

**CREATIVE
CRISIS**

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***CONNECT**

***UNIFY**

communication

surge

imagine

***MERGING**

***GROWTH**

explosion

process

***BRILLIANCE**

Theme Designation Research

During our group phase of the identity project we had to collaborate to develop a theme idea for the 2007 HOW magazine graphic design conference. After each individual had done research on what the purpose of the conference was going to be we got together to brainstorm, many of the words that kept popping up were words like rejuvenate and refresh, unify, connect, and grow. We wanted to convey a level of excitement and creativity. This is when we thought of our theme identity, Creative Collision.

DESIGN

**to feel and experience the sense of growth, inspiration
and motivation through the message**

creative collision

CREATIV

**to reach out to a broad spectrum of creative minds and experiences
within the design community**

an organic evolution of design

**bringing creative minds together
to inspire new ideas**

DESIGN

collision

Identity Design Brief

Creative Collision

The 2007 HOW Design Conference

Title

An organic evolution of design

Participants

Art Director

Marie Hannigova

Designers

Loni Huston

Dana Lund

Andrew Male

Joseph Marsh

Martin Schneider

Introduction

Client

HOW Magazine

Client Specifications

Identity design, and promotional materials appealing to the sensibilities of the international design community for HOW Magazine's upcoming 2007 design conference in Atlanta, Georgia.

Scope of the project

Bringing creative minds together to inspire new ideas.

Problem Identification

We are designing for the 2007 HOW design conference.

Message

To inspire the creative process.

We want our audience to feel and experience the sense of growth, inspiration, and motivation through our message.

Client Goals

To reach out to a broad spectrum of creative minds and experiences within the design community.

Purpose of Identity

To inspire the creative process.

Purpose of Producing the Identity

To communicate and to stimulate.

The Success of the Mark and its Message

The success of the mark is crucial because the design community needs to turn a fresh page. We believe our mark will create an interest in designing on a new level.



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Audience Considerations

The career oriented, college educated, and working class national and international designer.

World View

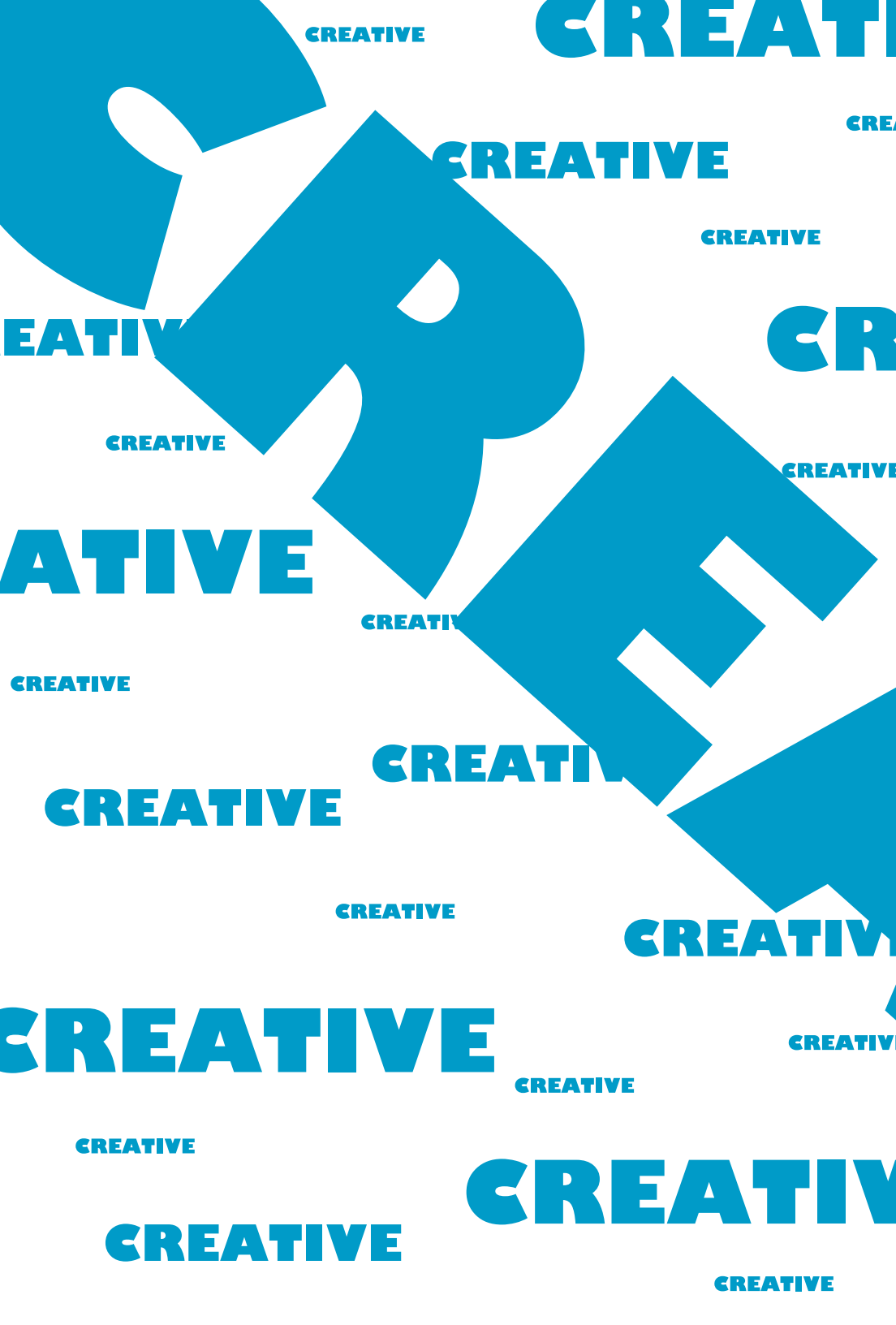
Today's design world is overstimulated, cluttered, and fast paced. We're appealing to a simplified, fresh, and innovative approach, which draws inspiration from tradition.

Communication Strategy

We want to step away from what is currently being done, and grow from the traditional to the inspirational.

Pragmatic Issues

Trying to impress picky designers, as well as overcoming the challenge of creating something fresh and innovative.



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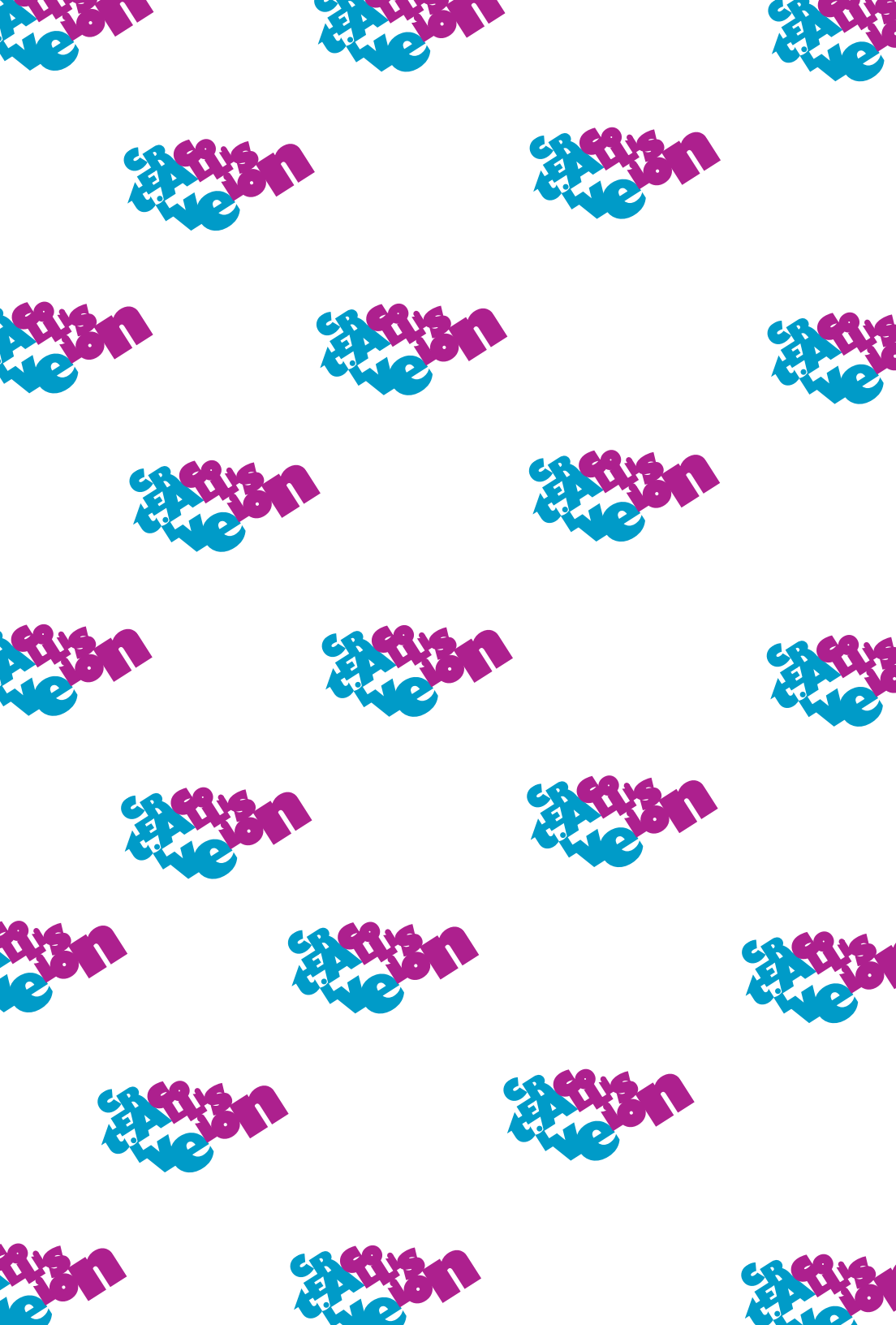
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Identity Mark

The process of the evolution of my final identity mark had many twists and turns. My primary goal was to convey our group identity theme for the conference, Creative Collision. Where I began and where I ended seemed to be almost polar opposites. The first mark that I turned in for pre-critique wasn't very strong, and I wasn't very pleased with it, so before final critique I scrapped it and went back to the drawing board.

This inset piece shows the process for the identity mark development. During critique there were many favorites with the group, which made it difficult to make a decision on which route to go in. In general, most of my mark concepts convey a sense of motion, explosion, or convergence in some fashion.

These are examples of the development of the first identity mark, the idea was to have the words creative and collision in the midst of a collision. In the final mark I used a Serif typeface with a sans serif typeface to convey the sense of the old and new colliding and intermingling, however, during pre-critique people found it confusing and difficult to read.

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CREAT~~IVE~~COLLISION

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ANASTASIA - deconstructed (r)evolution

CREAT~~IVE~~COLLISION

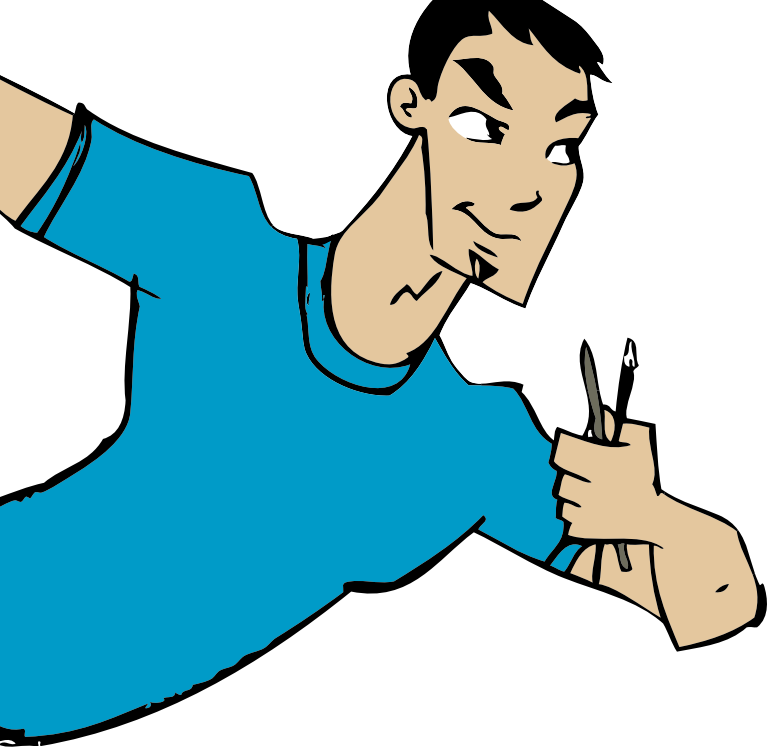
CREAT~~IVE~~COLLISION

CREAT~~IVE~~COLLISION

This is my final identity mark. The typeface is Gill Sans Ultra Bold. I was pleased with this final mark because it did what I wanted my mark to do. The structure of the typeface allowed for a fun interaction with itself and naturally created various geometric and abstract shapes within the structure of the entire mark. The dot of the i's look as if they might roll off and go bouncing down the page. The structures of the o's are reminiscent of big rubber tires, thus referencing cars and collisions. The color scheme for the mark was chosen to convey a sense excitement and vigor. I feel that the colors are current and modern. Overall, I was pleased, and I think my final mark is dynamic.

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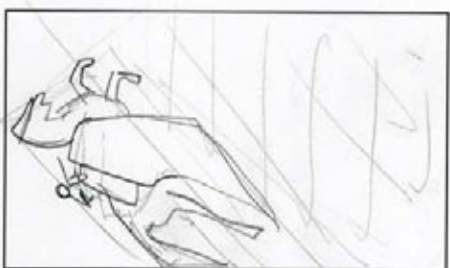
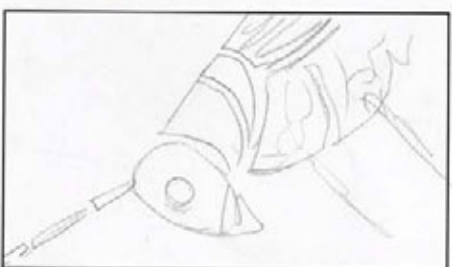
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Poster Design

The poster design is based on the identity mark. Originally, I had difficulty latching on to a great concept for the poster, many of my ideas were slightly cheesy and lacked the dynamic sense that my identity mark conveyed. Once I had developed the concept of what the identity mark was supposed to mean, and how it was supposed to work I was able to begin development of my poster design. After that, my entire identity system blossomed.

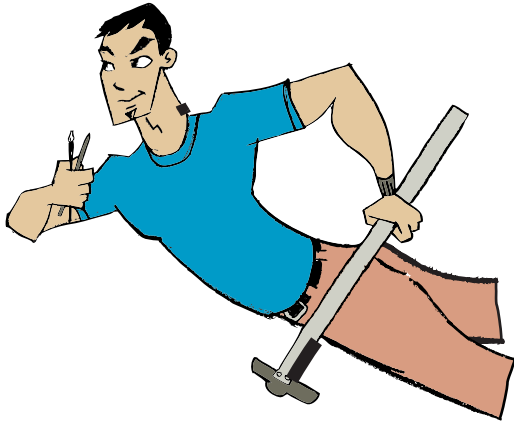
These are sketches from my original poster concepts. I was mainly toying around with cars, and organic elements. Then I started thinking about Greek heroes and legends through the process of relating Atlanta, Georgia (where the conference was being held) to Atlantis, the cities namesake.



This is a mock up I did with a really pixelated picture I snagged off the Internet. I combined the silhouette of Nike to collide with the conference information using the same type and color from my identity mark. This was the first concept that really began to align itself with the identity mark, and eventually, the identity system.



The initial poster concept worked on many levels but the Greek god didn't make much sense, so my professor asked me "What if it was a designer?" I really jumped on that idea and my sketched out a man holding a t-square and some pens. I asked my professor's opinion, to which she replied that she liked it but that it didn't look much like a designer so I drew a more relaxed, and hipper version. My designer character still retained the shield, which the original mock up concept contained. Eventually I got rid of the shield because it didn't make much sense with the overall design. In the pre-critique my version of this poster was generally liked but there was discussion of the drawing of the designer's rear end being distracting so I went back and adjusted it. I'm glad that I did because I was able to give the character a greater sense of action, and he became more dynamic as a graphic element in the final design.



When I was developing the idea for the first poster I asked for my professor's opinion, she said it was great but challenged me to consider my female audience. Would they be offended that only the male was portrayed? To overcome this obstacle I created another poster with the same concept as the first, this time featuring the female. I got her down in one sketch, and I think that she may even be more dynamic than my first drawing with the male.



Atlanta, Georgia
Hyatt Regency Atlanta
June 10th-13th



HOW
design conference
Atlanta, Georgia
June 10th-13th

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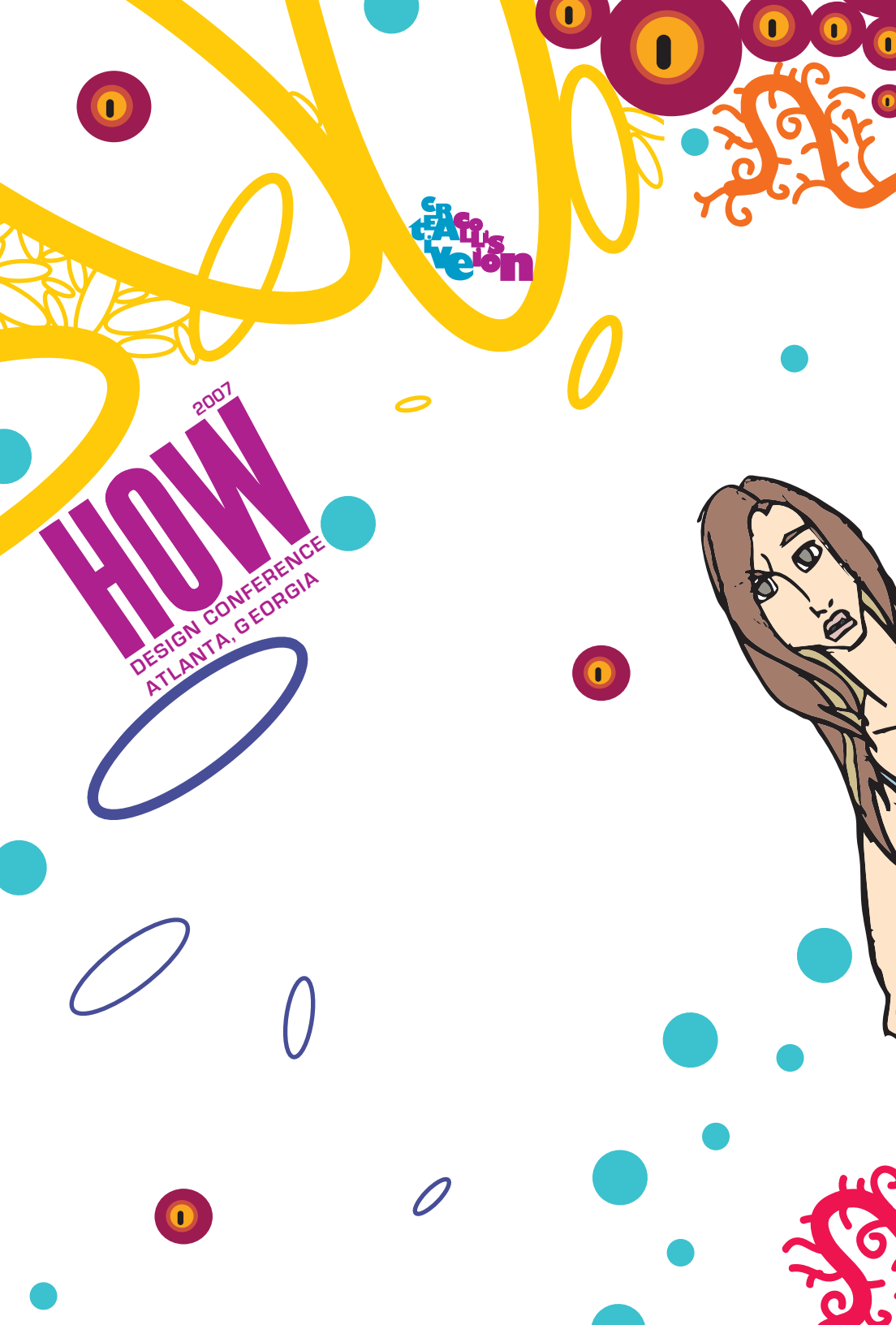
Atlanta, Georgia
Hyatt Regency Atlanta
June 10th-13th

This is the final version of my poster. They both can work as individual pieces, or, when stacked one on top of another, may work as one poster.



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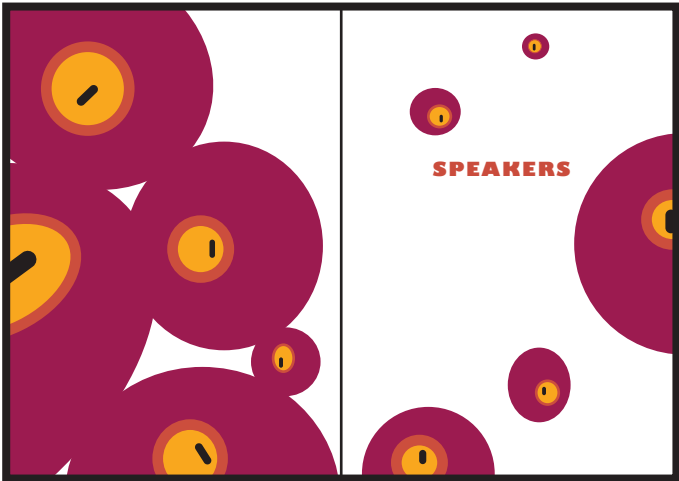
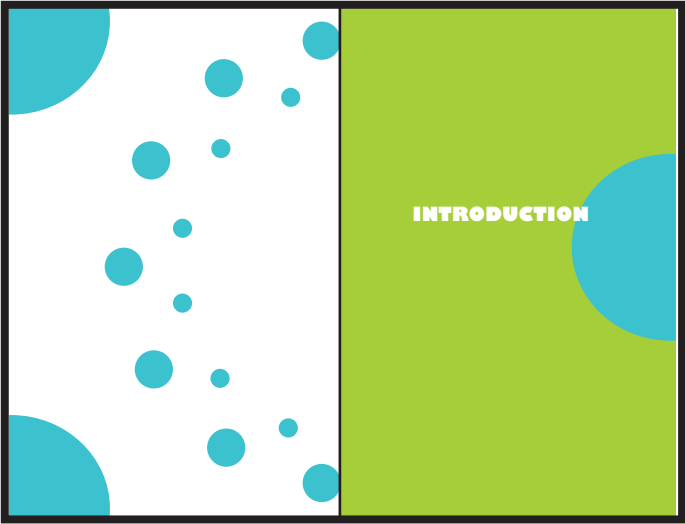
2007
HOW
DESIGN CONFERENCE
ATLANTA, GEORGIA



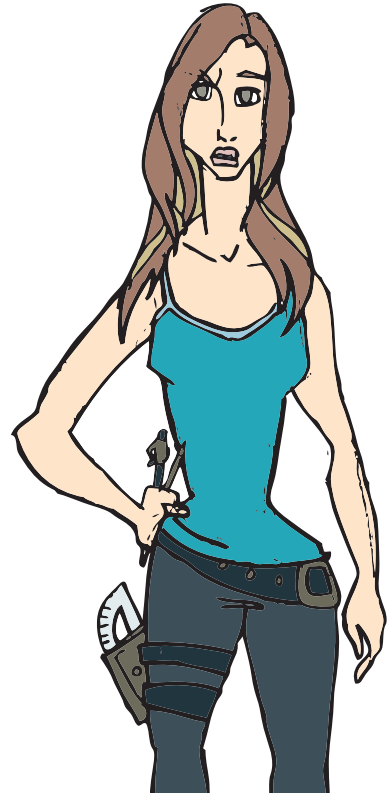
Program Concept

For the program, I built off of the concept of the identity mark and the posters. There is a lot of action contained in the first two pieces for the identity system, I wanted that to carry over into the program. I accomplished this through utilizing the same bright, highly saturated colors that were similar with the poster and identity mark. The concept for the program is a fun world where designers and super heroes collide. I hand rendered all of the characters in the program and introduced the scope of the theme through the use of color and shapes.

These page spreads are examples of two layouts in the program. Each title page had a similar feel in that it contained shapes of some sort activated on the page, however, each section had a different color scheme, which helped differentiate each section from one another. Each subsequent page under each section has the same color scheme as its section title page.



This is an example of two of the final characters after they have been scanned in, live traced and live painted in Adobe Illustrator. I am pleased that I was able to show the aspects of a hand rendered piece in the loose way that the line is handled.





Program Sketchwork

My program sketch work entailed further development of the concept of designers being superheroes of some nature. The question I asked myself was “What would a world filled with comic book style designers look like?” That is where the development of each character began.

These are hand rendered sketches of various characters that did or did not make it into the final program. I wanted the characters to do what the poster and identity mark did, which was convey a sense of motion or collision, so I drew each character with some sort of action or personality that unified the theme.



Gill Sans Ultra Bold

A B C D E F G H I J

L M N O P Q R S T U

V W X Y Z a b c d e

g h i j k l m n o p q

s t u v w x y z . . . : : :

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Program Typography

For the typography selection I used the same typeface, Gill Sans Extra Bold, for the section title pages. For the sub-section titles and the body copy I chose Eurostile Bold and Eurostile Regular. The typeface has a clean, angular curve, and pairs well with the section title page typeface. The clean line that the Eurostile typeface creates allows for legibility within the body copy, but also falls in line with the program theme in that it conveys a modern pastiche.

When I was originally working on my identity mark concept I went through the typeface library and selected typefaces that were similar to the theme that I was working with. I developed much of my identity mark concepts based on these typefaces and how they are structured.

CREATIVE COLLISION creative collision

Bauhaus 93

CREATIVE COLLISION CREATIVE COLLISION

DESDEMONA

CREATIVE COLLISION

creative collision

Gill Sans Ultra Bold

CREATIVE COLLISION creative collision

Jazz LET

CREATIVE COLLISION creative collision

Marker Felt

CREATIVE COLLISION creative collision

Mona Lisa Solid ITC

CREATIVE COLLISION

CREATIVE COLLISION

STENCIL

CREATIVE COLLISION creative collision

Haettenschweiler



Program Grid System

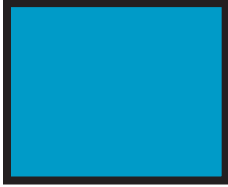
For the program grid system I used a two-column grid that allowed for the division and organization of text from the graphic. This organization also activated the space and gave the body copy a way to interact with the graphic elements in the program.



Program Color System

The program color system is entirely based on the highly saturated colors found in the identity mark and poster. The colors are bright, exciting, and refreshing. I used the Pantone Process Color Coated color library for the color scheme.

I based my color palatte around the bright, vibrant colors that I selected for my identity mark.



Pantone Process
Coated 313 C



Pantone Process
Coated 2405 C

Materials

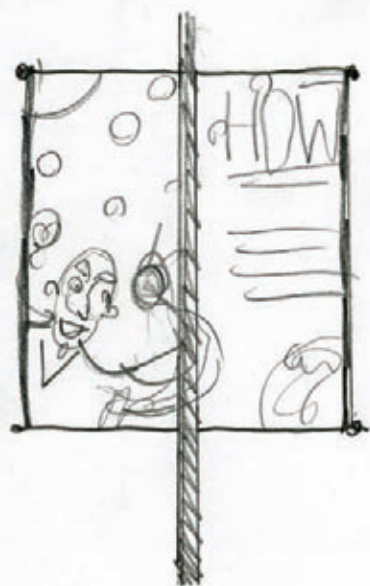
The original paper that I used to print my program book on was too flat. It absorbed all the punchy colors that I had selected for the program, so I used Futura Laser Gloss Text, #80. It really worked well for the program because it gave a nice sheen to the colors in the program.



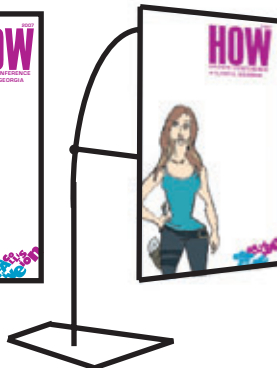
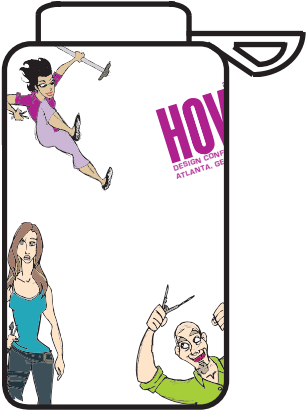
Event System

For the event system I developed the ideas for the materials that you would see or receive at the conference were based on several materials that companies were already offering for conferences. I found most of this information on the Internet, and simply applied my identity system theme to each object.

These are concept sketches for the event materials. There are three stand-up banners that would be about six feet or so in height. I also drew some ideas for pens, a water bottle, lamppost banners, and conference nametags.



Here are the final pieces for the event system. It includes the conference nametags, water bottle, and indoor banner stand-ups.



These are examples of the outdoor banners you would find hanging outside of the venue. In their full size they would be about thirty to forty feet in length. Every banner is based on each title page found in the program.



Designed by Joseph Marsh

Typeface Section Headings
Eurostile Regular, 24 pt

Body copy
Eurostile Regular, 12 pt

Paper Sterling Gloss Text, 80#

Printed Printed and bound by
Joseph Marsh in
Denver, Colorado.
May, 2007.

