

Generative Pipeline:Logo Iteration

JUSTIN HOPSON, Texas A&M University, USA



Fig. 1. This is my final results for my logo.

Using the creative thinking methodology my goal is to focus on creating a logo for my body of work. With this method I will have to be able to define, research, ideate, prototype and implement to get my final results. Using this method will not only help me make the logo but can help anyone stuck in any design type of situation. After utilizing the creative thinking methodology I was able to have a great result that can be used not only for making logos but for any design problem.

CCS Concepts: • **Do Not Use This Code → Generate the Correct Terms for Your Paper;** *Generate the Correct Terms for Your Paper*; Generate the Correct Terms for Your Paper; Generate the Correct Terms for Your Paper.

Additional Key Words and Phrases: Do, Not, Us, This, Code, Put, the, Correct, Terms, for, Your, Paper

Author's Contact Information: Justin Hopson, jhopson1@tamu.edu, Texas A&M University, College Station, Texas, USA.

Permission to make digital or hard copies of all or part of this work for personal or classroom use is granted without fee provided that copies are not made or distributed for profit or commercial advantage and that copies bear this notice and the full citation on the first page. Copyrights for components of this work owned by others than the author(s) must be honored. Abstracting with credit is permitted. To copy otherwise, or republish, to post on servers or to redistribute to lists, requires prior specific permission and/or a fee. Request permissions from permissions@acm.org.

Conference acronym 'XX, College Station, TX

© 2025 Copyright held by the owner/author(s). Publication rights licensed to ACM.

ACM ISBN 978-1-4503-XXXX-X/2025/02

<https://doi.org/XXXXXX.XXXXXXXX>

ACM Reference Format:

Justin Hopson. 2025. Generative Pipeline:Logo Iteration. In *Proceedings of Make sure to enter the correct conference title from your rights confirmation email (Conference acronym 'XX)*. ACM, New York, NY, USA, 9 pages. <https://doi.org/XXXXXXX.XXXXXXX>

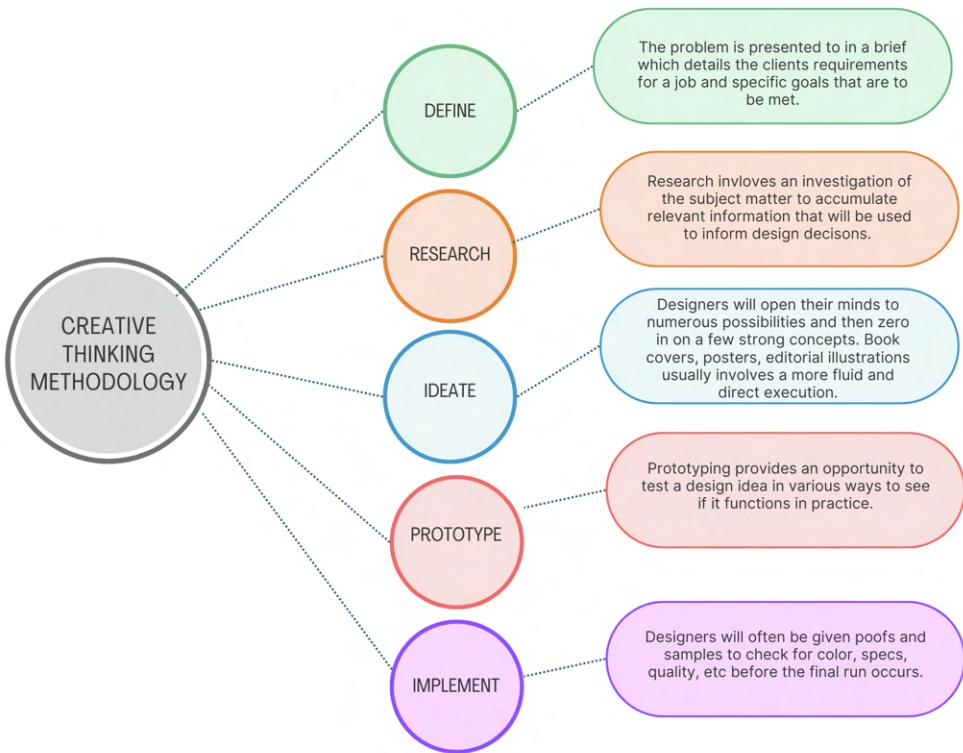


Fig. 2. Hair Types.

1 Introduction and Related Works

The creative thinking methodology is all about developing innovative solutions to problems. Creative thinkers brainstorm not only a large number of ideas but also a variety and range of them, then experiment with those ideas to find what works best (“Creative Thinking”). I first learned this approach during my undergraduate studies, and I found myself returning to it when I was struggling to create a logo for Duskfire Chronicles. Most designers rely on the design thinking process, which follows a more structured, linear path. However, I needed something more flexible. Creative thinking gave me the freedom to explore different styles, themes, and meanings, especially when working within fantasy and Afrofuturist aesthetics.

2 Methodology

To design the logo for Duskfire Chronicles, I followed the creative thinking methodology, which includes five key stages: define, research, ideate, prototype, and implement. I began by defining the core goals of the logo: it needed to feel bold, mysterious, and representative of the game’s fantasy

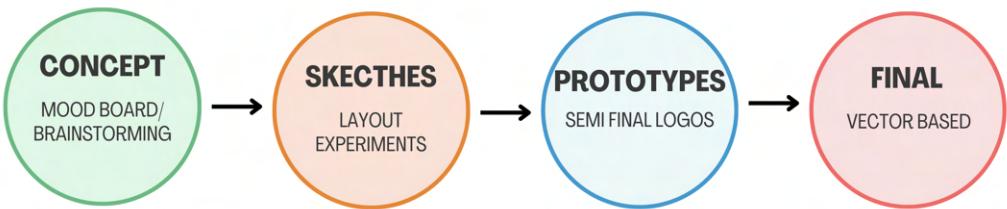


Fig. 3. Logo sketching to final process

setting and Afrofuturist influences. I also wanted the logo to stand out among other indie game titles while still fitting within the fantasy genre. Next, I moved into the research phase. I explored other game logos, particularly those with elemental or mystical themes, and gathered references from dark fantasy concept art, typography books, and Afrofuturist visuals. This research helped me understand the visual language I wanted to experiment with and gave me a foundation for my design choices (Puccio et al. 35). During ideation, I brainstormed and listed keywords, visual themes, and possible shapes that represented the narrative and atmosphere of Duskfire. I sketched different concepts and font styles, intentionally allowing for creative freedom without judgment (Runco and Acar 66). These raw sketches helped form the basis of my prototypes. I then used Procreate to build out several digital prototypes. These were not final designs but visual tests that allowed me to combine fonts, color gradients, and symbolic elements like fire, dusk, and ancient markings. I iterated multiple times, refining what worked and setting aside what didn't. While I haven't reached the final implementation stage, this methodology has kept me grounded and creatively open. It emphasized experimentation and evolution over perfection—a mindset that makes it easier to take creative risks and return to ideas with fresh perspective (Leonard and Swap 112).

3 Result and Future Work

By applying the creative thinking methodology define, research, ideate, prototype, and implement I've developed multiple logo sketches for Duskfire Chronicles using Procreate. I defined the logo's goal around themes of fantasy and transformation, researched similar works, and ideated through



Fig. 4. Multiple Logo Game Designs

word associations and sketches. My prototypes reflect variations in typography, elemental symbols, and tone. While I haven't implemented the final logo yet, I now have a clear direction. Next, I'll refine the top drafts and seek feedback before choosing the final version. I also want to see how the logo appears on mockups, such as a title screen and poster design. This method helped me stay open to discovery while still working with intent. I've also created visual maps and graphs to show how my logo progressed, which has helped organize my ideas and better understand how each branch grew from the original sketches. These tools support continued growth, showing that the creative thinking methodology thrives when paired with reflection and iteration.

4 Conclusion

Working on the Duskfire Chronicles logo using the creative thinking methodology helped me reconnect with a more open, experimental approach to design. By defining my goals, researching references, and allowing myself to freely ideate and prototype, I moved past creative blocks and embraced exploration. Although the logo is still in development, the process has already strengthened my visual storytelling and creative confidence. This experience reminded me that strong design doesn't come from rushing to a final product, but from refining ideas through curiosity, flexibility, and feedback. I plan to use this mindset in future creative and professional projects, including other branding elements for my game.



Fig. 5. Past to Present Logo Designs

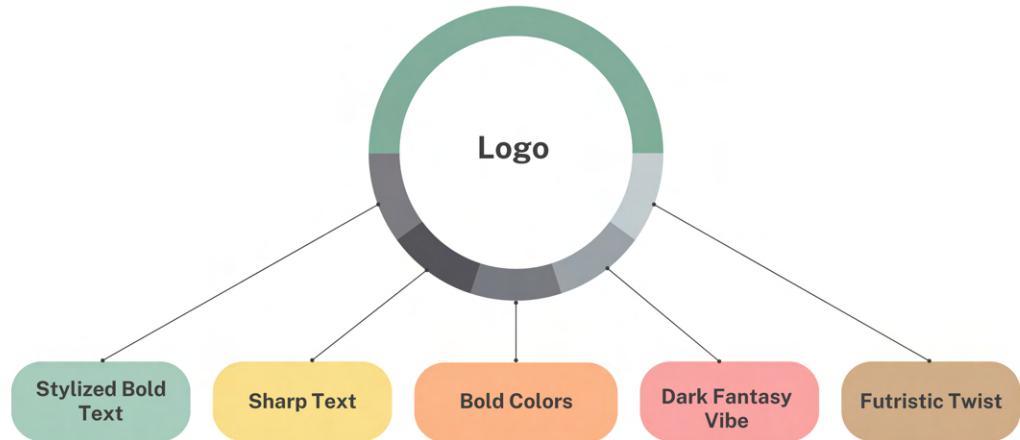


Fig. 6. Explaination of what i want my logo to represent

Acknowledgments

This work is submitted as part of Assignment 3 for the VIZA 626 course at Texas A&M University, under the instruction of Professor You-Jin Kim, during the Spring 2025 semester.

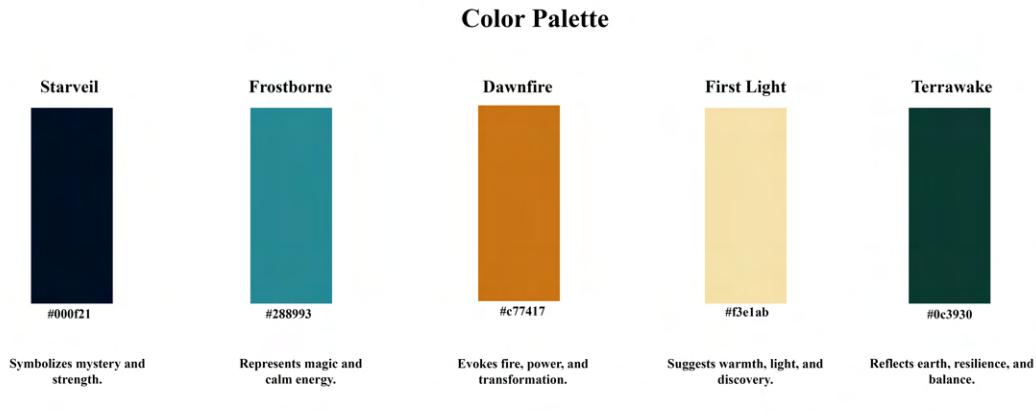


Fig. 7. Color palettes for the logo

- [1] Brown, Tim. *Change by Design: How Design Thinking Creates New Alternatives for Business and Society*. Harvard Business Review Press, 2009.
- [2] Leonard, Dorothy, and Walter Swap. *When Sparks Fly: Igniting Creativity in Groups*. Harvard Business School Press, 1999.
- [3] Puccio, Gerard J., et al. *Creative Leadership: Skills That Drive Change*. 2nd ed., SAGE Publications, 2011.
- [4] "Creative Thinking." Lumen Learning, <https://courses.lumenlearning.com/waymaker-collegesuccess/chapter-thinking/>. Accessed 22 Apr. 2025.



Fig. 8. First sketches



Fig. 9. Prototype Iterations



Fig. 10. Game title screen with Logo concept with AI