



SCD Corporate Identity

Christian Jánský

DEFINICE

APLIKACE

OBSAH

03	Předmluva	19	Tiskoviny
04	Hlavní varianta loga	20	Vizitky
05	Další možné varianty	21	Dopisní papír
06	Vznik symbolu	22	Hlavičkový papír
07	Symbolika loga	23	Web
08	Anatomie symbolu	24	Plakáty
09	Typografie	25	Trička
10	Použití typografie		
11	Struktura hlavního loga		
12	Barvy v logu		
13	Motiv		
14	Vzor		
15	Barevný vzorník		
16	Jednobarevné verze		
17	Nejmenší velikost loga		

Nová identita Slovenského centra dizajnu vychází především z národní kultury a interpretuje ji osobitým, nekonvenčním způsobem. Čerpá z nejsilnějšího motivu slovenské historie - *státního znaku*. Spojením dvou těchto erbů byl vytvořen unikátní symbol, jehož původ však lze stále rozpoznat a identifikovat.

Ucelený vizuální systém se vyhýbá klasickým asociacím, jimiž je slovenská vizuální kultura přesycena. Místo tradiční národní trikolory volí **progresivní kombinaci modrozelené a tmavě fialové**, čímž se okamžitě představuje v novém světle jakožto organizace přesahující rámec typické kategorizace a limitace s nimi spojené.

Ústředním prvkem typografie je rozsáhlá rodina moderního humanistického grotesku s názvem **Comenia Sans**, jehož autorem je český typograf *Tomáš Brousil*. Vzhledem ke svému všestrannému charakteru, údernosti při velkých velikostech, ale zároveň neobvyklé čitelnosti ve velikostech malých je také vhodné pro textové pasáže a delší odstavce. Rozsáhlé množství řezů a variace písma se vzájemně doplňují a tvoří bezchybnou kombinaci vhodnou pro svěží vizuální styl organizace, která žije ve 21. století, aniž by se snažila zapadnout do určité kategorie a tím si zajišťuje svou nadčasovost.



slovenské centrum dizajnu

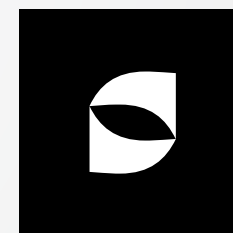
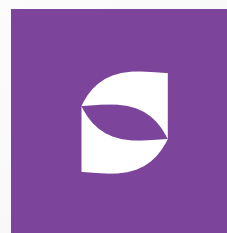
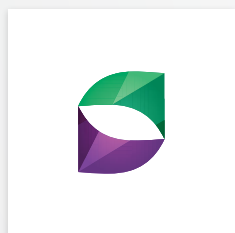
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TEXT

POVOLENY JSOU POUZE TYTO VARIANTY A JEJICH KOMBINACE.

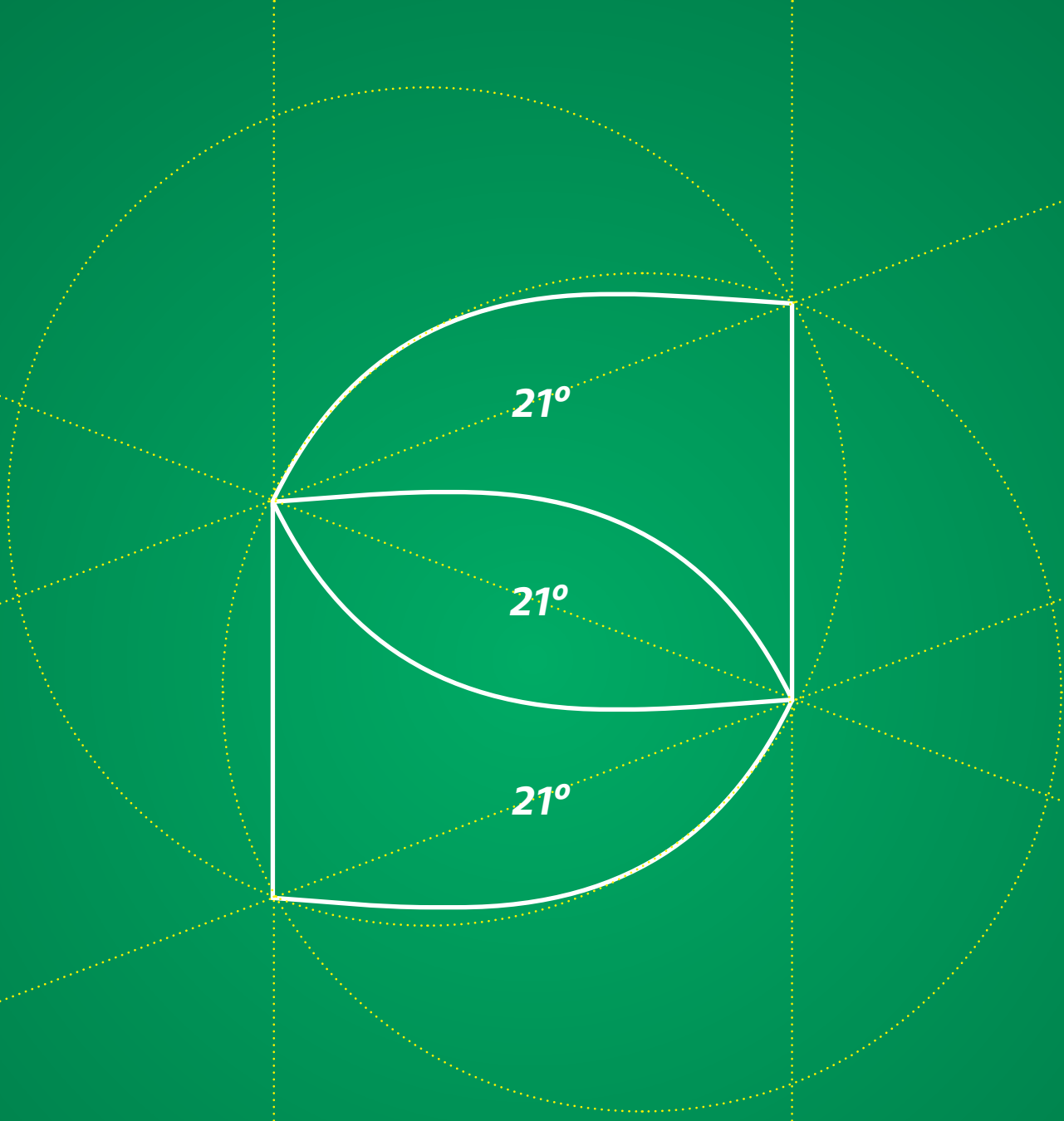


SYMBOL

DALŠÍ VARIANTY LOGA







Comenia Sans

Příliš žluťoučký kůň úpěl ďábelské ódy. Lorem ipsum dolor sit amet, consectetur adipiscing elit. Aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos hymenaeos. *All your base are belong to us. Vestibulum felis metus, aliquam a, blandit a, pulvinar at, nisl. Nulla facilisi. Donec libero.*

11/13pt Comenia Sans Regular & Italic

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11/13pt Comenia Sans Medium & Medium Italic

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11/13pt Comenia Sans Bold & Bold Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ ^{24pt}
abcdefghijklmnopqrstuvwxyz
1234567890 & @ . , ? ! ' " " ()

Bold Italic ^{24pt}
Medium Italic
Regular Italic

Condensed Bold Italic ^{24pt}
Condensed Medium Italic
Condensed Regular Italic

AaBbCc DdEeFf 123 456 ^{72pt}

PŘÍLIŠ ŽLUŤOUČKÝ KŮŇ
úpěl d'ábelské ódy
časopis designum
široká veřejnost
K E R N I N G J E
ZLOČIN!

POUŽITÍ TYPOGRAFIE

Tento text
N E M Á
absolutně
PRAŽÁDNÝ
S M Y S L .

2 X

2,5 X

8,5 X

3 X

X

X

SAFE ZONE

2 X

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PANTONE
347 UP



PANTONE
7481 EC



PANTONE
518 EC



PANTONE
519 EC



PANTONE
341 EC



PANTONE
7483 PC



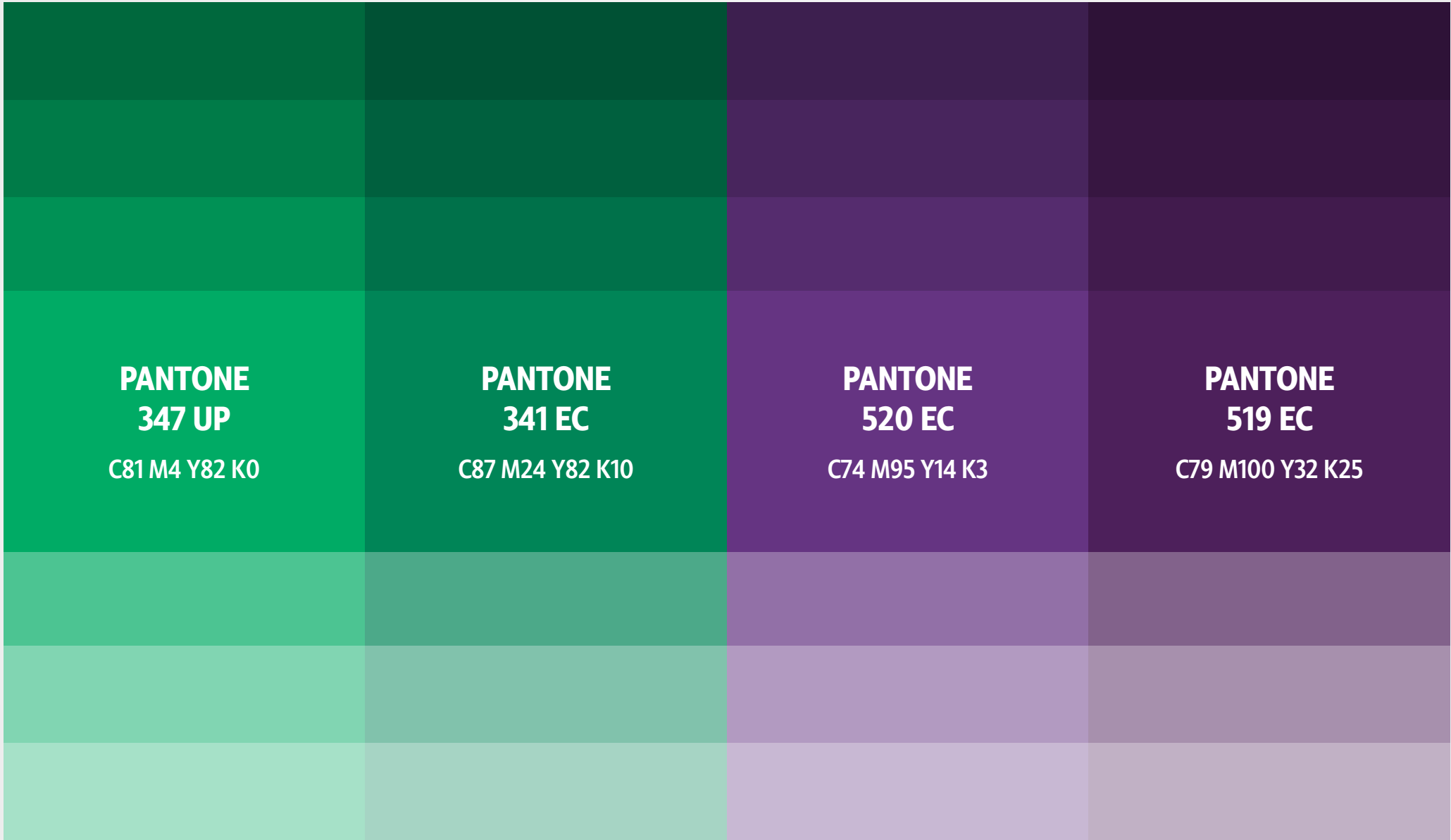
PANTONE
2592 EC



PANTONE
520 EC







**PANTONE
347 UP**

C81 M4 Y82 K0

**PANTONE
341 EC**

C87 M24 Y82 K10

**PANTONE
520 EC**

C74 M95 Y14 K3

**PANTONE
519 EC**

C79 M100 Y32 K25



JEDNOBAREVNÉ VERZE



HLAVNÍ VARIANTA

36 mm

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TEXT

25 mm



SYMBOL

8 mm

NEJMENŠÍ VELIKOST LOGA



Aplikace

Identita v praxi



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Jakubovo
814 99 Bratislava

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marketingový ředitel

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LOREM IPSUM NADPISUM

Upon this, he told me another story. The people of his island of Rokovoko, it seems, at their wedding feasts express the fragrant water of young cocoanuts into a large stained calabash like a punchbowl; and **this punchbowl always forms the great central ornament** on the braided mat where the feast is held. Now a certain grand merchant ship once touched at Rokovoko, and its commander—from all accounts, a very stately punctilious gentleman, at least for a sea captain—this commander was invited to the wedding feast of Queequeg's sister, a pretty young princess just turned of ten. Well; when all the *wedding guests were assembled* at the bride's bamboo cottage, this Captain marches in, and being assigned the post of honour, placed himself over against the punchbowl, and between the High Priest and his majesty the **King, Queequeg's father.**

Grace being said,—for those people have their grace as well as we—though Queequeg told me that unlike us, who at such times look downwards to our platters, they, on the contrary, copying the ducks, glance upwards to the great Giver of all feasts.

Grace, I say, being said, the **High Priest opens the banquet** by the immemorial ceremony of the island; that is, dipping his consecrated and consecrating fingers into the bowl before the blessed beverage circulates.

24pt Bold, 12pt Italic

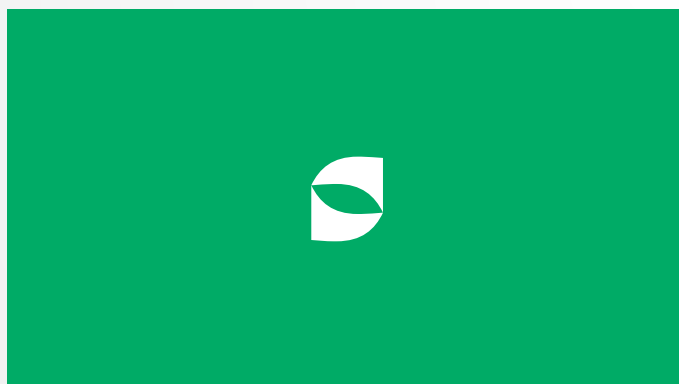
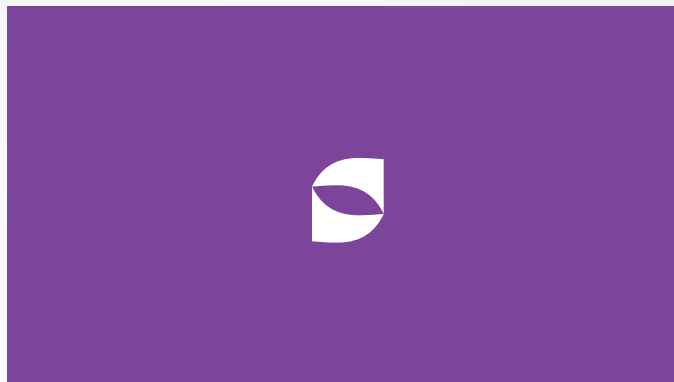
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10pt Medium



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P.O. Box 131
421 2 204 77 311

Bold Condensed
12pt

10/16pt

12/15pt

LOREM IPSUM NADPISUM

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"Landlord," said I, "tell him to stash his tomahawk there, or pipe, or whatever you call it; tell him to stop smoking, in short, and I will turn in with him. But I don't fancy having a man smoking in bed with me. **It's dangerous.** Besides, I ain't insured." This being told to Queequeg, he at once complied, and again politely motioned me to get into bed—rolling over to one side as much as to say—"I won't touch a leg of ye." "Good night, landlord," said I, "you may go." I turned in, and never slept better in my life. Upon waking next morning about daylight, I found Queequeg's arm thrown over me in the most loving and affectionate manner.

You had almost thought I had been his wife. The counterpane was of patchwork, full of odd little parti-coloured squares and triangles; and **this arm of his tattooed all over with an interminable Cretan labyrinth of a figure**, no two parts of which were of one precise shade owing I suppose to his keeping his arm at sea unmethodically in sun and shade, his shirt sleeves irregularly rolled up at various times; this same arm of his, I say, looked for all the world like a strip of that same patchwork quilt.

Indeed, partly lying on it as the arm did when I first awoke, I could hardly tell it from the quilt, they so blended their hues together; and it was only by the sense of weight and pressure that I could tell that Queequeg was hugging me. My sensations were strange.



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9/15pt

HLAVIČKOVÝ PAPIR



Jakobovo námestie 12 P.O. Box 131
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22

Pozrite si virtuálnu
prehliadku výstavy
NCD 2009
v Cvernovke. ►



Výzva na prihlásenie sa
na 14. ročník výstavy
Fórum dizajnu 2011
v Nitre. ►

SCD MÁ NOVOU IDENTITU

15. TL
2010

Ere forgetfulness altogether came over me, I had noticed that the seamen at the main and mizzen-mast-heads were already drowsy. So that at last all three of us lifelessly swung from the spars, and for every swing that we made there was a nod from below from the slumbering helmsman. The waves, too, nodded their indolent crests; and across the wide trance of the sea, east nodded to west, and the sun over all. [Vice.](#)

NOVÉ ČÍSLO DESIGNUM

12. TL
2010

"Water!" cried the captain; "he never drinks it; it's a sort of fits to him; fresh water throws him into the hydrophobia; but go on—go on with the arm story." "Yes, I may as well," said the surgeon, coolly. "I was about observing, sir, before Captain Boomer's facetious interruption, that spite of my best and severest endeavors, the wound kept getting worse and worse; the truth was, sir. [Vice.](#)

COMUNISTAR DESIGN

07. TL
2010

"Water!" cried the captain; "he never drinks it; it's a sort of fits to him; fresh water throws him into the hydrophobia; but go on—go on with the arm story." "Yes, I may as well," said the surgeon, coolly. "I was about observing, sir, before Captain Boomer's facetious interruption. [Vice.](#)

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SLOVENSKÉ CENTRUM DI- ZAJNU MÁ NOVOU IDEN- TITU.

*Zveme Vás na úvodnú vernisáž pri príležitosti odhalení
nové vizuálnej identity Slovenského centra dizajnu.*

17. 12. 2010 od 19:00

Jakubovo námestie 12
814 99 Bratislava
Slovenská republika

Těšíme se na Vás.

+421 1 204 77 342
facebook.com/scd
@scd

www.scd.sk

SLOVENSKÉ CEN- TRUM DIZAJNU S NOVOU TVÁŘÍ.

*Zveme Vás na úvodnú vernisáž pri príležitosti odhalení
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17. 12. 2010 od 19:00

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PÁNSKÉ



DÁMSKÉ



Christian Jánský

2010