



New Trends and Issues Proceedings on Humanities and Social Sciences



Volume 4, Issue 11, (2017) 70-75

ISSN:2547-8818

www.prosoc.eu

Selected Paper of 6th World Conference on Design and Arts (WCDA 2017), 29 June – 01 July 2017, University of Zagreb, Zagreb – Croatia

Design and Redesign as a Creative Challenge

Nicoleta Luminita Carutasu^{a*}, Politehnica University of Bucharest, 060042 Bucharest, Romania.

Victor Adir^b, Politehnica University of Bucharest, 060042 Bucharest, Romania.

Nicoleta Elisabeta Pascu^c, Politehnica University of Bucharest, 060042 Bucharest, Romania.

George Adir^d, Politehnica University of Bucharest, 060042 Bucharest, Romania.

Suggested Citation:

Carutasu, N. L., Adir, V., Pascu, N. E. & Adir, G. (2017). Design and redesign as a creative challenge. *New Trends and Issues Proceedings on Humanities and Social Sciences*. [Online]. 4(11), 70-75. Available from: www.prosoc.eu

Selection and peer review under responsibility of Prof. Dr. Ayse Cakir Ilhan, Ankara University, Turkey.

©2017 SciencePark Research, Organization & Counseling. All rights reserved.

Abstract

In this paper, we want to show how interesting and creative a redesign activity for a logo is. To design a logo is a matter of creativity and 'graphic culture'. To redesign a logo (we have introduced 'graphic leap' in logo design to rename a redesign activity) is 'something special'. This study concerns the creation of easy ways to design logos and to select the main constituent elements to realise them. It is a creative work to balance all the features involved in a graphic representation to create a harmonious design. In this paper, we have answered two questions: a new logo means a 'refresh design', by using the same elements, but in a modern redesign or a new logo without any connection to the elements of the old one. The case study is about the logos of the faculties of our university.

Keywords: Design, redesign, logo, graphic leap.

* ADDRESS FOR CORRESPONDENCE: **Nicoleta Luminita Carutasu**, Politehnica University of Bucharest, 060042 Bucharest, Romania.

E-mail address: nicoletaelisabeta_pascu@yahoo.ro/ Tel.: + 4 021-402 91 00

1. Introduction

In graphic design, an important 'creative field' is logos and the corporate identity. A main principle to design logos is how to choose the best symbols, colors, shapes, etc., to draw a special identity for something. There are two stages in this work: first, the preliminary research and identification stage about the visualisation of what is realised in the logo design; second, the graphic stage, which is about sketches and the final logo representation. The first stage allows to obtain a lot of information to design good logos. To redesign an existing graphic representation, there are also two stages: to have all the necessary information about the company and its corporate identity, especially its logo, and to try redesigning the logo to make it look interesting and special.

2. Principles, Questions, Answers to Design/Redesign

A good question about redesign is, why is it necessary? In our opinion, there could be four answers:

- To focus more intensively on an organisation;
- To bring out again a company;
- To make alive the identity and image of a company;
- To create a new corporate identity.

For redesigning a logo, the designer needs to know two main drawing principles:

- To create a new logo by using its elements as they are or in a stylised graphic representation;
- To create a new logo, without any element from the existing one.

That means to redesign a new logo in two different situations. About logos, the designer has to know the principles to design a logo (Adir, Pascu, & Adir, 2016): substitution; graphic reproduction; juxtaposition; repetition; stylisation; graphic opening/closing geometric shape; 3D optical illusion; 3D graphic representation; combination of different fonts; real graphic representation; chromatic.

By using these principles it is possible to solve the problem of designing/redesigning a logo.

It is quite important to answer the following questions:

- a. Is the intention to keep the existing logo, but to redesign it in a modern style, keeping the main elements that made it known?
- b. Is it desired an entire redesign of the logo, using new elements instead of the old ones?
- c. Are the colors representative for the logo and, of course, for the company?
- d. Is it a special color (the owner's color) for a company?
- e. What is the design intention: a logotype, an iconic or a complex logo?

The answers will be the solution to redesign. That is why, it is so important in this creative work to understand the process of design/redesign.

3. 'Graphic Leap' in Logo Design for the Faculties of Our University

'Graphic leap' in logo design is about 'logo lifting' or logo redesign (Airey, 2010; Hodgson, 2010). In this paper, we have tried to redraw the logos of faculties of our university, because we think that a 'new face' is necessary. It was like an exercise design and the result we hope is a good one.

First, we had to answer a big question related to have the same geometric shape for all the logos or to draw something special for each one, according to their personality. We have decided to redesign by focusing on two directions. The first direction is using the same geometric shape for all the logos, using the name of our university for each faculty, as University Politehnica of Bucharest (UPB) and, in a few cases, the existing symbolic drawing (Figure 1). The colours are very important in logo design and

as it was pointed in Drew and Mayer (2008), the well-chosen colours allow the understanding of graphic representations.

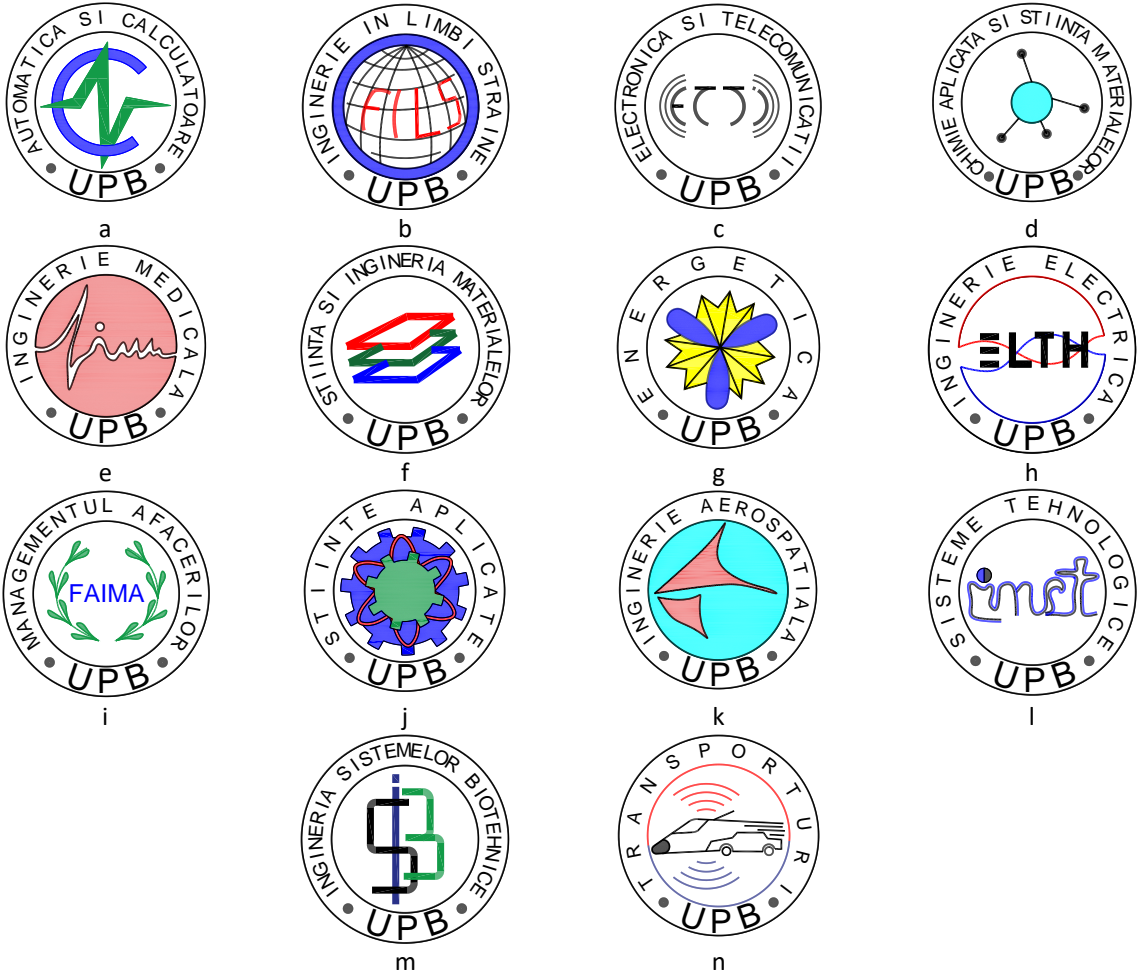


Figure 1. Proposed logos of the faculties in UPB

Therefore, we have analysed the logos of the faculties and the information concerning what they are doing. We have made a data library of symbols used in logo graphics to see the adequate symbol to be for a future logo.

There are 15 faculties in our university and the logos are presented in Figure 2.



Figure 2. Logos of faculties in UPB. (a) Automation and computers; (b) Engineering in foreign languages; (c) Electronics, telecommunications and information technology; (d) Applied chemistry and materials science; (e) Medical engineering; (f) Science and materials engineering; (g). Energy; (h) Electrical engineering; (i) Entrepreneurship, engineering and business management; (j) Mechanical engineering and mechatronics; (k) Applied sciences; (l) Aerospace engineering; (m) Engineering and management of the technological systems; (n) Engineering of biotechnical systems; (o) Transport.

From the beginning we have noticed different shapes, different writing, the name of the university is not in all logos, there is the name of the faculty and, the same time, the abbreviated name using capital letters, etc. Hence, we have decided to realise a pattern for the logo of all faculties. This was the first direction.

In Figure 3 is represented the logo of UPB.



Figure 3. Logo of U

The second direction was to redesign the logos as logotypes to express the personality of each faculty. The result is given in Figures 4 and 5.

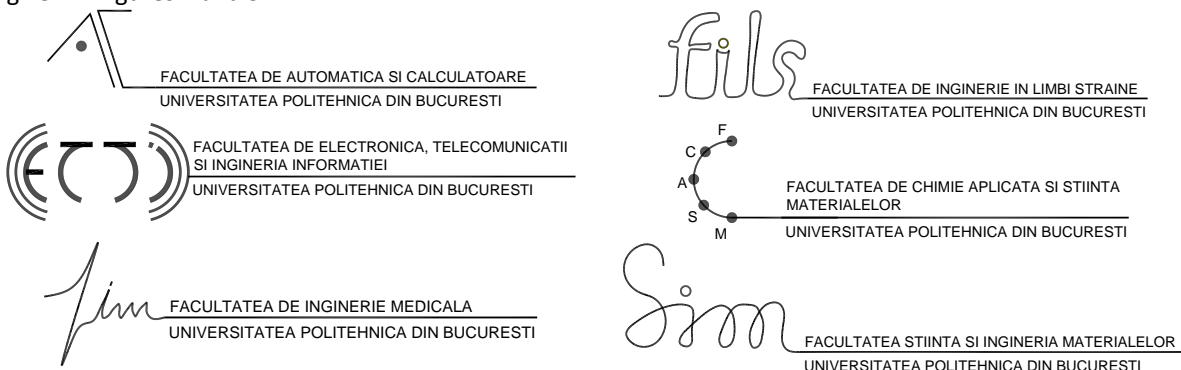


Figure 4. The proposed logos as logotypes of the faculties in UPB

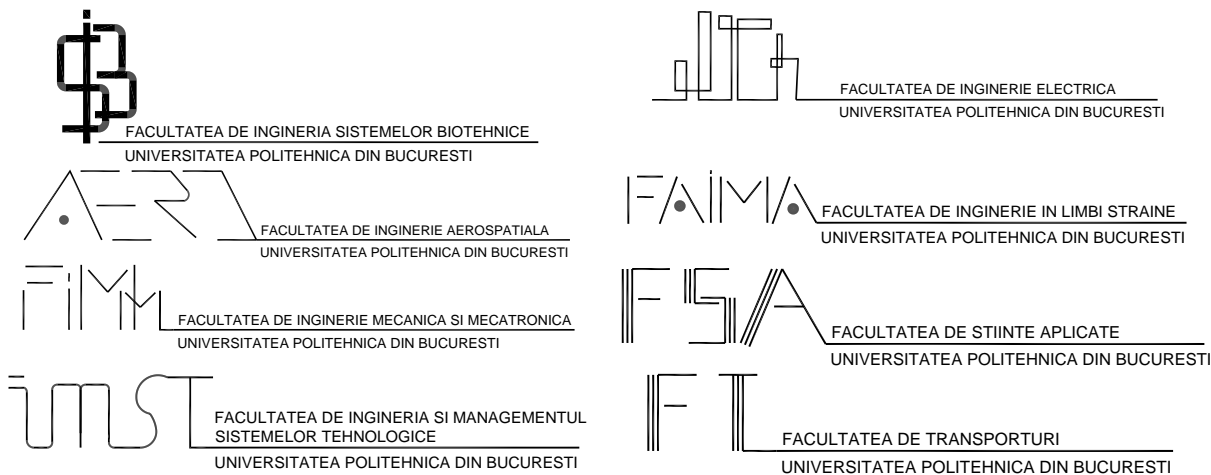


Figure 5. The proposed logos as logotypes of the faculties in UPB

4. Conclusions

In this paper, we have analysed the logos of the faculties belonging to the UPB and we have proposed their redesign to build a corporate identity for our university. We have redrawn them using, in many cases, the existing symbol to represent each faculty. Another direction of redesign was to create logotypes for the faculties. It was another exercise in this working field of designing/redesigning.

This paper presents the importance of balancing the components of a logo to create an adequate and attractive drawing. In the future research, we shall discuss about the comparison between logos from similar faculties in our country and in the E.U.

References

- Adir, V., Pascu, N., E. & Adir, G. (2016). Design de limbaj grafic-vizual. In *Manualul conceptiei grafice*. Bucurest, Romania: Printech. ISBN: 978-606-23-0693-9. [AQ: Please provide editor(s) name for the reference "Adir et al., 2016."]
- Airey, D. (2010). *Logo design love: a guide to creating iconic brand identities*. Berkeley, CA: New Riders Publishing House. ISBN 13: 978-0-321-66076-3.
- Drew, J. T. & Mayer, S. A. (2008). *Colour management for logos: a comprehensive guide for graphic designers*. Mies, Switzerland: RotoVision. ISBN: 978-2-88893-021-1.
- Hodgson, M. (2010). *Recycling and redesigning logos: a designer's guide to refreshing & rethinking design*. Beverly, MA: Rockport Publishers. ISBN 13: 978-1-59253-611-5.