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IZZY GEFFNER

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about izzy

is izzy

Let's build on history to create new stories.

Izzy Geffner is a junior at the Maryland Institute College of Art, dedicated to crafting the stories from our world. Before her inevitable end as a space pilgrim, she seeks to embrace the tales of the extant world, using an iterative and fluid process based in research to create work with impact. Her work surrounds the fundamental belief that design is always in service to its subject. It is the obligation of the designer to know not only about the processes of design and communication, but also in their subject, and the impact of its effects.

She is a firm believer in combining the powers of a spreadsheet, a sketchbook, and the entire back-catalog of *The Americans*.



poster

SORRY, YOU'RE A GENTRIFIER

an exploration on communication
and human cognitive bias



ENGAGING COMPLEXITY

GD → Project 4 → MICA Problems
 not entirely MICA specific, but a problem that affects MICA students -

BECOMING GENTRIFIERS / PARTICIPATING IN GENTRIFICATION

how can we - as the demographic for gentrification - be aware of it? How can we engage in behavior that does not perpetuate gentrification? How can we be active in our cities? How can we contradict gentrification not only as consumers, but as creatives, people often feeding the machine?

WHAT INITIATIVES COULD HELP?

- Awareness - first and foremost -
- **WAIT** - lets break down gentrification more
- graduates moving to cities → finding gentrified neighborhoods desirable
- Being uneducated on how gentrification affects that city → how it has changed
- ↗ if the answer is NOT a "hey look what you're doing" → turns people off could make them resentful, no want one wants to be the villain

BRIEF INTERLUDE FOR LECTURE —

Studio - cyan human form → face → eyes → type choices led through imagery → allow it to guide hierarchy utilise how and why as you can use experiment with tension How can you utilize ambiguity? Do you want to embrace chaos?

PROMPTS! THE ultimately negatively affected group are the families, people, and culture of a neighbourhood undergoing gentrification

KNOW YOUR NEARBY NEIGHBORS

WATCH OUT FOR THE WHOLE FOODS WHO'S NEXT DOOR? ↗ more **BEWARE THE MATCHA BAR** humorous

HOW OLD IS YOUR BUILDING, HOW OLD ARE YOUR FAVORITE SPOTS?

I like where this is going, but it needs work - dig the dichotomy between a perceived age and an actual age ↗ universal gentrification symbols "homey" / natural things mismatched with their actual environments

John Bielenberg - Project M / Thinking wrong

BIG Quesiton → How can we inadvertently challenge people???

based off how, even when presented with factual info, people tend to maintain their previous opinion as a reaction to being challenged

BACKFIRE EFFECT READING -

- We use moral arguments when we don't have supported data, and defer morality to enhance facts when they're supportive
- This happens when beliefs are threatened ↗ we use arguments that can't be proven as a defense mechanism
- Testable facts increase a reliance and reinforcement of previous beliefs (source 3) "when world view is challenged, facts become something to be stayed"

prompt:

Address an issue within the student community via an 18x24in poster.

the focus:

Gentrification does not exist in a universal manner, it takes different forms that reflect the culture a city which often obscures it to new residents - who then perpetuate it.

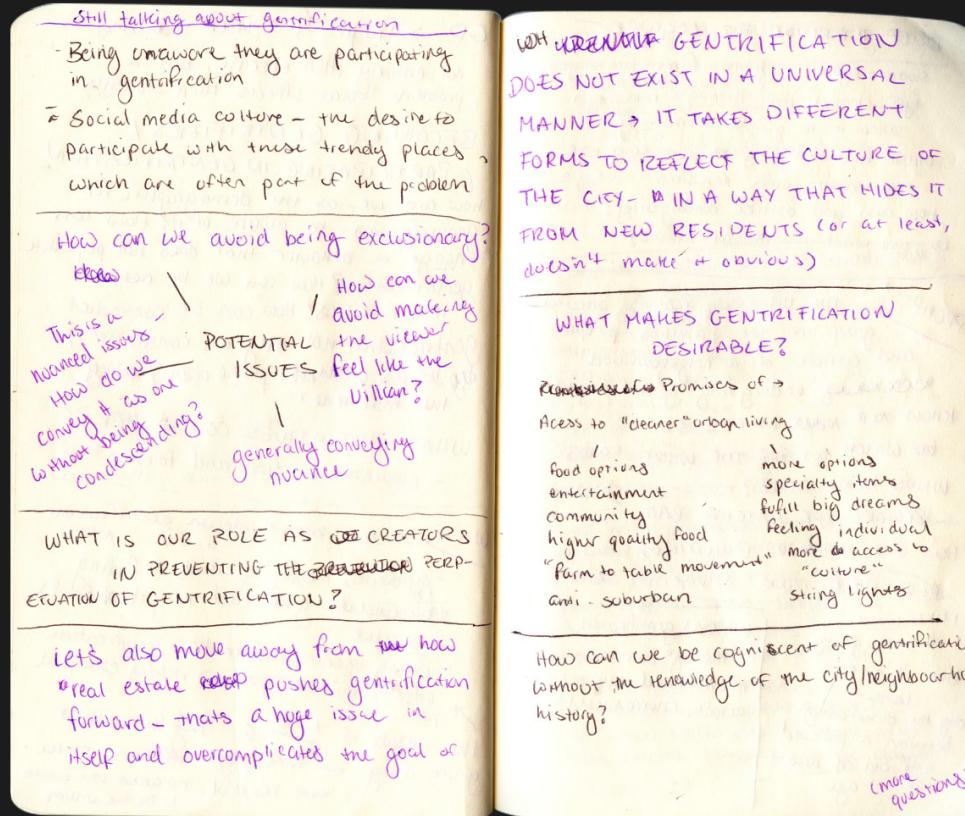
The young, city-bound college graduate is the demographic of the gentrifier, and often participates within it unknowingly.

the issue:

The poster is an inherently combative medium: it "grabs" attention, and requires the physical space of the viewer. This particular poster also puts forward an inherently combative statement: **you're the problem.**

Yet, it's been shown that people have the tendency to double down on their beliefs when faced with information that contradicts their world view, or when placed on the defensive.

RESEARCH & IDEATION



Ultimately, in grappling with the messaging & delivery, a focus was placed on countering the standard mechanisms of defense in order to successfully communicate the intentions of the poster. These essential questions were raised & used to guide the project:

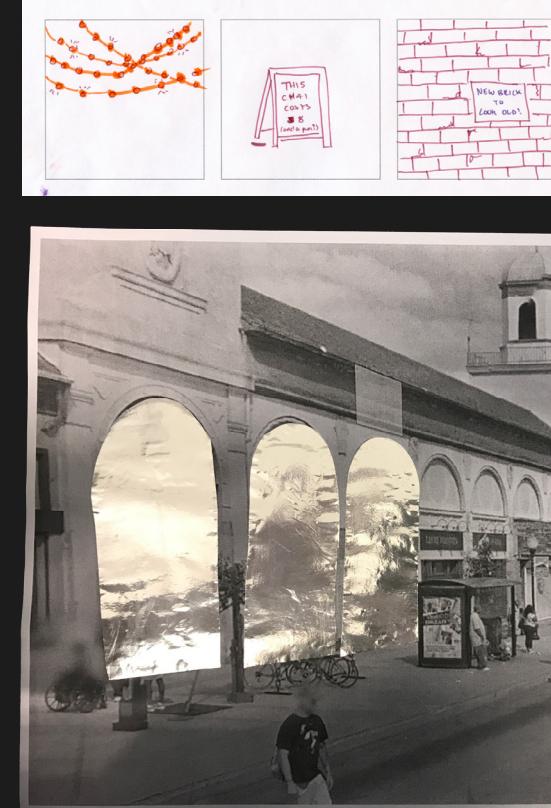
How can we be cognizant of gentrification without the knowledge of a city/neighborhood's history?

How can the backfire effect be counteracted?

What makes gentrification desirable?

How can vilifying the viewer be avoided?

How can people be inadvertently challenged?



Visual research began to focus on humor and artifice, their representation informed by readings on cognitive bias and particularly the backfire effect.

The backfire effect is the human cognitive bias that, when faced with information that provides a contradiction of a world view, causes the consumer of information to reinforce their previous beliefs.

SOLUTION & DELIVERABLE

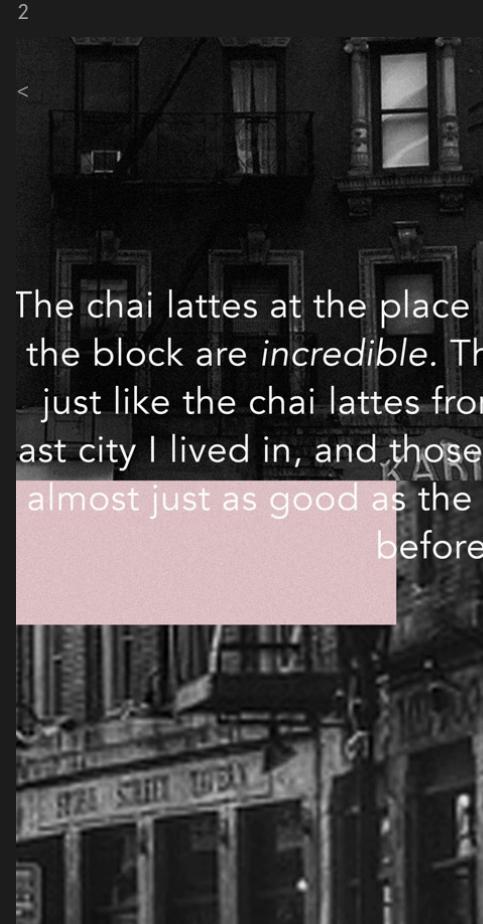


the solution:

Align the poster & the viewer.

To counteract the backfire effect, an aligned viewpoint is used to create a common ground between the challenger and the person being challenged.

This creates a less defensive relationship between the two parties, and opens the possibility for new ideas to spread.



- 1 An appeal to the desirability of gentrification was made as a break to the more somber visuals of the poster. In this case with the use of hip & cool Millennial Pink
- 2 A humorous approach focusing on gentrifications stereotypes was taken, as it allows an acknowledgment of the culture of gentrification, without entirely slighting the viewer
- 3 More concrete, direct and factual information regarding gentrification's impacts was made at the most detailed level, a level only available after the viewer has conceded to investigating further

identity
motion

NEW YORK WORLD'S FAIR



semester-long investigation
into flexible systems and
iterative ideation

RESEARCH & IDEATION

prompt:

**Build an identity system
for a World's Fair**

how:

Built on a semester-long iteratively focused process guided by my professor, Mark Sanders, the research was first explored through reflection & discussion. To explore positioning, theme & mission statements were developed from our initial research, and visual research was done using our position to explore output through the most apparent to the most abstract. Their intersections, as created through a proposal book, became the brand.

ideology :

THEME:

THE REALITY WE CREATE

IDEOLOGY:

ENGAGEMENT

MODULARITY

SUBJECTIVITY

NEW YORK 2023: THE REALITY WE CREATE

The notion of reality is one that is self contradicting: in its broadest, most everything. It is the possibility of everything that has been and could ever grounded sense, it is only what is. Reality is collective, but also self-defined present and as we build our future, we've been given power unlike that which The internet, the definer of our contemporary era, is not a thing, it is a creation for ourselves. 2023 for New York marks one year shy of the quadruple settlement, placing itself at a crossroads of how it wants to define its own A city of history but with nowhere left to expand without destruction, how itself as a forward looking metropolis while preserving the stories of its past lost in the process inform us on what it wants for its future?

New York 2023 seeks to explore The Reality We Create, by bringing focus to address in our immediate future: technologically, socially, and environmentally. In the fairs of New York's past, the fair embraces the possibility that technology for the contemporary era by placing its true impact through the users who participant in constructing the future they want for themselves through the but with the tangibility of considering its place in the extant world. It tempts to entertain the impossible while engaging them with what is already being wide, as is its intended reach. It is looking anyone who is willing to be active in the future along with our collective one.

Izzy Geffner

1. Commack, New York, USA. Generally I say I'm from Long Island

2. As of the 2010 census, 36,164 residents.

3. The name derives from the former Native American name by the Seacatogue tribe: winnecomac.

4. Long Island has a program that installs signs across the state designating areas connected to historic significance. These markers denote anything from locally specific events like a particularly gruesome murder, up to places with more lasting impact, and are usually unassuming in both scale and content matter. There is one signpost, however, that up until now remained a mystery to me. I have no idea what it is, or where it is located. I have always been a mystery to me. The only thing I know is what's listed on the marker erected at the edge of a strip mall that the site, and the surrounding area used to host minutemen training grounds during the Revolutionary War.

5. Long Island generally experiences all four seasons to their extremes. Summers are humid, hot, and muggy, with temperatures around 90° usually sunny with the occasional thunderstorm. Winters are dry, hovering around freezing and slightly below, with occasional snow. About once every other year major snowfall hits.

July - High: 82° Low: 68° Rain: 4.49in
Jan - High: 37° Low: 24° Rain: 2.37in

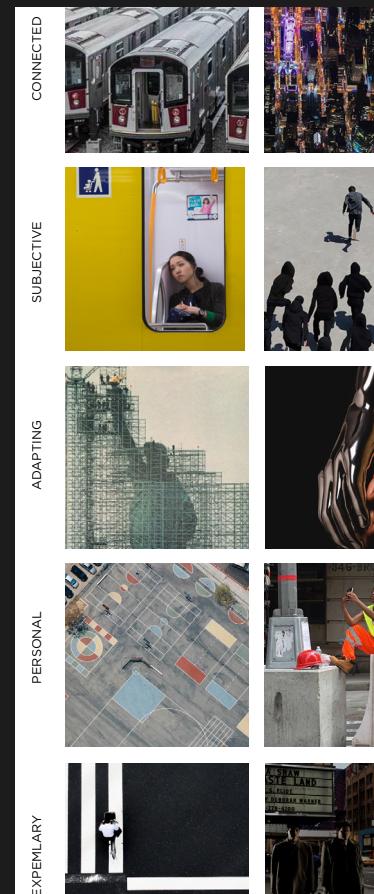
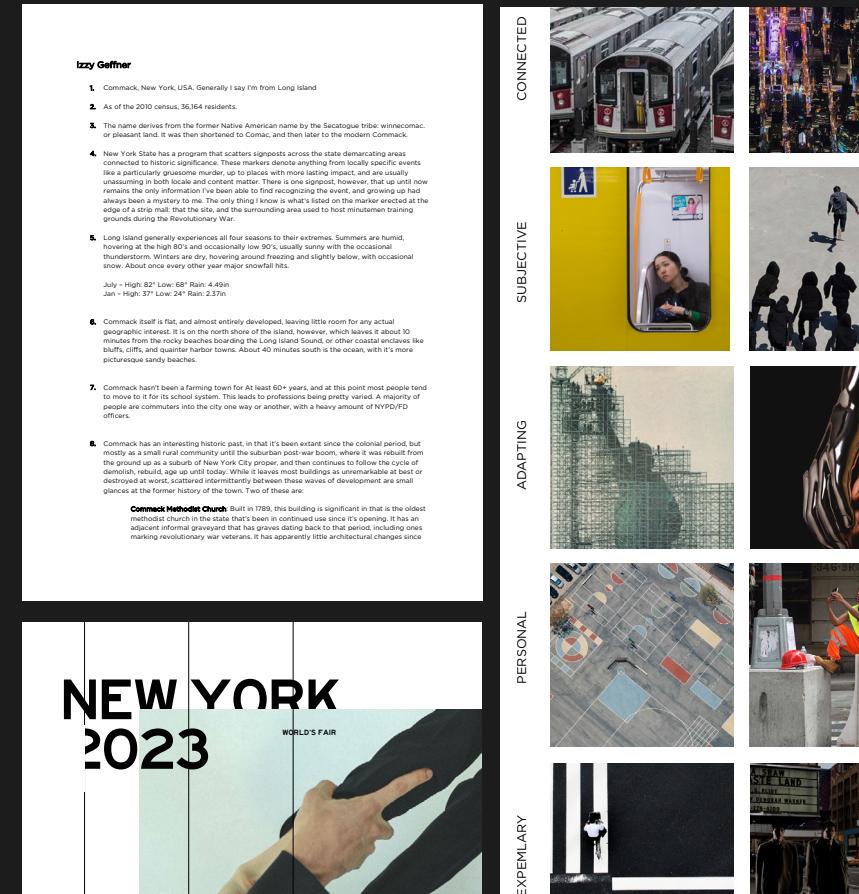
6. Commack, itself is flat, and almost entirely developed, leaving little room for any actual geographic interest. It is on the north shore of the island, however, which leaves it about 30 minutes from the rocky beaches bordering the Long Island Sound, or other coastal enclaves like bluffs, cliffs, and quainter harbor towns. About 40 minutes south is the ocean, with its more picturesque sandy beaches.

7. Commack hasn't been a farming town for at least 60+ years, and at this point most people tend to move to it for its school system. This leads to professions being pretty varied. A majority of people are commuters into the city one way or another, with a heavy amount of NYPD/FD officers.

8. Commack has an interesting historic past, in that it's been extant since the colonial period, but mostly as a small rural community until the suburban post-war boom, where it was rebuilt from the ground up as a suburb of New York City proper, and then continues to follow the cycle of development and decline. It has had its share of fires, floods, and other calamities, irreversibly altered or destroyed at worst, scattered intermittently between these waves of development and evolution across the former history of the town. Two of these are:

Commack Methodist Church. Built in 1799, this building is said to be one of the oldest Methodist church in the state that's been in continuous use since its opening. It has an adjacent informal graveyard that has graves dating back to that period, including ones marking Revolutionary War veterans. It has apparently little architectural changes since

NEW YORK 2023



MOTION GRAPHICS



watch it

motion intro As one of the first applications of the identity itself, the animated introduction establishes the flexibility & modularity of the brand elements. Meanwhile, elements that hide and reveal force the viewer to fill in the blanks, and establish their own reality.



TICKETS

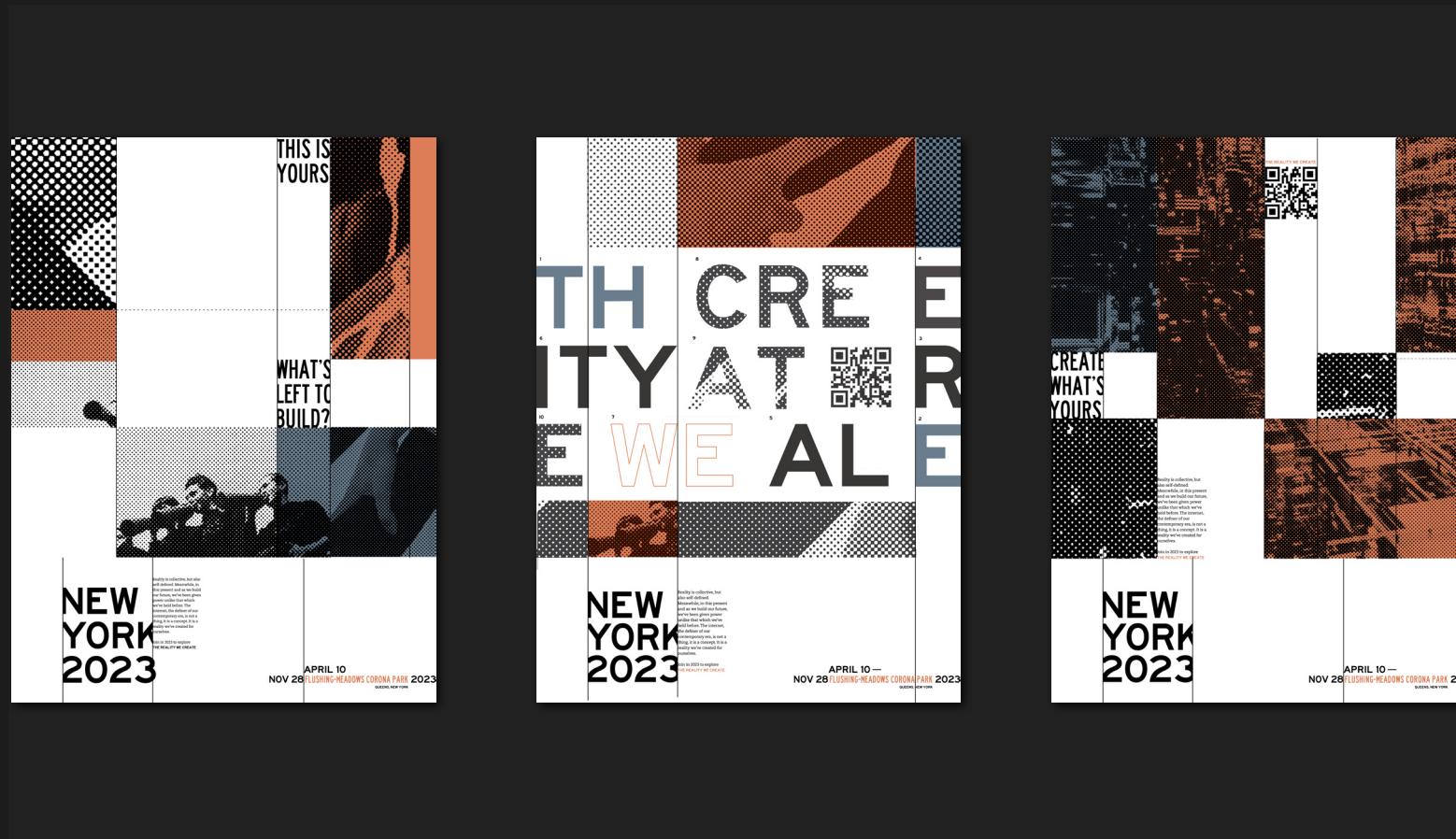


tickets:

Buidling off the dynamic grid established in early procces works and in the motion intro, the tickets expand their system by utilising color & texture to denote type (single or unlimited use) and time (a single hash for a day, an entire field for a span).

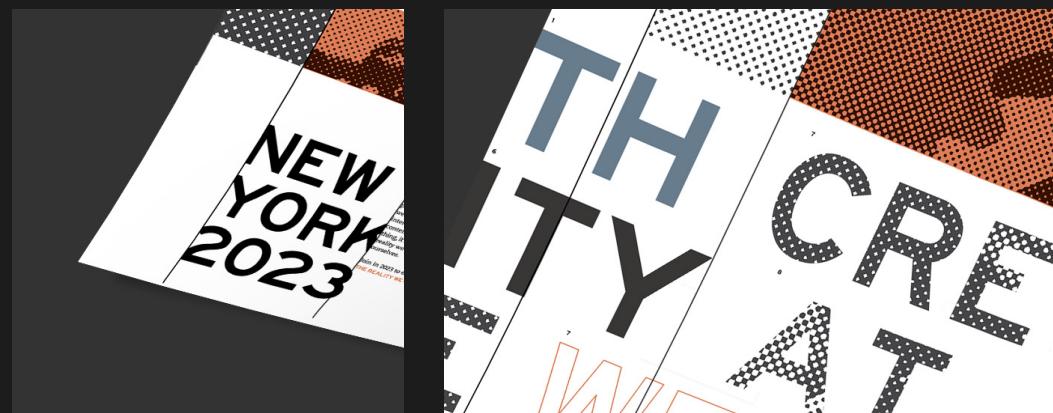
engage: voice-codes The voice codes emerged after merging together the challenge of including a security feature, along with the need to integrate a level of engagement to fit along the fair's theming. Taking inspiration from biometrics, each textured element is a bitmapped encoding of a user introducing themselves via voice, creating their own uniquely personal barcode.

POSTER SERIES



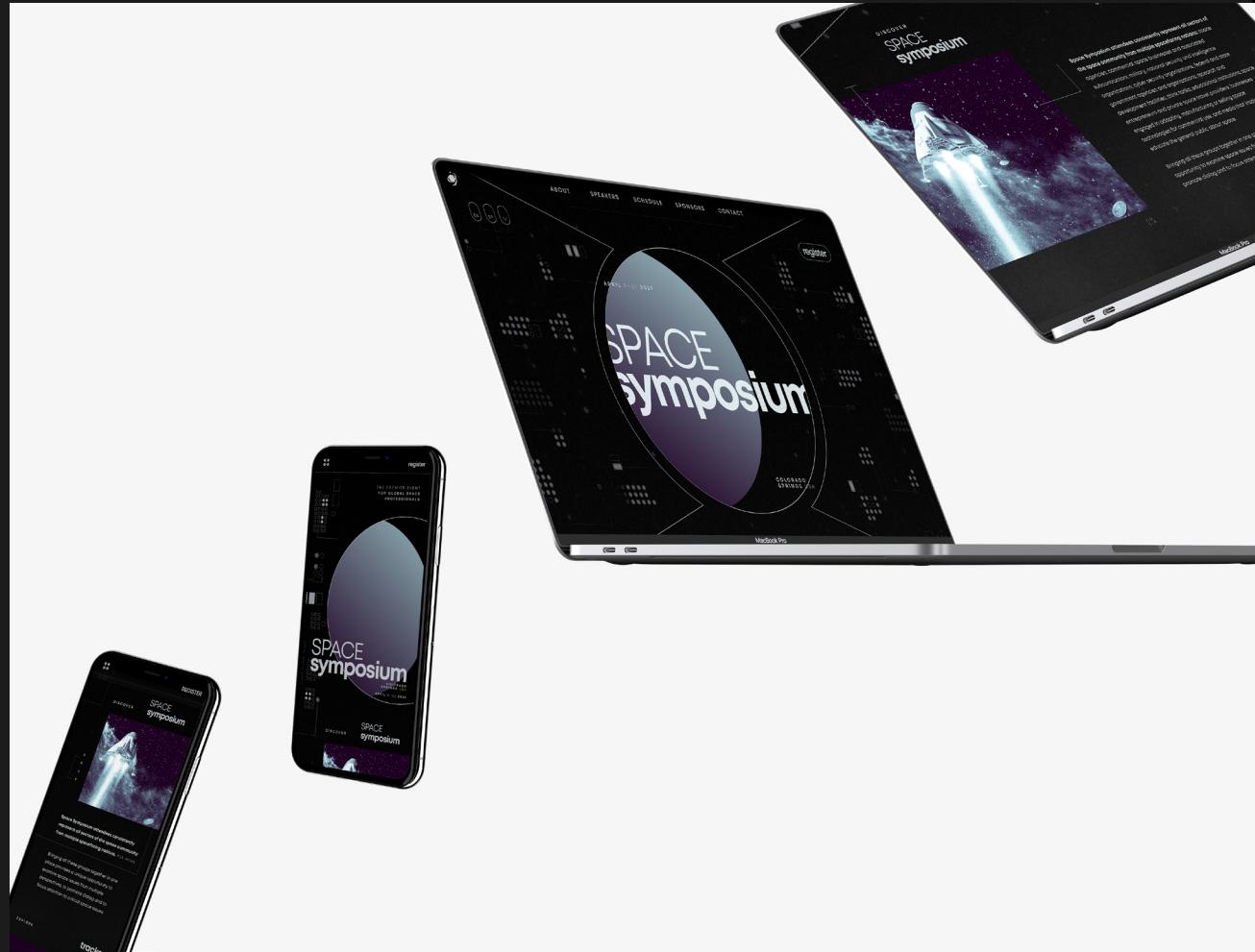
tickets:

Expanding the dynamic grid vertically, the poster series allowed for exploration and experimentation with the modular elements, as well as a more definitive introduction into photography & texture into the brand.



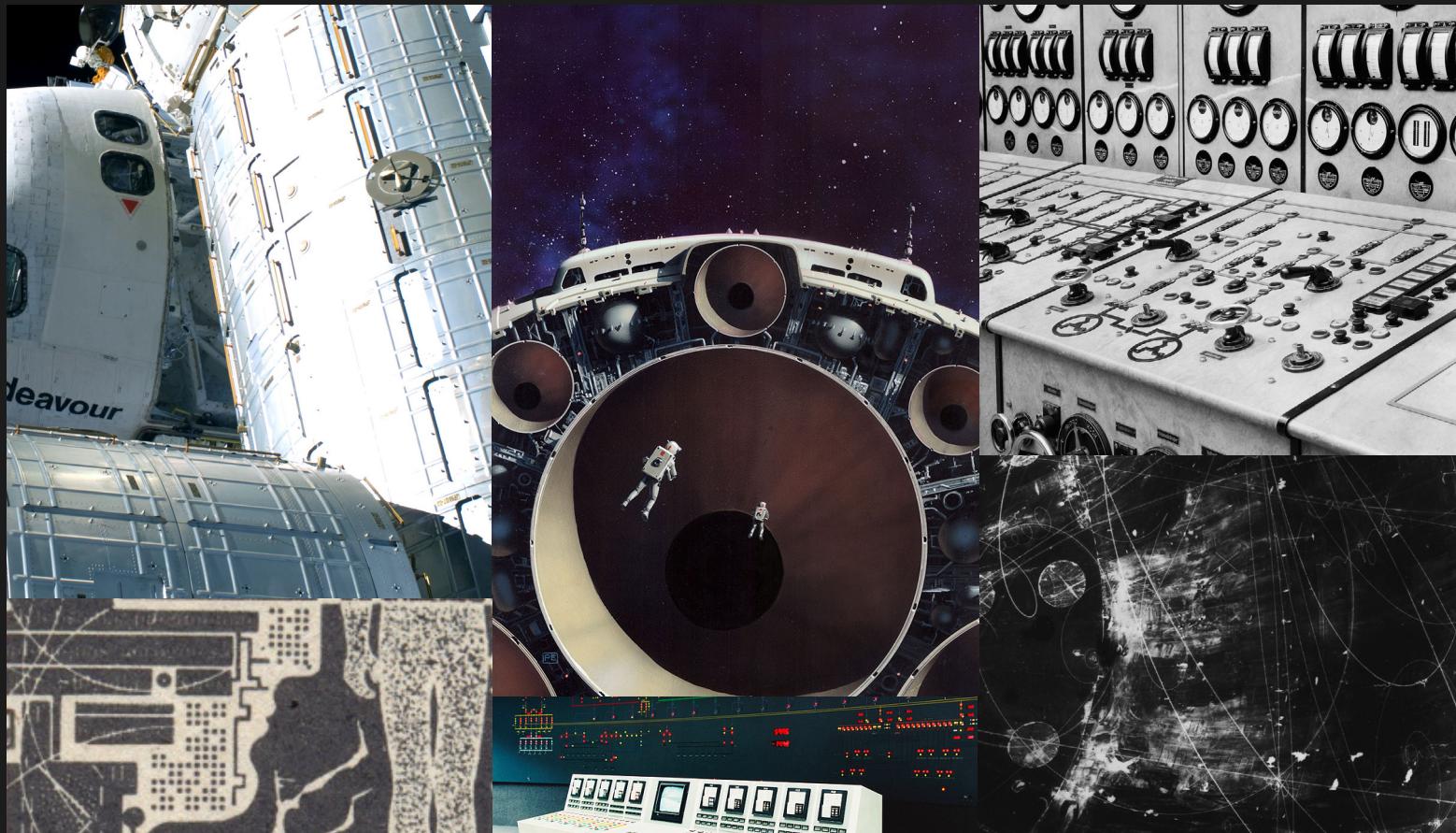
web design
user experience

SPACE SYMPOSIUM



with the mentorship of
HUGE Design

RESEARCH & IDEATION



prompt:

A responsive landing page for the conference's website

who:

Space Symposium is the leading conference for those working within the aerospace industry.

Spanning across all disciplines within space from engineering & research to policy, the conference seeks to bring together by casting aside usual disparities in the name of information exchange, and ultimately human achievement.

ideology:

DRIVING IMAGERY:

CONSOLES/BLUEPRINTS

RETRO-FUTURISM

ARCHITECTURE OF SCI-FI

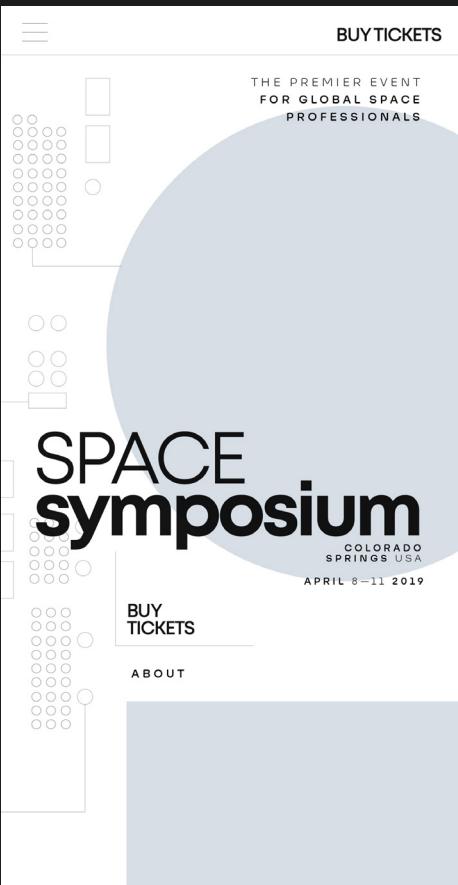
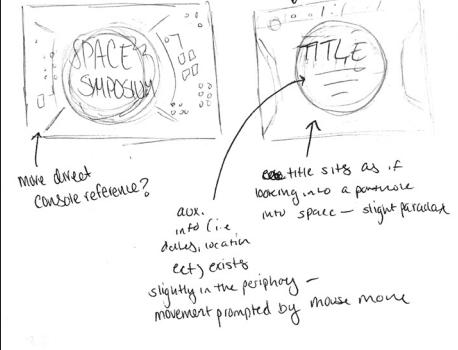
DRIVING LANGUAGE:

OPTIMISTIC

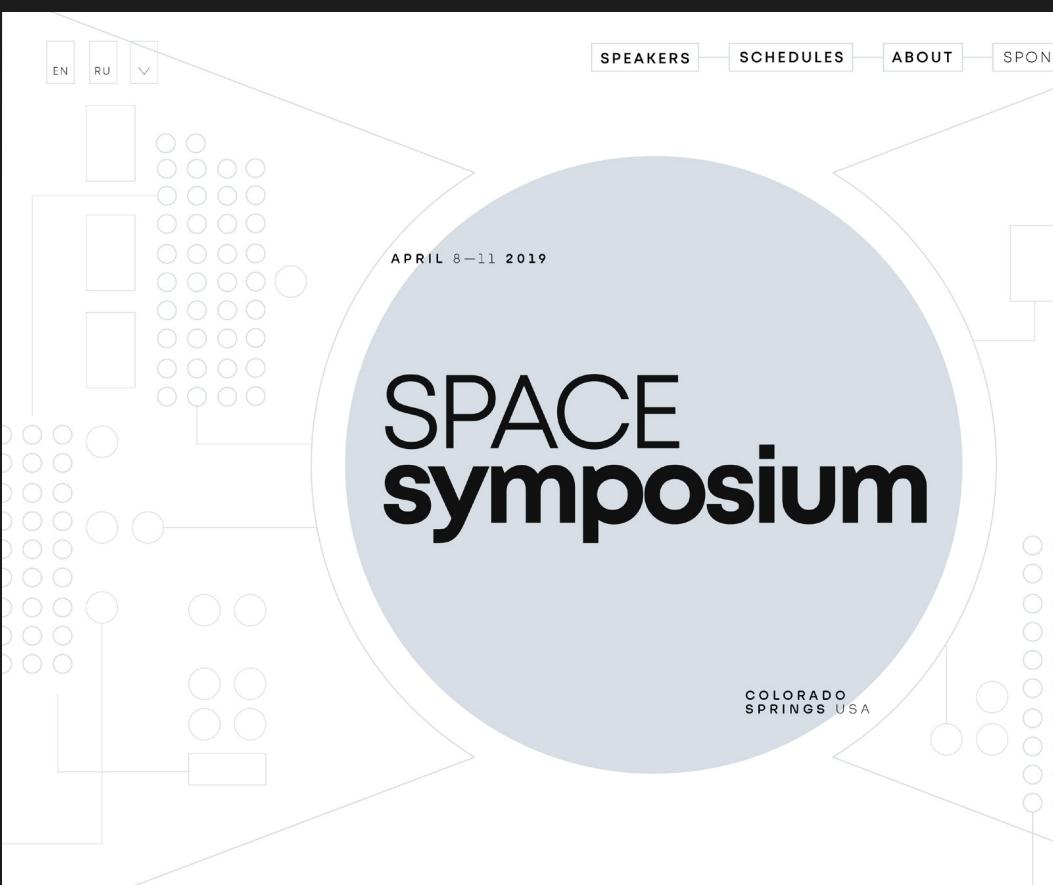
CUTTING EDGE

INTERGALACTIC

EARLY EXPLORATIONS



EXPLORE	tracks
Symposium Program	▼
Tech Track	▼
Space Classified	▼
Cyber Classified	▼



initial designs Early iterations in the wireframe phase explored the furthest reach of thematic possibility, while acting more conservatively towards navigation and user elements. This led to an initial disconnect between hero elements and their more functional counterparts. Further work was done to unify the elements while still maintaining a playful but function-driven usability.



educate the general public about space.

Bringing all these groups together in one place provides a unique opportunity to examine space issues from multiple perspectives, to promote dialog and to focus attention to critical space issues.

DESKTOP



key moments

Main type reflecting the modernist beginnings of the first space programs was paired with one that has a decidedly more sci-fi spin, taking inspiration from the cinema classic Eursostile. Thematic choices were paired with functional ones as sections were intended to "float" along the page, in their own designated space walks.

DISCOVER
SPACE
symposium



FIG 1_A

THE PREMIER EVENT FOR
GLOBAL SPACE PROFESSIONALS

Space Symposium attendees consistently represent all sectors of the space community from multiple spacefaring nations: space agencies; commercial space businesses and associated subcontractors; military, national security and intelligence organizations; cyber security organizations; federal and state government agencies and organizations; research and development facilities; think tanks; educational institutions; space entrepreneurs and private space travel providers; businesses engaged in adapting, manufacturing or selling space technologies for commercial use; and media that inspire and educate the general public about space.

Bringing all these groups together in one place provides a unique opportunity to examine space issues from multiple perspectives, to promote dialog and to focus attention to critical space issues.

[register](#)



engage
technol
educa
Brin
opport
promot

EXPLORE
tracks



SYMPORIUM
program

The Space Symposium has been firmly established as the single most important event for government organizations, between industry on both a national and international basis.



TECH
track
Tech T
regis
to he
gov
leader
develo

SCHEDULE
at a glance

SU 04 07	7:15 - 8:30 government affairs breakfast
M 04 08	8:45 - 12:00 symposium programming
TU 04 09	12:15 - 1:45 general James E. Hill Lifetime Space Achievement Award Luncheon
W 04 10	2:00 - 5:00 symposium programming
Th 04 11	5:30 - 6:45 corporate member appreciation reception

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EXPLORE
tracks

FIG 2_E

SYMPORIUM
program

The Space Symposium has been firmly established as the single most important event for government organizations, between industry on both a national and international basis.

TECH
track

Tech Track sessions offer registrants an opportunity to hear from some of the government and industry leaders in space technology development.

SPACE
classified

Join space professionals in a classified track focused on space security.

SCHEDULE
at a glance

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at a glance

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thomas dorame
Master of Ceremonies

patrick m. shanahan
Acting Secretary of Defense — U.S. DoD

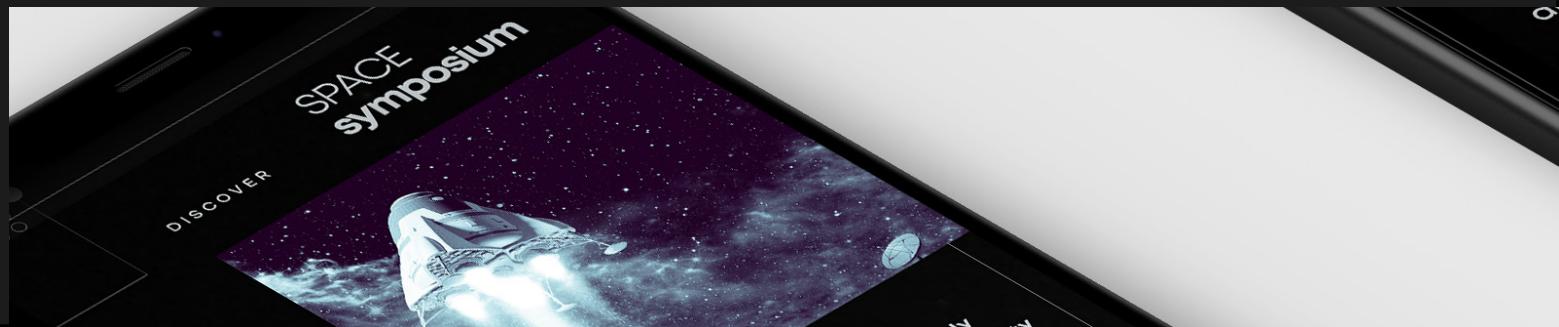
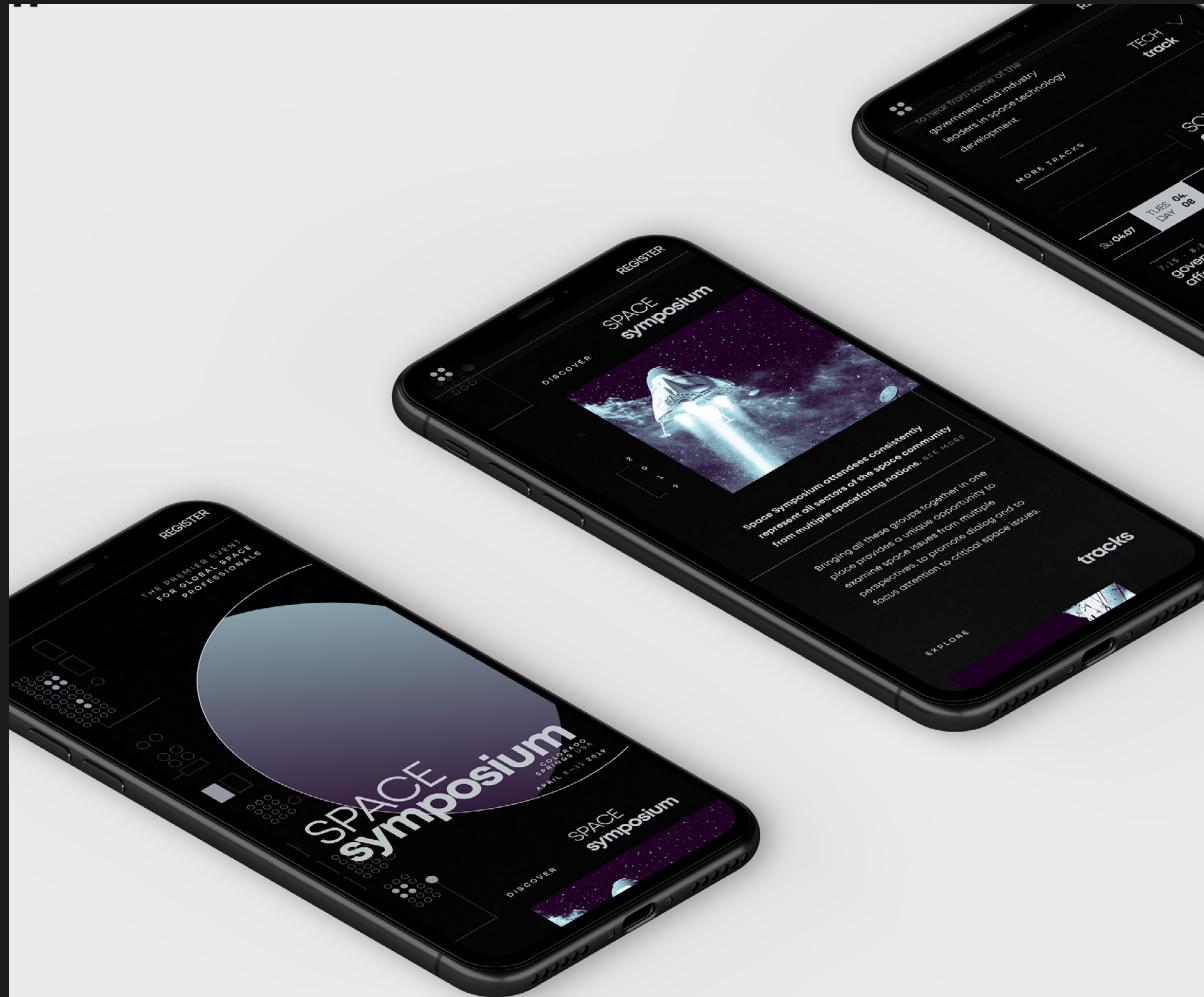
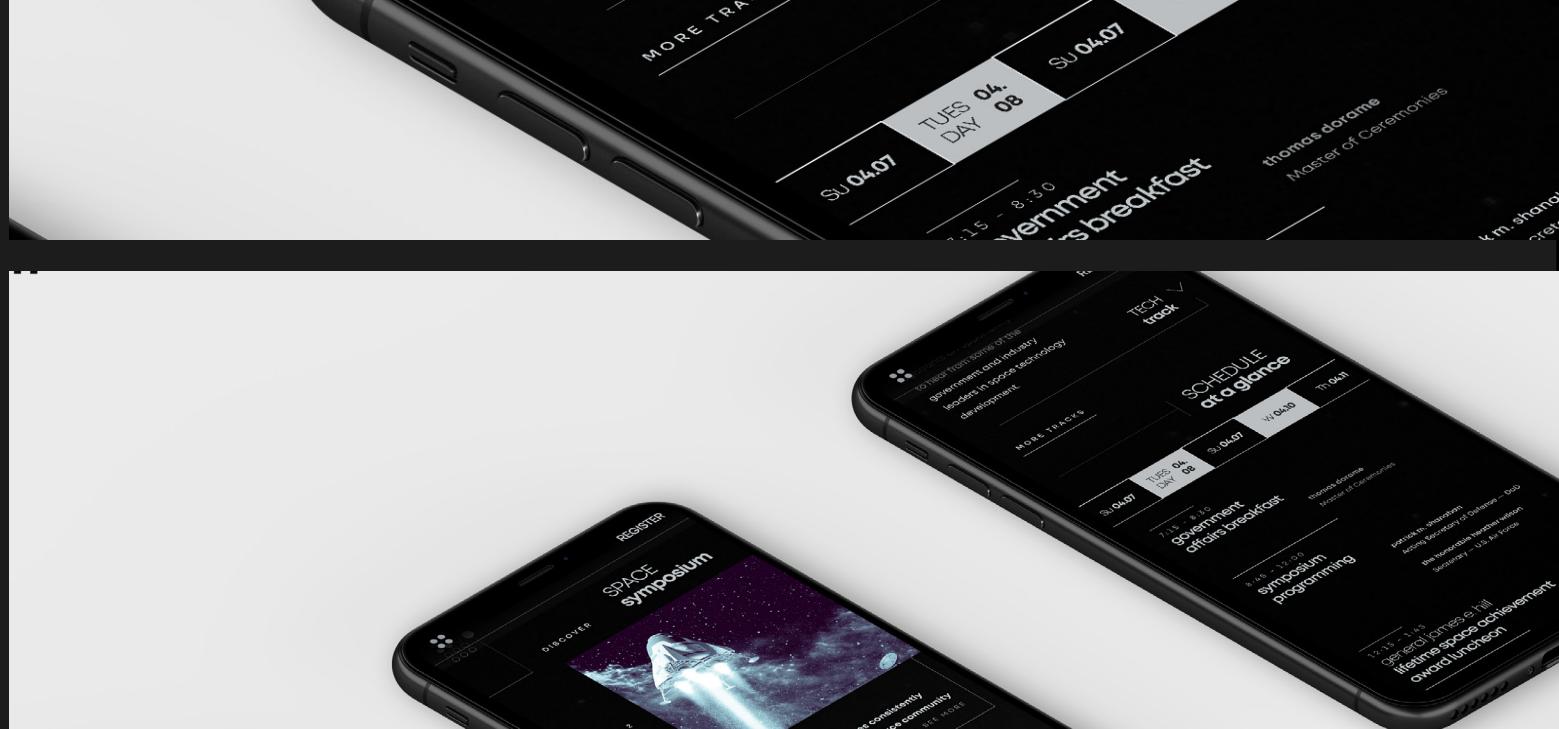
the honorable heather wilson
Secretary — U.S. Air Force

james bridenstein
Administrator — NASA

kathy warden
CEO & President — Northrop Grumman

07 AM

MOBILE



MOBILE

register

THE PREMIER EVENT
FOR GLOBAL SPACE
PROFESSIONALS

SPACE symposium

COLORADO SPRINGS USA
APRIL 8-11 2019

DISCOVER

2
0
1
9

Space Symposium attendees consistently represent all sectors of the space community from multiple spacefaring nations. SEE MORE

Bringing all these groups together in one place provides a unique opportunity to examine space issues from multiple perspectives, to promote dialog and to

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EXPLORE

tracks



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SYMPORIUM
program



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TECH
track

MORE TRACKS

government and industry leaders in space technology development.

TECH track

MORE TRACKS

SCHEDULE
at a glance

Su 04.07	Mo 04.09	Tu 04.08	W 04.10	Th 04.11
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7:15 - 8:30
government affairs breakfast

thomas dorame
Master of Ceremonies

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symposium programming

patrick m. shanahan
Acting Secretary of Defense — DoD

the honorable heather wilson
Secretary — U.S. Air Force

12:15 - 1:45
general james e. hill
lifetime space achievement award luncheon

2:00 - 5:00
symposium programming

featured speaker: TBA

5:30 - 6:45
corporate member appreciation reception

7:30 - 9:00
corporate partnership dinner

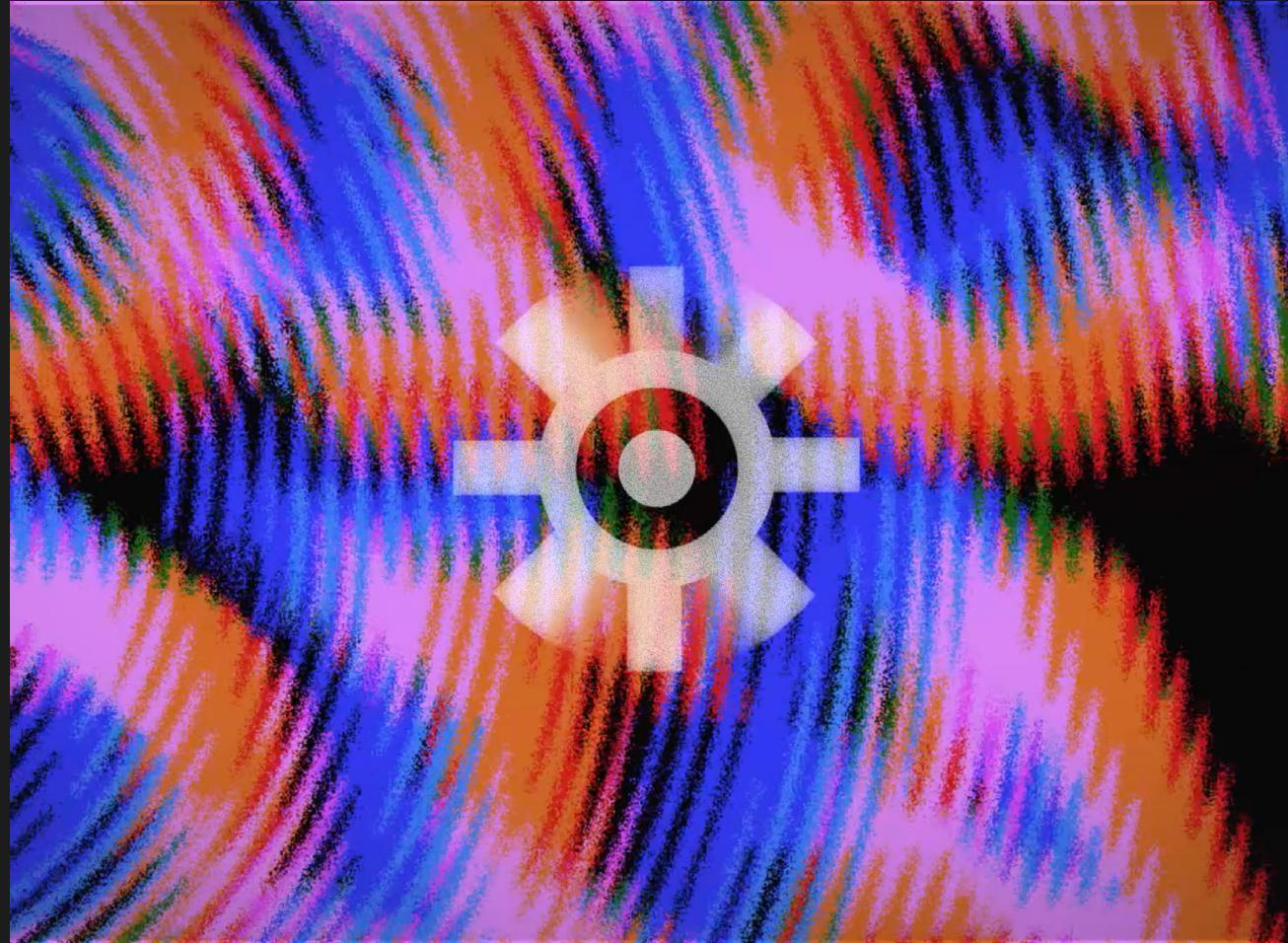
dr. kathryn c. thornton
Mistress of Ceremonies

SPACE symposium

COLORADO SPRINGS USA
APRIL 8-11 2019

branding
motion graphics

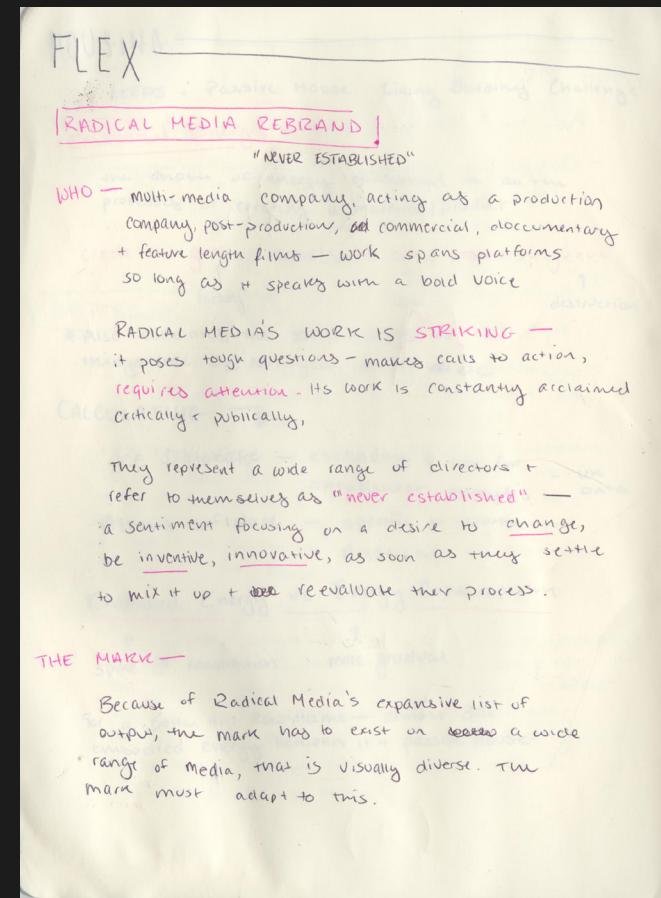
RADICAL MEDIA



with the mentorship of
Aaron Fay

RESEARCH & IDEATION

early
positioning
brainstorming



prompt:

Create an identity system for a preexisting company/organization

who:

Radical Media wants to do it all, and they're always moving towards that goal. Built on the idea that they're "Never Established," they blend award winning production company with commercial house with experiential designers, not settling on one specialty but excelling at them all.

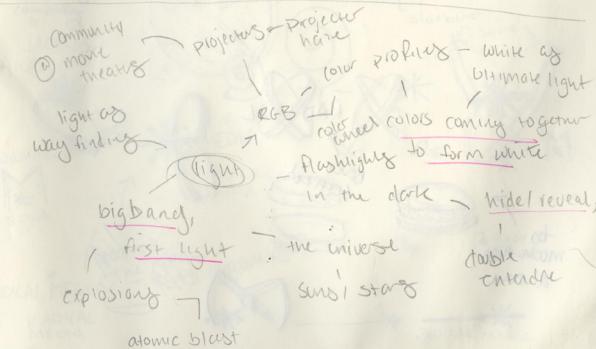
Across their slate, Radical Media's work is bold, requires attention, and demands to be active.

CURRENT BRANDING —

Ultra modernist black/white tone — elegant, ~~bold~~ and adaptive, but nothing speaks for itself. The Branding takes a step back from the work + therefore ~~research~~ they all bleed into each other.

The new mark should speak in the same tone of voice as the work — it should be unapologetic — fluid + adaptive — demanding attention, without being obtrusive.

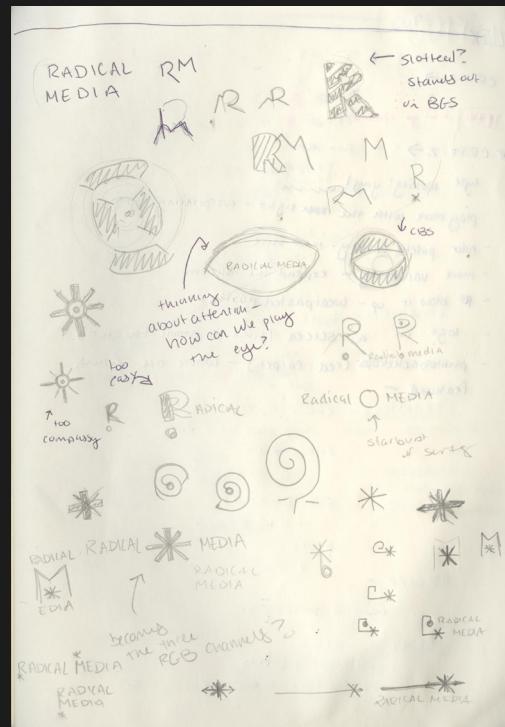
WHAT IS THE ONE MEDIUM THEY'RE ALWAYS WORKING IN? LIGHT



ideology:

ACTIVE, IN MOTION
REQUIRES ATTENTION
AUTHORITATIVE

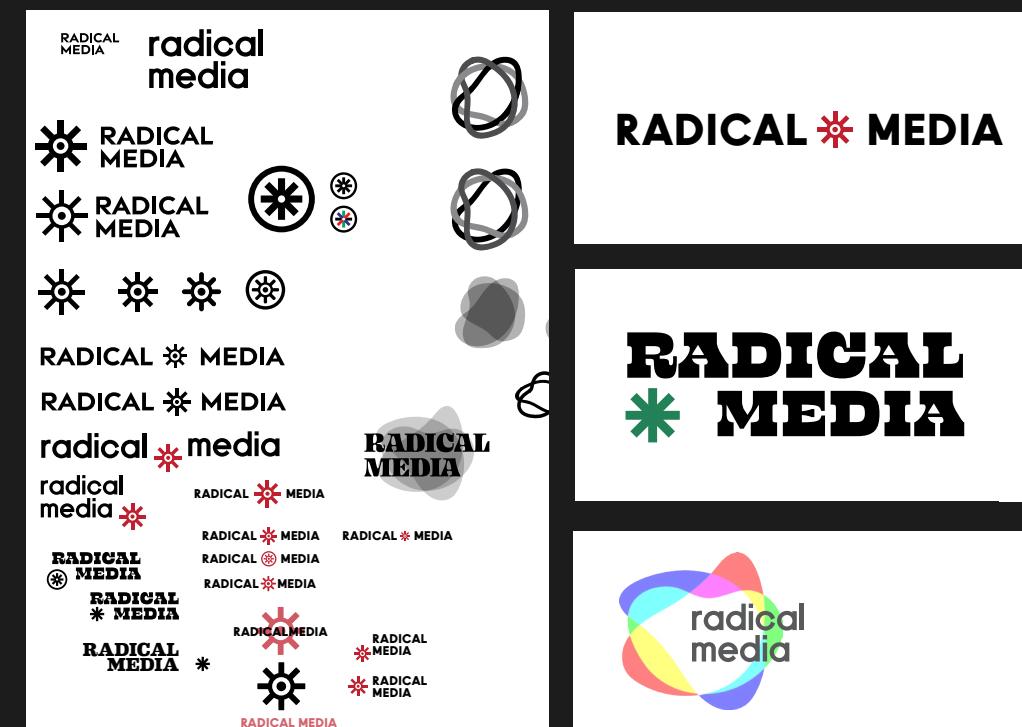
RESEARCH & IDEATION



early explorations:

LIGHT

Radical Media wants to be known for the wide body of work it creates—from film, to post-production, to live events, they all require light to exist. Light explorations play with RGB and fluidity, taking varying shapes and forms but always coming together to form white.

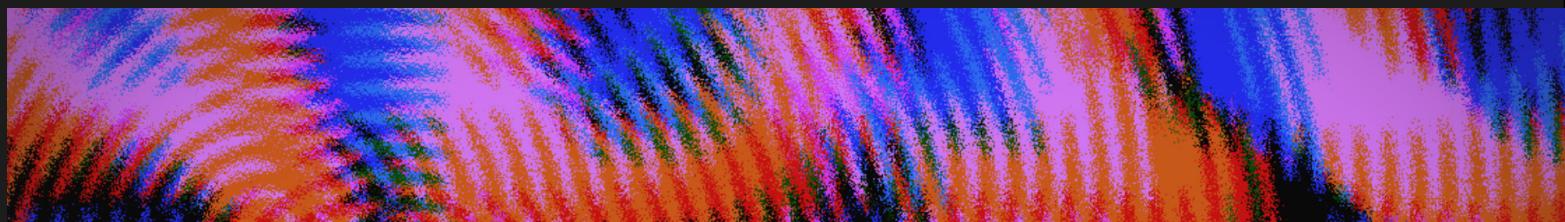


THE ASTERISK

The asterisk plays into varying elements of the new positioning. It requires attention by halting the normal reading flow, directing instead to a new location. It implies there is more to be seen, that information is not so easily categorized.

Ultimately, the marks touched on an explored the positioning, but still felt untrue to the new positioning, so it was to be pushed further and more to the extreme.

BRAND ELEMENTS



THE LOGOMARK

An austere, modernist-influenced logomark is subverted by distortion. Looking to the definitive, hard edged logomarks of cinema's past, the treatment pushes its authority into a more experimental space. By staying true to the notion of radical – relating to or affecting the fundamental nature of something – the distortion imbues movement and toys with legibility.

THE ICON

The icon takes the initial asterisk mark and re-imagines it as a starburst, an element of light. The addition of the inner circles expands the shape into an eye, giving it a more active role as a call for attention. Its stark forms and simple geometry speaks with the same authoritative voice as the logotype, allowing them to exist as a unit, or with the icon on its own.

THE TEXTURE

The texture plays the notion of light and the way it interplays with form, without being so literal and stark as its previous iterations. Itself built off the logotype, the texture gives detail to the erratic wave-like forms and solidifies the brand's dynamism.

MOTION GRAPHICS



watch it

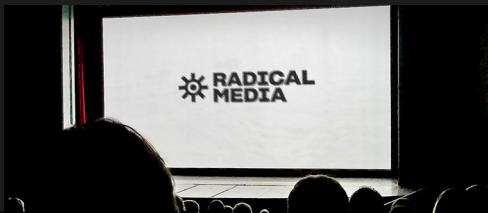
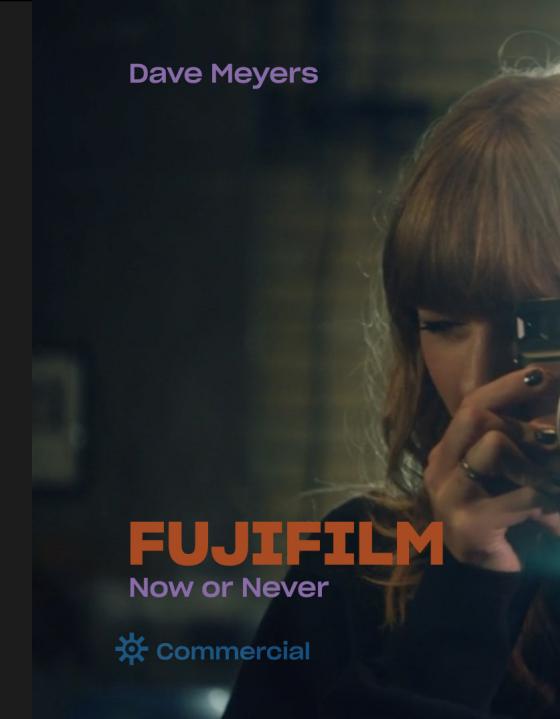


production bumper Acting as the anchor for the brand, the production bumper blends the quick, glitchy motions of the logo's repetition with the fluidity of the waveform, and the icon itself — almost phasing into the scene. It seeks to be bold, dynamic and unpredictable while still remaining focused & balanced.

BRAND APPLICATIONS



Dave Meyers



in use Applying the brand ranged from traditional identity elements such as business cards, to lower thirds & overlays for content on the web, office signage, and more extravagant affairs.