

design is what you think

2023 Design
Awards Exhibition

AGDA



Design is what you think.

Or is it?

My visual identity design for the 2023 AGDA Design Awards Exhibition calls into question the influence of our conscious and subconscious minds within the design process. In doing so, I aim to confront contemporary designers with the notion that design and creativity is governed by the subconscious mind, and they lack the ability to escape its coercion.

The subconscious mind is a complex and enigmatic force. Morsella's "Passive Frame Theory" proposes that the information we observe in a conscious state is not generated by conscious thought. Rather, the subconscious mind is at work, judiciously nominating which thoughts are granted permission to enter consciousness.

To communicate this concept visually, it was crucial to consider the role of semiotics.

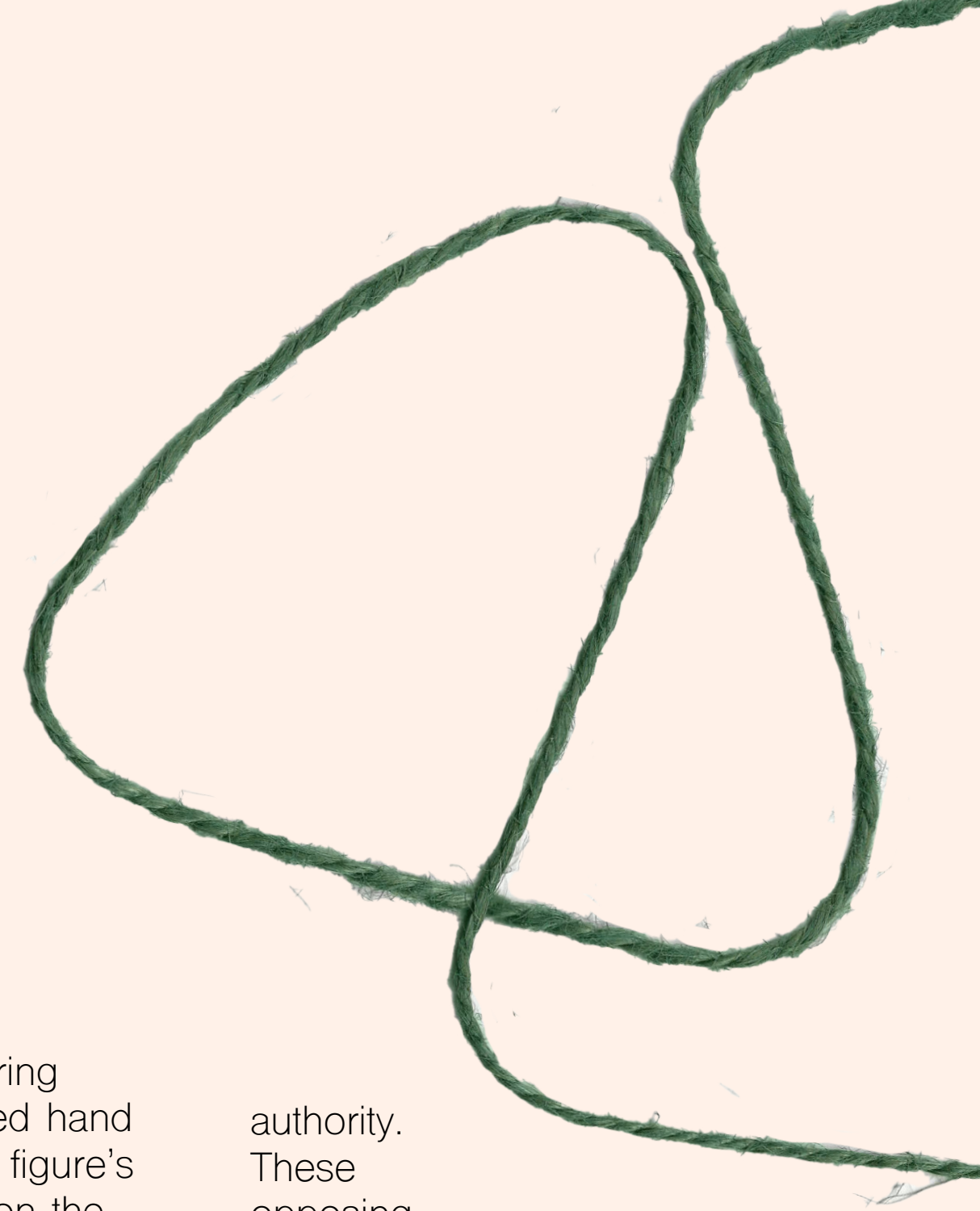
Influenced by Charles Sanders Peirce's 'symbol, index, icon' triad, I imbued my designs with thought-provoking visual cues that convey the theme of subconscious control and manipulation. These symbols include string with the association with a puppet master and eyes

as a symbol for uncovering truth. I strategically utilised hand icons bulging through a figure's eye sockets to build upon the notion of subconscious control. In collaboration with these graphics, elements of ripped photo collaging convey the eclectic nature of the design process as ideas are thrust into consciousness.

Further encoding my visual identity, I tactically employed Newton's 'colour theory', considering the associations of each colour and how this might be interpreted by an audience of designers. Green is commonly associated with progress and prosperity, whereas black is associated with power and

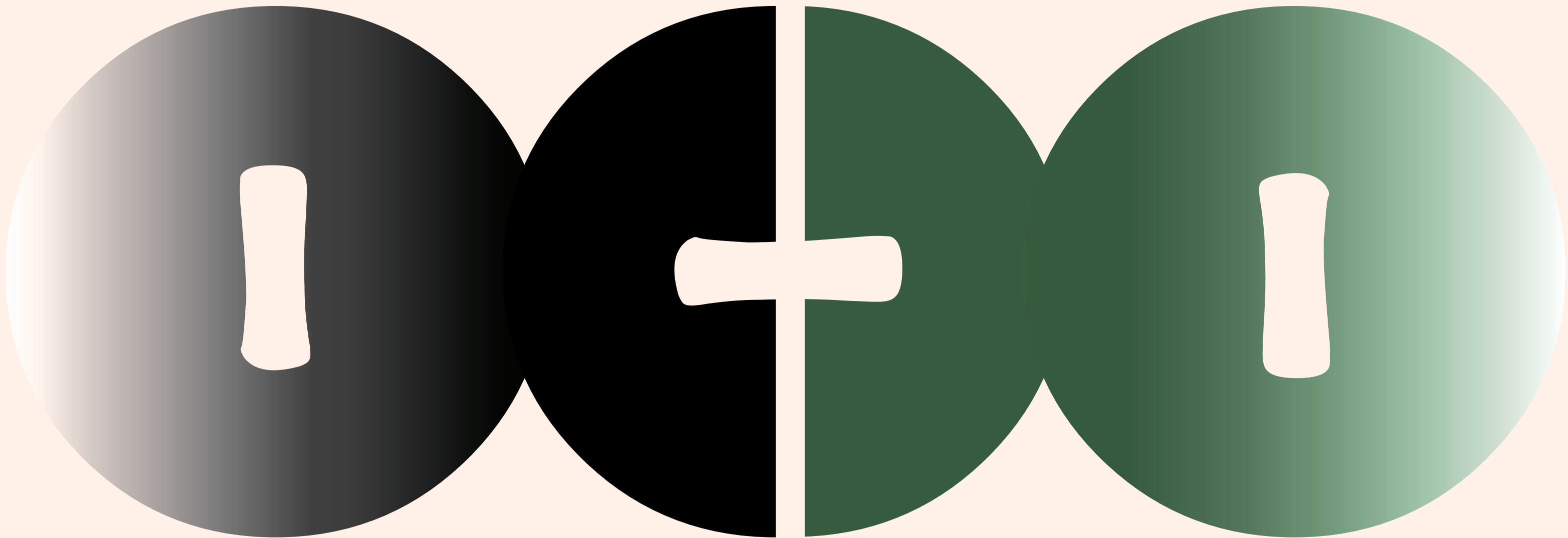
authority. These opposing connotations suggest that successful design outcomes are ultimately dictated by the subconscious.

Thus, my theme 'Design is what you think/not', and its accompanying visual identity system seeks to challenge designers to question the true influence they possess throughout the design process.



colour

Black is associated
with power and
authority.



Green is associated
with progress and
prosperity.

RGB – 0/0/0	RGB – 51/91/62
CMYK – 74.97/67.92/67.05/90.15	CMYK – 76.65/41.51/80.02/35.04
#000000	#365b3e

typography

Chubby and Groovy

Aa ABCDEFGHIJKLMNOPQRSTU
vwxyzabcdefghijklmnopqrs
stuvwxyz0123456789

Shree Devangari 714

Aa ABCDEFGHIJKLMNOPQ
RSTUVWXYZabcdefghijklmnopq
rstvwxyz012345
6789

Styles and Weights

Regular

Chubby and Groovy is a fun and playful typeface that possesses an eye-catching quality. Within the visual identity, it is used to highlight ‘not’ within the exhibition logotype.

Regular

Italic

Bold

Bold Italic

Shree Devangari 714 is a unique sans serif typeface that creates a clean, understated quality. It is used for all headers and body text within the visual identity.

logo design

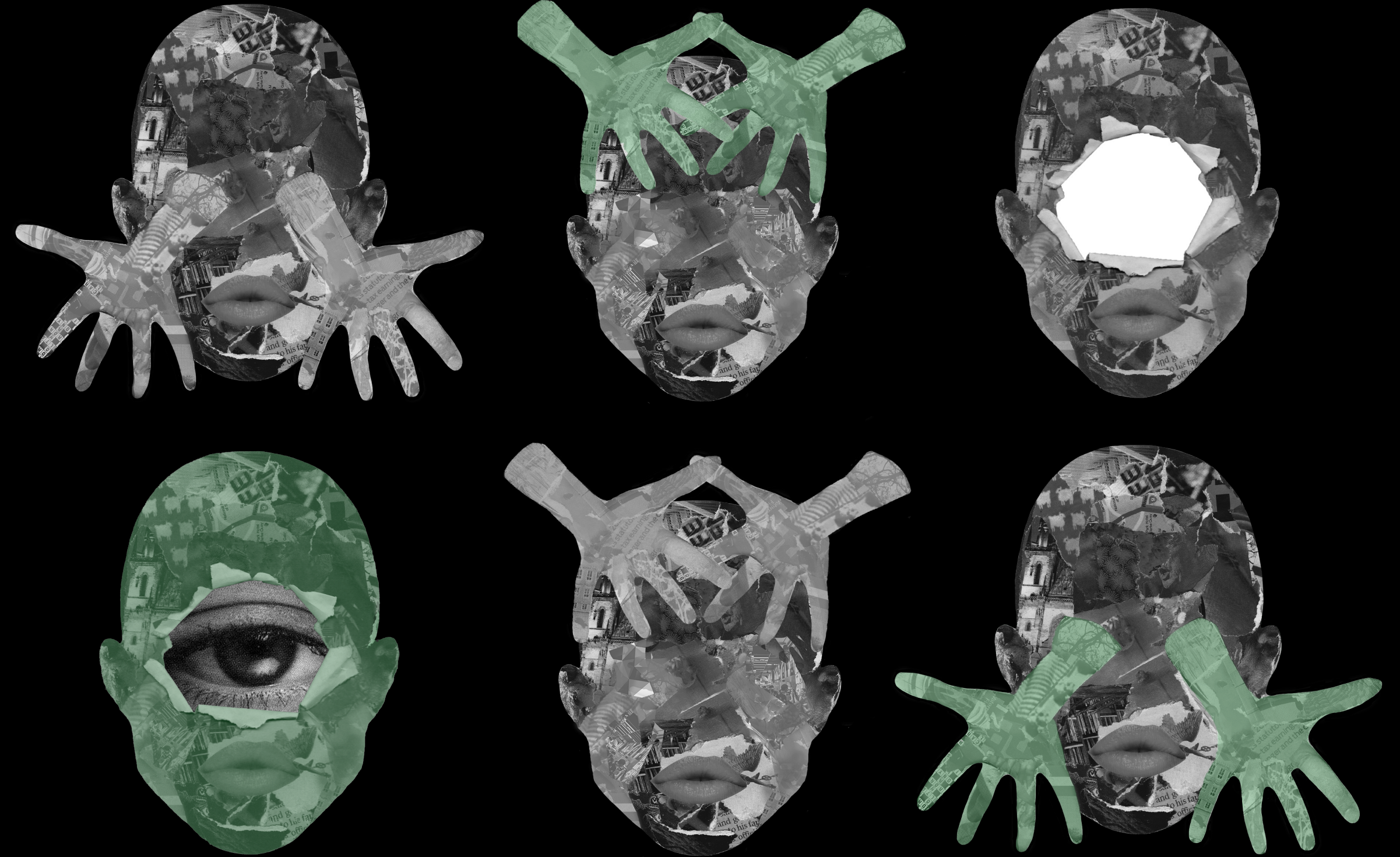
Primary logo



The primary logo is to be featured most frequently throughout the exhibition identity. The protruding eye adds a confronting element, aimed to shock audiences and inspire curiosity.

The secondary logos are to be used mainly for marketing material. Considering both the primary logo and the secondary logos share common graphic elements, the identity of the exhibition is recognisable.

Secondary logos



entry wall

design is what you think

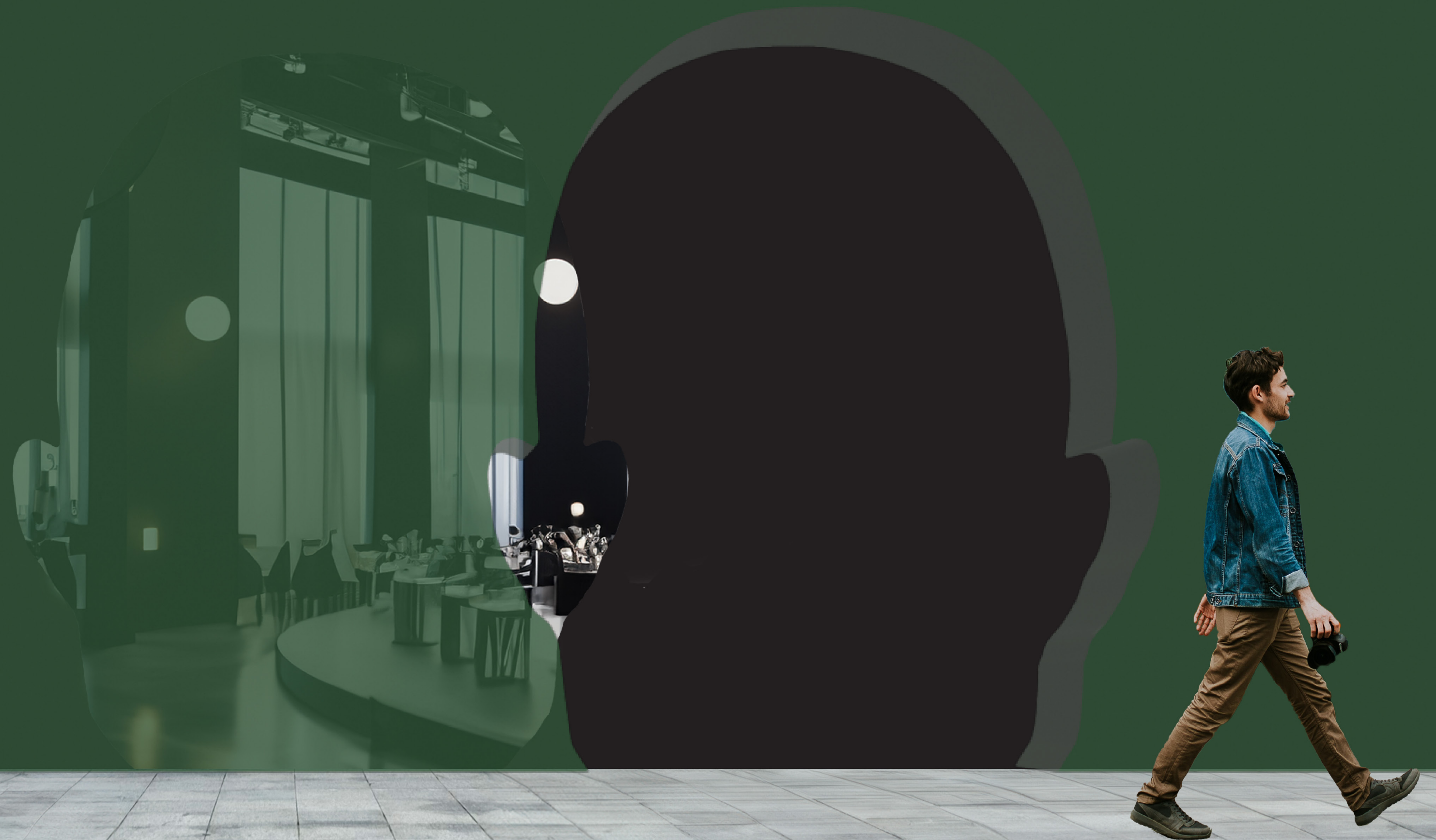
For this year's 2023 Design Awards Exhibition, AGDA calls into question the influence of our conscious and subconscious minds within the design process.

The subconscious mind is a complex and enigmatic force. Morsella's "Passive Frame Theory" proposes that the information we observe in a conscious state is not generated by conscious thought. Rather, the subconscious mind is at work, judiciously nominating which thoughts are granted permission to enter consciousness.

As you enter tonight, consider your role as a contemporary designer. Are you truly in control?

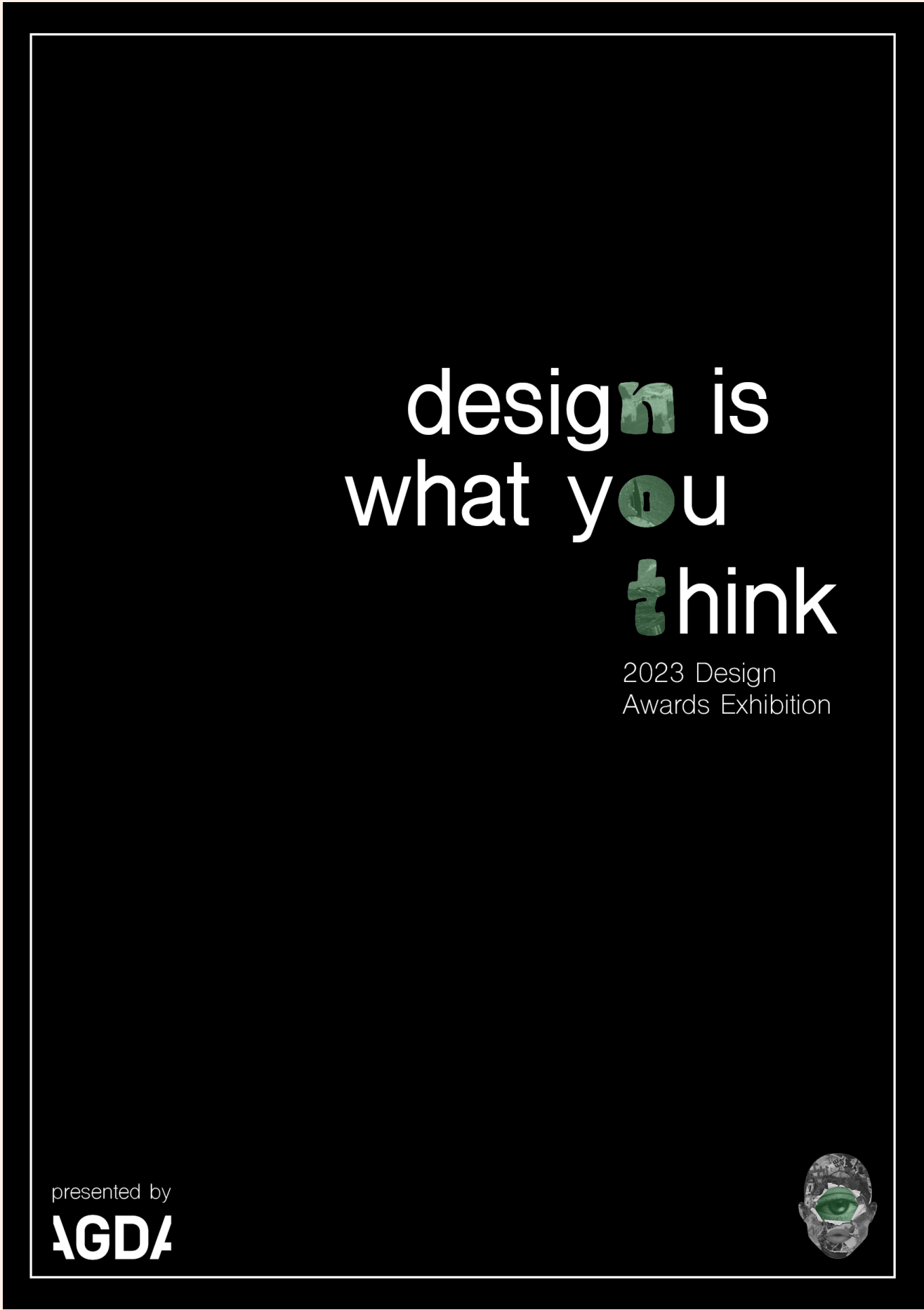
1-10th November 2023

presented by **AGDA**



exhibition guide

COVER



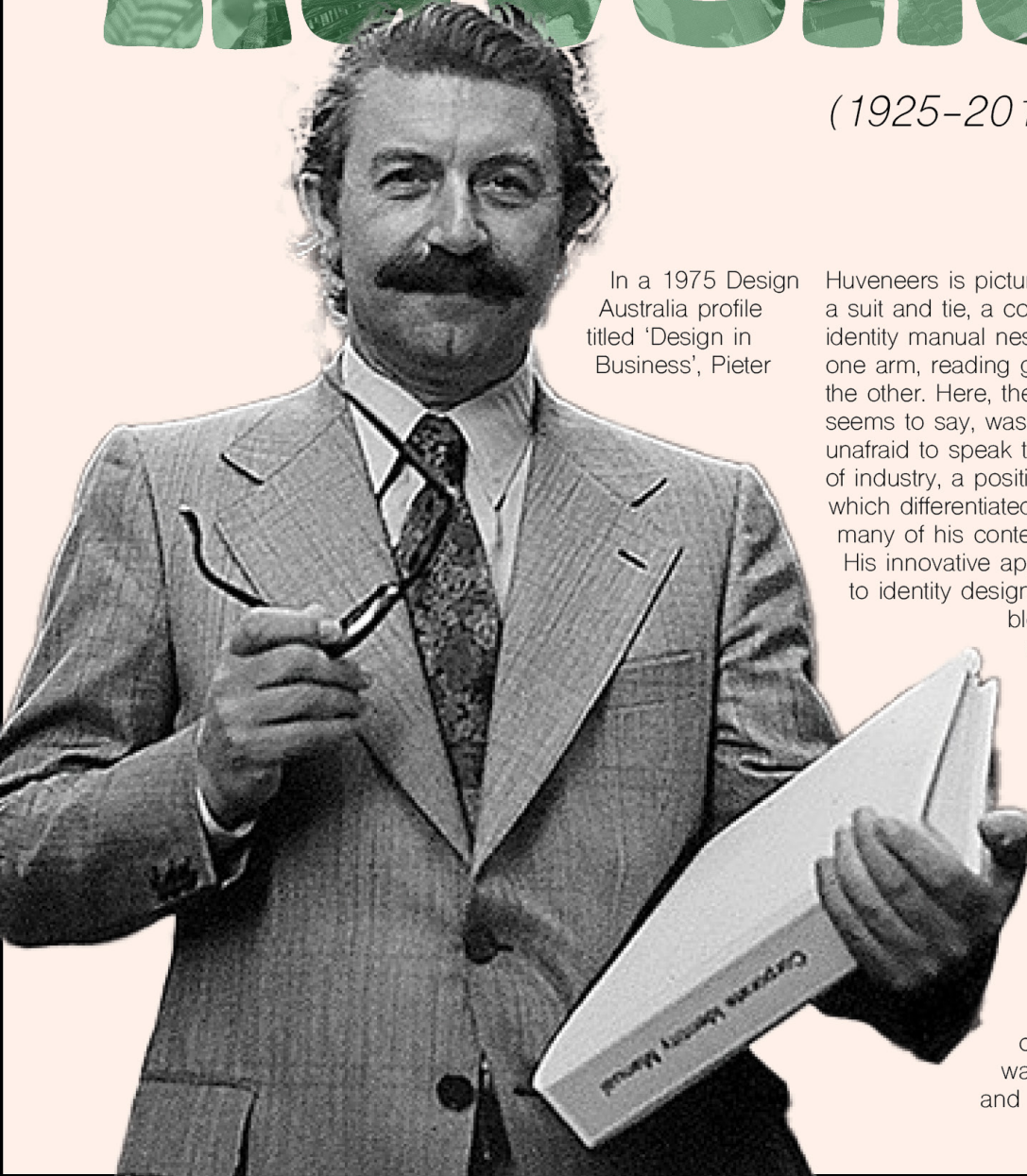
DOUBLE PAGE SPREAD



AGDA HALL OF FAME

Pieter Huveneers

(1925-2017)



In a 1975 Design Australia profile titled 'Design in Business', Pieter

Huveneers is pictured in a suit and tie, a corporate identity manual nestled under one arm, reading glasses in the other. Here, the image seems to say, was a designer unafraid to speak the language of industry, a positioning which differentiated him from many of his contemporaries. His innovative approach to identity design, which blended creativity with commerce, resonated loudly with corporate Australia. The resulting body of work left an impact on our visual culture which was profound, and enduring.

Born in Utrecht in 1925, Pieter Huveneers was just 15 years old when the invading German army occupied the Netherlands. Narrowly escaping capture, he spent a harrowing two years in hiding, finding shelter with kind-hearted farmers. The experiences of the war deeply affected the teenage Huveneers, instilling in him a lifelong empathy for others. A natural affinity at drawing lead to a design course at the Arnhem Academy, selected because of its 'wide application'. He graduated just as the war came to an end in 1945, and undertook his first corporate identity project for a flower show.



'Stand From Under' (c. 1951)

A selection of his posters were exhibited at the 1951 Festival of Britain, catching the eye of Commander Edward Whitehead from Schweppes. He invited Huveneers to produce work for the beverage giant and the designer arrived in London in 1952, staying for almost 15 years. His burgeoning reputation grew through the striking hand-crafted posters and advertisements he created for brands including BOAC, British Railways, General Electric Company, ICI and Pepsi Cola. Of particular note were the designs he produced for the British Post Office which were to echo in his later work for Australia Post.

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exhibition tickets



instagram



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bibliography

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