

QUESTION

How can we begin to communicate a complex idea or action using an economical combination of words, type, and image.

UNIT SUMMARY

Identity design is a critical skill practiced by graphic designers. Before an entity (be it a company, organization, or cause) can create collateral, launch websites, pitch products or conduct campaigns, that entity must have a well-conceived identity. A well-conceived identity, however, is not just a memorable mark (logo), it is also a carefully considered synthesis of language and typography, image and environment. For this unit, students will attempt to encapsulate a socially responsible cause (e.g. light pollution, or eliminating land mines) using a simple yet sophisticated combination of words, type, and image. The resulting logos or logotypes may serve as a catalyst for further investigation into identity systems, messaging, or audience engagement.

OBJECTIVES

1 Week: Communicate a complex issue using minimal content and form (identity design)
 3 Week: Add additional layers of content and form by creating an identity system or visual language. Using your new visual language, explore unconventional methods and media for communicating your cause.

STEP 1 RESEARCH

Once you've been assigned a cause, begin researching that cause's subject matter. Research is essentially whatever you need to do to become an authority on your subject. At the conclusion of your research, you should be able to speak knowledgably, answer questions, educate and inform the rest of us. To this end, I would like you to try 2 different modes of research:

LINEAR MODE (research your cause e.g. light pollution or land mines)

Research your cause online, watch videos, TED talks, etc.

Go to the library and image collection, peruse books, collect images

Do not limit your research to the cause's website which might offer little information

NONLINEAR MODE (abstract your cause and think of it more as a concept; for land mines think in terms of inhibited movement, that which is hidden or beneath the surface)

Research fine artists, philosophers, poets, etc. who have explored your concept.

Make mind maps of your subject. Think of your subject through different conceptual lenses: obliquely, abstractly, culturally, symbolically, historically, etc.

STEP 2 NAME/PHRASE EXPLORATION

After you've immersed yourself in your subject matter, try re-naming your cause. First, extensively mind map your subject matter. Use the words from this mind map as a foundation for further name exploration. Try the following figures of speech to craft names and phrases. Search for 'figures of speech' on wikipedia for a more extensive list:

- | | | |
|---------------------|------------------------------|-----------------------|
| - alliteration | - cultural/literary allusion | - word in a word |
| - assonance | - acronym/backronym | - oxymoron |
| - rhyme/slant rhyme | - neologism | - palindrome |
| - parallelism | - injunction | - deliberate misspell |
| - double entendre | - nonsense words | - idiom |
| - pun | - homonym | - abbrev/exaggerate |
| - anaphora | - synecdoche | - asyndeton |

See my Powerpoint lecture for definitions and examples of wordplay strategies.

STEP 3.1 LOGO AND LOGOTYPE CREATION WITH NEW NAME/PHRASE

From step 2, you should have numerous pages of possible names and phrases. From these pages, take your favorite names —or phrases — and set them in a variety of typefaces. The more typefaces you use, the better. Look closely at the type you've chosen observing the shapes of letters, their forms and counterforms, etc. You may also draw your type by hand or use just the initial letter of your name or phrase. Browse Michael Evamy's books *Logo*, *Logotype*, and *Symbol* for type manipulation strategies.

After having tried numerous logotype solutions, try coming up with separate marks (symbols or icons) to accompany your campaign name. Does your typeset campaign name benefit from the addition of a mark – or is the logotype better off by itself?

Try the following formal manipulations when sketching your logos or logotypes:

- | | | |
|------------------------------|----------------------------|--------------------------|
| - ligatures | - form/counterform | - layering |
| - occlusion/subtraction | - initial cap manipulation | - contrast |
| - color shifts | - rules and lines | - organic vs geometric |
| - all cap vs lower case | - white space | - handdrawn vs digital |
| - type family (ital vs bold) | - mix weight/font | - complex vs minimal |
| - color fields/carriers | - pattern | - figurative vs abstract |

STEP 3.2 LOGO AND LOGOTYPE CREATION WITH ORIGINAL NAME/PHRASE

Please use the same process above to create logos and logotypes for the original name of your cause. Next week, we will compare your sketches for the original cause's name with the *new* name/s you've proposed.

ADVICE

1. *Work together.* If a friend or fellow student gives you a great idea for a name or phrase, take it! You will have many opportunities to make the identity "your own."
2. *Look through books of logos.* There are infinite ways to achieve economical type and image manipulation. Being inspired by the work of others is perfectly acceptable so long as such inspiration does not become blatant imitation.
3. *Make this cause or campaign your own.* I recognize there may be limited information about any given cause, but that shouldn't stop you from researching the subject matter and developing your own ideas about how to address your cause's concern.
4. *Analyze objective vs subjective* Pay close attention to the communicative power of objective vs subjective language in your proposed solutions. (see below)

Next week, you should have a wall panel full of logo/logotype sketches for your 2+ names. 1 group will be explorations of the name you were given while the other group will be explorations of the name/s you came up with. (Please bring the list of alternative campaign names you came up with *but rejected*.)

Subjective/expressive

Beanstock
A B See results
Bookworms
L is for learning
F1RST words
Books in brooks

Objective/informative

Children's literacy project
Learn to read campaign
Lead to read
Books for beginners
Ready to read

CAUSES

Ban Land Mines www.icbl.org
Endangered Language Fund www.endangeredlanguagefund.org
Dark Skies Campaign www.britastro.org/dark-skies
Keep the Air Clean www.cleanaircampaign.org
Homes for the Homeless www.invisiblepeople.org
Urban Gardening www.gardengorilla.co.uk or www.guerrillagardening.org
Ugly food campaign www.endfoodwaste.org
Campaign for Drawing www.campaignfordrawing.org/home/index.aspx
Art+Feminism www.artandfeminism.tumblr.com
Discover the Forest www.discovertheforest.org/about
Retrain Racehorses www.ror.org.uk
Ocean Conservancy www.oceanconservancy.org
Preserve Alaska www.alaskaconservation.org
Prevent Gun Violence www.bradycampaign.org
Turn Up the Volume www.habitat4music.org
Save the Salt www.savethesalt.org
Commercial free campaign www.commercialfreechildhood.org/
World Toilet Day www.worldtoiletday.info or www.projectdropabrick.org
Prescription Pain Campaign www.savethemichaels.org/
Enough www.enough.org.uk
Anti-IF Campaign www.antiifcampaign.com/about/
Bigger than bully www.stompoutbullying.org
Lets Move www.letsmove.gov/
Make it fake www.furstop.org/facts/
Stopkillerbots www.stopkillerrobots.org/learn/
No better body www.berealcampaign.co.uk/

READING

A Users Guide to Detournement by Guy Debard www.bopsecrets.org/SI/detourn.htm

No Logo by Naomi Klein *Culture Jamming* p. 279-310, *The New Anti-corporate activism* p. 325-344
Consumerism vs Citizenship p. 439 - 446

Multiple Signatures by Michael Rock *Authorship* p.37 - 95

Uncreative Writing by Kenneth Goldsmith p. TBD

All Art is Propaganda by George Orwell *Politics and the English Language* p. 270 - 286

The Sounds of Poetry by Robert Pinsky (the whole book is recommended)

Technical Terms and Vocal Realities p. 51-78, *Like and Unlike Sounds* p. 79 - 76

The Pun Also Rises by John Pollack *Introduction, The Anatomy of a Pun* p. 1-31, *How the Brain Fetches Meaning from Sound* p. 31-55

A Designer's Art by Paul Rand *The Symbol in Visual Communciation* p. 7-14, *Imagination and the Image* p. 45-48, *Integrating Form and Content* p. 48-78, *Design and the Play Instinct* p. 189 - 203

BROWSING

Logo by Michael Evamy

Logotype by Michael Evamy

Dynamic Logo by Lin Xianwei

The Dictionary of Wordplay by Dave Morice

Inside Out by Malcolm Gear

Konkrete Poesie by Eugen Gomringer

Excercises in Style by Raymond Queneau