

Interface Aesthetics Week 9

Signs, pictograms, and icons

OUTLINE

- **Semiotics**
- **Building symbols**
- **Pictograms**
- **Icons**
- **Logos**

Semiotics: The study of signs

SIGNS

Signified

The physical thing or idea that the sign stands for.



Signifier

The representation of the object, which could be a word, a picture, or a sound.



Sense

The understanding that an observer gets from seeing or experiencing either the signified or its signifier.

**Warm, hot, burn,
bright,
dangerous, etc.**

Signs

- Symbolic
- Iconic
- Indexical

[Charles Sanders Peirce, 1839-1914]

SIGNS

Symbolic signs

Code or rule-following
conventions required

SIGNS

Symbolic signs

Language characters,
numbers



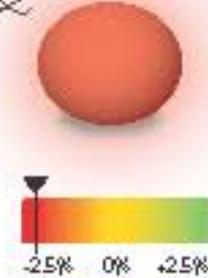
Symbolic signs

Abstract visual representations

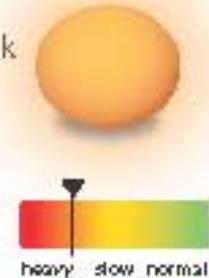
DOW
"Large blue-chips are rising"



NASDAQ
"Call the broker."



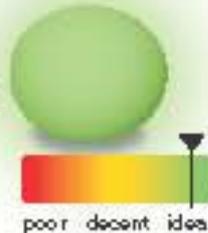
TRAFFIC
"Take the back roads."



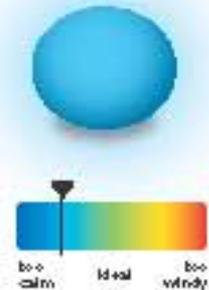
WEATHER
"Wear your heavy coat tomorrow."



GOLF
"Schedule a weekend tee time."



SAILING
"Light wind today."



Iconic signs

An intermediate degree of transparency to the signified object

SIGNS

Iconic signs

Drawings and caricatures



SIGNS

Iconic signs Metaphors



Indexical signs

Directly connected to the signified.

Indexical signs

Natural signs



SIGNS

Indexical signs

Measuring instruments (scale, thermometer, clock)



Indexical signs

Countdowns



SIGNS

Symbolic

Language characters, numbers, abstract mapping (e.g. colors of “orb”)

Iconic

Drawings, caricatures, metaphors

Indexical

Measuring instruments

Signs in context of use



to represent “snow flake” == **Iconic**

to represent “cold weather” == **Indexical**

to represent “GO for ski” == **Symbolic**





Iconogram

Illustrative representation with common points between the signifier and the signified.



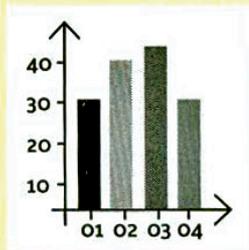
Pictogram

Pictorial representation. Represent complex facts through visual carriers of meaning.



Cartogram

A topological representation with complex functions (e.g. statistics) and iconic facts.



Diagram

Functional representation. A more functional carrier.



Ideogram

Representation of a concept. Independent of any formal identification.



Logogram

A visual, referential linguistic sign that does not take the phonetic dimension into consideration.



Typogram

Typographical representation. A sign derived from a written repertoire.

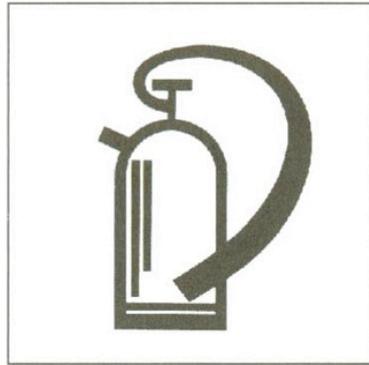


Phonogram

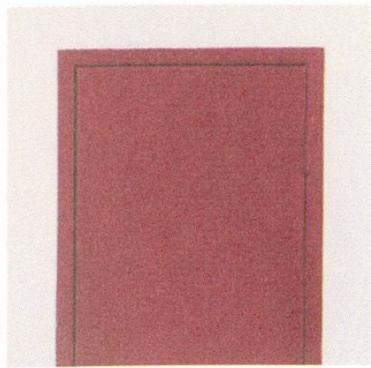
Phonic representation. A sign signifies sounds.

SIGNS

Signs and the surroundings



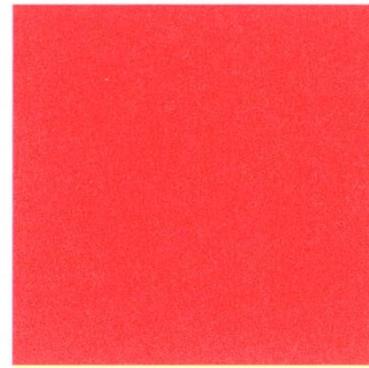
Icon
A fire extinguisher



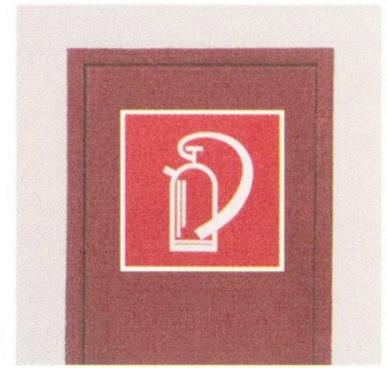
+



+



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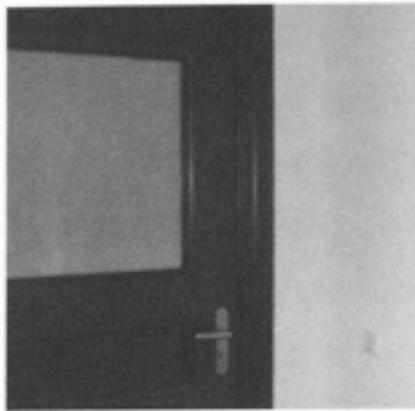


Surroundings
A door

Icon
A fire extinguisher

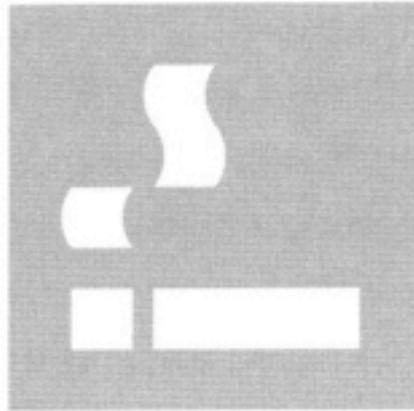
Symbol
Square and red

Indication: Behind this door is a fire extinguisher in case of fire



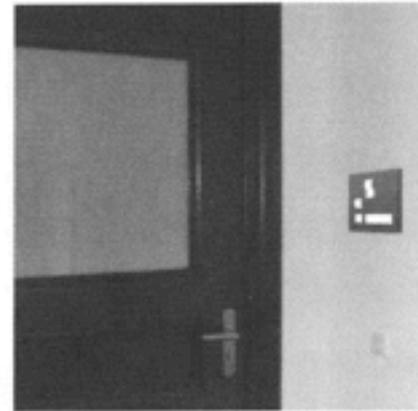
Surroundings
The door of a room

+

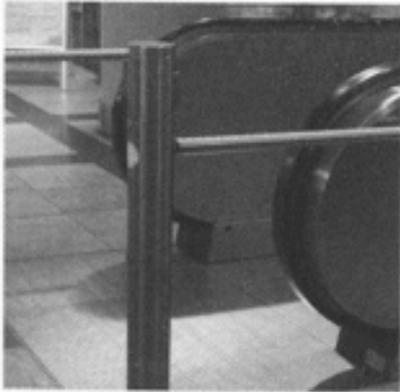


Icon
Burning cigarette

=



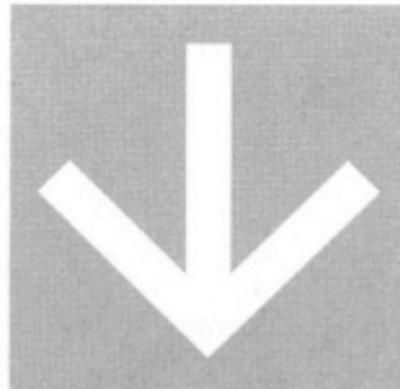
Smoking room



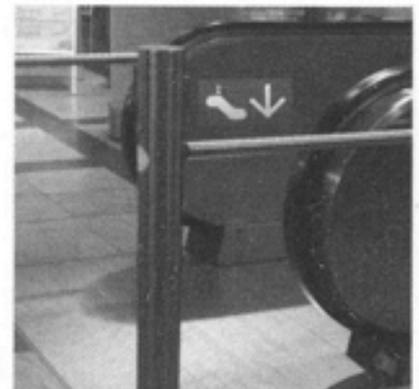
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Surroundings
An escalator

Icon
An escalator

Symbol
An arrow

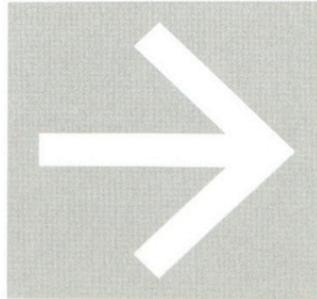
**This escalator is going
down**



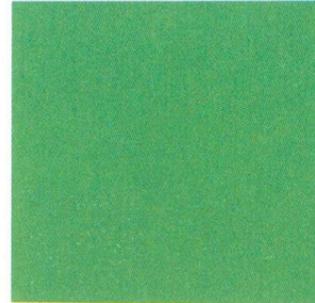
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Surroundings
A corridor

Icon
Person running away
from fire

Symbol
An arrow

Symbol
Square and green

**Indication: In an
emergency, this is the
direction to take**



Bangkok
8 599 km →

Doha/Qatar
4 401 km →

NEW YORK
← 6 387 km

←   P1

 P5    →

↓   

 B + C →

← A 0-8 

  →

TXL
BOULEVARD
SHOPPINGWEST BOULEVARD TEGEL

BOSS
ESPRIT
P.A.
L'Orfèvre
COIFFEUR

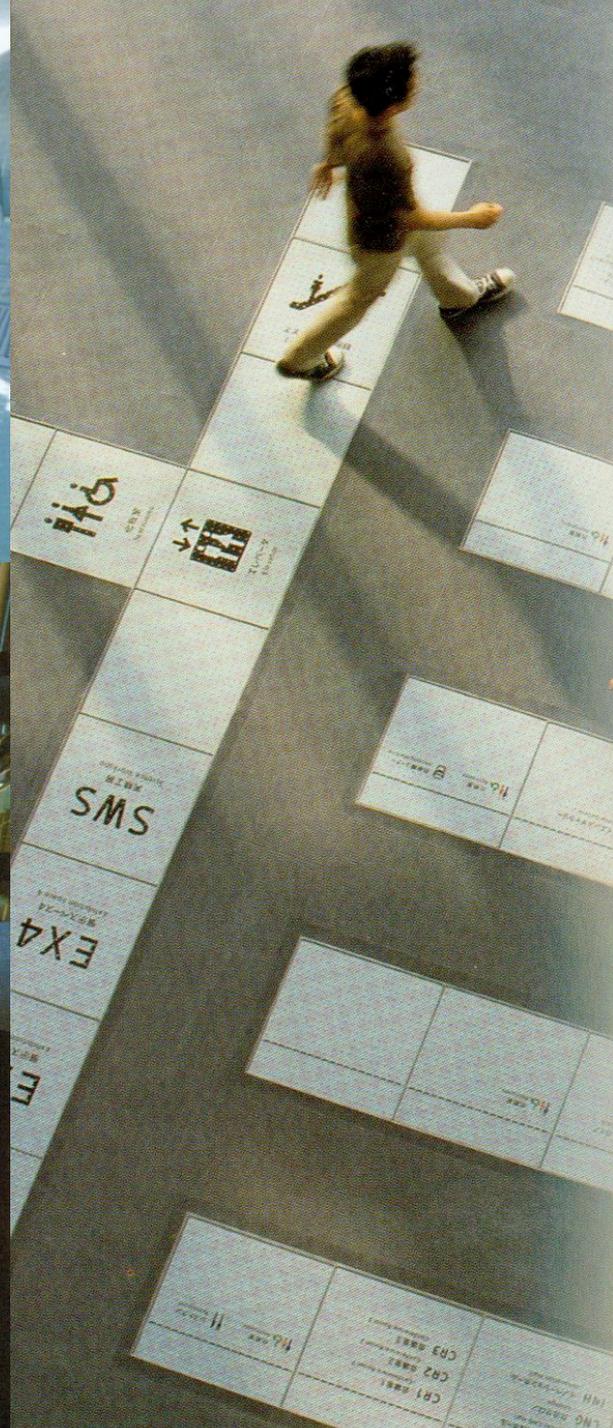
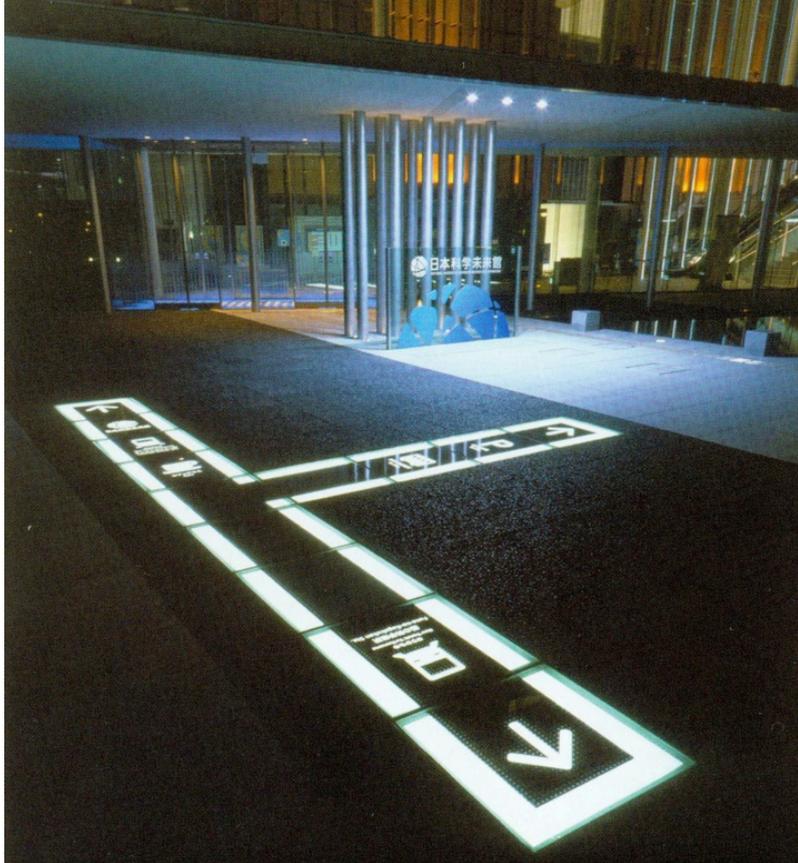
Lufthansa
Senator Lounge
Business Lounge

Lufthansa
Sky Club

Lufthansa
Sky Club

Lufthansa

EXIT

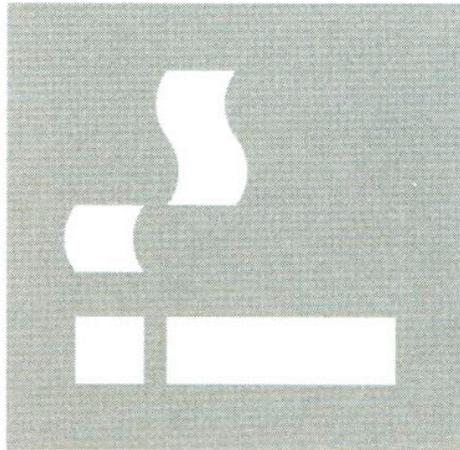


National Museum of Emerging
Science and Innovation
Tokyo Japan

Pragmatics

The manner in which the receiver interprets the sign.

The Intention



Indicative

A person may smoke here, but he does not have to smoke. Up to the receiver what he does with information.



Imperative

The intention is to influence the receiver's behavior. Smoking is prohibited even if the receiver feels like smoking.



Suggestive

Represents an appeal to stop smoking for reasons of health, regardless of time and place.

SIGNS

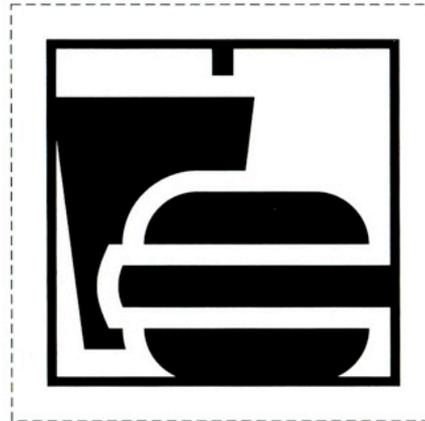
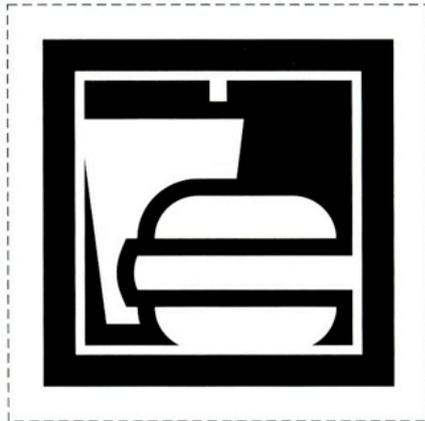
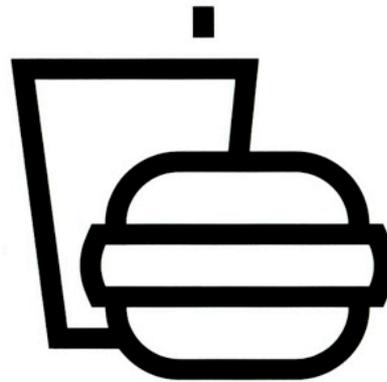
Building signs



The Bearer

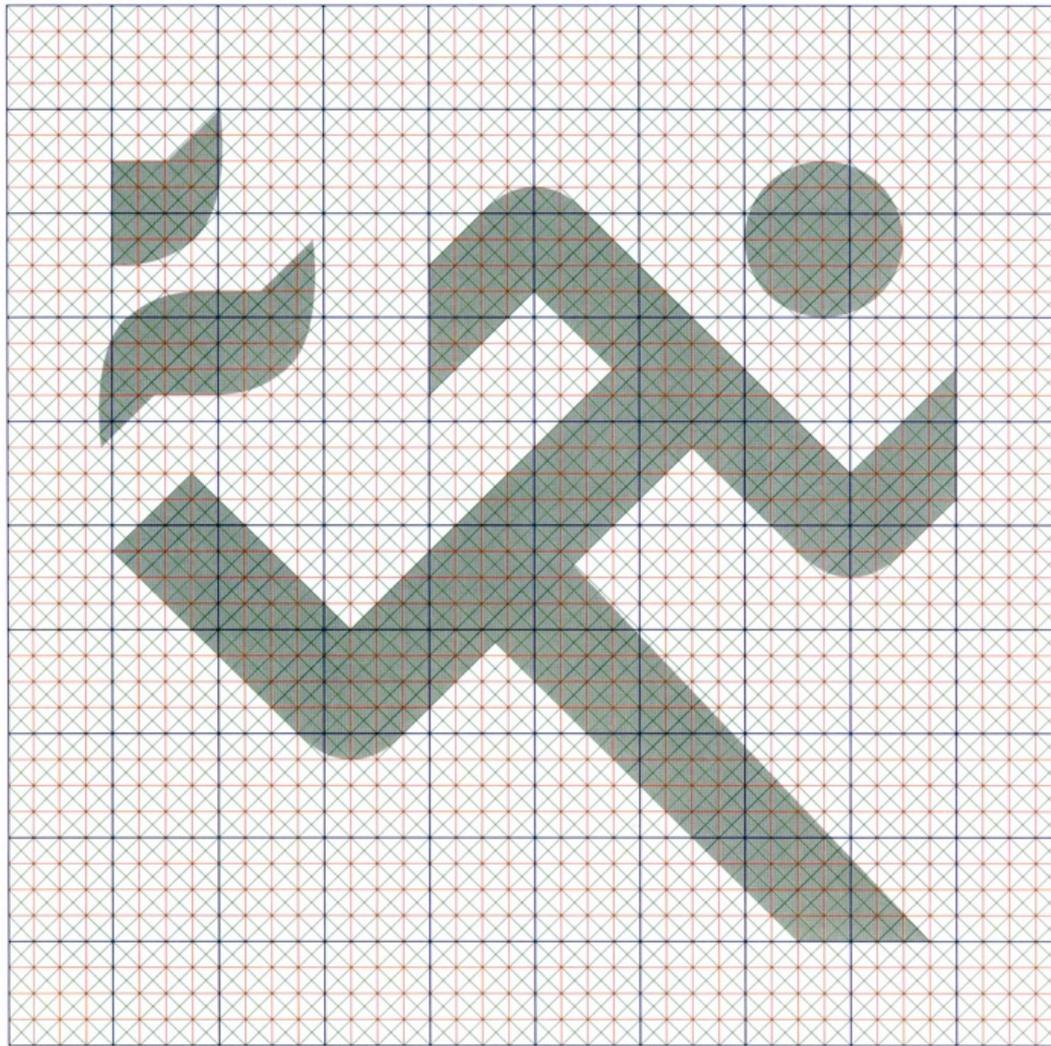
The bearer is whatever holds the pictogram.

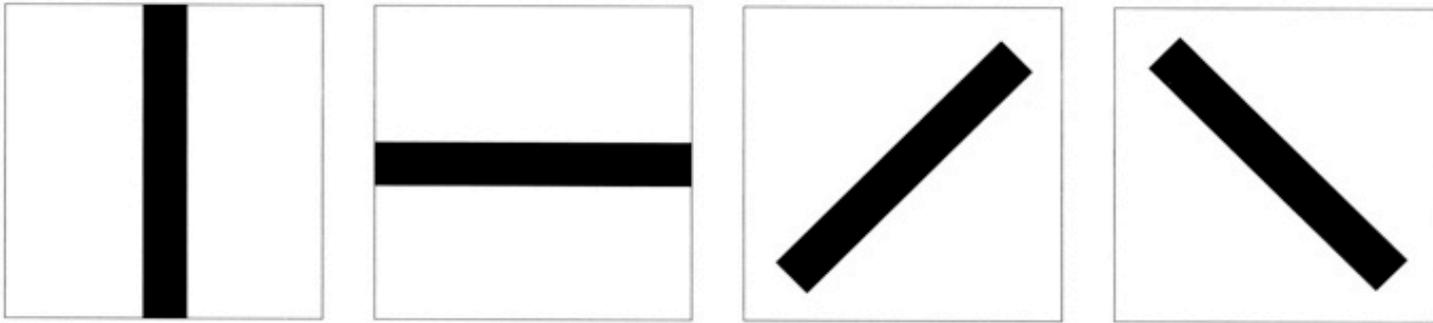
The landscape format reinforces the direction in which the symbol is going. The circular lamp reinforces the indicative message.



The Format

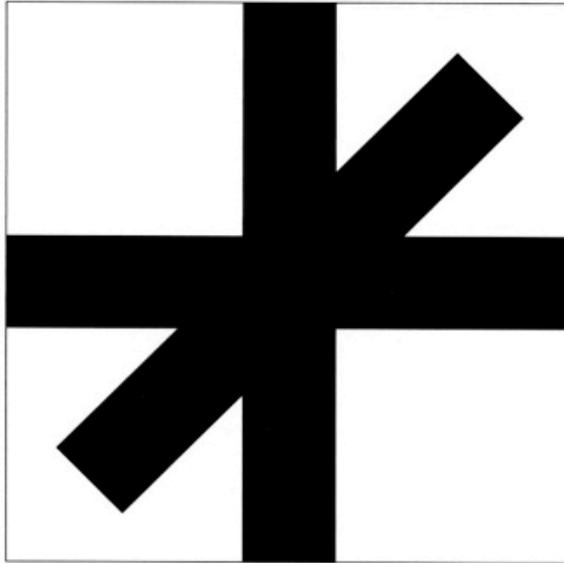
A free standing pictogram only needs a protective area to separate it from surrounding elements. A pictogram with a background also needs an inner protective area.



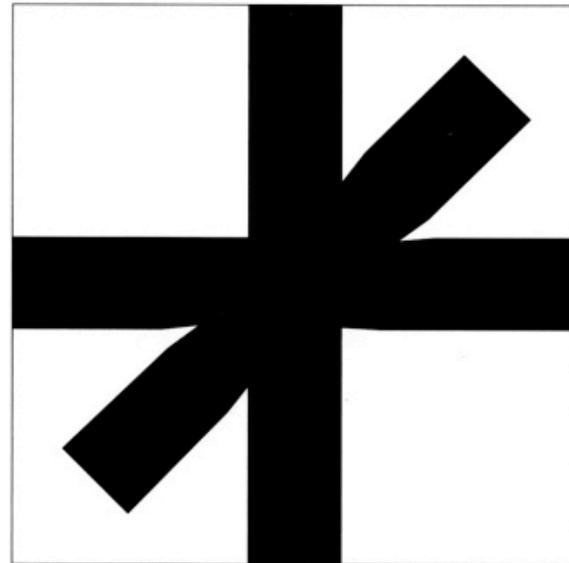


The Visual Balance

A vertical bar looks longer than a horizontal bar.
A diagonal bar should appear shorter than a vertical or horizontal bars.



If several bars intersect, the crossing point puts excessive weight on the positive form. It seems too thick or too black.

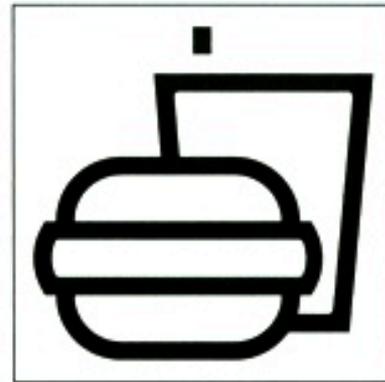
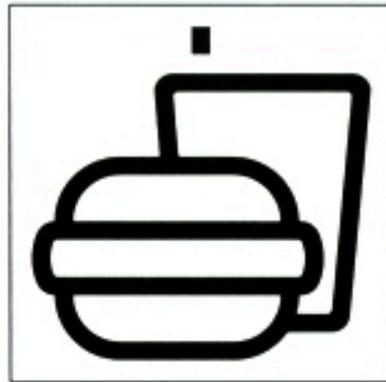


The negative space between the intersecting bars needs to be enlarged in order to re-establish the balance between positive and negative.



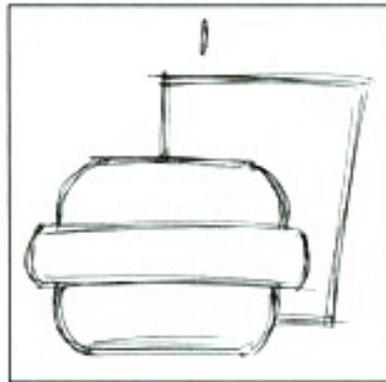
Line Endings

Using open forms means that there are more line endings.
The endings could be rounded or squared off.



Corners

Both inner and outer corners may be either rounded or squared off.



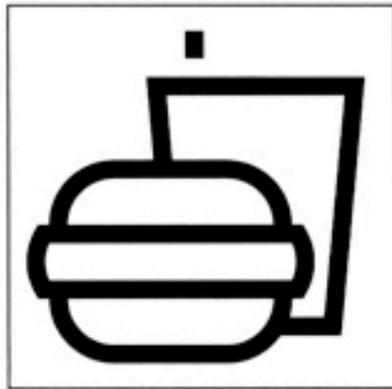
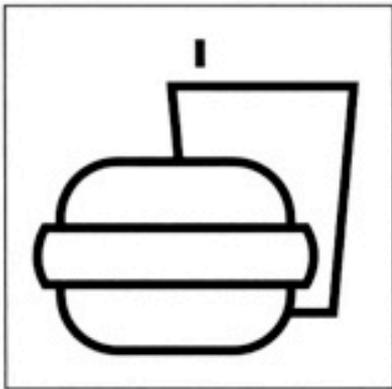
Styles

The designs could be faded, sketched, blurred or fragmented.
Creates a big visual impact.



Structure

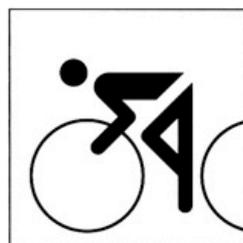
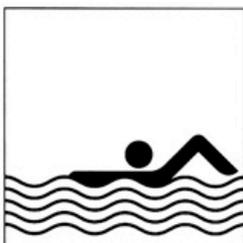
Shapes could be empty, fully or partially filled.



Line thickness

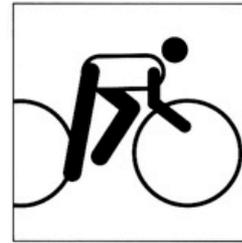
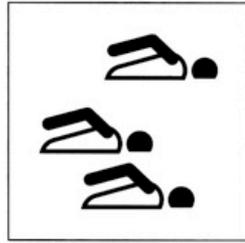
Thinner lines may not have enough visibility.

Thick lines could overwhelm the negative space and affects recognizability.

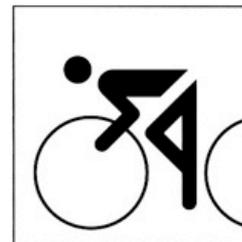
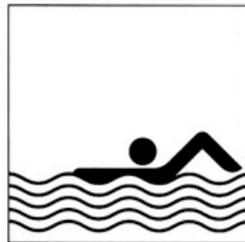
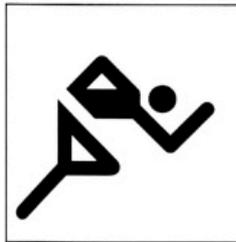




1996 Atlanta



1988 Seoul



1976 Munich



1992 Barcelona



2000 Sydney

Form and colour combinations

Forms Colours	Square Rescue or fire protection sign	Rectangle Rescue, index or additional sign	Circle Prohibition or index sign	Triangle Mandatory or warning sign
Red			 Prohibition	 Mandatory
Yellow				 Warning, caution
Green		 Rescue, first aid		
Blue	 Index	 Index	 Index	



Visualizing prohibition

Traffic signs have made us associate round and red with prohibition, even without crossing through the motif of the pictogram.



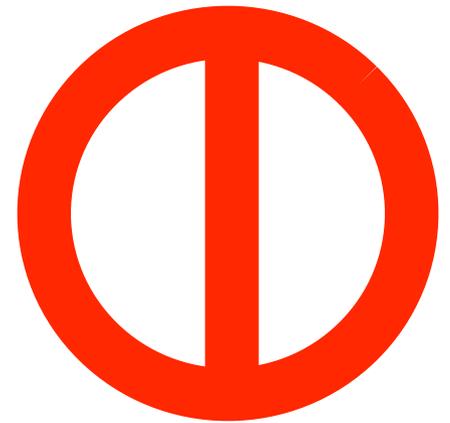
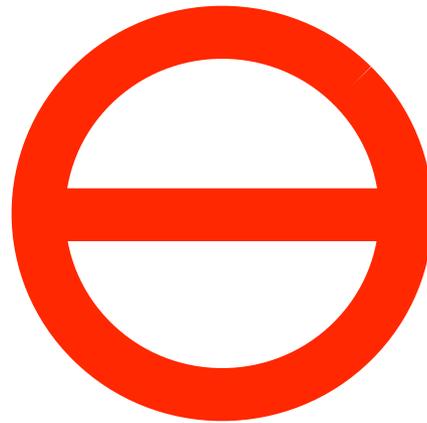
Crossing out

Method of visualizing a ban.



Red, round, and crossed out

A prohibitive sign with an additional line has a heavier and more urgent impact.

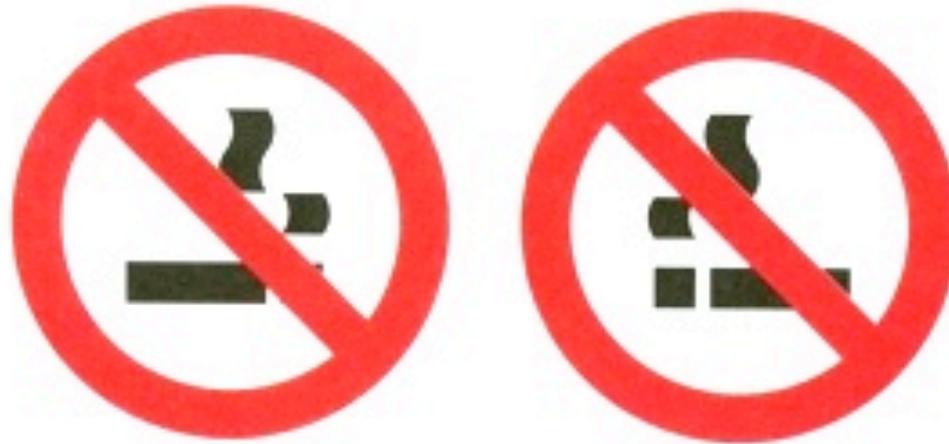


Prohibition

Diagonal lines are best suited to indicate prohibition.
Horizontal and vertical lines could suggest a division.

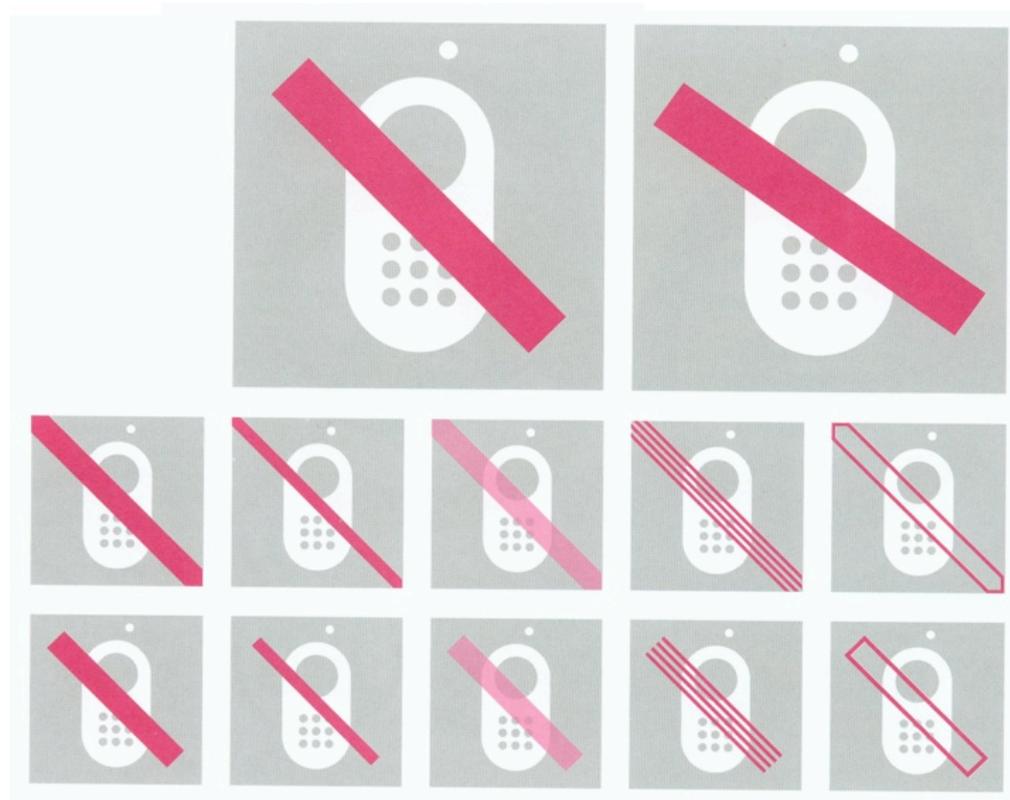


NO



Mirror image of the motif

Crossing out a pictorial motif can reduce the ability for people to recognize the sign. Recognition could be restored through mirroring image.



Visualization of the diagonal

Provided that the prohibition is clear, a thinner diagonal can enhance the motif. A transparent diagonal can help to make the motif stand out.



Complex or multiple messages

Each message should be visualized through its own pictogram. Otherwise there is a risk that individual messages could get lost or be misunderstood.

SIGNS

Examples



This old motif for the 'footpath' sign had to be changed – not for the sake of modernization, but because the man in the hat holding hands with the little girl suggests a possible abduction rather than a father taking his daughter for a walk.



1



5



6



8



9



2



3



4



7



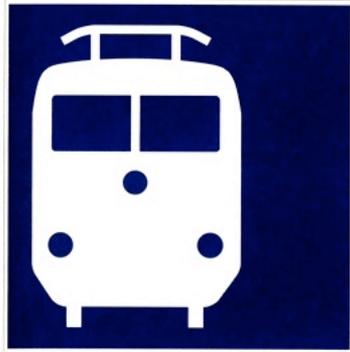
10

German traffic signs

- 1 Pedestrian path
- 2 Entry to pedestrian zone
- 3 End of pedestrian zone
- 4 Pedestrian and cycle route
- 5 Segregated cycle and pedestrian route
- 6 Segregated pedestrian and cycle route
- 7 Cycle path
- 8 Pedestrian crossing
- 9 Underpass or footbridge
- 10 Horse-riding path



11



13



15



16



17



18



19



20



21



22



23



24



12



14

- 1 Travel centre, information desk
- 2 Ticket-cancelling machine
- 3 Ticket sales with EC card
- 4 Ticket sales with credit card
- 5 Ticket sales
- 6 Service Team
- 7 Customs
- 8 Reservations
- 9 Arrow: upwards or straight on
- 10 Meeting point
- 11 Service point
- 12 First Class
- 13 Station/Train
- 14 Children to be held by the hand
- 15 Luggage trolley
- 16 Luggage trolley can be taken up escalator
- 17 Luggage trolley can be taken down escalator
- 18 Waiting-room
- 19 Locker
- 20 Luggage conveyor belt
- 21 No luggage trolleys
- 22 Left luggage
- 23 Do not overload luggage trolley going up
- 24 Do not overload luggage trolley going down

Deutsche Bahn AG

A system for German railway company. The thin white line around the outside help the sign to stand out against the surrounding.



Pictures giving general directions have a yellow background.

Red indicates measures to counter dangers.



The blue background symbolizes facilities for the disabled.

Pictograms denoting protection from danger have a green background.



Company signs have a grey background.



Berlin Transport Services

A pictogram system created by Meta Design Berlin in 1993. Introduced a five-color system and consistent directional representations.



- 1 Bus stop
- 2 Airport
- 3 Shuttle bus
- 4 Bus
- 5 Motorail
- 6 Long-distance train
- 7 School bus
- 8 Hold tight
- 9 Regional train
- 10 Ticket-cancelling machine
- 11 Ticket
- 12 Short-distance ticket
- 13 Ticket for 4 journeys, short-distance
- 14 24-hour ticket
- 15 30-hour ticket
- 16 Family ticket
- 17 Stairs going up
- 18 Stairs going down
- 19 Escalator going up
- 20 Escalator going down
- 21 Information desk
- 22 Information
- 23 Meeting point
- 24 Play area
- 25 First aid box
- 26 First aid
- 27 Police
- 28 Escape route
- 29 Police



14

15

16





9



10



11



12



13



14



15



16



17



18



19



20



21



22



23



25



24

- 1 Departures
- 2 Customs
- 3 EU citizens
- 4 Non-EU citizens
- 5 Helicopter pad
- 6 Arrivals
- 7 Spectators
- 8 Airport
- 9 Airport
- 10 Customs
- 11 Passports
- 12 Waiting area with flight announcements
- 13 Waiting area
- 14 Lecture hall
- 15 Conference room
- 16 Sauna
- 17 Lounge
- 18 Motorway
- 19 Car park
- 20 Park & Ride
- 21 Petrol station
- 22 Car rental
- 23 Car rental
- 24 Supervised car park
- 25 Taxis

Düsseldorf Airport

An extended pictogram system created by Meta Design Berlin.



1



2



3



4



5



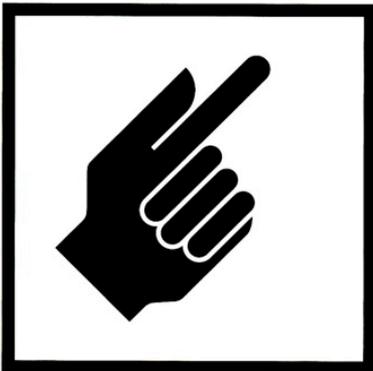
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14



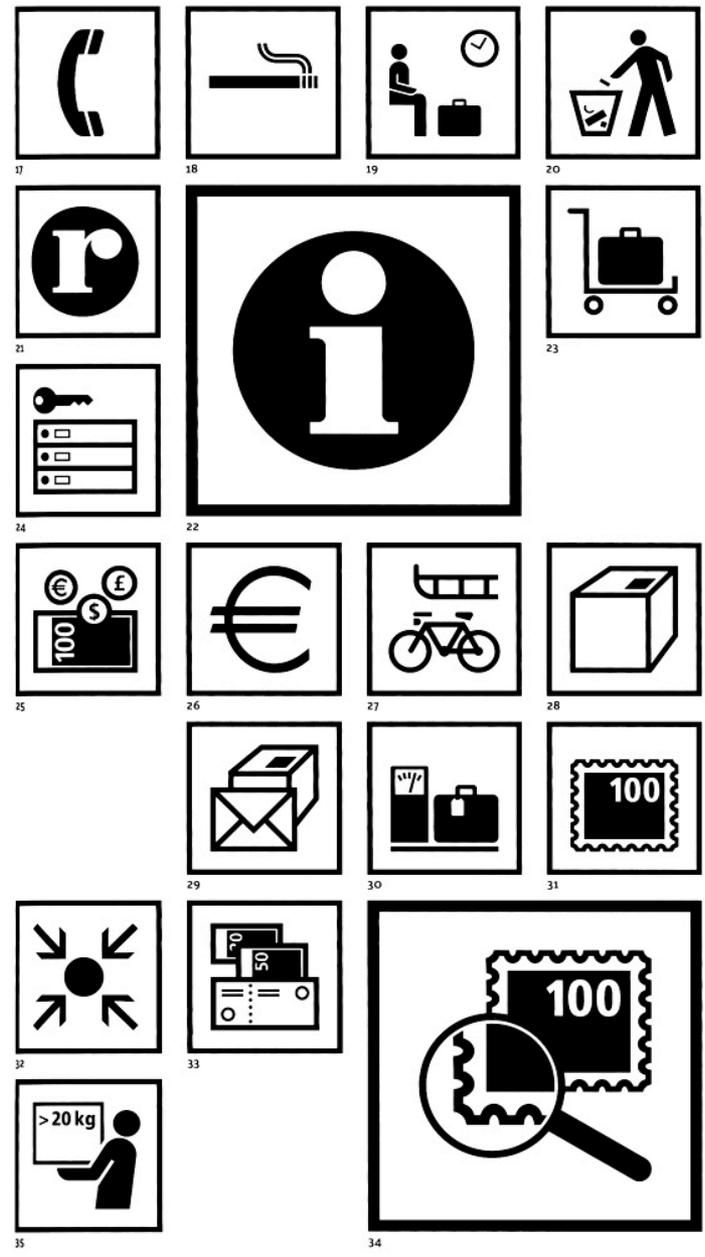
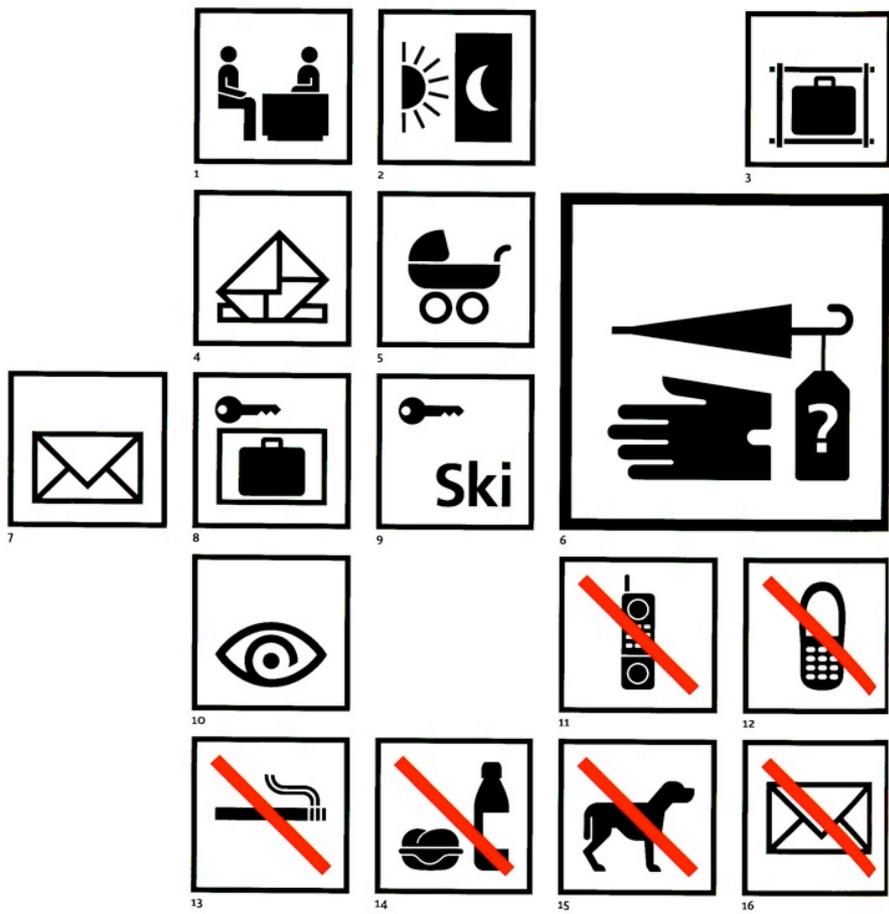
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16

Swiss Post

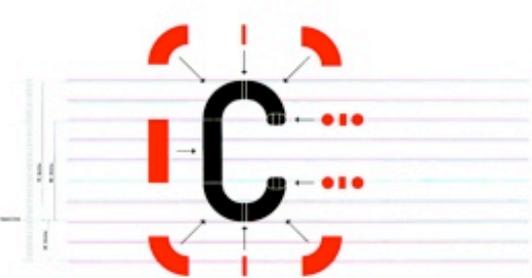
A system designed by Designalltag Zurich.



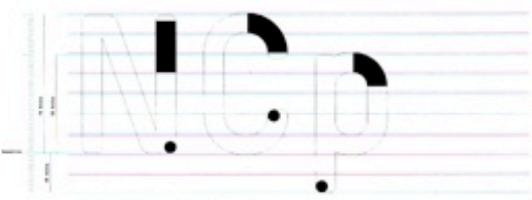
- 1 Customer service
- 2 24-hour counter
- 3 Left luggage
- 4 Mailbox
- 5 Prams
- 6 Lost property
- 7 Letters
- 8 Luggage lockers
- 9 Ski locks
- 10 Self check-in
- 11 No mobile phones
- 12 No mobile phones
- 13 No smoking
- 14 No food or drink
- 15 No dogs
- 16 No letters
- 17 Telephone
- 18 Smoking permitted
- 19 Waiting-room
- 20 Litter
- 21 Reserved
- 22 Information
- 23 Luggage trolley
- 24 PO Boxes
- 25 Bureau de change
- 26 Euros
- 27 Bulky baggage
- 28 Parcel post
- 29 Letter/parcel post
- 30 Luggage reclaim
- 31 Stamps
- 32 Meeting point
- 33 Paying in/paying out
- 34 Stamp-collecting
- 35 Parcels over 20 kg
- 36 Registered letters

Cologne/Bonn Airport

Designed by Integral, Paris. Both signs and type incorporated the same structures and basic forms.



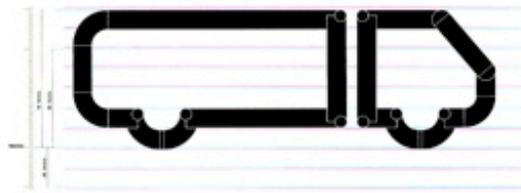
We can see from the letter C that letters are composed of three basic elements combined: arc, line and dot.



These basic elements are used in all the letters. The only difference lies in the radius of the arcs.



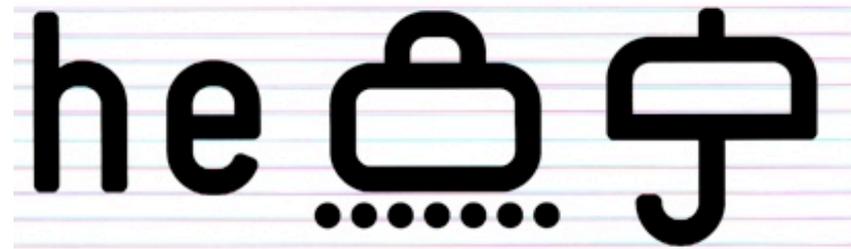
The typeface gave rise to thirteen basic elements, the majority of which are arcs of different unit sizes, along with two different types of line.

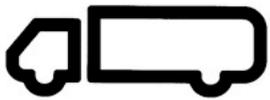
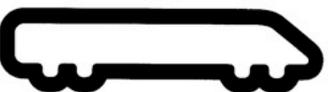


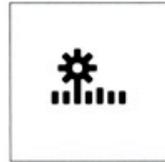
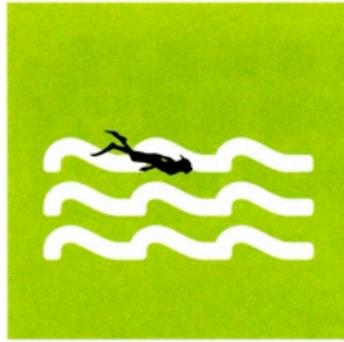
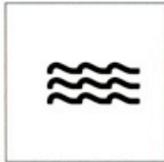
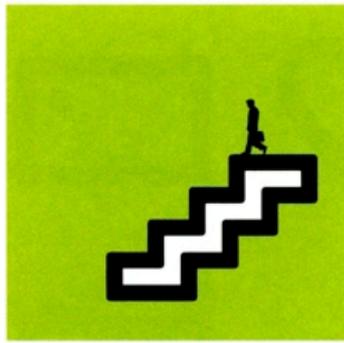
The pictograms are all composed of the same basic elements, and thus harmonize with the script.

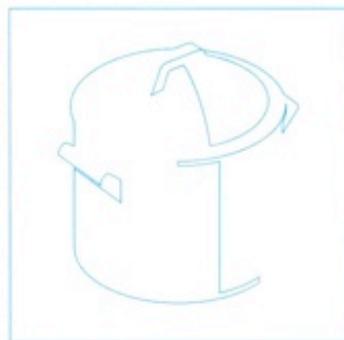
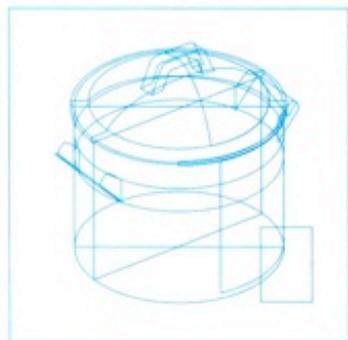
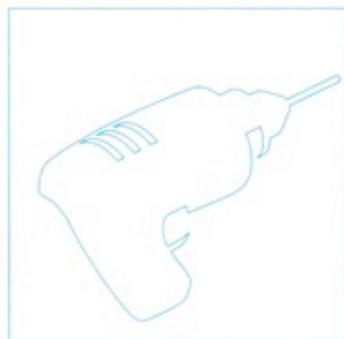
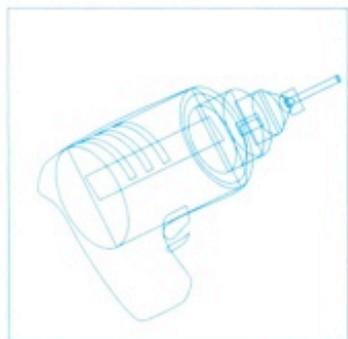


By combining the different elements, all kinds of pictograms can be devised.









Zurich Waste Disposal

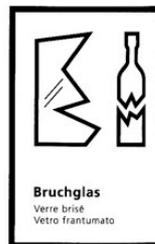
Designed by Designalltag Zurich



1



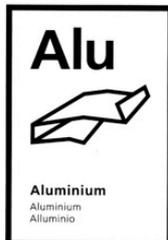
2



3



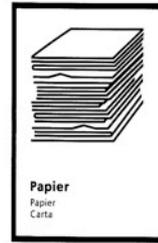
5



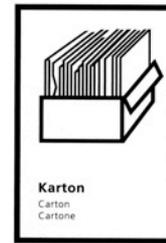
6



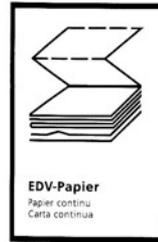
7



8



9



10



12



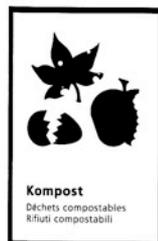
13



11



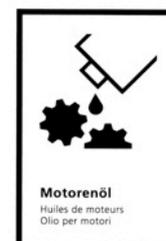
14



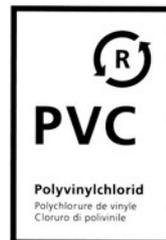
15



16



17



18



19



20

- 1 Brown glass
- 2 Wine bottles
- 3 Broken glass
- 4 Window glass
- 5 Household rubbish
- 6 Aluminium
- 7 Tinplate
- 8 Paper
- 9 Cardboard
- 10 Data-processing paper
- 11 Poison
- 12 Garden compost
- 13 Wood
- 14 Water pollutants
- 15 Compost
- 16 Cooking oil
- 17 Motor oil
- 18 PVC
- 19 Polystyrene
- 20 Polythene

Sto AG

A product label system designed by Meta Design for Sto AG, a major manufacturer of building materials and paint. Reduced multilingual instructions.

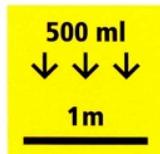
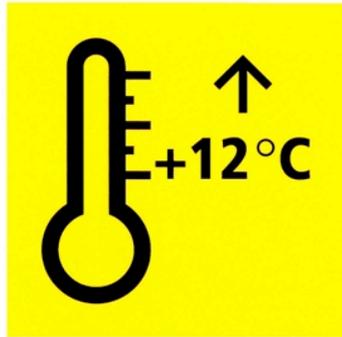


Pictograms showing the products and how they are to be used:

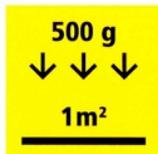
- 1 Apply with trowel
- 2 Apply with notched trowel
- 3 Smooth surface
- 4 Texture surface
- 5 Use screw and wheel pump
- 6 Apply with brush
- 7 Use roller
- 8 Use spray gun
- 9 Air roller
- 10 Use outside only
- 11 Use inside only
- 12 Use on ceiling only
- 13 Use inside and outside on floor and ground
- 14 Can be diluted with water
- 15 Can be diluted with solvent
- 16 Add water
- 17 Add solvent
- 18 Wash in water
- 19 Wash in solvent

Pictograms showing the products and how they are to be used:

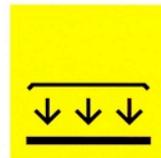
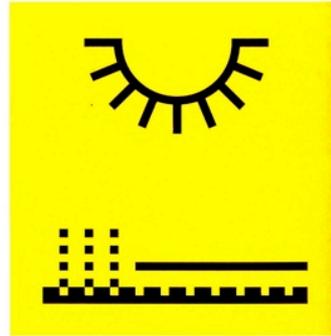
- 1 Highest temperature for use
- 2 Follow-up treatment necessary
- 3 Lowest temperature for use
- 4 Drying time
- 5 Can be worked on after 15 minutes
- 6 Follow-up treatment with foil
- 7 Follow-up treatment with fluid
- 8 Wet surface beforehand
- 9 Scratch with spatula
- 10 Apply in two layers
- 11 Whitewash
- 12 Minimum application in ml/m
- 13 Minimum application g/m²
- 14 Can be shaded with silicate/silicone resin full-tone paint
- 15 Add 5 litres
- 16 Add 5%
- 17 Can be shaded with organic full-tone paint
- 18 Shake before use
- 19 Component A
- 20 Component B
- 21 Decant
- 22 Maximum time in container
- 23 Stir
- 24 Minimum stirring time
- 25 Read instructions carefully
- 26 Proportions for mixing, by volume
- 27 Phases of work
- 28 Maximum dilution



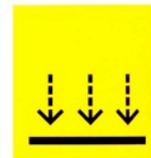
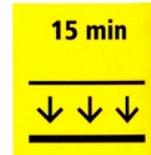
12



13



6



7



14



17



22



23



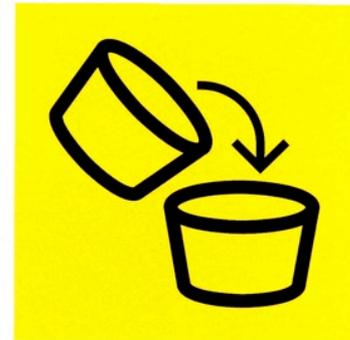
24



28



18



21

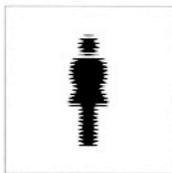


25

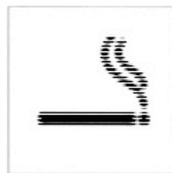




1



2



3



4



5



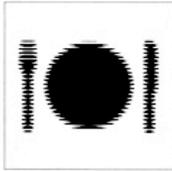
6



7



8



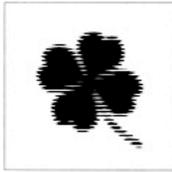
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10



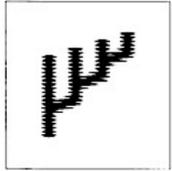
11



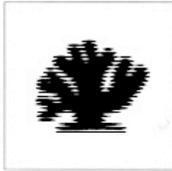
12



13



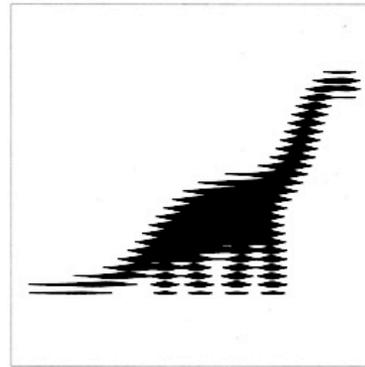
14



15



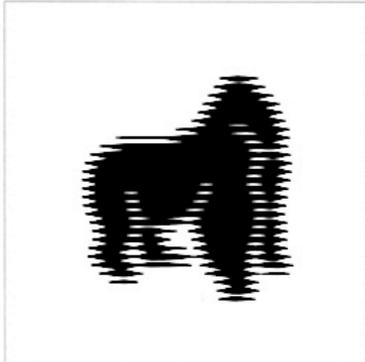
16



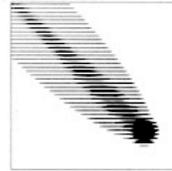
17



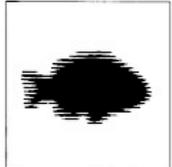
18



19



20



21

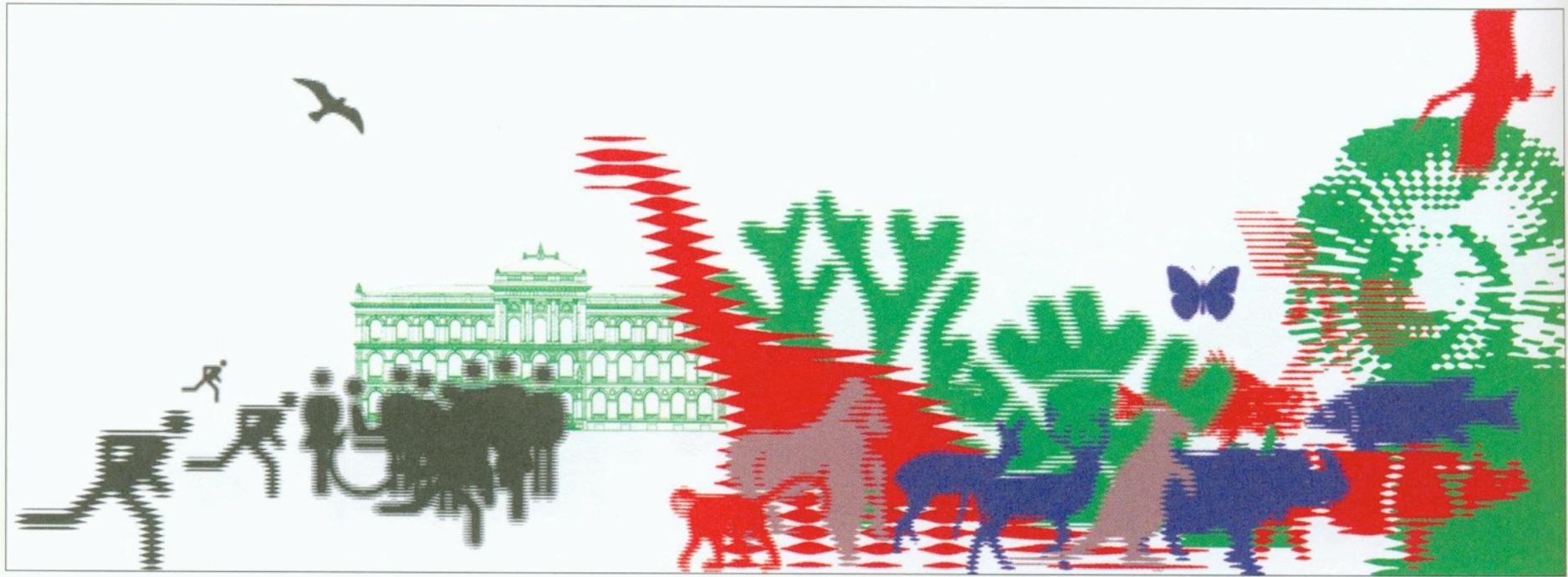


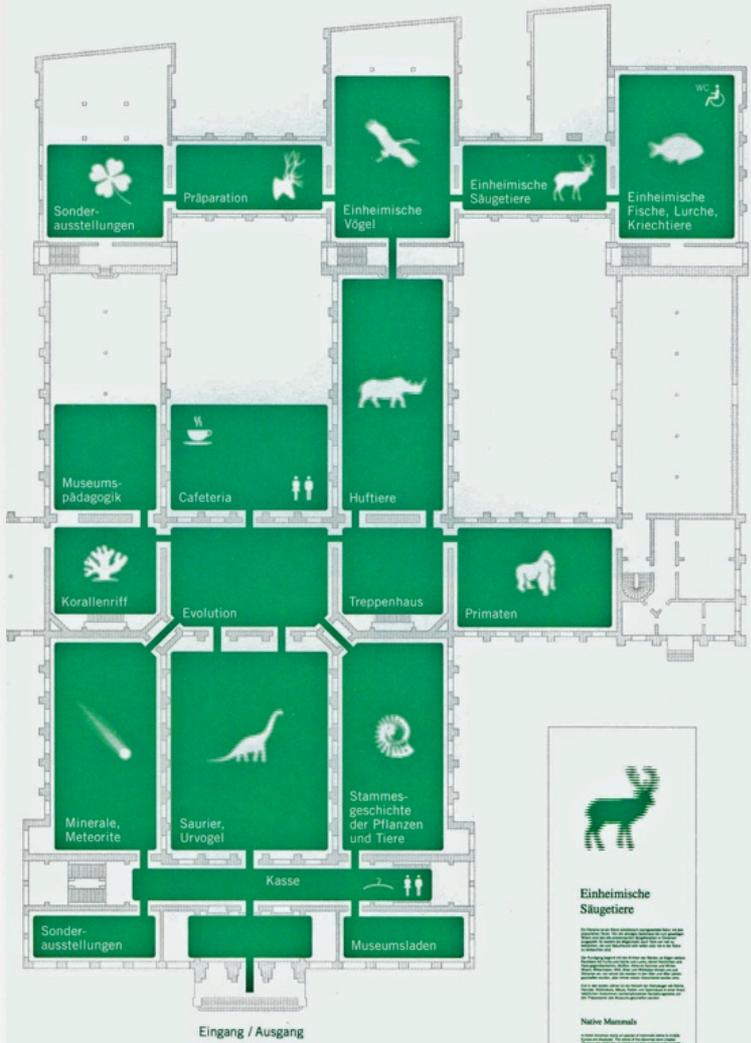
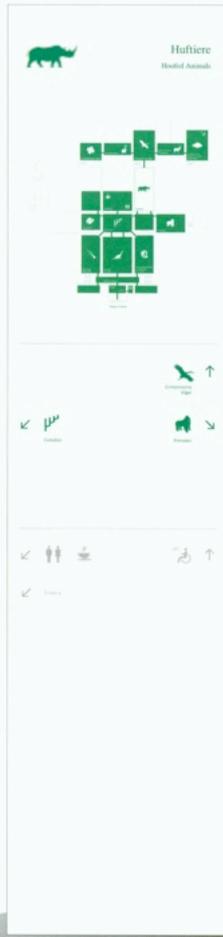
22

- 1 Male WC
- 2 Female WC
- 3 Smoking
- 4 No smoking
- 5 Toilets
- 6 Disabled
- 7 Telephone
- 8 Cloakroom
- 9 Restaurant
- 10 Café
- 11 Emergency exit
- 12 Special exhibition
- 13 Information
- 14 Dinosaurs
- 15 Evolution
- 16 Coral
- 17 Phylogeny
- 18 Birds
- 19 Primates
- 20 Meteorites
- 21 Fish
- 22 Preparation

Natural History Museum Berlin

Designed by Mohn Design, Berlin. A dynamic movement that varies according to the distance at which one is standing.



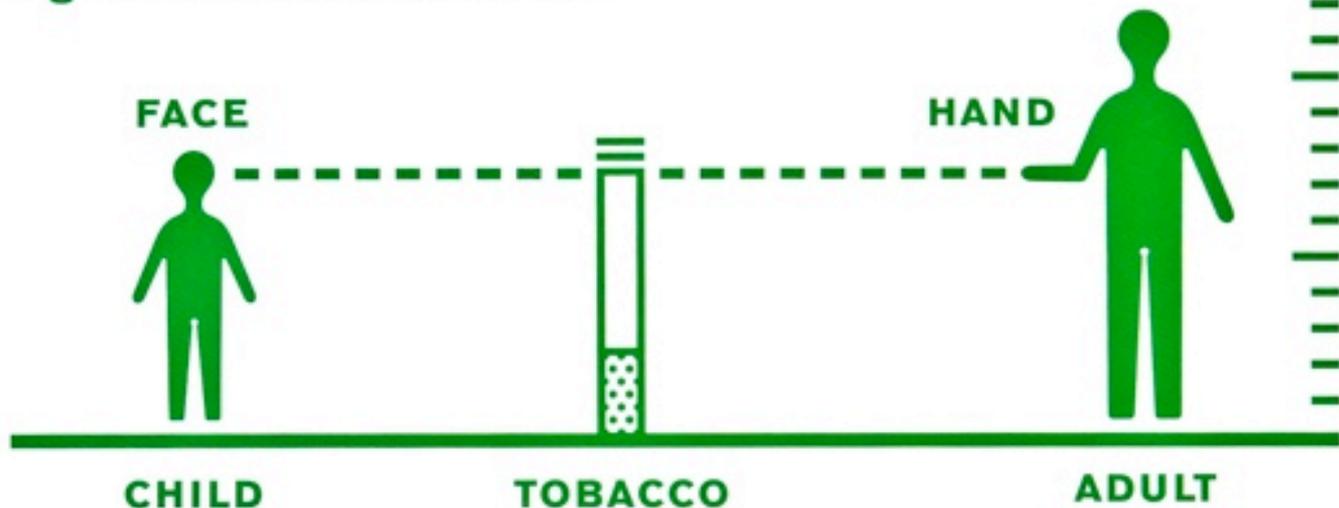


SIGNS APPLIED

Illustrative diagrams

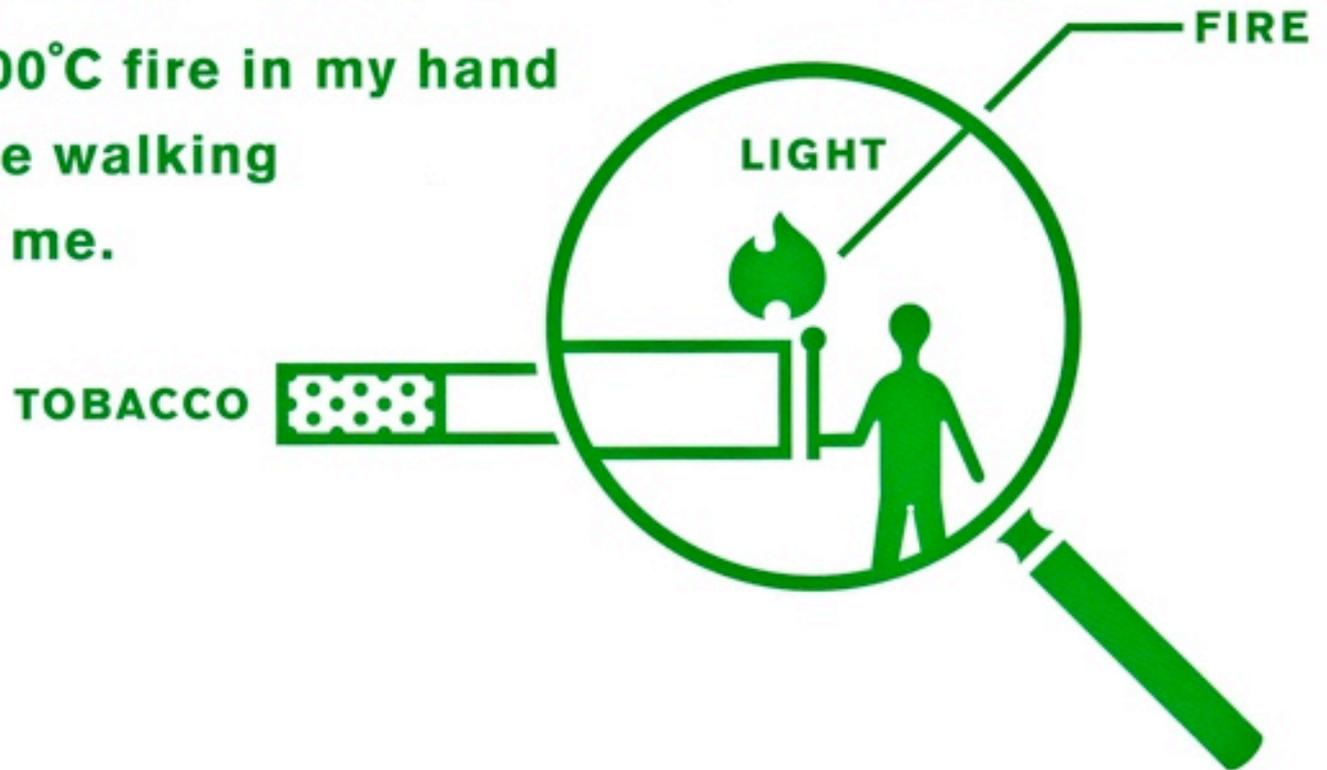
たばこを持つ手は、
子供の顔の高さだった。

A lit cigarette is carried
at the height of a child's face.



700度の火を持って、
私は人とすれちがっている。

I carry a 700°C fire in my hand
with people walking
all around me.



私に手を振る人がいた。 煙を払う仕草だった。

A person was waving at me.
He was waving away
my smoke.



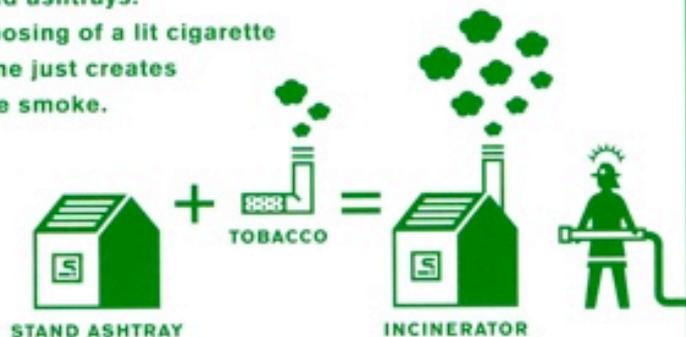
HAND WAVING



PROTECTION

スタンド灰皿。火を消さないで 入れるのは、煙をふやす行為だ。

Stand ashtrays.
Disposing of a lit cigarette
in one just creates
more smoke.



煙の行方。本人だけが、 他人事だった。

Where does the smoke go?
Only the person producing
it is unconcerned.



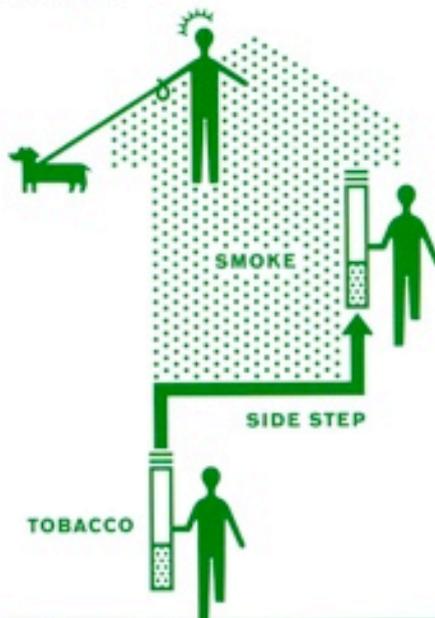
吸いがらを
排水溝に捨てた。
というか隠した。

I threw my cigarette butt
into the drain. That is to say,
I hid it in the drain.



体はよけた。
それでも煙は
ぶつかった。

I moved to avoid him.
But my smoke didn't.



日本一、
目につくゴミは、
吸いがらかも。

Probably the kind of litter
I see most often in Japan
is cigarette butts.

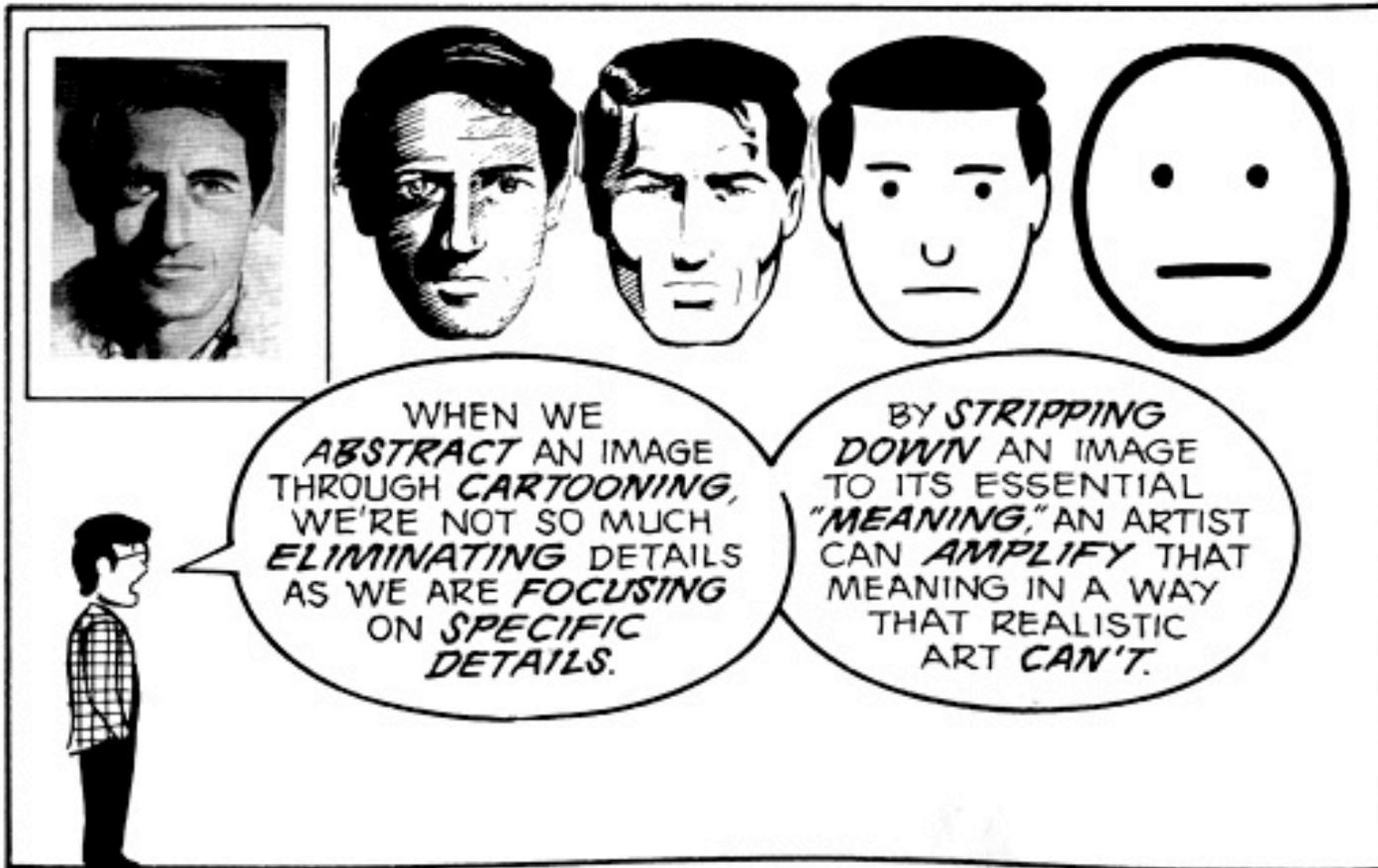




SIGNS

Amplification through simplification

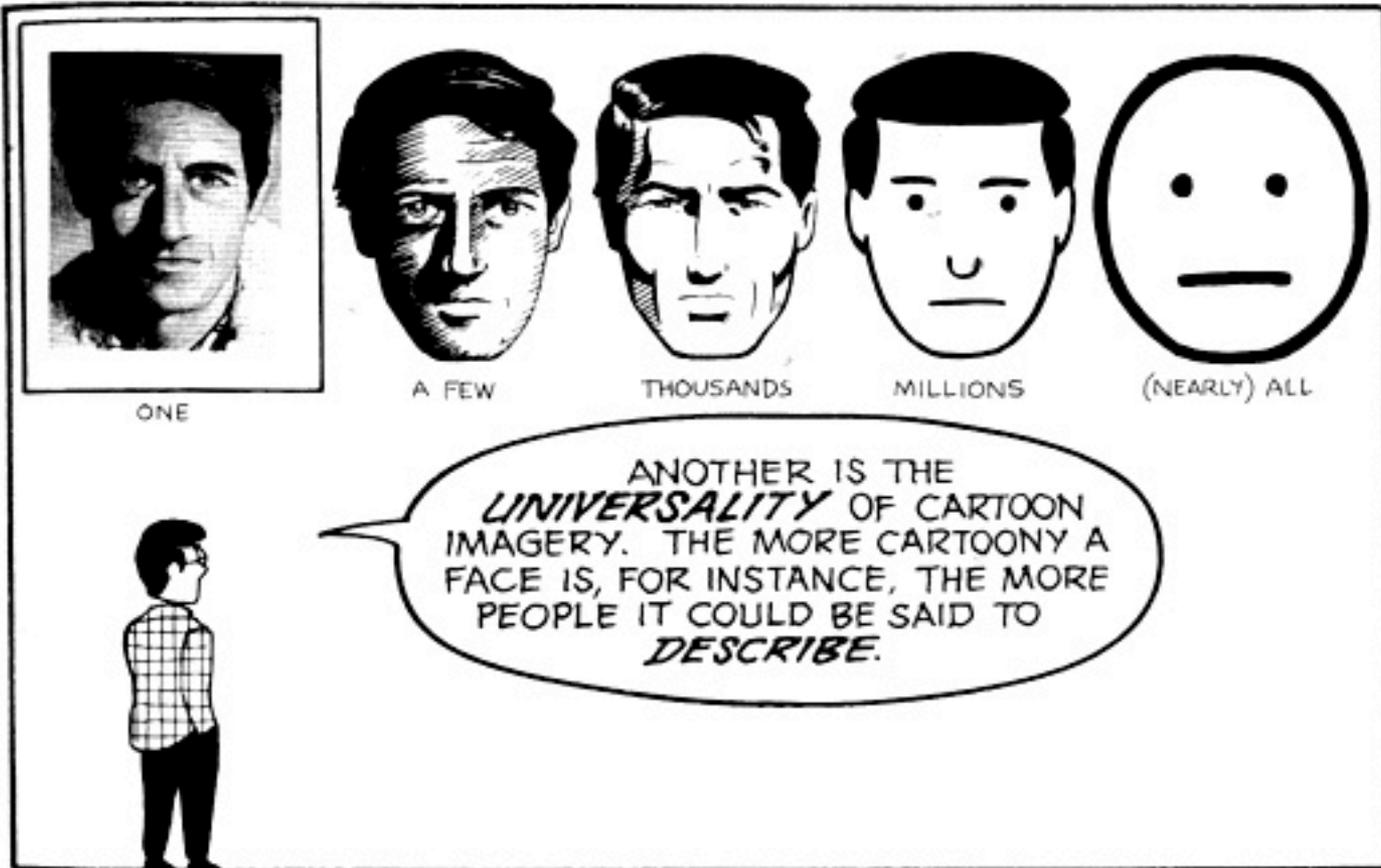
[McCloud, 1994]



WHEN WE
ABSTRACT AN IMAGE
THROUGH *CARTOONING*,
WE'RE NOT SO MUCH
ELIMINATING DETAILS
AS WE ARE *FOCUSING*
ON *SPECIFIC*
DETAILS.

BY *STRIPPING*
DOWN AN IMAGE
TO ITS ESSENTIAL
"MEANING," AN ARTIST
CAN *AMPLIFY* THAT
MEANING IN A WAY
THAT REALISTIC
ART *CAN'T*.

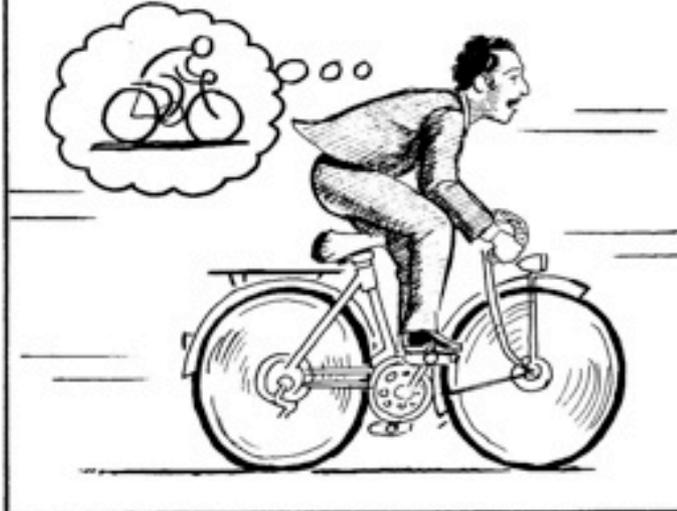




AND IN *EVERY CASE*,
OUR CONSTANT
AWARENESS OF *SELF*--



-- FLOWS *OUTWARD* TO INCLUDE THE
OBJECT OF OUR *EXTENDED IDENTITY*.



AND JUST AS OUR
AWARENESS OF OUR
BIOLOGICAL SELVES
ARE *SIMPLIFIED*
CONCEPTUALIZED
IMAGES--



-- SO TOO IS OUR AWARENESS OF *THESE*
EXTENSIONS GREATLY *SIMPLIFIED*.



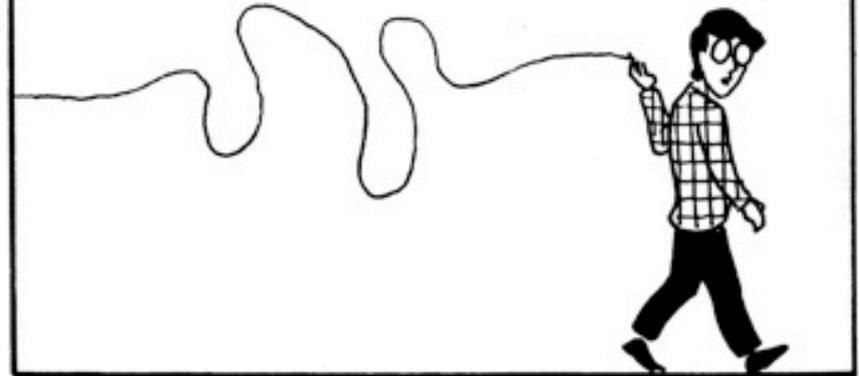
IF *THESE* LINES
ARE EXPRESSIVE OF
FEAR, ANXIETY
AND *MADNESS*--

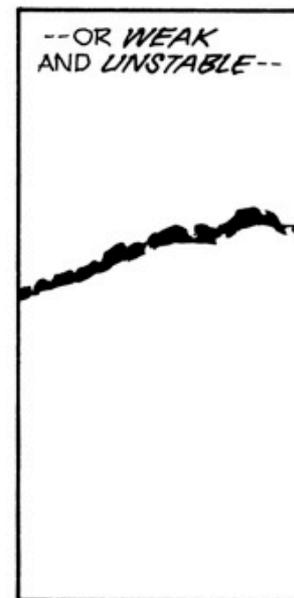
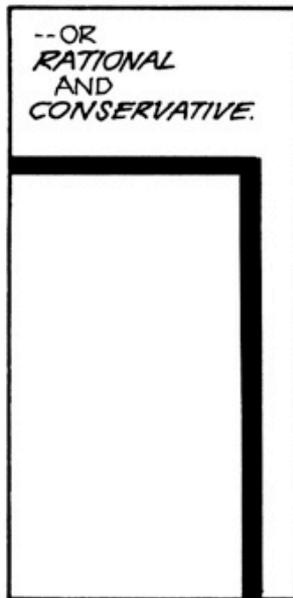
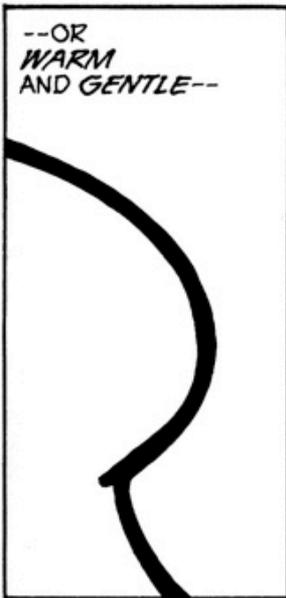
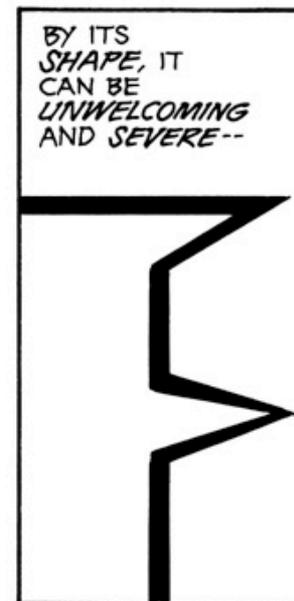
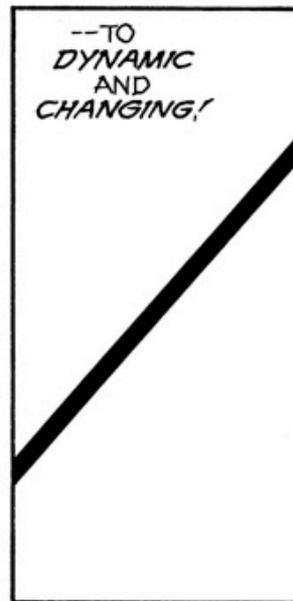
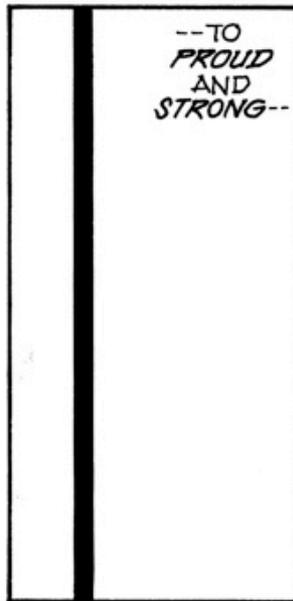


--THEN COULDN'T
THESE LINES BE
SAID TO PORTRAY
CALM, REASON AND
INTROSPECTION?



IN TRUTH,
DON'T *ALL* LINES
CARRY WITH THEM
AN *EXPRESSIVE*
POTENTIAL?





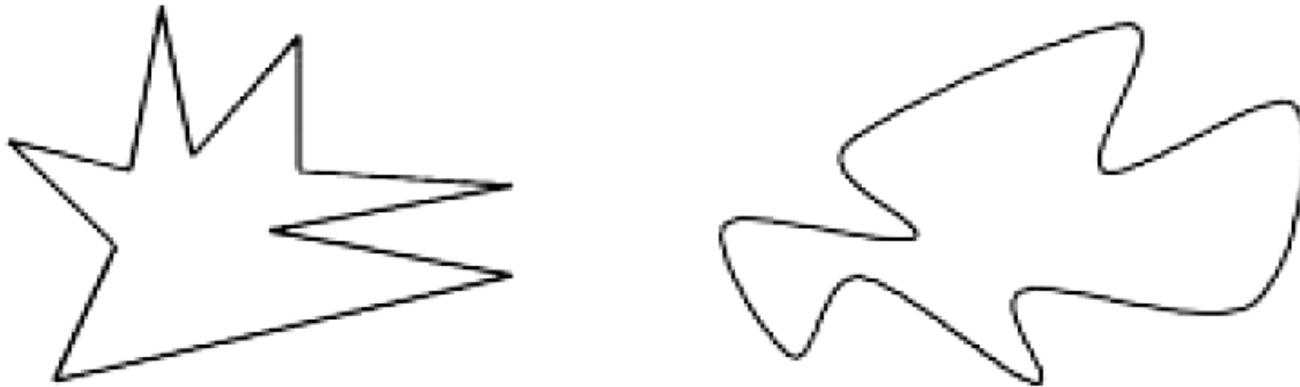
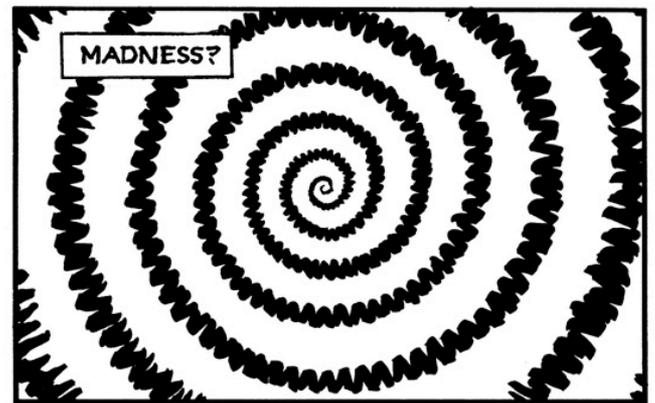
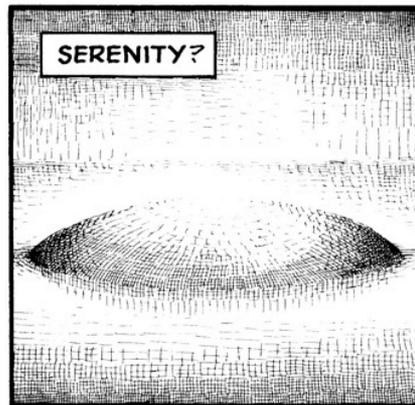
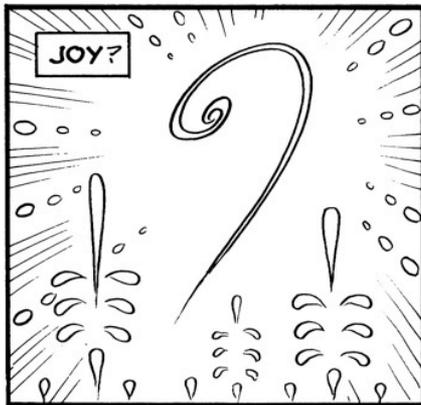
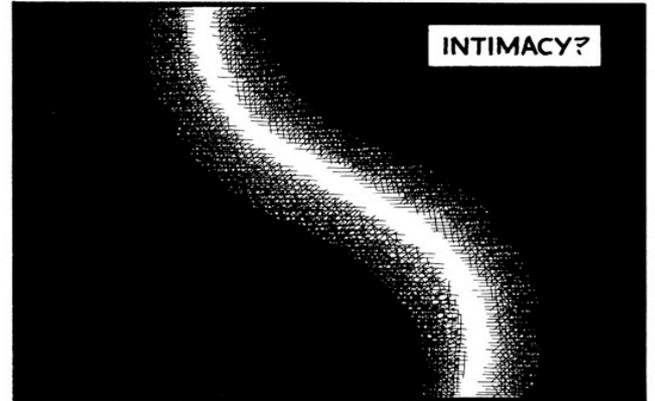
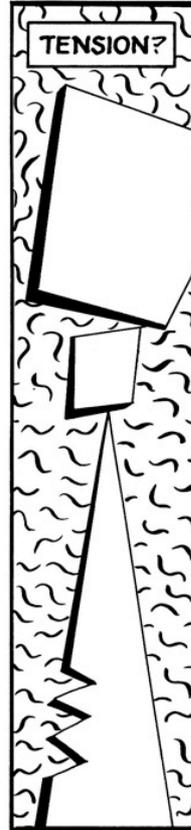
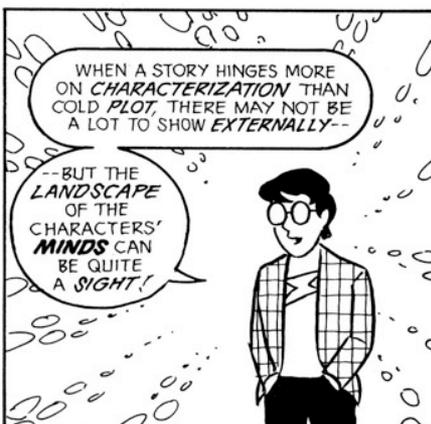


Figure 7. Demonstration of kiki and bouba. Because of the sharp inflection of the visual shape, subjects tend to map the name kiki onto the figure on the left, while the rounded contours of the figure on the right make it more like the rounded auditory inflection of bouba.





SIGNS

Icons

Sign

- Symbolic
- Iconic
- Indexical

Pictograms

Pictorial representations. Represent complex facts through visual carriers of meaning.



Icons

Iconographic representations. Represent any kind of object or action, most often in computer context (folder, tools, moods).



Logos

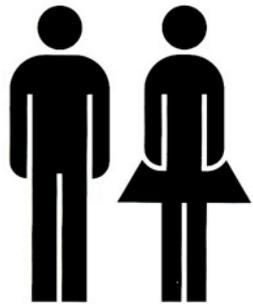
A graphical element (a set of symbols and typeface) for forming a trademark or brand.



SIGNS

Icons

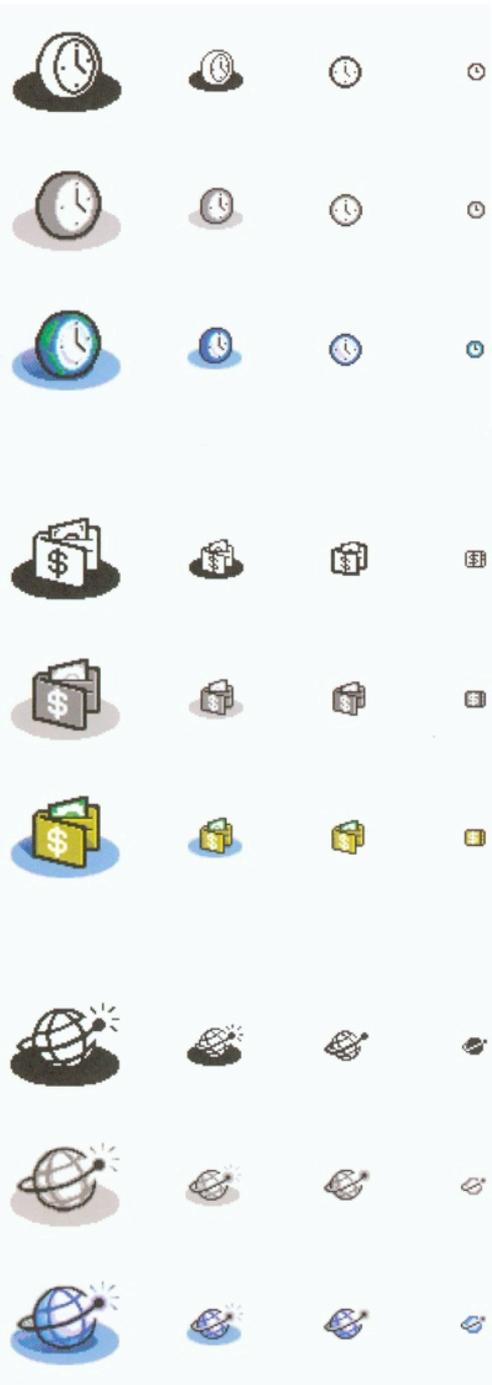
The free spirits of the sign world. Greater freedom of design.



Pictogram



Icon



by Meta Design, San Francisco
from *Pictograms, Icons & Signs* (Abdullah & Hübner, 2006)

SIGNS

Logos

Sign

- Symbolic
- Iconic
- Indexical

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Logos

A graphical element (a set of symbols and typeface) for forming a trademark or brand.

Pictographic and ideographic logos



Typograms



SIGNS

Logos

Pictographic

Ideographic

Pictographic logos

Signs as pictograms which pinpoint an idea or message, in a graphically reduced form.



034.01 phunk



034.02 Tsuyoshi Kusano



034.03 phunk



034.04 Power Graphixx



034.05 Tsuyoshi Kusano



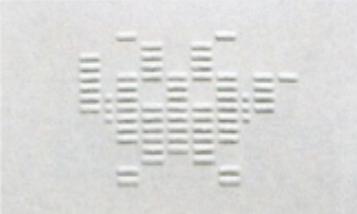
034.06 jun



034.07 hungryfordesign



034.08 MASA Colectivo Gráfico



034.09 tronics



034.10 Tsuyoshi Kusano



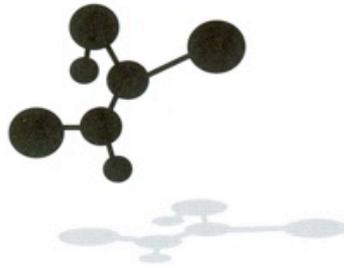
034.11 MASA Colectivo Gráfico



034.12 Sweden

Ideographic logos

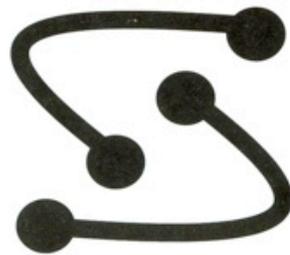
Abstract signs that convey a feeling, a form, a movement, an idea. Their content and meaning is not revealed at a glance, but requires a certain “willingness to read.”



045.01 MK12



045.02 onlab



045.03 FORMGEBER



045.04 FORMGEBER

SIGNS

Typograms

Type as type

Pictorial type

Type as pictures

Type as type

Lettering developed from existing typefaces, consistently avoiding additional graphic elements and other interventions.

EUROWOMAN

080.01 e-Types

aperto

080.02 DSOS1

Landscape™

080.03 Form®

essence

080.04 FORMGEBER

SinnerSchrader

080.05 Mutabor

CONDOR

080.06 CODE

korridor

080.07 augenbluten

HIRMER

080.08 STRADA

neksis

080.09 typhoterapy

flava

080.10 phunk

dori dock

080.11 Défil Inc.

Chocolate®

080.12 Blomno

econā

080.13 DSOS1

primitive™

080.14 Power Graphixx

solid.

080.15 Method

UnBuiltMart

EVERYWHERE BUT NOWHERE / TWENTY FOUR HOURS OF FAKE

080.16 Power Graphixx

Type as type



EYE FI

088.01 OCKTAK



OYSTER

088.02 Luca Ionescu Design



MILK

088.03 CODE



MUZO

088.04 CODE



JAN BUUS

088.05 SAKAMOTO



JDE

088.06 CODE

Pictorial type

Typograms in which additional graphic elements communicate content.

The logo for 'swissrain' features the word in a lowercase, sans-serif font. The letters 'swiss' are in a light green color, and 'rain' is in a darker green. Above the 'i' and 'n' in 'rain', there are three small, dark green dots arranged in a slight arc, suggesting raindrops.

149.01 316tn

The logo for 'linda wang' features the name in a lowercase, serif font. The letter 'l' is significantly larger than the other letters and has a decorative, curved flourish extending upwards from its top.

149.02 344 Design

The logo for 'SURF' is in a bold, blue, sans-serif font. The letter 'S' is stylized with a thick, curved underline that extends under the 'U'.

149.03 W6 Berlin

The logo for 'the SHOTGUN' features the word 'the' in a small, lowercase, sans-serif font. 'SHOTGUN' is in a large, bold, uppercase, sans-serif font where each letter is filled with a detailed, wood-grain texture.

149.04 Hendrik Hellige

The logo for 'cherise' is in a lowercase, sans-serif font. A small, yellow crown icon is positioned above the letter 'i'.

149.05 Form®

The logo for 'FAN OM' features the word 'FAN' in a bold, black, sans-serif font, followed by a pink starburst graphic, and then the word 'OM' in a bold, black, sans-serif font.

149.06 augenbluten

Pictorial type



142.01 DSOS1



142.02 MASA Colectivo Gráfico



142.03 DSOS1



142.04 DED Associates



142.05 Machine



142.06 Sweden



142.07 John J. Candy Design



142.08 büro destruct



142.09 Machine



142.10 büro destruct



142.11 Niels Meulman



142.12 Rinzen

Type as pictures

Typograms that gain their significance from the free approach to characters, the typography broken down to the point of illegibility.



165.01 Rinzen



165.02 Luca Ionescu Design



165.03 ghs web graphica



165.04 Power Graphixx



165.05 Matthias Hübner



165.06 Luca Ionescu Design



165.07 Bionic System



165.08 Power Graphixx



165.09 Luca Ionescu Design



165.10 Luca Ionescu Design



165.11 LEVEL1



165.12 onlab

Type as pictures



184.01 Norm



184.02 hausgrafik



184.03 Machine



184.04 Luca Ionescu Design



184.05 Machine



184.06 augenbluten



184.07 Machine





Sign

- Symbolic
- Iconic
- Indexical

Pictograms

Pictorial representations. Represent complex facts through visual carriers of meaning.



Icons

Iconographic representations. Represent any kind of object or action, most often in computer context (folder, tools, moods).



Logos

A graphical element (a set of symbols and typeface) for forming a trademark or brand.

Pictographic and ideographic logos



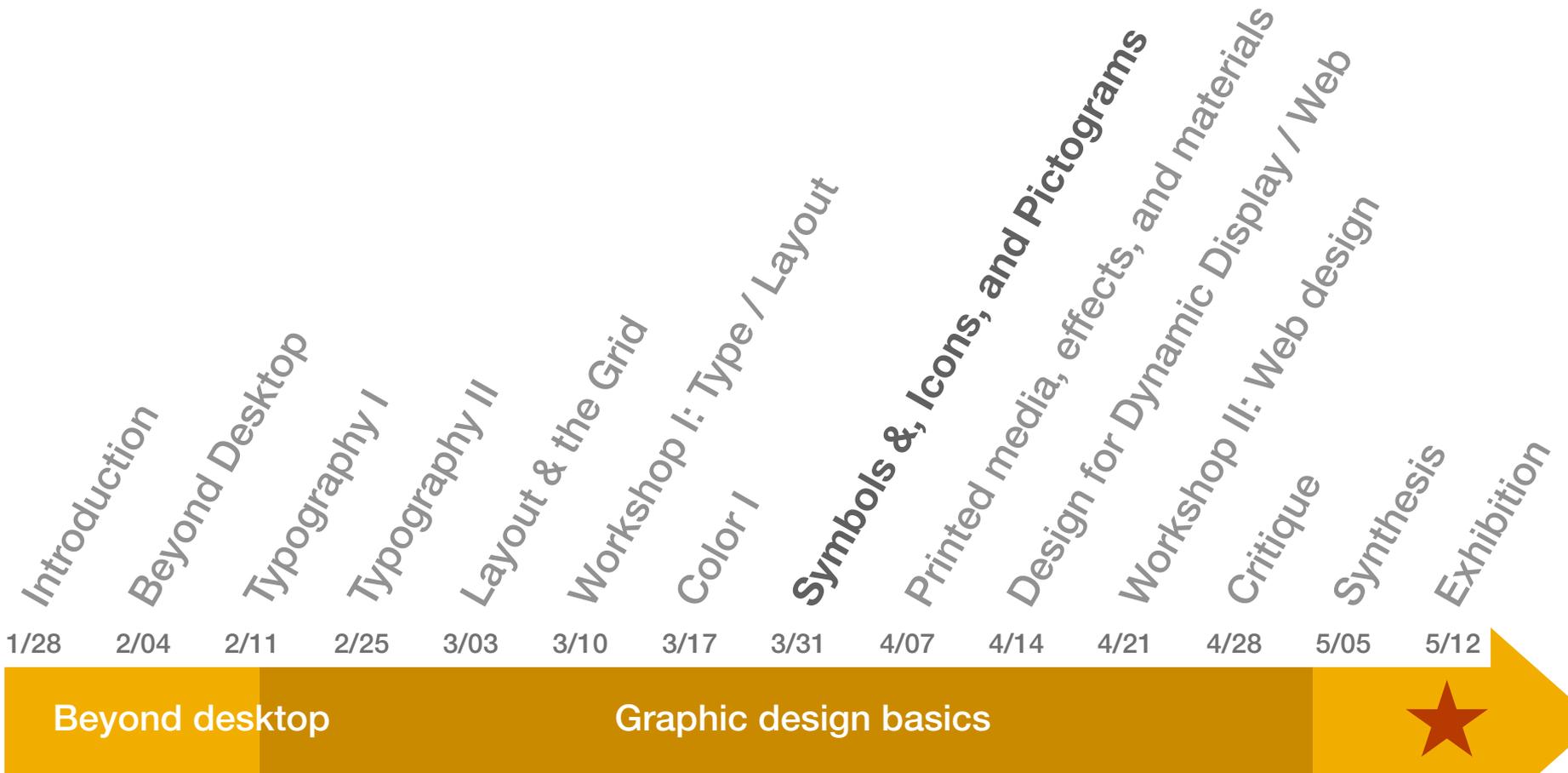
Typograms



Next week

**Printed media, effects, and
materials**

Course schedule



Assignment

Post a description about your course project. Describe how you are going to apply rules and techniques learned in class to your project.