

12.0

Avant-Garde Look
RMIT at it's most radical.

The RMIT Avant-Garde Look is the most radical representation of the RMIT Brand.

The Avant-Garde Look allows for much more freedom of expression for Research as a whole and individual Institutes, whilst still fitting into the wider RMIT system which has become recognisable and synonymous with the Brand.

Introduction to the Avant-Garde Look

12.2

The RMIT Avant-Garde Look reflects the dynamic, limitless possibility of research. A bold visual departure from the Core and Official RMIT Looks, the Avant-Garde Look has been designed to allow greater flexibility and individual expression within a robust, defined framework.

To this point, a unique variation has been created for the exclusive use of the RMIT Research Institutes to ensure they can communicate with their own distinctive voice that separates them not only from the rest of the Research space, but also differentiates each of the Institutes from each other by way of a defined set of shapes and colours. This allowance for individual expression ensures the Avant-Garde Look can remain flexible, fresh and relevant.

The Avant-Garde Look has been designed to allow greater flexibility and individual expression within a robust, defined framework.

Groups



Centres



Institutes



Comparing Groups, Centres and Institutes

12.3

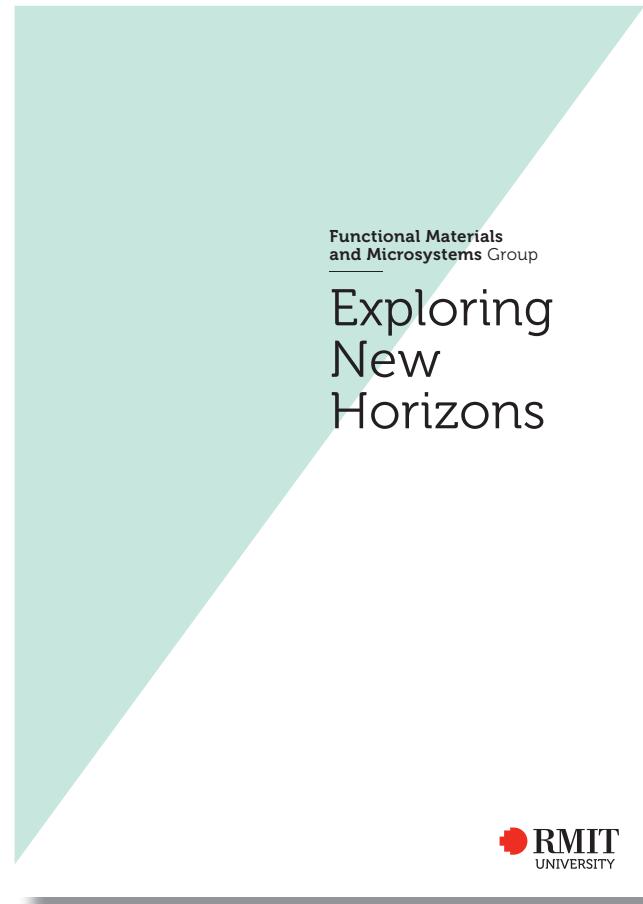
The Avant-Garde Look has an infinite flexibility within an adaptable framework.

Developed to ensure recognition with an appropriate sense of authority, the Avant-Garde Look has the ability to use a diverse range of photographic, graphic or illustrative styles.

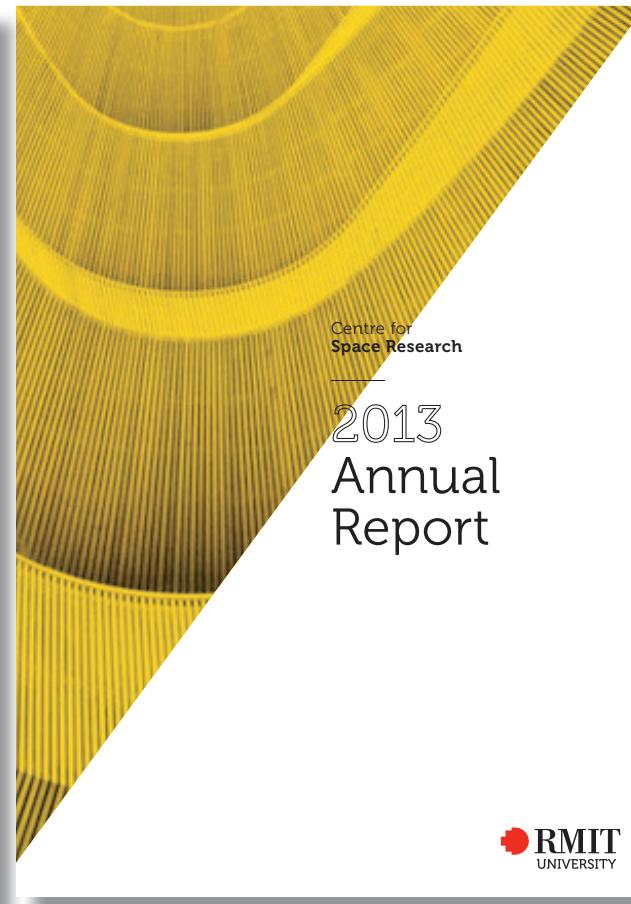
The Look for Institutes allows Institute communications to have a clear and dynamic point of difference from the rest of the Research community.

Overarching

Groups



Centres



Institutes



12.4

Overarching

Centres, Groups and all general
Research communications

Differentiate through a bold graphic expression that takes inspiration from the RMIT Wedge, but pushes it.

Using Typography

12.4.2

The typeface for the
Avant-Garde Look is
Museo 300
(Title Case for Headings)

Outlining can also be
used for variety within
headlines.

Using Typography

12.4.3

Having a singular typeface across the RMIT Brand gives our communications visual harmony and coordination, but it's the way Museo 300 is applied that gives the Avant-Garde Look a defining edge.

Using Typography

12.4.4

Here are some handy hints on how to use typography.

Principles of Typography Use

1. Use Museo 300 for headlines and single line statements. Museo 500 and Museo 700 may be used only on internal spreads for additional flexibility when designing layouts
2. Set all headings, sub headings and body copy ranged left
3. Set Museo headlines in Title Case
4. Set longer headlines and sub headings in sentence case
5. Pull out text (but not headlines) may be tinted to any value of grey to create further diversity in layouts when designing
6. Type may be used as a design element. Play with scale. Using letterforms in large graphic ways is encouraged. When setting headlines on internal spreads, type may be staggered or ranged right in limited circumstances to create added interest to layouts
7. Use em dashes (— a long dash), not bullets, in body copy.

Using Title Case

12.4.5

It's important we understand the rules about how to use Title Case headlines to ensure consistency and clarity.

Principles of Title Case Capitalisation

1. Capitalise the first and last words in titles and subtitles, and capitalise all other major words (nouns, pronouns, verbs, adjectives, adverbs, and some conjunctions – but see rule 4)
2. Lowercase the articles; the, a, and an
3. Lowercase prepositions, regardless of length, except when they are used adverbially or adjectively (up in Look Up, down in Turn Down, on in The On Button, to in Come To, etc.) or when they compose part of a Latin expression used adjectively or adverbially (De Facto, In Vitro, etc.)
4. Lowercase the conjunctions; and, but, for, or, and nor
5. Lowercase to not only as a preposition (rule 3) but also as part of an infinitive (to Run, to Hide), and lowercase as in any grammatical function
6. Lowercase the part of a proper name that would be lowercased in text, such as de or von.

Source: Chicago Manual of Style

Title Case Examples

12.4.6

Global
Foresight

Advancing
Traditions

Ensuring
Better
Outcomes

Excellence
in Research
Australia

Creating
Futures

Leading
the Way
Forward

Typography Incorrect Use

Typography is a key component of the RMIT identity system. It helps RMIT to visually stand apart from its competitors.

Care must be taken to avoid incorrect use of RMIT's typefaces.

The examples shown opposite demonstrate ways in which typography should not be used. Such use will weaken or damage the integrity, impact and consistency of the identity system.

~~Global
foresight~~

Do not set shorter headlines in sentence case

~~GLOBAL
FORESIGHT~~

Do not set headlines in all caps for Avant-Garde Look communications

~~Global
Foresight~~

Do not use a drop shadow on text

~~Excellence
In Research~~

Do not set short words in headlines i.e. 'a', 'at', 'in', 'the' in title case

~~gLoBal
foresiGht~~

Do not use Museo in a playful way i.e. camel case in headlines

~~Global
Foresight~~

Do not angle headlines

~~Global
Foresight~~

Do not set headlines or sub-headings in Museo 500 or Museo 700

~~Global
Foresight~~

Do not use Museo in italics

Information Hierarchy

12.4.8

In order to create consistency in the messages RMIT delivers, a hierarchy of information has been developed to provide clarity and focus to all communications.

Promotional
(emotive headline with rational sub-heading)

**Spacial Information
Architecture Laboratory**

Forging New Frontiers

Informational
(rational headline with emotive sub-heading)

**Ensuring
Better Outcomes**

2013 Annual Report

Information Hierarchy

12.4.9

In order to create consistency in the messages RMIT delivers, a hierarchy of information has been developed to provide clarity and focus to all communications.

Emotive Headline

Research and Innovation

Emotive Headline

Level 01 Hierarchy

- Headline is the primary message.

Level 02 Hierarchy

- Headline is the primary message
- Headline and sub-heading may appear in black or reversed white
- Keyline (5 characters long) separates headline from the sub-heading. Keyline colour should match the colour of the sub-heading.

2013 RMIT ERA Results

Research and Innovation

Emotive Headline

Level 03 Hierarchy

- Headline is the primary message
- Headline and sub-heading may appear in black or reversed white
- Keyline (5 characters long) separates headline from the sub-heading. Keyline colour should match the colour of the sub-heading
- Two levels of sub-headings may be used to create further hierarchy of information. Use Title Case for shorter sub-headings, sentence case for longer sub-headings. Only acronyms may use all caps.

2013 RMIT ERA Results

Research and Innovation

Emotive Headline

Confidential

Level 04 Hierarchy

- Headline is the primary message
- Headline and sub-heading may appear in black or reversed white
- Keyline (5 characters long) separates headline from the sub-heading. Keyline colour should match the colour of the sub-heading
- Three levels of sub-headings may be used to create further hierarchy of information. Use Title Case for shorter sub-headings, sentence case for longer sub-headings. Only acronyms may use all caps.

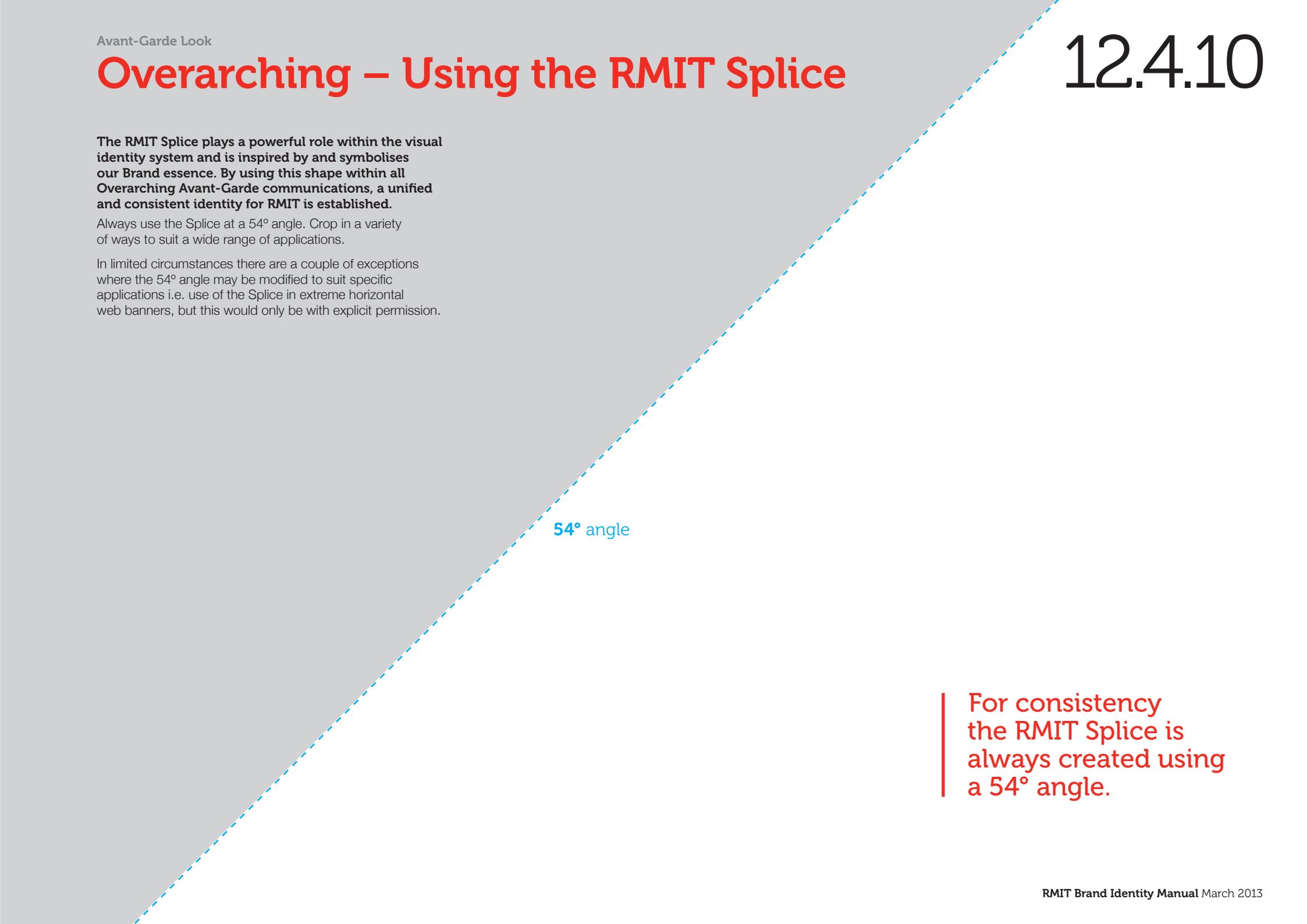
Overarching – Using the RMIT Splice

12.4.10

The RMIT Splice plays a powerful role within the visual identity system and is inspired by and symbolises our Brand essence. By using this shape within all Overarching Avant-Garde communications, a unified and consistent identity for RMIT is established.

Always use the Splice at a 54° angle. Crop in a variety of ways to suit a wide range of applications.

In limited circumstances there are a couple of exceptions where the 54° angle may be modified to suit specific applications i.e. use of the Splice in extreme horizontal web banners, but this would only be with explicit permission.



54° angle

For consistency
the RMIT Splice is
always created using
a 54° angle.

Overarching – Using Photography

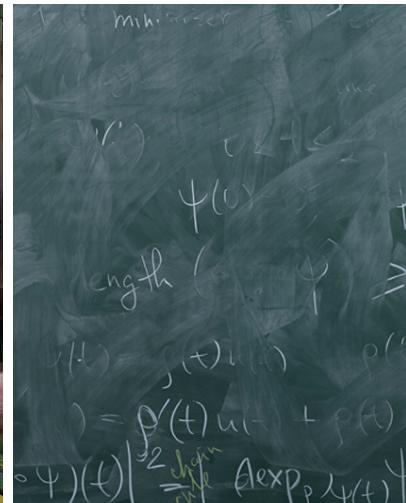
12.4.11

The scope of photography within the Avant-Garde space includes a greater diversity of material whilst still staying true to the fundamental RMIT Brand.

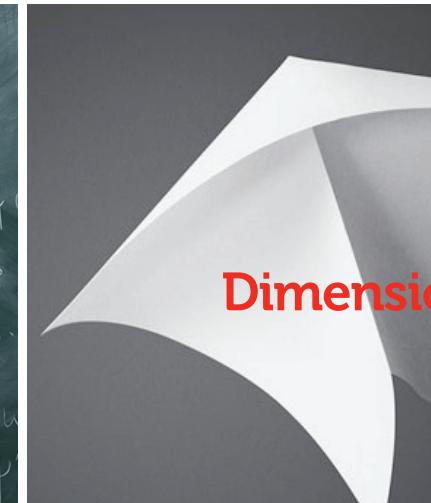
We must find new and unique ways to express the work that is done within the Research space at RMIT. We should avoid being too literal, and instead focus on possibilities and ideas.



Bold



Striking



Dimensional

Overarching – Incorporating Existing Equity

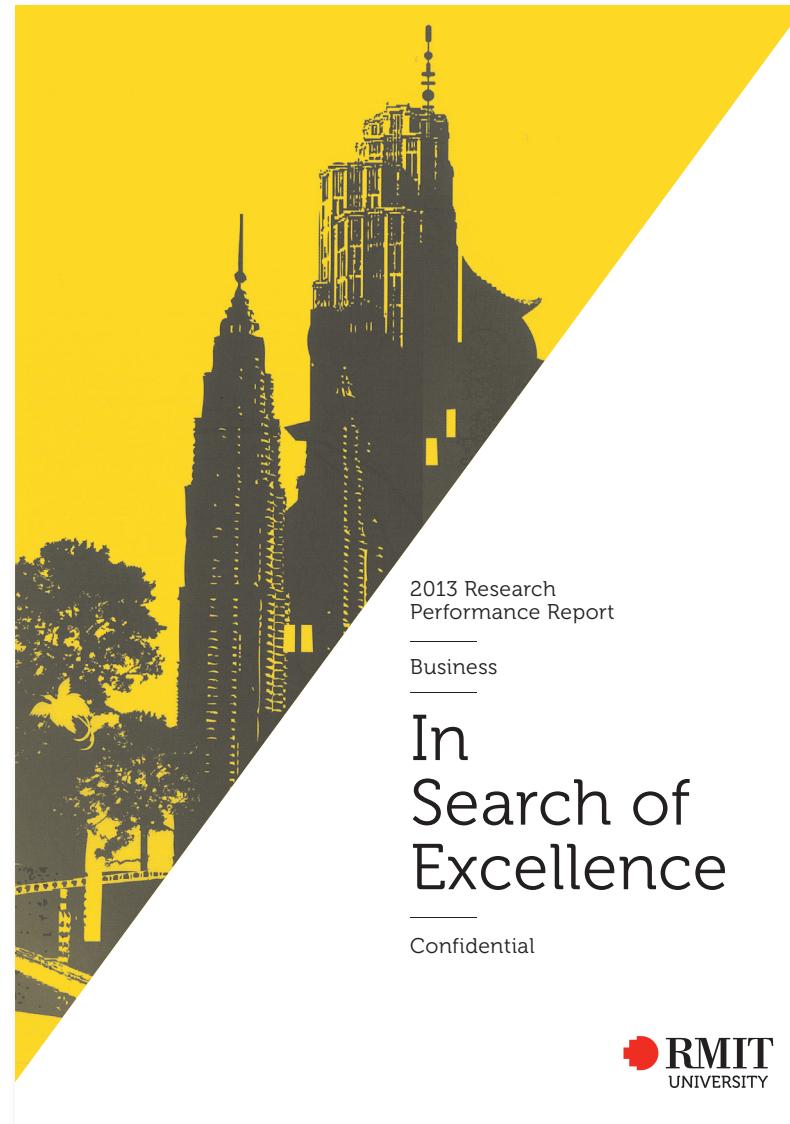
12.4.12

Incorporating existing equity into RMIT Avant-Garde communications

It is important we ensure existing design assets which have equity or ongoing relevance to RMIT can be retained in communications where necessary.



Using existing design asset in Avant-Garde Overarching communications Illustration Example



 RMIT
UNIVERSITY

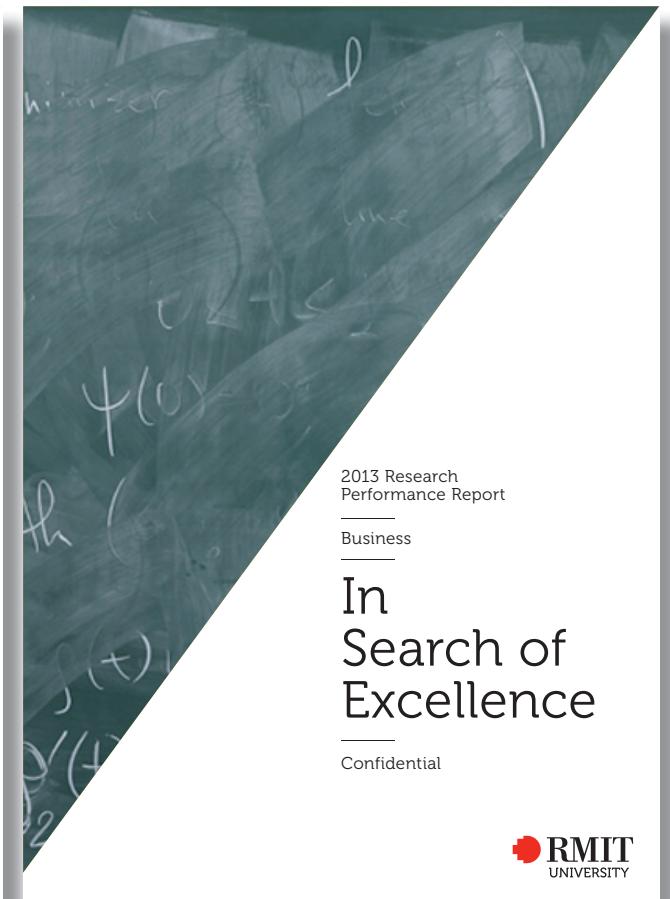
Overarching – Overview

12.4.13

Overarching Consistency.

Although Centres and Groups are able to use their previous illustrative graphics, we wish to push for more creative visual outcomes through the use of dynamic, intriguing imagery.

If current illustrations are used, they must be incorporated into the Overarching Avant-Garde ‘spliced’ layout approach.



Overarching – Using Centre Brandmarks

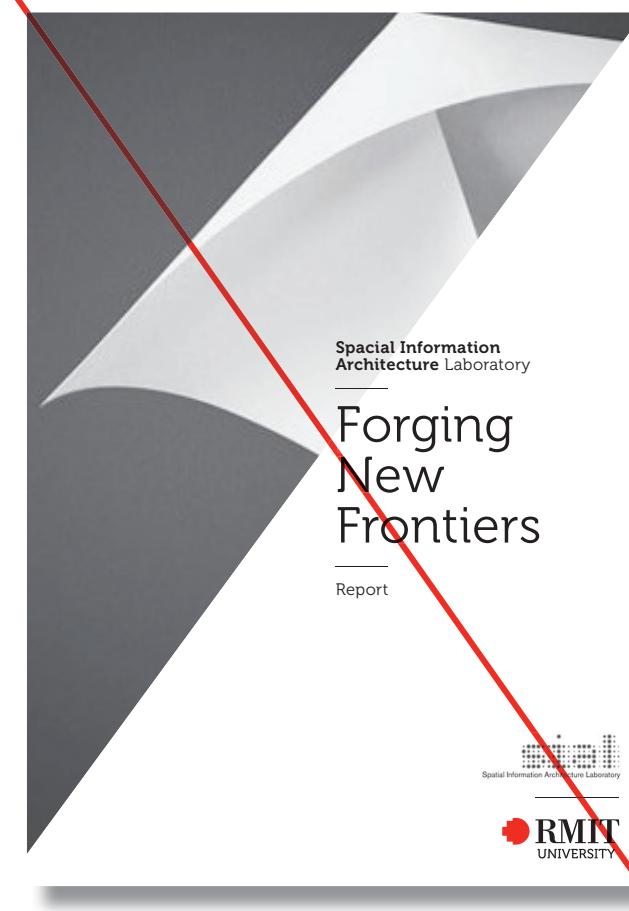
12.4.14

Some Groups, Schools, Centres etc. have their own Brandmarks. Can they be used?

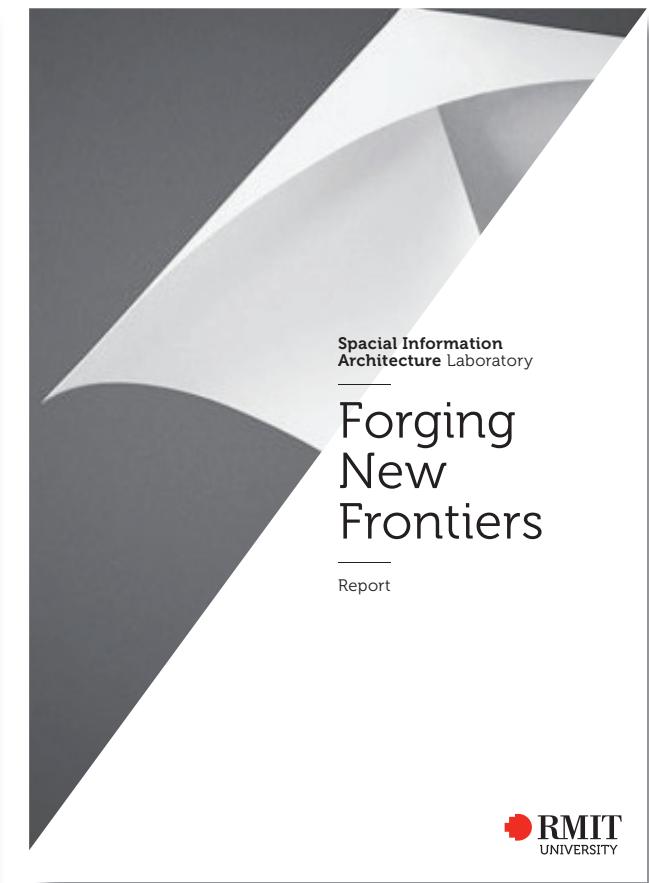
We wish to move away from the plethora of Brandmarks that exist today at RMIT.

It is agreed that Research Centres and Groups do not have their own Brandmark lockups, instead their name is incorporated into the layout above the headline, positioned away from the RMIT Brandmark.

Incorrect use: Centre Brandmarks must not be locked up with the RMIT Brandmark. Special Brandmark lockups are for use by Institutes only



✓ Correct use



Overarching – School of Graduate Research

12.4.15

What Look does the School of Graduate Research use?

The School of Graduate Research sits within the Avant-Garde Look as this reflects the important place it has within Research at RMIT. All other Schools appear in RMIT's Core Look.

To ensure a consistent recognition of the RMIT Brand, always position the RMIT Brandmark in the bottom right hand corner or top right hand corner of communications. The preferred placement is bottom right. Please note: in this best practice example the RMIT Brandmark is positioned top left (as this is an eDM). Please refer to the Mandatory Brand Elements section for detailed specification on using the RMIT Brandmark.

School of Graduate Research
eDM



School of
Graduate Research

Writing and Doctoral Supervision

Invitation to Public Lecture

Event Details

Date
Wednesday 21 November 2013

Time
1pm – 2.30pm

Location
Swanson Academic Building
Building 80, Level 2, Room 7
445 Swanston Street, Melbourne

Register
www.rmit.edu.au/graduateresearch/visitingprofessors

Professor Anthony Paré



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velesequam solesti onscidi aspel
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Uplatesequo mos sin pro iunt.

Um hitor mos aut ait ma quodi
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The School of Graduate Research
(SGR) Visiting Professor Scheme
invites you to the public lecture Writing
and Doctoral Supervision presented
by Professor Anthony Paré from
Department of Integrated Studies at
McGill University, Montreal, Canada.

This presentation considers the challenges
supervisors and students face during the
dissertation writing process, and examines
some of the successful strategies they can
develop. This presentation will draw from
survey data, interviews, group discussions,
and transcripts of supervisory meetings.

This presentation is open to both supervisors
and Higher Degree by Research Students from
all universities.

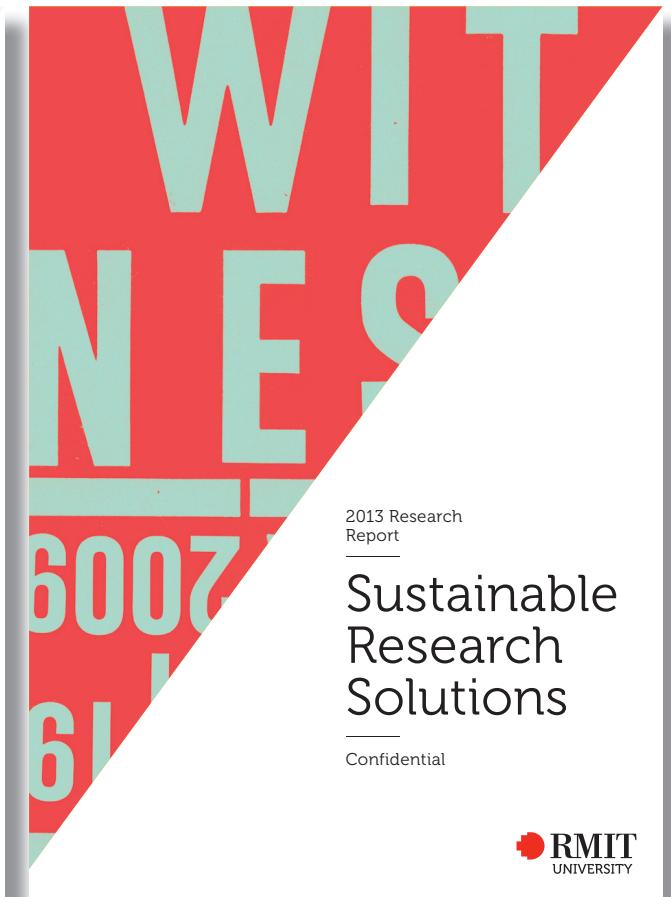
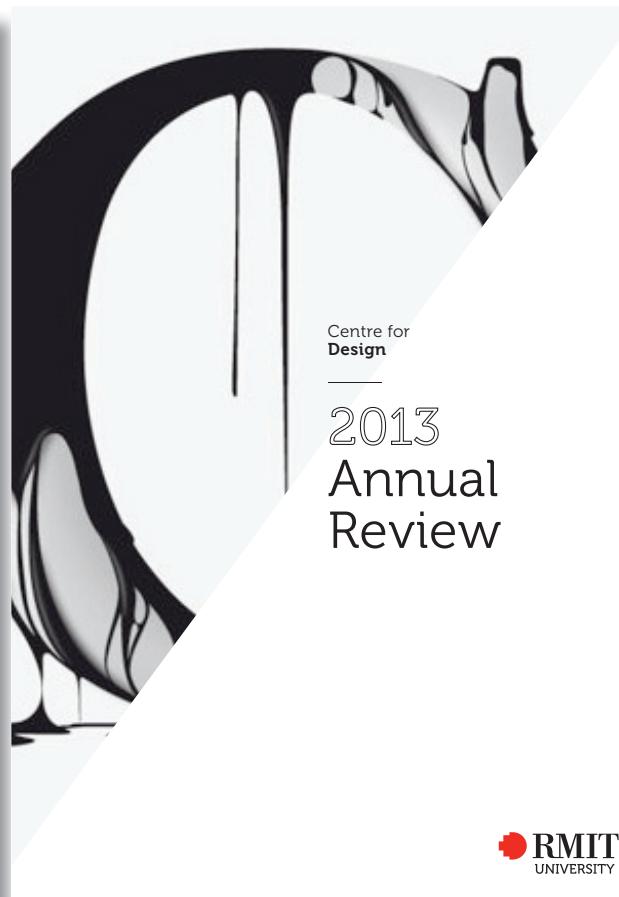
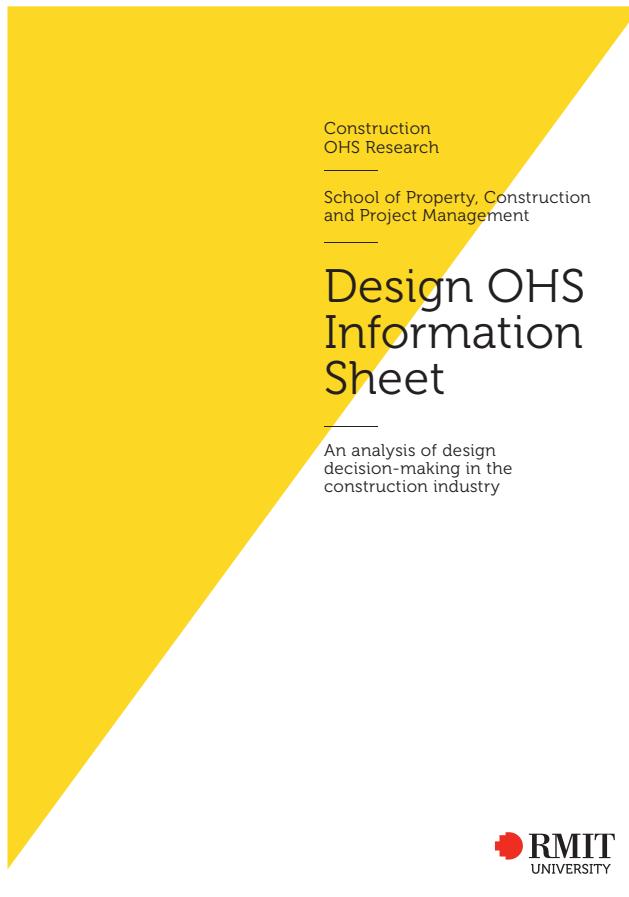
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www.rmit.edu.au/graduateresearch

Overarching – Best Practice Examples

12.4.16

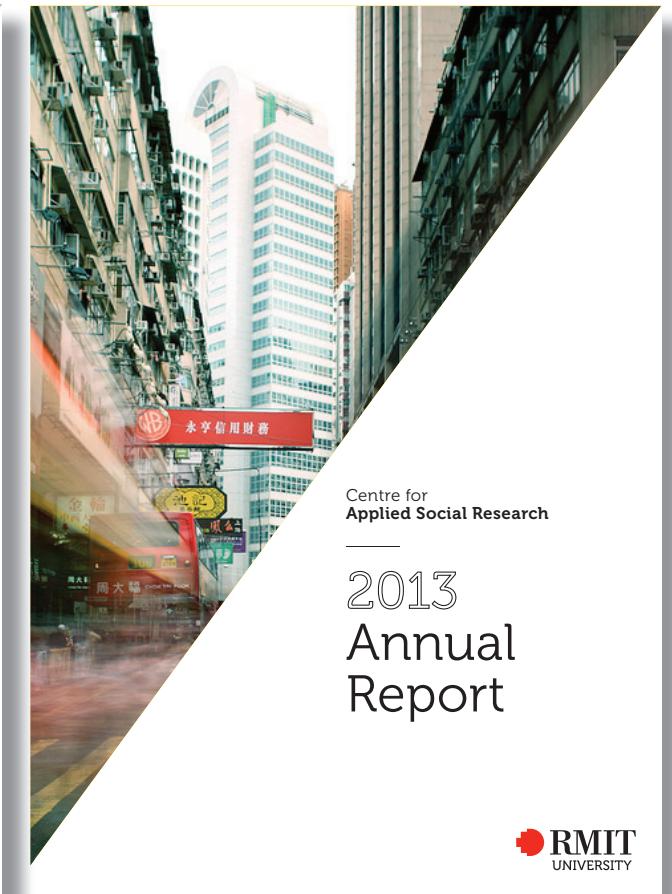
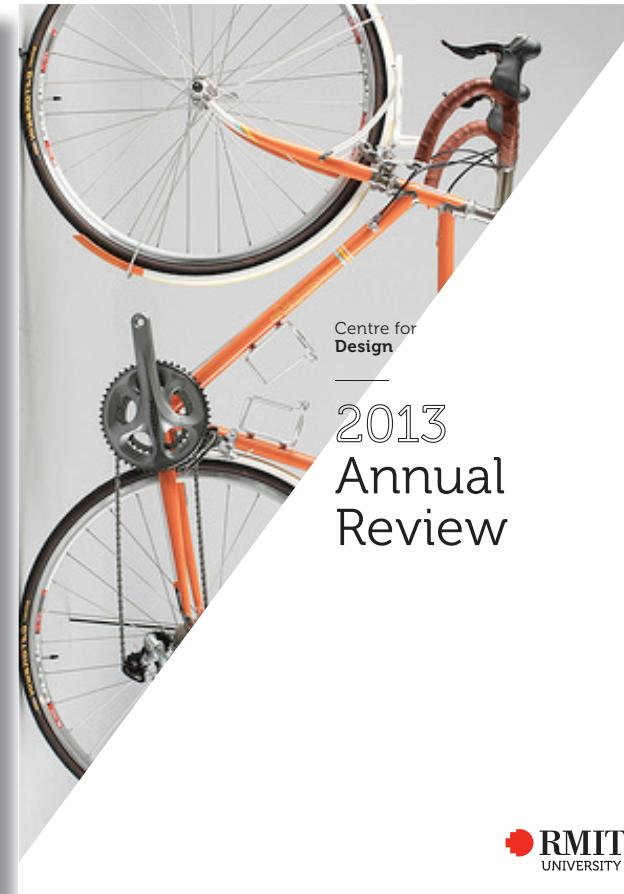
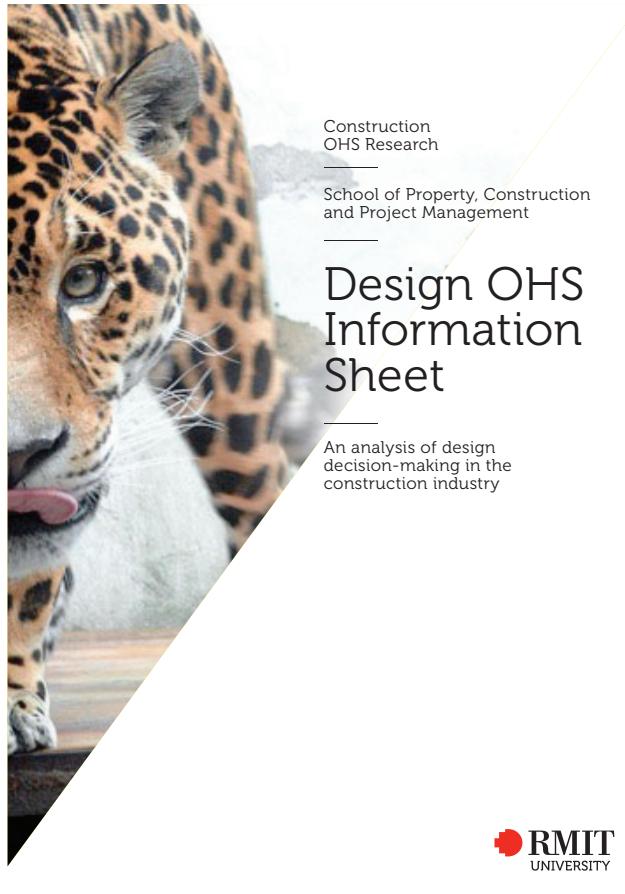
Flexibility of colour, photography and texture in application



Overarching – Best Practice Examples

12.4.17

Flexibility of photography in application



Overarching – Best Practice Examples

12.4.18

Overarching
DL Invitation



You are invited to attend
the SPACE Research Centre's
distinguished lecture series

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autenimus re volupta volupta.

Event Details

Date Thursday 30 June 2013
Time 3pm – 5.30pm Lecture Series
6pm – 7.30pm Cocktail reception
Venue The Green Brain
Level 7, Storey Hall, RMIT University
336-348 Swanston Street Melbourne VIC 3000

RSVP

by Wednesday 29 June 2013
Contact Ms Sarah Gordon
Email sarah.gordon@rmit.edu.au
Tel (03) 9925 3720



12.5 | Institutes

Introduction

12.5.1

Each Institute has distinctive graphic elements to differentiate themselves from other Institutes, Centres and Groups.

Use colour, shape, photography and texture as differentiators, whilst ensuring a visual congruence unifying the Avant-Garde Look.

Institutes – Brand Lockups

12.5.2

A standardised approach has been developed to display the names of Research Institutes reflecting a clear sense of hierarchy.

In recent years a higher degree of standardisation has already emerged in Branding Research entities, with many old Brandmarks dropped and/or used as just textures and patterns.

A unique Brandmark lockup has been created for Institutes that places the Institute name above the RMIT Brandmark, raising their profile, whilst consolidating and streamlining their Branding. This reflects the important contributions the Institutes make to the University and beyond.

Centres and Groups do not have their own Brandmark lockups, instead their name is incorporated into the layout above the headline, positioned away from the RMIT Brandmark.

Health Innovations
Research Institute



Platform Technologies
Research Institute



Global Cities
Research Institute



Institute Name: Museo 700
Research Institute: Museo 300

Design
Research Institute



Institutes – Third Party Brand Relationships

12.5.3

When it is necessary to highlight a partnership or collaboration with a third party, it is important we follow the same principles developed for the Core Look.

Third Party Brandmarks should be placed above the Institute/RMIT Brand Lockup. Please refer to the Brand Architecture section of this manual for more information.

Using Third Party Brands in Avant-Garde communications
Indicative layout principle example

Health Innovations Research Institute
in partnership with Eu Yan Sang
International Limited, Singapore

Advancing Traditions

Chinese Medicine
Report



Health Innovations
Research Institute



Institutes – Colour and Shape

12.5.4

Create differentiation through colour

Each Institute has its own unique colour palette range that can be constantly reinterpreted in dynamic and ever-changing ways.



Health Innovations
Research Institute

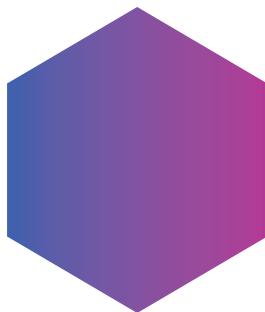
Design
Research Institute

Platform Technologies
Research Institute

Global Cities
Research Institute

Create differentiation through shape

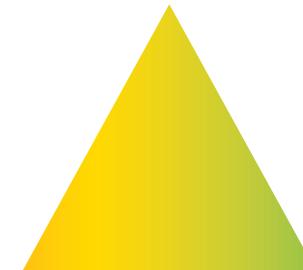
Each Institute has its own unique shape that can be constantly reinterpreted in dynamic and ever-changing ways.



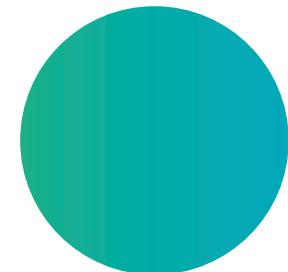
Health Innovations
Research Institute



Design
Research Institute



Platform Technologies
Research Institute



Global Cities
Research Institute

Institutes – Using Imagery

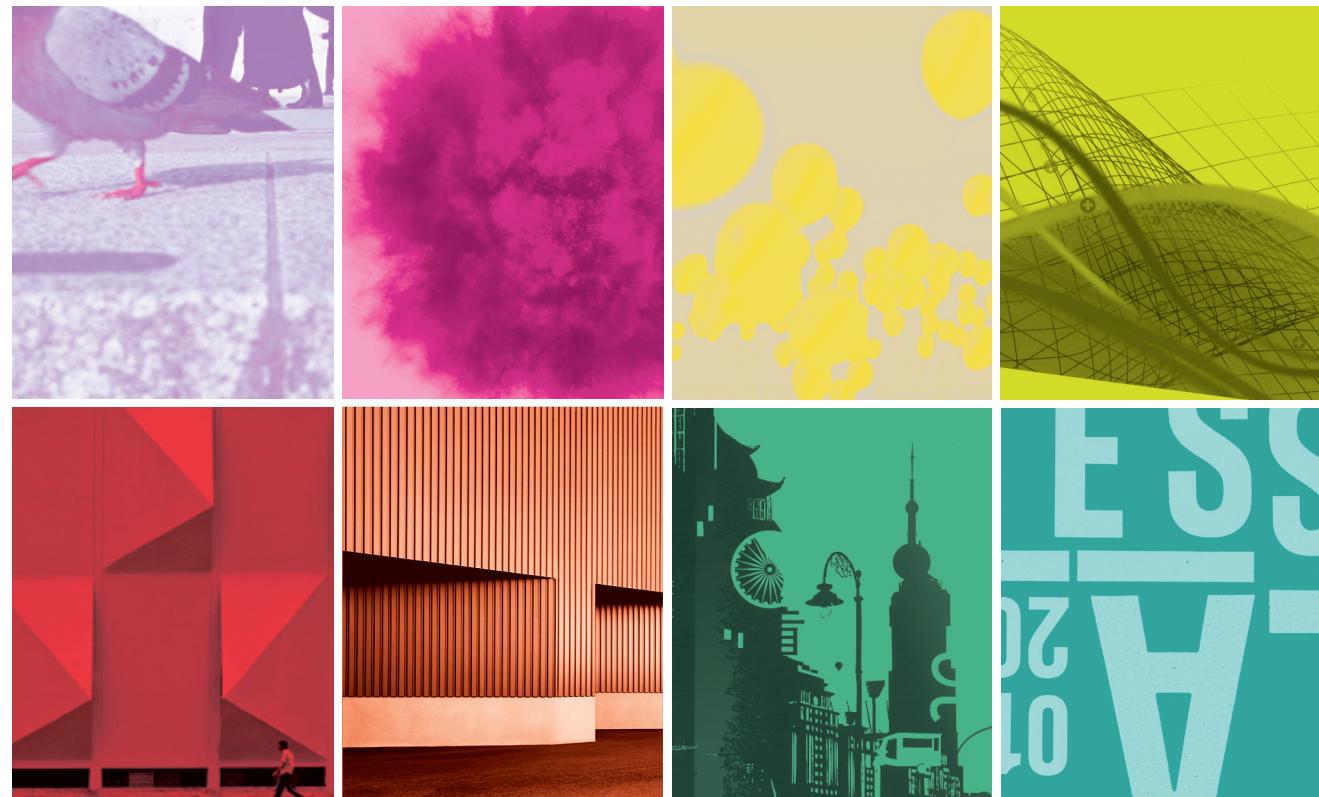
12.5.5

The Avant-Garde Look is the most radical expression of the RMIT Brand. Targeting the research community, it strives to capture a more conceptual, visionary and irrepressible look and feel to communications.

Photographic images, illustrations and graphic textures give the Avant-Garde communications vitality and interest.

- Content can range from people, place, object or texture. Literal or more abstract, always strive for more creative graphic visual outcomes through the use of dynamic intriguing image selections
- The use of hero imagery for Institutes is limited to each individual Institutes defined colour palette range
- Hero imagery may also be used on internal spreads
- Full colour imagery may be used as secondary support photography on internal spreads only
- Refer to the following page for specification on colour keying images to suit each Institutes defined colour approach.

Photography, Illustration and Graphic Texture



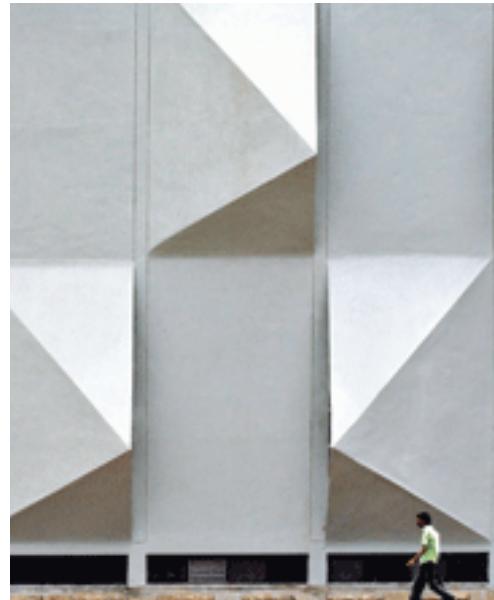
Institutes – Adjusting Colour

12.5.6

To create the Avant-Garde “edge” for Institute communications, it is important that any selected hero photograph, illustration or graphic texture is treated with the Institute signature look.

Start by creating or selecting a full colour or black and white image. Select a colour or gradient from your nominated Institute colour palette. Combine the signature colour and image together to create a hero image look for Institute communications.

Adjusting full colour or black and white images to the Avant-Garde Institute signature colour look



Start with a full colour or black and white photographic image, illustration or graphic texture



Select a signature colour or gradient from your nominated Institute colour palette



Combine the image and colour together to create a signature look to Institute hero imagery

Institutes – Incorporating Existing Equity

12.5.7

Incorporating existing equity into RMIT Avant-Garde communications

It is important we ensure existing design assets which have equity or ongoing relevance to the Institutes can be retained in communications where necessary. However, it is also important the integrity of the Avant-Garde Look must not be compromised by allowing a plethora of colours. This will dilute the Brand clarity, making it difficult to differentiate the Look between each Institute.

Any photographic or illustrative cover content should be sympathetic and representative of each Institutes defined colour palette range.



Using existing design asset in Avant-Garde Institute communications Illustration Example



Institutes – Creating Differentiation

12.5.8

Using the RMIT Avant-Garde Look

- Use colour (flat colour or gradients), scale, single shapes, step and repeat shapes/patterns, photography, illustration or graphic textures to create differentiation in RMIT Avant-Garde Look communications
- Position headlines to maximise look of layout

- Always keep the Brandmark placement consistent.
To ensure a consistent recognition of the RMIT Brand, always position the RMIT Brandmark in the bottom right hand corner or top right hand corner of communications. The preferred placement is bottom right. Please refer to the Mandatory Brand Elements section for detailed specification on using the RMIT Brandmark.

Health Innovations
Research Institute



Design
Research Institute



Platform Technologies
Research Institute



Global Cities
Research Institute



Institutes – Creating Differentiation

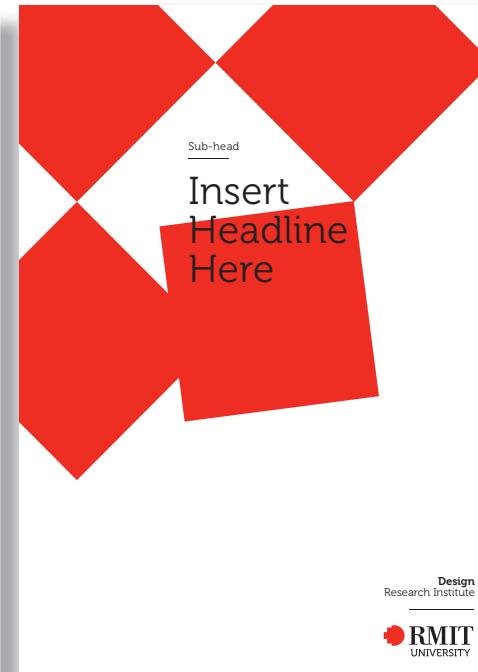
12.5.9

Institutes are differentiated from each other and from the rest of the Avant-Garde Look, using a unique and distinctive colour and shape system.

Health Innovations
Research Institute



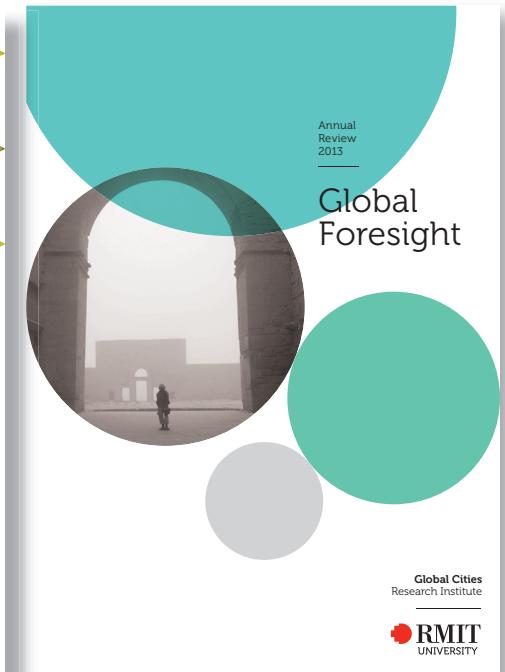
Design
Research Institute



Platform Technologies
Research Institute



Global Cities
Research Institute



Institutes – Creating Differentiation

12.5.10

Institutes are differentiated from each other and from the rest of the Avant-Garde Look, using a unique and distinctive colour and shape system.

Health Innovations
Research Institute



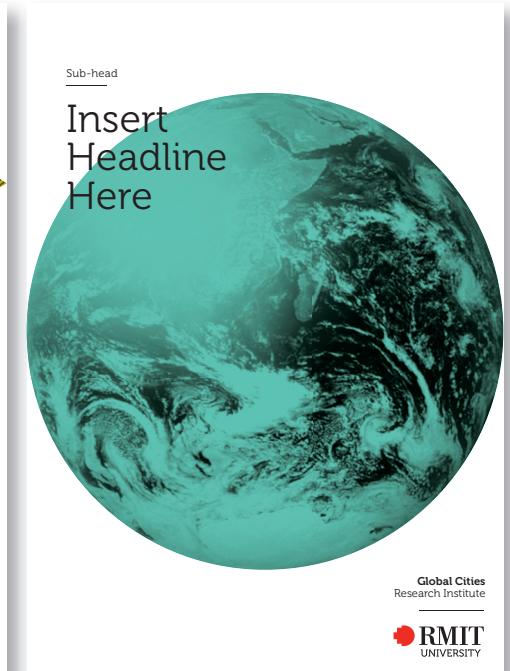
Design
Research Institute



Platform Technologies
Research Institute



Global Cities
Research Institute



Institutes – Partnerships and Collaborations

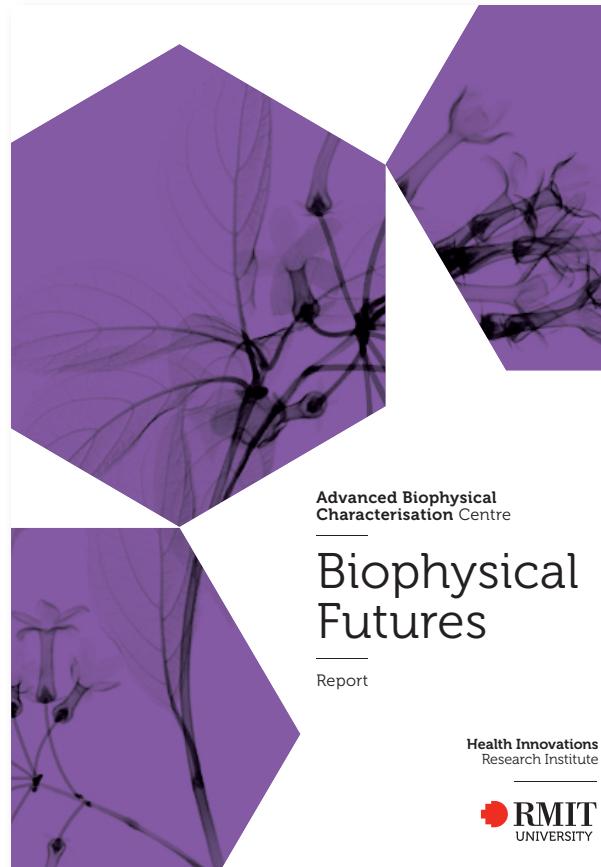
12.5.11

What Look do I use when working together?

In instances where Institutes and Centres collaborate or work together, the Institute's Branding will always be used as the primary visual look.

In instances where two Institutes come together to collaborate or share an outcome, the shapes and colour tones of both Institutes must be incorporated together into the layout.

Example of Look when an Institute and Centre collaborate



There may be times when a Centre has its own communication, but wishes to align itself with an Institute. In these cases the Institutes own unique shape can be used to reflect that relationship. This example demonstrates the Health Innovations hexagon applied to a Centre communication.

Example of Look when two Institutes collaborate



In instances where two Institutes come together to collaborate or share an outcome, there are some important Branding considerations that come into play.

The Institute names sit together above the headline and the standard RMIT Brandmark is used. The shapes and colour tones of both Institutes must be incorporated into the layout.

Institutes – Incorrect Use

12.5.12

The Avant-Garde Institute Look elements are a key component of the RMIT identity system. It helps RMIT to visually stand apart from its competitors.

Care must be taken to avoid incorrect use of RMIT's Avant-Garde Institute Look elements.

The examples shown opposite demonstrate ways in which the Avant-Garde Institute Look elements should not be used. Such use will weaken or damage the integrity, impact and consistency of the identity system.



Do not use unspecified shapes for individual Institutes



Do not use unspecified colours for individual Institutes



Do not use RMIT red as a highlight colour



Do not use full colour photography on front covers



No full bleed imagery

12.6 | Health Innovations Research Institute

Health Innovations – Elements Introduction

12.6.1

Each individual element of the 'Avant-Garde' Look has been carefully selected to encapsulate aspects of RMIT's personality.

The Health Innovations Avant-Garde Look elements express a more radical tone for RMIT, whilst keeping in mind RMIT's Brand personality that is collaborative, fearless, ingenious, with an urban edge and enterprising.

When applied correctly, the Avant-Garde Look is powerfully distinct from other universities and will greatly assist all audiences to recognise and relate to RMIT communications.

The Health Innovations Avant-Garde Look consists of the following elements:

- RMIT Brand Lockup
- Colour palette
- Typography
- RMIT Shape (hexagon)
- Photography, Illustration and graphic texture.

The Avant-Garde Look is the radical look for all research based communication activities.

Please note: the best practice examples shown throughout this manual are for the purpose of demonstrating design principles and are indicative only.

The Avant-Garde Look is the radical visual identity system used to express the RMIT Brand.

Health Innovations Research Institute



RMIT Brand Lockup

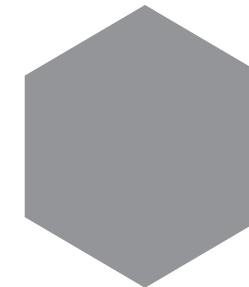


Colour palette

Sample Headline

ABCDEFGHIJKLMN
OPQRSTUVWXYZ
abcdefghijklmn
opqrstuvwxyz
1234567890

Typography



RMIT Shape



Photography, illustration and graphic texture

Health Innovations – Overview

12.6.2

Defined by the magenta area of the colour spectrum, the Health Innovations colour palette is able to stretch from pink through to purple.

Photographic or illustrative content should be sympathetic and representative of this colour palette range. Photographs, patterns and illustrations should feature a predominance of pinks, purples and greys.

Using the RMIT Health Innovations Avant-Garde Look

- Health Innovations own the hexagon shape which can be constantly reinterpreted in layouts in dynamic and ever-changing ways. Other shapes or colours must not be used to represent Health Innovations
- Use the Health Innovations master colour and gradient palette. Refer to the following page for further specification. As well as the master palette, you can also select any new colour as long as it is sympathetic and representative of the Health Innovations colour palette range and Look. This additional colour flexibility provides more freedom of expression for Health Innovations communications
- Desaturated colour tones can also be used
- Don't be afraid to use white as a colour – it gives communications room to breathe
- White can also be used regularly as a text colour, particularly against coloured backgrounds
- Black may be tinted to any value of grey to create further colour diversity in layouts when designing.



Health Innovations
Research Institute

Health Innovations Best Practice Example

Sub-head

Insert Headline Here



Health Innovations
Research Institute

RMIT
UNIVERSITY

Health Innovations – Colour and Gradient

12.6.3

Accurate colour reproduction is critical to the success of the RMIT visual identity. When printing or manufacturing, colours must remain true to these specifications.

The RMIT colour palette values for Pantone® spot colour, CMYK, RGB and HTML are specified. Please note: the RMIT Brand identity uses the Pantone Plus Series Colour Matching System®. All CMYK, RGB and HTML colours utilise the Pantone Plus Series Colour Bridge® colour specification. Please use all colour values as specified. Colours should never be converted directly from any program. If using RGB colour, please ensure digital files use the sRGB colour profile.

The Pantone® colours specified are for reproduction on both coated and uncoated paper stocks.

Colour for reproduction methods including printing, vinyl, paint, fabrics, embroidery, cotton, plastic, etc., must be matched as closely as possible to Pantone® coated colours prior to printing or production.

Please refer to the Mandatory Brand Elements section for detailed specification on the colour black.

Proofing or testing is highly recommended to ensure that colour reproduction of any communications piece meets the standards set out in this manual.

Health Innovations Research Institute

Master gradient and colour palette



Pantone® Plus Series Colour Matching specification

Colours for print

Pantone® PMS Spot Colour Pantone® Plus Series Colour Bridge™ 4 colour process (CMYK)

	Coated	Uncoated	Colours for digital
PANTONE VIOLET			C 90 M 99 Y 0 K 0 C 52 M 60 Y 0 K 0 R 68 G 0 B 153 HTML 440099
PANTONE 527			C 69 M 99 Y 0 K 0 C 48 M 70 Y 0 K 0 R 128 G 49 B 167 HTML 8031A7
PANTONE 234			C 18 M 100 Y 6 K 18 C 23 M 90 Y 1 K 6 R 162 G 0 B 103 HTML A20067
PRO. MAGENTA			C 0 M 100 Y 0 K 0 C 0 M 100 Y 0 K 0 R 212 G 15 B 125 HTML D40F7D

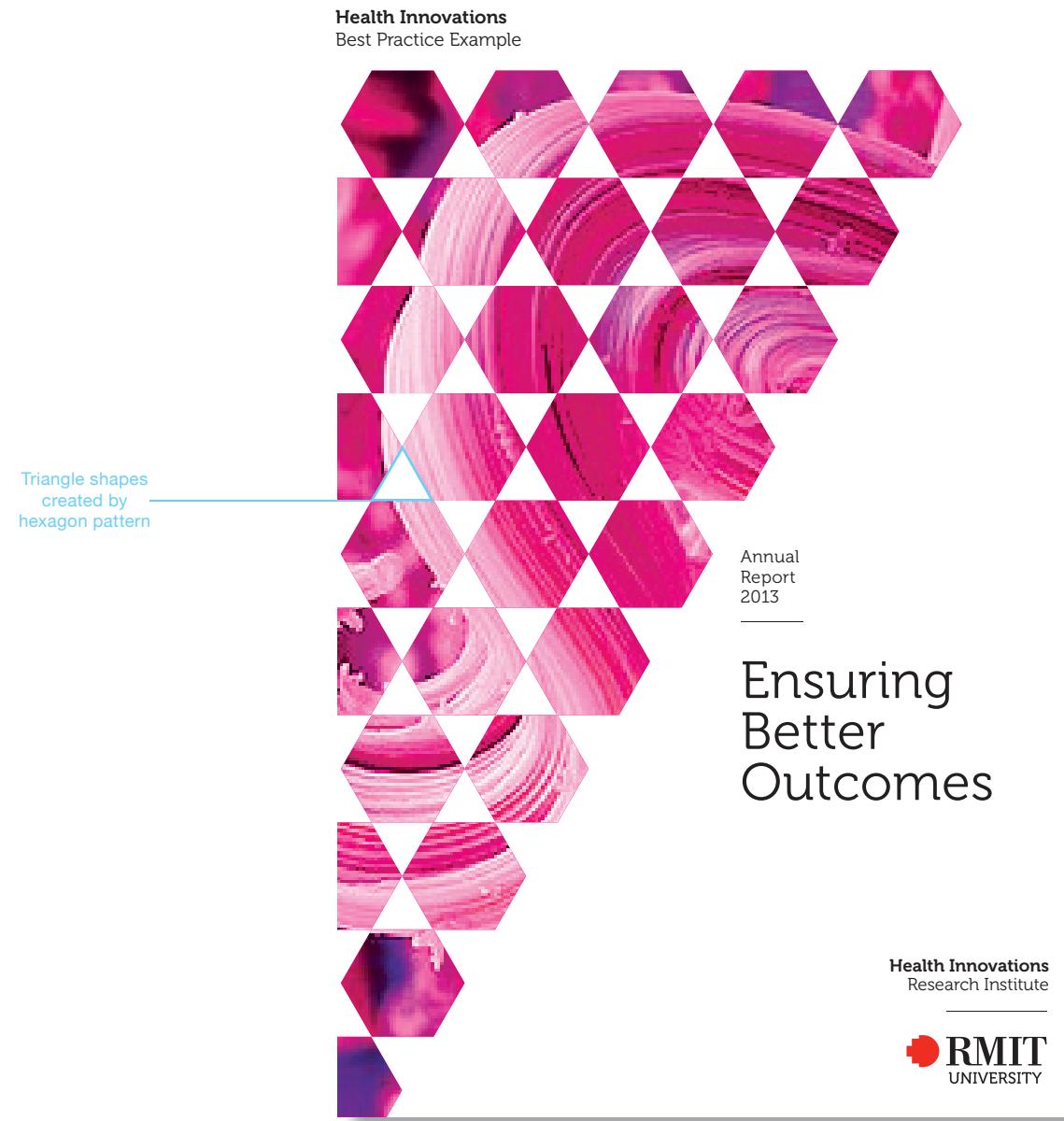
Health Innovations – Applying Shape

12.6.4

Here are some handy hints on how to use the RMIT Brand identity elements.

RMIT Shape

As demonstrated in this best practice example, the placement of the hexagon shapes can also produce triangles. It's important to note, that Health Innovations must always use their own unique colour palette to avoid confusion with the triangle shape used by Platform Technologies.



Health Innovations – Best Practice Examples

12.6.5

Flexibility of colour, shape, photography, texture and layout in application



12.7 | Design
Research Institute

Design – Elements Introduction

12.7.1

Each individual element of the 'Avant-Garde' Look has been carefully selected to encapsulate aspects of RMIT's personality.

The Design Avant-Garde Look elements express a more radical tone for RMIT, whilst keeping in mind RMIT's Brand personality that is collaborative, fearless, ingenious, with an urban edge and enterprising.

When applied correctly, the Avant-Garde Look is powerfully distinct from other universities and will greatly assist all audiences to recognise and relate to RMIT communications.

The Design Avant-Garde Look consists of the following elements:

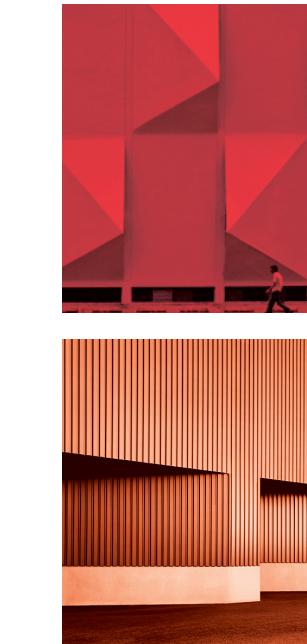
- RMIT Brand Lockup
- Colour palette
- Typography
- RMIT Shape (square)
- Photography, Illustration and graphic texture.

The Avant-Garde Look is the radical look for all research based communication activities.

Please note: the best practice examples shown throughout this manual are for the purpose of demonstrating design principles and are indicative only.

The Avant-Garde Look is the radical visual identity system used to express the RMIT Brand.

 <p>RMIT UNIVERSITY</p> <p>RMIT Brand Lockup</p>	 <p>Colour palette</p>
<p>Sample Headline</p> <hr/> <p>ABCDEFGHIJKLMN OPQRSTUVWXYZ abcdefghijklmn opqrstuvwxyz 1234567890</p> <p>Typography</p>	 <p>RMIT Shape</p>



Photography, illustration and graphic texture

Design – Overview

12.7.2

Defined by the red/orange area of the colour spectrum, the Design colour palette is able to stretch from tangerine through vermillion and scarlet to ox blood.

Photographic or illustrative content should be sympathetic and representative of this colour palette range. Photographs, patterns and illustrations should feature a predominance of red and greys.

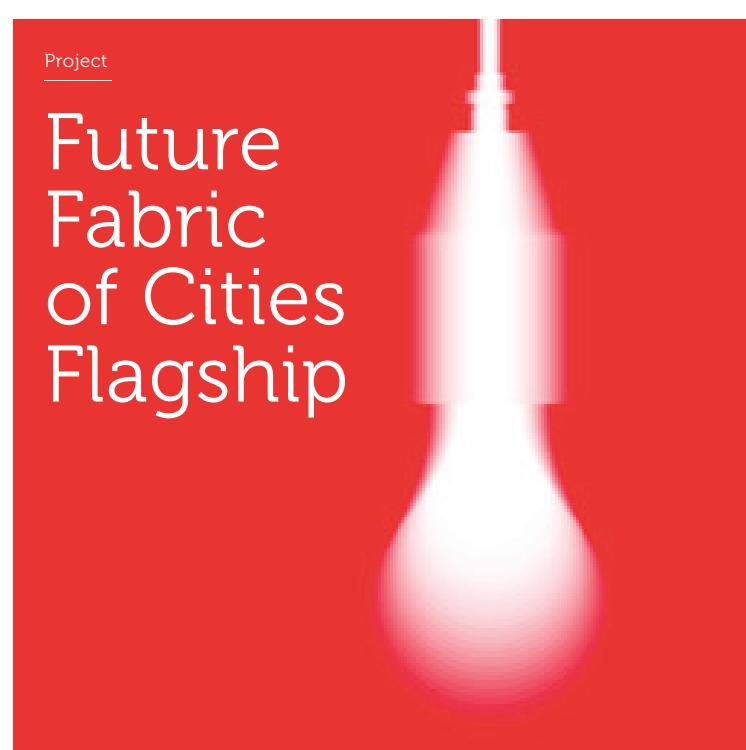
Using the RMIT Design Avant-Garde Look

- Design own the square shape which can be constantly reinterpreted in layouts in dynamic and ever-changing ways. Other shapes or colours must not be used to represent Design
- Use the Design master colour and gradient palette. Refer to the following page for further specification. As well as the master palette, you can also select any new colour as long as it is sympathetic and representative of the Design colour palette range and Look. This additional colour flexibility provides more freedom of expression for Design communications
- Desaturated colour tones can also be used
- Don't be afraid to use white as a colour – it gives communications room to breathe
- White can also be used regularly as a text colour, particularly against coloured backgrounds
- Black may be tinted to any value of grey to create further colour diversity in layouts when designing.



Design
Research Institute

Design
Best Practice Example



Design
Research Institute



Design – Colour and Gradient

12.7.3

Accurate colour reproduction is critical to the success of the RMIT visual identity. When printing or manufacturing, colours must remain true to these specifications.

The RMIT colour palette values for Pantone® spot colour, CMYK, RGB and HTML are specified. Please note: the RMIT Brand identity uses the Pantone Plus Series Colour Matching System®. All CMYK, RGB and HTML colours utilise the Pantone Plus Series Colour Bridge® colour specification (except for RMIT PMS 485 red in RGB and HTML which uses custom colour breakdowns created specifically for RMIT). Please use all colour values as specified. Colours should never be converted directly from any program. If using RGB colour, please ensure digital files use the sRGB colour profile.

The Pantone® colours specified are for reproduction on both coated and uncoated paper stocks.

Colour for reproduction methods including printing, vinyl, paint, fabrics, embroidery, cotton, plastic, etc., must be matched as closely as possible to Pantone® coated colours prior to printing or production.

Please refer to the Mandatory Brand Elements section for detailed specification on the colour black.

Proofing or testing is highly recommended to ensure that colour reproduction of any communications piece meets the standards set out in this manual.

Design Research Institute

Master gradient and colour palette



Pantone® Plus Series Colour Matching specification

Colours for print

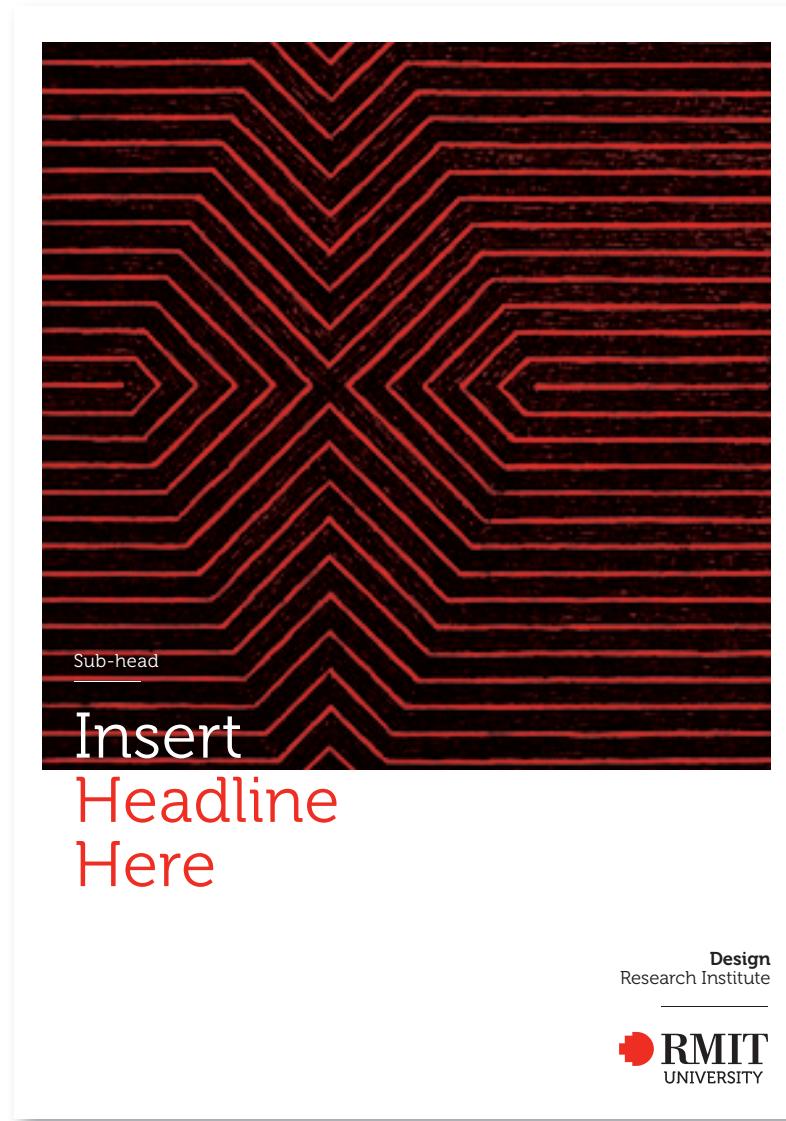
Pantone® PMS Spot Colour Pantone® Plus Series Colour Bridge™ 4 colour process (CMYK)

	Coated	Uncoated	Colours for digital
PANTONE 186			C 2 M 100 Y 85 K 6
PANTONE 485			C 0 M 95 Y 100 K 0
PANTONE 7417			C 1 M 83 Y 85 K 5
PANTONE 152			C 0 M 66 Y 100 K 0
			R 200 G 16 B 46
			Y 72 K 3
			HTML C8102E
			R 220 G 41 B 30*
			Y 92 K 1
			HTML DC291E*
			* Please note: modified/custom colour references
			C 0 M 65 Y 78 K 0
			R 205 G 84 B 91
			HTML E04E39
			C 0 M 47 Y 93 K 5
			R 229 G 114 B 0
			HTML E57200

Design – Best Practice Examples

12.7.4

Flexibility of colour, shape, photography, texture and layout in application



Design – Best Practice Examples

12.7.5

Flexibility of colour, shape, photography, texture and layout in application



Sub-head
Insert Headline Here

Design
Research Institute
 RMIT
UNIVERSITY



Sub-head

Insert
Headline
Here

Design
Research Institute
 RMIT
UNIVERSITY



Sub-head

Insert
Headline
Here

Design
Research Institute
 RMIT
UNIVERSITY

12.8

| **Platform Technologies**
Research Institute

Platform Technologies – Elements Introduction 12.8.1

Each individual element of the 'Avant-Garde' Look has been carefully selected to encapsulate aspects of RMIT's personality.

The Platform Technologies Avant-Garde Look elements express a more radical tone for RMIT, whilst keeping in mind RMIT's Brand personality that is collaborative, fearless, ingenious, with an urban edge and enterprising.

When applied correctly, the Avant-Garde Look is powerfully distinct from other universities and will greatly assist all audiences to recognise and relate to RMIT communications.

The Platform Technologies Avant-Garde Look consists of the following elements:

- RMIT Brand Lockup
- Colour palette
- Typography
- RMIT Shape (triangle)
- Photography, illustration and graphic texture.

The Avant-Garde Look is the radical look for all research based communication activities.

Please note: the best practice examples shown throughout this manual are for the purpose of demonstrating design principles and are indicative only.

The Avant-Garde Look is the radical visual identity system used to express the RMIT Brand.

Platform Technologies Research Institute



RMIT Brand Lockup

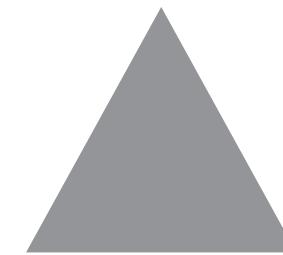


Colour palette

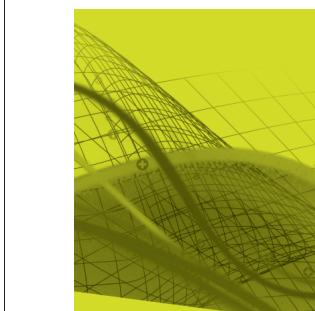
Sample Headline

ABCDEFGHIJKLMN
OPQRSTUVWXYZ
abcdefghijklmn
opqrstuvwxyz
1234567890

Typography



RMIT Shape



Photography, illustration and graphic texture

Platform Technologies – Overview

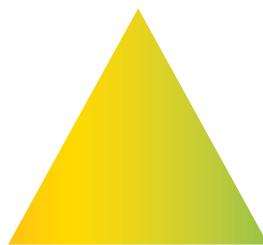
12.8.2

Defined by the yellow/green area of the colour spectrum, the Platform Technologies colour palette is able to stretch from bright yellow through to grassy greens.

Photographic or illustrative content should be sympathetic and representative of this colour palette range. Photographs, patterns and illustrations should feature a predominance of yellow/green and greys.

Using the RMIT Platform Technologies Avant-Garde Look

- Platform Technologies own the triangle shape which can be constantly reinterpreted in layouts in dynamic and ever-changing ways. Other shapes or colours must not be used to represent Platform Technologies
- Use the Platform Technologies master colour and gradient palette. Refer to the following page for further specification. As well as the master palette, you can also select any new colour as long as it is sympathetic and representative of the Platform Technologies colour palette range and Look. This additional colour flexibility provides more freedom of expression for Platform Technologies communications
- Desaturated colour tones can also be used
- Don't be afraid to use white as a colour – it gives communications room to breathe
- White can also be used regularly as a text colour, particularly against coloured backgrounds
- Black may be tinted to any value of grey to create further colour diversity in layouts when designing.



Platform Technologies
Research Institute

Platform Technologies
Best Practice Example



Sub-head

**Insert
Headline
Here**

Platform Technologies
Research Institute



Platform Technologies – Colour and Gradient

12.8.3

Accurate colour reproduction is critical to the success of the RMIT visual identity. When printing or manufacturing, colours must remain true to these specifications.

The RMIT colour palette values for Pantone® spot colour, CMYK, RGB and HTML are specified. Please note: the RMIT Brand identity uses the Pantone Plus Series Colour Matching System®. All CMYK, RGB and HTML colours utilise the Pantone Plus Series Colour Bridge® colour specification. Please use all colour values as specified. Colours should never be converted directly from any program. If using RGB colour, please ensure digital files use the sRGB colour profile.

The Pantone® colours specified are for reproduction on both coated and uncoated paper stocks. Please note: some colours have modified Pantone® equivalents to create a more consistent match from coated to uncoated printing. These modified colours are highlighted* right.

Colour for reproduction methods including printing, vinyl, paint, fabrics, embroidery, cotton, plastic, etc., must be matched as closely as possible to Pantone® coated colours prior to printing or production.

Please refer to the Mandatory Brand Elements section for detailed specification on the colour black.

Proofing or testing is highly recommended to ensure that colour reproduction of any communications piece meets the standards set out in this manual.

Platform Technologies Research Institute

Master gradient and colour palette



Pantone® Plus Series Colour Matching specification

Colours for print

Pantone® PMS
Spot Colour Pantone® Plus Series Colour Bridge™
4 colour process (CMYK)

Colours for digital

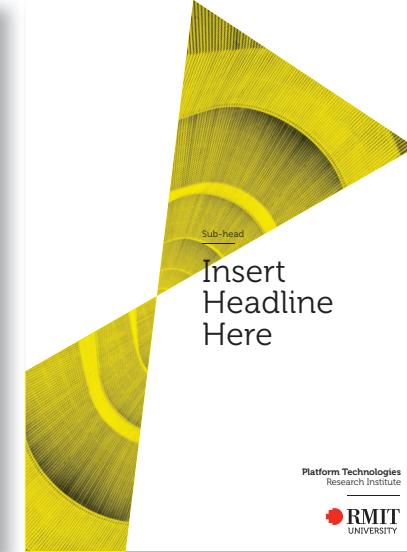
RGB and HTML

	Coated	Uncoated*	
			C 0 M 14 Y 100 K 0 C 0 M 10 Y 100 K 0 R 255 G 205 B 0 HTML FFCDD00
			C 0 M 0 Y 100 K 0 C 0 M 0 Y 100 K 0 R 250 G 225 B 0 HTML FAE100
			C 28 M 0 Y 100 K 0 C 25 M 0 Y 83 K 0 R 196 G 214 B 0 HTML C4D600
			C 14 M 2 Y 100 K 15 C 16 M 2 Y 99 K 13 R 191 G 184 B 0 HTML E1E000

Platform Technologies – Best Practice Examples

12.8.4

Flexibility of colour, shape, photography, texture and layout in application



12.9 | Global Cities Research Institute

Global Cities – Elements Introduction

12.9.1

Each individual element of the 'Avant-Garde' Look has been carefully selected to encapsulate aspects of RMIT's personality.

The Global Cities Avant-Garde Look elements express a more radical tone for RMIT, whilst keeping in mind RMIT's Brand personality that is collaborative, fearless, ingenious, with an urban edge and enterprising.

When applied correctly, the Avant-Garde Look is powerfully distinct from other universities and will greatly assist all audiences to recognise and relate to RMIT communications.

The Global Cities Avant-Garde Look consists of the following elements:

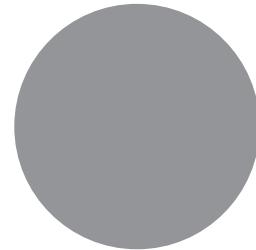
- RMIT Brand Lockup
- Colour palette
- Typography
- RMIT Shape (circle)
- Photography, Illustration and graphic texture.

The Avant-Garde Look is the radical look for all research based communication activities.

Please note: the best practice examples shown throughout this manual are for the purpose of demonstrating design principles and are indicative only.

The Avant-Garde Look is the radical visual identity system used to express the RMIT Brand.

Global Cities Research Institute <hr/> 	 Colour palette
RMIT Brand Lockup	

Sample Headline <hr/> <p>ABCDEFGHIJKLMN OPQRSTUVWXYZ abcdefghijklmn opqrstuvwxyz 1234567890</p>	 RMIT Shape
Typography	



Photography, illustration and graphic texture

Global Cities – Overview

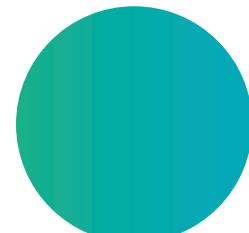
12.9.2

Defined by the aqua area of the colour spectrum, the Global Cities colour palette is able to stretch from light green blues, jade through to deep aqua.

Photographic or illustrative content should be sympathetic and representative of this colour palette range. Photographs, patterns and illustrations should feature a predominance of green blues and greys.

Using the RMIT Global Cities Avant-Garde Look

- Global Cities own the circle shape which can be constantly reinterpreted in layouts in dynamic and ever-changing ways. Other shapes or colours must not be used to represent Global Cities
- Use the Global Cities master colour and gradient palette. Refer to the following page for further specification. As well as the master palette, you can also select any new colour as long as it is sympathetic and representative of the Global Cities colour palette range and Look. This additional colour flexibility provides more freedom of expression for Global Cities communications
- Desaturated colour tones can also be used
- Don't be afraid to use white as a colour – it gives communications room to breathe
- White can also be used regularly as a text colour, particularly against coloured backgrounds
- Black may be tinted to any value of grey to create further colour diversity in layouts when designing.



Global Cities
Research Institute

Global Cities Best Practice Example



Global Cities – Colour and Gradient

12.9.3

Accurate colour reproduction is critical to the success of the RMIT visual identity. When printing or manufacturing, colours must remain true to these specifications.

The RMIT colour palette values for Pantone® spot colour, CMYK, RGB and HTML are specified. Please note: the RMIT Brand identity uses the Pantone Plus Series Colour Matching System®. All CMYK, RGB and HTML colours utilise the Pantone Plus Series Colour Bridge® colour specification. Please use all colour values as specified. Colours should never be converted directly from any program. If using RGB colour, please ensure digital files use the sRGB colour profile.

The Pantone® colours specified are for reproduction on both coated and uncoated paper stocks.

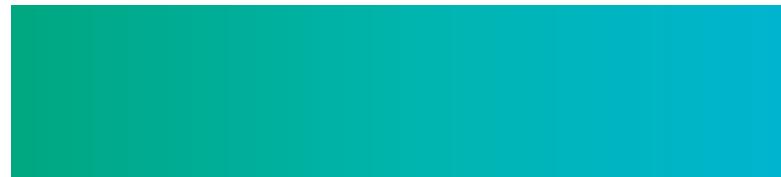
Colour for reproduction methods including printing, vinyl, paint, fabrics, embroidery, cotton, plastic, etc., must be matched as closely as possible to Pantone® coated colours prior to printing or production.

Please refer to the Mandatory Brand Elements section for detailed specification on the colour black.

Proofing or testing is highly recommended to ensure that colour reproduction of any communications piece meets the standards set out in this manual.

Global Cities Research Institute

Master gradient and colour palette



Pantone® Plus Series Colour Matching specification

Colours for print

Pantone® PMS Spot Colour	Pantone® Plus Series Colour Bridge™ 4 colour process (CMYK)
-----------------------------	--



Coated



Uncoated



C 99	C 80
M 0	M 0
Y 69	Y 51
K 0	K 0

Colours for digital

RGB and HTML

R 0
G 155
B 119

HTML 009B77



Coated



Uncoated



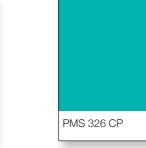
C 59	C 55
M 0	M 0
Y 30	Y 32
K 0	K 0

R 73
G 197
B 177

HTML 49C5B1



Coated



Uncoated



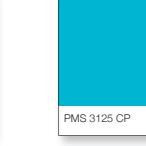
C 81	C 68
M 0	M 0
Y 39	Y 36
K 0	K 0

R 0
G 178
B 169

HTML 00B2A9



Coated



Uncoated



C 84	C 67
M 0	M 0
Y 18	Y 18
K 0	K 0

R 0
G 174
B 199

HTML 00AEC7

Global Cities – Best Practice Examples

12.9.4

Flexibility of colour, shape, photography, texture and layout in application

