

# *Young Oblivion Band Identity & Merchandise*

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My design brief required me to create a cohesive, legible and functional identity, album cover, merchandise and collateral for an up-and-coming indie rock band, *Young Oblivion* and their forthcoming album, *Infinite*. The aim was to create these concepts in a visually engaging, modern and vibrant aesthetic to reflect the band's up-beat music genre.

Initially, I underwent a thorough research phase to explore existing band identities and potential aesthetics. From this research, one of the areas I specifically focused on was logo design and the importance of creating an identifiable and memorable identity. In this regard, I was particularly influenced by typography designer *Biff*, whose various hand-made types and illustrations led me to explore concepts for a uniquely modern identity for the indie rock band. Many famous rock band logos are of a rough and purposely unrefined aesthetic to reflect the music style. However, when creating *Young Oblivion's* wordmark, I wanted to translate this typical jagged appearance into a cleaner, simple aesthetic. As a result, my final logo is a contemporary, hand-rendered wordmark that explores varying x-heights and baselines to create a playful appearance. The bespoke lettering is informal with a balance of soft curves and sharp angles which suits the context of an indie rock band. The memorable logo design effectively enables fans to visually differentiate *Young Oblivion* from other similar bands.

Further to this, I also wanted to include an album-specific logo variant to specifically represent the *Infinite* album's identity. This variant featured a tiger illustration, heavily inspired by traditional Japanese artworks such as *The Great Wave off Kanagawa*, where I wanted to mimic the fine detail and delicate line work. The subject of a tiger was chosen because tigers are wild, loud and distinctly unique creatures, which are attributes associated with both the album, band and youth – the band's primary target audience. It was important to ensure that this illustration unified effectively with the band's wordmark, and so I used traditional media to initially draw the tiger, ensuring the hand-drawn aesthetic, before digitally modifying the design in *Procreate* software.

Once the logo and its variant were complete, I began researching and exploring ideas for the poster designs. I was heavily influenced by two Jerusalem-based artists known as *Brothers of Light*, where I was drawn to their minimalistic illustration style, line work and cohesive colour palettes. I also decided to use the posters as an outlet to explore various aesthetics and approaches, including illustration, photography, collage, typography and digital graphics.

My first poster combines digital illustration, repeated type and layering to create a unique and edgy appearance. Using *Procreate*, I was able to loosely replicate *Brothers of Light's* style in a less structured and precise manner. The design conveys an 'organised chaos' vibe, through the somewhat random nature of the illustrations, which is also reflective of 'oblivion' in the sense that the meaning of the drawings is unknown. The vibrancy of the red wordmark contrasts with the dark blue hues which ensures the logo has visual weight and the overall poster design is eye-catching, even at a distance.

The second poster was created in *Illustrator* and *Photoshop*, and features a vibrant, cool-toned colour scheme. I decided to depict water abstractly through a fluid, three-dimensional 'line' that flows through the composition, creating depth. By adding a figure, a sense of scale and an additional focal point was

incorporated into the design. I also created the illusion that this figure was floating through the strategic placement of a shadow directly beneath, mimicking the existence of an imagined light source. Furthermore, I layered various shapes to create a digital collage effect, filling white space, and directing the viewer's eye through the composition.

The final poster design drew inspiration from *Madgiel Lopez's* work. My idea generation aimed to imitate Lopez's ability to conceptualise surreal designs purely from imagination. I again used my own photography, recolouring it to make the colours vivid and to convey the desired surreal aesthetic. I used symmetry to create structure and to draw the eye down the composition. The inclusion of the album-specific logo variant helps to maintain the symmetrical balance of the design where the tiger illustration balances the *Young Oblivion* wordmark. I also connected other elements from the *Infinite* album cover to the poster such as the smoke, figure, type layout and source to create consistency across applications.

For the album cover itself, I wanted to create an engaging and striking design which was achieved through the vibrant colours and memorable tiger illustration. Similar to the second poster concept, I incorporated the fluid 'line' graphic to create movement and direction. This helped to add depth and flow, which contrasts significantly to the flat tiger illustration. Additionally, the design explores the combination of both formal and informal typography to establish a dynamic, youthful aesthetic. The typography and sticker graphics were inspired by grunge album covers, which influenced me to incorporate a textured and distressed appearance. A plastic wrap surface texture was then layered over the concept to mimic the appearance of a rave poster and to further the grunge aesthetic.

My additional applications – t-shirt and hoodie designs, swing tags, tickets and stickers all followed on from my established aesthetics, colour palettes and approaches, ensuring strong consistency and unity of the band's branding across all collateral, and making sure that all products would appeal to the desired target audience.

To effectively develop my ideas and applications, I mostly used digital platforms such as the *Adobe Creative Cloud* and *Procreate*. However, the illustrations and collage concept were initially conceptualised and created using traditional media. I was also able to substantially develop my photography skills, by applying essential design principles such as contrast, visual weight and rule of thirds to capture striking images. These photographs were then able to be digitally manipulated and collaged for specific purposes within the final designs, through my exploration of combining traditional and digital media.

Overall, I harnessed a variety of techniques and skillsets to effectively meet my brief. The final designs and merchandise match the band's intended aesthetic and target audience, through a strong, cohesive visual identity and extensive range of applications and merchandise. By exploring conceptualising and experimenting with numerous ideas using a variety of mediums and aesthetics, my final pieces have bold, broad visual appeal and comprehensively reflect the band and music genre.

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