

# Look&Feel Principles

The creation of a coherent and recognizable identity across all applications is not only created by a logo. In this part of the manual regarding the Look&Feel, all the elements that combine to create a unique and iconic brand identity, have been identified and explained to encourage proper use across all communications tools.

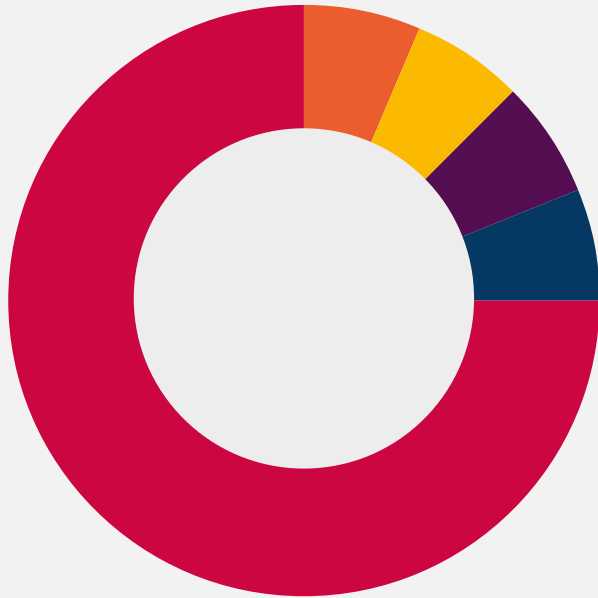
- |      |                           |      |                         |
|------|---------------------------|------|-------------------------|
| 2.1  | Concept cluster target.   | 2.12 | Gradient.               |
| 2.2  | Colors.                   | 2.13 | Stripes texture.        |
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## 2.1 Concept cluster target

The look & feel was created using a modular framework in an effort to provide optimal communications support across all target cluster audiences.

### Consumer target

The primary version of the look&feel is created for the consumer target audience and is therefore reliant on a color palette that is primarily red.



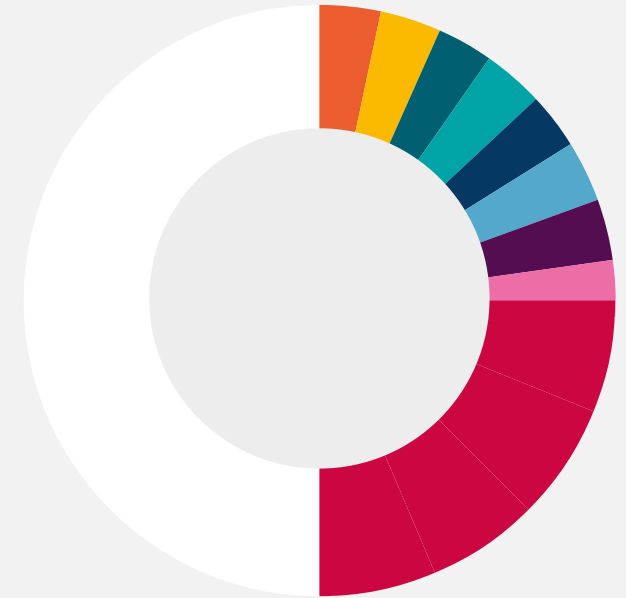
### Influencer target

A more "pioneering" version of the look&feel has been created to target a younger/influencers audience and therefore the palette for this segment offers more color variety.



### Medical and finance target

A third version is dedicated to corporate audiences. The color palette, in this case, is based on a white background.



# Amplifon Red

Pantone®

CMYK

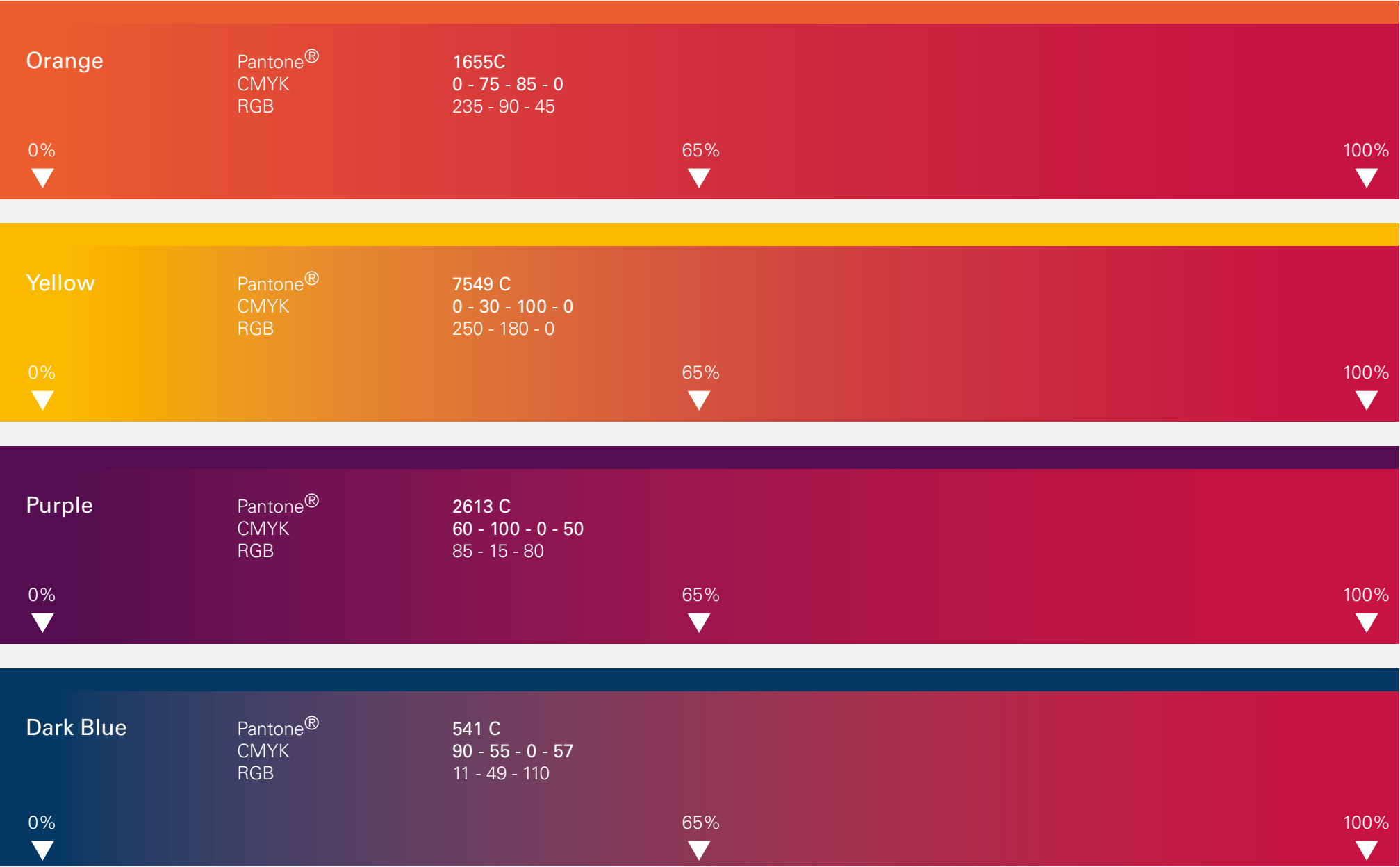
RGB

1935 C

3 - 100 - 59 - 12

197 - 0 - 62

2.3 Colors



2.4 Colors



The primary typography used is Value and it should be used in the creation of headlines, titles and short messages of great importance.

# Primary typeface

## Value designed by

## Colophon foundry

Value Sans is a sans-serif typeface released by Colophon Foundry in 2013. The design was inspired by Elegant Grotesk, a geometric sans-serif from 1928 and Granby, a Johnston-inspired humanist face from 1930.

### VALUE REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890 ( )?.,-!/£@

### VALUE BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890 ( )?.,-!/£@

The secondary typography is Univers. It should be used to compose current text and all other functional types of text creation: Current text, information, dida and graphics, etc.

This font offers an extended family of weights and widths in order to cover a wide range of communications needs.

# Secondary typeface

# Univers designed by

# Linotype foundry

The typeface Univers is one of the greatest typographic achievements of the second half of the 20th century. The typeface has the advantage of having a variety of weights which even combined give an impression of steadiness and homogeneity. The clear, objective forms of Univers make this a legible font suitable for almost any typographic need.

## UNIVERS LT 55 ROMAN

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890 ( ) ? , - ! / £ @

## UNIVERS LT 55 OBLIQUE

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890 ( ) ? , - ! / £ @

## UNIVERS LT 65 BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890 ( ) ? , - ! / £ @

## UNIVERS LT 55 ROMAN

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890 ( ) ? , - ! / £ @

## UNIVERS LT 57 CONDENSED

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890 ( ) ? , - ! / £ @

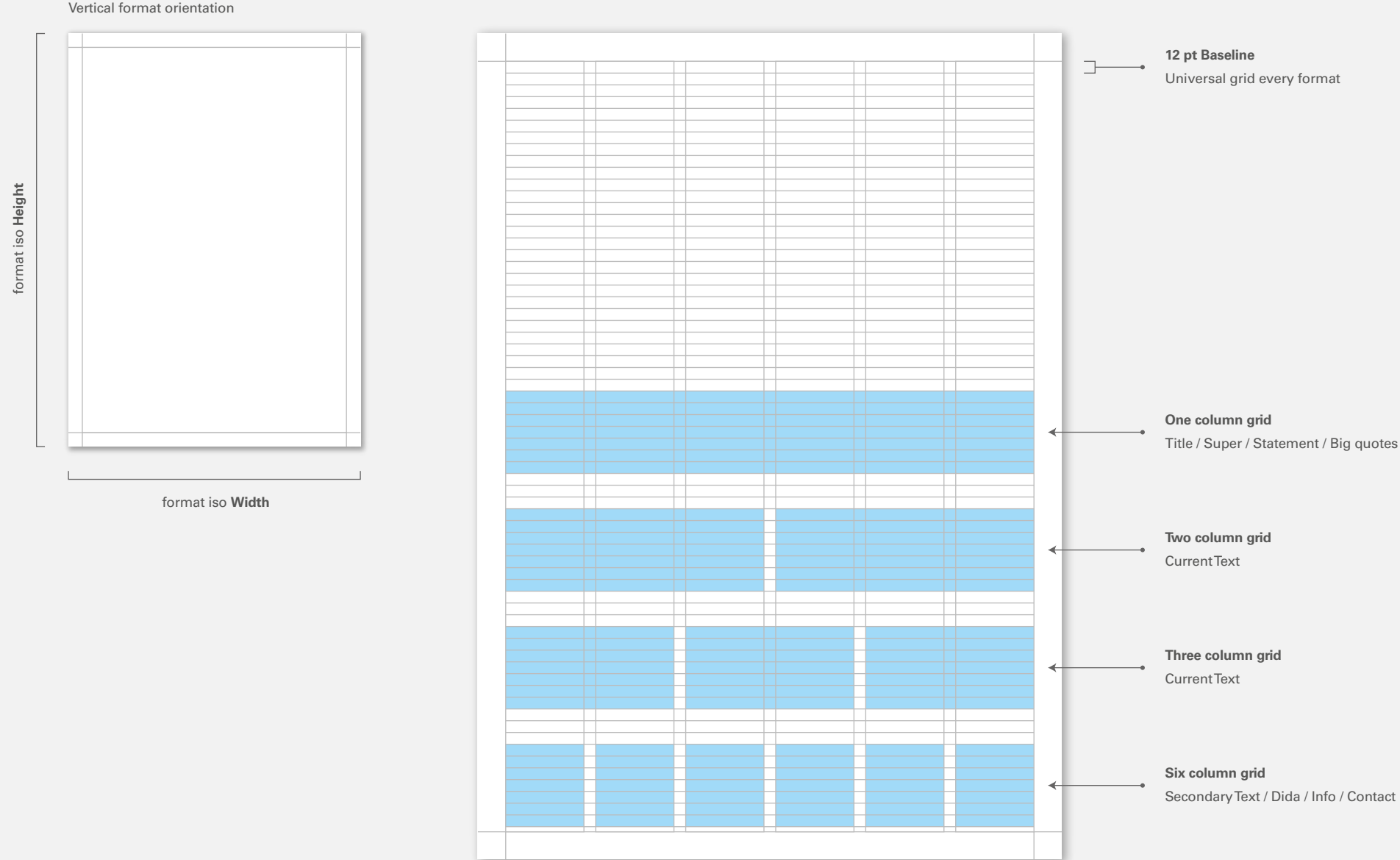
## UNIVERS LT 57 CONDENSED OBLIQUE

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890 ( ) ? , - ! / £ @

2.7 Grid System / Vertical

We defined a universal layout grid. This will guarantee consistency and flexibility in designing and managing different types of outputs, from corporate applications

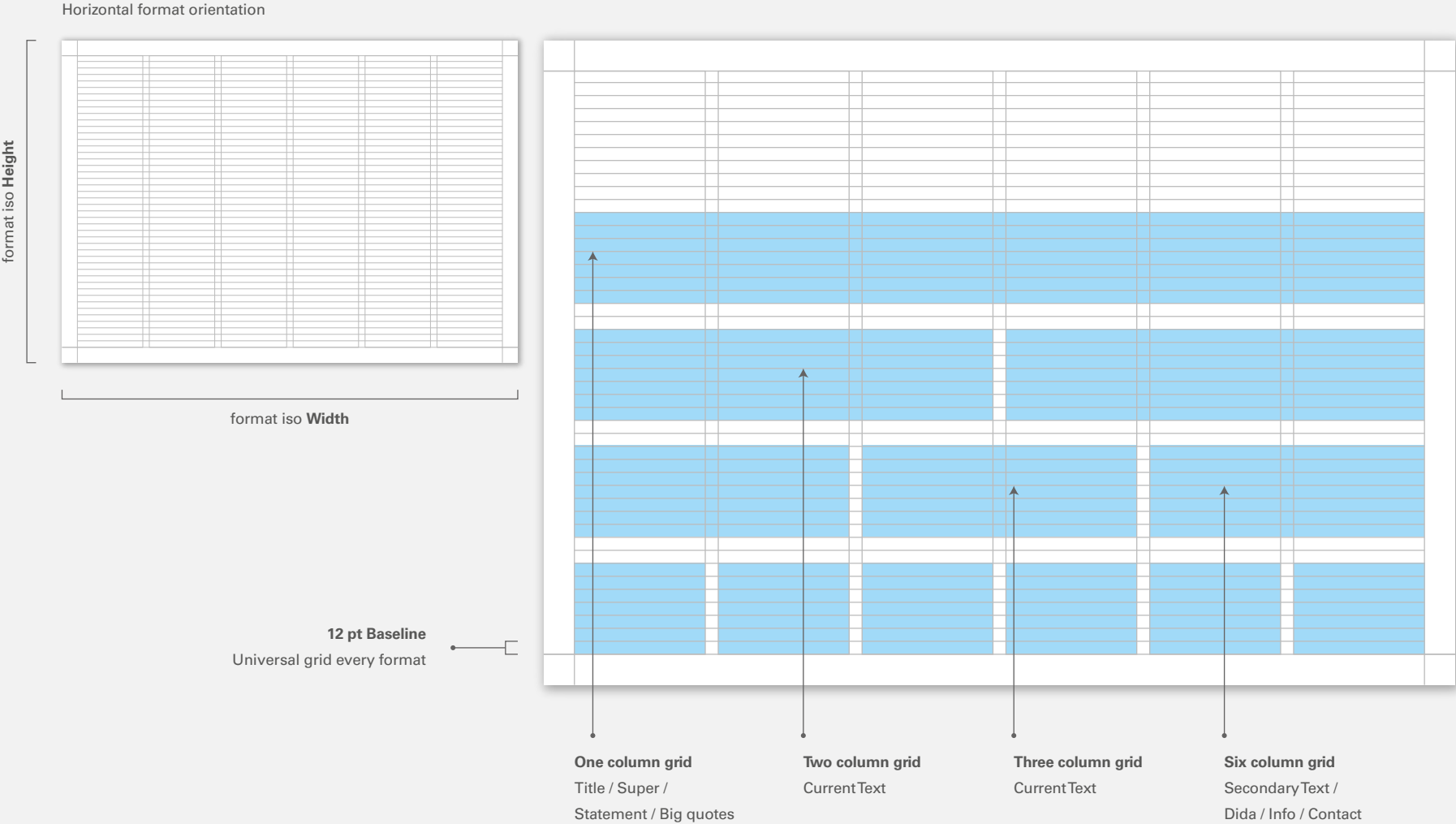
(reports, balance sheets and so on) to more dynamic commercial or promotional materials.



2.8 Grid System / Horizontal

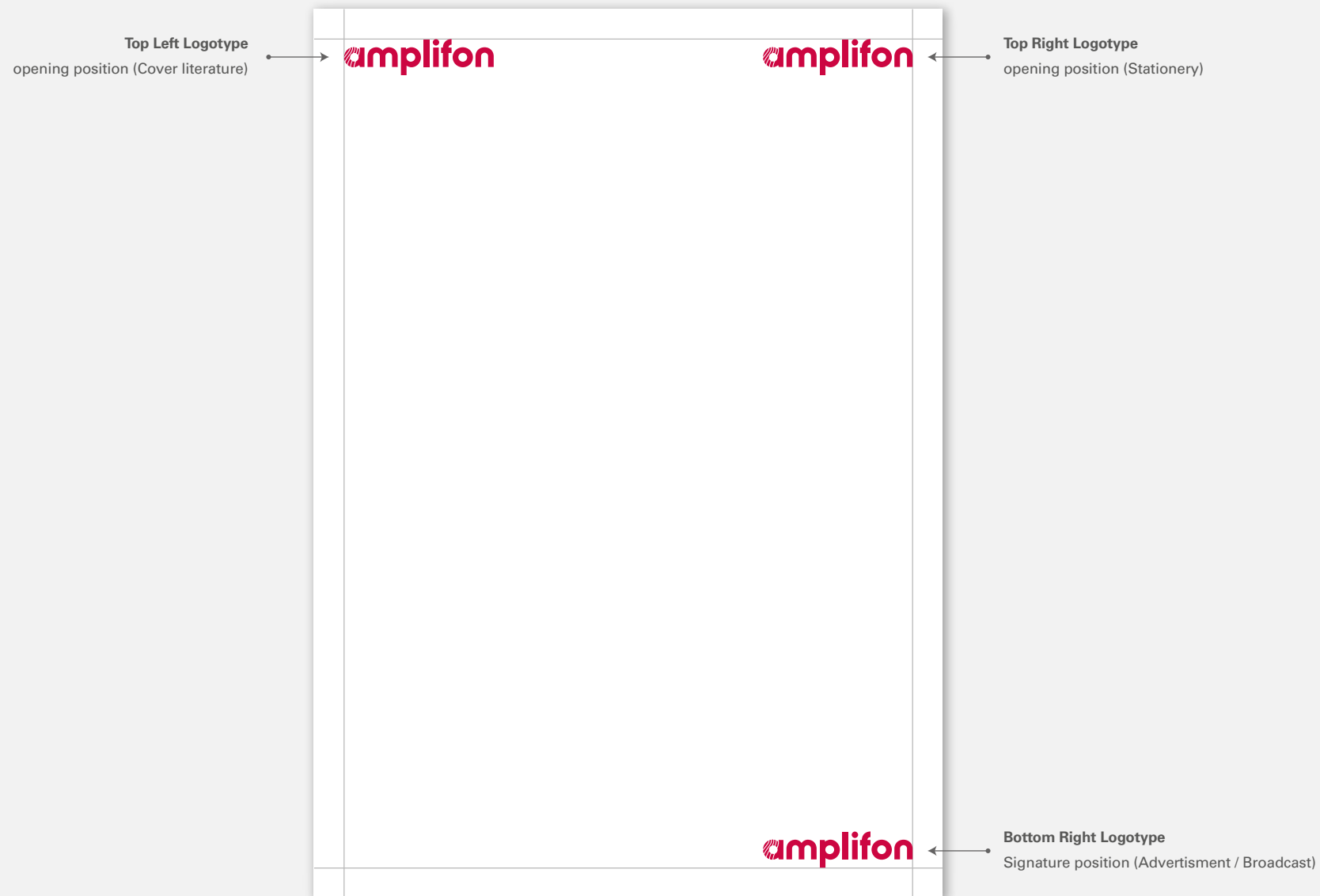
We defined a universal layout grid. This will guarantee consistency and flexibility in designing and managing different types of outputs, from corporate applications

(reports, balance sheets and so on) to more dynamic commercial or promotional materials.



## 2.9 Logotype position

The logo can live in 3 of 4 corners on a page depending on the communications type as illustrated in the example below.



## 2.10 A Seal

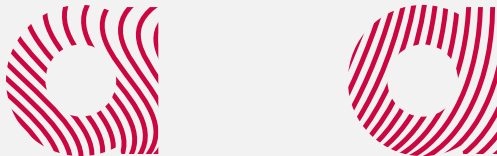
The "A Seal" is a container shape. While the outline must be always the same, different permutations in terms of stripes design and patterns are allowed.

A series of initial executions of the "A" Seal permissible for use are referenced below.

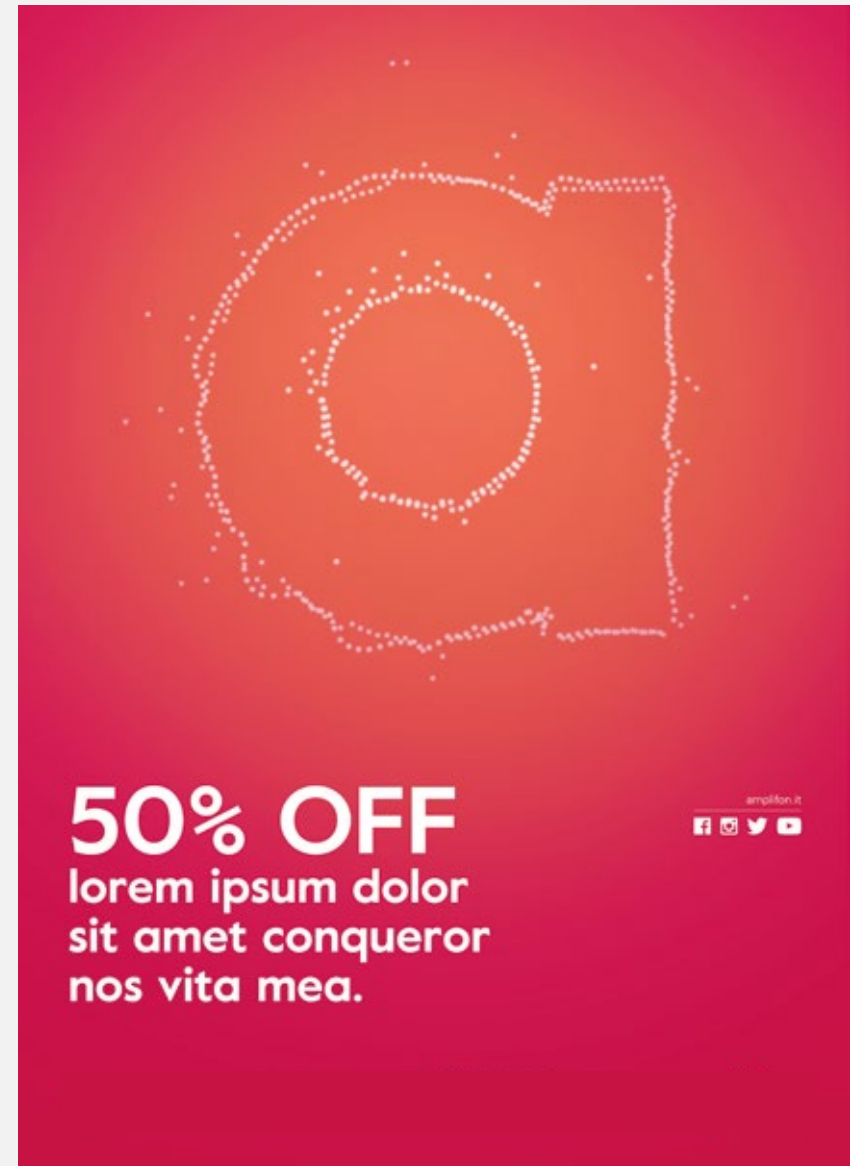
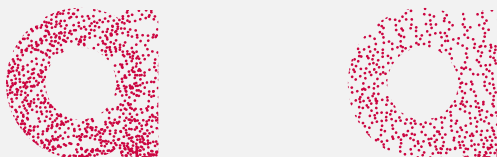
Classic "A Seal"



Permutations "A Seal" Stripes



Permutations "A Seal" Particles



## 2.11 A Seal

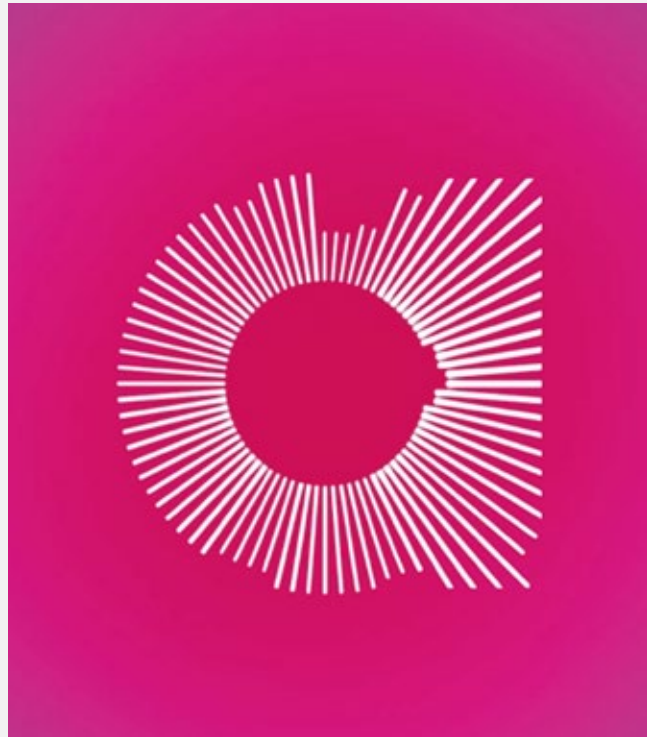
Permutations of the design can help to diversify the graphic language of the Brand, making it dynamic and surprising.

Permutation elements will be treated as key visuals to create consistency across many types of communications materials.

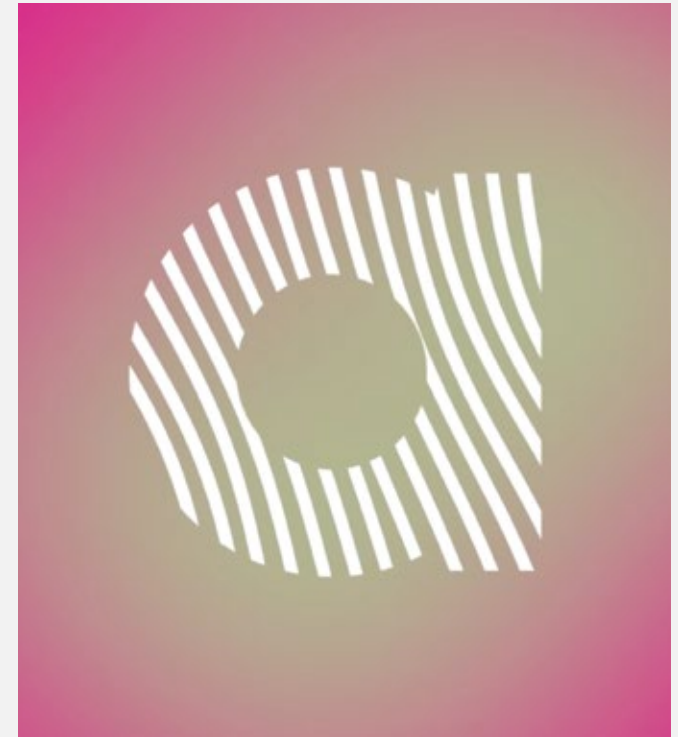
Key visual - Particle example



Key visual - Soundwave example



Key visual - Stripes example



## 2.12 Gradient

Regardless of the proportions, the support and type of gradient must be applied in alignment with the rules as laid out below.

### Gradient model

Start → End



Orange Amplifon Red



Yellow Amplifon Red



Purple Amplifon Red



Light green Amplifon Red



Dark green Amplifon Red



Cyan Amplifon Red



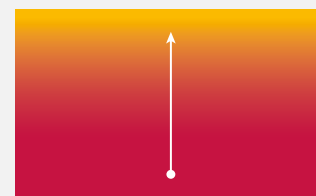
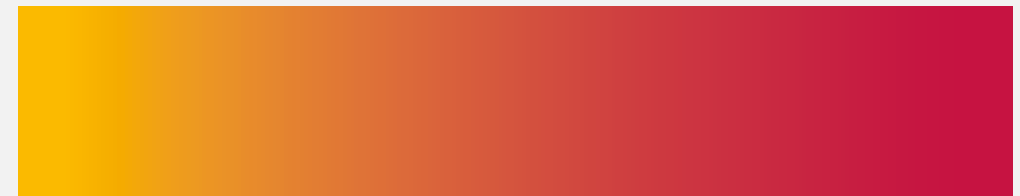
Blue Amplifon Red



Pink Amplifon Red

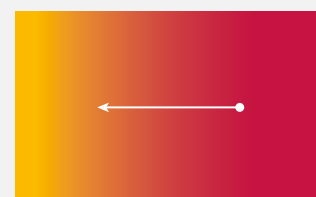
### Gradient orientation rules

Regardless proportions of the support and the type of gradient must follow the rules below spelled



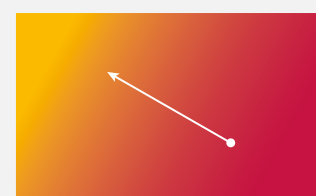
#### Vertical orientation

-  
Amplifon Red  
on Bottom



#### Horizontal orientation

-  
Amplifon Red  
on left side



#### Diagonal orientation

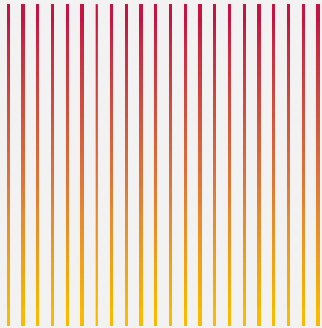
-  
Amplifon Red  
on bottom left side



Amplifon logotype must be placed on the Red area of gradient

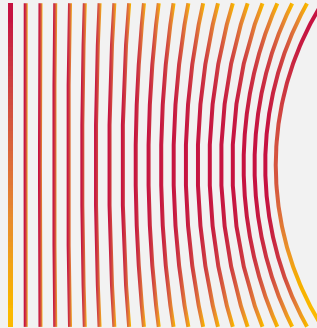
Basics

Stripes Blend



Example of distortion stripes

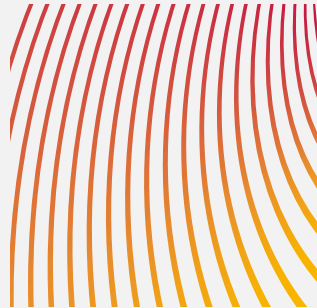
Stripes Blend + Wapr Bulge



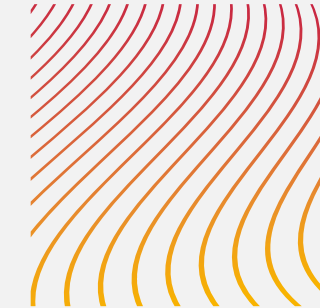
Stripes Blend + Warp Wave



Stripes Blend + Warp Arc

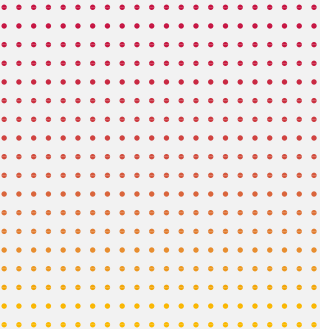


Stripes Blend + Warp Flag

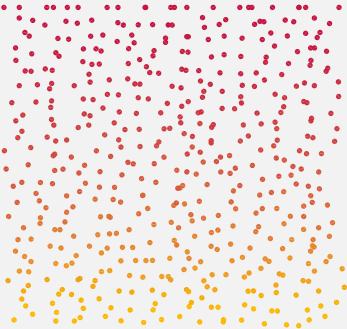


Basics

Stripes blend + Dash Line

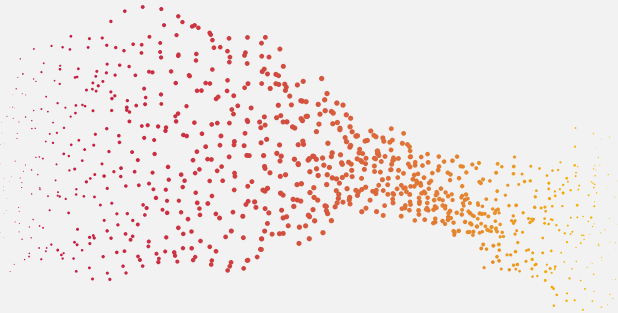


Stripes Blend Dash Line +  
Distort Roughen



Example of distortion stripes

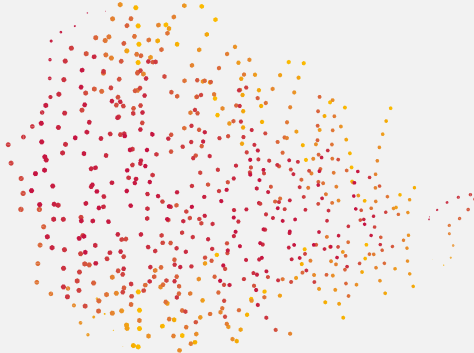
01



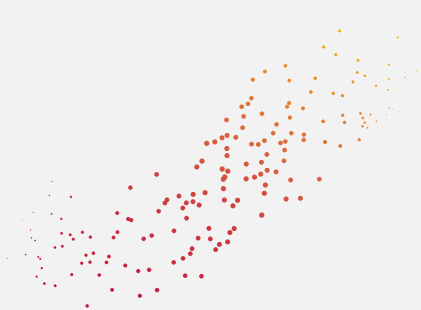
02



03



04

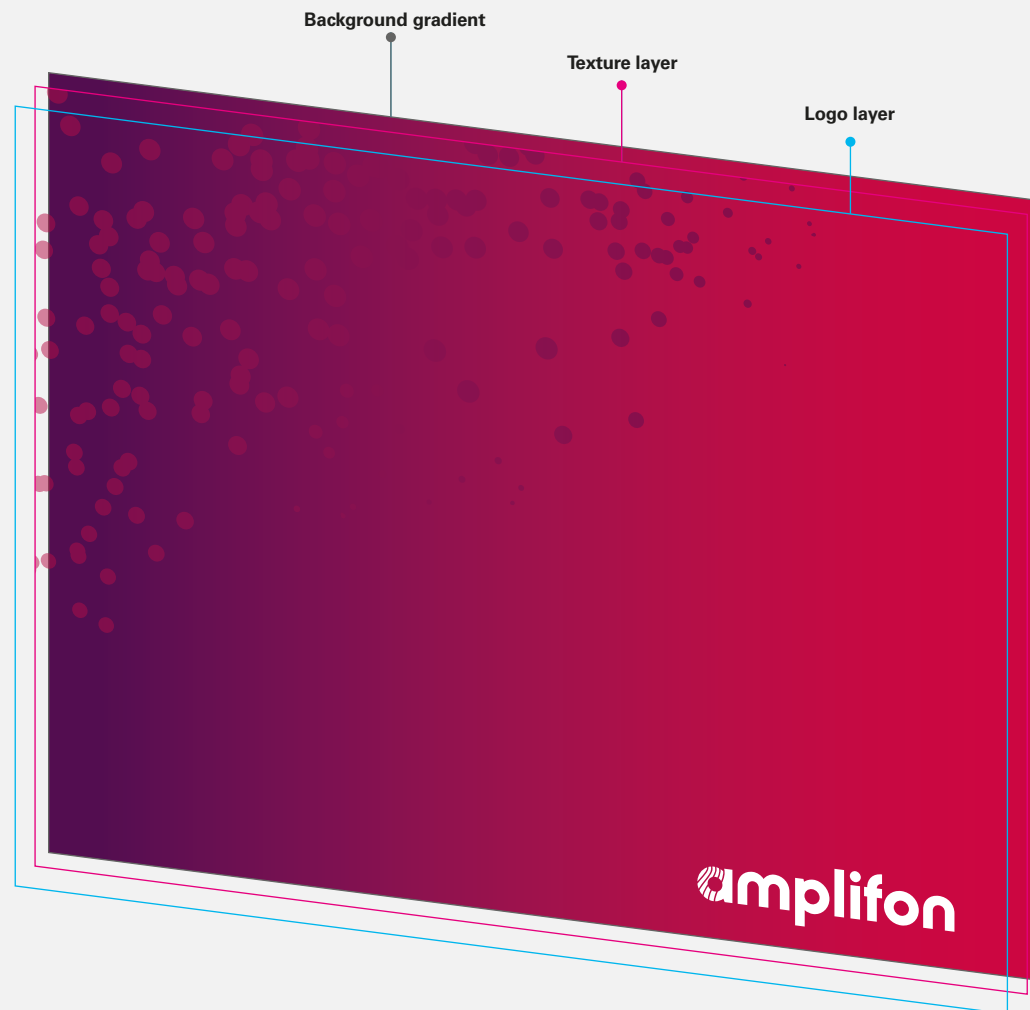


## 2.15 Toolbox

Building the layouts, it will be possible to combine several layers, in order to guarantee recognisability and impact.

Below you will find an initial toolbox of different elements to be combined through layers.

### Toolbox composition



\* Amplifon logo can't live on texture and stripes, but must be always positioned on red area of gradient.

### Toolbox example

**Example 01**  
**Gradient:** Purple / Red  
**Texture:** Particle



**Example 02**  
**Gradient:** Purple / Red  
**Texture:** Particle



**Example 03**  
**Gradient:** Orange / Red  
**Texture:** Particle



**Example 04**  
**Gradient:** Blue / Red  
**Texture:** Stripes

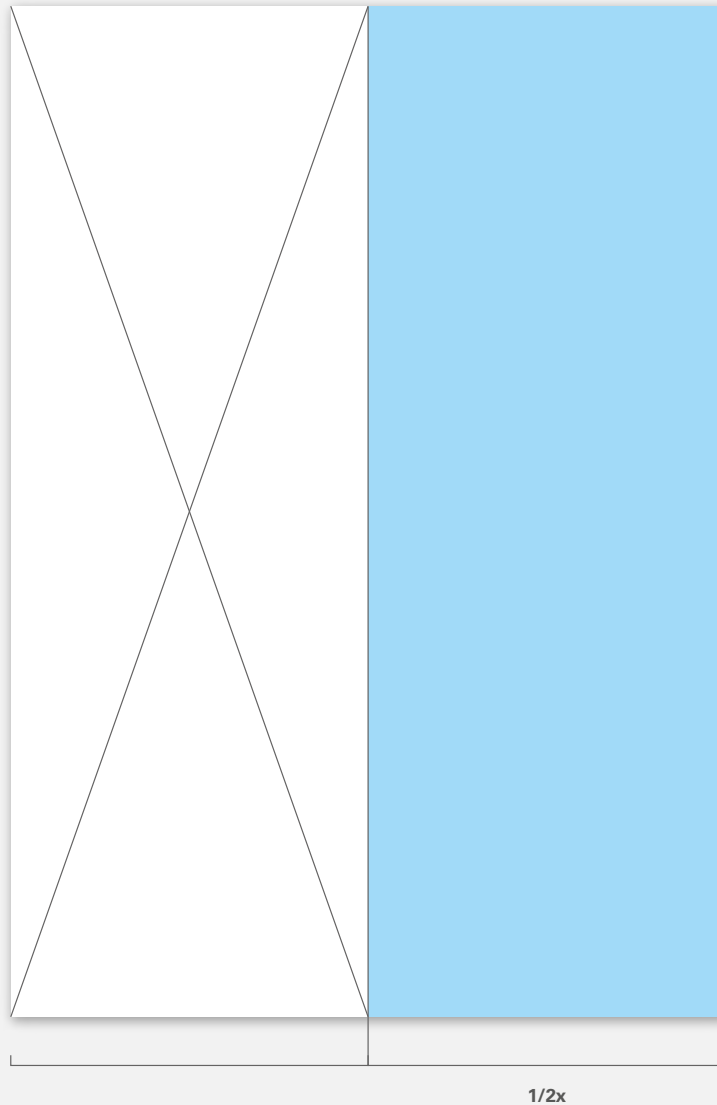


## 2.16 Device rules

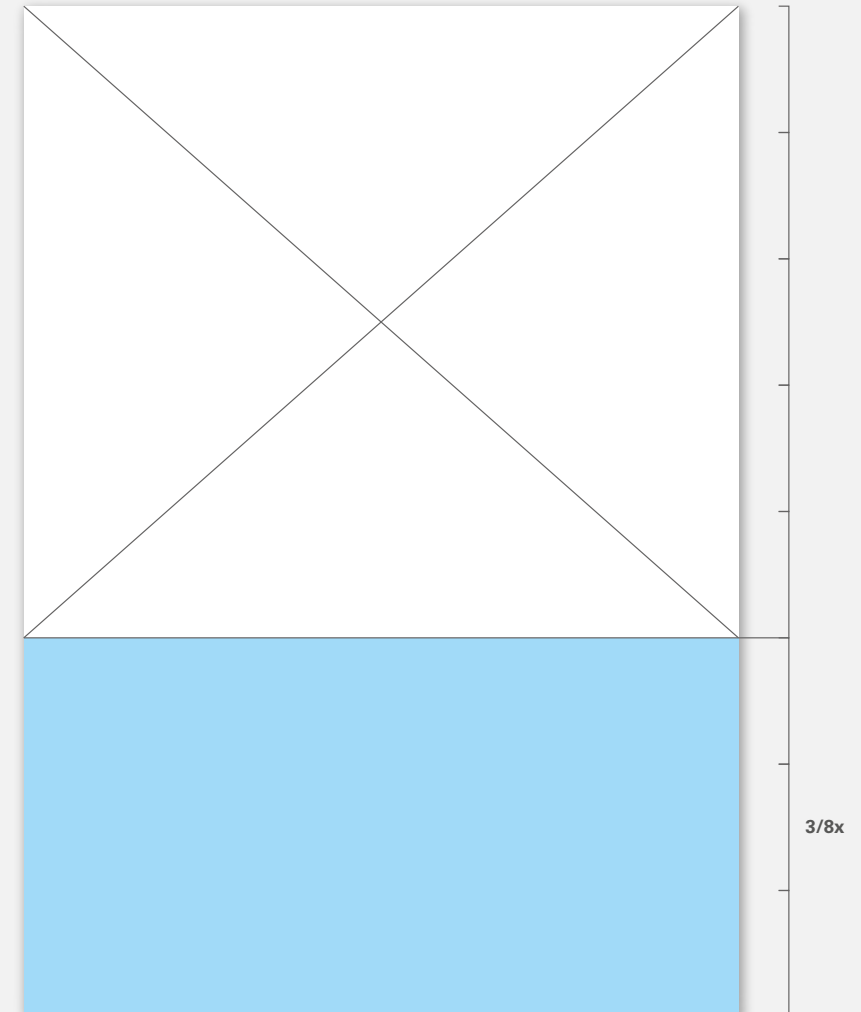
Dimension can be different depending on supports.  
In vertical formats, the area to be fulfilled with different layers

is half of the support.  
In horizontal formats, it should be 3/8 of the support.

Vertical device container - Single page



Horizontal device container - Single page



## 2.17 Device rules

Dimension can be different depending on supports.  
On double page format, it's 1/8 of the support.

Vertical device container - Double page



## Particle Typography Style



Use this style to make impactful key visuals for cover and campaign.

## Stripes Typography Style

Hearing  
Experience

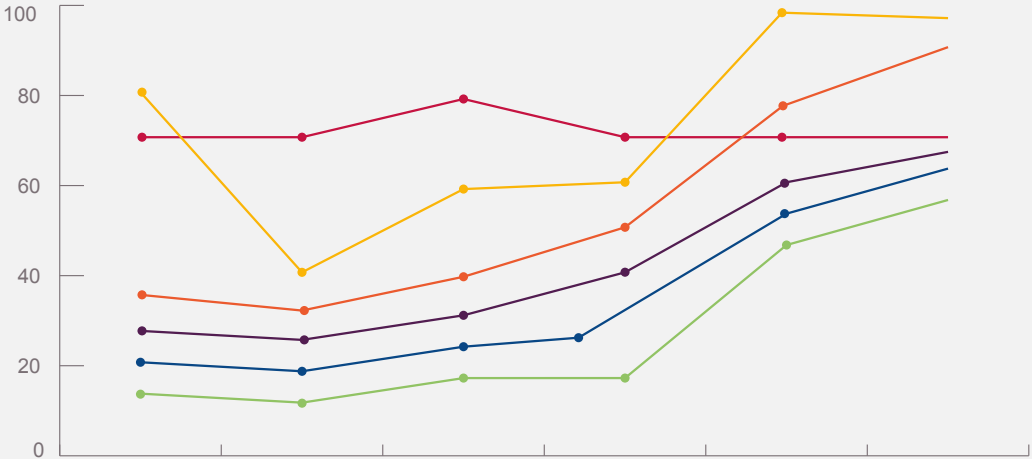
Use this style to make impactful key visuals for cover and campaign.

2.20 Chart and graphic data

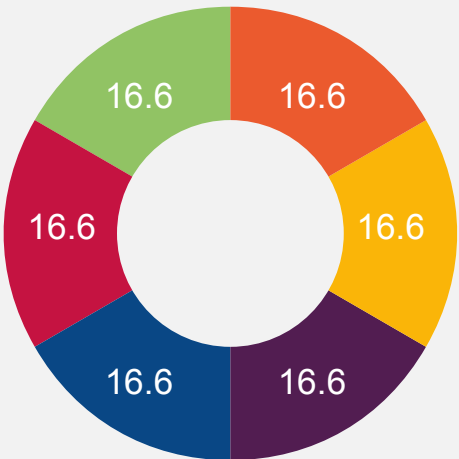
The graph's design has been developed to allow coexistence with the rest of the elements of the visual identity.

They can be generated using a series of digital files offered as a compendium to this guidelines document.

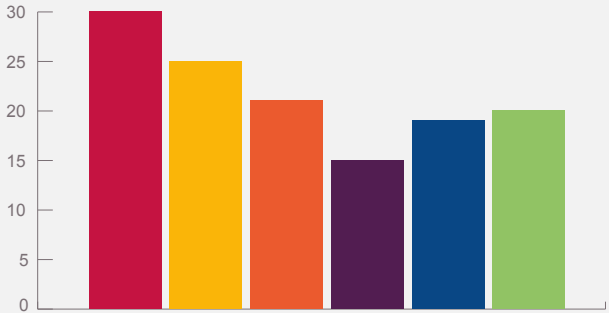
Line graph style



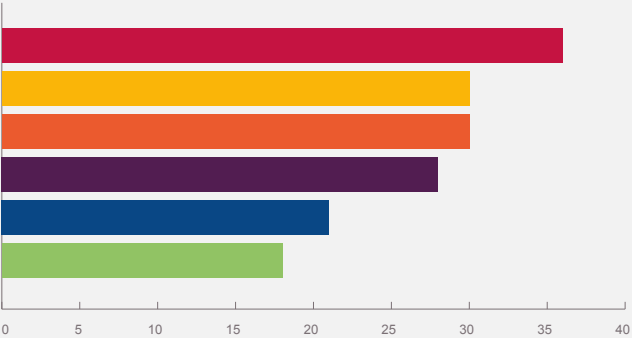
Pie chart style



Column graph style



Bar graph style



## The aim

Our focus is to project a regained harmony, in both one's personal and social life.

The imagery proposed must reference real life, using a positive and constructive approach.

A luminous daily life that projects the carefree easiness and small pleasures arising from relationships with peers, events and the surrounding environment.

Never posed or planned, but spontaneous.

Never impersonal, but always with a recognizable point of view.

## Consumer target

Selective focus to create wings between subjects and backdrops, to give depth to the image and highlight details that may help in the story telling.



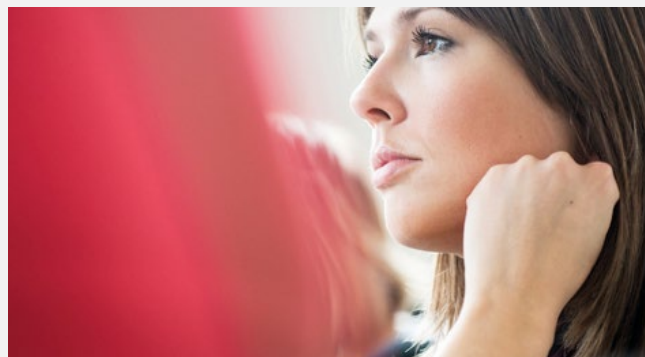
## Points of view

A close-up on a subject or an action can support emotional engagement.



## Color

One or two chromatic dominants can make imagery impactful. The use of color is never through a filter, but always a focus on a real element.



## Interaction

Audience should be emphatically involved, and to project this exhibit people interacting in their everyday lives.

