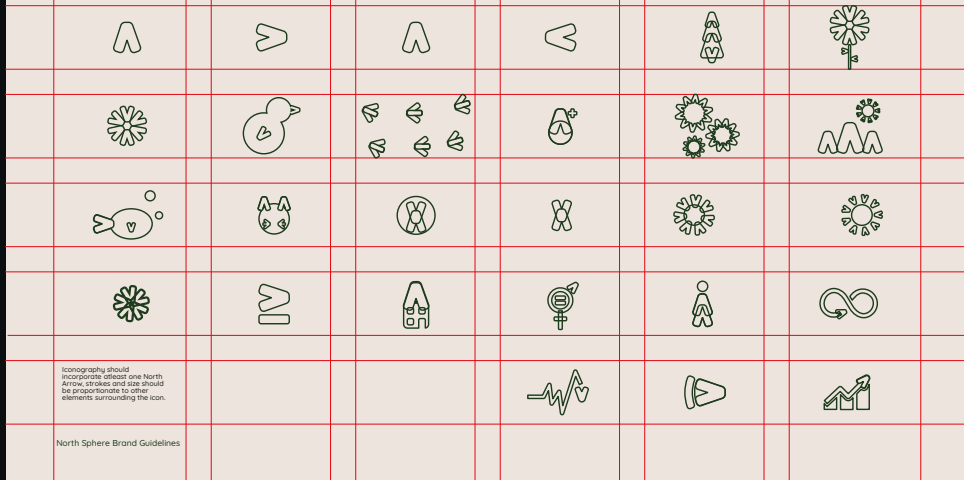
HEADINGS USE HWT ARTZ (REGULAR).

Body text uses Quicksand (Medium).

https://fonts.adobe.com/fonts/hwt-artz
https://fonts.google.com/specimen/Quicksand

Tracking for header copy is set at 0 and 0 for body copy.
Leading for headers are -10% and then rounded down to the nearest interval of 10). (if font size is 50pt, leading is 40pt).
Leading for body copy is the same as the font size (if font size is 20pt, leading is 20pt).

North Sphere Brand Guidelines

Iconography should incorporate atleast one North Arrow, strokes and size should be proportionate to other elements surrounding the icon.

North Sphere Brand Guidelines

Colour

Imagery should use the brand colour palette, other colours can be used sparingly as accents. No more than 25% of the colours within the imagery should be non-brand colours. Imagery should present as being vibrant and exciting, with any key information being highlighted in an accent colour.

Style

Imagery should use as least amount of photography as possible, illustrations are the main contributor towards to imagery.

Illustrations are used to give a friendly and environmental feel, emotions can be shown in a more abstract way by using illustrations.

There aren't many restrictions in place when it comes to the illustrations, as long as the North Arrow is used where possible in order to represent the brand.

North Sphere Brand Guidelines

Do not insert imagery within the logo.

Do not solely use photography

Do not use any other fonts apart from the specified brand typefaces within North Sphere imagery.

Website

The North Sphere website should be used as a tool to help the brand grow, to encourage engagement within the community and to offer educational resources. Therefore, it needs to perfectly align with the brands guidelines and core values. The website should be simple and clean, with concise and professional text and images.

Favicon

A favicon is the small logo which appears next to the brand's URL in a web browser. The word 'Favicon' is short for 'favourite icon', referring to when a tab is pinned/book-marked and the small logo is displayed.

The favicon for North Sphere should be the Fresh Green North Arrow, on a forest green background. These are the main colours that are identified throughout the branding.

North Sphere Brand Guidelines

Typography plays a large part of the branding for North Sphere. For the typography pages, I used simple large text, in order to be as clear as possible. I showed the brand's fonts, as well as the system fonts. 'System' fonts are used in place where the custom fonts can't be found. For example, emails only have access to the basic system fonts within the application, these applications don't access user libraries that are downloaded to the device. System fonts are default fonts that are always built in to applications.

For users who will need the main fonts/who have access to design software in order to create branded material, they should use the links provided in order to download the fonts. By linking the typefaces, this creates convenience and ease. I also specified all of the typography values such as leading and tracking.

Another section of the brand guidelines is the iconography guidelines. This section shows how iconography should be made (using the North Sphere arrow) as well as how it should be used e.g. certain contexts and relations.

Imagery plays a huge part in any brand, which is why it needs a precise and strict guidelines. I mentioned aspects such as colours and composition, as well as the emotions that should be conveyed within North Sphere imagery. Just like the colour combinations section, I showed good and bad examples of North Sphere branded imagery. The bad examples show imagery with incorrect colour combinations and ratios, prohibited use of the logo e.g. putting an image within the text, as well as recreating the logo in a different typeface. This is all defacing the brand, and can ruin it's neat and tidy visual appearance. Playing around with branding can confuse potential clients.

Another section covered in this brand guidelines is the 'Digital strategy', in other words the website and social media for North Sphere. I paid particular attention the website, as this can be a brands biggest asset. I showed considerations such as the grid used, as well as the most appropriate favicon.

Signage

Branded North Sphere signage should be clean and concise, with simple navigational elements for user ease. Iconography on a solid background can be used to show further context about the information on the sign e.g. use the tree icon alongside 'Woodland trail' text.

All previously mentioned guidelines should be used in order to inform the design of signage.

Materials

Any materials used for North Sphere branding should be eco-friendly, including the inks used. For example, corrugated Correx printed with eco-solvent ink would be a great environmentally choice for the brand.

North Sphere Brand Guidelines

PLEASE KEEP DOGS ON A LEAD

DONCASTER & HUMBERHEAD WOODLAND TRAIL

< TOILETS

THANK YOU

👋

www.jessgraphics.co.uk   jess.graphics@outlook.com   [+44] 7365 014 614

Two more very important pages within the brand guidelines are the 'Best Practice' examples and the very last page. The 'Best practice' page shows some examples of the branding being used in a real life context. This is shown at the end of the document on purpose, as it further solidifies the client's understanding of the brand, and should impress them even more. This is the last chance to persuade a client to go ahead with the final branding, In addition, it is common for clients to be commissioning more than one designer at a time, so it is important to always be contending, even if it turns out you are the only designer.

The last page of the brand guidelines is a short and sweet goodbye to the client. In return for the client's time and patience,

I like to put a thank you at the end of the document. I also put my website, email and phone number. This pushes the client to contact you again later on if needed, as well as promoting yourself if the guidelines is ever shown to/viewed by anyone else.

BRAND GUIDELINES

NORTH SPHERE

As well as having the digital brand guidelines to show to the client, I also wanted a physical print out. There is something more personal and exciting about being able to flick through the outcome, rather than just viewing it on a screen. I printed this brand guidelines out at my work, it was printed on 170gsm Silk and then paper drilled so that I could bind it with some simple metal clasps. I purposely kept the budget of this brand guidelines quite low, as the customer doesn't have a very high budget. The metal ring binding makes for a simple user experience, as well as the single sided print. I kept this brand guidelines single-sided so that the client can make notes on any of the pages, e.g. with any feedback or changes that they want to make.

Overall, I am very happy with how this project turned out, I am proud of the outcomes and can't wait to receive feedback from the client. The brand guidelines is professional and well executed, and the branding represents the Biosphere in an authentic and exciting way. I can't wait to see where this project goes, hopefully it can become a real life branding used by UNESCO.

SCAN FOR FULL BRAND GUIDELINES

BRAND GUIDELINES
NORTH SPHERE
NORTH SPHERE

The Quiet Theft: How AI is Consuming Creative Content

This article covers the topic of AI theft; the essence of creativity being siphoned away by AI image generators. "From songs and stories to artwork and ideas, often without credit or compensation". AI doesn't provide any references in terms of the images used in order to create outcomes, this is the main problem arising from the new technology.
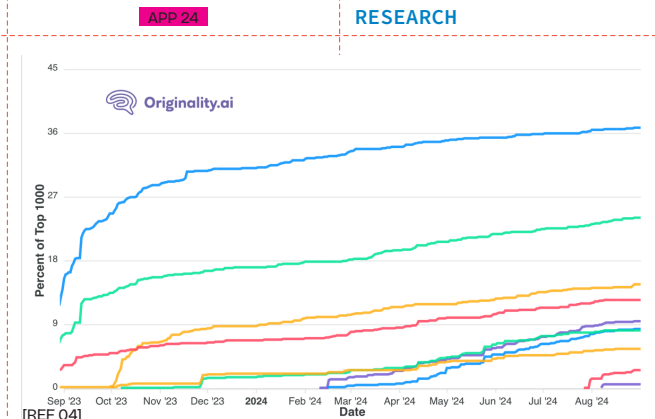
"Another fact that I don't think is open to debate: AI companies are making billions of dollars using everyone's copyrighted content". Artist's aren't getting paid for their artwork, it is quite literally being stolen from underneath them. Where AI has its uses, such as for correcting grammar and helping solve technical problems, there is a certain point where it's capabilities cross a line. In my opinion, there are basic tasks where AI involvement doesn't interfere with human emotions, such as basic numbers and grammar tasks. However AI

[REF 04]

interfering with human-made elements such as art and design, is not what the software should be used for. Art needs emotions to be able to connect to the audience, AI doesn't have emotions, and it never will. Part of the art process is the thoughts and feelings that go behind it, this is a step that AI skips. There is no background story to emphasise with.

Another great point raised in this article is "If you are a small business like a restaurant, every page on your website, including

your menu, is now available to the world". This is how AI creates content, using every available source on the website. This example applies to literally every business that is present online, AI will and can steal your work.

This links back to the Google Cloud, this platform will be constantly crawling the internet for content to reproduce, give no credit for, and make money from.

The Great AI Heist

This source is written by Dion Wiggins, Chief Technology Officer Omniscien Technologies. His article interested me due to his strong views about AI. This is quite a personal article, however I like how all of these opinions are authentic and truthful, as this article is not affiliated with any conflicting sources or enforced by influences who could restrict his speech.

The full title of this article is "The Great AI Heist: How Google and Open AI are stealing human creativity and reuniting copyright to legalise theft". This title really hits the nail on the head, and I love how Dion has worded it in the most brutal terms possible.

"Corporate thieves in disguise" is the phrase used to describe AI and the companies engaging with it. The strong view that

Wiggins has about the subject is one I very much agree with. AI should not be able to simply take other peoples work. Where there is movement on different terms and laws coming in to place to protect people's work, there is still more work that needs to be done. "They don't just want access - they want

ownership", if AI truly wanted to user people's work for content generation in a humane way, then they would credit the artists and reimburse them.

"This is not about innovation. This is digital colonialism".

[REF 05]

PROJECT +
GOOGLE

03

Is AI Art Stealing From Artists?

This article published by The New Yorker tells the story of Tennessee-based artist, Kelly Mckernan. Their work uses a distinct "nymph-like female" style alongside an acidic colour palette. Kelly noticed their name was being used as a prompt in AI driven image generation. After further investigation, they discovered that their name had been used in more than twelve thousand times in public prompts, and this is just in the Midjourney software alone. "I can see my hand in this stuff, see how my work was analysed and mixed up with some other's to produce these images". I can really understand Kelly's frustration with this, it must be very frustrating to see your artwork style recreated. Especially since I imagine her artworks taking a while to create, whereas AI can generate an image in a matter of seconds.

This makes me reflect on the Google brief, and how I used Google Cloud's Vertex image generator in order to create

imagery for my outcomes. The amount of images stolen from photographers in order to create the images must have been significant. These images would have also more than likely cost money if I were to buy them from a photographer, whereas they aren't getting any money or credit from AI use.

As a result of Kelly spotting artworks that are clearly based from their work, they joined a lawsuit with two others against Midjourney, Diffusion and Dream Up (other AI image generators). They were able to claim 'the three C's; consent, compensation, and credit. As part of the court proceeding, a party stated "AI generators could not operate without the labour of humans like Mckernan who unwittingly provide source material". This statement shows just how much AI relies on human creation in order to function. Leading on from this, Mckernan stated "Is art the process, is art the human component, is art the

conversation? All of that is out of the picture once you're just generating it". This relates back to a point that I made in the previous page, emotions are a key part in creating art. This is something that AI can never replace, as AI doesn't feel emotions on a human level. There is also an element of randomness from human interaction, and it's impossible to replicate this as an AI model is a computer. Computers can't truly randomise outputs, they have functions and algorithms that ultimately make decisions for them. For example, take a 'Random number generator', is there such thing as a random number being generated by a computer? Or is there a pattern/code that tells the computer how to randomly generate the number.

[REF 02]

[REF 01]

This billboard protest was produced by Brandalism, an activist organisation targeting capitalism and oppression. This particular campaign, 'Toyota & BMW Green-wash', was from 2023. It highlights car manufacturers that are exploiting people and the environment for their own financial gain.

The imagery within this campaign is the most important and interesting focal point of the campaign. Some of the images are really shocking to look at,

whilst others are sarcastic and humorous. For example, the BMW advertisement is quite shocking to look at. It depicts us humans as being test-dummies, within a load of grey smokey fumes being produced from BMW cars. This is paired with some aggressive and bold typography, alongside the BMW logo. In terms of copyright, I'm not sure how Brandalism got away with using the actual car logos. This is a very risky design choice to make. The locations of these billboards plays a big part in the campaign. The amount

of people who must have witnessed these billboard would have been tens of thousands. It makes me wonder how many people realised it was a protest, and how many people walked past and didn't give them a second thought.

My favourite example on this page is the "Let's ruin everything" Toyota protest. I love the casual humour behind this advert, it appears to be normal until you dive further into the text and the illustrations.

[REF 03]

For this protest, also produced by Brutalism, the activist company hacked over 200 commercial billboards across London. The aim of these advertisements was to protest Shell, in particular their use of marketing which overstates the use of green energy and downplays the use of fossil fuels. We should be kicking fossil fuel companies into history, instead of promoting them and generating profit for them.

This billboard attack must have been a very risky move for Brandalism, especially considering they had to hack loads of billboards for this (billboards that they don't own rights to). I took 7 days to hack all the sites (including Global, JCDecaux and Clear Channel)., these advertising sites described the activity as illegal.

The imagery for this campaign is quite different to the previously researched campaign. It uses photo-realistic imagery compared to illustrative. This arguably has more of an emotional effect towards the viewer, as the images look very unedited and raw, especially the example on this page. Seeing a person drink oil is quite horrifying to witness, it certainly draws attention and conveys negative emotions to the viewers. I love the satire comedy within the text of the billboards, this particular billboard is a great example of this. The beginning of the sentence appears all fine and normal, but then the second half takes a dark turn. This type of comedy is really effective. These billboards represent simple and effective combinations of imagery and typography.

In terms of me revisiting the Google brief outcomes, I am wanting use satire wording in order to put a twist on the existing words and imagery. I am planning on using materials in order to convey emotion, such as splashed paints and typical protest typography.
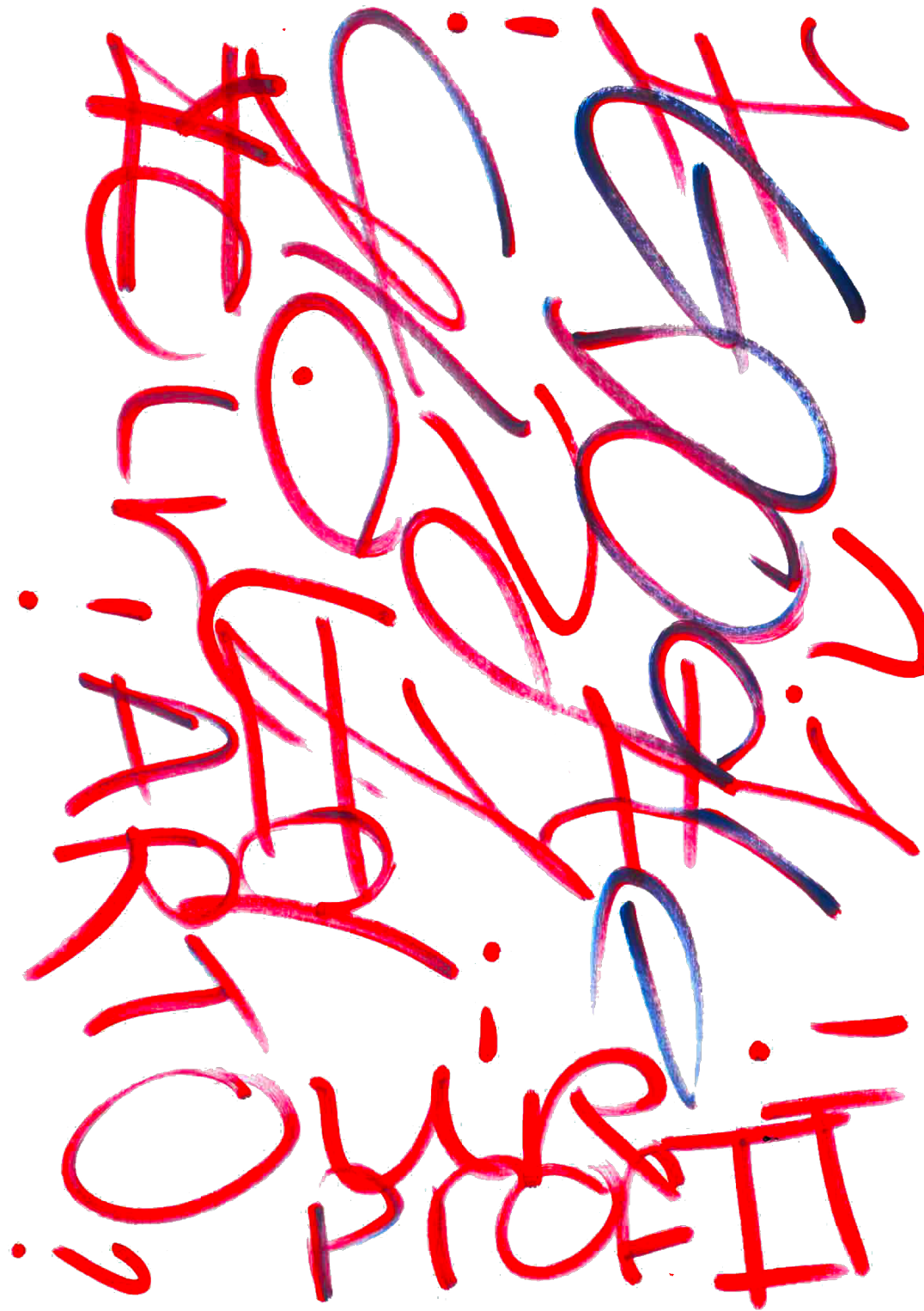
Google Cloud-
Your art, our profit

Google Cloud

Your art, our profit

Here are some digital experiments that I created as a result of the previous physical experiments. I photoshopped them in order to cut out the background and make some minor edits such as increasing the vibrancy and contrast. This made the colours pop a bit more. I then just layered the multimedia over the previous billboard mockups and applied a subtle blending mode in order to make the images appear a bit more realistic. I really like where these experiments are leading to, however I feel like they are both not realistic enough, and they are lacking a handmade roughness that actual graffiti would have.

In my next experiment, I would like to print out the billboard posters and actually spray paint some graffiti myself, rather than digitally replicating this method. I am going to use the layouts shown on this page and within my appendix in order to influence my next experiments.
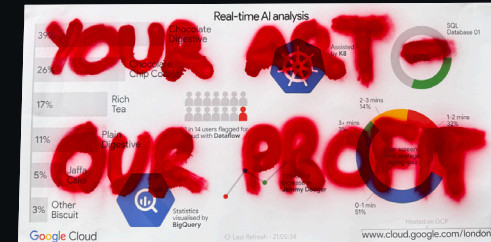
This outcome turned out great, especially as a result of the spray painting that I applied to the physical posters. This technique would have been very hard to replicate digitally e.g. via Photoshop. The unpredictable textures and thickness's added authenticity and emotion to these pieces of artwork. Something I was weary of when spray painting was being too neat. As my peers kept reminding me, activists/ people who tend to graffiti are often being quick and not very precise when it comes to creating artworks. Therefore, I took a similar approach to this work. Each 'billboard' had about 2 minutes max spent on them. I really enjoyed the actual process, it was my first time trying spray-paint. I learned there is a technique to spray-painting, which is quite hard to get the hang of.

The actual reasoning/context behind these posters has been met perfectly, it does literally look like someone has vandalised a Google billboard. The meaning behind these protest pieces is very important, and an opinion I feel is shared throughout the design community. AI is such a huge topic at the moment, both between artists and the general population. One particular slogan I love from these outcomes is "You art - Our profit". This has a really powerful meaning behind it, one that I most definitely agree with.

FREELANCE REBRAND

04

JESS GRAPHICS
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These are then first bits of development from my logo experimentation, I started off by looking at different fonts to use within my branding. I wanted to go for a unique typeface, something bold and eyecatching. Once I had a good foundation of fonts that I was happy with, I started vectorising and playing around with some of the letters. I also used Illustrator to trace over some of the drawings from the previous page. This also produced some exciting results.

Looking at some other artists for inspiration also really helped my thought process (as seen in the Appendix). I ended up choosing a simplistic curly logo, with a smiley face incorporated into the stroke of the 'J'. I absolutely love the friendly and bubbly vibes this logo conveys.

Primary   Jess Graphics Branding   Submark

#BFFF37	#E0DFE3	#161618
ACID LIME C	7541 C	BLACK C
C14 M0 Y88 K13	C4 M1 Y0 K11	C0 M0 Y0 K100

Headings   **[Space Grotesk Bold]**

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789!@£$%

Body text   [Space Grotesk Regular]

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789!@£$%

The first outcome I wanted to create with my new branding was business cards, as they are an essential printed element for any brand/business. I wanted the business cards to be dark, with a pop of accent colour. I also knew that I wanted the design to be quite minimal, yet still playful. My logo is already quite playful on its own, especially with the use of the lime green colour palette. Apart from the text, I also wanted some form of accompanying graphic element, therefore I used the "smile" icon as a large supergraphic on the back of the card.

The development and research for these business cards (see appendix for more) really shaped the overall look of these business cards. I love the simplicity, and how easy it is to find all the necessary contact information. The Yorkshire dialect on there also shows the Sheffield personality of me.

I printed these business cards on 300gsm uncoated paper stock, as I like the feel and rigidity of this paper. No lamination also keeps the cost down, which is ideal.
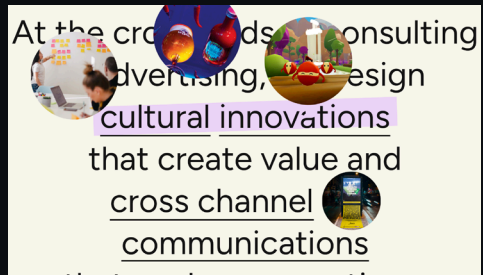
[REF 07]

[REF 09]

[REF 06]

[REF 04]
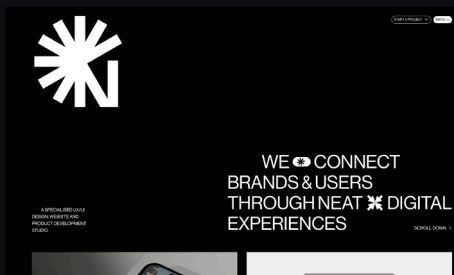
The main part of my freelance rebrand is implementing the new branding into my website. Previously, my website was very vibrant and had a lot going on. There was some slight concerns over legibility and accessibility, which sparked the current rebrand. I really liked the old website in terms of layout, it was simple and easy to navigate. The imagery was also nice and large, which I prefer opposed to a gallery of small images.
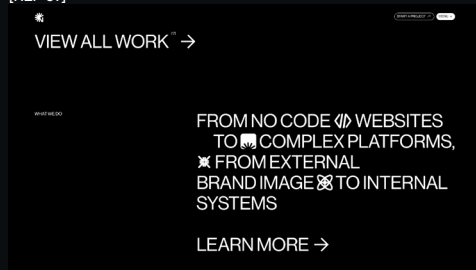
As you can see in the websites that I've researched (above), I love the use of large typography alongside iconography and imagery within the same lines. There is a modern and personable feeling associated with this. By using imagery and icons within the text, you can convey more emotions and appear more friendly/bubbly to the viewer. I would like a dark-themed website in order to suit my branding, and because I feel like a dark website opposed to a light one has less strain on peoples eyes.
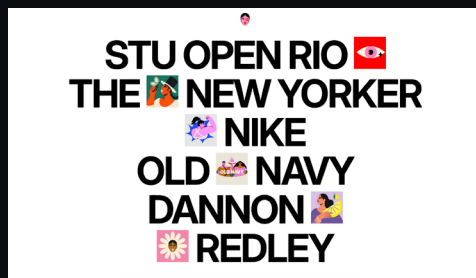
In terms of user experience within these websites, they are all really fast and responsive. It is easy to find any necessary information such as contact details or about me pages. My previous website had way too much text, it was hard to find key bits of information. Especially the about me page, there were paragraphs and paragraphs of text.
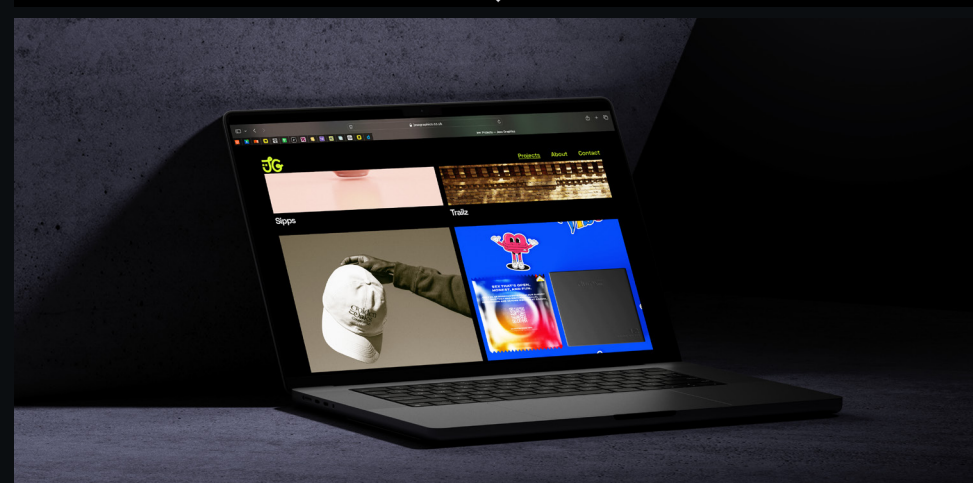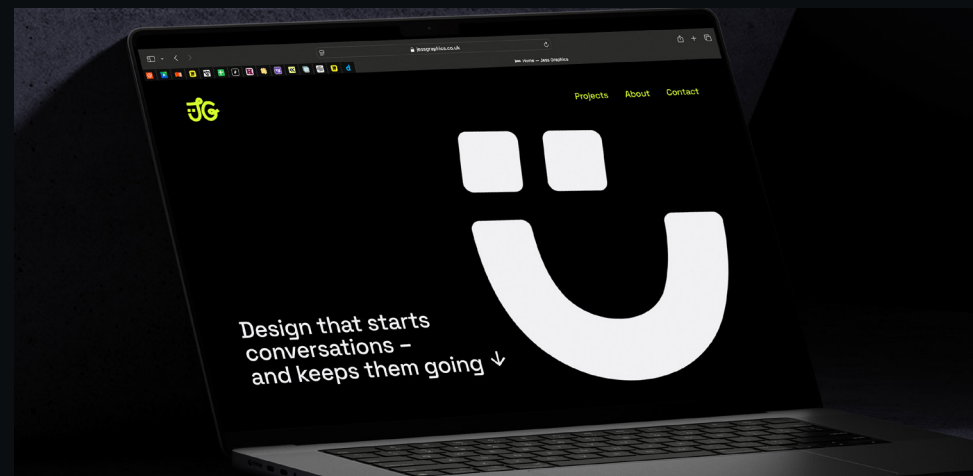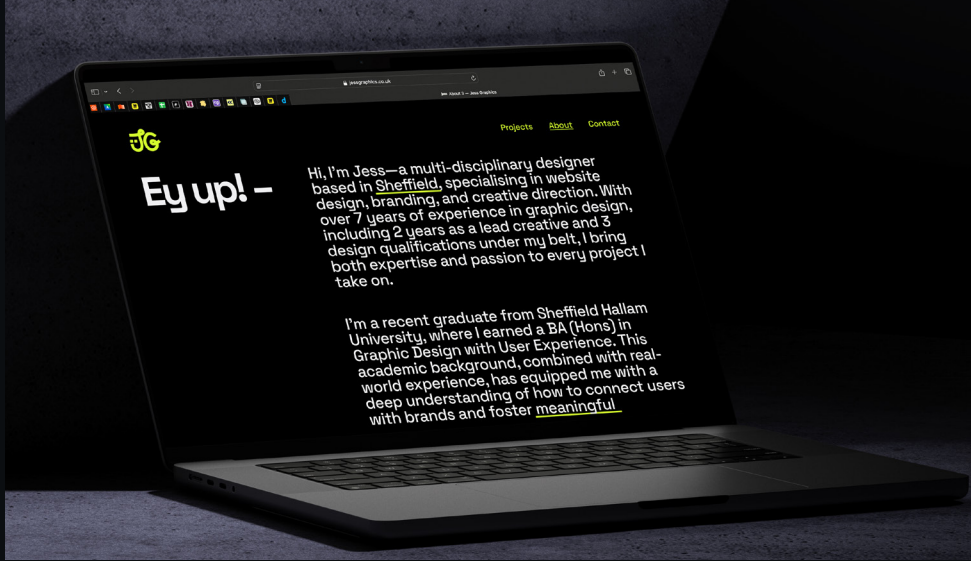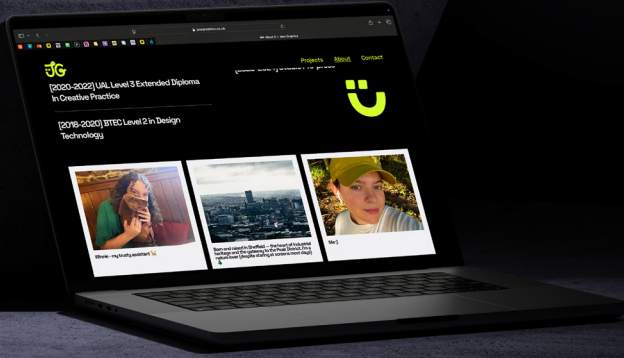
For the portfolio page, I want big hero images that impress the viewer. My previous website had too many vibrant colours, which distracted the viewer from the project images and text. This time, I want to go for a more simple approach. I still want the website to have character, but it needs to be more toned down.

WWW.JESSGRAPHICS.CO.UK

I am very happy with how this project turned out, my rebrand is fresh and minimal, whilst staying true to my own personal style. The rebrand still has some elements from my previous branding, e.g. the lime green colour, I like how it pays homage to my previous brand. However, the website is now so much easier to navigate and has majorly increased in accessibility. I feel like the new website is a lot more appealing to potential clients. The projects are able to speak for themselves, without being interrupted by pushy and harsh graphics. I absolutely love the new typography that I picked, the font is unique whilst still being extremely legible. For example, I love the flat descender in the 'Y', this adds some more character to the branding. The dark colour scheme of my branding ensures maximum visibility, this is also an aesthetic choice. The business cards. along with this website, are exactly how I envisioned my new rebrand looking. I can't wait to take this branding further and see what opportunities it possibly brings.

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APPE NDIX

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