

Assignment D2

Design as Identity: Branding your Collection

Could a line be used to represent the Walker Art Center? What kind of line is it? What color? How wide? Does it repeat? Could it be as simple as a piece of tape? A line can be applied to virtually anything; even unbranded things like an ordinary table could take on new meaning.

—Andrew Blauvelt, Design Director and Curator, Walker Art Center

Part I: Type Lock-up

Begin the design of your identity system by creating a 'type lock-up' for your collection title. Start this process by searching for suitable typefaces amongst the type specimen pages of Robert Bringhurst's book 'The Elements of Typographic Style'. Think about how the formal graphic qualities of the type itself relate to your key attributes (already begun in the first part of this assignment) and select 4 different typefaces (from Bringhurst's book only), setting your collection title in each.

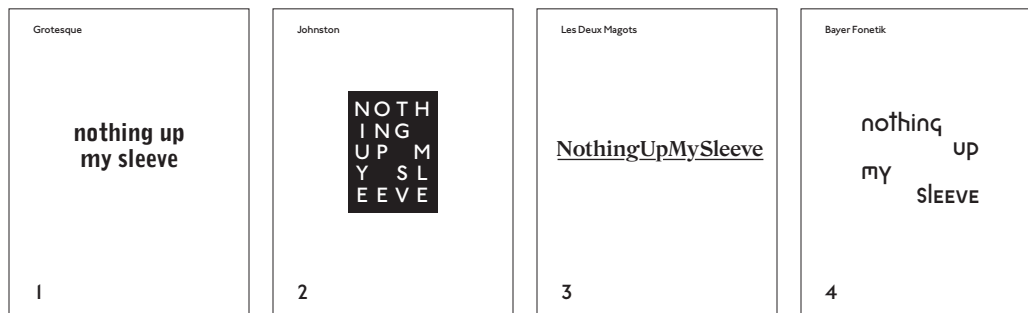
Now shift your attention to how the arrangement/composition of the words in your title affects their meaning, thinking back to the first assignment where you learned how to communicate ideas through composition alone. For each typeface you have selected, create a different typographic arrangement; experiment with the use of all uppercase letters, all lowercase, mixing the two, emphasizing different words through changes in scale, spacing, placement, etc.

As you experiment, refer back to your collection's key words and ask yourself whether your design is communicating their meaning. Your design does not need to speak to all your key words, you may decide to prioritize those you feel are the most important or inherently visual. Additionally, look at the visual source material you've collected. Of the more strictly graphic images, consider what (if any) shapes or textures might be intergrated into your type lock-up, either as elements in addition to the type (surrounding, interacting with), or as part of the type itself. Lastly, keep in mind that logos, logotypes, and type lock-ups generally work best when they are relatively simple. You are not creating an illustrative image but rather a reductive, symbolic mark that can be effective both large and small.

Work only in black and white. Print your 4 type lock-ups on separate 8.5x11" sheets of paper, 1 per page, and include the name of each typeface used..

Due:

Wednesday, August 4



Example: 4 different type choices & arrangements