

Tervezési iránymutatások

Design Guidelines

These design guidelines have been created to ensure that Corvinus University of Budapest consistently maintains a cohesive and recognisable visual brand identity. By adhering to these standards, we can strengthen the university's reputation and ensure that its communications are professional, unified, and reflective of

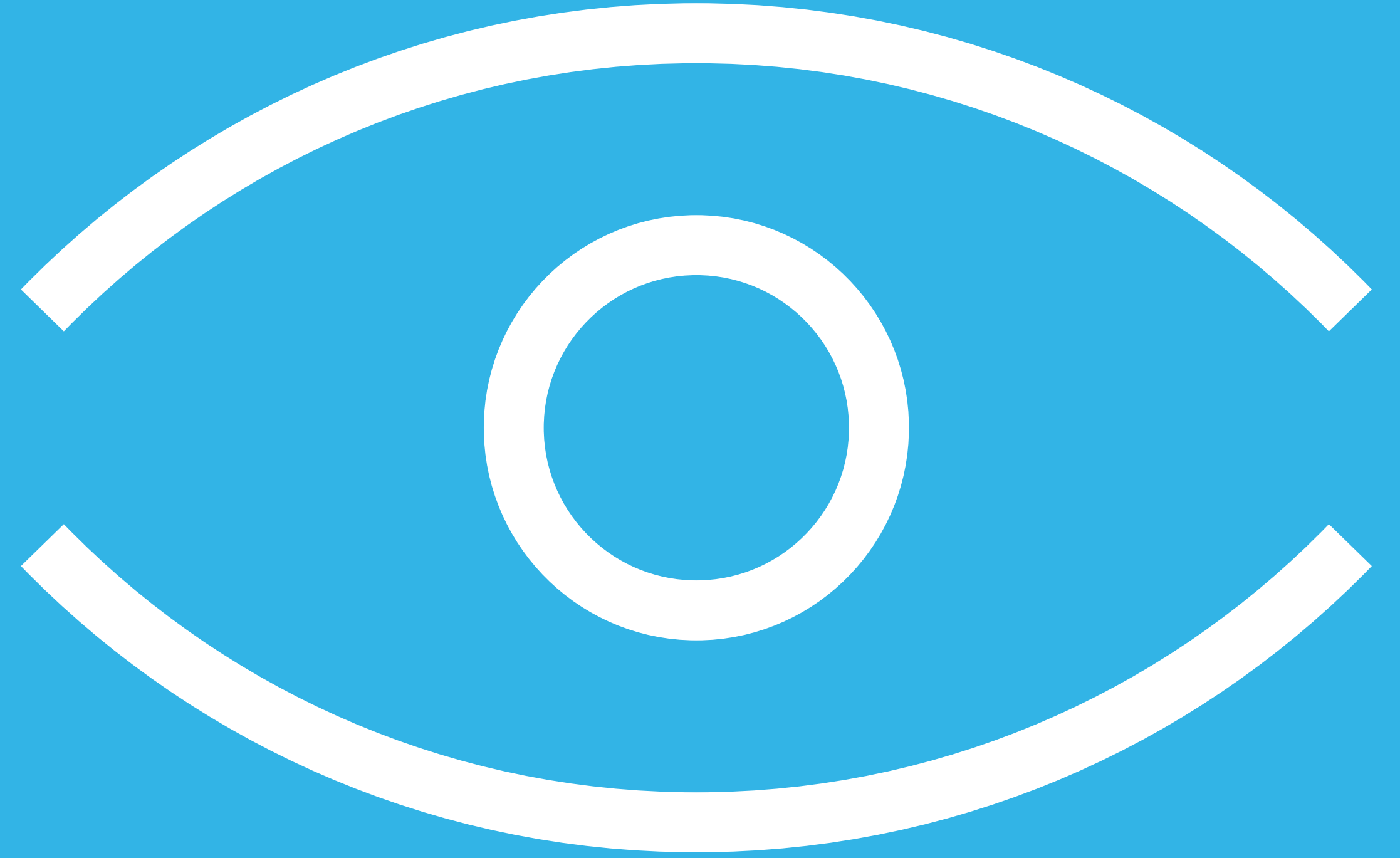
its values. We encourage all team members, collaborators, and partners to review this guide thoroughly and apply the guidelines consistently across all materials. Doing so will help us present a polished and credible image that resonates with our diverse audiences.

Chapter I. Brand	3
Chapter II. Logo	7
Chapter III. Colours	19
Chapter IV. Typography	28
Chapter V. Graphics	33
Chapter VI. Photography	41
Chapter VII. Layout	44



Chapter I.

Brand



Essence

The brand essence is the heart of what makes the university unique. It captures its core identity in a simple, memorable way and lays the foundation for everything we do.

Use the brand essence when shaping big-picture strategies or ensuring that all communications reflect who we truly are.

Shaping global leaders with accessible,
world-class education in vibrant Budapest.



Manifesto

The brand manifesto tells our story in a way that inspires and connects with people. It brings our values and vision to life, creating a sense of pride and belonging.

Use the manifesto in campaigns, presentations, or events where you want to energise and engage your audience.

With wings spread toward tomorrow,
Corvinus University is where global ambitions unite,
bridging a legacy of curiosity with a future of innovation.
We honor the wisdom of our history to inspire
young minds that are ready to take flight.

This spirit of exploration extends beyond lecture halls.
Through student organizations and initiatives,
we prepare you to take on a complex world.
You'll collaborate with peers and mentors alike,
gaining hands-on experience to spark new ideas.

Beyond our campus, the heart of central Europe awaits.
Budapest offers the ideal backdrop for self-discovery
within a community that supports your journey.
Students from around the corner or across the globe
find their place in this endlessly engaging city.

Here, you lay the foundation for worldwide impact.
We empower you to become a force for change,
With us, you'll gain the skills to lead with purpose,
Start your leadership evolution with the wisdom,
knowledge, and values to make a difference.



Baseline

The brand baseline captures the university's strengths in a concise, impactful way. It highlights key aspects of what we stand for, helping to communicate our value clearly and consistently.

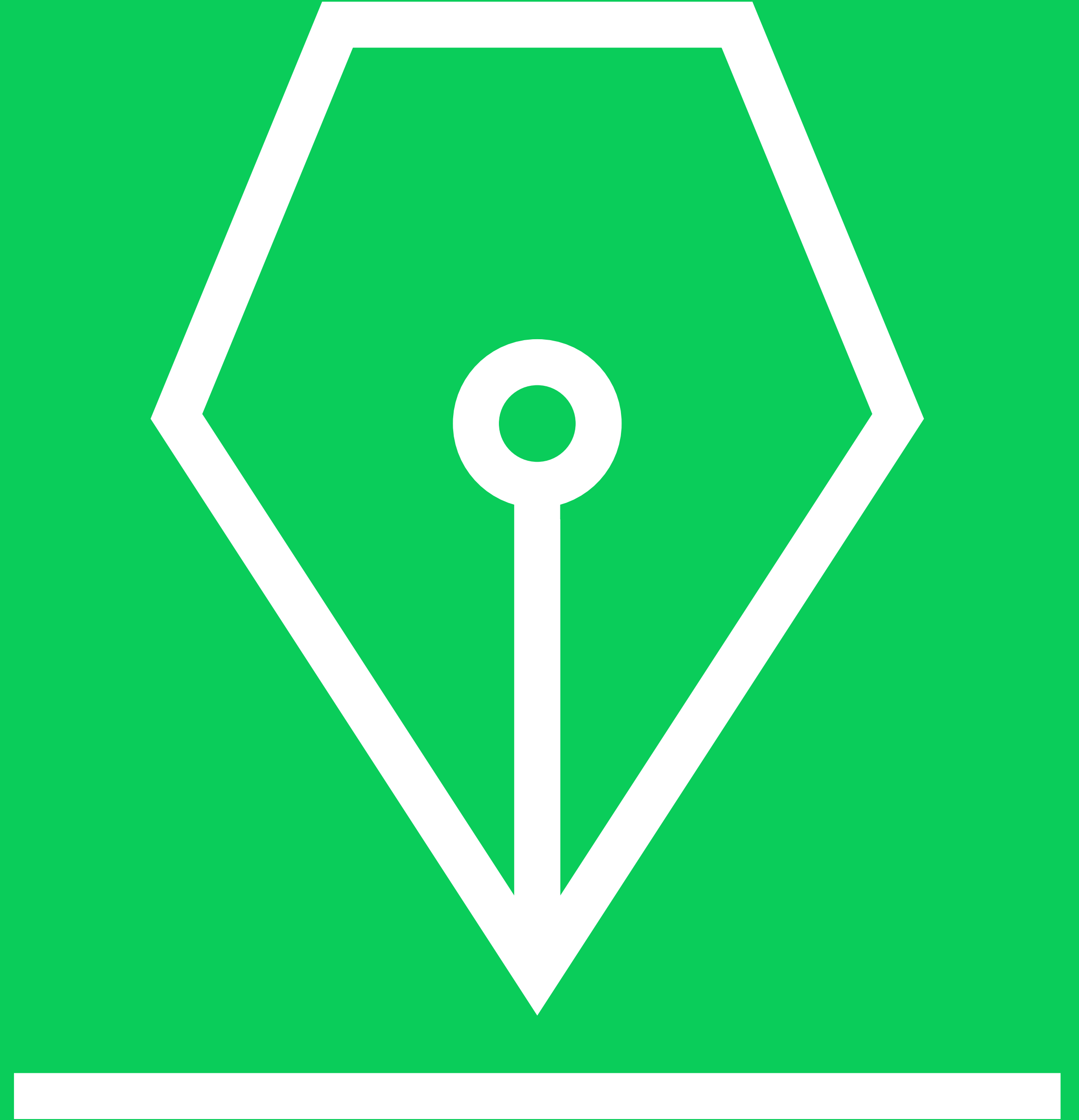
Use the baseline in advertising, social media, and programme materials to reinforce our identity and connect with diverse audiences.

Empowering Minds.
Shaping Futures.



Chapter II.

Logo



Logo

Primary

The primary logo is composed of the raven icon and the wordmark, which should be used on the majority of deliverables to maintain consistency and strengthen brand recognition. The logo is available in two language versions: English and Hungarian. It is recommended to use the version that best suits the audience

of the deliverable. For international audiences, the English version is advised, while for Hungarian audiences, the Hungarian version should be used. By selecting the appropriate language version, we can ensure clearer communication.



English version



Magyar verzió

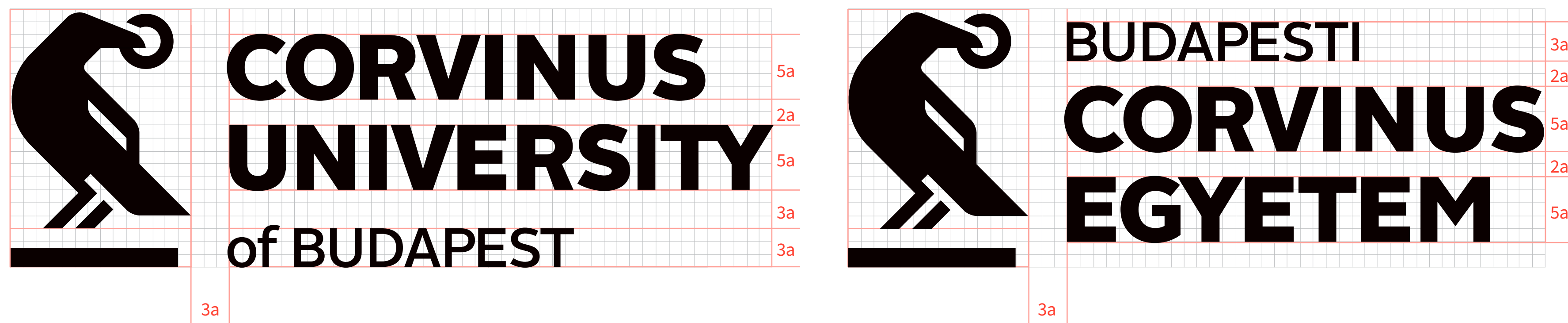


Logo

Composition

The two primary logo versions feature slight variations in their composition to achieve a balanced and harmonious layout in both language versions. The design of the logo aligns precisely with the detail grid, where each unit of the grid equals 1/20th of the logo's total height. Each element within the logo has

a specified size and spacing, measured using the grid's square units (denoted as "a" in the drawing below). Maintaining the integrity of the logo is essential. Adherence to this precise composition ensures consistency and preserves the visual balance of the university's brand identity.



White Space

The white space surrounding the logo is a designated clear area that ensures no other elements interfere with it. This buffer zone is essential for safeguarding the logo's integrity, allowing it to stand out with clarity and prominence in all applications.

The white space is defined as the width of the raven icon (denoted as "b" in the drawing below) and must be consistently applied on all sides of the logo. This proportional spacing not only enhances visual balance but also preserves the logo's legibility. These guidelines apply to all versions of the logo and icon.



Minimum Size

To ensure that all logo versions and icons remain clear and legible, it is essential to adhere to the specified minimum width values shown on the right. Reducing the size below these defined dimensions is strictly prohibited, as it would compromise the readability and visual impact of the logo and icons.

Whenever possible, it is recommended to use the logo and icons at a size larger than the minimum dimensions. The minimum size should be reserved only for instances where space constraints on deliverables make it unavoidable. This approach ensures the logo and icons maintain their prominence and effectiveness.



Primary Colour Application

Adhering to the rules of colour application for the core elements of the brand is essential to maintain consistency and clarity across all communications. The primary logo version is only permitted in black or white. The choice of colour should ensure high contrast with the background to guarantee the logo's legibility

and prominence, regardless of the surrounding design elements. Below are examples of logo application on brand colours and photographic imagery. Detailed values for the brand colours are provided in the [Colours chapter](#).



On primary colours

On secondary colours

On grayscale

On imagery

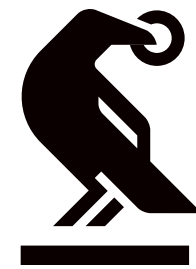


Logo

Icon

The raven icon is a distinct and recognisable element of the brand. It should be used in deliverables where the full logo cannot be accommodated or in cases where the constant use of the logo would lead to unnecessary repetition.

All guidelines related to white space, minimum size, and colour application for the raven icon should follow the same principles as those for [the Primary logo](#). Colour application is permitted in the secondary icon version and should adhere to the same rules outlined for [the Secondary logo](#).



Primary



Icon as Profile Image

For social media, it is advised to use the icon as the profile image to maintain consistency with the rest of the brand. The primary icon should be used for the main pages of the university, while the secondary icon can be utilised for special occasions, such as important events.

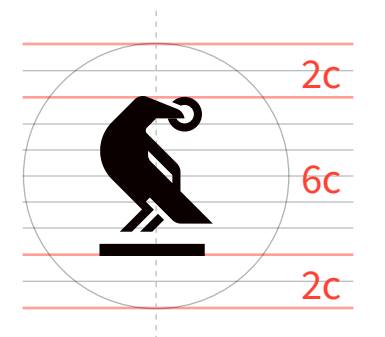
The composition of the profile image should adhere to the following guidelines: The value “c” on the drawing below represents 1/10 of the total container height. The height of the icon should be 6c. The icon should be horizontally and vertically aligned to the centre of the container.



Primary



Secondary



Composition

Logo

Institutions

To create a unique sub-logo for a particular institution, it is essential to adhere to the grid described for the primary logo. The name of the institution should be in title case, aligned to the left, and set in the brand typography. The sizes and spacing between the lines and elements are defined in the drawing below.

By following these specifications, the sub-logo will maintain consistency with the primary logo, ensuring a cohesive visual identity across all institutional representations.

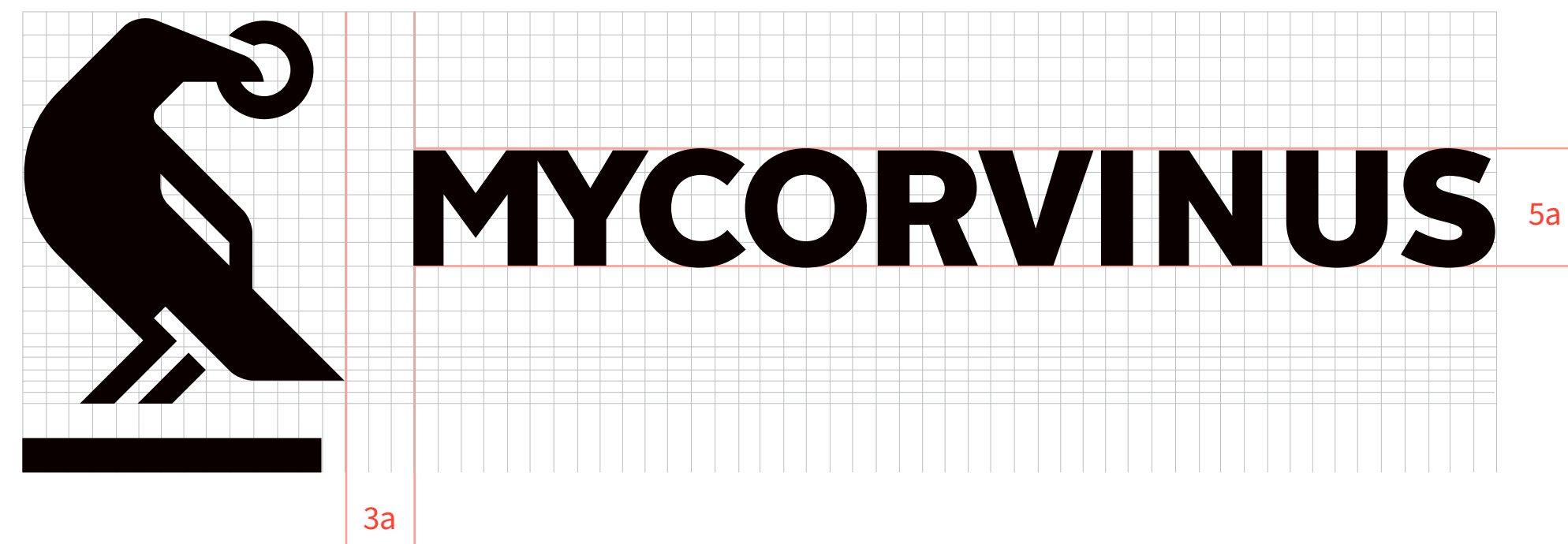


Logo

MyCorvinus

The MyCorvinus logo is also based on the composition of the [Primary logo](#). It is crucial to follow the proportions illustrated below to ensure that all logo variations maintain consistency when displayed together.

By adhering to these proportions, we ensure a cohesive visual identity, with each logo variation appearing harmoniously alongside the others.



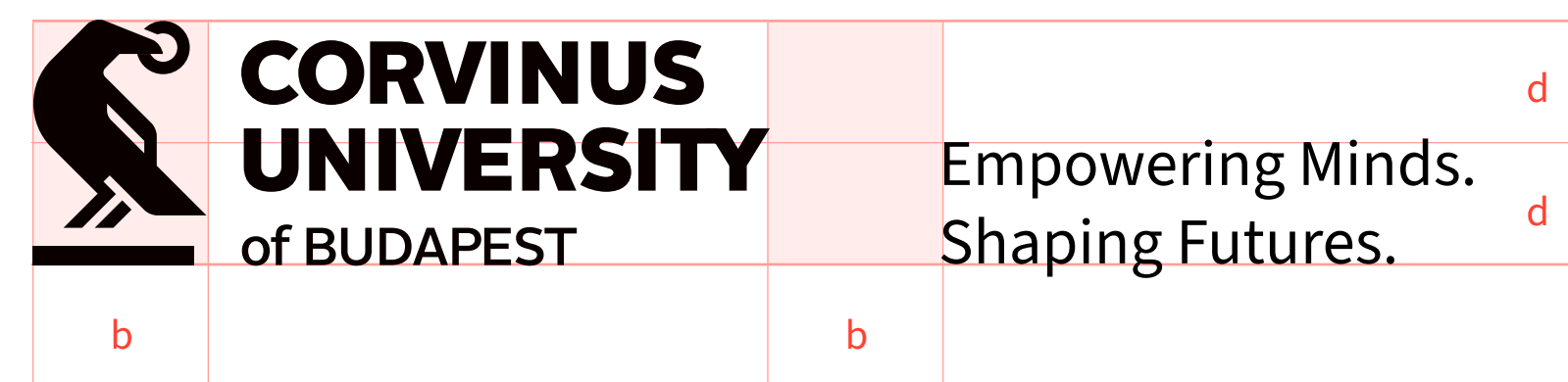
Logo

Baseline

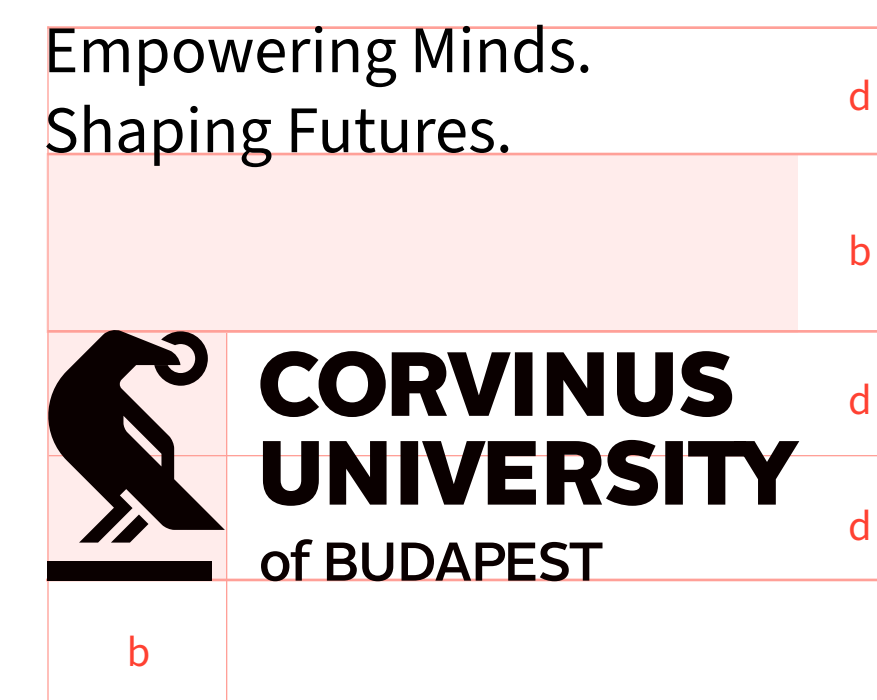
The baseline can be applied in two ways: positioned close to the logo to create a unified visual element, or used as the main message of a layout. For the first application, the baseline should be aligned to the bottom or left edge of the logo. Its x-height should be half the height of the logo (displayed as “d” on the drawing

below), and the space between the logo and the baseline should be at least equal to the White space of the logo (displayed as “b” on the drawing below). This space can be increased to align with the layout grid.

If the baseline is applied as a standalone message, its size and positioning should follow the general Layout application rules.



Horizontal application

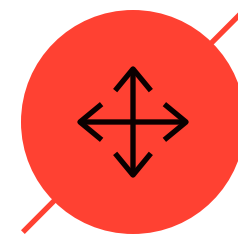


Vertical application

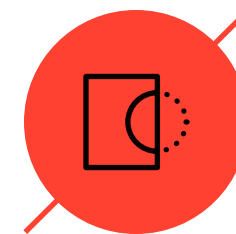


Don'ts

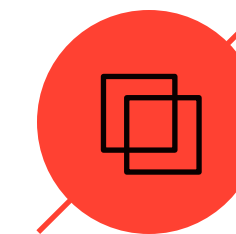
These guidelines are designed to ensure that the brand remains instantly recognisable and communicates a consistent visual message across all platforms and materials. By adhering to these principles, we preserve the brand's clarity, professionalism, and impact, reinforcing its identity in every application.



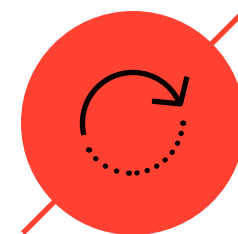
Do not alter the proportions of the logo (no horizontal or vertical stretching).



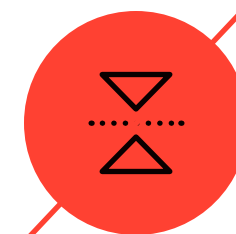
Respect the white space around the logo and avoid placing other elements on it.



Do not use any colors other than specified in this document for all logo versions and icons.



Do not rotate the logo at any angle other than 90 degrees, and only if layout or technical restrictions require it.



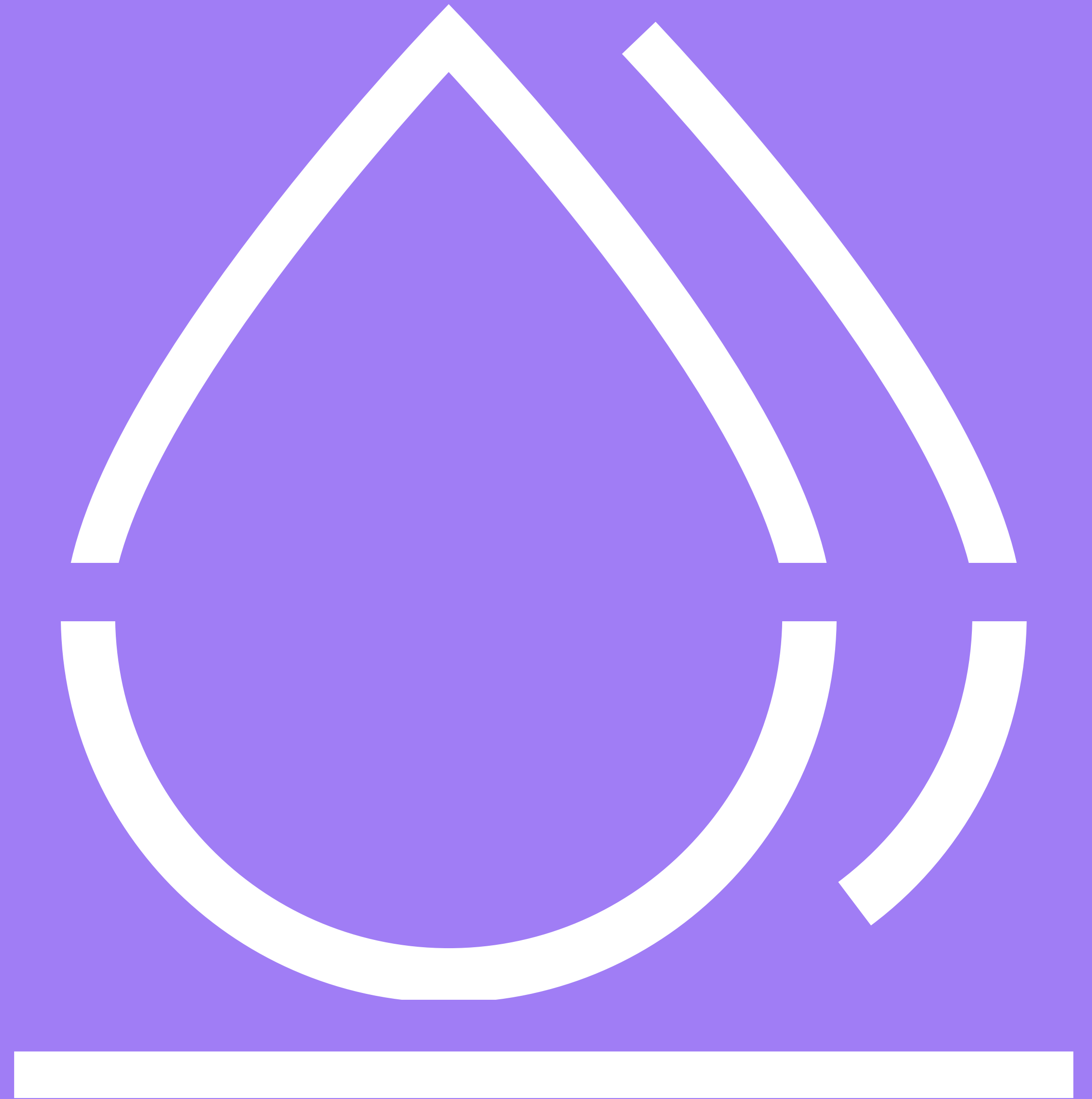
Do not mirror the logo along any axis.



Do not add relief, texture, glow, outlines, or any other effects to the logo.

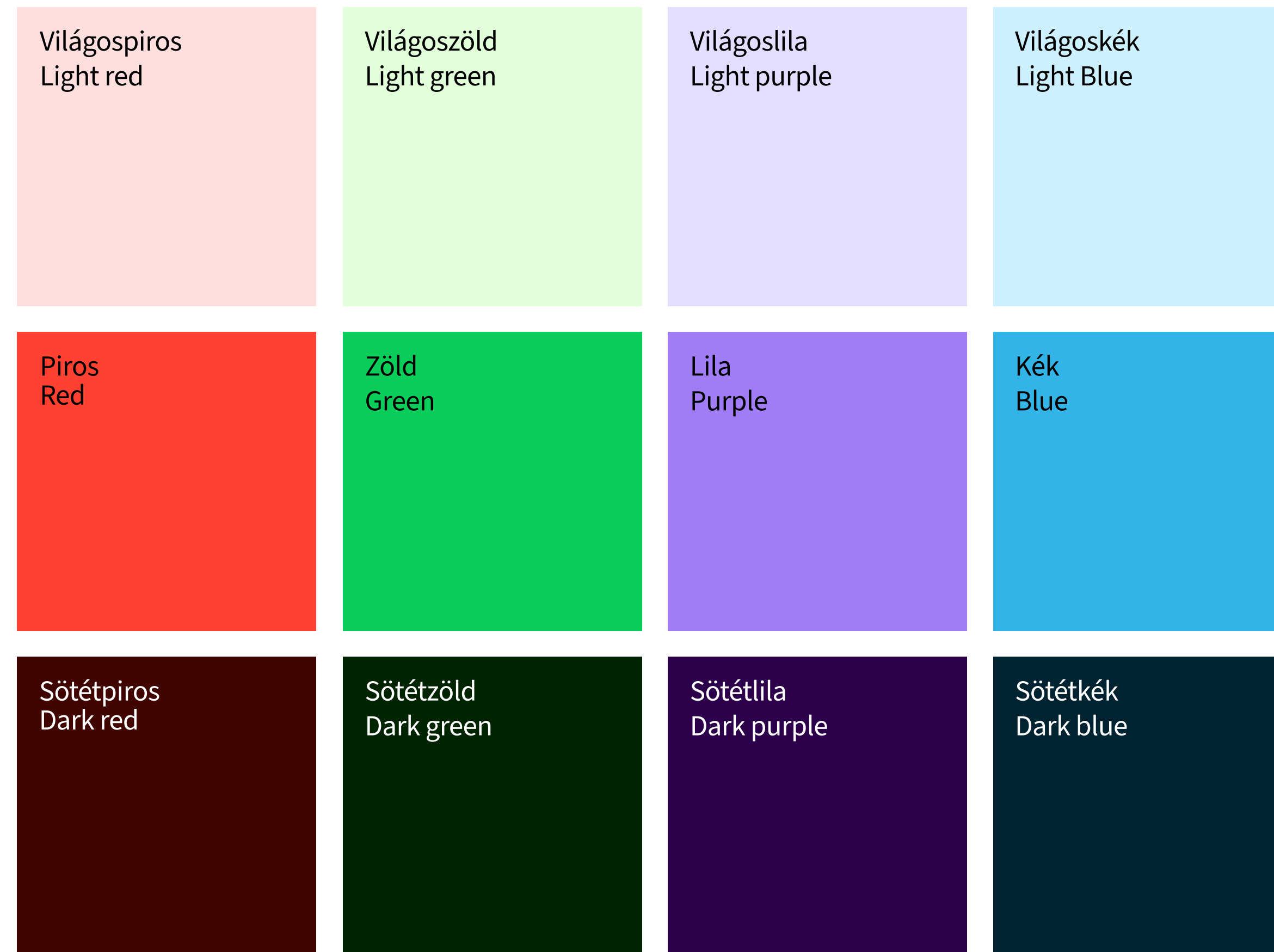
Chapter III.

Colours



Palette

The brand colour palette consists of Primary, Secondary with the addition of gold, which should be used as a special effect. The palette is inspired by Hungary's rich cultural heritage and the vibrant life of Budapest, reflecting both tradition and modernity in a harmonious and impactful way.



Primary

Secondary

Special effect



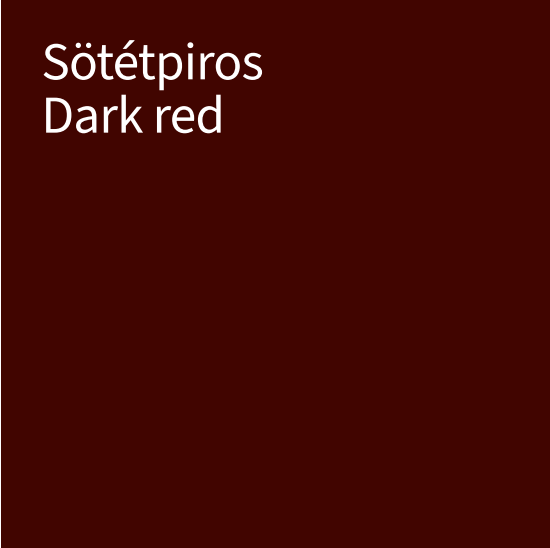
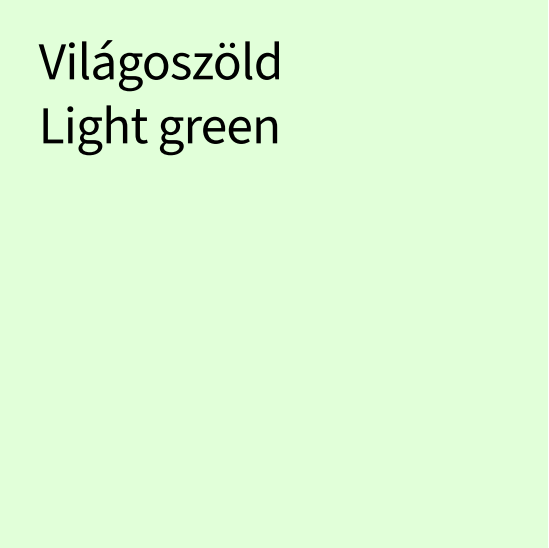




Primary

The primary colour should be used for deliverables that hold high value and impact, particularly those that focus on the University as a whole. The values provided below offer a framework to ensure the colour remains consistent across various mediums, reinforcing the visual identity and coherence.

i It is strongly discouraged to use two primary colours in close proximity within a layout where they can be seen simultaneously.

For example, they should not be used on a single page of a brochure but can be applied on different sections of a website, provided they do not appear in the viewfinder simultaneously.

					
Világospiros Light red	Piros Red	Sötétpiros Dark red	Világoszöld Light green	Zöld Green	Sötétzöld Dark green
RGB 255 222 222	RGB 255 65 50	RGB 65 05 0	RGB 225 255 217	RGB 10 205 90	RGB 0 35 0
HEX #FFDEDE	HEX #FF4132	HEX #410500	HEX #E1FFD9	HEX #0ACD5A	HEX #002300
CMYK 0 13 7 0	CMYK 0 80 65 0	CMYK 0 100 100 85	CMYK 10 0 15 0	CMYK 70 0 75 0	CMYK 65 30 60 75
PANTONE 9286 C	PANTONE Warm Red C	PANTONE 7644 C	PANTONE 9560 C	PANTONE 2270 C	PANTONE 3537 C



Colours

Primary Application

Below are examples of colour application across various parts of the layout. The logo and typography should only be used in black or white, while the background can vary widely with any combination of the red and green hues to create depth and complexity in the design when needed.

The arch, baseline, and other linear illustrations should be used exclusively in the red or green mid-tone of the primary colours. This ensures consistency in the design while allowing flexibility in its expression.

Piros
Red



Zöld
Green



Secondary

The secondary colour should be used for communications at a secondary level, such as specific campaigns or communications from smaller entities within the University. These colours can be paired with primary colours for larger deliverables to enrich the palette and avoid repetition.

To maintain clarity and consistency in branding, it is advisable to use one colour per deliverable, section, or page. This approach ensures the visual identity remains clear, cohesive, and easily recognisable.

 <p>Világoslila Light purple</p>	 <p>Lila Purple</p>	 <p>Sötétlila Dark purple</p>	 <p>Világoskék Light blue</p>	 <p>Kék Blue</p>	 <p>Sötétkék Dark blue</p>
RGB 227 222 255	RGB 160 125 245	RGB 45 0 75	RGB 205 240 225	RGB 50 180 230	RGB 0 35 50
HEX #E3DEFF	HEX #A07DF5	HEX #2D004B	HEX #CDF0FF	HEX #32B4E6	HEX #002332
CMYK 6 12 0 0	CMYK 47 54 0 0	CMYK 80 100 0 55	CMYK 15 0 0 0	CMYK 75 0 2 0	CMYK 67 10 0 77
PANTONE 9341 C	PANTONE 2086 C	PANTONE 2627 C	PANTONE 9420 C	PANTONE 306 C	PANTONE 3035 C



Colours

Secondary Application

The application of the secondary colours follows the same principles as the primary colours. Below are examples of colour application across various parts of the layout. The logo and typography should only be used in black or white, while the background can vary widely with any combination of the purple

and blue hues to create depth and complexity in the design when needed. The arch, baseline, and other linear illustrations should be used exclusively in the purple or blue mid-tone of the secondary colours. This approach ensures design consistency while allowing for flexibility in its expression.

Lila
Purple





Kék
Blue



Grayscale

In situations where it is not possible to use the full colour palette due to technical restrictions, the grayscale colour palette should be applied. This palette follows the same level of contrast as the full colour scheme to maintain consistency and ensure the design remains clear and legible.

 <p>Világosszürke Light gray</p>	 <p>Szürke Gray</p>	 <p>Fekete Black</p>
RGB 225 225 225	RGB 140 140 140	RGB 0 0 0
HEX #E1E1E1	HEX #8C8C8C	HEX #000000
CMYK 0 0 0 10	CMYK 0 0 0 35	CMYK 0 0 0 100
PANTONE Cool Gray 1 C	PANTONE Cool Gray 6 C	PANTONE Black 3 C



Grayscale Application

The application of the grayscale colours follows the same principles as the [Primary](#) and [Secondary colours](#). Below are examples of colour application across various parts of the layout.



Special Effect

For significant occasions, it is advised to incorporate the golden special effect into the design. For example, a diploma for a graduation event can be enhanced with gold foil, and pins may be crafted from gold-coloured metal. These materials are reserved for items that are intended to have lasting value and hold ceremonial

significance. Below, you can find a reference for the recommended colour and material. However, designers should adapt these specifications based on the production technology and the materials available from suppliers.

Material



Arany Gold

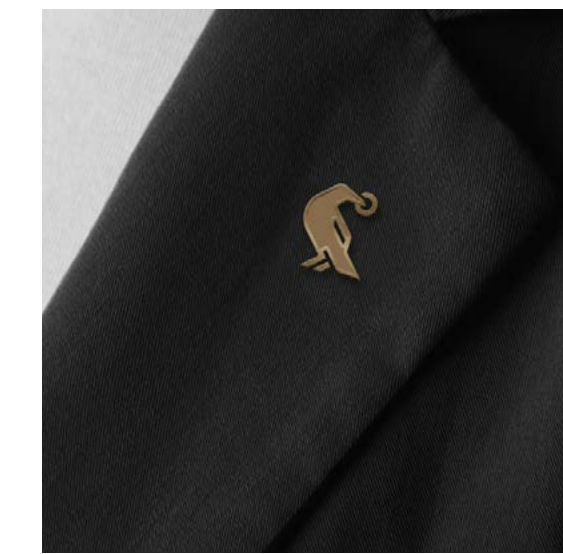
Application



Foil
Foilco Ceremony Gold 6128



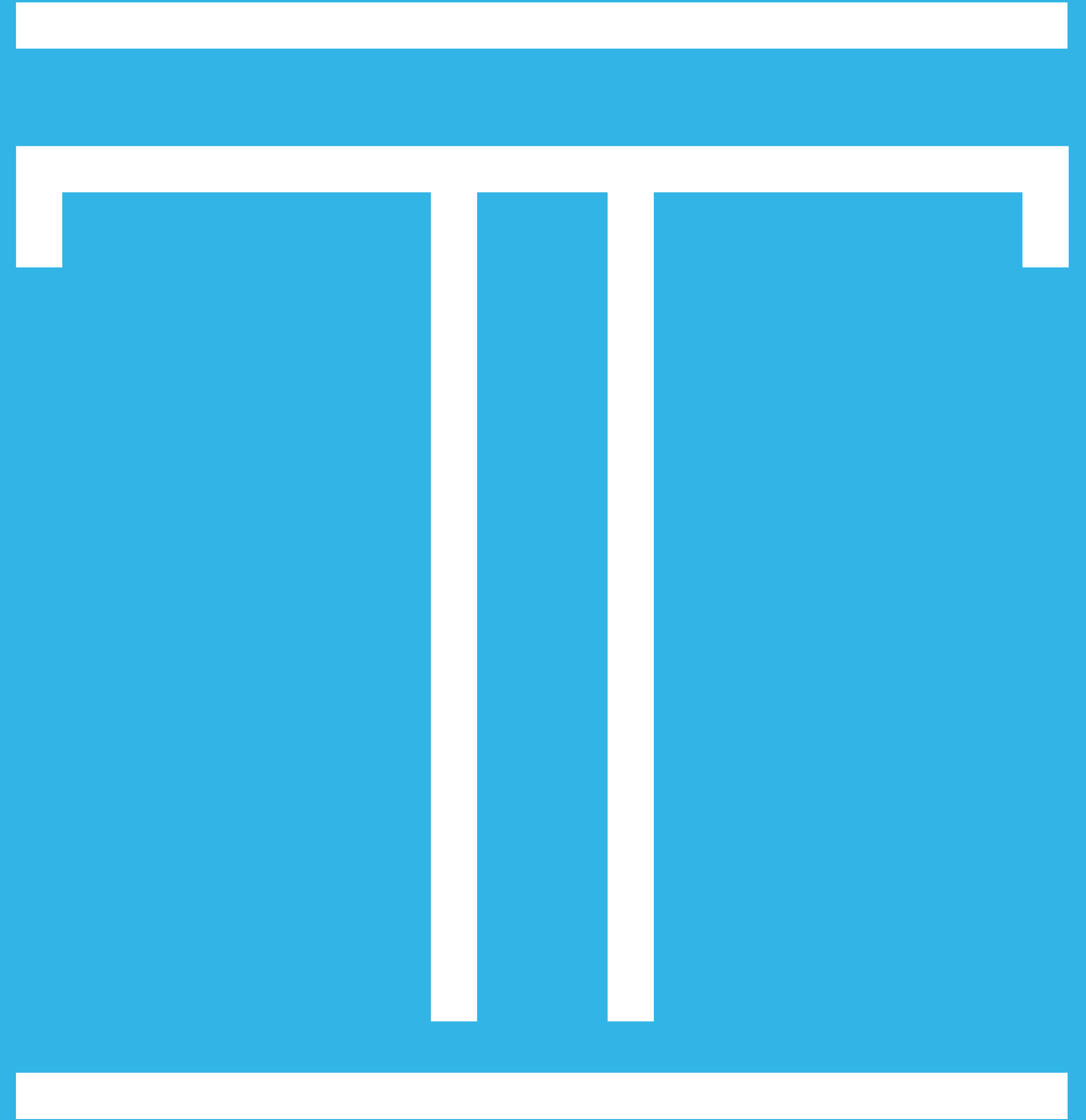
Foil



Metal

Chapter IV.

Typography



Primary

To emphasise the blend of the University's rich heritage and its future-oriented mindset, two contrasting typefaces have been chosen. The sans-serif font is designated for all major communications, offering clarity and modernity, while the serif font is reserved for highlighting purposes and for instances where

Hungarian text is used alongside English. These fonts were created by Adobe and are available through Adobe Fonts. They can also be accessed via Google Fonts, where they are licensed under the Open Font License.

Typeface

Source Sans 3

Sample

Corvinus University is where global ambitions unite, bridging a legacy of curiosity with a future of innovation.

License

www.fonts.google.com/specimen/Source+Sans+3

Typeface

Source Serif

Sample

We honor the wisdom of our history to inspire young minds that are ready to take flight.

License

www.fonts.google.com/specimen/Source+Serif+4



Fallback

In cases where the primary typefaces are unavailable due to technical limitations, suitable fallback fonts should be used to maintain the intended aesthetics and visual contrast.

These fallback typefaces are widely accessible on most devices, ensuring consistent branding across various platforms and preserving the overall design integrity.

Typeface

Arial

Sample

Corvinus University is where global ambitions unite, bridging a legacy of curiosity with a future of innovation.

Typeface

Georgia

Sample

We honor the wisdom of our history to inspire young minds that are ready to take flight.



Application

It is crucial to apply the appropriate character style for each specific application to ensure consistency across various deliverables. By carefully selecting the right styles for different contexts, we can uphold the integrity of the brand and maintain a cohesive visual identity across all formats and platforms.

For smaller sizes, subtle adjustments to character styles are applied to Body text and H4 headings. These modifications, such as increasing line height and adding tracking to create more space between characters, ensure optimal readability without compromising the design.

Below, examples of applications, styles, and samples illustrate the recommended approach.

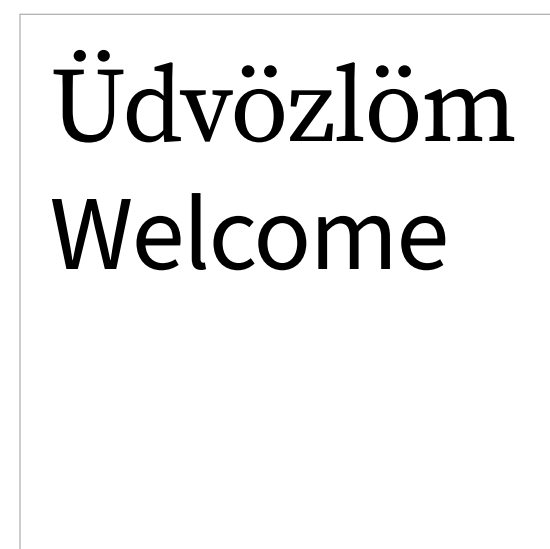
* When calculating line height, the numbers should be rounded up.

Application	Character style	Paragraph style	Sample	Calculation example
Level H1 Titles	Typeface Source Sans Regular Highlights Source Serif Regular Case Title	Tracking -15 Line height 120% of font size* Alignment Left	Üdvözlöm Welcome	Font size 50 pt Line height 60 pt
Level H2 Headings	Typeface Source Sans Regular Highlights Source Serif Regular Case Title	Tracking -15 Line height 120% of font size* Alignment Left	Új képzések New Programmes	Font size 33 pt Line height 40 pt
Level H3 Sub-heading	Typeface Source Sans Regular Highlights Source Serif Regular Case Title	Tracking -15 Line height 120% of font size* Alignment Left	Bachelor in Applied Economics	Font size 22 pt Line height 26 pt
Level H4 Important Info	Typeface Source Sans Regular Highlights Source Sans Semi-Bold Case Sentence	Tracking -15 Line height 150% of font size* Alignment Left	The aim of the program is to train professionals who are familiar with fundamental economic concepts and relationships, capable of structured, model-based, critical thinking.	Font size 15 pt Line height 22 pt
Body Body text	Typeface Source Sans Regular Highlights Source Sans Semi-Bold Case Sentence	Tracking -5 Line height 150% of font size* Alignment Left	Most of our students continue their studies, and since the applied economics bachelor's program serves as an excellent entry point to many master's programs, career opportunities are also diverse. Many of our former students have secured positions in various analyst position at large companies, banks, insurance companies, consulting firms, and public policy research institutions.	Font size 10 pt Line height 15 pt



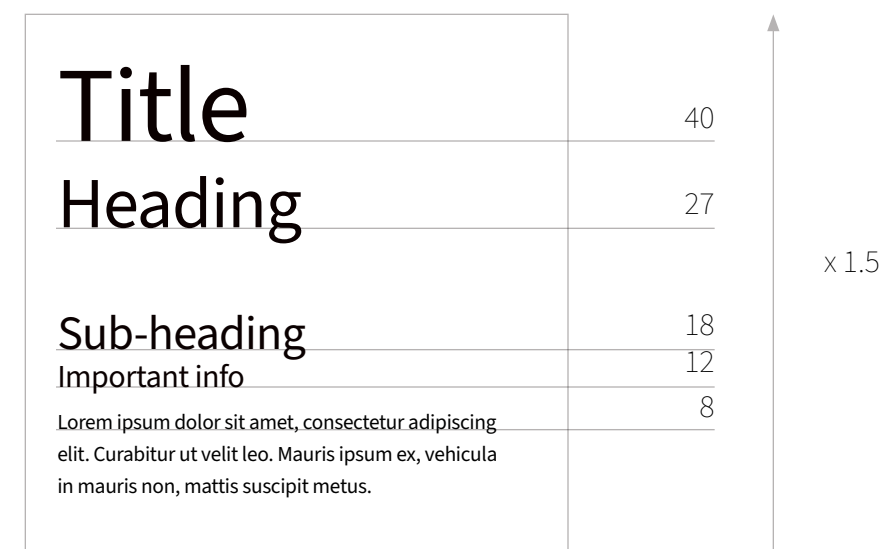
Principles

Below is a list of the core principles of typographical treatment that should be applied to all design layouts, provided there are no additional technological restrictions.



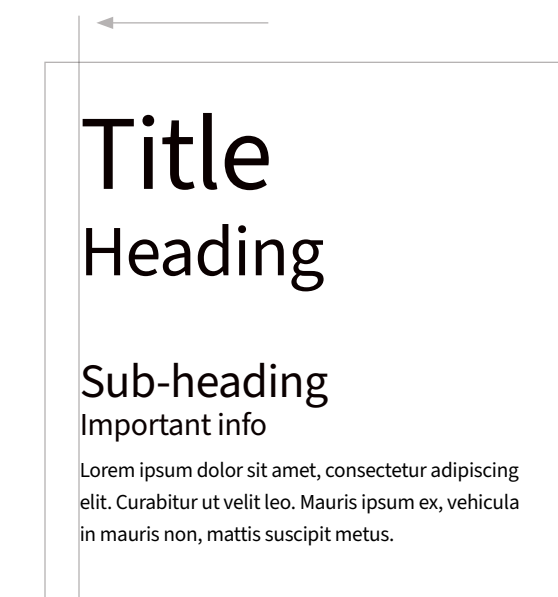
Highlights

It is important to use the serif primary typeface to highlight key elements or emphasise the Hungarian heritage.



Proportions

It is important to maintain a strong contrast between typographical levels. This contrast should be at least 1.5 times between adjacent levels.



Alignment

Consistency in alignment is crucial, and all elements should be aligned to the left. Exceptions are allowed for deliverables with proportions that do not permit a harmonious layout with left alignment.

Chapter V.

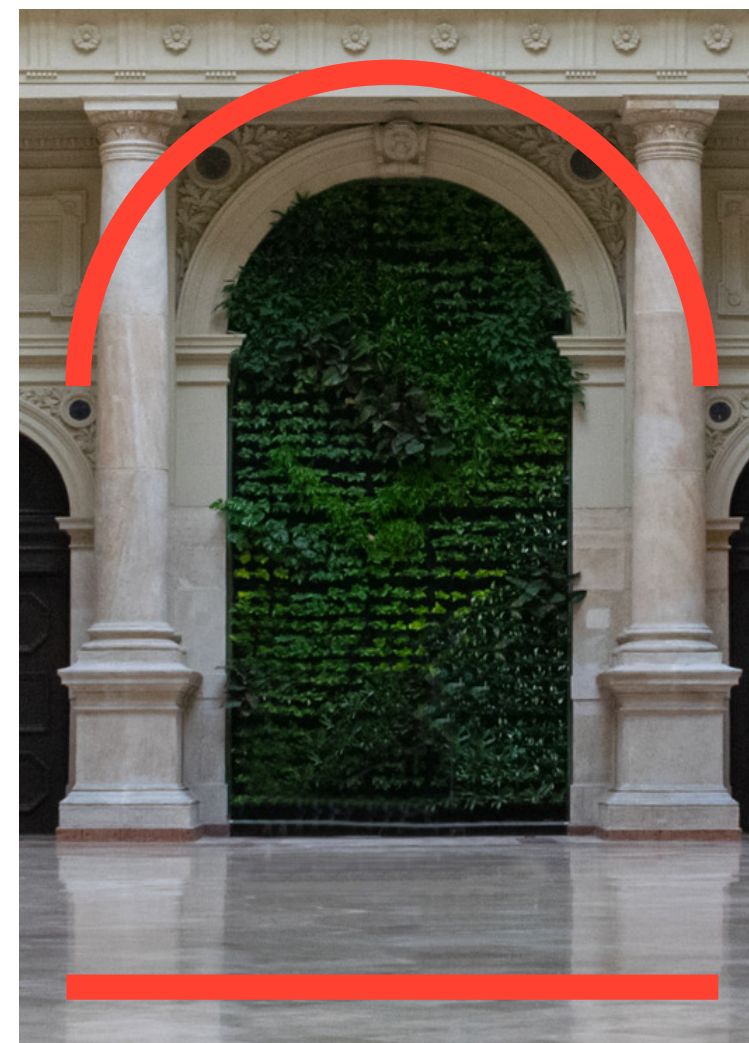
Graphics



Arch

One of the key graphical elements of the identity is an arch. The arch consists of a half-circular top element and a base element, drawing inspiration from the architectural features of the university's historic buildings.

This design element reflects the institution's rich heritage while also conveying a sense of stability and tradition, bridging the past with the future.



Inspiration



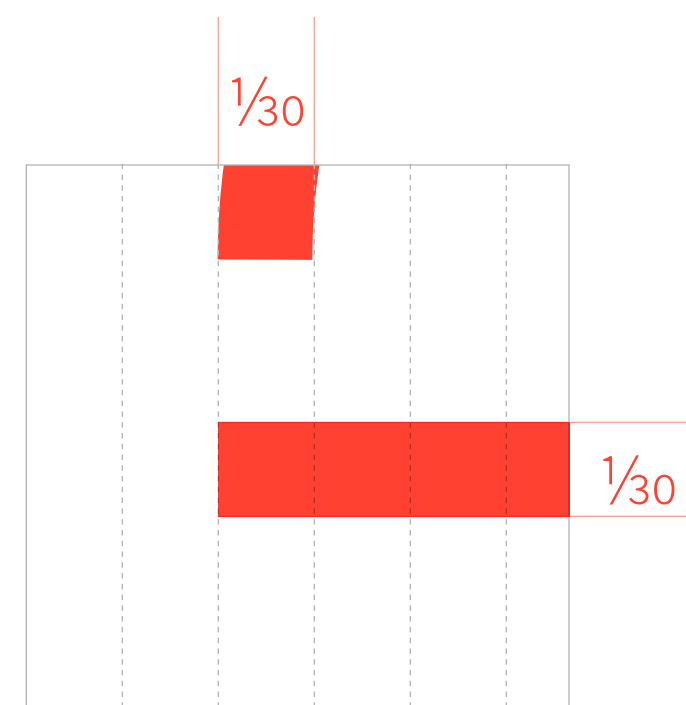
Shape



Application example

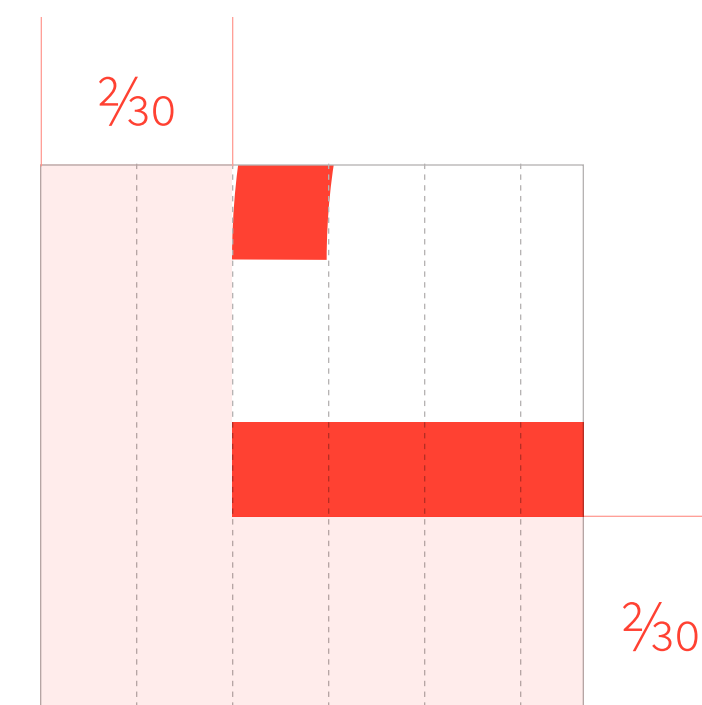
Arch Principles

Below is a list of the core principles for applying the arch across various layouts. It is crucial to maintain consistency in both the weight of the stroke and the margins, as this ensures a cohesive and professional appearance for the overall branding.



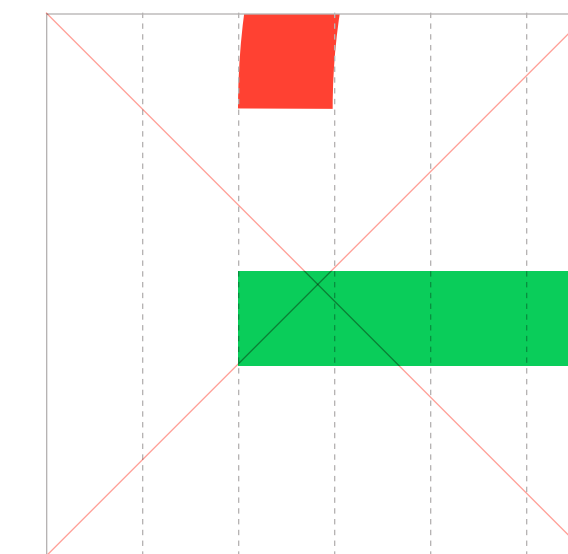
Thickness

It is important to calculate the proportion of the stroke in a consistent manner across all deliverables. The stroke weight should be $1/30$ of the width of the shorter side of the deliverable.



Margins

The margins surrounding the arch should be $2/30$ of the width of the shorter side of the deliverable.



Consistency

It is not permitted to use multiple colours for the elements of the arch; both the top and bottom elements should be in a single colour.

Graphics

Arch Application

Below are examples of how the arch can be applied. It can function as a stand-alone element, acting as a focal point of the layout, or it can be used to connect different parts of the layout, such as photography and typographic elements.

Additionally, it can be applied in portrait photography to highlight the subject or used as a background element. In all of these applications, however, the core principles should remain consistent.



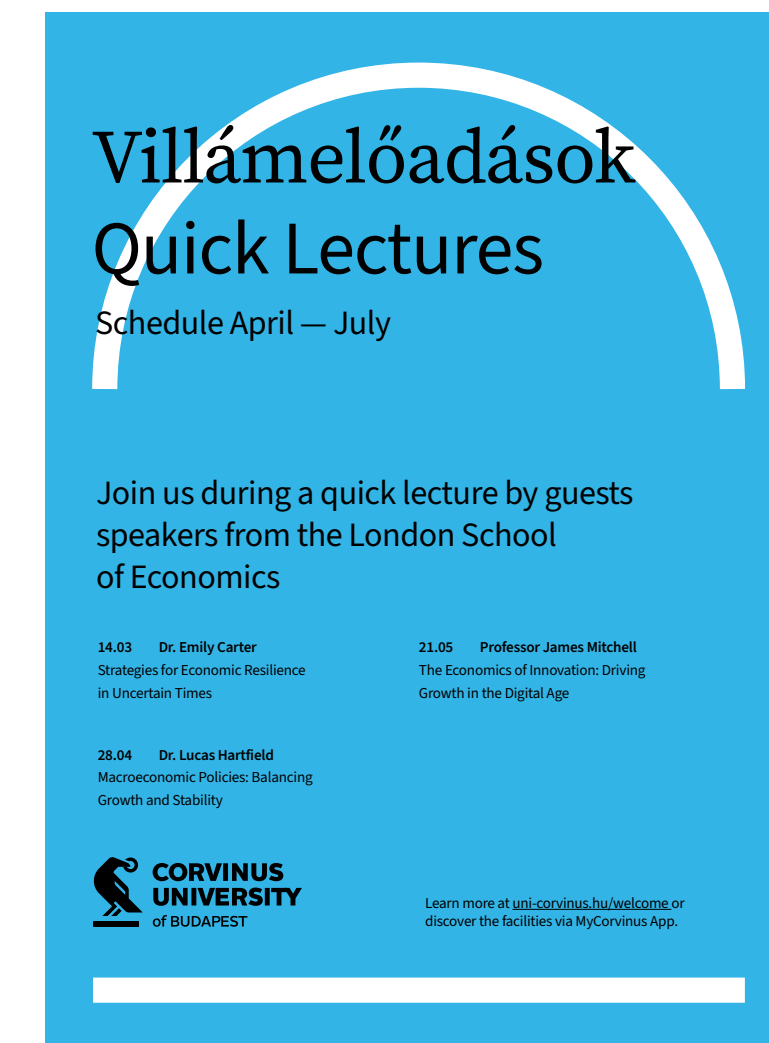
Stand-alone



Combination



Portrait



Background

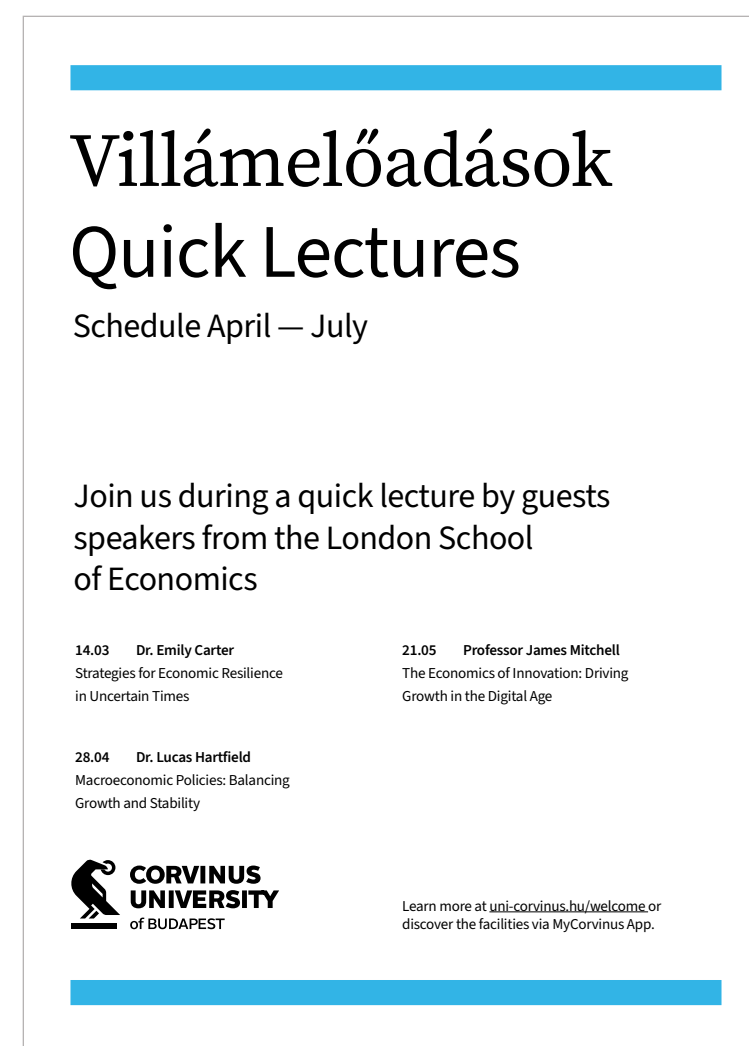


Graphics

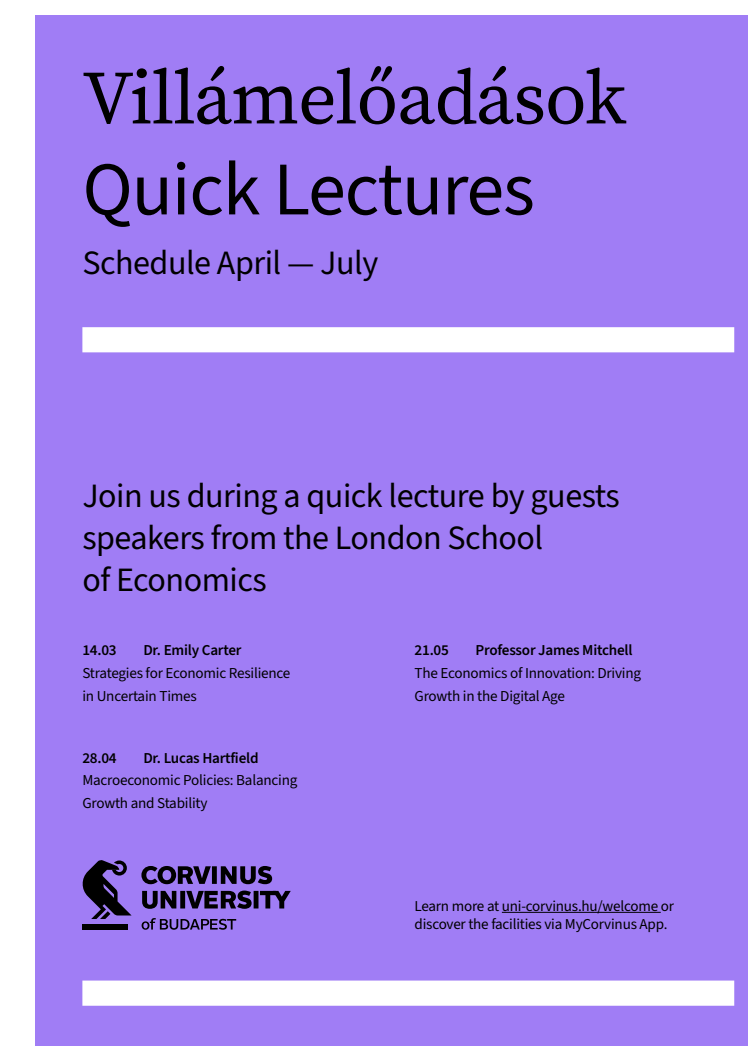
Lines

For more formal and informational layouts, only the base element—the line—should be used. The line can serve various purposes, such as framing, separating, or highlighting content.

In all of these applications, the principles outlined earlier for the arch element should be followed to maintain consistency and visual harmony.



Framing



Separating



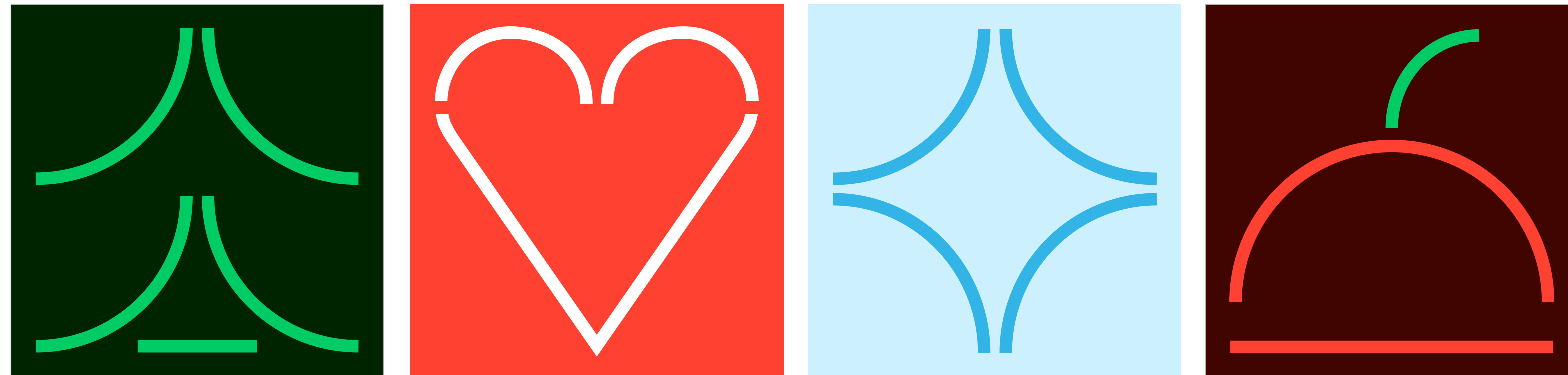
Highlighting



Illustrations

To enhance the visual style, it is encouraged to create illustrations based on the arch graphic element. These illustrations should be composed of sections of the arch, in any quantity, combined with straight lines. The overall style should remain geometric and abstract. The rules regarding the stroke weight and the margins

around the illustrations should align with those specified for [the Arch](#) to ensure consistency.



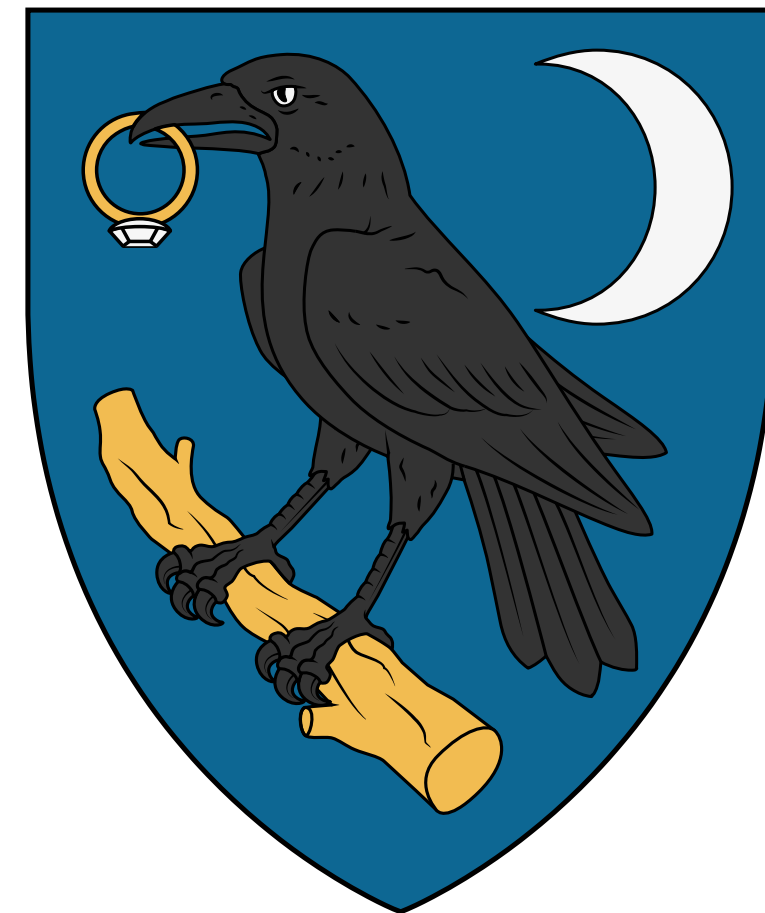
Graphics

Bird

The second key graphical element of the identity is a literal illustration of “corvinus”, which means “raven” in Latin, and which is also the origin inspiration of king Mathias Corvinus the previous re-branding and current logo. The raven, following the story of king Corvinus, holds a ring in his beak and his position is that of taking

off into the sky. Within this narrative, every student who passes through Corvinus is crowned with this metaphorical ring for their academic achievements, taking with them a blessing of good luck for future endeavours. It is for this reasoning that the raven is to be applied within brand assets primarily as a mascot, appearing

on accessories, internal communications, student-targeted media and so forth. The bird may be mirrored, or demonstrated in a pair, but the angle and design is fixed. The bird may only be used in the primary colors black, red or green.



Inspiration



Shape



Application example

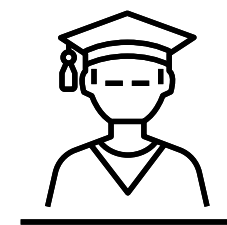


Icons

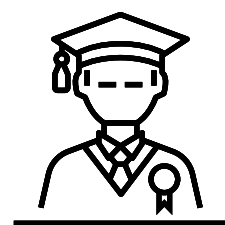
In addition to illustrations, icons can be incorporated into layouts when necessary, such as on websites, presentations, or brochures. Icons should be designed to fit within a square proportion, ensuring a cohesive and balanced appearance.

A recurring design element for all icons is the bottom line, which references the arch graphic element, which references the arch graphic element and must remain in the same location across the entire set of icons.

The stroke weight of the icons must remain consistent across all deliverables. For example, an 85px icon should use a 2px stroke. Below are examples of icon designs that demonstrate these principles in action.



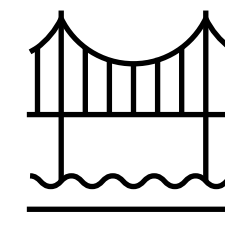
Bachelor Programmes



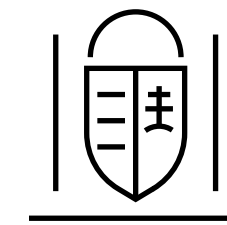
Master Programmes



Postgraduate Programmes



Budapest



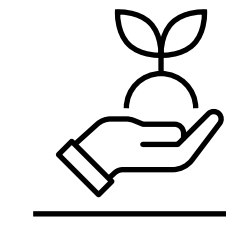
Hungary



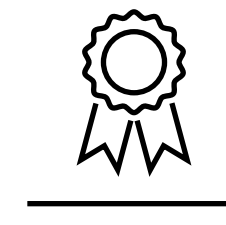
Corvinus University



Documents



Preparatory Programme

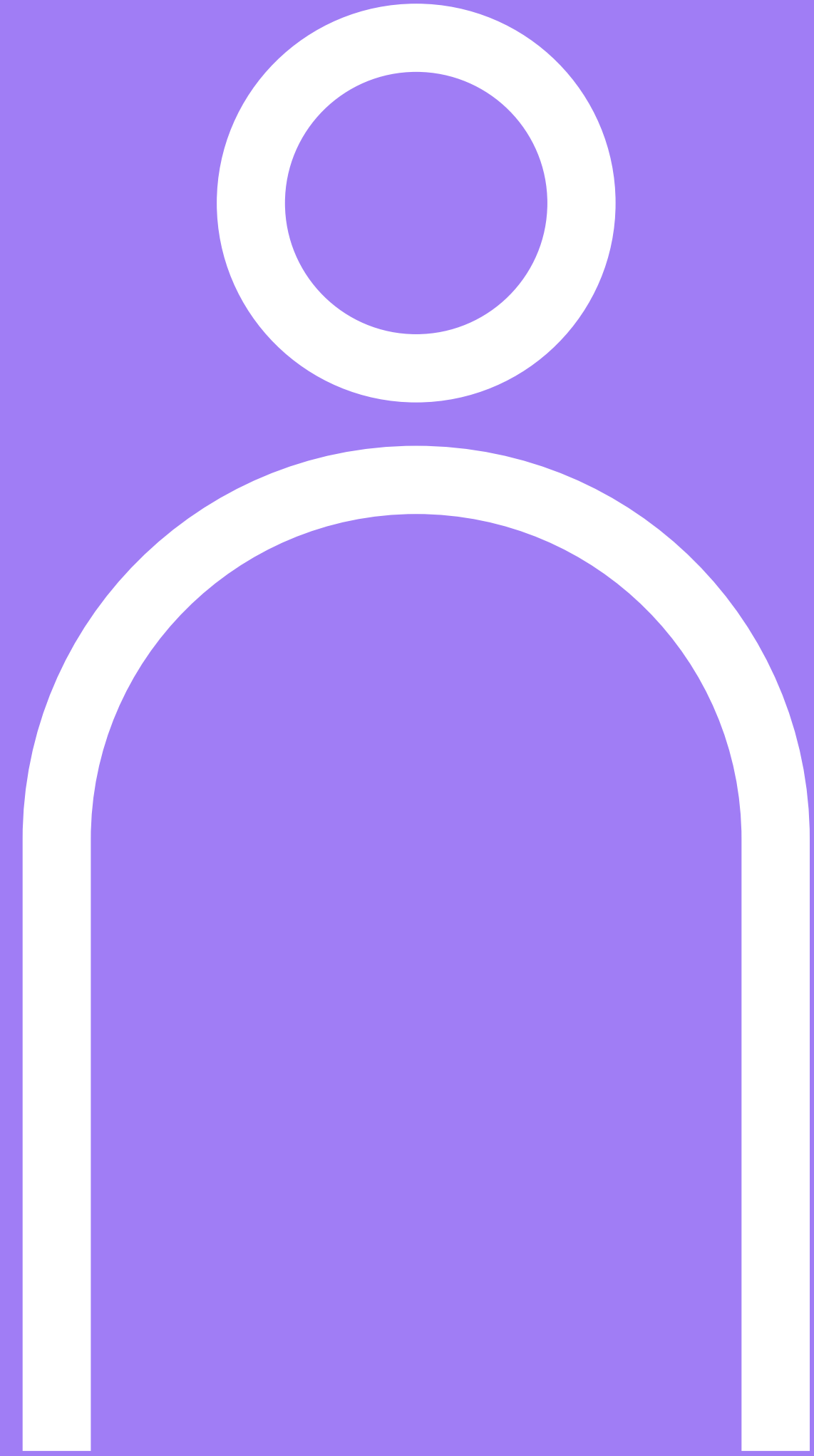


Ranking



Chapter VI.

Photography



Photography

Portraits

Portrait photography is an essential part of the university's branding, as it captures the most important aspect of the institution: its students, professors, and the community as a whole. To ensure a cohesive visual identity across various mediums, all portraits should adhere to consistent principles.

1. The photography should make use of natural light with soft shadows, avoiding extra exposure or artificial flash. 2. Colours should be bright and warm to evoke positive emotions. 3. Poses should feel dynamic and natural—whether the subject is engaged in an activity or standing still, they should avoid a stiff, fully frontal

gaze. A slight turn of the body or head can add movement and convey a relaxed, approachable demeanour. 4. To further emphasise the subject, the background should remain slightly out of focus, ensuring the individual stands out while maintaining the depth and richness of the setting.



i The examples above are provided solely for demonstration purposes and should be used exclusively as a guide.

Photography

Ambiance

Another key use of photography is showcasing the ambiance through vibrant atmospheres and snapshots of everyday life.

To ensure a cohesive visual identity across various mediums, all ambiance photos should adhere to consistent principles:

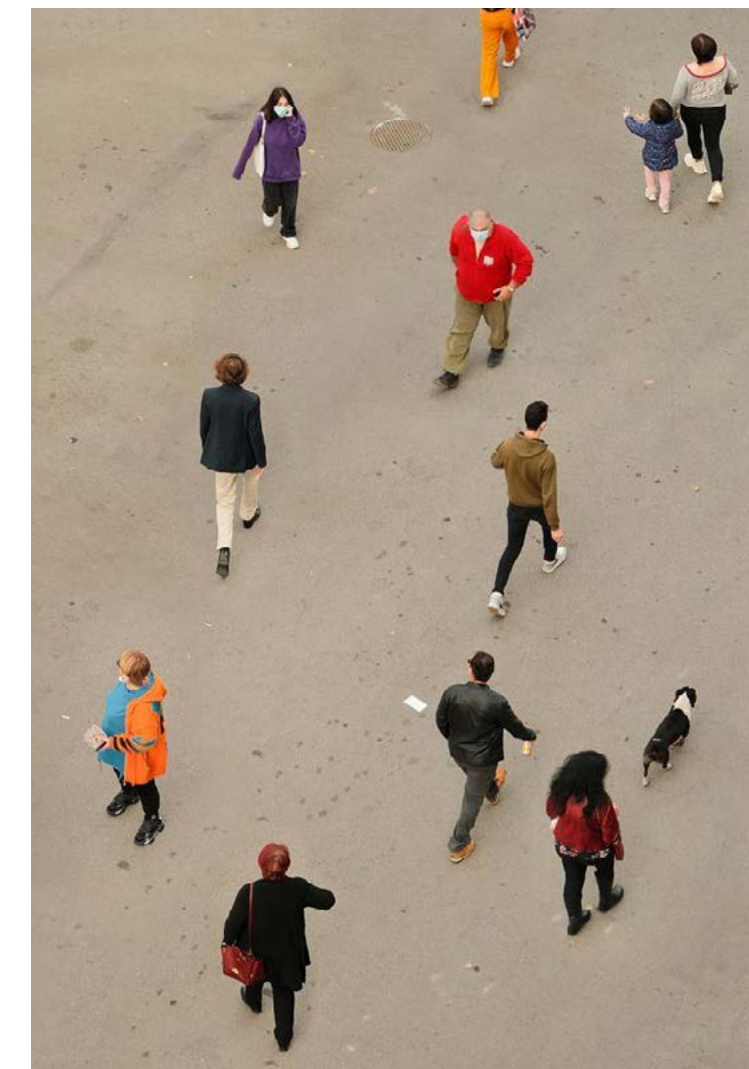
1. Showcase the ambiance and the beauty of the campuses.


2. Capture authentic moments of university life, ensuring people are not posing or looking directly at the camera.

3. Prioritise natural light where possible to create an inviting and warm atmosphere. 4. Incorporate colour accents through the garments of people, adding vibrancy and interest to the scene.

5. Explore unique angles to better express the dynamic life at Corvinus, offering fresh perspectives on everyday activities.

6. It is not advised to use the arch element, reserving its application only for portrait highlighting.



 The examples above are provided solely for demonstration purposes and should be used exclusively as a guide.

Chapter VI.

Layout



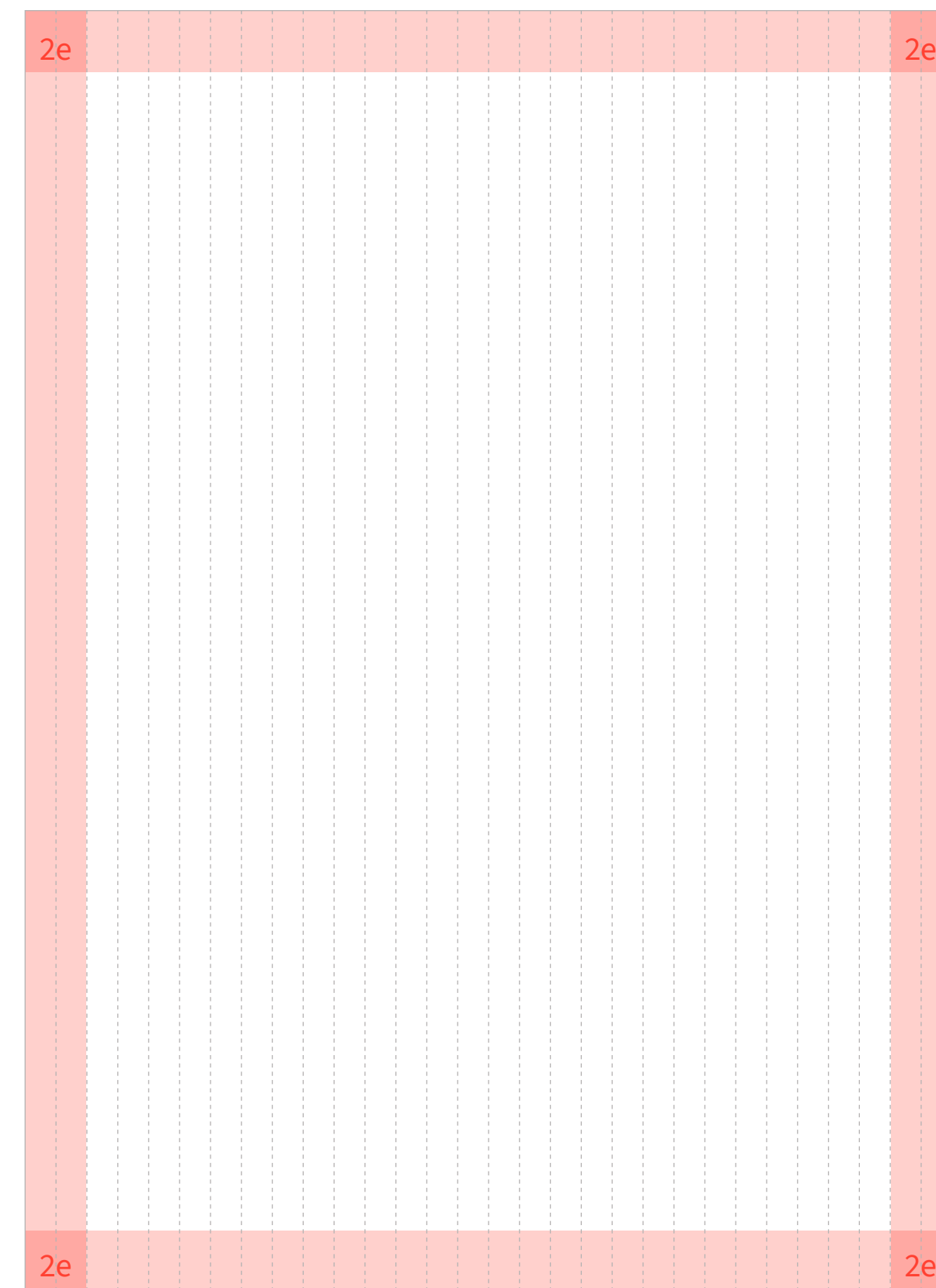
Margins

To maintain a coherent identity, it is essential to adhere to the principles of layout creation as outlined in this chapter.

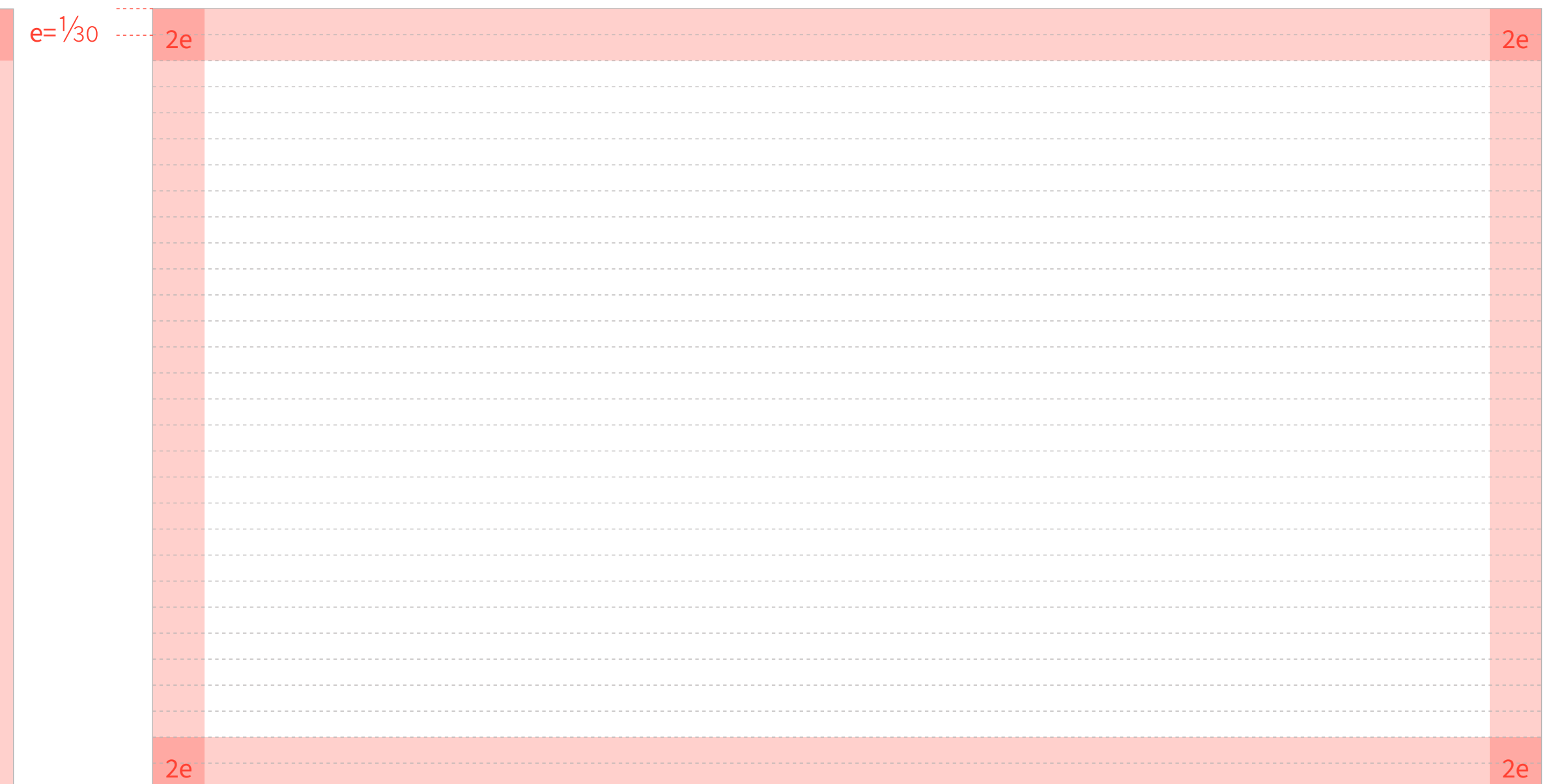
When calculating the margins of a layout, it is recommended to first divide the width of the shorter side of the deliverable by 30 (denoted as the “e” value in the drawing below). Then, apply a margin equal to 2e on all sides of the layout.

Below are examples of a portrait-oriented A-format and a landscape-oriented 16:9 format. Exceptions to this principle are allowed for deliverables with unconventional proportions or when margins are dictated by technological or medium-specific requirements.

A-format



16:9 format



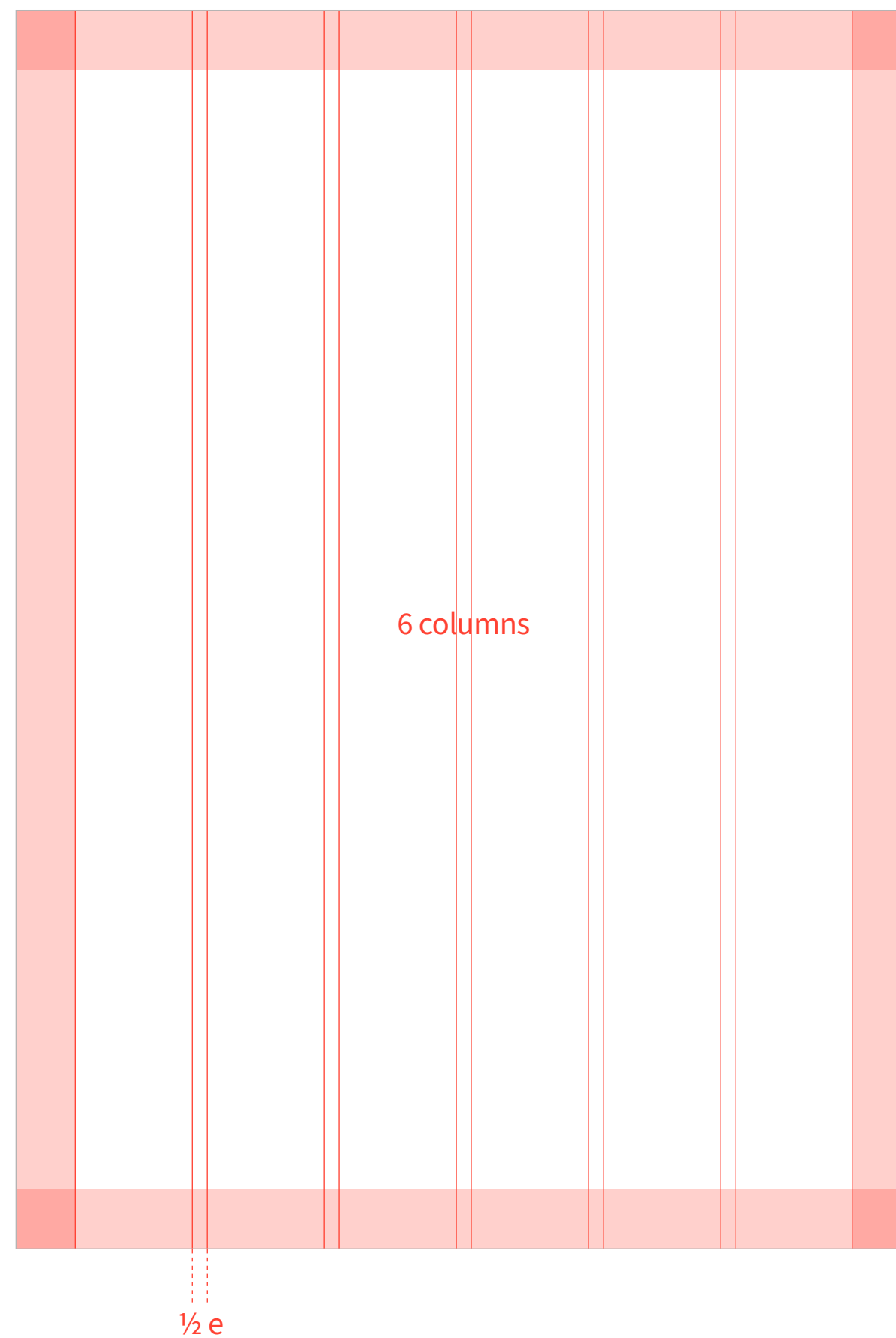
Grid

It is recommended to use a 6-column grid for portrait-oriented layouts and a 12-column grid for landscape-oriented layouts, as these grids offer greater flexibility. For deliverables with unconventional proportions, it is acceptable to reduce the number of columns.

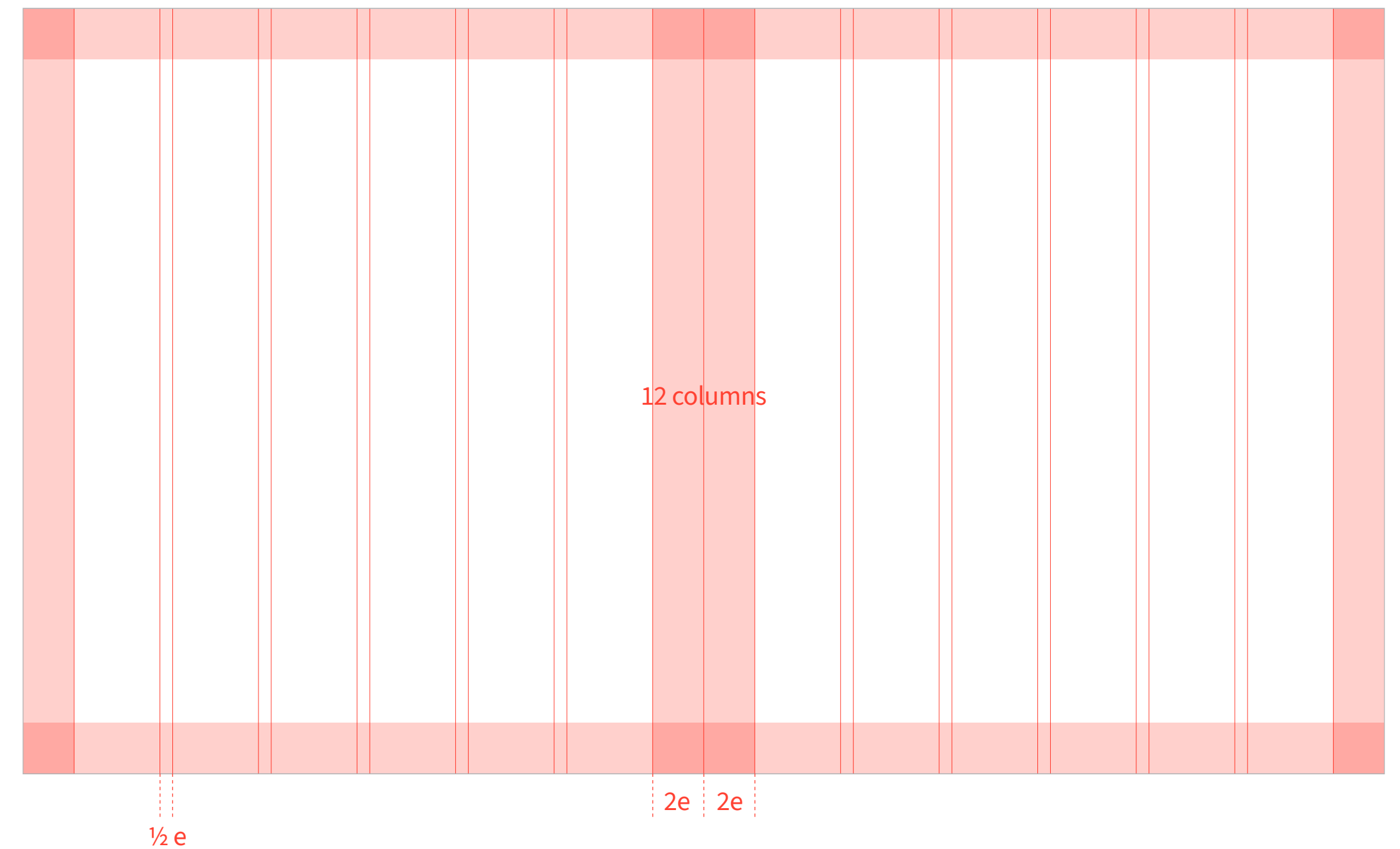
The gutter between columns should be half of the “e” value (equivalent to 1/30 of the width of the shorter side of the deliverable).

For landscape layouts, it is advised to leave extra space in the middle, equal to the size of the overall margins, to facilitate easier application of the design. Examples of this approach are provided on the following pages.

A-format



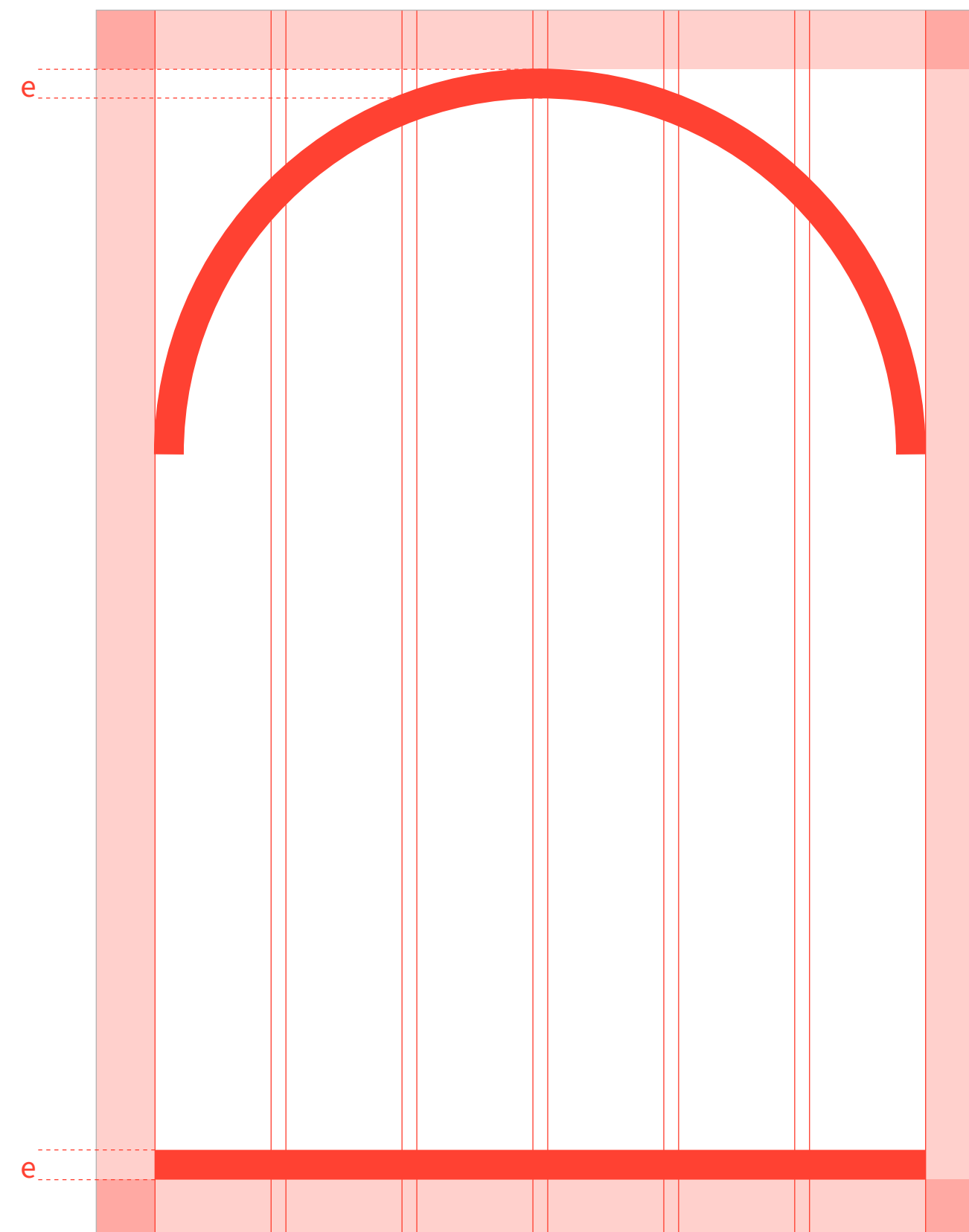
16:9 format



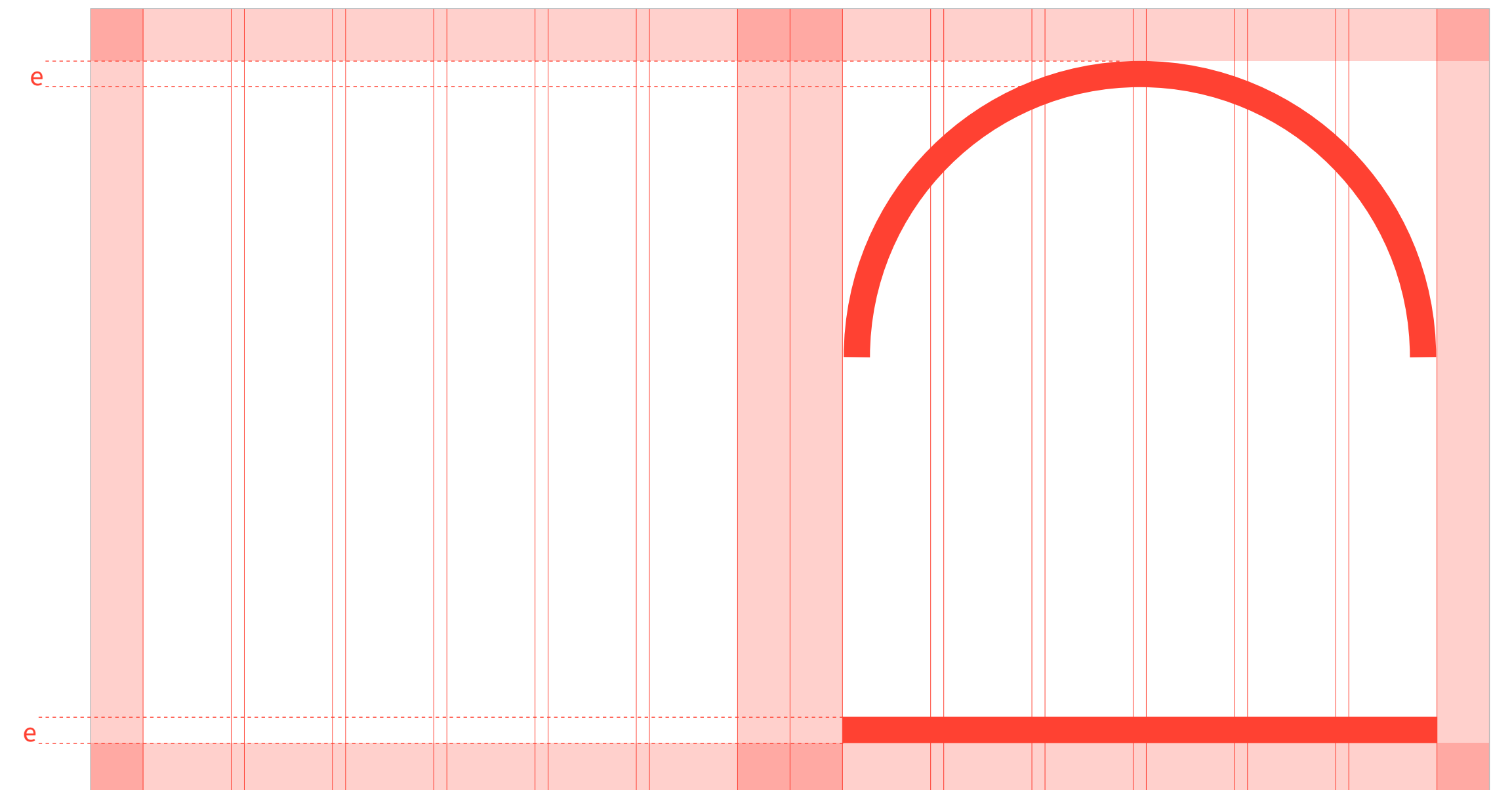
Arch Application

The application of the arch should adhere to the general margin rule, with the stroke weight set to $1/30$ of the shorter side of the deliverable (marked as “e” in the drawing below). It is crucial to maintain consistent thickness between the top and bottom elements of the arch to ensure visual harmony.

A-format



16:9 format



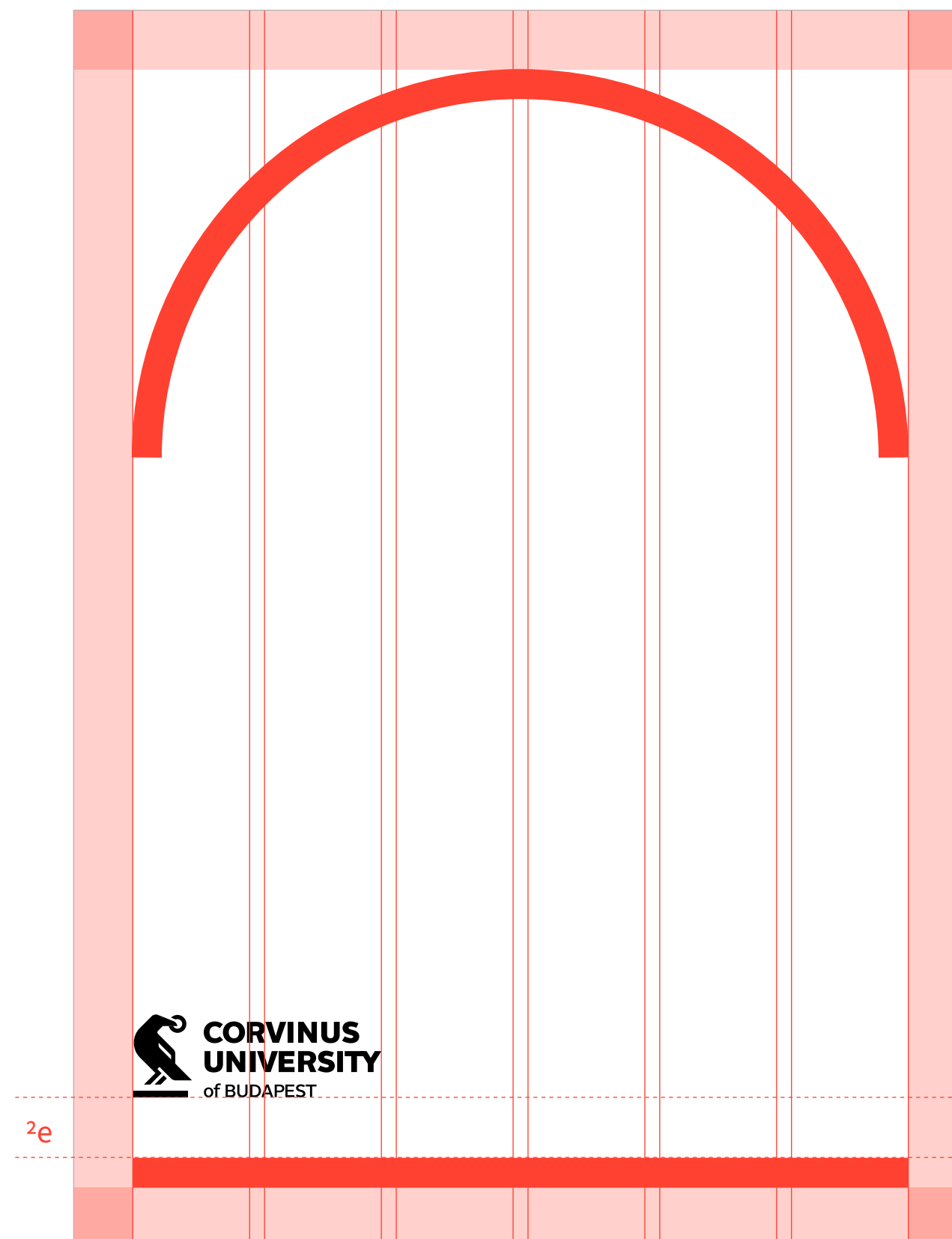
Logo Application

For layouts that contain more elements than just the logo, it is recommended to size the logo to fit within two columns of the grid. The logo should be placed consistently at the bottom of the layout, with the space between the logo and the bottom element equal to the margin value (2e).

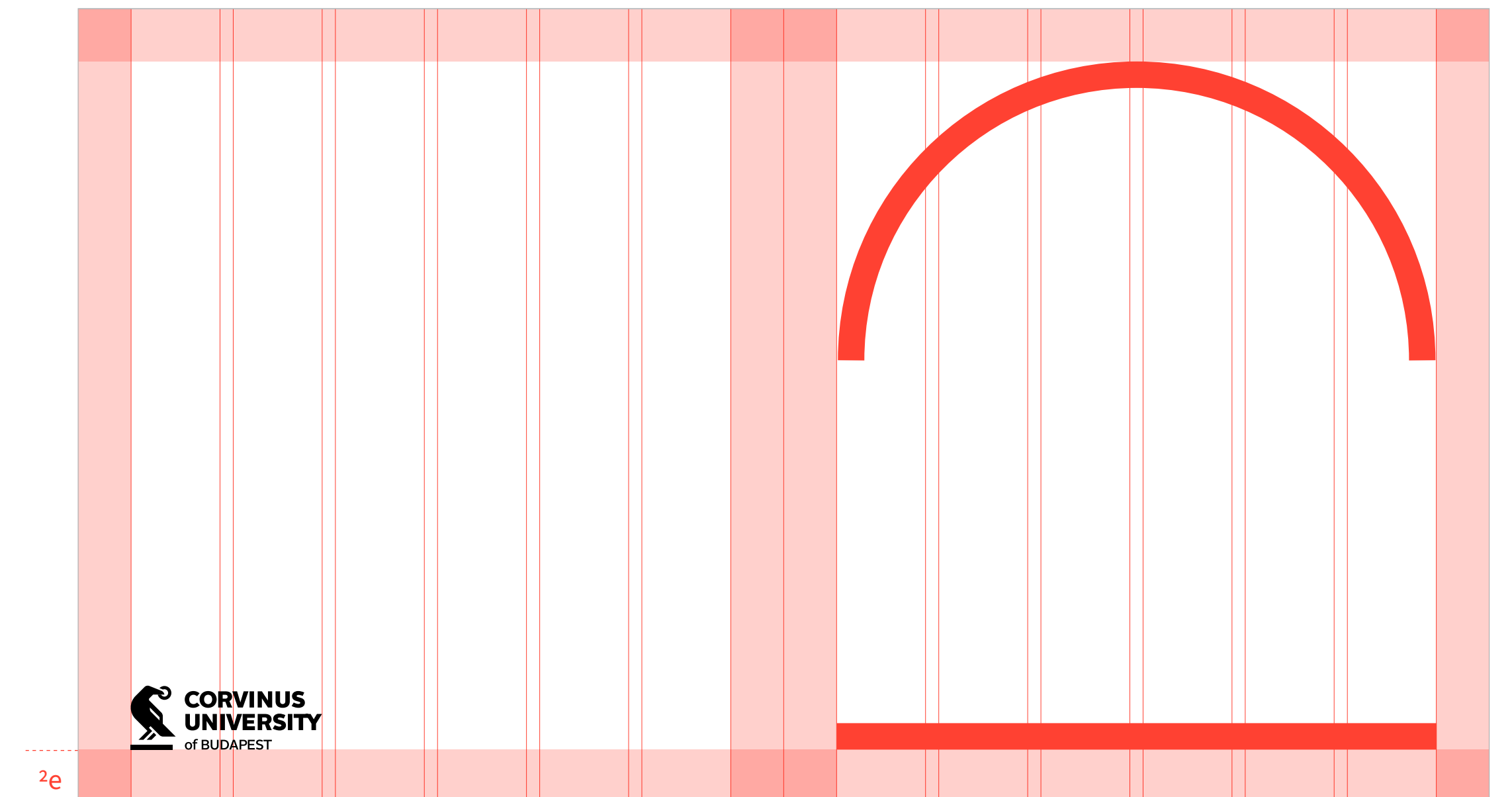
In cases where the format or technology dictates, such as on a website menu or similar deliverables, it is acceptable to position the logo at the top.

For layouts with a more informational focus or where the logo does not play a primary role (such as in presentations or booklets), the logo should be sized to occupy only one column. Custom sizes for the logo are allowed, provided that they adhere to the rules regarding white space.

A-format



16:9 format

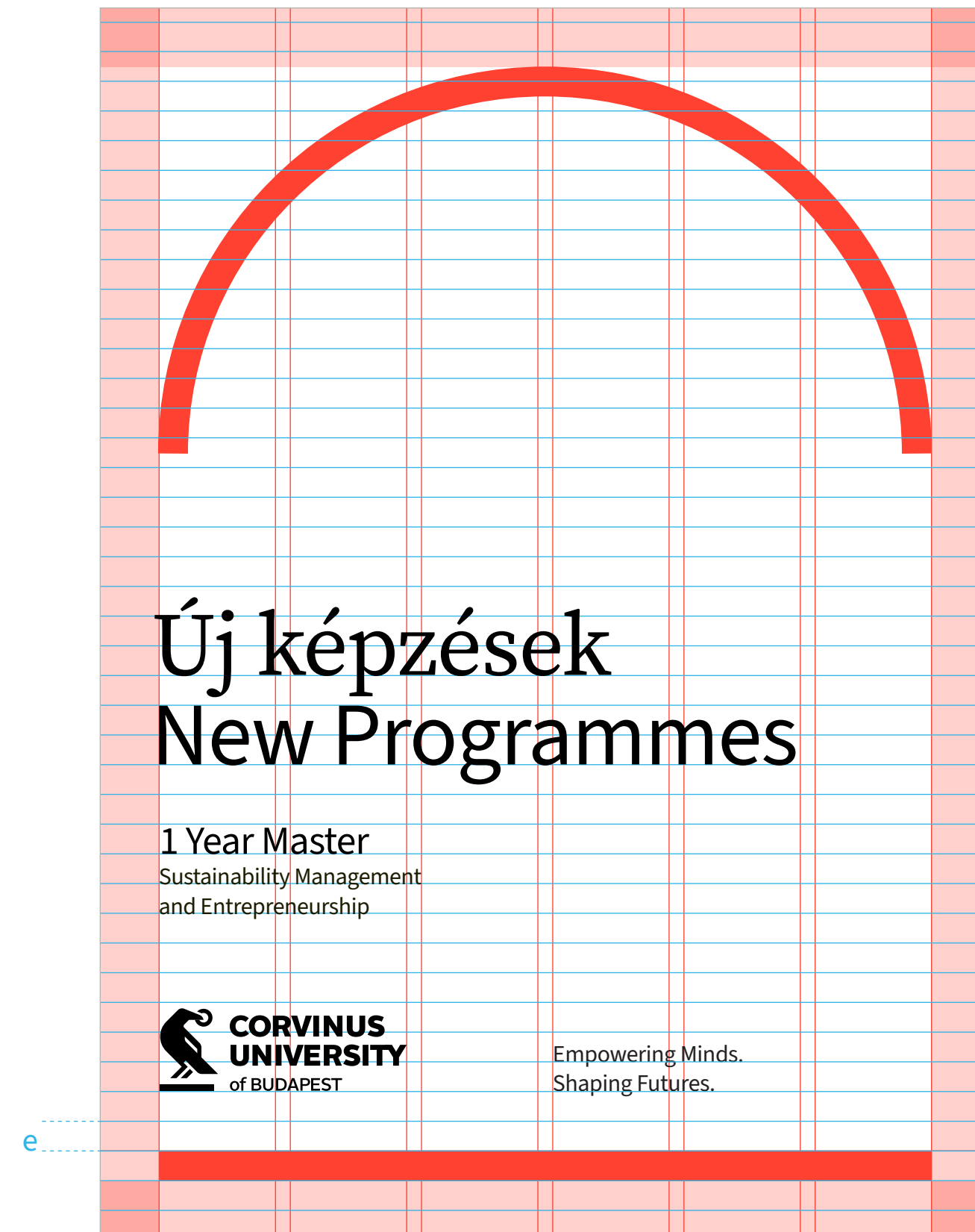


Copy Application

Typography should be aligned to the left of the margin to maintain a coherent look. For ease of application, it is advised to use a baseline grid with a step size of 1/30 of the width of the shorter side of the deliverable (marked as “e” in the drawing).

This ensures consistent placement of elements throughout the layout.

A-format



16:9 format

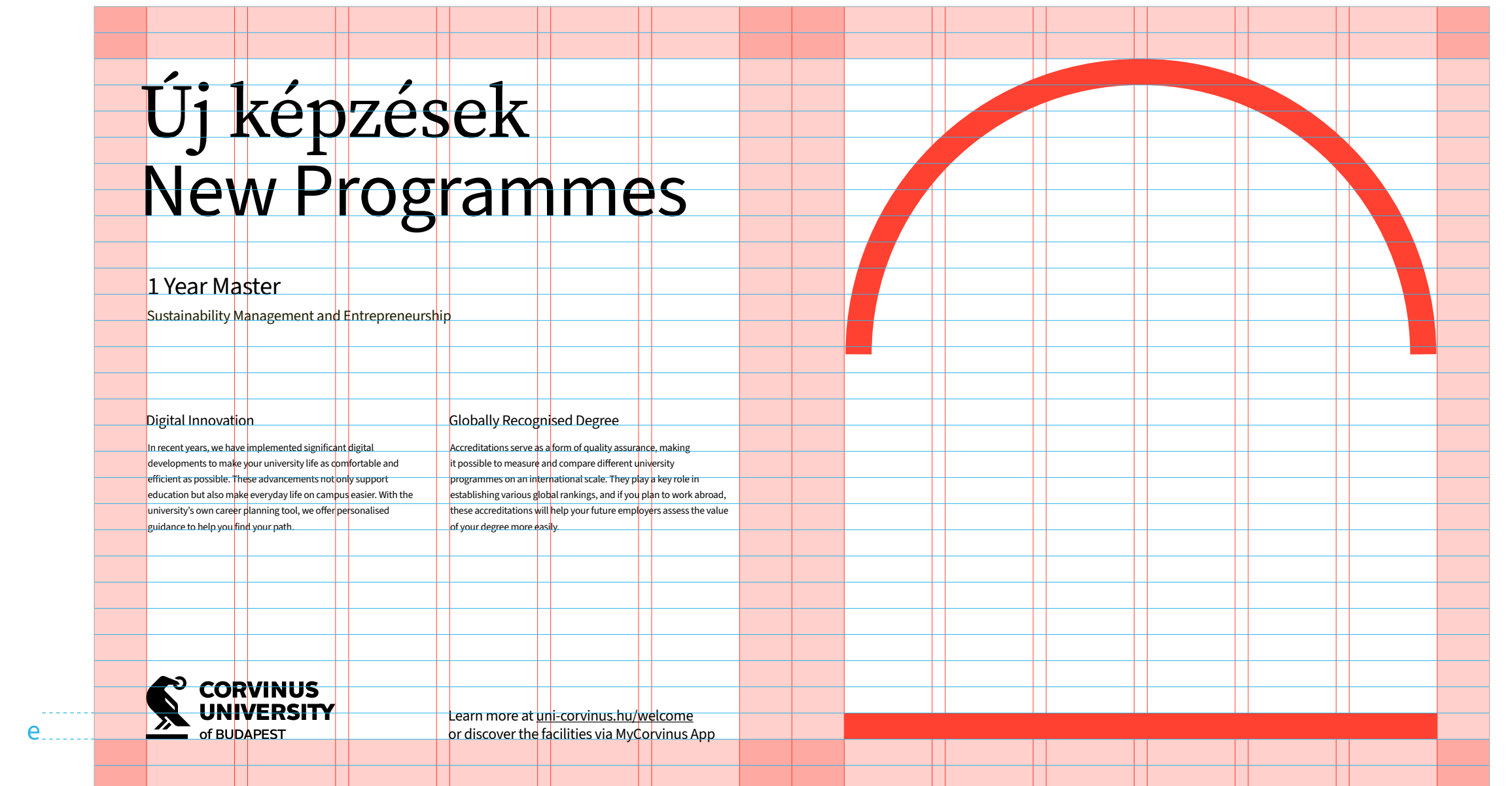


Image Application

If the layout requires the inclusion of an image, it is essential that the image follows all the previously outlined rules regarding margins and grid structure. This ensures that the image is properly aligned with the overall design, maintaining consistency and harmony across all elements of the layout.

A-format



16:9 format



Layout

Co-branding

For situations where it is necessary to include a partner logo alongside the Corvinus logo in communications, the following rules should be followed: The partner's logo should be in a single colour, preferably black, to align with the overall identity. The size of the partner's logo should not exceed that of the

Corvinus logo, as the Corvinus logo should remain the main focus. The partner's logo should be aligned with the Corvinus logo along the horizontal axis. If several logos need to be applied, it is allowed to reduce the overall size of the logo block to accommodate them.

i If it is necessary to place the logo on a partner's layout, it is advised to follow their co-branding guidelines. Two core rules must be observed: use only the black or white version of the logo, and ensure the whitespace around the logo remains intact.

Alignment

The poster layout for 'Villámelőadások Quick Lectures' is shown with alignment guidelines. A blue horizontal bar is at the top. The title 'Villámelőadások Quick Lectures' is centered. Below it is the subtitle 'Schedule April — July'. The main text 'Join us during a quick lecture by guests speakers from the London School of Economics' is centered. The speaker information is arranged in two columns. At the bottom, the logos for Corvinus University of Budapest and LSE are aligned horizontally. A blue horizontal bar is at the bottom.

Villámelőadások
Quick Lectures

Schedule April — July

Join us during a quick lecture by guests speakers from the London School of Economics

14.03 Dr. Emily Carter
Strategies for Economic Resilience in Uncertain Times

21.05 Professor James Mitchell
The Economics of Innovation: Driving Growth in the Digital Age

28.04 Dr. Lucas Hartfield
Macroeconomic Policies: Balancing Growth and Stability

Learn more at uni-corvinus.hu/welcome or discover the facilities via MyCorvinus App.

CORVINUS UNIVERSITY of BUDAPEST

LSE THE LONDON SCHOOL OF ECONOMICS AND POLITICAL SCIENCE

Placement

The poster layout for 'Villámelőadások Quick Lectures' is shown with placement guidelines. A blue horizontal bar is at the top. The title 'Villámelőadások Quick Lectures' is centered. Below it is the subtitle 'Schedule April — July'. The main text 'Join us during a quick lecture by guests speakers from the London School of Economics' is centered. The speaker information is arranged in two columns. At the bottom, the logos for Corvinus University of Budapest and LSE are aligned horizontally. A blue horizontal bar is at the bottom. The entire layout is framed by a light red border.

Villámelőadások
Quick Lectures

Schedule April — July

Join us during a quick lecture by guests speakers from the London School of Economics

14.03 Dr. Emily Carter
Strategies for Economic Resilience in Uncertain Times

21.05 Professor James Mitchell
The Economics of Innovation: Driving Growth in the Digital Age

28.04 Dr. Lucas Hartfield
Macroeconomic Policies: Balancing Growth and Stability

Learn more at uni-corvinus.hu/welcome or discover the facilities via MyCorvinus App.

CORVINUS UNIVERSITY of BUDAPEST

LSE THE LONDON SCHOOL OF ECONOMICS AND POLITICAL SCIENCE

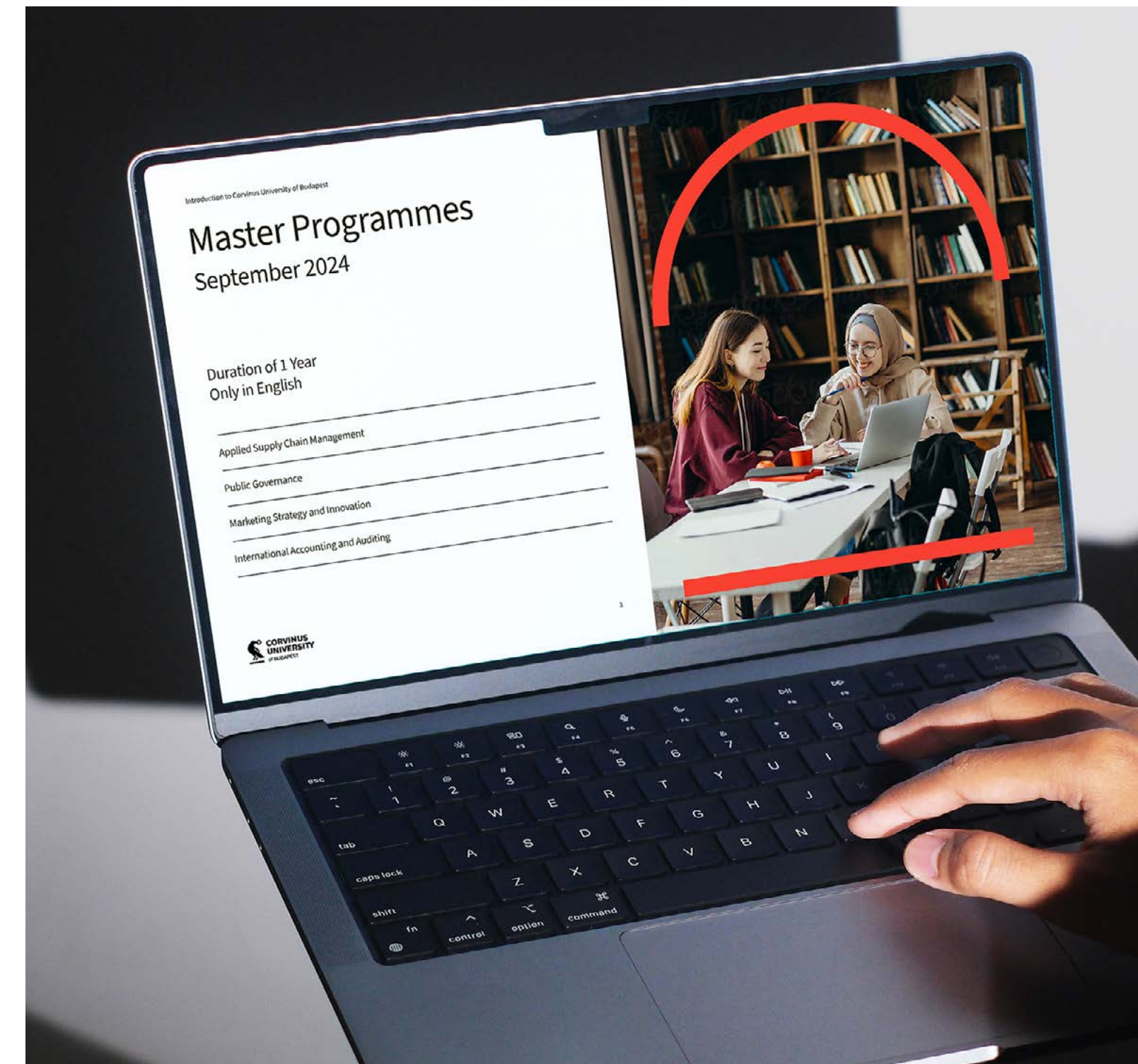
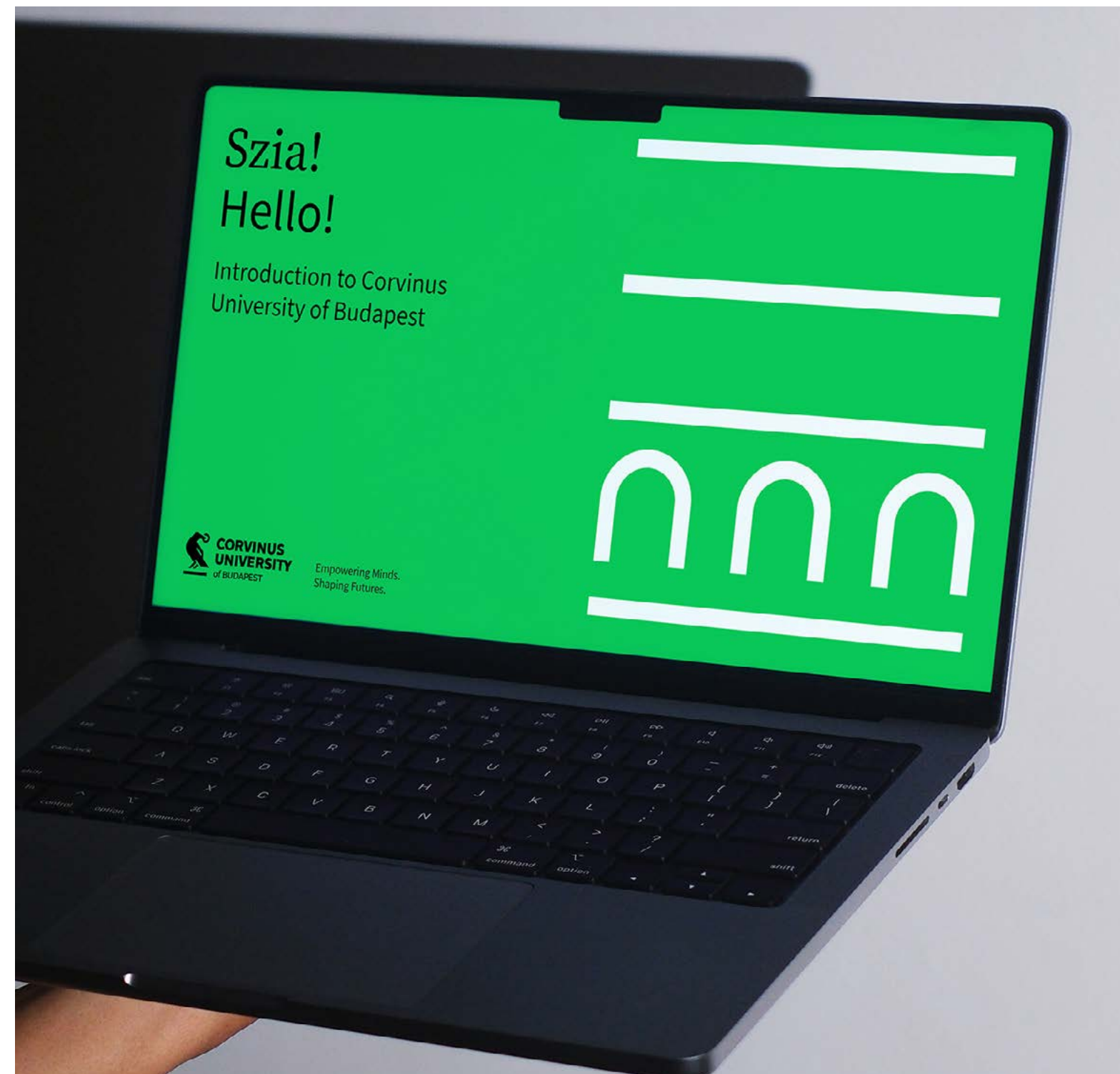


Examples

In this section, you will find examples demonstrating how all the described principles are applied across various deliverables, ranging from digital formats to print.

These examples illustrate the consistency and coherence achieved when the guidelines are followed, ensuring that the visual identity remains strong and recognisable across different platforms and materials.

Presentation Slides



Layout

Examples

In this section, you will find examples demonstrating how all the described principles are applied across various deliverables, ranging from digital formats to print.

These examples illustrate the consistency and coherence achieved when the guidelines are followed, ensuring that the visual identity remains strong and recognisable across different platforms and materials.

Brochure



Poster A4



Poster A1



Examples

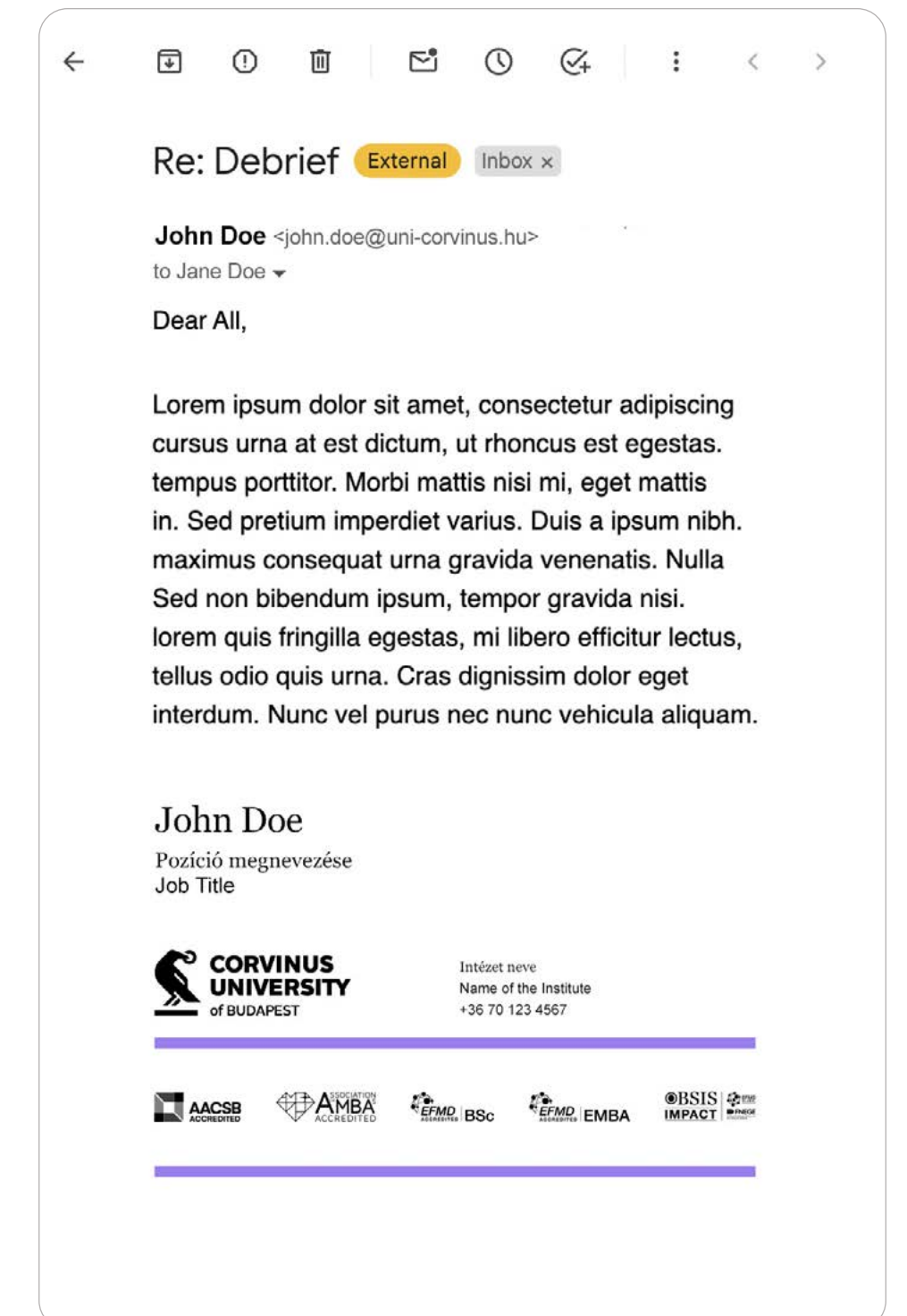
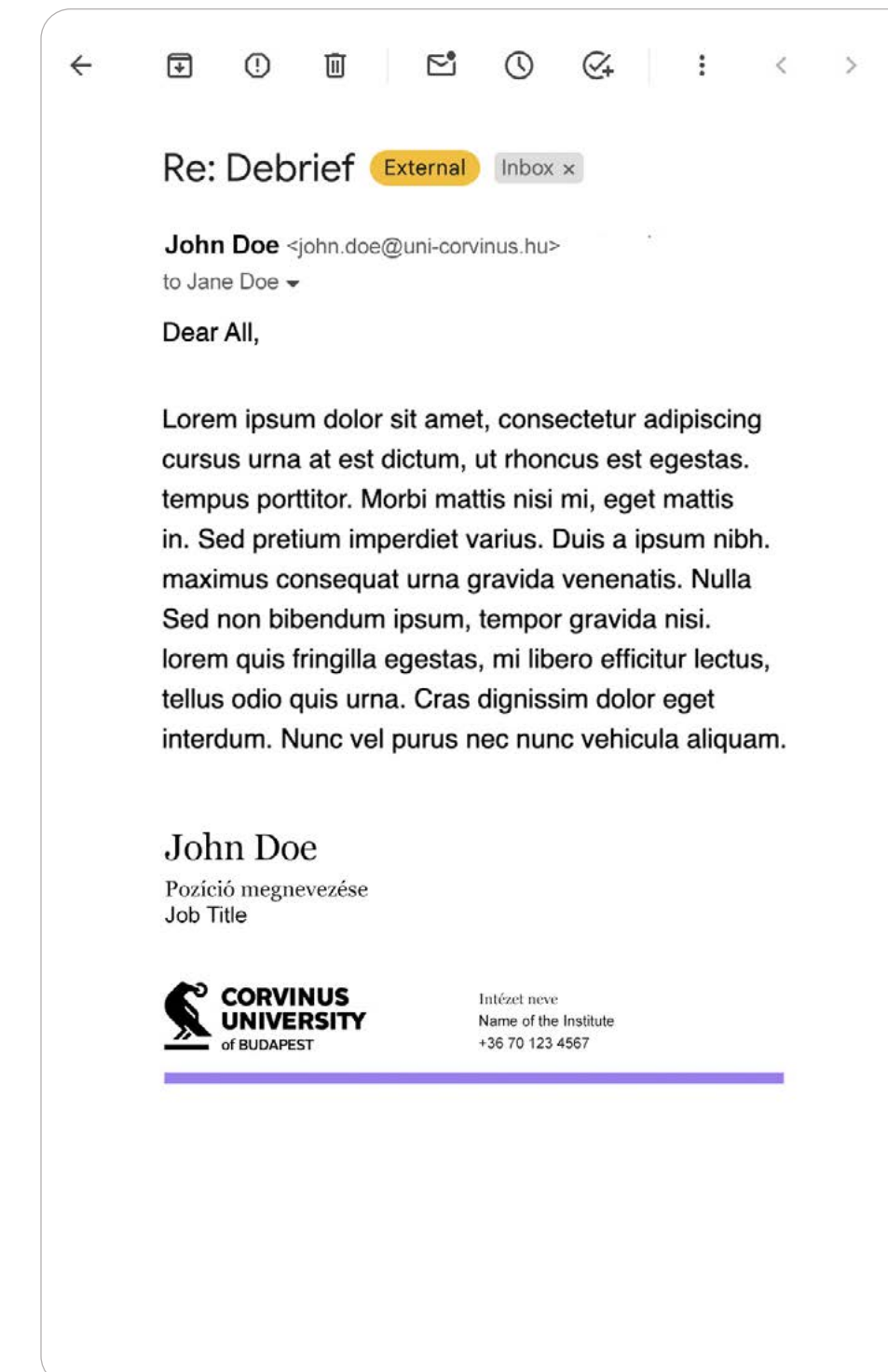
In this section, you will find examples demonstrating how all the described principles are applied across various deliverables, ranging from digital formats to print.

These examples illustrate the consistency and coherence achieved when the guidelines are followed, ensuring that the visual identity remains strong and recognisable across different platforms and materials.

Letterhead



E-mail signatures



Sok szerencsét!
Good luck!