

Corporate Identity

• COURSE

Cornish College of the Arts
Design Department
DE 440-01
Corporate Identity

• INSTRUCTOR

Jim Catel
Email: jim@ifthen.com
Cell: (206) 465-0454
Office: Room 503

I don't have official
office hours, but I will be
available after every class.
Appointments can be made for
other times.

• WEBSITE

Handouts, notes, and resources may be posted online at
<http://de440.grouphub.com>

DE 440-01

Course Outline

• COURSE DESCRIPTION

This course investigates the professional environment of corporate identity and branding. Students will learn to determine what aspects of identity and branding lead to success or failure, what is "safe" in design and what is experimental as well as why clients may fear the unknown. Emphasis will be placed upon bringing originality to the marketplace.

• COURSE FORMAT

This course will be made up of a combination of the following (but subject to flexibility): Design exercises both as in-class projects and as homework assignments, reading assignments, class critiques, group discussions, class lectures, guest artist(s), field trips, tests / quizzes, one-on-one student / teacher meetings.

• COURSE OBJECTIVES

The course provides an exploration of corporate identity and graphics/marketing programs with a practical emphasis on using branding, conceptual, and strategic thinking and writing. Students will participate in a process that is both investigative and intuitive to create a new identity system and communication tools. This class will aim to produce strong portfolio work. In addition to these outcomes the student will continue developing oral, visual, and cognitive communication / presentation skills.

Department Policies

• PROFESSIONAL COURTESY

Arrive to class on time.
NO CELL PHONES are used during class time.
No headphones during class time.
No checking personal email or surfing the web during class.
Respectful participation in class discussions and critiques is expected.

• ATTENDANCE

Attendance in class is paramount as lectures, in-class exercises, and class critiques cannot be replicated for absentees.

• ABSENCE

The only absences that will be excused are for illnesses requiring a doctor's care (a note from your doctor must be provided), family emergencies, or jury duty. *Even in cases where absences are excused, if the maximum number of classes are missed (see below), withdrawal will be recommended due to the amount of in-class content missed.*

The following guidelines for penalizing grades due to unexcused absences will be applied:

Courses meeting **once** per week:

- 2 absences = drop one grade (i.e. B+ to B);
- 3 absences = drop two grades (i.e. B+ to B-);
- 4 absences = failure or recommended withdrawal, meeting with the department Chair.

Courses meeting **twice** per week:

- 3 absences = drop one grade (i.e. B+ to B);
- 5 absences = drop two grades (i.e. B+ to B-);
- 6 absences = failure or recommended withdrawal, meeting with the department Chair.

• LATENESS

All classes begin when scheduled.
Two late arrivals = one absence.
30 minutes late or 30 minutes leaving early = one absence.

• RETRIEVING STUDENT WORK

Students are responsible for retrieving their work. Students are expected to pick up all work handed in no later than three weeks after the official last day of classes. If work is not picked up, it will be assumed that the work is not wanted and will be discarded.

Grading

• COURSE EVALUATION

This course is evaluated via the following percentages for a total of 100%.

10%	Professionalism, Attitude, Communication, and Participation Having enthusiasm, making the most of your time, finding worth in what you are doing, having fun, contributing to class critiques and discussions, helping classmates.
20%	Research/Design Process documentation
20%	Exercises
50%	Final Projects

• GRADING SYSTEM

A	95-100%	A, Brilliant, excellent, bravo
A-	90-94	All assignments complete and on time. Overflows with ideas, investigation, work, and sketches. Multiple solutions for every project with the highest degree of refinement. Helps others through effective criticism and class participation. Pushes boundaries and thinks beyond every project.
B+	85-89	
B	80-84	
B-	75-79	
C+	70-74	B, Moments of brilliance, great effort
C	65-69	All assignments complete and on time. Substantial effort to keep improving their work through multiple sketches and extra rounds of refinement. Able to receive and give constructive criticism to classmates.
C-	60-64	
D+	55-59	Work is consistently solid but just shy of brilliant.
D	51-54	
D-	50	C, Good solid work
F	49 and below	All assignments complete and on time. Brings adequate amount of sketches to class for review and participates in critiques. Does what is asked for and no more, is not inspired.
		D, Engaged but not pushing your ideas
		All assignments completed, but not on time. Few thumbnails or sketches. Little or no participation in class. Does not follow directions, is constantly behind.
		F, Needs work to be effective
		Missing assignments, little or no effort to improve final designs. Little or no effort to take risks and challenges. Poor class participation if any. Unacceptable attitude, has a ridiculous amount of excuses.

• LATE PROJECTS

Projects are due at the beginning of class. Project not turned in at the beginning of class will be marked as late. Incomplete projects, or projects not following the assignment directions will not be accepted. Late projects must be submitted to the design office.

Late projects will result in the following:

One business day late = drop one grade;

Two business days late = drop two grades;

Three business days late = zero.

Cornish Resources

• STUDENT AFFAIRS

Student Affairs is dedicated to enhancing and complementing Cornish College of the Arts students' educational experience through programs, services and opportunities that aid in their personal development. Student Affairs is committed to community building, co-curricular learning, student support, and student involvement. If you are a student with a documented disability and you need accommodations, please make an appointment with the Director of Student Affairs to discuss these accommodations. The Director of Student Affairs is located in room 301. All discussions will remain confidential.

• COUNSELING

The Counseling office is located in room 308 and can be reached at (206) 726-5027.

• WRITING CENTER

The Writing Center is a free resource for all Cornish students, faculty, and staff who are interested in developing their writing and reading. Located in room 311, the center is a place where students come to work on their writing and receive individual guidance at any phase of the writing process, regardless of their level of development. Students can work in one-on-one or small group conferences, pick up grammar and editing handouts, check out books about different kinds of writing, and access personal computers and a laser printer. Drop-ins are welcome to meet with tutors during the posted hours that they are available. Contact Linda Krutenat, H&S Department Coordinator, at lkrutenat@cornish.edu for appointments.

• GENERAL SAFETY

Please inform yourself of safety procedures for this room, including emergency evacuation routes and the location of the closest first aid kits and fire extinguishers. Consult the Health & Safety Procedures booklet posted near doors and eyewash stations. Detailed information is also provided in the College student handbook.

Books & Supplies

• RECOMMENDED BOOKS

Designing Brand Identity, by Alina Wheeler
The Brand Gap by Marty Neumeier
Marks of Excellence: The history and taxonomy of trademarks by Per Mollerup
Branding: From Brief to Finished Solution by Mono Design
A Designers Art, by Paul Rand
What is Graphic Design?, by Quentin Newark
The Perfect Package, by Catherine Fishnel
Grid Systems, by Josef Müller-Brockman
Thinking With Type, by Ellen Lupton
The Elements of Typographic Style, by Robert Bringhurst
Design, Writing, Research, by Ellen Lupton, J. Abbot Miller

Additional reading content may include: Psychology (esp. referencing color, image, perception), Studies of cultural values / mores, phonetics / semiotics (Chomsky)

• WEBSITES

Please see <http://de440.grouphub.com> website for useful links

• RECOMMENDED PERIODICALS

Eye
I.D.
Graphik
Communication Arts
Print

• SUPPLIES

18 inch Steel Ruler with Picas, Points, and Inches (B+H Cat. No. DPT-1 or Gaebel 612F-18)
Cutting Mat, self-healing, 11 x 17 inch minimum size
Non-photo blue pencil (Verithin brand or equivalent)
X-Acto Knife with #11 blades or equivalent
Utility Knife, snap-off blades recommended
Mounting board, Letramax 100 SuperBlack Single Thick, various sizes
White or Black Bond Paper, various sizes, roll or pad.
1 inch black photo tape, or 1 inch white art tape.
Various gluing products dictated by exercise or project need

* More supplies will be listed with each project handout

Schedule

• **PROPOSED SCHEDULE**

The following schedule is suggestive of the content exploration and may be changed in order to meet course objectives and external schedule conflicts. Any alteration of the schedule will be determined by the Instructor and communicated clearly to all members of the class. Please note that intermediate process presentations will be arranged within the grander noted schedule.

Part I

Week 1		9/3 Class Overview Student Survey Ongoing Project: Assign Exercise 01: Assign
Week 2	9/8 Exercise 01: Review Special Topic Lecture (Brainstorming Methodologies) Client No. 01: Assign Research / Analysis	9/10 Client No. 01: Field Trip / Introduction / Research / Analysis Assign Initial Exploration / Sketches
Week 3	9/15 Special Topic Lecture (Process) Client No. 01: Critique	9/17 Client No. 01: Informal Review Client No. 01: Work in Class
Week 4	9/22 Client No. 01: Design Refinement	9/24 Client No. 01: Informal Review Client No. 01: Work in Class
Week 5	9/29 Client No. 01: Logo Application / Branding System Development	10/1 Special Topic Lecture (Creative Briefs) Client No. 01: Logo Application / Branding System Refinement
Week 6	10/6 Special Topic Lecture (Traditional Media Formats) Client No. 01: Final Presentation Preparation	10/8 Client No. 01: Final Presentation

Schedule

Week 1		9/5 Class Overview Student Survey Ongoing Project: Assign 2012 London Olympics Branding Critical Analysis: Assign
Week 2	9/10 Client No. 1 Field Trip / Introduction / Research / Analysis	9/12 Review 2012 London Olympics Branding Critical Analysis Special Topic Lecture (Brainstorming Methodologies) Work in Class
Week 3	9/17 Special Topic Lecture (Process) In Class Critique	9/19 Client No. 1 Informal Review Work in Class
Week 4	9/24 Design Refinement	9/26 Client No. 1 Informal Review Work in Class
Week 5	10/1 Logo Application / Branding System Development	10/3 Special Topic Lecture (Creative Briefs) Client No. 1 Design Refinement
Week 6	10/8 Special Topic Lecture (Traditional Media Formats) Client No. 1 Final Presentation Preparation	10/10 Client No. 1 Final Presentation

Part III

Ongoing Project: Process Journal

• OBJECTIVE

The journal is to document all work produced for projects, exercises, photocopies, print-outs, sketches, readings / research, in-class discussions, and studio communications (critiques). The work collected within this journal will provide much of the background content for final presentation material. Additionally, the content will allow the instructor to understand the depth of creativity, commitment to research, and a glimpse into the breadth of exploration not reflected in a final presentation.

• REQUIREMENTS / FINAL FORMAT

The format will allow the student to record and store all of the work produced during the semester. With this in mind, a 3-ring binder is suggested. The final submission must be presented in a logical and cleanly organized manner. Please consider a systematic order (i.e.: chronological; segmented by design process divisions; defined by notes / exercises / projects / outside reading; etc). Each student will define the form and order; however, the instructor must be able to understand the logic in the final presentation. The final form must be a single object.

• DUE FOR REVIEW

The journal will be reviewed at project completion, midterm, and during finals week. The student is expected to have the journal accessible each class period.

• GRADING CRITERIA

10%	Professionalism
30%	Research and analysis
30%	Idea generation / Variety
10%	Craft
20%	Composition / Presentation

Exercise 01: Brand Timeline Portrait

• OBJECTIVE

To better understand the impact of and gain an appreciation for the role that branding has on our everyday lives, the student is to document all of the brands they interact with in a 24-hour period. The collected documentation will provide the content to be used for the final presentation material. Additionally, this exercise will allow the instructor to understand the depth of creativity, commitment to research, and provide a glimpse into the breadth of exploration capable of each student.

• REQUIREMENTS / FINAL FORMAT

The final submission must be presented in a logical and cleanly organized manner. Please consider a systematic order (i.e.: chronological; product type; emotional response; etc). Each student will define the form and order; however, the instructor must be able to understand the logic in the final presentation. The final form must be a single object.

• DUE FOR REVIEW

9/8

Beginning of class

• GRADING CRITERIA

10% Professionalism
30% Research and analysis
30% Idea generation / Variety
10% Craft
20% Composition

Project 01: Old Firehouse Identity

• OBJECTIVE

- > Learn how to analyze information to develop a creative brief
- > Explore various brainstorming techniques towards approaching identity creation
- > Learn to explore concepts through sketching
- > Learn how to apply identity to various formats

• DESCRIPTION

You will research, analyze, and design an identity that reflects a place for youth aged 13-19 to hang out, skate, take art classes, develop pictures, play pool, see live bands, go on field trips, and much more. Your goal is to create a solution that is appropriate to the following audiences:

- > Youth/clients/participants ages 13-19
- > Donors
- > Volunteers
- > Old Firehouse Board of Directors / Employees

and then apply final identity to both traditional (e.g., business papers, marketing collateral / folder) and non-traditional formats (e.g., posters, t-shirts, etc.).

• REQUIREMENTS

100 or more concept development sketches.

Final refined identity presented in both b&w, grayscale, and color.

Example of final identity presented on letterhead, business card, envelope, and marketing collateral.

Example of final identity presented in other usage (e.g., outreach kit, poster, vehicle, packaging) appropriate to audience.

• SCHEDULE

Ongoing for project

Process Journal.

9/10

Field Trip / Introduction / Research / Analysis

9/15

Special Topic Lecture (Brainstorming Methodologies)

In Class Critique

9/17

Informal Review with Client

Work In Class

Project 01: Old Firehouse Identity

• SCHEDULE

9/22

Design Refinement

9/24

Informal Review

Work in Class

9/29

Logo Application / Branding System Development

10/1

Special Topic Lecture (Creative Briefs)

Logo Application / Branding System Design Refinement

10/6

Special Topic Lecture (Traditional Media Formats)

Final Presentation Preparation

10/15

Final presentation

Turn in a project mounted, tissued and flapped using an approx. 2" border surround on 15" x 20" black or gray board

• RESOURCES

Christopher Cullen

OFH Program Coordinator

ccullen@redmond.gov

206.391-2188

City: <http://www.redmond.gov/insidcityhall/parksrec/teens/teens.asp>

Kids: <http://www.theoldfirehouse.org/>

MySpace: <http://www.myspace.com/ofh>

<http://profile.myspace.com/index.cfm?fuseaction=user.viewprofile&friendid=182354651>

<http://www.ci.redmond.wa.us/insidcityhall/boards/rypac.asp>

• GRADING CRITERIA

15% Professionalism

15% Research and analysis

20% Idea generation/Variety

10% Craft

40% Composition

Project 01 Grade: OFH Identity

• NAME:

• GRADES

- A 95-100%
- A- 90-94
- B+ 85-89
- B 80-84
- B- 75-79
- C+ 70-74
- C 65-69
- C- 60-64
- D+ 55-59
- D 51-54
- D- 50
- F 00-49

• 15% PROFESSIONALISM

Value: 0 . . . 1 . . . 2 . . . 3 . . . 4 . . . 5

Notes:

• 15% RESEARCH & ANALYSIS

Value: 0 . . . 1 . . . 2 . . . 3 . . . 4 . . . 5

Notes:

• 20% IDEA GENERATION/VARIETY

Value: 0 . . . 1 . . . 2 . . . 3 . . . 4 . . . 5

Notes:

• 10% CRAFT

Value: 0 . . . 1 . . . 2 . . . 3 . . . 4 . . . 5

Notes:

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• 40% COMPOSITION

Value: 0 . . . 1 . . . 2 . . . 3 . . . 4 . . . 5

Notes:
