

BRANDING AND STORYTELLING SHOWCASE

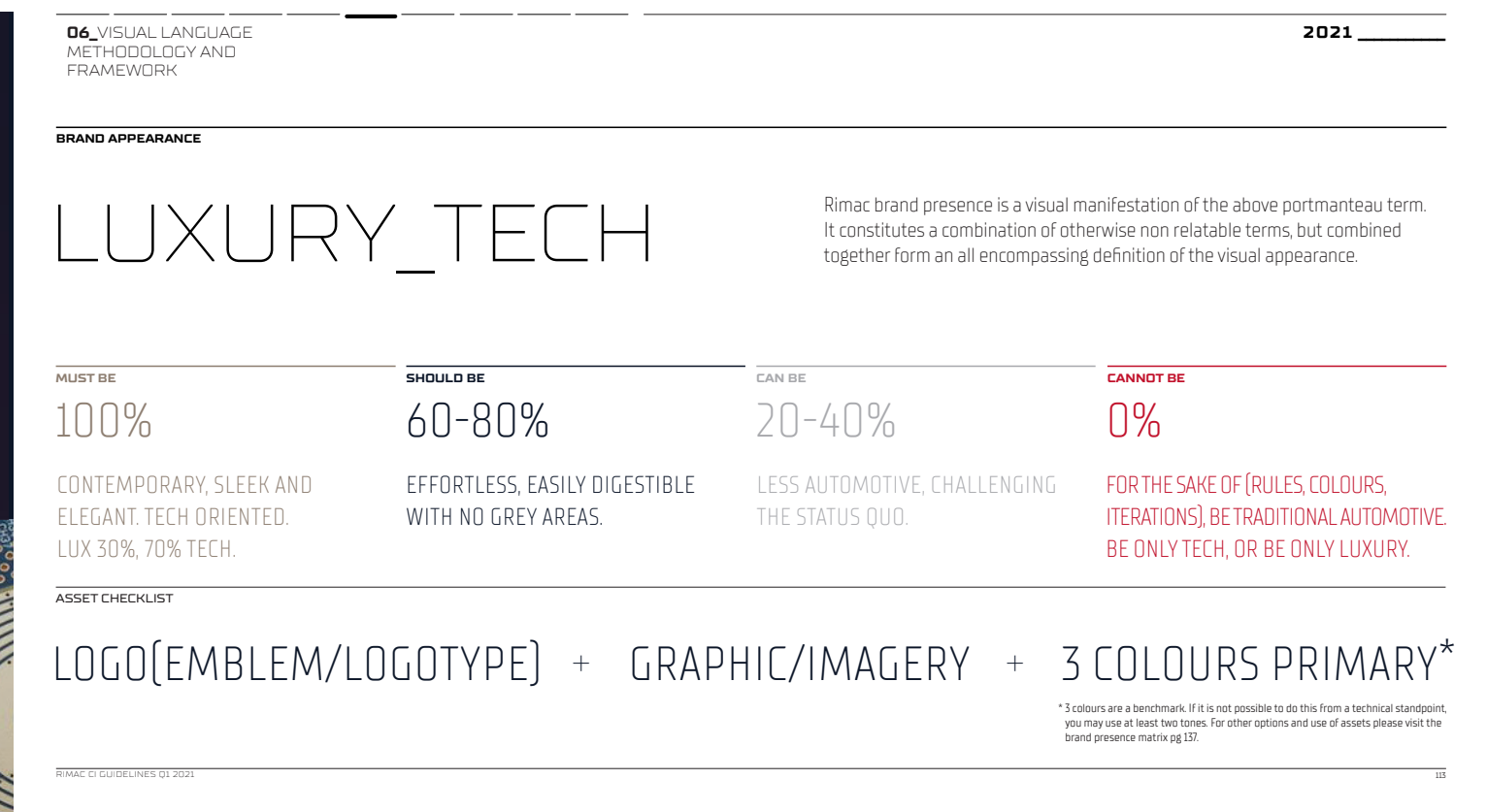
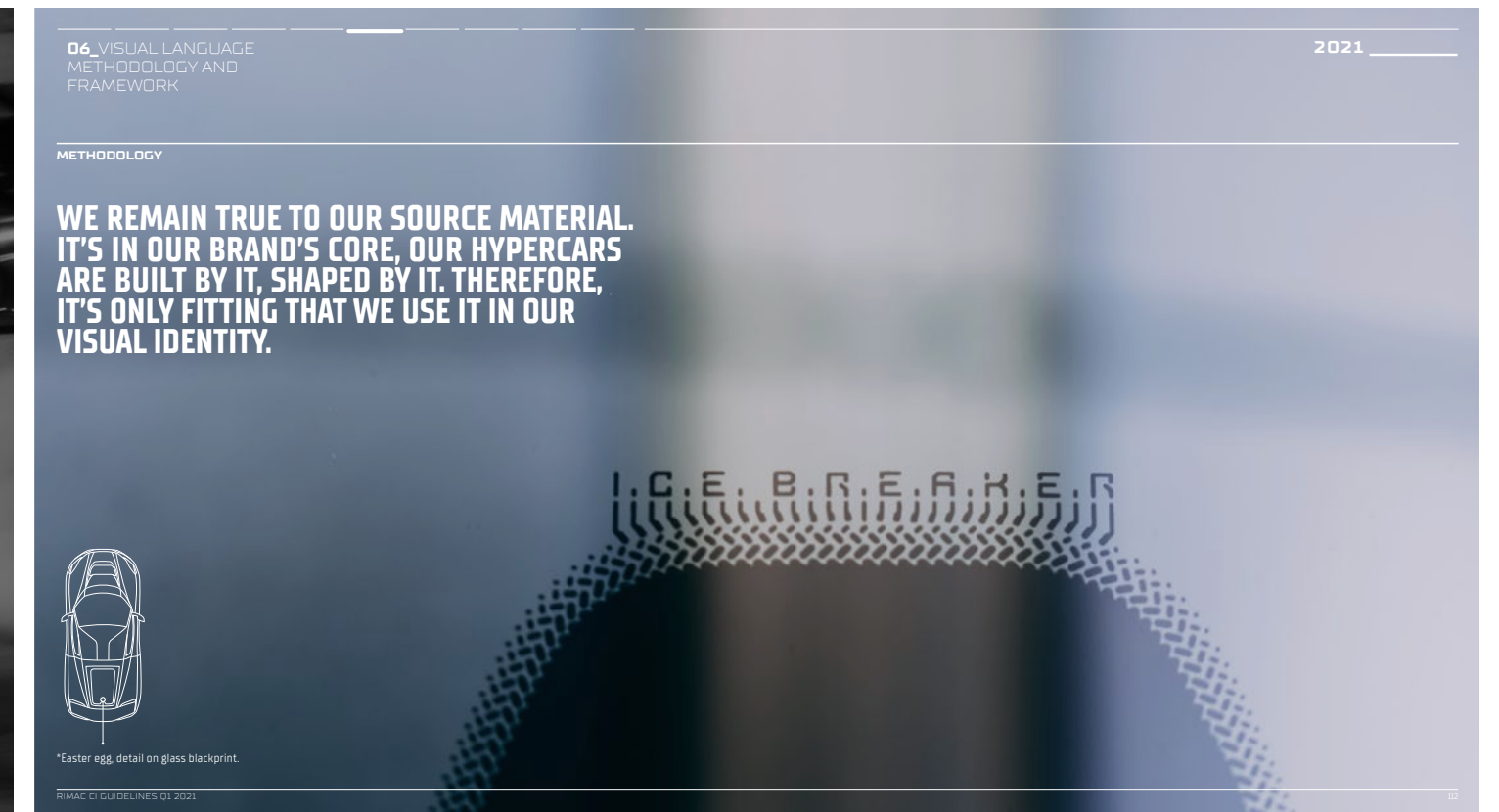
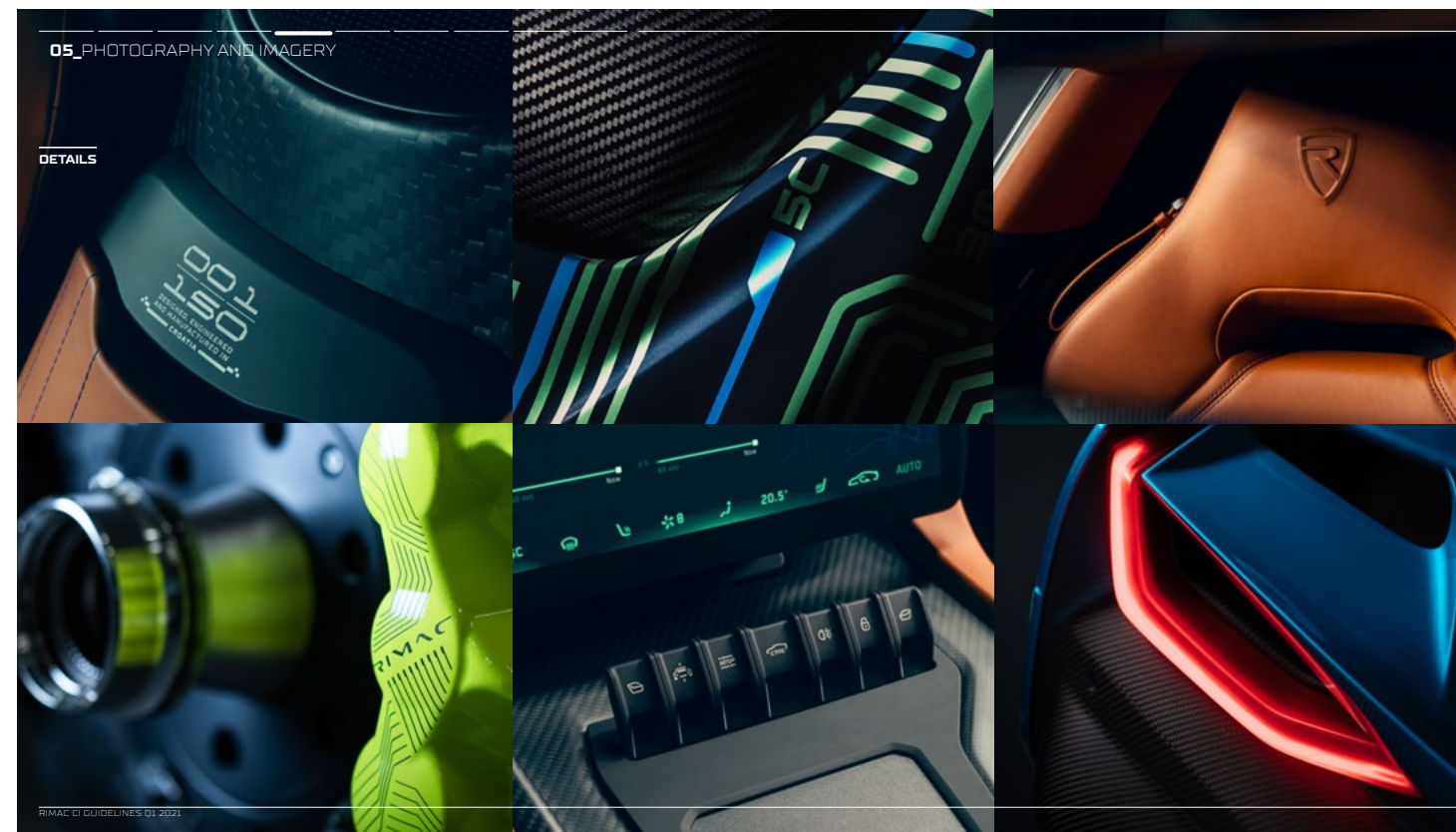
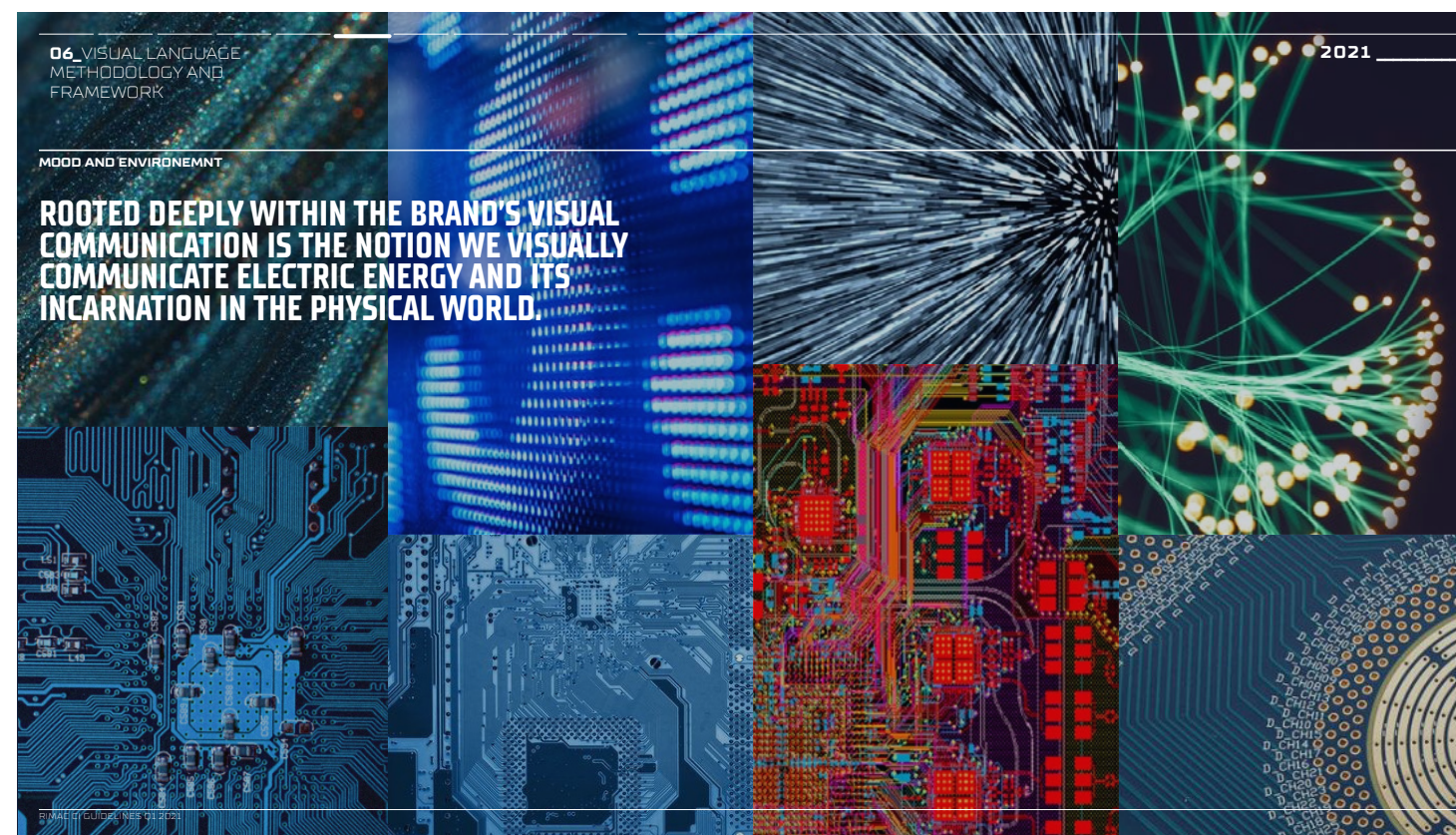
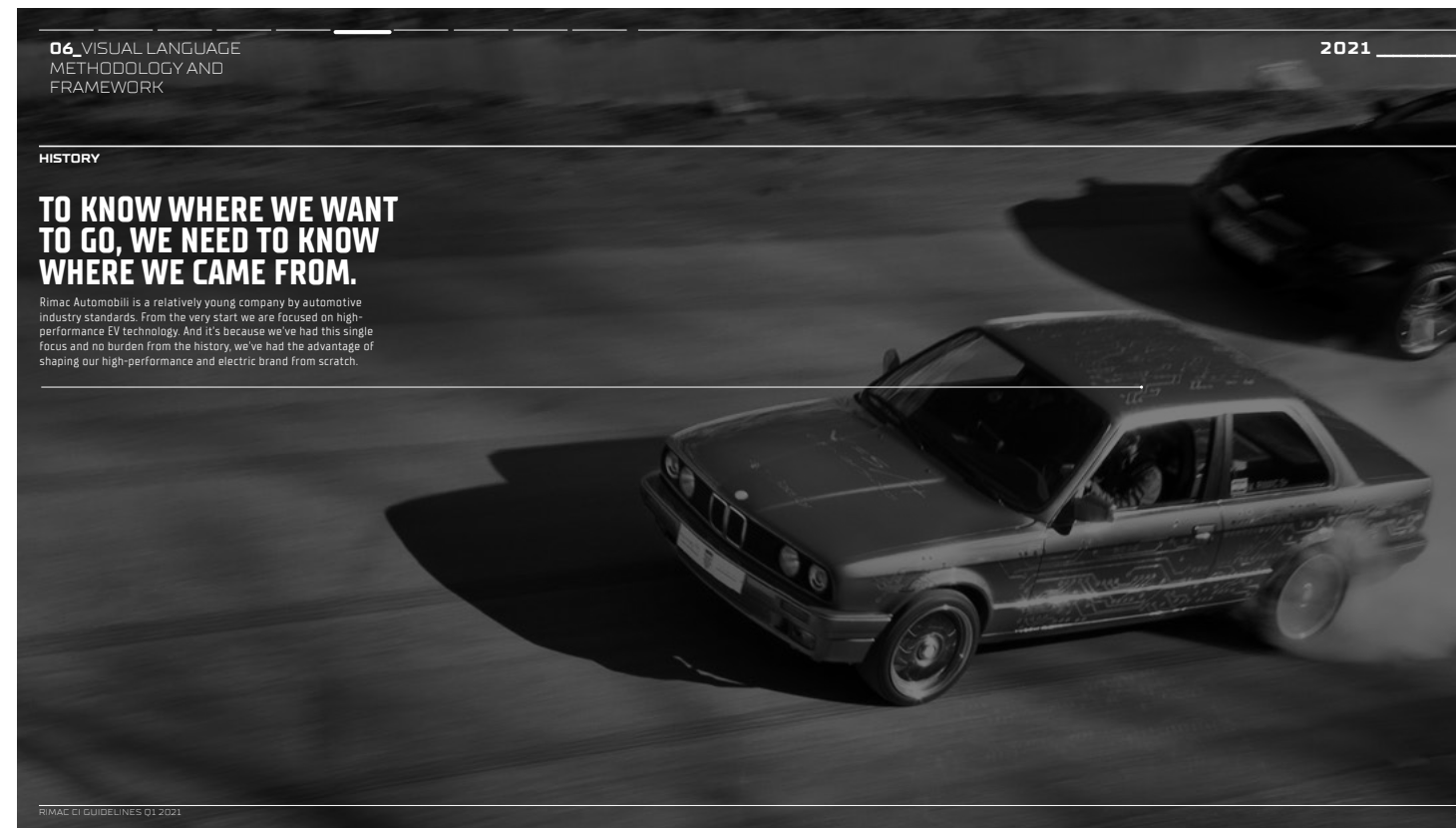
This project includes a creative body of work featuring two brands under the Rimac Group holding (Rimac Automobili and Rimac Technology). The brand Rimac Automobili has undergone a quiet visual facelift with a roll-out of a large amount of work that has helped define its footprint through a multitude of touch-points across all forms of communication channels: digital, print, ui/ux, client experience, merchandise, apparel and product design.

Founded in 2009 as an automotive startup and led by CEO Mate Rimac, the Rimac Group grew from a one-man-band garage project into a powerhouse automotive technology company. Today, the Group is a majority shareholder of Bugatti Rimac, a new powerhouse company that joins forces of two automotive and technology trailblazers Rimac Automobili and Bugatti Automobiles, and the sole shareholder of Rimac Technology. The Group brings together a globally renowned team developing high performance electrification solutions for the world's largest OEMs with the most powerful and exclusive hypercars in the world. Rimac is based on the outskirts of Zagreb, Croatia, with locations around Europe, and currently employs more than 1,900 people.

Using the original PCB graphic language which Rimac Automobili was associated with initially as a starting point, we branched out and expanded the narrative, defining and refining brands assets, communication style and associations. Rimac Group found itself in a unique position whereby the branding and storytelling of the Nevera hypercar helped define the Rimac Automobili future brand signature. What started off as a simple graphic signature on the sides of the car - the "kravat" - it became an integral factor of the brand's graphic and communication methodology.

One of the integral ingredients that helped define the delicate yet multi-layered visual language was the overarching theme of the brand's character luxury_tech. In other words not being quite fully tech or fully luxury like the competitors but using the best of both worlds to create a new positioning and niche.

Particular attention has been given to defining as much detail as possible in the construction of the CI guidelines. This included graphic design standards, bespoke typographic standards and bespoke typefaces, product design approach and key defining features, communication and copy-writing styles, graphic signature and guidelines, motion design standards, iconography standards, architecture interior and materials standards etc.

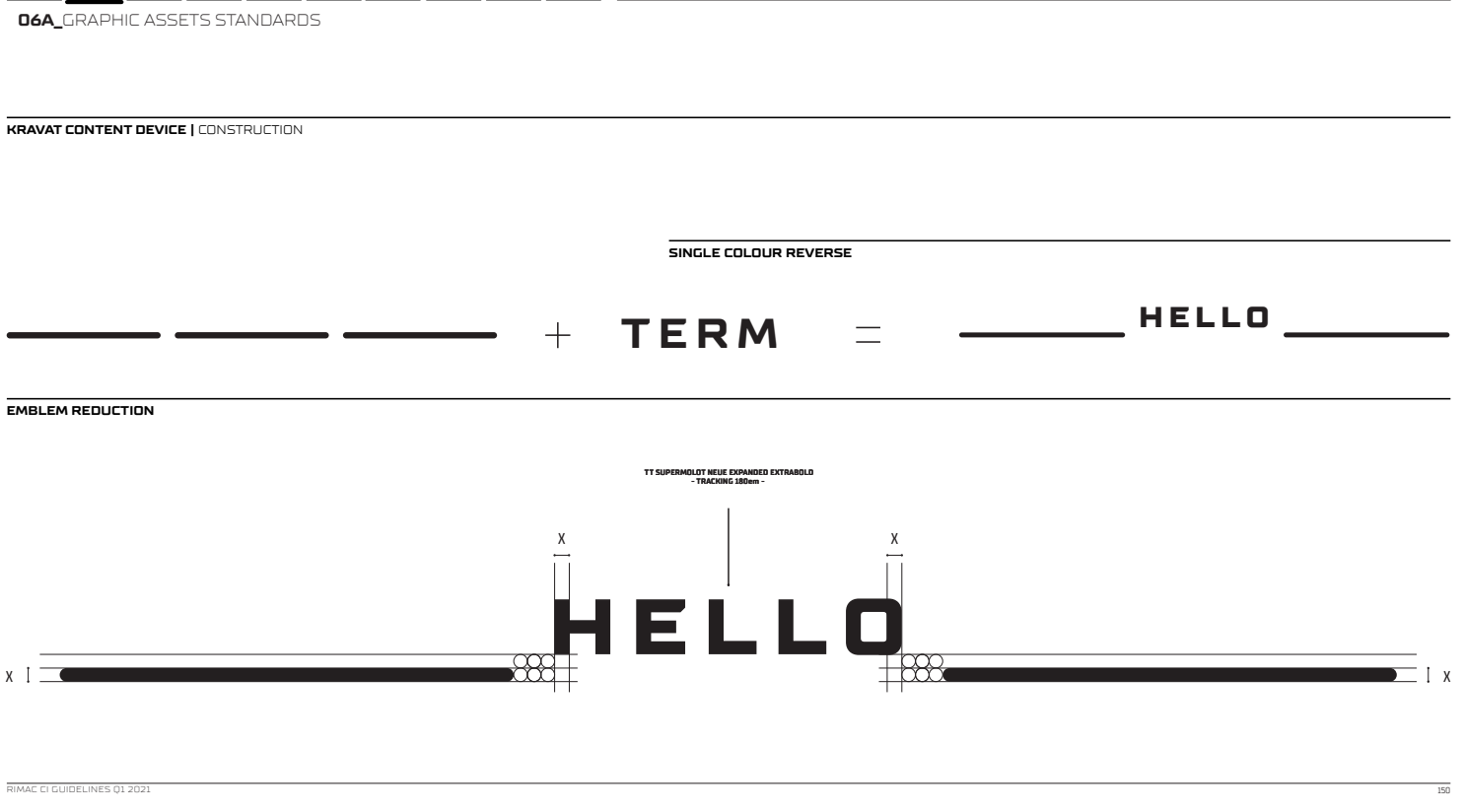
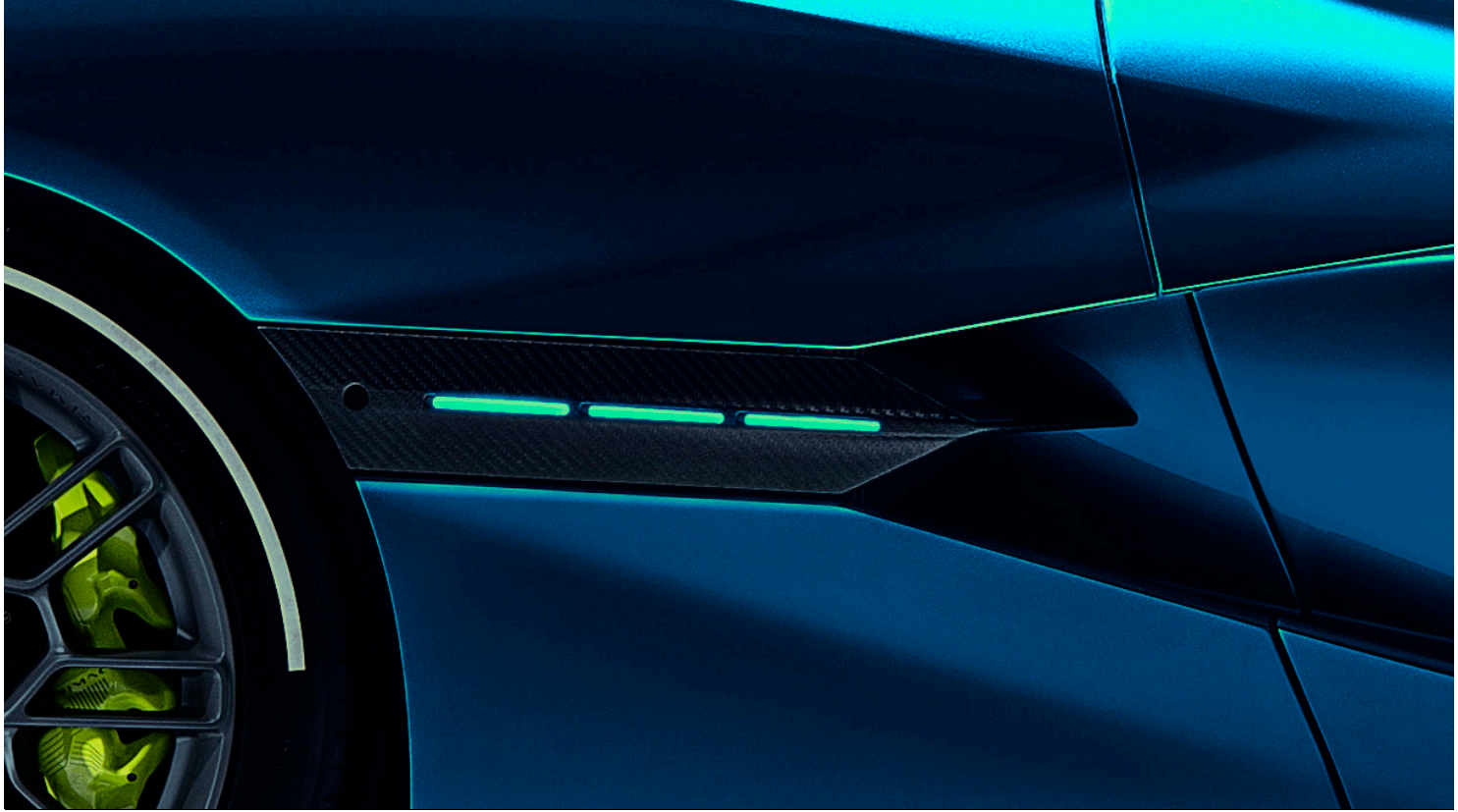


The “Kravat” formula

Rimac hypercars feature signature “cravat” or “kravat” design on the sideskirt. The light integrated in this defining design feature is our visual cue used as inspiration in creating visual assets.

This new hypercar visual language was an integral ingredient in the defining standard of a system of “threes”. Its first incarnation was of course the LED signature on the side of the car with three distinctive light elements. This in turn became the base for generating core brand messaging, key visual cues in illustration and typography, defining variants in the corporate pattern and graphics to name a few.

[https://en.wikipedia.org/wiki/Cravat_\(early\)](https://en.wikipedia.org/wiki/Cravat_(early))



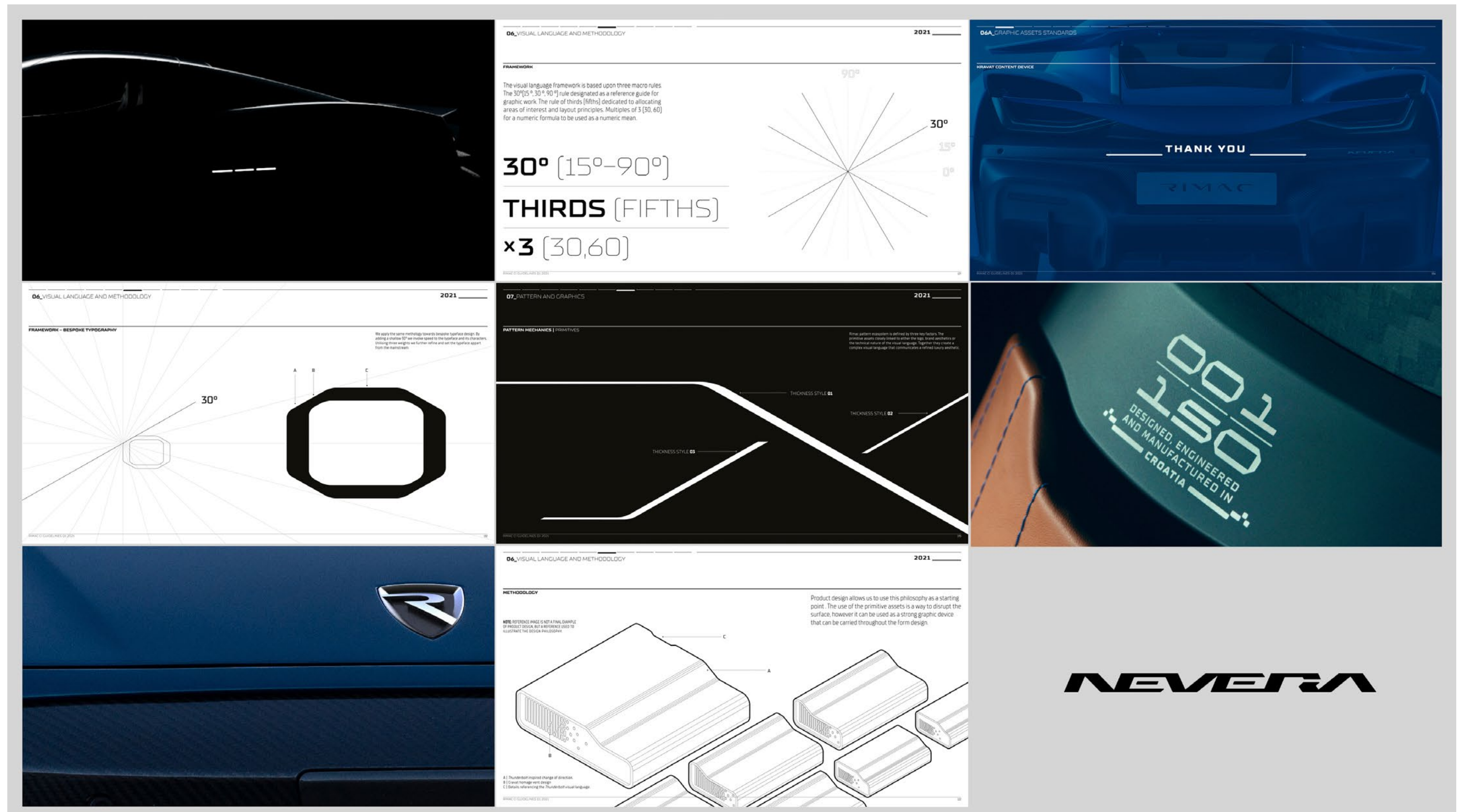
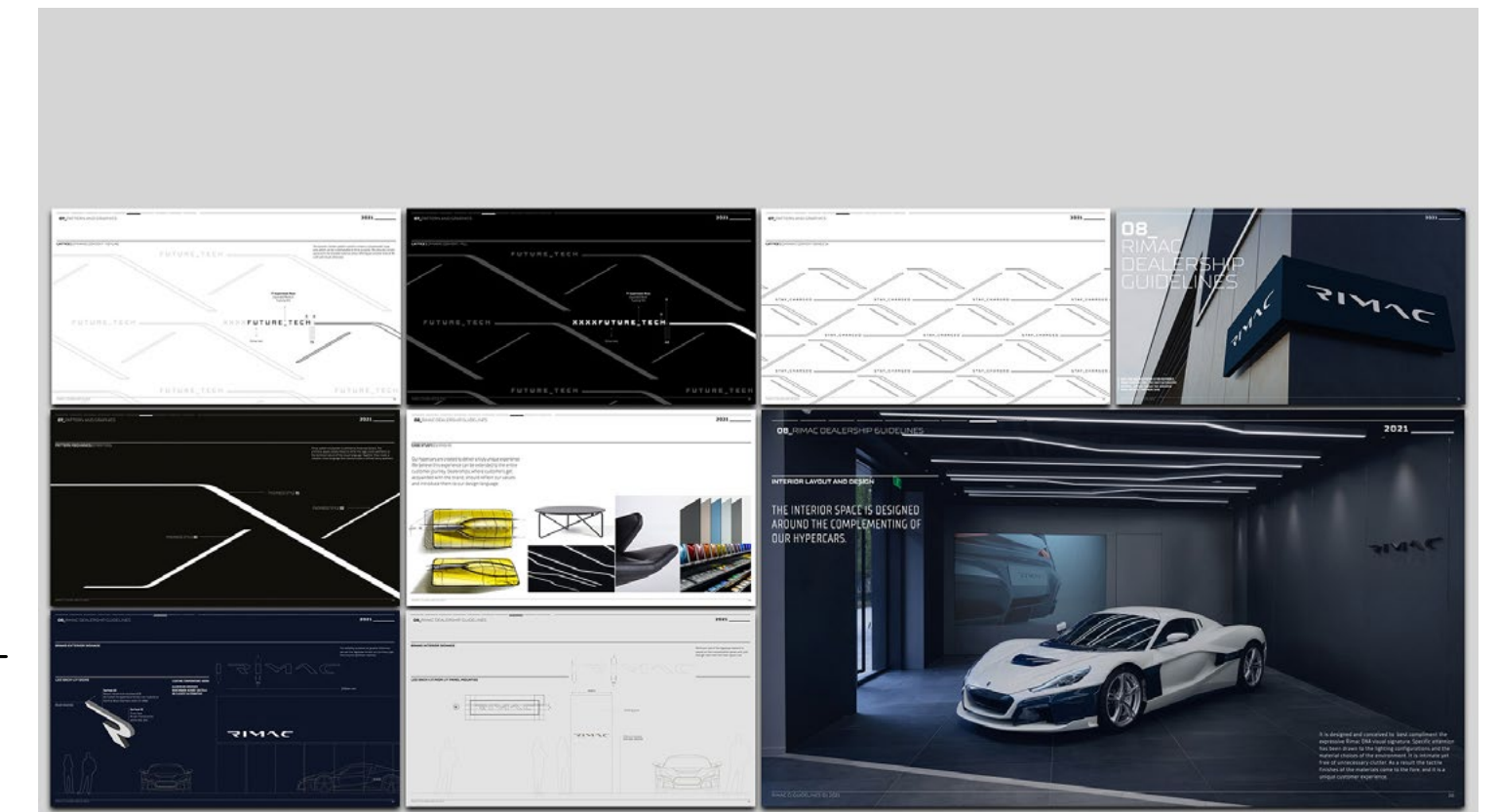
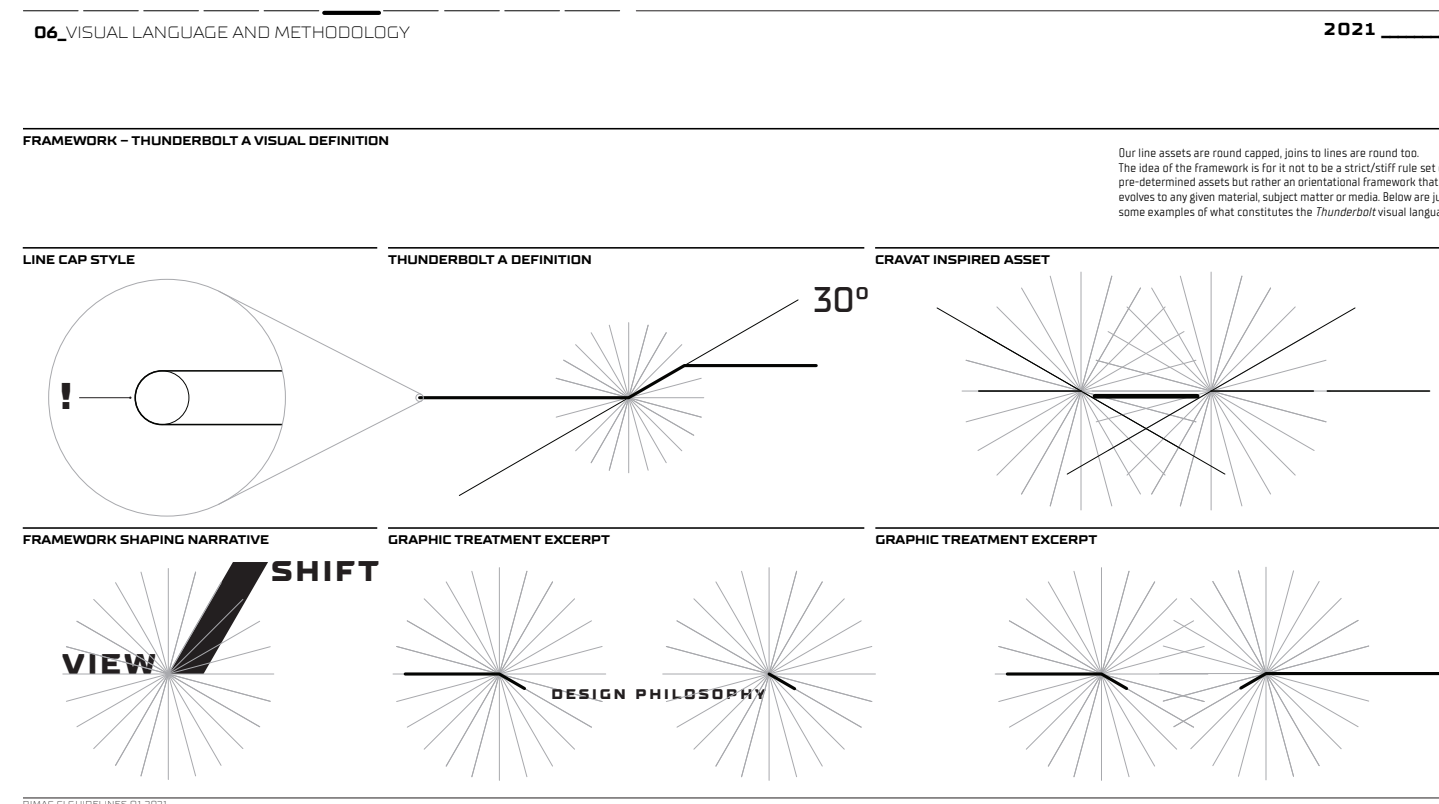
Visual systems

Using this basic formula enabled for more complex visual systems to be seamlessly integrated.

The visual language framework is based upon three macro defining rules. The 30° (15°, 30°, 90°) rule designated as a reference guide for graphic work. The rule of thirds (fifths) dedicated to allocating areas of interest and layout principles. Multiples of 3 (30, 60) for a numeric formula to be used as a numeric mean. The shield icon was beveled to a 30 degree angle in its 3D form, the patterns were always created out of 3 main core strokes or components. The three visual assets the "thunderbolt" or PCB kink, "Krvat" and pattern systems where born to accompany the visual signature.

Nevera's logotype has stylistic cues of the "Krvat" digital signature stylised within the segmented bars of the letters "e". thus incorporating the kravat inside the logotype.

One of the goals from the outset was to offer all assets at a deeper content layering and structure. Enabling a common theme to be present from the outset.

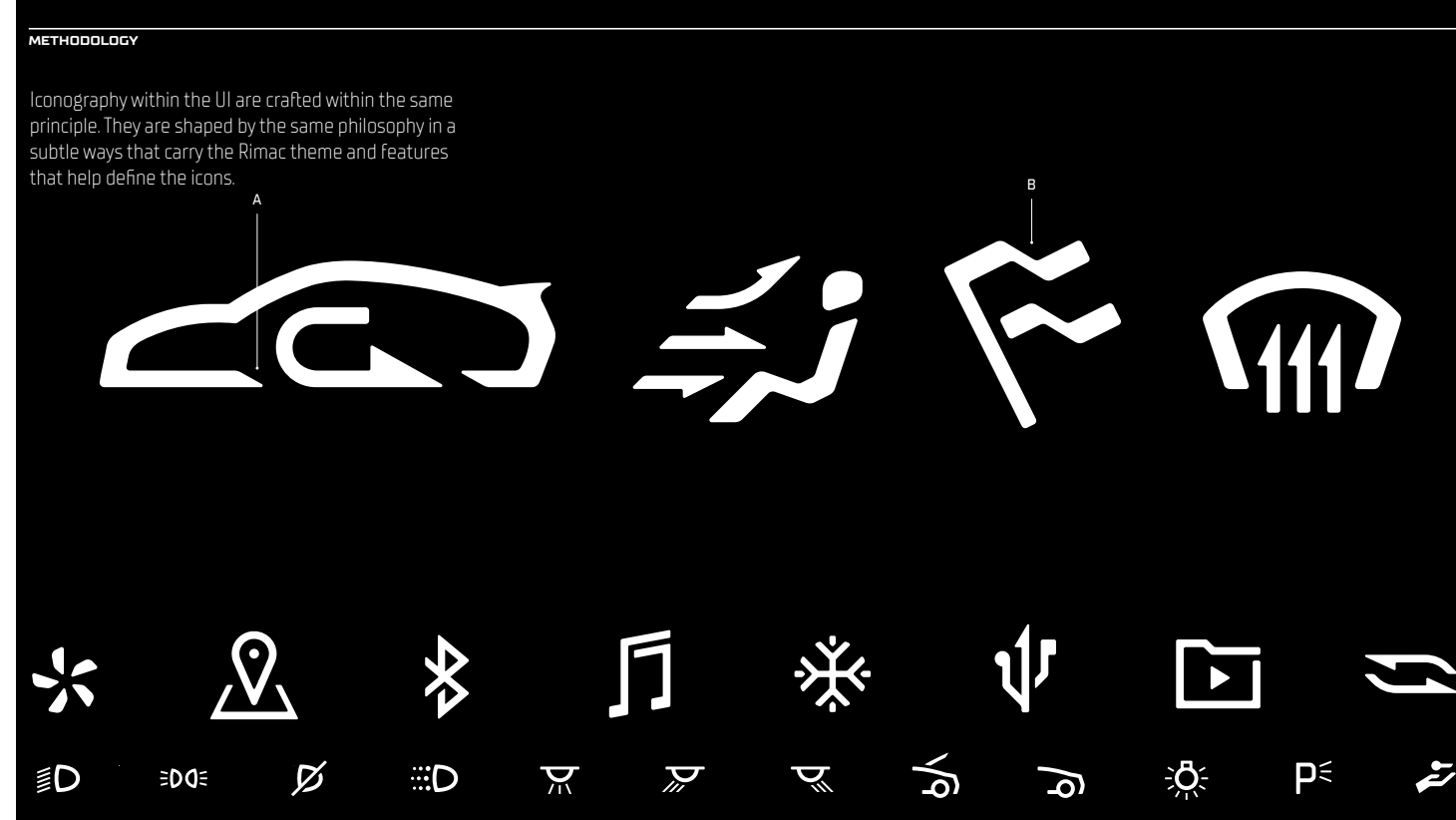
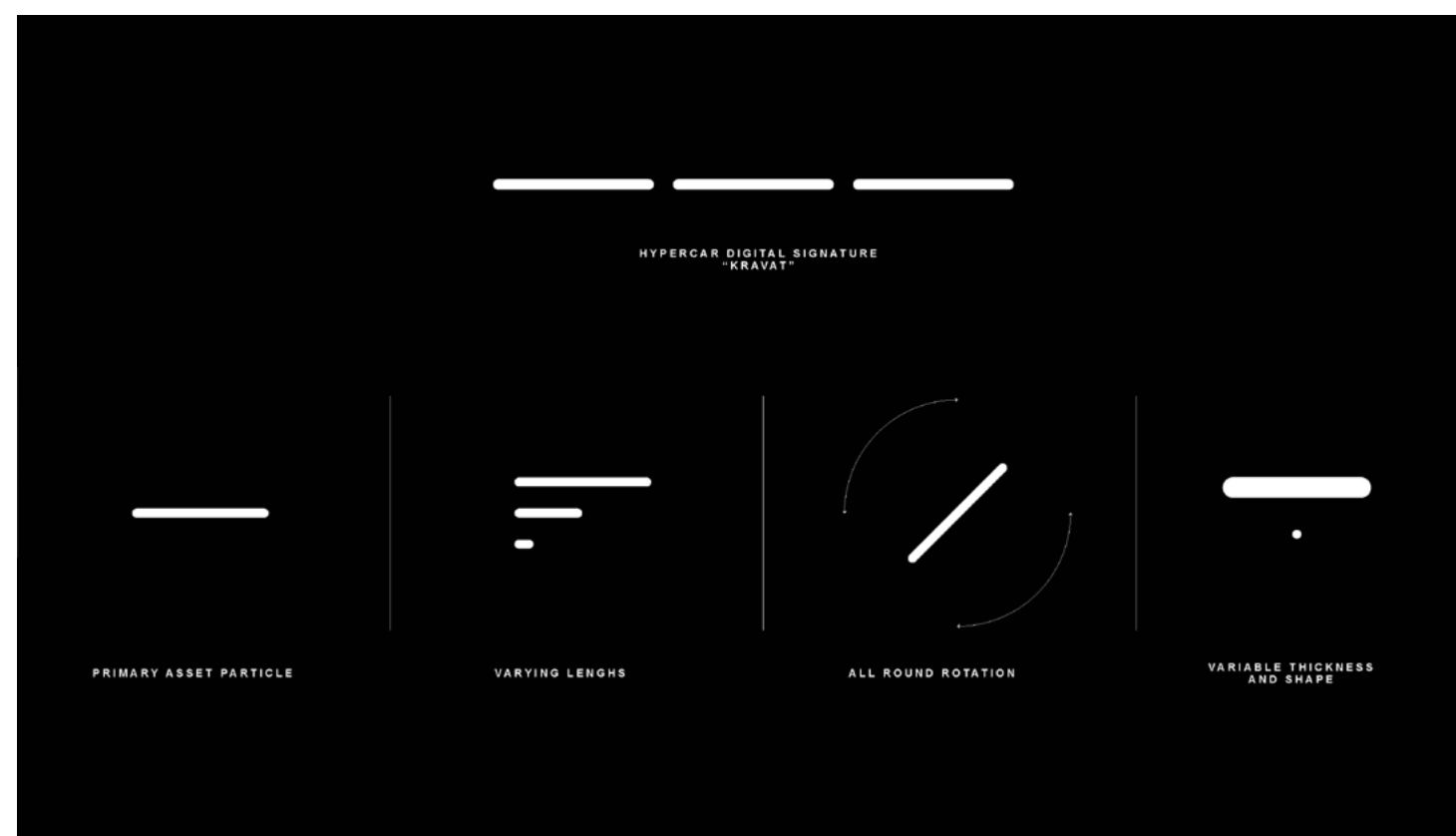
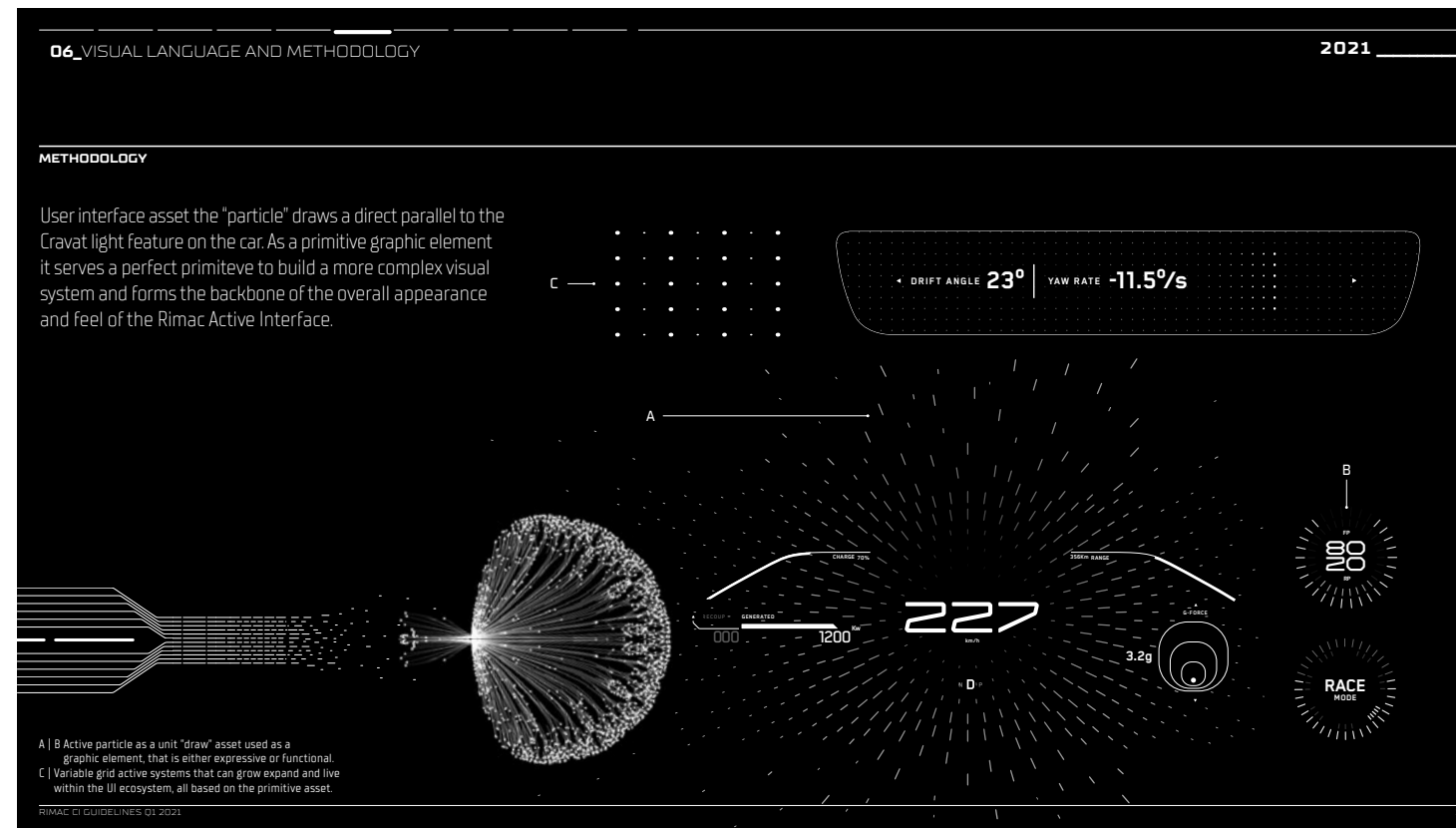


UI Concepts

The UI visual language of the Rimac hypercar brands was conceptualised as an abstract extension of the kravat. By simplifying the visual representation of it in the digital world, the LED signature became a living breathing asset "the particle".

It was used to primarily define the UI within the Nevera a high tech environment. Because it was a visual primitive it enabled for a wide array of visual adaptation i.e. grids, graphs, tables, visual indicators as featured in the user operated drive knobs etc. It was also conducive to instant colour morphing/changes giving the user a unique experience withing the vehicle.

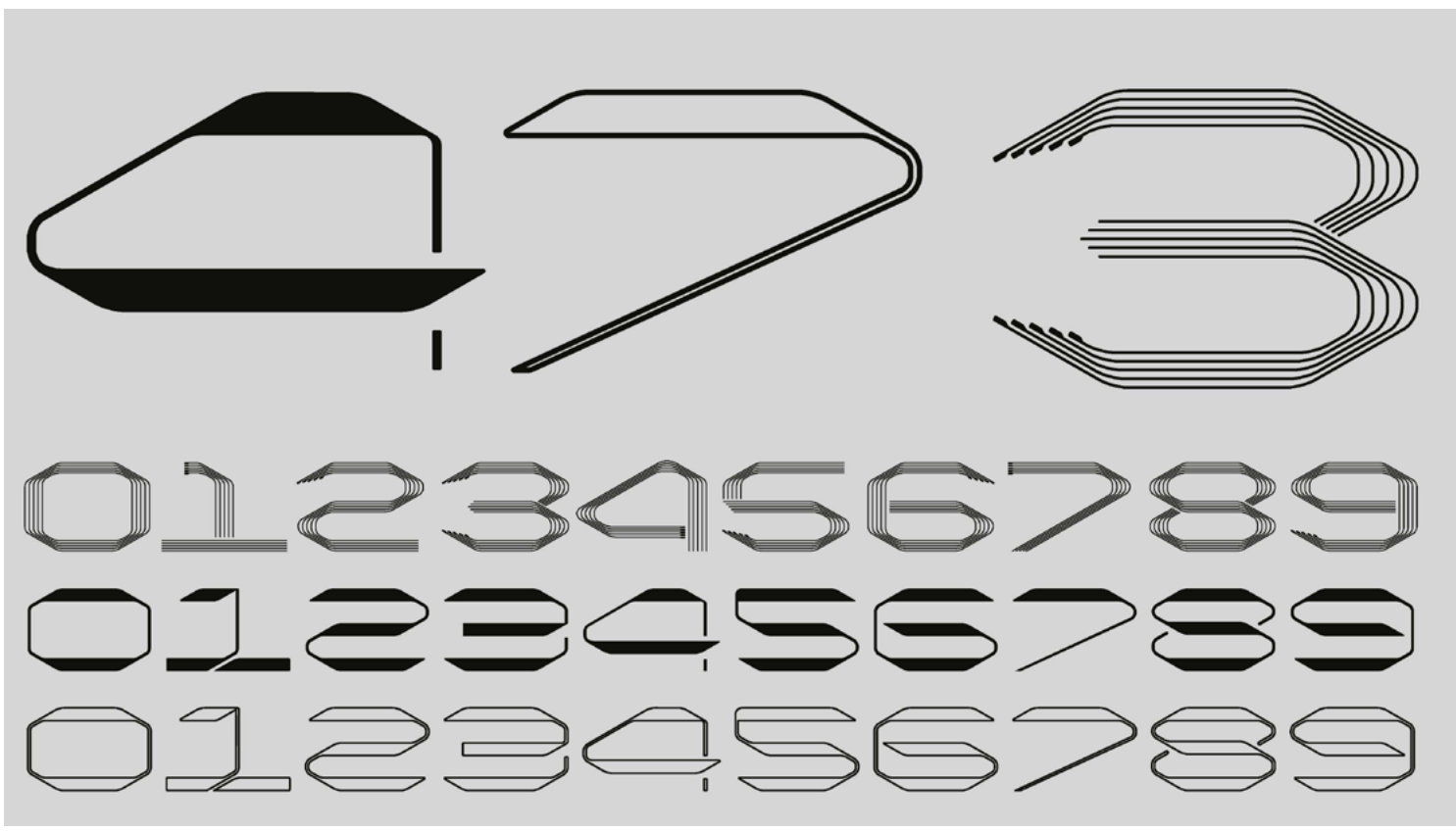
Iconography was all bespoke and designed from scratch. Utilising the PCB "Thunderbolt" kink where applicable the goal was to unify every possible detail and proportion to ensure a visual consistency. A total of 120 icons were designed.



Bespoke Typography

Bespoke typography played a crucial role in helping define what is a bespoke luxury_tech product. With limitless application potential it was a great opportunity to own our typography. There were three main categories for each typeface, display, digital and illustrative and each family had a common visual signature and were adapted to their mediums accordingly.

Some nice hidden touches and highlights were incorporated. The leading zero in the typeface "kravato" which as used to help visually illustrate the hypercar is capable of a constant three figure top speed, where the zero was shaped in a thinner weight and a horizontal split alluding to the PCB like connectors, albeit an abstract one. The missing glyphicon within Typo_One family was the Rimac logotype that would indicate the origin of the typeface and would indirectly inform the development team not to share the bespoke typeface



Environmental design and details

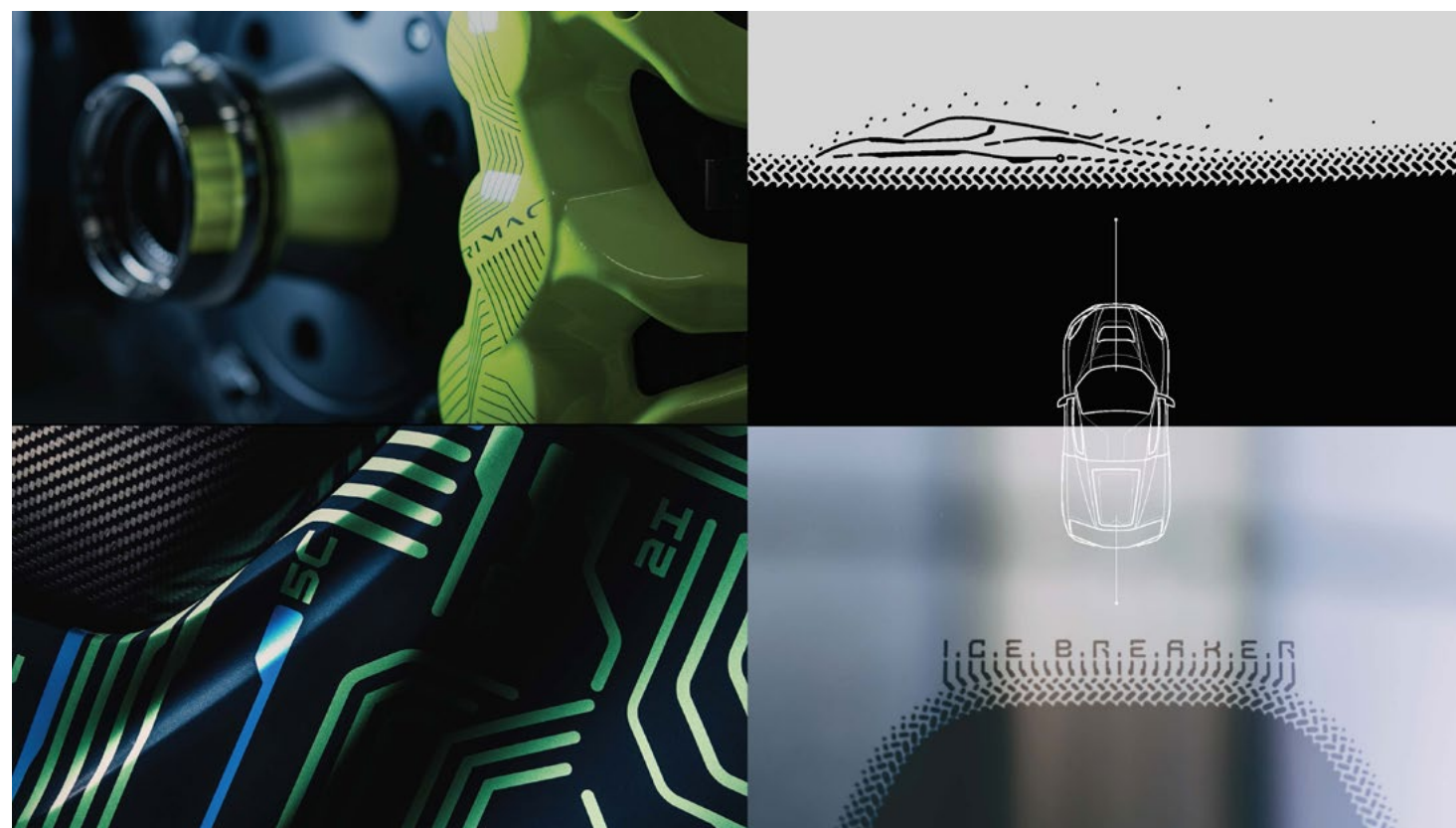
The visual system was applied on a wide variety of mediums and products. From interior design spaces and exhibitions, to speaker meshes, patterning on glass blackprints, merchandise, employer branding, apparel design, race suits and helmets.

Each application came with its own set of unique challenges but the design system was robust and graphically expansive enough to ensure creative and unique outcomes.

Case 01: Hidden messaging visual clues and Easter eggs was the name of the game where the opportunity presented itself. Each Nevera hypercar's front and rear glass black print for example was "branded" as an I.C.E. Breaker, meaning Internal Combustion Engine Breaker illustrated below.

Case 02: Heavy illustrative lettering on the hypercar's camouflage pattern if read in the correct sequence would spell-out the word RIMAC. There were visual clues as in 1R, 2I, 3M, 4A, 5C scattered all along the pattern surface, giving the keen onlookers a visual conundrum to solve.

Case 03: Within the exhibition space at the Faculty of Engineering of Zagreb each heating vent had a unique bespoke pattern complimenting the interior design. The floor of the permanent exhibition was a metal plaque with wording "from this reference point is the future of high-performing mobility, join us at Rimac". A student call to action to apply for a career at Rimac Tech/Rimac Automobili.



Appendix

For more detail please visit the link below link:

<https://www.behance.net/gallery/150438061/Rimac-Automobili>

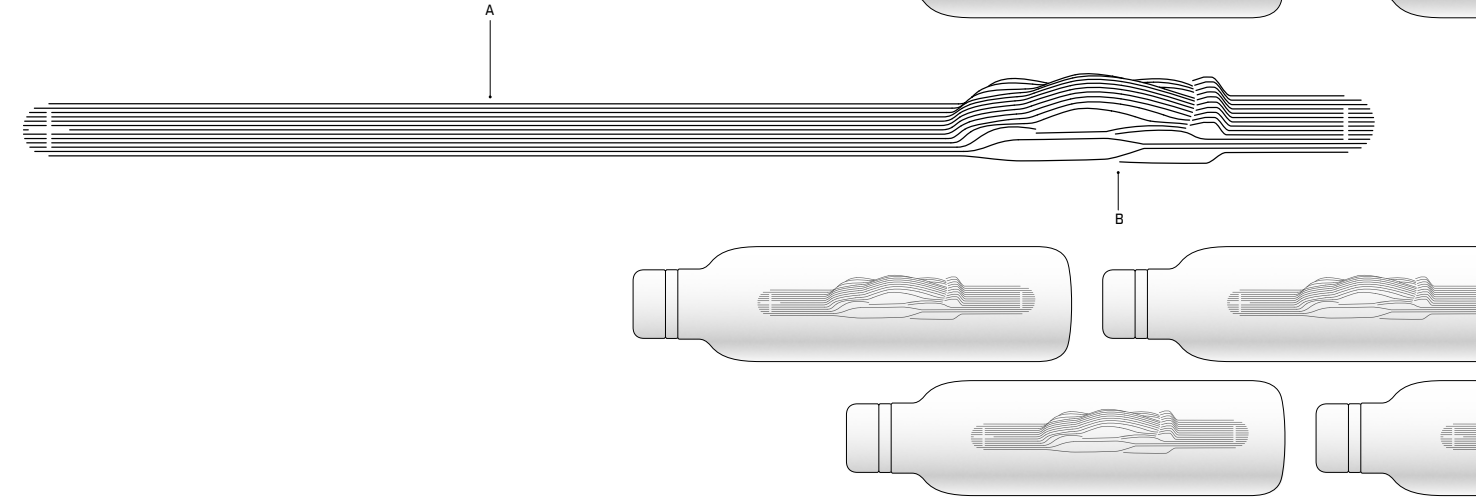


06_VISUAL LANGUAGE AND METHODOLOGY

2021

METHODOLOGY

Illustrated is an extract from graphic illustrations of the C_TW0. Embellished with a combination of the pulse and the digital treatment of the line.



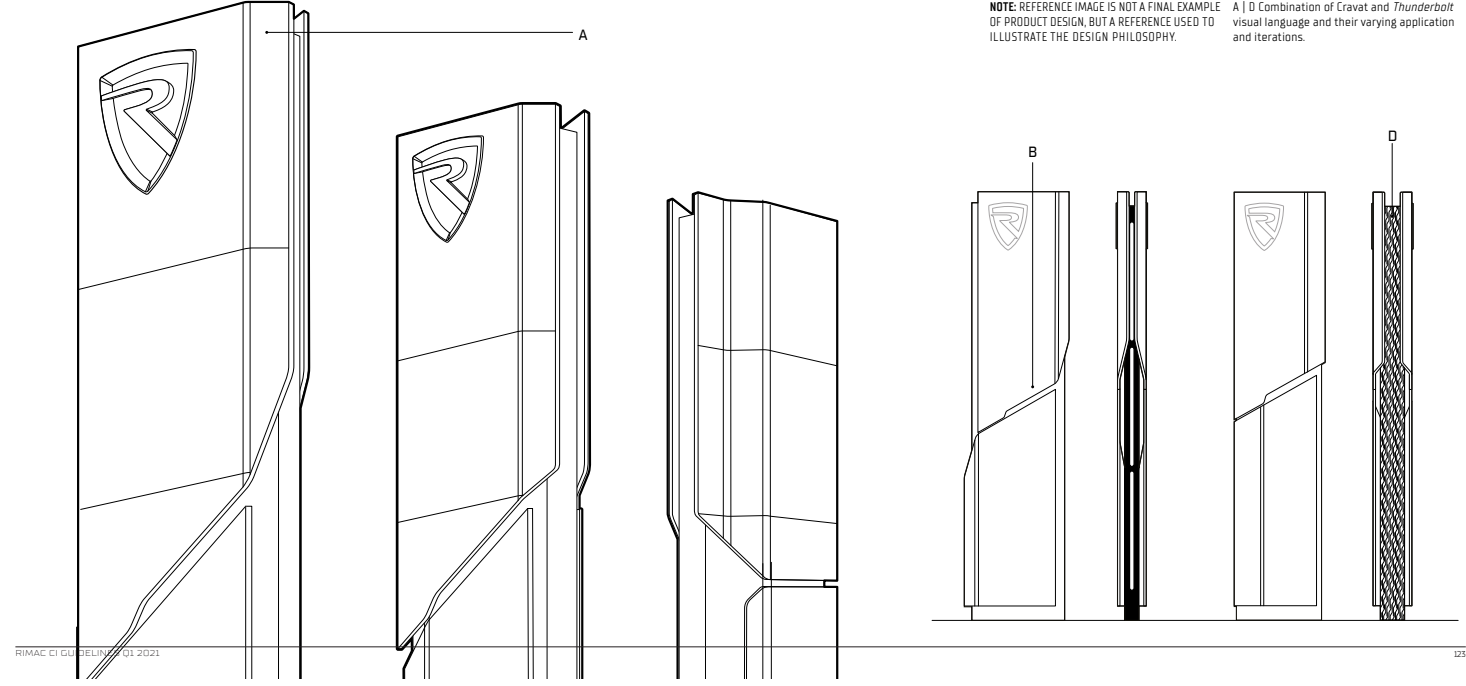
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06_VISUAL LANGUAGE AND METHODOLOGY

2021

METHODOLOGY

NOTE: REFERENCE IMAGE IS NOT A FINAL EXAMPLE OF PRODUCT DESIGN, BUT A REFERENCE USED TO ILLUSTRATE THE DESIGN PHILOSOPHY. A D Combination of Cravat and Thunderbolt visual language and their varying application and iterations.

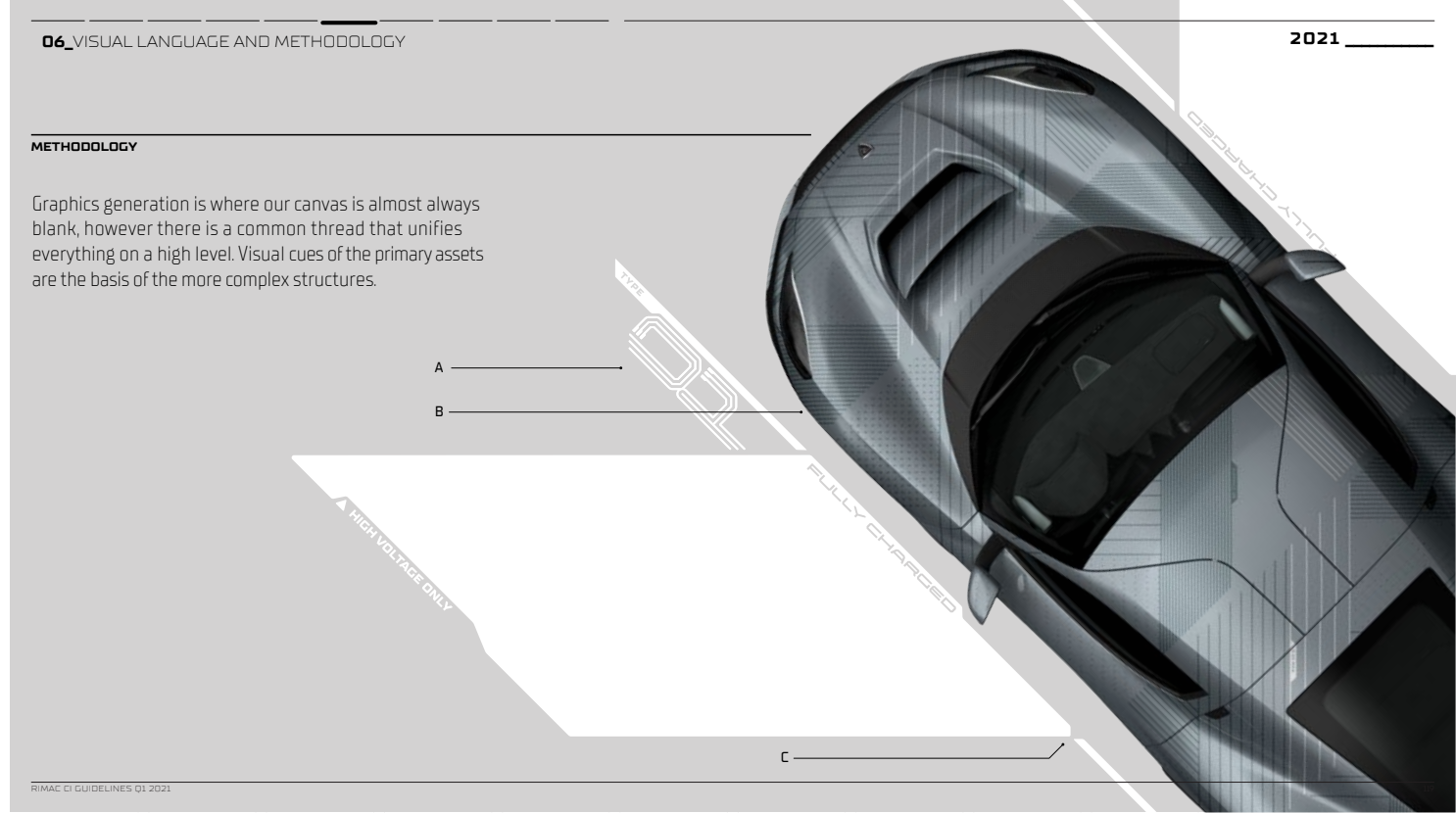


06_VISUAL LANGUAGE AND METHODOLOGY

2021

METHODOLOGY

Graphics generation is where our canvas is almost always blank, however there is a common thread that unifies everything on a high level. Visual cues of the primary assets are the basis of the more complex structures.



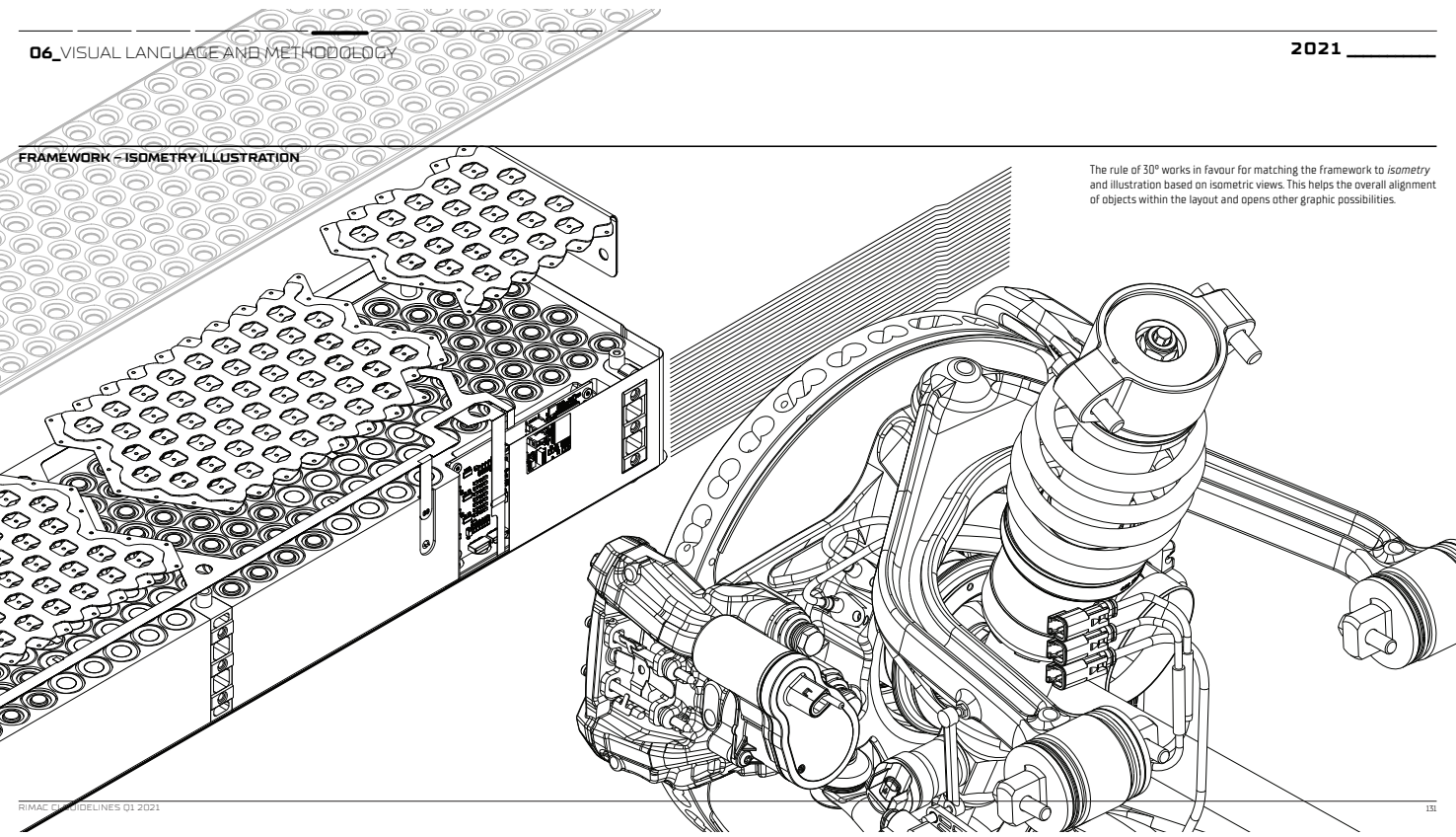
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06_VISUAL LANGUAGE AND METHODOLOGY

2021

FRAMEWORK - ISOMETRY ILLUSTRATION

The rule of 30° works in favour for matching the framework to isometry and illustration based on isometric views. This helps the overall alignment of objects within the layout and opens other graphic possibilities.



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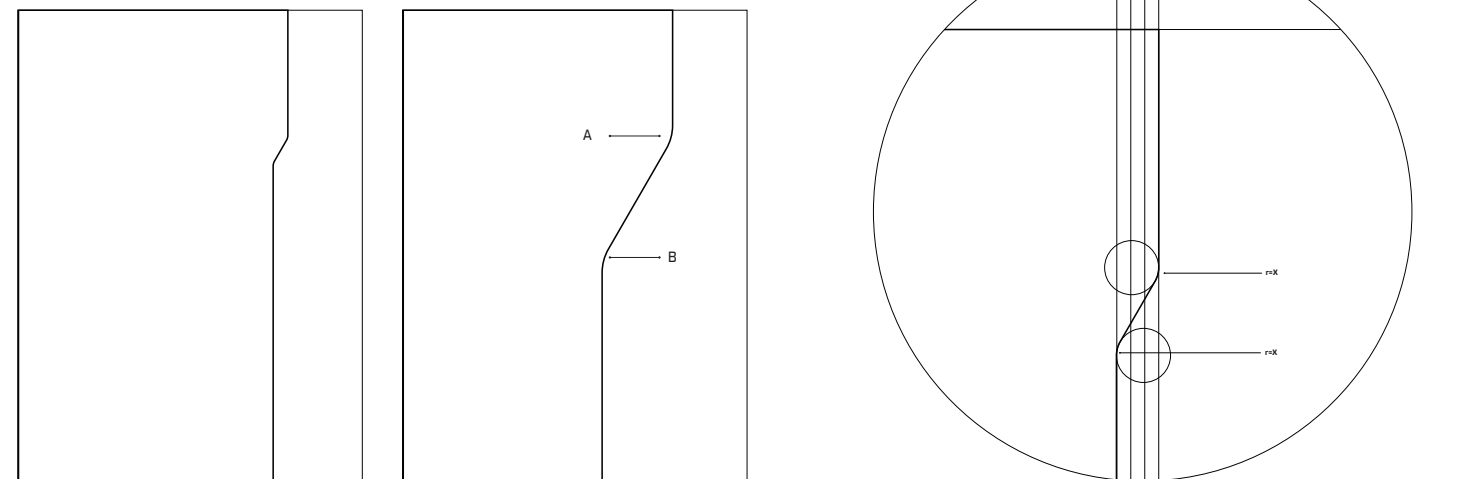
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2021

FRAMEWORK - SCALE AND PROPORTIONS | CORNER RADII

Illustrated below are reference proportions and methods how to add a rounded corner feature. By using the rule of thirds on the profile or depth of the Thunderbolt link, we use the 2/3 as a unit of measure to define the radii.

NOTE: REFERENCE IMAGE ONLY ZONES AND INDICATORS TO OBTAIN ANY SHAPE OR FORM OF THE THUNDERBOLT FEATURE.



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