

# EYE 2025 Identity

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GDES30003: Graphic Design Studio 3

Brief 4: End of Year Exhibition Identity

1:

# RESEARCH

# GALLERY BRAND DESIGN

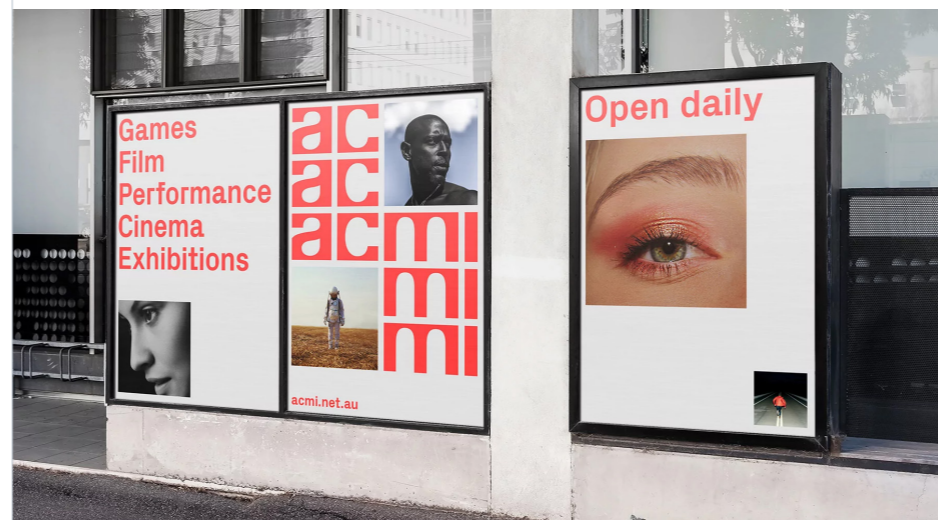
## ACMI

Melbourne, Australia. By North Design, 2020.

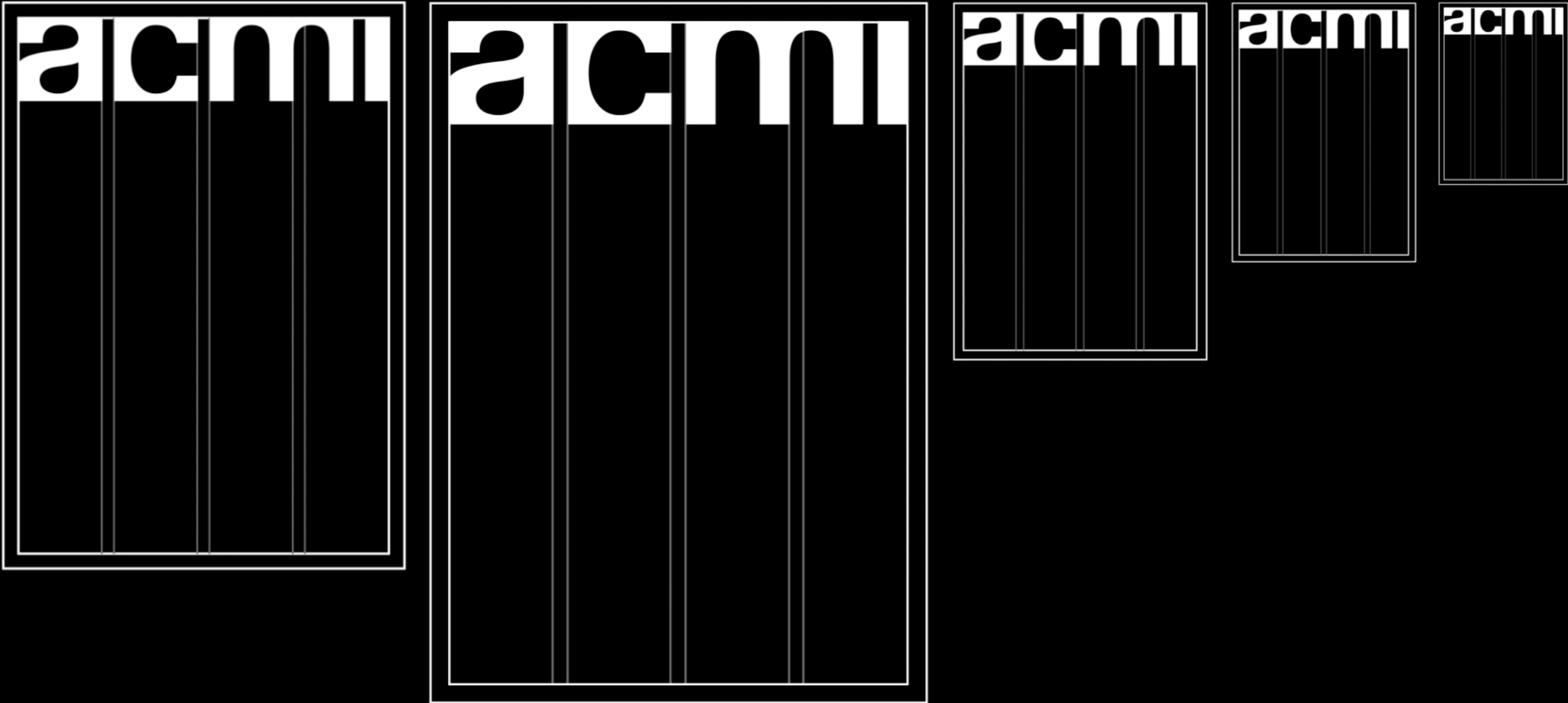
The major source of inspiration for our EYE identity was ACMI's recent, post-COVID re-branding. The brand and its constituent elements maintain a certain professionalism, elevating the brand, but the simultaneously leave room for a fun, experimental and playful quality. This branding system is unique in its ability to deliver graphics that are clear and structures but which still feel lively and current.

The ACMI brand and its graphic elements are constructed as per a strict grid system. The grid is formed by the letterforms of the logotype itself (shown on the next page), grounding the system to an easily-recognisable form and unifying the brand across virtually any media size. We built our grid system in a similar way with our 4-squares logo, which forms the basis for all our posters, banners, social media and any other media type. In doing so, this ensures the entire brand identity and system is cohesive and fluent throughout the exhibition. It is also helpful in building re-usable templates that can easily modified to show differently-proportioned student work or to navigate through different areas of the exhibition.

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# GALLERY BRAND DESIGN



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# GALLERY BRAND DESIGN



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# GALLERY BRAND DESIGN

## NATIONAL GALLERY OF CANADA

Ottawa, Canada. By AREA 17, 2021.

The National Gallery of Canada's recent re-branding was done to better reflect the diversity of Canada's inhabitants and the gallery's collections.

One of the ways this diversity is displayed is in the flexible branding system in the logo(s) and colours. The interchangeable brand elements create a system that allows for more expressive and diversified assets and media that still fit into the brand's design language. Although our work was more grounded in having certain elements and colours represent more specific ideas than this system, we still took heavy inspiration from this flexible system.

In our work, we drew heavily from the aesthetic of these various logomark elements to create 3 distinct identities for each of the disciplines being exhibited. Like how these logomarks are all constructed from simple shapes, our 3 discipline-specific logomarks are each constructed from a different shape which then comes together to form the main logomark.

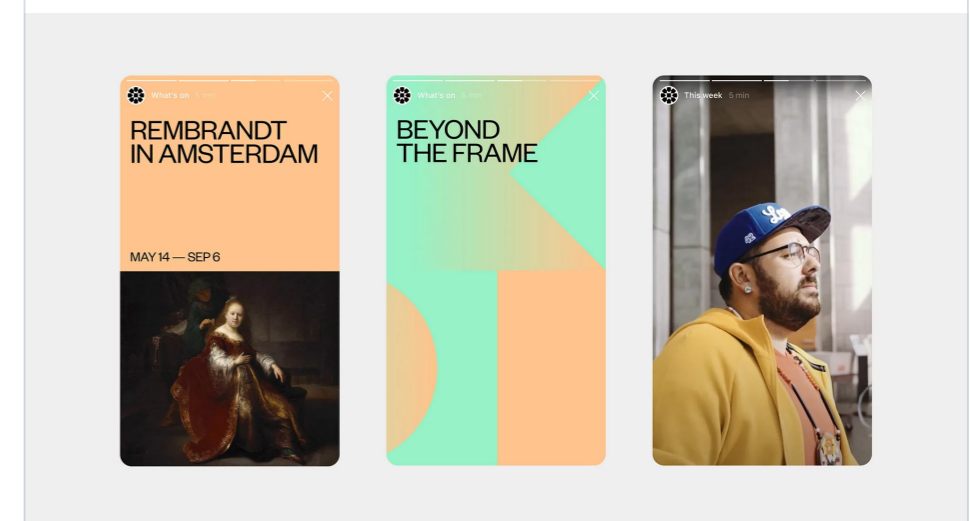
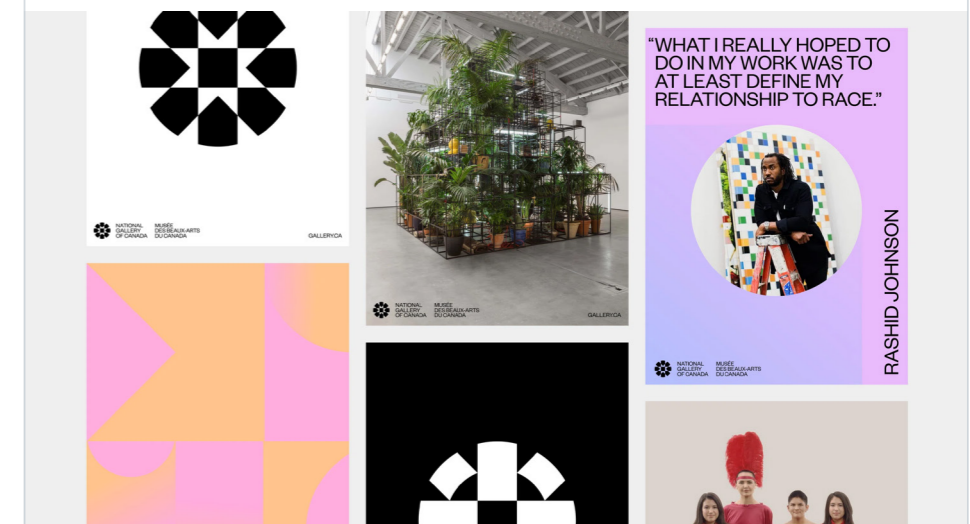
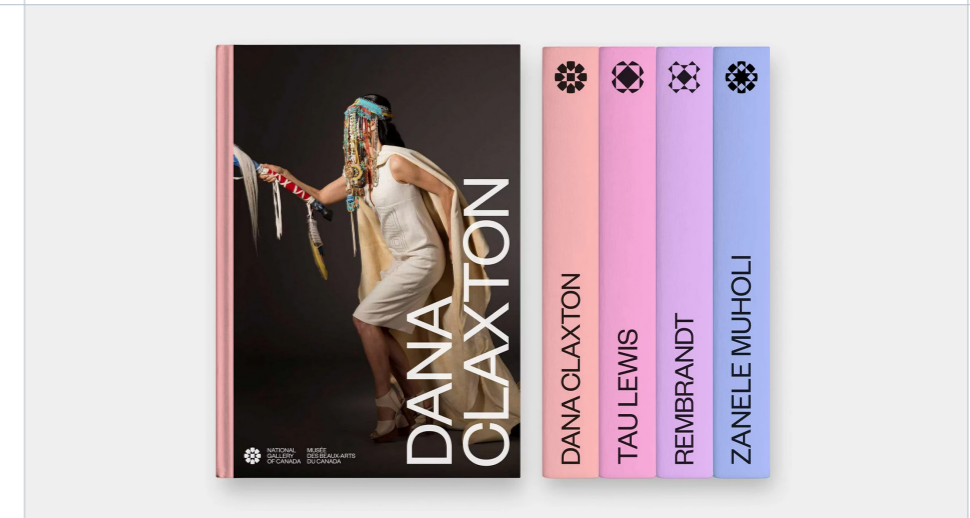
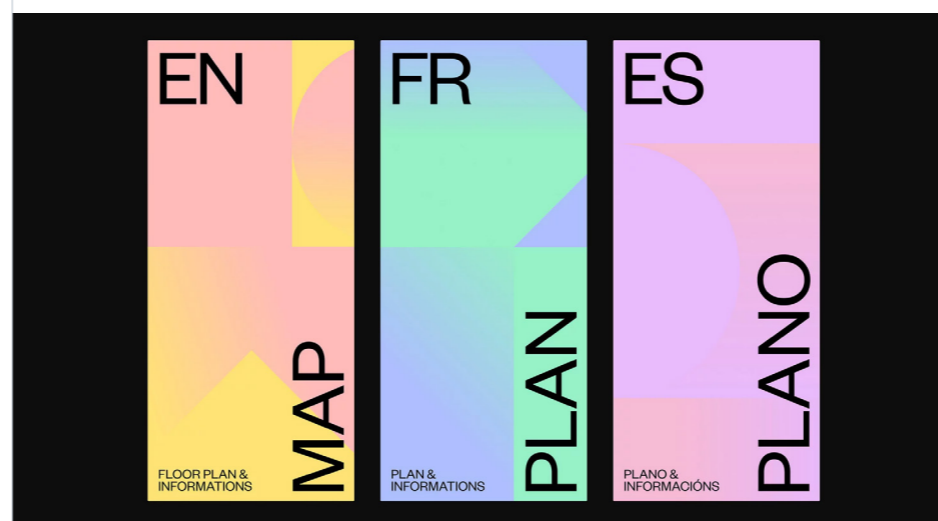
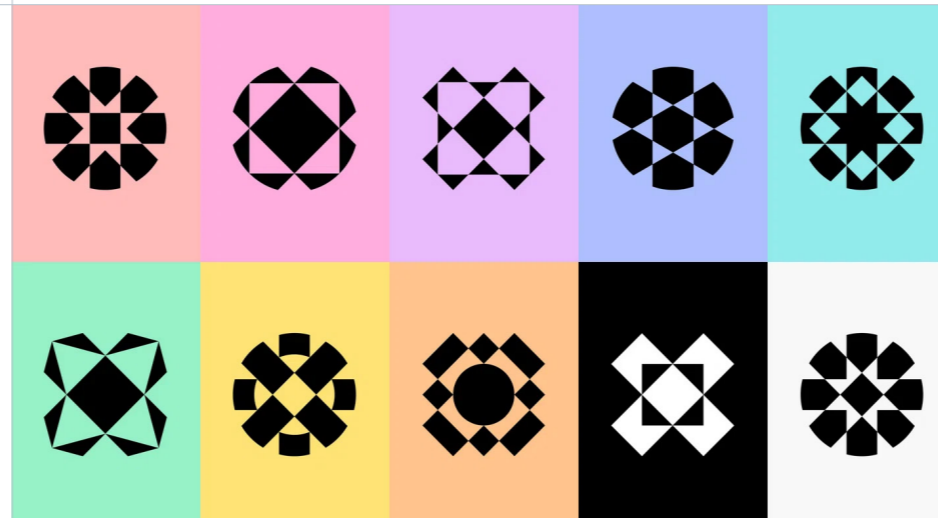
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# FESTIVAL BRAND DESIGN

## JAZZDOR 2018

Strasbourg-Berlin, Germany. By Helmo, 2018.

The playful, bright, geometric designs of *Jazzdor 2018*'s identity was a point of inspiration for our colour choices and general aesthetic. We particularly appreciated how the geometric elements interact with the type—whilst we didn't end up using this look, it still informed how we constructed our media.

Although this identity is perhaps a little too bright and punchy for the more professional exhibition identity we wanted to pursue, these posters demonstrate how shapes can interact with text in a way that is more eye-catching than simply putting them next to each other. They push the limits of legibility to increase visual appeal, but not enough that it loses the type entirely. The repetition of type also helps with the less legible copy, something we took note of going into our final media.



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# FESTIVAL BRAND DESIGN

## FESTIVAL INTERNATIONAL DES JARDINS 2021

Amiens, France. By Principal, 2021.

Similar to *Jazzdor 2018*, the *Festival international des jardins 2021* uses bright colours and intense geometry to draw attention. Compared to *Jazzdor 2018*, though, this system's more refined use of 3 distinct colours (which are slightly more toned down) builds a distinctly cohesive and flexible system. The colour choices themselves are also relevant, reflecting the colours of the gardens and flowers present in the festival. We sought to emulate this in our own work, but also using a 3-colour palette (although paired with white and black) and using colours that signify meaning given the context. Keeping with a distinct colour for each discipline consistently throughout the brand identity creates harmony and clarity.



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# FESTIVAL BRAND DESIGN

## DEBRECEN 2023 – EUROPEAN CAPITAL OF CULTURE

Debrecen, Hungary. By Classmate Studio, 2023.

This identity was designed to celebrate Debrecen, the second-largest city in Hungary, receiving the 2023 European Capital of Culture award.

The identity is, once again, composed of bold graphics and repetition of geometric elements—in this case, circles. These circles are used across various sizes and in all the brand's colours, creating a harmonious but diverse and flexible system. We noted the importance of clear visual elements that tie all the media together.

The custom typeface designed for this identity is strong, consistent and is excluded from any colour but black. We liked how the type being always set in black makes it distinct and more legible, and acts as a further element that ties everything together. It also makes the hierarchy of information more distinct, making it easier for people to spot the most important content.

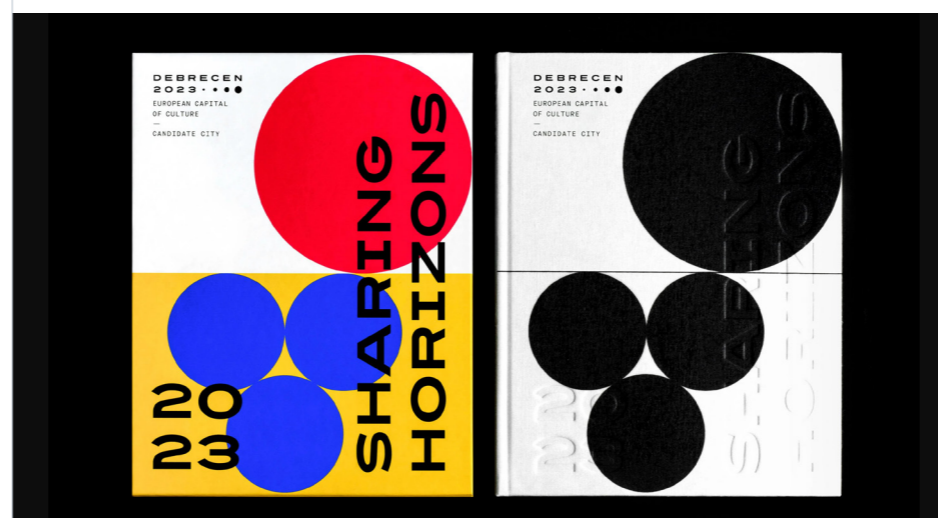
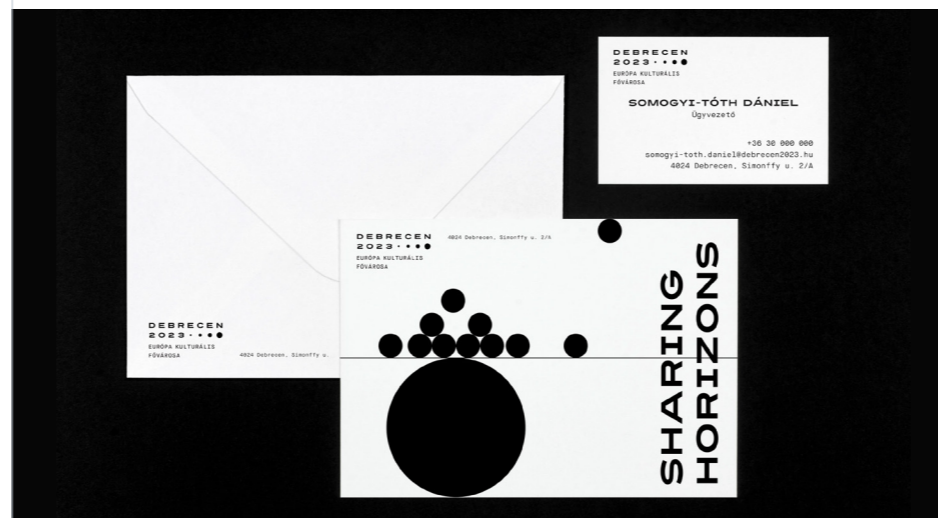
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# FESTIVAL BRAND DESIGN



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# DESIGN WORK

## LES TOUPIES D'OSKAR

*By Malika Favre, France, 2023.*

This particular artwork by Malika Favre, a French designer/artist renowned for her bold, hyper-geometric work, inspired us heavily at the beginning. We mainly appreciated her use of only four colours—black, white, red and blue—and how she used alterations of a single design motif of the woman in a dress to create a sort of patterned artwork. In our EYE identity, although we didn't use the same design aesthetic, we took the idea of altering a single motif and using very few colours to create our flexible system.

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# DESIGN WORK

## FLEURS 2.0

By Laura Normand, France, 2022–present.

Although we didn't directly pursue the aesthetic of this design project (this is in a stylescape that wasn't continued) the bold colours, designs and overall cohesion of design elements throughout this project were really informative for us.

The motif of the 'Pop Art Flower' is used in various media, including posters, digital illustrations, clothing, animations and even physical 3D prints. This versatility speaks the strength of the design and encouraged us to create a similarly versatile system. We also really appreciated the bright colours, simplicity and geometricism, things that indirectly informed our overall aesthetic and design.



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# **BRAND STRATEGY**

# TARGET MARKET ANALYSIS

The EYE has 3 target markets that will attend: students, tutors and industry professionals, and the general public. The brand identity must be able to cater to all these markets, creating a significant challenge.

A type of institution that also caters to these target markets is art galleries, especially more contemporary and modern ones. This is why we took such heavy inspiration from ACMI in particular, because it has a similar range of audiences and its current brand identity effectively hits all of these. ACMI is also a good choice given the location of The EYE, as ACMI similarly targets a mostly Melburnian crowd. Since a key part of The EYE is showing off the diversity of the student body, we also looked to the National Gallery of Canada's recent rebrand, which explicitly seeks to represent the diversity of Canadian and Indigenous Canadian peoples. We also looked to festival branding, as festivals similarly have a wide range of attendees. These brands tended to be less professional, though, which we took into account.

The commonality between our 3 target markets is the desire for a professional but still vibrant and engaging exhibition. The professional nature ensures the exhibition is appropriate and a good place to facilitate networking and the exchanging of ideas. The more playful side, however, is key to ensuring the exhibition reflects how exciting the student work is.

# STUDENT RESEARCH

Our formulation of our brand's visual identity was done largely as per the responses to the questionnaire that was conducted amongst the student body. The main points were that students favoured an identity that:

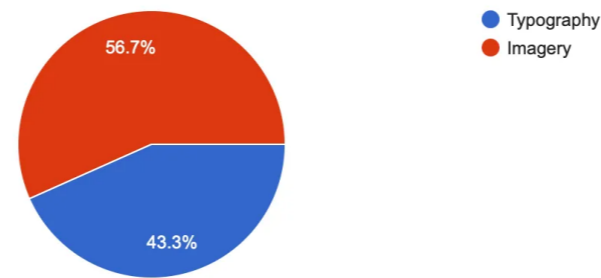
- Was bold, colourful and minimalistic
- Was balanced with student work
- Was forward-looking and experimental

Other metrics included promoting creativity, appealing to all exhibition-goers, and a mix of traditional print and modern digital media.

By referencing modern gallery brand designs, especially ACMI and the National Gallery of Canada, we reflect the bold, forward-looking identities students crave whilst still being respectful and professional.

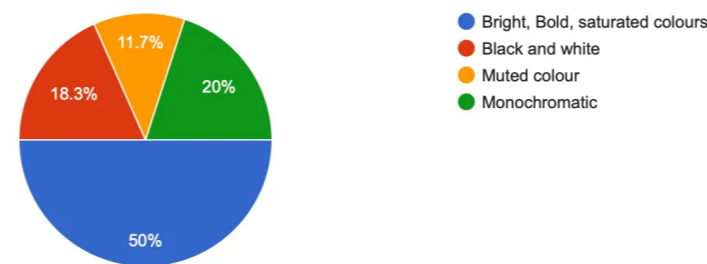
Should the visual identity focus on typography or imagery?

60 responses



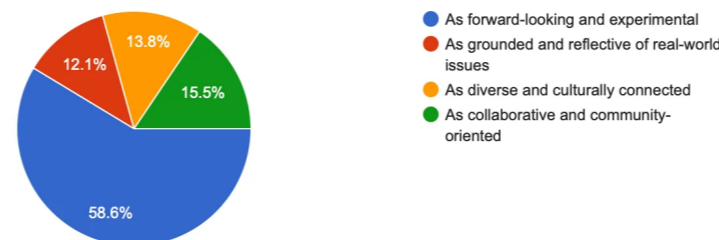
What colour combination do you want the exhibition to be?

60 responses



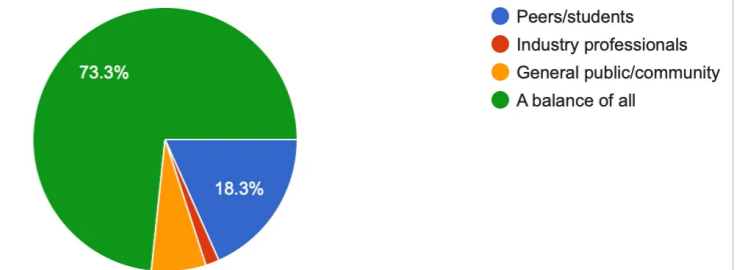
How do you want future visitors to understand the identity of this cohort?

58 responses



Which audience should we design for primarily?

60 responses



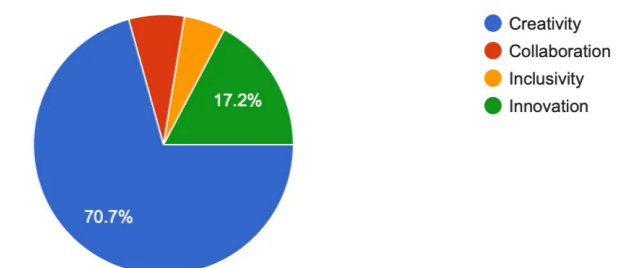
Relationship to digital culture

58 responses



If the EYE exhibition could communicate one value of this cohort, what should it highlight most?

58 responses



# VISUAL IDENTITY

## TAGLINE

*Visions of Tomorrow*

The tagline we chose puts an emphasis on vision, relating back to the name of the exhibition without being too on-the-nose. It also highlights how the exhibitors, the students are graduating and therefore represent the future of design.

Tomorrow's designers are here on show.

## FLEXIBLE SYSTEM

Our brand's flexible system is sleek and clean, using grid layouts to easily showcase student work and make it the focus of every piece.

The grid is formed from the logo combination mark, which is 4 perfect square in a row. This provides a simple, easy system into which various designs of different use cases and aesthetics can be input. This is paired with a clean, geometric secondary typeface to ensure the visual hierarchy is clear and important information is legible.

Ultimately, the visuals of the brand should be universal, contemporary and easily-recognised as part of a single suite, not matter whether it's in person or online.

## AESTHETIC

We want the visual identity for the EYE to be fun and unique to appeal to exhibition-goers whilst also maintaining a certain professionalism and clarity to appeal to industry professionals.

We believe that in previous years there has been a misunderstanding of what the EYE is, whether it's an art exhibition, student showcase or more of a festival. This year we want to make it clear through our graphic elements and

outputs that the EYE 2025 is an exhibition showcasing the talent, skills and potential of the graduating class. We want the overall feel to be of a professional, forward-looking contemporary gallery.

## COLOUR

The colours we chose are the 3 secondary colours: purple, orange and green. Being a triadic colour palette, these all equally contrast with one another and clearly define the 3 major disciplines that are being exhibited. We chose:

- Graphic Design as orange—it's bold, attention-grabbing and modern, like a call-to-action.
- Performance Design as green—it's energetic, vibrant, and unpredictable, fitting movement and performance.
- Costume Design as purple—it's deep, contemplative and nuanced, fitting costume design's subtlety and personal connection.

Our decision to use each colour individual and to not pair it with any complimentary or contrasting colours ensures clarity of design and ease of wayfinding, in both physical and digital spaces.

Accompanied by black, white and off-white, the designs remain grounded and visually appealing.

## IMAGERY / ILLUSTRATION

There are minimal illustrations used beyond the brand's logo and discipline shape elements. Our layout is already very geometric, creating enough visual interest with superfluous elements. To promote the work displayed in the exhibition, past / current student examples from each discipline are displayed. These works can be easily interchanged with other works, ensuring our system remains flexible.

Like the 3 colours system for the 3 disciplines, each discipline is also assigned a shape: Square for Graphic Design, Circle for Performance Design and Triangle for Costume Design. These shapes are used consistently across the brand to represent their respective discipline, and sit as secondary brand elements to the logo. The use of a shape in conjunction with colour also makes the identity more accessible, especially for people who are colour blind or have low vision.

# WRITTEN CONCEPT

Our identity for The EYE 2025 revolves around its tagline: *Visions of Tomorrow*. Through our brand's visual elements and flexible system, we celebrate the creativity, diversity and potential of the graduating design students, creating a professional but vibrant exhibition atmosphere. The brand identity is built around a flexible, grid-based system derived from the logo's simple, geometric form. It is clean and contemporary, allowing the student's work to shine above. The 3 disciplines of Graphic Design, Performance Design and Costume Design are all consistently represented by a colour and a shape: Orange and Square, Green and Circle, and Purple and Triangle respectively. Each is distinct yet cohesive within the unified visual language, representing how the disciplines may often work independently but how design is never truly done in isolation. Our minimalist layouts, bold typography and unique colour system creates a professional yet dynamic aesthetic, positioning the EYE as a polished, future-focused exhibitions.

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# DEVELOPMENT

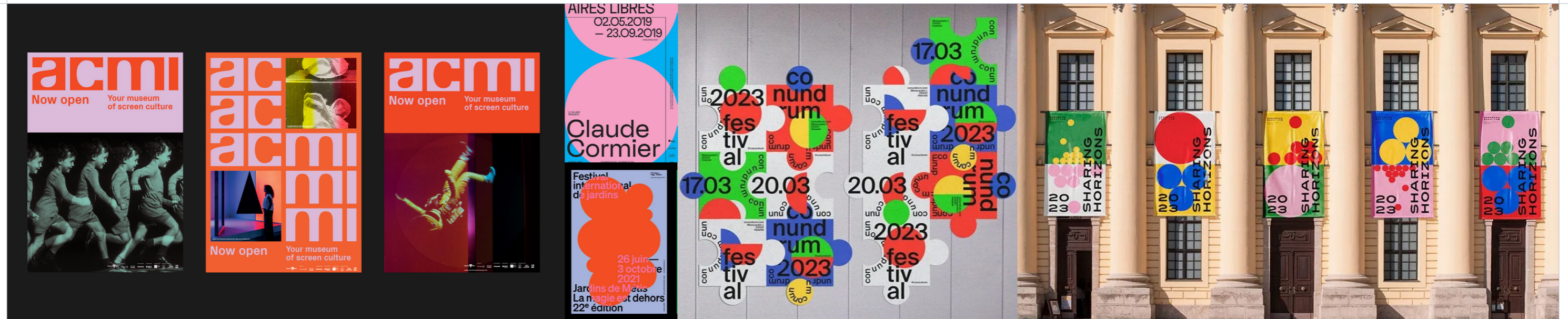
# INITIAL STYLESCAPE 1

## FOCUS: IMAGERY AND COLOUR



# INITIAL STYLESCAPE 2

## FOCUS: STRUCTURE, GEOMETRY AND SIMPLICITY



# INITIAL STYLESCAPE 2

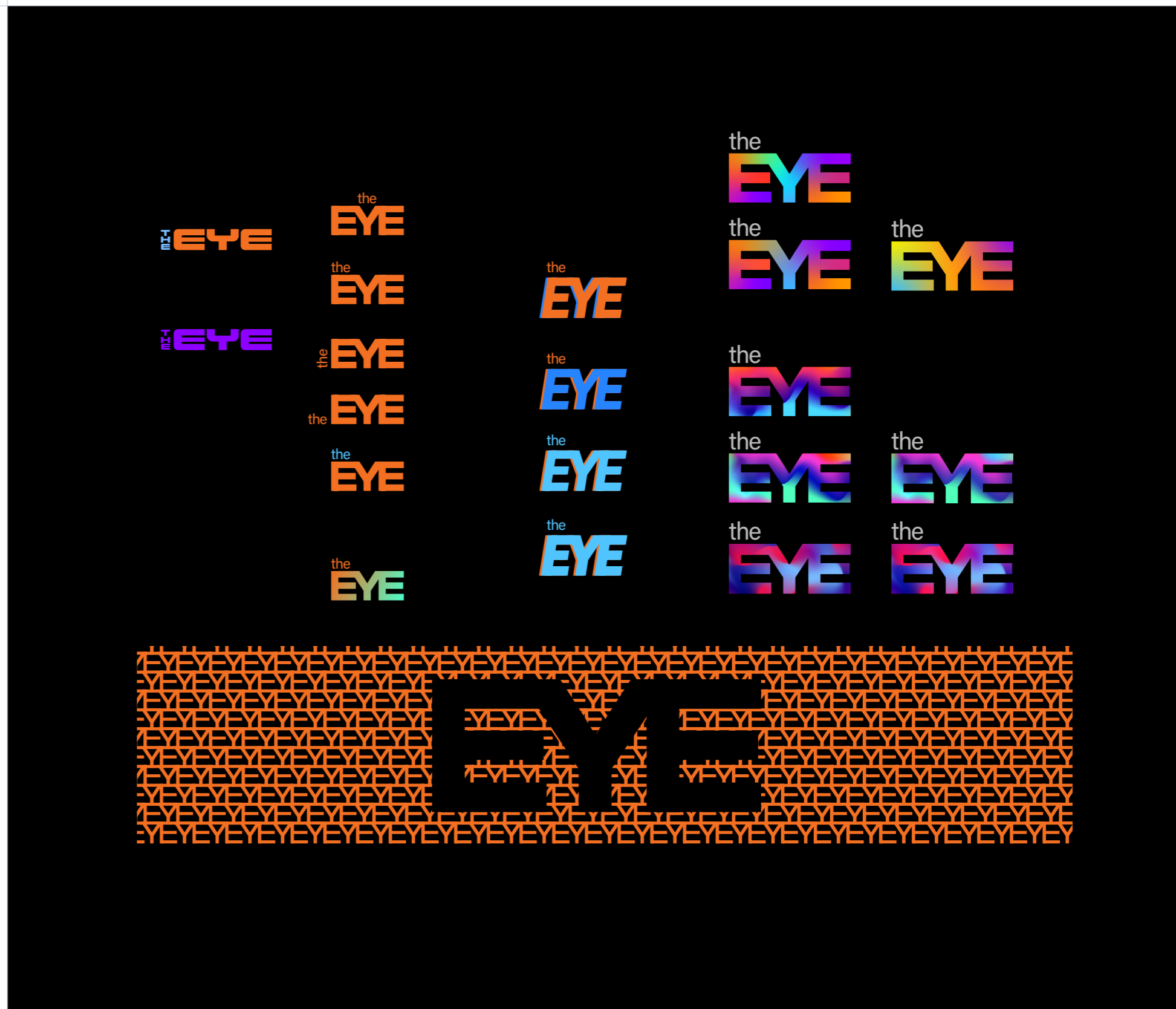
## FOCUS: EXPERIMENTAL TYPE



# INITIAL EXPERIMENTS

From the start, we knew our EYE identity wanted to be eye-catching and have a single, central logo that would be repeated throughout.

We initially designed this EYE monogram and experimented with different colours, aesthetics and inlaid gradients. We also experimented with creating a pattern from it. We decided not to pursue this path, as we believed it wasn't exciting enough and felt a bit too corporate and trend-following (especially with the gradients).



# ASSET DEVELOPMENT – INITIAL SKETCHES

An idea we had from very early on was to represent each discipline—Graphic Design, Performance Design and Costume Design—with a distinct symbol and colourway. Note, we initially got the names of the disciplines wrong, but we fixed this in our final work. We liked the idea of the circle, triangle and square, sort of the core building blocks of shapes, representing the idea of university being the building blocks of a career.

We struggled working out how to present these shapes and how they would combine to create a single logo identity. We landed on doing 2x2 grids of the shapes, with slightly different representations of the square and triangle as diamonds and right-angle triangles respectively instead. This looked more balanced and cohesive.

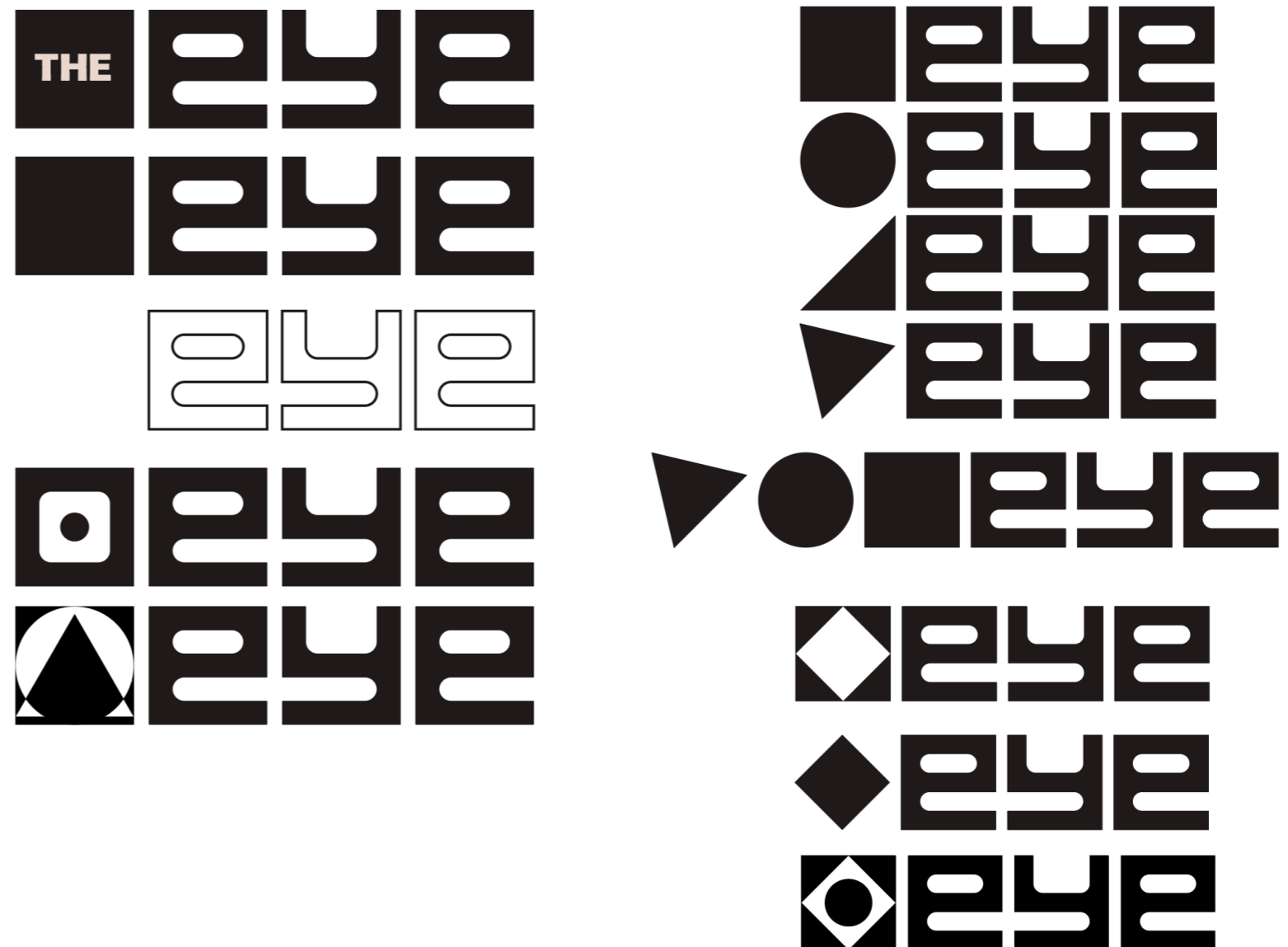


# LOGO DEVELOPMENT

While the 'eye' was easy to make (a simple 5x5 grid with perfectly-aligned cutouts), figuring out the logomark was considerably more difficult.

Although there were a few more lost iterations than what's shown here, these represent how long it took to come up with the final design. We initially deliberated just using a square and possibly the word 'THE' inside (although we decided against using the 'the' in line with other galleries like NGV which don't use 'the' in the branding but are still colloquially referred to as 'the NGV'). We also thought of not having an overarching logo and just sticking to the square, circle and triangle, but this both weakened the brand's visual recognition and looked unbalanced with the 3 shapes.

We finally discovered (somewhat by random iteration) the final logo, which we loved because it looked professional and unique, vaguely resembles an eye (but not obviously enough that it's tacky or cliché), and importantly combined the square, triangle and circle with equal importance.



# COLOUR PALETTE DEVELOPMENT

We knew from the beginning we wanted each discipline to have its own colourway. We started with the primary colours but decided this was too childish and basic. We experimented with several other palettes, but eventually landed on using the secondary colours. We liked this approach, as it represents how university lays the foundation for building your ideas, just as how secondary colours are fundamental building blocks in colour theory. We also thought these colours were all equally balanced, being triadic (so equidistant on the colour wheel).

We iterated a few different looks with the green, orange and purple, but eventually landed on a bright and bold but not overly flashy palette.



# TYPEFACE DEVELOPMENT

We wanted a secondary typeface that was simple, easy to read and unimposing. Although we could have gone with a typeface that had a lot of personality, we thought a simpler one would provide much-needed contrast against the personality of the logo and colours.

We initially chose Forma DJR (the one at the top), but later switched to Mozaic GEO (5th from the bottom) as the more geometric, consistent letterforms paired better with our geometric design language.

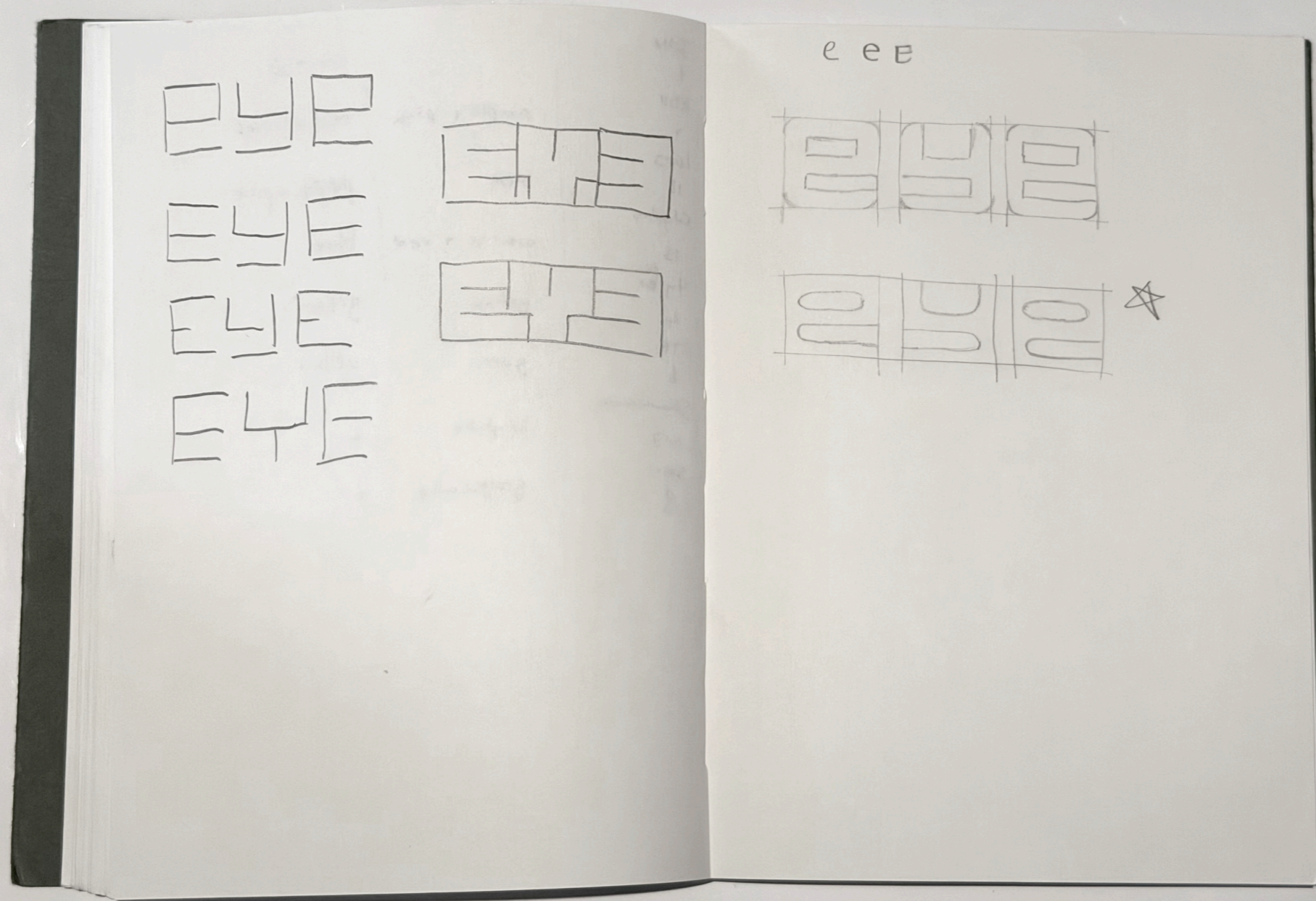
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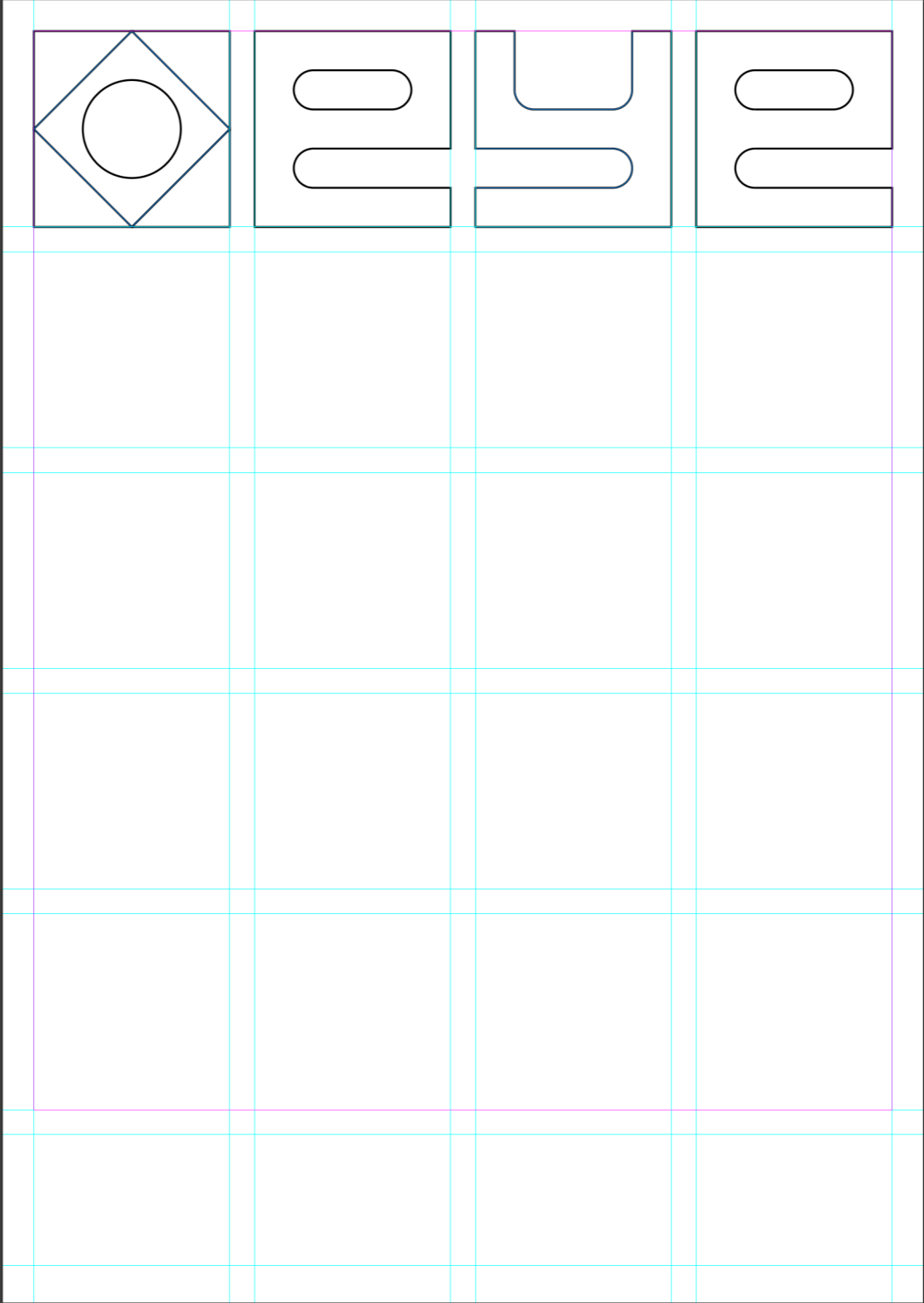
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AMAZINGLY FEW DISCOTHÈQUES PROVIDE JUKEBOXES  
AMAZINGLY FEW DISCOTHÈQUES PROVIDE JUKEBOXES

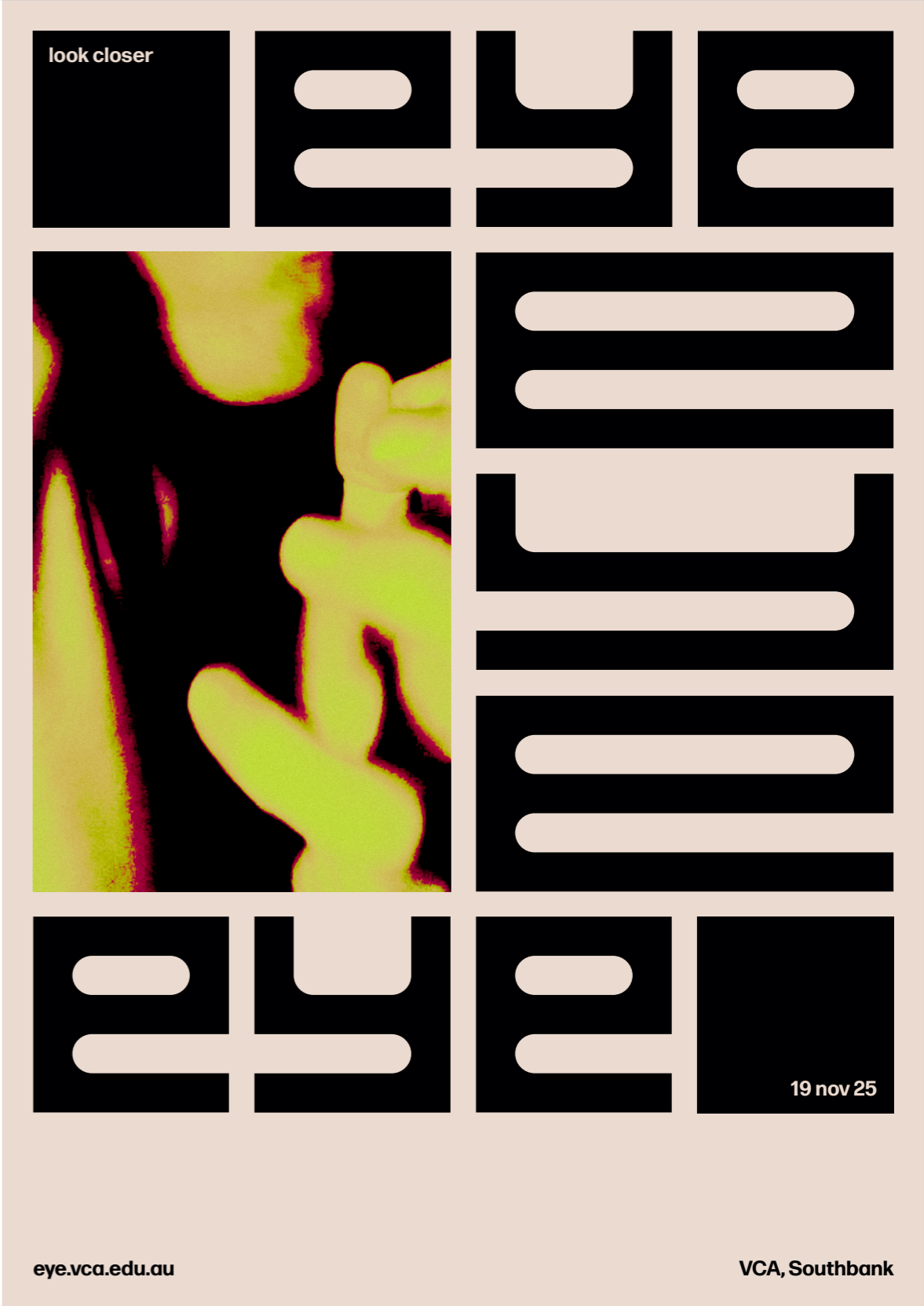
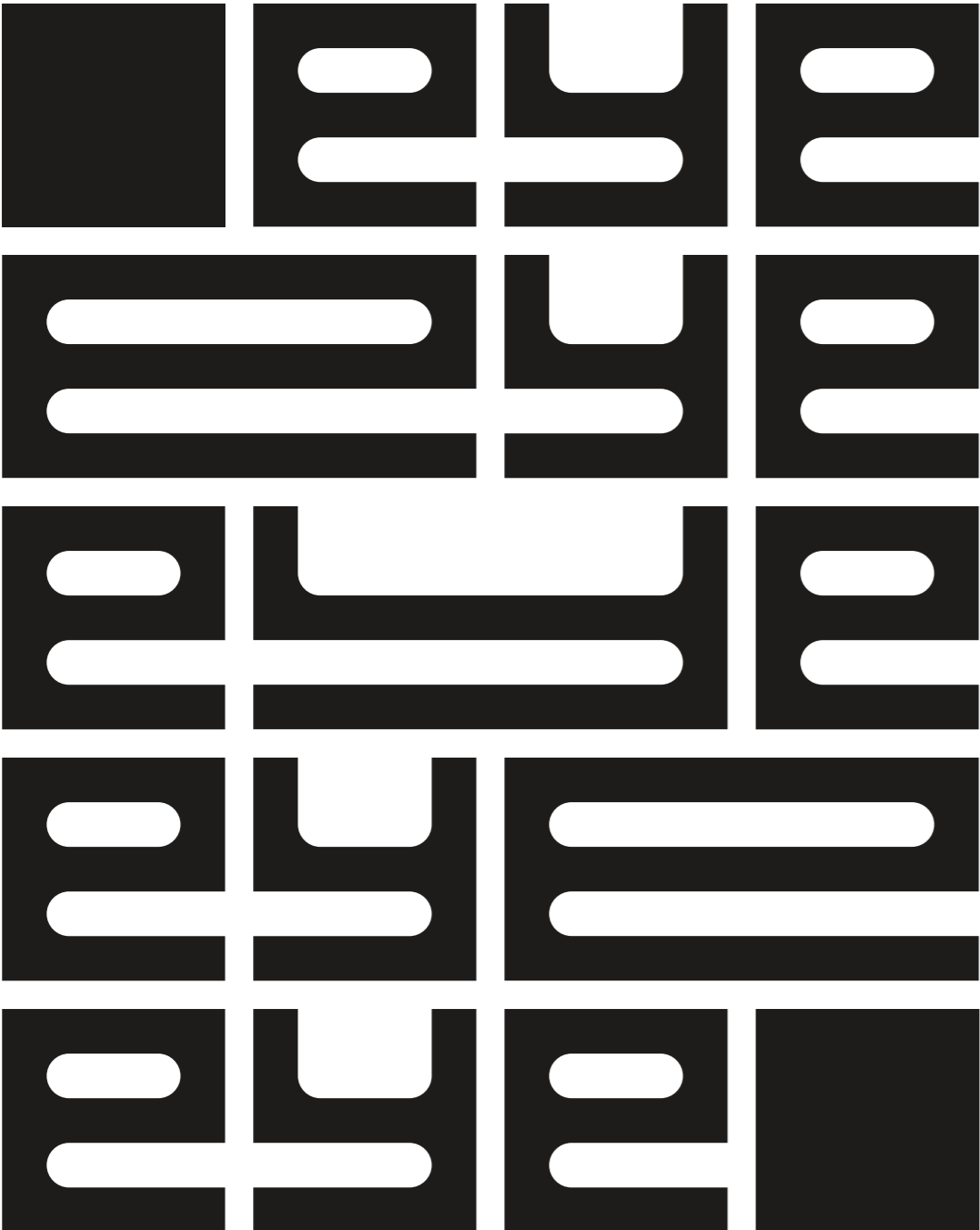
# LOGO DEVELOPMENT - SKETCHES



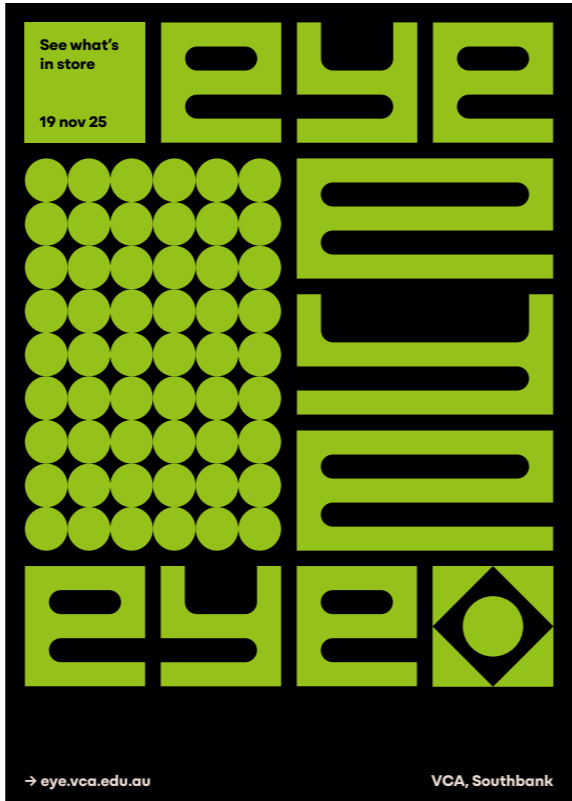
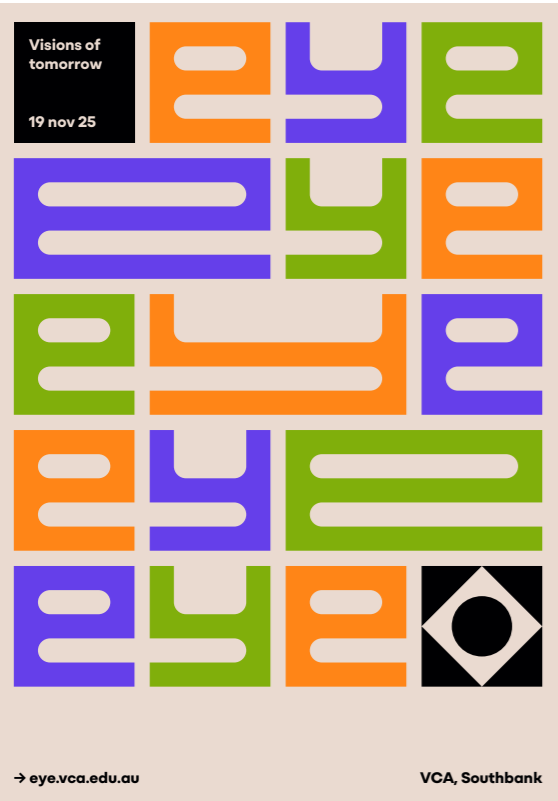
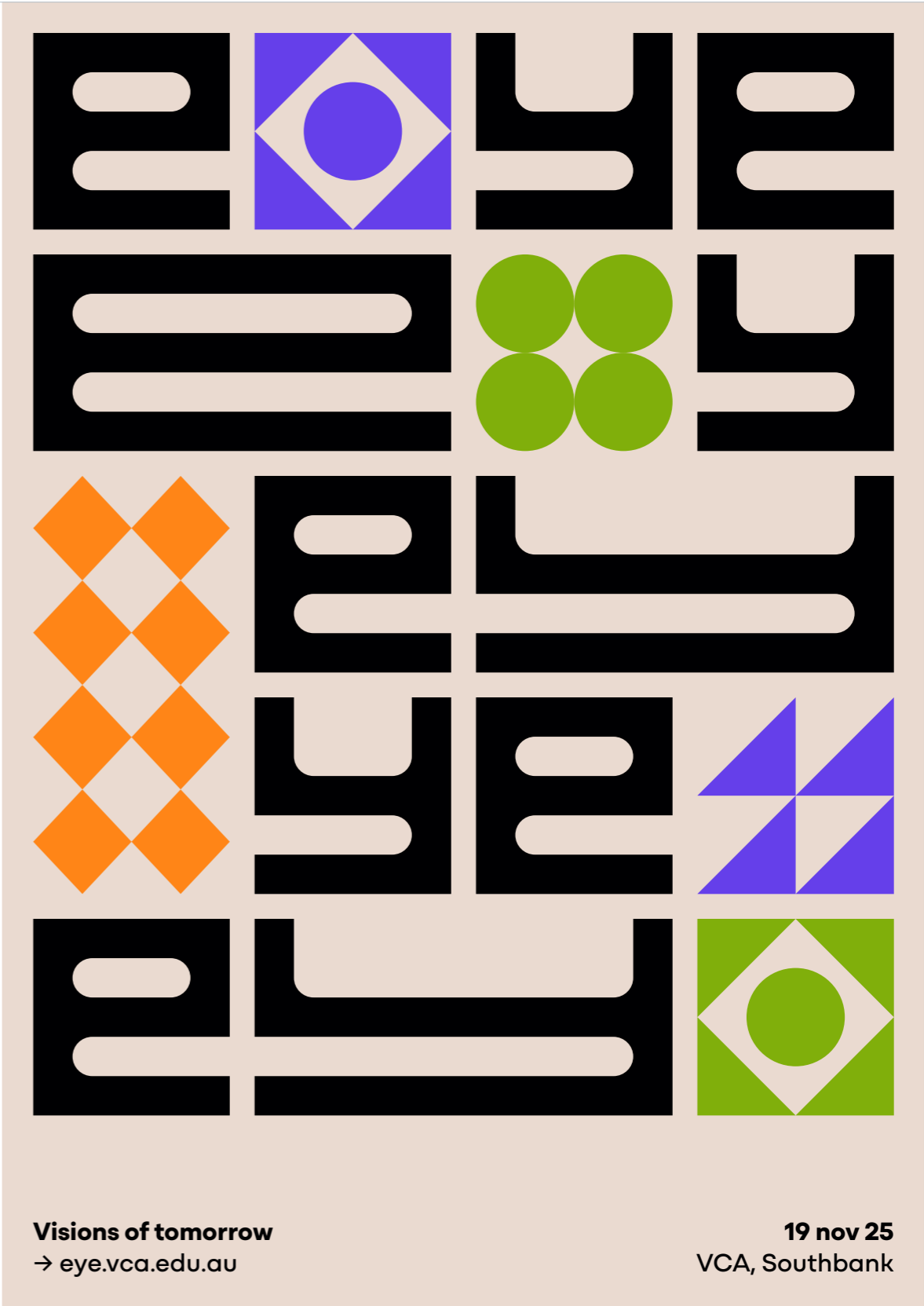
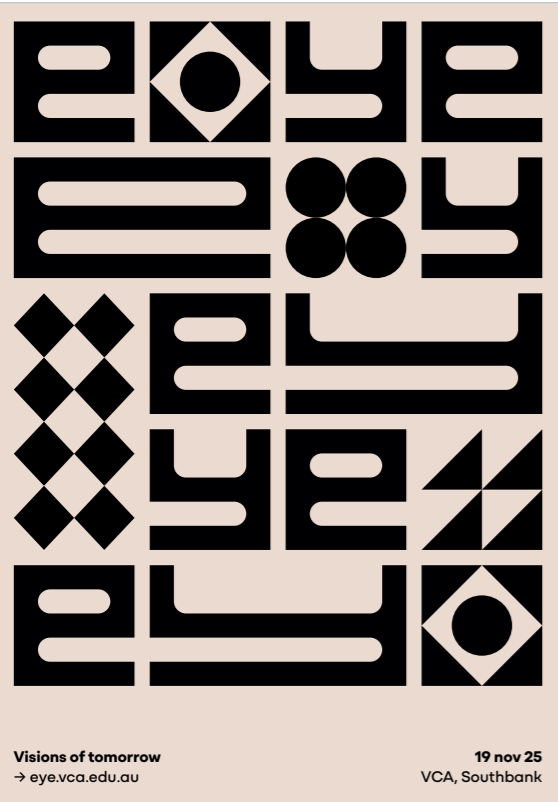
# POSTER GRID



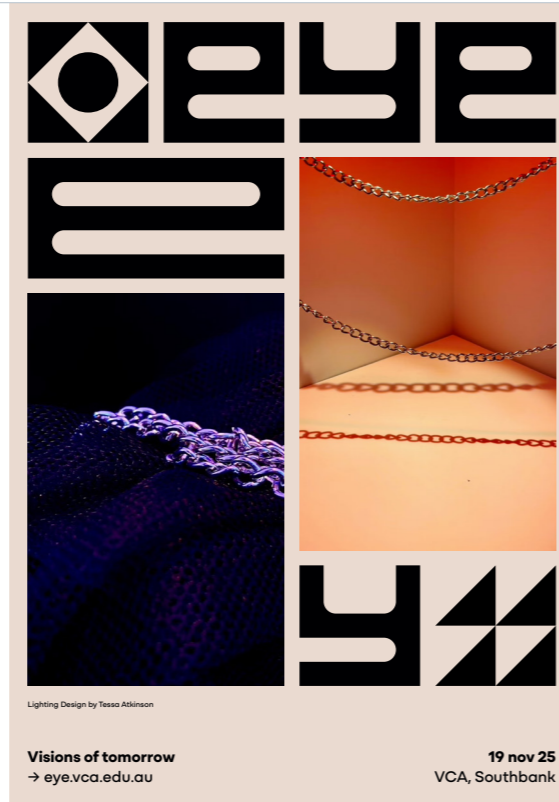
# POSTER DEVELOPMENT – GENERAL POSTERS



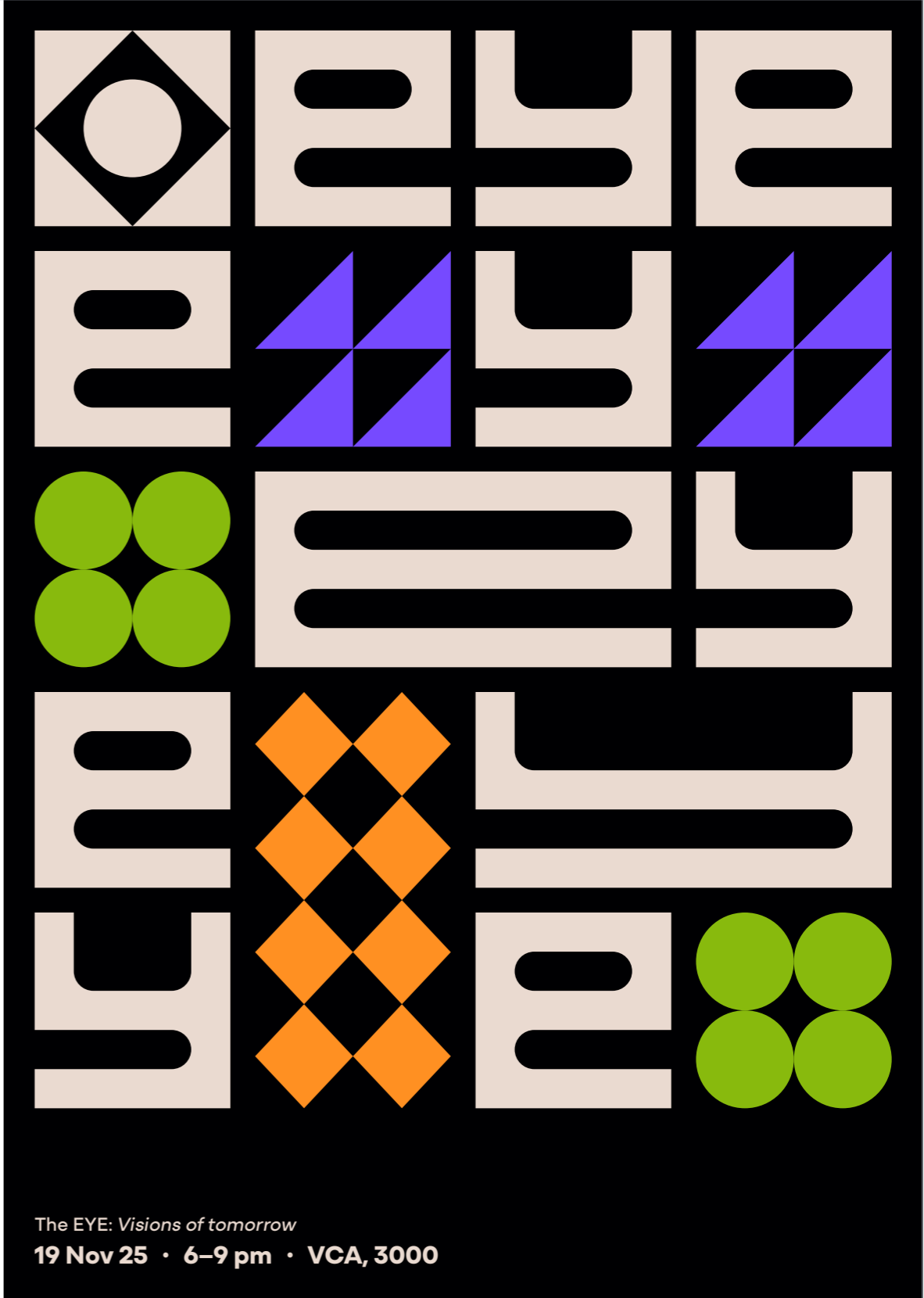
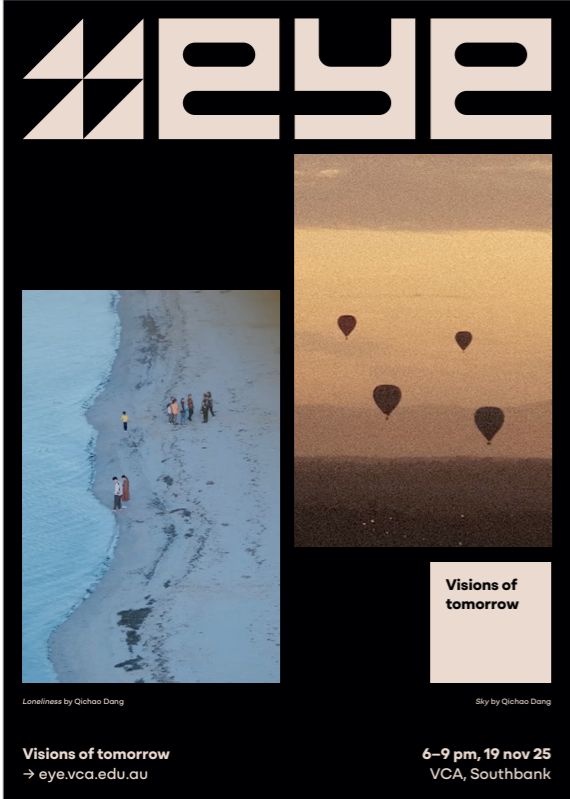
# POSTER DEVELOPMENT – GENERAL POSTERS



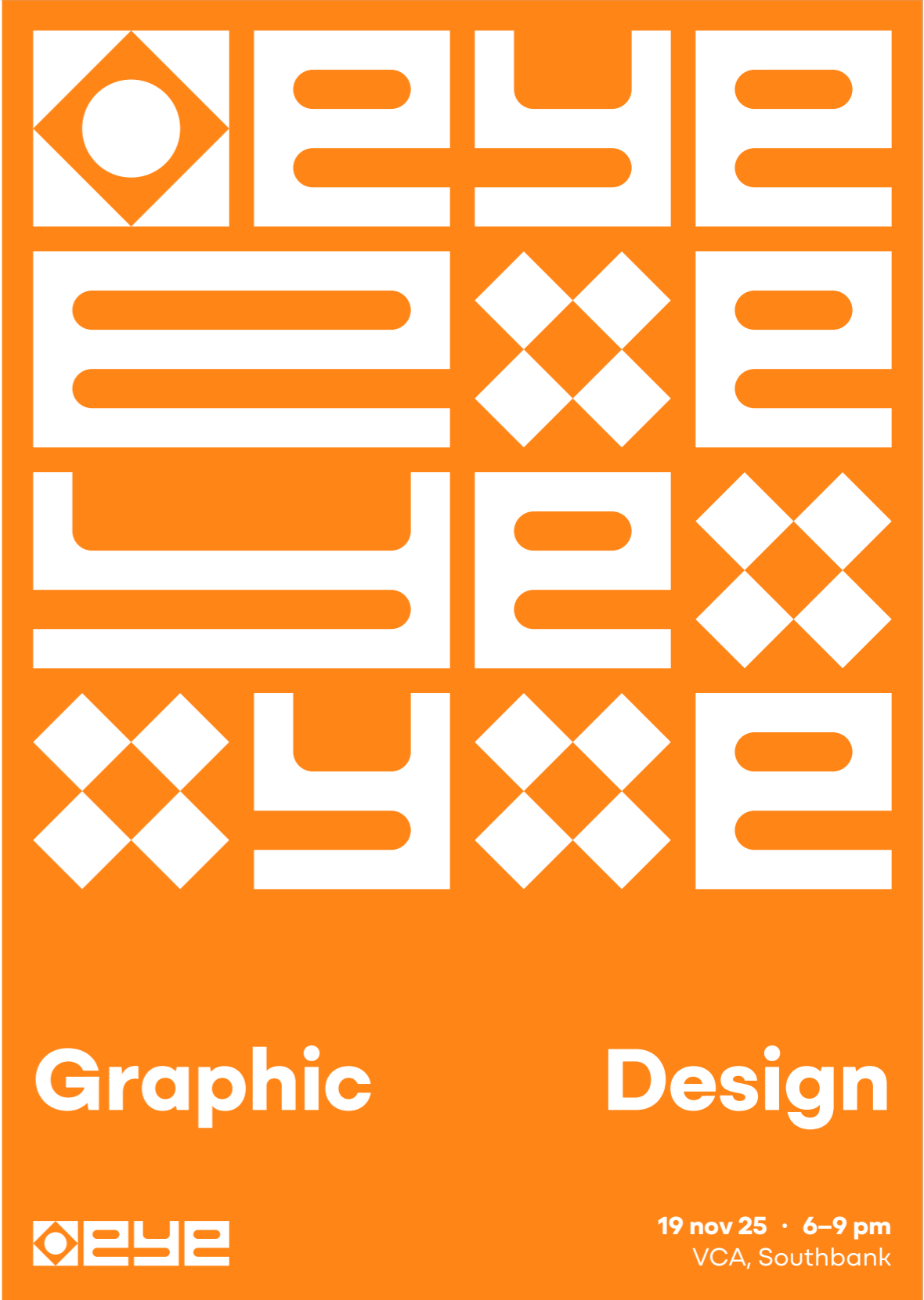
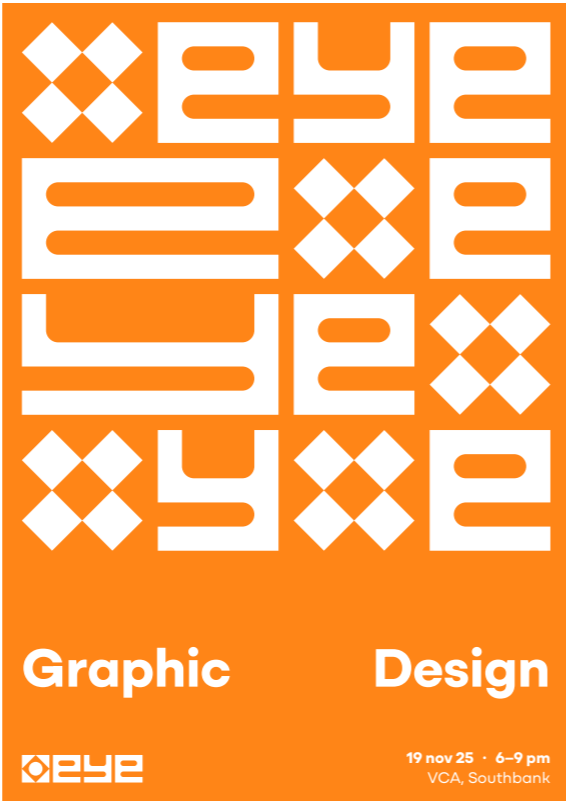
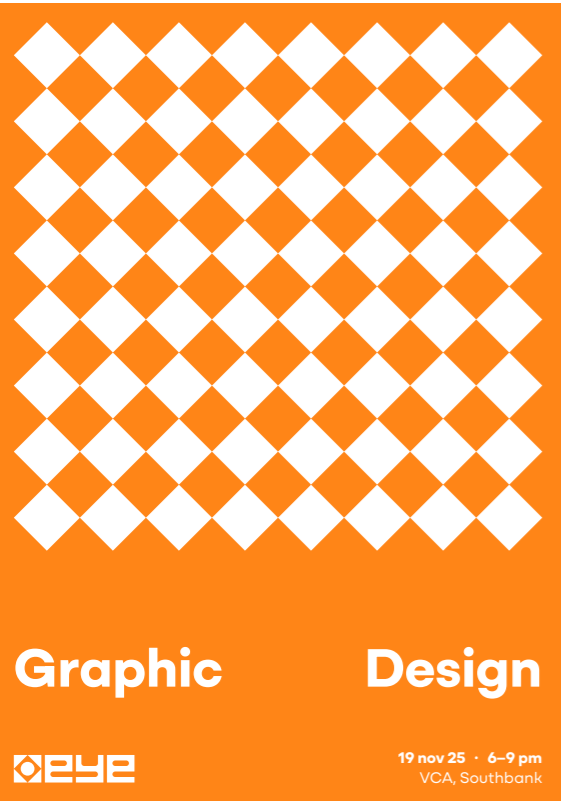
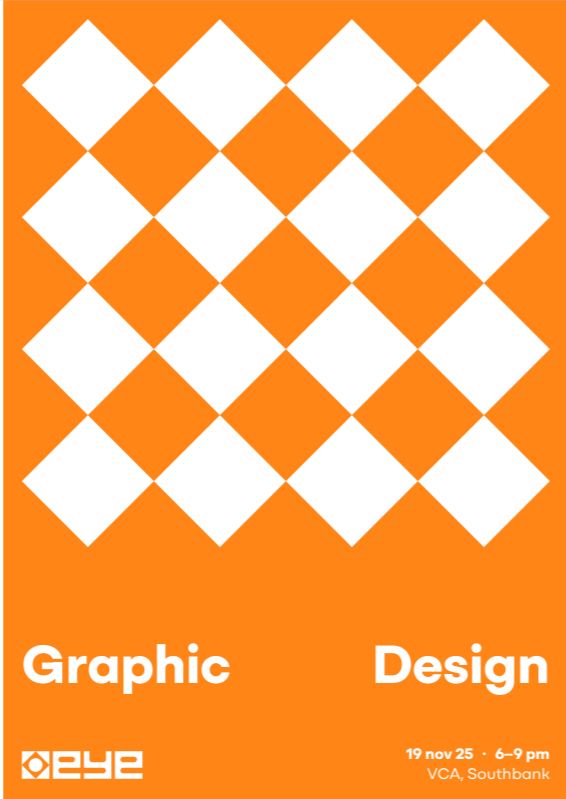
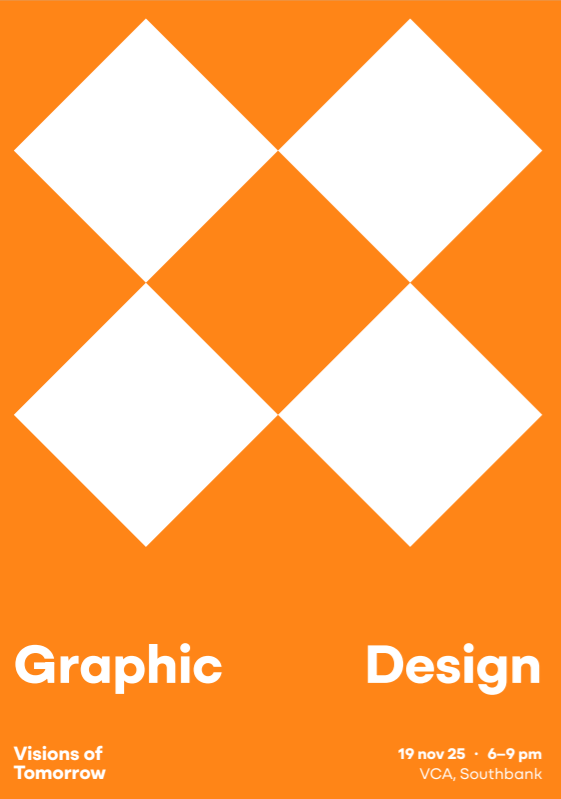
# POSTER DEVELOPMENT – STUDENT WORK



# POSTER DEVELOPMENT – FOOTER



# POSTER DEVELOPMENT – INDIVIDUAL DISCIPLINE



# SOCIAL MEDIA DEVELOPMENT – STUDENT WORK

Yanche Wang

Beauty Lasts Forever by (Cowry)



Graphic Design  
Visions of tomorrow



Yanche Wang

Beauty Lasts Forever by (Cowry)



Graphic Design  
Visions of tomorrow



Yanche Wang

Beauty Lasts Forever by (Cowry)



Graphic Design  
Visions of tomorrow



Yanche Wang

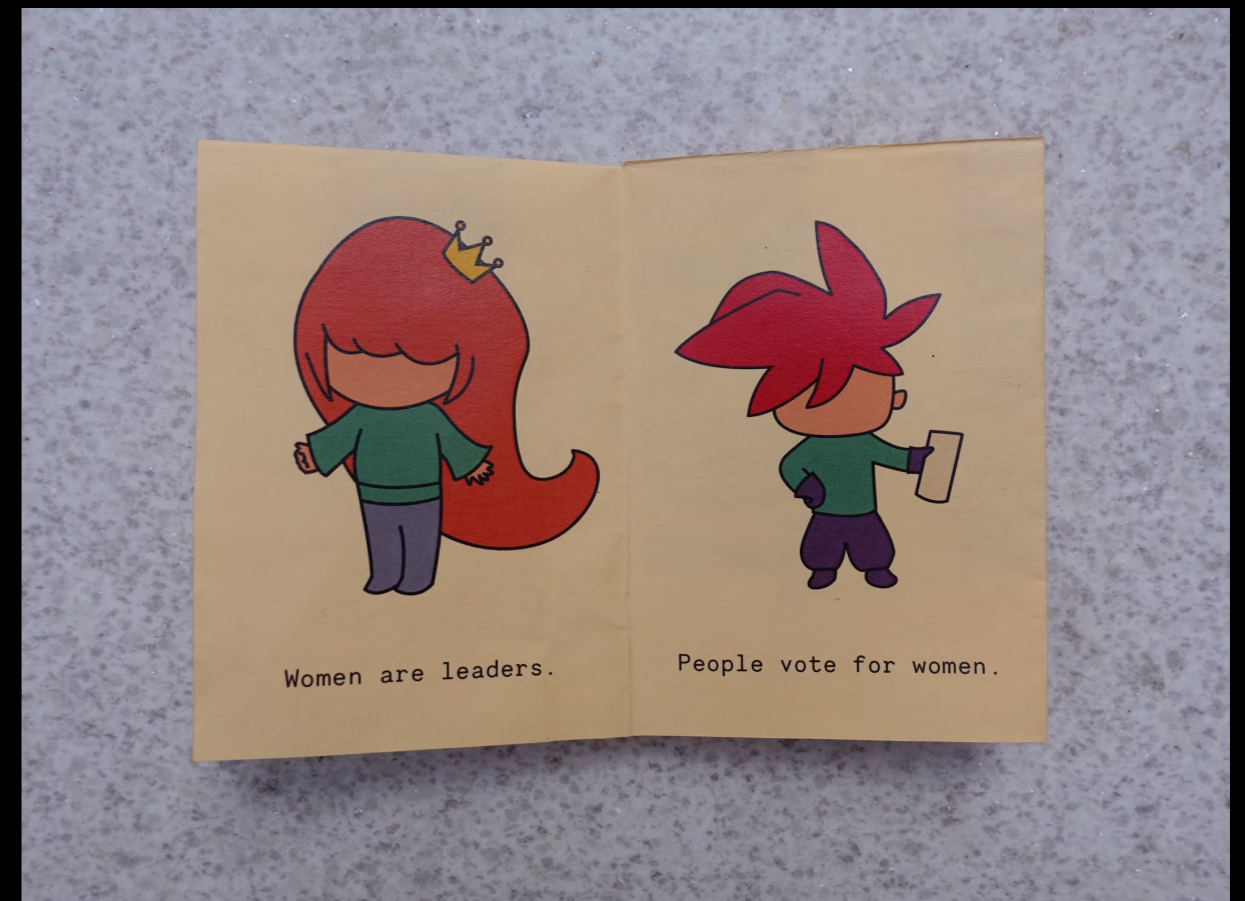
Beauty Lasts Forever by (Cowry)



Graphic Design  
Visions of tomorrow



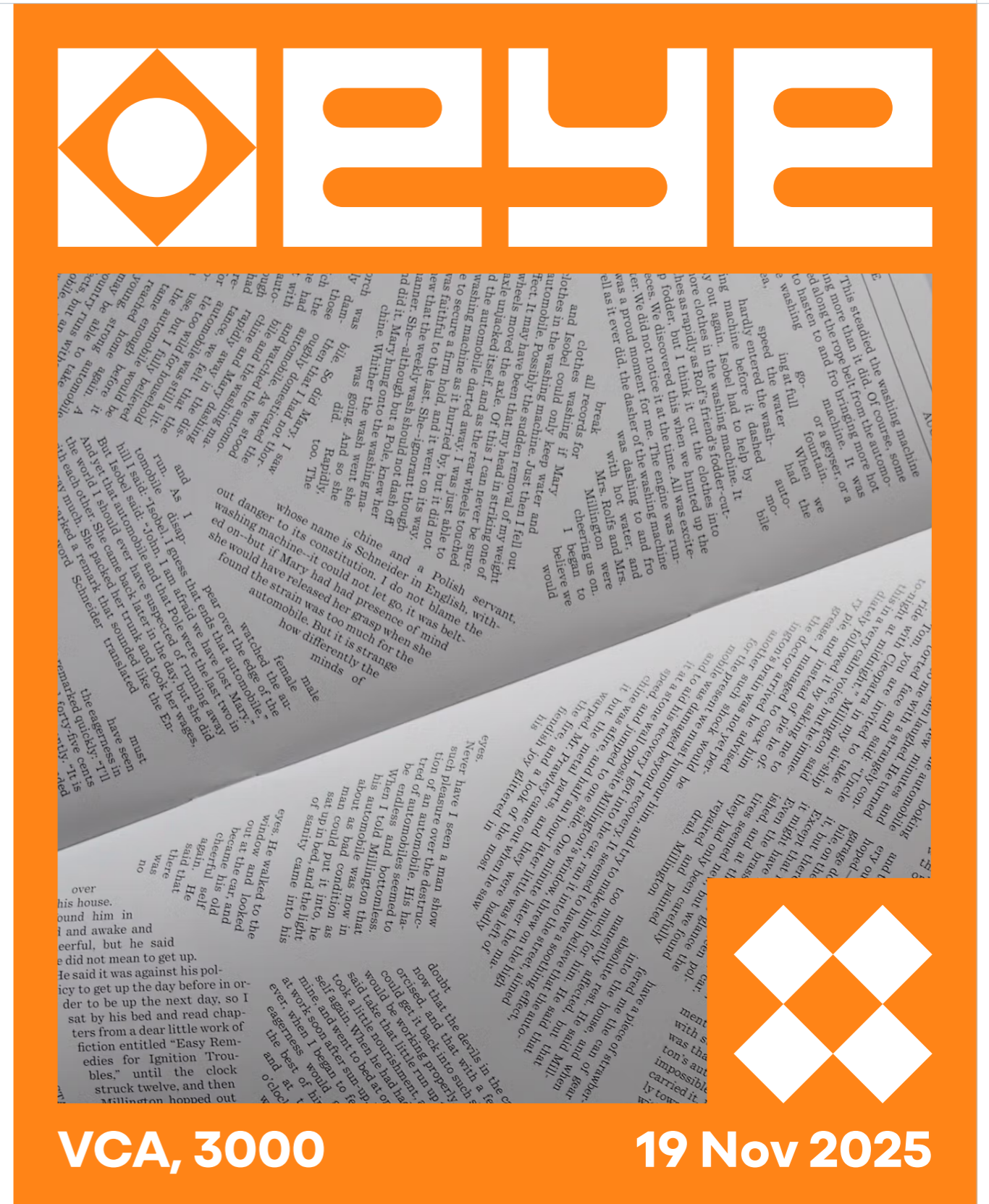
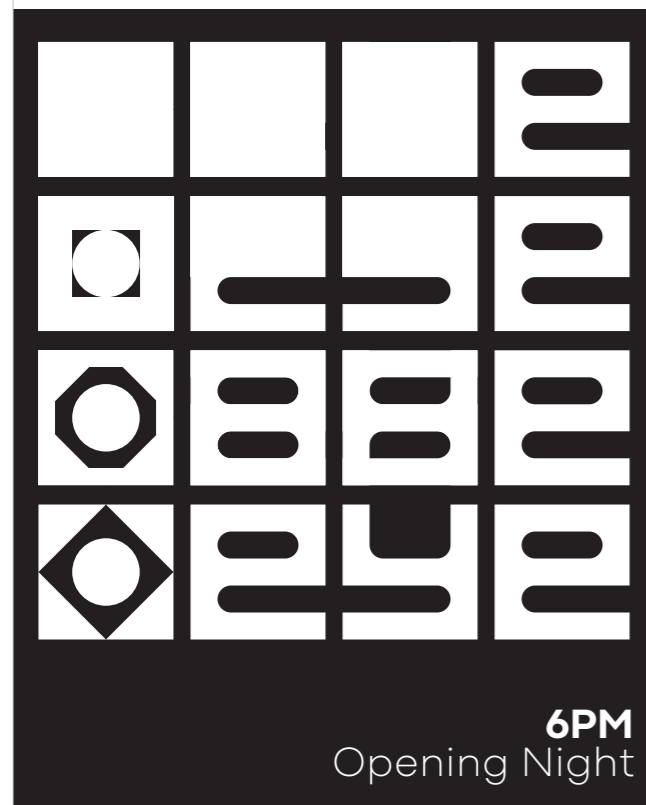
 **YANGCHE WANG**  
Cartoon Zine, Women's Rights



Visions of  
Tomorrow



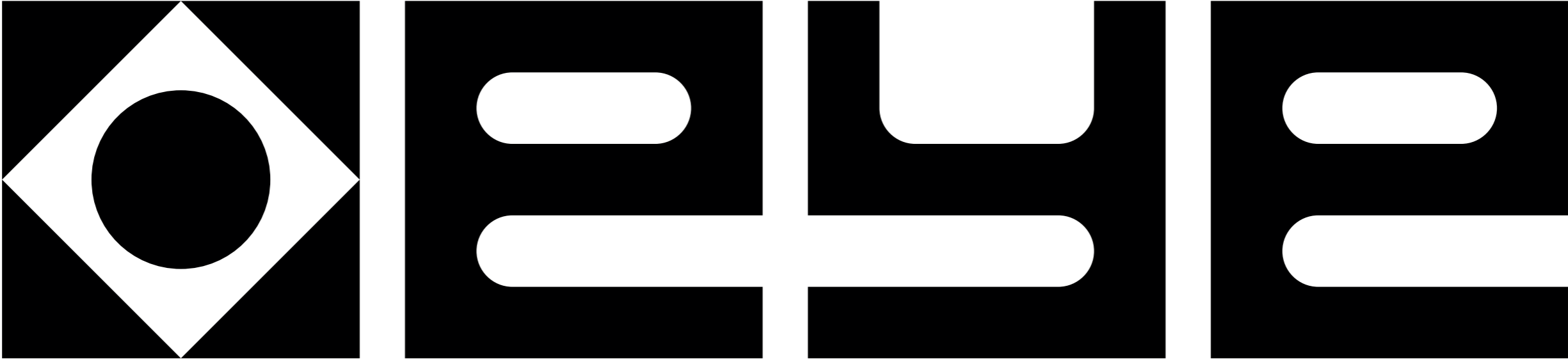
# SOCIAL MEDIA DEVELOPMENT – SAVE THE DATE



4:

# **VISUAL IDENTITY & STYLEGUIDE**

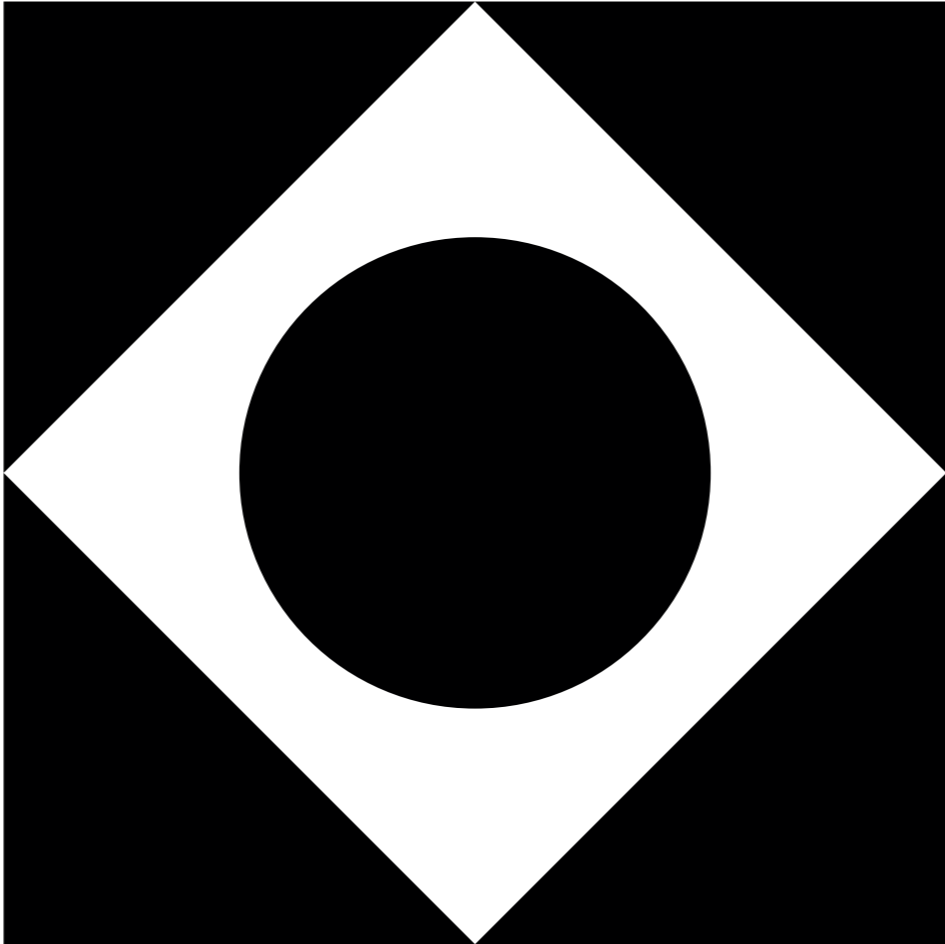
**COMBINATION MARK**



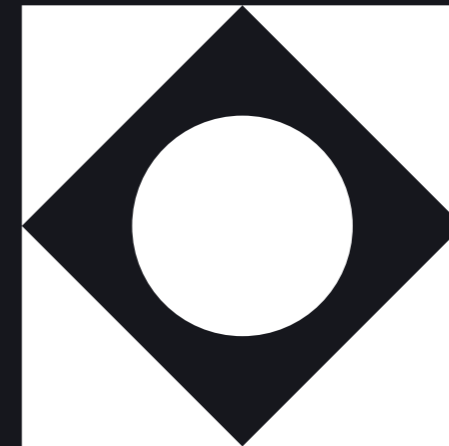
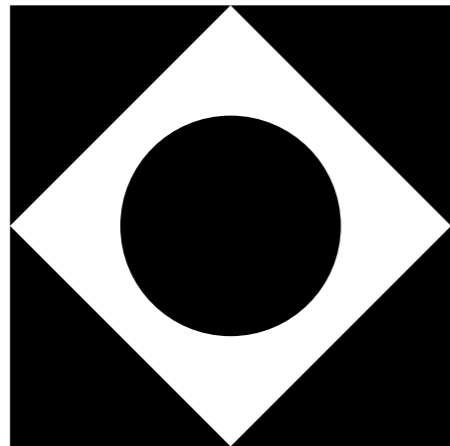
# COMBINATION MARK



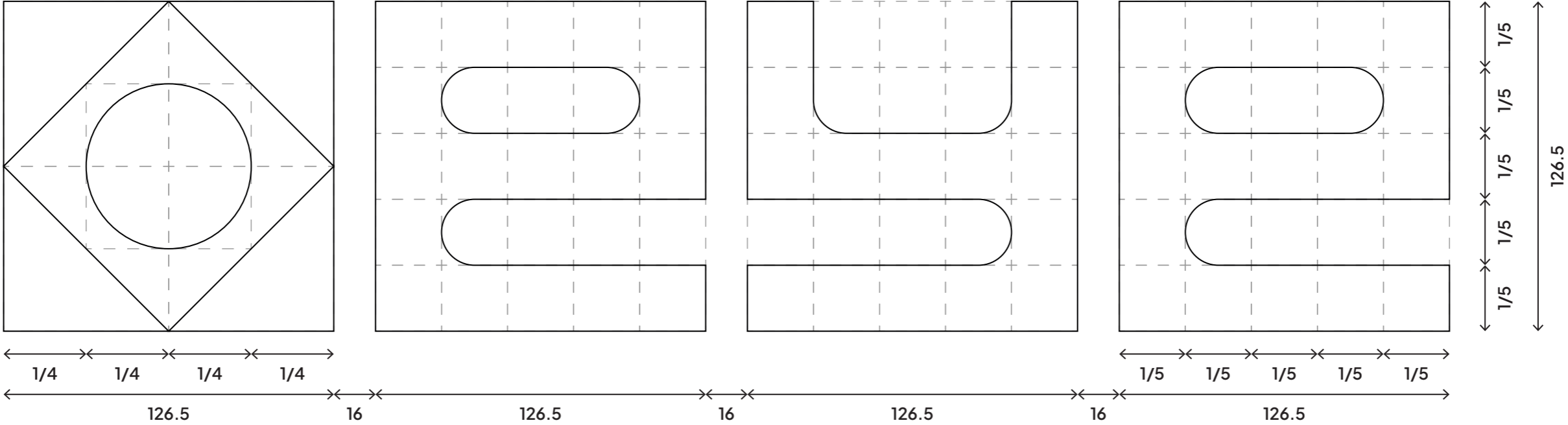
**LOGOMARK**



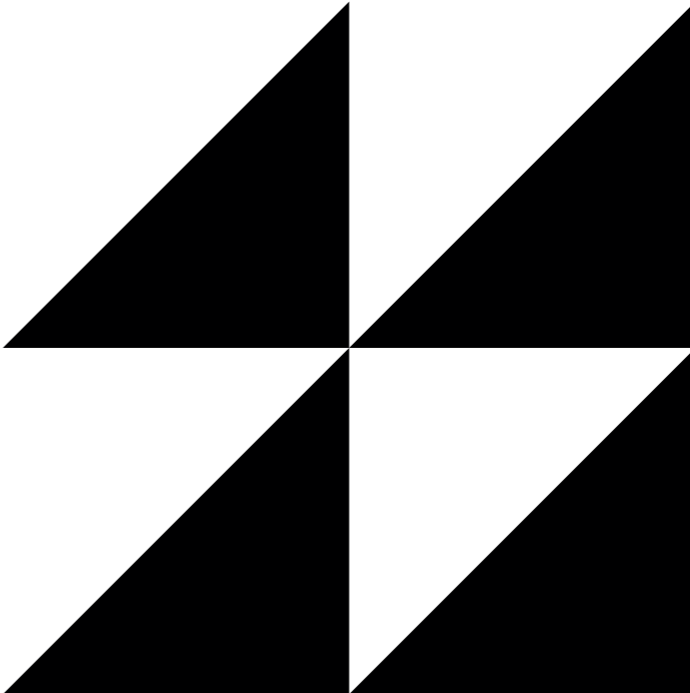
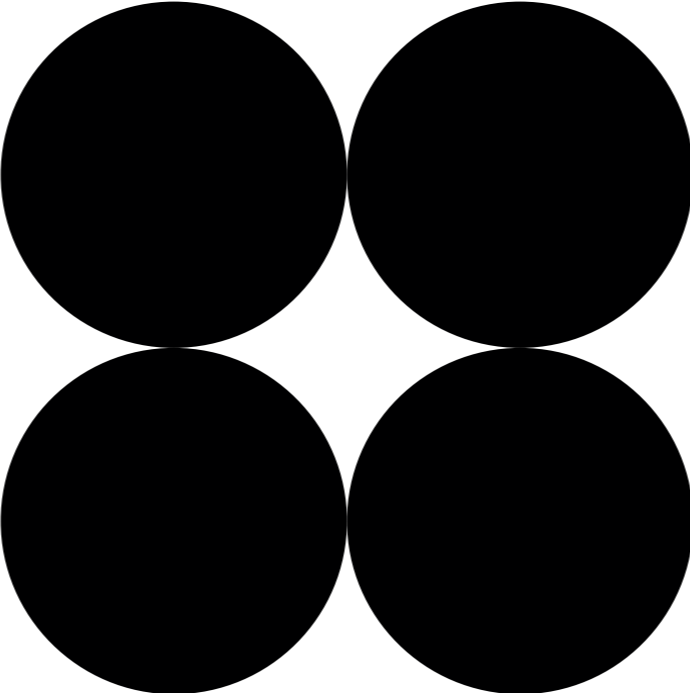
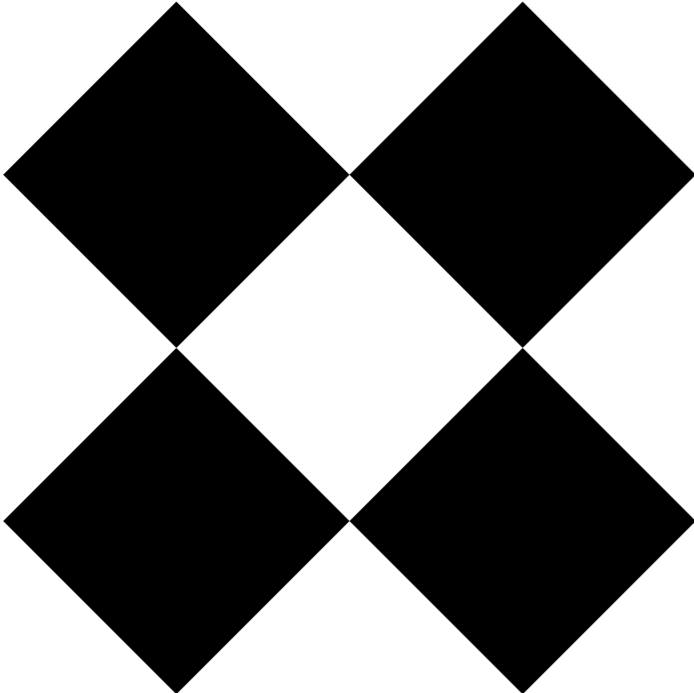
# LOGOMARK



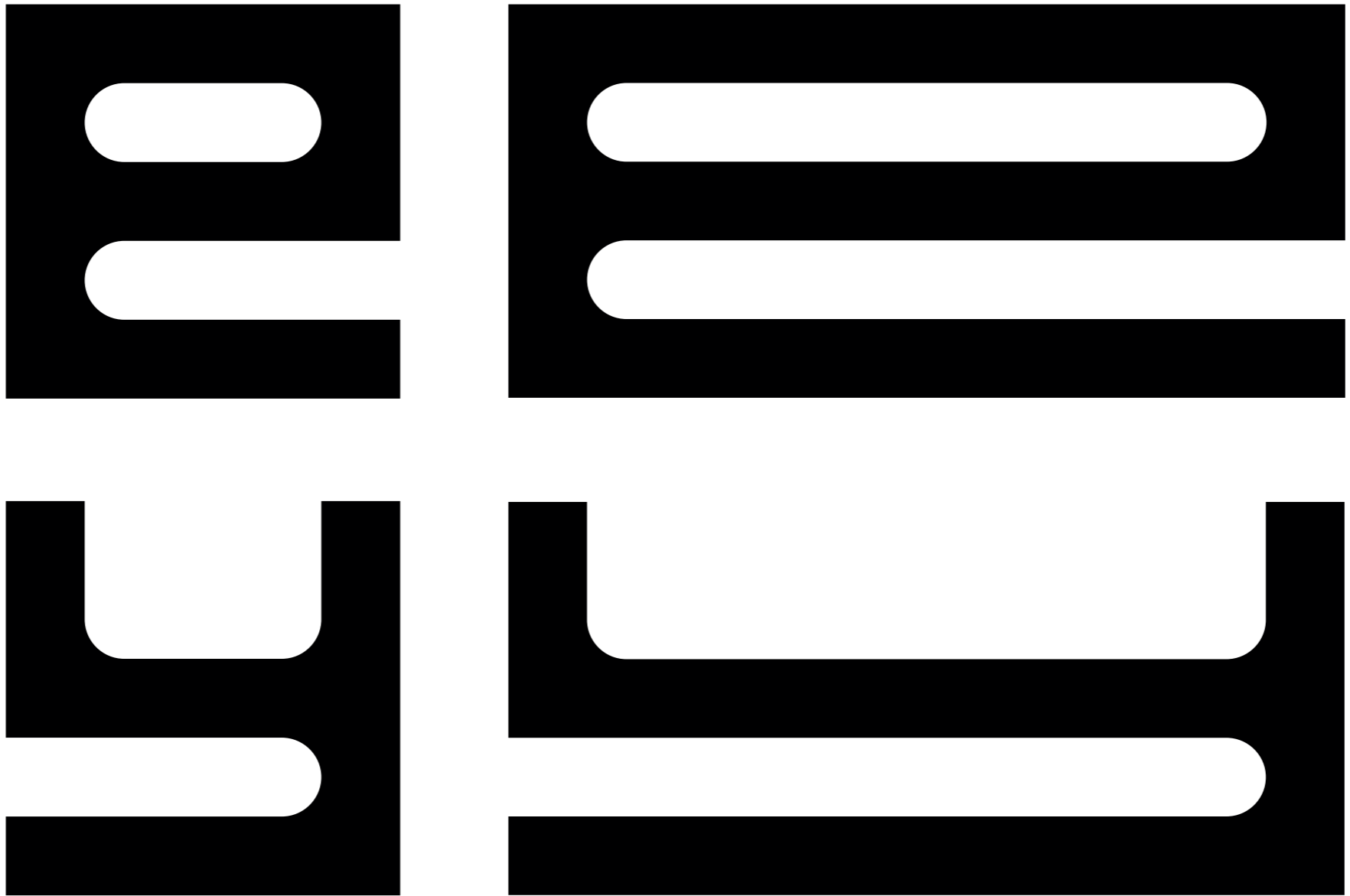
# LOGO CONSTRUCTION



# BRAND ELEMENTS – DISCIPLINE MARKS



# BRAND ELEMENTS – LETTERFORMS



# LOGO USAGE

The EYE 2025 logo is simple, attractive and recognisable. It defines the grid of the page/media itself and is one of the primary elements. The logo itself is powerful enough for brand recognition in and of itself and stands out compared to other logos.

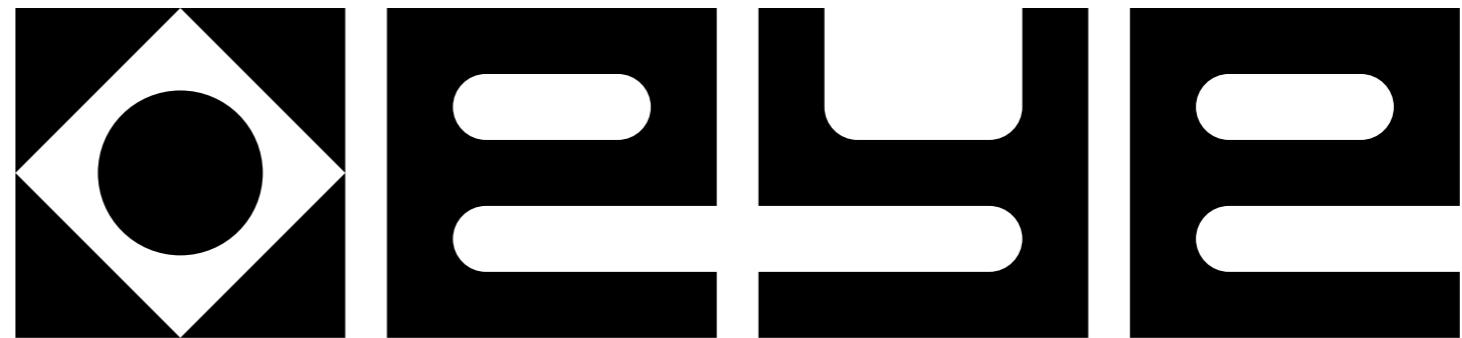
The logomark is vaguely an eye, linking it to the name of the exhibition. It is constructed using triangles, a square and a circle, thereby also linking it to the 3 respective disciplines showcased in The EYE. As a rule of thumb, for most media which follows the grid this logo establishes, this logo should sit at the top of said grid. By (almost) always having the logo here, it builds a cohesive design language and a clearer brand identity. This rule may be broken in cases where something else should be the priority of the design, such as a student's name in a student work feature.

Ideally, the combination mark should be used when possible. It is a stronger symbol with the exhibition's name in it, and given the potential one-time-use of this identity, the logomark has not had enough time to build recognition in and of itself.

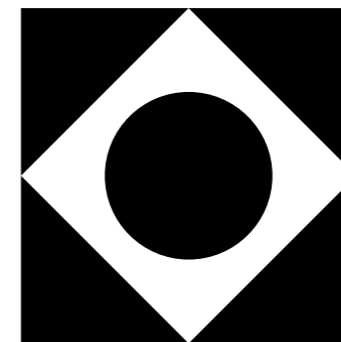
Except for keeping it in its original form (as shown here) at the top of the grid, feel free to break down the logo into its component elements for designs. One of the main designs of this identity is a sort of jumbling of these components, including a few of them being stretched. Just make sure to keep it to the grid (it's all square, so they should all fit), and to ensure there's visual variety, balance and an even distribution across the composition.

Ideally, the logotext (i.e., the 'eye') shouldn't be used without the logomark.

Primary logo: Combination Mark



Secondary logo: Logomark

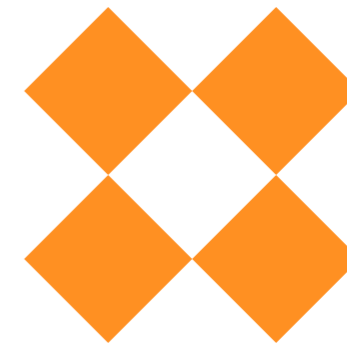


# DISCIPLINE MARKS USAGE

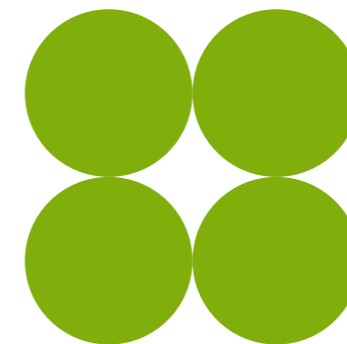
Each of the 3 disciplines—Graphic Design, Performance Design and Costume Design—has its own colour and shape as is shown here. These elements are used on media that showcases or relates to that specific discipline as a sort of visual marker/indicator. This helps the viewer with wayfinding and subconsciously distinguishing the 3 disciplines.

These marks can be used a single-use element on a page, or as a graphic/decorative element throughout a design. Just make sure its use is balanced and considered, and that it is there to signify that that design is about that discipline.

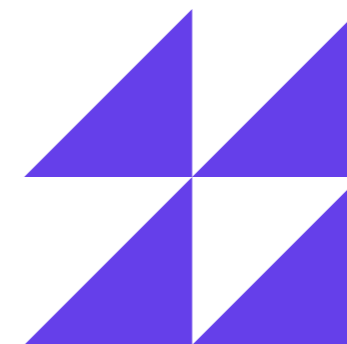
**Graphic Design**



**Performance Design**



**Costume Design**



# LOGO AND MARKS USAGE

## COLOUR & LEGIBILITY

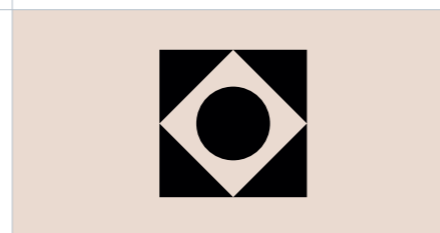
The logo and marks are simple and geometric, so they work in black and white or in colour.

- When placing the logo over a white background (which should be the 'Off-White' colour, NOT 'Pure White'), use either 'Rich Black' or the 'Lightmode' version of a brand colour.
- When placing the logo over a black background, use either 'Off-White' or the 'Darkmode' version of the brand colours.
- When placing the logo over a coloured background (which should generally only be a 'Lightmode' brand colour), use the 'Pure White' colour.

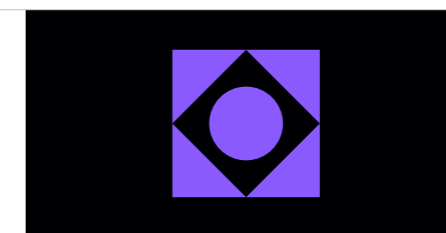
Really, the logo should never be used in any other way than these 3 options; if it is, it would undermine brand cohesion and recognition.

These rules apply to all versions of the logo, discipline marks and 'e' and 'y' graphics.

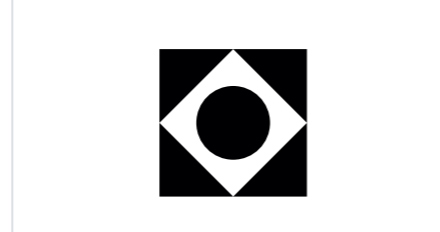
Note, if using a coloured background, always use the 'Lightmode' version of the colour—they're more saturated and brighter and therefore more appropriate as a punchy background.



✓ 'Rich Black' on 'Off-White'

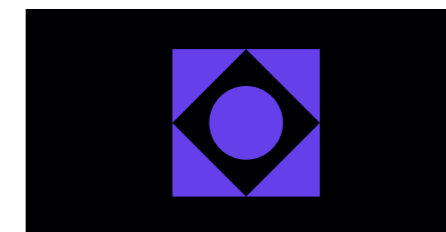


✓ 'Darkmode' colour on 'Rich Black'



✗ 'Rich Black' on 'Pure White'

'Pure White' should not be used for the background



✗ 'Lightmode' colour on 'Rich Black'

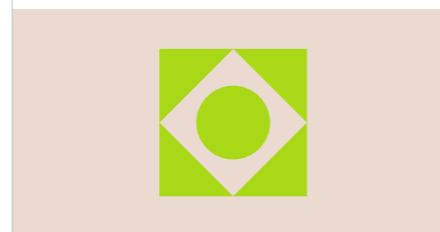
Only use 'Darkmode' colours



✓ 'Lightmode' colour on 'Off-White'



✓ 'Pure White' on 'Lightmode' colour



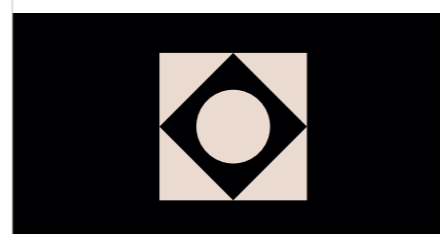
✗ 'Darkmode' colour on 'Off-White'

Only use 'Lightmode' colours



✗ 'Rich Black' on a coloured background

Only use 'Pure White'

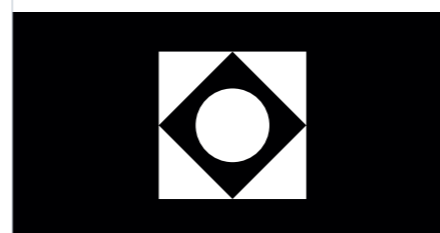


✓ 'Off-White' on 'Rich Black'



✗ 'Off-White' on a coloured background

Only use 'Pure White'



✗ 'Pure White' on 'Rich Black'

Use 'Off-White'



✗ 'Darkmode' colour as background

Only use 'Lightmode' colours for backgrounds

# LOGO AND MARKS USAGE

## THINGS TO AVOID

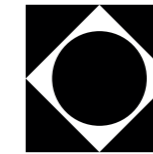
The logo and marks are simple and geometric, so they work in black and white or in colour.

- When placing the logo over a white background (which should be the 'Off-White' colour, NOT 'Pure White'), use either 'Rich Black' or the 'Lightmode' version of a brand colour.
- When placing the logo over a black background, use either 'Off-White' or the 'Darkmode' version of the brand colours.
- When placing the logo over a coloured background (which should generally only be a 'Lightmode' brand colour), use the 'Pure White' colour.

Really, the logo should never be used in any other way than these 3 options; if it is, it would undermine brand cohesion and recognition.



**X No using gradients**



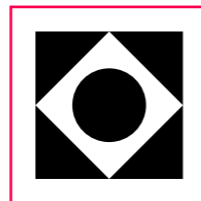
**X No altering the logo's construction**



**X No using non-brand colours**



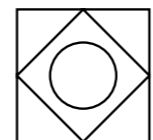
**X No altering the combination logo's proportions; stick to the grid and construction**



**X No placing the logo in a container or shape**



**X Don't use two colours on the combination mark; it should all be the same colour**



**X No using the logo outlined; keep to the filled design**



**X Don't use the secondary or any other typeface in the combination mark**



**X No added effects such as drop shadows or blurs**



**X Don't substitute the logomark for a discipline mark; stick to the original combination mark and use the discipline mark elsewhere**



**X No rotating the logo**



**X Don't use the discipline marks with the wrong colours; use the right colour, or use black or white**

**BRAND TAGLINE**

***Visions of Tomorrow***

# COLOUR PALETTE – COLOURS ON WHITE BACKGROUND



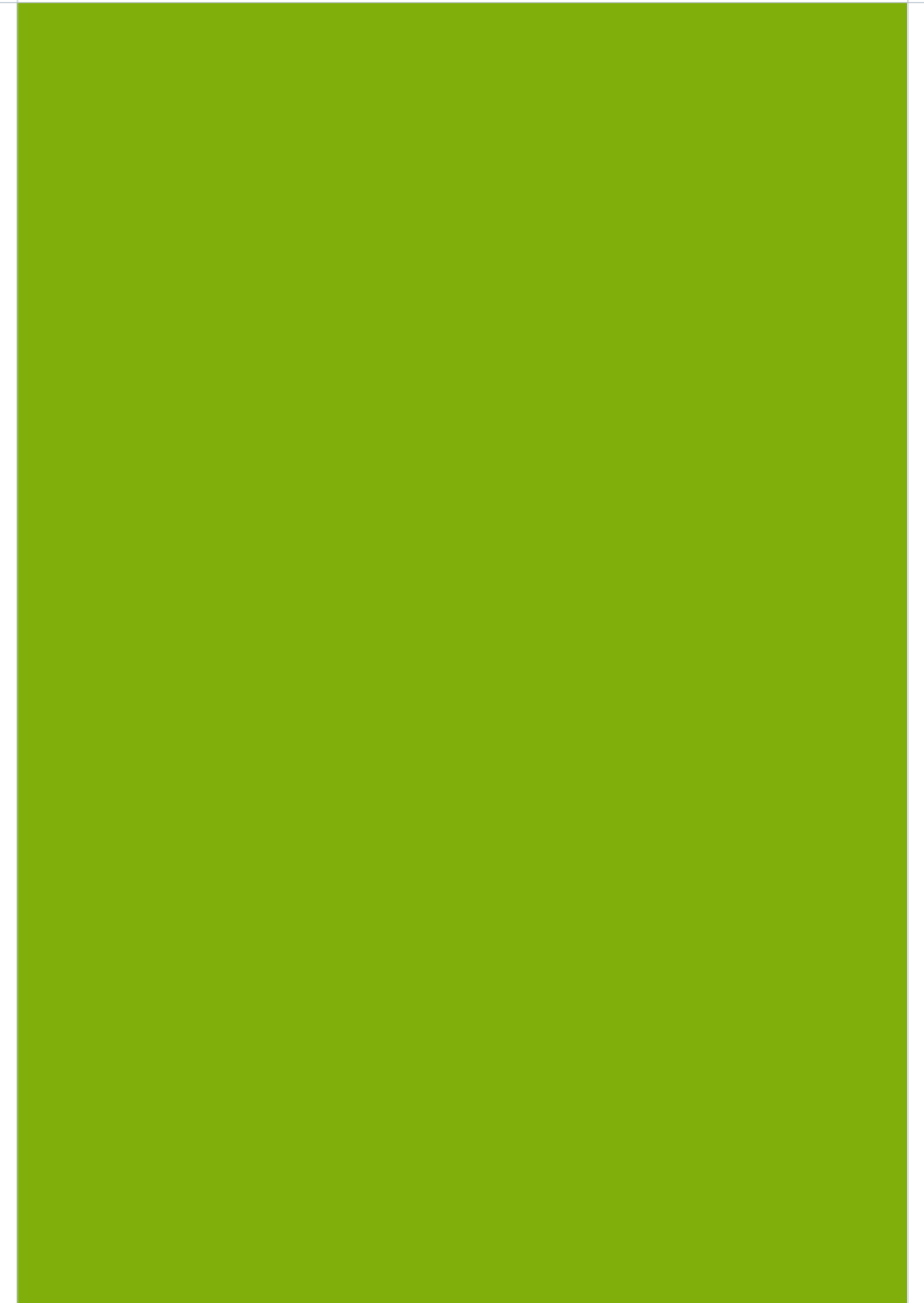
**Orange** – Graphic Design

# FF8517  
C 0 M 58 Y 98 K 0  
PMS 24-8 C



**Purple** – Performance Design

# 653FEA  
C 73 M 75 Y 0 K 0  
PMS 102-6 C



**Green** – Costume Design

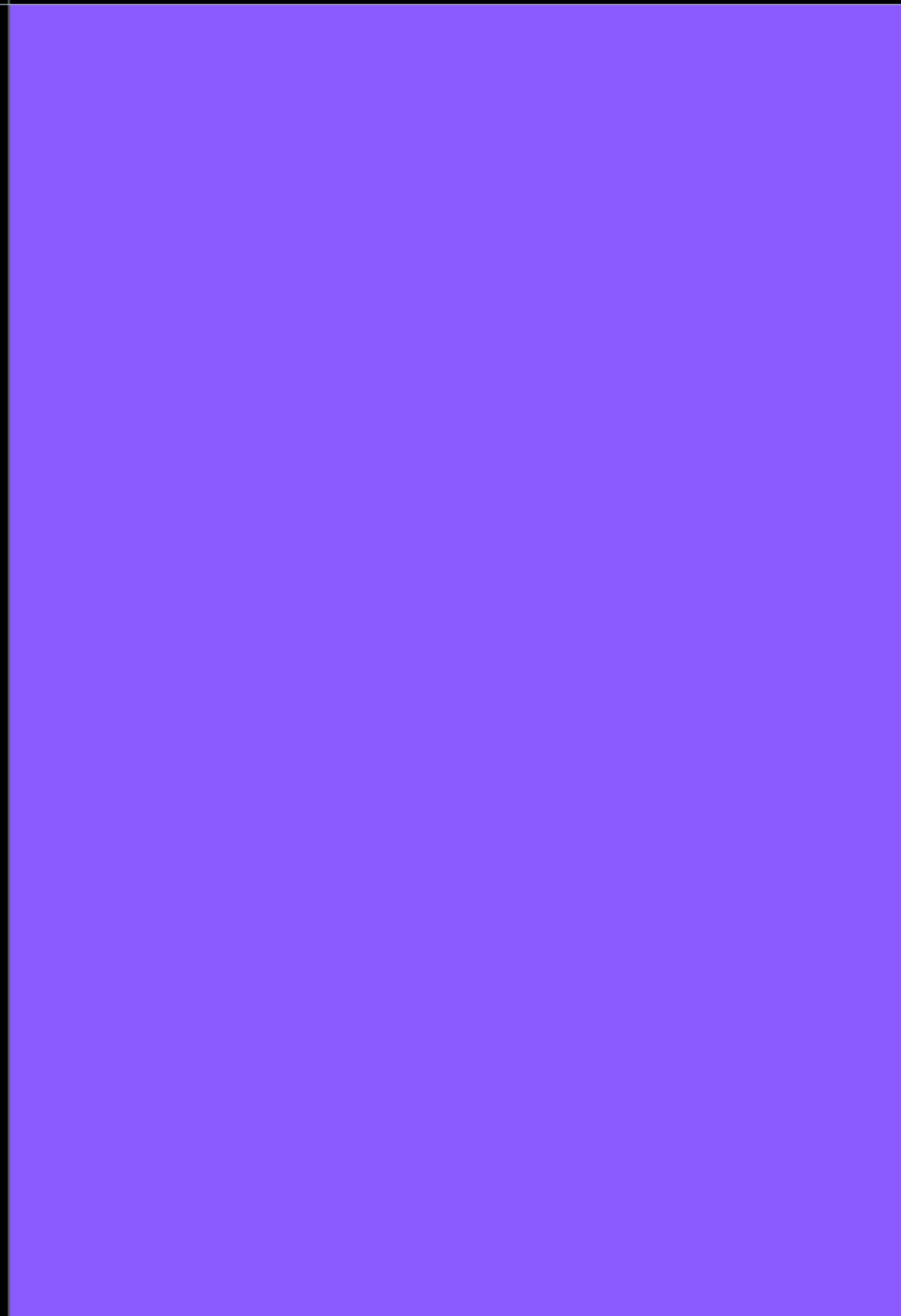
# 80AF0B  
C 56 M 11 Y 100 K 0  
PMS 157-16 C

# COLOUR PALETTE – COLOURS ON BLACK BACKGROUND



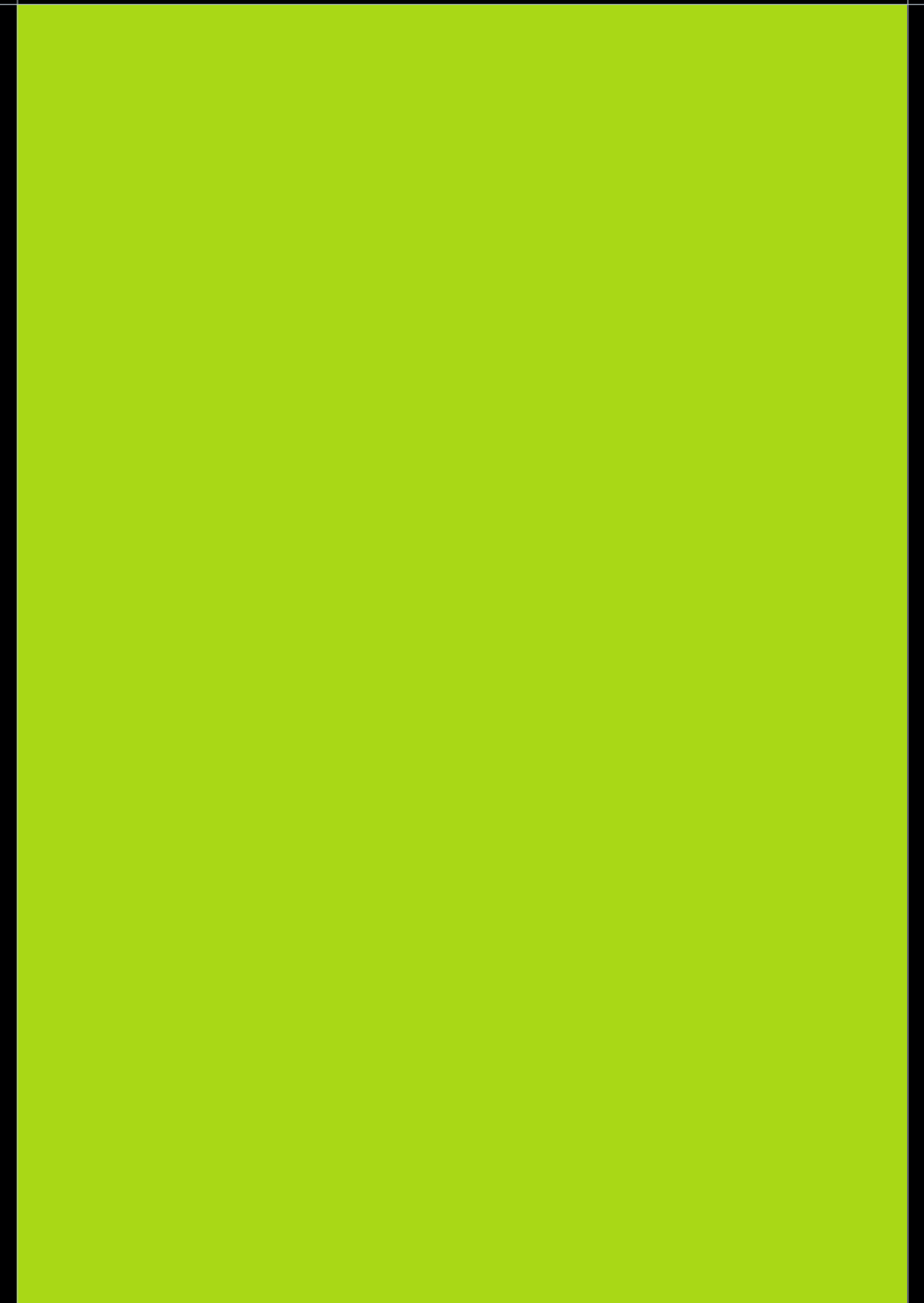
**Orange** – Graphic Design

# FF9022  
C 0 M 53 Y 95 K 0  
PMS 20-8 C



**Purple** – Performance Design

# 8A5AFF  
C 63 M 69 Y 0 K 0  
PMS 102-4 C



**Green** – Costume Design

# A9D816  
C 39 M 0 Y 100 K 0  
PMS 157-8 C

# COLOUR PALETTE – NEUTRALS

**Pure White**

# FFFFFFFF  
C 0 M 0 Y 0 K 0

**Off-White**

# EADAD0  
C 7 M 13 Y 15 K 0

**Rich Black**

# 000000  
C 50 M 40 Y 30 K 100

# TYPOGRAPHY

Note: The typography shown here is *technically* the secondary typography, with the primary typography being the custom type in the logomark.

Our brand identity's typography is inviting, simple and legible. It contrasts nicely with the punchy and eye-catching rest of the brand's identity; it provides a much-needed point of rest for the eye when the viewer just wants to find information.

We employ Mozaic GEO, an easy-to-read and non-confronting geometric sans-serif that pairs nicely with the rest of the brand identity.

Mozaic GEO is available from Adobe Fonts.

## HEADERS

For headers, use Mozaic GEO Bold (Weight 700). Headers should be in a larger point size than copy text and should be used to draw attention to key information.

## COPY

For copy, use Mozaic GEO Regular (Weight 400). Copy should include less important information or any content that sits lower in the hierarchy.

## Mozaic Geo Bold

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp

Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz

1 2 3 4 5 6 7 8 9 0

! ? , . @ # \$ £ € % & \* ( ) ' " : ; - /

Amazingly few discothèques provide jukeboxes

## Mozaic Geo Regular

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo

Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz

1 2 3 4 5 6 7 8 9 0

! ? , . @ # \$ £ € % & \* ( ) ' " : ; - /

Amazingly few discothèques provide jukeboxes

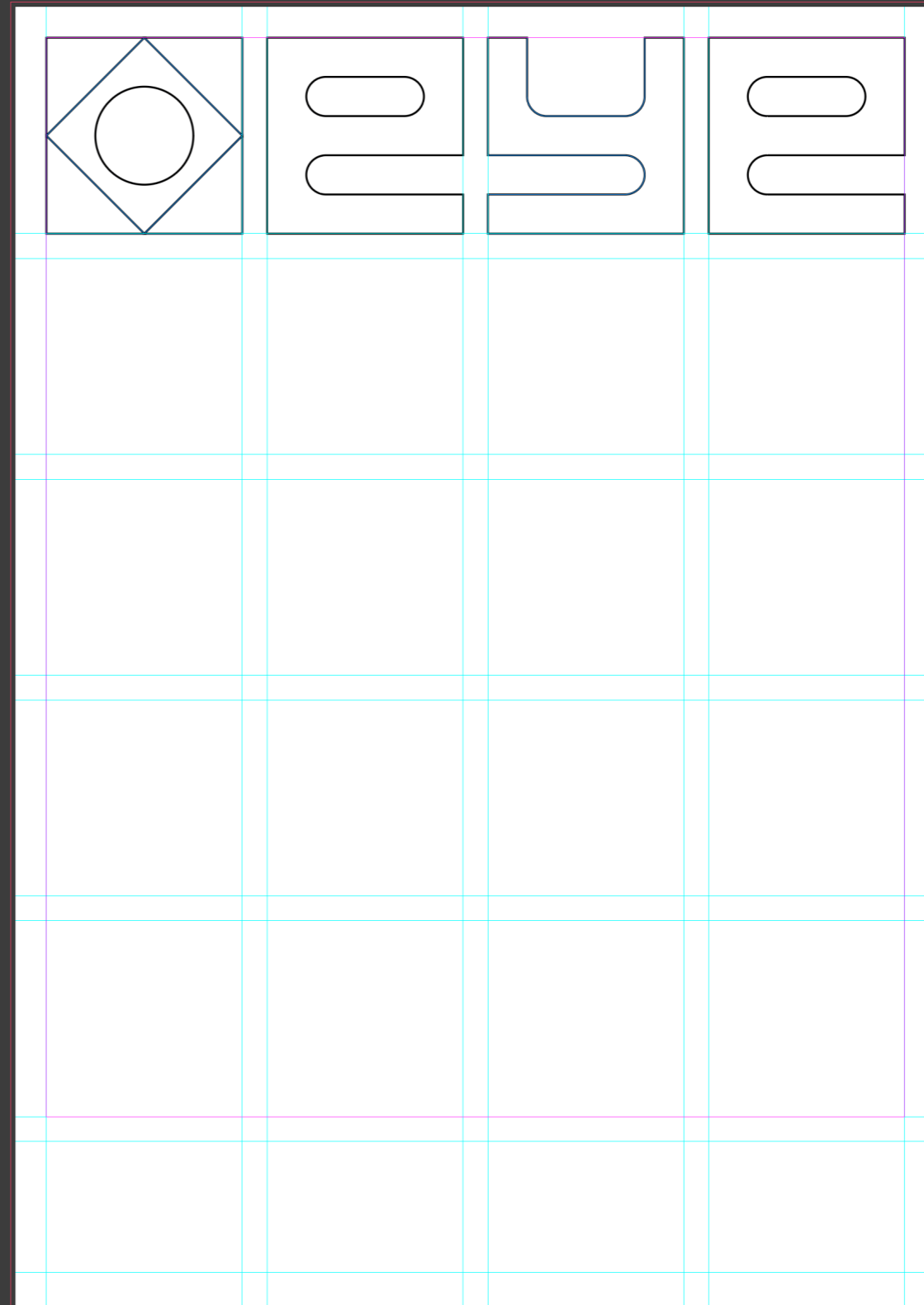
# GRID SYSTEM

The grid is constructed from the logo itself, as is clearly seen on the right. This particular media is A1 paper (which will scale easily to other portrait paper sizes).

To construct the grid, place the logo at the very top of the page completely butted up against the left, top and right margins. Draw vertical guides on the edges of the letterforms to create the columns and gutters. The horizontal gutters will match this width. All grid segments are perfect squares with equal gutters. Extend the squares as far as they will go down the page/media until the bottom-most row is either less than the height of a square or just more than it (whereby adding another row of squares would create an impossibly thin row—use your judgement). This bottom row forms the footer.

On tricky dimensions (for example, an Instagram post), one of the square rows may be *slightly* squished if individual elements aren't contained within the square (i.e., if the row is fully covered by an image, not if the row contains logo or mark elements). Try to avoid this though, as it is cheating the system.

For horizontal layouts, use whole multiples of the logo across the media, i.e., a grid 1, 2, 3, etc. logos wide with the same gutter with between them. Here, you'd end up with a grid of a multiple of 4 squares across the top. Note: don't add extra gutter space between the logos, keep it all uniform.



5:

# BRAND ASSETS

# SOCIAL MEDIA – SAVE THE DATE POST



# SOCIAL MEDIA – SAVE THE DATE POST



VCA, 3000

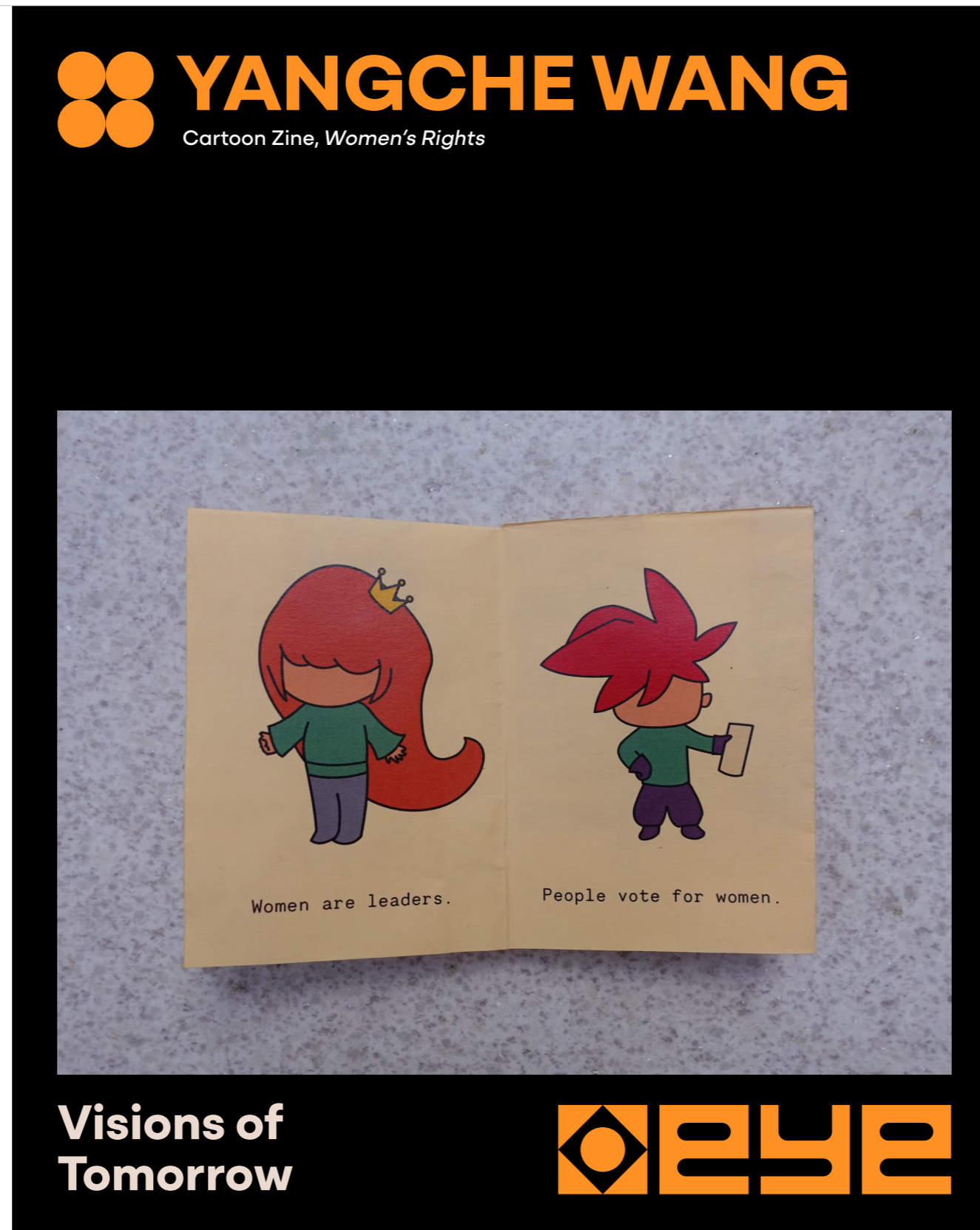
19 Nov 2025



VCA, 3000

19 Nov 2025

# SOCIAL MEDIA – STUDENT WORK POST



# SOCIAL MEDIA – STUDENT WORK POST

 **ELLA BARRETT**  
Mermaid Costumes designed and made by Ella Barrett



Visions of  
Tomorrow



 **FINN SMITH**  
Corridor Chair



Visions of  
Tomorrow

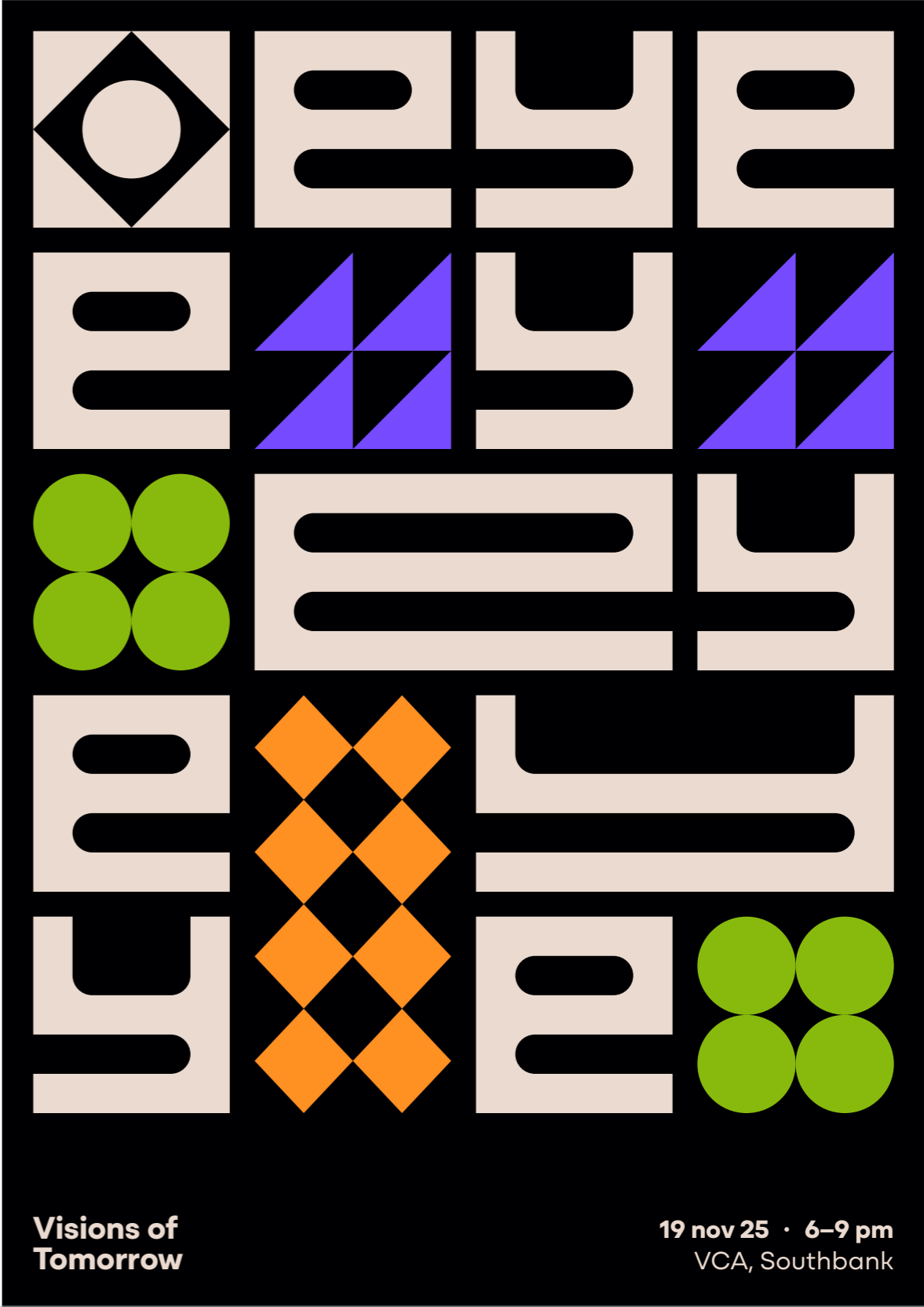
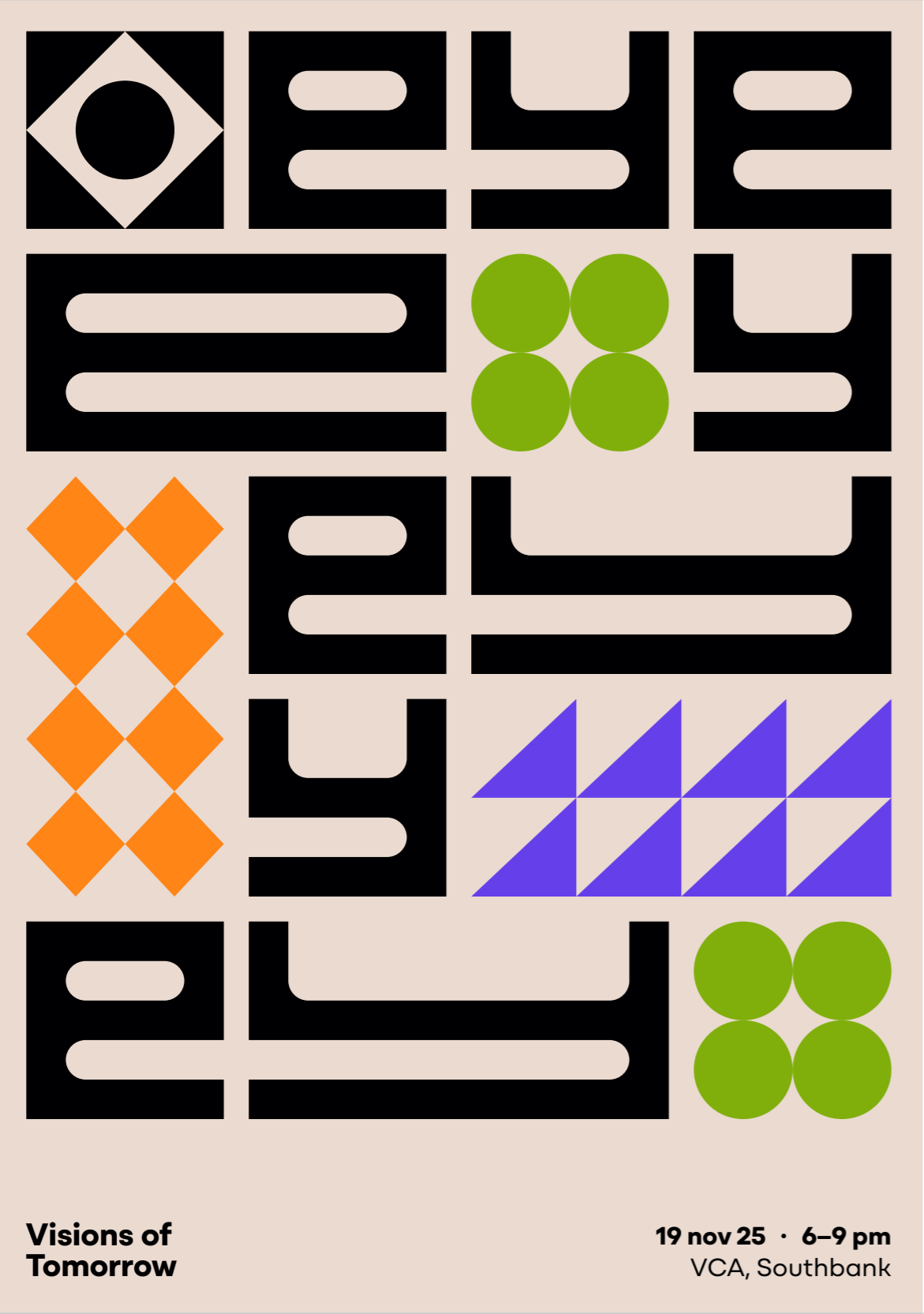


# SOCIAL MEDIA – ACCOUNT MOCKUP

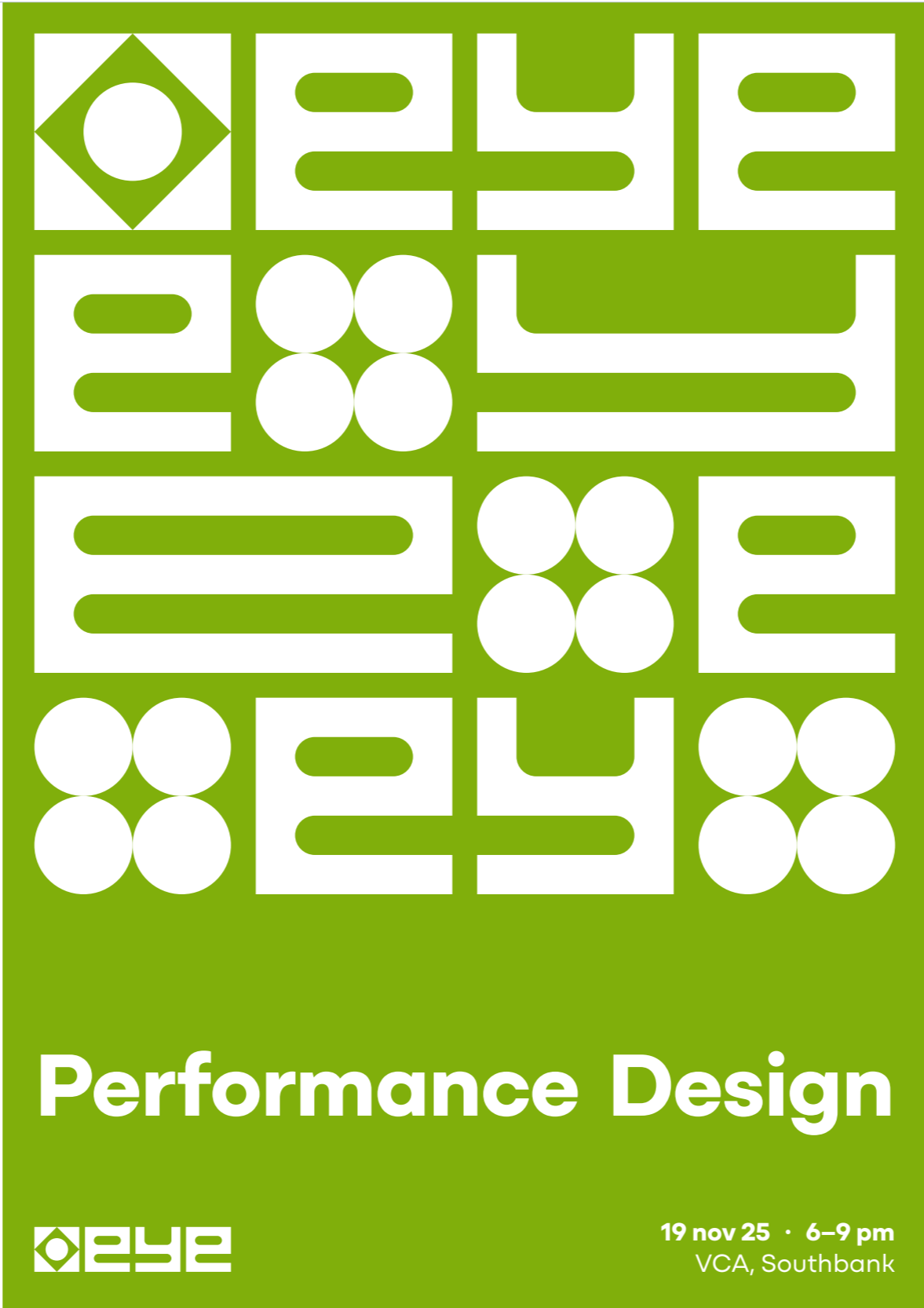




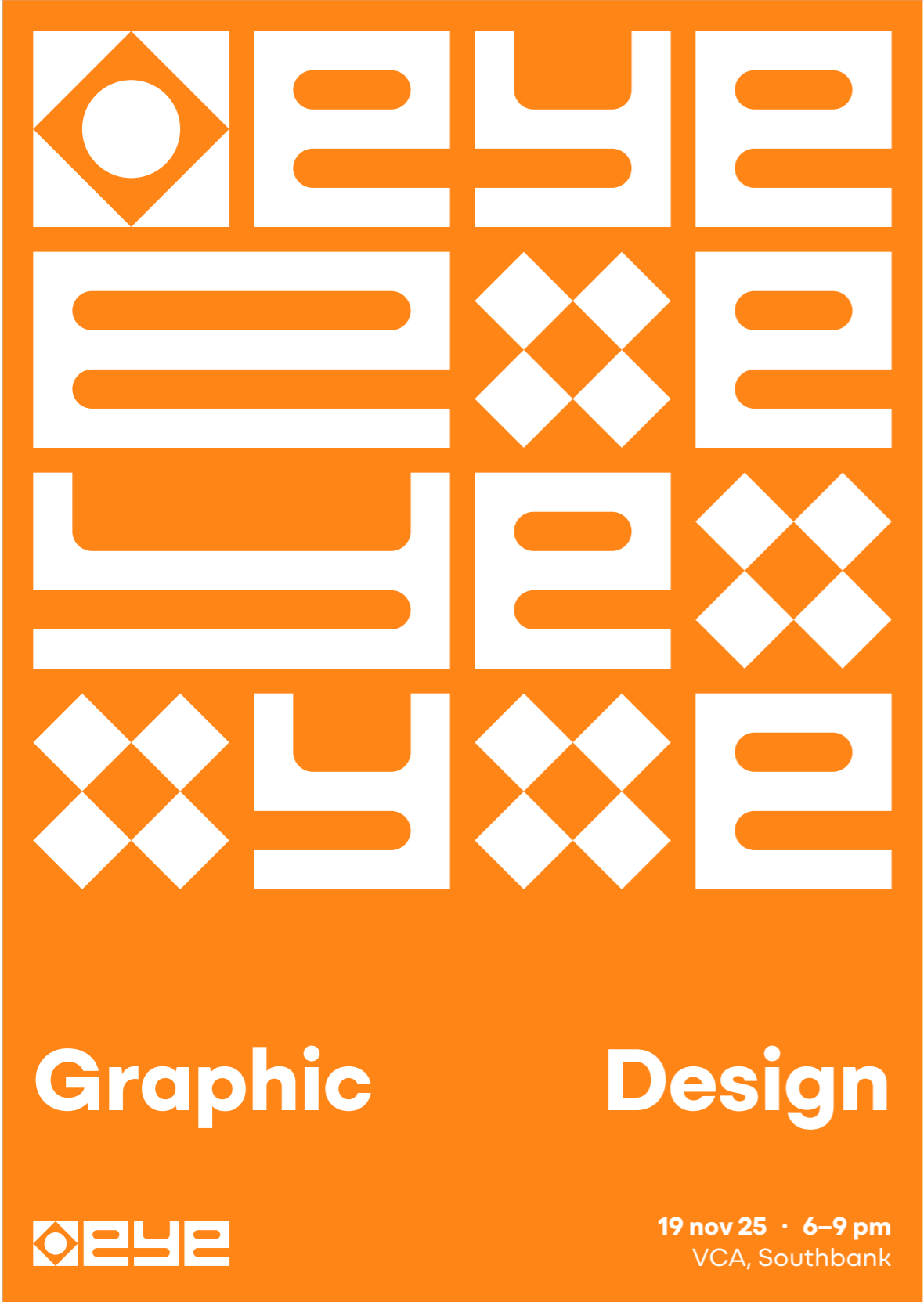
# POSTERS – GENERAL SERIES



# POSTERS – DISCIPLINE SERIES



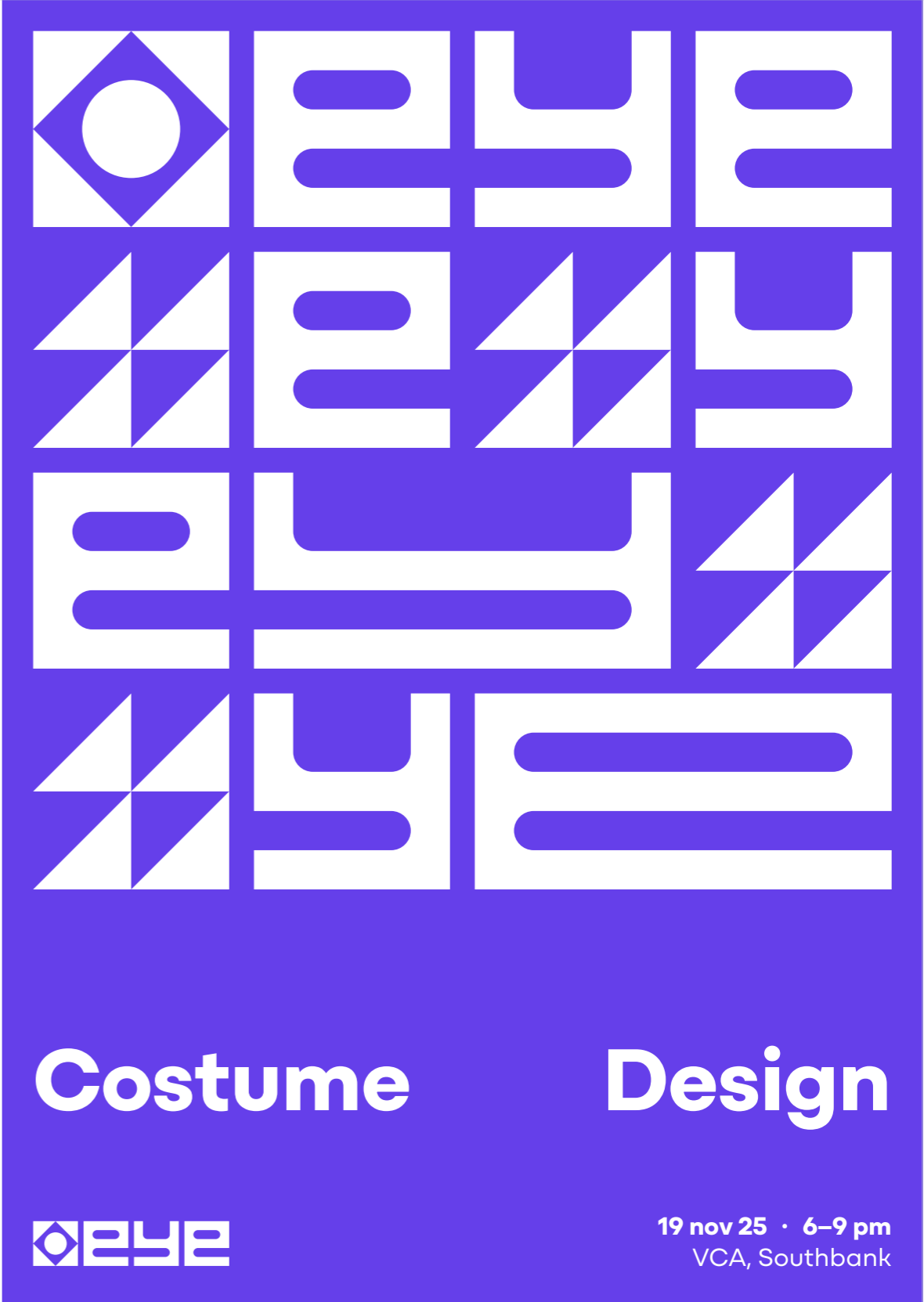
# POSTERS – DISCIPLINE SERIES



**Graphic Design**

**eye**

19 nov 25 · 6–9 pm  
VCA, Southbank



**Costume Design**

**eye**

19 nov 25 · 6–9 pm  
VCA, Southbank

# POSTERS – STUDENT WORK SERIES



# POSTERS – STUDENT WORK SERIES

*Loneliness by Qichao Dang*

*Sky by Qichao Dang*

**Visions of Tomorrow**

19 nov 25 · 6–9 pm  
VCA, Southbank

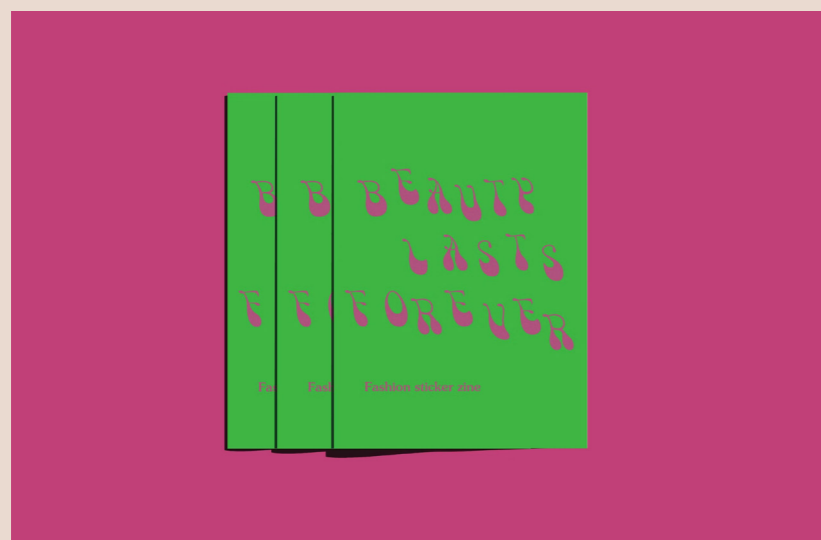
*Loneliness by Qichao Dang*

*Sky by Qichao Dang*

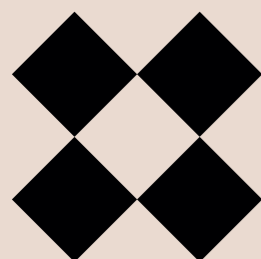
**Visions of Tomorrow**

19 nov 25 · 6–9 pm  
VCA, Southbank

# POSTERS – STUDENT WORK SERIES



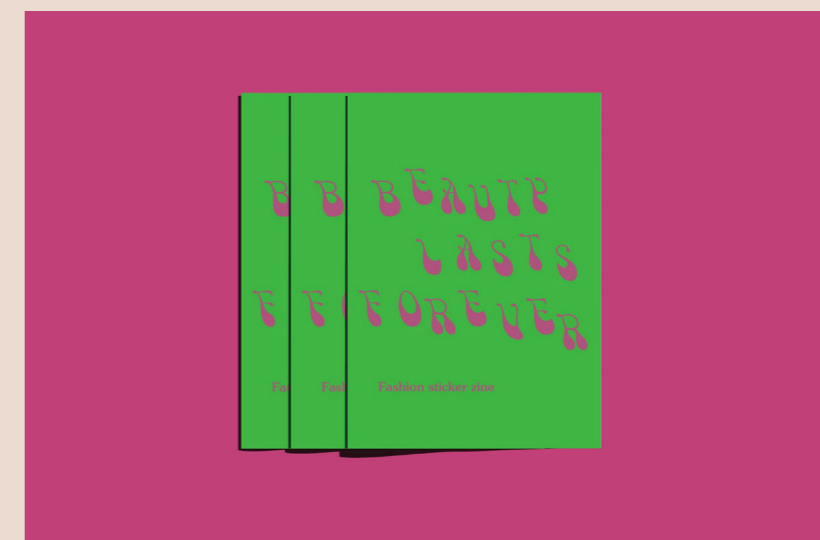
Eat Sleep Create Repeat by Karen Spencer



Beauty Lasts Forever by (Cowry) Yanche Wang

Visions of Tomorrow

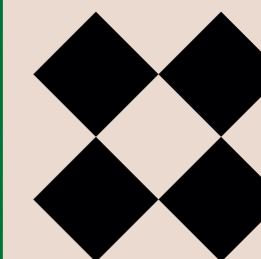
19 nov 25 · 6–9 pm  
VCA, Southbank



Eat Sleep Create Repeat by Karen Spencer



Beauty Lasts Forever by (Cowry) Yanche Wang



Visions of Tomorrow

19 nov 25 · 6–9 pm  
VCA, Southbank

# POSTERS – STUDENT WORK SERIES



The poster features a black background. At the top, there is a horizontal row of four white geometric shapes: a diamond with a circle inside, a square with a horizontal bar, a square with a vertical bar, and a square with a horizontal bar. Below this is a photograph of a wooden chair with a unique, angular design. In the bottom right corner, there is a white geometric pattern consisting of four triangles meeting at a central point. The text 'Visions of Tomorrow' is in the bottom left, and '19 nov 25 · 6–9 pm VCA, Southbank' is in the bottom right.

Corridor Chair by Finn Smith

**Visions of Tomorrow**

19 nov 25 · 6–9 pm  
VCA, Southbank



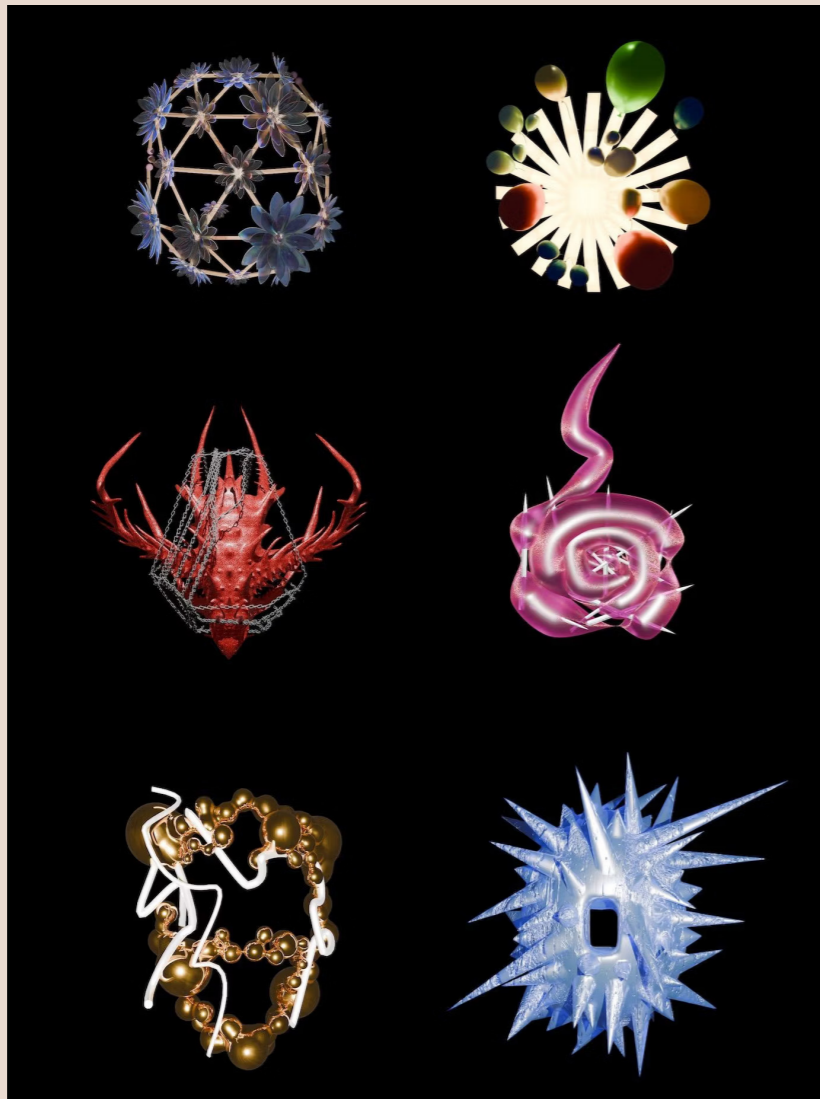
The poster features a light beige background. At the top, there is a horizontal row of four black geometric shapes: a diamond with a circle inside, a square with a horizontal bar, a square with a vertical bar, and a square with a horizontal bar. Below this is a photograph of dancers in blue and black geometric costumes. In the bottom right corner, there is a black geometric pattern consisting of four circles arranged in a 2x2 grid. The text 'Visions of Tomorrow' is in the bottom left, and '19 nov 25 · 6–9 pm VCA, Southbank' is in the bottom right.

Geometric Costume Pieces for Ocean (an arrangement) by designed by Timothy Rutty, made by Ella Barrett, Jamie Garcia, Mia Gionfriddo and Alex Van Den Bergen

**Visions of Tomorrow**

19 nov 25 · 6–9 pm  
VCA, Southbank

# POSTERS – STUDENT WORK SERIES



*Masking by Qichao Dang*

**Visions of  
Tomorrow**

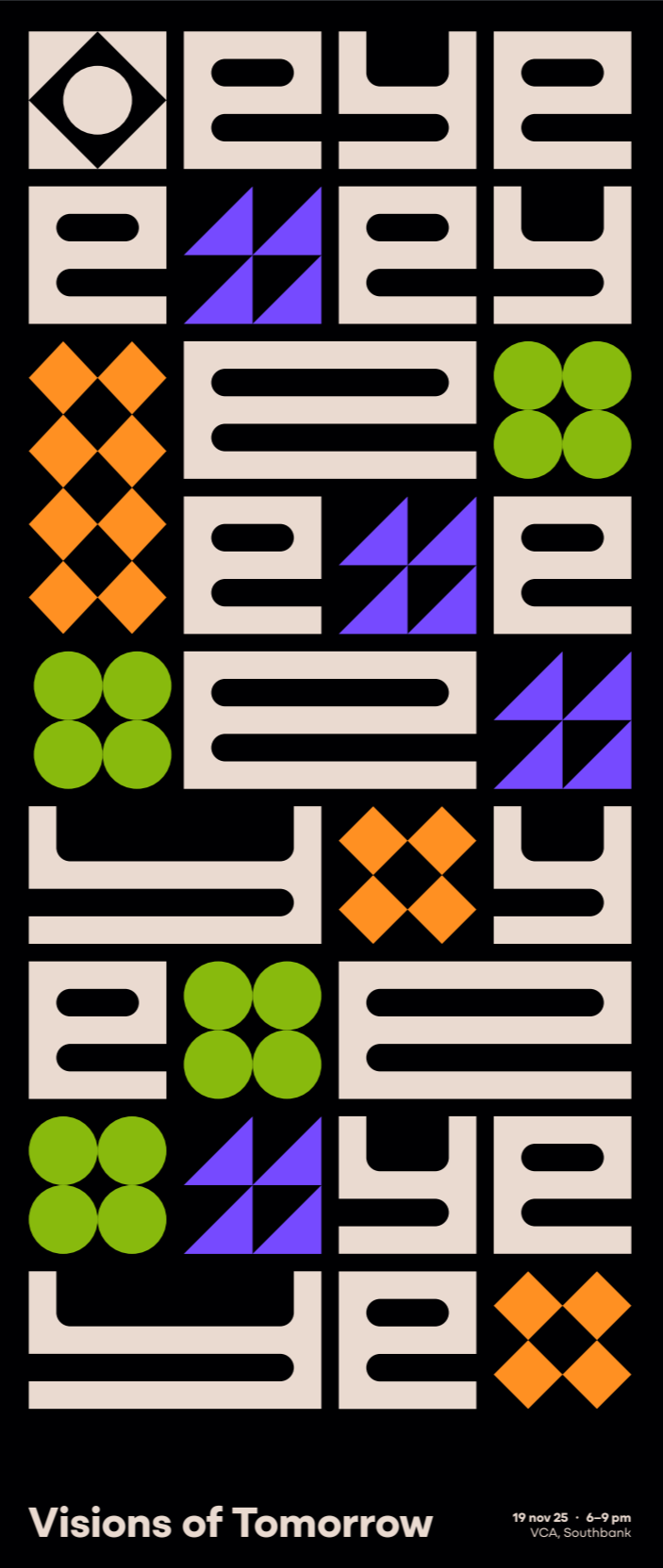
**19 nov 25 · 6–9 pm**  
VCA, Southbank



*Dance with a Bull by Lily Rokebrand*

*The EYE: Visions of tomorrow*  
**19 Nov 25 · 6–9 pm · VCA, 3000**

# EXTERNAL BANNER



# DIDACTIC PANELS (DISCIPLINE-SPECIFIC)

## Name

bio info

## Title

materials

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