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 is not just a memorable mark (logo); it is also a 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 logotypes or logos may serve as a catalyst for further investigation into identity systems, messaging, or audience engagement.

OBJECTIVES

1. Communicate a complex issue using minimal language or form (identity design)
2. Add layers of meaning or content to your identity (create an identity system)
3. Explore unconventional methods and media for promoting your identity (engagement)

STEP 1 RESEARCH

Once you've been assigned a cause, begin researching that cause. 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 about your cause, answer questions, educate and inform the rest of us. Perhaps, more importantly, your research should lead you to unexpected connections between your cause and possible verbal/visual/conceptual identity solutions. To this end, I would like you to try 2 different modes of research:

LINEAR MODE (RESEARCH 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

NONLINEAR MODE (EXPLORE CONCEPT e.g. light, absence of light — or inhibited movement, the hidden)
Research fine artists, philosophers, poets, etc. who have explored your *subject matter*
Consider the antithesis of your subject. (Thesis. Antithesis. Synthesis.)
Make mind maps of your subject. Think of your subject through different conceptual lenses: abstractly, culturally, symbolically, historically, etc.

STEP 2 NAME/PHRASE EXPLORATION

After you've immersed yourself in your cause (and your cause's subject matter) I'd like you to try re-naming your cause. First, extensively mind map your subject. Use the words from this mind map as fodder for further naming exploration. Try the following wordplay strategies to craft compelling names and phrases:

- alliteration
- assonance/consonance
- rhyme
- parallelism or symmetry
- double entendre
- pun
- cultural/literary allusion
- acronym/backronym
- neologism
- injunction
- nonsense words
- homonym
- word in a word
- oxymoron
- palindrome
-rebus
- word square

See my Powerpoint lecture for definitions and examples of word play strategies.

STEP 3.1 LOGOTYPE CREATION WITH NEW NAME/PHRASE

A logotype is a logo that consists of a word (or phrase) set in hand drawn or digital type. In step 3.1, you will explore how the meaning of your cause's name (or phrase) is modified by the addition/manipulation of type and image.

From phase 2, you should have numerous pages of possible names and phrases. From these pages, take your favorite name —or phrase — and set it in a variety of typeface. 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 hand draw your type or use just the initial letter of your name or phrase. Browse Evamy's books *Logo* and *Logotype* for type manipulation strategies.

Try the following formal manipulations to add further meaning to your type:

- ligatures
- occlusion/missing parts
- color shifts
- cap vs lower case
- type family (ital vs bold)
- color fields/carriers

- form/counterform
- initial cap manipulation
- rules and dividers
- white space
- mix weight/font
- pattern

- layering
- contrast
- organic vs geometric
- handrawn vs digital
- complex vs minimal
- figurative vs abstract

STEP 3.2 LOGOTYPE CREATION WITH ORIGINAL NAME/PHRASE

Please use the same process above to create 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 "you're 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 and developing your own ideas about how to address your cause's concern.

Next week, you should have a wall full of logo/logotype sketches for your 2 names. The two names should be loosely grouped into the following two categories: subjective/expressive names (the new name/s you come up with); and objective/informative name/s.

Subjective/expressive	Objective/informative
Beanstock	Children's literacy project
A B See results	Learn to read campaign
Bookworms	Lead to read
L for learn	Books for beginners
F1RST words	Be ready to read
Books in brooks	

CAUSES

Ban Land Mines www.icbl.org/
Endangered Language Fund www.endangeredlanguagefund.org/
Doctors without Borders www.doctorswithoutborders.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/
Feed America www.feedingamerica.org/
Campaign for Drawing www.campaignfordrawing.org/home/index.aspx
Art+Women http://artandfeminism.tumblr.com
Discover the Forest http://www.discovertheforest.org/about/
Retraining Racehorses www.ror.org.uk
Humane Farming http://www.hfa.org
Ocean Conservancy hhttp://www.oceanconservancy.org
Conserve Wildlife www.wcs.org
Preserve Alaska http://alaskaconservation.org
Prevent Gun Violence http://www.bradycampaign.org

Center for Biological Diversity http://www.biologicaldiversity.org

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 Grear
Konkrete Poesie by Eugen Gomringer
Excercises in Style by Raymond Queneau