

G R A P H I C

SOLN. / A

SOLN. / B

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DESIGN

SOLN. / E

solutions

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4TH ED.

R_{obin} L_{ANDA}

DEF. / A **Focal point.** THE PART OF THE DESIGN THAT IS MOST EMPHASIZED.

DEF. / B **Asymmetry.** THE ARRANGEMENT OF DISSIMILAR OR UNEQUAL ELEMENTS OF EQUAL WEIGHT ON A PAGE.

DEF. / C **Type alignment.** THE STYLE OR ARRANGEMENT OF SETTING TEXT TYPE; FOR EXAMPLE, FLUSH LEFT/RAGGED RIGHT.

DEF. / D **Balance.** AN EQUAL DISTRIBUTION OF WEIGHT.

DEF. / E **Letterspacing.** THE SPACE BETWEEN LETTERS.

DEF. / F **Symmetry.** THE BALANCED ARRANGEMENT OF SIMILAR OR IDENTICAL ELEMENTS SO THAT THEY ARE EVENLY DISTRIBUTED ON EITHER SIDE OF AN IMAGINARY VERTICAL AXIS, LIKE A MIRROR IMAGE.



FIG. 1 / 01

TAUBMAN: BRANDING

- CARBONE SMOLAN AGENCY, NEW YORK
- CREATIVE DIRECTOR: KEN CARBONE
- DESIGNERS: ANNA CRIDER, CHANNING ROSS, AMY WANG
- PROJECT MANAGER: RACHEL CRAWFORD

Taubman, one of the nation's top retail mall developers with a growing international presence, looked to Carbone Smolan Agency to update its 50-year-old logo and identity. Appealing to Taubman's fashion-forward clientele, CSA's new designs include a refined logotype, fresh color palette and bold approach to imagery. The resulting materials, from stationery to brochures to website, debuted at the International Council of Shopping Centers convention and convey Taubman's reputation for quality, productivity and execution.

—CSA Carbone Smolan Agency

utilized for a variety of communication goals. For example, a poster can promote an event; it can explain how to save someone who is choking; or it can communicate the voice of dissent. In addition, some people categorize visual communication according to media—for instance, interactive design, which certainly can be utilized for a variety of goals, including promotion, information, editorial, entertainment, or presentation. If you keep communication goals in mind, it will aid your understanding of how applications are utilized.

Advertising involves generating and creating specific visual and verbal messages constructed to inform, persuade, promote, provoke, or motivate people on behalf of a brand or group. More than ever, advertising is conceived and executed in the form of integrated campaigns across a variety of media. *Advertising applications* include print, television commercials, radio, outdoor advertising (also called out-of-home or OOH), banner ads, guerrilla/unconventional formats, mobile advertising, videos, branded utilities, websites, webisodes (web commercials), web films, online episodic programming, e-marketing, direct mail,

branded entertainment, ambient, and social media.

Branding is a comprehensive and strategic program for a brand or group (“group” refers to both commercial industries and not-for-profit organizations) and may include creating a brand, brand name, brand identity, package design, environmental design, website and other on-screen applications, promotional design, and advertising. Some primary *branding applications* include brand naming, brand conception, brand strategy, brand identity, brand revitalization (see Figure 1-01), rebranding, brand launch, brand environments, digital branding, global branding, corporate branding, social cause branding, branding for nonprofits, and political branding. Branding and identity design are similar, but branding is a broader category.

Identity design or brand identity involves the creation of a systematic visual and verbal program intended to establish a consistent visual appearance and personality—a coordinated overarching identity—for a brand or group. *Identity design applications* include logos, visual identity, corporate identity, and branding across media.

FIG. 1/02

W. L. GORE: EXHIBITION

- CARBONE SMOLAN AGENCY, NEW YORK
- CREATIVE DIRECTOR: KEN CARBONE
- DESIGNERS: ERIN HALL, TIMEA DANCS, MELISSA MENARD, LYNN PAIK
- PROJECT MANAGER: SHANNON KOY



Corporate communication design involves any visual communication applications that communicate internally with employees, create materials for a sales force or other employees, as well as applications used by a corporation or organization to communicate externally with other businesses, the public and stockholders, and customers. The emphasis is on maintaining a consistent corporate voice throughout any and all applications. Corporate communication applications include annual reports (see Figure 1-12), brochures, sales kits, marketing collateral, corporate publications, business-to-business applications, corporate websites and intranet, and new product offerings applications.

Environmental design can be promotion, information, or identity design in constructed or natural environments and defining and marking interior and exterior commercial, educational, cultural, residential, and natural environments; for Figure 1-02, an exhibition, Carbone Smolan Agency (CSA) says: “W. L. Gore & Associates, Inc. has the technical superiority to make ingredient products for a wide range of industries from medical, to military to leisure. To help translate the science within the products into a visible and understandable expression of the brand, Gore assembled a creative and visionary team of designers, fabricators and architects. CSA led the design and development of Gore’s new showroom to be known as the Gore Capabilities Center. The Center successfully presents complex scientific information in a way that is compelling and accessible to a wide audience.”

Environmental design applications include branded environments, corporate headquarters, civic developments, architectural interiors, environmental graphics, exhibits (trade show, museum, and educational, among others), and environmental wayfinding (system of integrated signs).

Information design is a “highly specialized area of design that involves making large amounts of complex information clear and accessible to audiences of one to several hundred thousand” (definition by the American Institute of Graphic Arts [AIGA]). Whether the application is an exhibition, chart, website, pictogram, subway map, instruction booklet, or choking poster, the graphic designer’s task is to clearly communicate, make information easily accessible, and clarify and enhance any type of information (from data to listings) for the user’s understanding. Information design applications include charts, graphs, signs, pictograms, symbol signs, icons, websites, sign systems, and widgets.

Interactive or experience design is graphic design and advertising for screen-based media, including web, mobile, widget, kiosks, digital out-of-home, CDs, or DVDs, in which the user interacts with the application. Whether for commerce (Figure 1-03) or a nonprofit organization (Figure 1-04), most have a home on the Internet, making websites primary interactive experiences

Good thinking uses the skills of:

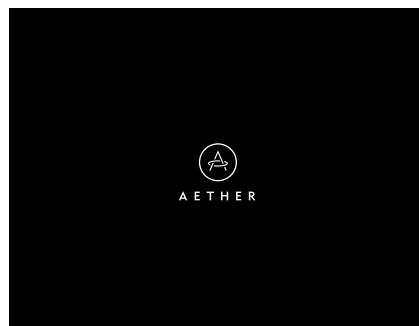
- Analysis
- Association
- Classification
- Comparison
- Comprehension
- Deduction
- Evaluation
- Flexibility
- Fluency
- Forecasting
- Generalizing
- Hypothesizing
- Interpretation
- Observation
- Planning
- Predicting
- Questioning
- Sequencing
- Synthesizing
- Theorizing

Any good graphic design solution is based on a design concept—the designer’s primary reasoning. The design concept sets the framework for all your design decisions—for how you are creating, selecting, and arranging imagery, writing copy for the imagery, the colors you select, for cropping an image, or choosing a particular typeface. Absolutely, this explanation does not exclude the value of any designer’s intuitive choices; however, it does emphasize that design is *not* about decoration. Creative thinkers conceptualize, communicating their ideas visually, as in Figure 4-04. “Aether Apparel, a new line of adventure sportswear inspired by a life spent outdoors, aims to appeal to the outdoor enthusiast who needs the function of performance garments, but who desires a more sophisticated form. CSA designed the brand’s logo, which evokes infinity and clouds circling a mountain peak, to appeal to this demographic and to reference the word itself, Aether, meaning ‘the heavens.’” (Please see Figure 9-07 for the

FIG. 4 / 04

LOGO: AETHER

- CARBONE SMOLAN AGENCY, NEW YORK
- CREATIVE DIRECTOR: KEN CARBONE
- DESIGNERS: NINA MASUDA, DAVID GOLDSTEIN
- PROJECT MANAGER: RACHEL CRAWFORD
- CLIENT: AETHER APPAREL



entire Aether branding project.) For the most part, graphic designers use the term “design concept” and advertising professionals use the term “idea” or “the big idea” to mean the same thing. Design assignments begin with a need and problem.

Effective creative conceptual thinking results in:

- › Discoveries
- › Ideas and design concepts
- › Actions and decisions
- › Creative methods that lead to inventive solutions
- › New questions or needs

PROBLEM SOLVING

In the second part of this chapter, you will learn about the steps involved in solving a graphic design or advertising problem. Generally, problem solving is the process of:

- › Identifying and defining a given problem (part or all of a design application)
- › Defining what is to be accomplished
- › Brainstorming for original ideas
- › Evaluating ideas
- › Interpreting raw ideas into graphic design concepts or advertising ideas
- › Visually expressing and communicating the concept in creative or unique ways

SIX ESSENTIAL QUESTIONS: THE KIPLING QUESTIONS

Becoming a good problem solver involves cultivating investigative thinking. Investigative journalists and law enforcement officers depend on these six questions:

- › Who?
- › What?
- › Where?
- › When?
- › Why?
- › How?

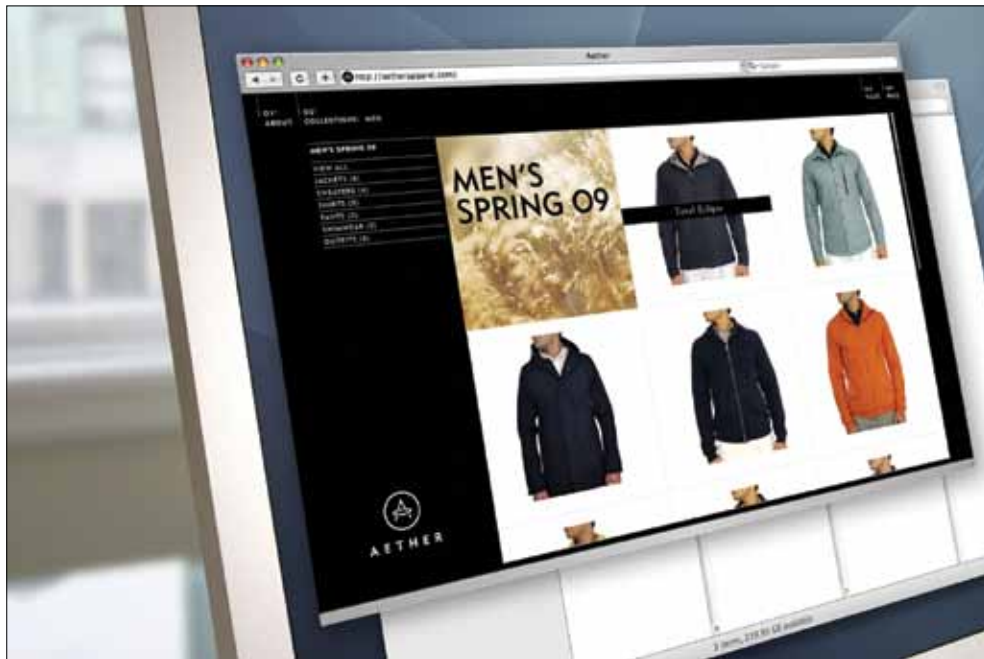
Rudyard Kipling immortalized these questions, referring to them as “six honest serving men” that taught him all he knew, in a short poem embedded in “The Elephant’s Child.” This essential set of questions can help problem solve and trigger ideas. (Interestingly, these questions are asked in most



FIG. 9/07

BRANDING: AETHER APPAREL

- CARBONE SMOLAN AGENCY, NY
- CREATIVE DIRECTOR: KEN CARBONE
- DESIGNERS: NINA MASUDA, DAVID GOLDSTEIN
- PROJECT MANAGER: RACHEL CRAWFORD
- CLIENT: AETHER APPAREL



Branding Applications and Media

Applications and media for any branding program can vary, depending upon factors such as project scope; budget; and type of product, service, or group. In Figure 9-07, the branding involved several applications. The Carbone Smolan Agency (CSA) comments:

Aether Apparel, a new line of adventure sports-wear inspired by a life spent outdoors, aims to appeal to the outdoor enthusiast who needs the function of performance garments, but who desires a more sophisticated form. CSA designed the brand's logo to

appeal to this demographic and to reference the word itself, Aether, meaning "the heavens". After creating the mark, which evokes infinity and clouds circling a mountain peak, CSA designed interior and exterior garment tags and a website featuring dramatic outdoor photography and a sleek, flash-based user interface.

Key applications usually include name, logo, tagline, letterhead, website, and corporate communications. Media includes print, screen-based media, broadcast media (television and radio), out-of-home, guerrilla advertising, product placement,

perceive the brand as delivering or not delivering on its brand promise; and if they deem it to not be delivering, they will voice their opinions and move on to another brand.

BRANDING AN EXPERIENCE

At every point of contact, a person experiences a brand or group—whether it’s through contact with packaging, customer relations, a branded line of merchandise, an interactive kiosk, an exhibit, a website, or an event. Every experience, whether from one point of contact or from many points of contact of an integrated campaign, should be a positive and consistent one.

“How do you leverage a landmark television series for maximum exposure so that it can be licensed to other companies for product tie-ins and promotions?” Carbone Smolan Agency was challenged to do just that (Figure 9-10). “Ken Burns’ *Baseball* presented an opportunity to extend the sense of history and pride captured in this eighteen-hour miniseries. Burns’ passion

for Americana inspired the branded line of merchandise, which comprised videos, soundtracks, books, and collectibles, unifying the wide number of licensees, who ranged from Bertelsmann to Elektra Records to Knopf,” explains Carbone Smolan Agency.

“Overlooking Seattle’s beautiful Elliott Bay, Cascade and Olympic mountain ranges, and the city’s magnificent skyline is where Hornall Anderson delivered on the Space Needle’s tagline of ‘Live the View!’ positioning, by creating a guest experience unlike those typically found at view-oriented tourist attractions.” Hornall Anderson further explains their work shown in Figure 9-11: “Interactive designers and technicians built a series of intuitive, highly user-friendly kiosks that extend the 360-degree view, not just visually, but experientially, as people learn about the many treasures of the Emerald City. The branded experience is called SkyQ.”

“The Experiential Branding™ system is immersive, engaging, and leaves an indelible mark

FIG. 9/10

BRAND IDENTITY & MERCHANDISING PROGRAM: KEN BURNS’ *BASEBALL*

- CARBONE SMOLAN AGENCY, NY
- CREATIVE DIRECTOR: KEN CARBONE
- DESIGNER: JEN DOMER



KEN BURNS'S "BASEBALL"

BRAND IDENTITY & MERCHANDISING PROGRAM

How do you leverage a landmark television series for maximum exposure so that it can be licensed to other companies for product tie-ins and promotions? Ken Burns' *Baseball* presented an opportunity to extend the sense of history and pride captured in this 18-hour miniseries. Ken's passion for Americana inspired the creation of a merchandise line of merchandise, which comprised videos, soundtracks, books and collectibles, unifying the wide number of licensees, who ranged from Bertelsmann to Elektra Records to Knopf.

Carbone Smolan Agency