

David Stokes, aka finklab innovation, is a multi-disciplinary designer, graduate of Glasgow School of Art in 1989 and based in Paris from 1993 until 2001. David, now located in Liverpool, where, he continues to explore innovation via the creative interface between user and functional products. And since 2002 has developed a design consultancy with an associated within industrial production skill-base, described as a laboratory of reflection and experimentation and with an understanding of creativity as a cultural device. Finklab offers a project management service within innovation and provides corporate ID graphic and logotype consultancy employing a semiotic process based on creative insight and analysis.

SEMIOTIC APPLICATION TO LOGOTYPE AND CORPORATE ID GENERATION OF CONTEXT SPECIFIC INSIGHT

We are currently working and living in an exceptional economic period which for some companies [products] it will potentially signal the end of their current activity. For others, it can be seen as an opportunity to not just survive but to prosper. Success within such an apparent problematic climate is dependant on efficient communication at every level and with a specific understanding of the market and associated facets opportunities will be taken to assure and underpin a projected future sustainable market position. A strength and to prepare a foundation to be exploited for when the eventual positive economic change occurs.

The provision of a corporate identity or any campaign associated with a target market's code of reference is only achievable by an accurate alignment to a contextualized and acknowledged [understood] set of references. Once established, this insight, a working resource can be employed to define a clear analytical reading of an existing or emerging markets. And such process is the foundation to essential and efficient business practice.



To explain this phenomena in a more accessible manner, if asked to imagine what colour hat john wayne would wear on remembering from a western taken from our youth we may answer white, based upon white's implicit undercurrent of goodness, honesty and truth. And conversely the same asked about robert mitchum, black springs to mind with it's negative associations, never mind the supporting detail of inclination of hat nor position within image.

“A clue to the code as to who was the good and the bad guy, is sensed, understood within the narrative of the plot by the viewer but not articulated”, Brandon Fix.

The proposed strategy must be considered as a process which dovetails with any established design practice, a filter through which existing ideas and connections will be passed to facilitate an appropriate and efficient formal language. A method which tests ideas against client demand and creates a matrix of references and vocabulary necessary to explain conceptual positioning and insight.

A clear understanding of product associated cultural resource is necessary, however, for such references to be exploited fully analytical methods will operate in parallel to the established design method, framed with respect to recognized codes, notably, form, colour, font and associated cultural reference. Essentially, the process is all about language with targeted vocabulary specific to dialogue with market. To draw a parallel, in the same manner, the vocabulary copy is status specific and is employed to convince potential consumers with a specific and engineered message.

Ideally, what can be explored where I feel I can give your company an edge and to explain the potential benefits to prospective clients, in terms of facilitating efficient communication, tuning future campaigns to align accurately with any targeted aspirational frame.

ENGAGED AND APPLIED KNOWLEDGE VIA ANALYTICAL INSIGHT. GENERATION OF VISUAL MATRIX AS FOUNDATION

SCHEDULE

01. Client provision_explanation of brief. Text based media.

02. Translation of ANY given brief into a visual media_collaged images, details etc which are client driven aspirations on how they foresee their projected corporate profile. this can be generated inhouse or sometimes a client may have strong visual beliefs on this subject and provides document which express their demand. An assessment of this material will follow and will be re_presented back to client as a form of explanation to how it may or may not fit within the framework of their market, visibility with respects to competition and dominant trends etc. A decoding of existing competitors is a useful approach as this will define an immediate context as existing [given] but does not shape future possibilities, via predictive cultural trends.

Once this matrix of reference material is established this would then form the foundation to the project [intervention] this phase is very useful as is more focused and reduces the normal time frame, as a response to accurate criteria initiated by the client. this framework would be a combination of formal graphic images combined with adjectival specific vocabulary as conceptual drivers eg. soft institutional, dynamic sustainable, youthful...etc.

An analytical method based on fine tuning of code which is manipulated to convey an appropriate narrative specific to target market [aspirational code].

03. Responding to the above a creative process now aligns with a conventional approach of phased conceptual development, detailed design through to provision of specific proposals, however, the advantage of this method provides a theoretical creative framework to justify creative decisions and trace them back to the original starting point. And due to the analytical methodology based upon language of form avoids the dilemma of taste and house style as each design intervention is driven by client specific intent. Outlining what are the founding principles of the company, an exploration of which embeds these qualities within the creative process. A form of focused brain storming to client specific thematic demand.

Essentially a more precise methodology which educates [explains] via specific phased operations to the client, stuff they already know intuitively ! yet not able to voice. Importantly it avoids the issue of a negative response as they are included in the process and intuitively understand and as they have helped create a palette of reference there is a greater sense of reward in the generation of the product.

Clients are not generally acknowledged for their ability to generate visual material and in this diagram illustrates the process via an initial demand of five words which best describe their profile in terms of qualities and aspirations. a text which will then be converted into a visual framework. a methodology to help host company create a relevant and appropriate language from which all subsequent creative avenues can be developed, this would involve working closely with the team in the provision of material, with in-house reviews pre-briefing prior to any presentation to client.

please refer to insight methodology diagram as PDF.

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