

**Kimberley Crofts**

[www.publish.wordpress.com](http://www.publish.wordpress.com)

[kimberley.crofts@gmail.com](mailto:kimberley.crofts@gmail.com)

LECTURER	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	
<b>SINÉAD</b>	MINI PROJECTS			●	MAJOR PROJECT ADVERTISING									●	MP PRESENTATION			●	
<b>DAVID</b>	LOGO STYLE GUIDE				●	MAJOR PROJECT ENVIRONMENTAL						●	MP ENVIRONMENTAL			●			
<b>KIMBERLEY</b>	MP PUBLISHING						●		●		●	STYLE GUIDES REVIEW/INVITE			●				
<b>SIMON HARRIS</b>													RENDERING						

WORKING
  DUE
  PRODUCTION WEEK

## SINÉAD

### WEEKS 1 - 4

Introductory advertising projects.

### WEEKS 5 - 6

Major Project advertising. Due Week 14.

### WEEKS 15 - 17

Prepare final presentations. PDF or other for screen presentation.

### WEEK 18

Final presentations

## DAVID

### WEEKS 1 - 5

Logo style guide: 2 page style guide showing logo, sizing, basic rules, colour palette and primary fonts.

### WEEKS 6 - 11

Basic model due Week 12 for photography.

### WEEKS 12 - 13

Photography of basic model.

### WEEKS 14 - 15

**Simon Harris** assisting with computer render of branding into environment.

### WEEKS 16 - 17

Finalise work for presentation.

### WEEK 18

Final presentations

## KIMBERLEY

### WEEKS 1 - 6

Architecture, feature design, typography, style sheets. Feature and style sheets due week 7.

### WEEKS 7 - 9

Covers and formats. 3 Covers due in week 9.

### WEEKS 10 - 12

Work for final hand in, due week 12.

### WEEKS 13 - 17

Students to review their style guides, produce a final style guide to give to another student who will design a launch invitation for their colleagues project using the style guide.

### WEEK 18

Final presentations

## DUE DATES

March 3 ..... Basic Proposal

April 7 ..... Feature + style sheets

April 21 ..... Cover Designs x 3

May 12 ..... Final Hand in

All work to be handed in at the START of class.  
No work, then you'll be marked absent.

## FINAL HAND IN

1 x cover design

1 x back cover design

1 x feature story (4 pages)

1 x “news” spread (2 pages)

1 x short story (2 pages – with web reference)

1 x image spread (2 pages – photo essay or graphic)

Printed colour and bound as a book clearly marked with your name and class, please give to me in class on Monday 12 May.

## CLASSES

Page architecture

Grids

Typography

Style sheets in Indesign

Cover design

## THIS CLASS

1. What is a publication?
2. The current environment
3. New innovations

## WHAT IS A PUBLICATION?

The communication of something to the public; making information generally known.

## WHAT IS A PUBLICATION?

The **communication** of something to the public; making information generally known.



No publication will be a success  
unless it **COMMUNICATES**  
successfully to the audience.

## WHAT IS THE ROLE OF A PUBLICATION DESIGNER?

It is the role of the publication designer to give the publication its image, feeling and format.

## IT IS NOT ABOUT WORDS VS PICTURES

To be a successful publication designer, you need to respect and understand the value and meaning of the content you are working with – whether it is words or pictures.

It's not just about making things  
look pretty.

It's about being appropriate.

It's also thinking about the audience as an important part of the equation.

Is what you are designing going to appeal to them?

Will it communicate to them?

Will they like it?

Will they read it again?

Will they be engaged?

## THINK OF YOURSELVES AS STORYTELLERS

Communicate the story to your audience in the **most appropriate** way.

Use appropriate words, pictures and design to tempt them to read – and to continue reading.

# MAGAZINES ENGAGE AN AUDIENCE

- **As a trusted friend**

Magazines are kept and read in personal spaces

- **Through one-on-one dialogue**

- **As a guide to life with inspiring thoughts and ideas**

- **As a symbol of belonging and status**

- **By encouraging them to take action**



## **MAGAZINES REQUIRE ATTENTION**

- 88% of people read a magazine when they have time for themselves and when they are most relaxed
- Magazines engage readers more than TV, radio and the internet.
- Readers multi-task less when reading a magazine

# MAGAZINES HAVE REACH

- People read something in a magazine and will tell their friends about it, proud they discovered it first
- Linked websites further increase the reach with video, social networking, mobile and user-generated content

# MAGAZINES TARGET READERS BETTER

- Available to all sorts of people, all with different interests and at different life stages
- This means magazines are more relevant to their readers
- Readers will not spend time with magazines that aren't targeted at them, so make sure you get it right!

## MAGAZINES ARE TRUSTED

- 56% of females, and 33% of males, say magazines are their best source of information and ideas
- Younger readers (18-24 year olds) rate their magazines more highly than older readers

# KEY ASSOCIATIONS OF DIFFERENT MEDIA

MEDIUM	KEY ASSOCIATIONS
Magazines	Personal, trends, ideas, inspiration, window shopping, indulgence
Free commercial TV	Broad, entertainment, things to talk about, for time out
Newspapers	Information/news, things to talk about
Radio	Broad, entertainment, new music, time out
Pay TV	Special interest, sport, entertainment, time out
Internet	Instant, information tool, ideas, social networking, window shopping

Source: Media Matchmaker Magazine Publishers of Australia 2007

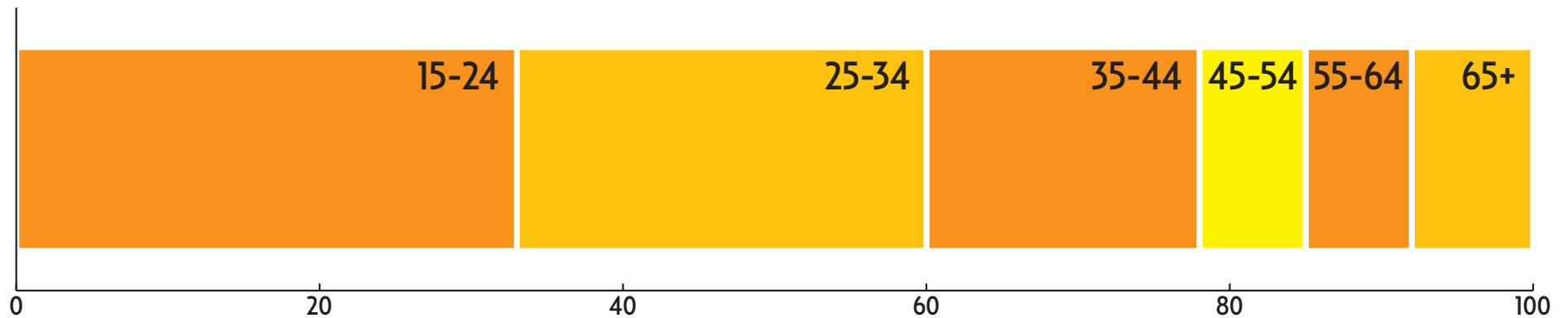
# TOP 10 EXPERIENCES THAT DRIVE MAGAZINE USE

FEMALES	MALES
I get value for my time and money	I get value for my time and money
It makes me smarter	It makes me smarter
It's my personal time-out	The stories absorb me
<b>I feel good when I read it</b>	I learn things first here
The stories absorb me	I often reflect on it
It's part of my routine	It's my personal time-out
I often reflect on it	<b>It's relevant and useful to me</b>
I learn things first here	<b>I trust it</b>
<b>I find the magazine high quality and sophisticated</b>	I build relationships by talking about and sharing it
I build relationships by talking about and sharing it	It's part of my routine

Source: Engagement: Understanding Consumers' Relationships with Media © Copyright 2006 Magazine Publishers of America

# YOUNG PEOPLE LOVE MAGAZINES

% of people who agree with the statement  
"I cannot resist buying magazines"



Source: Target Group Index © BMRB International, 2004

## **NEW INNOVATIONS**

Magazines face ever-increasing pressure from other forms of media.

To stay relevant, they have to adapt.

Here are a few examples of how some magazines are doing this.



## ROVE MAGAZINE

- A magazine targeted at high-end car collectors
- High production values + small audience = expensive price
- They therefore need to look for other ways to make money

## ALTERNATIVE NARRATIVES

1. Rove commissions a car design from a big-name artist or designer
2. They sell limited edition prints – as well as scale models and full-size prototypes

## THE FIRST ISSUE

The No. 0 prototype issue commissioned the “starchitect” Zaha Hadid, who produced an environmentally friendly “trike” for the magazine.

# ZAHACAR

by EMMA E. FORREST

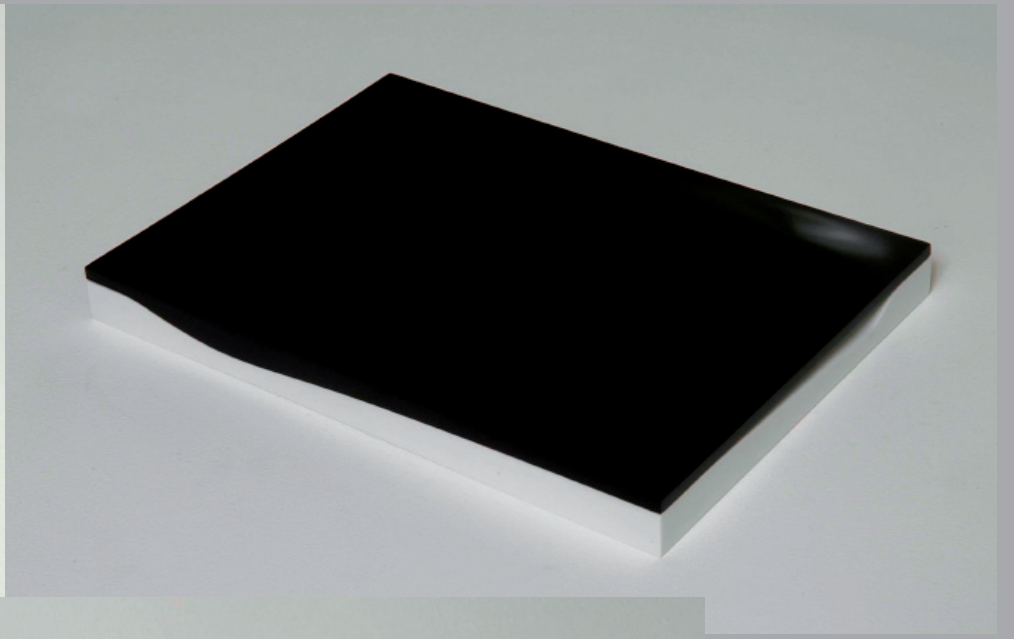


ZAHACAR

*Architect Zaha Hadid may not be the first name to cross your mind when you think "concept car." But after creating a plant for BMW in Leipzig, Germany, and a car park in Strasbourg, France, Hadid needed to design an actual car to complete her automotive set. Or so thought car collector and art dealer Kenny Schachter, who had exhibited work from her studio at his London gallery. Craving a way to combine design with his love of cars, he commissioned Hadid last fall to create an original concept car. The resulting Z.Car project, which will premiere at the Guggenheim Museum in New York, might be viewed as the first car designed for the new century. Hadid's very unlikelihood made her ideal for the job.*



*Hadid's work emerged into the broader public eye in 2004 when she became the first woman awarded the Pritzker Architecture Prize.*





**Rolls Royce Phantom, 1920-1930** This "two car" designed by Ogilvie & Mather became the Rolls after Rolls Royce bought Rover. The signature canopy structure of the early Phantom was made in wicker, but just 2,000 were built.



**Rolls Royce Phantom, 1920-1930** The best of many jobs, Rolls Royce featured a mighty 700cc engine and cool handling. The last one was built by Rolls in 2001, ending 81 years of three-wheeler production. How astounding? A Rolls racing win.



**Rolls Royce Phantom, 1920-1930** Not all British delivery vans are silver metal cages with blacked-out rear windows. British's last incarnation of these vehicles as motorcycles helped the Rolls van compete with the Mini van and stand from other contenders.



**Rolls Royce Phantom, 1920-1930** From the UK—naturally—the 8-foot-long single-seater electric commuter car claimed a range of up to 40 miles on a charge. Fewer than 100 were made; the design survives in the Rolls NRG.



**Rolls Royce Phantom, 1920-1930** This superb concept was created by the Royal College of Art student Hideo Nishigaki for Aprilia's MotoCup. In Formula One driving position is just in front of the ground. The 300cc engine is mounted by an electric motor in each wheel.



**Rolls Royce Phantom, 1920-1930** The Phantom's steering mechanism fits the main body and front wheel into corners at up to 45 degrees, like a motorcycle. The main body was built as a concept for the Japanese design company Piaton.



● **PEUGEOT 20CUP (2005)** Unveiled last August, the 20CUP ("two-oh-cup") has the familiar Peugeot face at the front, seen most recently on the new 207. It leads a body that tapers rearwards to a single, undriven rear wheel, which steers the car but is otherwise largely load-free. Unusually for this group, the 20CUP's one-piece carbon-fiber chassis has side-by-side seating. With 170 hp and a weight of just 1,280 pounds, the 20CUP does 0 to 62 mph in roughly 5 seconds and handles like a go-kart. Proof any were needed, that stability issues are the least of a low-slung three-wheeler's worries.

single rear wheel is well suited to racing light trikes. Two European car makers—Peugeot and Volkswagen—have showed fast, thrifty three-wheeler concepts. But the normally conservative Volkswagen dropped a bombshell when it reportedly hired Lotus to test the concept's handling and specified a target price. Spy shots of running prototypes indicate that VW is serious about bringing its GX3 to market. And that would be nothing short of revolutionary.

**EVOLUTION**  
What has changed? New manufacturing and materials technologies now let designers fuse the best of motorcycles and cars: light weight with agile, and predictable, handling. The secret of three-wheelers has always been weight, or lack of it. But the plastics and fiberglass used in the past weren't as durable—let alone as safe—as steel. Today, a mix of aluminum, magnesium, carbon fiber, lightweight steel, and fiberglass permits fast vehicles that are environmentally friendly and fuel-efficient. Adding suspension control, which monitors dynamics in approaching danger, could provide

overcoming public skepticism the future.



● **CLEVER (2006)** A concept from 10 European partners in four countries? Could be dismal, perhaps, but the CLEVER gains cachet from one: BMW. Just over 3 feet wide, the aluminum-framed plastic body carries two riders in tandem. Its 230cc scooter engine runs on compressed natural gas, exempting it from London's congestion charge. The projected mileage is equivalent to 188 mpg.

**ROVE**

NEWS

- New blog entry: Green Meanie
- Rove in the Press
- New blog entry: Welcome to RoveSite

READ BY SUBJECT

- IDEAS
- DESIGNS
- CONTEXT
- PEOPLE
- MARKET

WE BLOGS VIDEO GALLERIES ARTICLES SUBSCRIBE BUY ABOUT CONTACT

**FEATURE STORY / Z.CAR**

Architect Zaha Hadid may not be the first name to cross your mind when you think "concept car." But after creating a plant and a car park in Leipzig, Germany, and a car park in Strasbourg, France, Hadid needed to design an actual car ... [MORE]

**3 WHEELS GOOD**

Trikes may be on the verge of popularity. Tilt technologies and low-slung speed make it possible; a look at three-wheelers past, present and future.

**ZAHA ZERO CASE**

To commemorate the Z.CAR design and the launch of ROVE, Zaha Hadid has designed a limited edition of 150 cases for ROVE Zero.

**BLOGS**

"What is hip, tell me, do you think you know?" Fashion in LA includes automotive outerwear, and this season's fashions have changed.

**NOBLE PURSUITS**

Supercar designer Lee Noble is a modern-day Colin Chapman, known for stripped-down, light and blistering fast cars.

© 2006 Rove Media LLC

Copyright Privacy

inside spread

<website

# READER GENERATED CONTENT

- The internet has opened up new possibilities for magazines
- We can now target consumers more specifically
- Web-generated content can be used to create actual magazines

## JPG MAGAZINE

1. Users upload photos to website
2. Community votes on photos
3. Winning photos are published in a bi-monthly print magazine
4. Winners get \$100 plus a free one-year subscription



## THE COMMUNITY

- Readers decide what photos are in each issue
- They feel more involved in the creation of the magazine
- They are therefore very engaged
- This means they come back to the website again and again = traffic

# THE MOOK

- A new word in the magazine world
- A magazine that looks and feels like a book, but reads as a magazine.

# MONOCLE MAGAZINE

- Launched by Tyler Brulé, the founder of Wallpaper\* magazine.
- It's about global affairs, business, culture and design
- It opposes armchair journalism and shuns celebrities

## MAKING THE MOST OF THE MEDIA

- Monocle is on four paper stocks and it's as fat as a book. They celebrate print.
- The broadcast-based website offers interviews, daily news service and narrated slide shows that are **unique** to the online side of the magazine.

## **KEEP IT SIMPLE**

The magazine, the web, every broadcast element is all governed by a simple navigation system

**Affairs**

**Business**

**Culture**

**Design**

**Edits**

issue 02 . volume 01  
APRIL 2007

# MONOCLE

A BRIEFING ON GLOBAL AFFAIRS, BUSINESS, CULTURE & DESIGN

## All Eyes North

*Why Norway is keeping watch on its reserves, resources and Russia*

MONOCLE reports on the ups and downs of being on top of the world, page 025

- A AFFAIRS**  
Ecuador's new positioning  
A letter from Samara
  - B BUSINESS**  
Trolley-dollywood in Delhi  
The perfect corner shop
  - C CULTURE**  
Japan's mobile novel boom  
The bleaching of TV news
  - D DESIGN**  
An Austrian's designs on LA  
Basel's pharma-funded architecture
  - E EDITS**  
Our inventory of all you need from  
head-to-toe to 38,000 feet  
**PLUS:** Going local in Mexico City
- EXPO**  
The making of a classic brand  
+ Kitakoga, the Monocle manga







01 thing that was previously unthinkable for Bilbao: a tourist destination.

It went on to prove a success, registering 250,000 visitors in its first year. By 2006, that figure had quadrupled and the museum has now welcomed a total of nine million people through its doors. Unemployment has dropped (it now stands at 9 per cent), and though the area is in economic boom-time, it hasn't quite become the hive of creativity Metropoli-30 would have desired.

Postigo says, "We haven't yet become a truly artistic hub but we are working on improving that by encouraging new artists to settle here, and to thrive. We would like a greater number of tourists as well because, although being a cultural destination is still new to us, we like it." But this is on its own stubborn terms.

As Marta Martínez, a 36-year-old native who works in food technology, explains: "We are an open-minded city, but we also have a strong sense of identity. We are Basque people and we love the way we live. We are glad to have visitors, but we are not going to change because of that." It's a sentiment that is echoed throughout the city, because although Hilton and Sheraton hotel chains have arrived, you will find few fast food outlets, few other museums or galleries, and no child-friendly fun parks. In its place is what Bilbao has always offered: fabulous



66

We don't pander to tourists, so they may feel cheated. It's not the Costa del Sol here. Hopefully, it never will be

99



Martínez, "[like Bilbao] they have become emblems of the cities' desire to improve themselves." The key, however, is to stage really great exhibitions. Is there enough to go around? Well, that's the question.

Consequently, there have already been casualties. The National Centre for Popular Music in Sheffield, for example, designed by architect Nigel Coates, was forced to close its doors within a year of its 1999 opening due to a lack of visitors, while the Guggenheim in Las Vegas also bombed, leading to the \$900m plans for a second New York branch to be shelved.

Meanwhile, the Guggenheim's name itself has come in for criticism, some art critics suggesting that it now represents less a mark of high art than simply a brand name. When it featured a collection of works by Giorgio Armani (a show which Armani financially supported), some questioned its artistic worth. The unravelling of plans for a Guggenheim in Abu Dhabi — an attempt echoed by the Louvre, which has also set its sights on the Middle East in a bid to place a little international culture into an area otherwise dominated by business — has also been the cause of debate.

"You can't just parachute a museum or gallery into any world city and hope that it takes off," argues Donald Hyslop, head of regeneration and community partnerships at Tate Modern, "but it is true that the arts can be an incredibly powerful tool for any location. They just shouldn't be developed in isolation."

The Guggenheim's immediate future plans are to play things comparatively safe, having unveiled potential projects for cities already internationally recognised as cultural centres — Tokyo, Rio, Edinburgh — and so for now Bilbao holds on to its reputation as one of a kind. But then maybe Metropoli-30 is right when it suggests that it wasn't so much the museum that rejuvenated the place as much as its people themselves.

The Basques always possessed self-belief. They built it, the world flocked, and they've not looked back since. "Foreign delegates keep visiting," Bilbao Turisimo's Marta Astorquiza says with a smile, "and so do the tourists, so we must be doing something right." — (M)

- 01 The Norman Foster-designed entrance to the metro
- 02 Childa hanging sculpture outside the Fine Arts Museum
- 03 The library at the Fine Arts Museum
- 04 Childa sculpture beside the local towers
- 05 Streetlamp installation, the Fine Arts Museum
- 06 The futuristic Santiago Calatrava bridge

three-course lunches that give way to two-hour siestas and a vibrant bar scene.

Gonzalo Negro, 33, is a teacher now living in nearby Durango but he grew up in Bilbao. Proud of his identity (he teaches school-level Basque, the language Franco wanted eradicated), he voices a note of concern over his birthplace's transformation: "My fear is that the city will price out its original people and replace them with wealthy outsiders. Regeneration has been good for us but I can't help seeing the negative side, too. Also, I think that tourists may feel cheated because we don't pander to them. It is not the Costa del Sol here. Hopefully, it never will be."

The official line, however, is one of success. Local shopping malls feature photography and art exhibitions of the

city's changing face, while the tourist board speaks of promotion to premier-league status. Last year, delegates from 40 nations arrived to learn the secrets of its success. "We are on the global map now," says Marta Astorquiza of Bilbao Turismo. "We intend to stay here."

But just how easy is it to replicate what has happened in Bilbao elsewhere? Tate Modern in London, which opened in 2000 in Southwark, has enjoyed even greater success, its five million visitors a year making it the world's most successful gallery. Across the UK, largely in former industrial cities such as Manchester, Leeds and Gateshead, new museums such as BALTIC have sprung up, each boasting a radical futuristic design as if, in the words of art critic Tim



# YOUR AUDIENCE

- To understand your audience and keep them engaged you need to see them as complex individuals
- Think about where and when the reader will be reading, and what else they do in their lives that will affect how they view the content



# WHO IS YOUR AUDIENCE?

