

A HOME FOR ALL: A CREATIVE RATIONALÉ

Author: The Bryan Slingers Partnership

December 2004

Designs

The 'Home for All' logo [white background]

The Home for All logo [black background]



Logo

Our first intention with the logo was to accommodate not one, but all of the required languages. The three translations of “ Home for All” and “The Western Cape” make for a seemingly unmanageable set of six distinct phrases. However we are proud of the harmonious type setting solution we have achieved in the logo we present to you today. Using a circular shape, and classic typeface, the six phrases work together to create a formal structure that houses an abstract, free flowing form within. Separating the phrases are subtle orange and vermilion triangle designs that, whilst adding a subtle “Africaness” to the logo, also help the logo to radiate - connecting the glowing orange centre with the wider world outside. This swirling shape represents the unknowable, chaotic power of conversation and transformation - the kind of engaging magic that we believe will be unleashed by the Home for All campaign. The light orange swirl gives the logo movement, dynamism, and energy. The core of the logo is a bright orange dot, intended to represent the individual - a glowing form; complete and unthreatened. The graceful movement of the outer perimeters of the logo are poetically anchored by the singularity of the orange dot.. We believe that the logo, whilst innovative utilises enough memorable symbolism to become an easily recognizable stamp - evoking simultaneously inclusion, diversity and individuality.

We were asked to give a specific rationale relative to a Xhosa aesthetic.

Carved masks and figures were never part of the Xhosa's religious ceremonies. Instead they concentrated on light-refracting beads made originally from shells, metal and polished stone, and used for both decorative and spiritual purposes. The logo therefore makes no use of heavy wooded block cuts, carved symbols or the heavy colours found in typical African designs. But It is our assertion that the use of the lettering, subtly mirrors the lace-like beadwork much beloved and admired by traditional Xhosa cultures. Orange and white are two prominent colours of the traditional Xhosa palette - orange representing life, the sun, power and happiness and white denoting spirituality, change and grace.

Corporate Identity

Internal debate, on this particular aspect of the work, raged for many hours and even days. The question was: Do we or do we not include the Home For All logo on a new CI for the province? If so, how?

The Home For All logo we have created is first and foremost a consumer logo - one that has been designed to add life, modernity and appeal to a campaign for all people. It is, however, not a logo that will reflect the required prestige of the Premier's Office. Our solution, whilst novel, is not unique. We intend designing a high-end and sleek CI (Corporate Identity) using the design principles contained within the consumer logo. The relationship is similar to the one between the Microsoft logo, and the Windows logo. Whilst the Windows logo is more consumer-friendly, the Microsoft logo, as the corporate identity, is a cleaner and more sophisticated interpretation of the design elements found in the consumer oriented Windows logo. Home for All, in other words, is a product of the Premier's Office. As a result of this tactic, we believe we have created an enviably sophisticated identity for the provincial offices, while maintaining a clear link between its official and public image.

Advertising

Our advertising thoughts have centred around the notion of "I am seen. I am heard. I am." We understand that in launching a campaign such as this, one that will ultimately challenge some fundamental classist and racist beliefs, we needed to tread delicately. The initial advertising campaign will therefore not seek to threaten, accuse or alienate but instead embrace and reflect; giving ordinary people, in all their multi-textured aspects, permission to be themselves. The advertising is therefore a collection of "reflective surfaces" - canvases upon which we are all mirrored. In this way we ensure emotional traction for the icon in future.

The advertising makes use of the tension between celebrating both an individual and a shared humanity. Using candid yet exceptional portraits we reveal people enjoying the simple delight of being themselves. The copy tells their stories in a way which both describes their unique attitudes but also reveals a humanity that we all can relate to. We have art directed the work with a mature hand, respecting always both the subject and their story. In this way we hope to have created portraits of real people who can consider themselves to be lovingly held and regarded individuals.

The newspaper advertising introduces longer copy, and therefore also the idea of stories. Stories are, and always have been, the vehicles by which ordinary people express who they are, and where they come from. A good story, well told, has an almost mythical power to enchant and captivate. It is this power we intend to liberate in a province-wide story campaign whose implications will be far-reaching and profound. Our ideas reach from a 1-minute film festival featuring professionally made films of common peoples' stories and radio programmes, to children's story walls, and interactive story museums.

This is, in other words, just the beginning...