

VISC 204



# Project One: Symbols



# What are symbols?









## CORPORATE DESIGN IN THE 1950'S

The international style took hold in the United States after World War II because corporations felt that it showed a politically neutral style and looked efficient.

This was in sharp contrast to Stalin and Hitler during the war who preferred the representational style for propaganda campaigns.

Corporations increasingly felt the realistic depictions in existing advertising looked dated and looked too close to the idealized propaganda of Nazi Germany.



1964





1889



1900



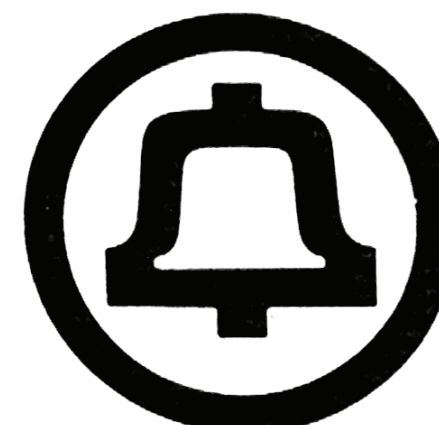
1921



1939



1964



1969



1984



# SYMBOLS

1. something used for or regarded as representing something else; a material object representing something, often something immaterial; emblem, token, or sign.
2. a letter, figure, or other character or mark or a combination of letters or the like used to designate something:
3. (semiotics) a word, phrase, image, or the like having a complex of associated meanings and perceived as having inherent value separable from that which is symbolized, as being part of that which is symbolized, and as performing its normal function of standing for or representing that which is symbolized: usually conceived as deriving its meaning chiefly from the structure in which it appears, and generally distinguished from a sign.

"The start of any design project is overwhelming, and finding restrictions to impose on yourself can focus your attention and lead to more creative solutions.

By considering an icon's context, you're immediately able to tick off a number of decisions and direct your focus accordingly"

Symbols represent a  
larger idea.



PRIMARY



SECONDARY



WORDMARK



# Illustrations vs. Symbols



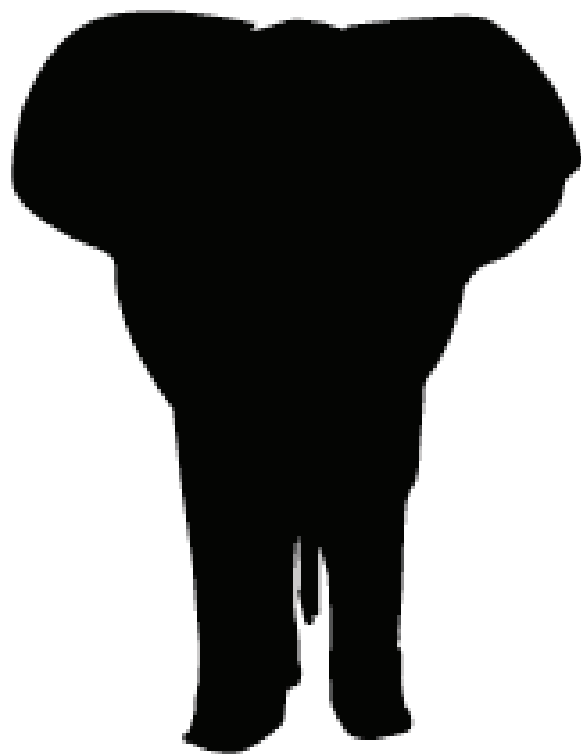
## ILLUSTRATION

- Specific
- Detailed
- Decorative
- Visual explanation of a text, concept or process

## SYMBOLS

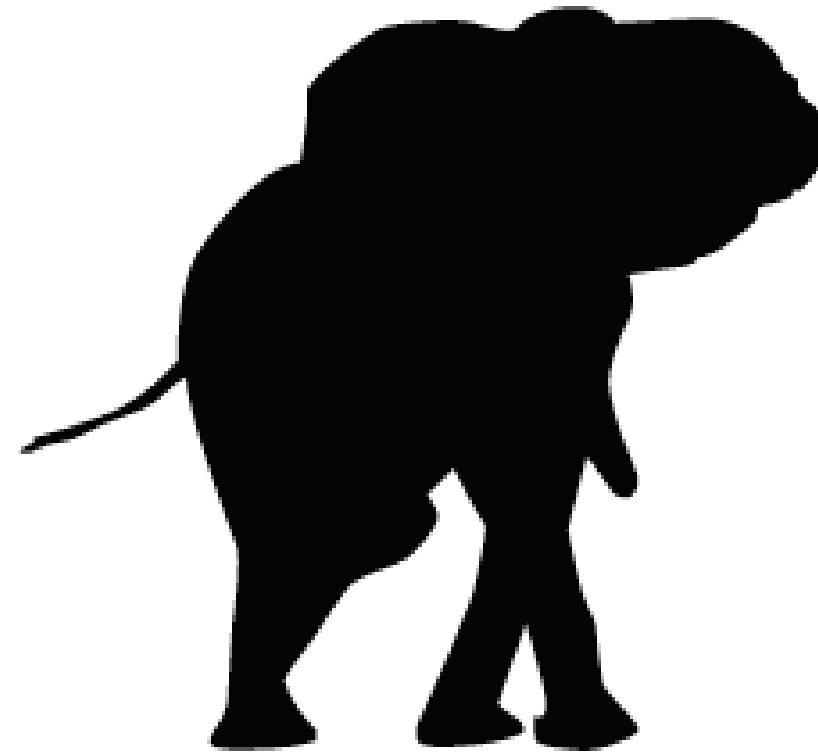
- Represents larger idea
- Less specific
- Intuitive
- Concise

# ANGLE



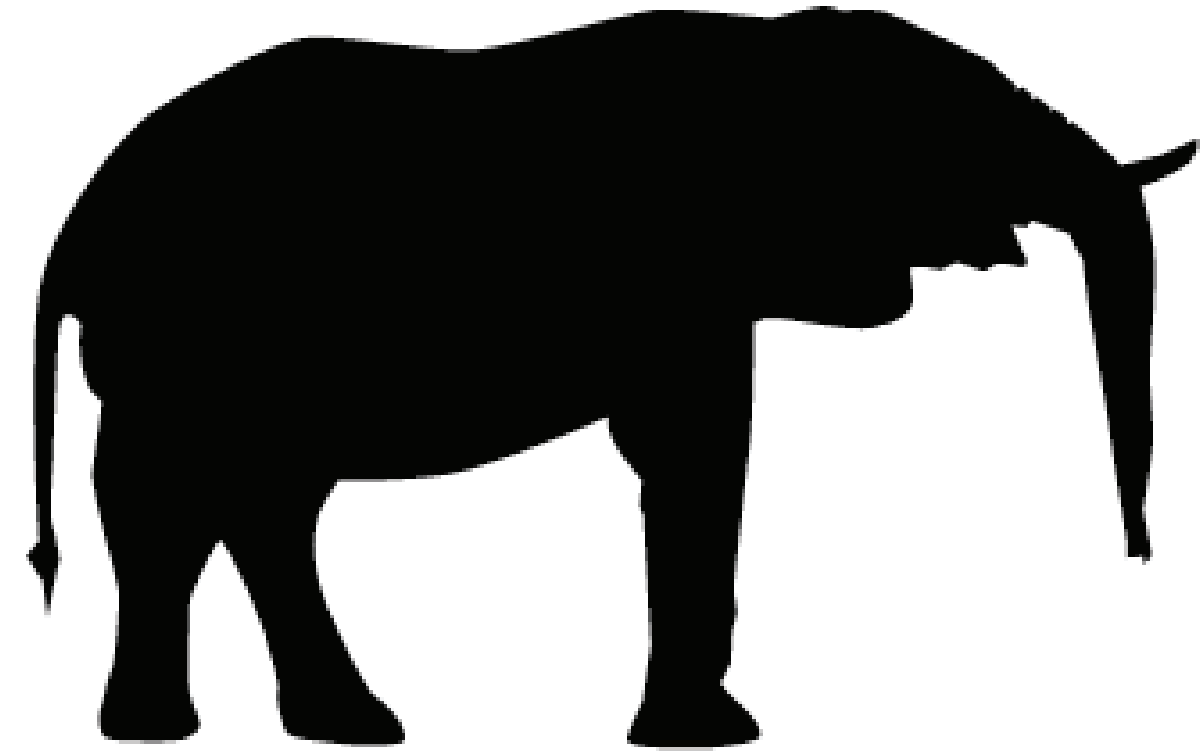
## Front View

A front view (left) will be problematic because it will result in a silhouette that is difficult to readily recognize as an elephant at a glance. Since the trunk and profile are important in visual identification further research is needed with alternate views.



## Three-Quarters View

A three-quarters view (middle) is better but the position of the legs is awkward.



## Side View

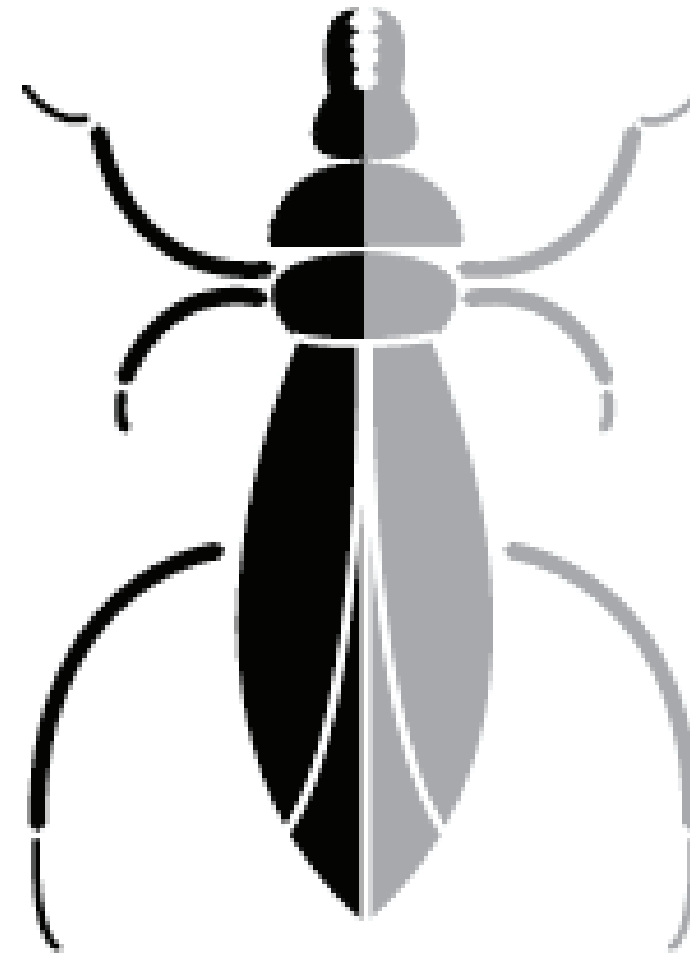
The side profile view of the elephant is better because the identifiable visual clues will be present in the silhouette: trunk, tusks, tail, and torso. In profile, the drawing will be unmistakably an elephant.



# SYMMETRY

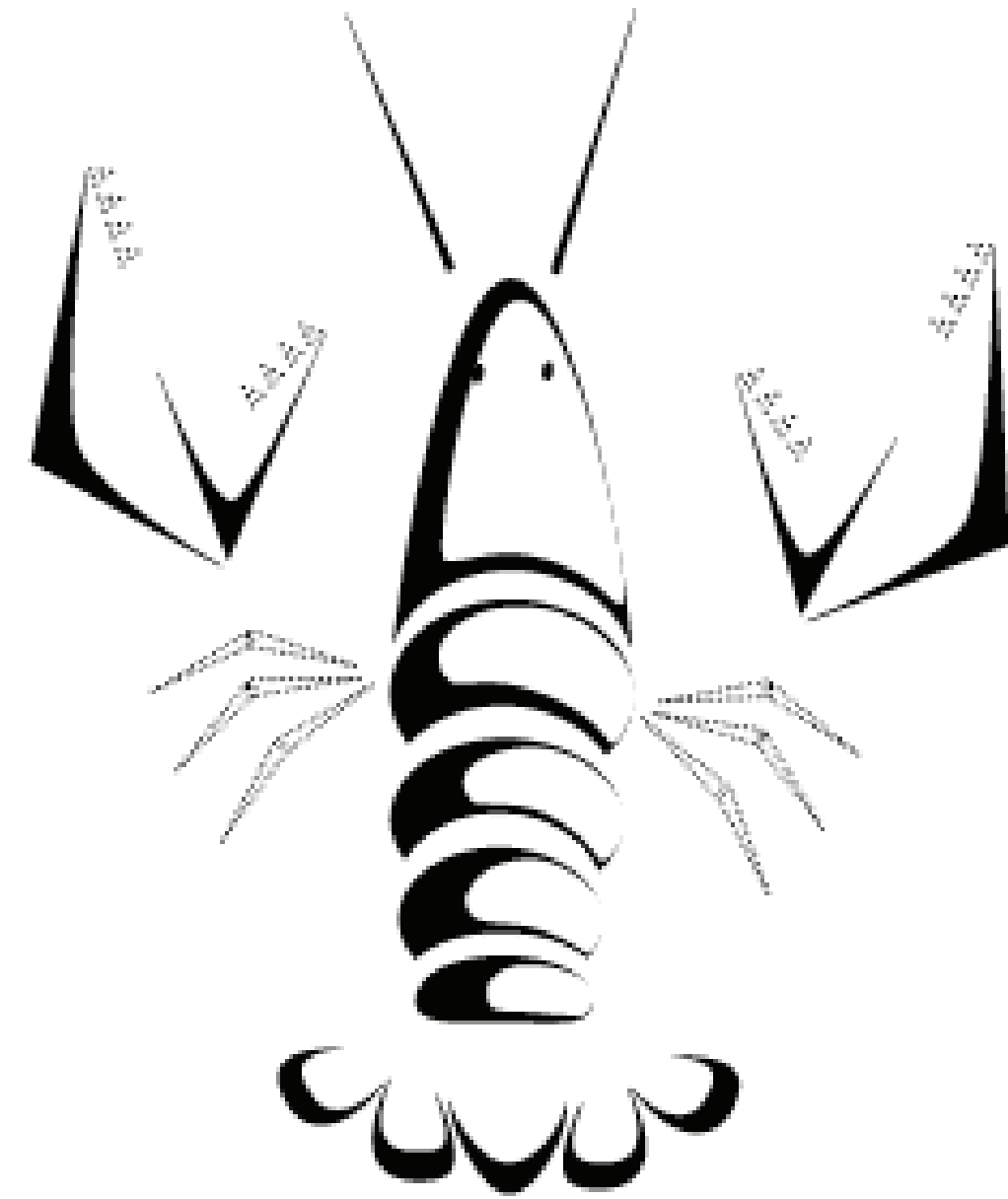
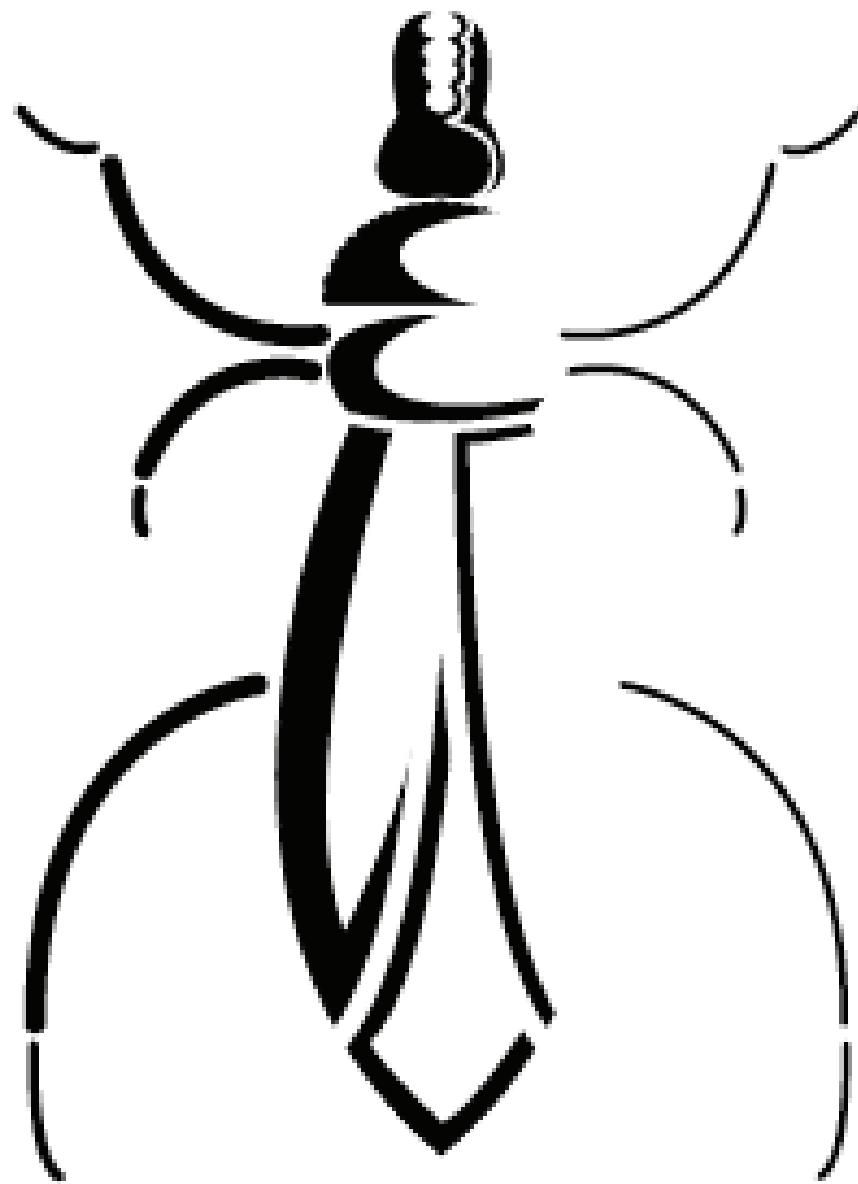


1. Symmetrical Objects  
For all symmetrical object  
draw one half of the object.

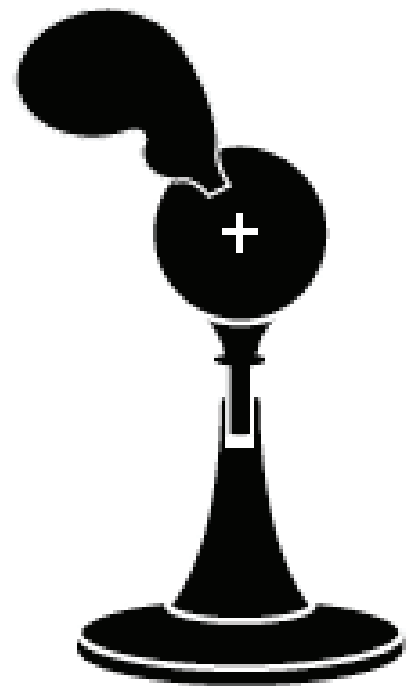


2. Symmetrical Objects  
Select and reflect the drawn  
half of the object.

# CLOSURE

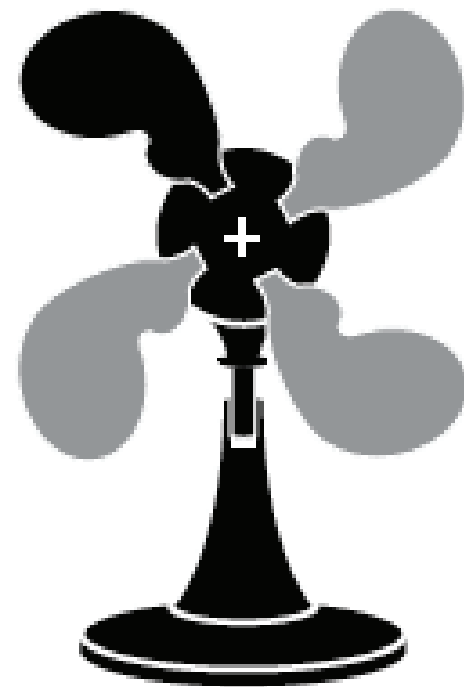


# REPITION



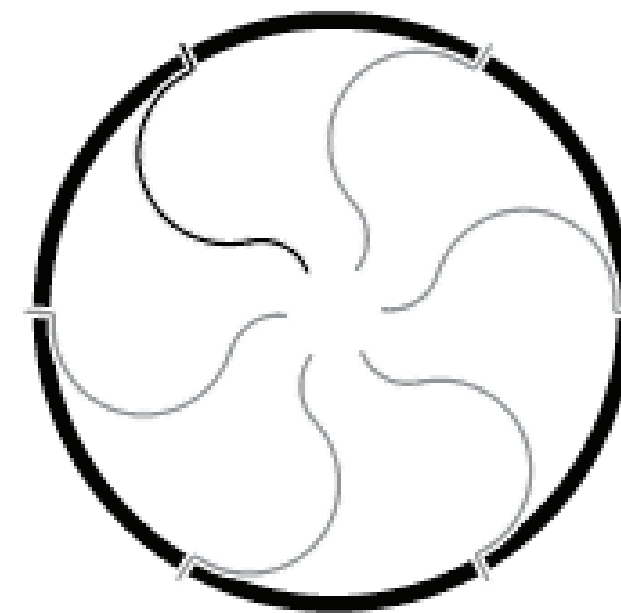
## 1. Repetitive Objects

When drawing objects that have repetitive parts, such as the fan blades, draw one blade.



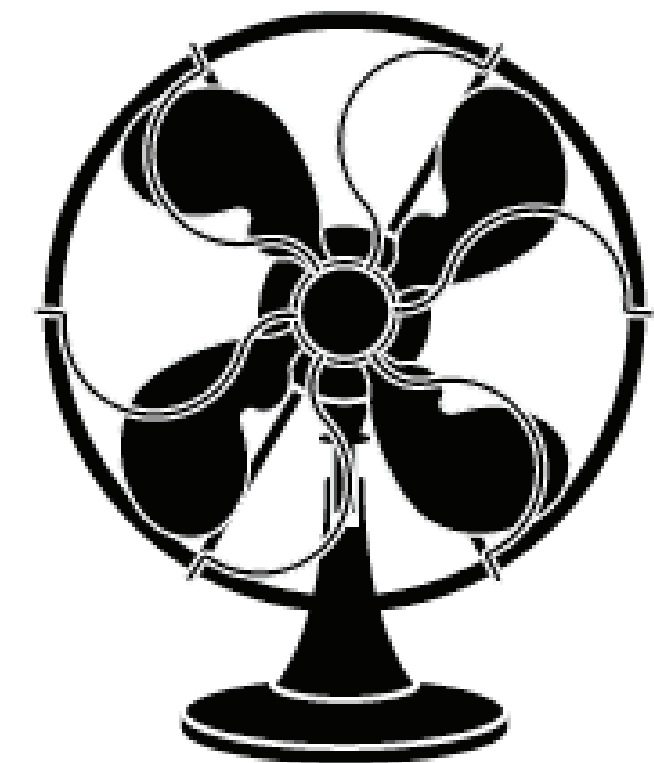
## 2. Repetitive Objects

Select the blade and copy and rotate from a center point.



## 3. Repetitive Objects

The same process is used for the curves of the blade guard cage. Draw one guard and copy and rotate from a center point.



## Final Fan Drawing

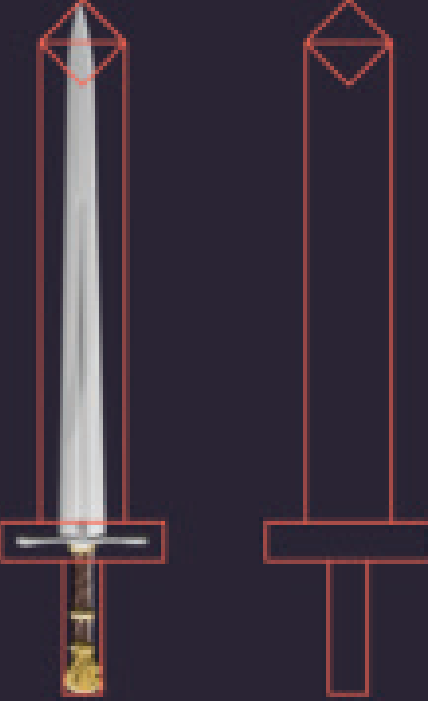
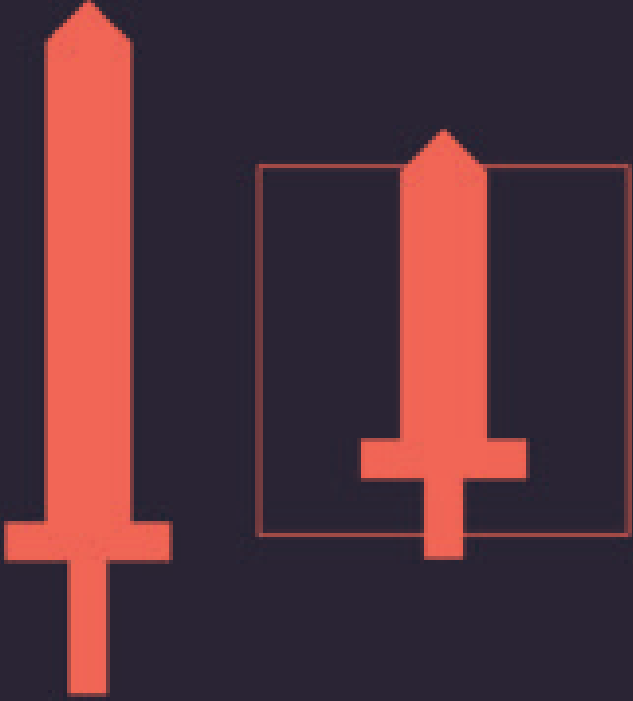

Symbols are stereotypes.

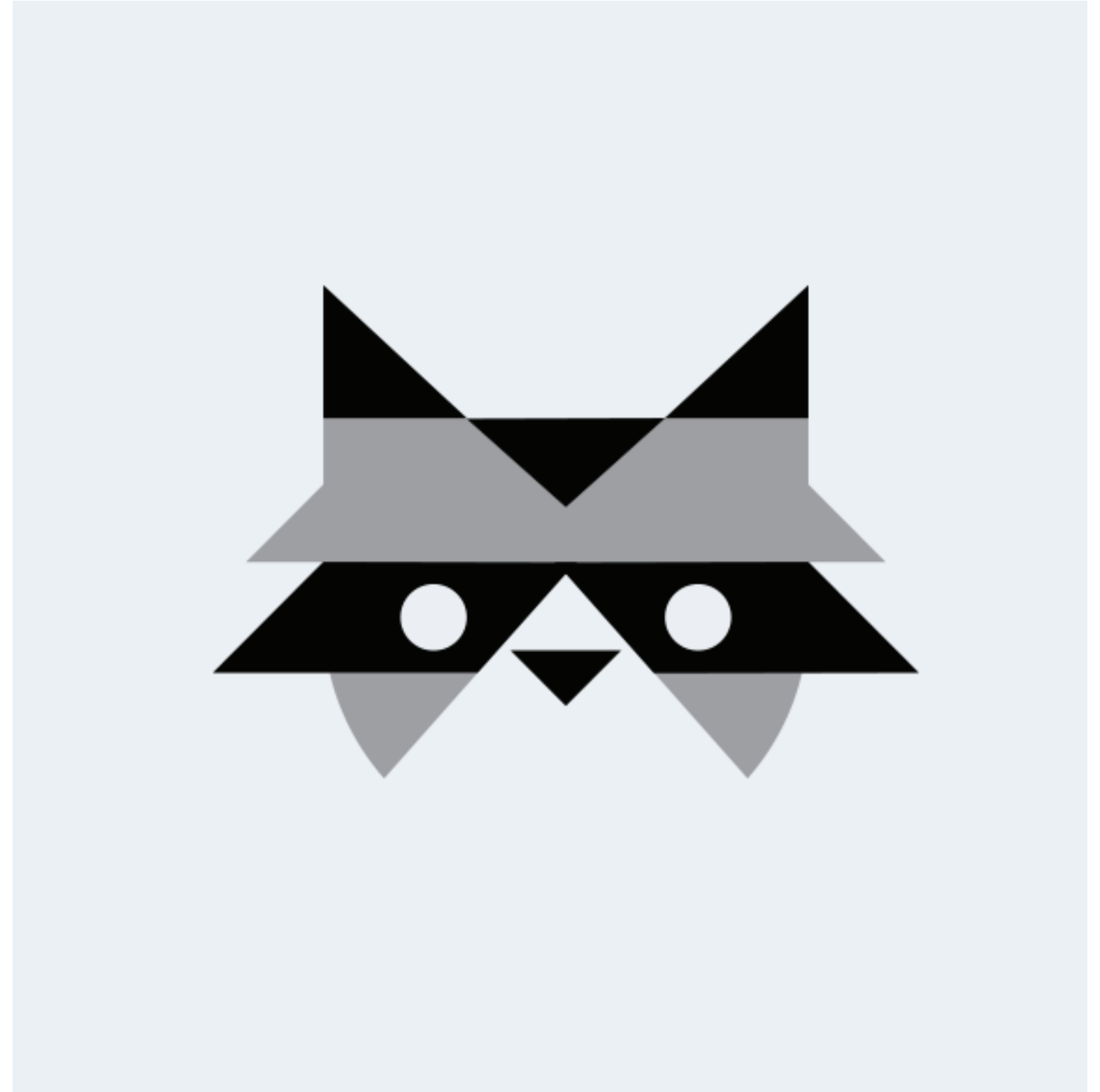


# SYMBOLS

When designing iconography, the primary goal is to make a communicative image that can be recognized regardless of location or language. An image's meaning may change from culture to culture but the image's recognizability should not.

To achieve that recognition, think of symbols as stereotypes—uncomplex and easily recognized representations of an idea or person.

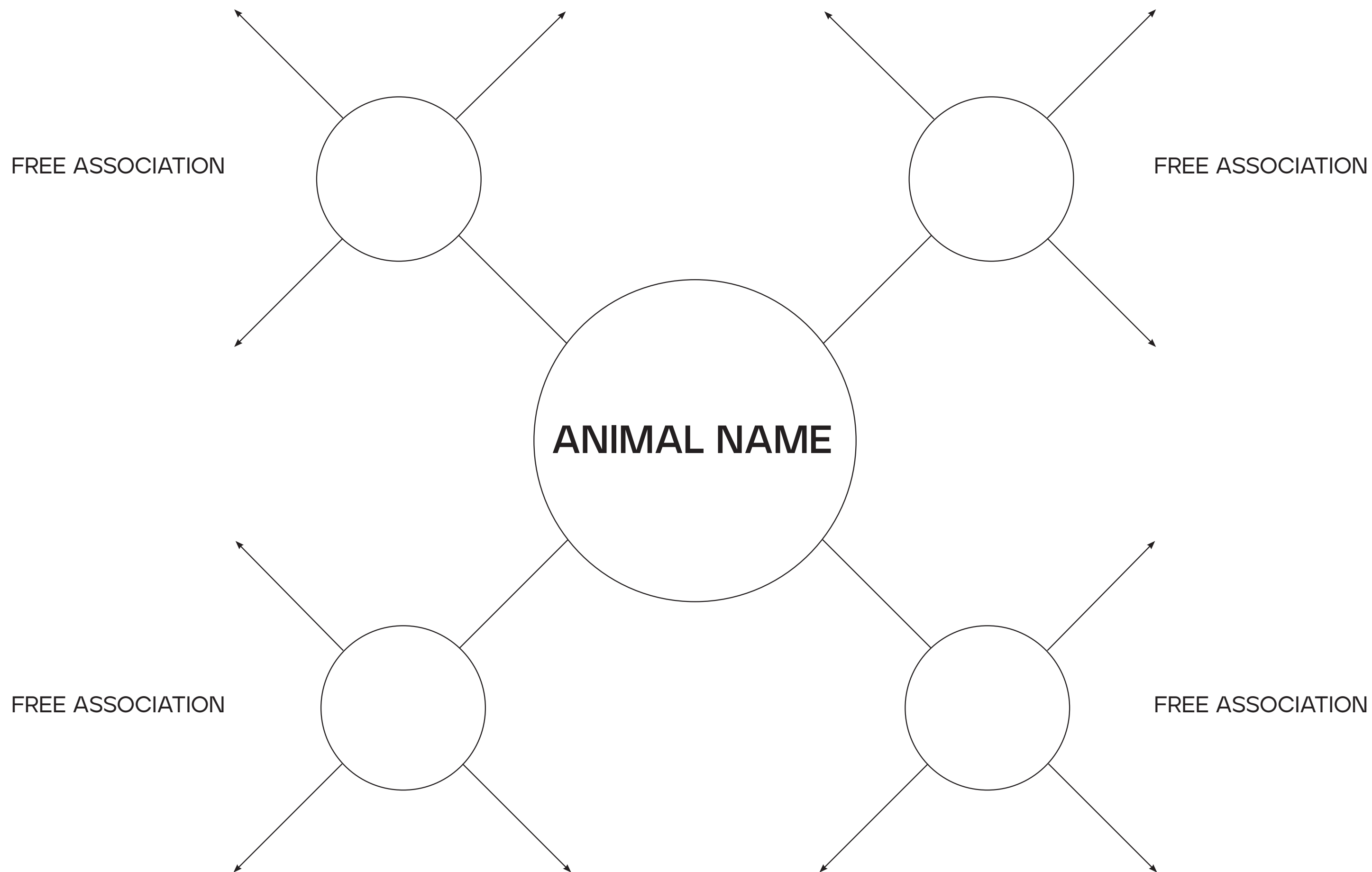
First Step	Second Step	Third Step
		
<p>Break the object down to its most basic shapes</p>	<p>Edit proportions to better fit whatever size constraints you're working within.</p>	<p>Rotate sword to imply motion and fit within size constraints.</p>



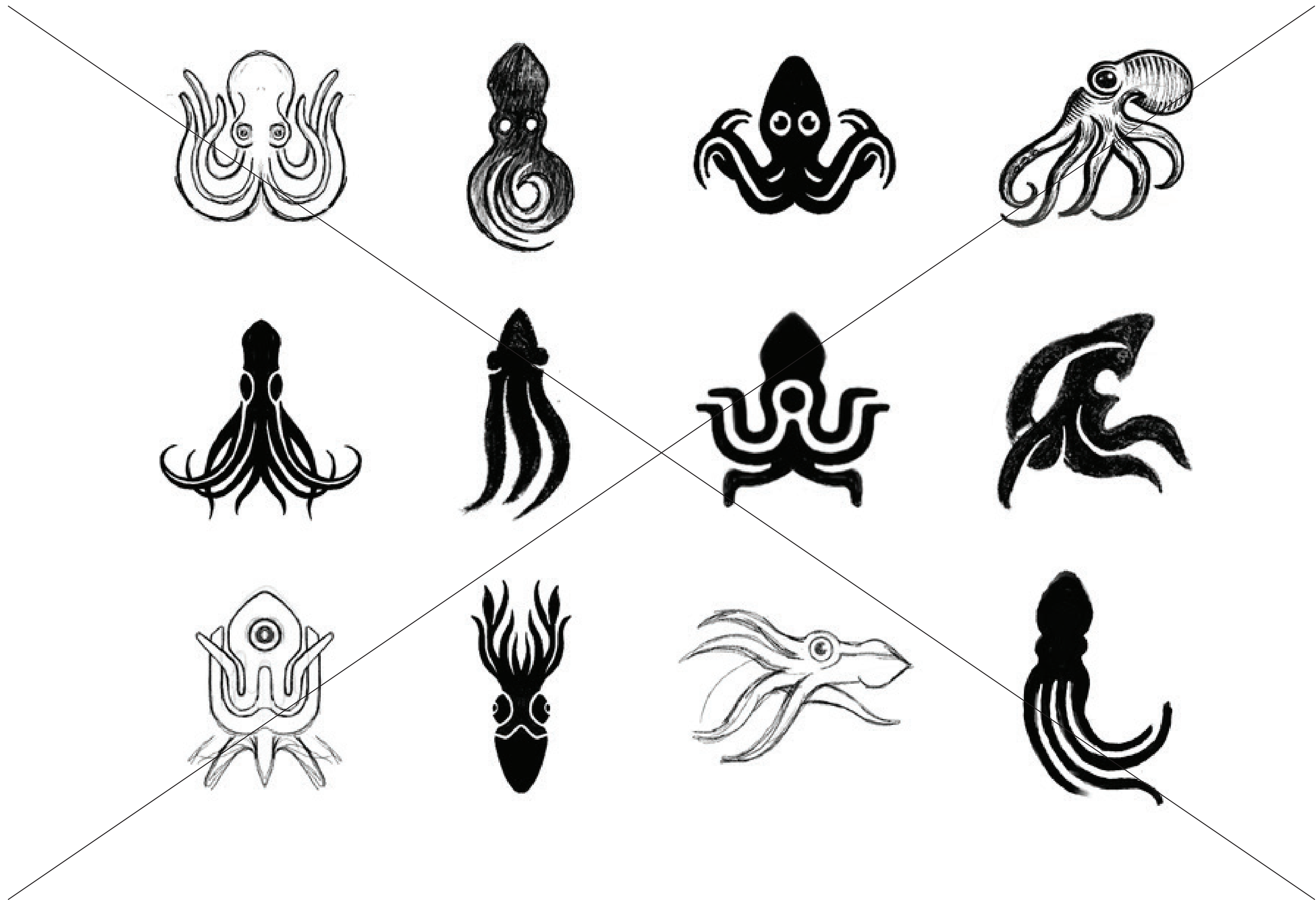
# Research



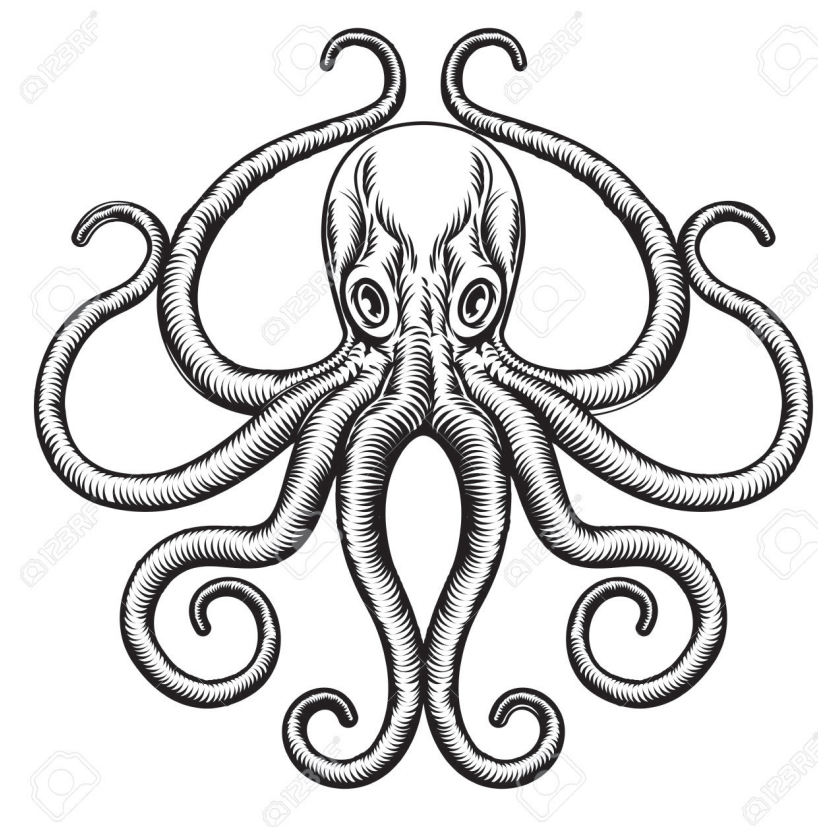
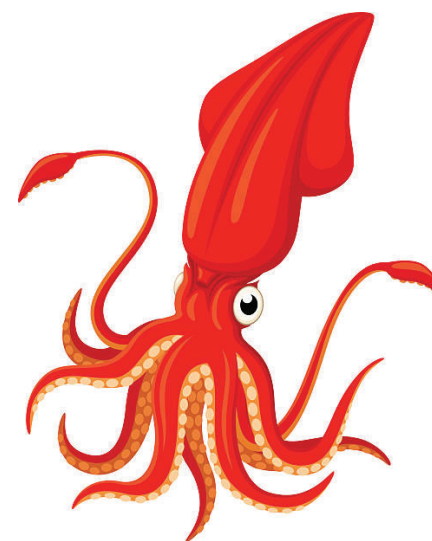
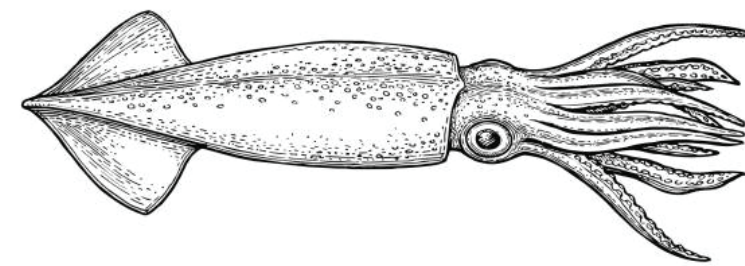




# How to use reference Imagery...



# REFERENCE IMAGERY

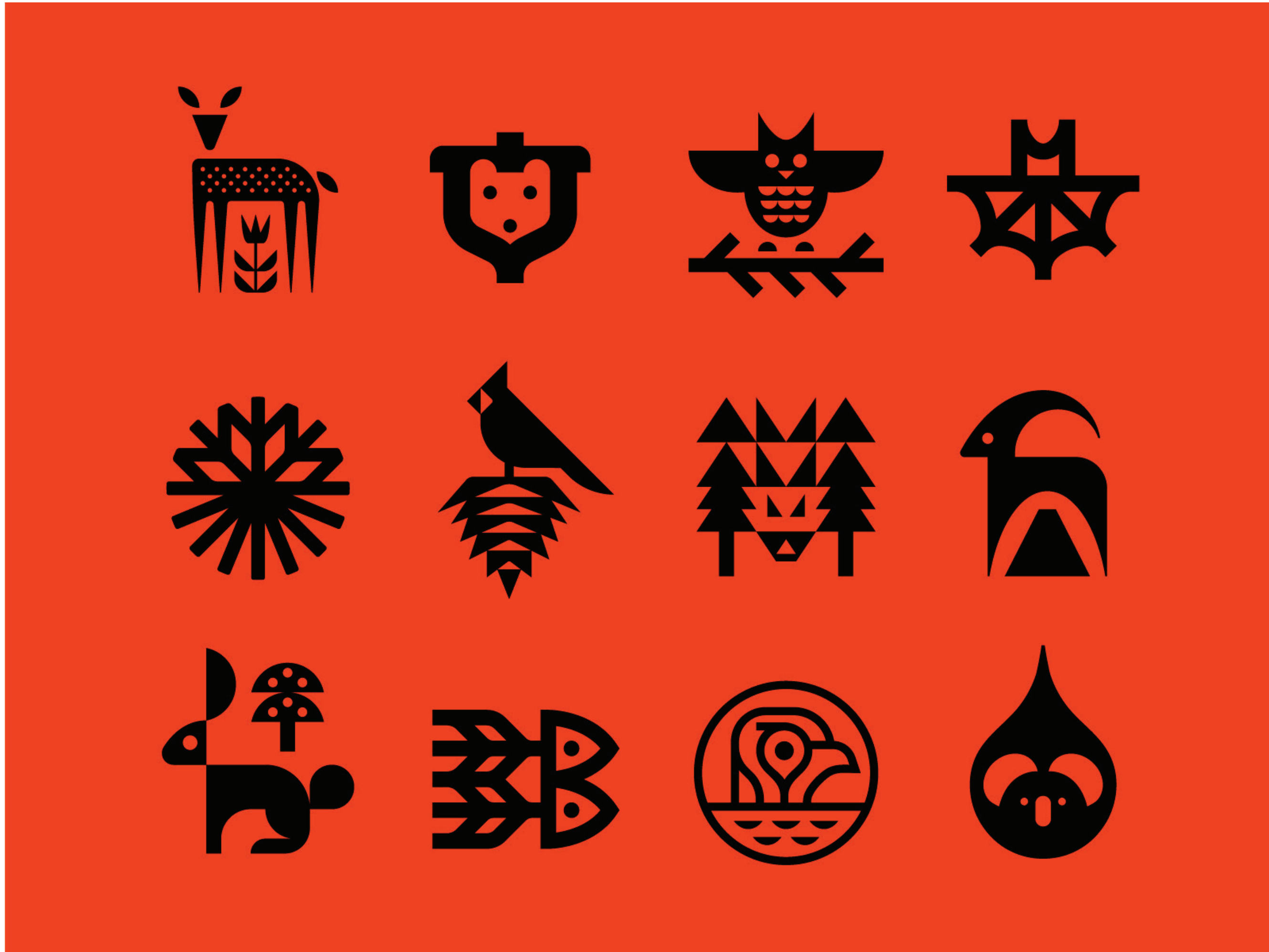


Try not to think about these as a logo in the traditional sense.

(This Will Limit Your Ideas!)

# TIPS

1. Can you exaggerate features to help legibility?
2. Think about what people think your animal looks like rather than what it actually looks like? (Think Representational)
3. What can you show? What can you leave out?
4. Simplify to improve legibility?
5. Can you show parts and pieces instead of the full animal?
6. What can you abstract?









# HOMEWORK

- Use Write 50 words that visually describe your animal.
- Write 50 words that emotionally describe your animal.
- Write 25 adjectives that describe the sound your animal makes.
- Write 25 words that people think when they envision your animal.

Go beyond wikipedia. Dive into cultural significance, new etc.

The deeper you go the more you will have to work with on the next step of the project.

# HOMEWORK

-Make a reference sheet of imagery of your animal. Look for different angles and views so you have a range to work with. Avoid pulling existing marks or really anything designed at this stage.