zoning
out

Identity

A clear explanation of our brand that grounds our creative decisions, ensuring a consistent and recognisable identity.

2

OPENING STATEMENT

A question to you.

When did you last trace the cloud's shape with your mind?
Do you experience guilt when you aren't productive?

OUR MISSION

We wish to offer a range of perspectives.

The Zoning Out exhibition invites everyone to explore the value of letting the mind wander.

Openess
We take a neutral stance accepting all sorts of works contributed by different practitioners.

Sincere
We choose works from practioners that express themselves in ways that feel authentic to themselves.

WHAT WE DO

Our solution is to offer spaces to facilitate these conversations.

We are curating a outdoor exhibition featuring 40 creative practitioners who dismantle barriers explore what it means to space out.

Logo

Our logo is the core identifier of our brand, inspired by the moments before an abrupt disruption. As sensations fade, our imagination begins to take over. Our logo; window blinds, represents a space where thoughts and ideas come into focus.

BRAND-MARK

The mark can be used independently and its plays a large role in defining the Zoning Out visual identity.
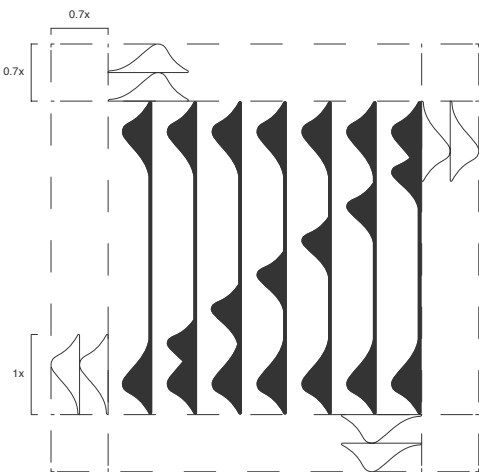
7 strips, 2 different sizes of tabs, 8 spaced out on the y-axis with 1-3 of them visible at any point. The ends of the logo tabs are reflected horizontally and caps are rounded.
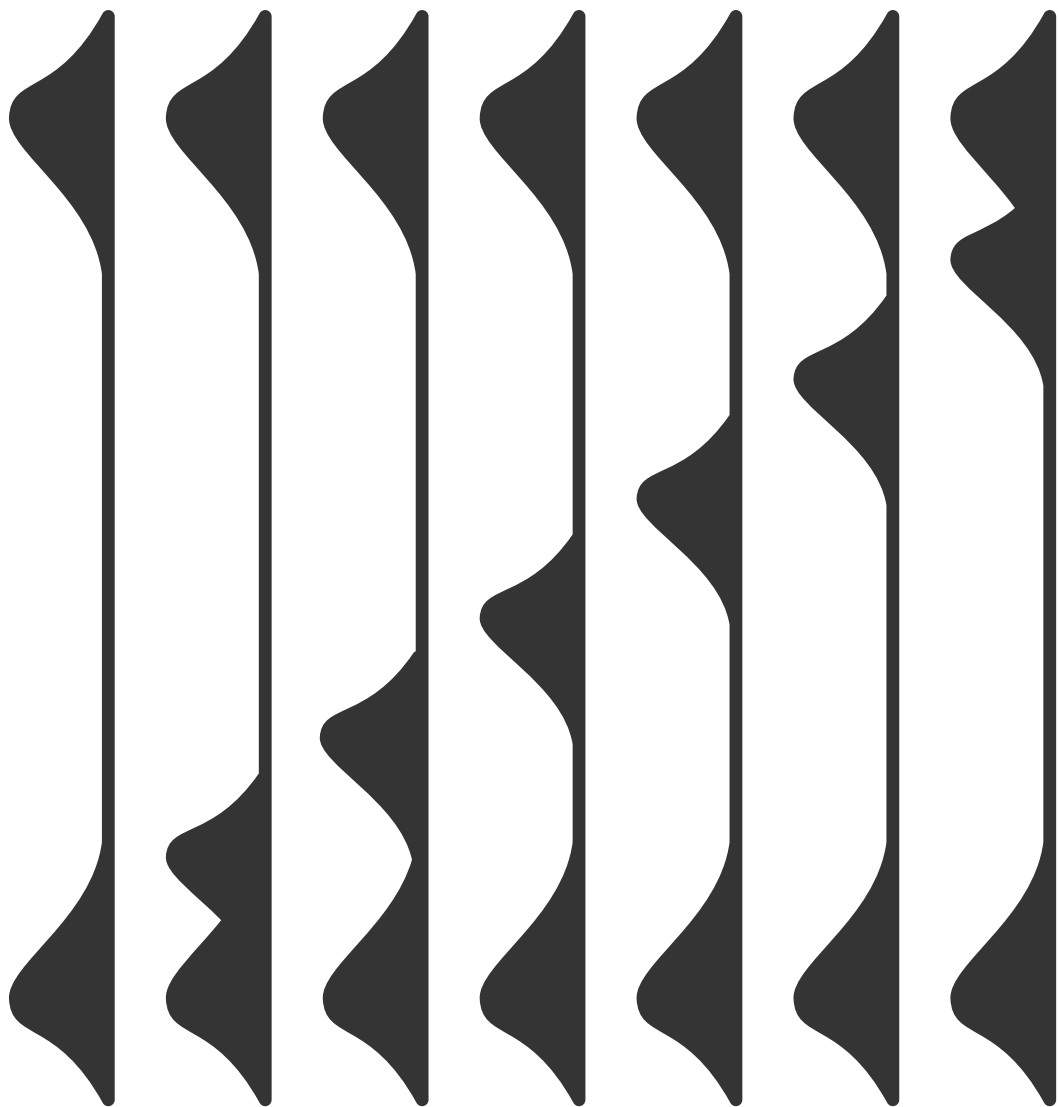
BRAND-MARK LOCK-UP

Ensure it has a minimum clear space, free from other graphic elements.

This exclusion zone is defined by 2 stacked tabs. Vertically, they make up 1x in height and 0.7 in width.

MINIUM SIZE

60px (H)

MISUSE

To preserve the integrity of our logo, please avoid altering it in any way.

Distortion	Stylise
Shift Elements	Rotation

Graphic Device

Our logo is also a graphic device that serves as containers for different scenes. 3D layers are required to build animated outcome.

LAYER BREAKDOWN

Wiggle expressions can be added to the orientation values. Planes are always parented to slats that rotate on the y-axis. Visuals should never appear on the slats but behind instead.

There are four layers in total and 3 key layers to include.

① Parts of layer 4 peeking out from the planes of the layer below.
* Could be omitted depending on the scene but use to add visual interest where appropriate.

② 7 slats with 1-3 tabs that give the characteristic of a window.

③ 7 planes are attached behind each slat.
* Usually hidden for static use.

④ Select meditative scenes to reflect the brand image. These containers can also be used to show feature artist work.
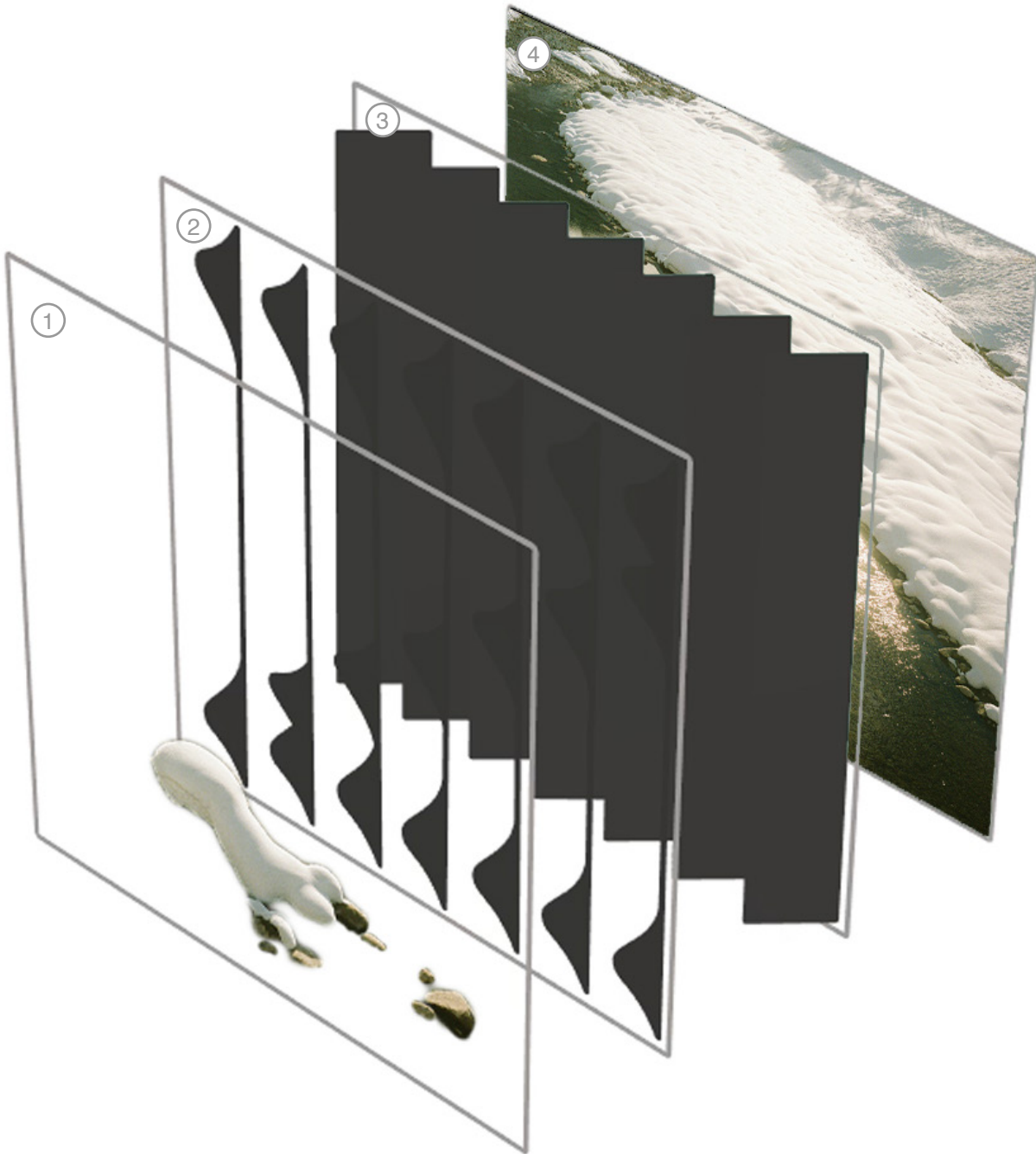
3D PERSPECTIVE

Our Graphic Device should never be presented at an angle on any application.

*This is just to a visualisation to understand the 3D world
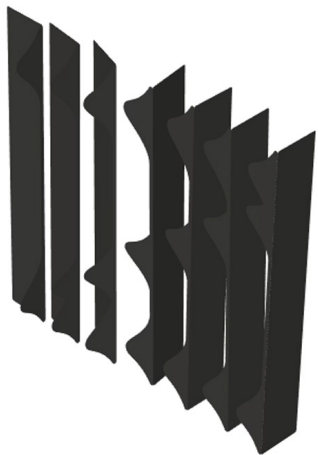
2D TRANSLATION

Using the front camera, your graphic device should look like this. Slats are used to transistion between different scenes.

Icons

Icons are graphic representations of concepts. Used in wayfinding and design, they convey information quickly and help people navigate spaces.
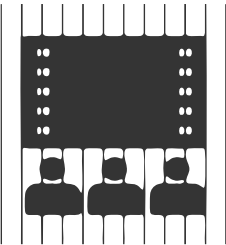
ICONS

Our icons are crafted using the same vertical lines found in our brand, with aliasing added to maintain visual continuity.

Please avoid scaling them down too much to preserve their visual integrity. Ensure that lines are visible where possible.
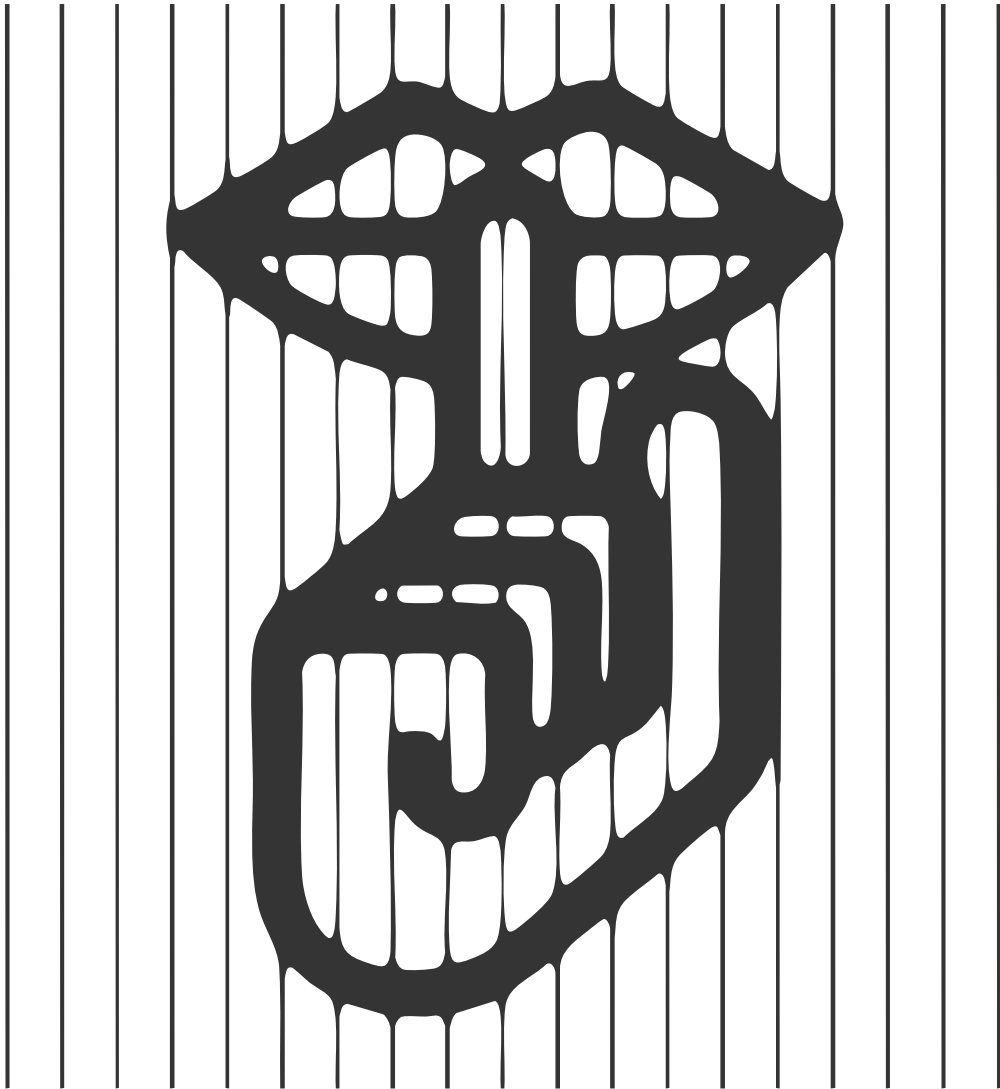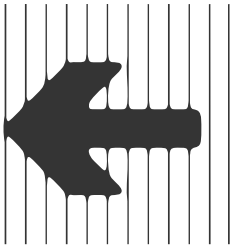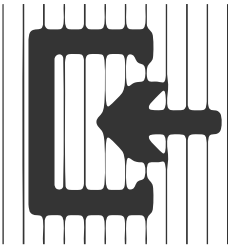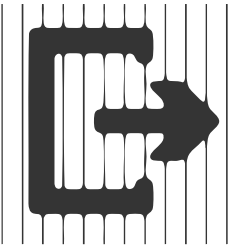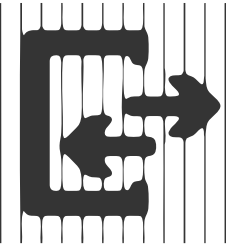
Quiet

Screening

Tickets

Direction

Entrance

Exit

Two-Way Exit
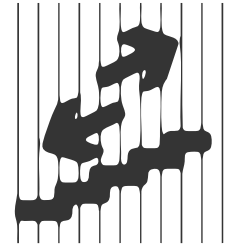
Two-Way Staircase
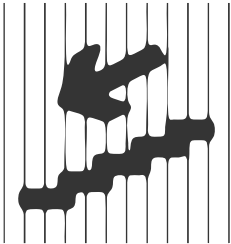
Down
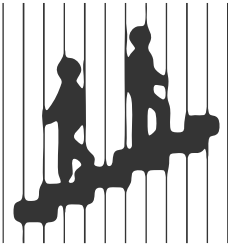
Two-Person Flow
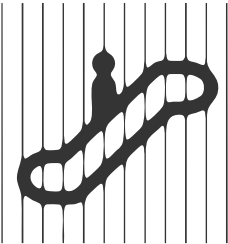
Escalator
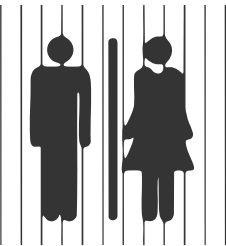
Toilet

Male

Female

Gift Shop

Use spot colours when available; otherwise, use CMYK mixes.
For digital applications, refer to RGB breakdowns.
When combining them, ensure that they comply with WCAG 2
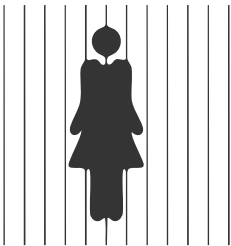Contrast and Colour Requirements.
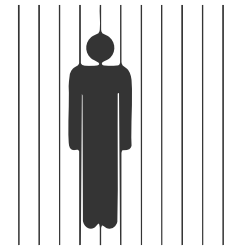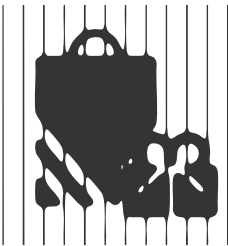
PALETTE

When overwhelmed with different senses, our mind turns into a Dark Grey mess.

When information is made unavailable to us, we start to fill in the gaps. Kamenozoki refers to the very pale blue that is produced when dyeing textiles with the indigo plant. It marks the first touch.

As we transistion out of that state and the Grey lightens, we return to the clear White present.

VOID
Dark Grey

HEX	#343434
RBG	52 52 52
CMYK	69 63 62 57

PRESENT
White

HEX	#FFFFFF
RBG	255 255 255
CMYK	0 0 0 0

TRANSISTION
Grey

HEX	#999999
RBG	153 153 153
CMYK	0 28 75 21

BEGINNING
Kamenozoki Blue

HEX	#A7D1C2
RBG	167 209 194
CMYK	39 1 29 0

Typography

Our typography reflects our tone of voice.
For all communications, use these fonts by to
maintain consistency.

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Helvetica is the Zoning Out brand typeface. This aligns perfectly with our brand's goal of connecting with people on a personal, everyday level.

To avoid distraction, our sans-serif font is clear, and easy to read. There are three weights available for use.

Aa

Helvetica Light

Helvetica Regular

Helvectica Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890!@#&*

TITLE

Ensure that each character is kerned out over 500% and tracked generously across all 4 lines.

It is always set to lowercase.

HEADER

Ensure that Bold is used. Always use left alignment

COPY

Use Regular in all instances unless a point needs to be emphasised.

Otherwise, use Bold to a minimum as our header treatment also creates the appearance of bold type.

z o   g
n i n   u   t
              o

Mind Wanderer

In a world that constantly demands our attention, our brains, particularly the prefrontal cortex, are wired to juggle **multiple tasks**. Even during downtime, we often multitask, like doom-scrolling at night, seeking a sense of control but ending up feeling empty. Our eyes become dry, our vision blurs, yet we continue cycling through a million things to do.

Advertising

Advertising shapes public perception, building brand awareness, and creating meaningful connections with audiences. Ensure that the experience extends to everyone, from the exhibition contributors to the viewers.

INVITATIONS

PR in the form of postcards will be sent to people who want to participate in this exhibition.

Open calls and promotions will be posted digitally on Instagram.

OOH Advertising

Demanding attention in public spaces. To engage audiences in real time and increase brand visibility in high-traffic areas. Specifically, we advertise at King's Cross station, close to the location of our exhibition.

TUBE

Use our set templates for graphics on any display.

Guide visitors from when they first alight from the carriage. Place the at cross-Track 16 Sheet billboards, large screens above escalators that bring them up and LCDs that are strategically placed near the gantry area.

Spatial Application

We utilise the wind to orienting oneself in a space. Alongside sensory experience and clear signage as visual cues is used to guide people to their destination.

WIND-FINDING

Located at Granary Square, these pipes feature icons that correspond to holes that allow the wind to pass through.

Gusts of wind are emitted from the poles, guiding visitors in different directions as they place their hand at holes.

It guides one to the location. The largest pipe faces southwest, where England experiences the strongest winds.

For Adults

For Kids

Merchandise

Ensure that logos, graphics, and text are placed in consistent positions across all products. Place them in the center as much as possible.

SENSORY ENGAGEMENT

Ensure that the graphic device is used across all merchandise.

Select suitable images that go between the panels, assigning a mood to what the item is meant to be used for.

Use the Title where needed.

CONTACT US

For any brand-related queries,
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