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about izzy

is izzy

Let's build on history to create new stories.

Izzy Geffner multidisciplinary designer and a recent graduate from the Maryland Institute College of Art. Specializing in development and motion graphics, she is constantly searching for new methods to learn from, engage, and interact with the stories that surround us. Sometimes those stories are brilliant, irreverent, and illuminating – sometimes they're ridiculous, trivial and hilariously stupid.

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



2019

001



New York 2023

investigation into flexible systems, iterative
ideation, and a speculative future.





16.1
21ST CENTURY
METROPOLIS

THE VISION

NEW YORK 2023 SEEKS TO SPARK NOT ONLY HOPE, BUT CONFIDENCE THE FUTURE BY PLACING IT'S MAKING DIRECTLY INTO THE HANDS OF ITS INHABITANTS.

By exploring **THE REALITY WE CREATE**, it recognizes society's capability to build **REALITIES, CULTURAL LANDSCAPES, AND IDEOLOGIES**; as done most recently through the web. It seeks to take the issues of our contemporary era: hegemony & identity, environmental degradation, digital balance and SEE PAGE 15 among others, recognizing that a unified society has just as much power shift the paradigm as they have in its creation. It embrace conjecture and idealism, but seeks to make tangible impact by considering grounded solutions. It asks for participation

THE NOTION OF REALITY IS ONE THAT IS SELF-CONTRADICTIONG


- IN ITS BROADEST, MOST CONCEPTU TERMS, IT IS EVERYTHING.
- IT IS THE POSSIBILITY OF EVERYTH THAT HAS BEEN AND COULD EVER
- IN ITS MOST GROUNDED SENSE, SEE













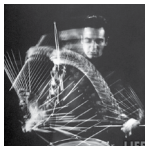












Reality is collective, but also self-defined. Meanwhile this present and as we build our future, we've been power unlike that which we've held before. SEE PAGE 11 the definer of our contemporary era, is not a thing, concept. It is a reality we've created for ourselves.

2023 for New York marks one year shy of the quad-centennial of its colonial settlement, plading itself SEE PAGE 11 of how the city wants to define its own in its new century. A city of history but with nowhe left to expand without destruction, how does New present itself as a forward looking metropolis while

NEW YORK 2023

WORLD'S FAIR



CONNECTED					
SUBJECTIVE					
ADAPTING					
PERSONAL					
EXEMPLARY					

WHAT

Build an identity system for a World's Fair

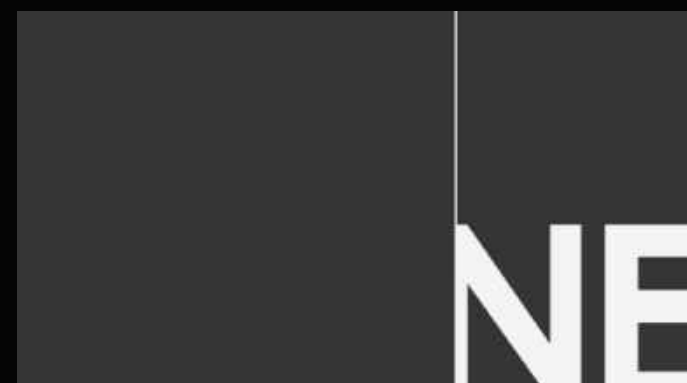
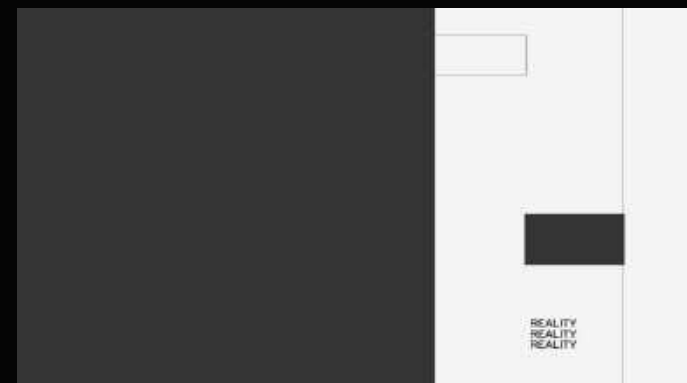
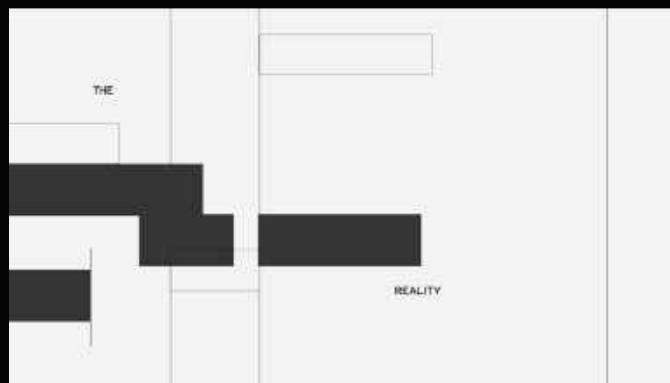
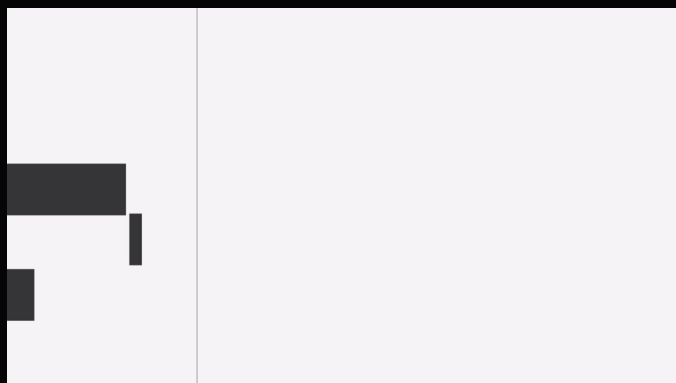
WHY

New York 2023 is a research-driven investigation into how we might approach our collective future. The fair seeks to create a system that values inclusiveness by emphasizing open participation, asking the fairgoer not to imagine an idealized future but include their voice in shaping the present.

HOW

THEME:
THE REALITY WE CREATE

IDEOLOGY:
ENGAGEMENT
MODULARITY
SUBJECTIVITY



THE INTRODUCTION

The animated introduction establishes the flexibility & modularity of each brand element. Meanwhile, elements that hide and reveal asks the viewer to engage by filling in the blanks

[WATCH ON VIMEO](#)

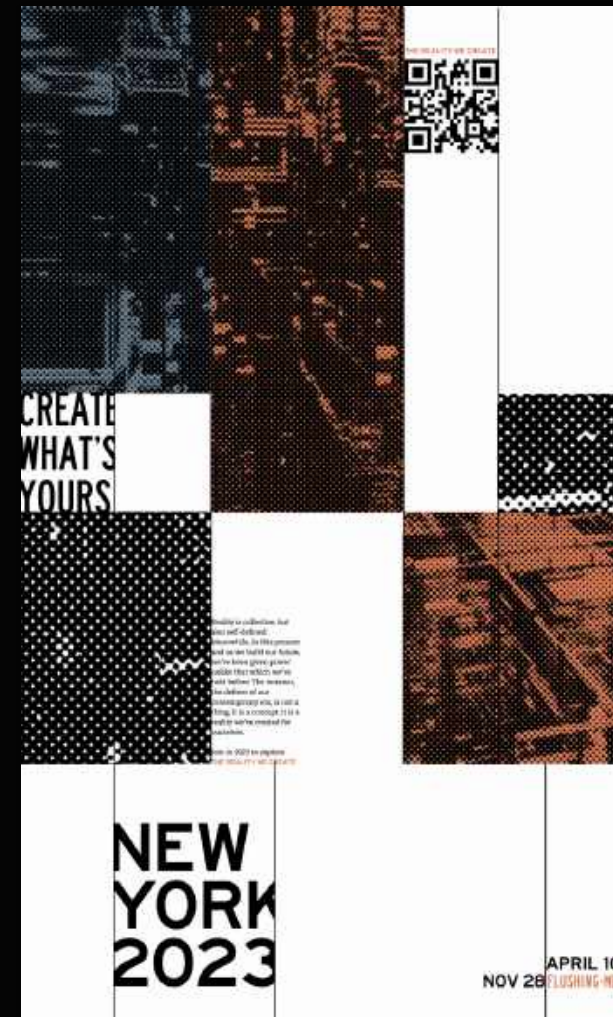


TICKETS

Building off the dynamic grid, the tickets expand on the system by utilizing color & texture to denote ticket type (single or unlimited use) and time (a single hash for a day, an entire field for a span).

SPECULATIVE TECH

Emerging from the challenge of including a security feature, along with the need to integrate a level of engagement to align with the fair's theming. Inspired by biometrics, each textured element is a bitmapped encoding of a user introducing themselves via voice, enabling an RFID effect, and creating their own uniquely personal stamp.



POSTERS

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.

2020

002



MICA Film & Animation Festival

Custom lettering and motion design for the Maryland Institute College of Art's premiere student film making showcase.





WHAT

**Develop a bumper
to introduce the
showcase**

WHY

Approached with a timeline of only two days, this treatment paid homage to the previous hand-lettered logotype used, while building in a level of flexibility that can be iterated upon for years to come.

HOW

THEMES:

COLLABORATION

THE ALL NIGHTER



MICA
FILM & ANIMATION
FESTIVAL

LETTERING

The logotype aims to connect the spirit of playful celebration. Built around the spirit of collaboration between two usually separate departments. The modularity of the treatment creates space for variability, while small inconsistencies provide character and levity.

A black square frame containing the text "MICA FILM FESTIVAL" in white, stacked vertically. A large blue circle is positioned to the right of the text, partially overlapping the word "FESTIVAL".

MICA
FILM
FESTIVAL

A black square frame containing the text "MICA & ANIMATION FESTIVAL" in white, stacked vertically. A large blue circle is positioned to the right of the text, partially overlapping the word "FESTIVAL".

MICA
& ANIMATION
FESTIVAL

A black square frame containing the text "MICA & ANIMATION FESTIVAL" in white, stacked vertically. A small blue circle is positioned to the right of the text, partially overlapping the word "FESTIVAL".

MICA
& ANIMATION
FESTIVAL

A black square frame containing the text "MICA FILM & ANIMATION FESTIVAL" in white, stacked vertically. A small blue circle is positioned to the left of the text, partially overlapping the word "FILM".

MICA
FILM & ANIMATION
FESTIVAL

A black square frame containing the text "MICA FILM & ANIMATION FESTIVAL" in white, stacked vertically. A blue circle is positioned to the left of the text, partially overlapping the word "FILM". The text "PARKWAY THEATER" is visible in the top left corner.

PARKWAY
THEATER

JUROR'S
CHOICE

1.01.20

MICA

A black square frame containing the text "MICA FILM & ANIMATION FESTIVAL" in white, stacked vertically. A large blue circle is positioned to the left of the text, partially overlapping the word "FILM". The text "PARKWAY THEATER" is visible in the top left corner.

PARKWAY
THEATER

1.01.20

THE INTRODUCTION

With only six seconds, the bumper aims to express the modularity of the logotype, while completing with a sense of unity. The sun / moon rising and setting is referenced through the circle's motion, paying homage to the many all nighters, a student film's great asset, or enemy

WATCH ON VIMEO

2020

003



The Treatment

Sizzle reel for an streaming service hosting
premium documentaries. Or, an ode to the
docs I've loved before.

THE TREATMENT

NOW STREAMING

NEW DOCS.
A NEW AGE

THE TREATMENT

IS THE NEXT LEADING STREAMING PLATFORM

Hosting feature documentaries and premium docuseries, it is a service for new ideas, outlooks, and perspectives about our world.

The treatment is for an 18–48 audience who want to:

**BE A PART OF
THE CONVERSATION.**

**ENGAGE WITH
NEW IDEAS.**

**LEARN FROM
OURSELVES.**



WHITE HUMAN

WHAT

Create a sizzle
reel for a new
streaming platform

WHY

As part of the platform's goal of featuring its slate of series and films first and foremost, the identity takes a footage-first approach, and uses a simple typographic treatment to unify elements without sacrificing expression. In motion, quick staccato changes add dynamism and levity to re-frame documentaries away from stodgy associations that once accompanied them.

HOW

MOTION IDEOLOGY:

CONTENT-FIRST

PUSH / POP / SLIDE

THE TREATMENT

THE TREATMENT

TRIUMPHANT EXPLO
ING THE BEST IN DIS
RAZY EYE-OPENING

WHAT
DOCS
HAVE
TO OFFER

FEATURE
GENERAL
MAGIC

2010

FEATURE
RAT FILM

2012

FEATURE
GENERAL
MAGIC

2010

GOING CLEAR
THE ART OF DESIGN
2010

WILD WILD COUNTRY
2010

HITSVILLE
THE MAKING OF BOWEN
2010

NANOOK OF
2010

DAVID BOWIE
KIDSON FAME
2010

GENERAL MAGIC
2010

MAKING A MURDERER
2010

THE NORTH
2010

LOUIS TATAGUA'S
WEIRD WEEKENDS
2010

ABSTRACT
THE ART OF DESIGN
2010

SALT FAT
2010

GOING CLEAR
SCIENTOLOGY & THE
ART OF BELIEF
2010

NANOOK THE NOR
2010

EXPLORE THE
CUTTING EDGE
WHEREVER
YOU ARE



23 MIN
REMAIN

13TH

2013

Slavery, Jim Crow, Criminalization, Links in
chain of racial inequality, forged by political
and economic motives.



23 MIN
REMAIN

13TH

2013

Slavery, Jim Crow, Criminalization, Links in
chain of racial inequality, forged by political
and economic motives.

GOING CLEAR
SCIENTOLOGY & THE
ART OF BELIEF

ICARUS

ABS
THE A



WATCH
ON VIMEO

2019

004



**Radical
Media**

Rebrand with the mentorship of Aaron Fay



FLEX

RADICAL MEDIA RESISTANCE

"NEVER ESTABLISHED"

WHO = multi-media company, acting as a production company, post-production, as commercial, advertising
 • feature length films - work sports programs
 so they do a specialty with a loud voice.

RADICAL HFD-45 WORK IS STRIKING —

It poses tough questions - makes calls to action,
refused compromise its work is constantly redefined
 critically & publicly.

They represent a wide range of opinions & refer to themselves as "over-educated" —
a sentiment flowing on a desire to change,
be involved, innovative, as well as many others.
As well as we + ~~are~~ re-evaluate their jobs.

THE HANCOCK —

Because of Quaker Media's expansive list of
options, the mem has to exist in ~~many~~ a wide
range of media, that is doing diverse. The
mem must adapt to this.

◎ 山風成在知時 易知錄 卷之四

Ultra moderate blood / white tone -
Cyanosis, ~~low~~ and adaptive, but nothing sprang
for itself the branding using a sup note
from the work - more fine. ~~renewing~~ they all bleed
into each other

We need more speed in the same time & place
as we fact → should be massive →
find a adaptation - demanding attention, without
being stressed.

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



WHAT

An identity system for a preexisting organization

WHY

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.

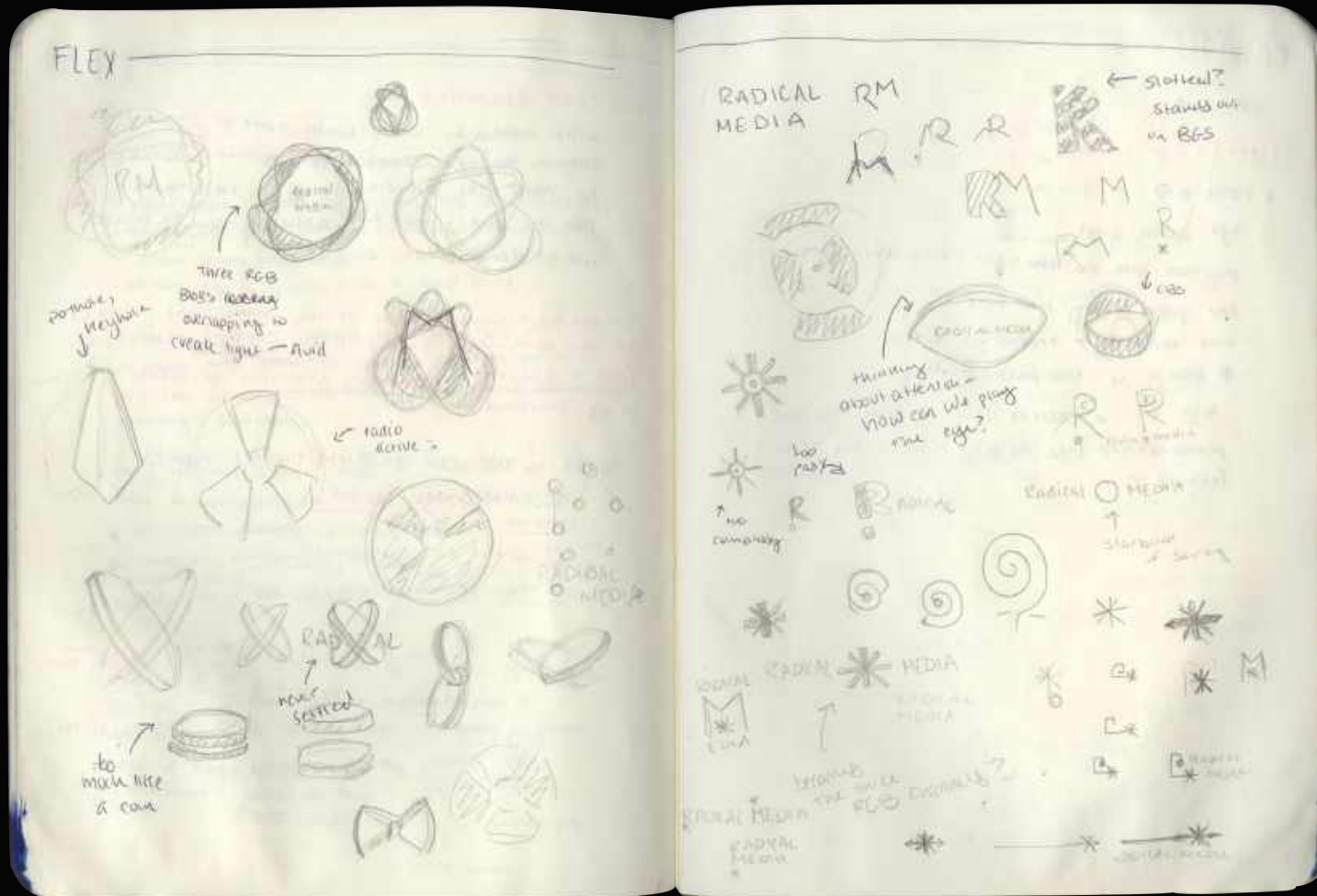
HOW

MOTION IDEOLOGY:

ACTIVE, IN MOTION

REQUIRES ATTENTION

AUTHORITATIVE



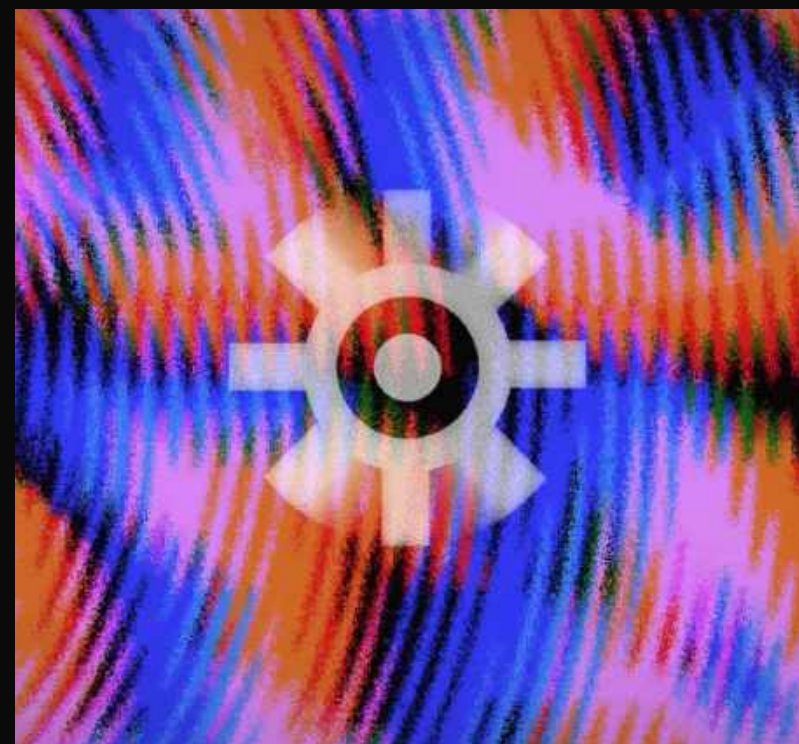
LIGHT

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.





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 ASTERISK

The icon takes the initial asterisk mark and reimagines 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.



THE INTRODUCTION

Acting as the brand's anchor, the production bumper blends the quick, glitchy motions of the logo's texture with the fluidity of the waveform. It seeks to be bold, dynamic and unpredictable while still remaining focused & balanced.

[WATCH ON VIMEO](#)



2020

005



Solistalgia

Motion driven identity for a new media arts festival that asks if technology will save us, destroy us, or if the answer lies somewhere in between.





WE'LL START SOON

WHAT

**Develop a motion
driven identity**

WHY

Built around a living gradient, the identity for Solistalgia plays with the middle ground of technology: both how it physically exists, but also in the way it is experienced. The gradient's natural movements within such rigid form exemplifies this interplay, as tech is portrayed both how it is created – structural, binary – as well as how it is experienced: fluid, and amorphous.

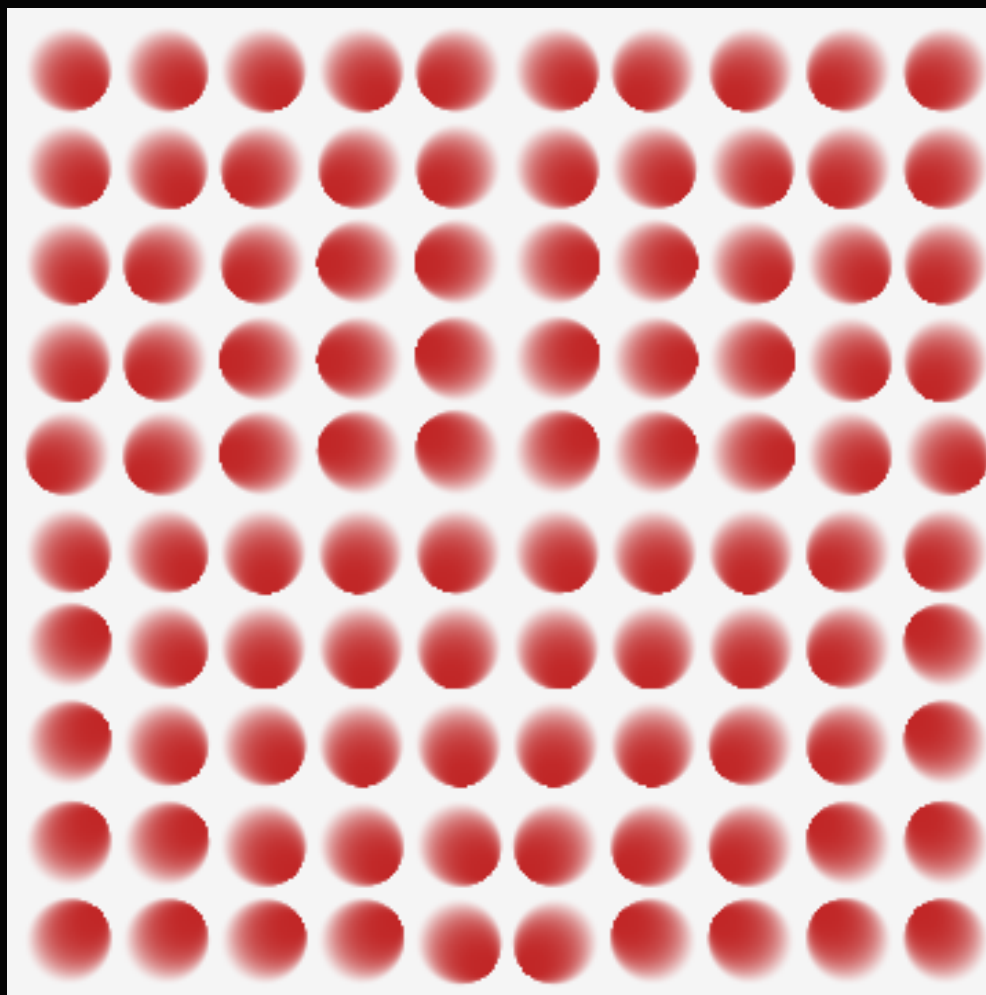
HOW

IDEOLOGY:

TRANSFORMATION

RIGIDITY / NATURALISM

DIRECTIONALITY



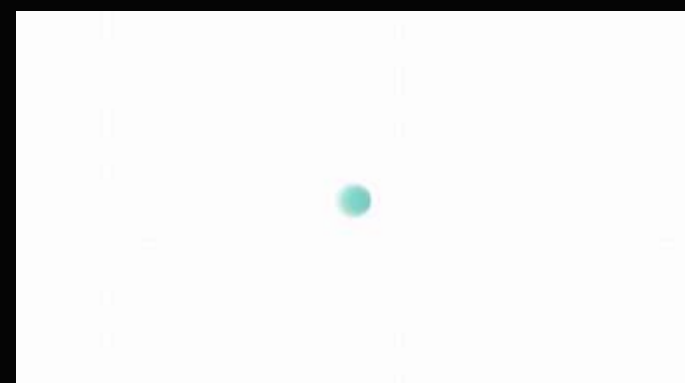
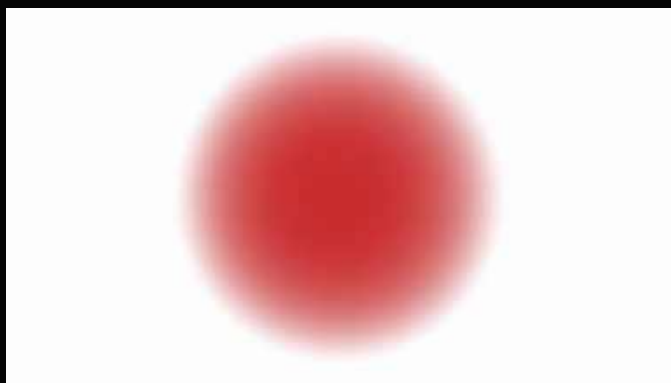
GRADIENT IN MOTION

Staggered animation of the gradient amplifies its softness, and results in a digital texture that feels incredibly tangible

[WATCH ON VIMEO](#)

SPECULATIVE TECH

The event is organized into four subcategories, which are defined directionally.



TITLE SEQUENCE SCENE

The opening scene to the title sequence pushes the naturalism of the gradient's movements, as well as the interplay between softness and structure.

[WATCH ON VIMEO](#)



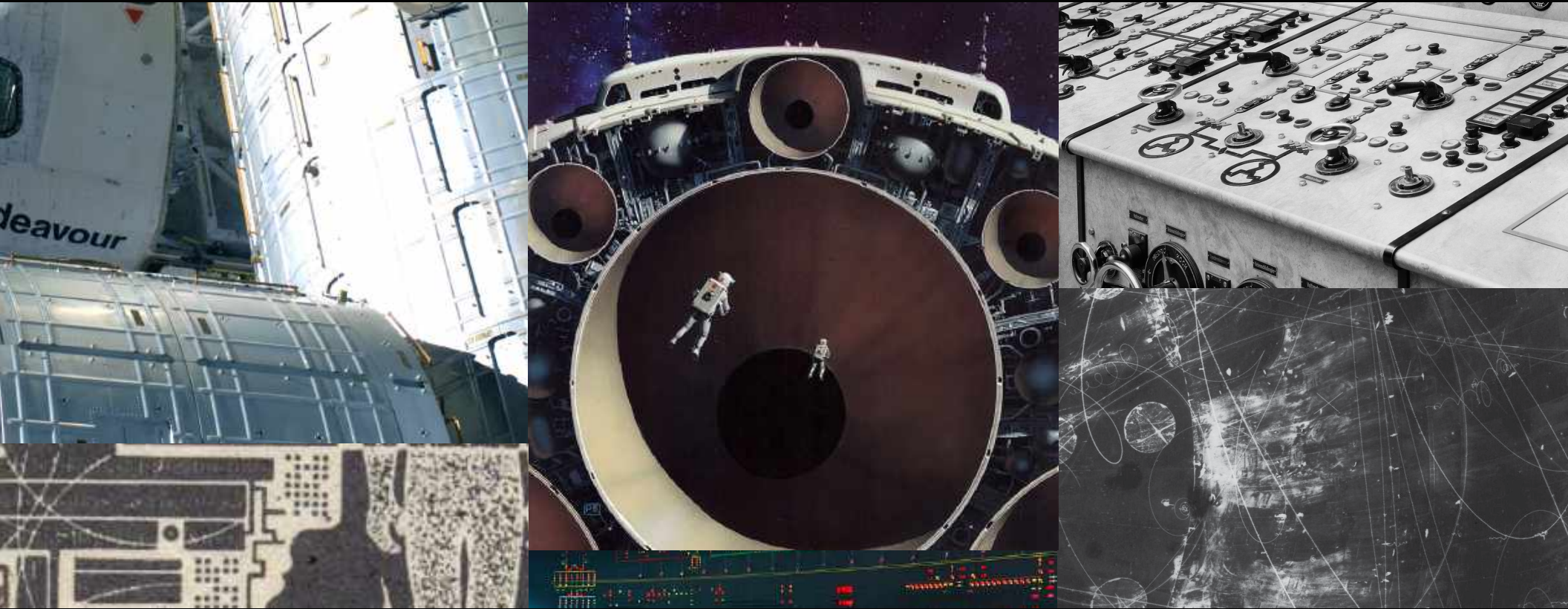
Space Symposium

Conference redesign with the mentorship of
HUGE Inc.

2019

006





WHAT

Build 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 the field bring together by casting aside usual disparities in the name of information exchange, and ultimately human achievement.

HOW

DRIVING IMAGERY:

CONSOLES/BLEUPRINTS

RETRO-FUTURISM

ARCHITECTURE OF SCI-FI

DRIVING LANGUAGE:

OPTIMISTIC

CUTTING EDGE

INTERGALACTIC



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.

MOBILE

SPACE
symposium

KEY MOMENTS

Thematic choices were paired with functional ones as sections were intended to “float” along the page, in their own designated space walks.

LETTERING

MELANCHOLY

MICA
FILM & ANIMATION
FESTIVAL

MELANCHOLY
MICA
FILM & ANIMATION
FESTIVAL

Bliss

2020

007



Hand Lettering

Lettering and title treatment explorations

MICA
FILM & ANIMATION
FESTIVAL



MELANCHOLY

MELANCHOLY

MICA
FILM & ANIMATION
FESTIVAL

MELANCHOLY

MICA
FILM & ANIMATION
FESTIVAL

MICA
& ANIMATION
FESTIVAL

MELANCHOLY



MICA
FILM & ANIMATION
FESTIVAL

MICA FILM & ANIMATION FESTIVAL

Hand-drawn digitized lettering, acting as the logotype for the festival. Modular, structured yet spirited, the lettering sets the tone for a festival of celebration. Playful lockups provide moments of inconsistency, while orderly blocks allow variability in its use.



BLISS

Dry-brush lettering title treatment for an upcoming musical about inner power, unity, and redefining expectations. The title treatment intended to capture the youth and fluidity of its main characters, while its inconsistencies speak to the edge and self reliance at the center of their story.



MELANCHOLY PLAY

Title treatment for the Sarah Ruhl play, Melancholy Play. Done with a process of custom 3D printed stamps and much trial and error to achieve the varied, ghostly treatment. Much like the subject of melancholy itself, the lettering sits in a state of seeming impermanence.