



People to  
architecture,

architecture  
to people.

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Co-funded by  
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Open House Europe

# Branding Report

## Introduction

Open House Europe brand was established through a rigorous and inclusive development process aimed at joining a diverse consortium. In the project's first months, Project Coordinator developed a detailed brief with the full scope of required design services, from the core visual identity to document templates and social media assets, alongside requirements for the inclusion of the European Union funding emblem.

Due to the extensive scope of the brief, the procurement of Open House Europe brand development services required more time than initially expected. To ensure operational continuity during this phase, a visually neutral temporary logotype was devised by the Project Coordinator, allowing project activities to proceed without delay. Following a subcontracting process, the Lithuanian research and design agency 'The Critical' was chosen for their competence, cost-efficiency, and strong alignment with the project's ethos.

### Collaborative Process

The brand development included a high level of partner involvement. Led by the agency's brand strategist, Jonas Liugaila, the process had three distinct stages: analysis, positioning, and visual identity development.

To ensure the brand truly represented the consortium, the agency conducted extensive questionnaires and facilitated meetings and workshops for all partners. Through this consensus-focused approach, core values of the brand were outlined: openness, collaboration, and engagement. Also, the consortium adopted the brand positioning, titled 'People to architecture, architecture to people', that anchors the project's visual narrative in accessibility and human connection.

Coordinator:

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## Visual Identity

Based on the brand positioning, lead designer Mykolas Saulytis presented three distinct visual identity directions. Through feedback forms and coordination meetings with project partners, these concepts underwent a review process, and the final selected direction was agreed upon by the consortium.

The finalised visual brand identity was outlined in an online Brand Style Guide (accessible at <https://ohe.framer.website/>). This digital rulebook acted as a framework for future design works. Furthermore, distributed together with specific communication guidelines prepared by the Coordinator, it provided partners with clear instructions for applying the OHEu brand and the mandatory EU funding emblem across physical and digital channels.

## Timeline

The brand was officially launched at the end of the third quarter of the project's first year. While the extent of the collaborative approach extended the timeline by one quarter, the investment in time yielded a high-quality result that was fully embraced by the consortium.

## Branding Implementation

Based on the brand positioning and visual identity, branding of the project continued throughout the project through design and communication of various project elements outlined below.

## Annual Summit branding

Annual Summits were the events with the highest concentration of brand visibility within the project's lifecycle. Over three years, the target audience engaged with the brand through reach (who saw it), interaction (who reacted), participation (who joined) and advocacy (who shared). Given the visibility of the events, their branding was carefully crafted to match the project's visual identity, ensure strong brand positioning and have the most impact. Each summit's design language maintained a core adherence to the Open House Europe brand style. This ensured that the overarching project identity remained recognisable and authoritative.

Strategic placement of environmental graphics, large-scale banners, and, in some cases, digital signage ensured that the Open House Europe identity was clearly visible throughout the host venues, establishing a strong presence and creating an attractive background for visitors' photos and videos.

Physical touchpoints such as branded bags, programme leaflets, and Visual Stories catalogues deepened brand engagement by providing tangible keepsakes for enhanced reference.

By creating visible branded items for visitors and incorporating branded banners, boards, and installations, the summits encouraged organic social sharing. This transformed attendees into brand advocates, extending the event's reach to a global digital audience.

## Year 1, Lisbon, Portugal

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### Batch items

100

**Totebags** for Open House festivals' representatives made from recycled cotton

300

**Leaflets** with the schedule and information about the project and the event for attendees of the public programme and participants of the Summit

140

**Nametags** for participants of the Summit with project's branding

620

**Postcards** with selected Visual Stories

400

**Posters** distributed throughout the city

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### One-off items

Vertical textile **banner** on the building

3 large wall-hung **posters** in the entrance hall

Cut vinyl **mirror decoration** at the venue

Freestanding **boards** with the programme and project description in the entrance hall

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### Projections and digital displays

Projections for presentations and discussions included branded slides displaying key information about the programme and the event.

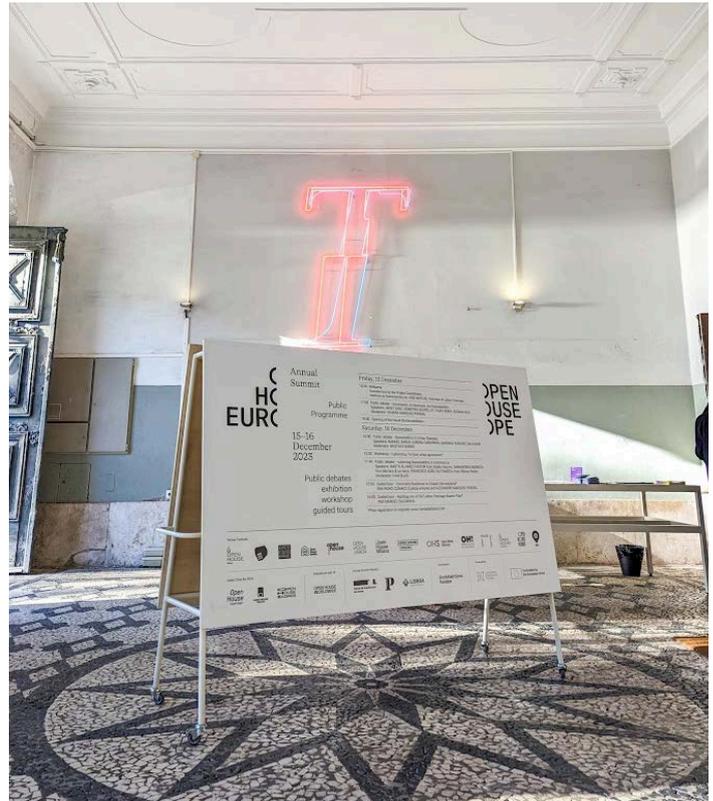
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Postcards, leaflet and totebag. Photo by Hugo David, courtesy of the Lisbon Architecture Triennale.



Large wall-hung posters. Photo by Hugo David, courtesy of the Lisbon Architecture Triennale.



(Left) Textile banner outside of the venue. Photo by Hugo David, courtesy of the Lisbon Architecture Triennale. (Right) Freestanding programme boards. Photo of Open House Europe.



(Left) Decorated mirror at the venue. Photo of Open House Europe. (Right) Nametags. Photo by Joanna Messmer, courtesy of Open House Stockholm.



Totebag. Photo by Joanna Messmer, courtesy of Open House Stockholm.



Programme leaflet. Photo by Hugo David, courtesy of the Lisbon Architecture Triennale.



Branded slides on display. Photo by Hugo David, courtesy of the Lisbon Architecture Triennale.

## Year 2, Dublin, Ireland

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### Batch items

100

**Totebags** for Open House festivals' representatives made from recycled cotton

350

**Leaflets** with the schedule and information about the project and the event for attendees of the public programme and participants of the Summit

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### One-off items

**Vinyl window sticker** on the outside of the venue

Large **printed boards** with the programme and logos at the venue

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### Projections and digital displays

Projections for presentations and discussions included branded slides displaying key information about the programme and the event.

Television screens at the venue displayed key event information as well as the programme of the day.

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Vinyl window sticker. Photo by Ste Murray, courtesy of the Irish Architecture Foundation.



Programme leaflets. Photo by Ste Murray, courtesy of the Irish Architecture Foundation.



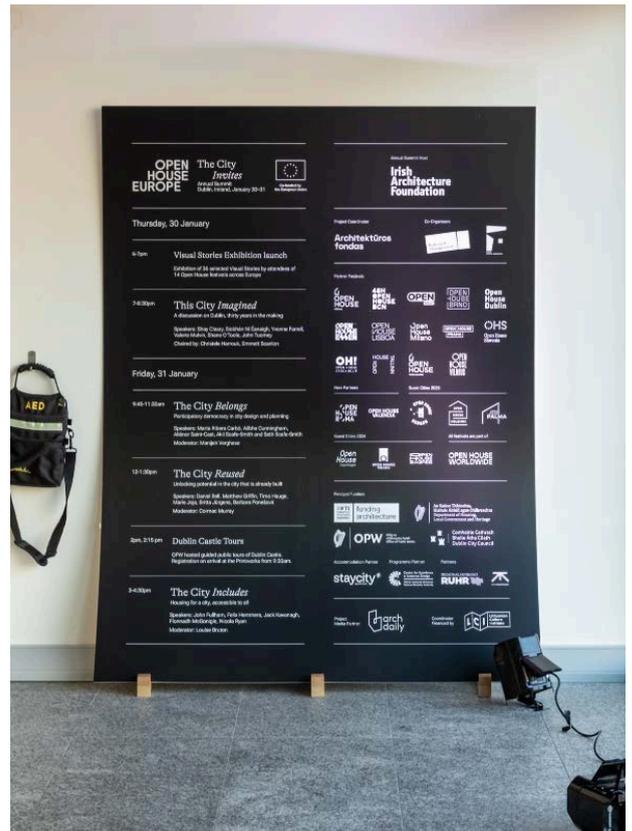
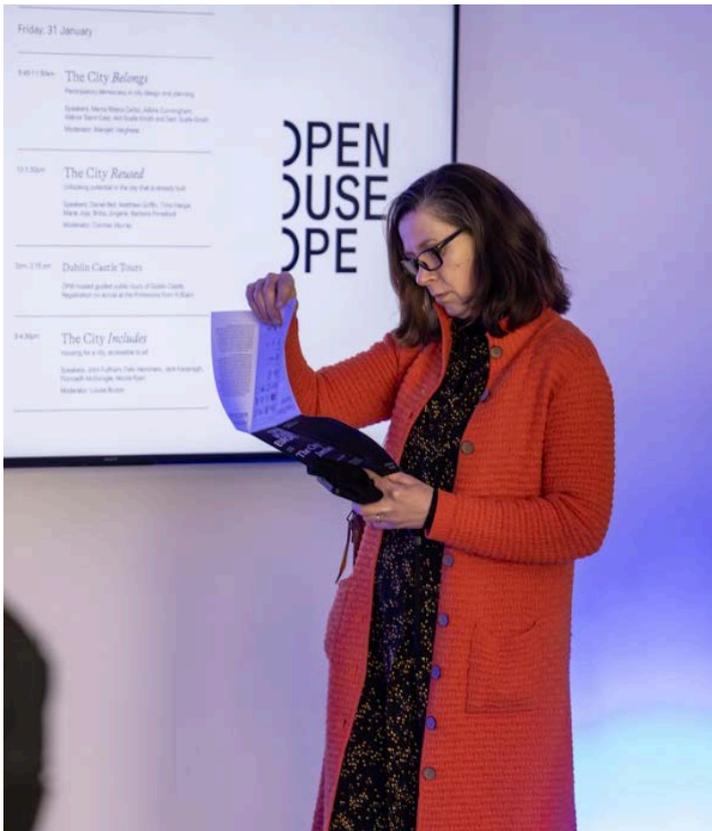
Totebags. Photo by Ste Murray, courtesy of the Irish Architecture Foundation.



Branded slides. Photo by Ste Murray, courtesy of the Irish Architecture Foundation.



Digital displays with branded info. Photo by Ste Murray, courtesy of the Irish Architecture Foundation.



(Left) Digital displays with branded info. (Right) Printed boards with programme and logos. Photos by Ste Murray, courtesy of the Irish Architecture Foundation.

## Year 3, Athens, Greece

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### Batch items

100

**Totebags** for Open House festivals' representatives made from recycled cotton

300

**Leaflets** with the schedule and information about the project and the event for attendees of the public programme and participants of the Summit

100

**Nametags** for participants of the Summit with project's branding

10

**T-Shirts** for volunteers

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### One-off items

**Rollup banner** for the internal programme venue and the stage at the public programme venue.

**Large-format prints** containing the programme, logos and event information for a stand at the public programme venue.

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### Projections and digital displays

Projections for presentations and discussions included branded slides displaying key information about the programme and the event.

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Totebags. Photo by Andonis Gjika, courtesy of Open House Greece



Rollup banner. Photo by Andonis Gjika, courtesy of Open House Greece



Large format prints. Photo by Andonis Gjika, courtesy of Open House Greece



Double-sided nametags. Photos by Andonis Gjika, courtesy of Open House Greece



Totebag, leaflet and nametag.. Photos by Andonis Gjika, courtesy of Open House Greece



Photo by Konstantina Markoglou, courtesy of Open House Greece.



Volunteers with T-shirts. Photo by Elpida Spyrou, courtesy of Open House Greece.



Rollup banner and projection slides. Photo by Andonis Gjika, courtesy of Open House Greece.

# Visual Stories Catalogue

The Visual Stories catalogue is one of the most substantial examples of physical branded content with high long-lasting value. These publications are high-value brand artefacts designed for longevity and brand awareness. The catalogues effectively extended the project’s reach by being distributed to the authors of selected Visual Stories, shared with project partners, and made available to attendees during the Annual Summits. Over three years, one catalogue was produced annually, each distinctly branded to align with the Open House Europe visual identity and that year’s theme. This consistent branding reinforced the project’s positioning and supported its broader branding strategy objectives.



**Building Futures Together**  
2023 Visual Stories catalogue

300  
copies



**Accessibility and Inclusion**  
2024 Visual Stories catalogue

300  
copies

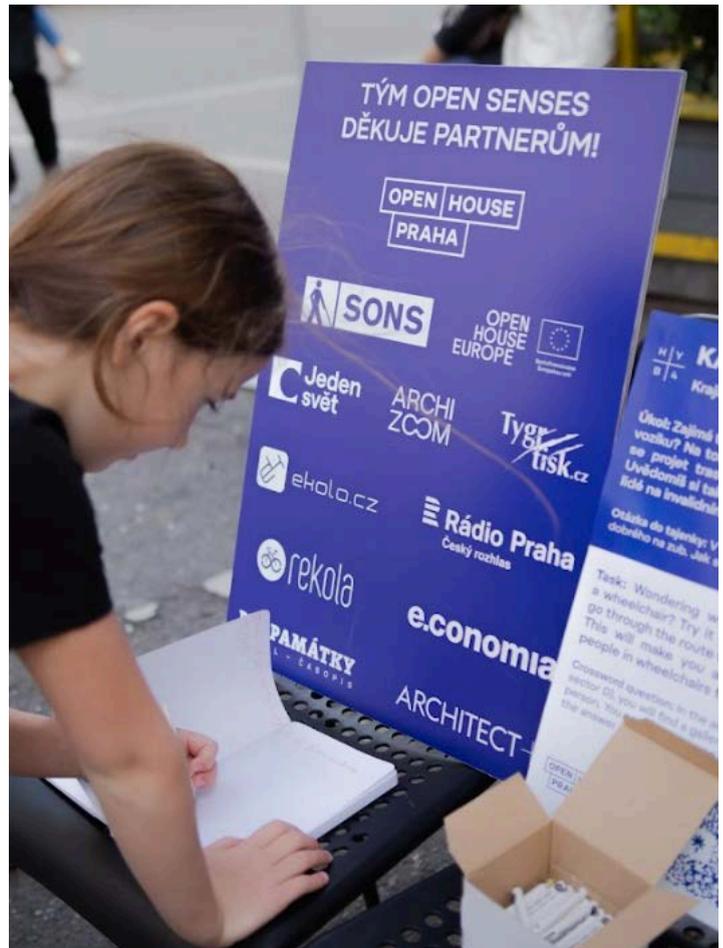


**Future Heritage**  
2025 Visual Stories catalogue

150  
copies

## Integration in local festivals

To ensure brand visibility across the continent, all partner festivals were provided clear instructions on branding in the form of guidelines on the use of Open House Europe brand assets (logo) together with the EU funding emblem. Clear identification created brand awareness and represented Open House Europe as the overarching umbrella initiative.



(Left) Photo courtesy of Open House Tallinn. (Right) Photo by Barbora Polednova, courtesy of Open House Praha.



Photo courtesy of Open House Greece



Photo by Antonio Navarro Wijkmark, courtesy of 48h Open House Barcelona



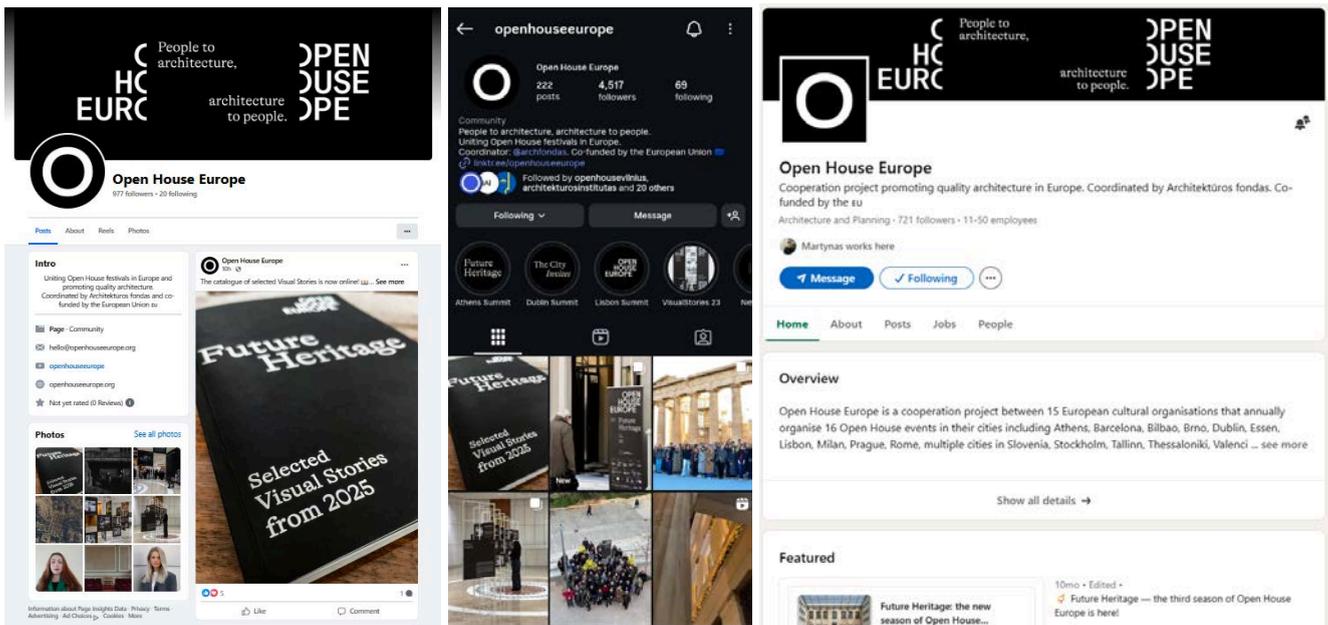
Photo courtesy of Open House Essen



(Left) Photo courtesy of Open House Stockholm. (Right) Photo courtesy of Open House Vilnius.

# Social media and digital dissemination

The social media strategy for Open House Europe was devised to raise brand awareness. To maintain a professional and unified presence across platforms ([Instagram](#), [Facebook](#), [LinkedIn](#)), a visual language style was crafted and carefully curated to adhere to the brand style of the project. This ensured that despite the high volume of content from project partners, visitor contributions, etc., the project’s visual “voice” remained cohesive and unmistakable. Through visual uniformity, the social media channels built brand equity.

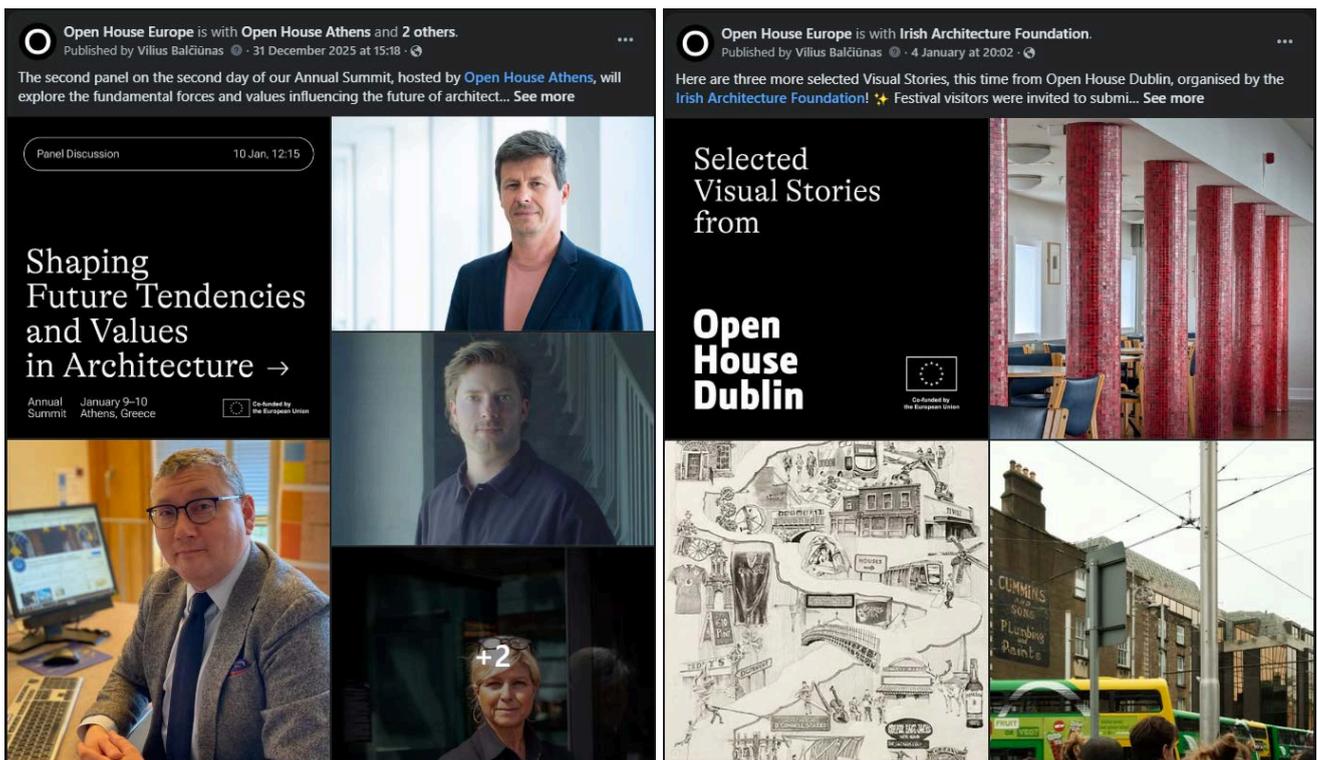
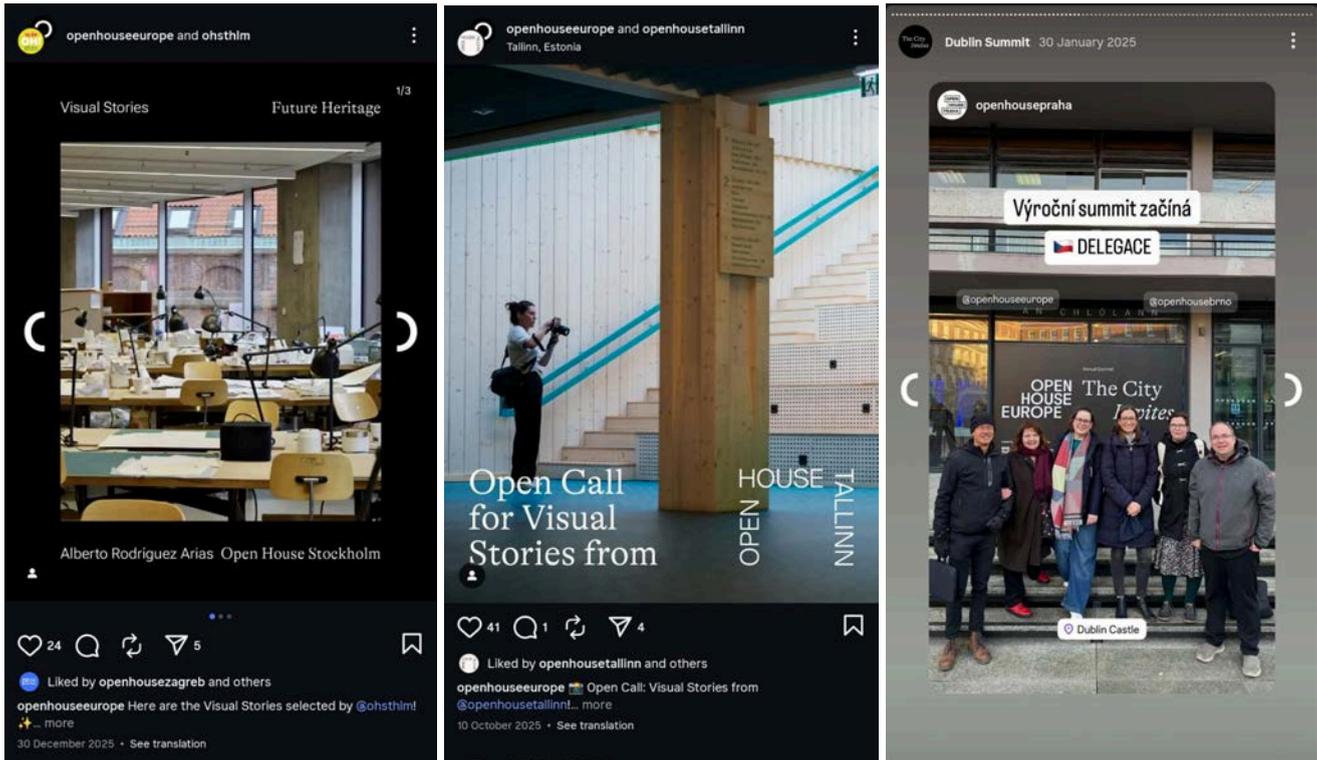


Facebook, Instagram and LinkedIn pages of Open House Europe

To streamline content creation and maintain brand integrity, custom social media templates were utilised. With almost a thousand posts posted across all platforms, these layouts ensured that even diverse user-generated content, like Visual Stories, felt part of the official Open House Europe narrative. Even user-shared stories on Instagram that were reposted on the project’s channels received markings which unintrusively signalled brand identity.

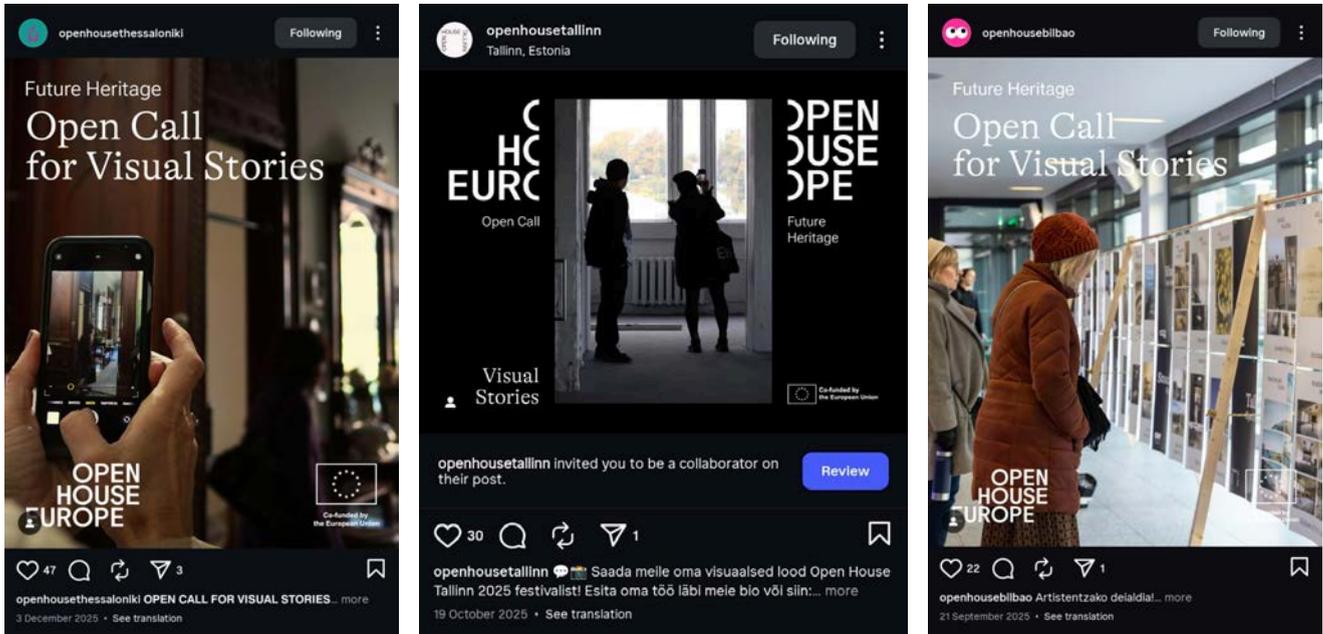


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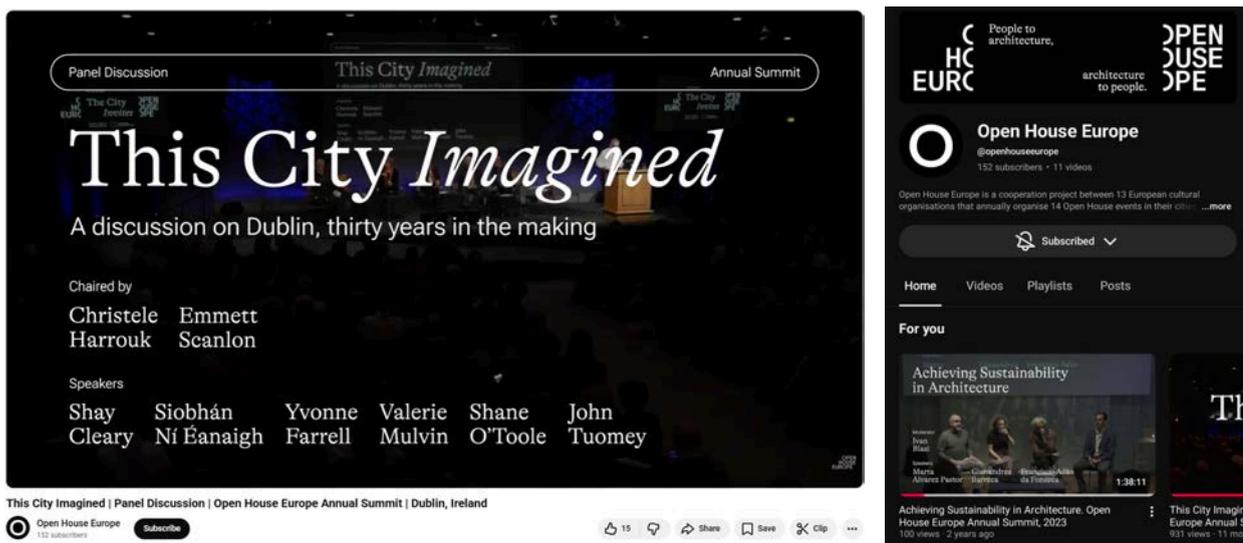
Templates used for posts and visual assets used in sharing stories and other content.

A crucial component were the digital assets provided to all partner festivals. By equipping partners with templates to communicate common project activities (open calls, events, etc.), we decentralized the branding effort. This allowed local festivals to act as beacons for raising brand awareness and to signal their belonging to the broader European project. Functions like collaborative posts were also utilised to benefit these goals.



Templates provided to partner festivals to communicate common project activities.

In digital dissemination platforms, mainly [YouTube](#), videos were also clearly branded with motion brand assets, following the visual style of the project.



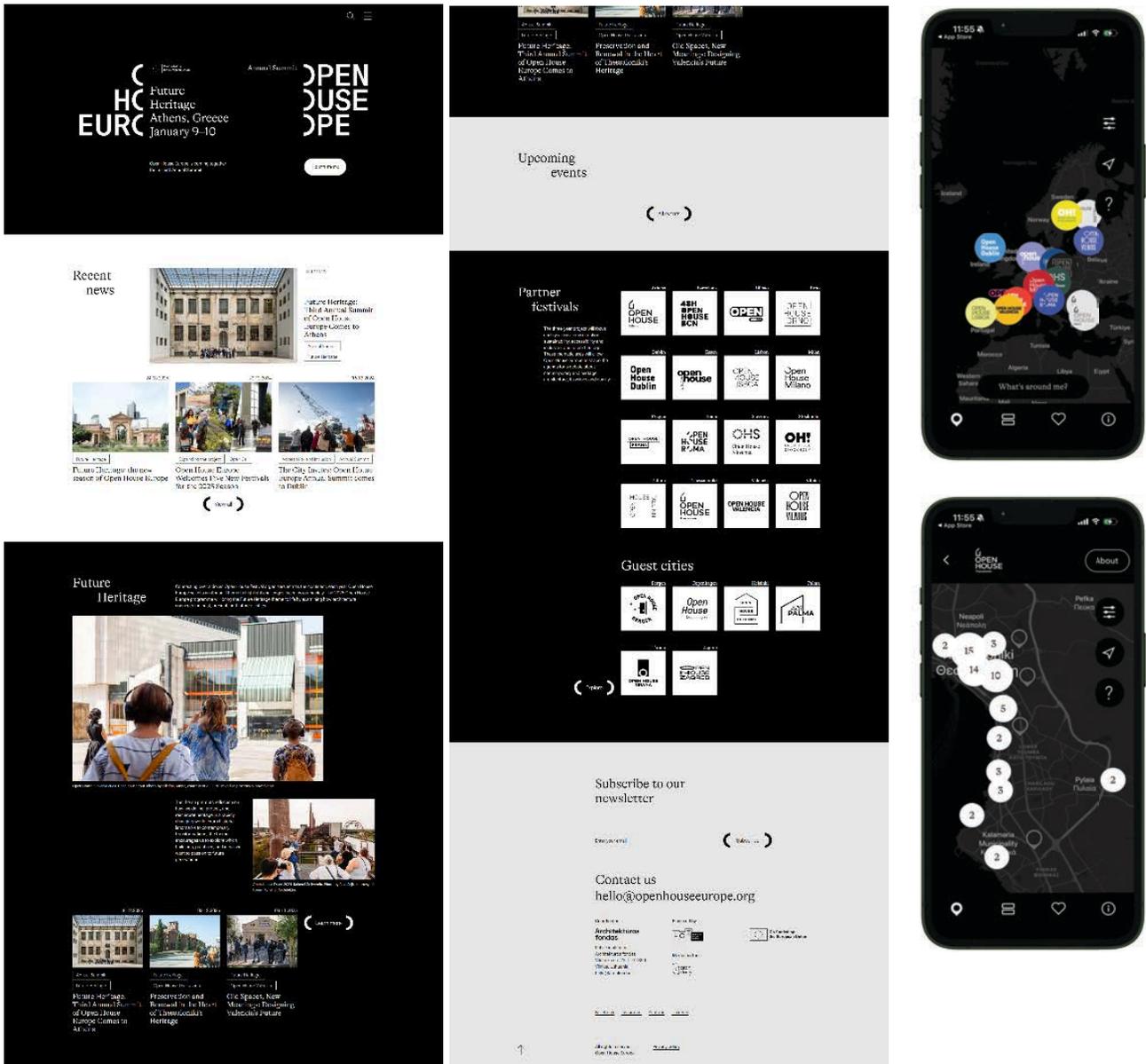
Branded YouTube profile and video intro sequence.



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# Website and mobile app

The digital infrastructure of the project – the website and mobile app – was developed to ensure visual continuity with the physical branding. Both platforms ensured that the brand remained recognisable, accessible, and authoritative. The design of the digital infrastructure utilised the project’s signature typography and colours to maintain a cohesive visual identity.



Website and mobile app of Open House Europe.



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## Conclusion

Throughout the project, Open House Europe established and implemented a cohesive brand system. The visual identity, style guide, and shared templates supported consistent use by partners, while the annual summits provided high-visibility moments where environmental graphics, print materials, and digital assets reinforced the project's recognition. Alongside this, the Visual Stories catalogues and other tangible outputs extended the brand beyond digital channels and helped position Open House Europe as a strong and valuable initiative.