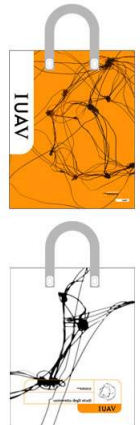
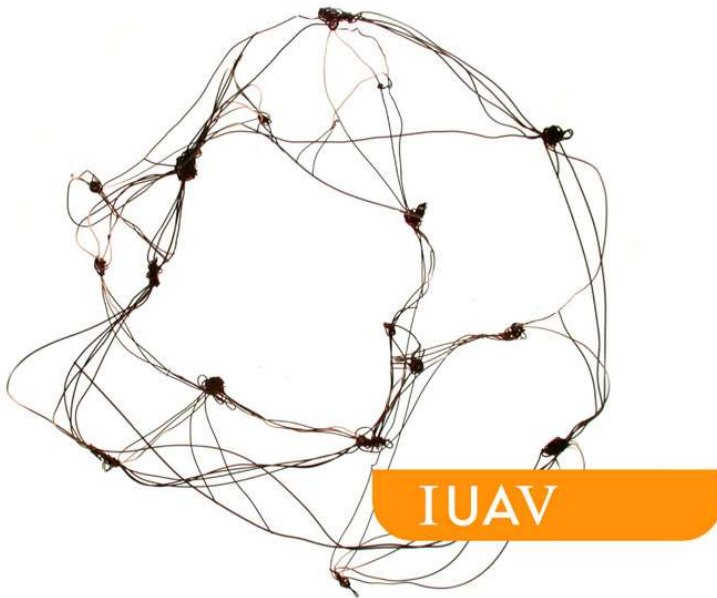


iuav
venezia, italia 2002



The Istituto Universitario di Architettura di Venezia in Italy, invited a few companies to take part to a competition to design their new identity. This was in occasion of the formation of three new faculties and the renaming of the university into IUAV-Universita degli Studi.

IUAV didn't select RS as the winner. An exhibition of all participants work was held in Venice on the 13th of January 2003; a book is being published about it.

In February 2003 we were approached by french magazine Etape Graphique who were interested to write an article about the IUAV project. We have been submitted a questionnaire for them to use as a base to write the article.

In the next two pages follows the questionnaire with Research Studios' answers.



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Page No. 2
Graphic: Toolbox

universita degli studi
abcdefghijklm
nopqrstuvwxyz
0123456789

architecture
Avant Garde Dem
abcdefghijklm
nopqrstuvwxyz
0123456789

lorem ipsum
ABCDEFGHIJKLM
NOPQRSTUVWXYZ
0123456789

logotype concept and creation process



logotype within container shape



questionnaire:

Questions: Etienne Hervy at Etapes Graphiques
Answers: Marco Ammannati at RS

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What are the main difficulties of this project?

When it comes to working for an educational institute anywhere in the world you know it is about a difficult and delicate job. Universities, especially if with very strong reputation, tend to be very conservative and cautious when it comes to decisions related to their perception among the public.

Students and their families even with a modern mentality tend to appreciate this kind of "old and dusty" feeling that most universities have, as if it was reassurance of the quality you get.

IUAV took a step out of this cliché with bravery by deciding to abolish the old heraldic look typical of any other Venetian institution and was calling for a modern look in keeping with contemporary communication.

The point was exactly establishing the interpretation of contemporary graphic design for IUAV nowadays, and carefully balance modern with traditional elements.

Is the idea to use former initials for a new name a problem?

No, this is an issue that a graphic designer often disregards. You can play with graphics in a way that any name can become a logo and express a certain message, so being limited by initials rather than the words they stand for is definitely not a problem.

What are the most important ideas that must be presented in this logo? Talk to me about the process of this creation, about your choices, explain me your solution and its different components ?

An identity as an Organic mutant structure to allow evolution whilst set in place a visual system:

The logotype we proposed symbolises the current transformation of the university, and is created through the joining of two manipulated typefaces: futura, representing modernity and the future; times, echoing tradition and history; Orange is the central corporate colour for IUAV and is applied to stationery, administration department communications in and all cases of general IUAV identity. Orange is supported by the use of black and white to extend this pure colour range.

The faculties have been allotted a specific colour each with an assigned secondary lighter colour.

A graphic container shape, a modular graphic element that evolves and extends, like DNA, into a system for use throughout the identity. This container shape uses two square corners and two rounded corners; the current three university faculties operate within a spectrum of studies that runs from high technical knowledge through to free artistic expression: hard and soft, functional

and ephemeral, human yet technical. The container shape originates a system of container shapes ('info-block' system) which finds its use in most of communication applications. The system is extremely modular, and can contain text, image, colour, pattern or video.

This system provides a highly recognisable language for the University. It allows any and all communications to be easily created and published, maintaining an invaluable consistency across all areas. As well as maintaining a solid base, it gives a great degree of variety to allow for any subject to be expressed by changing layout and content. It becomes a highly organic system with its roots set in a clear engineering model.

A three dimensional symbol based on a photographic image of a wire sculpture becomes a secondary logo created to represent the IUAV universe: a network, a structure with connecting points and hubs, through which information, ideas and people can flow. The graphic manipulation of this pixel based image allow it to be interpreted as both three dimensional or flat, both in positive and in negative form. When seen as flat it is reminiscent of architectural and design sketches, when seen in 3D it hints at a world of new possibility.

questionnaire:

Questions: Etienne Hervy at Etapes Graphiques
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Are there some other ways you explore before to find this one? Was innovation important in this work ? Why ? / How ?

The way we work at Research Studios is normally meeting in brief/brainstorming phase, two, three or more designers and after having established some basic views about the project, we develop separate solutions, then meet again to exchange ideas involving the client, then continue working and develop single proposals to a point where it's possible to establish whether it's worth finalizing for presentation or not.

For the IUAV project we also adopted this method, obviously in this case the pitch didn't allow to present different proposals but only one single solution we considered valid. When working for a client we tend to present a wide range of choices and ideas as rough sketches / mock ups and then only once the grounding is established we develop a few directions to a more finalised and detailed level.

We find it difficult to say "Here you are, this is our ONLY solution for you". It will never be like that, because this business is "design", not science, and design is about ephemeral choices too, and it definitely is a matter of personal taste as well (the designers' taste, the client's taste),

regardless of how much theory one would like to "confection" design with.

Are you satisfied by the organisation of this competition?

Yes, it definitely was very good.

Is it different for you to participate to an international or a national competition?

Research Studios is an international design Network with Studios in London, Berlin, Paris and New York. We range clients from many different countries and have contact with a variety of cultures. Our creatives are of different nationalities and this helps to broaden our point of view, our culture, our experience. It is challenging, more than anything, having to establish the most appropriate solution for a client in consideration of all the aspects: cultural and geographical to begin with.

How do you consider the cultural differences between your country and Italy ?

Well...I AM Italian. I live in London since 4 years. This should already represent the answer to this and other questions.....