# VISUAL
# IDENTITY
# SEMINAR_

**with Fede Yankelevich**

starting October 3rd 2019 at
IE Creativity Center

ie

**Reinventing
Higher Education**

# Visual Identity
# Seminar

**Guided by Fede Yankelevich**

# What is
# Visual Identity
# Seminar?

## 1. Introduction

This seminar will be an approach to the function that fulfills the visual identity in the brand communication. Through the course we will discover what is the process of a brand, from the creation of its name to the applications of that brand nowadays. We will learn to decompose the different elements that constitute brand identity communication to understand how to work with these communicative elements in our own professional benefit.

## 2. Seminar developing

The course will be distributed in thirteen sessions, of two hours each session.
We will dedicate each of these sessions to study deeply the requirement, use and possibilities of each of the resources that constitute the visual identity

### 2.1 Headlines

#### 1. Introduction / History (October)
  - 1st session - (Introduction and History I): October 10th Thursday
  - 2nd session - (Introduction and History II): October 17th Thursday
  - 3rd session - (Introduction and History III): October 24th Thursday

#### 2. Corporate Identity / Corporate Image (November)
  - 4th session - (Comercial Corporate Identity / Comercial corporate Image): November 7th Thursday
  - 5th session - (Institutional Corporate Identity / Institutional Comercial corporate Image): November 14th Thursday
  - 6th session - (Editorial Corporate Identity / Editorial corporate Image): November 21st Thursday

#### 3. Naming / Branding (December)
  - 7th session - (Naming / Branding): December 5th Thursday

#### 4. Logo / Logotype (December and January)
  - 8th session - (Logo / Logotype): December 12th Thursday
  - 9th session - (Logo / Logotype II): January 30th Thursday

#### 5. Typography / Color (February)
  - 10th session - (Typography / Color I): February 6th Thursday
  - 11th session - (Typography / Color II): February 13th Thursday
  - 12th session - (Brand architecture): February 20th Thursday

#### 6. Positioning and Apps (March)
  - 13th session - (Positioning and applications): March 5th Thursday

# Headlines

## 1. Introduction

We will make a small historical tour, through projections, with samples by different graphic designers
who have contributed to the profession as brand communicators.
Analyzing their work and discussing it from its different registers, techniques and languages, we will approach
to understand some of the methods to break down a brand and reconstruct it.
We will study the importance of the concept, the symbol, the typography, the color and the way they influence
on its utilization.



Art Decó type "Bifur" by A.M. Cassandre (1929)



"Pelikan" logo designed by Otto Haddank (1937)
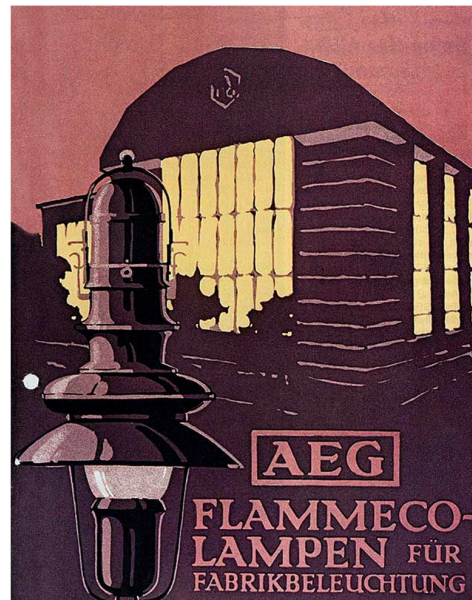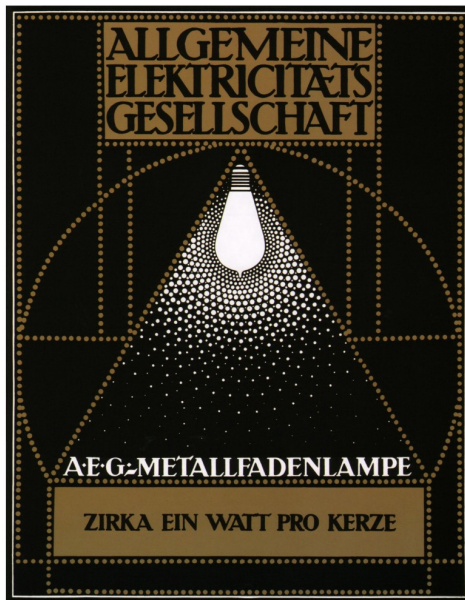
Peter Behrens was founder member of the "Deutscher Werkbund" society. The Werkbund was an action subsidized by the state to integrate traditional crafts with industrial massive production techniques in order to put Germany in a competitive place with other powers such as Britain or the United States. Its motto was "Vom Sofakissen zum Städtebau" ("From the cushions of the sofas to the construction of cities").

Behrens began his professional life working in the florid turn-of-the-century style of Art Nouveau. But when he saw the cables, transformers, motors and lamps being manufactured at AEG, he decided that taking aesthetic inspiration from nature was no longer appropriate – the modern industrial corporation needed a new visual language. The functionalist design image of AEG is now regarded as a forerunner to Modernism. He showed Braun, Bosch, BMW and a host of other leading German companies how to co-ordinate every expression of their design – from architecture and product design to publicity material.

AEG ("Allgemeine Elektricitäts Gesellschaft" or "General Electric Company") logotypes and posters designed by Peter Behrens (1907-1910-1912)

# Headlines

**2. Corporate Identity / Corporate Image**

Corporate Identity is the set of non-tangible internal values that define a brand.
Corporate image is the process of visibility and communication for the corporate identity of a brand.
It makes the brand tangible through a set of essential elements that define its conceptual nucleus:
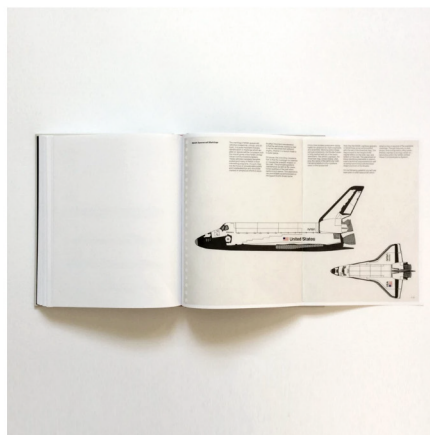
**Corporate identity**

(Internal brand values)

- Intention

- Philosophy

- Direction

**Corporate image**

(Internal brand values)

- Visibility

- Communication

- Emotion



NASA Graphics Standards Manual by
Richard Danne and Bruce Blackburn (1974)

# Headlines

### 3. Branding / Naming

Branding is the brand creating process through a management of differentiating elements.
This management must endow the brand with personality, prestige and preference.

Naming is the creation of a name for a brand. This one must be distinctive, audible, memorable, expressive and with an attractive visual appearance.

The naming process can be developed from different approaches:

- Descriptive
- Abstract
- Acronym
- Anagram
- Neologism
- Onomatopoeia



George Eastman said that there were three principal concepts he used in creating the name: it should be short, easy to pronounce, and not resemble any other name or be associated with anything else. (1888)

# Headlines

### 4. Logo

Symbol or emblem formed by images or letters that serves to identify a company, brand, institution or society and their related contents. It makes the brand tangible through a set of essential elements that define its conceptual nucleus:

- Name
- Logotype (typographic identification)
- Isotype (symbolic or iconic identification)
- Imagotype (logotype and isotype identification but differentiated)
- Isologotype (logotype and isotype identification but indivisible)
- Color
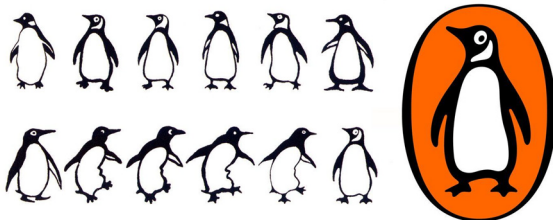


Penguin drawing logo evolution since Edward Young in 1936 till Pentagram in 2003



Preliminary sketches for Penguin Books logo by Jan Tschichold (1946)

## 5. Typography

Font design is a long and involved process. Typefaces are created by craftspeople over a substantial period of time,using talent honed over many years. The best, professionally designed fonts come with various weights and styles toform a complete family, plus carefully considered kerning pairs, multi-language support with international charactersand expressive alternate glyphs to add character and variety to typesetting.

Typography is the art and technique of arranging type. It's central to the skills of a designer and is about much more than making the words legible. Your choice of typeface and how you it works with your layout, grid, colour scheme and so on will make the difference between a good, bad and great design.

There's a lot of jargon in the discipline of typography – covering everything from the correct names for the different parts of your letterforms to the terms relating to how you arrange them within a design.
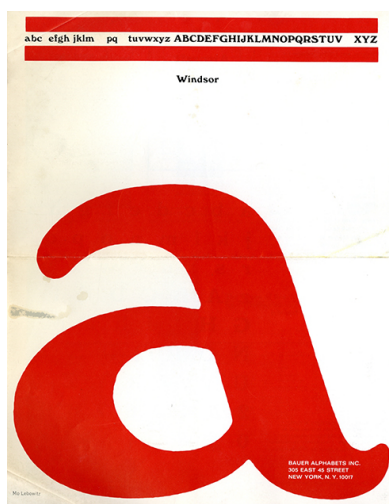


"Windsor" font designed by Eleisha Pechey (1831–1902)
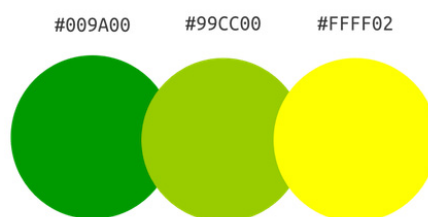


The Cure "Paris" live album cover (1993)



Woody Allen has the most consistently modest yet identifiable title sequences of any other filmmaker. "Midnight in Paris" (2011)

## Color

Like brands, colors are ultimately nothing more than perceptions. They exist nowhere but in the mind of those experiencing them. They also have a powerful effect on our emotions.

The psychology of color has been widely explored by experts in academia, Pop culture, business and more.

And while the emotional effect of colors differs from person to person based on gender, cultural context, personal experience, and neurological variances, there are some general guidelines that have been borne out by countless color psychology studies. An understanding of these guidelines gives you one more tool in the underlying goal of branding: architecting reality by influencing and shaping consumer perception.

Pantone is a standardized color matching system, utilizing the Pantone numbering system for identifying colors. By standardizing the colors, different manufacturers in different locations can all reference a Pantone numbered color, making sure colors match without direct contact with one another. The most commonly referenced colors are in the Pantone solids palette.

| | | #009A00 | #99CC00 | #FFFF02 |
|---|---|---|---|---|
| Peace<br>Vital<br>Organic<br>Prosperous | bp | | | |

| | | #EB001B | #FF5F00 | #F79E1B |
|---|---|---|---|---|
| Vitality<br>Friendly<br>Warm<br>Youthful | mastercard. | | | |

| | | #012169 | #253B80 | #169BD7 |
|---|---|---|---|---|
| Trust<br>Tranquility<br>Dependable<br>Strong | PayPal | | | |
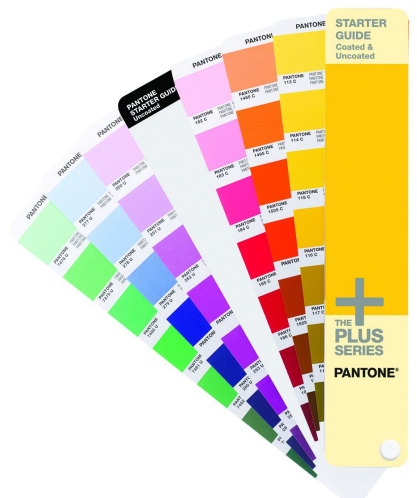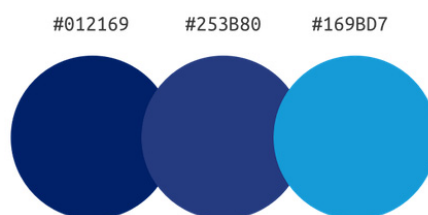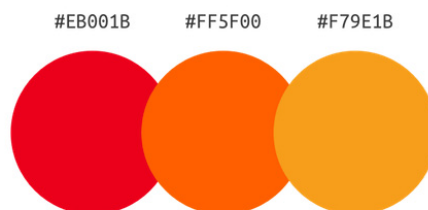
## 6. Brand Architecture

Brand Architecture is a system that organizes brands, products and services to help an audience access and relate to a brand.  A successful Brand Architecture enables consumers to form opinions and preferences for an entire family of brands by interacting or learning about only one brand in that family.

An established Brand Architecture is an important guide for brand extensions, sub-brands and development of new products.  It will also provide a road map for Brand Identity development and design, and remind consumers of the value proposition for the entire brand family.  It also provides the maximum brand value by fully leveraging both corporate and sub brands.

1. Branded House - Products organized around master brand umbrella.
This offers a very logical path to brand extensions and new brands. In a branded house, the master brand is always present and is easily linked to and leveraged by extensions.

2. House of Brands - This insulates and protects the master brand from brand extensions and in turn protects brands from each other. A house of brands also allows for a Master Brand to have competing brands in the same segments.

3. Blended House, Hybrid or Endorsing Brand – This is a more flexible way to package brands under a master brand. Brandextensions are given separate identities and are associated with the master brand, or not, depending on the context. This gives you the freedom to have independent strategies for the brand extensions, but to also use the equity of the master brand when it's convenient.

1.
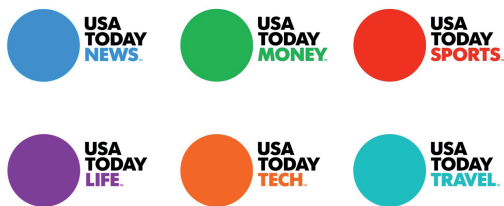


2.



3.

## 7. Brand Positioning

Brand positioning describes how a brand is different from its competitors and where, or how, it sits in customers' minds. A brand positioning strategy therefore involves creating brand associations in customers' minds to make them perceive the brand in a specific way. By shaping consumer preferences, brand positioning strategies are directly linked to consumer loyalty, consumer-based brand equity and the willingness to purchase the brand. Effective brand positioning can be referred as the extent to which a brand is perceived as favorable, different and credible in consumers' minds.

1. Understand what your consumers want
2. Understand what your company's and brand capabilities are
3. Understand how each competitor is positioning their brand



**What consumers want**

**What your brand does best**

**What your competitor does best**

**Winning zone:**
Your brand's clear difference matters to consumers

**Dumb zone:**
Competitive battle where consumers doesn't care at all

**Risky zone:**
Equally meet consumer needs. You win through speed, innovation and emotional connection

**Losing zone:**
Competitor meets consumers need better than you

## 8. Brand Applications

Give readers a clear idea of how collateral, stationery, merchandise, ads, signage, web content and other marketing materials should look like. The point here is not to mock up thousands of potential applications, but to give stakeholders a general perspective about how these brand assets should be applied. One thing is to give them a bunch of ingredients, and an entirely different thing is to show them sample completed recipe photos. As you think about potential brand applications for this section, keep in mind that they should relate to the different stages in your customer's journey. In other words, your brand's visual elements should assist your product/service's core functionality.



Petronas Identity Applications guideline by Dato Johan Ariff (1974)

# Visual Identity Seminar

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