CHAPMAN UNIVERSITY

the margo powell 15
20 DE SIGN | **Design for Emotion**
18 SYMPOSIUM |

Volume 05. Issue 01.

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20 DESIGN | Design for Emotion
18 SYMPOSIUM

Volume 05. Issue 01.

the margo pawell '15
20 DESIGN |
18 SYMPOSIUM |

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EDITOR'S NOTE

Chapman University's *Design Symposium Journal* is a refereed journal that dedicates each issue to relevant and engaging design topics. The journal is published once a year and provides a forum of diversity and perspectives useful for design scholars, professionals, students, project managers, writers, and educators. Work and case studies published in the journal challenges assumptions and perceptions of the design industry while acknowledging the continued discussion on the evolving role of designers. A special thank you to the Pawell and Murphy Family for their support and contribution to the Margo Pawell Design Symposium, to the authors for their submissions, and to this year's moderator, Stefan Mumaw.

Claudine Jaenichen
Art Department Chair,
Associate Professor of
Graphic Design,
Chapman University

CONTENTS

Chapman University's *Margo Pawell Design Symposium* is dedicated to bringing together diverse experts to discuss topics in graphic design and giving our students and community a chance to gather and partake in the discourse of design. In 2016, the symposium was renamed to honor the legacy of Ms. Margo Pawell, beloved former student and alum who inspired creativity, intellect, and passion here at Chapman and Orange County as a whole. Margo passed away in the summer of 2015 after a long battle with a chronic illness. At 24, she lived life to its fullest and made the most of every day. Margo's fierce talent and passion for creative perfection was

Margo Pawell
Class of 2015
BFA Graphic Design

infectious. Her selflessness of showing kindness and compassion was unmatched. She exemplified determination and focus that was obvious to everyone who knew her and she excelled in everything she did. Her devotion and commitment to art and design was driven by unparalleled self-discipline and work ethic.

—*Claudine Jaenichen*

Margo Pawell was always thoughtful, charming, and witty. Her devotion and commitment to art and design was driven by unparalleled self-discipline and work ethic.

the *margo parnell* '15
DESIGN
SYMPOSIUM

Valerie Rustad, BFA in GD 2014, friend, roommate, classmate of Margo.

Her fierce talent and passion for creative perfection was infectious. Her selflessness of showing kindness and compassion was unmatched. She exemplified determination and focus that was obvious to everyone who knew her and she excelled in everything she did.

Valerie Rustad, BFA Graphic Design 2014

the *margo parvell* '15
DESIGN
SYMPOSIUM

Margeaux

Anton Warkentin, BFA in GD 2012,
friend and classmate of Margo.

She was always **thoughtful, charming, and witty**. Her devotion and commitment to art and design was driven by **unparalleled self-discipline and work ethic**.

Anton Warkentin, BFA Graphic Design 2012

2018 Symposium Speakers

STEFAN MUMAW
SYMPOSIUM MODERATOR

Stefan Mumaw has had extensive experience as a Creative Director for numerous agencies, authored six books, is a frequent speaker at creative industry events, and has written for popular creative industry rags, as well as Lynda.com.

KAREN FAITH

Karen Faith is a strategist, researcher and creative facilitator specializing in qualitative discovery. Equal parts creator and communicator, she gathers market intelligence and innovative possibilities with user-centered field work and collaborative exploration. Her findings, talks and workshops have guided initiatives for companies big and small, from multiple Google brands to dozens of startups.

JIM KRAUSE

Jim Krause has been a designer, a photographer, an illustrator, and an author for over thirty years. His clientele has included Microsoft, Seattle Public Schools, Levi Strauss, Washington Apples, and more. Jim has authored seventeen globally popular books about design, digital photography, and creativity—including the new Color Index XL. He also does online video courses through Lynda.com. When not working, Jim can usually be found riding a bicycle, racing a motorcycle, hiking, drinking espresso, reading, or doing art projects.

DAVID TURNER

David Turner is an award winning designer, as well as the co-founder of Turner Duckworth. Over the last twenty-five years, his design firm has created numerous iconic visual identities and packaging designs for brands like Amazon, Coca-Cola, and Levi Strauss.

DESIG

EMOT

HOW TO USE DESI
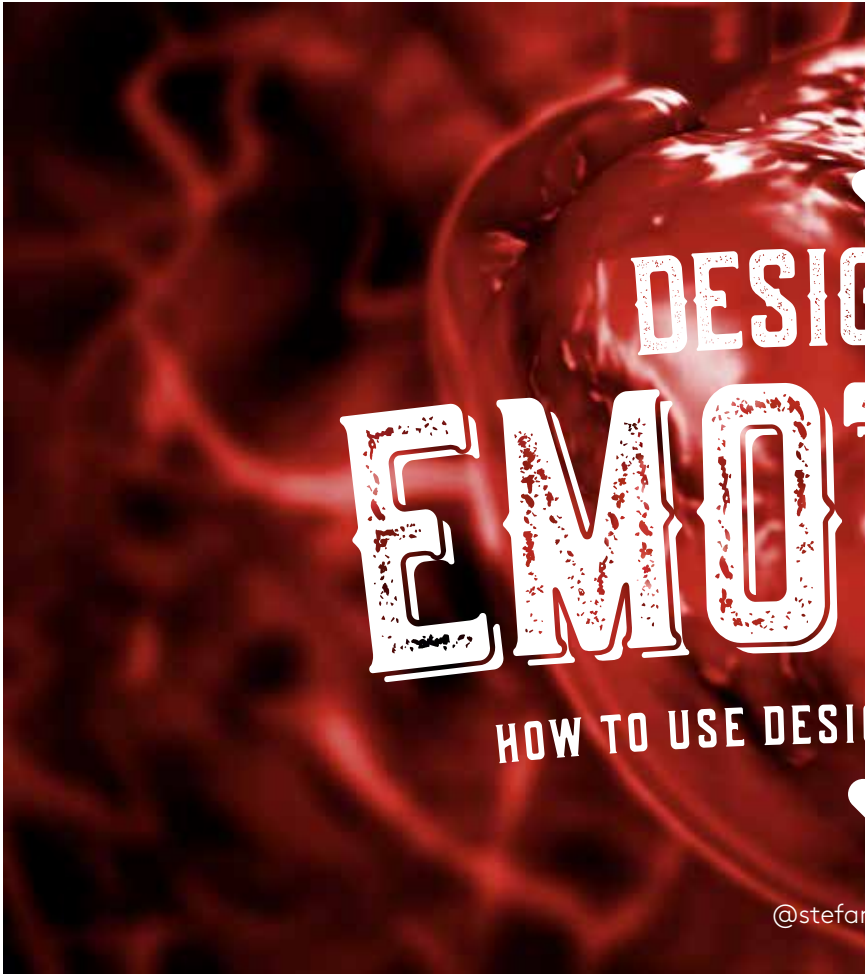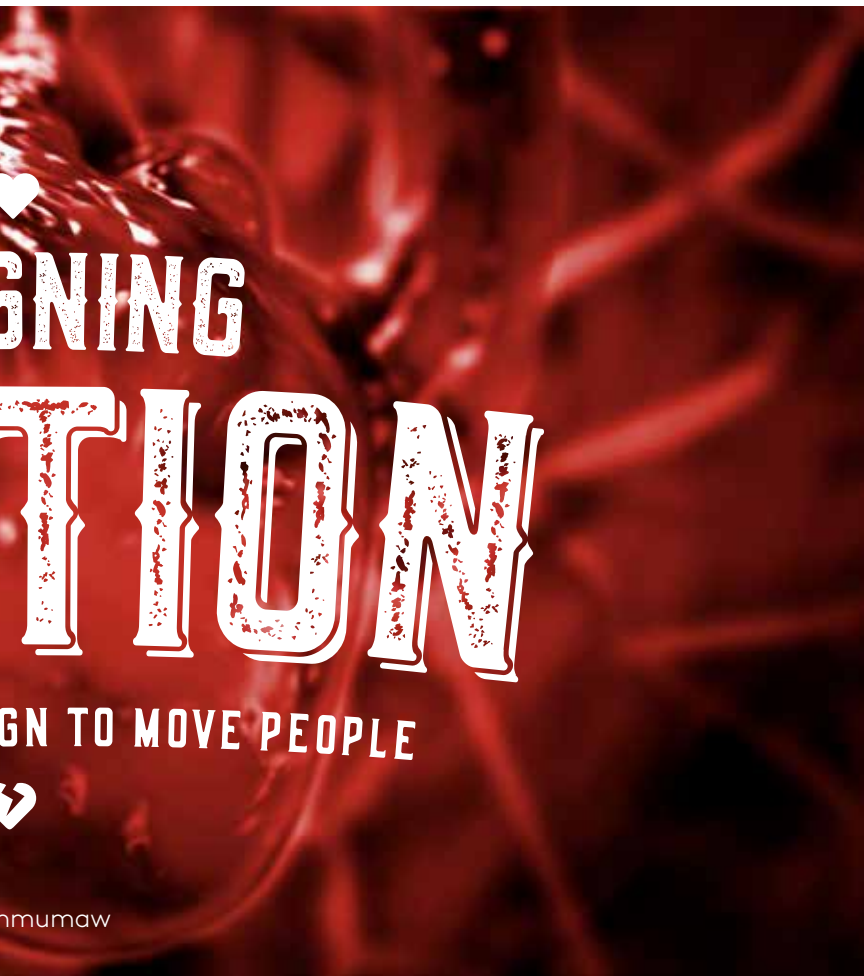
@stefa

Presentation by Stefan Mumaw

HUMAN

66

Emotion design uses psychology and
craftsmanship to create an experience
for users that makes them feel like there's
a person, not a machine, at the other
end of the connection.

- Aaron Walter

EMPATHY

The ability to *understand* and *share* the feelings of another.

① EMOTION

What emotion do I want to elicit?

② TRIGGER

What triggers these same emotions in my audience's real life?

③ FIT

How does my brand contribute to this?

1

EMOTION

What emotion do I
want to elicit?

PRODUCT

PRICE   EXPERIENCE

RATIONAL   EMOTIONAL

ENERGY   EQUITY

THREE LEVELS OF VISUAL RESPONSE

1. **VISCERAL**
2. **BEHAVIORAL**
3. **REFLECTIVE**

LOVE	JOY	SURPRISE	ANGER	SADNESS	FEAR
AFFECTION	CHEERFULNESS	AMAZEMENT	IRRITATION	SUFFERING	HORROR
LUST	ZEST		EXASPERATION	DISAPPOINTMENT	NERVOUSNESS
LONGING	CONTENTMENT		RAGE	SHAME	
	PRIDE		DISGUST	NEGLECT	
	OPTIMISM		ENVY	SYMPATHY	
	ENTHRALLMENT		TORMENT		
	RELIEF				

AWUMBUK *(Papua New Guinea)*

The feeling of emptiness after visitors leave your house.

L'APPEL DU VIDE *(French)*

The inexplicable feeling to jump off a bridge or drive off a cliff, a high-place phenomenon, or the call of the void.

BRABANT *(United States)*

The fun of pushing someone's buttons to see how far you can go before they snap.

Ilinx *(French)*

The strange excitement of wanton destruction.

Pronoia *(British)*

The opposite of paranoia; the strange, creeping feeling that everyone's out to help you.

Torschlusspanik *(German)*

The fretful sensation of time running out.

2
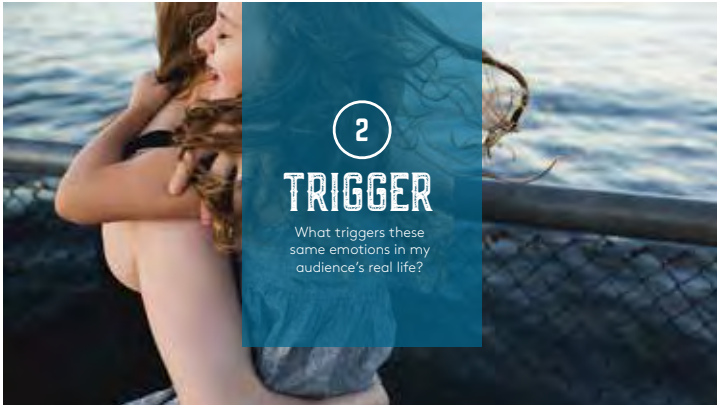
TRIGGER

What triggers these same emotions in my audience's real life?

HOW THEY CURRENTLY FEEL		WHAT YOU WANT THEM TO FEEL	PATTERNS
LOVE	FEAR	**PRIDE**	
		WHAT TRIGGERS THIS EMOTION IN REAL LIFE?	
FAMILY	IRRELEVANCE	SEEING FAMILY SUCCEED ON THEIR OWN MERITS	**RELATIONAL**
BEING RIGHT	FAILURE		
TIME TO DO A GOOD JOB	FOMO	VALUES ARE CONFIRMED BY PEOPLE THEY HOLD IN HIGH REGARD	
LEARNING	NOT LIVING UP TO POTENTIAL	AFFIRMATION	**INSECURE**
CONTROL		WINNING	
BEING ADMIRED	LOST RESPECT	MEETING SUCCESS EXPECTATIONS	
THE GOOD OLE DAYS		APPEARANCE/LOOKING GOOD	**NOSTALGIC**

3

FIT

How does my brand
contribute to this?

design:

HUMANITY, CRAFTED.

FILM

cinematography
sound
performance
story

- framing
- color
- lighting
- blocking
- movement
- edit

DESIGN

layout
color
image
typography

- position
- size
- relationship
- grid
- environment
- hierarchy
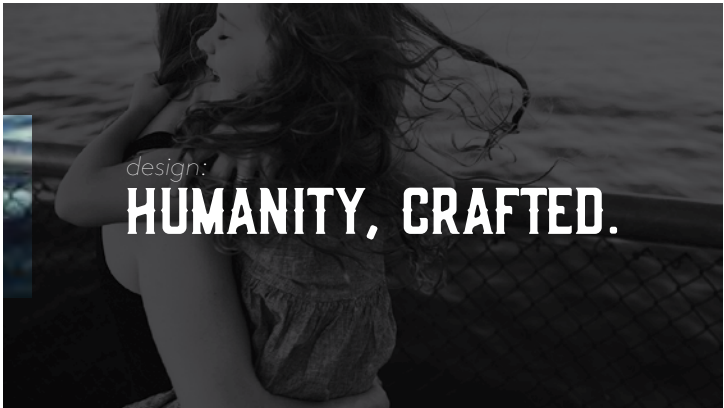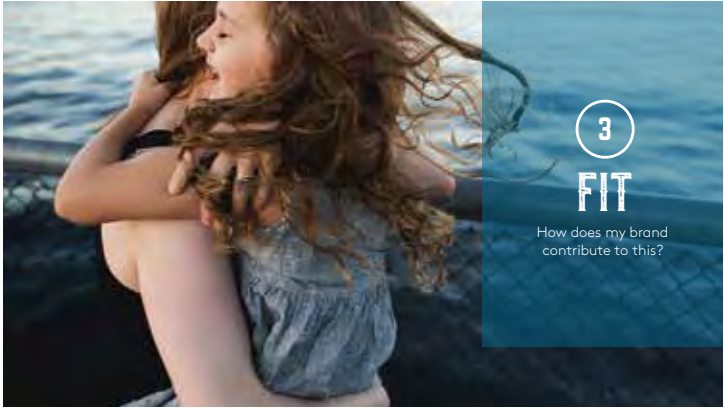
Permission to Keep Dreaming

Strategy, poetry, and multi-dimensional design.

Karen Faith

When I speak about experience design, I often lose a certain audience. Namely, visual designers. These brilliant people possess the profound ability to create beauty out of nearly anything, and, perhaps due to the power of their vision and creativity, they don't often find themselves in need of a seminal insight. They can start with a word and a color. An object and a location. A balanced asymmetry and a palette of textures. And the work generated is a delight to experience.

Yes, *experience.*

No matter how strictly visual the design may be, no viewer is capable of receiving an image outside of an experiential context. Imagine a striking print image you've seen, and visualize it as a page in a magazine on a flight. Now see the same image as a weathered billboard on a rural highway. Consider finding it on the inside cover of a soaking wet book of matches, drawn on a discarded paper napkin at a party, projected on a wall behind the pulpit in a church, or in a movie as a framed work of art. See it as a screensaver behind the open apps on your laptop. And as a flashing internet pop-up you can't seem to close.

Each of these encounters with the image is an experience. The meaning and impact of the image is changed by each of these contexts, to say nothing of the variables within the viewer, because experiences are the domain of the whole person: body, mind, heart and spirit. We may intend to engage only one part of a person's attention, but they will

come to our work with their whole selves, and any piece of them we haven't invited in may pull their attention away. For example, designing a visually comfortable experience that neglects the intellectual and emotional needs of the audience may be a very pretty-looking flop. Such was the case for a client of mine last year.

In the fall of 2017, I conducted an ethnography for a home builder who wanted to update their model home tour experience. My client had identified key benefits and known obstacles, and like many clients, they had in mind a few solutions for my team to investigate. Better signage, for example, was a top priority improvement to make, and I was asked to observe the way that potential home buyers interacted with the signs: which signs were noticed, what information was retained, which color schemes were preferred, and so on. The client had zoomed in close on the solution, so the research team took a step back: what were the signs for in the first place? To find out, we conducted a discovery phase including focus groups, contextual inquiries (onsite spying), and ethnographic interviews (deep talks).

A BEHAVIORAL PSYCHOLOGIST, AN ETHNOGRAPHER AND TWO EXPERIENCE DESIGNERS WALK INTO A MODEL HOME...

The Model Home Tour Experience Discovery Phase (a.k.a. Operation Better Signage) started a bit like the set-up for a punchline, and that punchline was this: nobody reads the signs. It was fabulous news, as it provided us a rock solid rationale for looking further than the signage improvement ask, but we were then left with an intimidatingly clean slate. If not the signs, what might we update?

The answer depended entirely on the purpose of the model home experience. For our client, the home builder, that purpose was to educate potential buyers on the homes' differentiating features (primo building materials, top notch energy efficiency and pretty much allergen-free air and water). See, *and*

this is a big deal, the client had conducted survey-based research that seemed to suggest their buyers chose them due to the homes' environmental advances. Believing that knowledge of these features sealed the deal for potential buyers, our client considered the educational experience critical.

But, if home buyers didn't look at signage in the model home, and didn't like being guided by a sales agent (and they mostly didn't), how would we educate them on said benefits? What's more, the interior staging was a double edged sword. Many model home tourers didn't like looking at empty models, but decor could be a turn off. So: no signs, no guides, and not too much or too little styling. Right? Wrong. Those were quick leaps based on the home builder's intentions. We hadn't yet discovered what the purpose of the tour was for the *tourers*. What were they doing in there, really? What was the value of the experience to them? In short, we needed an insight.

Insights are like cats, in that they don't always come when you call them; you just have to wait. But, while you wait, it helps to make yourself as welcoming as possible. For attracting a cat, I try to be warm, still, and packing treats. For an insight, same. That usually means a few hundred sticky notes, a daily salt bath soak, and a trail of vaguely related mind-candies including ancient music, strange dances, trending science, and uncommonly intimate conversations with strangers. But that's just me.

IF YOU WILL KINDLY REFRAIN FROM POINTING OUT THAT YOU DID THIS IN A POETRY WORKSHOP, I'LL RESPECTFULLY OMIT THAT I LEARNED IT IN THERAPY.

Once I've mentally built and styled a home for the insight I'm trying to attract, I play simple brain-games with myself. On this particular project, I played one that I call, Say It Another Way, where I write each observation on a sticky note, and then make myself, you know, *say it another way*. In this

case, that other way was to answer the question, "what are tourers *doing* in the model home?" I read their quotes about furniture, lifestyles, and events, and surmised that they were "imagining personal scenarios in the floorplan." Said another few ways, home tourers were:

- visualizing their current lives in a new space
- time-travelling to a hypothetical future
- having reverse flashbacks
- repositioning their daily activities to fit a different container
- inducing no-tech augmented reality
- mentally testing activity possibilities
- role-playing with a building
- playing house
- trying on a house-outfit in the fitting room of life
- daydreaming while strolling

sleepwalking? (which is where I stopped. Because "sleepwalking" takes us out of the realm of the true. And truth is important. More on that later.)

PINCH ME, I'M STRATEGIZING.

With a working assumption that visualization was the central event, our experience designers began looking at friction. What got in the way of visualization was the amount of information: sometimes too little, and other times too much. If tourers had a question whose answer wasn't immediately apparent, the dream froze. The remaining part of the tour was then spent collecting more unknowns to be researched later, if that time ever came. But packing the homes with informative materials did not resolve the issue. In fact, doing so amplified the problem. If tourers were offered heaps of data on price, material science, paint finishes, window treatments, etc., they stopped to check each item against their mental deal-breaker lists, yanking themselves from their imagining. (Realtor personality quirks also had this effect, as did carpet stains, dead roaches, and bad art.)

It appeared that tourers, perhaps passively but nonetheless poetically, "asked" each room in the model home for the same thing: permission to keep dreaming. *"Doorframe, are you wide enough for the dining table I have in storage? It is 12 of my feet long. I'll just take a quick moonwalk to measure and, yes. Great... now I am handing my son lemonade through this sliding window, is it included in the price? I don't see a price… How much do these things usually cost? Will I be able to afford a mortgage once the tuition payments kick in? That kid better get a scholarship."* ...and just like that, the dream is over.

Permission to keep dreaming was the ask from every room, every feature, every throw pillow and walk in closet that visitors encountered. The tourers' purpose was to choose a new home, but for them, the value of the tour was not learning about building science. (Why had they said so when surveyed, you ask? Two words: multiple choice.) For tourers, the observable value of the experience was the chance to concretely walk through their imagined life. To ask permission to keep dreaming. It was a big, beautiful, actionable insight that our team soaked up and turned into pure genius magic. I should admit, I suppose, that I stole it.

DÉJÀ VU AND THE NATURE OF STICKINESS.

The saving grace is that I stole it from myself. Yes, I'd had the exact same insight for another client nearly 3 years earlier. (Pre-owned, like new!) But the first client was not in the home building industry at all. They were a provider of domain names for small businesses. Their search site is the place where you go when you have a crazy good idea for a name and must immediately check to see if the domain is taken *so you can keep riding the imagination train you're on.*

In the case of the domain provider, we were designing an awareness campaign, not a shopping experience, so I felt a little braver with the poetics. Awareness initiatives tend to have more creative

wiggle room, because, let's face it, half of awareness is visibility, and visibility can be bought. What can't be bought–the other half–is stickiness: the emotional magnetism that gets an image, message or story past the mind's front door, though the corridor of distractions and into the sleeper sofa reserved for welcome guests. For our home builder, stickiness was the whole game.

Stickiness is our friend, for sure, but stickiness is that irresistible-yet-irritating friend who is friends with *everyone*. And some of her closest buds are kinda shady characters: attachment, addiction, seduction, obsession, temptation, compulsion, craving, possession–all precious goods in the marketing world. The good news is that, like us, her shadow self is literally defined by her light. (See how I just threw that giant spiritual idea right the heck in there? Spoiler alert: that's where we're headed.) Of all the baser things stickiness can do, from the shallow to the unconscionable, her power is undeniable, and measured by how deeply she connects to our inners.

As an ethnographer, my task is to generate insights deep and true enough to inspire stickiness, but the creation of stickiness is the magic of the makers, the writers and designers who take raw insights and create experiences that reach inside of us and take hold. Which parts of us get held is a matter we shall discuss, but for now, suffice to say, in case it seemed I was leaning otherwise, stickiness isn't inherently slimy. In fact, the purest, most consensual stickiness brings us devotion, loyalty, curiosity, investment, commitment, dedication, endurance, adoration, and even love.

NO MATTER WHO YOU ASK, WE ALL ASK PERMISSION TO KEEP DREAMING.

My 3-year-old insight for the domain provider worked for the model homes, too. And just as elegantly, which suggests that this particular insight touches something deeper than the specific

occasion. My hunch is that when we engage human-centeredness by addressing the whole person, we find powerful truths that inform and evolve ideas across innumerable boundaries. These kinds of insights are emotionally specific, but not circumstantially specific. They describe symbolic events that have resonance in many areas of experience, and because of this, their expression is uncommonly versatile.

In theater, permission to keep dreaming informs the "suspension of disbelief." In romance, the idea is embodied by the burlesque art of the tease (and more awkwardly as the "is this a date?" talk). It is offered by magicians' strategic disclosures assuring you of their illusions ("see this hand is empty, there is nothing up my sleeve"). And most overtly, in science (yeah, science!) it is the very method of testing hypotheses. The psycho-emotional event of seeking clearance to continue along a train of thought is nearbout universally relatable, and therefore, profoundly useful.

Permission to Keep Dreaming offered our experience designers a deep and beautiful foundation from which to build stickiness. But recall that stickiness itself doesn't require insights of the divine sort. For example, rather than finding the magic in the experience, I might have concluded that model home tourers were primarily Nit-Picking for Deal-Breakers. Which one could argue is also true and actionable. Functionally, it is nearly the same. And one might see these two themes in a half full/half empty relationship. But then I'd fuss.

As a thought experiment, imagine the design solutions generated by the question, *"How might we grant each visitor permission to keep dreaming as they tour the model home?"*

And now think of those generated by question, *"How might we prevent visitors from nit-picking for deal-breakers as they tour the model home?"*

These phrases describe the same behavioral friction point. But the solutions generated by them feel worlds apart.

WHAT'S GOING ON.

Consider the aforementioned polymorphic nature of stickiness, the emotional glue that produces both loyalty and greed. When we want to create something sticky, there is risk to consider. In our work, in our lives, and with our clients, we must define our stickiness strategy in clear terms, describing exactly what parts of a person's mental, emotional, spiritual or physical being we intend to take hold of, and why.

Permission to Keep Dreaming seeks to bond with the part of the self aiming higher, looking forward, imagining a best life. Nit-Picking for Deal-Breakers bonds with the part of the self that is never satisfied, always critiquing, destructively perfectionist, self-sabotaging. And don't get it twisted: I'm not suggesting a choice between two separate *audiences*; these qualities exist side by side in the same *human beings*. I am proposing we take responsibility for the parts of an individual that our work calls forward.

AN OVERPLAYED BUT POTENT METAPHOR THAT HELPS DEMONSTRATE THE DOING OF THIS.

For a moment, let's consider our theme, Nit-Picking for Deal-Breakers. It is problem-centered, perhaps problem-defining, but it certainly deals more with the shadow self, or, the more default (ok, lazier) instincts and urges. Now, shadows are not good or bad, they simply are what they are. Beautiful at times, necessary at others, and sometimes full of virtue. (Recall the great mercy of sunglasses while driving west at sunset.) But a darkened silhouette, no matter how sharp and clear, has no more than 2 dimensions.

To me, generating a problem-centered insight is akin to outlining a shadow cast on the floor. It defines the problem, in one plane. To get the kind of multi-

dimensional insights that inspire stickiness of the highest and deepest quality, defining the shape of the shadow isn't enough; we've got to figure out where the light is coming from. The location of the light is *why the shadow is shaped that way.*

In the research process, discerning the lightsource is done by asking why. Yes, my customer feels this feeling, but why? Sure, they are doing this action, but why? Ok, I am interpreting it this way, but why? Locating the light requires observing the shadow from multiple angles, watching it change as we shift, and connecting the dots to the source behind it.

DOUBLE META.

If you're thinking all this lightspeak sounds a little fluffy, you're in good company. When I bring these metaphors to working teams, with the light and the shadow and the dreaming and what have you, I am usually met with eyebrows. You know the ones. And often I'm asked to Say It Another Way that makes more, you know, sense. And, when forced, I do.

And that, too–the challenge by my colleagues–is a clever place where the permission to keep dreaming pokes its head in again. Because I am only one person with one perspective, I rely on my team to give me permission to carry on. We who work in the qualitative must do this to remain in the land of the actionable. I haul in my ethereal, sappy or flammable ideas, present them to my team, and ask for clearance to proceed. Does the data support this? Does history? Does psychology? The market? The moment? Is this testable? Comprehensible? Feasible? Truthful?

On the Model Home Tour Experience project, I asked my team for permission to keep dreaming about Permission to Keep Dreaming, and it was granted. Our behavioral psychologist found mental models that supported it, while the experience design team charted tourers' bimodal thinking

patterns and developed design principles to promote the imagination state. Which is to say that, while I'd love to claim otherwise, great design strategy is not born in one moment of clarity. It takes at least three of those. And several other strong points of view.

THERE ARE NO TWO-DIMENSIONAL DESIGN PROJECTS.

Our project began rather simply as a signage redesign, yet upon examining the experiential context and purpose of the signs, we discovered something more powerful than a visual update could have been on its own. Most importantly, we discovered that what the model home tour was selling (an environmentally advanced home) was not at all what people were buying (a space they could imagine as their home). Once this discrepancy of intention was identified, it was then our job to bring it into alignment, designing an experience that offered tourers an uninterrupted dream walk, while providing them with access to the information they wanted exactly when they wanted it.

It's true we could have visually redesigned the signs without an immersive discovery phase; with no further insight, we could have made them clearer, more attractive, and easier to comprehend at a glance. But we knew we had to move beyond a two-dimensional outlook and consider the whole-person experience. We had a dream to reimagine the model home tour, and needed a green light to do so. Connecting with people in real time granted us the permission we needed to dream on.

K / Black

Jim Kraus

Black is talked about a lot these days. Whether in terms of people that matter or in relation to whatever thing, style, or color is the "new black." Here, though, I'm going with the notion of black as an ink, a pigment, a paint, or a pixel within the art that we—as designers, artists, and crafters—create.

Many times, I've heard people use a specific phrase when describing someone's uncompromising stance on a particular person, place, or thing. It's called an all-or-nothing perspective. For example, "Mary Jane is *all or nothing* when it comes to her coffee. She either loves it or she hates it."

In terms of color, black is as *all or nothing* as it gets. Literally: Black is either all colors or it's none—depending on whether you're abiding by the theory of paints or the physics of light. In either case, black is 100% absolute. Period. Could this be why images printed with only black ink, on white paper, are able to convey themselves in such to-the-point and *all-or-nothing* terms? I think so.

Case and point: compare the two photos on next page. At top is an image printed in full, splendid CMYK color. The same image is seen at bottom, too, only this time after being processed and printed without any C, M, or Y. Just K.

I'm going to say there's a good chance that a person looking at the vividly colored photo at top will tend toward thoughts along these lines: *"Oh I love coffee and I love that shade of orange and that's a great mug it looks so trendy in a good way I wonder where if I can buy it and those blue lights look cool next to the orange mug but wait those flowers don't look quite real somehow that yellow is a little too yellow, hmmm."*

At the same time, I'm inclined to think that a viewer looking at the black-and-white image would tend toward a much more condensed and concentrated impression. Like, *"Oh. Coffee. Warm. I want."*

And don't misunderstand me. I'm not saying there's anything wrong with the color photo—or with color as a whole; I'm downright thrilled to be living in a full-color world and am also highly intrigued with color *theory* as it connects to design and art (it's no accident, after all, that a quarter of the seventeen books I've written about design and art focus on color).

But anyway, *black.* It's just so… *direct.* So… *certain and complete.* In fact, looking at it this way, I'd say that black presents itself just as I'd like to see my best creative works come across: as stripped down to absolutes and being entirely and accurately *on point.* Come to think of it, I'd even say that if I were forced to pick between black-and-white and full-color for everything I photograph, paint, illustrate, or design from here on out as I aim for this ideal, I'd unhesitatingly go black-and-white (along with, of course, all the delicious and subtle shades of gray between the two extremes). No question about it.

Now, art being the oh-so personal and subjective thing that it is, I don't expect universal agreement on what I've been saying here about black as an ink, a pigment, a paint, or a pixel. Far from it. But I do believe that all of us involved in the creation of visual art can use an occasional reminder of the inherent ability of black to act as a uniquely *all-or-nothing* visual persona within the works of art we create. So, consider yourself reminded.

DANGEROUS COLOR

On this spread: Four cautionary axioms relating to specific color issues, each followed by a few words in support of or against throwing caution to the wind.

DO NOT confuse the eye by letting hues compete for attention. The eye might feel an uneasy tug-of-war when, for example, contemplating a layout that features a brightly colored headline, a brightly colored illustration, and—you guessed it—a brightly colored backdrop.

EXCEPTION: Go ahead and use colors that fight and bite each other for attention if you're creating a work of art or design that is meant to generate notes of tension, chaos, or celebration gone wild.

. . . . .

DO NOT allow bright complementary hues of the same value to touch. Intense complementary hues that share both a value and an in-common border are notoriously capable of producing an almost palpable visual buzz where the colors meet. Most people find this visual vibration anything but pleasant.

EXCEPTION: If you're trying to capitalize on a resurgence of the 1960s psychedelic look, then yes, by all means, let the same-value complementary hues of your artwork interact with as many shared boundaries as you like.

. . . . .

DO NOT let poor value structure play a part in any work of design or art you create. Value is critical in letting the eye and the brain figure out what's being seen. Good value structure also helps guide viewers' attention in sensible ways throughout the components of layouts and illustrations.

EXCEPTION: There are few—if any—exceptions to this principle. Value simply must be a primary consideration when applying color, and you must make conscientious choices when establishing the values that you'll apply to any work of design or art.

. . . . .

DO NOT use palettes that your target audience will find uninteresting or unattractive. If the colors you apply to your client's promotional and informational material do not resonate with their target audience, then what's the point? Who wins? So get to know your target audience and select a palette that appeals to them. Always. (More about getting to know your audience on page 152.)

EXCEPTION: If you're a graphic designer working for a client, there are no exceptions to this principle. If you're a designer or an artist creating a work of art for yourself, then it's up to you to decide whether or not the colors you're using ought to appeal to people other than yourself.

Generate Monster Ideas by Getting All Emotional and Stuff

Stefan Mumaw
Photos by Cassandra Taylorwith assistance
from Caitlyn Mumaw and Mark Schneider

The following photos were taken just before the Design Symposium. Partipants were asked to sit and watch a video with the goal of eliciting a natural reaction that was then captured in photographs. The aim was to collect a variety of true emotional reactions from joy to disgust.

Whether we're designers, writers, illustrators, photographers, creatives or clerics, if we call some facet of marketing "home," we are in the business of bringing something to market. Our pictures or words or drawings or photographs play a part in the unique purpose of altering human behavior in the favor of our client's product, service or offering. Which is just fancy-schmancy talk for the act of generating ideas to convince someone to buy our client's toys; ideas that we want to be big, fat, hairy, monstrous successes.

In every case, we have two choices we can make in choosing the direction of our ideas: tell the consumer

what it is or show the consumer what it does. "What it is" is the rational purchase drivers we all need to make the decision to consume. "What it does," however, are the emotional purchase drivers that show us how we'll *feel* if we choose to consume. As creatives, we often spend our time generating ideas that position the rational purchase drivers to the forefront, but our own innate humanity leads us to make purchase decisions based on the emotions behind the brands. We may need to know what the product or service does, but what moves us to buy is knowing how that product or service makes us feel. The ideas that recognize and employ these emotional characteristics have a greater likelihood of turning monster.

There is a whole world of emotions we can use to connect to consumers: Hope, fear, distress, surprise, guilt, shame, interest, excitement, joy, anger, disgust, contempt, sadness, happiness, peacefulness, grief, sorrow, trust, anticipation, depression, envy, frustration, sympathy, loneliness, embarrassment, horror, dread, awe… the list is limitless.

There are three key canons to live by when you're looking to attach that emotional accelerant to your communication ideas. Keep these in mind as you ideate and your ideas will have the makings of a monster.

"AUTHENTIC" AIN'T JUST A RIVER IN EGYPT

That didn't make any sense, but that was the point. It's easy to sniff out that which is inauthentic, and emotion is no different. When the emotion isn't authentic to the product or service, or of the emotion is contrived and trivial, we completely lose the connection with the consumer. If you sell Mixed Martial Arts equipment, peacefulness may not be the most authentic emotion in which to tie your wagon (unless, of course, you're basing your idea on the most likely result of the less fortunate combatant.) If you are raising awareness for protected wilderness sanctuaries, however, peacefulness may be a fully appropriate catalyst. Authenticity of emotion, therefore, becomes a key component to monster idea potential.

YOU GOT TO SHOW IT NOT JUST TELL IT

We've become masters of telling people about the emotions they'll feel if they consume the product or service we are peddling, but what are we doing to prove it's not all talk? Monster ideas that truly evoke an emotional response do so because the emotion is *generated*, not just *communicated*. Do we tell people they'll love it, or do we provide an experience that allows the consumer to generate the feeling of love themselves? In order for an idea to truly go monster,

it has to be one that calls upon the emotion from within us, one that allows us to put ourselves in the place of the subject.

KNOW THY AUDIENCE

Emotion is a powerful foundation to build upon and it requires an insight into the audience that many aren't willing to take the time and effort to discover. Knowing what moves your particular audience is essential in knowing what emotion to employ. When this lack of intimate understanding of audience is coupled with a shallow attempt to draw upon emotion that may or may not exist within that audience, you can get embarrassing results. Ask *Aqua Teen Hunger Force* and the Boston Police Department.

Emotion is a tricky but powerful communication vehicle. This slippery slope is a primary reason why so many marketers and advertisers choose to sit on rational purchase drivers over emotional ones: rational drivers are rarely wrong. There's little risk with telling someone that the product in question has more features or is priced comparably. There's also little reward, and if our goal is monster ideas, we need to be willing to take that risk.

QUICK TIPS

1. Be authentic in the emotions you choose to generate. Contrived emotions can have devastating effects on an idea's potential to go monster.

2. Develop ideas that serve to *generate* emotional response vs. telling the consumer what emotion they'll likely experience.

3. Know what moves your audience. It does little good to sell nostalgia to 8-year-olds.

Design Notes

This Design Symposium Journal (DSJ) and the graphics utilize the following:

MINION PRO Chapman's serif family, is a digital typeface designed by Robert Slimbach in 1990 for Adobe Systems. The name comes from the traditional naming system for type sizes, in which minion is between nonpareil and brevier. It is inspired by late Renaissance-era type.

FUTURA is Chapman's sans serif family. It is a geometric sans-serif typeface designed by Paul Renner and released in 1927. It was designed as a contribution on the New Frankfurt-project. It is based on geometric shapes, especially the circle, similar in spirit to the Bauhaus design style of the period.

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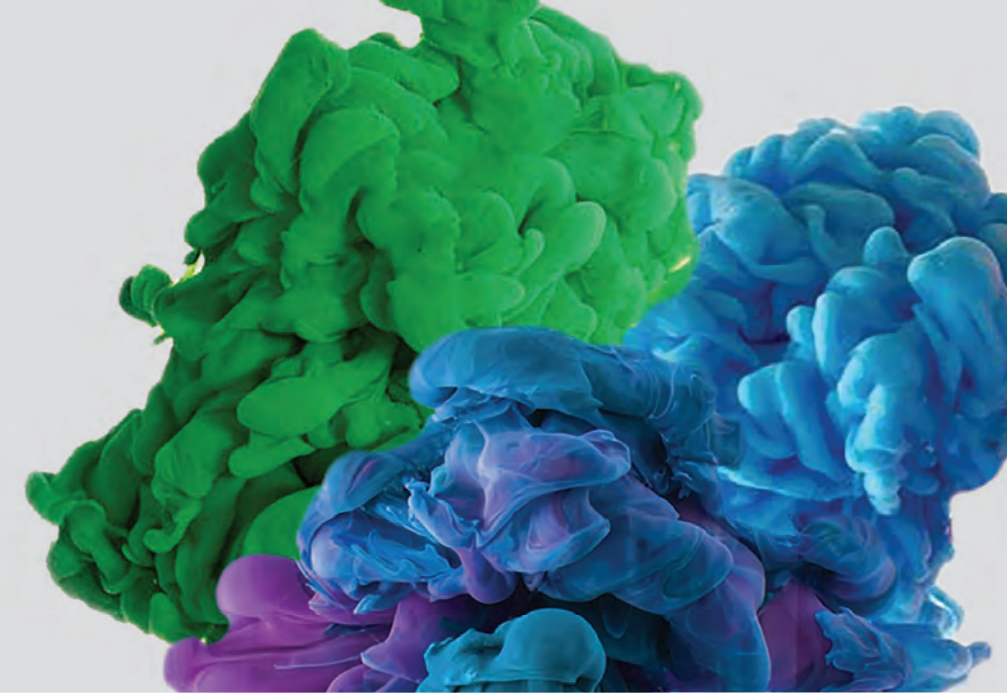
Established in 2013, Chapman University's Design Symposium and refereed Design Symposium Journal (DSJ) cover all aspects of design.