

STUDENT DIGITAL SHOWCASE



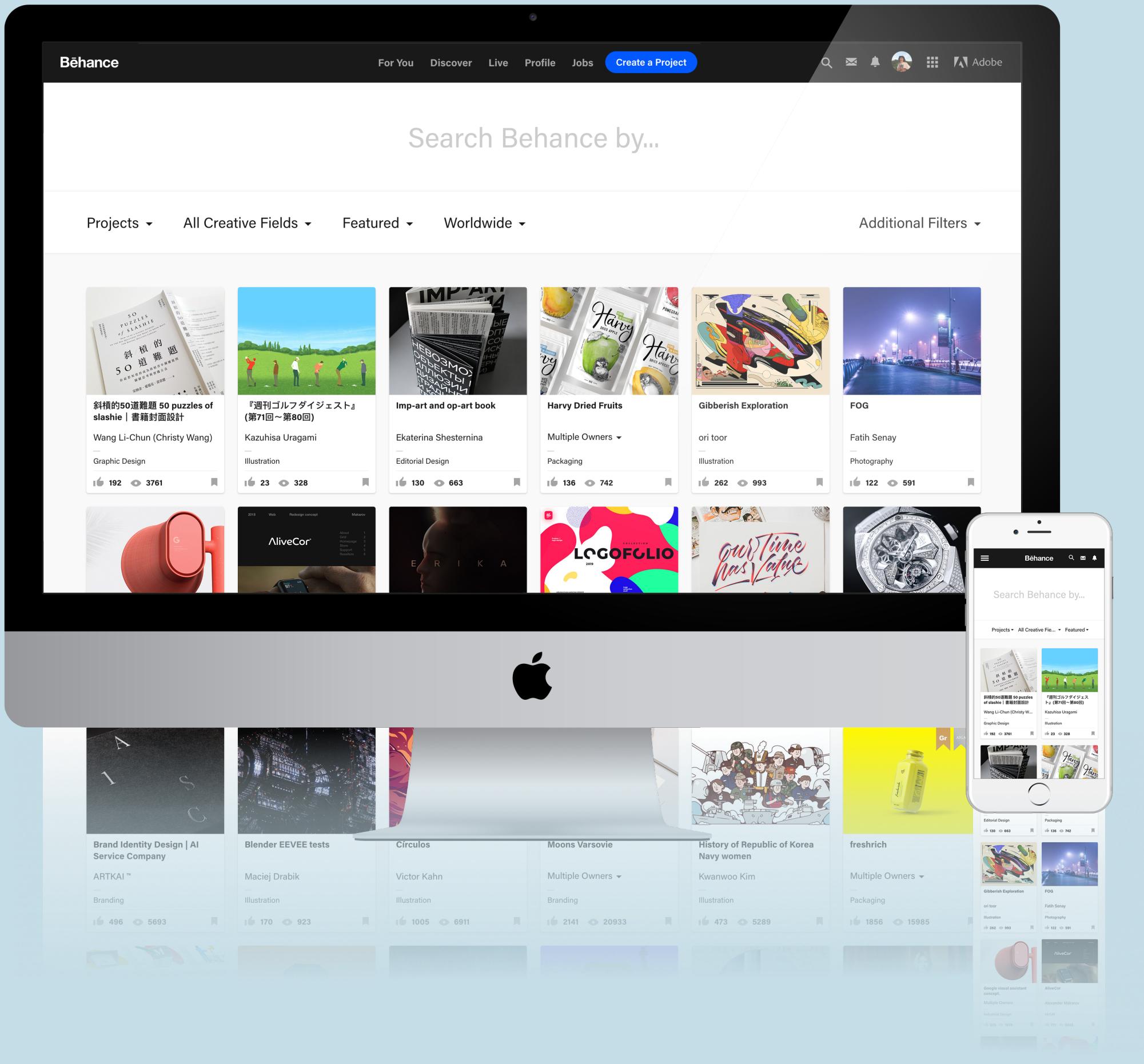
MONDRIAN
DE LAT

Vanaf 1917 maakte Piet Mondriaan een serie van zijn latste schilderijen. De werken zijn bekend als 'neoplastisch' omdat de kleuren en vormen begrensd zijn tot de drie primair kleuren: rood, groen en blauw. De lijnen zijn zwart en de achtergrond wit. De compositie bestaat uit horizontale en verticale lijnen die alle beeldvormen in evenwicht houden. De lijnen zijn over het algemeen recht en de kleuren zijn helder. De stijl is filosofisch en heeft een grote invloed gehad op de ontwikkeling van de moderne kunst.

Mondriaan was een belangrijke vertegenwoordiger van de neoplastische beweging. Hij was een van de eerste die de stijl ontdekte en ontwikkelde. Hij was ook een voorstander van de esthetische waarde van de kunst. Mondriaan was een van de eerste die de stijl ontdekte en ontwikkelde. Hij was ook een voorstander van de esthetische waarde van de kunst.

Initial research

Exploring existing examples of websites that work similarly to our needs.



Behance

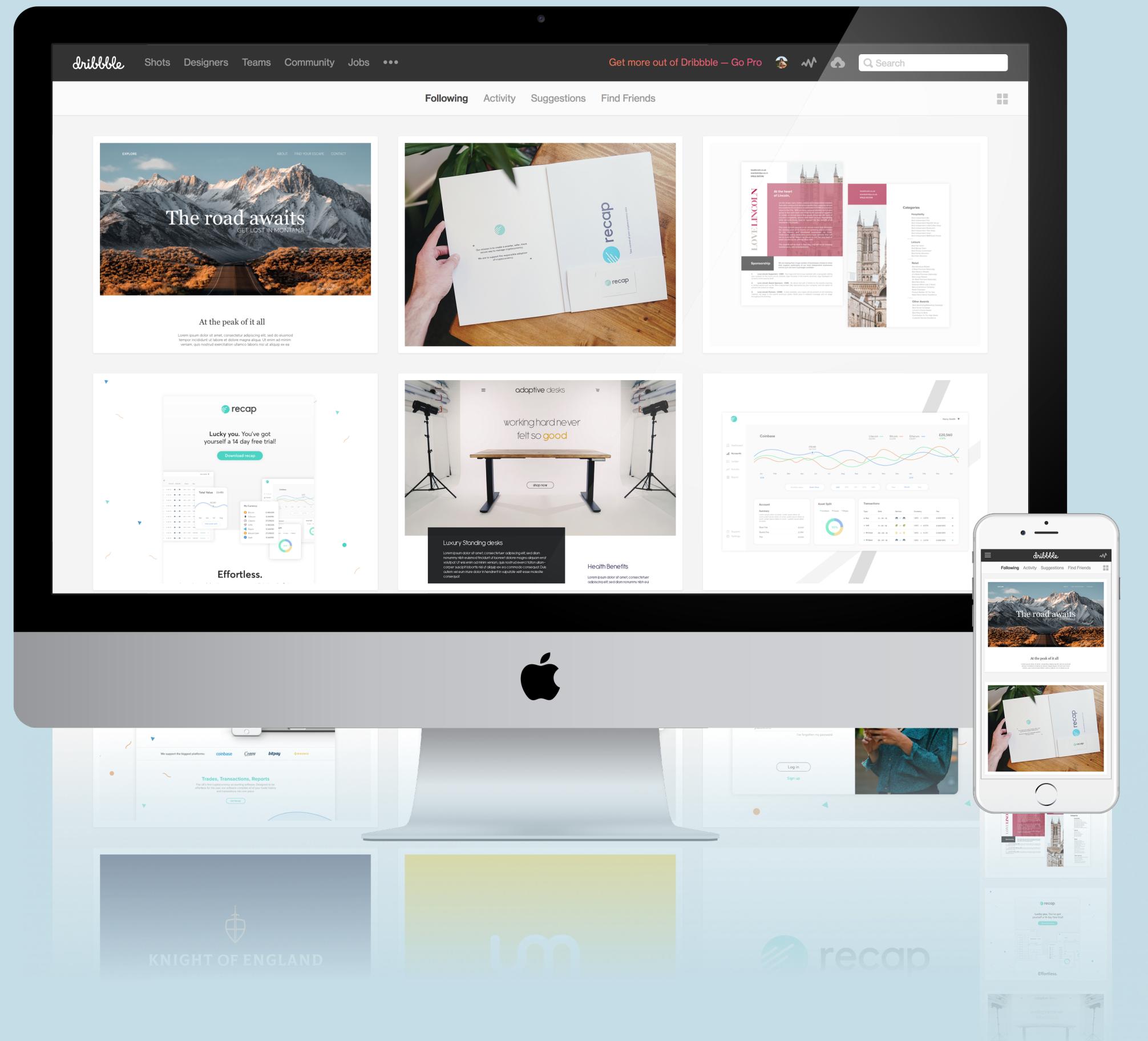
Relevant content feed

When a user signs up to the platform they are initially asked of their content preferences, this allows the Behance to tailor content feeds to what the user is interested in. The feed can be filtered by defining factors such as field and engagement.

Large, in depth project spreads

Users have the ability to tell a story when creating projects on behance. Text can be placed upon inputted media to give context to all elements.

<https://www.behance.net/>



Dribbble

Set followed feed

Users only see a feed of users that they are subscribed to, often limiting their exposure to new content.

Single spreads

Users are limited to the amount of content quality of said content. Actual purpose or narrative of projects can be lost. This limits the range of content that can be displayed on the platform. Non integrated descriptive content takes a secondary role making visuals a priority to creatives.

<https://dribbble.com/>

Key learnings

Serendipity is important to maintaining fresh and unbiased content across the platform. New content on a feed at each visit gives users a reason to revisit.

The voice of the creatives should be integrated into the projects, allowing said projects to be contextualised within the creatives perspective.

Providing tools that work with creatives as oppose to limiting their ability to show off their work is vital to maintaining creative engagement.

Research: Behance [visitor]

Looking into the mechanisms and journeys from Behance that could be used in this project
from a visitors perspective.

Today's Work in Progress



Add Yours



Adobe Live



Videos



#graphicdesign

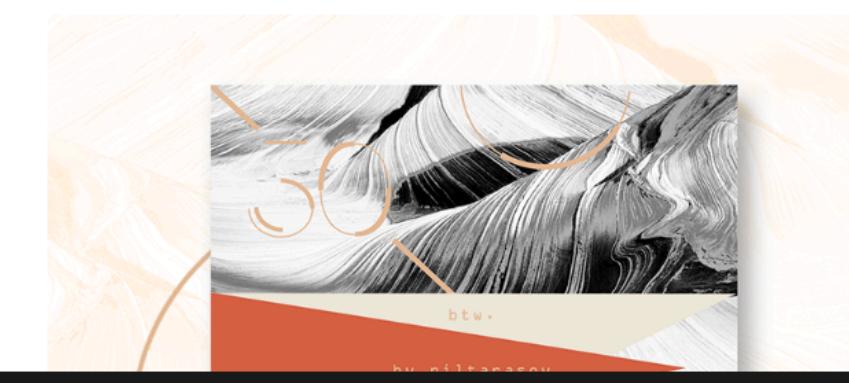
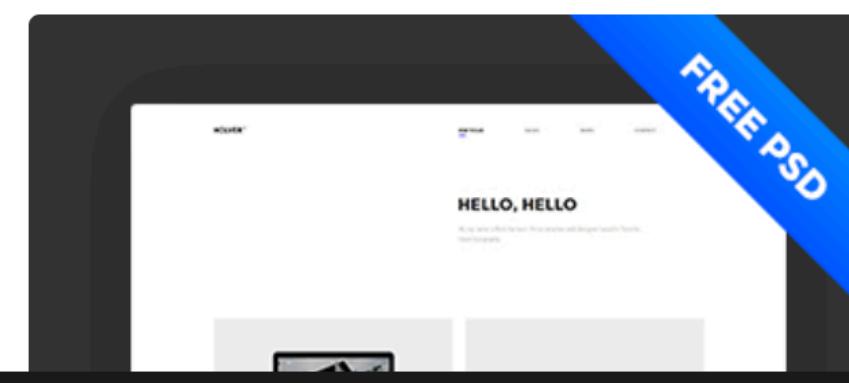
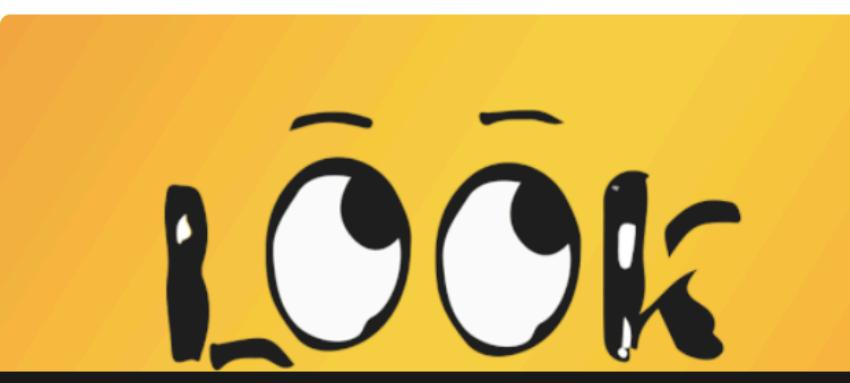
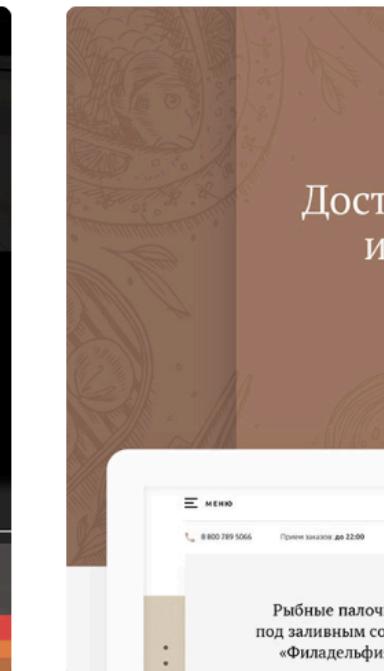
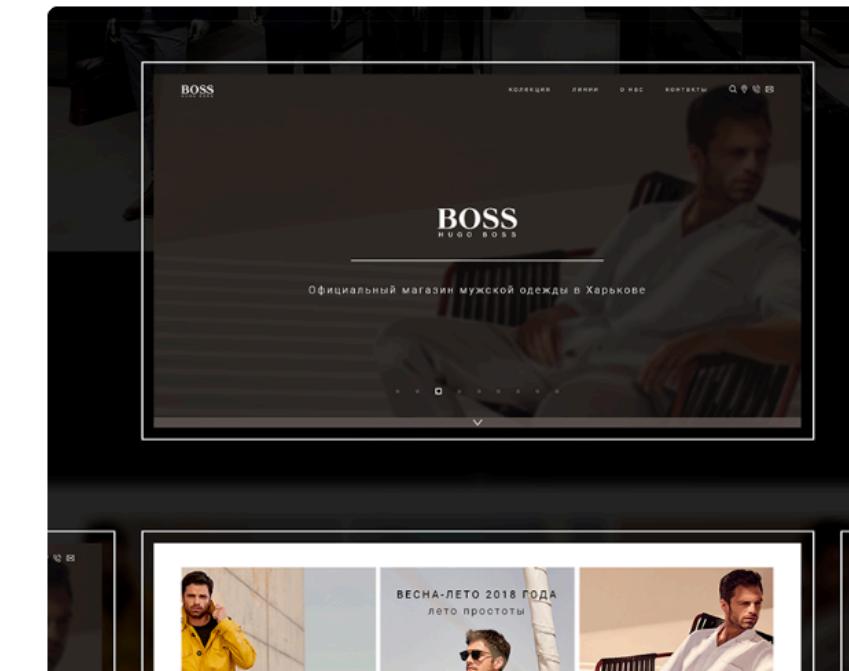
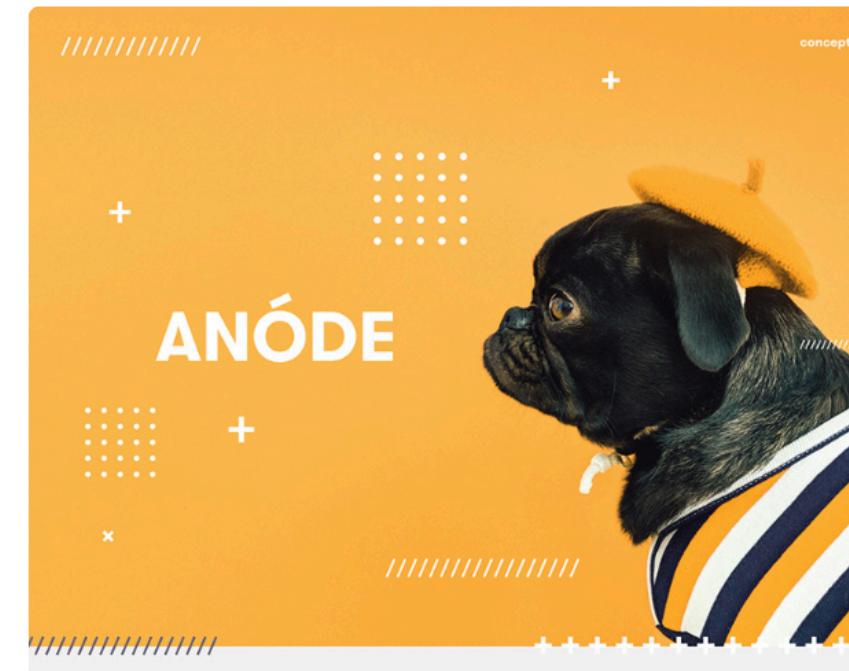
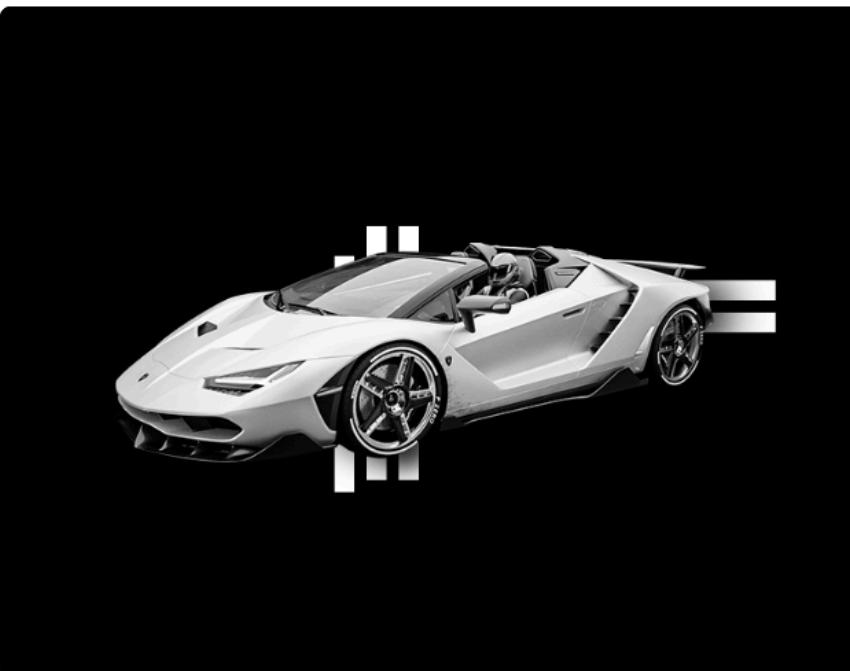


#illustration



#photography

Recommended for you today, Thomas



Serendipitous discovery

Content is randomly generated against a visitors preferences allowing them to see new and relevant content at every single page load.

Digital showcase

We could generate a random selection of content on a users feed but should not sort by user relevance to avoid user bias, allowing equal opportunity of exposure for all creatives partaking.

The image shows the Behance homepage. At the top, there is a navigation bar with links for 'For You', 'Discover', 'Live', 'Profile', 'Jobs', and a blue button 'Create a Project'. To the right of the navigation is a search bar with a magnifying glass icon and an envelope icon. Below the navigation, a large search placeholder says 'Search Behance by...'. Underneath this, there are four dropdown menu options: 'Projects', 'All Creative Fields', 'Featured', and 'Worldwide'. The main content area features a grid of project cards. On the left, there's a sidebar titled 'POPULAR' with a list of creative fields: All Creative Fields, Architecture, Art Direction, Branding, Fashion, Graphic Design, Illustration, Industrial Design, Interaction Design, Motion Graphics, Photography, UI/UX, and Web Design. To the right of the sidebar, there's an 'ALPHABETICAL' list of fields starting with 'A': AR/VR, Advertising, Animation, Architecture, Art Direction, Automotive Design, Branding, Calligraphy, Cartooning, and Character Design. The main grid contains several project cards, each with a thumbnail image, a title, and some descriptive text. One card for 'winter in august - part 1' by marina weishaupt has 243 likes and 1119 views. Another card for 'Studio DEZA's logotype for MEL Science' by DEZA Design has 114 likes and 1023 views. A third card for 'Autumn update' by UV ZHU has 58 likes and 268 views. The bottom of the page includes links for 'More Behance', 'English', 'TOU', 'Privacy', 'Community', 'Help', and 'AdChoices'.

Search & filter

Behance's feed filters allow content to be filtered by project types (single or multiple creatives), creative fields (media), their popularity and location.

Digital showcase

We could include filtering of the first two fields, Project type and Creative filed, to allow visitors to refine the content they wish to see, without making it a popularity contest (likes/comments).

Bēhance

For You Discover Live Profile Jobs Create a Project



Kirill Maksimchuk

Digital Art, 3D, 4D, Renders, Concepts, Motion
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📍 Kaliningrad, Russian Federation

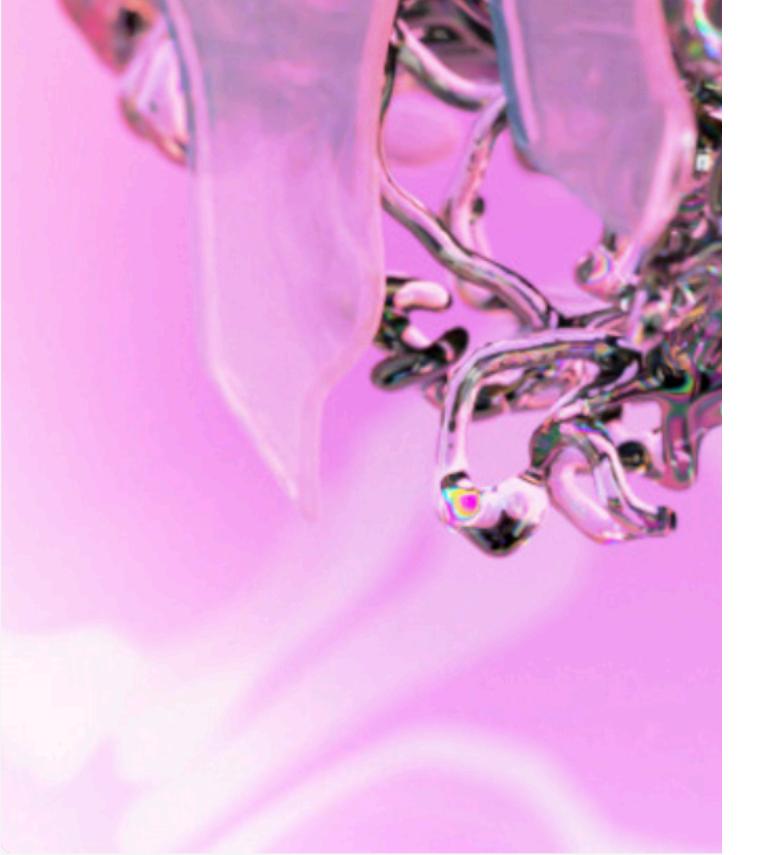
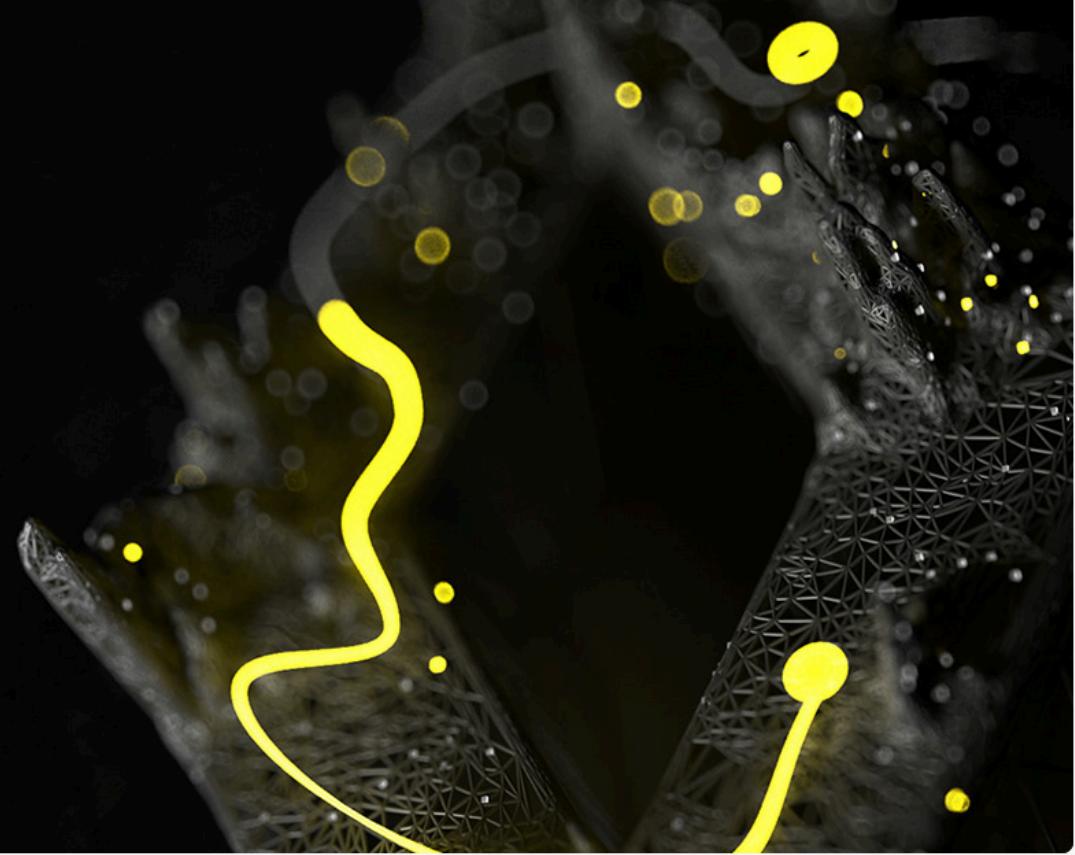
[Follow](#) [Message](#)

Project Views 322,257
Appreciations 39,034
Followers 10,957
Following 99



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[PAUSE FEST 2019 →](#)

Work Collections Appreciations



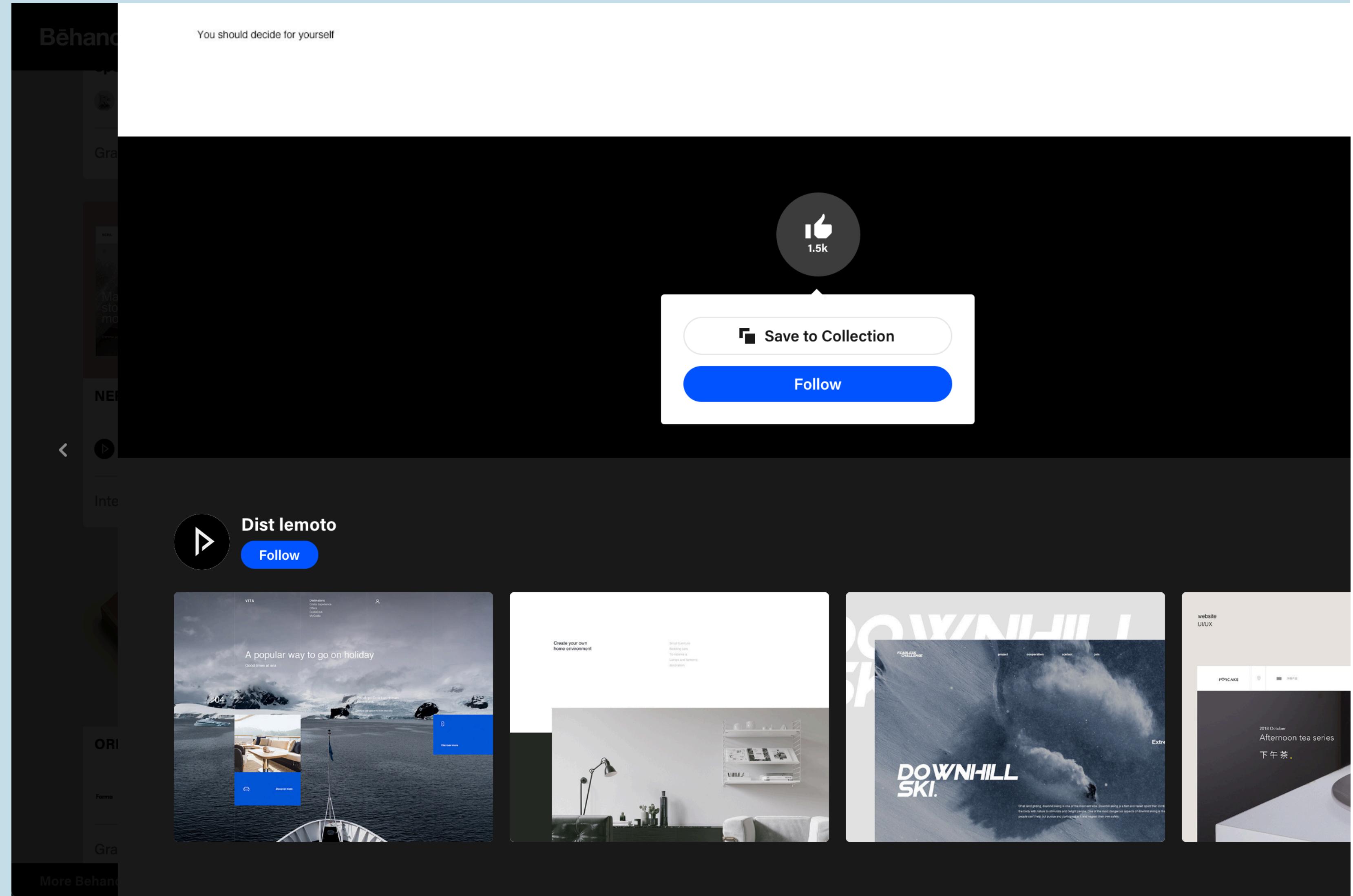
More Behance ▾ English ▾ TOU Privacy Community Help AdChoices

Creative profiles

Providing a space for individual creatives not only refines content for visitors but also gives creatives the opportunity to advertise themselves with external links.

Digital showcase

This would be a great inclusion for our project, promoting creatives outside of their university persona. Behance UI layout would have to be reshaped due to our creatives only having the ability to upload a set amount of content.



Related projects

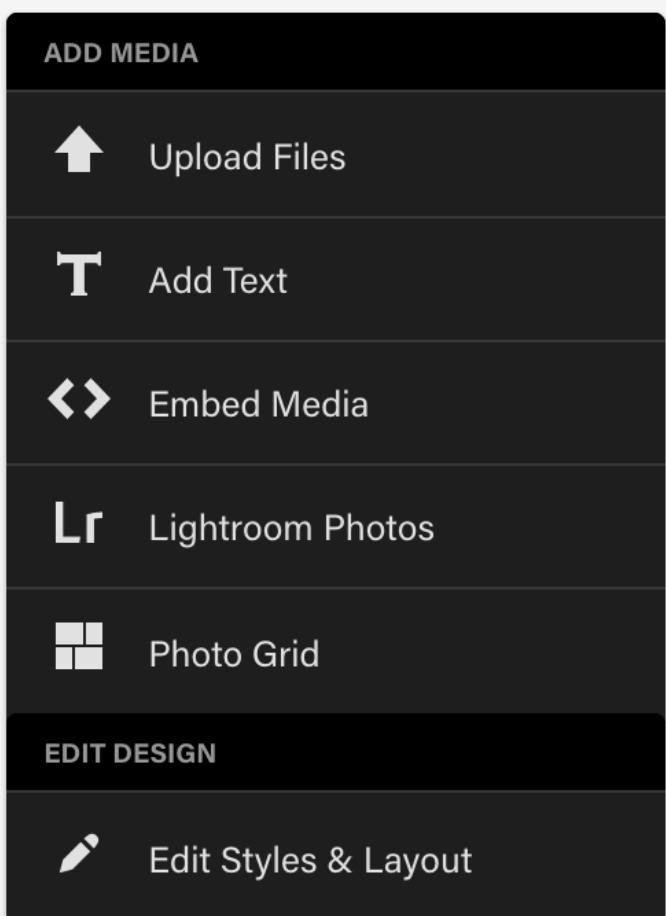
Behance promotes the creatives further works at the end of each project.

Digital showcase

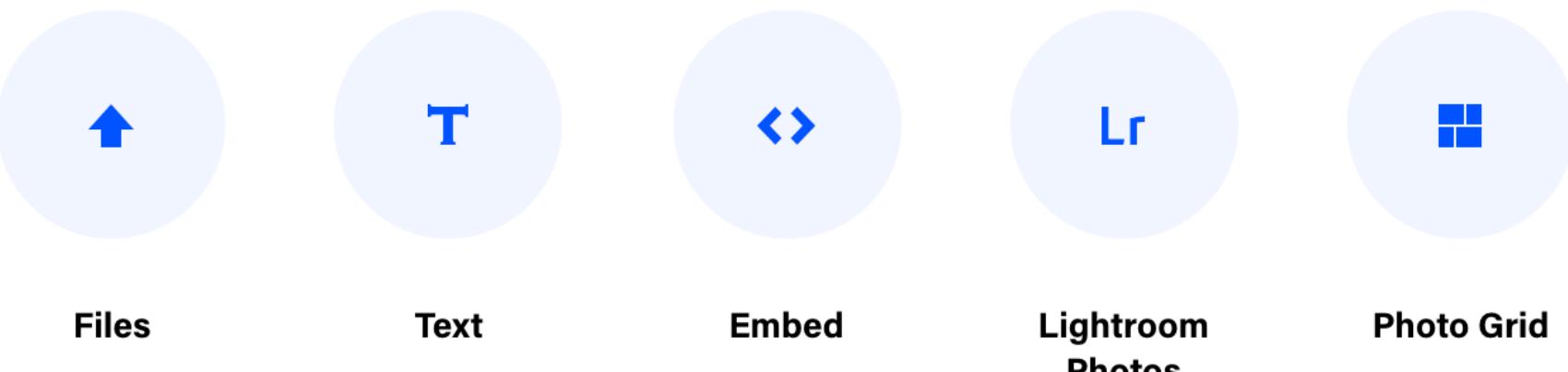
Within our project, features such as “related content” or even just “more (random) content” could be used to retain users on platform and increase engagement.

Research: Behance [creative]

Looking into the mechanisms and journeys from Behance that could be used in this project
from a creatives perspective.

[1. Content](#) | [2. Cover](#) | [3. Settings](#)[Preview](#)[Need help? Visit our FAQ →](#)

Start building your project:



Project builder

An in-depth, complex but well guided project builder is used to allow creatives to present their work on Behance. Set stylings are enforced, such as image sizes and page layout's, however creatives still have freedom to present their work with individual identity.

Digital showcase

Our “project builder” will be a much refined journey. Mechanisms such as fixed layout and styles should be maintained to allow the platform to have its own identity within the festival, but still enough function for creative identity.

[Back to Profile](#)**Basic Information**

Teams

On The Web

About Me

Work Experience

Web References

[+ Add a custom section](#)**BASIC INFORMATION**[Replace](#)

First Name

Thomas

Last Name

Moore

Occupation

Web, UI and UX Designer

Company

University of Lincoln

Location

United Kingdom

Lincoln

Website URL

tommoore.co.uk

TEAMS

Create or Join a Team

Team Name

Profile editor

A clean and easily understandable UI is used to allow creatives to input set data about themselves to be presented on their profile space.

Digital showcase

Giving creatives the option to amend their details is imperative to promoting their engagement within the platform. This should be a priority of the platform, making creatives able to better themselves and update their profiles.

Focus group

Talking to Arts students to gauge a user perspective of the project.

What was tested

A simple script was outlined to maintain that group discussions remained relevant to the brief:

- Has anyone used Behance before?
- How do you as creatives already advertise your work online?
- What types of media does your work use? e.g. Images, Video, Audio
- How much of that content do you post online?

- What sort of information do you advertise on your portfolios for people to learn more about you?
- How do you share your portfolios?
- Do you think this product would be useful after uni/would you use it?
- How do you think we should advertise to student/What do you think we should do to make sure students use it?

Who participated

A range of 6 students from the School of Arts were asked to participate in the focus group from the following courses and years:

Student A - Interactive Design (3rd year)
Student B - Interactive Design (3rd year)
Student C - Creative Advertising (3rd year)
Student D - Creative Advertising (3rd year)
Student E - Product Design (3rd year)
Student F - Fine Art (MA)

Key learnings

- Students already use social media such as Instagram to advertise snack-able portfolio content
- Engagement with social media content is not as successful if said content does not have an explanation for the work.
- The main reason students use social media is to gain greater exposure of their personal portfolios.
- Students will not engage with a platform unless there is an already established stream of content.
- Students much prefer to be part of, and engage with moderated content.

In-scope positives

- Random feed of content that was not filtered by user engagement.
- Limitations to the amount of work a student could upload
- Human moderation of the platform
- Initial outlines of user journeys

Student needs

- Students want to filter between year of the creative (if MA comes into scope).
- Students highly recommend the addition of dialog boxes to provide student context to work. Students suggest the limitation of character count or tailored fields to limit the amount of content.
- Clear messaging for copyright legislation should be prevalent when uploading content.
- Students would like to illustrate that their work has won an award.
- Students need their work to be there for two years if they are to use it as a means of greater portfolio exposure.
- Students would like a ‘like system’ that is not publicly displayed to provide validation of public use.
- Students need to know that professional agencies are going to be viewing/visiting the platform.
- Students would like to credit other creatives to their work.

Next steps

Tasks next in the design process to make the project the best it can be within scope.

Next steps

Information architecture and mechanisms - 1 week

Once mechanisms and features have been defined, designing an information architecture (IA) to package them will promote usability of the final platform. Testing of this IA with users on both sides of the platform will validate the final implementation of the proposed IA.

1

User journeys and wireframes - 2 weeks

Mapping out how users will navigate through the platform will allow greater understanding to the platforms functionality and ultimately improve engagement as a result. The generation of wireframes will allow greater visualisation of this process and how users will interact with the final product on a granular level.

2

Prototype testing and iteration - 2 /3 weeks

Building and testing prototypes with users will allow validation of functionality. This saves time making sure usability is present prior to development.

3

Prototype V1

V1 build of the showcase experience.

Header introduction to the showcase

Logo Animation

LOREM IPSUM DOLOR SIT AMET, CONSECTETUR ADIPISCING ELIT. PROIN IACULIS ODIO LAOREET, ALIQUAM ANTE AT, SUSCIPIT MI. PELLentesque IACUS TORTOR, EGESTAS AT HENDERIT QUIS, PORTA NEC JUSTO. VESTIBULUM VITAE QUAM QUIS VEKIT RUTRUM PHARETRA ID EU IACUS. DONEC ERAT QUAM, PORTA EGKT LIBERO NON, TINCIDUNT RHONCUS ELIT.

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Prototype v2

V2 build of the showcase experience.

**University of Lincoln 2019
Creative Showcase**

Logo Animation

Course ▾ Media Type ▾

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THANK YOU

TOM MOORE

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MONDRIAN
DE LATEN

Vanaf 1917
werk de vormen
van zijn laag
blauwe, rood
begrensd
zwarte lijnen
deze stijl
er componeerde
alle beeldende
in evenwicht
een overhaal
filosofisch
het bereikte
in die zin
wijze van
de verhouwing
achtergrond
Mondriaan
neoplastisch
konden we
aspecten waardoor
esthetisch
Mondriaan
weer naar
hij passeerde
in Parijs, w
zorgvuldig
overkoepelend