ACTIVITY #1
THE THREE P’S
MEGAN SEAGRAM
After doing my research, I have chosen to highlight "Ten Graphic Design Paradoxes" by Adrian Shaughnessy as a primer, Shannon Linde's series of typographic installations as a project, and focus on the Wolfe Ollins London 2012 Olympic Design in comparison to the work of Shepard Fairey as a practice. I found the article, "Ten Graphic Design Paradoxes" to be quite helpful especially towards new designers such as myself, Adrian uses the word paradox to mean an opinion or statement contrary to commonly accepted wisdom. I have found a stronger appreciation for others designers, and realized after reading the commentary on Adrian's article, that we all need to become more open minded as designers. For instance, "02: The best way to learn how to become a better graphic designer is to become a client." I completely agree with this, as designers we expect the solution, but do not always properly explain the problem.

Shannon Linde's collaboration with Andra Hayward and Christina Ott, on "Pure Gold", "Used", & "Come Inside", caught my attention because they brought typography to life. They used keys hanging on nails, to create elaborate text installations. It blows my mind that something as simple as a key, which I have plenty of random unused keys laying around, can be "upcycled" into a beautiful form of expression/artwork. I am drawn to the detail of each design and how the creativity is unlimited. It's not often that as students, we get to explore outside of the "box", by this I mean that we always have very specific guidelines. I would love to step away from the computer, and explore the use of different media to extend my graphic design boundaries.

Lastly, I was interested in learning more about the practice of branding. This years London 2012 Olympics logo design created by the Wolfe Ollins group, really intrigued me. I found it to be like nothing the Olympics has ever seen, the colors are attention grabbing, the design is rememberable & recognizable, and it is the official "brand" of the olympics. Then I compare the work of Shepard Fairey, specifically his Obama HOPE poster. This poster became more symbolic in 'selling' Obama as a presidential candidate, then the original Obama "O" logo. Obama has been forever branded by Shepard's design, Obama almost is the 'brand', and it became such a statement TIME magazine used his design as a cover image. When comparing the Olympics logo branding to the Obama HOPE poster, the brand advertises the Olympics, while Obama becomes the brand.

**TABLE OF CONTENTS:**

- **Primer**.................pg 2
- **Project**...............pg 3
- **Practice**.............pg 4
- **Credits**..............pg 5
Adrian Shaughnessy

Ten Graphic Design Paradoxes

01: There’s no such thing as bad clients: only bad designers.

02: The best way to learn how to become a better graphic designer is to become a client.

03: If we want to educate our clients about design, we must first educate ourselves about our clients.

04: If we want to make money as a graphic designer, we must concentrate on the work — not the money.

05: For designers, verbal skills are as important as visual skills.

06: Ideas usually fail not because they’re bad ideas, but because they’re badly presented.

07: “I’m a professional: I know best.”

08: “All the good jobs go to other designers.”

09: The best way to run a studio is to be domineering and forceful.

10: If we believe in nothing, we shouldn’t wonder why no one believes in us.

11. When a client says the words — “you have complete creative freedom,” they never mean complete creative freedom.

http://observatory.designobserver.com/entry.html?entry=8217