

# **AURELIEN DE BOISANGER**

**RESEARCH AND ANALYSIS THAT LEAD TO OUR PROPOSAL FOR THE REBRANDING OF THE AEGEAN SOLIDARITY NETWORK (ASN). OUR AIM WAS TO RAISE AWARENESS BY HUMANISING AND SUPPORTING REFUGEES. WE STUDIED THE CRISIS, EXPLORED WAYS TO HELP, DESIGNED BRANDING GUIDELINES TO FINALLY MAKE A PROPOSAL FOR A POSTER CAMPAIGN, GARMENTS, WEBSITE, SOCIAL MEDIA AND MOVING IMAGE. WE ASPIRE TO CHANGE PITY INTO EMPATHY TOWARD REFUGEES.**

# /THE CRISIS



## PROJECT LIFEJACKET

Remember who they are.

Project life jackets, 2016

To begin our research we looked for documentaries describing the refugee situation. We gathered stories from the refugees interviewed in the images and decided that we wanted our project to be a voice for these people.



One of the documentaries was about *Project Lifejackets*. It's a program that aims at educating people to make them see refugees as human beings. "Human beings who are now only regarded as "refugees". It should not be about "refugees" but about people and their real lives before they were forced to flee. In this way we show all people are the same. We have the same jobs, hobbies and dreams." This became a manifesto for our project.

We wanted our message to convey the same ideas of equality and inclusivity.

ASN volunteer working in a camp

To better understand the refugee crisis, we collected testimonies from people that experienced it. We looked for stories of refugees and found a multitude of people with very moving stories, similar to the one Joel told us when he came to brief us. We also looked for volunteers story about the way they can help with this humanitarian crisis . Hearing their experiences was really valuable to enable us to convey an accurate voice about that crisis.

# /LIFE IN THE CAMPS



Islands of despair, series of pictures by Mauricio Lima for the New York Times, 2018

**We wanted to know more about the conditions of life in the greek camps. We found a multitude of articles all claiming the same thing. Life on the islands is hell for the refugees trying to reach Europe. After crossing the sea at the risk of their lives they are sent to camps with**

**terrible hygiene conditions. The Guardian says that children try to kill themselves on a daily basis and even the Pope described them as concentration camps. But it isn't new. The refugee crisis has been at it's peek since 2015 and the public opinion hasn't changed. It is our understanding that people become numb to some of the horrors of our world. Shocking images with children dying have been regularly flooding the news for almost two decades and we believe it is no longer the best way to make people care. We decided that we wanted our project to get empathy from people and not pity. We wanted to have a more sentimental and subtle approach to the crisis than mere shock.**

## Moria Camp

Mitiini, Greece

2.5 ★★★★★ 176 reviews

Like



Abdallah Albakr

2 reviews

★★★★★ 9 months ago

It's very very bad I was there and I hope I never been there again

Like 2



Ghafoor Hussain

Local Guide · 18 reviews

★★★★★ 4 months ago

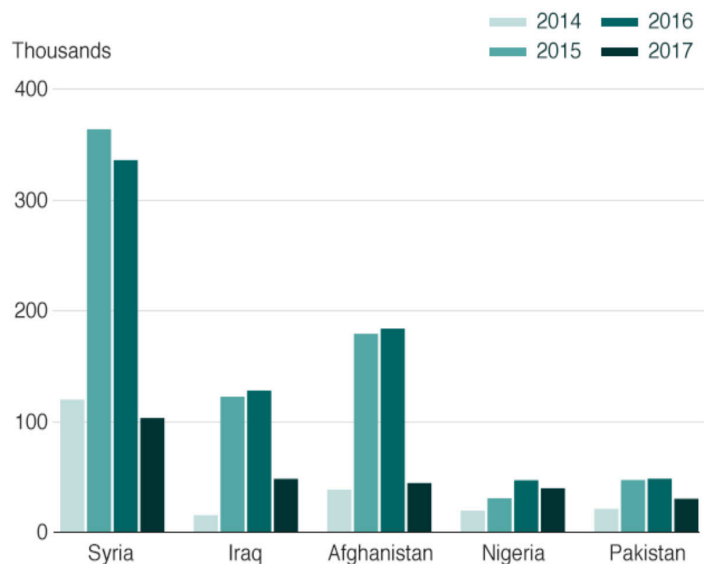
A hell hole

Like

Comments left by refugees on their experience in Moria camp.

**We wanted to know where refugees in Greece were from so that we could make campaigns as inclusive as possible. We mentioned cities to be more precise as we wanted to talk about people and not masses. We had to be thorough with the data we were using so that our project would faithfully represent the refugee crisis.**

## Asylum applications by country of origin





# /ART TO HELP



Exerpt from *Borders* by M.I.A., 2016

Refugee Pavillion at the London Biennale, 2018

**We were inspired by artists that worked on the refugee crisis and used their platform to raise awarness.**

**Singer M.I.A made a video for her song *Borders* that shed light on the life conditions of refugees in the camps. She denounces the way we alienate other people and put barriers between each other. It's a powerful message for pop culture and a meaningful way to use her platform to denounce a global issue. We used visuals from her website to create our first logos.**



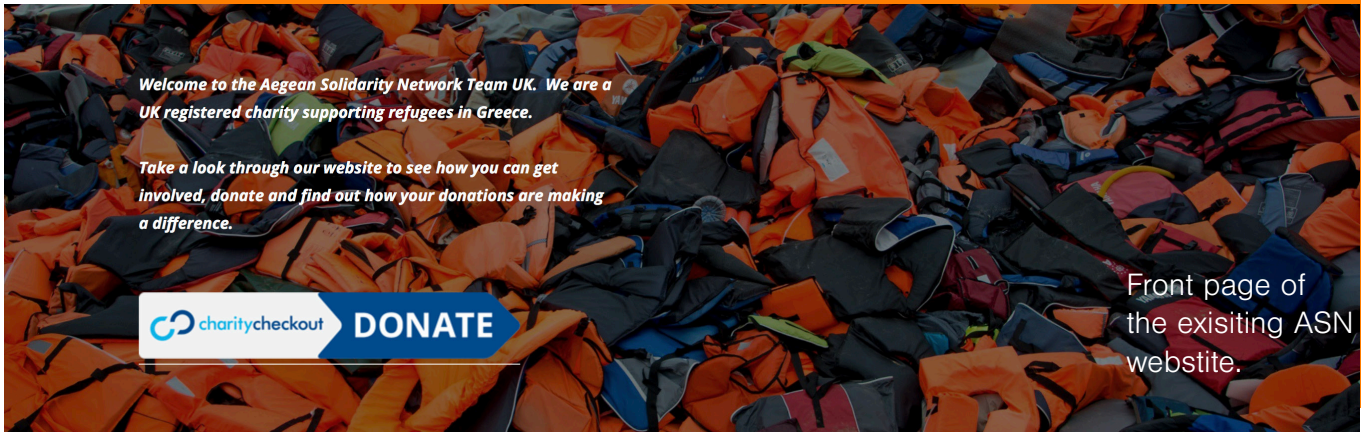
**Ana Teresa Fernández explores the importance of culture in the isolation of people. She symbolises invisible borders that exist between human beings and that keep us from helping and loving each others. Her art was one of the inspirations in our will to bring down borders between people and make them realise that refugees are as human as we are.**

**Finally, we tried to follow the example of the London Design Biennale that gave a Pavillion to refugee artists to show their talents and skills. We wanted a message that would make people relate to refugees and show they're not a burden to society.**



Erasing the border by Ana Teresa Fernández, 2012

# /ONE FOR A MILLION



Life jackets are a symbol used by the charity to represent refugees. The object in itself symbolises the dangerous journey of refugees through the Aegean sea and their courage. The most noticeable thing about life jackets is their bright colour. The fluorescent orange is meant to be visible from far away and in tough weather conditions. We thought it would be a powerful colour to use on our designs and make our campaigns very symbolic and visible.

Our statements comes from the stories we collected and our interest in the identity of refugees. We wanted people to relate to them on a personal level. Unfortunately, if recognised on pictures, refugees can be put at risk. Our challenge was to portrait people without representing them.

Our initial idea came from the Jewish Museum in Berlin. It exhibits objects that belonged to people killed in the Nazi camps along with a biography of the owners. With only twenty different objects visitors feel the weight of millions of lives lost. We tried to recreate that process with a list of statments that would make people relate to refugees and understand the importance of the crisis.

First list of statements

I AM A **JOURNALIST**  
I AM FROM **ALEPPO**  
I AM NOW A **REFUGEE**

I AM A **CREATIVE PERSON**  
I AM FROM **AL-HAMIDIYAH**  
I AM NOW A **REFUGEE**

I AM A **GREAT FOOTBALL PLAYER**  
I AM FROM **DAMASCUS**  
I AM NOW A **REFUGEE**

I AM A **7 YEAR OLD**  
I AM FROM **ALEPPO**  
I AM NOW A **REFUGEE**

I AM A **CLOTHING FACTORY OWNER**  
I AM FROM **DAMASCUS**  
I AM NOW A **REFUGEE**

I AM A **PRIMARY SCHOOL TEACHER**  
I AM FROM **RAQQA**  
I AM NOW A **REFUGEE**

I AM A **MUSICIAN**  
I AM FROM **AL-HAMIDIYAH**  
I AM NOW A **REFUGEE**

I AM A **GREAT-GRANDFATHER**  
I AM FROM **ALEPPO**  
I AM NOW A **REFUGEE**

I AM A **PROFESSOR**  
I AM FROM **DAMASCUS**  
I AM NOW A **REFUGEE**

I AM A **DANCER**  
I AM FROM **ALEPPO**  
I AM NOW A **REFUGEE**

I AM A **ATHLETE**  
I AM FROM **DARAA**  
I AM NOW A **REFUGEE**

I AM A **BLOGGER**  
I AM FROM **SYRIA**  
I AM NOW A **REFUGEE**

I AM A **SON**  
I AM FROM **EGYPT**  
I AM NOW A **REFUGEE**

I AM A **DENTIST**  
I AM FROM **DAMASCUS**  
I AM NOW A **REFUGEE**

I AM A **PAINTER**  
I AM FROM **IRAQ**  
I AM NOW A **REFUGEE**

I AM A **LAWYER**  
I AM FROM **RAQQA**  
I AM NOW A **REFUGEE**

I AM A **ANIMATOR**  
I AM **ALEPPO**  
I AM NOW A **REFUGEE**

I AM A **BAKER**  
I AM FROM **DAMASCUS**  
I AM NOW A **REFUGEE**

I AM A **BOTANIST**  
I AM FROM **EGYPT**  
I AM NOW A **REFUGEE**

I AM A **BUTLER**  
I AM FROM **DARAA**  
I AM NOW A **REFUGEE**

I AM A **FARMER**  
I AM FROM **SYRIA**  
I AM NOW A **REFUGEE**

I AM A **FASHION DESIGNER**  
I AM FROM **RAQQA**  
I AM NOW A **REFUGEE**

I AM A **FILM MAKER**  
I AM FROM **IRAQ**  
I AM NOW A **REFUGEE**

I AM A **GYNECOLOGIST**  
I AM FROM **ALEPPO**  
I AM NOW A **REFUGEE**



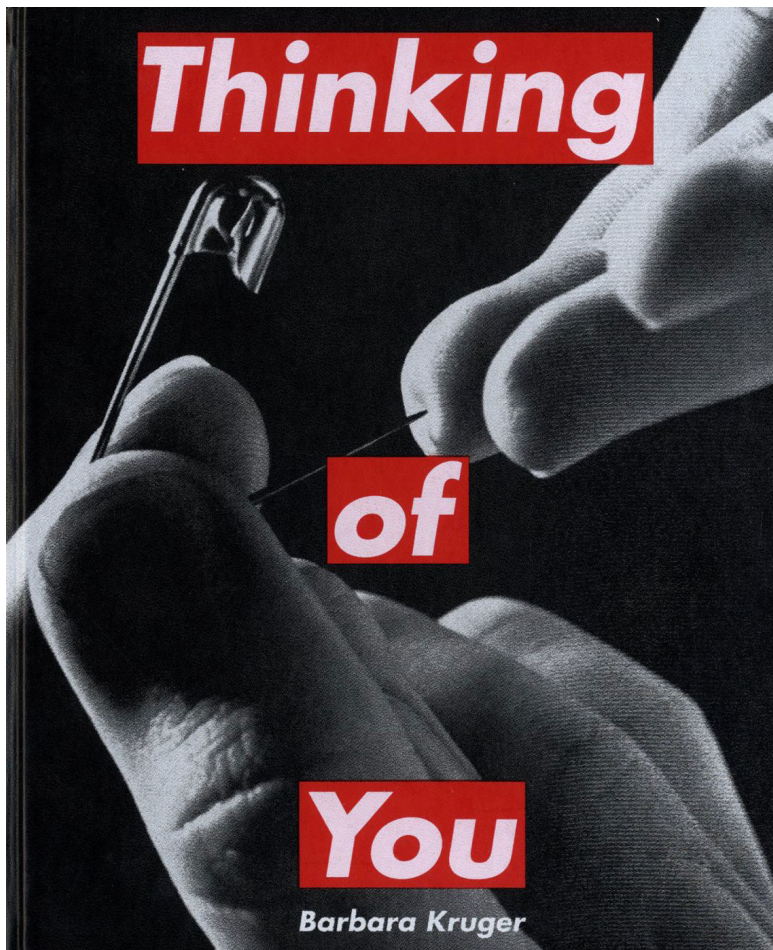
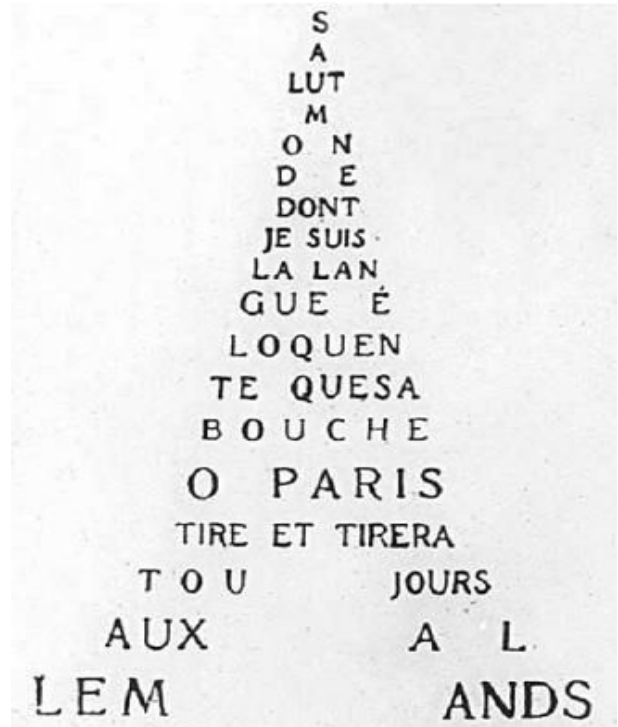
# /INFLUENCES

To better understand the meaning of a text based project, we looked for references and inspiration that created works of art out of statements and paragraphs.

Concrete Poetry probably is the most evident response when thinking about text. The language creates visuals that illustrates the words of the poet. The spectator is no longer reading text but admiring it. We wanted to create visuals that would resonate with this idea using always the same colours and repeating the statements starting with I AM.

Working on text exclusively was enlightened by Muriel Paris' book *Le petit manuel de composition typographique*. We tried to better understand fonts following the analysis of this French professor of Penninghen school of design.

Calligramme by  
Guillaume Apollinaire,  
1918



Another inspiration was Barbara Kruger, famous for her black, white and red posters bringing text and photography together. The way she uses large size statements gives a dramatic effect to her works that we tried to convey as well in our posters. We wanted to have a similar voice when talking about our convictions.

We also looked at the very romantic works of Tracey Emin and Robert Montgomery's fire letters that enlighten our use of text and confirmed our belief that text on its own can sometimes be more powerful than images.

Thinking of you by  
Barbara Kruger, 1999

# /MARKETING



Oatly in London,  
2018

Inspiration also came from marketing advertisements where only text was used. We wanted to find other examples of strictly text based campaigns. A really powerful campaign was designed by Oatly for the London Underground. Seeing very simple black and white text with an activist message on massive posters really validated our idea. We felt a campaign like ours would really have an opportunity to work nowadays.



We also looked at the use of text for activism within fashion. Words are often used on garments to create visuals. Either they convey a message or simply brand an item. We wanted to do both with very powerful messages on our posters but also with the name of the charity on our garments. We thought it was a great way for volunteers to be recognized on the field and for the donors to represent the cause.

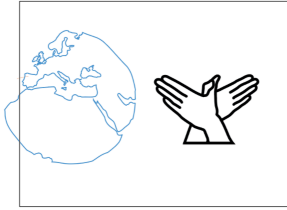
Our main inspiration was the Maria Grazia Chiuri's designs for Dior. By writing «we should all be feminist» on a simple white tee shirt she rallied people from all over the world around the feminist cause. We aim at doing the same thing with the refugee crisis with a different target audience.

Dior show in Paris, 2017

# /GUIDELINES

We spent a lot of time trying to design a logo. We used different visuals based on cartography and borders but couldn't find the result we wanted. We had to go back to our original idea to realise that all we needed was text. Every experimentation with images only weakened the boldness of the statements and didn't portray our message as we wanted.

## Logos



elements

Logo with map overlay



Logo with red hand background



Experimentations with logotypes and visuals from M.I.A.



The strong guidelines we designed allowed us to make very cohesive outcomes. We wanted every part of the project to be relevant and recognisable. We allowed images for the past projects on the website as we felt that what has been done should be shown and it no longer endangered people.

We looked at charity websites and branding guidelines to create our own.

We wanted our website to be dynamic and to give life to our visuals. The front page is designed to feel like the story of the charity that people can scroll through. We added gifs to display our statements in continue. The rhythm of the statements feels like lyrics to a song and is meant to represent the voices of refugees.



## Brand identity at a glance

### Logo suite

Logo files are available at [redcross.org/brand](http://redcross.org/brand).

Required 2x clear space is indicated by blue lines. 1x=height and width of one arm of the cross.

#### Button logo family



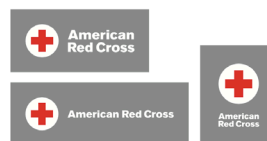
The button logo was inspired by a vintage pin as an engaging symbol of enthusiastic participation. It is a personal, grassroots and unique expression for the Red Cross. Use this logo in any of its three forms for most printed marketing and communications materials as well as television, Web and email.

#### Classic logo family



The classic logo should be used in disaster situations, corporate materials, exterior building signage or when the marketing-oriented button logo is not appropriate.

#### Flat disc logo family



Use the flat disc logo when you have a dark background or printing restrictions preclude using the button logo. (Note that the white circle behind the cross must be present, so this is not suitable for white backgrounds).

#### Print minimum sizes



#### Digital minimum sizes



#### Clear space

Clear space minimums (shown above with blue lines) are built into the logo files.

Separating button graphic and wordmark

Branding guideline from Red Cross that helped us design our brandbook



# /FINAL OUTCOME

We explored the importance of transparency withing charities. Experts say that being transparent builds a relationship of trust between the charity and its donors. It can even improve by fifty percent the amount of donations. We thought that transparency also was important for a small charity like ASN that requires a lot of immediate support to achieve its work. We decided the best platform to give the most infomration would be the website. On the posters we mentioned actions the charity has achieved over the last three years and examples of how the money is being spent so that viewers would know more about the charity immediatly.

**£1000 has been spent on accommodation for vulnerable refugees  
£2056 has been spent on miscellaneous items such as but not limited to medical supplies and children's shoes**

everything  
is so dull

ughhhhhhhhhhhhhhhhh

Ways to animate text

Theoretically yes  
but actually no

We designed instagram ads based on gifs. We looked at ways to animate text and found something very dynamic in the way gifs work. We thought it would be the best way to create moving images for our project. We implemented videos of the sea in the background. Water represents the courage nedeed to make the voyage through the Aegean Sea to finally reach the Greek islands.

Moodboard and outcome for moving image



The challenge for this project was to work as a group and to communicate properly our ideas. Working thirteen weeks on a project compelled us to be extremely implicated and to want every part of it to be exactly as we wanted. It was a very humbling project as we worked for an important cause and for people that believed in our ability to help.

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