Changeable graphic design for hypermodern brands

Design gráfico cambiante para marcas hipermodernas

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Abstract *This article analyzes the logotypes of the Norwegian University of Life Sciences, Nordkyn and MIT Media Lab brands. These papers reveal a new face of "changeable graphic design" (KOPP, 2002) and are identified with a moment which Gilles Lipovetsky calls hypermodernity. The brands analyzed reveal the potential and the risk of this era, serving as devices for the excitement of hyper-consumption and hyper-individuality.*

Key-Words: *Changeable graphic design; Brands; Hypermodernity.*

Resumo *Neste artigo são analisados os logotipos das marcas Norwegian University of Life Sciences, Nordkyn e MIT Media Lab. Esses trabalhos revelam uma nova face do "design gráfico cambiante" (KOPP, 2002) e estão identificados com um momento caracterizado, nos termos de Gilles Lipovetsky, como hipermodernidade. As marcas analisadas revelam as potencialidades e os riscos dessa época, servindo como dispositivos para a excitação do hiperconsumo e da hiperindividualidade.*

Palavras-chaves: *Design gráfico cambiante; Marcas; Hipermodernidade*

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This text examines the phenomenon of changeable graphic design, which has become a frequently recurring format for visual identity solutions for several brands. This is evident, for example, when the main TV network in Brazil - Globo - adopts novel variations (within the station's own context) of colors when applying their brand, beginning at the end of 2013, in the program signatures and in several promotional pieces.

Research that intends to study visual production tends to consider and gather analysis material from the work carried out by professionals or specialized companies in the field. The more remarkable this production becomes, the greater the probability that some researcher will consider the material to be a signal of the times or an indicator of some phenomenon in progress, or part of a set that is able to compose some category.

When Richard Hollis (2000, p. 218-19) dedicates part of *Graphic Design: A Concise History* to the "transmutable logo" created by Helmut Schmidt-Rhen (art director for GGK, in Germany) for the newspaper *Literatur in Köln* (known as "Lik"), he takes into account the curiosity that brand represented in 1974. It was a brand designed so that in each edition of the periodical, the letters of "Lik" would be presented differently. Extraordinary in comparison to what was seen in the 1960s and early 1970s, it was not a functionalist design, was not at all worried about being pithy or having visual consistency, and disregarded repetition and order as the foundation of a visual identity.

For Phillip Meggs and Alston Purvis (2009, p. 10), for example, the recording and analysis of what has been done or is being done in design, in terms of historical significance, depends on how this production connects to trends and cultural preferences of a given era through combinations with the social, political and economic life. For Meggs e Purvis, design is capable of expressing the zeitgeist of an era by having a characteristic of immediate representation. From that point of view, it is possible to believe that the Lik brand was, at that time, more of a curiosity or a spark than a consistent and comprehensive expression of the time.

Regardless, there was already an intention of meaning in the set of logotypes that did not repeat themselves. Solutions in visual identities

that reveal fluidity and transience in their traits and their colors, and that consider it to be part of their personality became visible to the broader public in the 1980s, due to the notoriety achieved by MTV. At the end of the 1990s and the beginning of the new millennium more works are seen that quit considering the fixed identity as the main solution for brands and products. It is due to this perception that the researchers begin to organize their studies around this phenomena using the interpretations resulting from the intersections between design and society.

One such study was produced by Kopp (2002) and the terminology used to title the phenomenon and the book was "changeable graphic design." The sample of the survey, in that time, examined a number of magazine covers (*Raygun*, *Matiz*, *Sexta-feira* and *Big*) produced in the mid-nineties that did not have a visual standard for their graphic projects. In summary, it can be said that these vehicles were directed to very specific consumers; as well as being fully associated with postmodern expressions in design, cultural expressions, and forms of consumption.

More than four decades after the experiment captured by Hollis, visual identity systems or changeable graphic designs (they can also be called mutating, flexible or dynamic) are part of the technical and creative repertoire of those who work and research topics related to design or visual communication. Irene van Nes published in 2012, a compilation of changeable graphic designs called *Dynamic identities: how to create a living brand*, making this feeling even more palpable.

The compilation reveals the extent that such choice in design achieved, and displays, in the second edition (2013), almost 100 examples of brands (she added 12 new samples in relation to the 2012 Edition) which adopted some form of visual flexibility in their identities[2]. The book is well illustrated and each case presents, along with some applications of the brand, an overview of the concept and the company/institution which adopted the solution.

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[2] In 2013, Dopress Books (London) published a collection called *Dynamic logo* with more than 100 examples of dynamic visual identities. The division is made only by the brand origin sectors (trade, services, architecture, culture, tourism etc.).

Documents of this kind can show sets that otherwise would eventually be perceived only in a piecemeal fashion. Another recommendation that also deserves attention are the categories proposed by Nes. The author divides the examples into six groups: recipient, wall paper, DNA, formula, customized, and generator.

The final category, which is the one that deserves a deeper reflection here, is what can be called generator or programmable. In this slice are the projects that use technological resources to allow identities to be able to react to external data from some computerized system that responds to them. This data can include weather information, news, tweets, number of visitors, project status, day of the year, personal preferences and so on. Nes lists the following cases in this block: USA Today, Oppenheim, RAU, Casa da Música, House of Visual Culture, Lovebytes 2007, Pigmentpol, Lesley Moore, Baltan Laboratories, My Tech Campus, MIT Media Lab, Cinemetrics, Z33, Dezeen Watch Store, The Brno House of Arts, Norwegian University of Life Sciences, Ziens-Wijze, Odooproject, De Treeswijkhoeve, Onedotzero, Orchestre Symphonique Genevois, TV Asahi, Esquire, Dokfest Lounge, Seconde Nature, Café King, Evolving Logo, Frac Centre, Wikipedia, and Visit Nordkyn.

This article will present and analyze three projects that have characteristics that can encourage a reflection regarding brand pathways and the way this is related to these initial years of the 21st Century. These are projects that have gained enough notoriety (through awards, periodicals, and design blogs, for example) and in some way or another, served or serve as a benchmark for the others for initiating or improving this brand concept. That is why these cases were selected.

Norwegian University of Life Sciences, Nordkyn and MIT Media Lab

In 2008 (the applications began in 2010), the Norwegian studio Tangram Design designed the visual identity for the Norwegian University

of Life Sciences. A seemingly simple and straightforward brand was created, whose visual structure can be described as a symbol made up of 21 spheres of varying sizes from one application to the other (Fig. 1). This visual simplicity, however, is managed by a program that makes this biogram - this is how the studio named the brand/system - display different visual organizations from one day to the next.
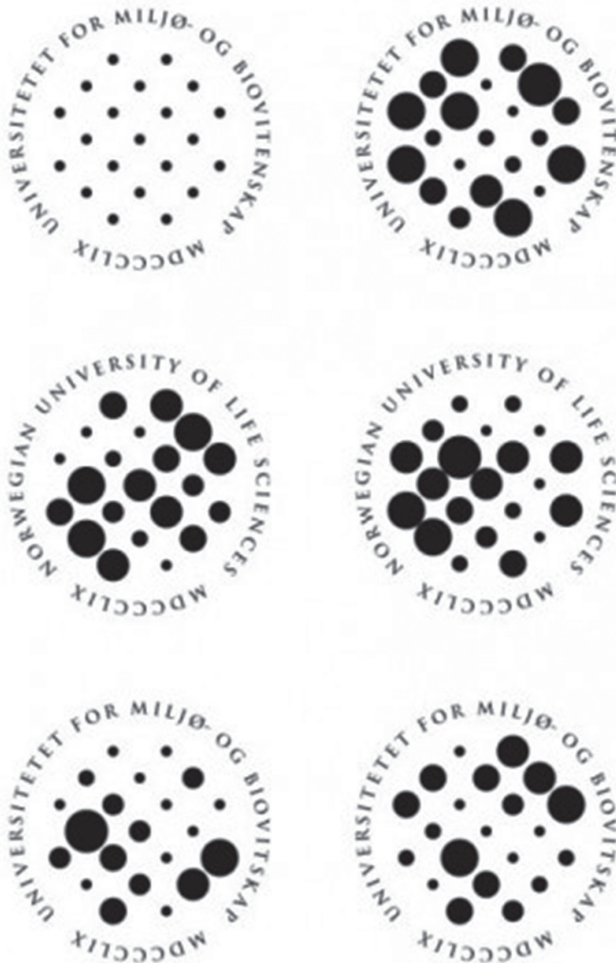

Figure 1 : Daily variations of the Norwegian University of Life Sciences logo.
Source: www.tangram.no

Each of the 21 circles can appear in seven different sizes with each application (Fig. 2). This set of circles follows the principle that the brand is alive, and for each day there is a different combination. The first moment, with 21 spheres at their minimum size, is the day the university was founded: October 1st, 1859. After that, each day has a different biogram. This has allowed an immense range of variations. The program that manages the "behavior" of the brand in incorporated into the university's website (http://biogram.umb.no/) and it is possible, for example, to enter someone's birthday and instantly generate the brand on that day. This principle is applied to the business cards of the university's employees.
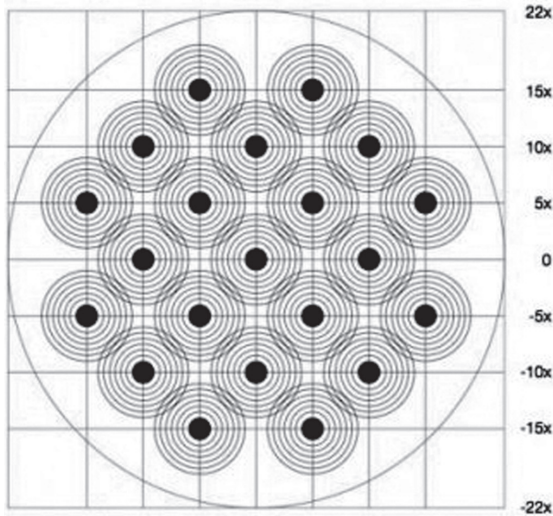
Figure 2 : Brand visual structure
Source: www.tangram.no

The creative principle is based on the idea that the university works, most of all, with lives, their variations, their cycles, and their adaptations. The brand emulates this through a generation system that randomly creates combinations for each day. The simulation of a living organism, however, has a rigorous mathematical system

behind it. Essentially, it is a combination of geometric figures displayed according to 21 geometrical centers that are rigorously maintained from one mutation to another.

The symbol was organized to be a device capable of reacting to random calculations required by a random algorithm. Since the quantity of combinations exceeds nine digits, the visual possibilities may be considered humanly infinite and the arrangement is an objective mathematical problem. The brand has an autonomous life regarding how it will look in five, fifteen, of fifty years. However, its transformations are dictated only by the passing of the days. There are no environmental interactions or reactions according to who will demand or see the brand.

In 2010, the Neue design studio - also Norwegian - was hired by two cities (Gamvik e Lebesby) to develop a brand for a tourism project - called "Visit Nordkyn" – in the Nordkyn Peninsula, a region in the north of Norway. This area has an almost wild landscape, with untouched sceneries, native animals, and the unstable and harsh artic climate. The meteorological conditions are radical, there are large temperature variations, and storms come up suddenly. These characteristics produced a positioning for creative work: "where nature reigns" [3].

This conduction wire led to the development of a brand that behaves according to the weather variations. The Norwegian Meteorological Institute is capable of supplying constantly updated data about the weather, and this was converted into a variable verbal element of the brand and, most of all, became a generator for information that changes the color of the symbol - varying according to the temperature - and that transforms the very shape of the hexagon - according to the direction and velocity of the wind (Fig. 3).

[3] http://www.visitnordkyn.com/About-Nordkyn/About-Visit-Nordkyn, accessed August 11 2014.
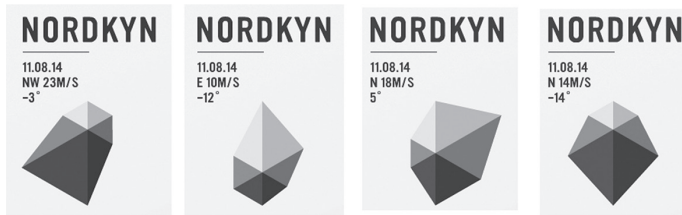
Figure 3: variations of the Nordkyn brand according to the direction of the wind and the temperature variations.
Source: www.neue.no

This brand update is done every five minutes on the institutional website. The computerized system is fed by the institute and gives constant life to the visual identity on the internet. The applications for static supports are also not standardized, and may be applied according to, for example, the climate combination of a landscape, for an advertisement.

The brand offers a constant narrative about itself and about the place it represents. It is capable of creating a personal experience with the visitors, since the logo can be downloaded from the website, according to the day and time when the tourism experienced the ways in which nature manifest itself in Nordkyn.

The brand has a system that provides independence in the way it will behave visually, but maintains a fixed set of elements that are always repeated: typography, color palette, symbol position, and movement grid. This grid is hexagonal and functions as a system that defines the limits of the shape that will show the direction of the wind (Fig. 4). The brand is random and unpredictable as long as it respects the preexisting order.
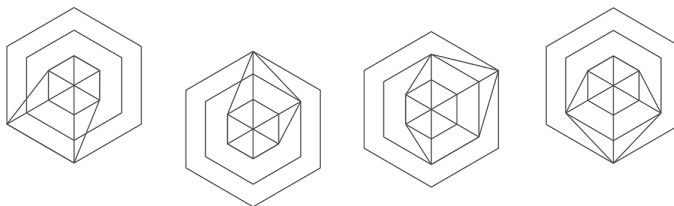

Figure 4: visual interpretation of the grid applied to the variations
Source: illustration by the article author

The third brand that deserves mention and analysis was elaborated in 2011 by TheGreenEyl and E Roon Kang for the MIT Media Lab. The logo is basically made up of three black squares that move along an invisible diagram of nine by nine squares (Fig. 5). These squares project colors (red, blue, green, orange, yellow, etc.) and form a new square that is four times larger than the first. The colors overlap and create entirely new arrangements and nuances with every combination of this set (Fig. 6).
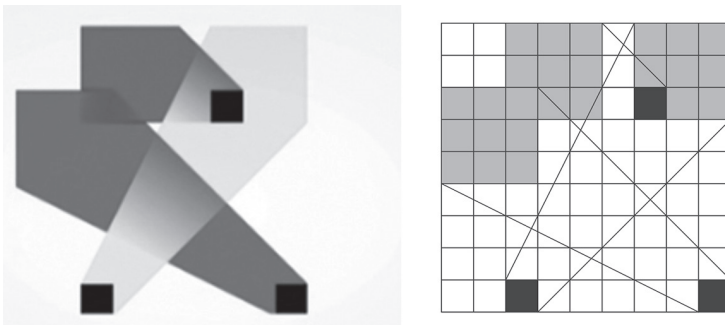

Figure 5: application of the MIT Media Lab brand and the visual interpretation of the grid that orders the squares and the projections
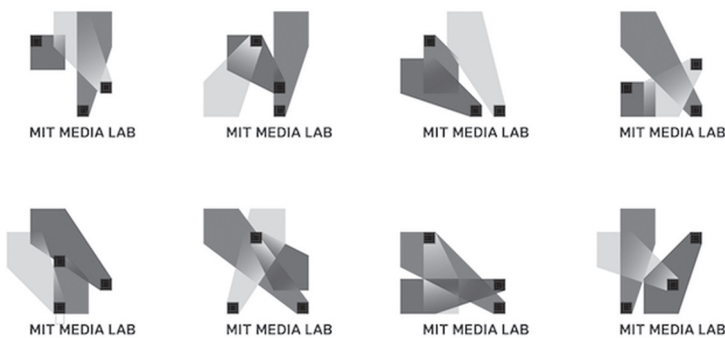Source: www.eroonkang.com/ and illustration by article author

Figure 6: individual brand applications
Source: www.eroonkang.com/

The concept, according to its creators[4], is that the three shapes represent the qualities of the Media Lab: creativity, diversity, and mutual inspiration. This concept becomes even more visible and consistent because this brand is generated for each of the students, faculty, and staff, who can use this unique brand variation on business cards, personal web pages, or animated versions for presenting papers and projects.

The logos are generated from a program that can be manipulated and tailored to certain personal inclinations expressed by the users. Finally, an algorithm defines the uniqueness of the combination and keeps the set recognizable as part of a whole.

For E Roon Kang[5], this solution allows the translation of ideas of a large group formed by people from various origins, who are capable of inspiring one another to collectively gather and create new visions for the future. This principle, translated by the brand, is therefore capable of revealing the essence of MIT's efforts: "a constant redefinition of what media and technology means today."

These three projects shared characteristics, beyond the fact that they were generated and managed by software and are changeable, which deserves mentioning. They are rigorously mathematical in origin and are based on diagrams with multiple dynamic possibilities. The randomness of the shapes they allow in their arrangements are predefined by a modular system and by stable shape proportions, but that still allow several recombined arrangements. Even though the applications can vary for each moment in time, they maintain their ability to be recognized by being based on simplified geometric shapes and easily remembered colors.

These brands, even though constantly changing, are able to maintain a good memorization capacity. One can't affirm that they are able to achieve the same individual impact that symbols such as BMW, Target, or Texaco have, but they are capable of creating a strong visual

[4] http://thegreeneyl.com/mit-media-lab-identity-1, accessed August 2nd, 2014.

[5] http://www.eroonkang.com/projects/mit-media-lab-identity/, accessed August 4th, 2014.

connection to their brands through the constant maintenance of visual elements that are not altered.

In all three cases, the typographical style and the diagraming of the verbal elements are worked on without any alterations from one application to another. They are simplified, neutral, and easy to read types. They serve as clean and objective subtitles of the symbols and do not compete for the visual attention of the audience.

These descriptions apparently bring these brands nearer to a modernist idea of design . On the other hand, they are far from being brands that intend to drive memorization through a rigid and immutable visual connection. They live another moment beyond the debates regarding Modernity/modernism and Post-Modernity/post-modernism. These analyses reached their peak during the turn of the century, and almost always revealed a good amount of diagnoses that were easily shared, and this was very visible in the design related practices and studies. Specific debates of this nature can be see in LUPTON and MILLER (1996), CAUDURO (2000), GRUSZYNSKY (2000), KOPP (2002), POYNOR (2003) and BOMENY (2012).

Defining the contemporary age is always a risk, but it is a fundamental task to record and categorize ongoing phenomena. The perceptions thus remain deposited and recorded not only as signs of production, but also vestiges of evaluation and research. This mode of thinking makes one pay the proper attention to the designation proposed by Gilles Lipovestky: hypermodern times.

Hypermodern times

The characterization that stood out regarding society in the late 20th century was still quite identified with the ideas and interpretations about a condition or a postmodern time. Terms such as flexible, ephemeral, fleeting, shifting, liquid, fragmented, among many, were consistently been used to characterize the last two or three decades. Even though many researchers and designers already consider postmodernism dead

and a closed case, for Rick Poynor (2003, p.10), design will enter the new century displaying "symptoms of post-modernism".

Poynor summarizes the characteristics attributed to postmodernism (as opposed to modernism) in design as follows:

> If modernism sought to create a better world, postmodernism (...) seems to accept the world as it is. While modernism often attacked the commercial mass culture, arguing from their superiority perspective, knowing what was best for the people, postmodernism gets involved in a relationship of complicity with the dominant culture. In postmodernism, hierarchical distinctions of modernism between valued "high" culture and the "low" culture collapse and both become equal possibilities in the same plane. The erosion of these old boundaries allows new hybrid forms to flourish, and many of the changes observed in design of the last few years, which took on some of auto-expressive features of the art, only make sense in these terms. (2003, p. 11)

This mode of design expression does not happen disconnected form the culture that surrounds, fuels, and retro-feeds it: "the products of postmodern culture tend to be classified by characteristics such as fragmentation, impurity of form, lack of depth, indeterminacy, intertextuality, pluralism, eclecticism and a return to the vernacular." (POYNOR, 2003, p. 12) In opposition to pretension - in the modernist way - is originality, which ceases to be the main value and objective of what is produced. Just as design was transformed by modernism - either at the experimental stage, or the more dogmatic stage - it has also been transformed by postmodernism and its many faces, provocations, and experiments. What merits attention is just how these moments connect culture and design and thus generate a shadow to reveal the contours of these very recent times, and for that very reason, difficult to define.

The terms that attempt to describe the last four decades are many[6] and in this batch of conceptual proposals, for the purposes of this text, the term defined by Lipovetsky deserves to be highlighted: hyper-

[6] For example: post-modernity (Lyotard), second modernity (Beck), liquid modernity (Bauman), metamodernity or late modernity (Giddens), ultramodernity (Gauchet and Zarka).

modernity. Lipovetsky was notable for studying contemporaneity using interactions involving data from global markets, industrial production, fashion and consumption trends, human behavior, coupled with a deep knowledge of social, anthropological and philosophical theories. This approach and his reflections are relevant in understanding how changeable graphic design can be undertood today.

Lipovetsky (2007) considers that current times correspond to a third movement of modern mercantilization. The first phase began around 1880 and lasted until the end of the Second World War. These are the decades that witnessed the development of large markets, the advance of transportation systems, of communication technologies, trade and the means for serial production. This created the conditions for a mass production era for standardized merchandise. The consumer and the modern markets are forged from the growing offering of products that depend more and more on brands that express various types of promises, guarantees, and associations. With a loss of relevance in the intermediation processes, the brand and advertising begin to offer the information and sensations that the consumer will use to make a purchase.

The next phase is during the three post-war decades. Industrial production had already reached high levels and the purchasing power of workers in developed countries allowed a democratized life of consumption. The organization of the modes of production that allowed the maintenance of this mass consumption society during these decades is related to: "specialization, standardization, repetition, and elevation of the production volume." (p. 33) Once this model matured and was in expansion, the diversification of products and the clear intent to reduce the useful life of the goods can be seen: "the economic order is partially organized by the principles of seduction, the ephemeral, and the differentiation of markets." (p. 34) This is the phase in which advertising and media 'exalt the instantaneous pleasures' and life goes from a 'future orientation' to a 'present orientation.'"

As of the end of the 1970s, there was the emergence of a new act in societies with developed economies: the hyperconsumption phase. Ever

since: "Consumption is organized a bit more each day for the purposes of ends, tastes, and individual criteria." (p. 41) The stage of emotional brand consumption begins, and the relationships induced from there on out would create an identity experience, substituting or weakening institutions - such as religion and politics - which traditionally and in modernity held this role.

This new moment brings about another stage regarding consumption and the desire for the new. For Lipovetsky (p. 43-44): "the taste for incessant change has no more social limit. It has be spread to every age group." The current phase transformed a curiosity into a "mass passion" and the "change for change, an experience destined to be personally experienced." (p. 44) Hyperconsumption intensifies hedonism, renewing merchandise, services, and symbols in the unrestrained manner. From there "a new aesthetic of incessant movement and fleeting sensations" arises. (p. 68)

This change to the consumption perspective surges along with the possibilities of production and distribution of a post- Ford world. Unlike a rationale based on standardization and repetition of operations, such as mass industry dictates, the 1970s began to offer conditions to produce, at a technological level, a variety of experienced options and differences that until then was for an economic elite. Following that came "an extreme segmentation, almost unlimited (...), exploring specific niches and micromarkets with short lifespans. (p. 81-81) The market begins to be oriented by hypersegmentation and by the innovation of options: "innovationism supplanted the repetitive productivism of fordism." (LIPOVETSKY, 2007, p. 86)

The torrent of permanent flows drags not only the way the market, consumers and the productive systems are organized. The very duration of the cultural products, the "works of the spirit," are touched by this force that transforms the renovation and transience into symbolic values. Products and services are announced months or years before they actually exist: "the hyperconsumer no longer consumes merely things and symbols; he consumes what still does not have material existence. (LIPOVETSKY, 2007, p. 91)

The sector that best represents the way in which this era is aesthetically built is the world of brands. There the repertoire arises and is maintained that fuels the imagination of the hyperconsumer and is capable of stimulating the "affectionate relationships" desired by contemporary brands. In the era of the emotional buyer, the brand becomes "dreamy and an accomplice." "It plays with itself and the consumer." (LIPOVETSKY, 2007, p. 96)

Brands are no longer merely commercial indicators but actually build "a culture, i.e., a system of values, goals, and myths." (LIPOVETSKY; SERROY, 2011, p. 10) The products are no longer purchased only for their utility and functionality. The brand overcomes this relationship and the hyperconsumer establishes another sense in relation to the field of brands. The brands serve as a "supplement for the soul, the dream, and identity." (LIPOVETSKY; SERROY, 2011, p. 95) The brands can tell stories about each other and this establishes a meaning desired by the consumer. The differentiation is more and more due to the capacity the brands have in producing connections that denotes values.

The construction of brands that have a cultural connection with their consumers is capable of transforming them into a reason for various arguments and discussions all around. They end up creating connections between people precisely because they are capable of producing affinities which at other times were related to the world of belief and ideas: "It is over the erosion of organizations and the class cultures that the brands triumph, conferring references, safety, and self-valuation to individuals (LIPOVETSKY; SERROY, 2011, p. 100)

The issues clearly identified with the postmodern condition included the following: the way the universal ceded space to the individual; the disappearance or the exhaustion of beliefs and totalitarian discourses; the explosion of consumption rationale; the diversification of tastes and forms of self-expression; and the emergence of multiple and fragmented identities. These issues were elevated to a superlative condition. Lipovetsky summarizes this by considering the idea that everything has reached a "hyper level.

Hypermodernity is the constant modernization of modernity itself. As Sebástien Charles (2009, p. 26) summarizes, "hypermodernity presents itself as a modernity devoid of any transcendent meaning, fully functioning (...), yet without justifying its own functioning and seem to create self-limits." Charles points out that the structural principles of modernity - individualism, technological science, the market and democracy - have been radicalized and have become the imperative right of the individual.

In this context, the brands that are able to construct meaning from stories, stories, dialogues, identifications, exchanges, symbolic repertoires, and even intimacy with the consumer are being consolidated in this new century. Design transforms itself and consciously and subconsciously reveals these changes and adaptations.

Design for hypermodern consumers

When the visual identities were planned tin the modernist mode, the main purpose was to keep a visual expression that was manageable, predictable and controllable. The applications followed a prescription and the visual elements were accommodated to the supports according to angles and spaces that complied with visual equations, and thus guaranteed the concept of visual coherence and consistency that was in vogue. Abandoning the grid and the patterns - understood as manifestations of an orthodox discourse with monotone and predictable results - was one of the ways that the designers influenced by post-modernism found to manifest a different and renovating attitude in their projects.

The use of these changeable and flexible identities were capable of bringing a renewed air to the brands, communicating an attitude that seemed more adequate for enterprises and institutions that intended to communicate with niches for audiences who didn't identify as strongly with the standardizations treated with rigor and method.

What we have seen over the last 10 years, at least, is a more clear presence of brands that use - temporarily or permanently - visual identities that are less fixed. If in the 1990s this form of creative elaboration

was limited to relatively segmented publics and associated with youth or alternative culture, the beginning of the 21st Century has been revealed as the era in which these solutions spread and cease being just tribal connections.

The transformation of the brand into a symbol that is capable of representing the world of subjectivities surrounding it is already a form assimilated by the consumer, and designed by the enterprise/institution behind the symbol (the Google brand and its various doodles, since 1998, represents this clearly). At this juncture, one can see that the brand is moving towards the achieving the capacity of representing life itself, and thus amplify the levels of relationship. By having an incorporated system - supplied by technological resources - that are capable of providing a random existence that reacts to the environment or that adapts to those that represent it, this sign is revealed as something capable of reacting to the world in a manner similar to organic beings. It is not just about desiring it as a means of ostentation and differentiation; as a tribal or planetary identification sign; as a driver of experiences lived or planned; or to be an enjoyment and well-being trigger; it transmutes into a being that is almost alive, as unstable and surprising as life itself.

The issue of support for design is fundamental to be able to imagine how the application can reach a level that is even more alive in relation to the consumers. Companies that already use changeable shapes in their brands for some time, such as MTV, TV Asahi, or Google, establish points of contact with their audience, especially through screens. Therefore, it is not a physical support with paper or a facade. However, this physical limitation is only a matter of time. The incorporation of IPs to things is already happening and the technological resources that allow the creation of extremely thin and flexible (wearable) screens that can reproduce dynamic information (through nanopixels) just like mobile phones and tablets, are already being used on a restricted basis or are being tested. It is likely that there will be sneaker brands that react to their user on the shoe itself. These reactions can be according to immediate physiological symbols; desires and options stated by the user;

access to a database capable of decoding and recognizing profiles and predilections; or simply, they may be adaptations required by the brand itself from an information center that controls the brand's mutations.

The changeable brands that simulate life launch conflicting challenges. From a commercial and administrative approach, this resource will be expanded and funded by the increasing interest in maintaining a market eager for innovations in products amalgamated with any technological novelty and touched by the world of brands. In this case, there is a tendency that the conflicts will be economic in nature, to put into operation such demands.

The contemporary setting seems to indicate that the market impetus will prevail and this will perhaps produce a new stage in the relationship with brands that will be able to overcome the cultural perspective of brands. If this relationship continues to be based on a system of exchange that promises instantly renewed pleasure; that offers social differentials that generate some level of personal satisfaction or social identification; that stimulates connectivity or the simulation thereof; and still be able to produce meanings that drive life experiences; there is a scenario in which the design will trigger subjectivities that are even more complex and more impregnated to the ways of life.

This way of thinking about design reveals a real commitment to the realization of a connection and expression that is absolutely individual; it is touched and fueled by technology to reach maximum achievement of planned objectives; it considers the consumer to be the final goal of its task; and sees the recognition of every individual on earth as its goal. Thus, there are no restrictions on the right - or the duty - everyone has to benefit from the pleasures of its pervasiveness. These are the terms for design in a hypermodern condition.

For Meggs and Purvis (2009, p. 303): "A philosophy of design is a purely idle vision until someone creates artifacts that render it a real force in the world." The cases analyzed are revelations of a concrete force that is based on: the unification; a programmatic system; a clear method; favors geometric shapes; uses modular grids; divides space

linearly; contains sequences; is typographically neutral and objective; and at the same time is able to reveal visual mutations that adds potential to the structure and the system that organizes the visual identity. Unlike changeable brands that often expressed a poetic action identified with some individual trait, these systems use change as a kind of engine to increase the individualizing intentions of the brand (for its audience).

Another point that is revealed in these brands is the capacity they have for practically autonomous management. The previous grids and systems that divided the space and predicted distributions, eliminating the personal outbursts, were taken to a superlative stage of autonomy of self-managed systems. It is the program that manages and gives life to the brand, making it a sign capable of "knowing" how to act in the coming years, how to react to the world and interact with people.

Readdressing Lipovetsky's terms, it is possible to consider that design has also become hyper - a hyperdesign - by revealing an ability to, like other devices that permeate contemporary life, produce a constant supply of endless entertainment, solutions and technological interactions, and the need/possibility for each individual to constantly manifest their options. Advertising and design are twin activities of brand construction, so when Lipovetsky summarizes by saying that, in the recent past, advertising "educated consumers" and "now reflects them" (2007, p. 182), design can also easily be understood as a reflection of this hyperconsumer.

Even in market terms, a glimpse of this nature can generate ecstasy, but on the other hand, this hyperarousal can generate individual self-representation fatigue. Charles (2009) considers that the hypermodern times unveiled hyperconsumption and hyper-individualism. They are amalgamated conditions, and the supply of increasingly less standardized and more individualized products causes an extreme supply options. For Charles, this rise of individualism to a hyper stage is connected to four factors: loss of expression and legitimacy of the great modern ideologies (an issue already highlighted by Lyotard and called the "crisis of metanarratives"); disruption of traditional economic rules

and transformation of the individual into a worker and entrepreneur in constant competition with others; celebration of individual freedom as a way to escape the gregarious imposition and as an exaltation of unity and difference from others; and dissemination and acceptance of the idea that everyone should be "the manager of their own existence." (CHARLES, 2009, p. 136)

Changeable design applied to the generative mode (programmed) allows hyper-individualism and understands this contemporary trait as a market solution. Even if the examples given seem localized and even distant, the power that this way of doing and thinking about design holds is noticeable as a device capable of further boosting the 'consumer versus brand' relationship to the hyper-individual level. It is something fully underway.

This transmutation of Dionysian design now becomes a customized, autonomous and unpredictable system. If shows various facets, reveals (simulates emotion, and creates personal connections. On the other hand, it never ceases being trapped in a cage, it never forgets its vocation for market efficiency, and does not show signs of authorship.

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