

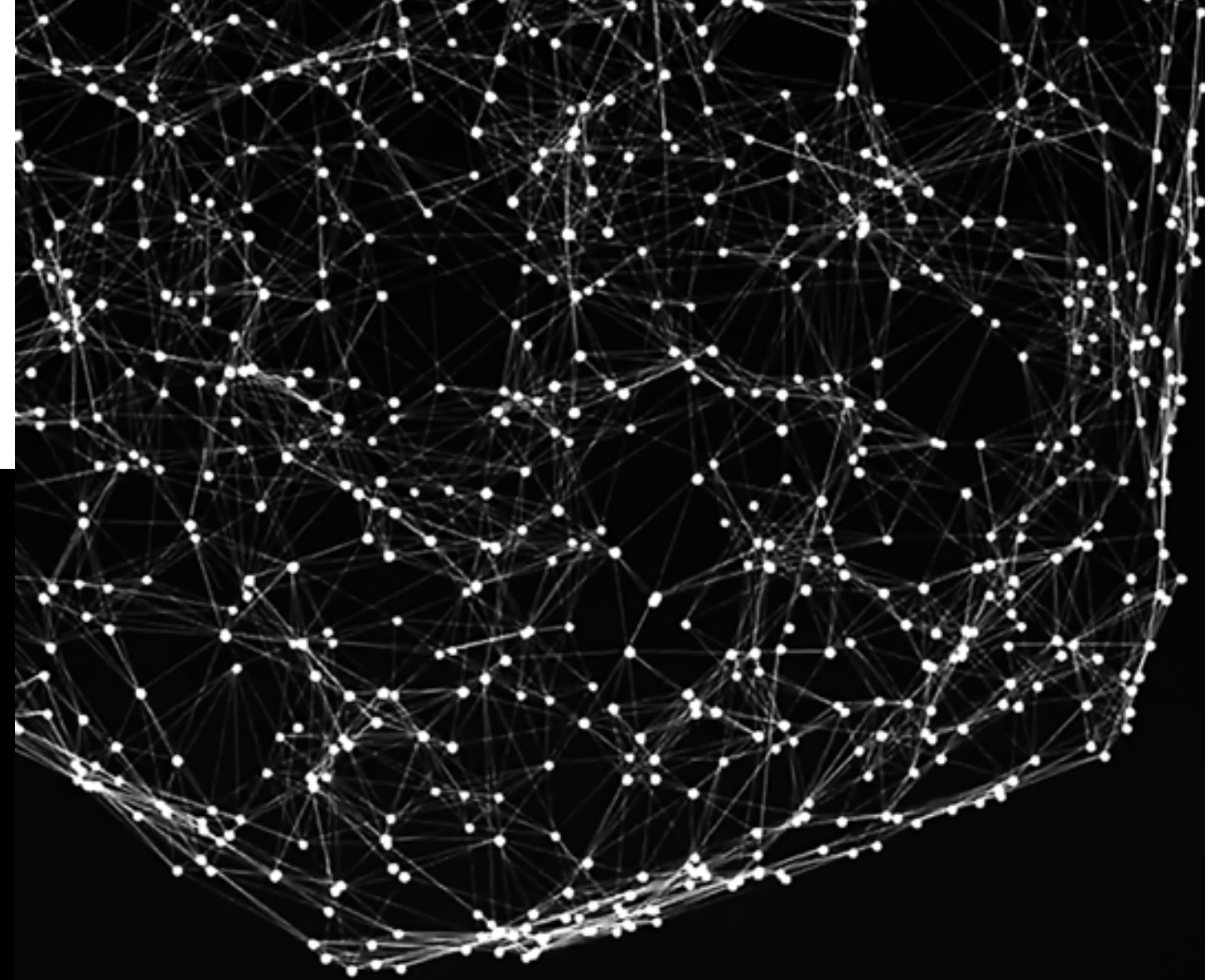
PROCESS BOOK

TED**2021**

BRANDING **YOU**

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Prof. Trudy
Abadie-Mendia
GDVX 502
03.10.2019

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PROPOSAL



PREMISE

Who we are and how we define ourselves is closely tied to outside influences, like the things we wear, the cars we drive, and the sports teams we love. It defines us on an individual level, and on a group/societal level. These influences are all carefully crafted by design/marketing methodologies of corporate brands. I propose a conference that further explores this relationship between how we see ourselves and how that relates to the brands we most closely identify with. This conference will explore this through seven well-defined sections:

- How we represent our identity as a society, during the Cold War the unique ways Capitalism and Communism was influenced by branding. Including the Abstract Expressionism exhibit that traveled Eastern Europe and was funded by the CIA. Also, how Jackson Pollock was representative of American exceptionalism. Youth generation in the Warsaw Pact for Levis and Beatles albums helped the fall of the Soviet Union.
- Then, focusing on how what you wear and how it represents you. But as we seek to be more individual, are we actually just free advertising with brand logos on our apparel, and ads being carefully tailored to us. How do socially influential individuals (pro athletes, musicians, reality TV stars) make certain brands more desirable to us.
- This desirability can have the effect of making certain brands a new type of tribalism. Modern branding is replacing ceremonial masks and

other ritualistic totems in the modern world. Examples of this, is in the 1990s the L.A. Raiders becomes a symbol of youth culture through its ties to gangster rap artists.

- This consumerism fueled branding now stretches across the world. Opportunity for success many times is represented in third world markets. Many times corporations price their products slightly out of median income range to make them even more desirable.
- The inflated price of products, the scarcity of certain products, and the want of the brand can lead to violence.

LOCATION

The conference will take place in Portland, Oregon. This dynamic and modern metropolis is uniquely situated for this conference as it is the home of Nike, Adidas America (which houses their global marketing departments), Wacom of America, Intel, and many satellite offices for brands like Under Armour, Microsoft, Amazon, etc. There are also world famous advertising firms like Wieden + Kennedy in Portland.

AUDIENCE

A relatively small population with a disproportionate amount of individuals are tied to the execution of design and marketing for some of the most visible and influential brands

in the world. This is the perfect audience for this conference, as they are professionals with exposure to the inner working of brand strategy. That said, the dynamics of understanding social and human identity through branding will appeal to people of all ages and backgrounds; influencers, social scientists, psychologists, and the general public at large.

DEMOGRAPHICS

The initially targeted demographic would be young professionals and creatives in this field, with a relatively high level of education and middle class and above income levels. Others demographics would be people that are interested in social manipulation tools and strategies, and individuals that love these specific brands.

HUMAN NEED

How we see ourselves is largely crafted by brand identifiers, and what we consider as individual choice is heavily influenced by outside influencers. The pressure of the individual to be a certain way, to spend money, to want new things is an integral part of our capitalist society, and has transmuted globally even to historically communist countries like China and Russia.

RESEARCH METHODOLOGY

We should begin by looking at historical material for reference, taking a page from the past so we can better un-

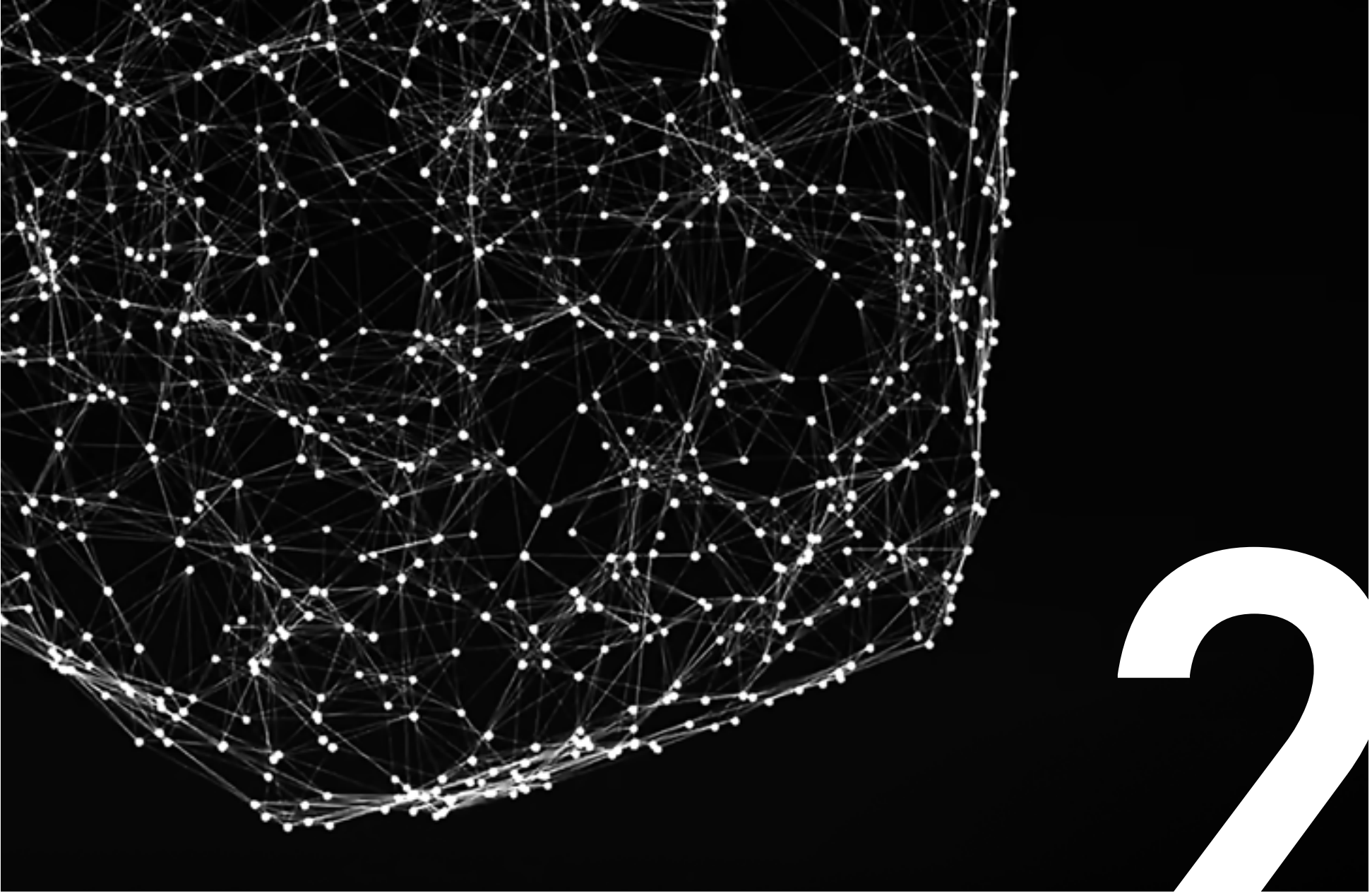
derstand the present. This will included various books, articles, and visual materials. Then we'll move into salient present day materials, especially on social platforms and with new media influencers. Studying documentary films on the subject matter, and branding assets like commercials and ads. There also is a lot interesting academic research based on the pervasiveness of branding and advertising.

COMMUNICATION STRATEGY

The conference will be broken down into well defined sections, each with a keynote speaker and presentation, additional support workshops, and displays all centered around that specific section. These sections will then be visually translated in distinct landing pages on the conference microsite, and this will be replicated in the event brochure. An example of the speakers will be Lynn Merrit, former Nike executive and part of LeBron James's inner circle.

COMMUNICATION GOALS

How we see ourselves is largely crafted by brand identifiers, and what we consider as individual choice is heavily influenced by outside influencers. The pressure of the individual to be a certain way, to spend money, to want new things is an integral part of our capitalist society, and has transmuted globally even to historically communist countries like China and Russia.



MOOD EXPERIENCE

MOOD EXPERIENCE

Sample

Sample

Sample

Sample
Sample

Sample

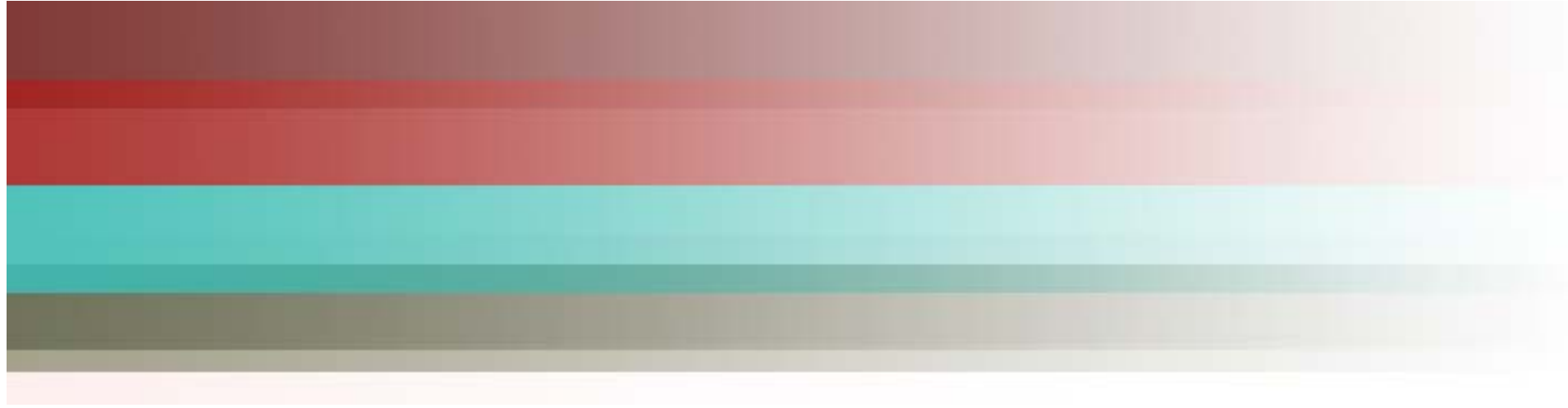
TYPOGRAPHY

TYPOGRAPHY

I am interested in the way that people attach their identity to different markers, specifically to their appearance. What are the things that people assign to themselves to show their individuality. With this in mind I wanted an organic looking font, as if someone is writing on the screen. But with that in mind, I need to make sure that it doesn't become too disjointed design wise. I landed on a humanistic san serif Freight Sans Pro. If I do have a lot of copy (like this paragraph) I'll then go with an Arial Regular as I think they work well together.

MOOD EXPERIENCE

COLOR FLOW



GRADIENT SWATCHES



ACCENT COLORS



COLOR THEORY

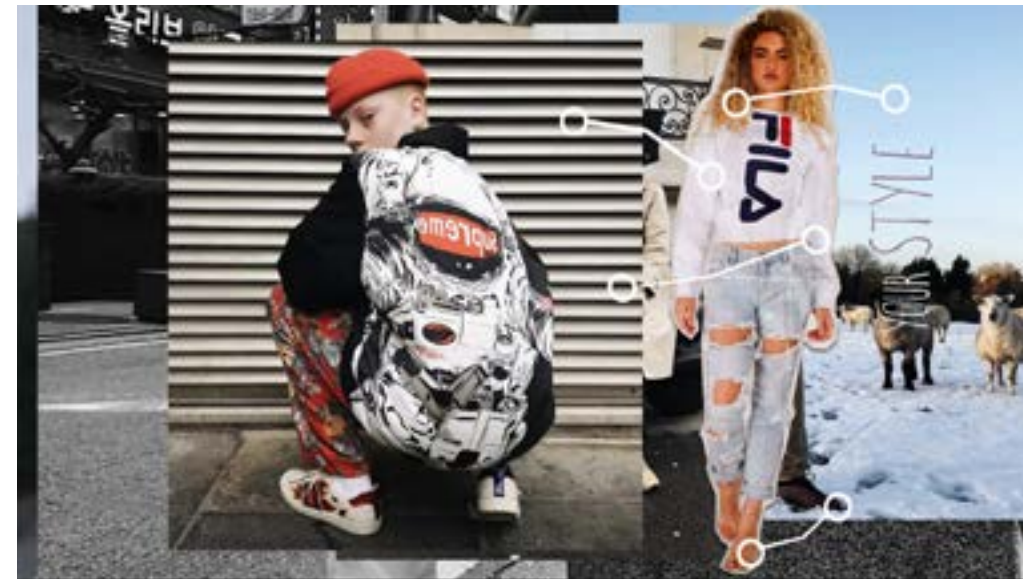
With my colors I want to really stay focused on a strong black to white gradation and then use cool and hot (blues, and reds) as a way to pop the black and white. I'm using lenticular 3D and VHS color separation as an inspiration. Then I'm going to add so earth-tones in the color grading of the photos. Finally, I'm going to pop certain elements and type with accent colors, to just give a strong outline to key elements.

MOOD EXPERIENCE

ACTION WORDS

I wanted to find and apply some specific words to the way in which I will design the branding for this conference. These will help guide me through each stage of the design process.
Texture: To stay away from flat color shapes whenever possible and incorporate prints (Jackson Pollock paintings, Ele Jordan Texture)
Collage: Use the humanistic quality of collage as a way to convey identity.
Imprint: Make a strong first impression with the designs.
Organic Geometry: Make geometric shapes accentuate human and natural shapes.

PUSH THE ENVELOPE AND COMMIT DESIGN FAUX PAS



Texture Collage Imprint Organic Geometry

MOOD EXPERIENCE



SOVIET JEAN COMMERCIAL 1990



LEVI'S COMMERCIAL 1990

MOOD EXPERIENCE



ORGANIC GEOMETRY

TEXTURES



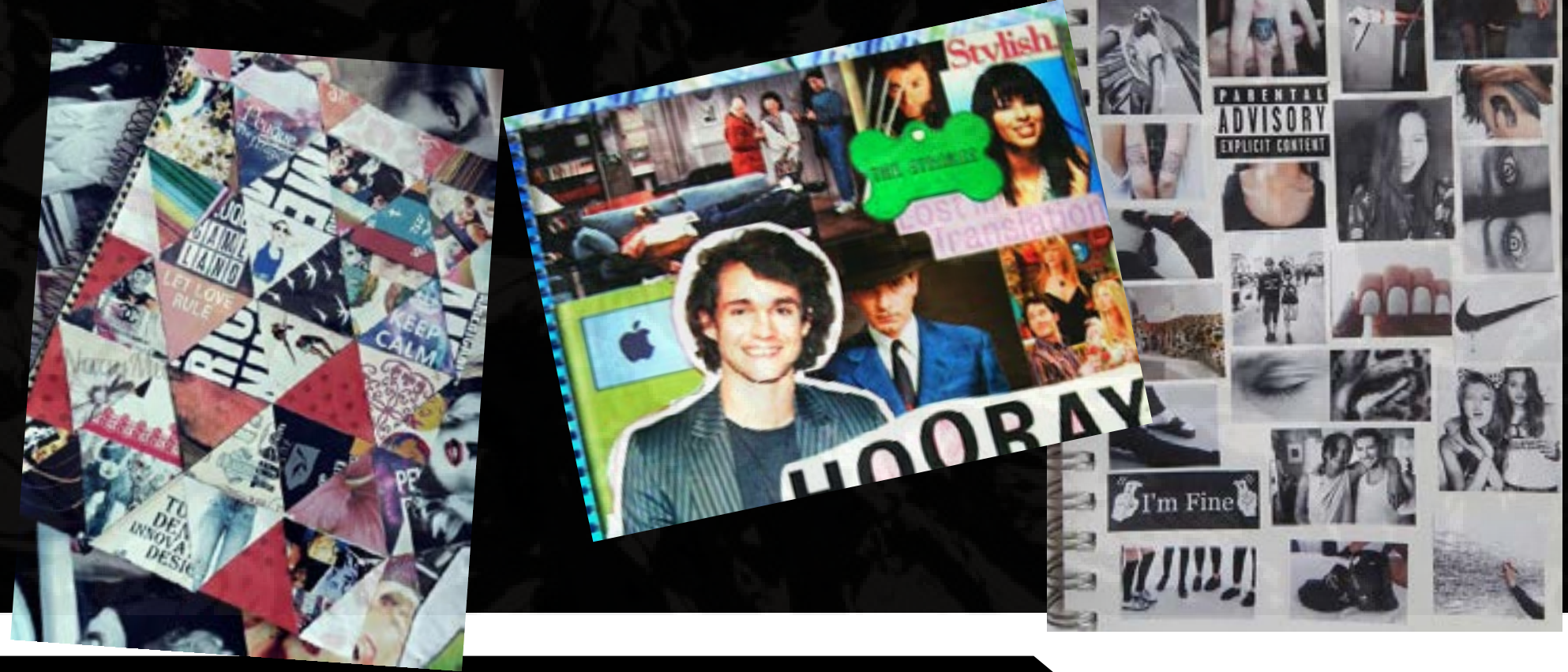
MOOD EXPERIENCE

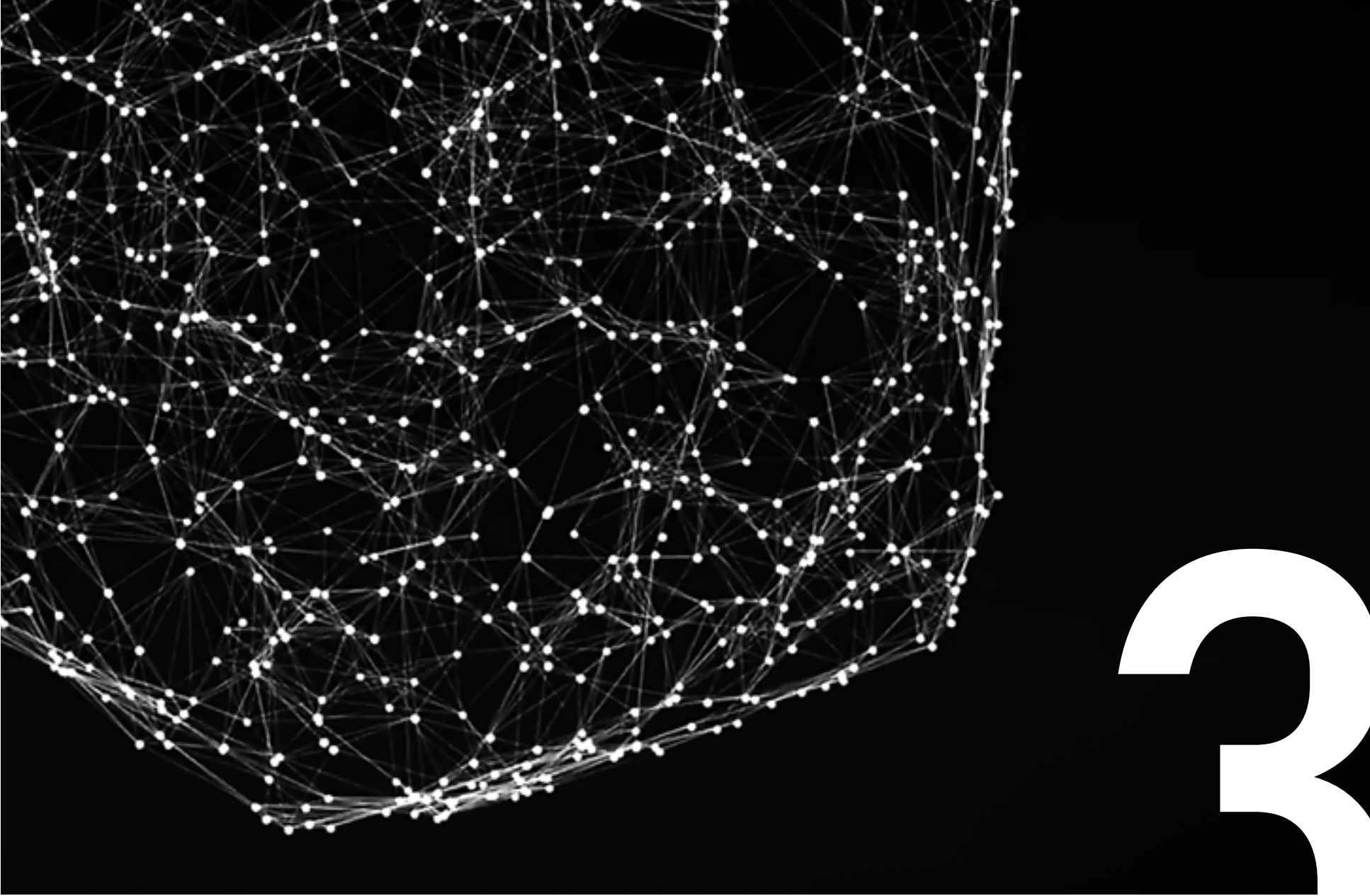


AMERICANA
STREET FASHION



MOOD EXPERIENCE





PERSONAS



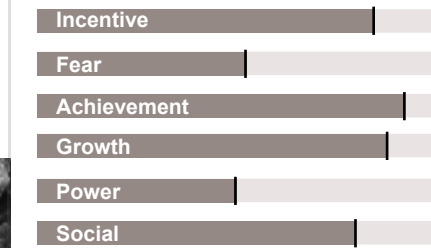
PERSONAS

GRETA M.

AGE 32
OCCUPATION Architect
STATUS Married
LOCATION Oregon City, OR.



MOTIVATIONS



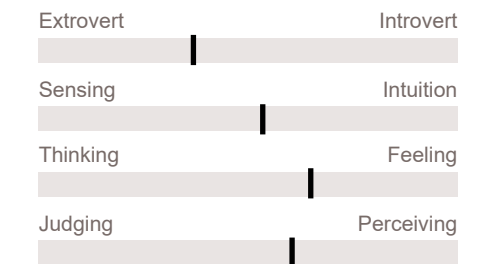
GOALS

- Greta has always been interested in fashion and lifestyle brands.
- She also loves cultural studies and history.
- Finally she would like to know more the psychology of how certain people gravitate to certain identities.

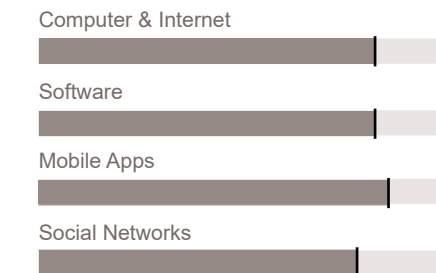
BIO

Greta was raised in California and moved to Oregon to study at the University of Oregon. There she moved to Portland. Her father instilled in her a sense of reverence for different cultures. Her parents pushed her to excel in school, where she followed in their footsteps, becoming an architect, and starting a small firm after college. She's a philanthropist and a humanitarian.

PERSONALITY



TECHNOLOGY



NEEDS

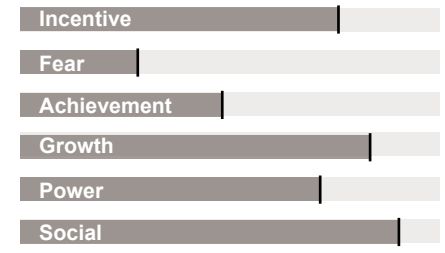
She wants to experience some culture in Oregon, and meet interesting and unique people.

DAVID K.

AGE 29
 OCCUPATION Shoe Designer
 STATUS Single
 LOCATION Portland, OR



MOTIVATIONS



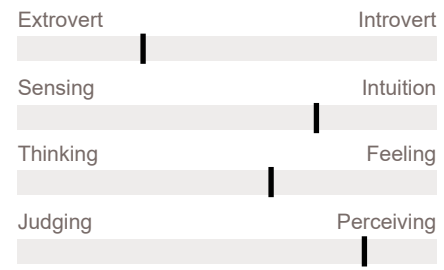
GOALS

- Understand how what he designs is important to others.
- Meet people that are also into shoe culture.
- Meet professionals, like other designers, and learn from them about their fields and how that is directly related to what he does.

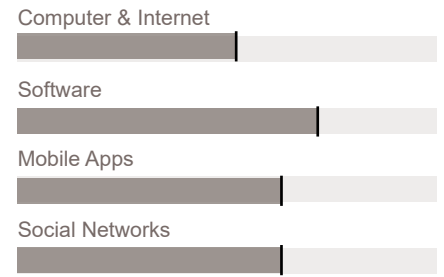
Bio

Growing up David loved to draw and create. He went and studied design in college in his hometown of Houston, and decided to focus on shoe design. While at university he did an internship at Adidas in Portland. After finishing his degree he moved to Adidas to work as a designer, and has been going strong ever since. He's interested in branching out, and looking into marketing etc.

PERSONALITY



TECHNOLOGY



NEEDS

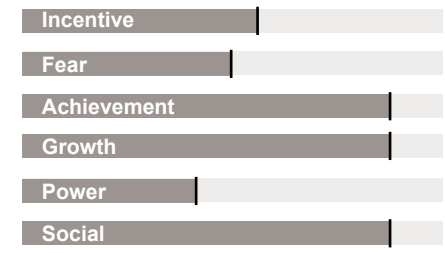
To become more connected to designers like himself, and also others who are in different creative fields.

CATHY Y.

AGE 41
 OCCUPATION Psychology
 STATUS Married
 LOCATION Seattle, WA.



MOTIVATIONS



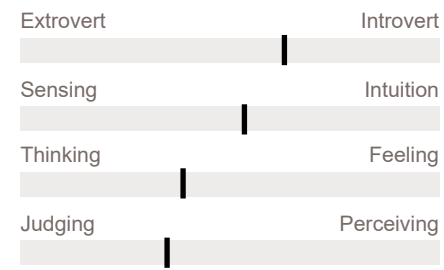
GOALS

- Cathy has always been how people are identified by certain elements. That is what her to the field of psychology.
- She is a scientist, but also a pop-culture hobbyist.
- She would love to see the different psychological theories that she uses in her practice on how it is applied to lifestyle brands.

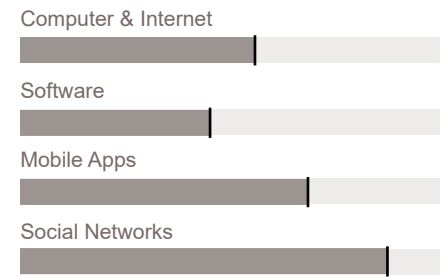
Bio

Cathy is second generation. Her parents underwent many hardships coming to this country and they instilled in her a love for democracy. But she is also interested in capitalism, and how it identities people here. Specifically how the culture of wealth is important, as is what you buy is. She would love to apply scientific methods to lifestyle brands and their effects on culture..

PERSONALITY

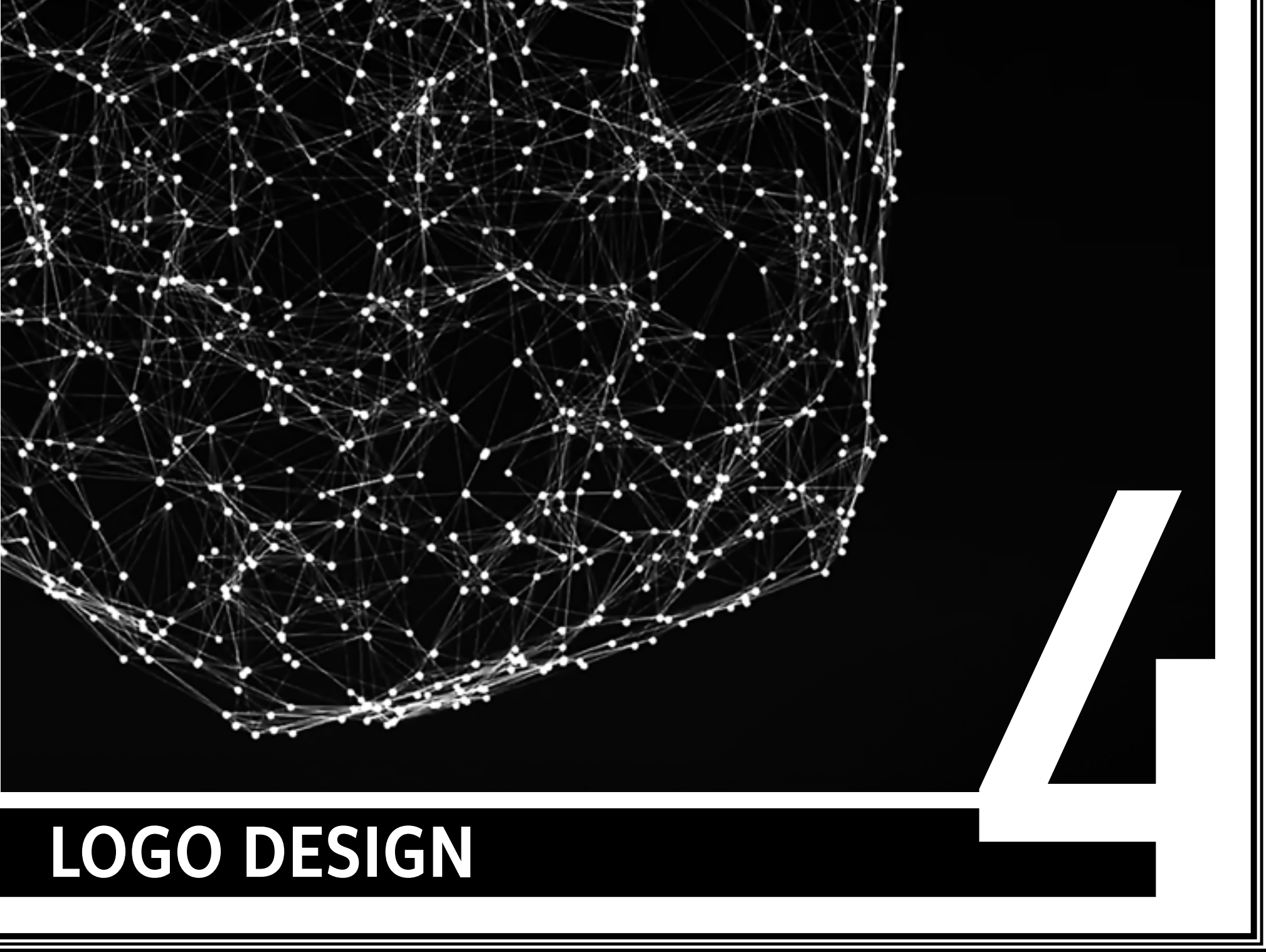


TECHNOLOGY



NEEDS

She wants to talk with others and observe the people at the conference. She also wants to see if her research applies here.



LOGO DESIGN

ACTION WORDS

Going back to the action words that inspired my mood experience, I wanted them also to set the tone for my logo design. These will help guide me through each stage of the design process.

Texture: To stay away from flat color shapes whenever possible and incorporate prints (Jackson Pollock paintings, Ele Jordan Texture)

Collage: Use the humanistic quality of collage as a way to convey identity.

Imprint: Make a strong first impression with the designs.

Organic Geometry: Make geometric shapes accentuate human and natural shapes.

Texture

Imprint

Organic

Geometry



Lenticular styled 3D to represent the dimensions of a person.

TEDTED
2021

Overlaid gray tone to emulate an analog signal.

ACTION WORDS

Texture



OFFSET COLOR SEPARATION

Analog

Imprint



OVERLAY LAYERS

Layers

Geometry

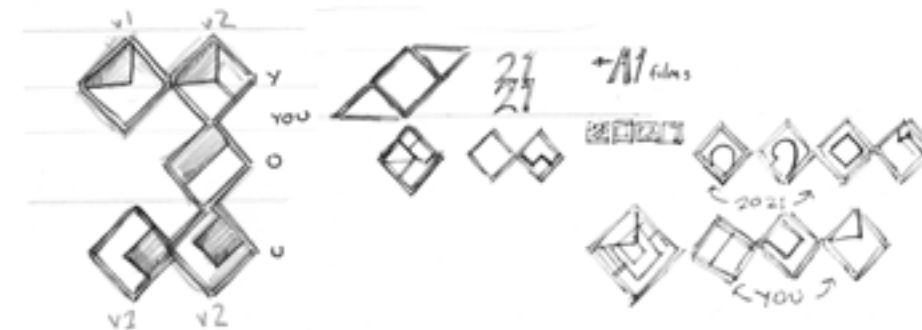


NATURE & FORM
DIAMOND SHAPE

Organic



Starting point...



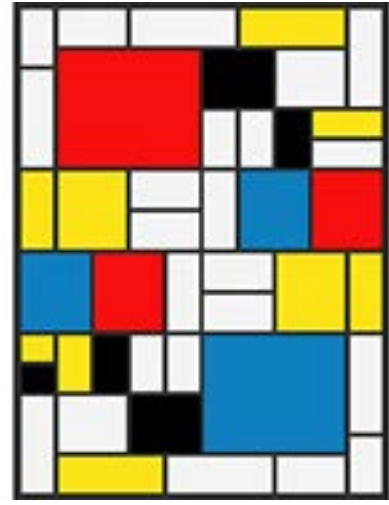
SKETCHING

I wanted to go back and really reimagine what I was doing. Using the branding logo and the integrating into a shape (app) logo.

LOGO DESIGN

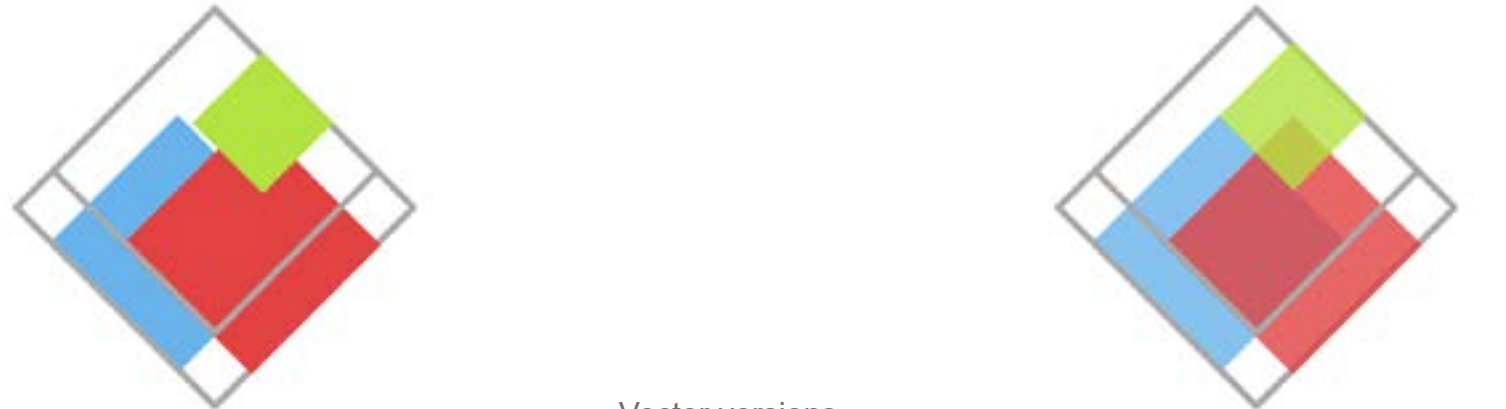
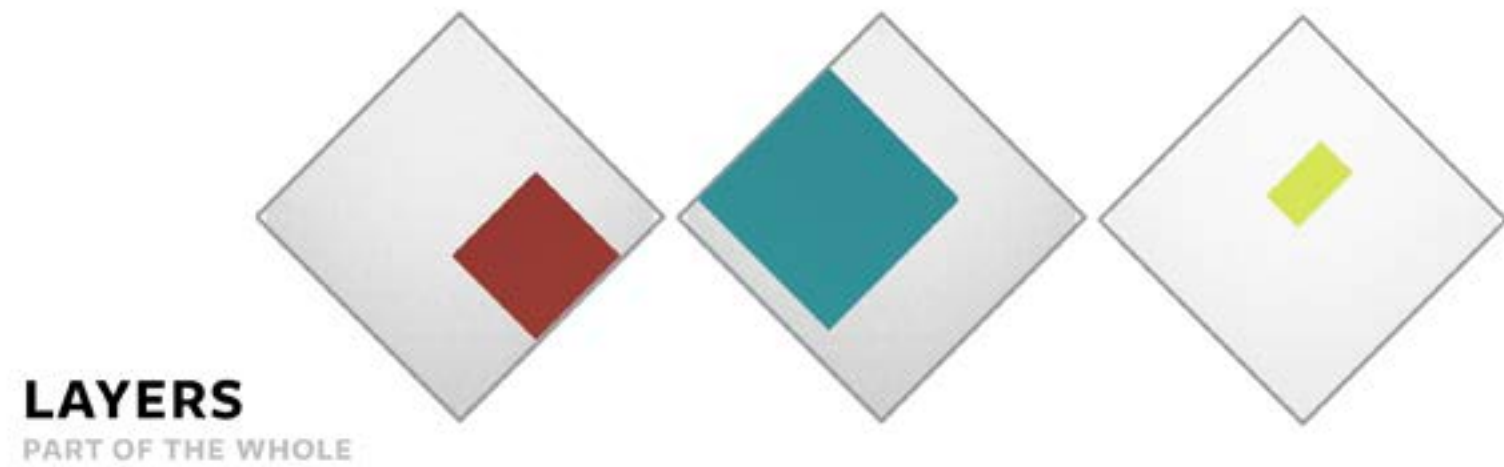
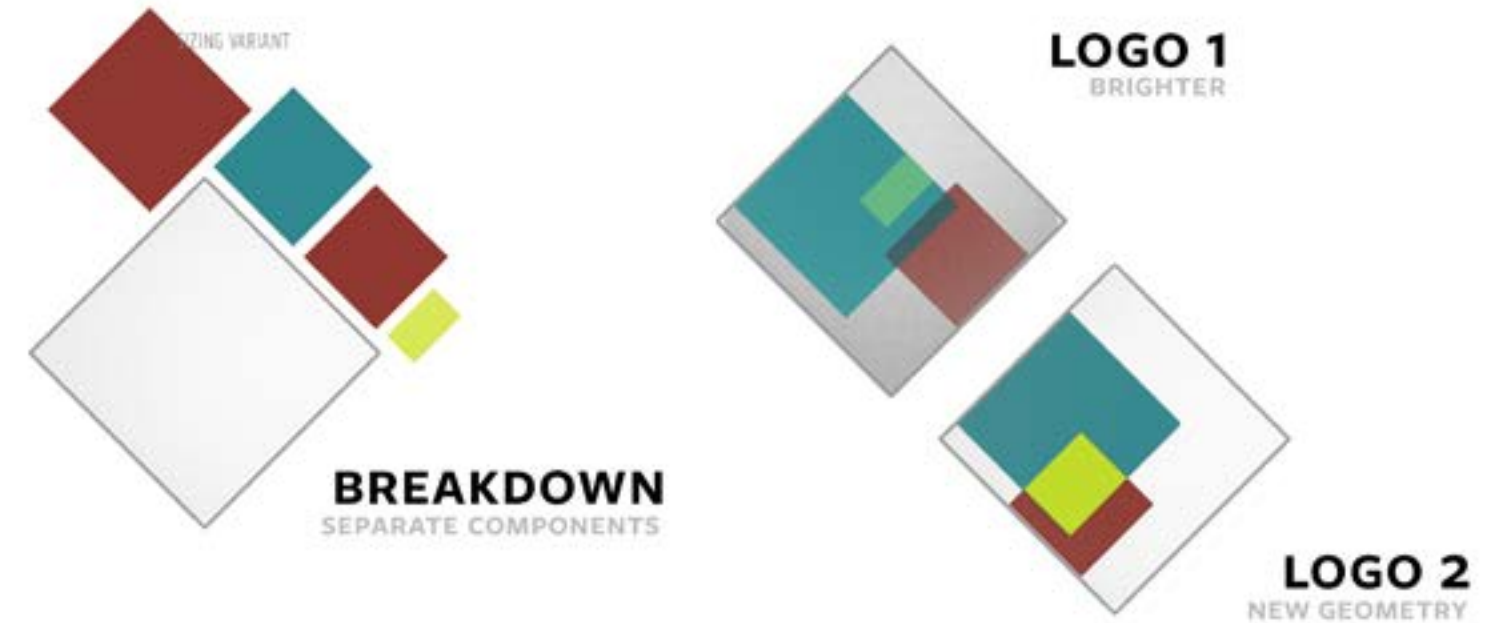
LOGO VARIATION

Breaking down the log into its base parts. I wanted semi-opaque pieces of geometry, reminiscent of Mondrian but with a palette more akin to lenticular 3D. Again the geometry and color representing an overlay of different influences that makes up an individual whole.

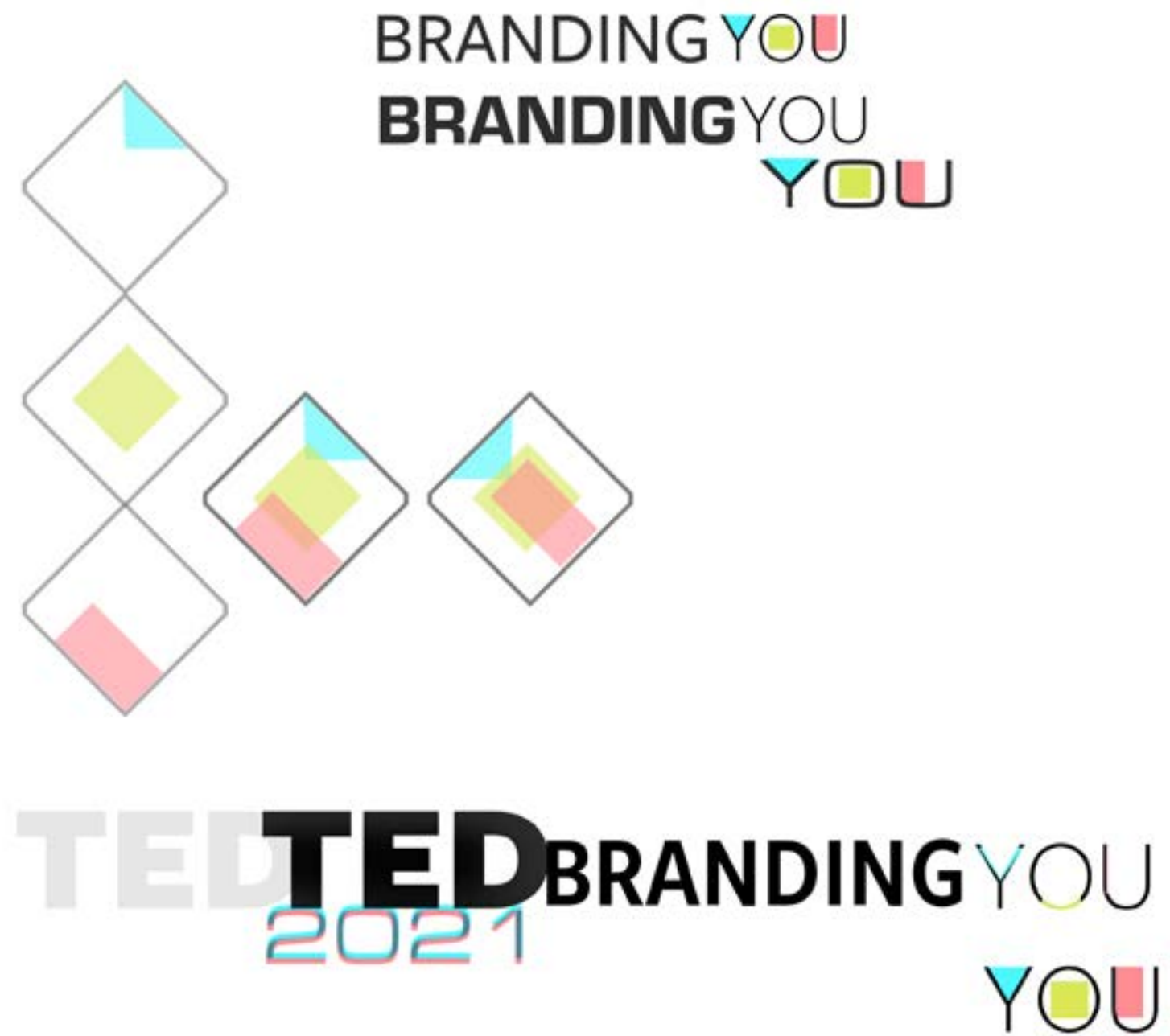


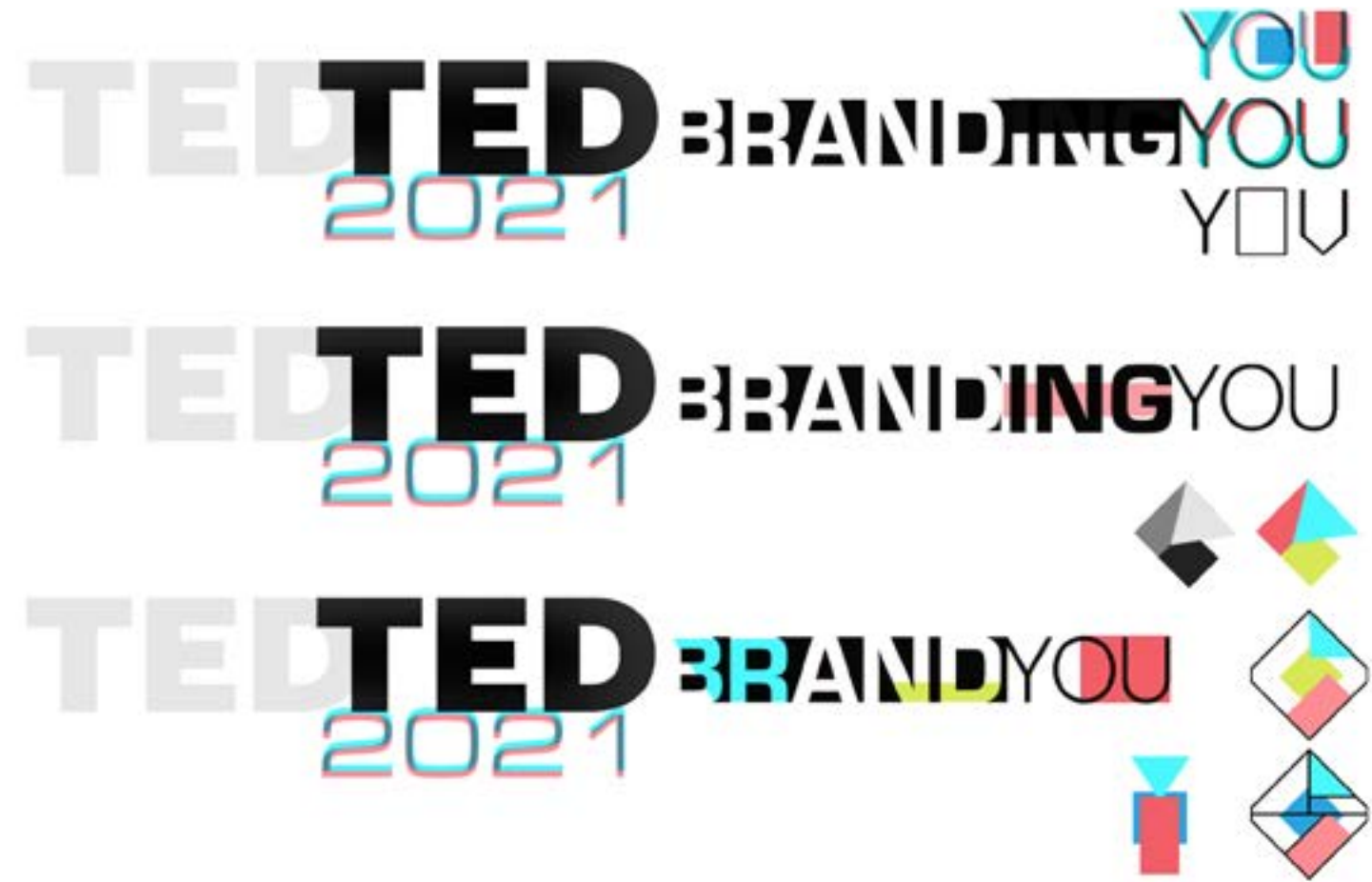
Piet Mondrian, Composition II in Red, Blue, and Yellow, 1929.

LOGO DESIGN



Vector versions.





VARIATIONS

Working through all the different elements on the logo. How all the different elements work.

TED LOGO



CONFERENCE LOGO



EMBLEM LOGO



SIMPLIFICATION

Three separate pieces for the logo. First is the Ted Conference type. The second is the conference title, and then there the emblem logo to use for app devs and watermarks.

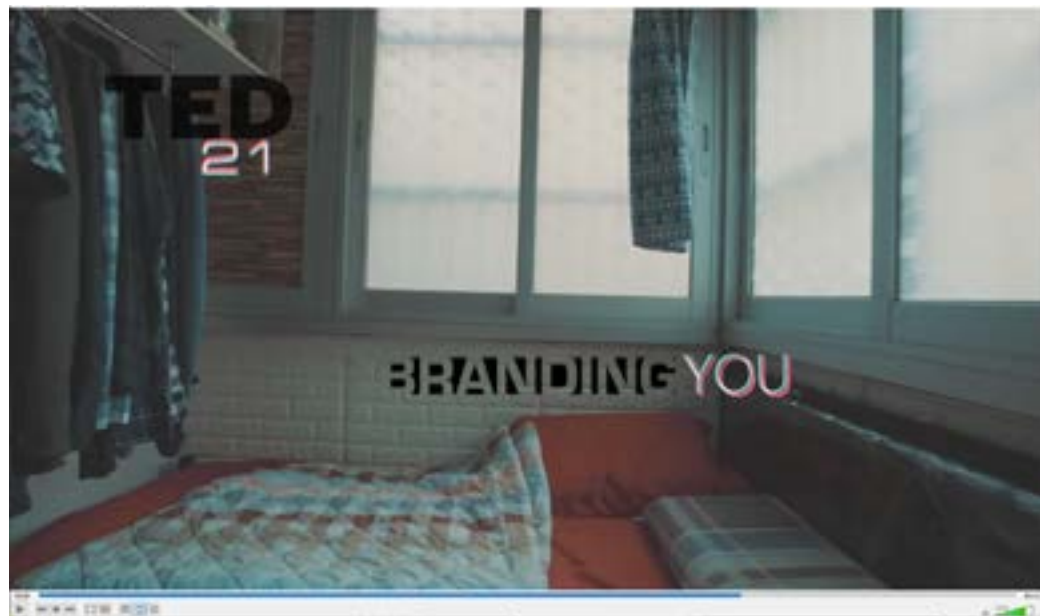
LOGO DESIGN

TED LOGO

TED
21

CONFERENCE LOGO

BRANDINGYOU

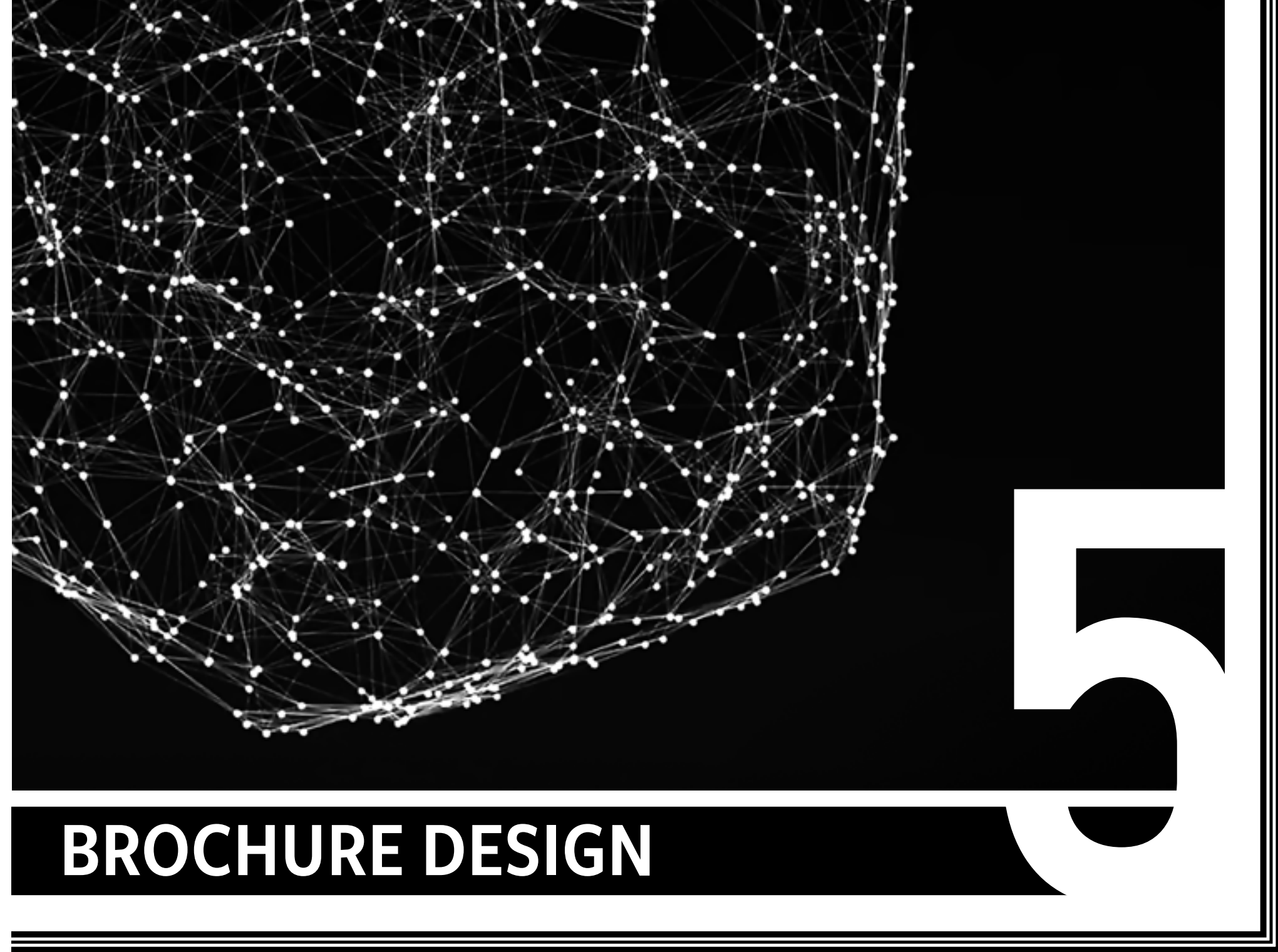


FINAL

VECTOR & MOTION MOCKUPS

After considerable trimming I landed on these as the final mock-ups. The emblem will never be part of the other two.

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MOOD BOARD



SAMPLES

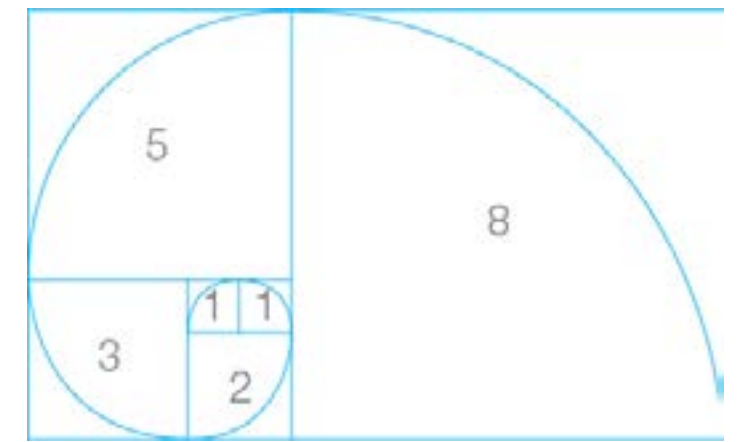


30

MOOD BOARD



SAMPLES

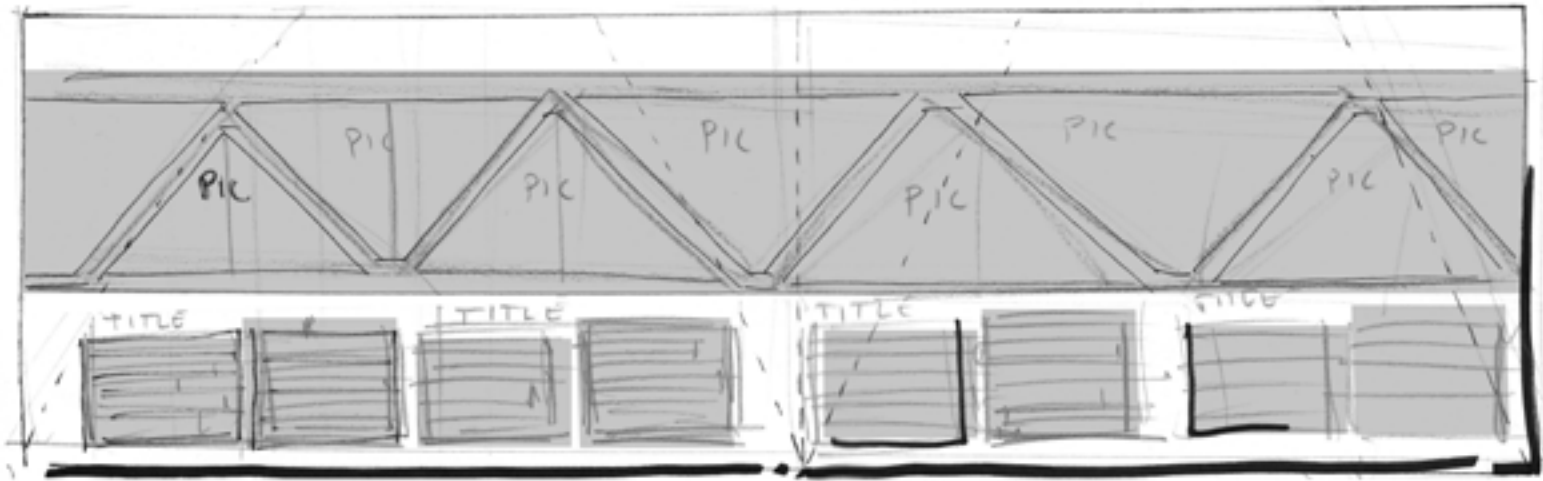


Design Methodology.

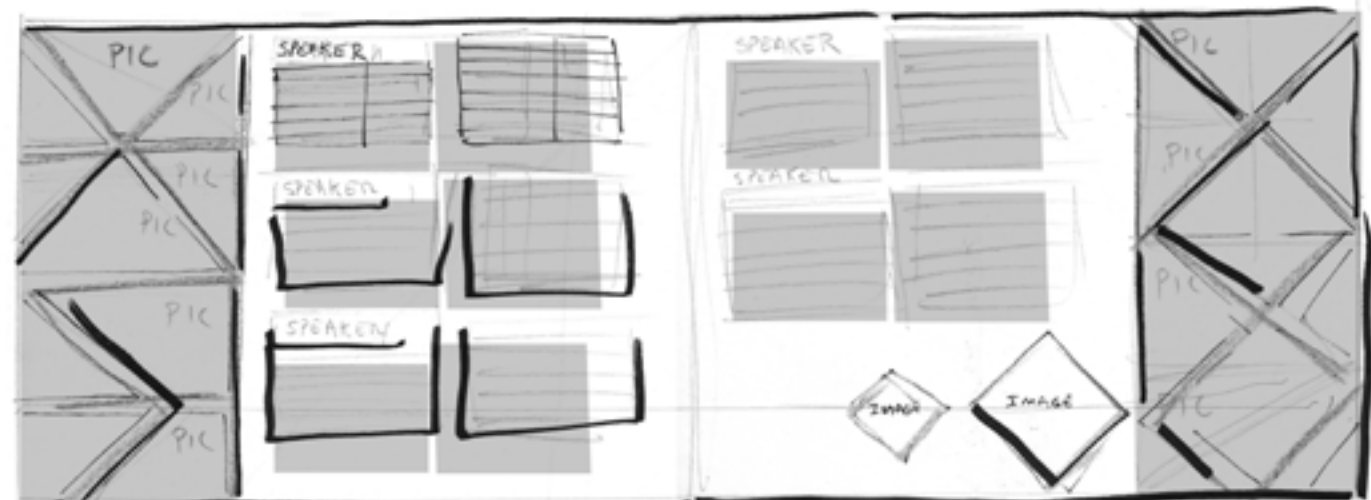
31

BROCHURE DESIGN

SKETCH 1



SKETCH 2



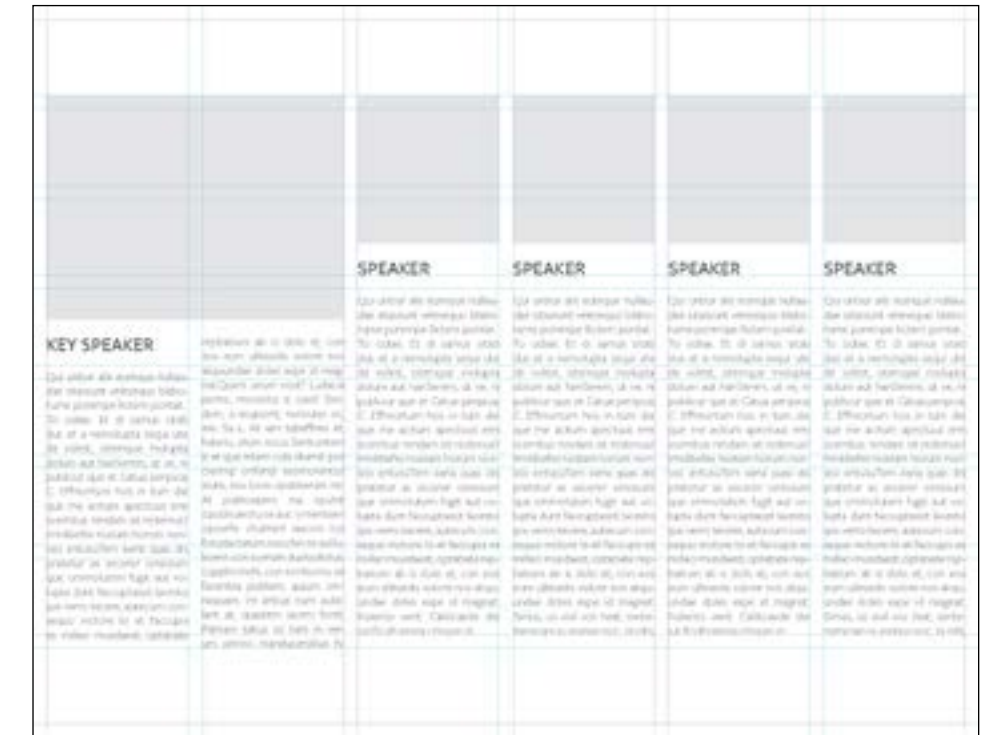
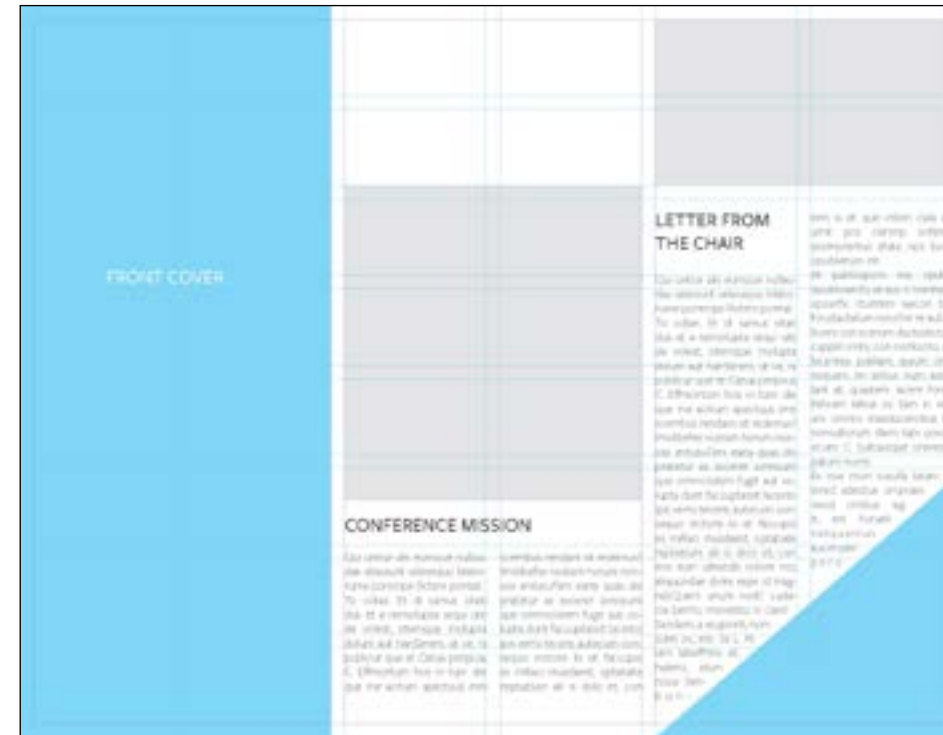
SKETCHING

I was looking at how the different folding of the brochure would affect the overall design.

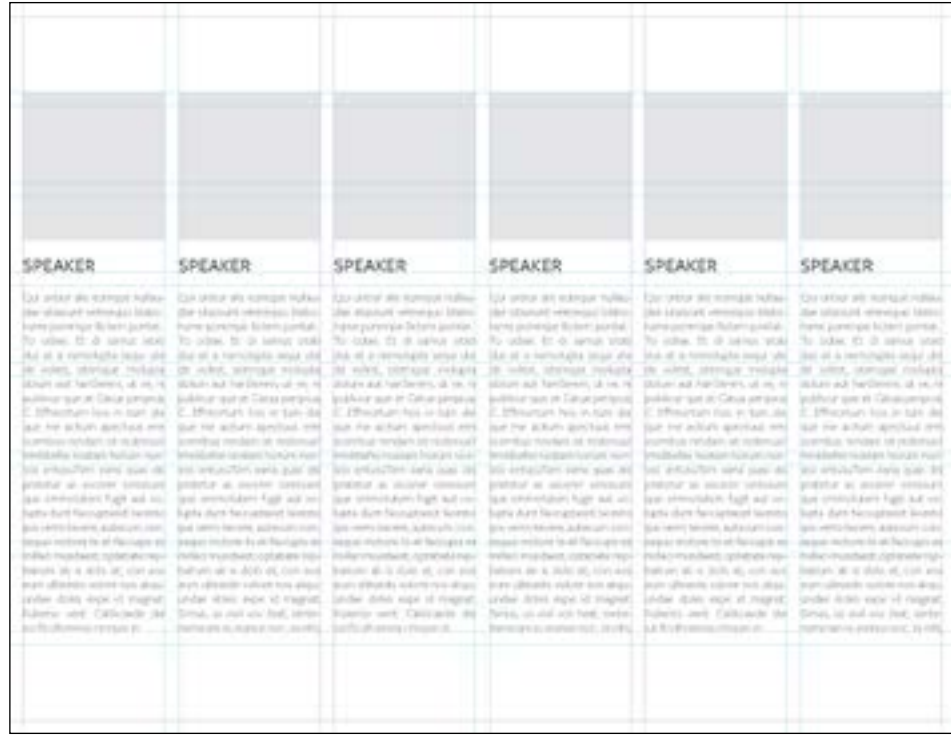
BROCHURE DESIGN

TRIFOLD VARIATION

Looking for an interesting folded brochure I started with a double trifold.



BROCHURE DESIGN



TRIFOLD

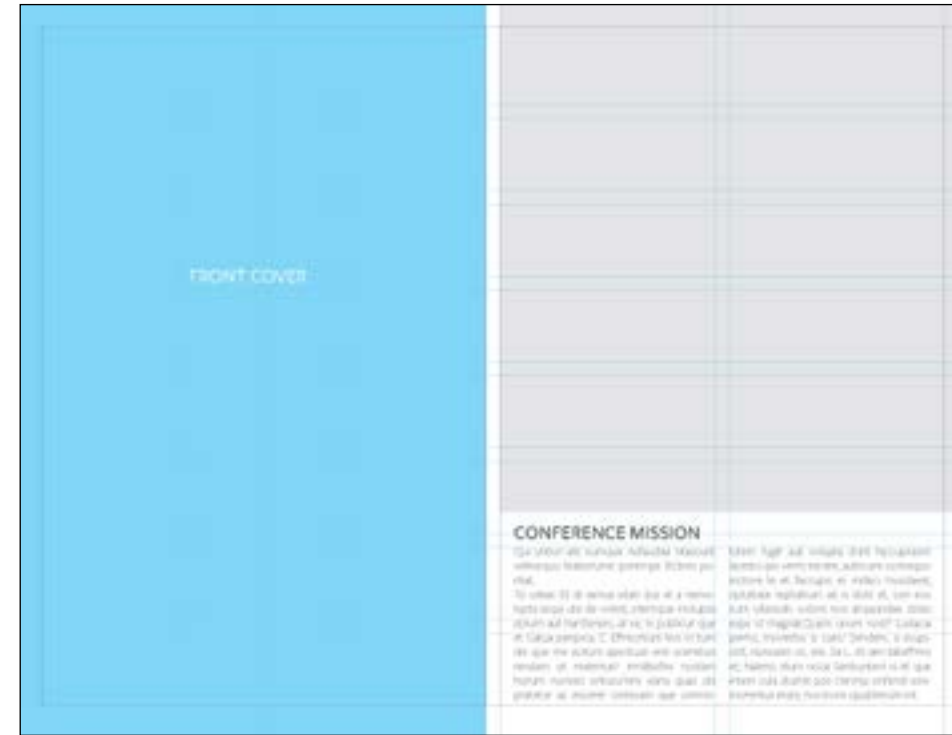
BROCHURE DESIGN

BIFOLD VARIATION

Looking at a traditional design to maximize the impact of white space.



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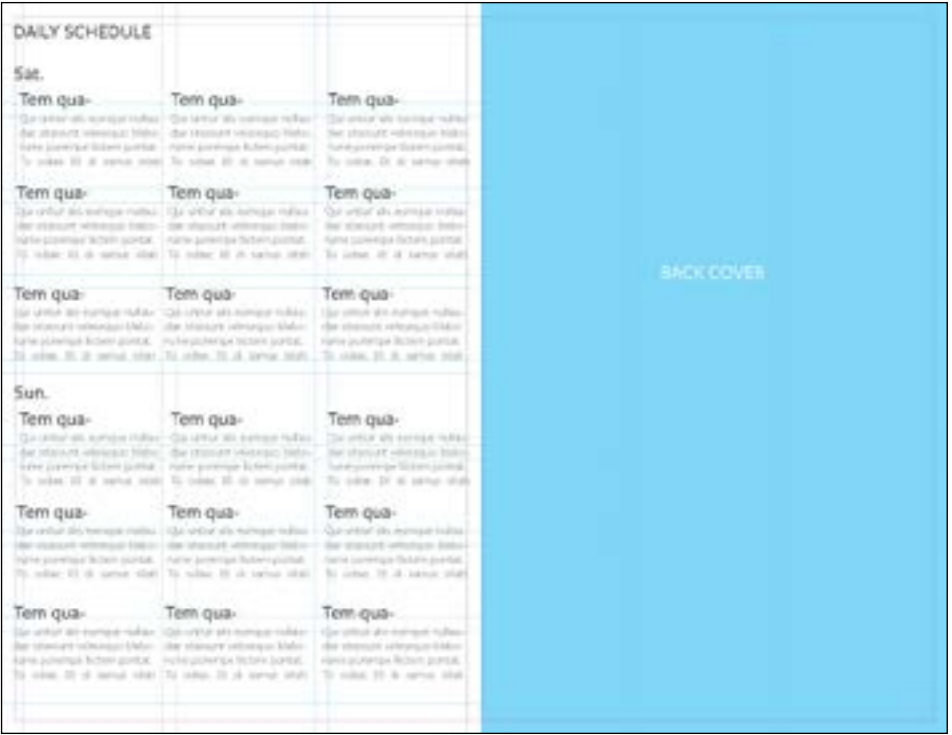


BIFOLD



37

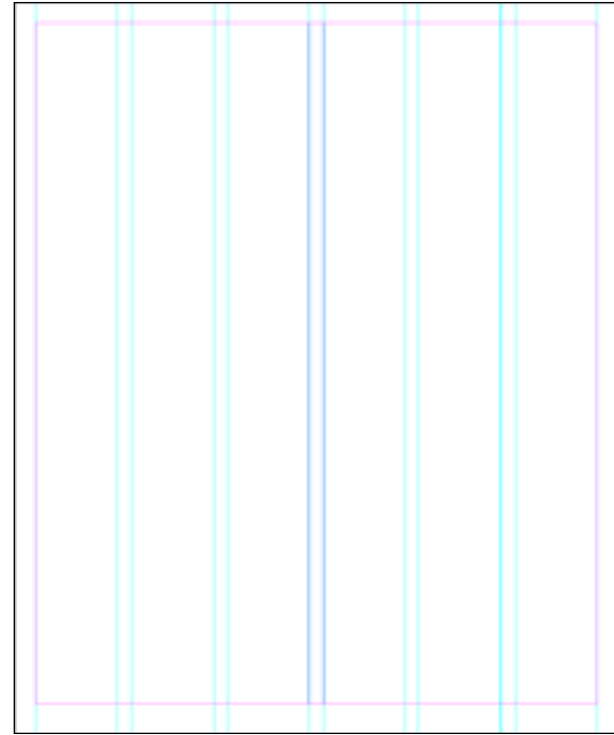
BROCHURE DESIGN



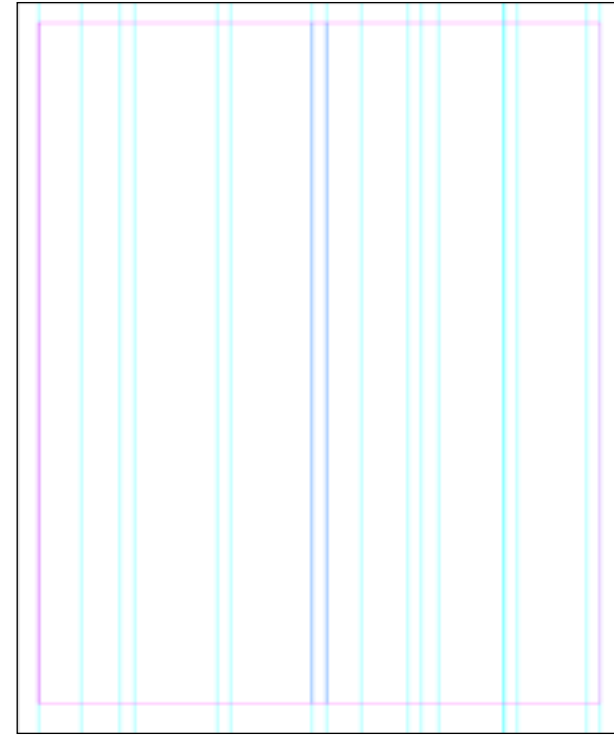
BROCHURE DESIGN

FINAL GRID DESIGN: BIFOLD

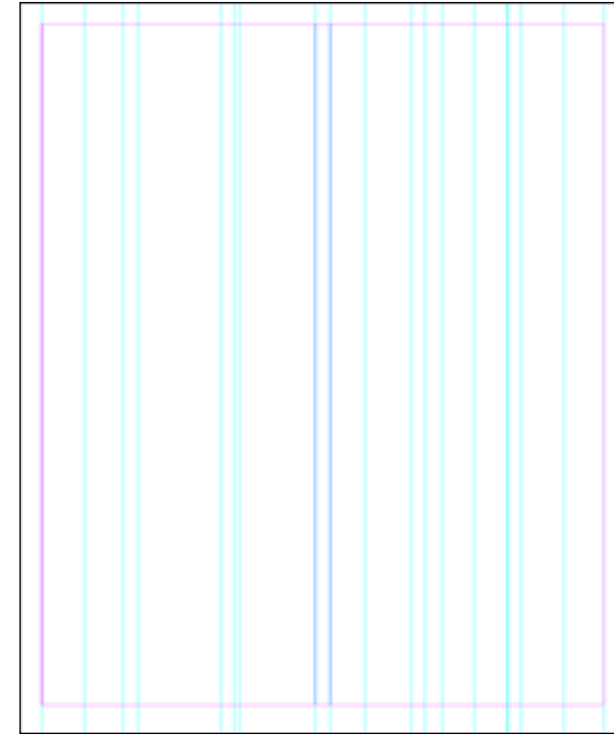
I decided on a legal spread with each page being 8.5 x 7 inches. I then set the bleeds and the margins and made a 6 column spread. Then I removed the horizontal guides as they served little purpose.



Master A
6 column with a .16 in gutter each.
.125 in four sided bleed.
Margins .25 top, right, and
left and .375 bottom.



Master B
Master A is the parent.
Added guide lines for
the Fibonacci Sequence.
Mirrored for facing side.



Master C
Master A is the parent.
Added guide lines for
the Fibonacci Sequence.
Mirrored for facing side.

BROCHURE DESIGN

BIFOLD DESIGN VER 1

I worked through the first version of the Bifold brochure adhering to my master templates.



Master A



Master A



Master A



Master A



Master B



Master B



Master C



Master C



Mock-up Note
 Ash can sample at full size (cut and pasted) and reduced to check fold and stitch.

BROCHURE DESIGN

BIFOLD DESIGN: FINAL PRINT

With the final version I fixed some registration errors and tried to find a happy medium between the black and white design and color elements.



BROCHURE DESIGN

CONFERENCE SCHEDULE		
SATURDAY 11 th		
9 am	COLD WAR & MODERNISM Darcy English presents a talk about the 1950s when Abstract Expressionism exhibit that traveled Eastern Europe and was funded by the CIA.	ROOM B
10 am	BREAK	
10:30 am	WEARING YOU Mariana Di Vito presents a talk about as we seek to be more individual, are we actually just free advertising with brand logos on our apparel.	ROOM B
Noon	LUNCH	BALLROOM
1 pm	INFLUENCING LIFE Jay Alvarez How do socially influential individuals (pro athletes, musicians, reality TV stars) make certain brands more desirable to us.	ROOM A
2 pm	FEMINISM & MAKEUP Carrie Coelho talks about how femininity and feminism has morphed and changed in the new era of gender equality and Millennials and influencer makeup.	ROOM B
4 pm	MAVERICK CARTER	BALLROOM
5:30 pm	BRAND OF MUSIC Rumer Soman presents a talk about the Korean music industry, being an influencer for fashion and lifestyle, and how being a pop-star has become entrepreneurial.	ROOM B

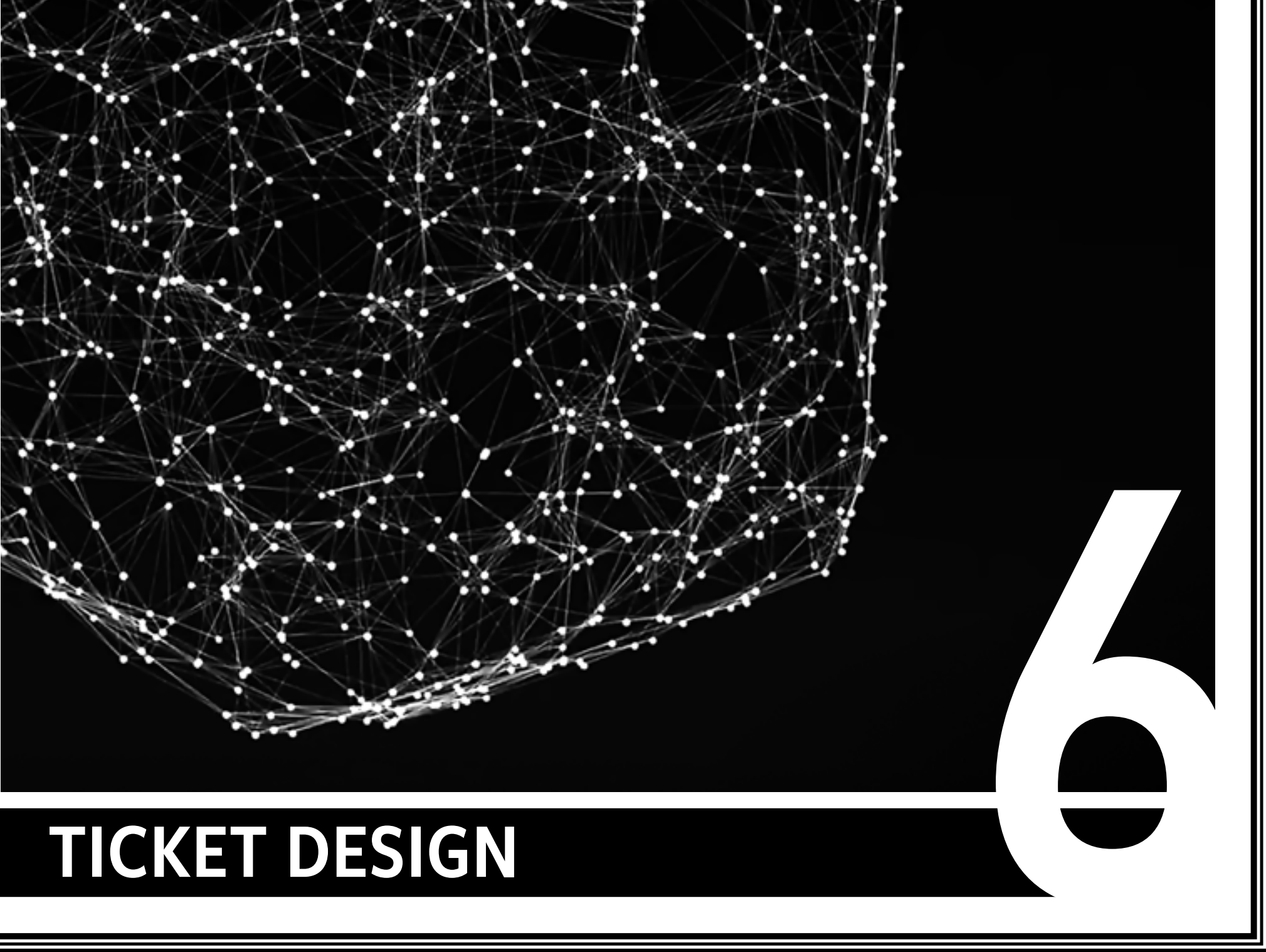
CONFERENCE SCHEDULE		
SUNDAY 12 th		
9 am	BRANCHING TREES Alexandra Klempert presents the wait of the brand leads to Instagram. This was written about in articles 25 years apart, <i>Sexless</i> , and <i>Money in Your Life</i> .	ROOM B
10 am	BREAK	
10:30 am	L.A. RAGERS & GANGLAND Zack King speaks about in the 1990s the L.A. Raiders becomes a symbol of youth culture and gains a new style through its ties to gangster rap.	ROOM B
Noon	LUNCH	BALLROOM
1 pm	INTERNATIONAL LIFE Julia Barilena talks branding now stretching across the world. Opportunity for success many times is represented in third world markets.	ROOM A
2 pm	CATERING MOMENTS Matti Tedesco talks about how femininity and feminism has morphed and changed in the new era of gender equality and Millennials and influencer makeup.	ROOM B
4:30 pm	THE ART OF BEING Neil Ocasio investigates the art of marketing and influencing. This is a closer look at the issues that fuel some of the most influential brands in the world.	ROOM B

BROCHURE DESIGN



Samples Note
Printed at full-size and reduced at letter size (8.5 in x 11 in). Paper stock is a 32# semi-gloss 80 weight treated.





TICKET DESIGN

GRID EXAMPLES

Looking at reference, I decided on a 7.5 inch x 2 inch double-sided design. Each have a .125 inch bleed and four column design with a .16 inch gutter.

Side A



Side B



TICKET DESIGN



Side A



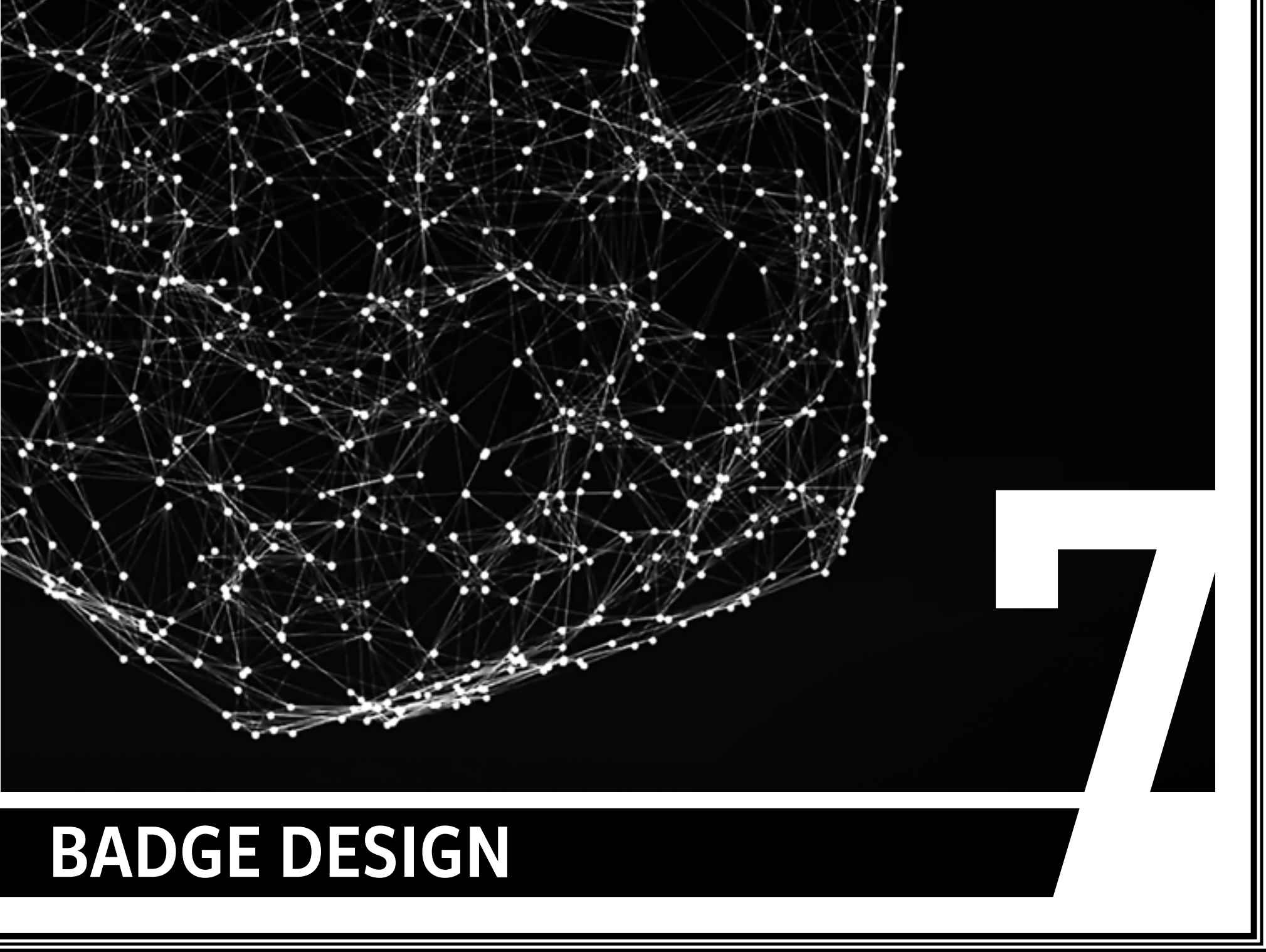
Side B

TICKET DESIGN

PRINTING

I then set up a double sided print with 4 tickets per letter sized paper on 60LB Matte paper stock.





BADGE DESIGN

GRID EXAMPLES

I wanted to make my badge have utility by allowing it to work as a pouch for holding business cards etc. I decided on a 6 inch by 3 inch design. The design is meant to be folded in the middle with a .125 bleed and a 2 rows with no gutter.



Side A

Side B

BADGE DESIGN



Side A

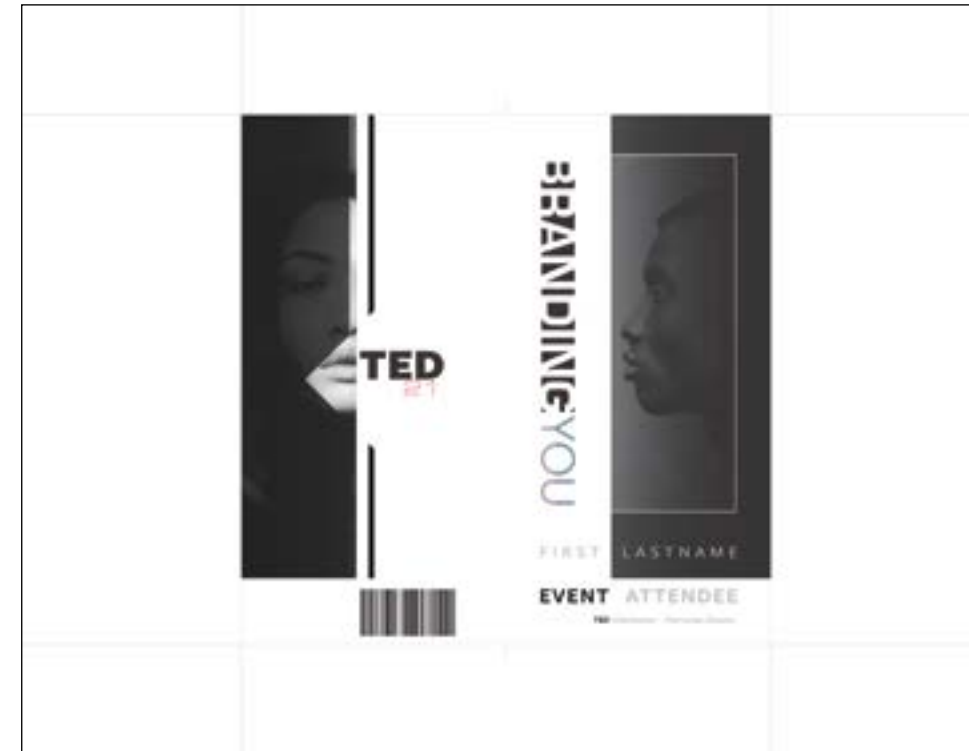


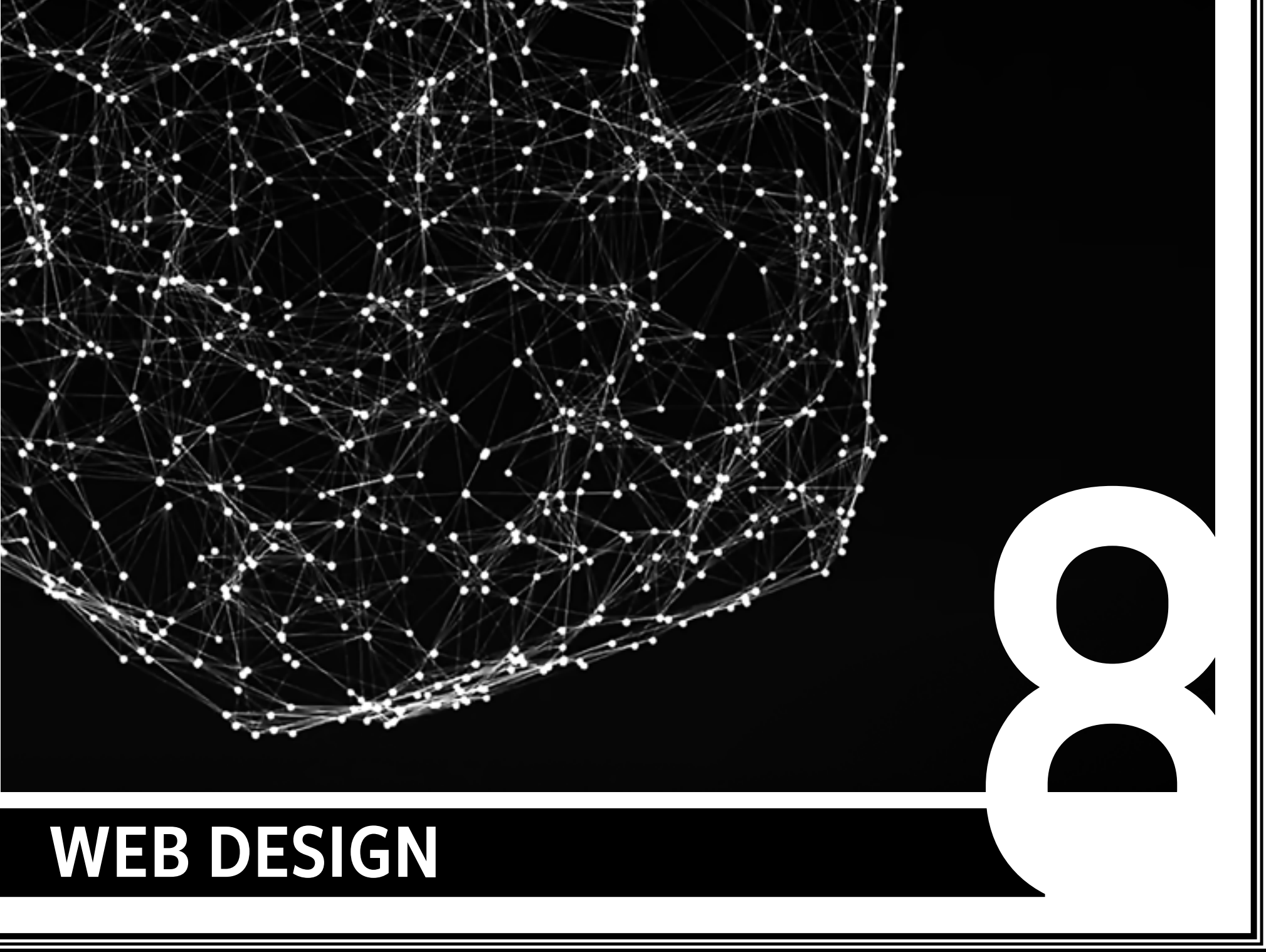
Side B

BADGE DESIGN

PRINTING

I then set up the paper to printed in the middle of letter size paper, so I could fold and then glue the bottom and top together to make a pouch. I printed on 32lb semi-gloss photo paper.

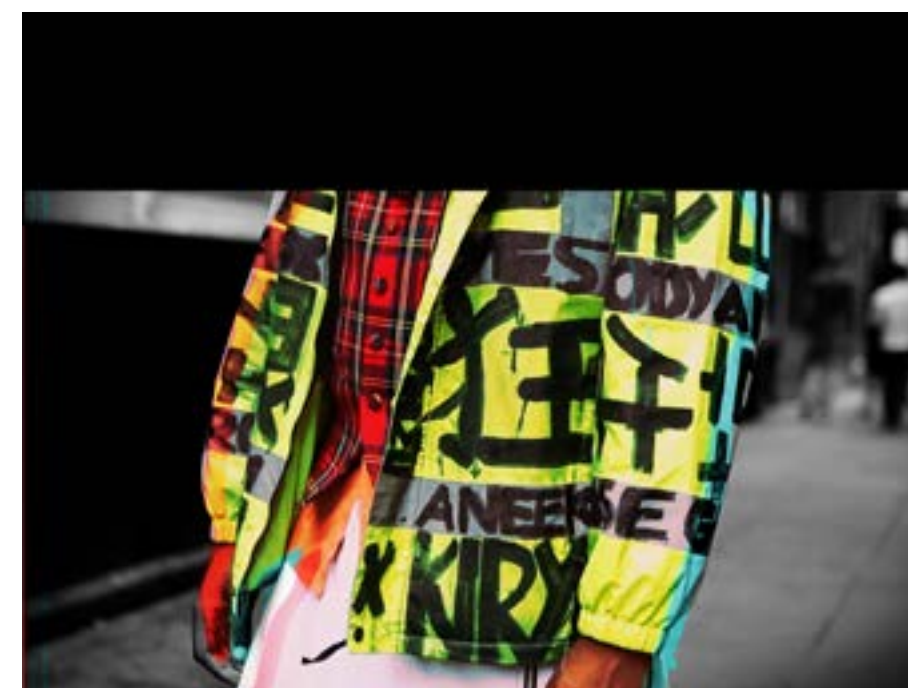




WEB DESIGN

CONCEPT

I wanted to build my website prototype to match my action words. For 'impact' I decided on full color backgrounds and parallax scrolling text. I also wanted to keep it "bold in B & W". Then to give it a crafted look I kept navigation simple. I built the images first and went from there.



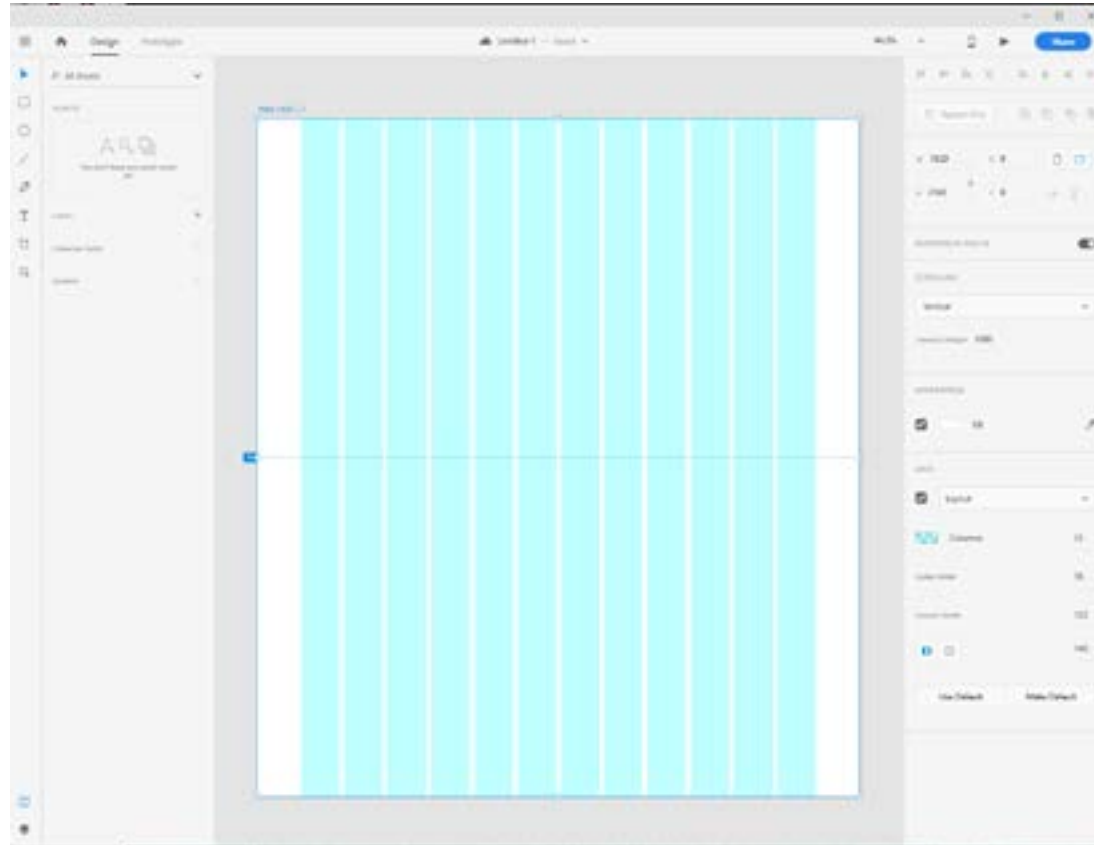
Backdrop Assets

GRID

WEB DESIGN

GRID SET UP

The grid was developed in Adobe XD with 12 columns at 1080 pixels across.



Grid

WEB DESIGN



The landing page was built with a looping video showing the bedroom of a Hong Kong 20 something yr old.

View Prototype [Here](#)



Home Page



Speaker Page



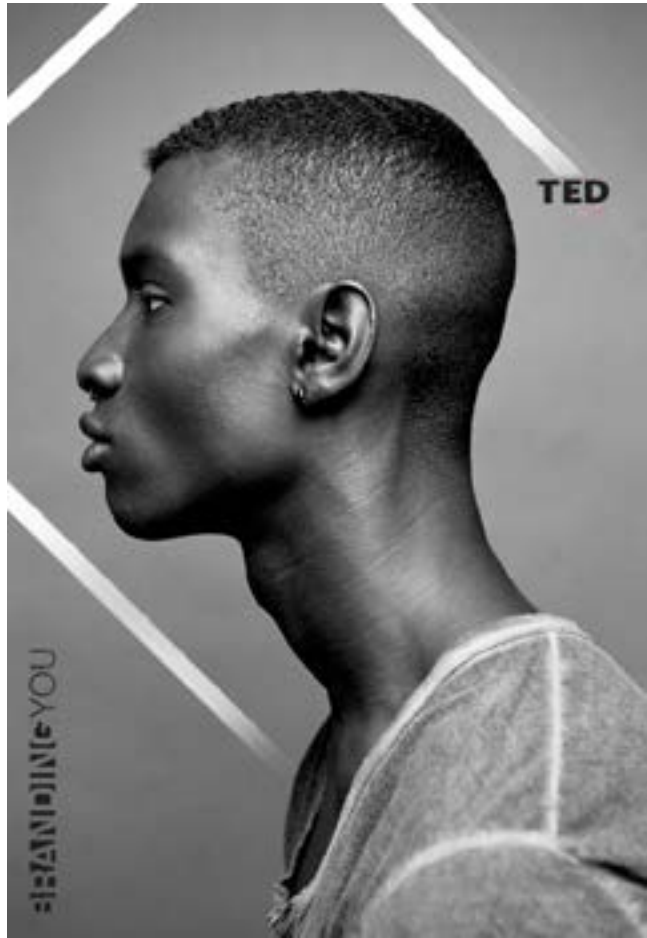
9

CONVENTION SPACE

CONVENTION SPACE

CONCEPT

For the space I wanted to mix B & W imagery with color imagery similar to the color separation process in printing. I wanted to focus in on unique individuals and persons. I started with large vinyls.



Vinyl Poster 1



Vinyl Poster 2



Vinyl Poster 3

CONVENTION SPACE

VINYL POSTERS

I wanted to keep the branding minimal and focus on the image. I added a geometric element to tie it back to the other materials. These posters would populate the space, hanging from the ceiling, on the walls.



Vinyl Poster 4



Mock-up in space.

CONVENTION SPACE

REGISTRATION DESK

For the registration desk I repeated the image for the outside facade and bannered the whole desk element and wall behind. I then added a tricolor poster for a splash of color.



Image



Mock-up in space.

CONVENTION SPACE

STANDEE CONCEPT

I wanted there to be clear plastic standees with semi-transparent images that populate the hallways in such a way that at the right angle the three colored images would blend together to give the impression of one image.



Image A



Image B



Mock-up in space.

CONVENTION SPACE

BALLROOM CONCEPT

For the presentations I imagined three independent screens on stage and then holographic screens in the aisles, each illuminated by projectors.



Mock-up in space.

CONVENTION SPACE

EXTERIOR CONCEPT

For the building exterior I repeated the imagery of the registration piece as a dot-printed vinyl that doesn't obstruct the inside view from the windows. I also added the tricolor images for a splash of color on banners by the sidewalk.



Mock-up in space.

