DIRIYAH
THE CITY OF EARTH
BRAND GUIDELINES

الدرعية

1

DIRIYAH:
BRAND DOCUMENT [3] (ABRIDGED)

2

DIRIYAH:
BRAND GUIDELINES [18]

1
DIRIYAH: BRAND DOCUMENT

BRAND ESSENCE 5
CORE VALUES 11

This section explains the brand concept of Diriyah, which is the driver brand. While anchors, extensions and sub-brands such as At-Turaif and Wadi Safar (and major future assets) fit this concept, each has its own distinct features and values described in their specific brand documents.

CORE VALUE:
GROUNDED NOBILITY

CORE VALUE:
IN HARMONY WITH NATURE

CORE VALUE:
PURE CHARM

BRAND ESSENCE:

DIRIYAH. THE CITY OF EARTH.

CORE VALUE:
PAST FORWARD

CORE VALUE:
HUMAN SCALE

CORE VALUE:
MODEST MAGNIFICENCE

BRAND ESSENCE

The most distinctive and ownable fact about Diriyah is that it will be the world's largest mud-brick city. Diriyah is the city of earth.

BRAND ESSENCE

From the ground up, Diriyah is layered with meaning. Born on an ancient crossroads of culture and trade, Diriyah rises through gatherings of artists, merchants and scientists into a globally connected city.

BRAND ESSENCE

Some cultural hubs loose their roots and turn into busy yet unsustainable suburbs. Diriyah is made from its origins. Unlike vanishing sands, sparkling gold or new concrete, mud sticks, in spirit and fabric. Here is our invitation to reflect on how far being down-to-earth can go.

BRAND ESSENCE

The brand essence contains all sorts of implicit claims and meanings; factual, emotional and spiritual.

BRAND ESSENCE

IMPLICIT

CITY AND EARTH

The world's largest mud-brick city.

Destination: discover an earthen city.

Promise of ambition and diversity.

EARTH

Earthen, grounded.

A global gathering place.

A sense of invitation: welcome earthlings.

A sense of sustainability, organic, natural, human.

Worth caring for, motherly love.

CITY

A place to find culture, knowledge, commerce, hospitality and entertainment.

CORE VALUE:

GROUNDED NOBILITY

CORE VALUE:

IN HARMONY WITH NATURE

CORE VALUE:

PURE CHARM

BRAND ESSENCE:

DIRIYAH.
THE CITY OF EARTH.

CORE VALUE:

PAST FORWARD

CORE VALUE:

HUMAN SCALE

CORE VALUE:

MODEST MAGNIFICENCE

CORE VALUE:

GROUNDED NOBILITY

FACT:

Diriyah is the birthplace of Al Saud nobility. A nobility that is uniquely down to earth, firmly connected and dedicated to the land, with principles guiding Saudi Arabia for 300 years.

CORE VALUE:

IN HARMONY WITH NATURE

FACT:

Earth is an organic, natural material, making Diriyah an organic city.

CORE VALUE:

PURE CHARM

FACT:

Diriyah is built in Najdi design, known for its purity and functional beauty. Complementary to Saudi nature – the signature smiles, poetry, warm social interactions and spirit.

CORE VALUE:

MODEST MAGNIFICENCE

FACT:

Diriyah is an example of Najdi architecture and design. Celebrated for being both impressive and beautiful whilst retaining a modest and serene nature.

CORE VALUE:

HUMAN SCALE

FACT:

The entire city was developed around humans and their original way of life instead of cities designed around cars, skyscrapers or factories. In scale, Diriyah never wishes to be a menagerie of towering synthetic skyscrapers.

CORE VALUE:

PAST FORWARD

FACT:

Diriyah is a jewel from the past, risen anew. A source of national pride. From fertile, Wadi Hanifah soil, inhabited for hundreds of years, it carries the heritage of هل العوجا (the people from the bend) far into the future.

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DIRIYAH: BRAND GUIDELINES

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This set of guidelines has been created to ensure that the Diriyah identity is applied precisely and consistently throughout every manifestation and application of the brand. By following these guidelines carefully and applying them intelligently, every manifestation of the Diriyah brand will be attractive, consistent and strong.

TONE OF VOICE

INTRODUCTION

Make a statement in an understated way.

In-line with the core values (see pages 5 & 11-16) Diriyah's tone of voice should take inspiration from its non excessive surroundings and the down to earth mentality of its people. Wording should be chosen for its human touch and non materialistic appeal.

TONE OF VOICE

HOW?

Slow the tone.

Developed around humans and their original way of life, rather than around cars, skyscrapers or factories, Diriyah is ambitious, never bombastic. Its modest magnificence inspires relaxation. Its tone should be an invitation to serene human living. Voice-overs should never speak too fast or loud, and information, such as online posts, should never be too frequent.

Show. Don’t say.

Let visuals show finesse and copy be the finishing touch. Good copy always adds something to a visual. Bad copy just states what’s in the visual. Example: Inclusivity. Let the visual show inclusivity and don’t mention it in the copy. Highlighting it would perhaps cause more questions than necessary.

Avoid ‘re’ words.

Diriyah is a jewel from the past, risen anew. It is not a renovation, restoration or revival. Such words allude to Diriyah needing to have been remade which is not the case. We want people to look forward positively.

TONE OF VOICE

DO'S	DON'TS
Whisper	Shout
Keep copy short	Write intimidatingly long copy
Appeal to human emotion	Make it rational
Present Diriyah as a place for a beautiful quality of life	Present Diriyah as a frivolous tourist destination

TONE OF VOICE

CONSUMER & CORPORATE

Some people like facts and figures, others respond more to stories and images. In both consumer and corporate communications, our TOV should appeal to people's emotions.

Whilst we are receptive to facts because they tell us undeniable truths, we often make decisions based on emotions, for example when buying a house.

All too often, facts and figures take prominence leading to rational copy that's indigestible. These can be more effective by adding relevance to human emotion.

Even in the most rational of situations, presenting facts emotionally, in a down to earth, minimalist manner, is the most effective way to resonate with our audience.

See examples on the following page.

TONE OF VOICE

EXAMPLES

Consumer

Imagine living in a pedestrian street. With no noise disturbance, you softly converse with your friendly neighbours. Take the time to take time. Welcome home. Welcome to Diriyah. The city of earth.

Corporate

Inspired throughout by
At-Turaif, the historical jewel at the heart of Diriyah, every apartment bears the authentic Najdi style.
Ranging from 80-150 m², each embrace modern living within a traditional Saudi building style for timeless appeal. An unmissable opportunity to experience a finer quality of life.

WORDMARK
ENGLISH LOGO

The English wordmark is based on Noe Display, and uses capital letters only. The Diriyah triangular window is embedded in the letter Y, and its angles are carried through the whole word.

DIRIYAH

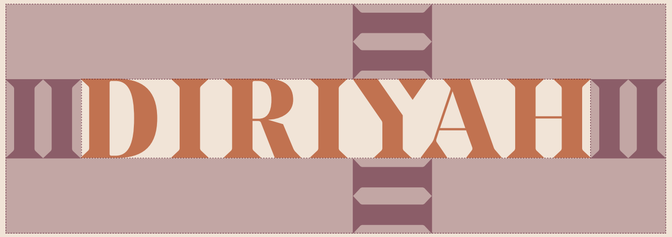
WORDMARK
ARABIC LOGO

The Arabic wordmark embeds the Diriyah triangle in the letter Dal, Ra' and Ya'. The remaining characters are created to complement the all capital English wordmark with softer edges.

الدرعية

WORDMARK
EXCLUSION ZONE

The English logo must always be surrounded by a clear space that equals double the width of the capital letter I. To maintain a similar clear space between the English and Arabic and to accommodate the ascenders in the Arabic logo, the clear space in Arabic is double the size of the letter I on the left and right and a single letter I above and below the word. The result is two languages that are visually balanced and that occupy the same width and height.



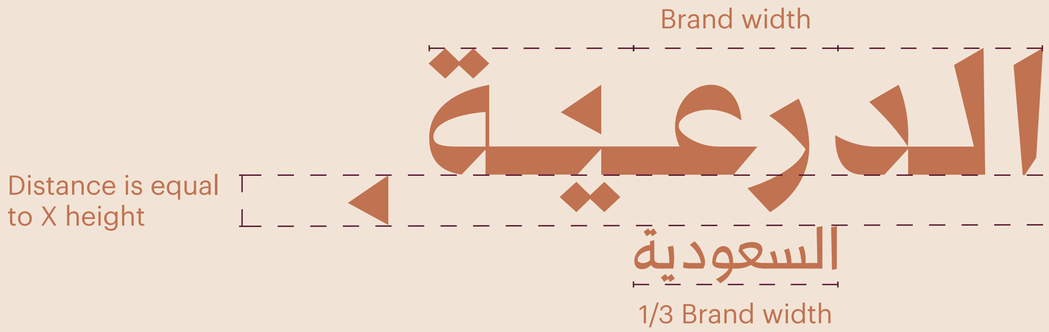
WORDMARK
LOCALE

Occasionally, you will need to locate Diriyah in Saudi Arabia. Below is a general guide on size and position, not specific to context. If Saudi Arabia is not mentioned in the body copy, the tagline or the event name and there is no way for your audience to identify where Diriyah is, aim to add Saudi Arabia to the brand in one of the two ways explained below.

Please note that because of the descender in Arabic, there is always one size for the word Saudi Arabia equivalent to the third of the brandmark width. Saudi Arabia can however either be right aligned or centered.

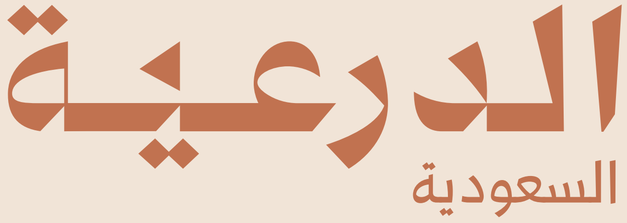
CONSTRUCTION

CENTERED VERSION



RIGHT ALIGNED VERSION

FINAL FORM



WORDMARK
LOCALE

Occasionally, you will need to locate Diriyah in Saudi Arabia. Below is a general guide on size and position, not specific to context. When needed, aim to add Saudi Arabia to the brand in one of the two ways explained below. The words Saudi Arabia can be either 1/2 or 1/3 of the width of the brand, and should be seperated from the brand with a space equal to the x height.
This is a general rule to guide your design decisions, exceptions can be applied on a case by case basis.

CONSTRUCTION

OPTION 1

OPTION 2

LEFT ALIGNED VERSION

DIRIYAH
Saudi Arabia

DIRIYAH
Saudi Arabia

CENTRED VERSION

DIRIYAH
Saudi Arabia

DIRIYAH
Saudi Arabia

WORDMARK
MINIMUM SIZE

The minimum sizes are calculated to make the English and Arabic logo appear to be the same visual size at their minimum. The digital minimum size for English is 35px and for Arabic is 70px. This is to compensate for the difference of upper case (En) and sentence case (Ar).

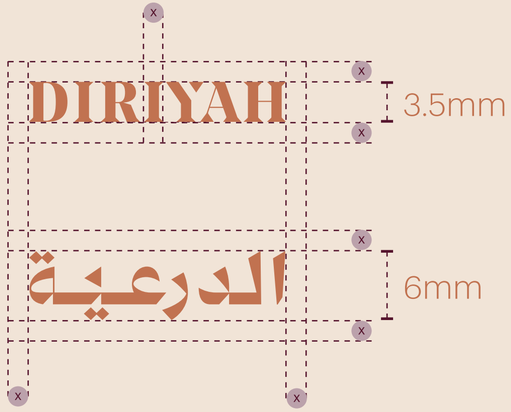
The exclusion zone is also reduced to the minimum which equals one width of the letter I in English Diriyah.

DIGITAL

x=16.6px

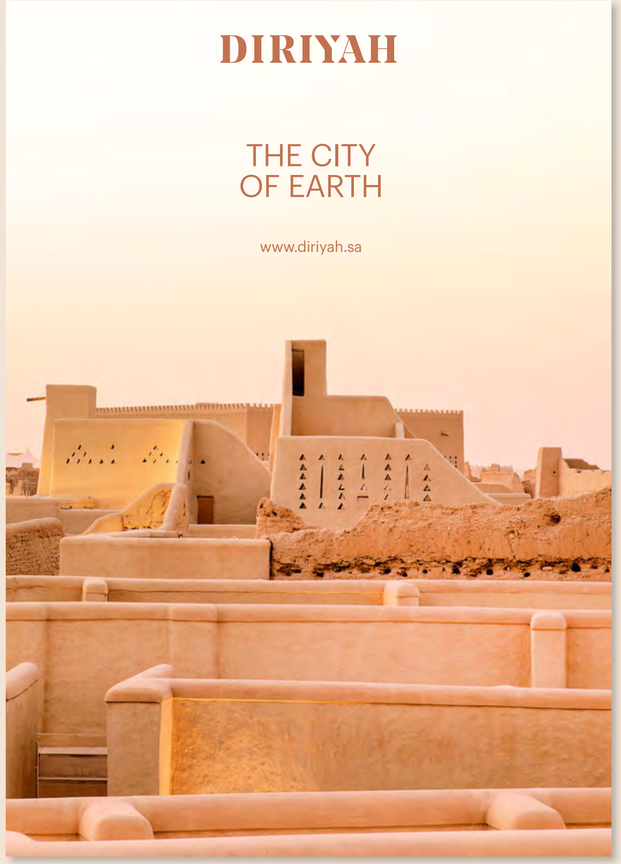
PRINT

x=1.66mm

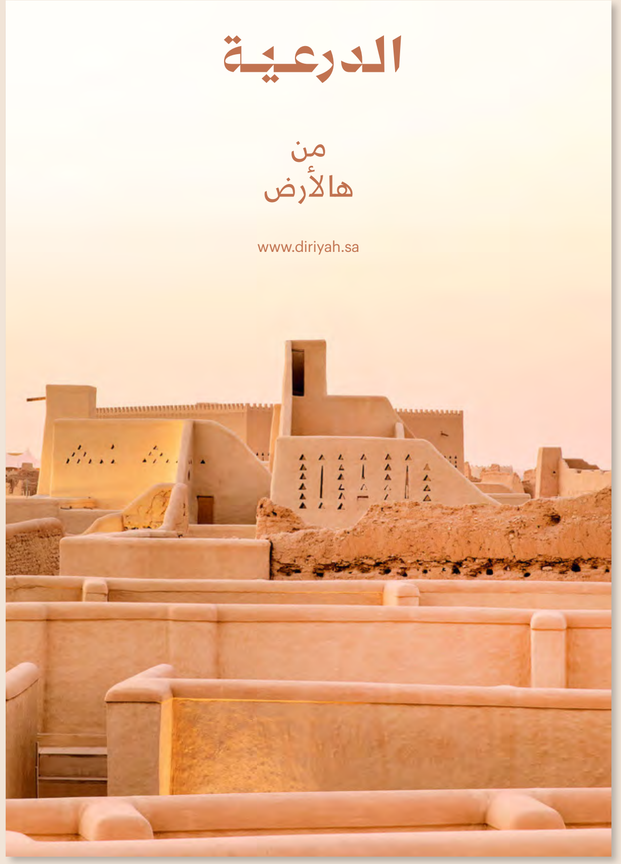


WORDMARK
BILINGUAL USAGE

Both wordmarks are created from the same concept and are made to look visually identical. It is recommended to choose one of these languages to speak depending on your target group. Should you need to use both languages at the same time, it is recommended not to stack them in order to maintain the stature of the brand.
Always aim to separate the languages in print.
Always aim to show them one after the other in digital.



English speaking target audience

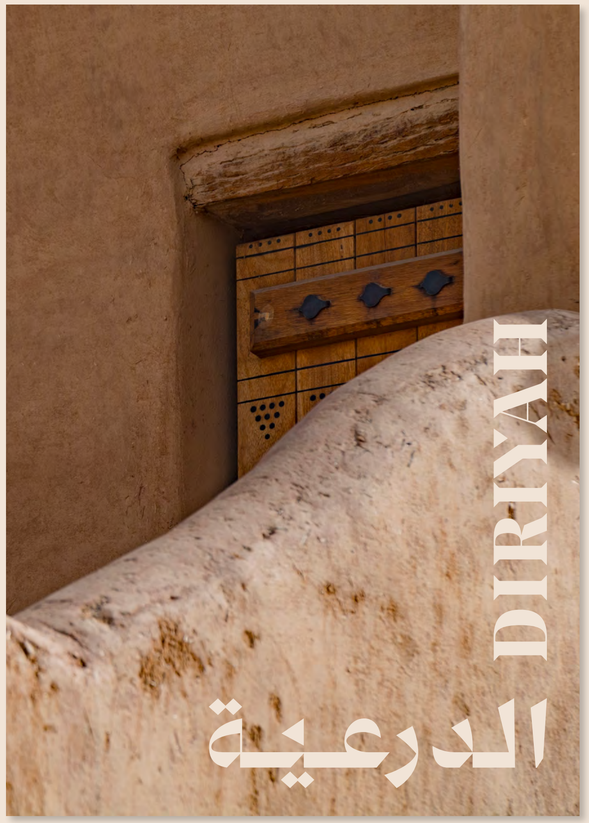


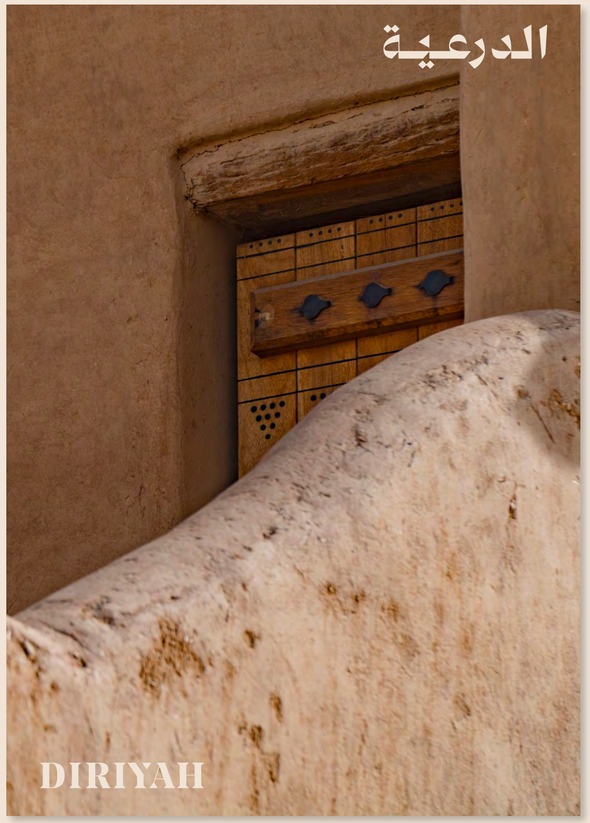
Arabic speaking target audience

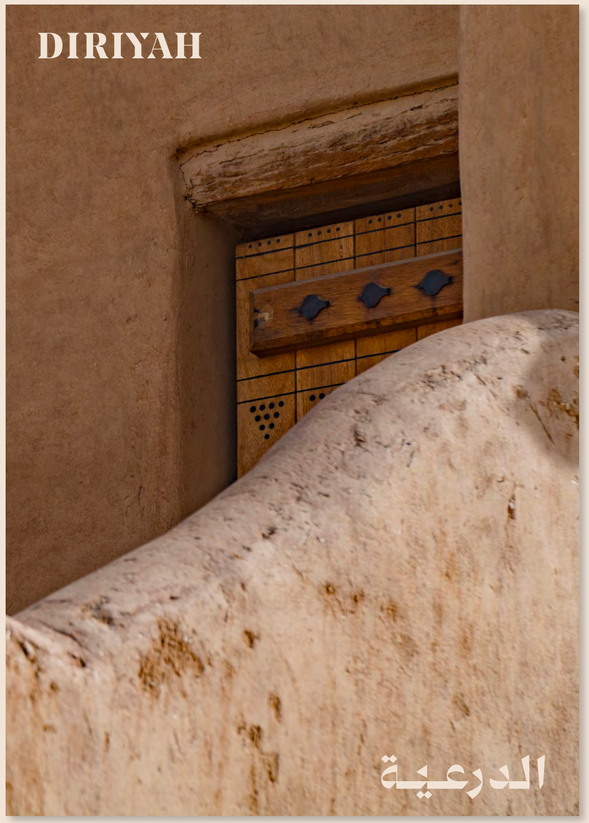
WORDMARK
BILINGUAL USAGE

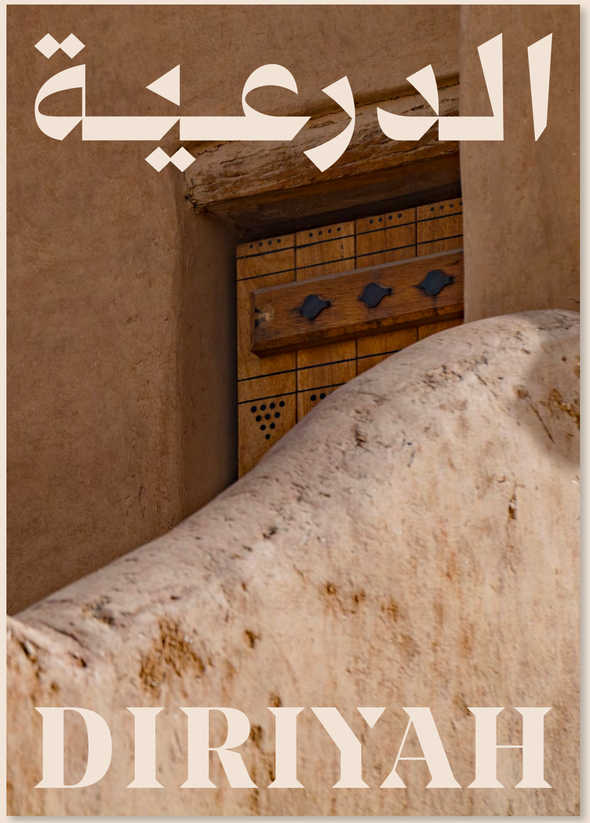
Should you need to use both languages on communication material, aim to separate the languages and keep the copy to a minimum.

It is advisable to alternate language in a series of posters instead of cramming both languages on one page. However, below we show some examples where it is acceptable to mix languages. More on this can be found in the outdoor section, page 170 onwards.









Exception to exclusion zone rules could be applied in this instance: Two languages locked at an angle and lining up to the edge of the layout.

Exception to exclusion zone rules could be applied in this instance: Two languages locked at an angle and lining up to the edge of the layout.

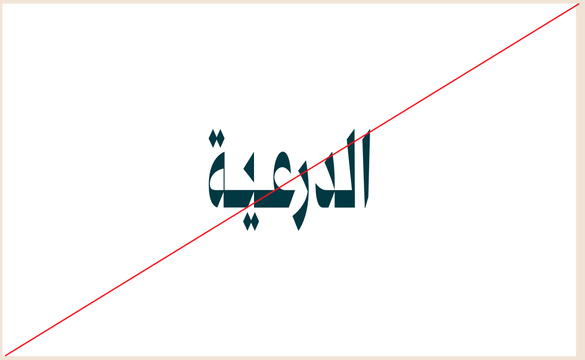
WORDMARK MISUSE

1 Do not extend the word with Kashida
2 Do not increase the letter proportions
3 Do not miss any diacritics
4 Do not stretch the logo out of scale horizontally
5 Do not stretch the logo out of scale vertically
6 Do not create patterns from the logo
7 Do not fill the logo with an image
8 Do not add an outline to the logo

1

2

3



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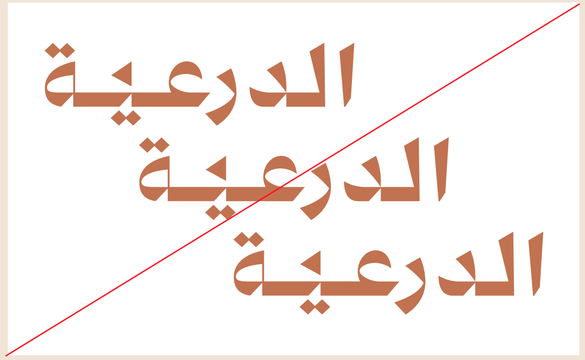

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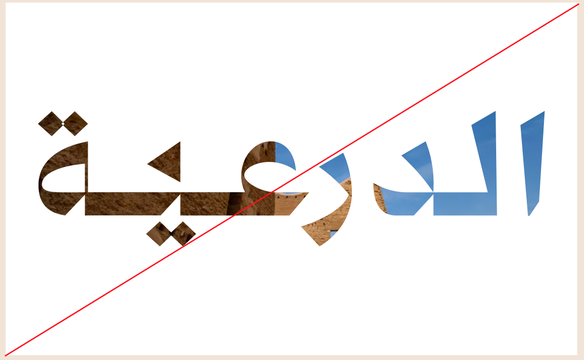

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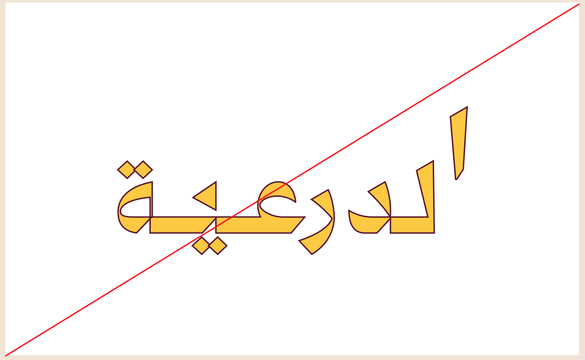

8

WORDMARK MISUSE

1 Do not add a drop shadow to the logo
2 Do not use two different colours in the logo
3 Do not miss the triangle in the logo
4 Do not stretch the logo out of scale horizontally
5 Do not stretch the logo out of scale vertically
6 Do not stack the English and Arabic logo
7 Do not fill the logo with an image
8 Do not add an outline to the logo

1

2

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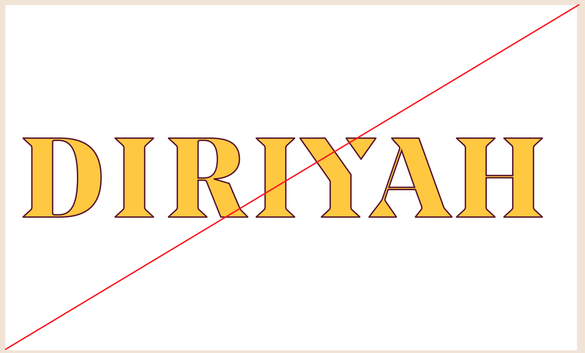
7



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COLOUR PALETTE

Our primary colour palette is earth, dates, sand, palm and sun. Tints (80%, 60%, 40%, 20%) are allowed for all colours.

EARTH 100%	PANTONE 7591 C C 20 M 60 Y 68 K 9 R 193 G 114 B 80 HEX C17250	EARTH 80% C 18 M 48 Y 55 K 7 R 205 G 141 B 111 HEX CD8D6F	EARTH 60% C 12 M 36 Y 41 K 5 R 217 G 170 B 144 HEX D9AA90	EARTH 40% C 5 M 14 Y 16 K 2 R 240 G 221 B 210 HEX F0DDD2	EARTH 20% C 4 M 11 Y 12 K 1 R 244 G 230 B 222 HEX F4E6DE
DATES 100%	PANTONE 4102 C C 42 M 95 Y 44 K 63 R 85 G 21 B 46 HEX 55142D	DATES 80% C 33 M 76 Y 35 K 50 R 112 G 55 B 74 HEX 70374A	DATES 60% C 25 M 57 Y 26 K 38 R 143 G 95 B 110 HEX 8F5F6E	DATES 40% C 17 M 38 Y 17 K 25 R 176 G 143 B 153 HEX B08F99	DATES 20% C 6 M 16 Y 6 K 10 R 223 G 207 B 213 HEX DFCFD5
SAND 100%	PANTONE TURAIF GOLD* C 8 M 25 Y 40 K 2 R 219 G 188 B 154 HEX DBBC9A	SAND 80%	SAND 60%	SAND 40%	SAND 20%
PALM 100%	PANTONE 548 C C 77 M 28 Y 74 K 67 R 39 G 71 B 54 HEX 274736	PANTONE 5545 C C 70 M 27 Y 54 K 35 R 68 G 106 B 95 HEX 446A5F	PANTONE 5555 C C 62 M 24 Y 47 K 21 R 92 G 127 B 118 HEX 5C7F76	PANTONE 5565 C C 50 M 19 Y 36 K 7 R 127 G 157 B 151 HEX 7F9D97	PANTONE 5595 C C 23 M 6 Y 18 K 0 R 191 G 207 B 204 HEX BFCFCC
SUN 100%	PANTONE 135 C C 0 M 24 Y 81 K 0 R 254 G 200 B 65 HEX FEC841	SUN 80% C 0 M 19 Y 64 K 0 R 254 G 211 B 111 HEX FED36F	SUN 60% C 0 M 14 Y 48 K 0 R 255 G 222 B 152 HEX FFDE98	SUN 40% C 0 M 10 Y 32 K 0 R 255 G 233 B 188 HEX FFE9BC	SUN 20% C 0 M 5 Y 16 K 0 R 255 G 244 B 223 HEX FFF4DF

* PANTONE TURAIF GOLD = (PANTONE Yellow 012 - 3.00) + (PANTONE Warm Red - 1.40) + (PANTONE Black - 1.00) + (PANTONE Trans. White - 94.60)

COLOUR THEMES

The colour palette is divided into 3 themes:
Basic Brand Colours (3 variations), Lux Brand Colours and Mix & Match Colours.
Through the following pages, we specify their use.

BASIC BRAND COLOURS

BASIC BRAND COLOURS 1

BASIC BRAND COLOURS 2

LUX BRAND COLOURS

MIX & MATCH
BRAND COLOURS

COLOUR THEME
BASIC BRAND COLOURS

BASIC BRAND COLOURS

EARTH 100%

SAND 100%

The logo is always EARTH.
SAND 40% may be used in the logo when Earth does not generate a contrast with the background, for example over images.

الدرعية

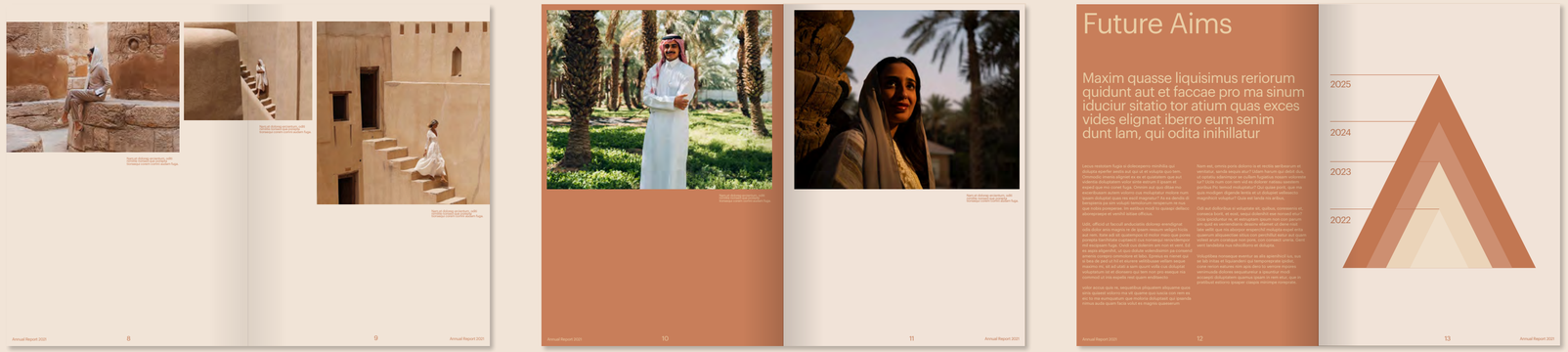
DIRIYAH

SAND 100% is the main colour in this theme and should be used for background colour, creating clean and calm layouts. SAND 80%, 60%, 40% and 20% can also be used as background.

COLOUR THEME
BASIC BRAND COLOURS

The BASIC BRAND COLOURS create a clean and pure identity. Inspired by the colours of Diriyah, this palette should be used for internal materials, annual reports, internal communication, invitations, way finding and every other material that is used or seen in an indoor environment.

Logo is always EARTH.



EARTH 100% and SAND 100% (including the SAND 80%, 60%, 40% and 20%) should be used and background colour

Typography should be applied used EARTH and SAND.

SAND 40% can be used in logo and typography when high contrast is needed.

COLOUR THEME
BASIC BRAND COLOURS 1

BASIC BRAND COLOURS 1 utilises the colour SUN as an extra colour. This palette can be used to create more lively layouts when needed. The palette should be used for internal and corporate communications.

BASIC BRAND COLOURS 1		
EARTH 100%	SAND 100%	SUN 100%

The logo is mainly EARTH.
EARTH can be used for background, typography and illustrations.
SAND 40% may be used in the logo when Earth does not generate a contrast with the background, for example over images.

الدرعية

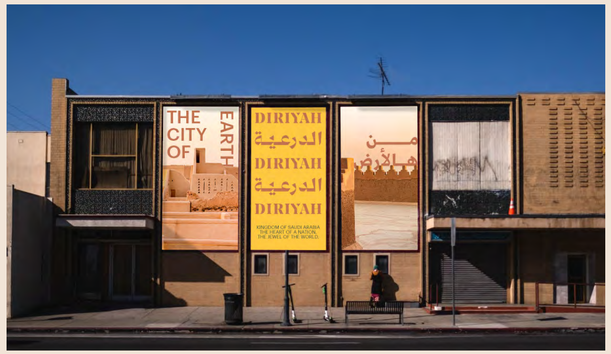
DIRIYAH

SAND is used as a background, typography and illustrations. SAND 100% can also be used in the logo when the background colour is EARTH 100%. SAND 80%, 60%, 40% and 20% can also be used as background.

SUN is used as a background, typography and illustrations.

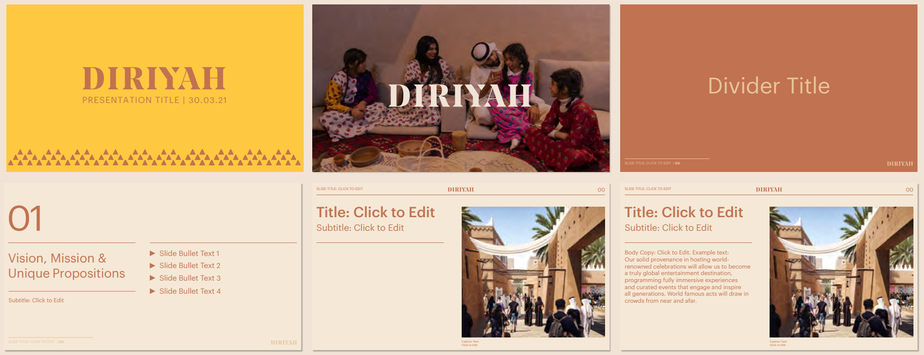
COLOUR THEME
BASIC BRAND COLOURS 1

BASIC BRAND COLOURS 1 utilises the colour SUN as an extra colour. This palette can be used to create more lively layouts when needed. The palette should be used for internal and corporate communications.



Logo should be mainly applied in EARTH 100% colour.

SUN 100%, EARTH 100% and SAND 100% can be used for typography.



The presence of the 3 main color, EARTH, SAND and SUN, creates dynamic layouts. SAND 40% can be used in the logo when it needs contrast

SUN 100% can create a fresh pop of colour.

The 3 main colour, EARTH, SAND and SUN, should create together big blocks of colour. The 3 colours have the same weight in the layout.

COLOUR THEME
BASIC BRAND COLOURS 2

BASIC BRAND COLOURS 2 utilises SUN, DATES and PALM as extra colours. These extra colours can be used to create collections, subdivisions, chapters, highlights and charts. This palette should be used for internal and corporate communications.

BASIC BRAND COLOURS 1

EARTH 100%	SAND 100%	SUN 100%	DATES 100%	PALM 100%

The logo is mainly EARTH.
EARTH can be used for background, typography and illustrations.
SAND 40% may be used in the logo when EARTH does not generate a contrast with the background, for example over images.

الدرعية

DIRIYAH

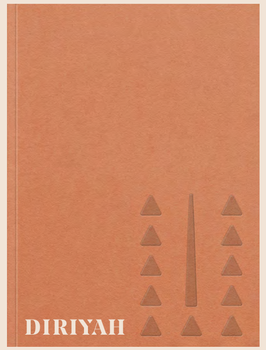
SAND is used as a background, typography and illustrations. SAND 100% can also be used in the logo when the background colour is EARTH 100%. SAND 80%, 60%, 40% and 20% can also be used as background.

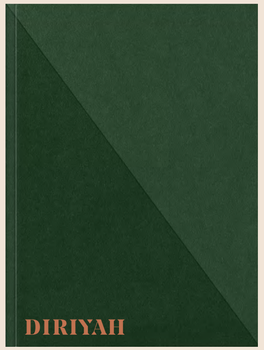
SUN is used as a background, typography and illustrations.

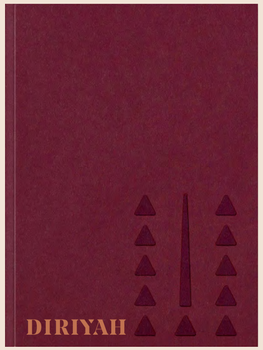
DATES and PALM are only used when there is a need to create collections, subdivisions, chapters, highlights and charts.

COLOUR THEME
BASIC BRAND COLOURS 2

BASIC BRAND COLOURS 2 utilises SUN, DATES and PALM as extra colours. These extra colours can be used to create collections, subdivisions, chapters, highlights and charts. This palette should be used for internal and corporate communications.

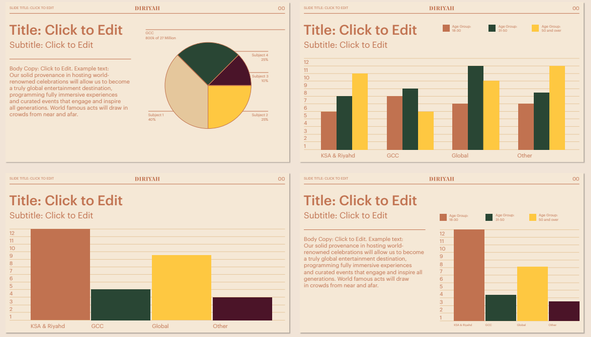




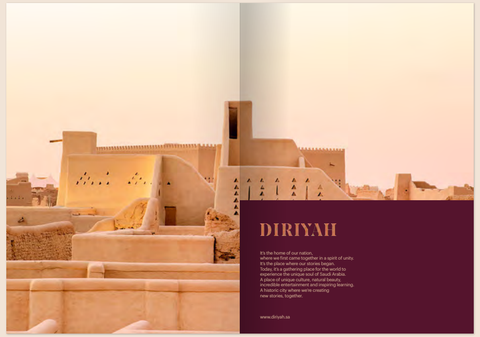


The 5 colours can be used with the same proportion as long as they are together and create an idea of collection or categories. Logo should always be EARTH or SAND 100%. For photography backgrounds, SAND 40% can be used in the logo.

The extra colours DATES and PALM can be used to create subdivisions and highlights and also decorate a sequence of offices.



The 5 colours can also be used to create charts and illustrate presentations.



In this example, the 5 colours are used to create chapters and help tell a story.

COLOUR THEME
LUX BRAND COLOURS

LUX BRAND COLOURS should only be used for luxury corporate communications, internal and external. The LUX BRAND COLOURS are not to be used when creating campaigns.

LUX BRAND COLOURS

DATES 100%

EARTH 100%

SAND 100%

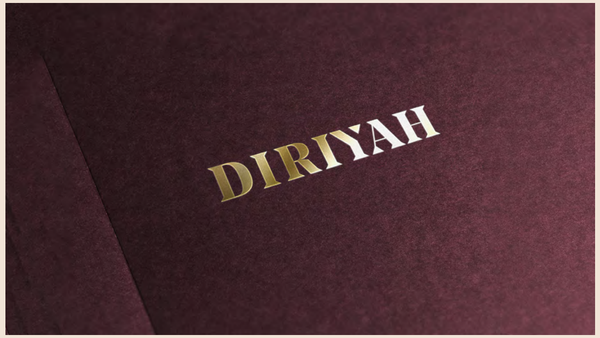
DATES is the main colour for backgrounds. DATES can also be used for typography and in the logo when it needs contrast over an image.

The logo is always EARTH. Metallic 1 and 2 (see Metallic Palette at the end of this file) can also substitute the EARTH colour in the logo. EARTH can also be used for background when the logo is NOT present and typography.

SAND and its variations can be used for typography.

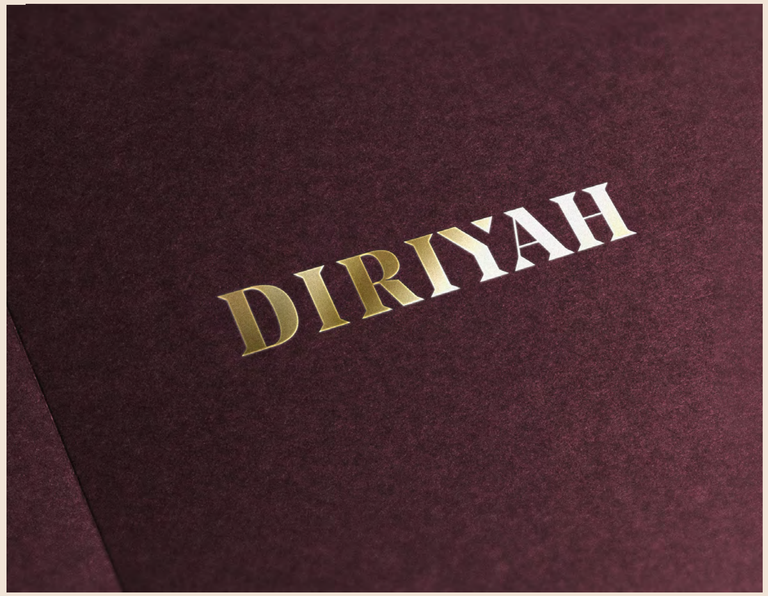
الدرعية

DIRIYAH



COLOUR THEME
LUX BRAND COLOURS

LUX BRAND COLOURS should only be used for luxury corporate communications, internal and external. The LUX BRAND COLOURS are not to be used when creating campaigns.



DATES is the main colour of the LUX BRAND COLOURS palette.It should be used as the colour of materials such as invitations and packaging. The logo can be applied in exclusive material using Metallic 1 or 2 of our Metallics Palette.

This palette should only be used to promote exclusive brand related content.

The EARTH colour can be used to create contrast with the main colour DATES.

The logo can be applied using the DATES colour when contrast is needed over an image. DATES, SAND and EARTH can be used for typography.

COLOUR THEME
MIX & MATCH

MIX & MATCH COLOURS are to be used for external communication. The colours allow us to create multiple combinations, styles and attitudes. All colours and variations have equal weight.

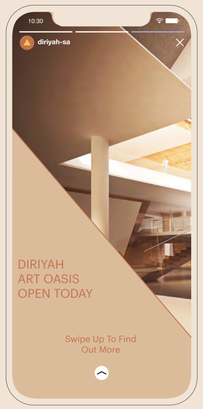
Please note: for the correct application of colours, follow the rules on the COLOUR- LOGO USAGE guidelines on the following pages.

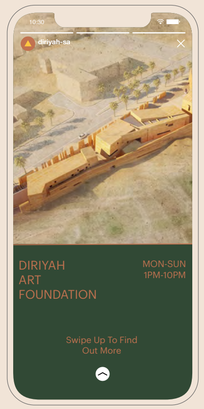
MIX & MATCH BRAND COLOURS EARTH	DATES	SAND	PALM	SUN

All colours can be used together. SUN makes great highlights when used in typography, while SAND and its variations create clean and calm backgrounds.
The variations of the colours should also be seen as main colours. They add to the palette and help create a diverse imagery.

الدرعية الدرعية الدرعية الدرعية الدرعية

DIRIYAH DIRIYAH DIRIYAH DIRIYAH DIRIYAH





COLOUR THEME
MIX & MATCH

MIX & MATCH COLOURS are to be used for external communication. The colours allow us to create multiple combinations, styles and attitudes. All colours and variations have equal weight.

Please note: for the correct application of colours, follow the rules on the COLOUR- LOGO USAGE guidelines on the following pages.

All colours can be used in typography. Choose the colours that will create good contrast for legibility. Eg: SUN is a great highlight colour.

The colour variations help to create fresh layouts.

Mixing the colours allows the brand to consistently appear fresh and interesting.

The colours together should create a lively perception of our brand.

Always looks for the right contrast. Using contrasting colours Eg: dark with light colour.

When creating a collection, use all colours. The colours together create the right message of a lively, proud brand. Do not favour one colour.

COLOUR THEME COMBINATIONS

Our colour palette consists of two dark colours: palm and dates, two light colours: sun and sand and a mid-tone earth. Always use the best combinations for your applications without combining two dark colours or two light colours when legibility is paramount.

1 DO use colour for big bold headlines
2 DO use colours for infographics
3 DO use colour for paragraph headlines
4 DO use colour for pull outs
5 DO NOT use colour for body copy
6 DO NOT combine two dark colours
7 DO NOT combine two light colours
8 DO NOT use a light colour on a light tint of a darker colour

ANNUAL REPORT

1

1hr Walk

2

Title can be in colour

Alitiorr uptaturecum alia ius vent pernatetur, que sanis qui omnim re, sam voluptiis autem. Oviditat enisqui cuscidus. Erionec erciatest iuntur milluptiae simpor sini tem evelesequias quistem quia non rempos magnatendit, consequibus solorehent fugitibeaqui volorehenis cullabo.

3

“Orumuliu cae perfentem movis vilissoltu sessus facie consigilia dine”

4

Alitiorr uptaturecum alia ius vent pernatetur, que sanis qui omnim re, sam voluptiis autem. Oviditat enisqui cuscidus.
Erionec erciatest iuntur milluptiae simpor sini tem evelesequias quistem quia non rempos magnatendit, consequibus solorehent fugitibeaqui volorehenis cullabo. Urehent otatius qui velit evelit quam dole

5

Alitiorr uptaturecum alia ius vent pernatetur, que sanis orias quistem quia non rempos magnatendit, consequibus solorehent fugitibeaqui volorehenis cullabo. Urehent otatius qui velit evelit quam dole

6

**Alitiorr uptaturecum alia ius vent pernatetur, que sanis qui omnim re, sam voluptiis autem. Oviditat enisqui cuscidus.
Erionec erciatest iuntur milluptiae simpor sini tem evelesequias quistem quia non rempos magnatendit, consequibus solorehent fugitibeaqui volorehenis cullabo. Urehent otatius qui velit evelit quam dole**

7

Alitiorr uptaturecum alia ius vent pernatetur, que sanis qui omnim re, sam voluptiis autem. Oviditat enisqui cuscidus.
Erionec erciatest iuntur milluptiae simpor sini tem evelesequias quistem quia non rempos magnatendit, consequibus solorehent fugitibeaqui volorehenis cullabo. Urehent otatius qui velit evelit quam dole

8

COLOUR
LOGO USAGE

The RGB earth coloured wordmark can be used with the sun, dates, palm and sand colour; excluding tints of dates and palm. This is to ensure legibility and maximum contrast between background and foreground. Avoid using the Earth colour wordmark on tints of dates and palm.

For print purposes, refer to the CMYK colour guide and print proof on coated and uncoated paper to check visibility. These pages are for colour usage on screen in RGB colour breakdowns.

Recommended colour usage

100% Sand

DIRIYAH

100% Dates

DIRIYAH

100% Palm

DIRIYAH

100% Sun

DIRIYAH

Possible colour usage

80%
DIRIYAH

60%
DIRIYAH

40%
DIRIYAH

20%
DIRIYAH

80%
DIRIYAH

60%
DIRIYAH

40%
DIRIYAH

20%
DIRIYAH

80%
DIRIYAH

60%
DIRIYAH

40%
DIRIYAH

20%
DIRIYAH

80%
DIRIYAH

60%
DIRIYAH

40%
DIRIYAH

20%
DIRIYAH

COLOUR
LOGO USAGE

The RGB date coloured wordmark should only be used with the sand, sun and earth as background colours. This is to ensure legibility and maximum contrast between background and foreground. Never use a date colour wordmark on a palm background, even if tinted.

For print purposes, refer to the colour guide and print proof on coated and uncoated paper to check visibility.
These pages are for colour usage on screen in RGB colour breakdowns.

Recommended colour usage

100% Sand

DIRIYAH

100% Earth

DIRIYAH

100% Palm

DIRIYAH

100% Sun

DIRIYAH

Possible colour usage

80%
DIRIYAH

60%
DIRIYAH

40%
DIRIYAH

20%
DIRIYAH

80%
DIRIYAH

60%
DIRIYAH

40%
DIRIYAH

20%
DIRIYAH

80%
DIRIYAH

60%
DIRIYAH

40%
DIRIYAH

20%
DIRIYAH

80%
DIRIYAH

60%
DIRIYAH

40%
DIRIYAH

20%
DIRIYAH

COLOUR
LOGO USAGE

The RGB palm coloured wordmark should only be used with the sand, sun and earth as background colours. This is to ensure legibility and maximum contrast between background and foreground. Never use a palm colour wordmark on a date background, even if tinted.

For print purposes, refer to the colour guide and print proof on coated and uncoated paper to check visibility.
These pages are for colour usage on screen in RGB colour breakdowns.

Recommended colour usage

100% Sand

DIRIYAH

100% Dates

DIRIYAH

100% Palm

DIRIYAH

100% Sun

DIRIYAH

Possible colour usage

80%
DIRIYAH

60%
DIRIYAH

40%
DIRIYAH

20%
DIRIYAH

80%
DIRIYAH

60%
DIRIYAH

40%
DIRIYAH

20%
DIRIYAH

80%
DIRIYAH

60%
DIRIYAH

40%
DIRIYAH

20%
DIRIYAH

80%
DIRIYAH

60%
DIRIYAH

40%
DIRIYAH

20%
DIRIYAH

COLOUR
LOGO USAGE

The RGB sand coloured wordmark should only be used with the date, palm and earth as background colours. This is to ensure legibility and maximum contrast between background and foreground. Never use a sand colour wordmark on a sun background, even if tinted. Some tints of palm and date colours do work, at 80% and 60% to provide alternative possibilities.

For print purposes, refer to the colour guide and print proof on coated and uncoated paper to check visibility.
These pages are for colour usage on screen in RGB colour breakdowns.

Recommended colour usage

100% Sand

DIRIYAH

100% Dates

DIRIYAH

100% Palm

DIRIYAH

100% Sun

DIRIYAH

Possible colour usage

80% DIRIYAH

60% DIRIYAH

40% DIRIYAH

20% DIRIYAH

80% DIRIYAH

60% DIRIYAH

40% DIRIYAH

20% DIRIYAH

80% DIRIYAH

60% DIRIYAH

40% DIRIYAH

20% DIRIYAH

80% DIRIYAH

60% DIRIYAH

40% DIRIYAH

20% DIRIYAH

COLOUR
LOGO USAGE

The RGB sand coloured wordmark should only be used with the date, palm and earth as background colours. This is to ensure legibility and maximum contrast between background and foreground. Never use a sand colour wordmark on a sun background, even if tinted. Some tints of palm and date colours do work, at 80% and 60% to provide alternative possibilities.

For print purposes, refer to the colour guide and print proof on coated and uncoated paper to check visibility.
These pages are for colour usage on screen in RGB colour breakdowns.

Recommended colour usage

40% Sand

DIRIYAH

100% Dates

DIRIYAH

100% Palm

DIRIYAH

100% Sun

DIRIYAH

Possible colour usage

80% DIRIYAH

60% DIRIYAH

40% DIRIYAH

20% DIRIYAH

80% DIRIYAH

60% DIRIYAH

40% DIRIYAH

20% DIRIYAH

80% DIRIYAH

60% DIRIYAH

40% DIRIYAH

20% DIRIYAH

80% DIRIYAH

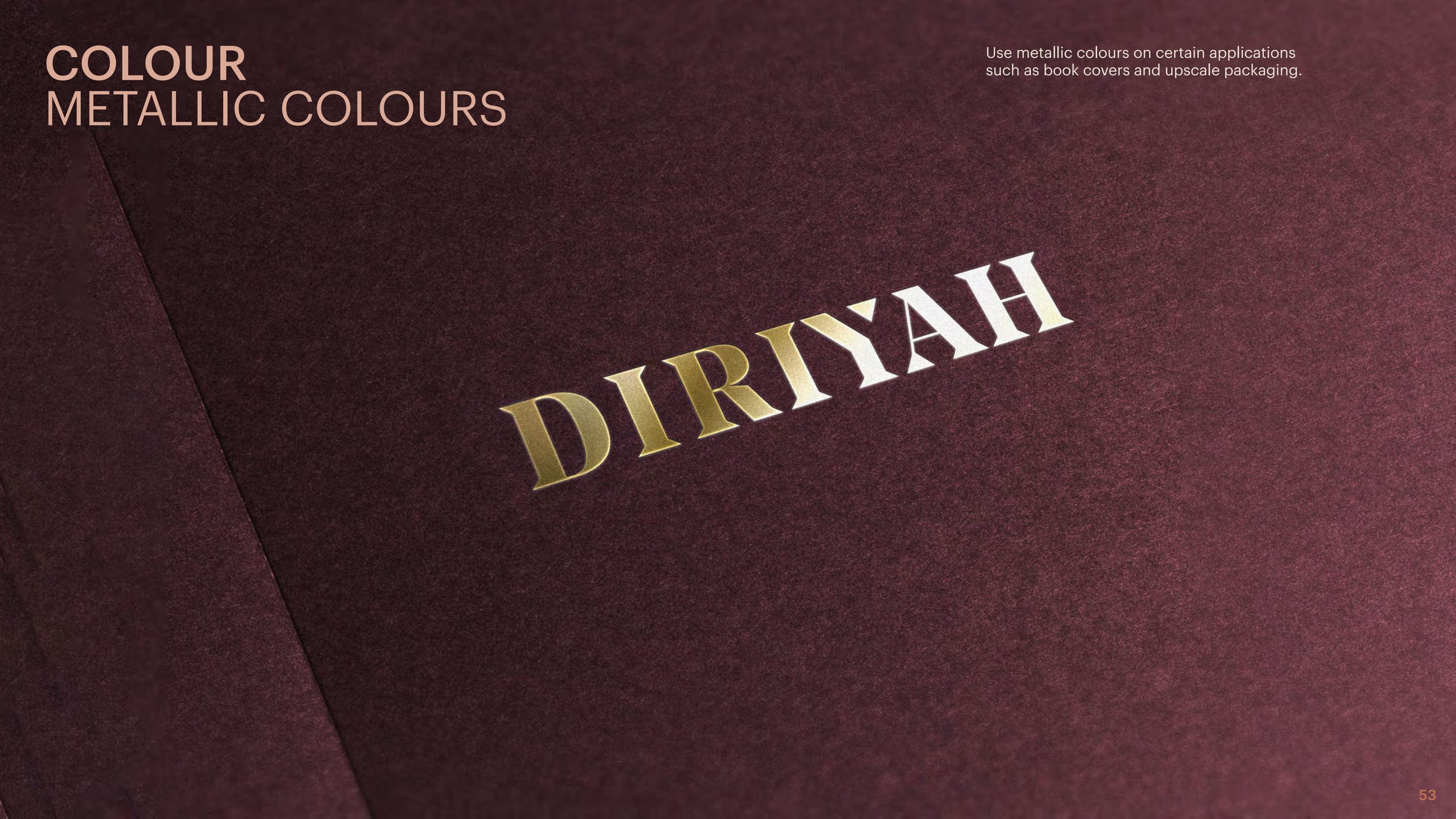
60% DIRIYAH

40% DIRIYAH

20% DIRIYAH

COLOUR
METALLIC COLOURS

Use metallic colours on certain applications such as book covers and upscale packaging.



COLOUR
METALLIC COLOURS

METALLIC COLOURS are for special usage. They can be used for print material and as inspiration for other brand objects.
The DIRIYAH logo can only be printed using METALLIC 1 and 2.

METALLIC 1
PANTONE 10132 C

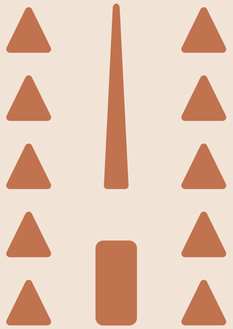
METALLIC 2
PANTONE 8560 C

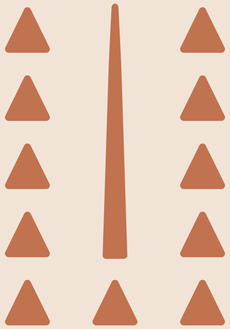
METALLIC 3
PANTONE 8502 C

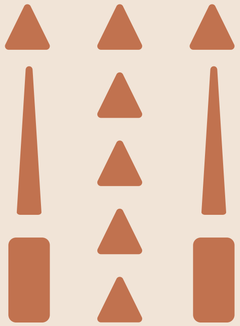
METALLIC 4
PANTONE 8382 C

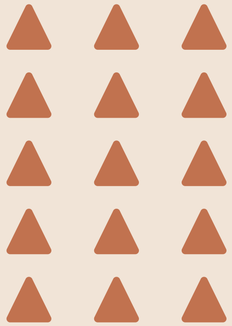
PATTERN

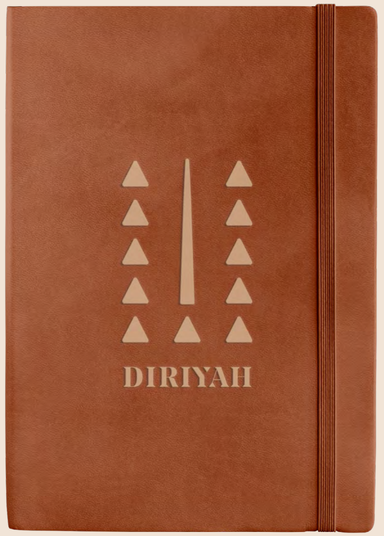
The patterns of the Diriyah identity were inspired by the details of the city's characterist architecture. The patterns can be used to decorate objects and integrate layouts. We have pre-designed 5 patterns using the elements. The patterns can be used alone and in a composition to form a larger pattern.





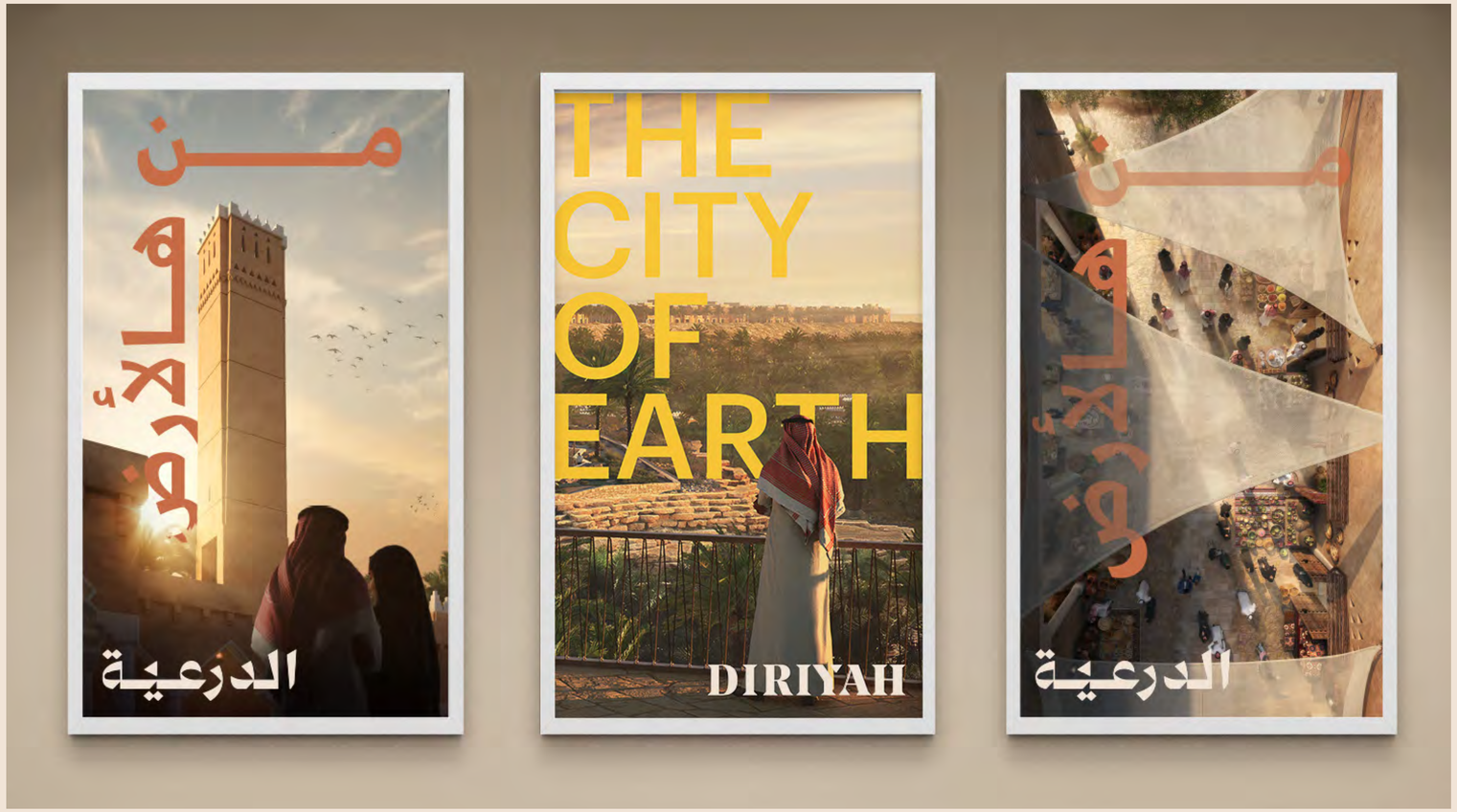


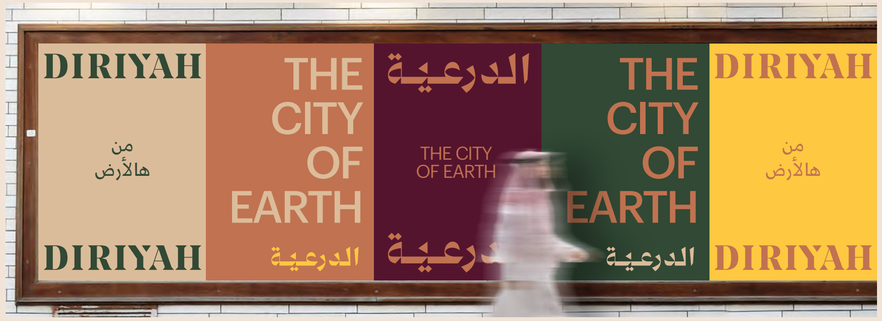




SIGNATURE

This section shows how we envision bringing The City of Earth concept to life. All stimuli are designed from and with this brand document, similarly to how The City of Earth is made from its natural surrounding. This ensures harmony, from bags to buildings. As seen with uppercase copy arrangements, clarity is favoured over boldness. We look for ways to seamlessly integrate all information displayed. Priority in messaging goes to The City of Earth. This to produce an overall output that is colourful, focused and aligned with the document's principles. Most importantly, to present people with something fresh, distinct and interesting in the context of a new brand introduction.





SIGNATURE
SOFT

The soft signature THE CITY OF EARTH should be applied in regular text (Graphik Arabic Regular), on two lines, and always centralised with the Diriyah logo. This signature can be used to create clean and elegant layouts.

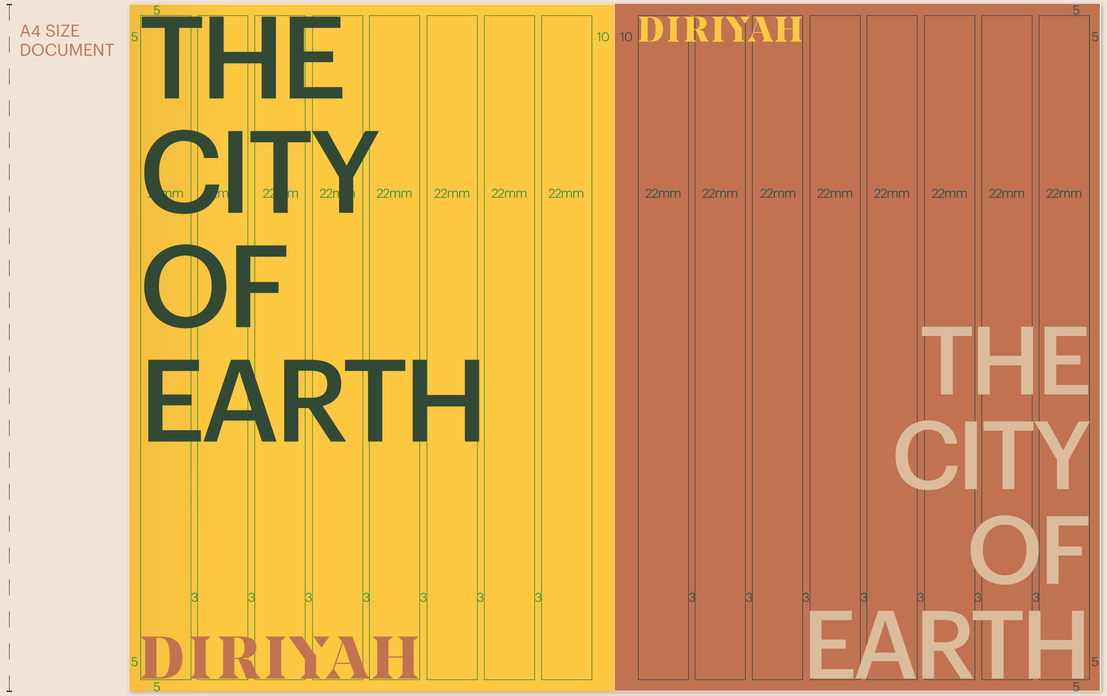
English signature
The signature must be applied between 1/2 to 2/3 in proportion to the Diriyah logo.

Arabic signature
The signature must be applied between 1/3 to 1/2 in proportion to the Diriyah logo.

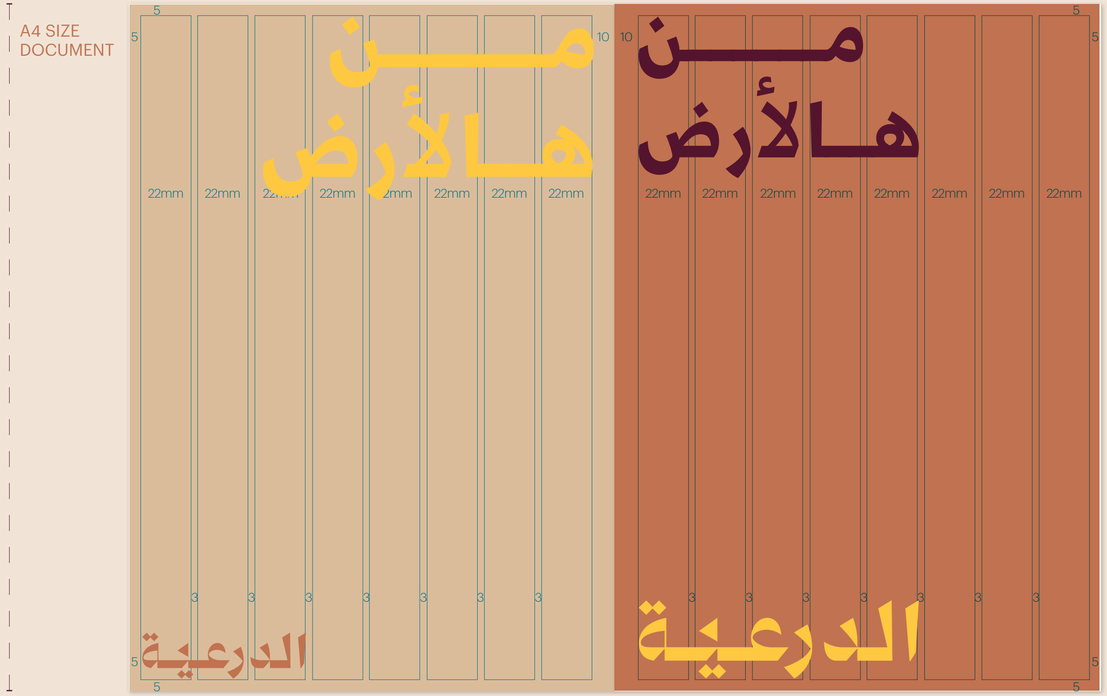
SIGNATURE
BOLD

The bold signature must always be aligned with one of the corners of the Diriyah layout grid (pg 74), top or bottom. The Diriyah logo must also be aligned with one of the corners. Both logo and signature must follow the dimensions of the columns in the Diriyah layout grid.

This signature can be used to create strong and lively layouts.
The minimum size for the logo is 3 columns.
The minimum size for the signature is 4 columns.



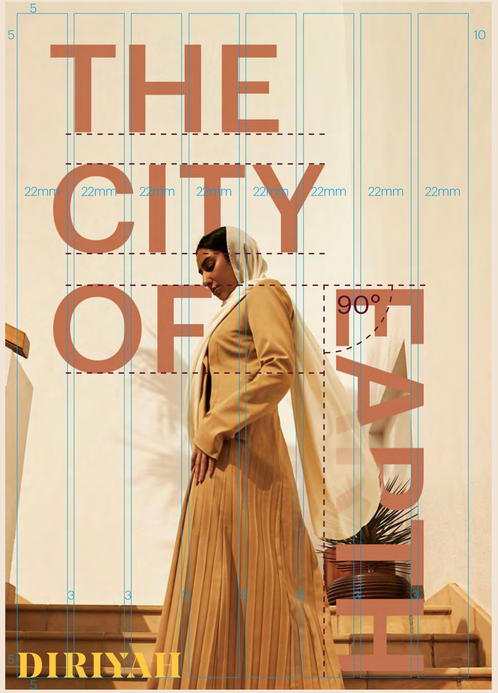
English signature
The words in the signature must always be shown across 4 lines. The words can be aligned to the left or to the right of the layout. Signature and logo can be aligned on the same side or on the opposite side.



Arabic signature
The signature must be applied always across two lines. The words can be aligned to the left or to the right of the layout. Signature and logo can be aligned on the same side or on the opposite side.

SIGNATURE
CAMPAIGN

The signature THE CITY OF EARTH can play an impactful role in campaigns. The signature can blend with images, contours, and transparencies to create a dynamic look. The letter EARTH can be used at a 90-degree angle, making the layout look playful and lively.



English signature
The signature can be integrated with the image. EARTH is the only word that can be rotated at 90°. The logo must follow the same rules as mentioned on the previous page.

Arabic signature
The signature can be integrated with the image. "هالأرض" is the only word that can be rotated at 90°. The logo must follow the same rules as mentioned on the previous page.

TYPOGRAPHY
TYPEFACE

Graphik Arabic, combines the simplified strokes of a grotesque with the structure and proportion of a fluid script. The typeface is available in 9 weights.

License for this typeface is available from Commercial Type under Graphik Arabic or Graphik International

Kermes 3 Arabic reflects in its design this cross cultural mixture. It has few specific characters with a unique design structure, making the typeface stand out in its personality, and positioning it as a recognisable yet very easily legible font. The typeface is available in 4 weights.

License for this typeface is available from Arabic Typography under Kermes Arabic or Kermes Arabic Font

كرمس ٣ خفيف جداً

كرمس ٣ عادي

كرمس ٣ داكن

GRAPHIK ARABIC EXTRA LIGHT

GRAPHIK ARABIC REGULAR

GRAPHIK ARABIC BOLD

TYPOGRAPHY
TYPESETTING BASICS

The Arabic language has diacritical marks that sit above ascenders or below descenders. This means that sometimes the auto-leading of the typeface is not enough space to avoid overlap. We should always set the leading of headers at 110%-120% of the type size, and to follow suit with the English should both languages sit next to each other. Should your copy not carry any diacritics, then you can use the typeface at its normal auto leading.

ARABIC BODY COPY — LEADING IS ALWAYS 130% OF TYPE SIZE (34PT/44PT)

ولطالما انطوت رحلة الحج طوال الأزمنة المتعاقبة على مشاق وأخطار كثيرة كانت تحيط بحركة القوافل التي تحمل حجاج بيت الله، حيث إنّ من يتأمّل آليات الانتقال إلى الديار المقدسة في مكة المكرمة ذهابًا وإيابًا يرصد تماسًا مباشرًا مع طبيعة المراحل والظروف التي تكتنفها، بما يعكس الحالة السياسية والاقتصادية والاجتماعية في الجزيرة العربية.

المثال معروض بحجم ٣٤ نقطة، باعد الأسطر ٤٤ نقطة.

ARABIC HEADING — LEADING IS ALWAYS 110-120% OF TYPE SIZE (100PT/110PT)

عنوان باللغة العربية
خط كرمس ٣ عادي
حجم ١٠٠ نقطة
تباعد الأسطر ١١٠ نقاط

TYPOGRAPHY
TYPESETTING BASICS

The Arabic language has diacritical marks that sit above ascenders or below descenders. This means that sometimes the auto-leading of the typeface is not enough space to avoid overlap. We should always set the leading of headers at 110%-120% of the type size, and to follow suit with the English should both languages sit next to each other. Should your copy not carry any diacritics, then you can use the typeface at its normal auto leading.

ARABIC HEADING — LEADING IS ALWAYS
110-120% OF TYPE SIZE (35PT/42PT)

ONE LINE SPACE

التسمية التوضيحية للصورة
هذا النص مكتوب بخط ١٢ نقطة مع مساحة السطور في ١٤ نقطة

CAPTION WIDTH AVERAGE
HALF IMAGE SIZE

العنوان الفرعي

ONE LINE SPACE

يتعلق الأمر بالعمل معًا. الاحتفاء بماضينا ،
والعمل معًا لخلق عالم أفضل اليوم ومشاركة
المسؤولية لبناء مستقبل أفضل.
الدرعية مبنية على الوحدة.

TWO LINE SPACES

العنوان الفرعي

ONE LINE SPACE

إنه المكان الذي اجتمعنا فيه لأول مرة
لوضع أسس الدولة. للوصول إلى جيراننا بروح
السلام؛ وحيث بدأنا الكثير من القصص...

TYPOGRAPHY
TYPESETTING BASICS

The Arabic language has diacritical marks that sit above ascenders or below descenders. This means that sometimes the auto-leading of the typeface is not enough space to avoid overlap. We should always set the leading of body copy at 130% of the type size, and to follow suit with the English should both languages sit next to each other. Should your copy not carry any diacritics, then you can use the typeface at its normal auto leading.

ARABIC BODY COPY — LEADING IS ALWAYS 130% OF TYPE SIZE (25PT/32.5PT)

يمتد أداء فريضة الحج - الركن الخامس من أركان الإسلام - على مدى حقب تاريخية متعدّدة منذ وضع سيدنا إبراهيم - عليه السلام - أسُس بيت الله الحرام في مكة المكرمة، فكان الخطاب الإلهي له بأن ينادي في الناس بحج البيت والطواف حوله والسعي بين الصفا والمروة، واستمرّ أداء الحج مع ظهور الإسلام شعيرةً إسلاميةً رافقها شدّ المسلمين رحالهم من شتى أصقاع المعمورة باتجاه الأراضي المقدسة في الجزيرة العربية، وأصبحت اليمامة إحدى أهم طرق عبور قوافل الحجيج القادمة من شرق العالم الإسلامي. ولطالما انطوت رحلة الحج طوال الأزمنة المتعاقبة على مشاق وأخطار كثيرة كانت تحيط بحركة القوافل التي تحمل حجاج بيت الله، حيث إنّ من يتأمّل آليات الانتقال إلى الديار المقدسة في مكة المكرمة ذهابًا وإيابًا يرصد تماسًا مباشرًا مع طبيعة المراحل والظروف التي تكتنفها، بما يعكس الحالة السياسية والاقتصادية والاجتماعية في الجزيرة العربية.

ARABIC HEADING — LEADING IS MINIMUM 110% OF TYPE SIZE (50PT/60PT)

منذ قرابة ٦٠٠ عام "الدرعية"
محطة تاريخية لانطلاق
قوافل الحج

TYPOGRAPHY
TYPESETTING BASICS

Diriyah adopts one type of numerals to use with each language. Always maintain consistency of numeral usage within each language.

The mix of numerals happens sometimes automatically depending on softwares used, so it is important to look our for numerals, and establish one convention.

NUMERALS TO BE USED WITH THE ENGLISH LANGUAGE — KNOWN UNDER THE TECHNICAL NAME OF ARABIC NUMERALS

June 2021

23 June 2021

0123456789

NUMERALS TO BE USED WITH THE ARABIC LANGUAGE — KNOWN AS HINDI NUMERALS

يونيو ٢٠٢١

٢٣ يونيو ٢٠٢١

٠١٢٣٤٥٦٧٨٩

TYPOGRAPHY
TYPESETTING BASICS

The Kashida is the equivalent of increased letter spacing (kerning) in Arabic. Kermes' kerning adds Kashidas across the typeface, which is relatively new in typefaces. However, the kashidas may be added in incorrect spaces, so it is advised not to increase the kerning beyond 30. Similarly, because Arabic is a connected script, aim to never drop the kerning below zero.

KERNING: DO NOT USE A POSITIVE KERNING VALUE OVER 30 FOR ARABIC COPY

ستُسهم هذه الشراكة، في الارتقاء بالبرامج والأنشطة والفعاليات الثقافية والتراثية التي تحتضنها الدرعية، واكتسابها طابع التنوع والتفرد بحيث تعكس هويتها وتبرز خصائصها، إضافةً إلى بناء قاعدة استثمارية صلبة لبوابة الدرعية، من خلال تحفيز المستثمرين وبناء الشراكات الفاعلة على مختلف المستويات". مستطرداً: "نتطلع بطموح بالغ إلى تطوير بوابة الدرعية كبيئة جذب سياحية تاريخية وثقافية بميزات عصرية، وسنعمل جنباً إلى جنب مع شركائنا في وزارة الثقافة لإنجاز هذا الهدف الاستراتيجي.

KERNING: DO NOT USE A NEGATIVE KERNING VALUE FOR ARABIC COPY

ستُسهم هذه الشراكة، في الارتقاء بالبرامج والأنشطة والفعاليات الثقافية والتراثية التي تحتضنها الدرعية، واكتسابها طابع التنوع والتفرد بحيث تعكس هويتها وتبرز خصائصها، إضافةً إلى بناء قاعدة استثمارية صلبة لبوابة الدرعية، من خلال تحفيز المستثمرين وبناء الشراكات الفاعلة على مختلف المستويات". مستطرداً: "نتطلع بطموح بالغ إلى تطوير بوابة الدرعية كبيئة جذب سياحية تاريخية وثقافية بميزات عصرية، وسنعمل جنباً إلى جنب مع شركائنا في وزارة الثقافة لإنجاز هذا الهدف الاستراتيجي.

TYPOGRAPHY
TYPESETTING BASICS

When using softwares such as Adobe Photoshop, Illustrator, InDesign etc. Arabic type could use specific settings to function properly.

Please follow those steps to make sure the Arabic is working correctly:

In "Preferences" make sure to tick the box "Use Native Digits When Typing in Arabic Scripts". Choose from the drag-down menu of "Default Composer" the "Adobe Word-Ready Paragraph Composer" option. Make sure the "Character" language is set to Arabic

ARABIC BODY COPY WITH THE CORRECT SETTINGS

ستُسهم هذه الشراكة، في الارتقاء بالبرامج والأنشطة والفعاليات الثقافية والتراثية التي تحتضنها الدرعية، واكتسابها طابع التنوع والتفرد بحيث تعكس هويتها وتبرز خصائصها، إضافةً إلى بناء قاعدة استثمارية صلبة لبوابة الدرعية، من خلال تحفيز المستثمرين وبناء الشراكات الفاعلة على مختلف المستويات". مستطرداً: "نتطلع بطموح بالغ إلى تطوير بوابة الدرعية كبيئة جذب سياحية تاريخية وثقافية بميزات عصرية، وسنعمل جنباً إلى جنب مع شركائنا في وزارة الثقافة لإنجاز هذا الهدف الاستراتيجي.

المثال معروض بحجم ٣٤ نقطة، باعد الأسطر ٤٤ نقطة.

ARABIC BODY COPY WITHOUT THE CORRECT SETTINGS

ستُسهم هذه الشراكة، في الارتقاء بالبرامج والأنشطة والفعاليات الثقافية والتراثية التي تحتضنها الدرعية، واكتسابها طابع التنوع والتفرد بحيث تعكس هويتها وتبرز خصائصها، إضافةً إلى بناء قاعدة استثمارية صلبة لبوابة الدرعية، من خلال تحفيز المستثمرين وبناء الشراكات الفاعلة على مختلف المستويات". مستطرداً: "نتطلع بطموح بالغ إلى تطوير بوابة الدرعية كبيئة جذب سياحية تاريخية وثقافية بميزات عصرية، وسنعمل جنباً إلى جنب مع شركائنا في وزارة الثقافة لإنجاز هذا الهدف الاستراتيجي.

TYPOGRAPHY
TYPESETTING BASICS

The English header has a leading of 85-90% of the type size as shown in examples below.

The body text leading is always 110% of the type size.

The exception to this rule happens when Arabic and English are sitting side by side, in this case, the English follows the Arabic rules.

ENGLISH HEADING — LEADING IS ALWAYS 85-90% OF TYPE SIZE (100PT/90PT)

HEADING ENGLISH
EXAMPLE
UPPER CASE
GRAPHIK REGULAR
100PT
LEADING 90PT

ENGLISH BODY TEXT — LEADING IS ALWAYS 110% OF TYPE SIZE (100PT/110PT)

Unity. It’s about coming together. Celebrating our past, working together to create a better world today and sharing the responsibility for building a better future. Diriyah is built on unity. It’s where we first came together to lay the foundations of a state; to reach out to our neighbours in a spirit of peace; and where we started so many of the stories that make us the country we are today.
We’re still writing these stories today, now with our family from the wider world.

Example shown at 35pt type size, 38.5pt leading.

TYPOGRAPHY
TYPESETTING BASICS

The English header has a leading of 85-90% of the type size as shown in examples below.

The body text leading is always 110% of the type size.

The exception to this rule happens when Arabic and English are sitting side by side, in this case, the English follows the Arabic rules.

ONE LINE SPACE

Photo caption, leading 100% of type size
This example is shown with Graphik regular at 12pt
with leading at 12pt

CAPTION WIDTH AVERAGE
HALF IMAGE SIZE

ENGLISH BODY TEXT — LEADING IS ALWAYS 110% OF TYPE SIZE (100PT/110PT)

SUBHEADING: UNITY

ONE LINE SPACE

It’s about coming together. Celebrating our past, working together to create a better world today and sharing the responsibility for building a better future.

TWO LINE SPACES

SUBHEADING: UNITY

ONE LINE SPACE

Diriyah is built on unity. It’s where we first came together to lay the foundations of a state; to reach out to our neighbours in a spirit of peace;

TYPOGRAPHY
HIERARCHY OVERVIEW

Aim to use contrast to create type hierarchy in your layouts. Context should inform type sizes, to maintain a clear text hierarchy. For example, use Bold, at the biggest size for the most important bit of information in your layout. Leading rules should follow the typesetting basics established in the previous pages. Leading differs between English and Arabic layouts to accomodate diacritics.

HERITAGE WEEK
HISTORY & CULTURE

01.09—
15.09.2023

Abadia
Arwa al Banawi
Foulard
Nasiba Hafez
Sotra
Hatem Alakeel
Mohamad Khoja
Jaddah CQ

Razan Alazzouni
Dichotomy
Arwa Al Banawi
Honayda Serafi
Reem Al Khanal
Razzan Alazzouni
Mashael Al Rajhi
Runway

PRESS — SAMHAN HOTEL
28.08.2021— 19:00
RSVP diriyah.sa/heritageweek

DATE: GRAPHIK ARABIC REGULAR
SIZE: 75PT

HEADLINE: GRAPHIK ARABIC MEDIUM
SIZE: 150PT
LEADING 127.5PT

SUBHEAD: GRAPHIK ARABIC REGULAR
SIZE: 150PT LEADING 127.5PT

BODY COPY: GRAPHIK ARABIC REGULAR
SIZE: 25PT
LEADING 25PT

TYPOGRAPHY
HIERARCHY OVERVIEW

Aim to use contrast to create type hierarchy in your layouts. Context should inform type sizes, to maintain a clear text hierarchy. For example, use Bold, at the biggest size for the most important bit of information in your layout. Leading rules should follow the typesetting basics established in the previous pages. Leading differs between English and Arabic layouts to accomodate diacritics.

٠١ ٠٩—
٢٠٢٣ ٠٩ ١٥

أسبوع
تراثي
التاريخ
والثقافة

عباديا
أروى البناوي
فولارد
نسيبة حافظ
حاتم العقيل
محمد خوجة
جدة CQ

رزان العزوني
تفرع ثنائي
أروى البناوي
هنيدة صيرفي
ريم الخنال
رزان العزوني
مشاعل الراجحي

DATE: KERMES REGULAR
SIZE: 60PT

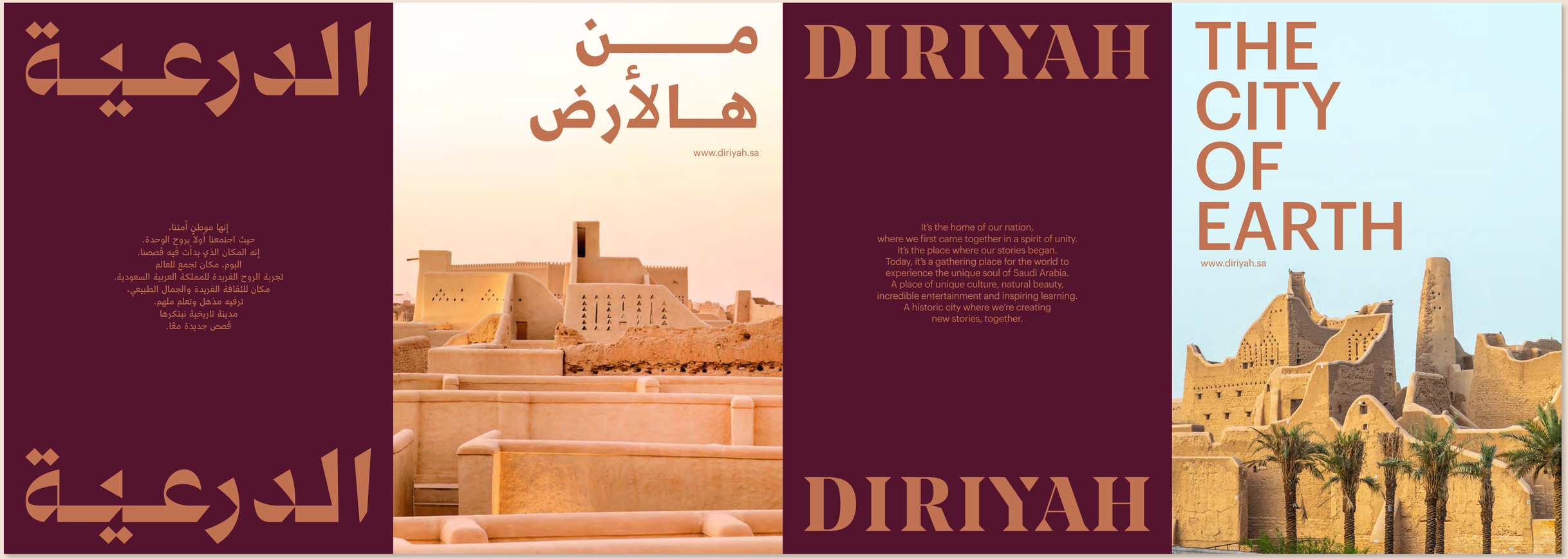
HEADLINE: KERMES BOLD
SIZE: 150PT
LEADING 180PT

SUBHEAD: KERMES REGULAR —
SIZE: 150PT LEADING 180PT

BODY COPY: KERMES REGULAR
SIZE: 25PT
LEADING 32.5PT

TYPOGRAPHY
BILINGUAL USAGE

Always aim to separate English and Arabic, giving each language its indiviudal space. In this example, we show a series of posters that alternate English and Arabic and maintain the same visual identity and colours. Should these posters live side by side, it is possible to use different imagery with each language, although the layout stays the same.



TYPOGRAPHY
BILINGUAL USAGE

In print material, such as booklet or brochure, also aim to separate languages, either by creating an English copy and an Arabic copy, or by combining both languages to meet in the middle of the book. In the second example, use the reading direction as your guide, creating a brochure with two covers, one English, one Arabic, with both languages meeting in the middle. The middle spread can be a double page image, with minimal copy. Imagery does not need to repeat on both sides unless it is relevant to the copy.

DGDA Launches Multi-Course “Program Your Passion” Initiative.

The Diriyah Gate Development Authority’s (DGDA) Community Engagement Department is set to launch the “Program Your Passion” initiative, which aims to train middle and high school students from the Diriyah community, both male and female, in Science, Technology, Engineering, and Mathematics (STEM). This training will help develop the necessary qualifications for these students to join the expanding and dynamic digital technology job market.

To increase the educational value, relevance, and applicability of the program, as well as the interactivity and engagement of the students, this youth-centric initiative is being launched in collaboration with several of the world’s most prominent gaming academies.

At its core, the “Program our Passion” initiative aims to convert Diriyah students from consumers of technology to producers and developers of it. The primary objective is to build students’ qualifications to a level where they can drive the transfer and deployment of technology throughout multiple disciplines and industries. With the use of interactive development tools, the program is designed to easily facilitate inclusion, fostering skills built upon the basic principles of science and technology.

Image 1.1

Image 1.2

Diriyah Guide 32

33 Diriyah Guide

ENGLISH SPREAD

The will also include the provision to jointly implement cultural and heritage initiatives and develop educational assets within the Diriyah Gate master plan, including academies for creative writing, performing arts, music, architecture, Arabic calligraphy, culinary traditions, in addition to a museum for digital art as well as a contemporary art museum.

وتتضمن الاتفاقية أوجهاً متعددة للتعاون من الطرفين، من أبرزها التعاون في تنمية البنية التحتية الثقافية بأجمل محتملة بخرم المخطط التنظيمي والتي الواقعة ضمن النطاق الجغرافي لبوابة الدرعية، بالإضافة إلى تنفيذ العديد من المبادرات الثقافية والتراثية المشتركة، لتطوير عدد من الأصول التعليمية

MIDDLE SPREAD

«بوابة الدرعية» تطلق مبادرة «برمج شغفك» بعدة مسارات تدريبية تقنية.

تطلق هيئة تطوير بوابة الدرعية ممثلة في قسم المشاركة المجتمعية مبادرة «برمج شغفك» التي تستهدف تدريب طلاب وطالبات المرحلتين المتوسطة والثانوية من أبناء وبنات مجتمع الدرعية عبر برامج العلوم والتكنولوجيا والهندسة والرياضيات وتأهيلهم تقنيا لغرض العمل المستقبلية في الكتلة الرقمية المتنامية الواعدة في سوق العمل. وذلك بالتعاون مع أهم المعاهد العالمية في مجال التدريب الفني المتخصص بالألعاب.

وتسعى المبادرة إلى تحويل طلاب وطالبات الدرعية من مستهلكين إلى منظمين للتكنولوجيا، وبناء كوادر تدريبية وطنية مؤهلة لنقل المعرفة و نشرها في عدة قطاعات، واستخدام أدوات تطوير التقنيات التفاعلية المعتمدة لتدريس وإيصال المفاهيم العلمية والتقنية الأساسية.

وتتضمن مبادرة «برمج شغفك» برنامجين رئيسيين هي: مقدمة في علوم و مهارات تطوير الألعاب الإلكترونية، و مقدمة علوم ومهارات تصميم الرسوم المتحركة. وسيتم تدريس البرنامجين باللغة العربية وستشمل المفاهيم المتعلقة بالتصميمات الرئيسية المستخدمة في تطوير ألعاب الإلكترونية مثل: علوم الكمبيوتر والفن والرسوم المتحركة والموسيقى وتصميم الصوت وتصميم الألعاب، وكذلك تصميم الرسوم المتحركة مثل: أساسيات الفن، مفاهيم الرسوم المتحركة ورواية القصص وتقنيات إنتاج الأفلام، ومسيسل إطلاق البرامج ببرنامج تدريب التدريب، مجموعة من وبنى العمل تحت إشراف خبراء تعليميين لتدريب ١٢٠ مدرباً سعودياً من كلا الجنسين ليقوموا لاحقاً بتقديم البرامج للطلاب و ذلك لبناء قدرات الكوادر التدريبية و تحقيق الاستدامة في التسجيل للاحقة.

الصورة 1.1

الصورة 1.2

دليل الدرعية 33

32 دليل الدرعية

ARABIC SPREAD

TYPOGRAPHY
FALL BACK TYPEFACE

If Kermes is not available, for example on mailchimp platforms, or while creating a presentation without the font installed, we use IBM PLEX SANS ARABIC as a fall back font.

IBM Plex Sans Arabic is a free google bilingual font that is closest to Graphik Arabic. The fall back font is only a back-up and is not meant to be used widely.

IBM PLEX SANS ARABIC PRIMARY FALL BACK FONT

IBM PLEX SANS ARABIC LIGHT
IBM PLEX SANS ARABIC REGULAR
IBM PLEX SANS ARABIC MEDIUM
IBM PLEX SANS ARABIC BOLD

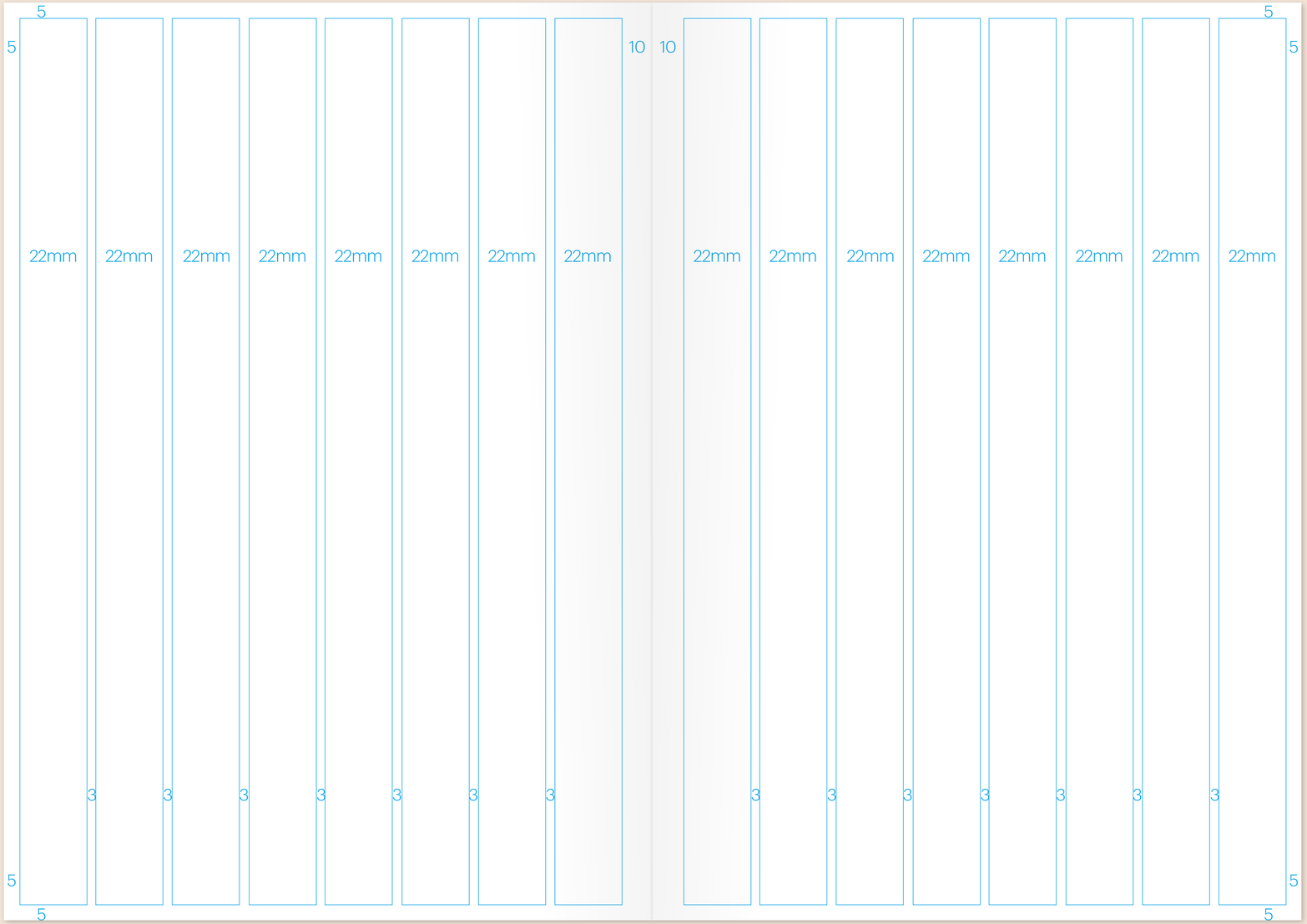
خط أي بي أم بليكس سان عربي خفيف
خط أي بي أم بليكس سان عربي عادي
خط أي بي أم بليكس سان عربي وسط
خط أي بي أم بليكس سان عربي داكن

LAYOUT GRID

For documents proportionate to an A4 size, use the following grid measured on A4, and scale up proportionally if you need to.

We have devised an 8 column flexible grid, with tight margins for elegance and a premium feel. This grid should be used with our typography guidelines to produce print based communications.

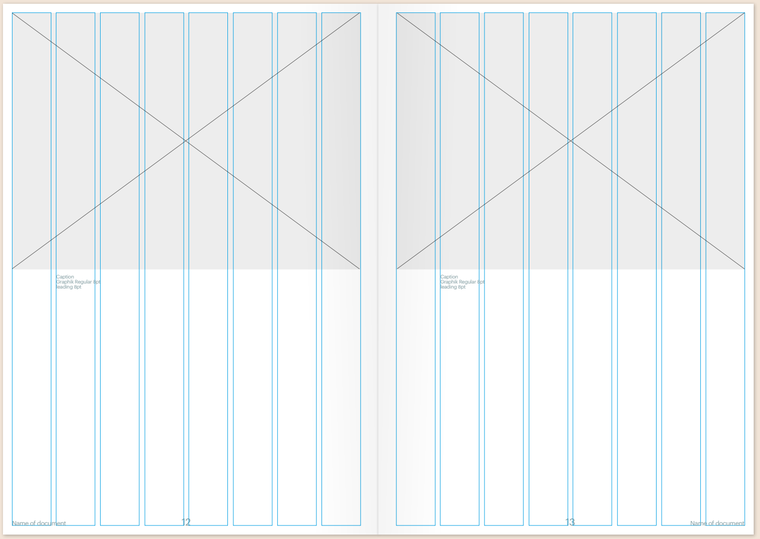
A4 SIZE DOCUMENT

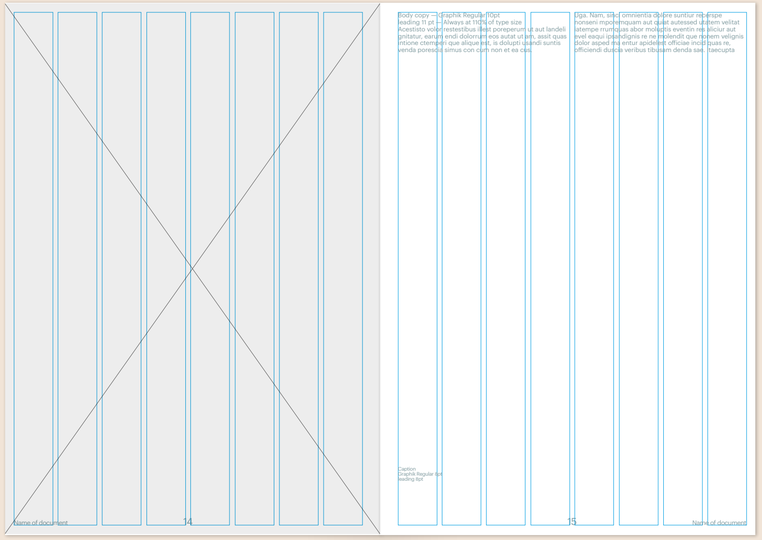


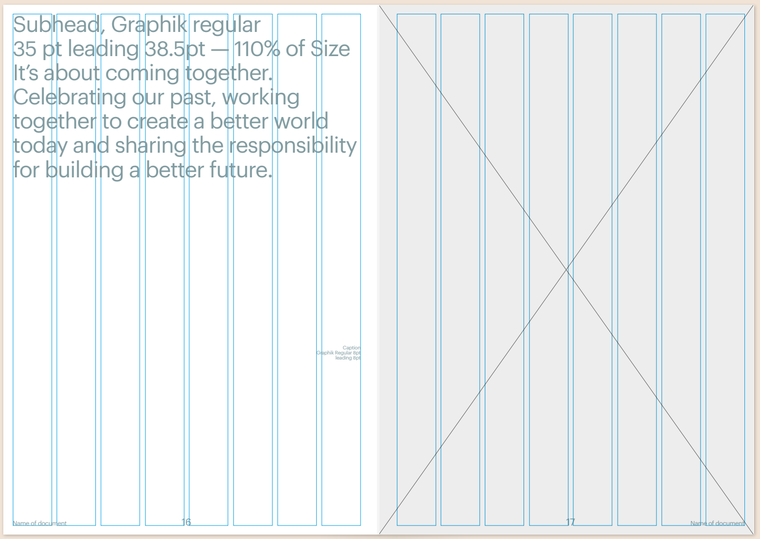
LAYOUT
TEMPLATE EXAMPLE

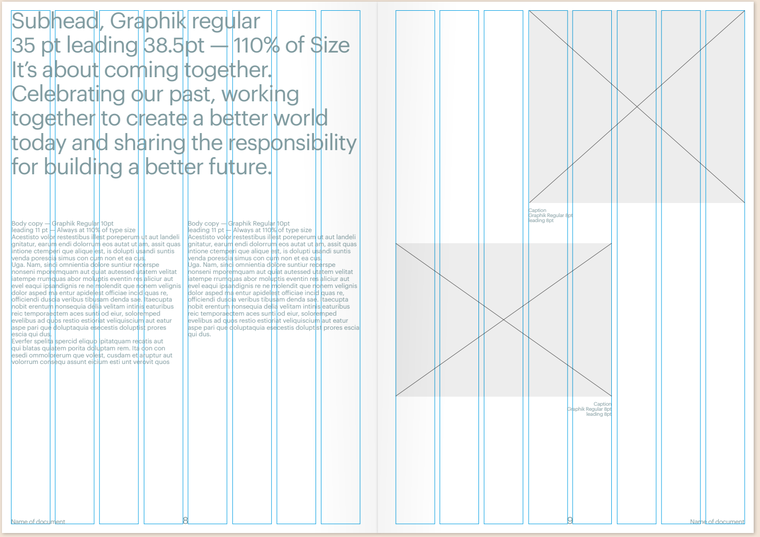
Below is an example of how the grid is used, combined with our typographic rules. Grey boxes signify imagery.

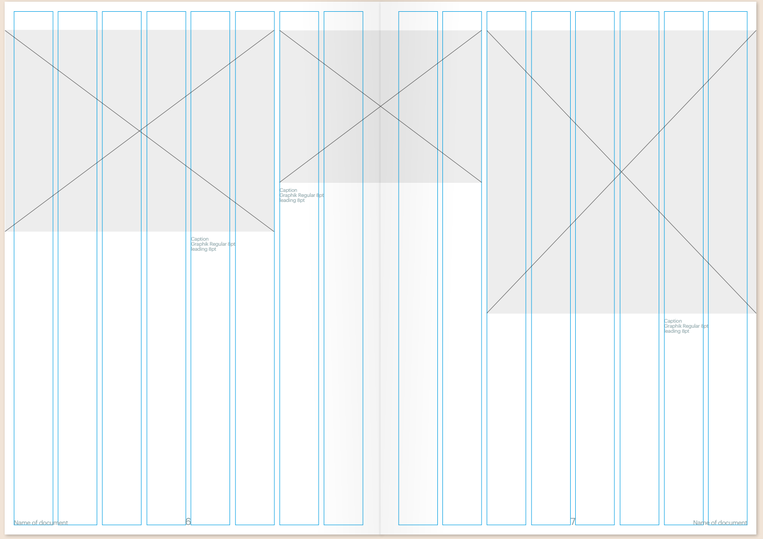
Aim to use contrast of typography to maintain a premium feel. White space also plays an important role in allowing the content to breathe, and to communicate a high end luxury destination.

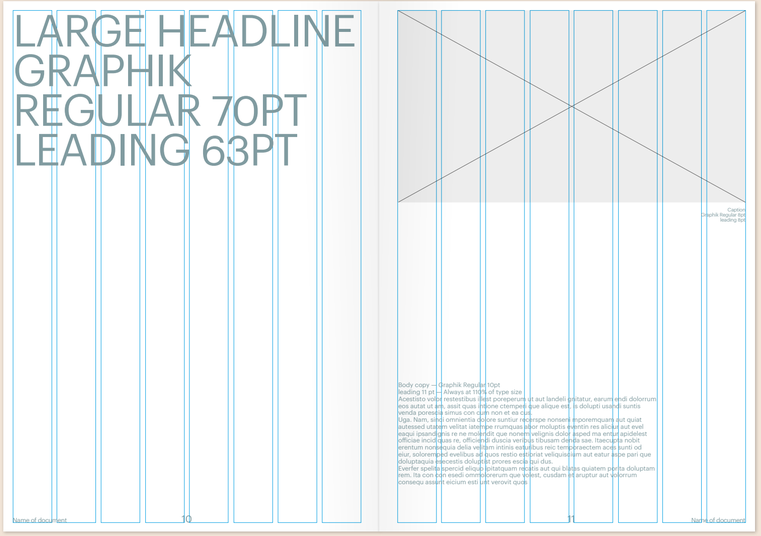












DIRIYAH

Should you have any queries regarding these guidelines please contact us.

Please note:
All images used in this guide are merely illustrative and may only be used in the internal circulation of this material.

www.diriyah.sa
@diriyah-sa