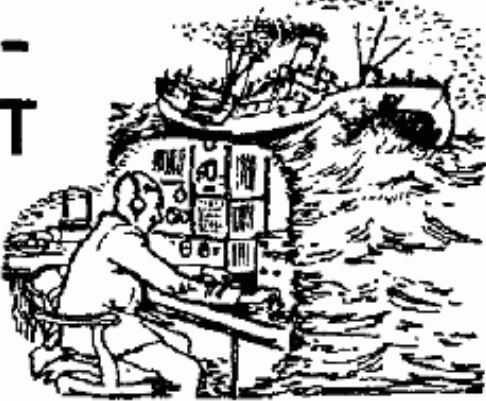



DECODE / ENCODE

A CODE is a rule for converting a piece of information into another form of representation



A B C D E F G
H I J K L M
N O P Q R S T
U V W X Y Z

1 2 3 4 5
6 7 8 9 0

This block contains a Morse code chart. On the left, there are two illustrations: a radio operator in a station and a radio operator in a boat. The chart lists the letters A through Z and digits 1 through 0, each with its corresponding Morse code sequence of dots and dashes. The letters A-G are in the first row, H-M in the second, N-T in the third, and U-Z in the fourth. The digits 1-0 are in the fifth row.

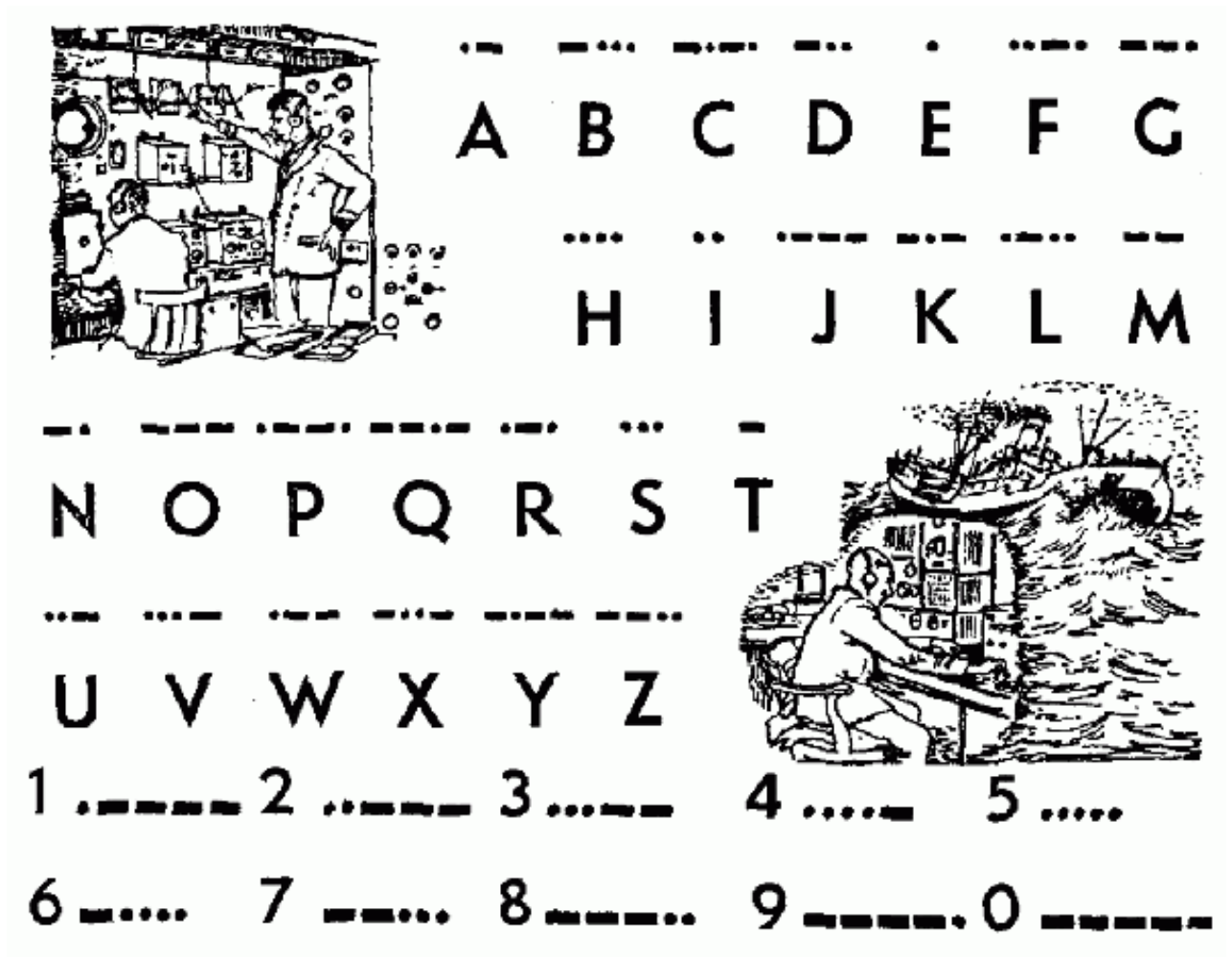
DECODE / ENCODE

A CODE is a rule for converting a piece of information into another form of representation

The process of ENCODING is converting that information into symbols for communicating

the information can be letters, words, phrases, gestures, etc.

DECODING is the reverse process, converting those coded symbols back into information understandable by the viewer



DECODE / ENCODE

Codes are used when ordinary spoken or written communication is difficult or not possible,



DECODE / ENCODE

Codes are used when ordinary spoken or written communication is difficult or not possible,

for brevity,

for secrecy,

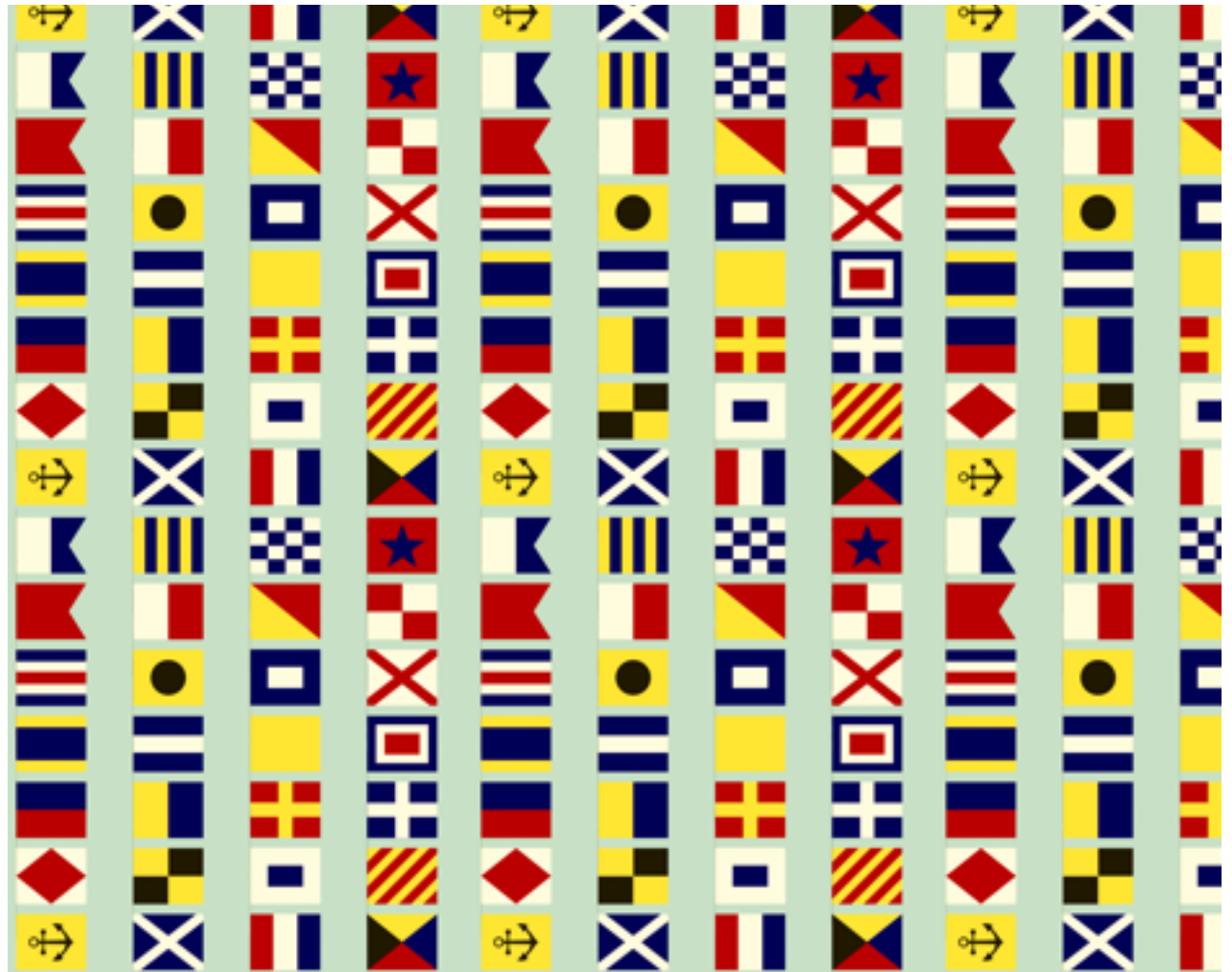
for data processing,

for converting,

for transmission,

for storage,

for notation*



DECODE / ENCODE

Dynamic Identities

Brand representation which uses visual metamorphosis as the defining feature of its visual identity

Both constant and variable aspects coincide

This dynamic itself becomes part of what is to be identified about the institution



DECODE / ENCODE

What remains continuously and coherently present in the dynamic variety (the prevailing variation process) determines how the visual identity is characterized

flexibility,
variability,
context-relatedness,
processuality,
performativity,
non-linearity,
variety



DECODE / ENCODE

What is the symbolic use of flexibility in design?



DECODE / ENCODE

What is the symbolic use of flexibility in design?

What distinguishes the organization from other similar organizations?

What is special about its place and time, its cultural, historical, or geographic context, its architecture, its program?

What are the values of the organization, and what are their expectations?



DECODE / ENCODE

Three different phases of development:

(a) the analysis of the organization,

(b) the development of constants and variables,

(c) the concrete implementation in which the situation-based variations are created



DECODE / ENCODE

*Dynamic Identities in
Cultural and Public Contexts*
by Ulrike Felsing

/ Content and Container
/ Element and Sequence
/ Theme and Variation
/ Combination
/ Permutation
/ Interaction

DECODE / ENCODE

/ Content and Container

2000 en France

The program title of the millennium celebrations in France; designers adapted the visual identity to the various event venues around France

The constant figure is a filled circular area, supplemented by several lines of text that spiral around it



DECODE / ENCODE

/ Content and Container

2000 en France

The elementary form made room for variability of content to best suit the different parties involved

Its simplicity made it recognizable and didn't tie it down to any one place



DECODE / ENCODE

/ Content and Container

C Broadcasting

Series of logo variations around the letter "C" made up of different serif and sans-serif typefaces

It is treated like a mask, revealing patterns, overprint colors, and die cuts



omroep voor kunst en cultuur

DECODE / ENCODE

/ Content and Container

C Broadcasting



DECODE / ENCODE

/ Content and Container

Ffm Lounge

Compilation albums by
musicians in Frankfurt

Planning future releases
for different cities, so it
was important to create
a unique workmark which
would allow the resident to
identify with the project. In
Barcelona, it became Bcn
Lounge.



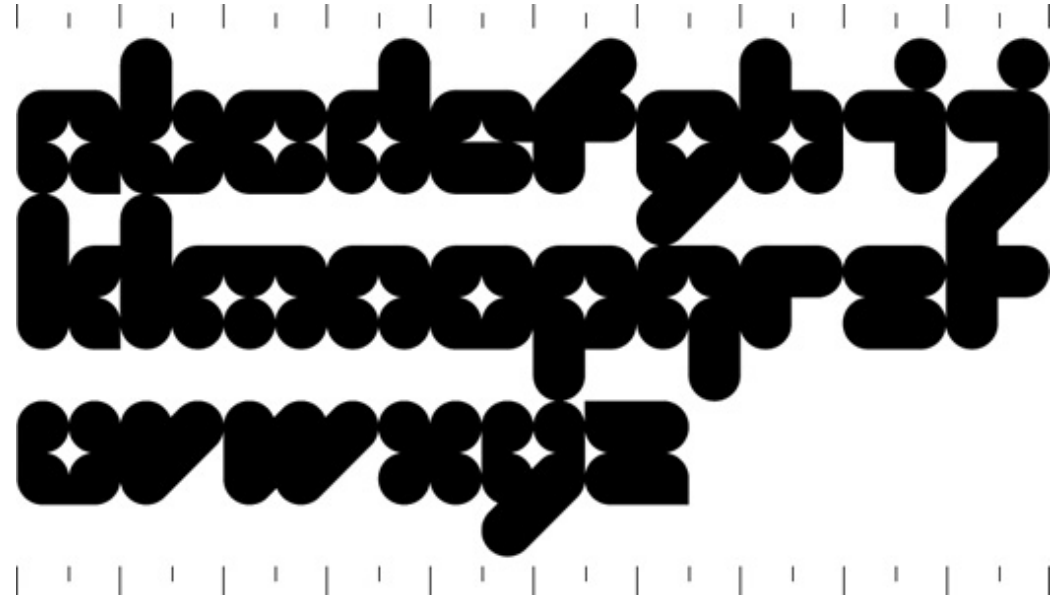
DECODE / ENCODE

/ Content and Container

Ffm Lounge

Significant, but still flexible
graphical language makes
recognition easy

System of rules from which
variations are developed;
typeface constructed out of
strict grid



DECODE / ENCODE

/ Element and Sequence

Cinémathèque Française

The visual identity is based on a constant signifier: a projection plane in the form of a bright rectangle with blurred edges seen from different perspectives



DECODE / ENCODE

/ Element and Sequence

Cinémathèque Française



DECODE / ENCODE

/ Theme and Variation

Frankfurter Kunstverein

Art museum in Frankfurt;
each project brings a new
sub-identity

Variability in forms achieved
through just typographic
means; several areas are
promoted at the same time

Distinction supported
by means of montage:
overlapping, changing
direction, tilted positions,
cropped elements

*Visual Identity by Stefan Hauser, Laurent Lacour,
and Sven Michel; 2006*



DECODE / ENCODE

/ Theme and Variation

Frankfurter Kunstverein



DECODE / ENCODE

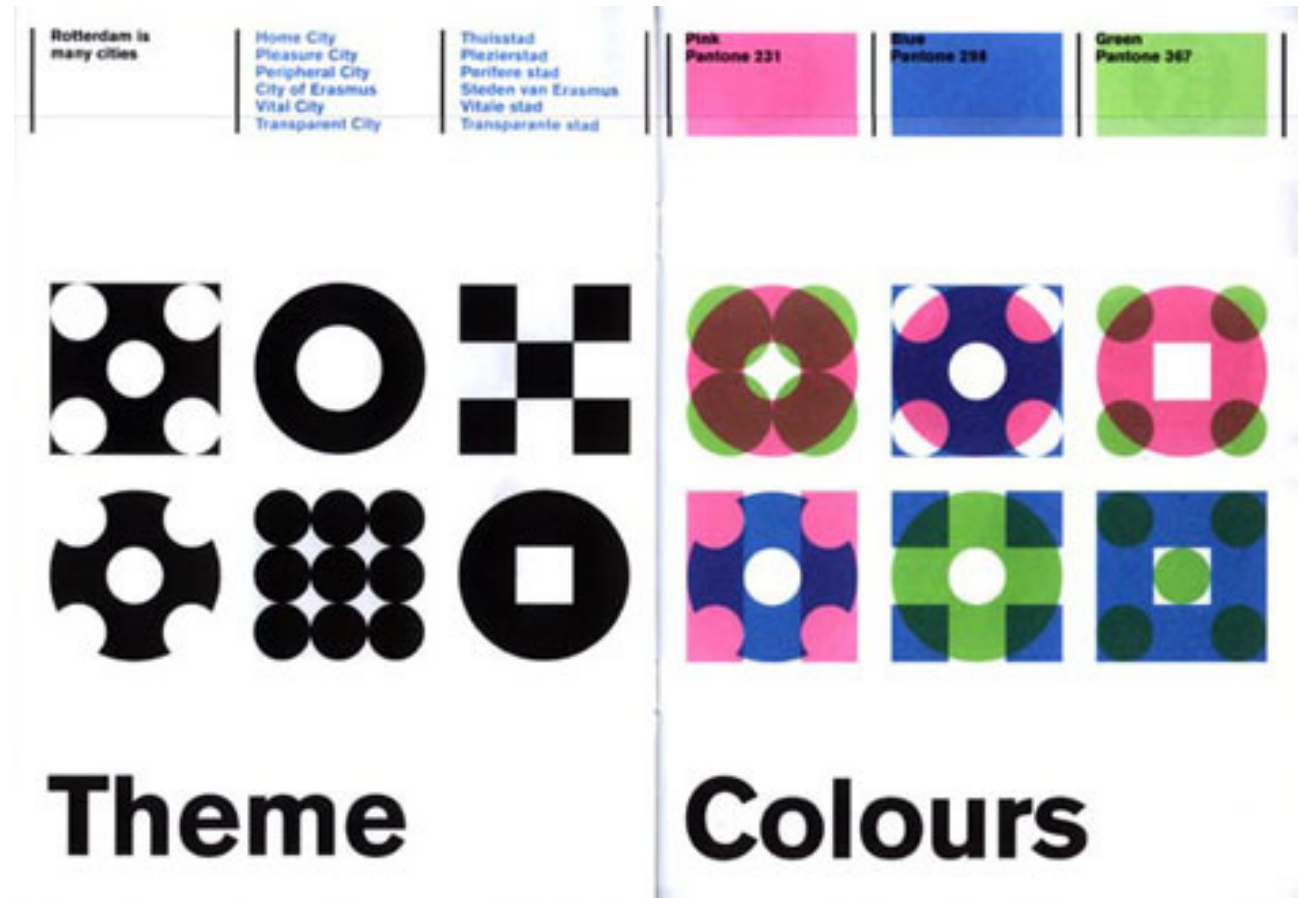
/ Combination

Rotterdam 2001, Cultural
Capitol of Europe

Heterogeneity of the
city and urban sprawl;
“Rotterdam is many cities”

One of the two constant
figures is a circular area, the
map symbol for “city”

Overall picture created
from various combinations
of color and form



DECODE / ENCODE

/ Combination

Rotterdam 2001, Cultural
Capitol of Europe



DECODE / ENCODE

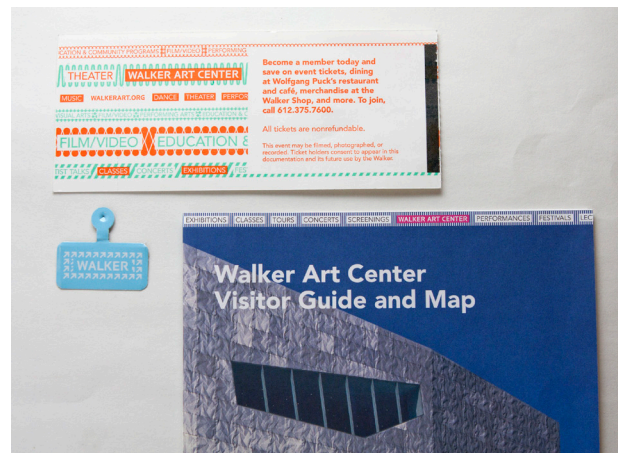
/ Permutation

Walker Art Center

Art center in Minnesota that has no singly-defined goal or kind of programming; didn't need a static logo

Visual system treated like a font, where a keystroke produces entire words, color areas and patterns

Although the elements differ, they are united by their typeface, colors, and structure



DECODE / ENCODE

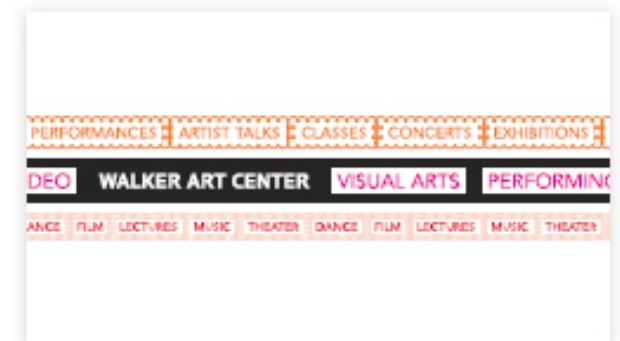
/ Permutation

Walker Art Center

Strips act like “tape,”
both wrapping around and
binding all communication
media

Vocabularies can grow and
change over time

Allows for sub-identities
tied to various kinds
of programming to be
embedded in the identity



DECODE / ENCODE

/ Interaction

Poetry on the Road

An annual international literary festival in Bremen

The visual identity evokes translation (of the structural level rather than the linguistic content of language)

The featured poems are visualized with software; authors are represented as abstracted visualizations of their poems

