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CULTURALITY

CULTURAL HERITAGE IN RURAL REMOTE AREAS FOR CREATIVE TOURISM AND SUSTAINABILITY

VISUAL IDENTITY KIT

V1.0 MAY 2024

WELCOME

This document aims to establish the basis of the CULTURALITY Project Branding and Visual Identity.

Based on the solutions and rules presented here, which have been specifically designed and adapted for the ecosystems of rural and remote areas, which make up the main target group, all the communication materials have been produced, such as the project logo, the entire visual identity and the communication templates that guarantee all the partners a strong and coherent presentation of the project to the different stakeholders.

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TARGET AUDIENCE

• CULTURAL TOURISM ECOSYSTEM

Key players with a direct interest in the project.

• LOCAL COMMUNITIES

Direct involvement in the project.

• SOCIETY & GENERAL PUBLIC

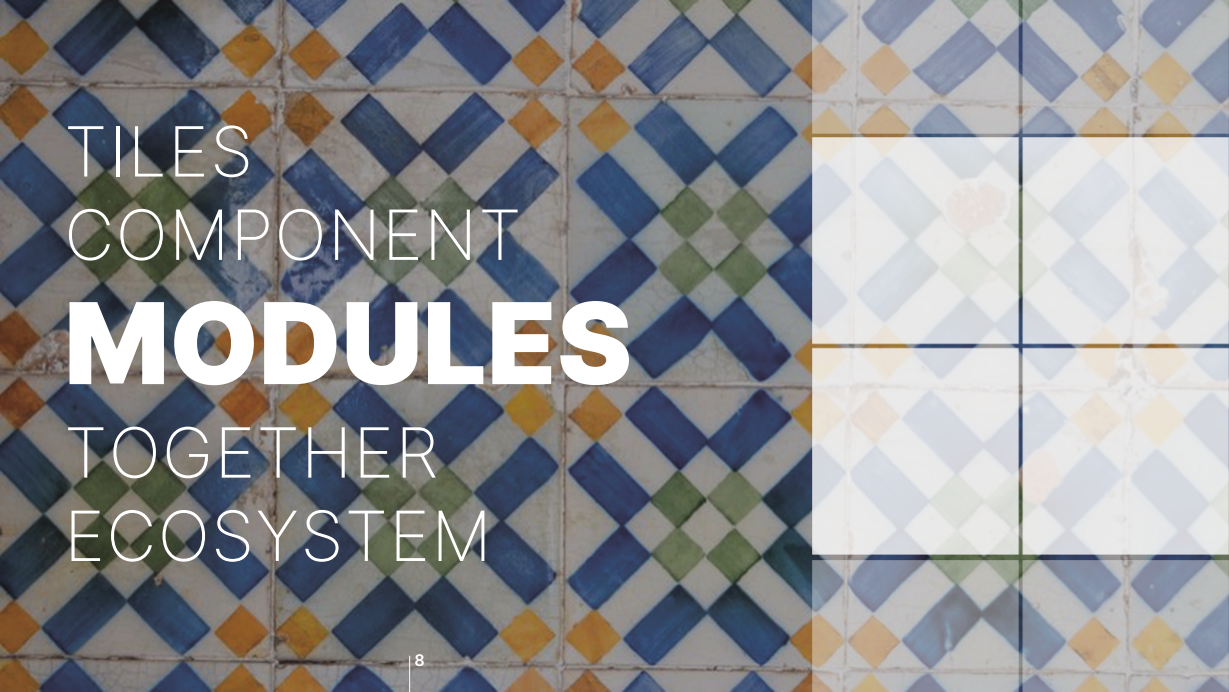
Broader audiences.

THE CONCEPT

The main inspiration for creating the graphic identity of the CULTURALITY project comes from three basic concepts associated both with the traditional practice of artisans in rural areas and with the collaborative dynamics established in inter-institutional projects.

ONE UNIT
A SMALL PART
THE STITCH
A NODE
AN INTERSECTION

TIES
RELATIONS
CONNECTIONS
LINKS
ALLIANCES

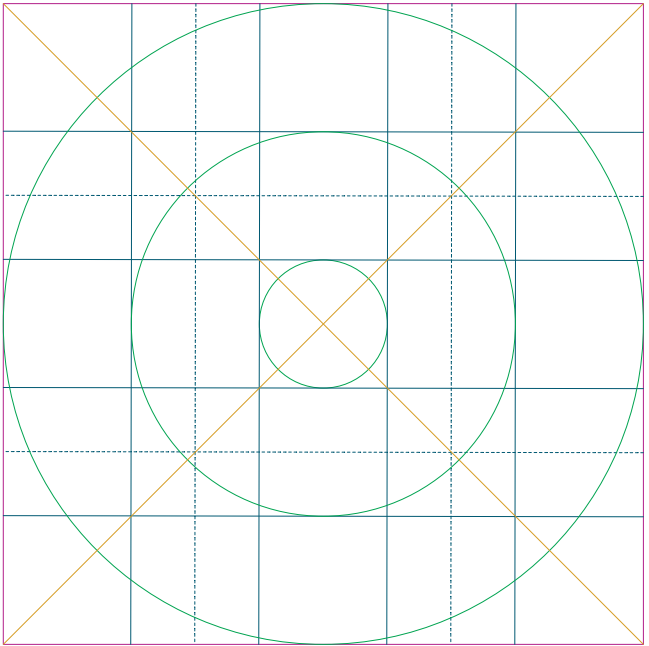

TILES
COMPONENT
MODULES
TOGETHER
ECOSYSTEM

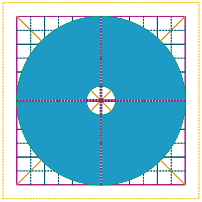
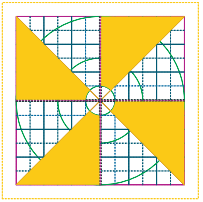
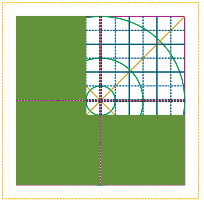
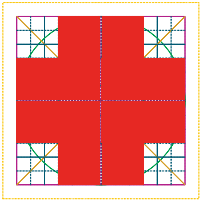
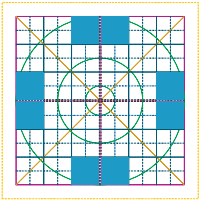
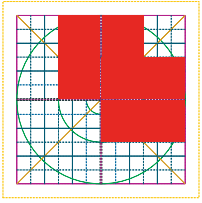
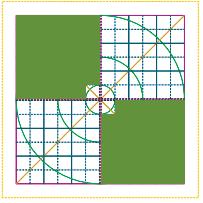
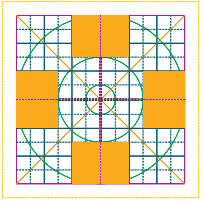
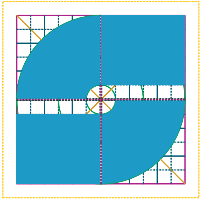
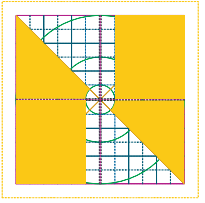
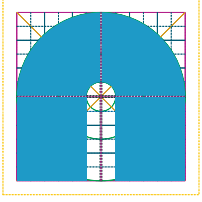
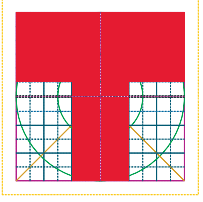
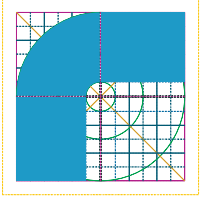
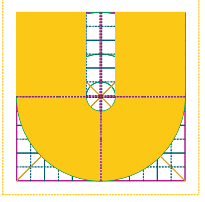
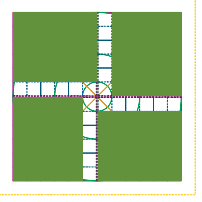
THE SOLUTION

Based on these three main ideas: the **point**, the **connections** and the **modules**, the main purpose became to create a constructive system from which various graphic forms could emerge, representing the collaborative dynamic where the whole becomes greater than the sum of the parts.

GRID

A basic grid was thus developed, defining all the graphic forms that will give rise to the project's visual identity.



COLOURS

A graphically dynamic constructive system makes it necessary to define a set of colours, to be used in alternation, and which, reduced to a specific number, can effectively guarantee the identity of the project.

For the CULTURALITY project, and to reinforce the unity between partners, it was decided to use the colours of the national flags of each of the countries involved.

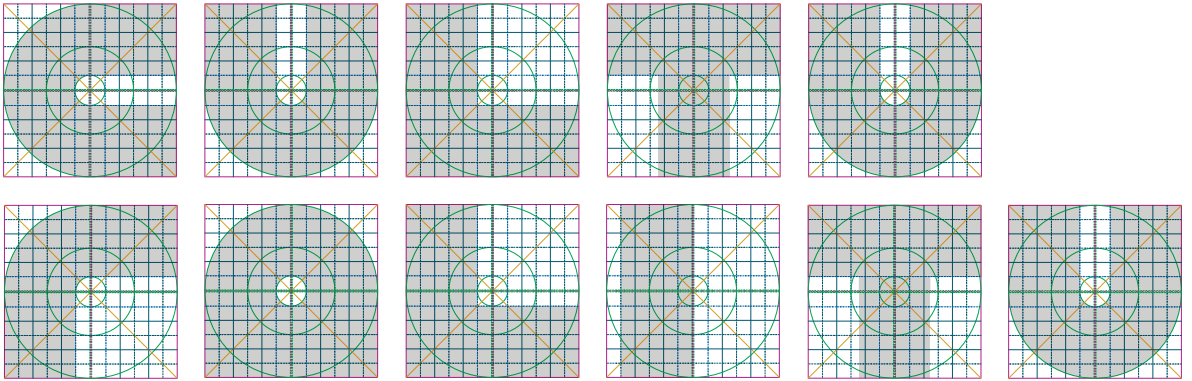
COLOURS

PANTONE 199	PANTONE 1235	PANTONE 370	PANTONE 307	PANTONE BLACK 3	PANTONE 8001
C: 5 M: 100 Y: 96 K: 2	C: 0 M: 27 Y: 100 K: 0	C: 67 M: 20 Y: 100 K: 14	C: 100 M: 53 Y: 15 K: 4	C: 64 M: 48 Y: 61 K: 73	C: 47 M: 40 Y: 47 K: 17
R: 213 G: 000 B: 050	R: 255 G: 184 B: 028	R: 101 G: 141 B: 027	R: 000 G: 107 B: 166	R: 033 G: 039 B: 033	R: 131 G: 127 B: 119
#:D50032	#:FFB81C	#:658D1B	#:006BA6	#:212721	#:837F77

THE LOGO

From this set of decisions, on the grid for constructing the shapes and the colors for delimiting the chromatic palette to be adopted, a logo solution was built that also allows for various reconfigurations, adaptable to different needs and contexts.

CHARACTERS

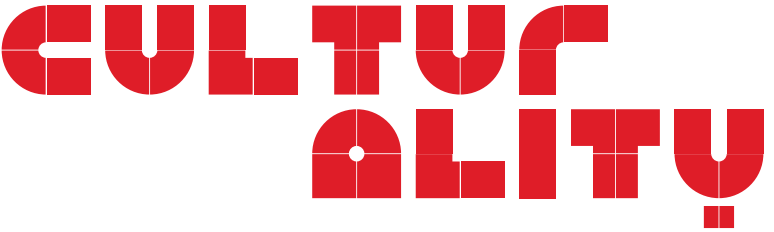


VARIATIONS

One line
[Full Horizontal]

VARIATIONS

Two lines
[Horizontal]

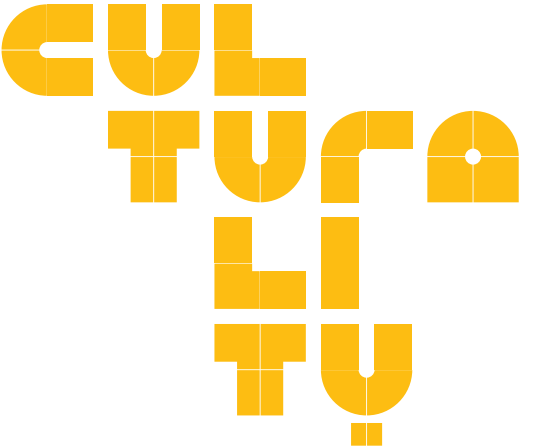


VARIATIONS

Three lines
[Vertical]

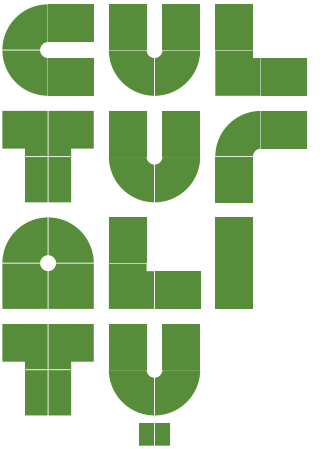
VARIATIONS

Four lines
[Full Vertical A]



VARIATIONS

Four lines
[Full Vertical B]



THE LOGO

With project name in full

The need for the logo to be accompanied by the name of the project in full [CULTUral heritage in RurAL remote areas for creative tourism and sustainabilITY] meant that the typographic block had to be integrated into the different variations.

VARIATIONS

Four lines [Full Vertical B]
with project name in full.

VARIATIONS

Four lines [Full Vertical A]
with project name in full.

CULTURAL HERITAGE IN RURAL
REMOTE AREAS FOR CREATIVE
TOURISM AND SUSTAINABILITY

VARIATIONS

Three lines [Vertical] with project name in full.

VARIATIONS

Two lines [Horizontal] with project name in full.

VARIATIONS

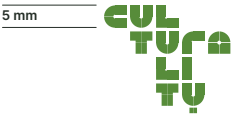
One line [Full Horizontal]
with project name in full.

PROTECTION

To preserve logo integrity and readability, a protection area has been defined in relation to other graphics. The boundaries of the logo protection area have been defined as the size of one unit of the grid.

MINIMUM SIZES

For the minimum sizes, it was decided that the maximum reduction, when accompanied by the designation, should not be less than 15 mm in the height of a character (base module size).



TYPOGRAPHY

As with all the previous decisions, it was also necessary to find a typeface that would allow for a wide range of solutions and, at the same time, provide some plastic formality with the logo.

The choice of font Inter met both of these concerns, as it is a versatile typeface with effective solutions for both print and digital media.

TYPOGRAPHY

Inter

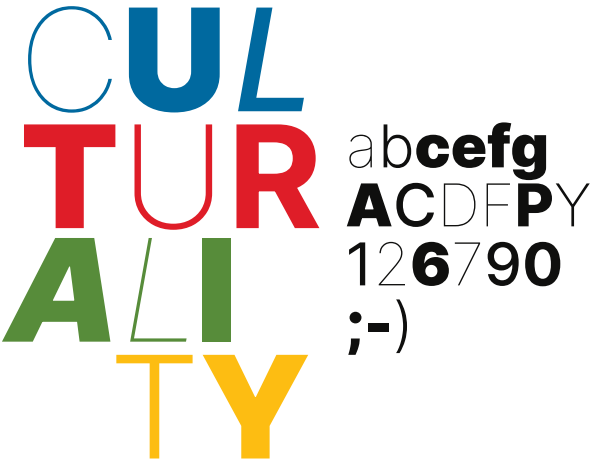
Designed by Rasmus Andersson

Inter is a font family licensed under the Open Font License, carefully crafted & designed for computer screens and print.

Thin	ABCDEFGHIJLKMNOPQRSTUVWXYZ abcdefghijlkmnopqrstuvwxyz 1234567890!"#$%&/|\()=?'+-
Extra Light	ABCDEFGHIJLKMNOPQRSTUVWXYZ abcdefghijlkmnopqrstuvwxyz 1234567890!"#$%&/|\()=?'+-
Light	ABCDEFGHIJLKMNOPQRSTUVWXYZ abcdefghijlkmnopqrstuvwxyz 1234567890!"#$%&/|\()=?'+-
Regular	ABCDEFGHIJLKMNOPQRSTUVWXYZ abcdefghijlkmnopqrstuvwxyz 1234567890!"#$%&/|\()=?'+-
Medium	**ABCDEFGHIJLKMNOPQRSTUVWXYZ** **abcdefghijlkmnopqrstuvwxyz** **1234567890!"#$%&/|\()=?'+-**
SemiBold	**ABCDEFGHIJLKMNOPQRSTUVWXYZ** **abcdefghijlkmnopqrstuvwxyz** **1234567890!"#$%&/|\()=?'+-**
Bold	**ABCDEFGHIJLKMNOPQRSTUVWXYZ** **abcdefghijlkmnopqrstuvwxyz** **1234567890!"#$%&/|\()=?'+-**
ExtraBold	**ABCDEFGHIJLKMNOPQRSTUVWXYZ** **abcdefghijlkmnopqrstuvwxyz** **1234567890!"#$%&/|\()=?'+-**
Black	**ABCDEFGHIJLKMNOPQRSTUVWXYZ** **abcdefghijlkmnopqrstuvwxyz** **1234567890!"#$%&/|\()=?'+-**

TYPOGRAPHY

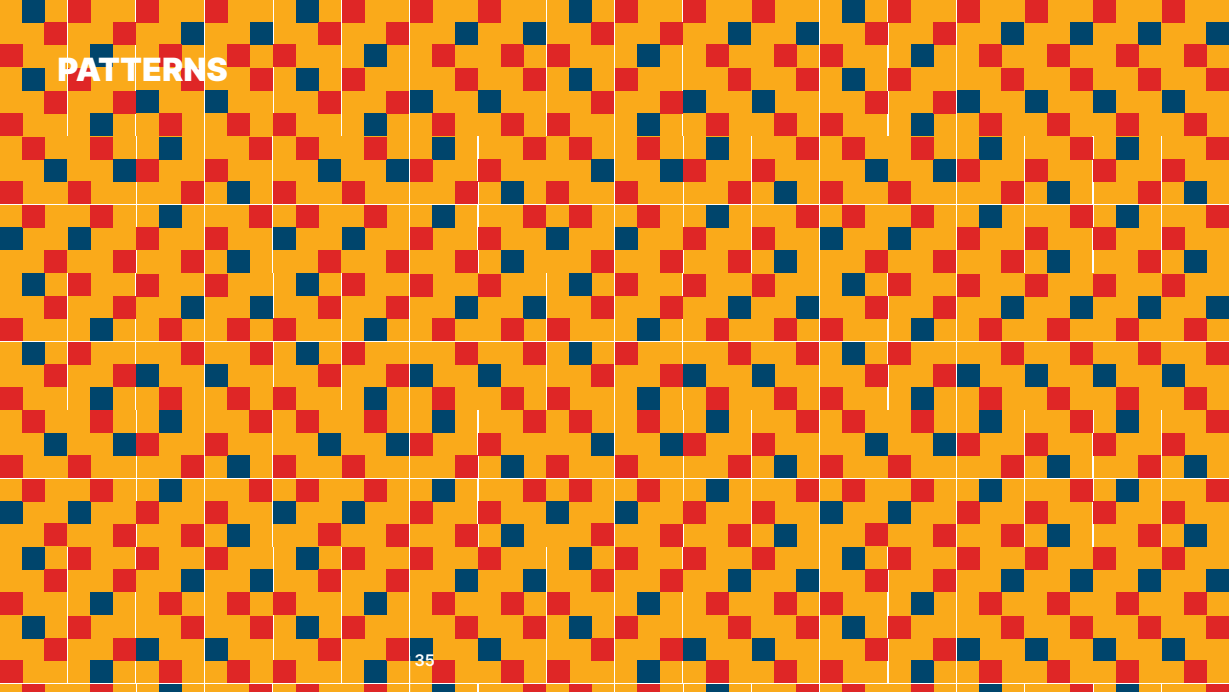
Inter features a tall x-height to aid in readability of mixed-case and lower-case text. Several OpenType features are provided as well, like contextual alternates that adjusts punctuation depending on the shape of surrounding glyphs, slashed zero for when you need to disambiguate "0" from "o", tabular numbers, etc.



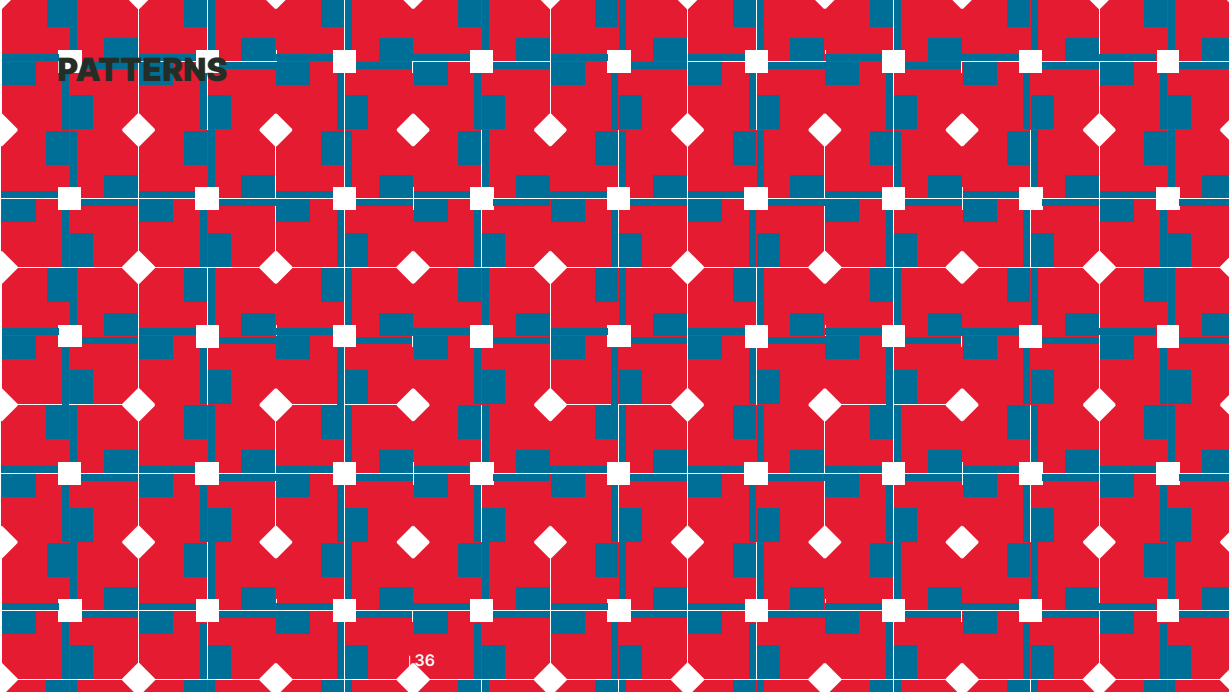
VISUAL UNIVERSE

PATTERNS

PATTERNS



PATTERNS



PATTERNS

PATTERNS

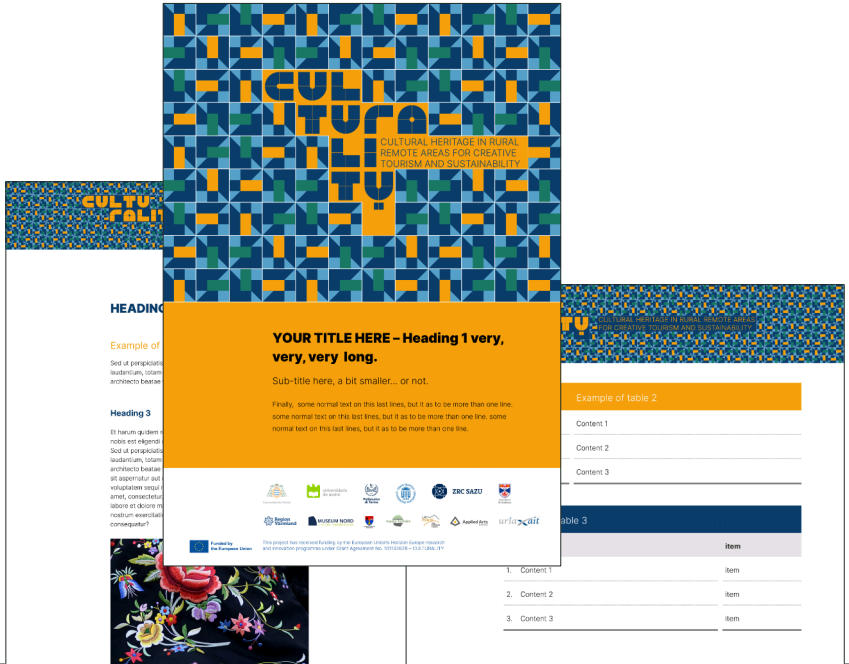
PATTERNS

POSTERS

OPENING
EXHIBITION
CULTURALITY
CULTURAL HERITAGE IN RURAL AND REMOTE AREAS FOR CREATIVE TOURISM AND SUSTAINABILITY
WOMEN IN CRAFT
8-9 APRIL
OVIEDO UNIVERSITY

MS WORD

Templates for cover and continued pages



MS WORD

Templates for cover and continued pages

FINISHES

Pressed cardboard

FINISHES

Printed in black on cardboard

FINISHES

Printed in black on
cardboard [with full name]

FINISHES

Hot embossing on leather

MERCHANDISING

Tote bag

MERCHANDISING

Tote bag

BANNERS

N RURAL REMOTE AR
ND SUSTAINABILITY C
EMOTE AREAS FOR C
NABILITY CULTURAL
EAS FOR CREATIVE TO
CULTURAL HERITAGE
S FOR CREATIVE TOU
HERITAGE IN RURAL
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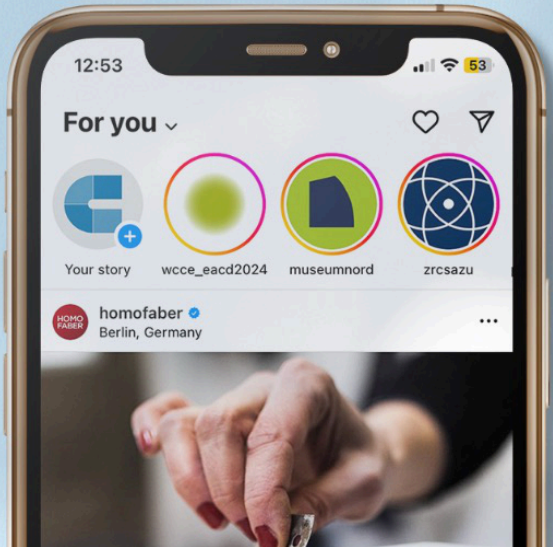
MOTE AREAS FOR CR
AINABILITY

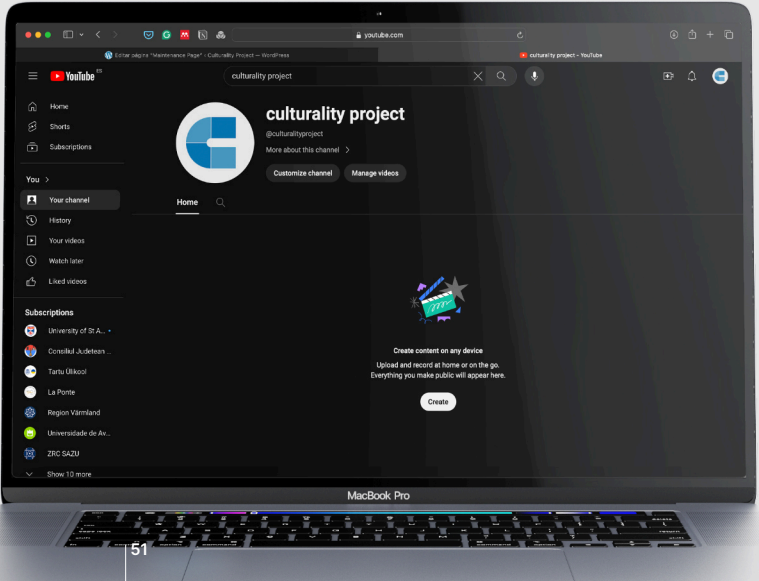
SOCIAL MEDIA

Instagram



SOCIAL MEDIA

YouTube



CULTURALITY

CULTURAL HERITAGE
IN RURAL REMOTE AREAS
FOR CREATIVE TOURISM
AND SUSTAINABILITY

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