

DYLAN LIAM DIXON
20009606

THIS IS A BRAND PROPOSAL AND DEVELOPMENT
DOCUMENT BY DYLAN LIAM DIXON SHOWCASING
THE JOURNEY BEHIND THE CREATION OF
GARDEN OF CLAUDE.

GARDEN OF CLAUDE



EST 2024

LONDON
FOR ARTISTS, UNRECOGNISED.

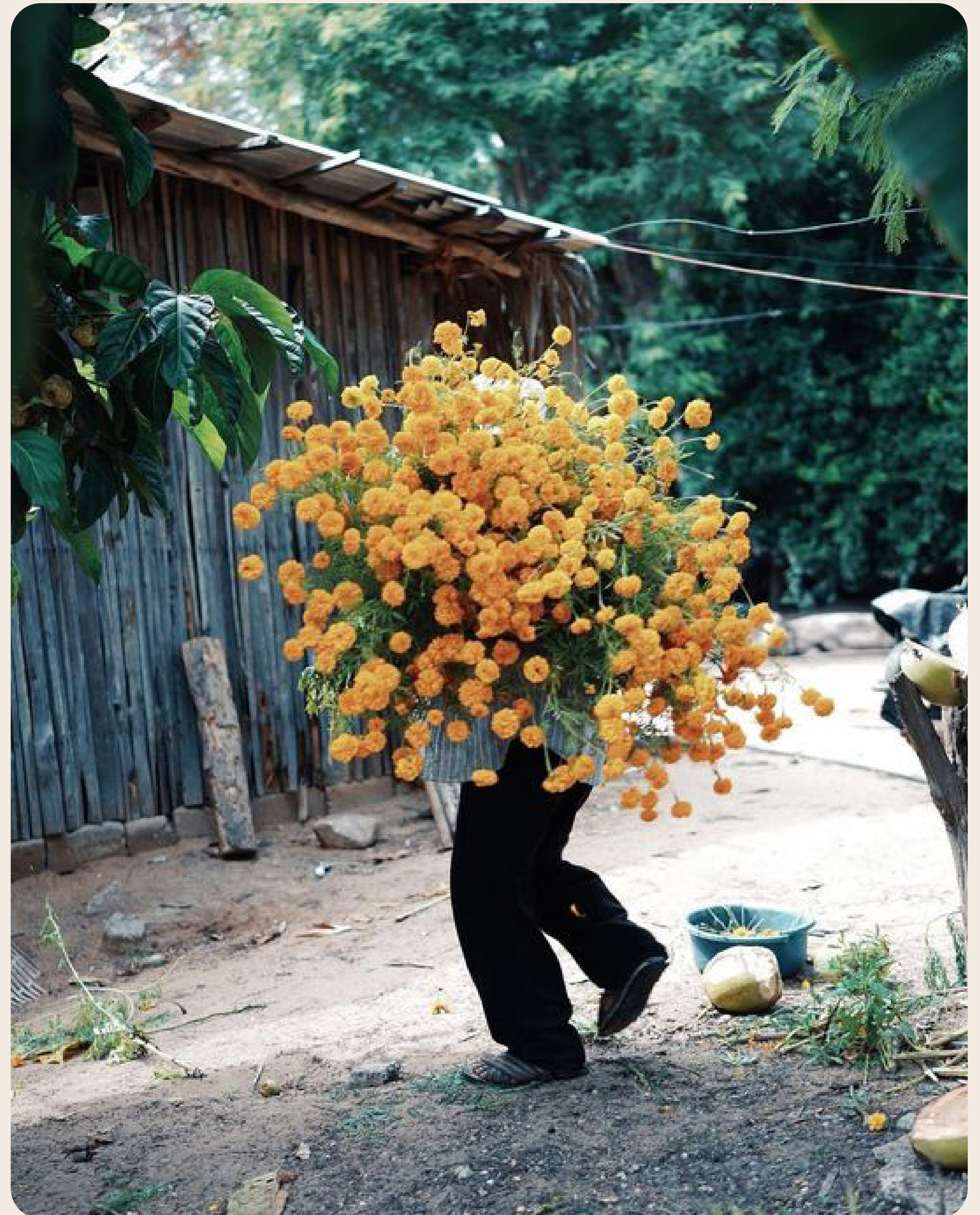


Figure 1: Man with Flowers.

Contents

01. Brand Proposal

03 - 17

02. Research

18 - 29

03. Ideation

30 - 37

04. Prototyping

38 - 69

05. Production

70 - 80

06. Reflection

81 - 85

07. Appendix (Bibliography and List of Figures.)

86 - 101

EST 2024

LONDON
FOR ARTISTS, UNRECOGNISED.



**BRAND
PROPOSAL**

THIS IS A BRAND PROPOSAL AND DEVELOPMENT
DOCUMENT BY DYLAN LIAM DIXON SHOWCASING
THE JOURNEY BEHIND THE CREATION OF
GARDEN OF CLAUDE.

INDEPENDENT PROJECT
UNIVERSITY OF THE ARTS LONDON

DYLAN LIAM DIXON

01. Brand Proposal

EST **2024**

LONDON
FOR ARTISTS, UNRECOGNISED.



**BRAND
PROPOSAL**

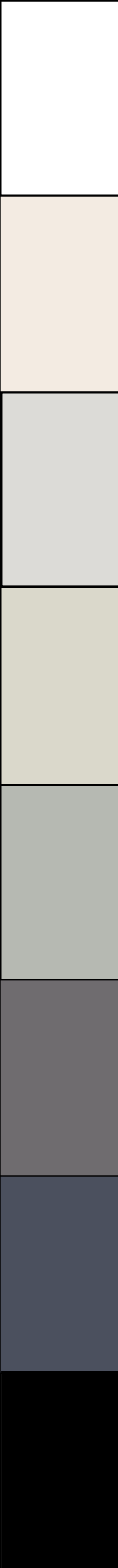
THIS IS A BRAND PROPOSAL AND DEVELOPMENT
DOCUMENT BY DYLAN LIAM DIXON SHOWCASING
THE JOURNEY BEHIND THE CREATION OF
GARDEN OF CLAUDE.

INDEPENDENT PROJECT

UNIVERSITY OF THE ARTS LONDON

DYLAN LIAM DIXON

The Mission.



FOR Artists, UNRECOGNISED.

Figure 2: Kamal.



THE MISSION

Garden of Claude intends to empower artists and designers who have been overlooked in the social media space and are therefore struggling to get both the verification and recognition they deserve.

GARDEN OF CLAUDE WILL BE AN APP-BASED PLATFORM.

The app will begin as a platform for UK streetwear consumers and designers but had the potential to expand into other areas of fashion, art and filmmaking in the future.

GARDEN OF CLAUDE REJECTS THE IDEA THAT FOLLOWER COUNTS ARE REPRESENTATIVE OF QUALITY, ETHICAL PRACTICE AND TRUST.

BRAND PROPOSAL

THIS IS A BRAND PROPOSAL AND DEVELOPMENT
DOCUMENT BY DYLAN LIAM DIXON SHOWCASING
THE JOURNEY BEHIND THE CREATION OF
GARDEN OF CLAUDE.

INDEPENDENT PROJECT

DYLAN LIAM DIXON

UNIVERSITY OF THE ARTS LONDON

Risk-taking, experimentation and the desire to innovate.

**GARDEN OF CLAUDE WANTS TO REWARD
BEHAVIOURS LIKE RISK-TAKING,
EXPERIMENTATION AND THE DESIRE TO
INNOVATE.**

Appealing to the trends of Meta's and Tik Tok's social media empires **should not be a designer's main priority when it comes to designing and distributing streetwear garments.**

Virgil Abloh. @off___white



Figure 3: Virgil.

Garden of Claude is the fairtrade logo of streetwear.

If a brand appears on the Garden of Claude site it means that our curators have **deemed the brand to not only be exciting and visually enticing, but also ethical and have correct production and delivery structures in place** to ensure an easy, transparent transaction for potential customers.



Brand Values

Ethical Sourcing

Sustainability

Community

Creativity

Diversity

Innovation

Advocacy

Craftsmanship

EST **2024**

LONDON

FOR ARTISTS, UNRECOGNISED.

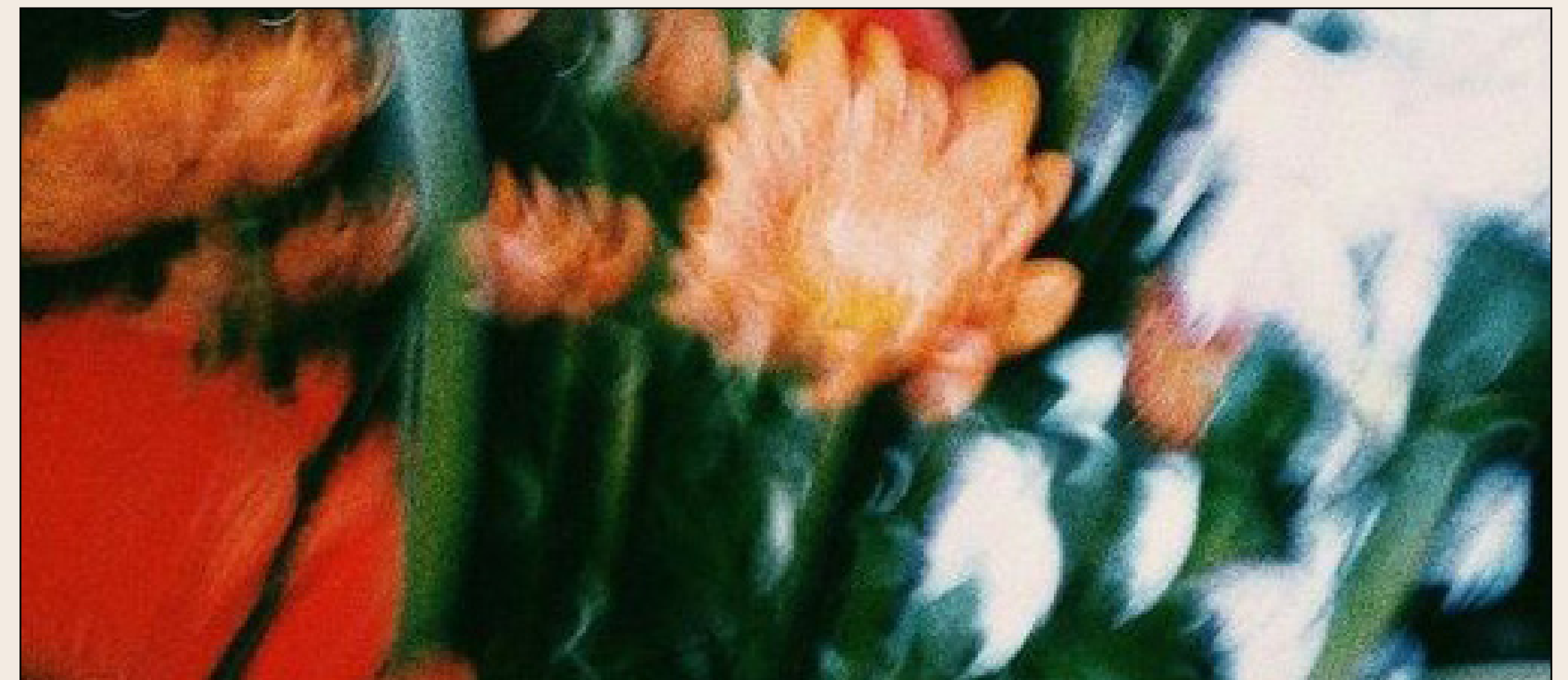


Figure 5: Flowers.

**BRAND
PROPOSAL**

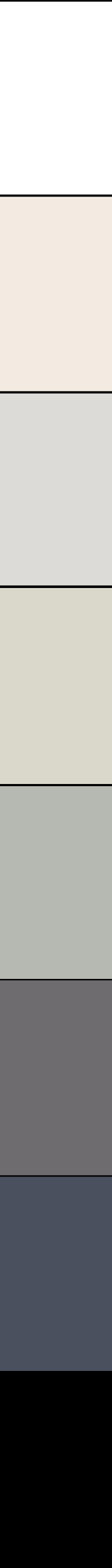
THIS IS A BRAND PROPOSAL AND DEVELOPMENT
DOCUMENT BY DYLAN LIAM DIXON SHOWCASING
THE JOURNEY BEHIND THE CREATION OF
GARDEN OF CLAUDE.

INDEPENDENT PROJECT

UNIVERSITY OF THE ARTS LONDON

DYLAN LIAM DIXON

Brand Story.



How GARDEN OF

CLAUDE got it's name.

The name Garden of Claude is an encapsulation of the brand ethos, to help artists, unrecognised to grow.

Claude Monet painted some of his greatest works using inspiration from his own garden. **This philosophy of being creative with your own resources, no matter what they may be is championed by Garden of Claude.**

**BRAND
PROPOSAL**

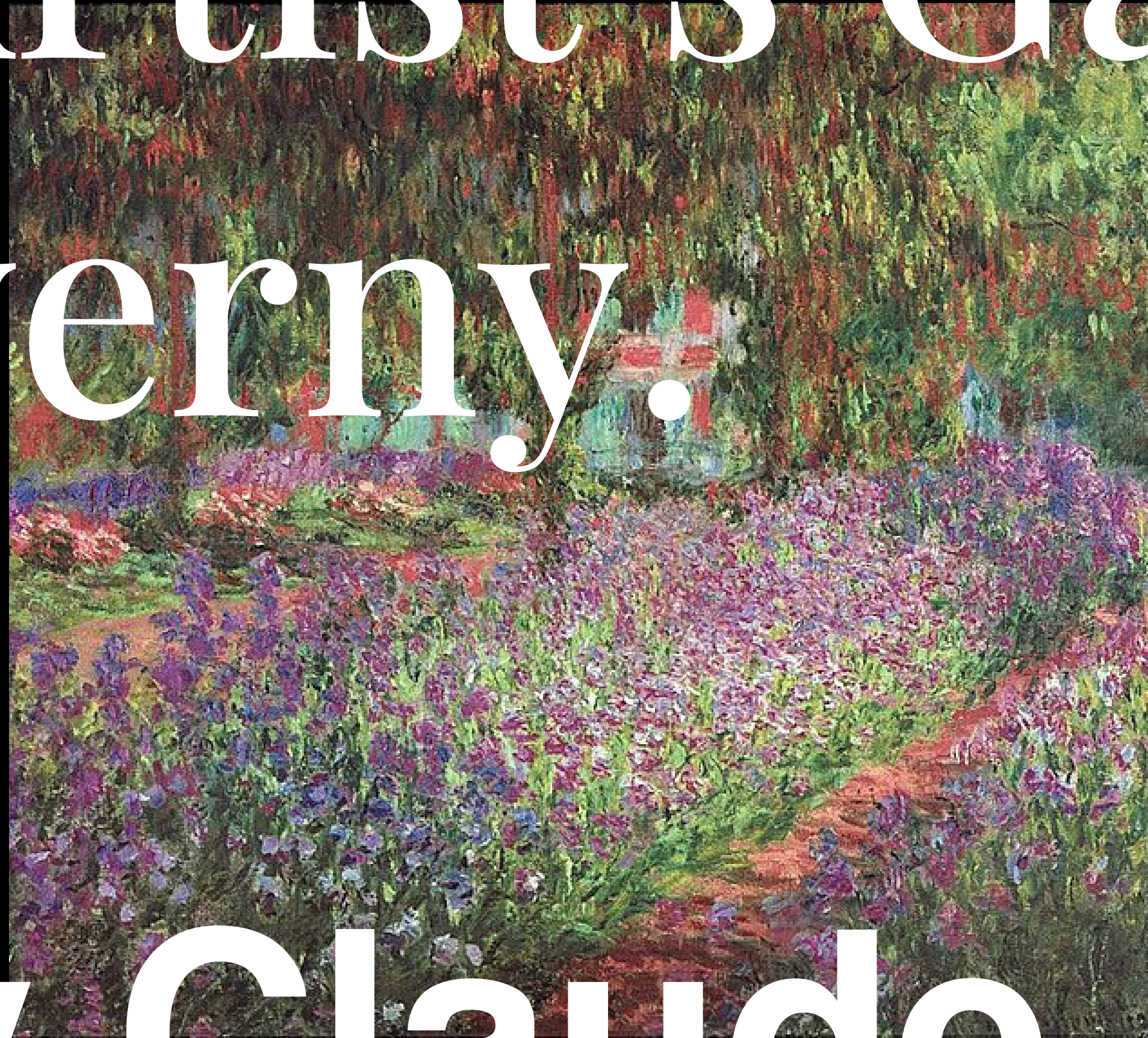
THIS IS A BRAND PROPOSAL AND DEVELOPMENT
DOCUMENT BY DYLAN LIAM DIXON SHOWCASING
THE JOURNEY BEHIND THE CREATION OF
GARDEN OF CLAUDE.

INDEPENDENT PROJECT

UNIVERSITY OF THE ARTS LONDON

DYLAN LIAM DIXON

The Artist's Garden at Giverny.



By Claude Monet.

Figure 6: Artists Garden at Giverny

The Story.

EST 2024

LONDON

FOR ARTISTS, UNRECOGNISED.



The concept of Garden of Claude was born out of my own experience and struggles as an aspiring musician.

There are many similarities between the music and fashion worlds however it has become apparent to me that **there are many more options for unknown musicians to get their music exposure than there is for unknown streetwear designers to get their brand seen.**



Figure 7: Figure 8-9: Spotify Me, in my home studio.

How did Spotify inspire me?

I'd been making music for around three years when I first discovered **Spotify's 'Pitch for Playlisting' section on their 'Spotify for Artists' website. (An online platform for musicians to edit their artist profile and see their analytics).** For my latest release, a song titled 'RUM RUN' I decided to pitch my music, which beforehand had been performing poorly and garnering **no more than 1000 streams per song.**

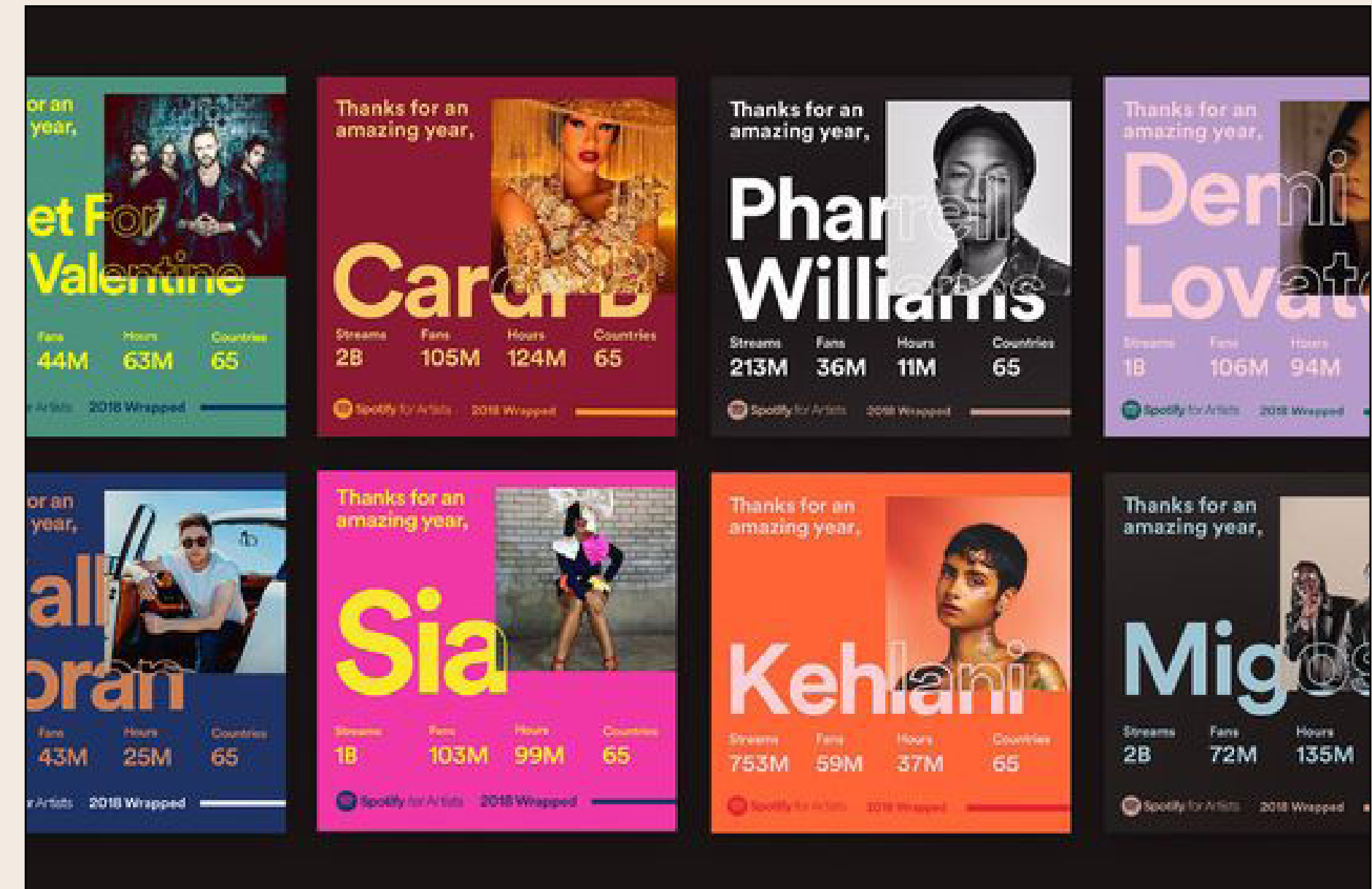


Figure 8: Spotify

Playlist success.

The pitching process was simple. I told the curators the **genre of my music**, the **instruments used throughout the track** and informed the Spotify curators of **the story / journey behind the song**.

Luckily, the curators enjoyed my track and decided to place it on two highly followed playlists. **My song achieved over 8,000 streams in it's first month on Spotify**, a huge contrast from my previous tracks which had taken almost a year to garner a mere 1000 streams. **It was this playlist success that led me to believe the same process could be applied to independent streetwear brands.**

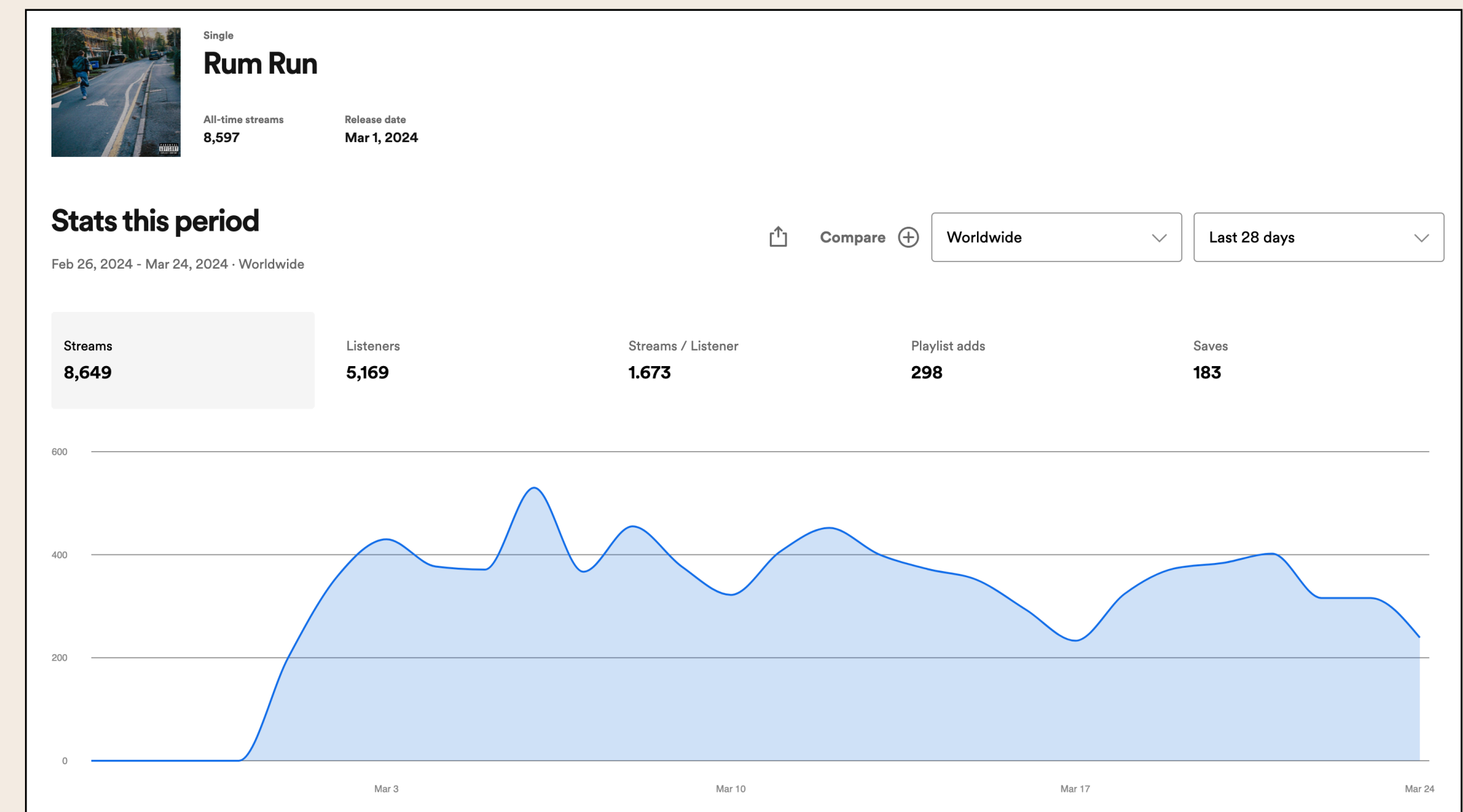


Figure 9: Spotify

Numbers, like follower counts and likes on social media, are nothing but vanity metrics. You can trust the social media algorithm to help these numbers grow but you CAN NOT trust it to find you a genuine and valuable customer-base.

GARDEN OF CLAUDE's curation system means that **brands bypass the judgment of a trend-driven algorithm and instead get placed directly in front of your ideal consumer.**

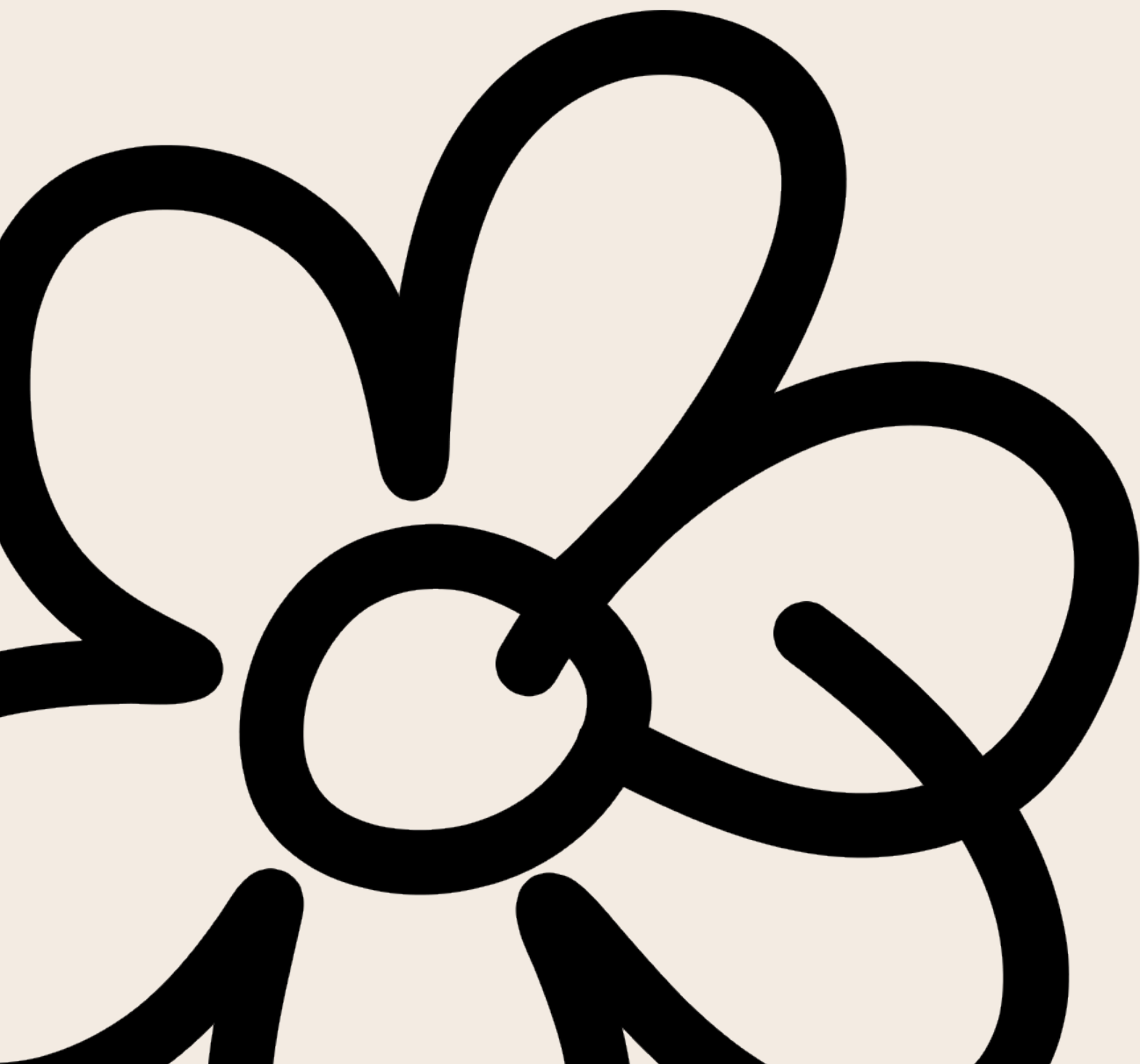
When you pitch your brand to GARDEN OF CLAUDE, you are not only proving that you are creating and delivering your products ethically, you are also citing the references and inspirations behind your designs. This will help the curators to put your brand in front of those who like your style or 'genre' of design. **In the same way that Spotify creates personalised playlists of 'songs we think you'd like', GARDEN OF CLAUDE gives you a personalised space full of brands you haven't heard of but you may like.**



Figure 15: Hypebeast.

“You can have five million followers, but if none of them care about what you have to say, your business won't grow.”

Purpose.



THE GARDEN OF CLAUDE APP

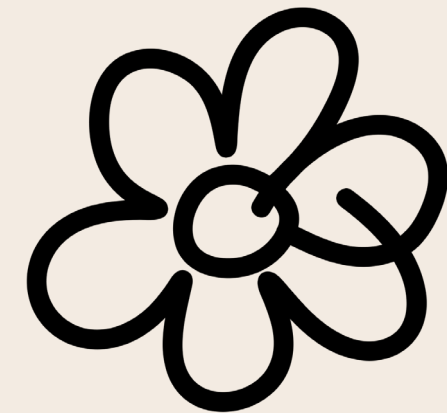
The purpose of the app is to showcase **independent, exciting and ethically sound brands** to an audience that will appreciate them. It is an editorial platform with the potential to overlap with the e-commerce space.

THE CLUB CLAUDE WEBSITE

This is where **independent brands will pitch themselves** to curators to be featured on the GARDEN OF CLAUDE app.

If a brand is showcased on GARDEN OF CLAUDE, **they also become a 'CLUB CLAUDE MEMBER'** gaining them access to **networking / pop-up events** as well as verification on the GARDEN OF CLAUDE app.

Ethos



Garden of Claude is where artists grow. It helps the unrecognised to be seen and builds bridges between like-minded artists through promoting both real world and digital events. It intends to aide independent brands in getting up off the ground and reaching their full potential.

EST **2024**

LONDON
FOR ARTISTS, UNRECOGNISED.



RESEARCH

THIS IS A BRAND PROPOSAL AND DEVELOPMENT
DOCUMENT BY DYLAN LIAM DIXON SHOWCASING
THE JOURNEY BEHIND THE CREATION OF
GARDEN OF CLAUDE.

INDEPENDENT PROJECT
UNIVERSITY OF THE ARTS LONDON

DYLAN LIAM DIXON

02. Research

EST 2024

LONDON
FOR ARTISTS, UNRECOGNISED.



HIGHSNOBIETY

HYPEBEAST

GOAT

THE EDITORIAL PLATFORMS

Streetwear is already the subject of many editorial platforms like Hypebeast and Highsnobiety.

The brands have seen huge success providing updates on the mainstream streetwear scene. (Drops, PR news and general brand news.)

These brands are situated in the mobile app space. The UI design is minimal and clean. Lots of negative space and white backgrounds to allow the imagery and words to take central focus.

THE E-COMMERCE PLATFORMS

Platforms like GOAT and SSENSE are some of the main brands in the streetwear e-commerce space. These brands follow the same UI rules as the editorial platforms, championing minimal, functional design.

These platforms primarily market mainstream brands and are good at showing a variety of garment options to a consumer who isn't looking for a single brand in particular.

**Competitor
Analysis.**

Point of difference?

Other editorial and e-commerce platforms in the streetwear space are driven by **hype and trends**. GARDEN OF CLAUDE champions **exclusively unknown or smaller designers**.

In it's current state it is primarily an **editorial platform to showcase these designers and connect them to their audience**.

However, **there is an opportunity to take the platform further and incorporate e-commerce features into the app** so the audience are not only introduced to talented designers and brands, **but can also purchase their garments directly from GARDEN OF CLAUDE**.

RESEARCH

THIS IS A BRAND PROPOSAL AND DEVELOPMENT
DOCUMENT BY DYLAN LIAM DIXON SHOWCASING
THE JOURNEY BEHIND THE CREATION OF
GARDEN OF CLAUDE.

INDEPENDENT PROJECT

UNIVERSITY OF THE ARTS LONDON

DYLAN LIAM DIXON

Insights and Audience.

INSIGHT ONE | **SOCIAL MEDIA HAS CHANGED MARKETING**

MARKETING IS DIFFERENT NOW.

The streetwear world thrives on defying norms. **In the digital age, standing out in this saturated space is crucial.**

Guerrilla marketing has proven highly effective for London's streetwear scene. **It's community-focused, cost-efficient, and involves creatively utilizing the audience's environment.** This approach suits budget-conscious fashion brands, cultivating a sense of exclusivity among their audience.

For instance, when Corteiz offered cargo trousers for just 99p (which you could buy from a secret location if you brought payment in exact change), it triggered a social media sensation. People eagerly searched London for these exclusive items, sparking curiosity among the uninitiated and fostering a strong sense of community among existing followers.

Corteiz's marketing strategies define streetwear coolness. It's all about exclusivity and sending a message of 'if you know, you know'.

If you're not familiar with Corteiz, it might be by design.



Figure 16: Corteiz.

IN RESPONSE TO INSIGHT ONE:

Although social media has aided massively in the popularisation of streetwear brands like Aime Leon Dore and Corteiz, **Garden of Claude does not want social media to be the only pathway to mainstream success.**

Brands have to be about more than following trends and creating social media hype.

INSIGHT TWO | POWER OF THE COMMUNITY.

CONSUMERS ARE SEEKING BELONGING.

The increasing emphasis on diversity in the fashion industry has led to a more niche-oriented consumer landscape. This shift may be one of the factors contributing to the decline of streetwear giants like Supreme and Stussy, as smaller independent brands gain ground.

While large brands aim to cater to a broad audience, the diverse nature of streetwear consumers has driven many to seek out smaller labels that offer a more individualistic voice and a community that better aligns with their own personality.

Establishing a strong brand ethos that resonates with people and garners their support is essential.

Today's most successful brands uphold genuine values and maintain clear aesthetics. **During my internship with the London-based fashion brand Ahluwalia, I learned the importance of creating content focused on our community rather than just our products.** To succeed, your brand must cultivate a distinctive brand personality, recognizing that the brand's overall image transcends the garments it produces, forming a vital connection with consumers. **Social media provides a significant opportunity to express and communicate this brand personality.**



Figure 17: Patta

IN RESPONSE TO INSIGHT TWO:

I would like to incorporate real world events into the Garden of Claude app.

I feel that streetwear is about more than purchasing garments. It is a community building tool. **The Garden of Claude will promote events like pop-ups, talks and real world drops from the independent brands showcased on the site.**

This is to connect with the brand's ethos of bringing together artists and building a brand community.

Audience One

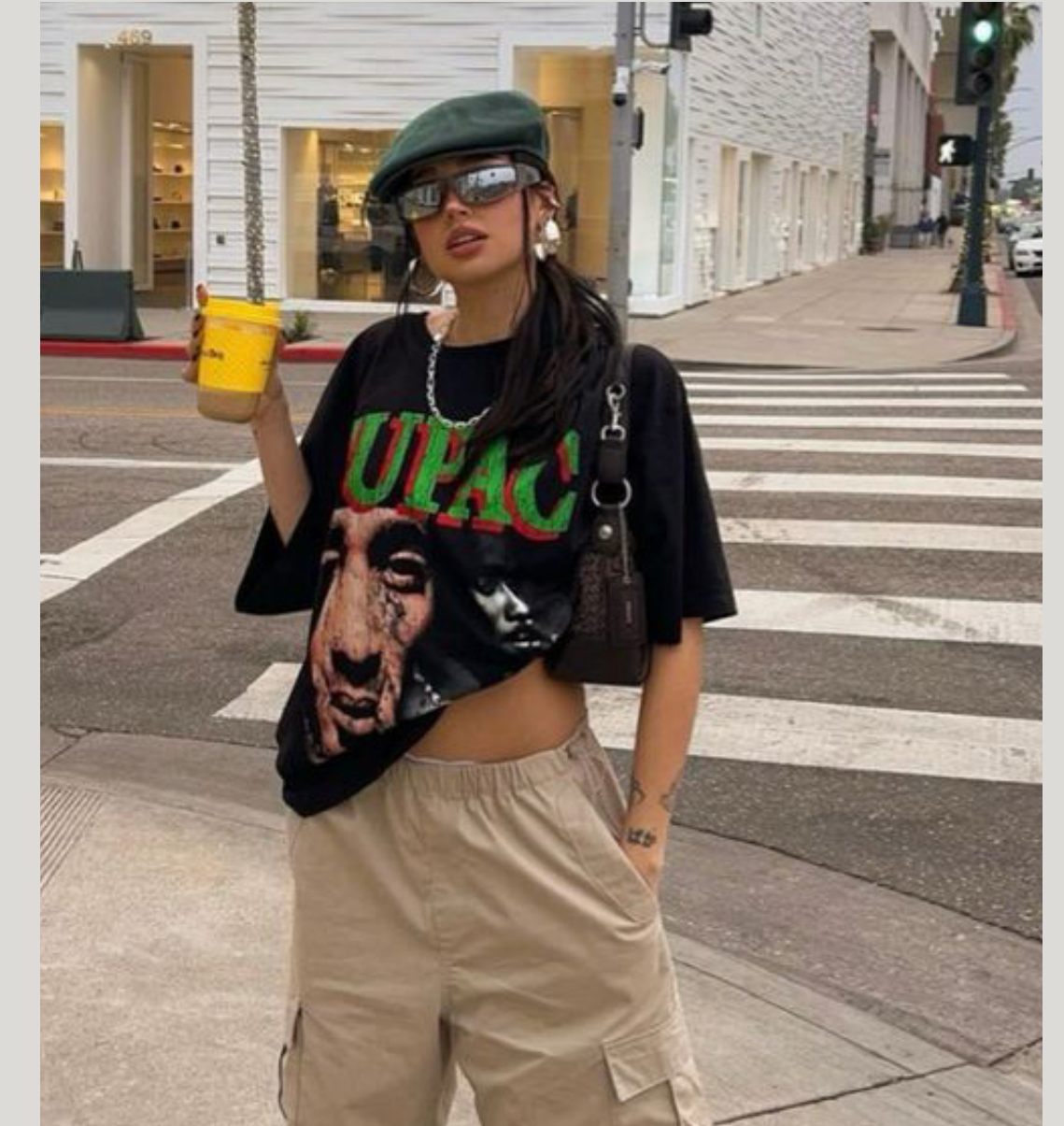
The Consumer

The ideal Garden of Claude consumer is somebody who is willing to stray from the trends. **Someone who appreciates well made garments and enjoys wearing brands outside of the mainstream.**

Garden of Claude will ensure to house brands of all price points **so the socio-economic status of the consumer is unrelated.**

Currently the Garden of Claude is only planning to promote UK-based streetwear so that geographical factor has an effect on the target audience. **However, I feel that there is a lot of opportunity for Garden of Claude to expand into many more geographical markets.**

Figure 18-21: Consumer Imagery Collage.



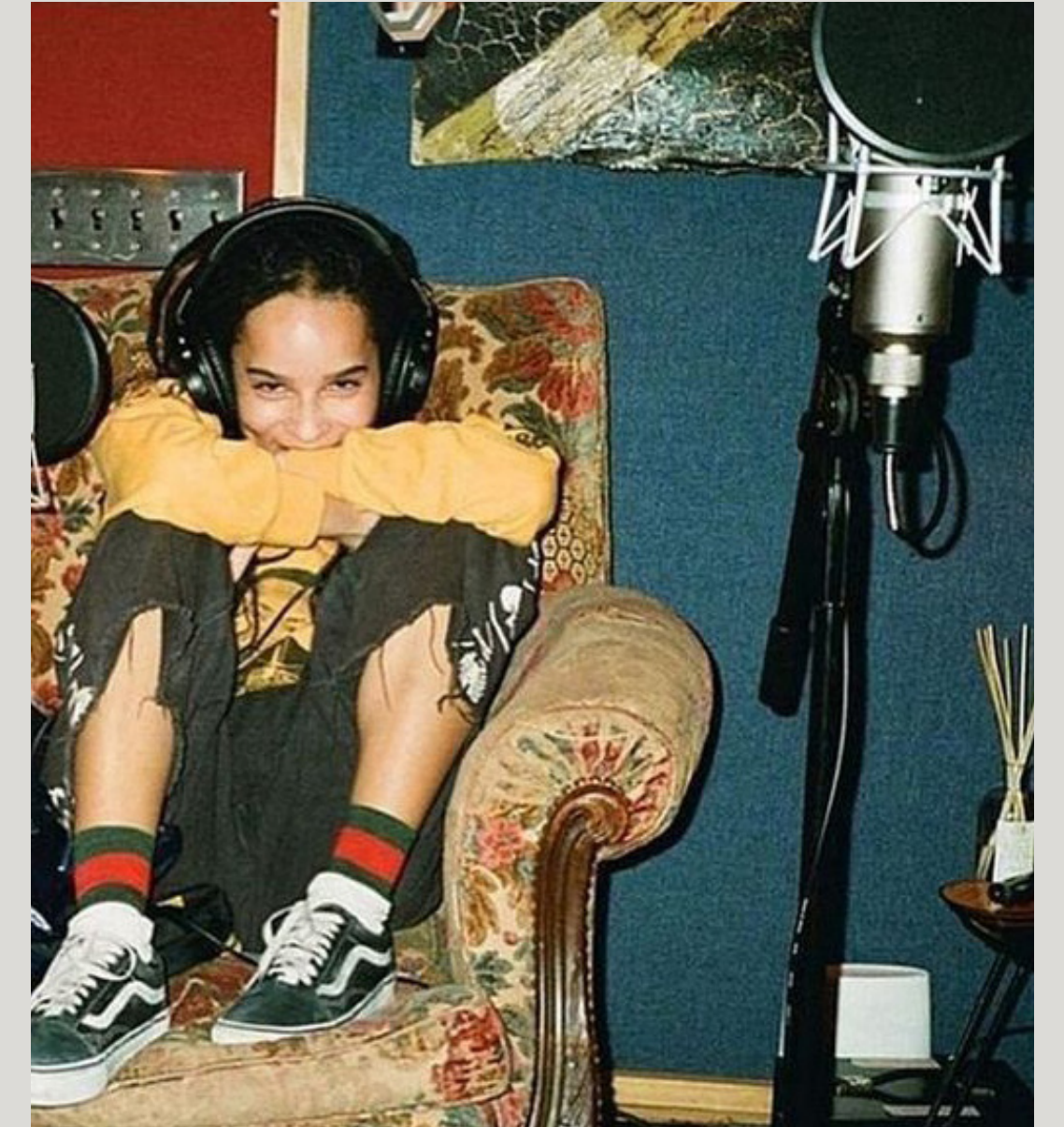
Audience Two

The Artist

The Garden of Claude wants to help designers to reach their full potential. **If a designer or brand are shown to be extremely creative and future focused, they will get placed on the Garden of Claude app.**

Garden of Claude would like to champion a diverse collection of artists and brands. Inclusivity is a priority for Garden of Claude.

Figure 22-25: Artist Imagery Collage.

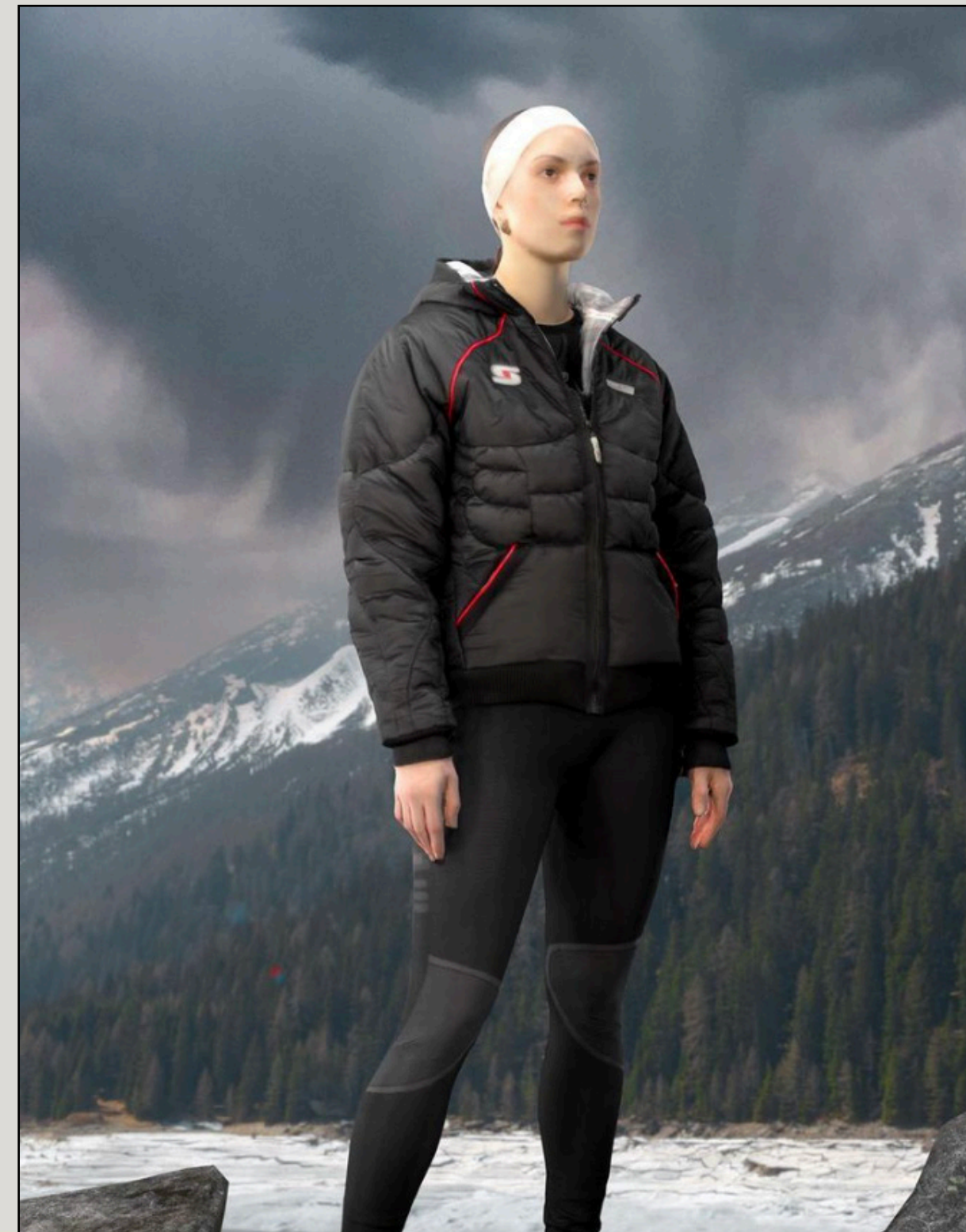


Artist Interviews



Neve Cherry
Creative Director
@ Miss Cherry

Figure 34: Neve Cherry.



David Oades
Creative Director
@ SkinSuit

Figure 35: SkinSuit.

As part of my research, **I conducted interviews with David Oades and Neve Cherry. Both owners of their own independent streetwear brands.**

The interviews detailed the struggles that small streetwear brands face financially and **the struggle to have your work seen as a ‘small designer’.**

These interviews detailed the need for a platform like Garden Of Claude.

View the full transcripts in Appendix 1.1 and 1.2

03. Ideation

EST 2024

LONDON
FOR ARTISTS, UNRECOGNISED.



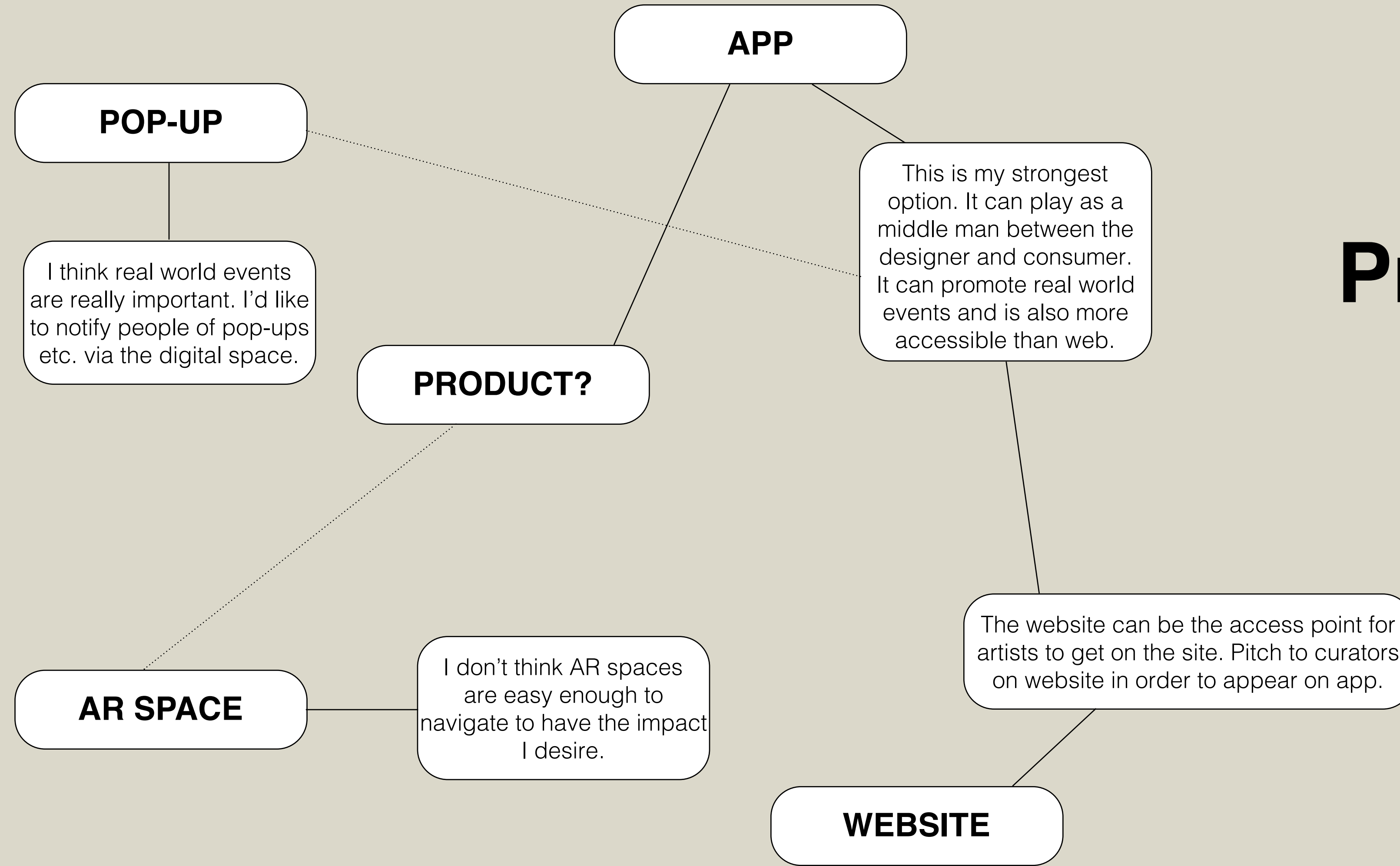
GOAL: To Create a Streetwear-Based Platform to Empower Aspirational, Unknown Creatives and Brands.



EST 2024

LONDON
FOR ARTISTS, UNRECOGNISED.





Product Ideation.

EST **2024**

LONDON
FOR ARTISTS, UNRECOGNISED.



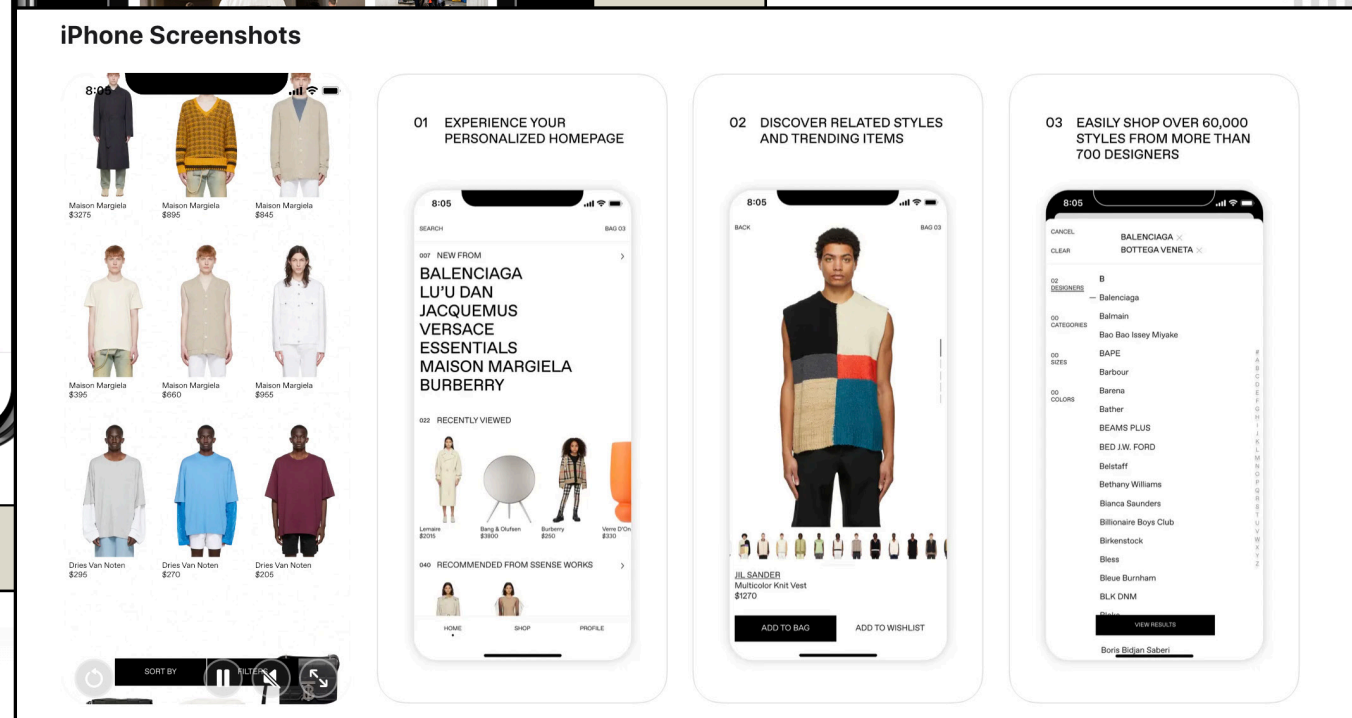
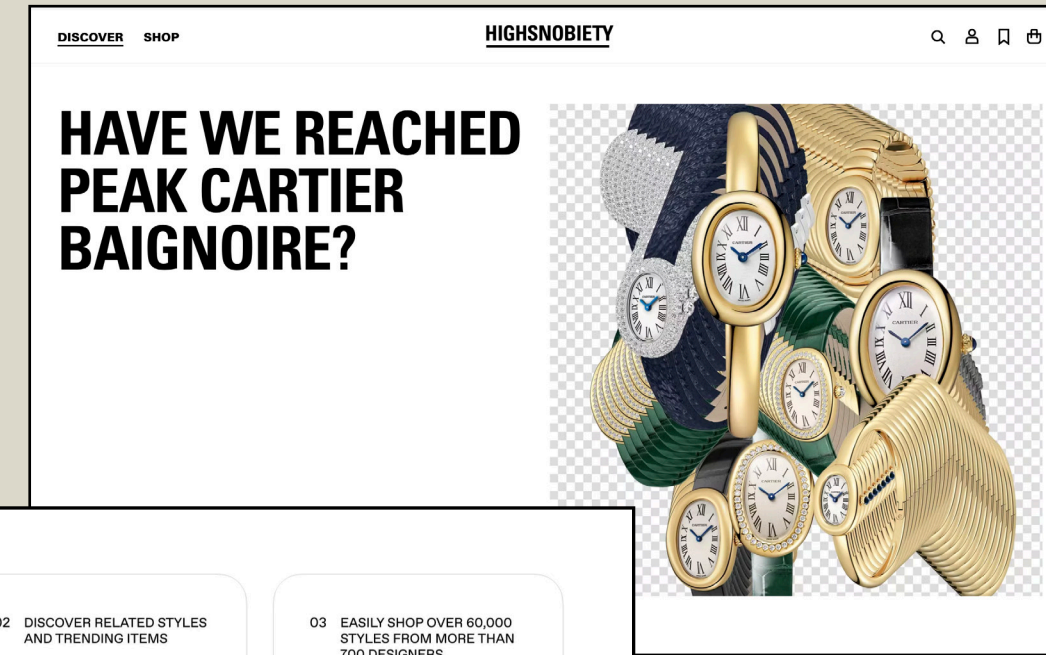
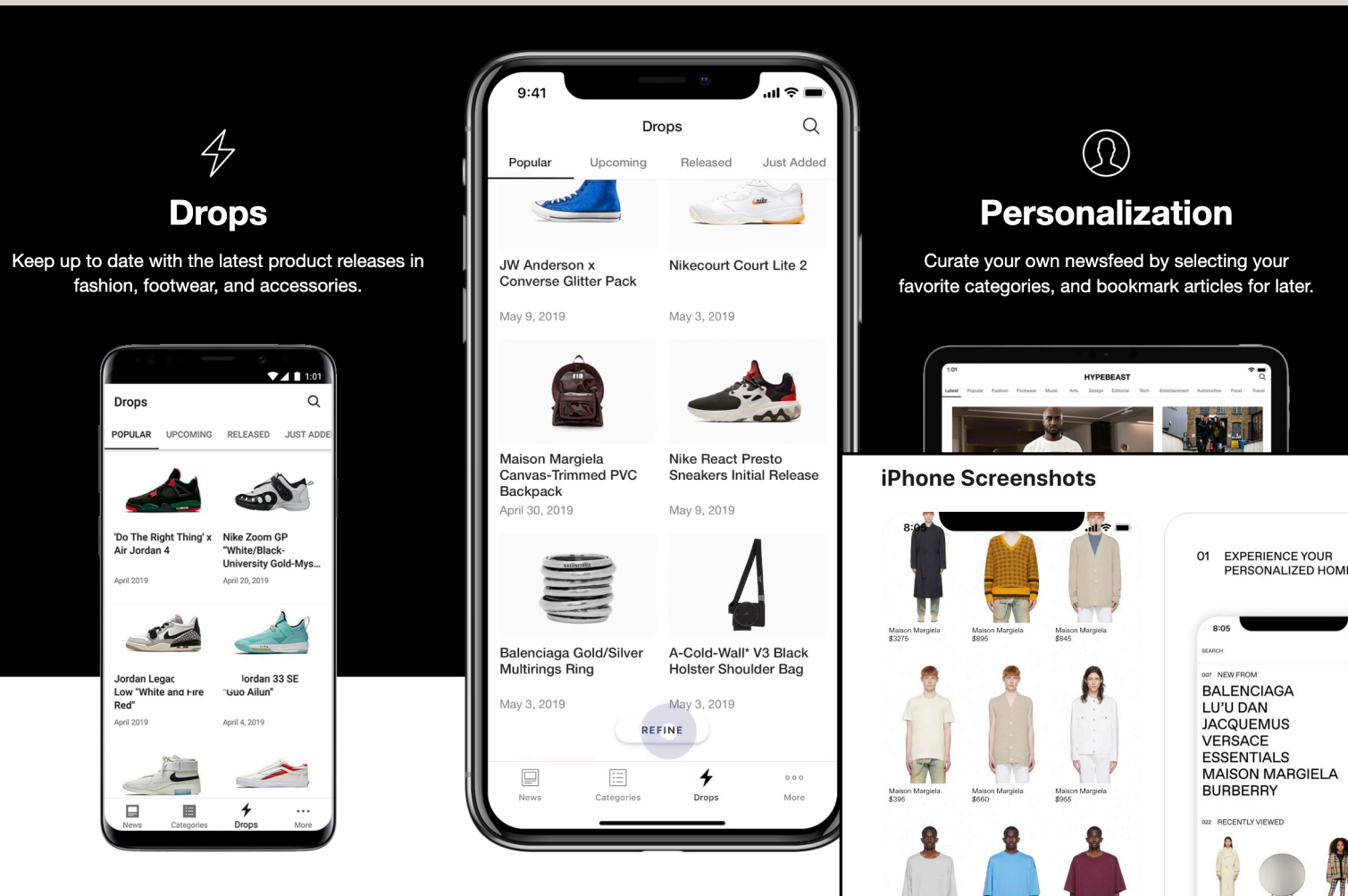
IDEATION

THIS IS A BRAND PROPOSAL AND DEVELOPMENT DOCUMENT BY DYLAN LIAM DIXON SHOWCASING THE JOURNEY BEHIND THE CREATION OF GARDEN OF CLAUDE.

INDEPENDENT PROJECT

DYLAN LIAM DIXON

UNIVERSITY OF THE ARTS LONDON



Product Moodboard.

EST 2024

LONDON
FOR ARTISTS, UNRECOGNISED.

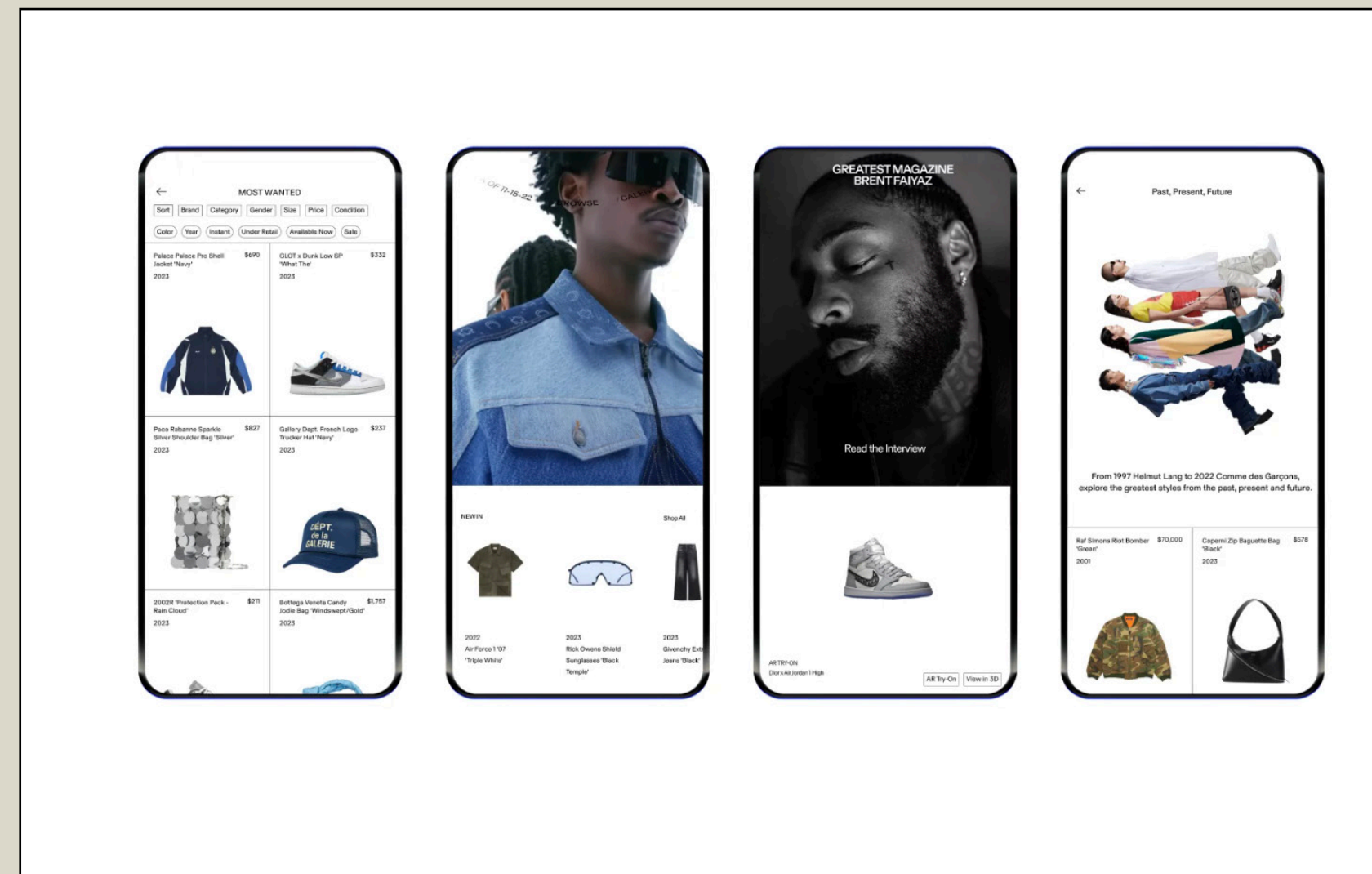
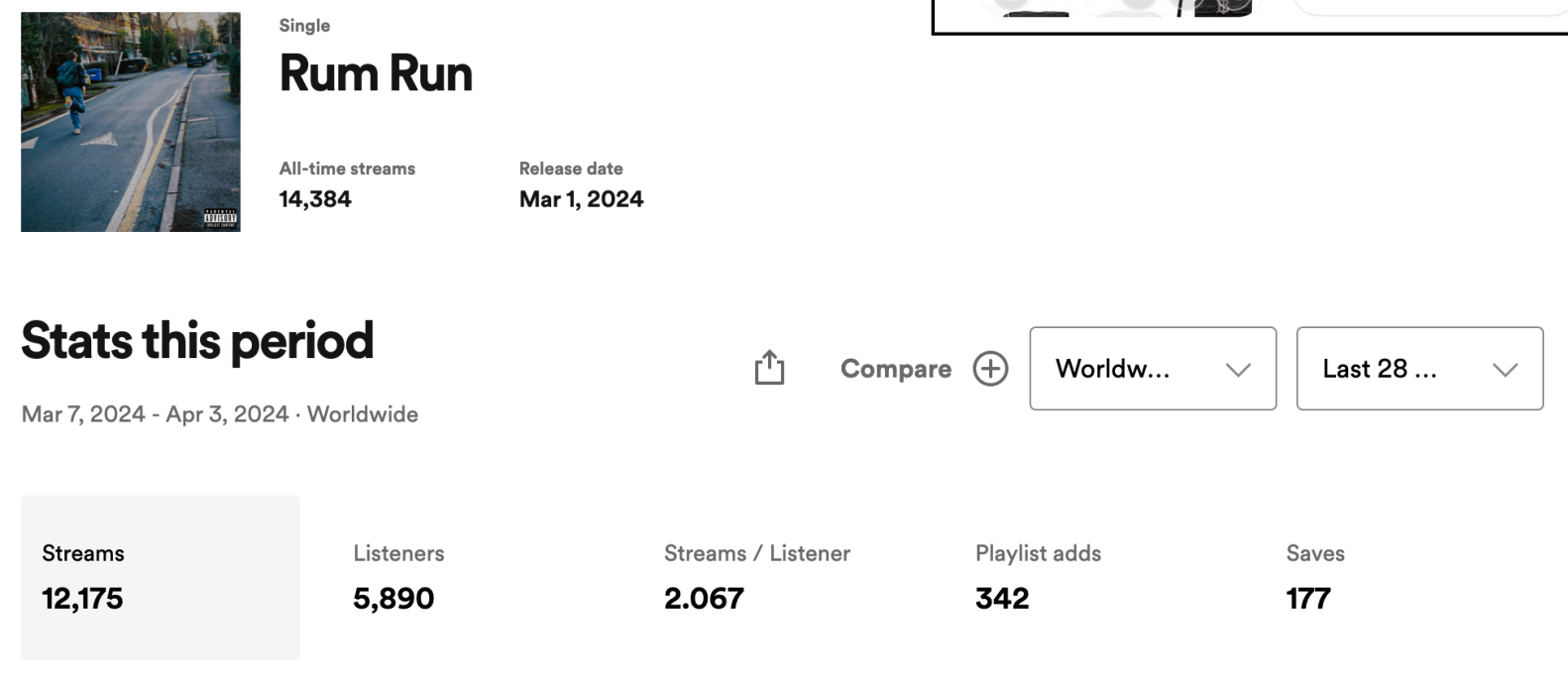
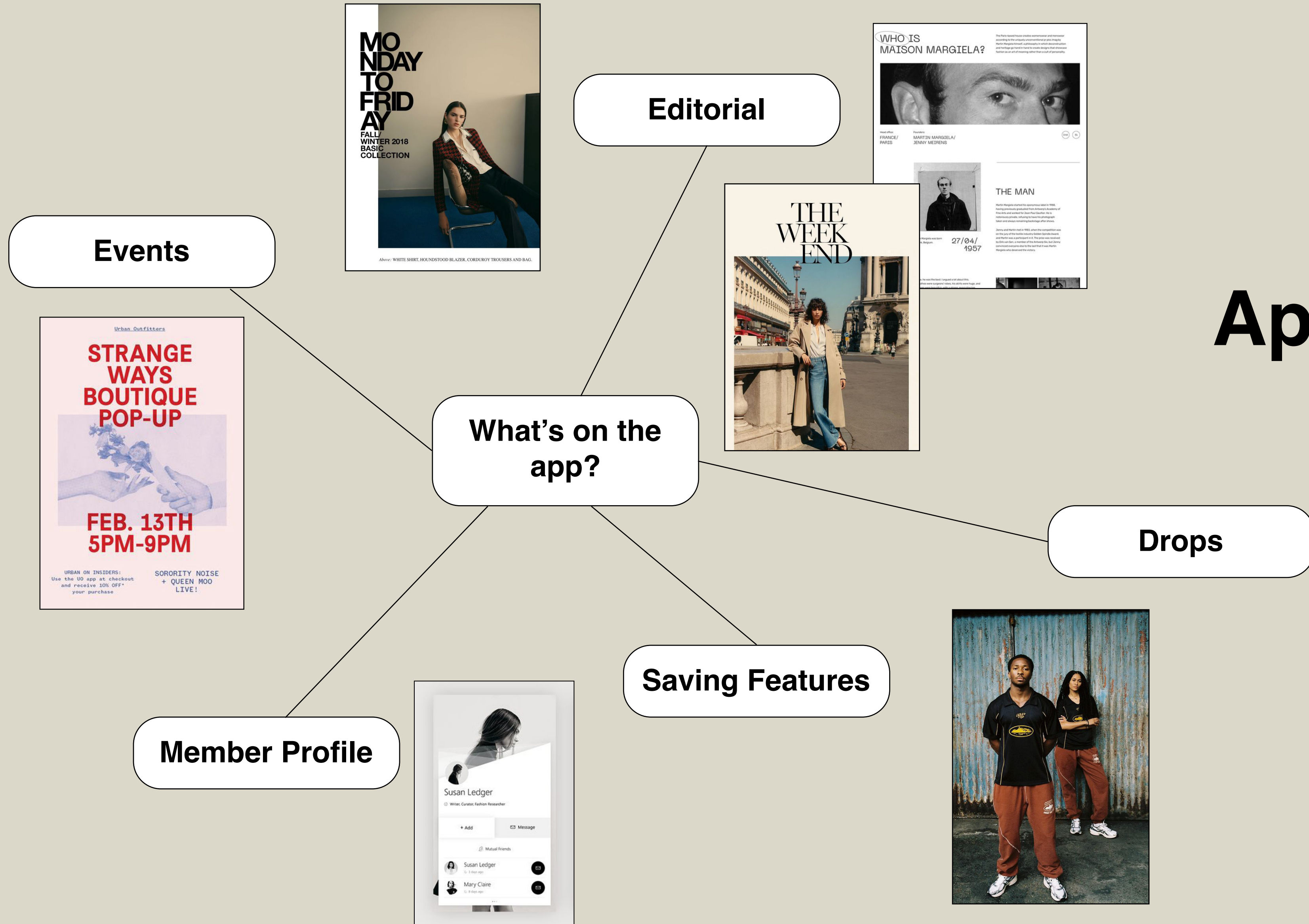


Figure 36-40: App Moodboard.



App Ideation.

EST 2024

LONDON
FOR ARTISTS, UNRECOGNISED.



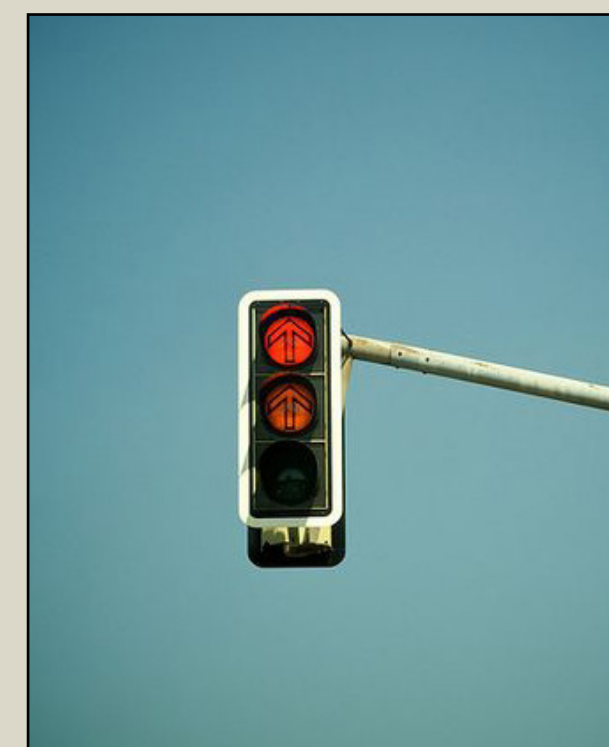
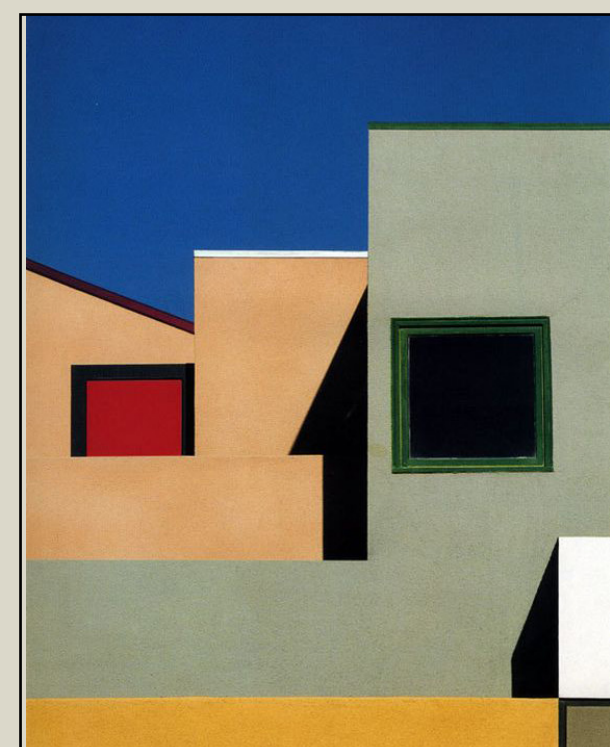
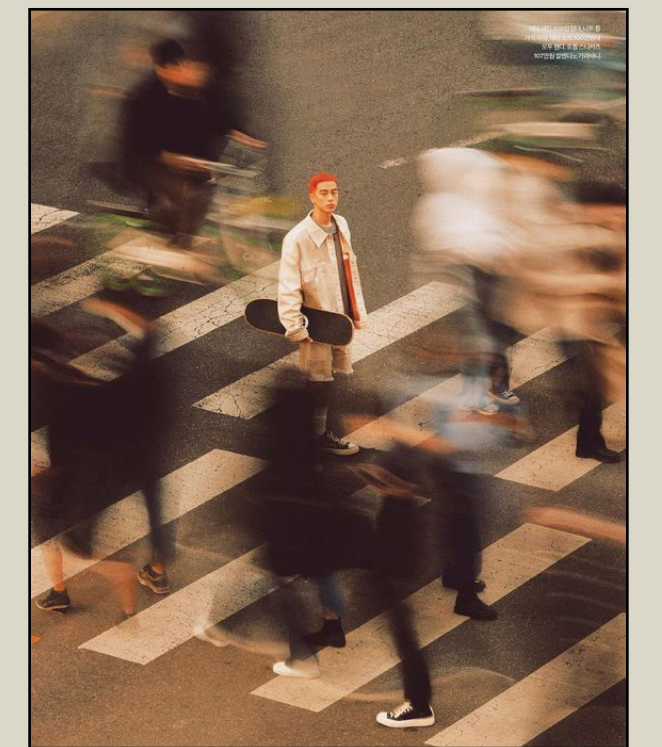
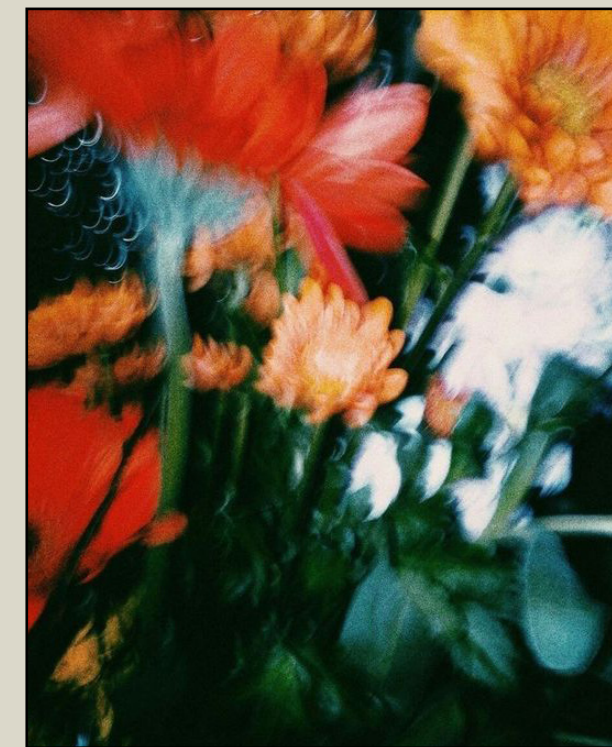
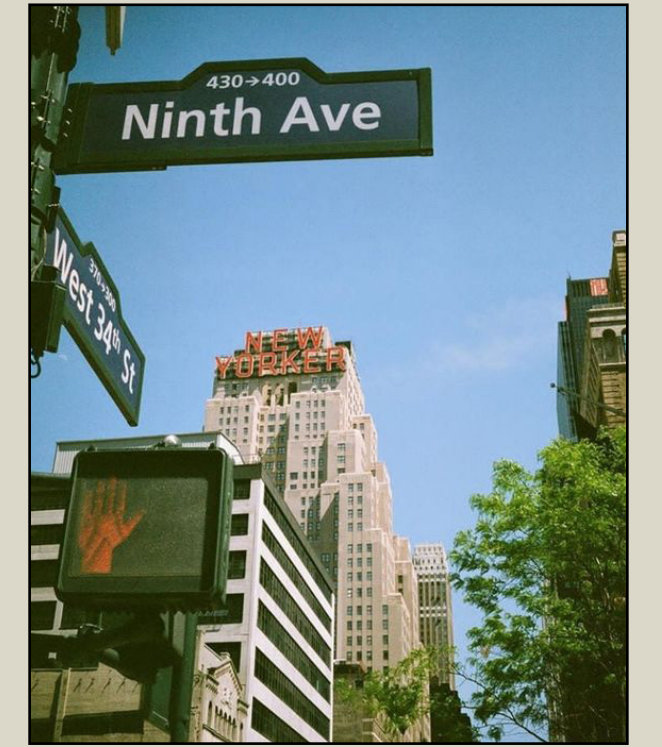
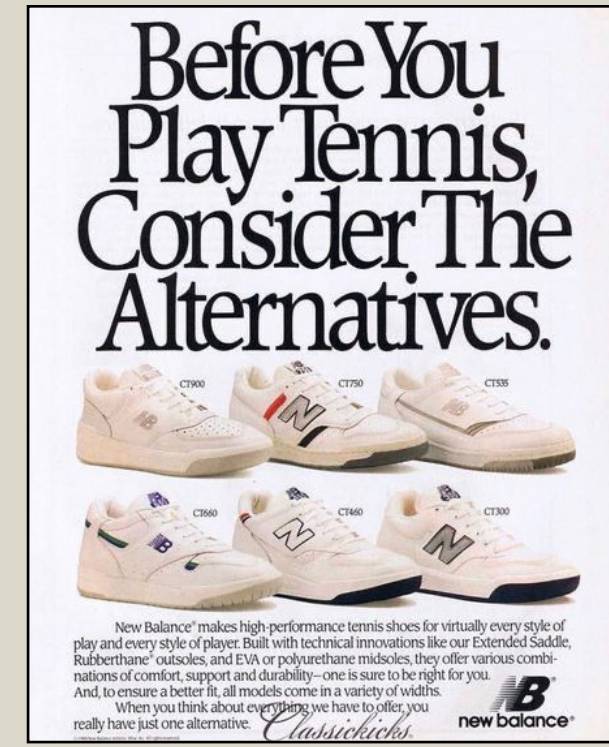
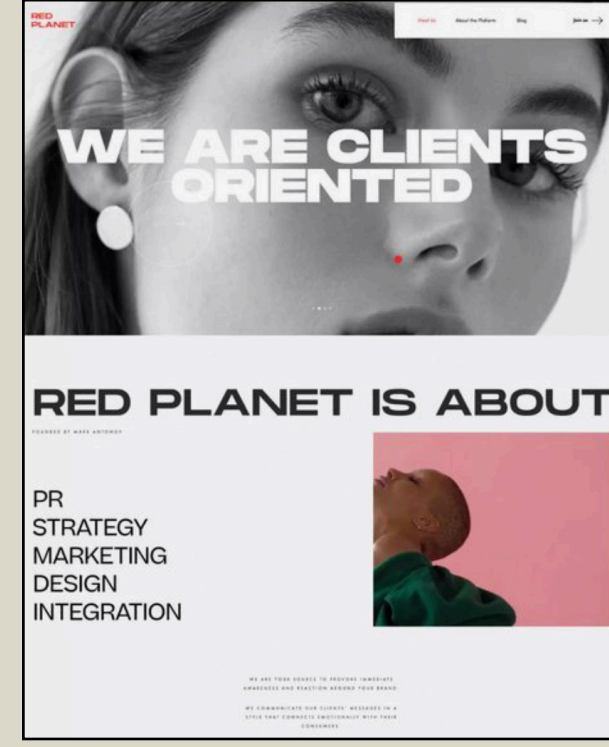
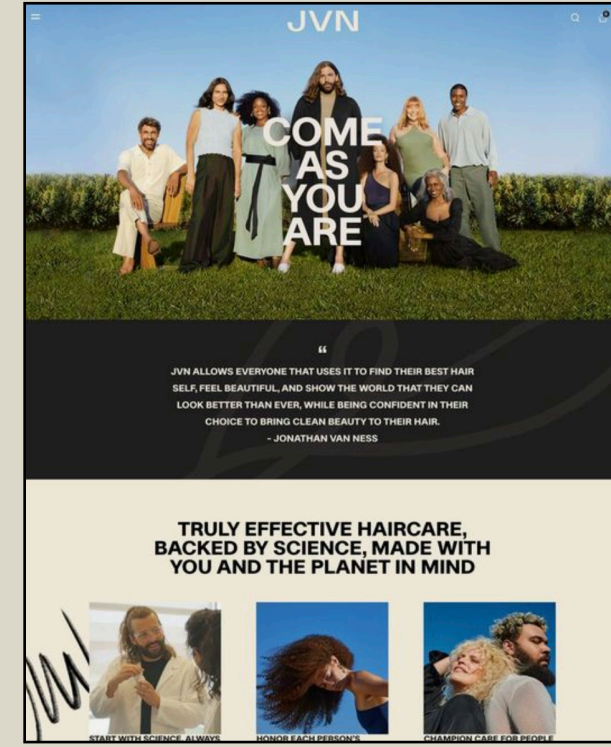
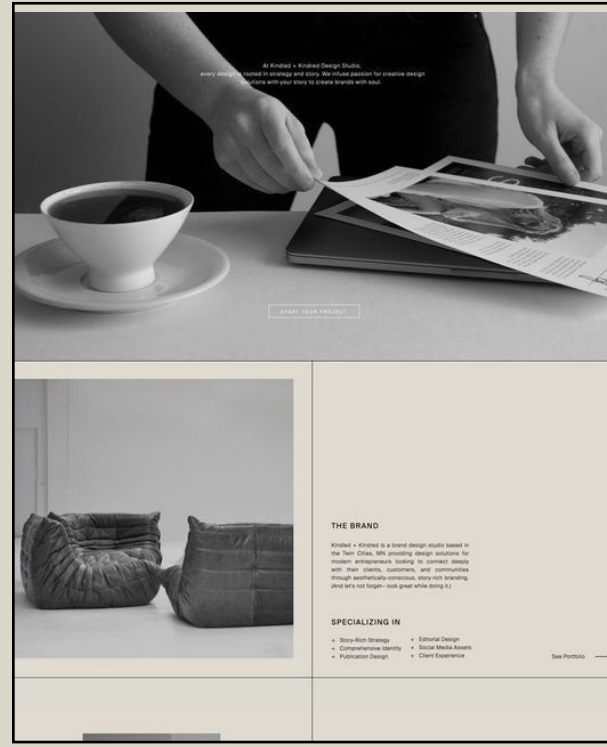
Figure 41-45: Ideation Moodboard.

IDEATION

THIS IS A BRAND PROPOSAL AND DEVELOPMENT DOCUMENT BY DYLAN LIAM DIXON SHOWCASING THE JOURNEY BEHIND THE CREATION OF GARDEN OF CLAUDE.

INDEPENDENT PROJECT
UNIVERSITY OF THE ARTS LONDON

DYLAN LIAM DIXON



Aesthetics
Ideation
Moodboard

My Collaborators:

Miss Cherry

SkinSuit

F3R0G

Hypothetical Collaborators:

Louis Vuitton

Prada

Chanel

These are small independant brands who have agreed to provide content for the Garden of Claude app.

I would like to collab with bigger brands who would like to mentor and aide in the development of the small independant brands.

Collab Ideation.

EST 2024

LONDON
FOR ARTISTS, UNRECOGNISED.



In order to reach my desired outcome,
**I need to collaborate with small, independent
designers to generate content.**

I need to create an app mock-up for
the Garden of Claude app. **I also need to
create a website mock-up for small designers
to pitch their content on.**

I will use Adobe XD to create the mock-ups.

However for my final outcome, **I'd like to present
the mock-ups in a more dynamic way.**

EST 2024

LONDON
FOR ARTISTS, UNRECOGNISED.



04. Prototyping

EST 2024

LONDON
FOR ARTISTS, UNRECOGNISED.



**BRAND
PROPOSAL**

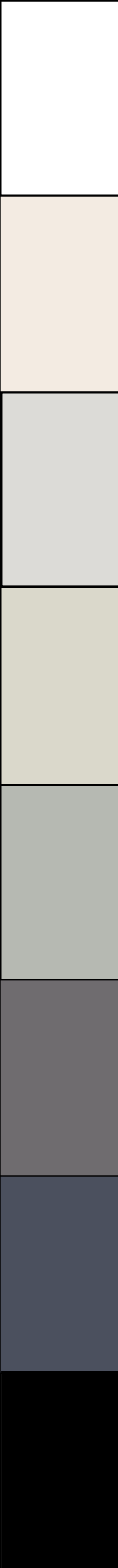
THIS IS A BRAND PROPOSAL AND DEVELOPMENT
DOCUMENT BY DYLAN LIAM DIXON SHOWCASING
THE JOURNEY BEHIND THE CREATION OF
GARDEN OF CLAUDE.

INDEPENDENT PROJECT

UNIVERSITY OF THE ARTS LONDON

DYLAN LIAM DIXON

Case Studies.

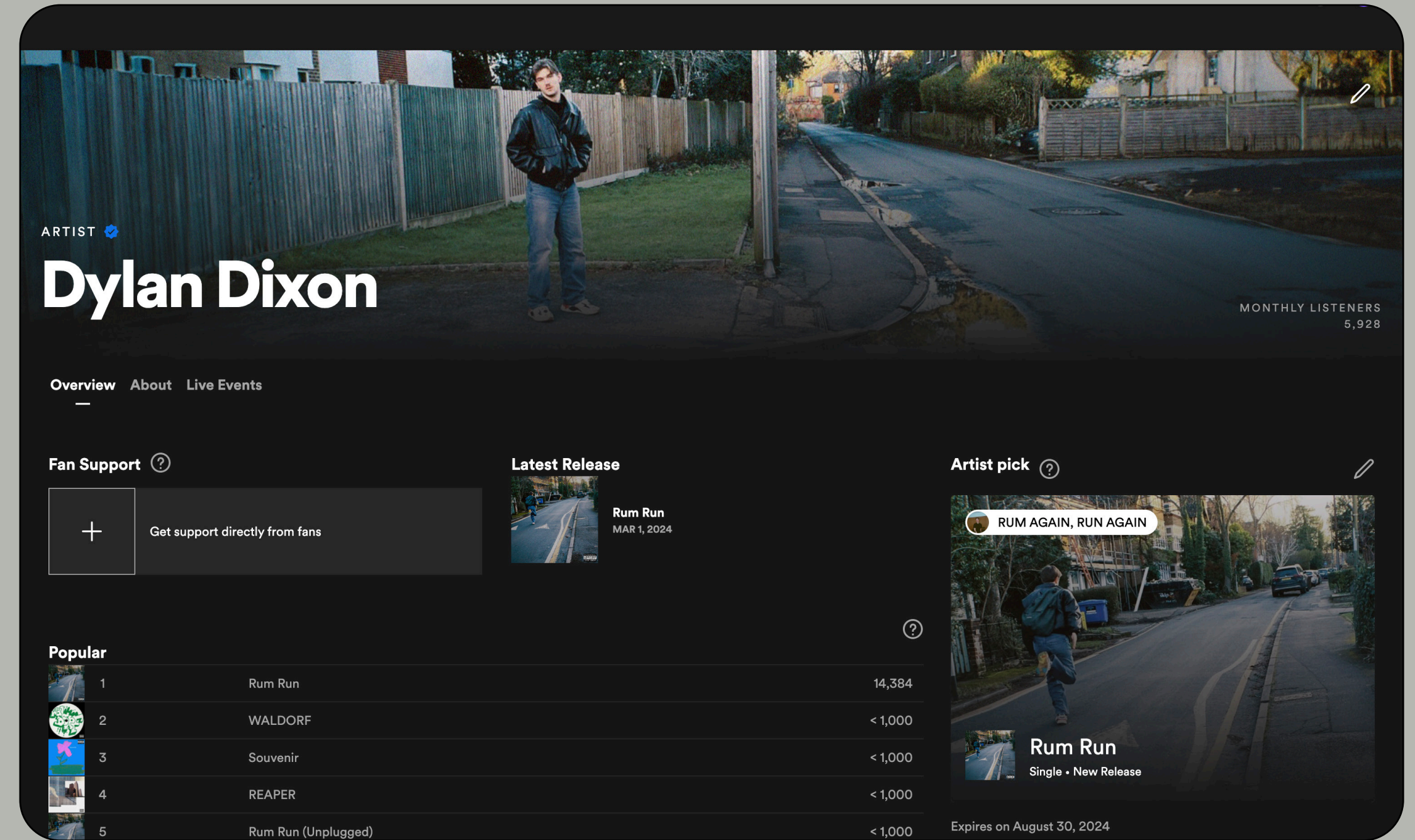


Spotify

Spotify for Artists is a great reference for my streetwear platform as we both use a pitching process to curate content.

Spotify helps me understand how to manage submissions and select content that resonates with our audience. **Their tools for tracking performance metrics inspire me to measure the impact of curated content on the Garden of Claude platform.**

By adapting their pitching process, I can streamline content curation for a consistent editorial experience. **Drawing from Spotify's approach helps me refine our process, ensuring high-quality and relevant streetwear content on our platform.**

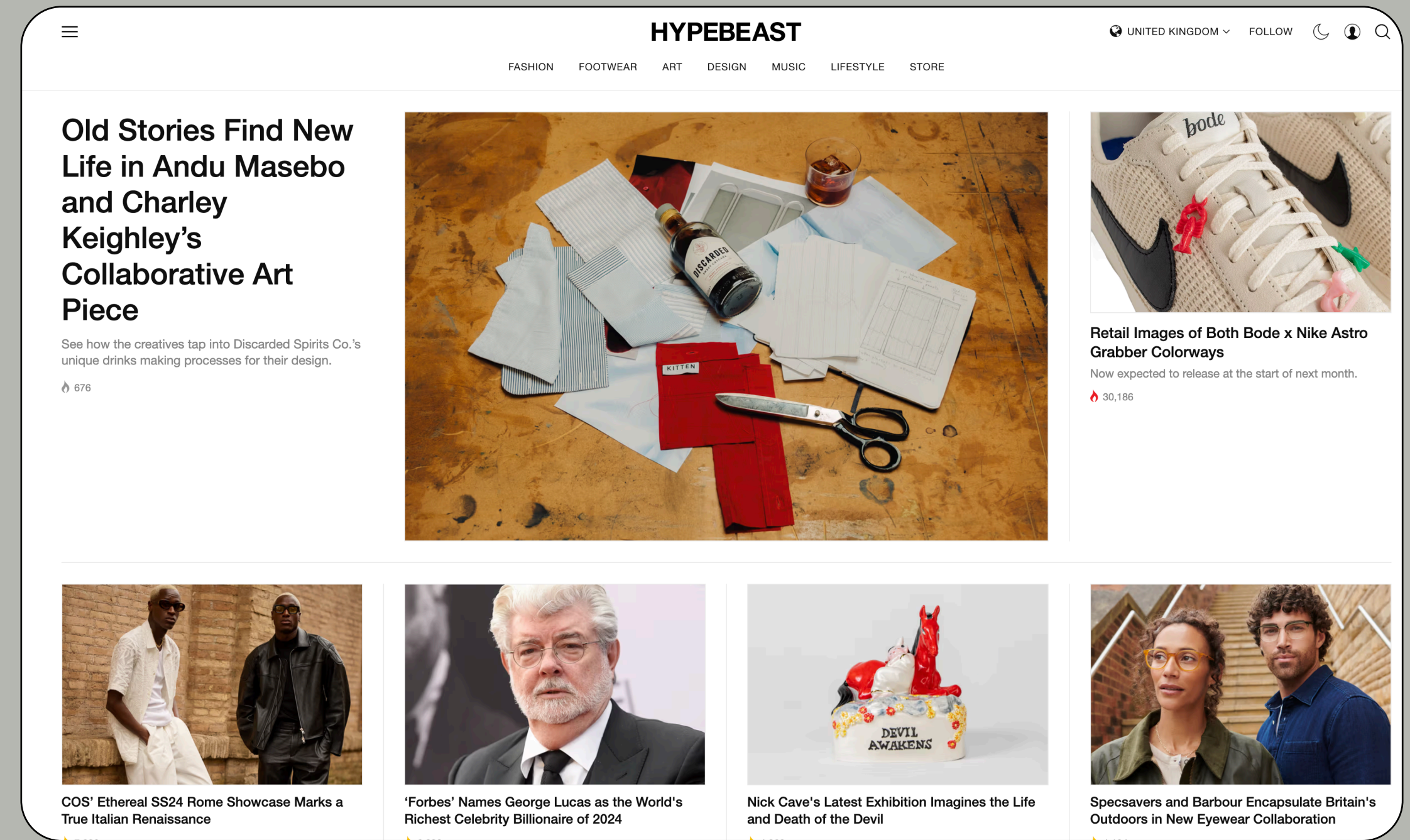


HYPEBEAST

Studying HYPEBEAST's platform gives me great ideas for my own streetwear editorial site. **They're leaders in streetwear, covering everything from fashion to culture.**

By learning from their content, design, and community engagement, I can create an engaging platform. Their success shows me how to build an active audience and design a user-friendly site.

Using HYPEBEAST as a guide keeps me updated on trends, making sure my app stays relevant and appealing.

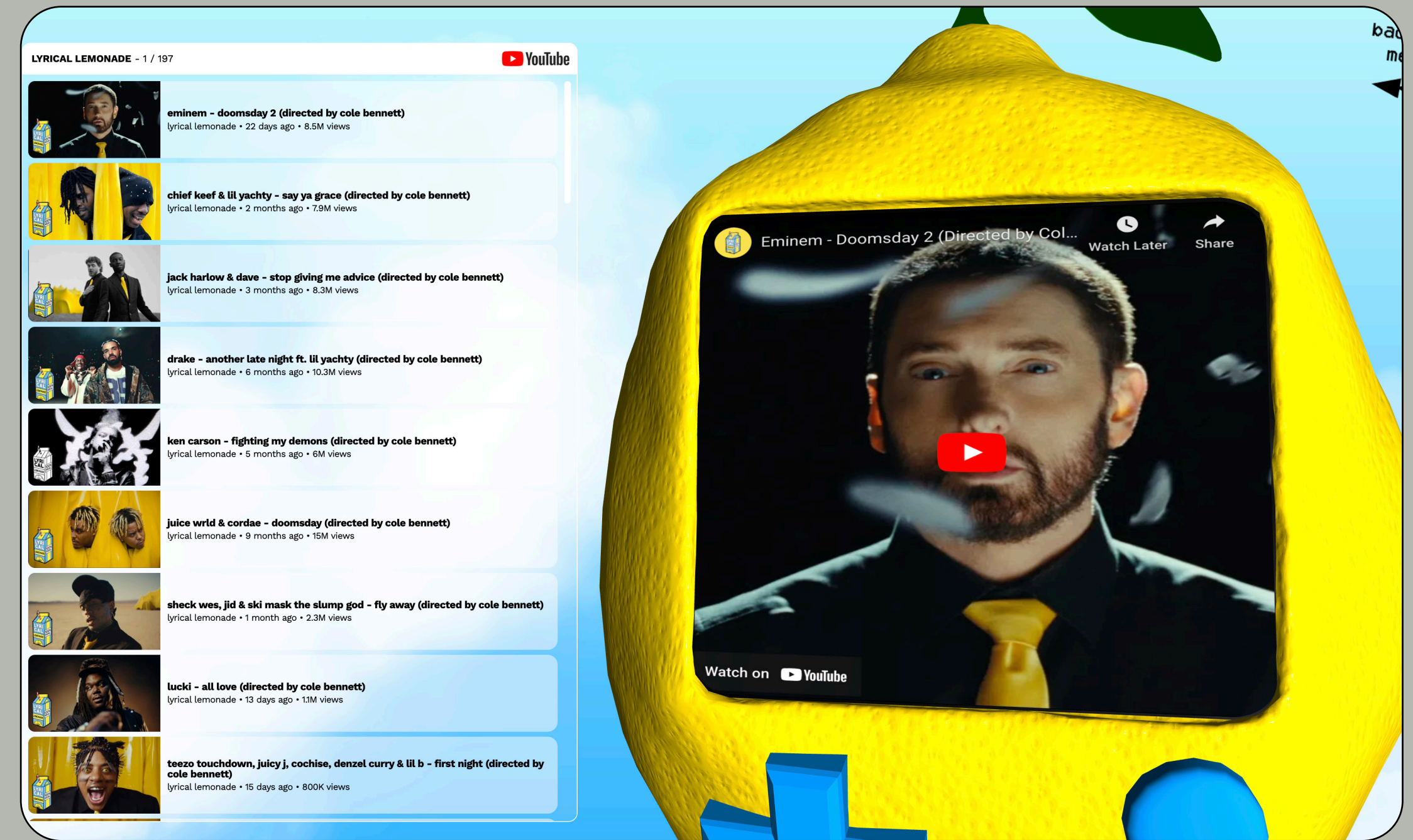


Lyrical Lemonade

Lyrical Lemonade inspires my streetwear editorial platform as they excel in both content creation and curation.

Their blend of music, fashion, and youth culture expertise guides me in engaging our audience effectively. **I learn from their approach in showcasing emerging talents, ensuring authenticity in my platform's voice.**

Utilising Lyrical Lemonade as a reference helps me establish my platform as a **trusted destination for streetwear enthusiasts and tastemakers.**



**BRAND
PROPOSAL**

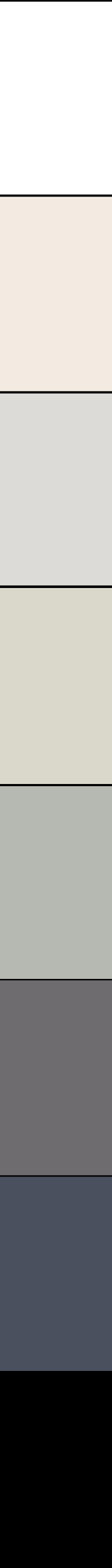
THIS IS A BRAND PROPOSAL AND DEVELOPMENT
DOCUMENT BY DYLAN LIAM DIXON SHOWCASING
THE JOURNEY BEHIND THE CREATION OF
GARDEN OF CLAUDE.

INDEPENDENT PROJECT

UNIVERSITY OF THE ARTS LONDON

DYLAN LIAM DIXON

Building a Brand Identity.



Giving **GARDEN OF** **CLAUDE** a personality.

Is our brand effectively communicating our values and mission to our target audience?

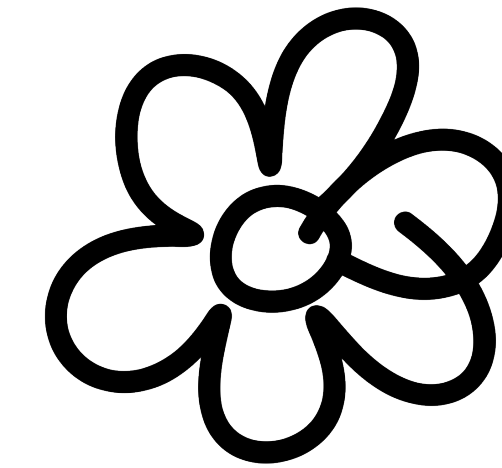
How does our brand differentiate itself from competitors and resonate with our target demographic?

Are we staying true to our ethos while effectively engaging with our community and delivering innovative streetwear content?

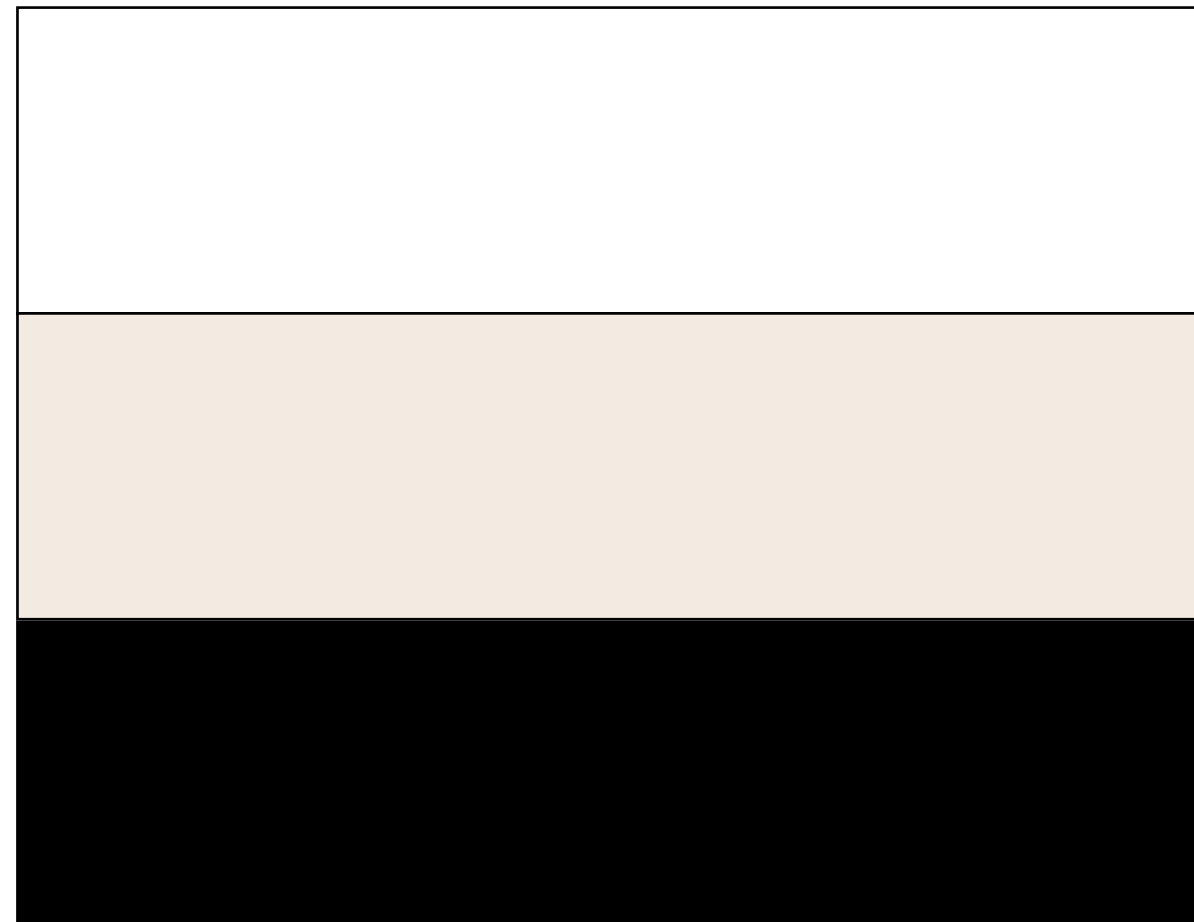
Primary Logo

GARDEN OF  **CLAUDE**

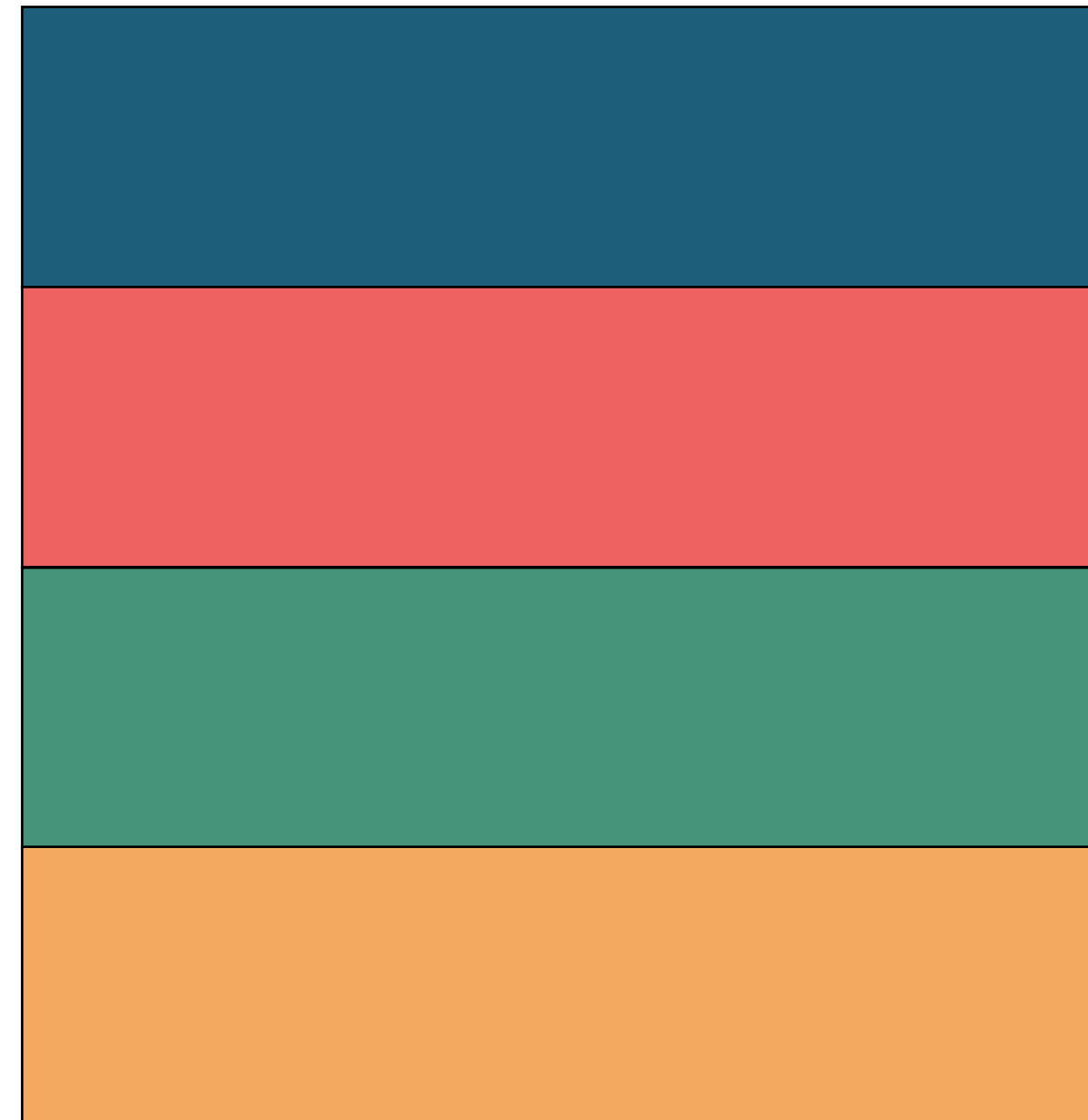
Secondary Logo



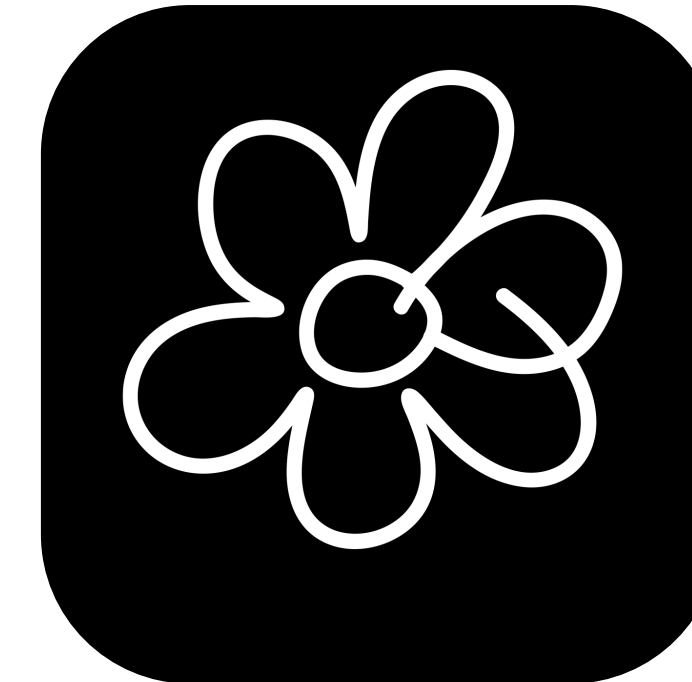
Primary Brand Colours



Secondary Brand Colours



App Cover



Tagline

**FOR Artists,
UNRECOGNISED.**

Logo Type

COLUNA CONDESED BOLD

Header Type #1

Helvetica Neue Bold

Header Type #2

Playfair Display Regular

Body Type

Helvetica Neue Light

My typeface choices are inspired by **Skandinavian design and minimalist editorial** design.

I like the contrast between Helvetica and Playfair. **Both are legible and when used together they can help the reader distinguish headers from sub headers and quotes.**

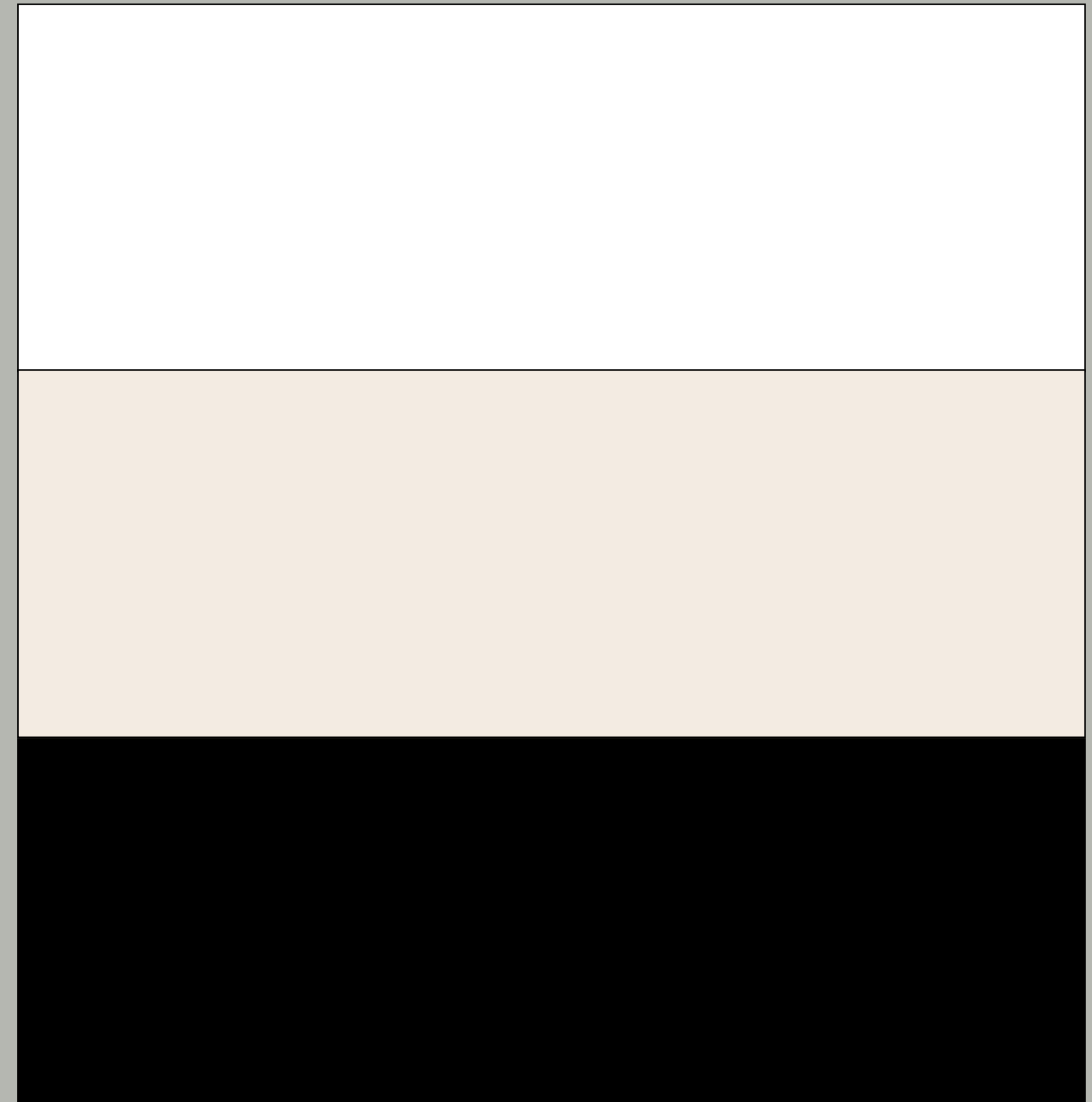
The logo font, Coluna is way bolder than the other typefaces. I wanted something **modern** and **impactful**.

Coluna intertwines really well with the flower logo.

Why these colours?

Garden of Claude primarily utilises a neutral colour palette. This is a choice that was made based on the brand ethos.

Ultimately the GARDEN OF CLAUDE platform is a blank canvas for the curated designers to present their work on. The brand identity should not be overly bold and attention grabbing as this will direct the focus away from the brand's being presented and onto the Claude brand itself.



Referencing Minimalism

To achieve this sleek, 'blank canvas' effect, **I referenced skandinavian design principles** as well as print based design layouts like vehicle manuals and minimalist editorial pieces.

Less is more for the GARDEN OF CLAUDE brand, all CLAUDE output should be sleek, simple and easy to navigate whilst also being aesthetically pleasing and interesting.

“Design should be neutral,
functional, and discreet.
Products should speak
for themselves.”

- Dieter Rams



“Ultimately, the Garden of Claude platform is a
blank canvas for the curated designers.”

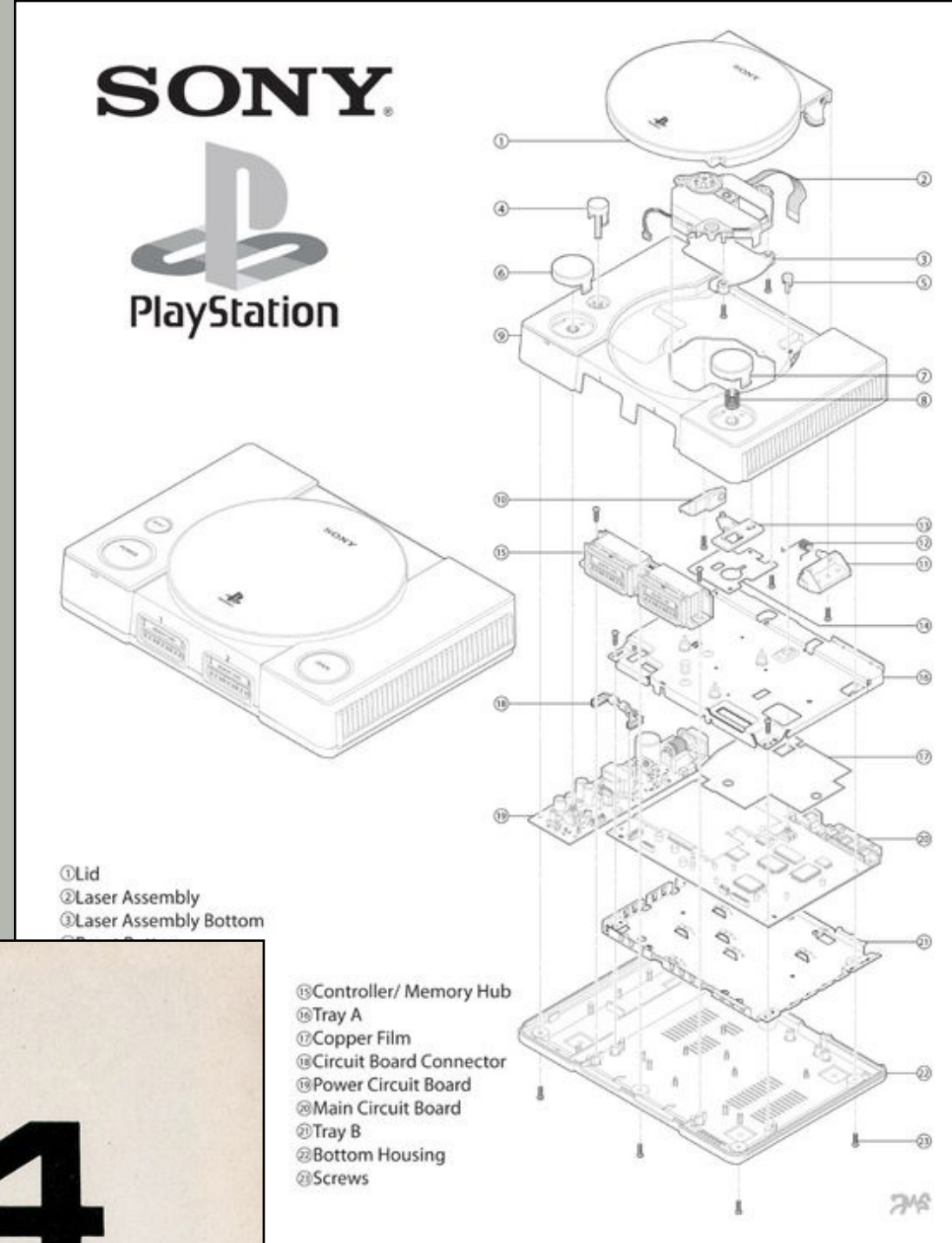
BRAND PROPOSAL

THIS IS A BRAND PROPOSAL AND DEVELOPMENT DOCUMENT BY DYLAN LIAM DIXON SHOWCASING THE JOURNEY BEHIND THE CREATION OF GARDEN OF CLAUDE.

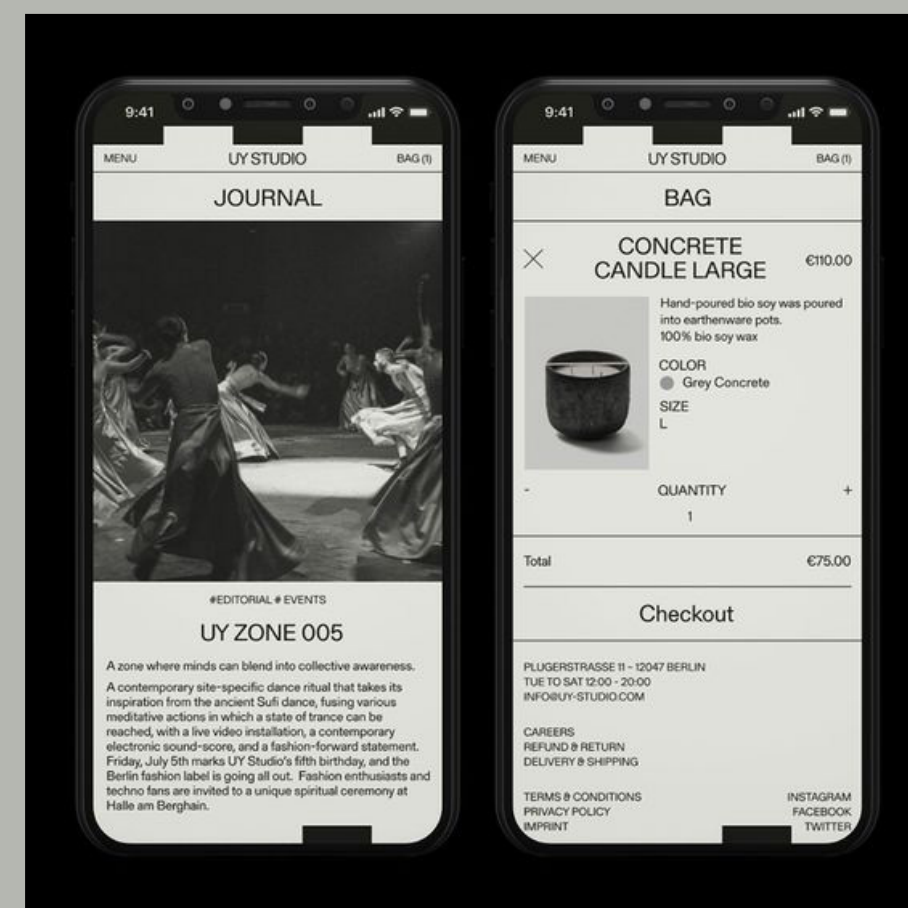
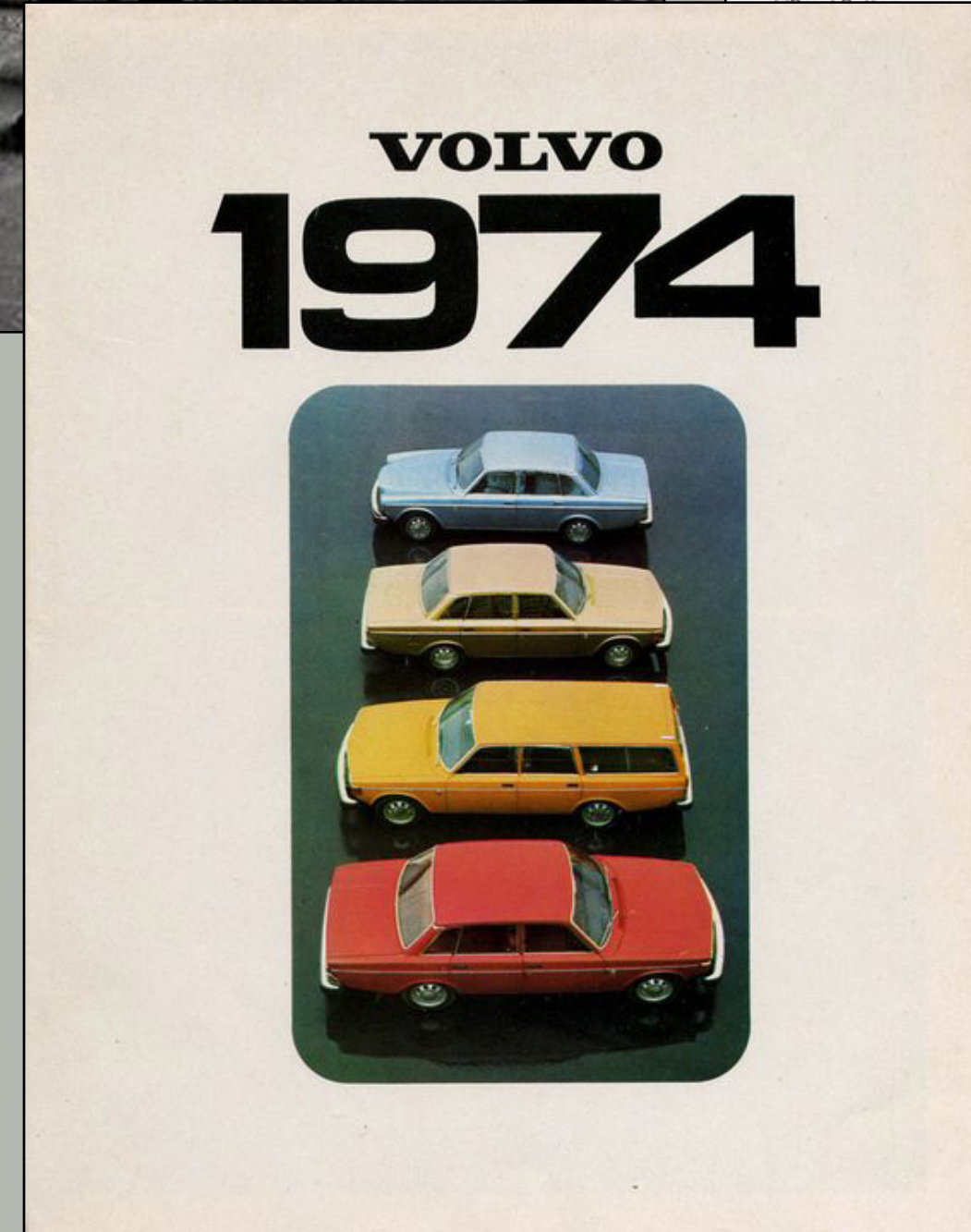
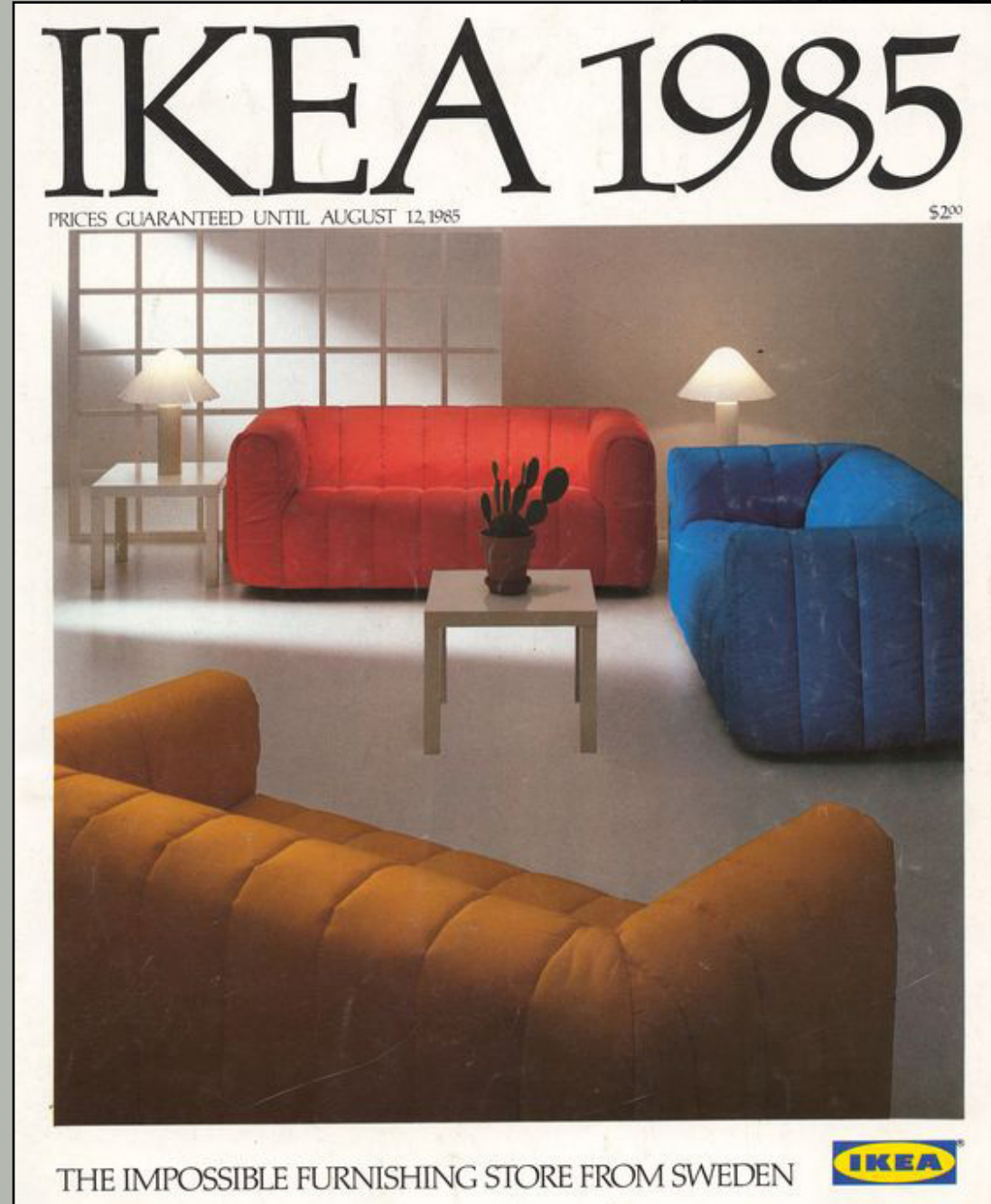
INDEPENDENT PROJECT
UNIVERSITY OF THE ARTS LONDON

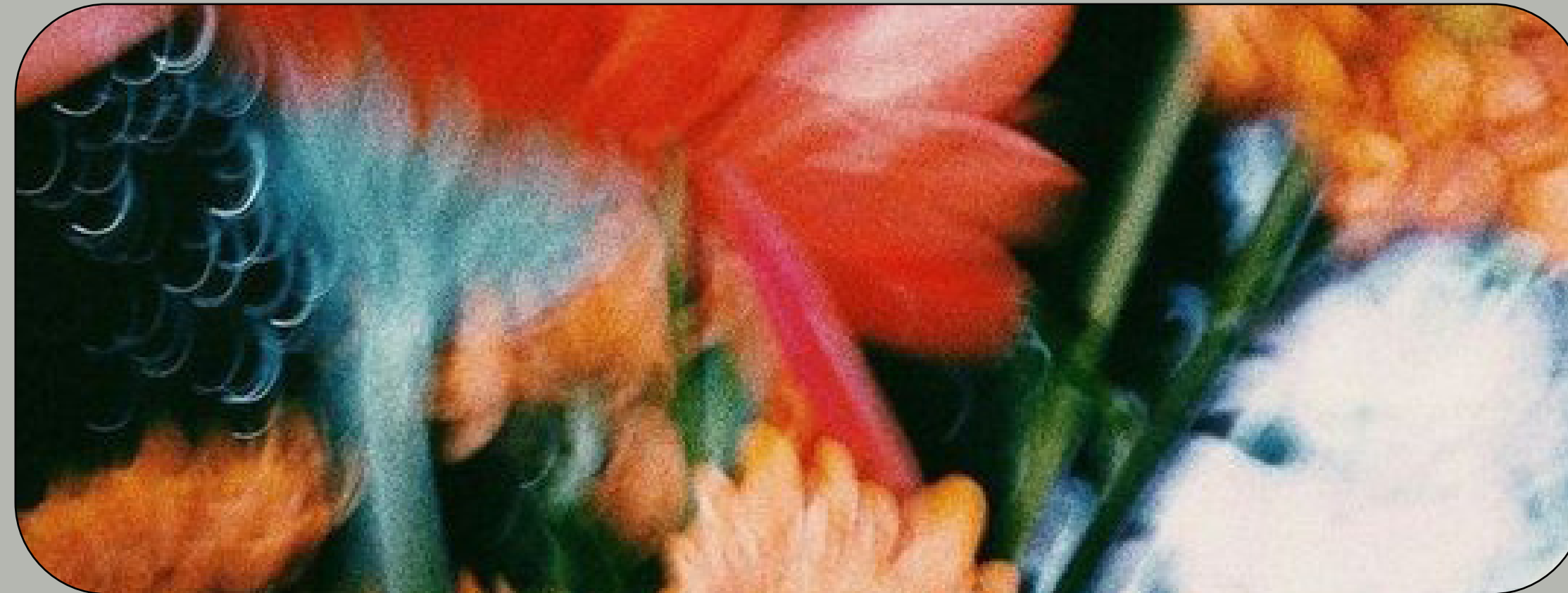
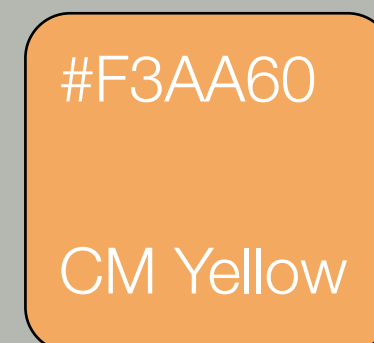
DYLAN LIAM DIXON

Blank Canvas.



Moodboard.





Injecting Colour

Why these colours?

These colours have been selected for two reasons, one they're bold, versatile and happy colours that you may find in a healthy garden. The red of the roses, the yellow of daffodiles, the blue of the sky and the green of the leaves and stems.

Secondly, the muted tone of the colours makes for a more vintage feel, these colours are closer to those that you would see on posters and film photography from the 1960's - 1980's. These decades are a huge inspiration to the cinematic and vintage aesthetic that GARDEN OF CLAUDE seeks to achieve.

PROTOTYPING

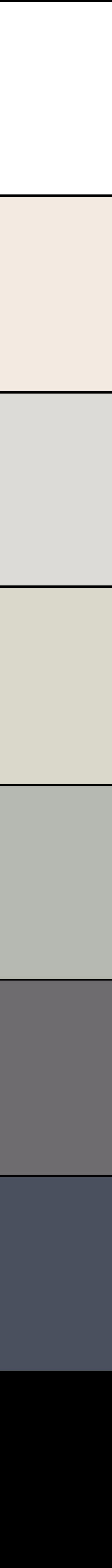
THIS IS A BRAND PROPOSAL AND DEVELOPMENT
DOCUMENT BY DYLAN LIAM DIXON SHOWCASING
THE JOURNEY BEHIND THE CREATION OF
GARDEN OF CLAUDE.

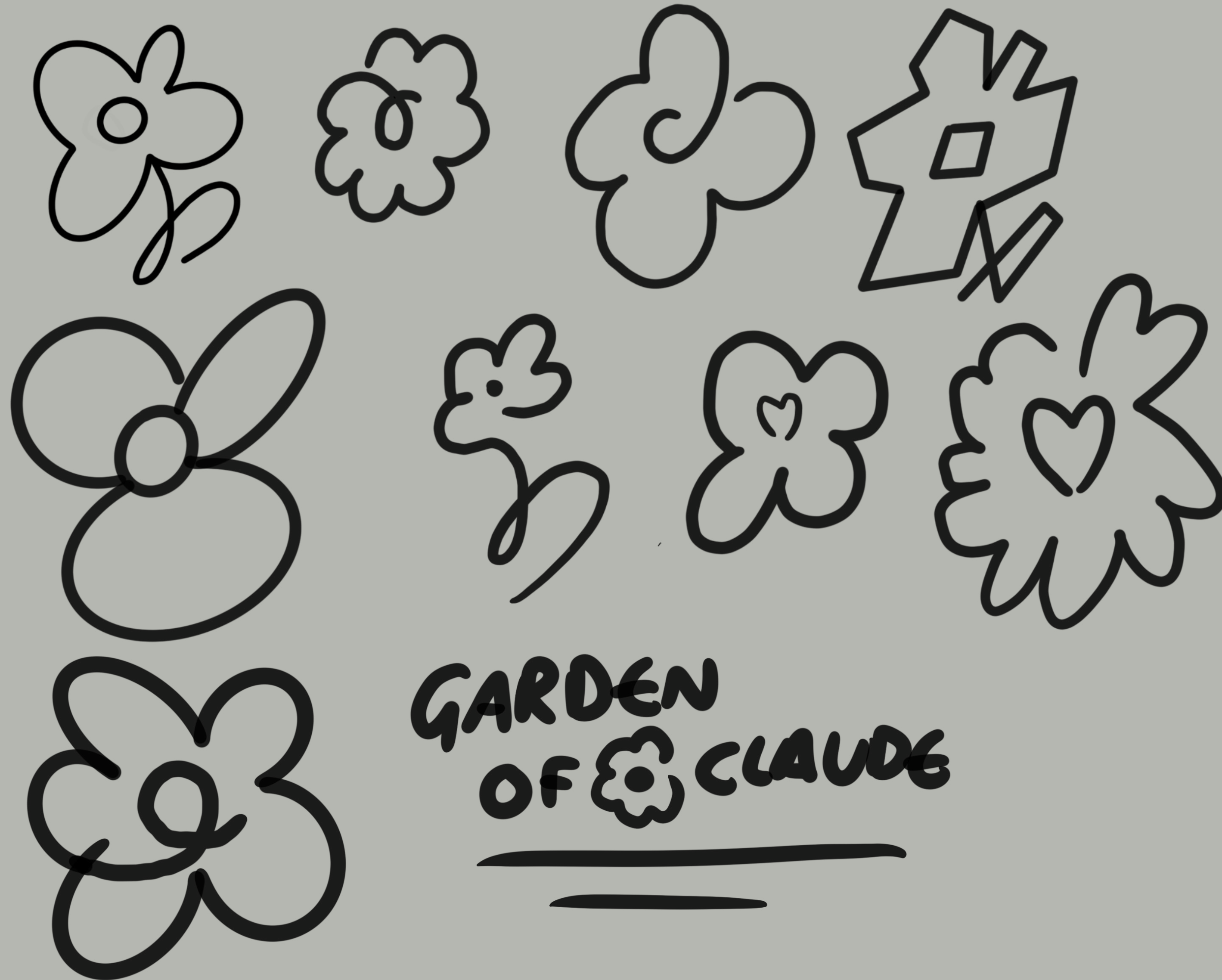
INDEPENDENT PROJECT

UNIVERSITY OF THE ARTS LONDON

DYLAN LIAM DIXON

Designing the Logo.





Logo Ideation.

EST 2024

LONDON
FOR ARTISTS, UNRECOGNISED.





Finalising the logo.

EST **2024**

LONDON
FOR ARTISTS, UNRECOGNISED.



GARDEN OF  CLAUDE

Logo Reflection.

The idea for the logo came to me relatively quickly. I knew I wanted it to be a flower immediately. I wanted something that appeared hand-drawn to relate to the brand mission of creating with whatever you have.

The flower is minimal but not boring. I wanted something instantly recognisable and a versatile logo that could work in many different contexts.

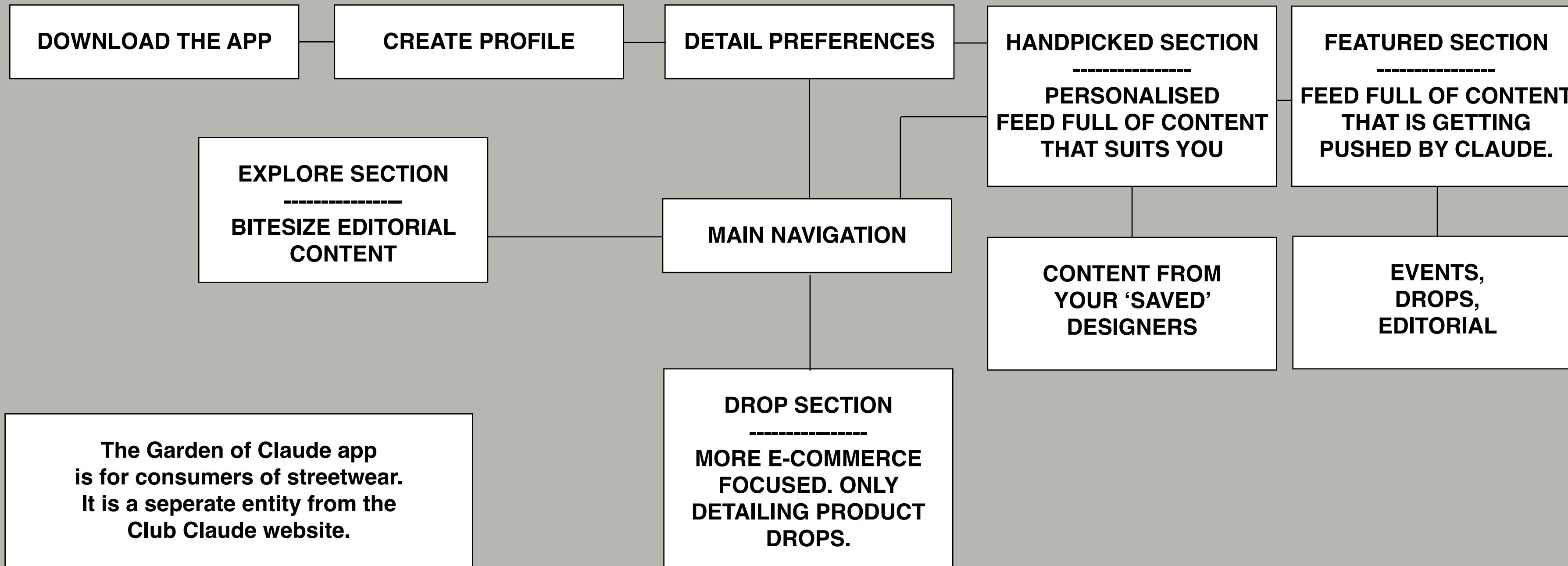
I love that this logo can be used in between words and it still reads well. The flower works well alongside Coluna and I feel **would look great on apparel (if there was ever going to be Garden of Claude merch) and in video contexts.**

EST 2024

LONDON
FOR ARTISTS, UNRECOGNISED.



App User Journey



The Garden of Claude app is for consumers of streetwear. It is a separate entity from the Club Claude website.

EST 2024

LONDON
FOR ARTISTS, UNRECOGNISED.



PROTOTYPING

THIS IS A BRAND PROPOSAL AND DEVELOPMENT DOCUMENT BY DYLAN LIAM DIXON SHOWCASING THE JOURNEY BEHIND THE CREATION OF GARDEN OF CLAUDE.

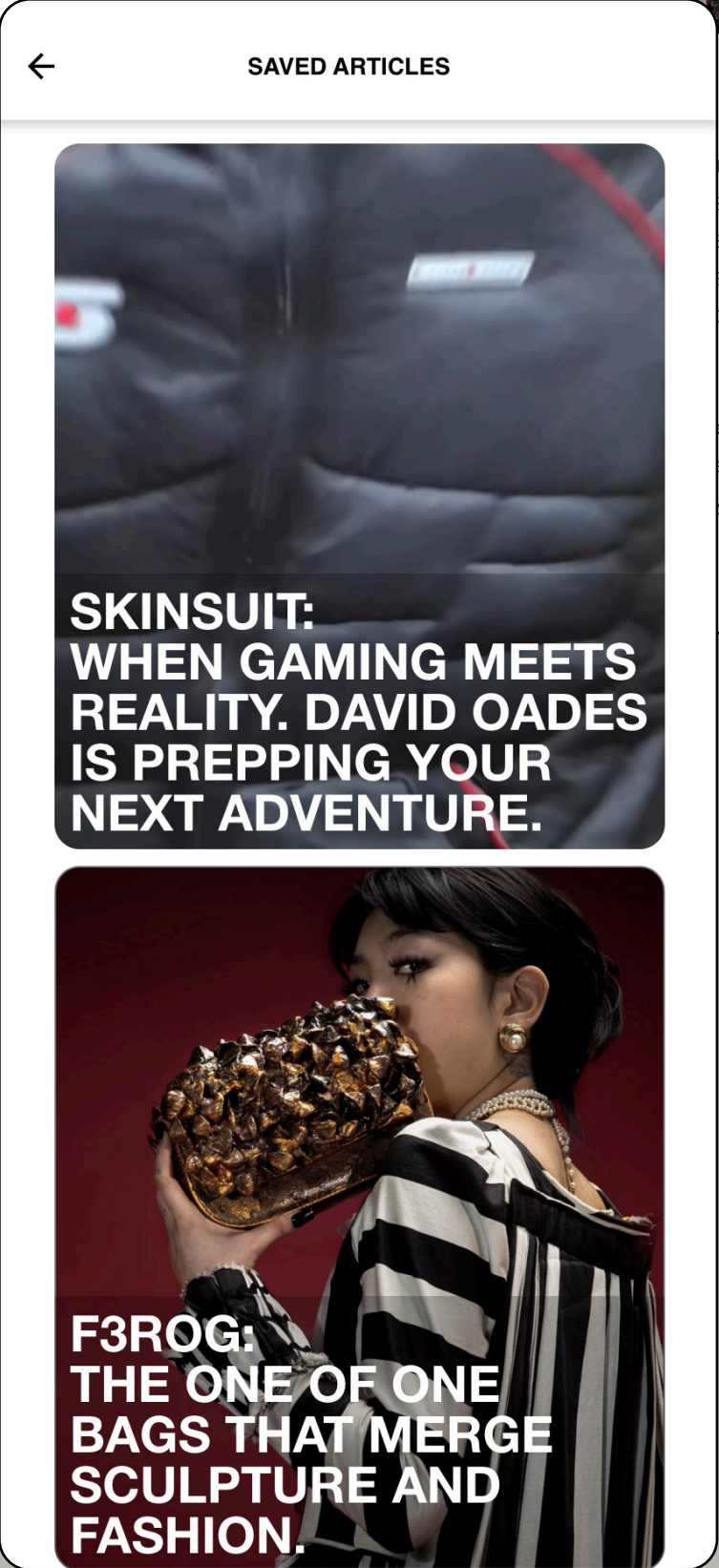
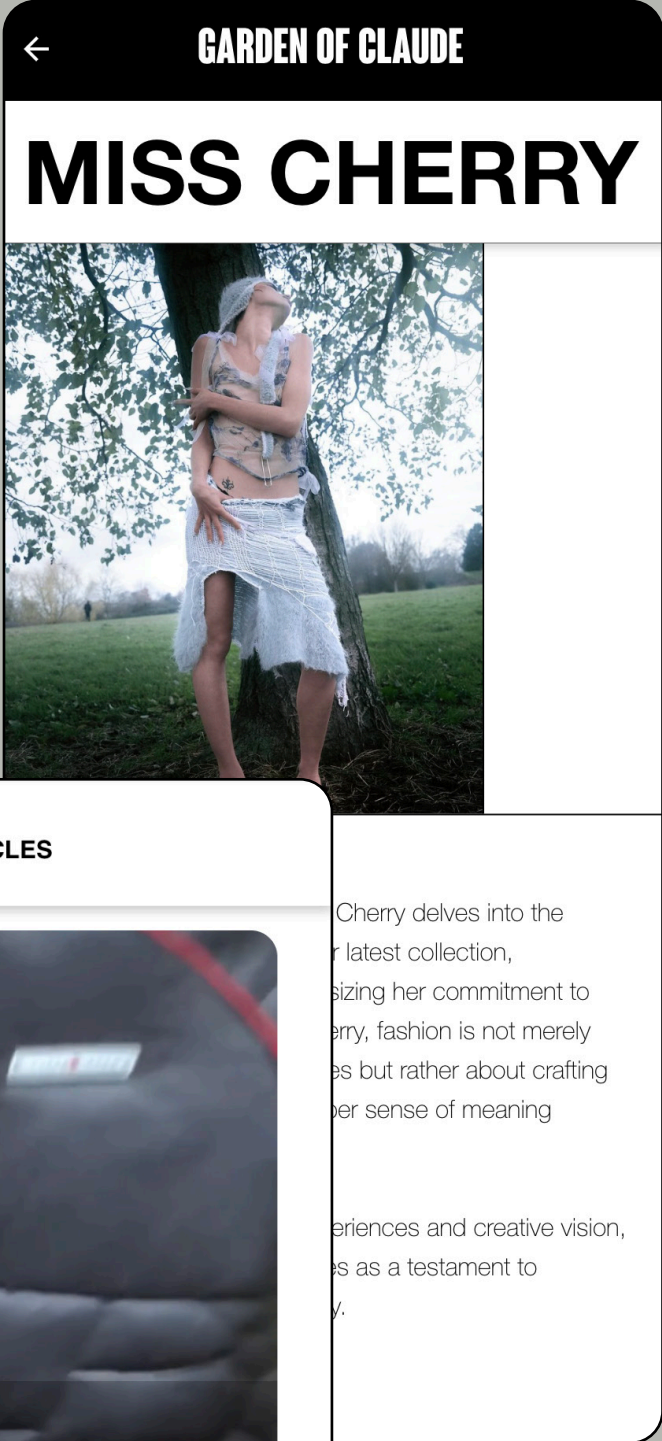
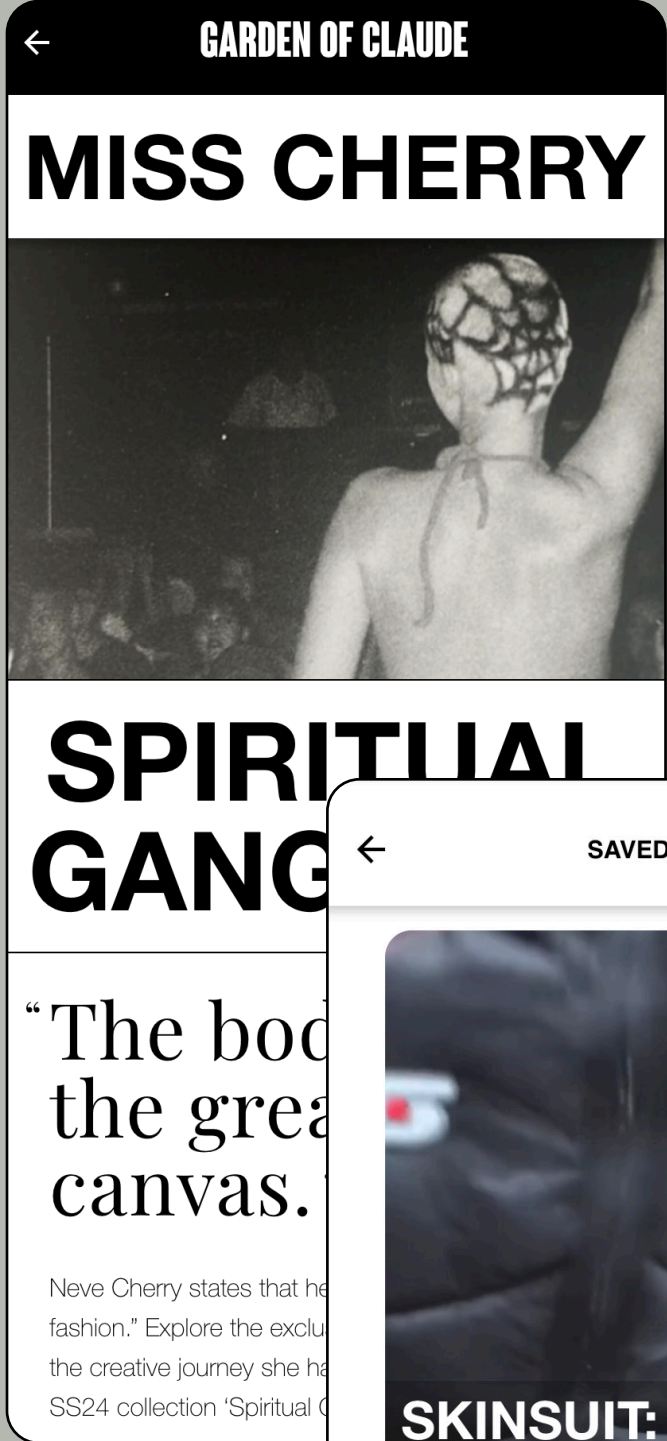
INDEPENDENT PROJECT

DYLAN LIAM DIXON

UNIVERSITY OF THE ARTS LONDON

App Design Process.

App design prototypes from Adobe XD showing editorial layout, featured page and saved-in-profile sections.

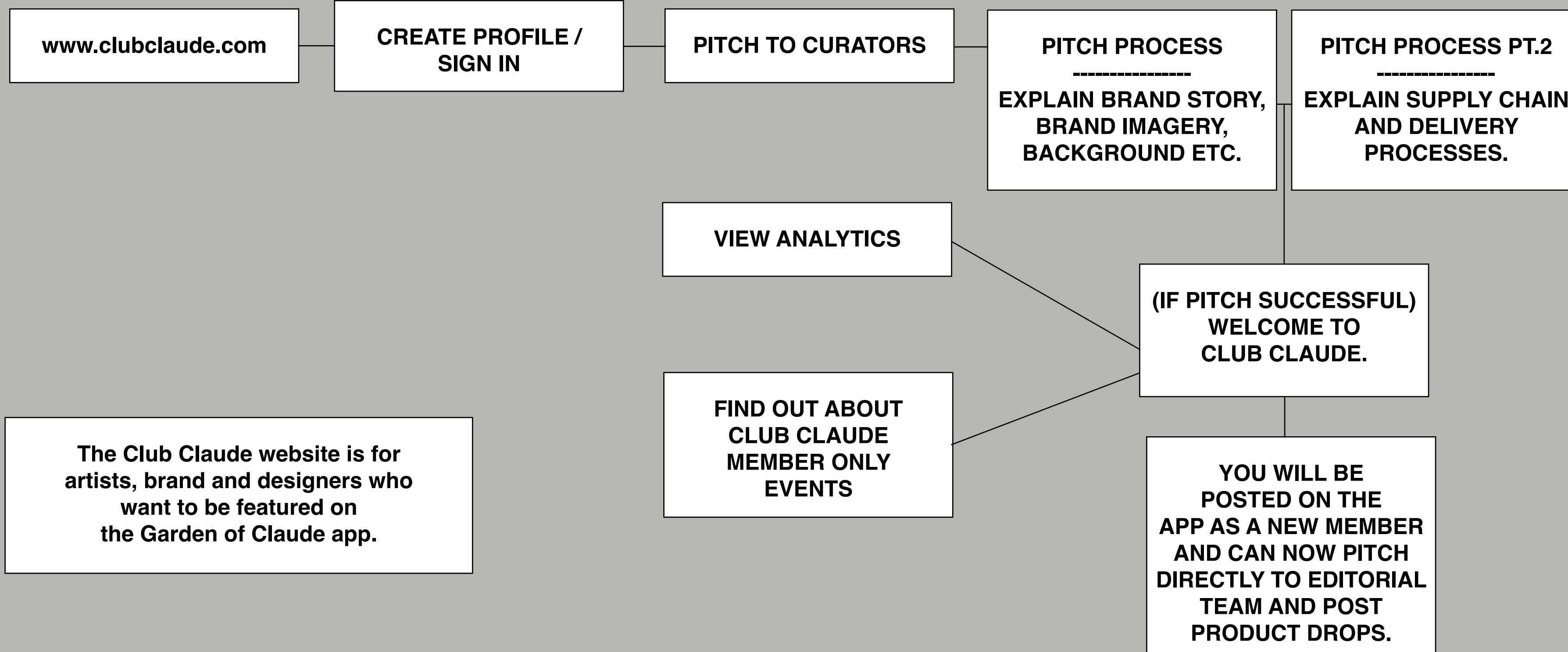


EST 2024

LONDON
FOR ARTISTS, UNRECOGNISED.



Web User Journey



The Club Claude website is for artists, brand and designers who want to be featured on the Garden of Claude app.

EST 2024

LONDON
FOR ARTISTS, UNRECOGNISED.



PROTOTYPING

THIS IS A BRAND PROPOSAL AND DEVELOPMENT DOCUMENT BY DYLAN LIAM DIXON SHOWCASING THE JOURNEY BEHIND THE CREATION OF GARDEN OF CLAUDE.

INDEPENDENT PROJECT

DYLAN LIAM DIXON

UNIVERSITY OF THE ARTS LONDON

Club Claude

Events About Pitch

Pitch to Garden of Claude.

Pitch Now.



Arif Ferdous,
you've received **8**
orders and **17**
saves this week!

[View your analytics](#)



Web Design Process.

Unlike the app, which I fully prototyped in Adobe XD, for the Club Claude website I only used Photoshop as I felt that I only needed to create enough visuals to help the explanation of the website in the infomercial.

If I were to take this project further the website would have a far more in-depth mockup and be prototyped in XD or Figma.

EST **2024**

LONDON

FOR ARTISTS, UNRECOGNISED.



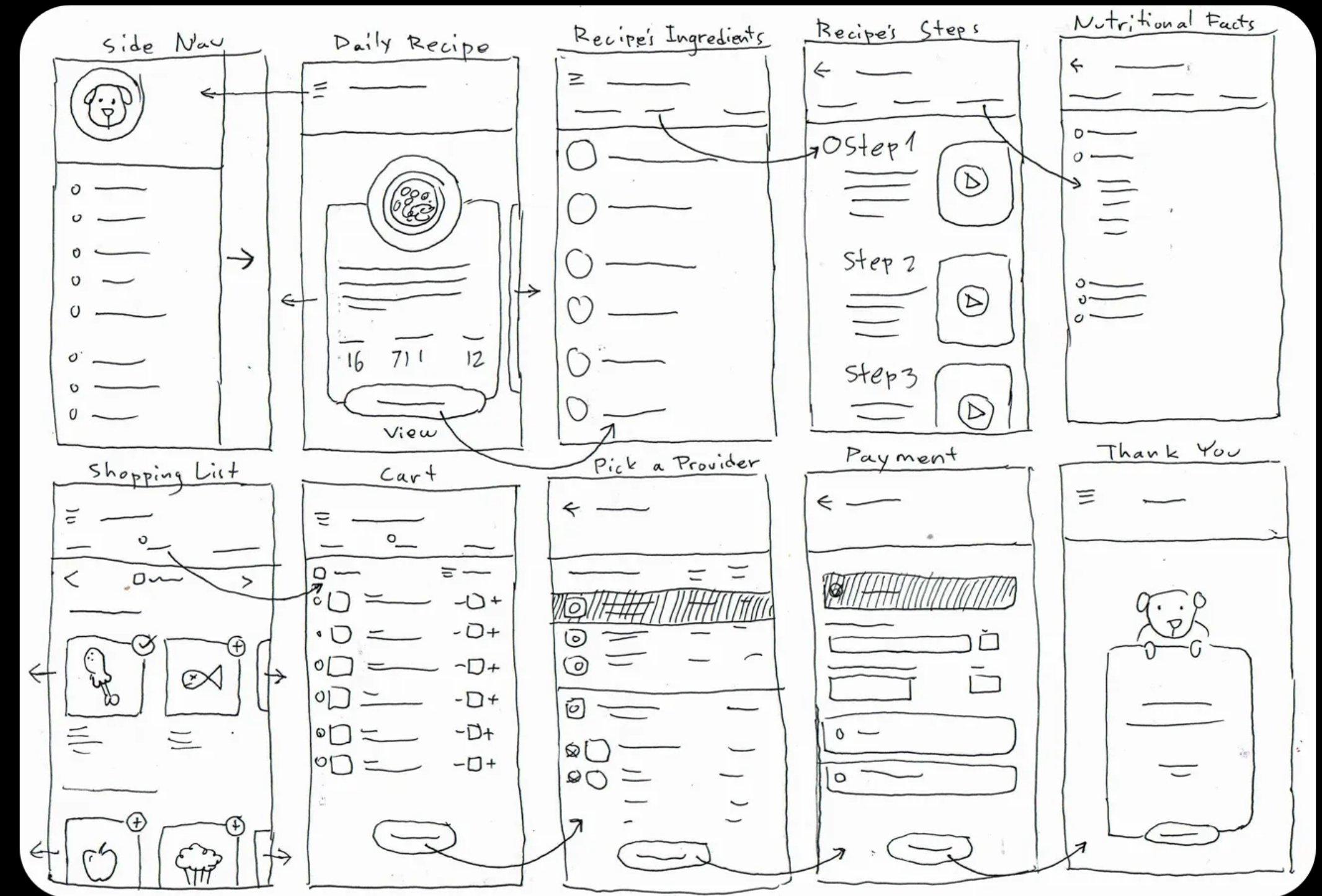
Wireframing.

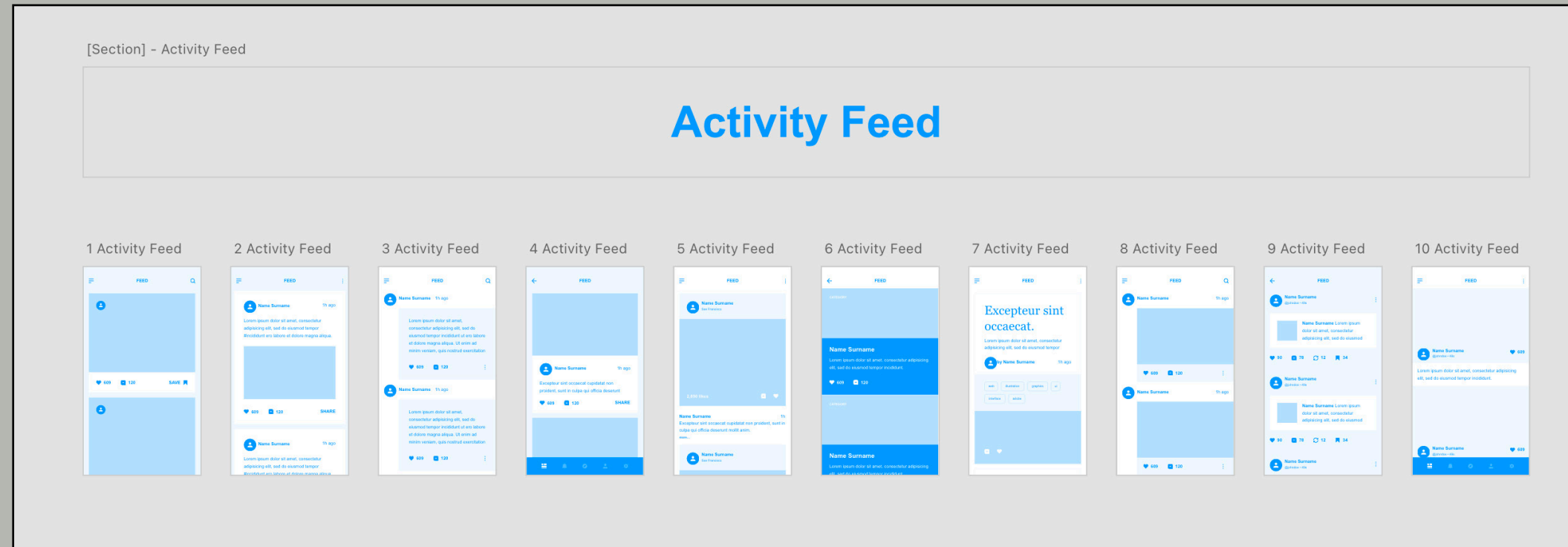
Wireframing is crucial to constructing an app that is both aesthetically pleasing and functional.

Wireframing allows for a clear visualisation of app structure and layout, aiding in refining user flow and navigation before developing.

It serves as a blueprint for communication between designers, and developers, ensuring everyone is aligned on the app's functionality and design early in the process.

By identifying potential usability issues and design flaws early on, **wireframing helps me to minimise revisions during the development phase, ultimately saving time and resources.**

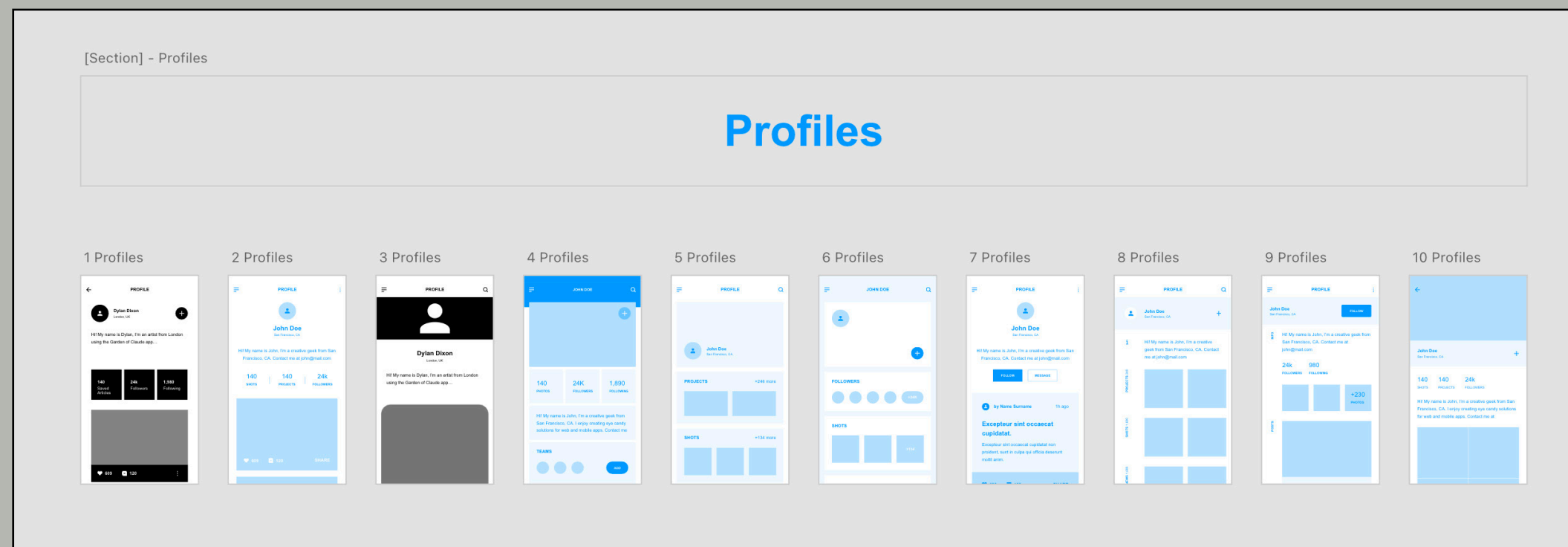




These are wireframes I experimented with before jumping into development.

This was a tedious process but worth it to ensure a variety of avenues were explored.

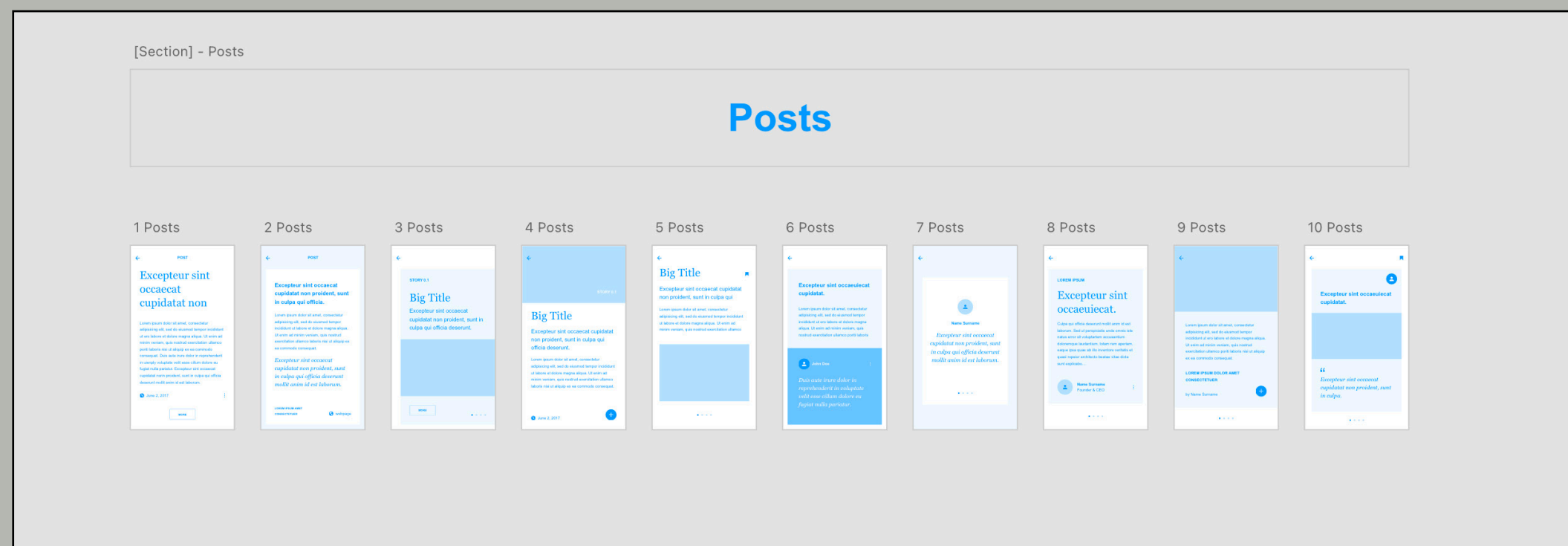
It was essential that **I championed functionality throughout the app creation.** For an app to integrate into people's everyday life it needs to be extremely easy to use and intuitive.



EST 2024

LONDON

FOR ARTISTS, UNRECOGNISED.



Adobe XD document showing the full app blueprint.

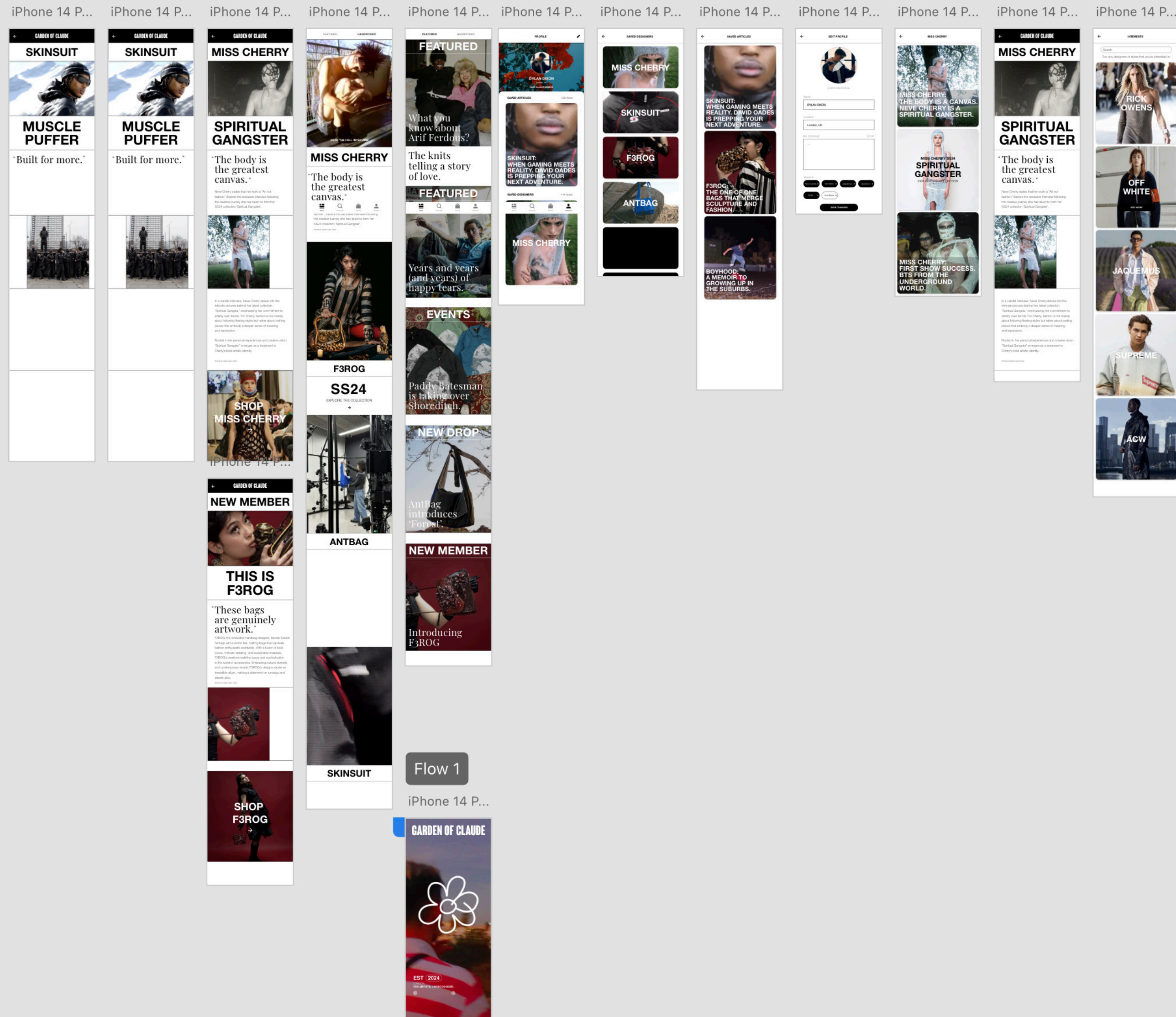
This was the first time I've used XD so it was rewarding to learn a new skill through this project.

Overall, I feel the design of the app is very strong, functional and feels that **it wouldn't be out of place next to other current day editorial apps.**

EST 2024

LONDON

FOR ARTISTS, UNRECOGNISED.



PROTOTYPING

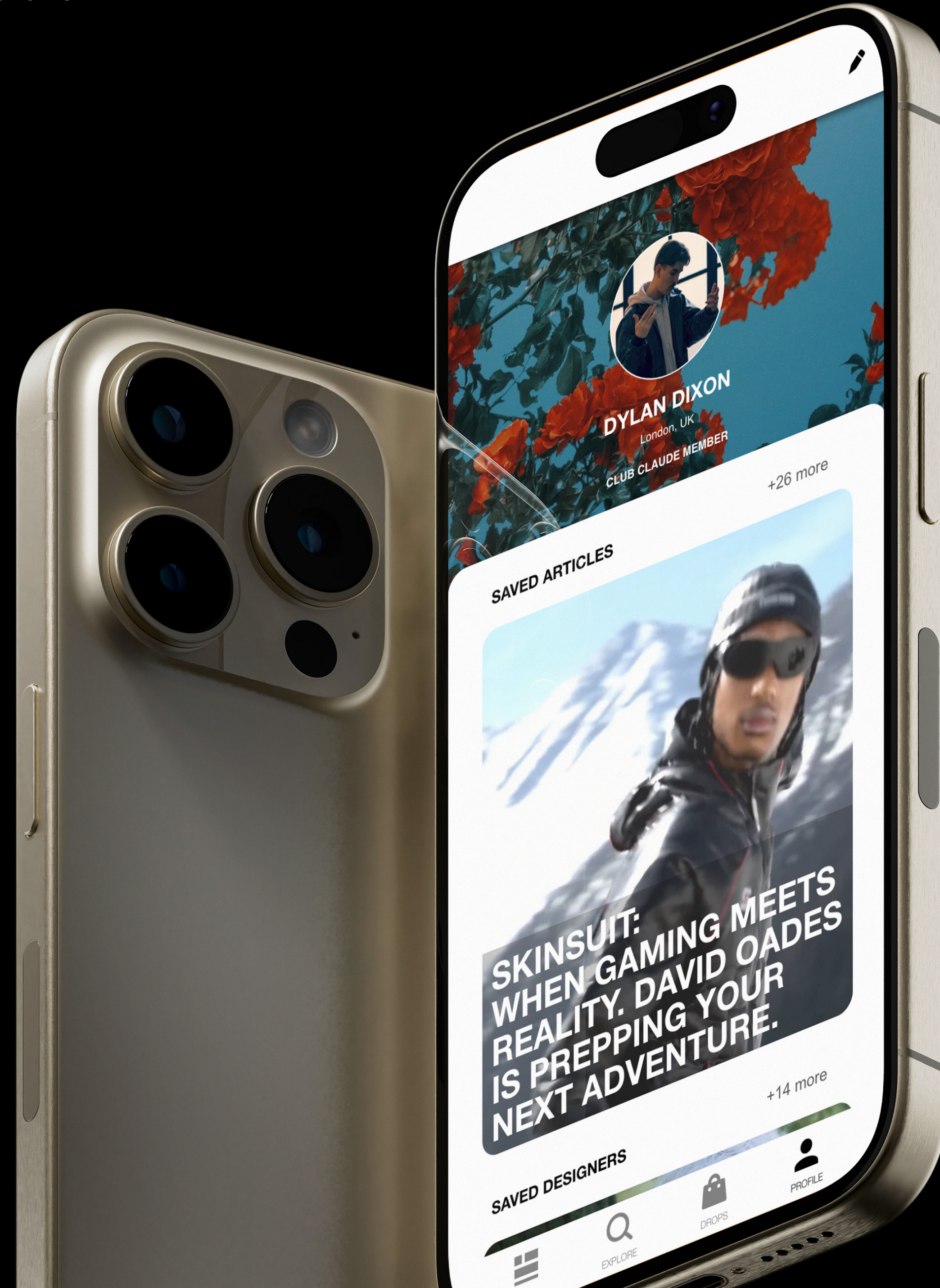
THIS IS A BRAND PROPOSAL AND DEVELOPMENT DOCUMENT BY DYLAN LIAM DIXON SHOWCASING THE JOURNEY BEHIND THE CREATION OF GARDEN OF CLAUDE.

INDEPENDENT PROJECT

UNIVERSITY OF THE ARTS LONDON

DYLAN LIAM DIXON

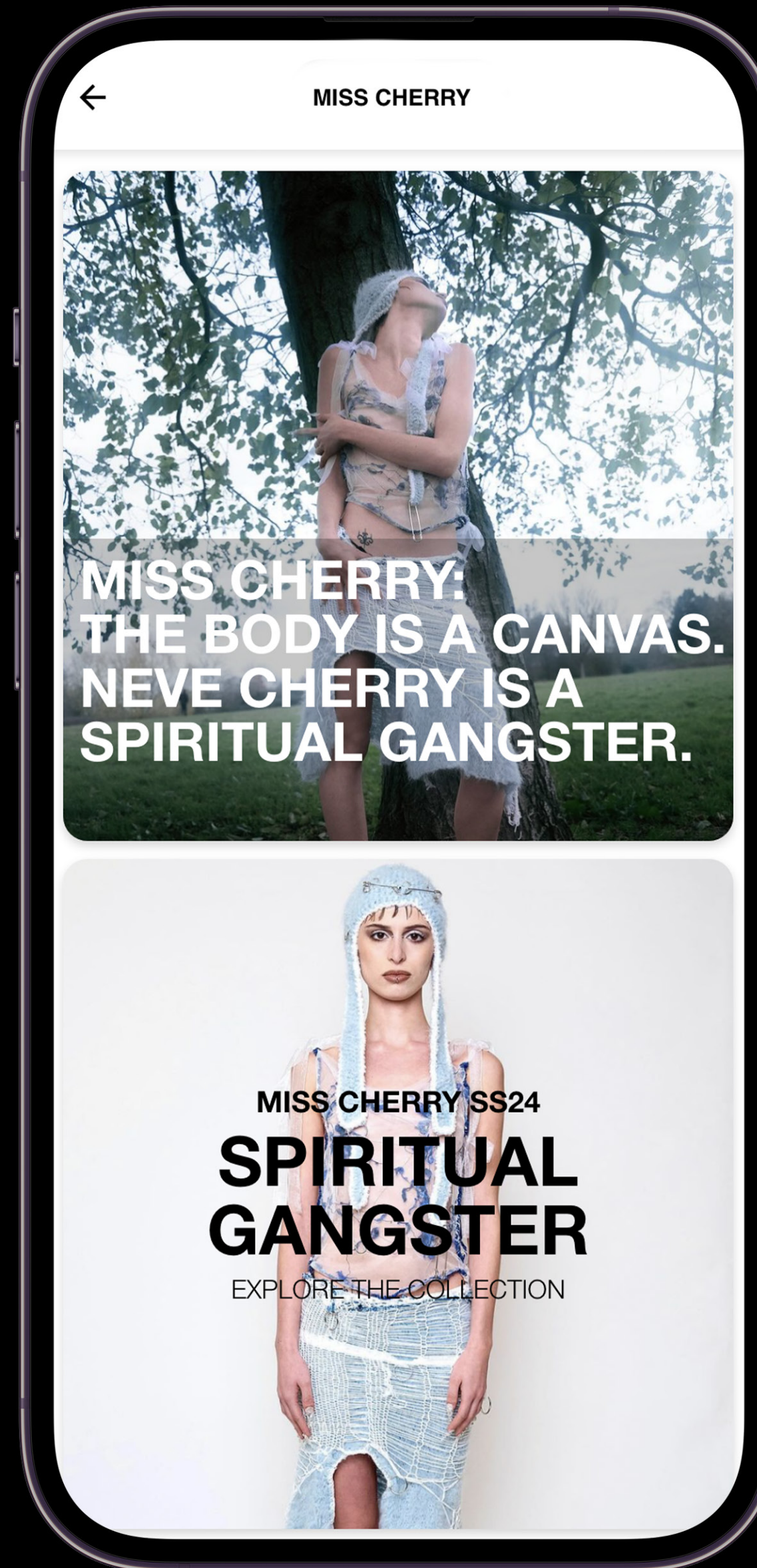
Mock-Ups



Mock-Ups



Mock-Ups



Mock-Ups



Instagram Ads.

I'm a big fan of ironic advertising.

These instagram adverts will be targeted towards demographics that fall into our 'target audience.'

Of the course there is an irony around the tagline on the advert 'you won't see this on the gram' because of course, they're veiwing these adverts on the Instagram platform. However, the ads align well with our mission **to highlight those who are struggling to appeal to the Meta algorithms and encourage our audience to step away from these social media empires** to find the unrecognised designers GARDEN OF CLAUDE showcases.

You won't see *this*



on the *gram*.

GARDEN OF CLAUDE 

EST **2024**

LONDON
FOR ARTISTS, UNRECOGNISED.



You won't see *this*



on the *gram*.

GARDEN OF CLAUDE

EST 2024
LONDON
FOR ARTISTS, UNRECOGNISED.



You won't see *this*



on the *gram*.

GARDEN OF CLAUDE

EST 2024
LONDON
FOR ARTISTS, UNRECOGNISED.

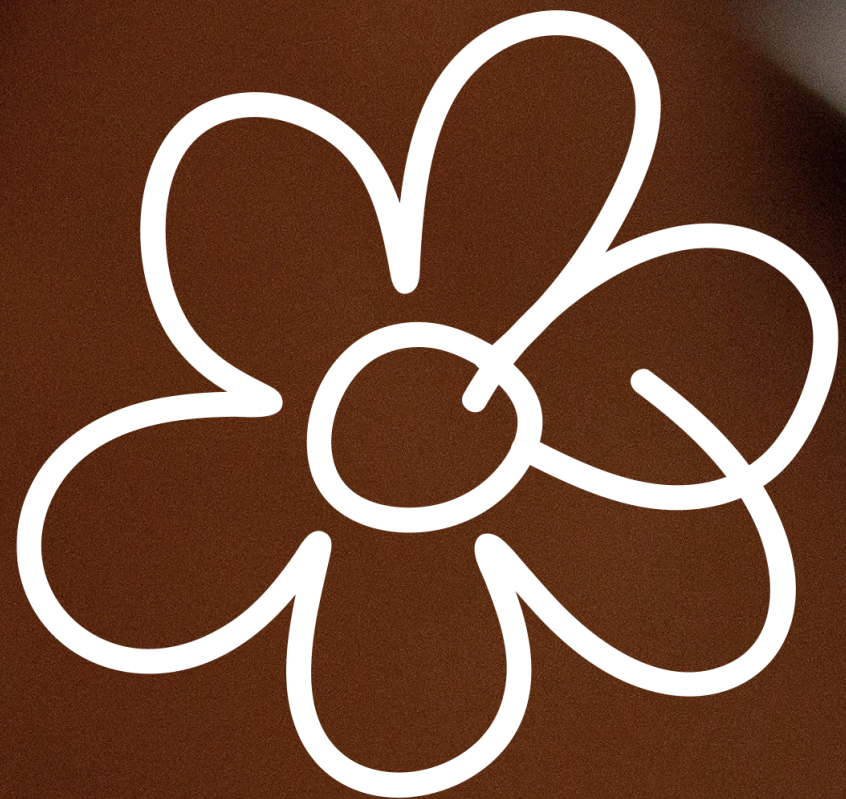
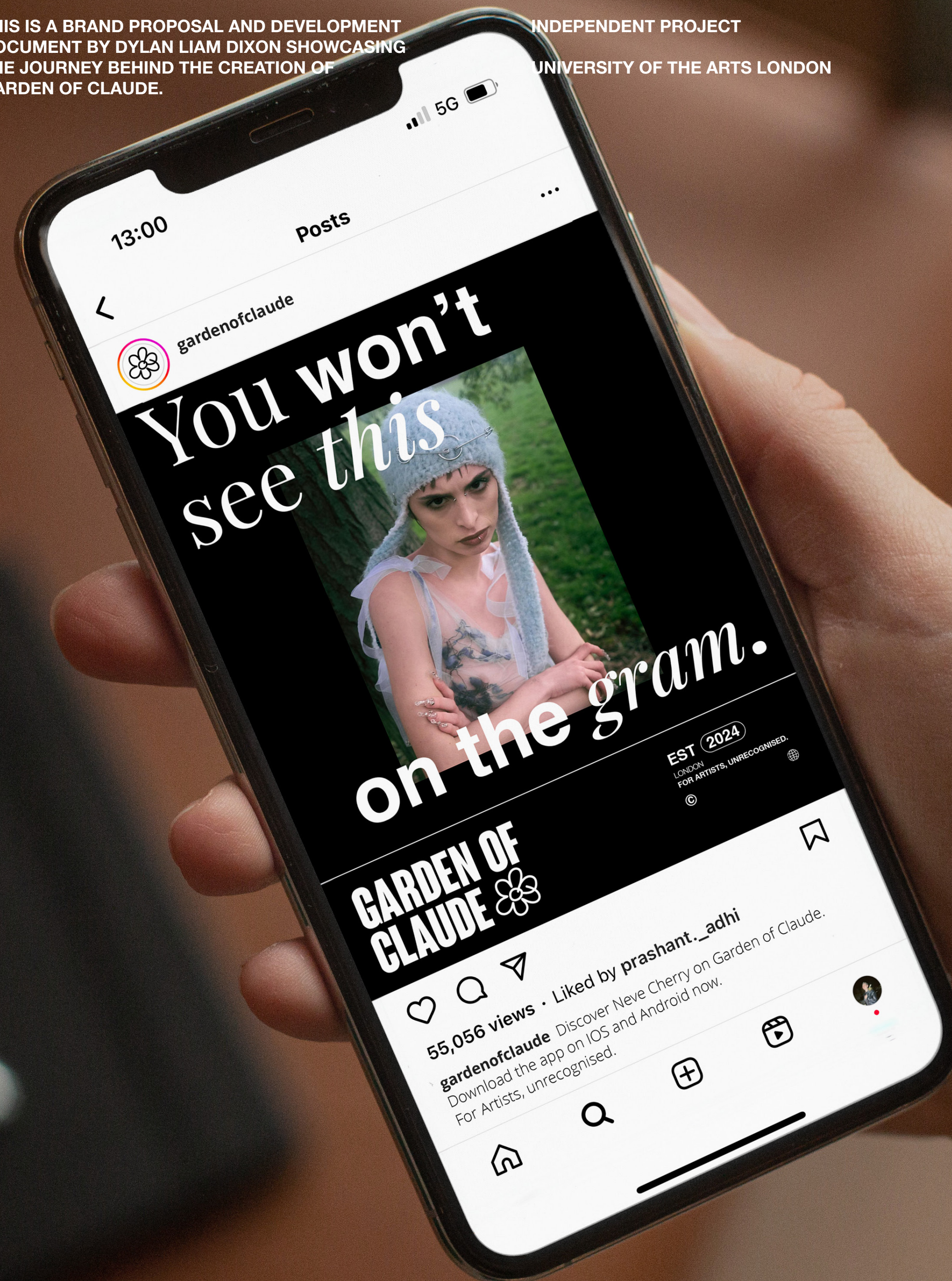


PROTOTYPING

THIS IS A BRAND PROPOSAL AND DEVELOPMENT DOCUMENT BY DYLAN LIAM DIXON SHOWCASING THE JOURNEY BEHIND THE CREATION OF GARDEN OF CLAUDE.

INDEPENDENT PROJECT
UNIVERSITY OF THE ARTS LONDON

DYLAN LIAM DIXON



PRODUCTION

THIS IS A BRAND PROPOSAL AND DEVELOPMENT
DOCUMENT BY DYLAN LIAM DIXON SHOWCASING
THE JOURNEY BEHIND THE CREATION OF
GARDEN OF CLAUDE.

INDEPENDENT PROJECT

UNIVERSITY OF THE ARTS LONDON

DYLAN LIAM DIXON

05. Production

EST 2024

LONDON
FOR ARTISTS, UNRECOGNISED.



PRODUCTION

THIS IS A BRAND PROPOSAL AND DEVELOPMENT
DOCUMENT BY DYLAN LIAM DIXON SHOWCASING
THE JOURNEY BEHIND THE CREATION OF
GARDEN OF CLAUDE.

INDEPENDENT PROJECT

UNIVERSITY OF THE ARTS LONDON

DYLAN LIAM DIXON

Final Outcome

My **Component 3** outcome will be a
video-based infomercial explaining the concept of the
Garden of Claude app and the Club Claude website.

EST **2024**

LONDON
FOR ARTISTS, UNRECOGNISED.



PRODUCTION

THIS IS A BRAND PROPOSAL AND DEVELOPMENT
DOCUMENT BY DYLAN LIAM DIXON SHOWCASING
THE JOURNEY BEHIND THE CREATION OF
GARDEN OF CLAUDE.

INDEPENDENT PROJECT

UNIVERSITY OF THE ARTS LONDON

DYLAN LIAM DIXON

Collaboration

I am fortunate to have multiple brands who want to be featured on the prototype of the app. All are small designers who fit the Garden of Claude criteria.

Miss Cherry, SkinSuit, AntBag, Boyhood and F3ROG are all brands that will be featured on my app and have provided editorial imagery as content.

As for hypothetical collaborators, Club Claude would like to collab with big fashion labels like Prada, Louis Vuitton and Chanel to put on events for the Club Claude members in an attempt to aide designer's development.

EST **2024**

LONDON
FOR ARTISTS, UNRECOGNISED.



The Script

I started by constructing a script for the infomercial. This allowed me to construct a narrative for the outcome and also work out which parts of the app needed to be developed.

I didn't want to waste time by creating elements of the app that wouldn't be displayed in the video.

It was paramount to me that my outcome was dynamic, fast paced and exciting to watch.

EST 2024

LONDON
FOR ARTISTS, UNRECOGNISED.



PRODUCTION

THIS IS A BRAND PROPOSAL AND DEVELOPMENT DOCUMENT BY DYLAN LIAM DIXON SHOWCASING THE JOURNEY BEHIND THE CREATION OF GARDEN OF CLAUDE.

INDEPENDENT PROJECT

DYLAN LIAM DIXON

UNIVERSITY OF THE ARTS LONDON

I cut the script into three parts:

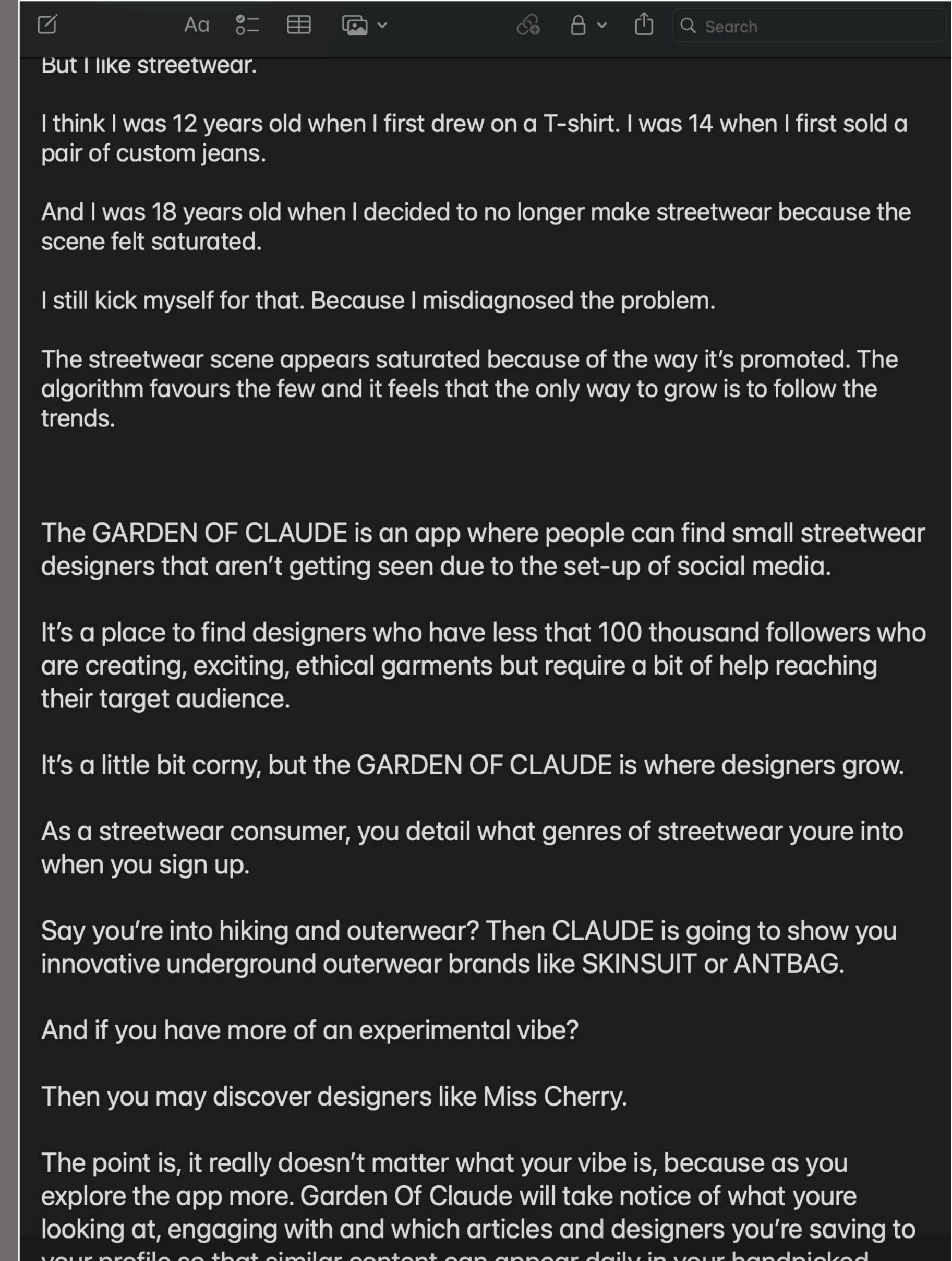
Backstory

Garden of Claude (App)

Club Claude (Website)

It was essential that I created a sense of storytelling and narrative throughout the infomercial to make the concept of the brand more digestible as well as provide background context that led to the brand's creation.

I then recorded the script into Logic Pro X. EQ'd my vocals, added compression, reverb and mastered. Then placing it into Premiere Pro.



PRODUCTION

THIS IS A BRAND PROPOSAL AND DEVELOPMENT DOCUMENT BY DYLAN LIAM DIXON SHOWCASING THE JOURNEY BEHIND THE CREATION OF GARDEN OF CLAUDE.

INDEPENDENT PROJECT

DYLAN LIAM DIXON

UNIVERSITY OF THE ARTS LONDON



EST 2024

LONDON
FOR ARTISTS, UNRECOGNISED.



I then recorded the script into Logic Pro X. EQ'd my vocals, added compression, reverb and mastered. Then placed it into Premiere Pro.

The Music

For the music I was focused on energy. I wanted there to be clear vibe and energy changes throughout the infomercial. Music is the easiest way to ensure you maintain viewer engagement.

Logistically, if this became a real world commercial piece, the music may have to be altered due to copyright laws, however for the outcome's purpose I am very happy with the soundtrack I constructed. I also took the time to chop and balance the audios to make for a better overall listening experience.

It was crucial the music matched up to the visuals seamlessly.

Figure 105. Frank Ocean Blonde. (2016)



PRODUCTION

THIS IS A BRAND PROPOSAL AND DEVELOPMENT
DOCUMENT BY DYLAN LIAM DIXON SHOWCASING
THE JOURNEY BEHIND THE CREATION OF
GARDEN OF CLAUDE.

INDEPENDENT PROJECT

UNIVERSITY OF THE ARTS LONDON

DYLAN LIAM DIXON

Motion Design

It became evident through the infomercial development that I would need to use motion design to show the app's capabilities.

However, at this point I had no motion design experience at all. I used the small amount of video editing knowledge in premiere and after effects to lay out the bones of the video.

I then found an animation software called Jitter which did require a bit of learning but was overall an easy to use tool that helped me to create sleek animations for my video.

EST 2024

LONDON

FOR ARTISTS, UNRECOGNISED.



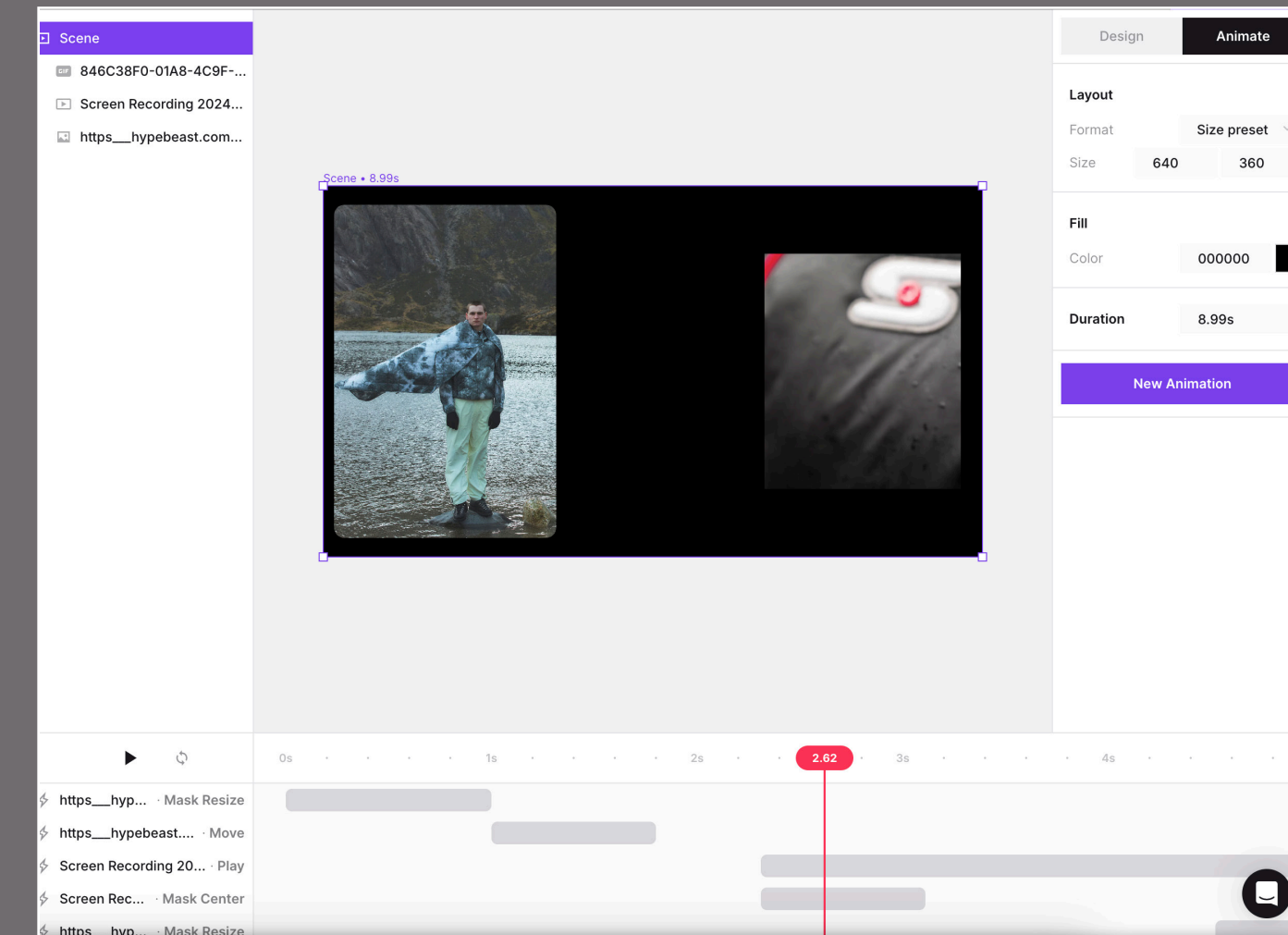
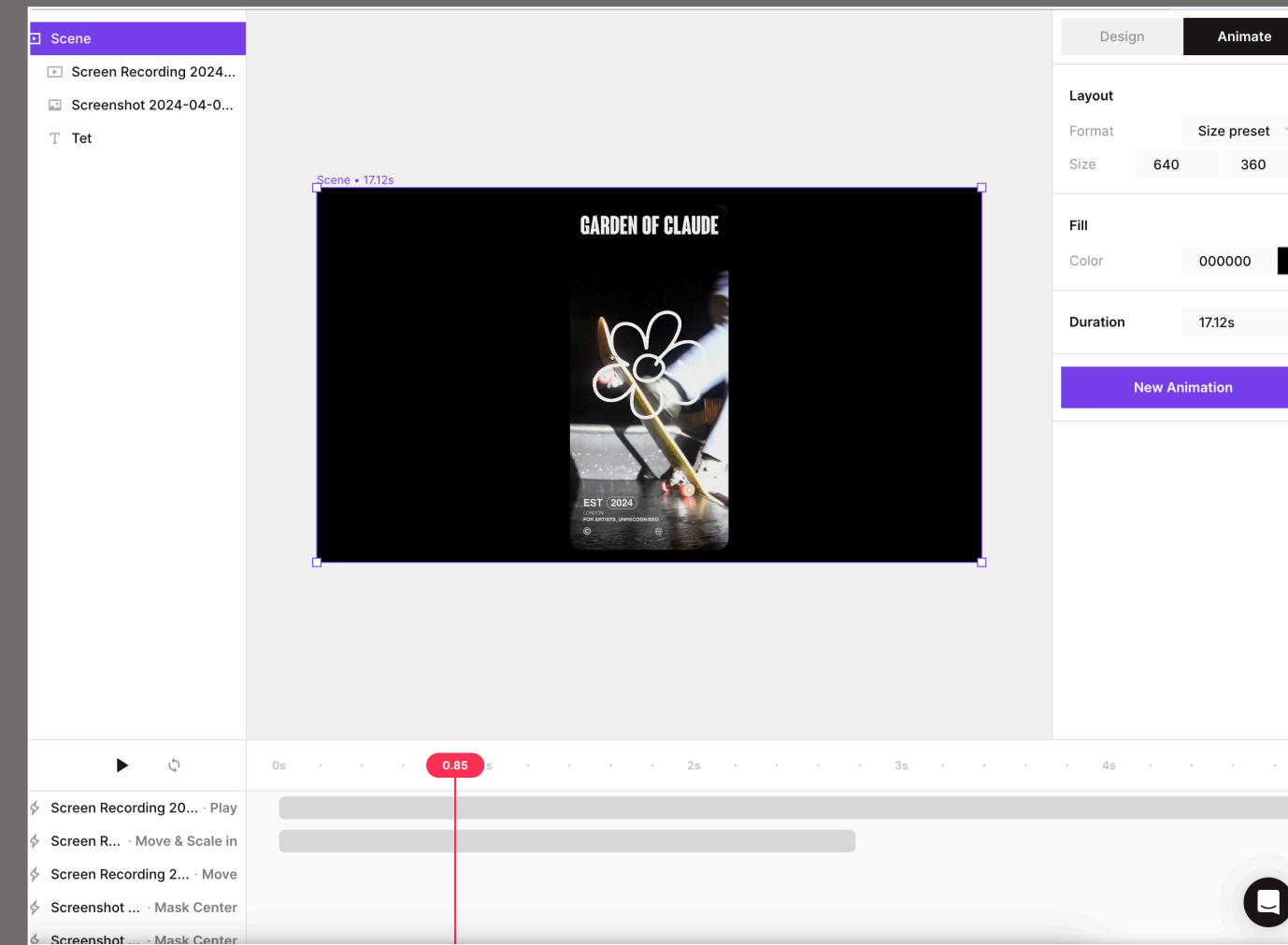
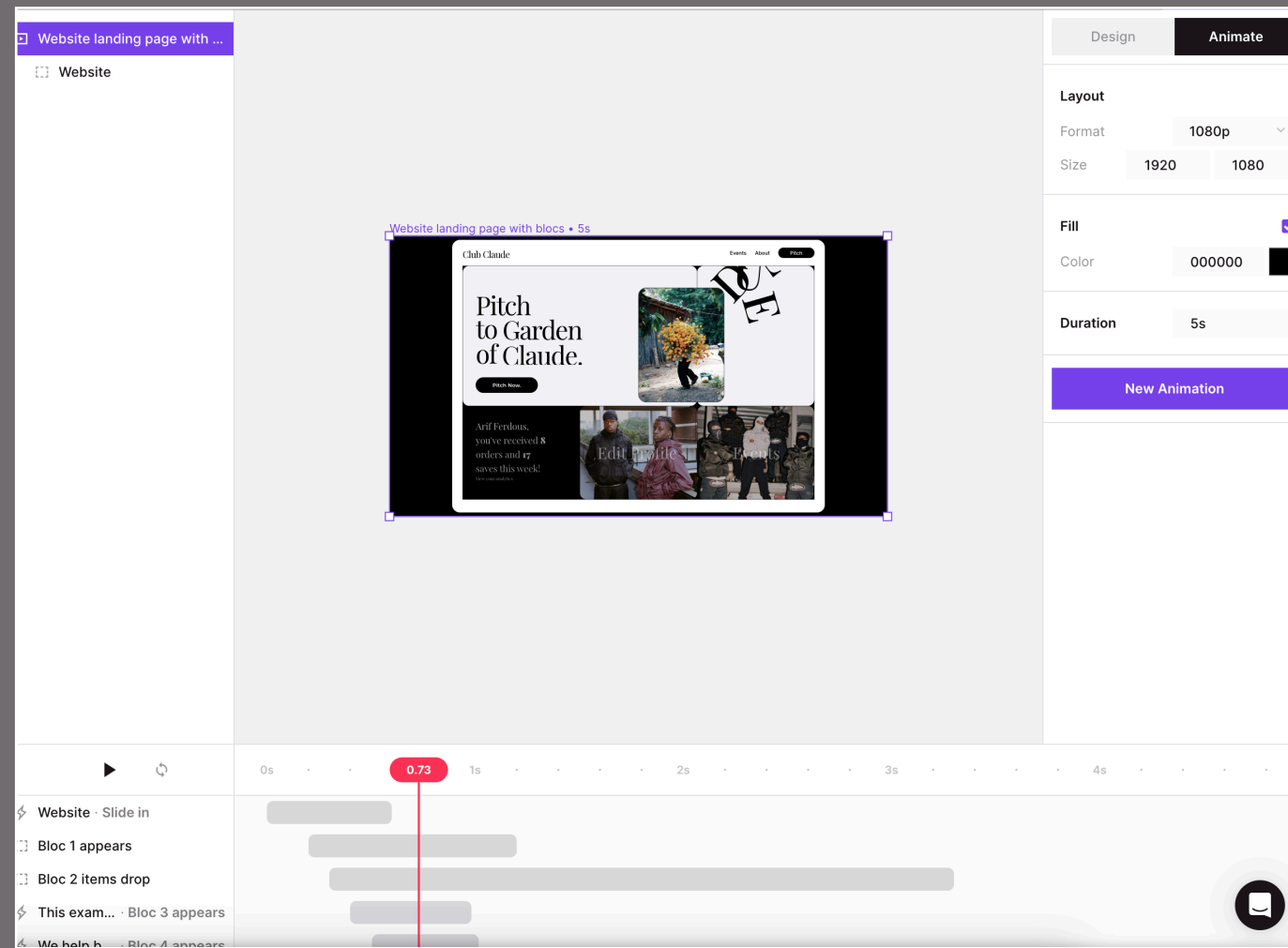
PRODUCTION

THIS IS A BRAND PROPOSAL AND DEVELOPMENT DOCUMENT BY DYLAN LIAM DIXON SHOWCASING THE JOURNEY BEHIND THE CREATION OF GARDEN OF CLAUDE.

INDEPENDENT PROJECT

UNIVERSITY OF THE ARTS LONDON

DYLAN LIAM DIXON



Motion Design Process in Jitter.

This software is easy to use but yields great results. Using this alongside After Effects and Premiere Pro sped up the overall motion design process.

These animations helped the final outcome feel both smooth and professional.

EST 2024

LONDON
FOR ARTISTS, UNRECOGNISED.



Video Editing

Video editing process.

I used Premiere Pro to create the video. I paid attention to the transitions between visuals. **Used Helvetica with a lower kerning to stylise the subtitles used throughout.** (I feel that all info-based videos should have subtitles to add clarity.)

I used a variety of my own and stock footage to visually communicate my app.

I found this process to be fun but I also had to be resilient through all the moments where audio and visual just wasn't quite lining up.

However, the work was worth the reward. This video is my favourite outcome I've done at UAL.

EST 2024

LONDON
FOR ARTISTS, UNRECOGNISED.



PRODUCTION

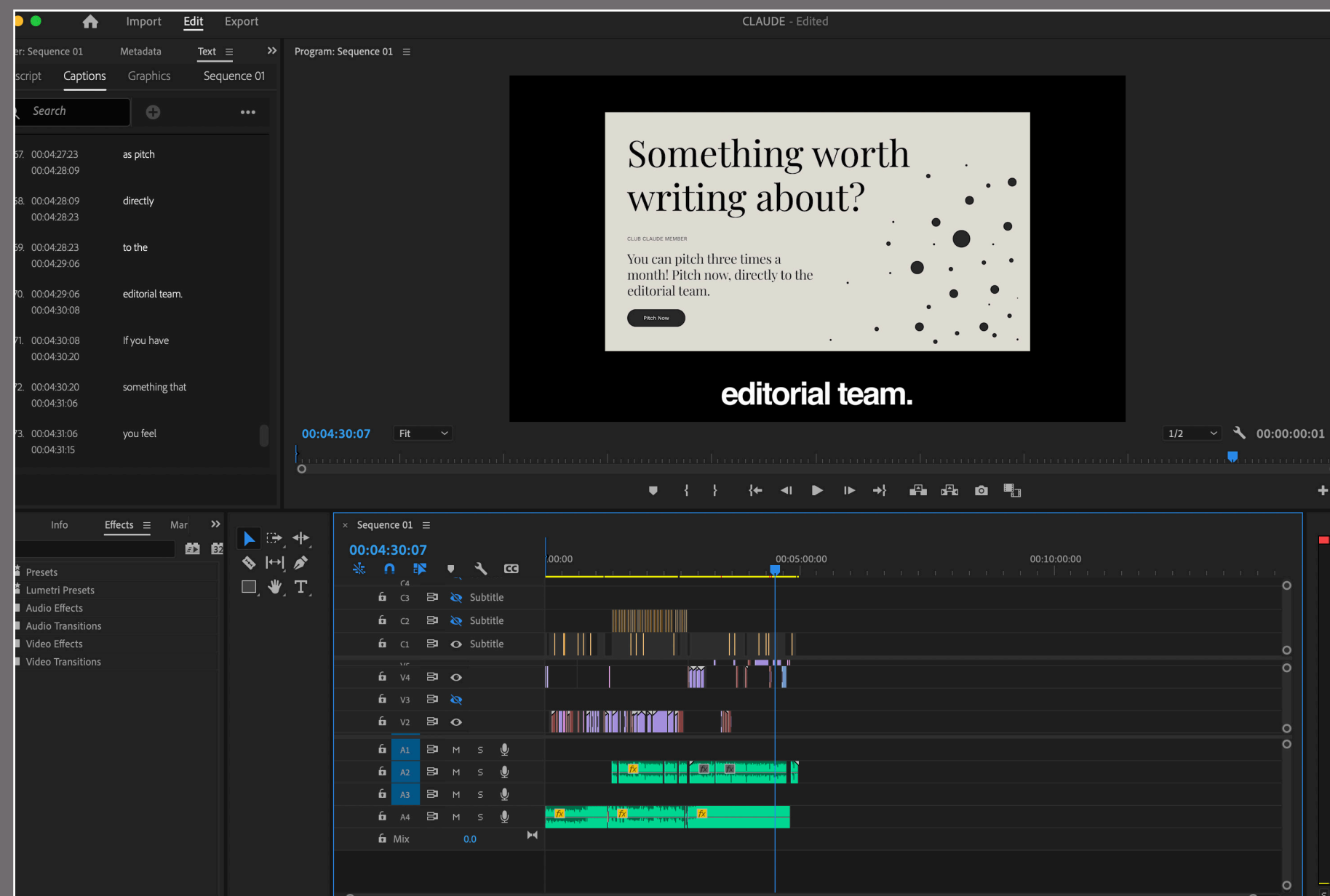
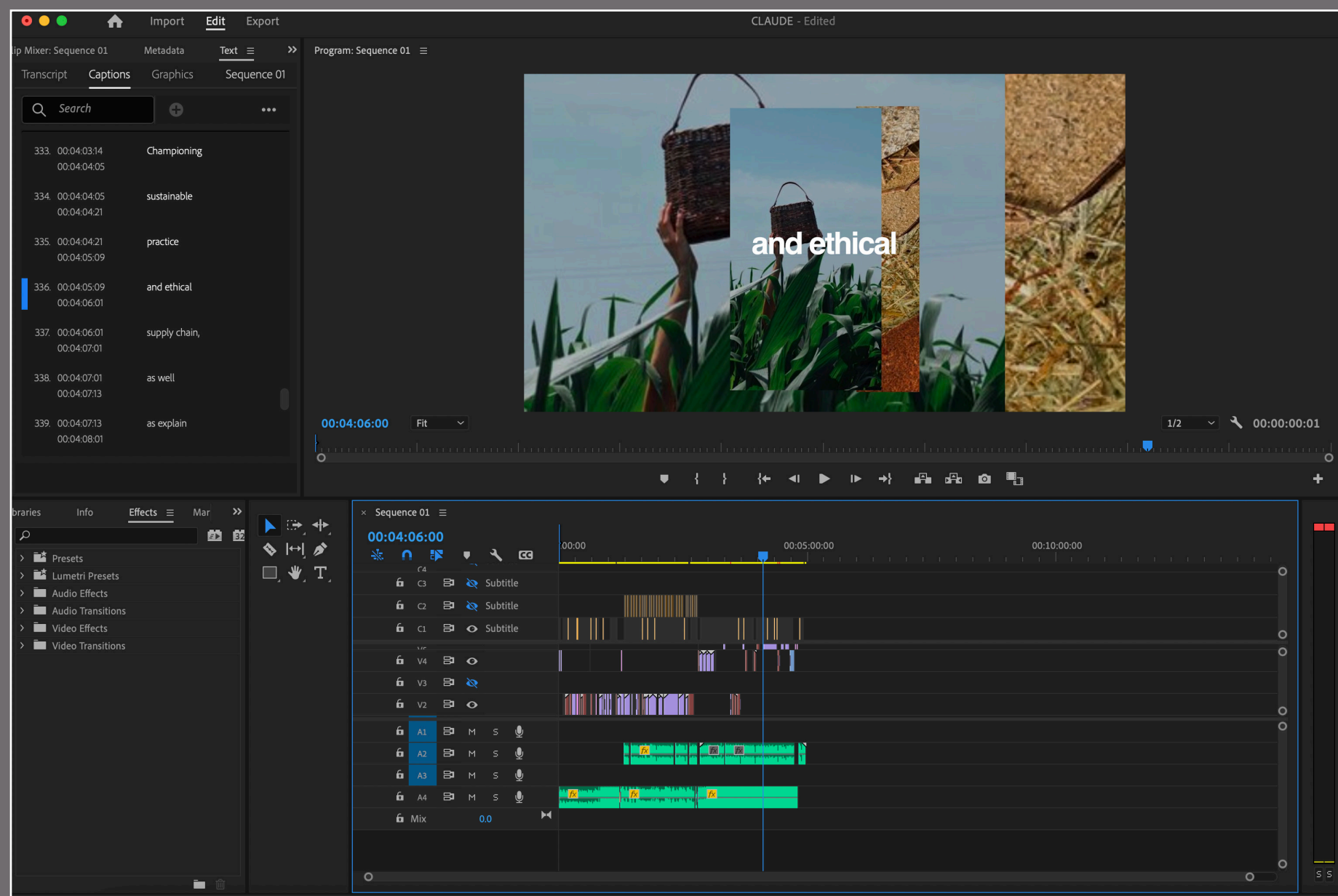
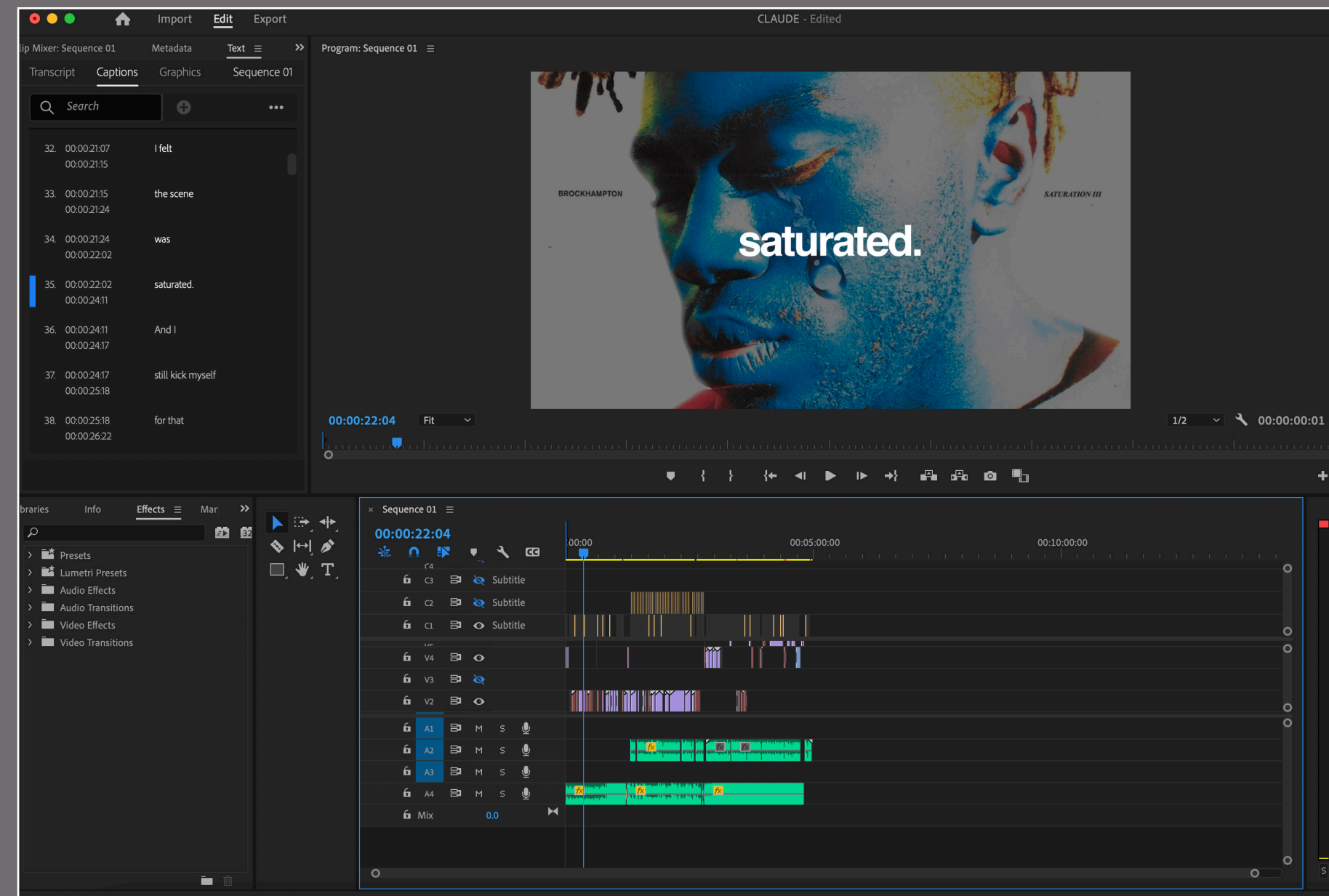
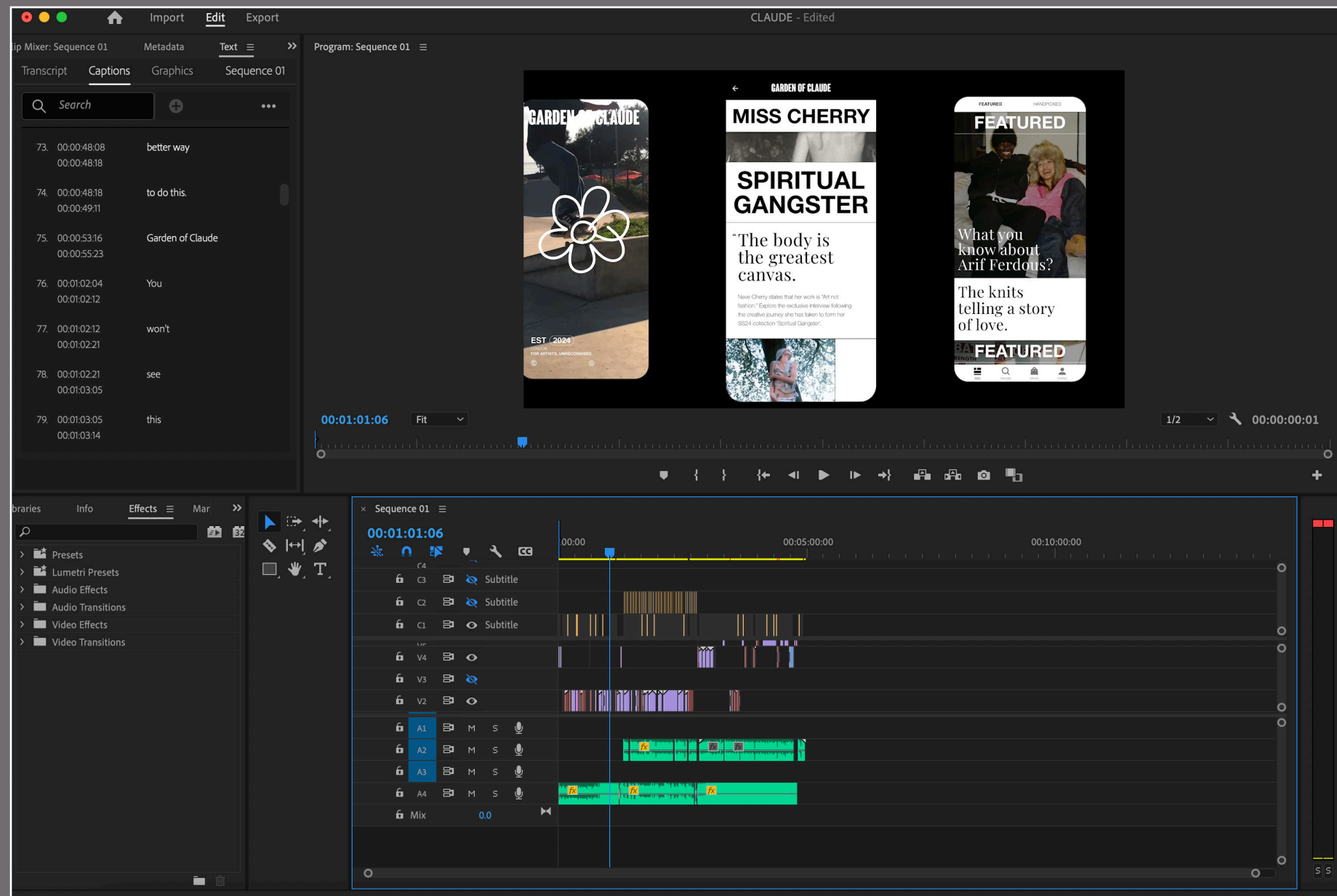
THIS IS A BRAND PROPOSAL AND DEVELOPMENT DOCUMENT BY DYLAN LIAM DIXON SHOWCASING THE JOURNEY BEHIND THE CREATION OF GARDEN OF CLAUDE.

INDEPENDENT PROJECT

UNIVERSITY OF THE ARTS LONDON

DYLAN LIAM DIXON

Premiere Pro Screenshots.



EST 2024

LONDON
FOR ARTISTS, UNRECOGNISED.



REFLECTION

THIS IS A BRAND PROPOSAL AND DEVELOPMENT
DOCUMENT BY DYLAN LIAM DIXON SHOWCASING
THE JOURNEY BEHIND THE CREATION OF
GARDEN OF CLAUDE.

INDEPENDENT PROJECT

UNIVERSITY OF THE ARTS LONDON

DYLAN LIAM DIXON

06. Reflection

EST 2024

LONDON
FOR ARTISTS, UNRECOGNISED.



REFLECTING ON PROJECT DEVELOPMENT.

This project is the one I'm most proud of in my time at UAL. The development process going from ideation all the way through to presentation was extremely rewarding. Each part of this process had moments where I had to show resilience but where I also had real creative breakthroughs.

Firstly, through the ideation and experiment stage I feel that I have created a concept that I'm not only passionate about and is also a great next step from my RFIP I completed earlier in the year, but the Garden of Claude concept, I believe could actually be extremely useful and popular in the real world. I intend to expand on this idea even further after I've left UAL as I still feel as passionate about it now as I did at its conception.

I tried so many applications, like figma, jitter and Adobe XD (just to name a few) for the first time throughout this development. I had been struggling to work out how to level up in my personal work for a while and felt that my portfolio wasn't to the level it could be. This project introduced me to motion design and also helped me to strip apart the most important elements of brand identity and brand conception. I will bring this work forward with me when compiling my portfolio.

Developing this project came with its challenges, I had to learn many new skills and also had to reach out to many collaborators to make it happen. It was amazing to work with so many great independent creatives in order to generate content for the app. This process taught me the importance of working with others to overcome difficult tasks. It inspired me to network more in my personal work, both in music and design.

EST **2024**

LONDON

FOR ARTISTS, UNRECOGNISED.



REFLECTION

THIS IS A BRAND PROPOSAL AND DEVELOPMENT DOCUMENT BY DYLAN LIAM DIXON SHOWCASING THE JOURNEY BEHIND THE CREATION OF GARDEN OF CLAUDE.

INDEPENDENT PROJECT

UNIVERSITY OF THE ARTS LONDON

DYLAN LIAM DIXON

Overall the development of this project was extremely successful but the best thing about this project is that there is still room to expand. I could develop the app further, adding more sections and making it more sophisticated. I also think there is more work to be done in the 'events section' of Club Claude, I also think it would be better to really map out how the pitching process works and go into this in far more detail.

EST 2024

LONDON
FOR ARTISTS, UNRECOGNISED.



REFLECTING ON PROJECT OUTCOME.

I am extremely proud of my outcome. Initially I was simply going to construct the app in Adobe XD and do a simple walkthrough video where I screen recorded me navigating the app and added a voiceover. However, this just didn't feel dynamic enough to me. Truthfully, it didn't feel sexy enough. I wanted the Garden of Claude to excite people and I wanted them to engage with the concept. It was at this point that I decided to use my love of script writing and narrative (which I think I found during my teenage years as a member of a filmmakers club) and create a trailer/infomercial for Claude. The script came to me naturally and I used skills that I already had from my 5 years making music in my bedroom to make sure the audio was of good quality and held the energy I wanted.

I enjoyed the process all the way down to the smallest decisions. I spent a lot of time deciding which subtitle to use as I understood that every aesthetic decision had to align with the overall Claude identity.

The use of animation and sleek transitions throughout were crucial to making the video feel exciting and professional however before creating this video I had next to no experience with video editing or motion design. Watching YouTube tutorials and navigating new software to reach an outcome that I am entirely proud of was such a rewarding experience for me.

I showed the video to many of my classmates as I really valued their feedback. I didn't take to the creation of this video naturally so it was important that I took any critique forward to improve. I had a very room for improvement but overall the outcome is strong and achieves its main intention, to inform and excite an audience about the Garden of Claude.

EST **2024**

LONDON

FOR ARTISTS, UNRECOGNISED.



REFLECTION

THIS IS A BRAND PROPOSAL AND DEVELOPMENT DOCUMENT BY DYLAN LIAM DIXON SHOWCASING THE JOURNEY BEHIND THE CREATION OF GARDEN OF CLAUDE.

INDEPENDENT PROJECT

UNIVERSITY OF THE ARTS LONDON

DYLAN LIAM DIXON

This outcome has made me feel like I've levelled up creatively. It's given me experience in storytelling, script writing, graphic design, video editing, graphic design, UI design, animation and motion graphics. I always set out challenge myself. I always intend to learn as I create. This outcome helped me reach both of these goals.

There is definitely room for improvement but overall the outcome is strong and achieves its main intention, to inform and excite an audience about the Garden of Claude.

The Garden of Claude concept has the potential to grow from this independent project and this outcome has fuelled my desire to take the idea further.

EST **2024**

LONDON

FOR ARTISTS, UNRECOGNISED.



07. Appendix

EST 2024

LONDON
FOR ARTISTS, UNRECOGNISED.



Appendix 1.1

David Oades

Interview.

EST 2024

LONDON
FOR ARTISTS, UNRECOGNISED.



INTERVIEW WITH DAVID OADES - FULL TRANSCRIPT

Can you describe your brand and what makes it unique in London's fashion scene?

Skinsuit is an athletic and performance-wear brand. Built around life in the UK, of course, the weather's always changing, the seasons are so different here, I wanted to create a brand that's heavily focused on life in the UK.

To me, I wanted to make the brand as unique as possible, in every single aspect, because I thought, there's so many brands right now. I've had a lot of experience designing for brands and creating content for other brands. I suppose it's given me a chance to see how similar a lot of the brand's core values and core principles are. I want to have fun with my brand and showcase how unique the UK and London is.

I want to allow people to have fun with fashion again. Fashion is in a bit of a stale position where brands just wanna make the clothes to sell it. Instead of that I would love to create a brand centred around community, having fun and being united through clothing.

I've got a plan to do video game style challenges, I have this idea to do a challenge like "who can take a photo in their garments at the highest point". Really I just want to inject fun into the brand.

What are the main challenges you've faced while building your brand in London?

The main challenges I've faced are really in the manufacturing stage.

I've been manufacturing this one jacket for just under a year now. Before that I really wanted all my production to be based in the UK. So I had a **London based manufacturer but it didn't work out because it was too expensive for a start-up.**

I tried manufacturers in Leicester and Birmingham but they couldn't produce the designs I wanted. In the UK a lot of the methods are very traditional so they were unable to create the complex and fun designs I was talking about without it resulting in extortionate pricing.

One of the hardest parts was finding a manufacturer that I could build a lasting relationship with, whilst also adhering to environmental factors and making sure that the workers are well looked after.

Now, I've found my manufacturer, based in China. Which, in itself, is a challenge due to timing. It takes a while to ship stuff back and forth. The most environmentally conscious option is shipping by sea, but that can mean it takes nearly a month to receive the garments.

Other than the manufacturing challenges, a big challenge I'm facing is **not having a huge following and not having a network of influencers** that other competing brands have. A lot of brands that I've worked with send their products to 10 or so of their mates, who all have 30k followers

and the rest is history. **They'll see the followers come in, it's great exposure. I feel I'm working from the ground up.**

I'm in a unique position, the brand is more of a side quest. I just wanna get some designs out there, have fun with the marketing and see where it goes.

How has the changing competition in the fashion industry affected your brand?

In terms of changing competition, especially in London and the South, there is a lot of leaning on your network to see how far you can progress. **Social media plays a massive part now, it's all about who's liking your brand, who's reposting your brand?** It's those things that make a massive difference.

But, I wouldn't like to think those things are affecting my brand. I'm not in a rush to force engagement. Especially if it's people who don't actually support my brand. **I'm comfortable with waiting five to ten years for an organic following to build who share my stuff cos they like it.**

How has the digital landscape changed the way you market and sell your products?

The digital landscape happens to be at the forefront of my brand at pretty much all times because **I like to think the brand will be very future-facing.**

For example **at the moment I can only adhere to social media platforms and my website for any promotional content**, but I have huge hopes to enter the NFT space with digital replicas of garments and personal avatars for each user. Again, I'm really hoping to create a brand that is super fun and enjoyable for the customer, not just a brand that sells products, and I'm hoping to **use digital touch points to do this as they're really accessible and inclusive.**

What challenges have you encountered when seeking funding and resources for your brand?

In terms of funding, I have applied for around 4 grants and funding schemes targeted towards young British businesses, but unfortunately had no luck. **It was a huge shame because I really wanted to start my brand manufacturing in the UK, something that would have only been possible with a large amount of investment to begin with.**

Although some of my key reasons for requesting funding was that I needed monetary support to make the company as environmentally sustainable as possible and to champion UK businesses and economy (e.g, having additional funds to use UK factories and purchase fabrics made from UK mills), I was still rejected which was a shame because now this will only be possible in the future once the brand has enough money coming in to make the switch to UK manufacturing.

I'm very fortunate that I'm knowledgeable in many aspects of operating a brand, such as garment design and manufacturing, videography, photography, graphic design and of course creative direction So I'm able to save a lot of time and money by doing these things myself without having to outsource my budget to external creatives.

How do you envision the future of London-based fashion brands, and what opportunities do you see?

From what I've experienced in recent years and seeing how a lot of the brands around me are evolving, **I think a lot of the power is going to fall into the hands of the consumer.** I feel like brands are missing a great opportunity to build really strong foundations for themselves by not acknowledging **the importance of community within fashion, especially in London** where people love to support new and upcoming brands.

I also feel like brands are going to come out of their shell a bit more, for example we see a lot of brands playing it safe in terms of garment designs and branding, **but the market has become so saturated that brands might have no option but to take risks you know?**

Appendix 1.2

Neve Cherry

Interview.

EST 2024

LONDON
FOR ARTISTS, UNRECOGNISED.



INTERVIEW WITH NEVE CHERRY - FULL TRANSCRIPT

Can you describe your brand and what makes it unique in London's fashion scene?

My brand is visually crochet knitwear with alternative materials. It's all about being authentic, being truthful, and right now, it's about uniting the hard materials with soft materials and trying to find like a beauty in like two opposing forces. **I think what makes it unique is the way that I would like to run it is very socialist.**

As soon as the brand starts making money I have plans to make it a community and make sure everyone is on the same level and and kind of run it in a way that everyone has choices on what the brand does and the directions that goes.

I was inspired by this girl that I met in Naples. She is from Paris and she was a costume designer and she explained to me the way they work in their business and they basically have like a socialist structure so I think that makes it unique and it's something that I haven't seen before so I know that it's going to be unique.

The main challenges I've found are **toxicity, money and capitalism** haha. I think the toxicity of the industry of people getting opportunities and kind of gatekeeping them is difficult, and I also think the lack of money that I've had and **having to work just to support myself and buy materials has been hard.**

INTERVIEW WITH NEVE CHERRY - FULL TRANSCRIPT

How has the changing competition in the fashion industry affected your brand?

In terms of competition I think when I see other brands like sewing a similar motif pushes me in a way to get even more creative about what I'm making but **it's also really hard to find that balance between commercial and a collection that's really creative.**

I have to compromise a lot and the way I do that mainly is I think about the structure the silhouette and the kind of materials I'm using. I think that knowing the level of simplicity is really important, that's what I've learned over the years.

How has the digital landscape changed the way you market and sell your products?

I actually feel grateful for the digital landscape because I think with the money and resources that I have I wouldn't of been able to do it without social media and I had someone helping me with social media which was really nice to teach me engagement and things like that, and basically everything I do is online, like I do send a lot of emails and contact a lot of people. **Everything is online and everything I market is online.**

I've done a couple pop-up shops but that was all marketed online so I think the digital space is really helpful actually **for people that wanna start a brand and don't have money, I think it's essential.**

INTERVIEW WITH NEVE CHERRY - FULL TRANSCRIPT

What challenges have you encountered when seeking funding and resources for your brand?

Resources in terms of net where it's like a fine line between, I will make sample garments from very cheap wool **I will always try and thrift wool.** I've decided to make one-off pieces now because I don't wanna have to keep buying acrylic wool which is basically plastic and keep reproducing that so I've chosen to do **one of one which I think is much more sustainable but in terms of resources it's really hard to find cheap good quality wool.**

In terms of funding, I would say I haven't really received any funding everything that I've done is off my own back and I know that there is British fashion Council but it's very hard to get hold of them so yeah I would say everything I've done has just been my own funds.

How do you envision the future of London-based fashion brands, and what opportunities do you see?

The future of independent brands I think will be a lot more conscious and I think a lot of it is chance and faking it till you make it. I think that these brands coming up in the art schools will always have that sustainable, diverse element naturally. I feel like the future of London brands are incredibly unpredictable and I think there will be a lot more collectives because the space is so convoluted. **There are so many new independent brands, I think that there will be a rise in good community collectives where people help each other.**

Bibliography and List of Figures

BIBLIOGRAPHY

THIS IS A BRAND PROPOSAL AND DEVELOPMENT
DOCUMENT BY DYLAN LIAM DIXON SHOWCASING
THE JOURNEY BEHIND THE CREATION OF
GARDEN OF CLAUDE.

INDEPENDENT PROJECT

UNIVERSITY OF THE ARTS LONDON

DYLAN LIAM DIXON

Dixon, D.L. (2024). Research for Independent Project: The Viral Path.GOAT (2024).

GOAT - Google Search. [online] www.google.com. Available at: <https://www.google.com/gasearch?q=GOAT&tbm=&source=sh/x/gm2/5> [Accessed 7 Apr. 2024].

Highsnobiety (2019). Highsnobiety. [online] Highsnobiety. Available at: <https://www.highsnobiety.com>.

HypeBeast (2024). HYPEBEAST. Driving Culture Forward. [online] HYPEBEAST. Available at: <https://hypebeast.com/>.

Lyrical Lemonade (2024). Lyrical Lemonade. [online] www.lyricallemonade.com. Available at: <https://www.lyricallemonade.com/>.

Spotify (2024). Where Your Music Is Everything – Spotify for Artists. [online] artists.spotify.com. Available at: https://www.google.com/url?q=https://artists.spotify.com/&sa=U&sqj=2&ved=2ahUKEwjHk9est7CFaxXR_bslHS-8BsYQFnoECCAQAQ&usg=AOvVaw3q_r82-oBM4pQDFRdW1xWi [Accessed 7 Apr. 2024].

LIST OF FIGURES

THIS IS A BRAND PROPOSAL AND DEVELOPMENT DOCUMENT BY DYLAN LIAM DIXON SHOWCASING THE JOURNEY BEHIND THE CREATION OF GARDEN OF CLAUDE.

INDEPENDENT PROJECT

DYLAN LIAM DIXON

UNIVERSITY OF THE ARTS LONDON

Figure 1: Man with Flowers. (2023) Tumblr. Available at: <https://slandv.tumblr.com/post/640062665476161536>

Figure 2: Kamal. (2023) Arif Ferdous. Available at: arifferdous.com

Figure 3: Virgil. (2020) designscene. Available at: <https://www.designscene.net/2022/11/the-iconic-designs-of-virgil-abloh.html>

Figure 4: @sincerely_ghandi. (2022). Men in durags. Available at: <https://www.instagram.com/p/CgAEjktuall/?igshid=MzRIODBiNWFIZA%3D%3D&epik=dj0y-JnU9Q3RoUHV3WWI0RzdCOVFnVEVnZ2JEdzNIYkFnQ19NTFAmcD0wJm49ZVBxUFdNVmIzcIZaY19jYXU0MFFDUSZ0PUFBQUFBR1IQNXhN>

Figure 5: Flowers. (2023) Flowers on film. Pinterest. Available at: <https://www.pinterest.co.uk/pin/297167275429029073/>

Figure 6: Artists Garden at Giverny. (1900) Claude Monet.

Figure 7: Home Studio (2024) Dylan Dixon.

Figure 8-9: Spotify (2024) Available at: <https://open.spotify.com/>

Figure 10-15: Claude Mock-Ups. (2024) Dylan Dixon.

Figure 16: Corteiz. (2023) Available at: <https://www.instagram.com/crtz.rtw/>

Figure 17: Patta. (2023) Available at: https://www.instagram.com/patta_nl/

Figure 18-21: Consumer Imagery Collage. (2023) Available at: <https://www.pinterest.co.uk/search/pins/?q=street%20style&rs=typed>

Figure 22-25: Artist Imagery Collage. (2023) Available at: <https://www.pinterest.co.uk/search/pins/?q=artist%20in%20studio&rs=typed>

Figure 26-29: @TheGalleryFits. (2024) Available at: <https://www.instagram.com/p/C3pwboERE49/?igsh=NjE5dGhjMWtvcHJ3>

Figure 30-33: @northsclub____ (2023) Available at: https://www.instagram.com/northsclub__?igsh=MXBpczZtdGliewoyMg==

Figure 34: Neve Cherry. (2023) Available at: https://www.instagram.com/p/C3vRCejNwrg/?img_index=

Figure 35: SkinSuit. (2023) Available at: https://www.instagram.com/p/C4yZRPllJzQ/?img_index=1

Figure 36: Spotify for artists. (2024) Available at: <https://artists.spotify.com/>

Figure 37: Hypebeast. (2024) Available at: <https://hypebeast.com/uk>

Figure 38: SSENSE (2024) Available at: <https://apps.apple.com/us/app/ssense-shop-designer-fashion/id1418754101>

Figure 40: GOAT (2024) Available at: <https://www.goat.com/en-gb>

Figure 42: Stella Maxwell. (2019) Magazine.

Figure 43: Monday to Friday. (2019) Magazine.

Figure 44: Maison Margiela (2020) Behance. Available at: <https://www.behance.net/gallery/120747483/Maison-Margiela-website-concept>

Figure 45: Corteiz (2024) Available at: www.crtz.xyz

LIST OF FIGURES

THIS IS A BRAND PROPOSAL AND DEVELOPMENT DOCUMENT BY DYLAN LIAM DIXON SHOWCASING THE JOURNEY BEHIND THE CREATION OF GARDEN OF CLAUDE.

INDEPENDENT PROJECT

DYLAN LIAM DIXON

UNIVERSITY OF THE ARTS LONDON

Figure 46: Urban Outfitters (2024) Poster.

Figure 47-65: Pinterest Moodboard (2024) Available at: <https://www.pinterest.co.uk/>

Figure 66: Spotify. (2024) Available at: <https://open.spotify.com/>

Figure 67: HYPEBEAST (2024) Available at: <https://hypebeast.com/uk>

Figure 68: Lyrical Lemonade (2024) Available at: <https://www.lyricallemonade.com/>

Figure 69-73: Brand Identity. (2024) Dylan Dixon.

Figure 74-80: Brand Identity Moodboard (2024) Available at: <https://www.pinterest.co.uk/>

Figure 81-84: Logo Ideation. (2024) Dylan Dixon.

Figure 85-88. App Design. (2024) Dylan Dixon.

Figure 89. Web Design (2024) Dylan Dixon.

Figure 90-94. Wireframing (2024) Dylan Dixon.

Figure 95-98. Mock-Ups. (2024) Dylan Dixon.

Figure 99-101. Instagram Ads. (2024) Dylan Dixon.

Figure 103. Script Screenshot. (2024) Dylan Dixon.

Figure 104. Logic Pro X Screenshot. (2024) Dylan Dixon.

Figure 105. Frank Ocean Blonde. (2016)

Figure 106-108. Jitter Screenshot. (2024) Dylan Dixon.

Figure 109-112. Premiere Pro Screenshots. (2024) Dylan Dixon.

Figure 46: Urban Outfitters (2024) Poster.

Figure 47-65: Pinterest Moodboard (2024) Available at: <https://www.pinterest.co.uk/>

Figure 66: Spotify. (2024) Available at: <https://open.spotify.com/>

Figure 67: HYPEBEAST (2024) Available at: <https://hypebeast.com/uk>

Figure 68: Lyrical Lemonade (2024) Available at: <https://www.lyricallemonade.com/>

Figure 69-73: Brand Identity. (2024) Dylan Dixon.

Figure 74-80: Brand Identity Moodboard (2024) Available at: <https://www.pinterest.co.uk/>

Figure 81-84: Logo Ideation. (2024) Dylan Dixon.

LIST OF FIGURES

THIS IS A BRAND PROPOSAL AND DEVELOPMENT DOCUMENT BY DYLAN LIAM DIXON SHOWCASING THE JOURNEY BEHIND THE CREATION OF GARDEN OF CLAUDE.

INDEPENDENT PROJECT

DYLAN LIAM DIXON

UNIVERSITY OF THE ARTS LONDON

Figure 85-88. App Design. (2024) Dylan Dixon.

Figure 89. Web Design (2024) Dylan Dixon.

Figure 90-94. Wireframing (2024) Dylan Dixon.

Figure 95-98. Mock-Ups. (2024) Dylan Dixon.

Figure 99-101. Instagram Ads. (2024) Dylan Dixon.

Figure 103. Script Screenshot. (2024) Dylan Dixon.

Figure 104. Logic Pro X Screenshot. (2024) Dylan Dixon.

Figure 105. Frank Ocean Blonde. (2016)

Figure 106-108. Jitter Screenshot. (2024) Dylan Dixon.

Figure 109-112. Premiere Pro Screenshots. (2024) Dylan Dixon.

Figure 85-88. App Design. (2024) Dylan Dixon.

Figure 89. Web Design (2024) Dylan Dixon.

Figure 90-94. Wireframing (2024) Dylan Dixon.

Figure 95-98. Mock-Ups. (2024) Dylan Dixon.

Figure 99-101. Instagram Ads. (2024) Dylan Dixon.

Figure 103. Script Screenshot. (2024) Dylan Dixon.

Figure 104. Logic Pro X Screenshot. (2024) Dylan Dixon.

Figure 105. Frank Ocean Blonde. (2016)

Figure 106-108. Jitter Screenshot. (2024) Dylan Dixon.

Figure 109-112. Premiere Pro Screenshots. (2024) Dylan Dixon.

DYLAN LIAM DIXON
20009606

THIS IS A BRAND PROPOSAL AND DEVELOPMENT
DOCUMENT BY DYLAN LIAM DIXON SHOWCASING
THE JOURNEY BEHIND THE CREATION OF
GARDEN OF CLAUDE.

INDEPENDENT PROJECT
UNIVERSITY OF THE ARTS LONDON

DYLAN LIAM DIXON

