



PROPOSAL ASSESSMENT 1.2:

YOUR ENLIGHTENMENT LOGO AND EXPERIMENTS

DIGITAL PROJECT 2

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Coverpage image depicts a woman embracing the sun in the Carpathian Mountains (Tarasova 2018)

1. Logo Experiments and Development

1.1 Stage 1: Concept Sketches

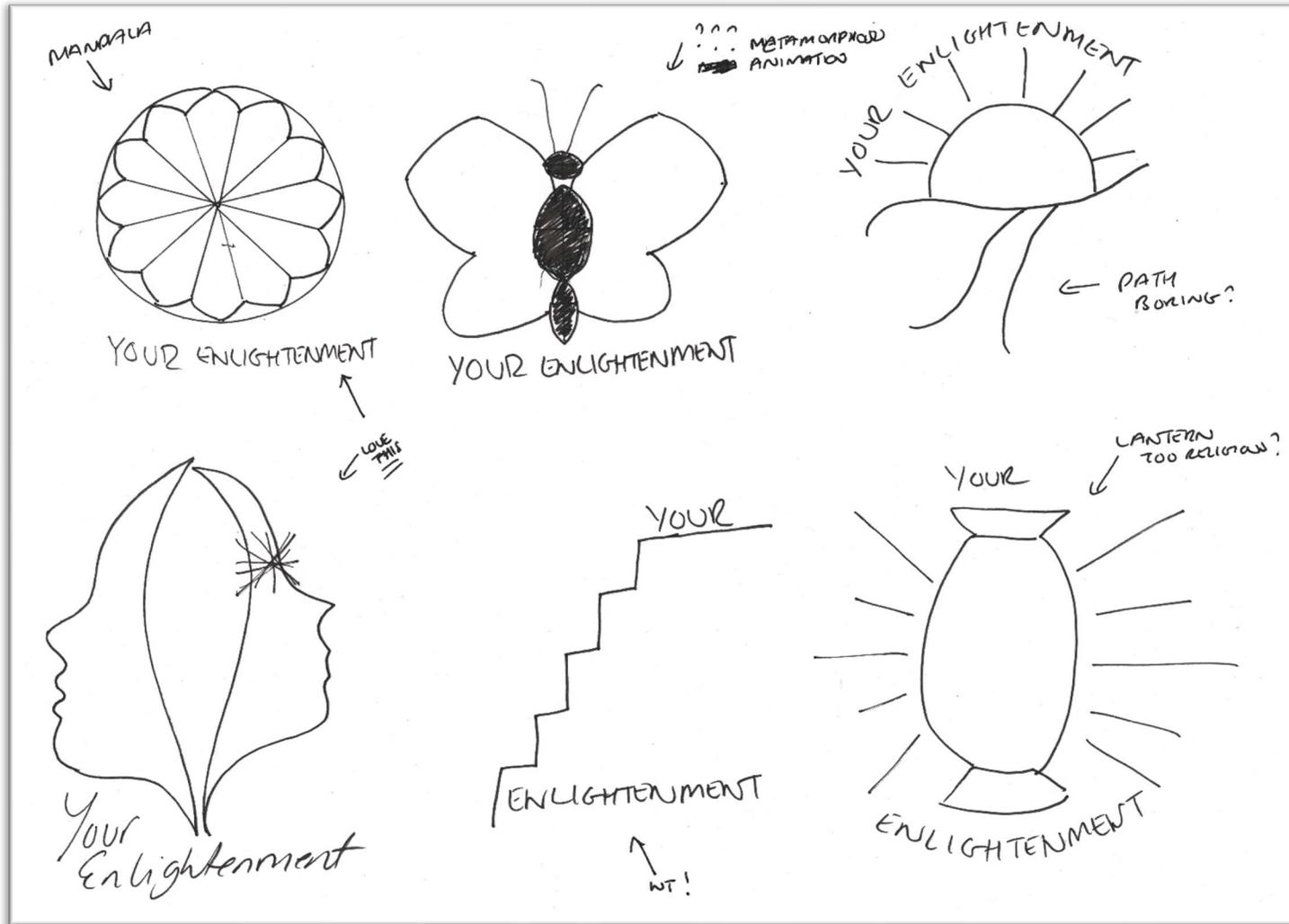


Image 1: 'Your Enlightenment' Logo Concept Sketches

The six logo concept sketches shown in Image 1 were created based upon the 'Your Enlightenment' Client Profile brand attributes and from various keywords obtained via brainstorming devices utilised during the development stage of the logo, namely the words spiritual, healing, empathic, understanding, awakened, enlightened, searching, focused, introspective, reflective, and conscious. Each of these words embody the proposed 'Your Enlightenment' mobile applications key values and message. The two concepts I chose to move forward with were the representations of the Mandala (top left), and the Opposing Faces (bottom left). The Mandala is a well-known spiritual symbol that is easily recognised within the metaphysical community. The Opposing Faces represents the process of manifestation that a person moves through on their path to enlightenment. The placement of the light in the eye of the finished face should provide a visual of reaching the light, or of receiving the knowledge that enlightenment brings to its seeker. Both concepts express the previously noted key values and message.

1.2 Stage 2: Digital Concepts

My earliest attempt to translate the Mandala into a digital format within Adobe Illustrator resulted in the circular design within Image 2. Based upon a number of different mandala designs, this representation proved to be the most aesthetically pleasing. However, the course materials during week 3 suggested to minimise detail within the design itself, which resulted in this concept being repaced by a more simplistic version which can be seen in Image 3.

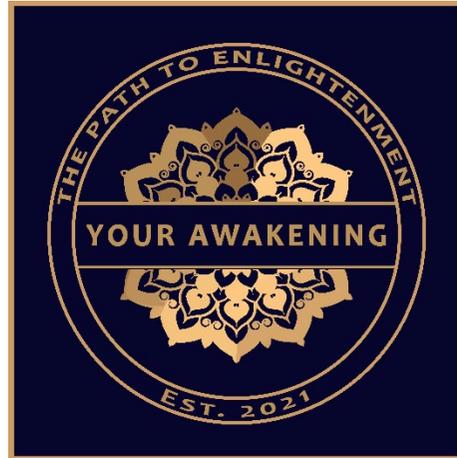


Image 2: Logo Concept #1



Image 3: Logo Concept #2

Although the Mandala design on the left is appealing, replication in various formats and sizes proved it to be problematic, especially when reduced to 30mm as key details disappeared from view. The tag line was added at this point, but later removed following feedback from friends and family due to its cult-like inclusive tone. The accompanying decorative font was discarded once it was found to be difficult to read when reduced in size.



Image 4: Logo Concept #3

I then started to ponder how the logo would look as part of an animation within the mobile application prototype, and created a series of images based upon metamorphosis (see Image 4), that is, from cells through to the emergence of a butterfly. This proved to be an engaging exercise when Adobe XD's auto-animate functionality is applied to the individual images, however, following further feedback this design was not able to convey the key messages and values of the brand successfully and unambiguously.

At this point I turned my attention to the second concept sketch selected, the Opposing Faces (see Image 5). The concept of becoming an enlightened being was much more easily conveyed thanks to the rotation of the enlightened face toward the sun. Its new eyeline position, and the slight parting of the lips, when compared with the opposing face looking down, with lips closed proved to convey the brand values and concept beautifully. The addition of the broken string assisted in emphasising personal growth on the path to enlightenment.



Image 5: Logo Concept #4

1.3 Stage 3: Font Selection

Selecting a font and colour to accompany the logo proved an exhausting exercise. Mostly due to the fact that the final logo would be used in both print and digital environments.

Logo Font Concepts

Keeping this firmly in mind, a number of Sans fonts with minimal decorative additions were chosen for further experimentation. Two fonts were selected through garnered feedback, namely DELLMONTE SANS and *Gabriola* (see Image 6 & Image 7) that would be able to work later when accompanied by a more basic Sans font to provide contrast and character. Although the *Gabriola* font logo was preferred, when both logos were reduced in size the DELLMONTE SANS font logo was more legible, and is now part of the final logo design. The DELLMONTE SANS font text was adjusted within Adobe Illustrator using tracking, kerning and other character-related functionality to increase readability, and white space potential.



Image 6: Dellmonte Sans Font Logo



Image 7: Gabriola Font Logo

1.4 Stage 4: Colour Selection

As the final outcome of the Digital Media Project 2 would encompass two deliverables, the logo and a mobile application prototype, I decided to search for a relevant colour scheme based upon the brand identity now in place, and in particular, within the spiritual community. A single saturated colour from this scheme would be selected for the logos final version, as the more intense a colour is, the more it attracts the users attention. In Arewa's (2001) book, *Way of Chakras*, I found a series of descriptions of how colour reflects one's spiritual progression, and that two chakras in particular, the Heart and the Crown, reflect the attributes of transcendence, peace, oneness, pure spirit, thought power, truth, compassion, transition, and transformation. The two colours were purple (Crown Chakra) and green (Heart Chakra). I then utilised the Adobe Colour web application to source a suitable colour scheme (see Image 8) to cater to both the logo and the two experimental prototype designs. Chapman (2010) confirms the suitability of my colour scheme selection within her three part article series on colour theory for designers where she states that the colour green is representational of new beginnings and renewal, whereas the colour purple stimulates the imagination and creativity.

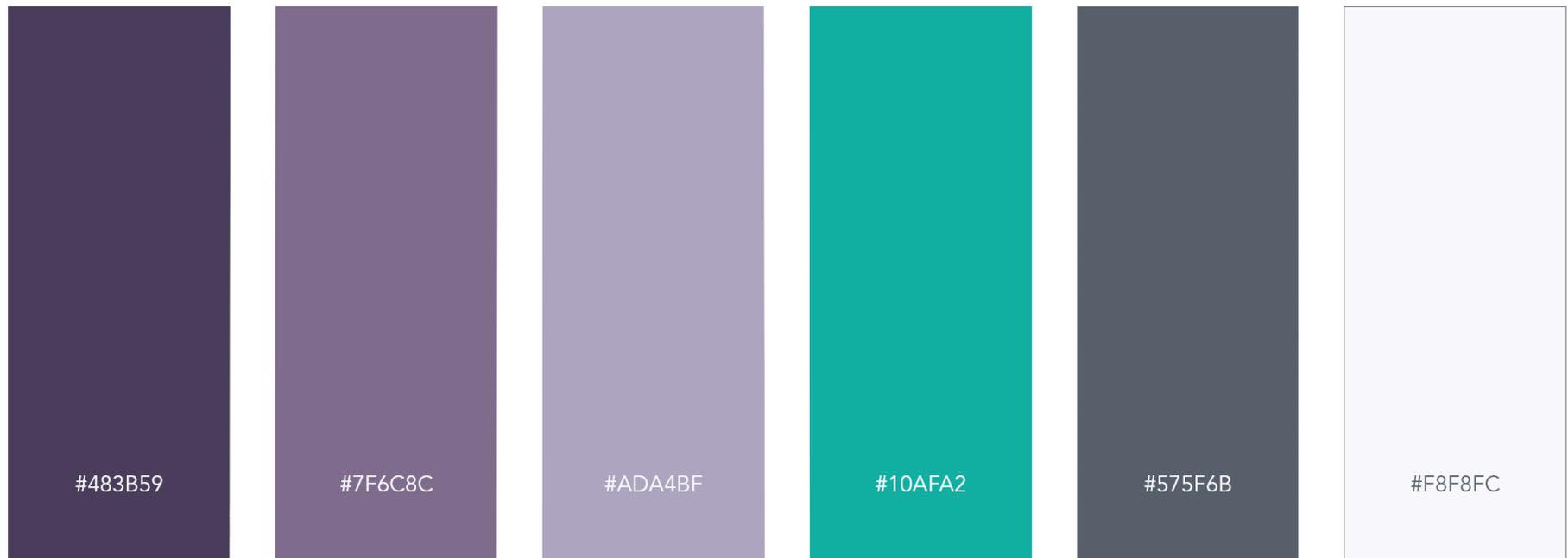


Image 8: Final Logo and Prototype Colour Scheme

1.5 Stage 5: Final Logo Design



Image 9: Final Logo Design

2. Prototype Experiments and Development

2.1 Stage 1: Mindmapping

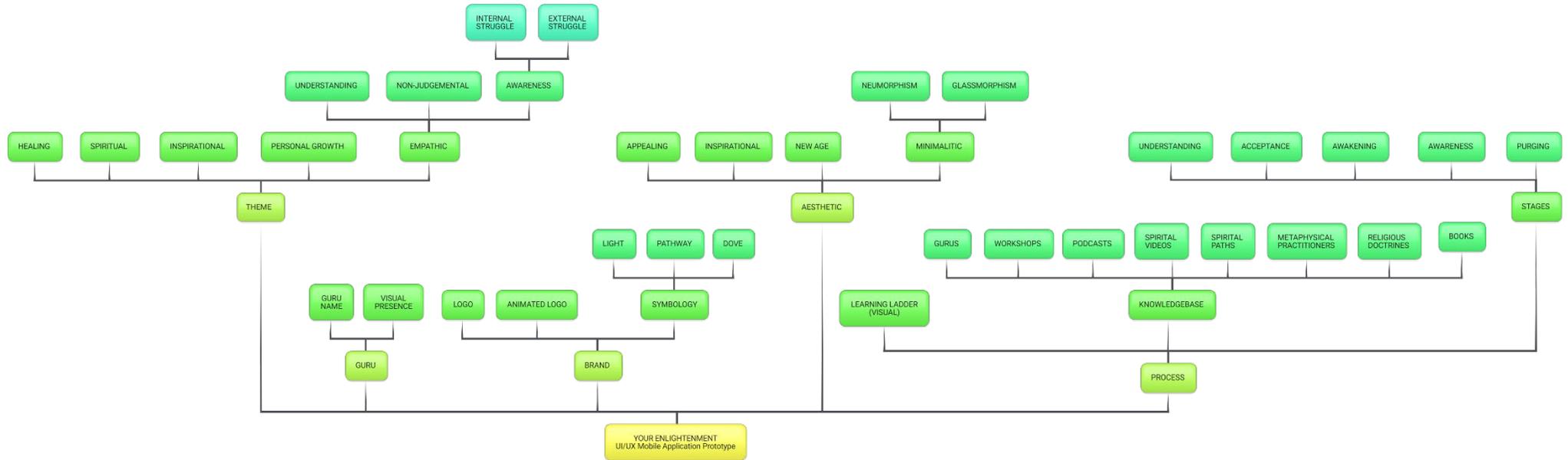


Image 10: Mind Map Brainstorming of the 'Your Enlightenment' Mobile Application

2.2 Stage 2: Low-Fidelity Mobile Application Prototype

Utilising multi-coloured post-it notes, string, blu-tac, and a large blank wall I created the initial artboard layout of the mobile application, visually showing the relationships between artboards with the blu-tac and string components. Post-it notes provide a designer with the ability to move and reposition content and artboards quickly and more efficiently. Image 11 reflects the first level of the artboards and relevant connections. Each of the blue and purple post-it notes leading to a separate low-fidelity prototype created to reflect the second and third level menu structures which may be found within the two experimental prototypes.



Image 11: Low-Fidelity Artboard Prototype

2.3 Stage 3: Font Selection

From a contrast perspective, and based upon the final two selected logo fonts DELLMONTE SANS and Gabriola (see Image 6 & Image 7), the following decorative and sans type schemes were chosen for usage within the two experimental prototypes to add depth and variety. Font sizing has been adapted to match those suggested by Christine Austin, Creative Lead at Impact (Austin 2017).

Experiment One (Neumorphism)

Fonts in use within the first experimental prototype for headings include Gabriola and BEBAS KAI, and Bebas Neue Pro for body text (see Image 12). The font BEBAS was chosen to complement the soft UI aesthetic which when accompanied by shadows and highlight create the effect that the letters are being extruded from the background they sit upon.

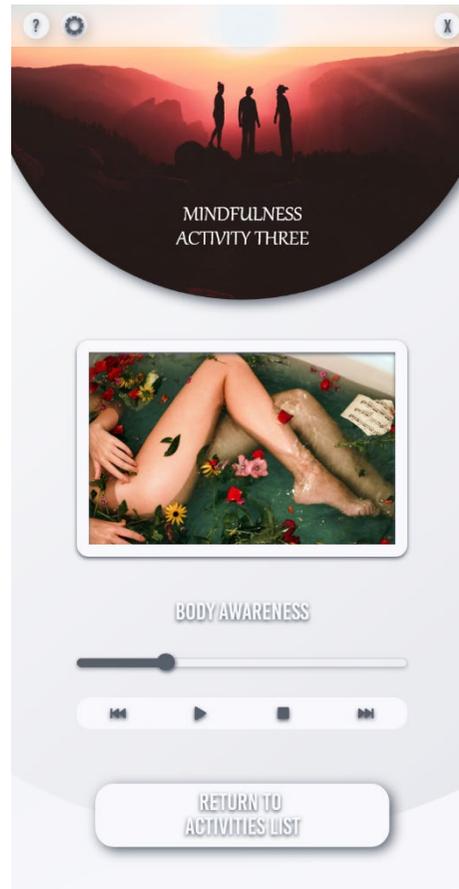


Image 12: Experiment One Example

Experiment Two (Glassmorphism)

Fonts in use within the second experimental prototype for both headings and body text include DELLMONTE SANS and Avenir LT Std (see Image 13). The font Avenir LT Std was chosen due to it being easy to read on both dark and light glass backgrounds, and its font family incorporating a number of different styles which can be used with both print and screen media.

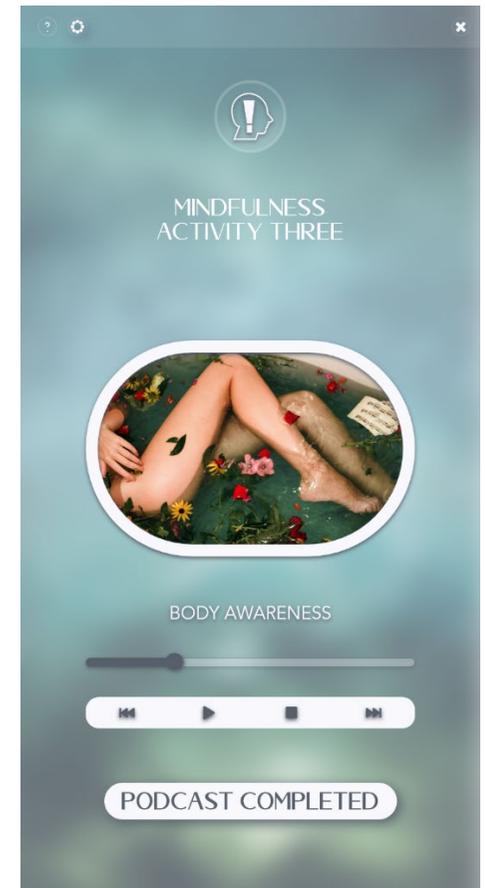


Image 13: Experiment Two Example

2.4 Stage 4: Final Medium-Fidelity Mobile Application Prototypes

In line with the definition of a medium-fidelity prototype the experiments will contain key elements of the final design but all links to videos and podcasts will at this stage be inoperable. Both visual language and the means of communication between the user and the application have been tested within each prototype.

2.4.1 Experiment One

Link to prototype:

<https://xd.adobe.com/view/1b2701ef-3ede-43e6-a37c-ac4644794b71-4e74/?fullscreen>

Neumorphism is the design aesthetic used within experiment one. Neumorphism combines background colours, gradients, shapes, highlights and shadows to create the effect of real life buttons and switches, in short, a soft, but extruded plastic look that was championed by Steve Jobs, co-founder of Apple Inc. during the 1980s (Dvurechenskyi 2020). The design style is most obvious inside the experiments prototype Dashboard (top left within Image 14), and in the restriction of colours to three in total, that is green (10AFA2), dark grey (575F6B) and white (F8F8FC). Experiment one is designed to have an invisible guiding hand or guru. The mobile application allowing the user to move at their own pace, and only providing support at the completion of activities, lessons and readings in a text format that does not impede the user with additional button selections.

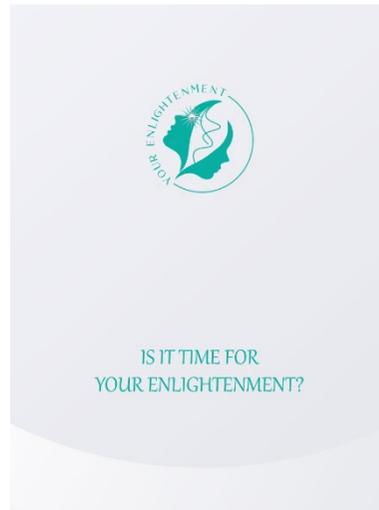


Image 14: Selection of Experiment One Artboards

2.4.2 Experiment Two

Link to prototype:

<https://xd.adobe.com/view/76422765-c792-4794-aeb1-8e53ba6ac980-2311/?fullscreen>

Glassmorphism is the design aesthetic used within experiment two (see Image 15). This design style incorporates transparency in the form of a frosted-glass effect using a background blur, vivid and saturated strong colours, and a subtle border to provide depth to objects. It can be seen in the menu bar, background, and behind the logo and iconography employed within the experiments. The light burst within the logo design has been utilised to become the physical representation of Neo, the virtual guru and guide for the mobile application within the second experiment. This additional functionality is expected to improve communication between the user and the mobile application interface, by providing information, advice, and by lending an empathic ear.

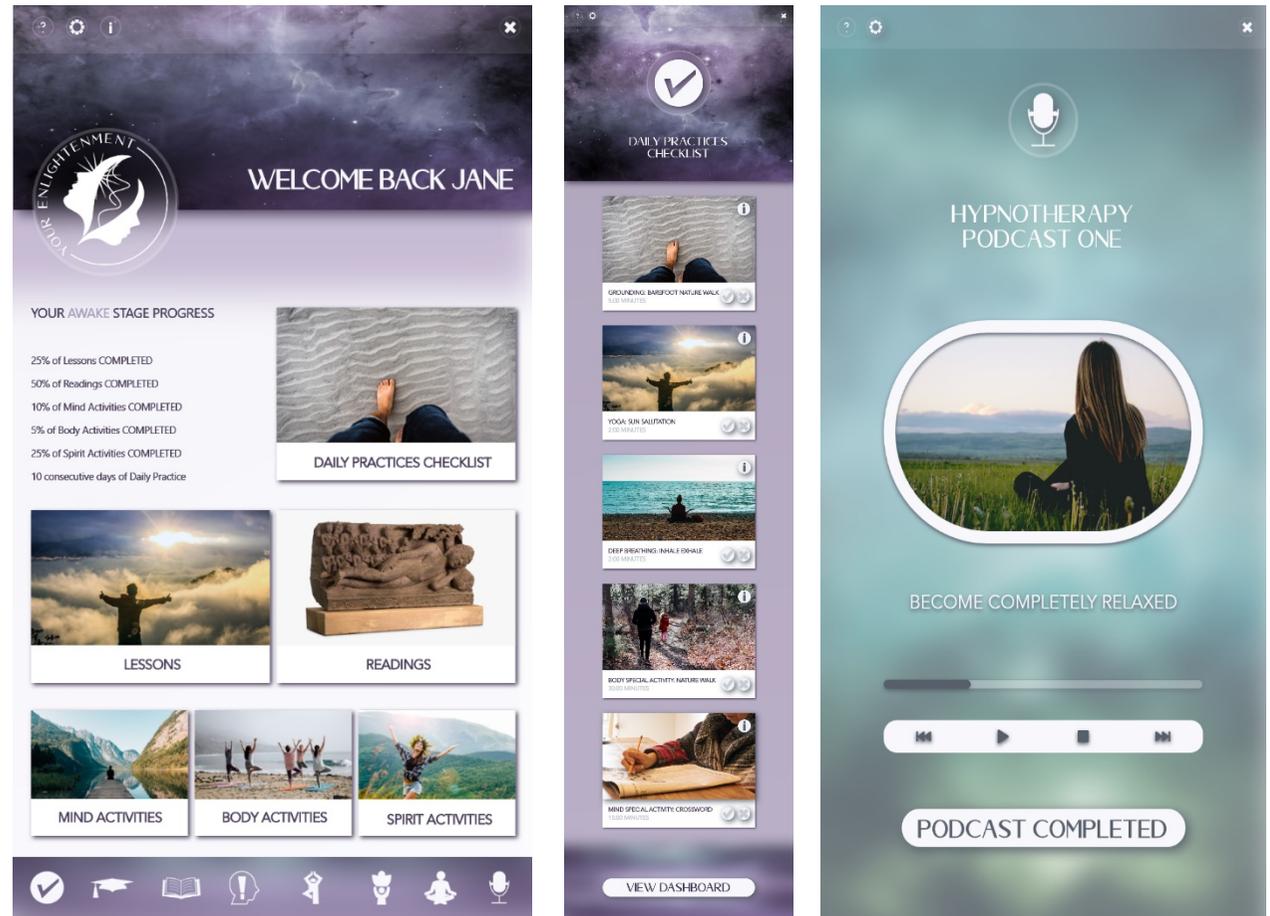


Image 15: Selection of Experiment Two Artboards

3. References

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Austin, C 2017, *Best font size for your website and how it effects UX & conversions*, Impact, viewed 3 May 2021, <<https://www.impactplus.com/blog/best-font-size-for-website>>.

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