

VISUAL IDENTITY PROJECT

PABLO GARGALLO MUSEUM.

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PABLO GARGALLO MUSEUM

The Pablo Gargallo Museum was established following the Founding Agreement signed on 19 May 1982 between the artist's heirs and the Zaragoza City Council. Under this agreement, the Gargallo family donated a significant collection of Pablo Gargallo's artworks and archival materials, while the City Council committed to restoring the Argillo Palace to house the museum, which is municipally owned.

The museum officially opened on 8 July 1985 with a representative collection spanning Pablo Gargallo's entire artistic career. Since then, the collection has grown through further donations from the artist's family, including sculptures, drawings, prints, and jewelry. The most recent expansion took place in 2014, when the Anguera-Gargallo family donated ten original and unique works.

In addition to its documentation center, specializing in sculpture, the museum offers an extensive program of educational activities and temporary exhibitions managed by Zaragoza City Council's Department of Culture, with a particular focus on modern and contemporary sculpture.





PABLO GARGALLO

Pablo Emilio Gargallo was a Spanish sculptor and painter, widely regarded as one of the most influential and innovative sculptors of the 20th century. Throughout his artistic career, he combined classical traditions with experimentation, developing a unique sculptural language.

His work evolved through two seemingly contrasting approaches: a classical style, initially linked to Modernisme and later to Noucentisme, and an avant-garde style in which he explored the fragmentation of space and form through the use of new materials, particularly metal.

His best-known work, *The Prophet* (1933), is considered the culmination of his Cubist conception of hollow sculpture. Combining expressive energy with a powerful sense of volume and void, the piece also evokes the biblical tradition through its symbolic subject matter.

Today, Gargallo is recognized as one of the leading figures of the Spanish and international avant-garde. His work was exhibited in prestigious venues such as Sala Parés in Barcelona and the Brummer Gallery in New York, consolidating his international reputation.

Brand DNA & VALUES

To preserve, promote, and make Pablo Gargallo's legacy accessible, connecting contemporary audiences with his innovative and minimalist artistic language while showcasing one of the most significant examples of Spanish Cubist sculpture.

To become a leading institution for the study, understanding, and appreciation of Pablo Gargallo's work, advancing knowledge of modern sculpture and fostering dialogue between tradition and the avant-garde.

To establish the museum as a dynamic, open, and inspiring cultural space where Gargallo's work serves as a bridge between historical artistic creation and contemporary forms of expression, while providing opportunities for emerging local, national, and international artists.

TONE OF VOICE

Contemporary
Reflective
Minimalist
Clean

CONCEPTS

Geometry
Cubism
Void & Form
Sculpture & Pedestal
Construction & Structure

GRAPHIC IDENTITY

The visual identity for the Pablo Gargallo Museum is rooted in translating the fundamental principles of the artist's sculpture —volume and void, light, space, and form— into a contemporary graphic language. Through a bold use of black and white, dynamic compositions, typography treated as a material, and the deliberate use of negative space, the identity creates a series of restrained yet powerful visual compositions that do not decorate or illustrate Gargallo's work, but reinterpret it conceptually. The result is a distinctive, flexible, and quietly powerful graphic system that positions the museum as a place of reflection, modernity, and cultural rigor.

LOGOTIPOS

MUSEO

PABLO

GARGALLO

MUSEO

PABLO

GARGALLO

The Pablo Gargallo Museum logo is available in both horizontal and vertical versions, ensuring optimal legibility and consistent application across a wide range of formats and media.

Its flexible design allows it to adapt seamlessly to both digital and print applications while maintaining a strong and coherent visual identity.

Through its typographic treatment and compositional structure, the logo becomes a sculptural element in its own right, where volume and void, space and form exist in constant dialogue. In this way, it transcends its identifying function to become a unique visual piece inspired by Pablo Gargallo's formal language, symbolically integrating itself as another sculpture within the museum's collection.

Base Typeface: Dazzle Unica

MUSEO

PA

BLO

GAR

GA

LLO

MUSEO

PABLO

GARGALLO

MUSEO

PABLO

GARGALLO

MUSEO

PA

BLO

GAR

GA

LLO

MUSEO PABLO GARGALLO

The fully horizontal version of the Pablo Gargallo Museum logo is intended as a secondary variation, designed for applications where the primary logo versions cannot be used. It is particularly suited to formats and media with horizontal constraints, as well as digital applications where the logo may be animated or integrated into more complex graphic compositions.

(The logo is in Spanish).

TYPOGRAPHY

Primary Typeface: CAPITANA

Body Typeface: Open Sans

Capitana is used as the primary typeface for its solid, geometric, and bold character. Its strong visual presence allows headlines to function almost as sculptural volumes, bringing weight and presence to the composition while establishing a direct dialogue with the concepts of volume and form that define Pablo Gargallo's work. Rather than serving as a decorative typeface, Capitana is expressive and confident, providing a strong foundation for the museum's visual identity. Its versatility across different weights—Bold, Regular, Thin, and others—together with the use of both uppercase and lowercase letterforms, echoes the typographic approach of the museum's logo.

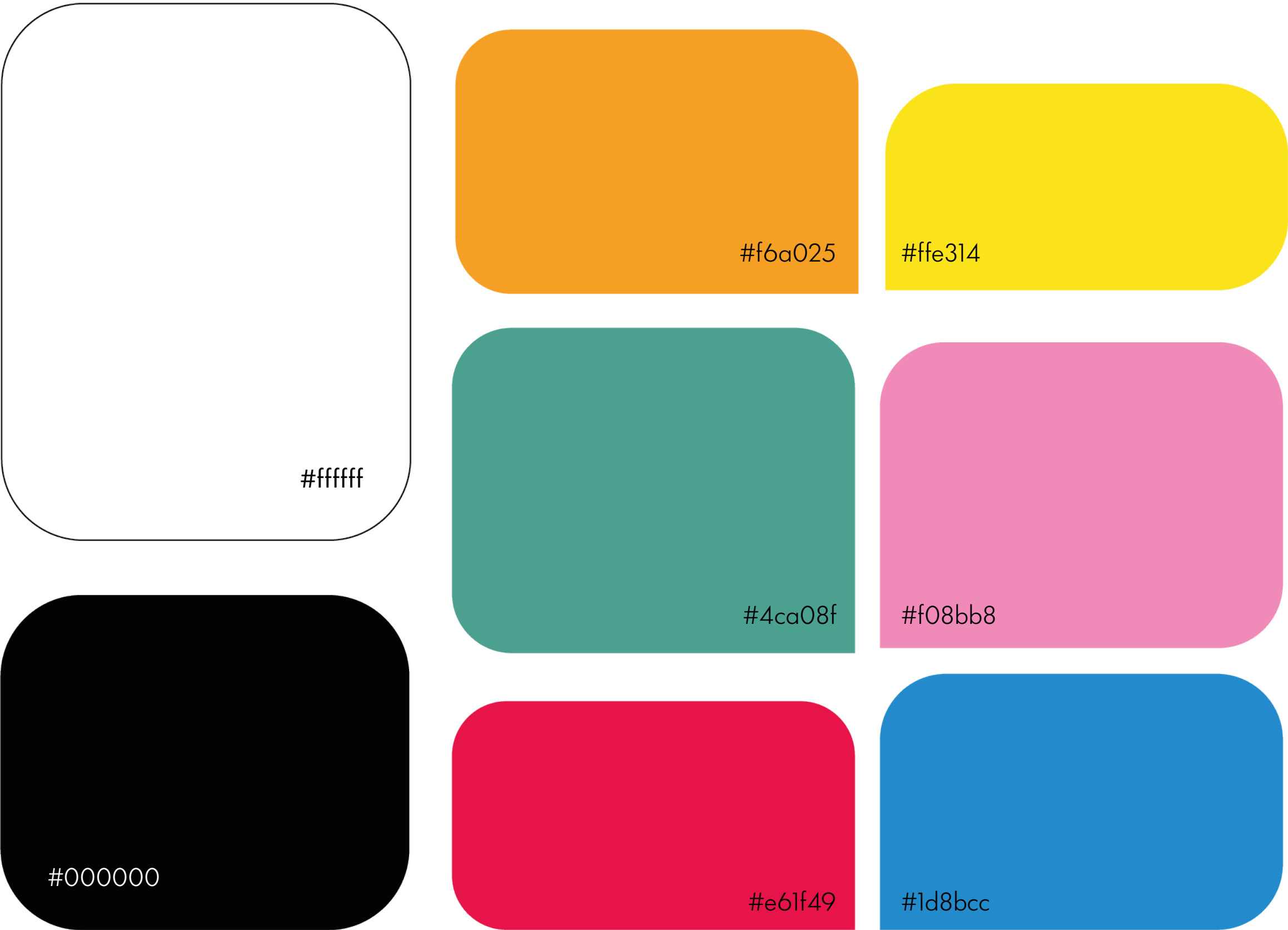
Open Sans is reserved for body copy and informational content. Its excellent legibility across a wide range of sizes and media ensures clarity and accessibility in both print and digital applications without competing with the conceptual strength of the graphic system. Its neutral character allows the content to remain clear and readable, reinforcing the museum's contemporary and institutional voice.

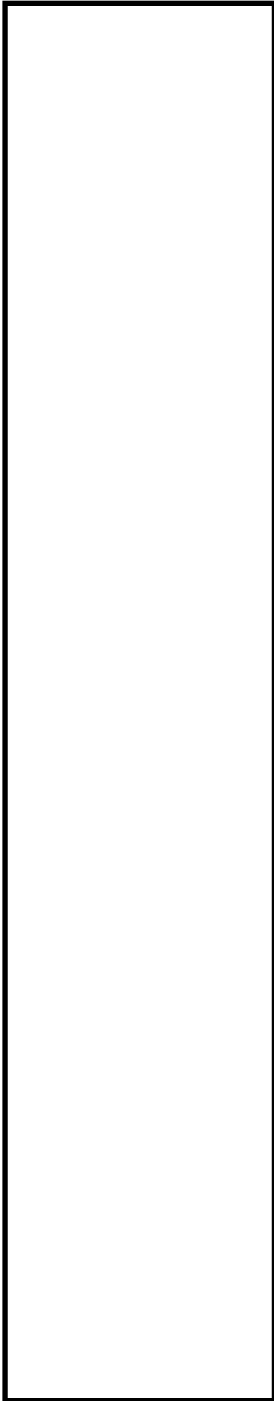
COLOR PALETTE

The use of color within the Pablo Gargallo Museum’s visual identity is conceived as a secondary and carefully controlled element, always subordinate to the core black-and-white system. The museum’s institutional identity is built upon the timeless contrast between black and white, representing form and void while ensuring consistency, restraint, and strong recognition across all permanent applications.

Color is introduced as a functional and contextual resource. It is applied to the graphic system’s geometric forms, frames, lines, planes, and backgrounds, as well as selected details that help distinguish content without altering the core identity. Its use is primarily reserved for temporary exhibitions, educational programs, temporary wayfinding, and specific visitor routes, serving as a visual code that organizes information and enhances orientation.

In this way, color acts as a visual framework that highlights and supports specific content while preserving black and white as the museum’s institutional language. This chromatic hierarchy reinforces a stable and rigorous identity capable of adapting to multiple contexts without losing coherence, allowing each exhibition or activity to express its own character within a unified and recognizable visual system.





GRAPHIC SYSTEM

The graphic system is built around the concepts of void, space, form, and volume, conceived as active elements within the communication process. Void and negative space are no longer treated as simple backgrounds but become visual matter that structures the composition, creates rhythm, and establishes moments of tension and balance.

Geometric forms represent volume and function as pedestals or columns that support and frame the primary element—whether an image, a headline, or a block of information. In this way, form does not decorate; it supports, contains, and gives stability to the message, reinforcing the sculptural nature of the system and creating a direct dialogue with Pablo Gargallo's work.

The logo is fully integrated into the graphic system, functioning simultaneously as sculpture and pedestal, becoming an essential structural element that reinforces the coherence and conceptual integrity of the entire visual identity.

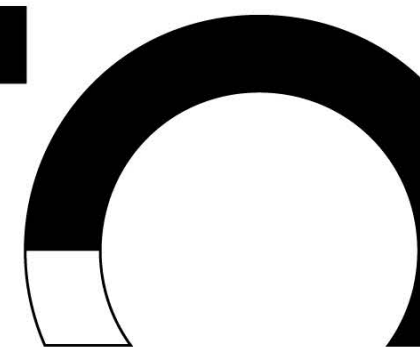
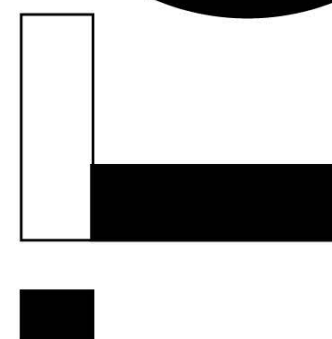
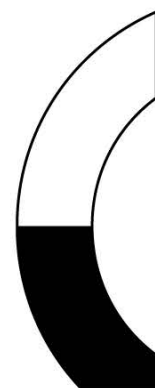


M U J C C

P M P I C

E R A F

D N B



MUSEO PABLO
GARGALLO

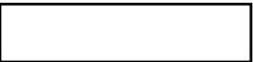
MUSEO PABLO
GARGALLO



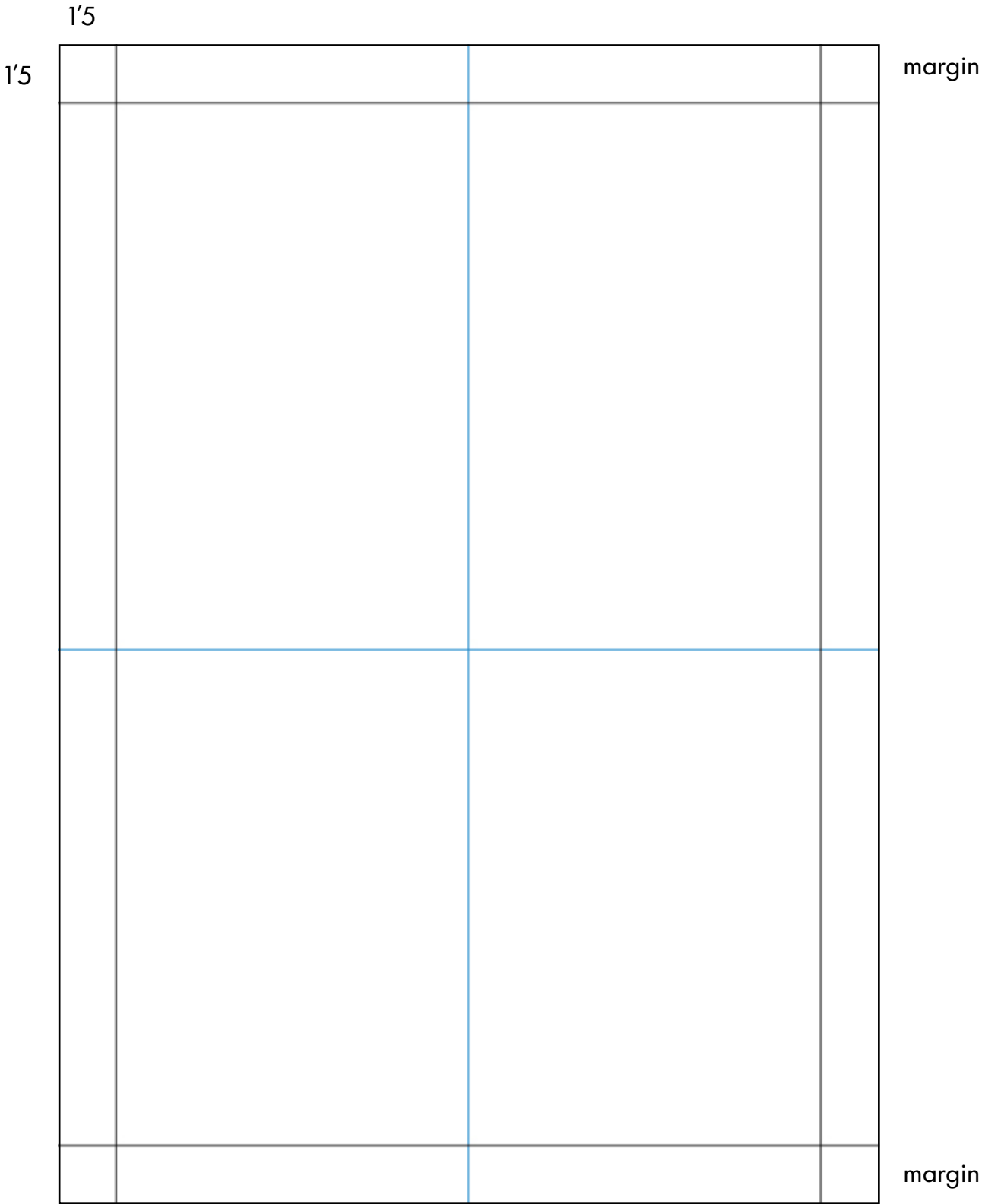
MUSEO

PABLO

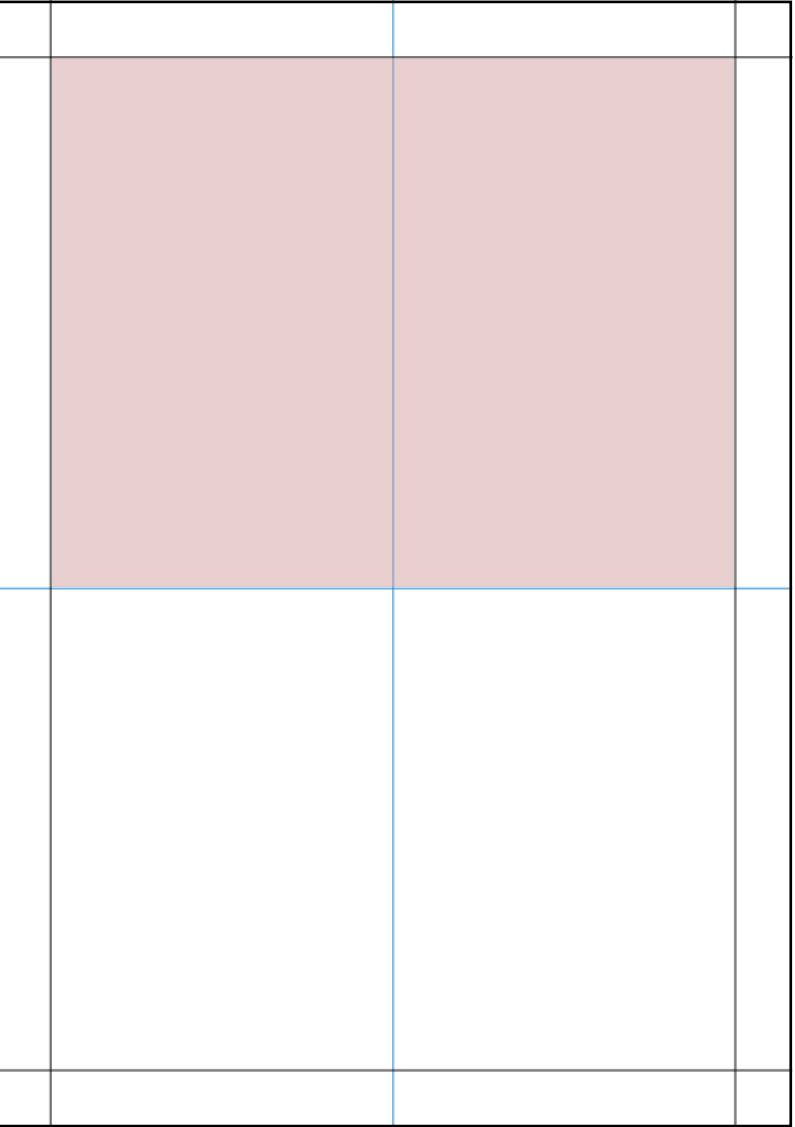
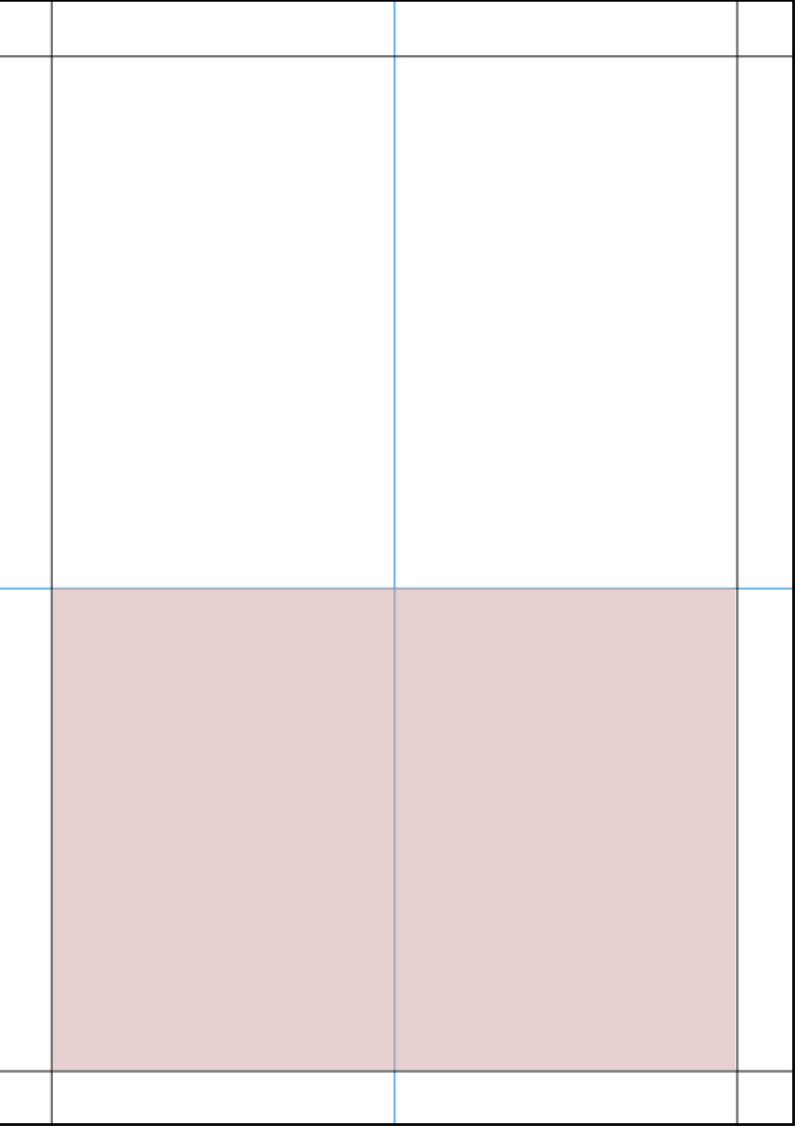
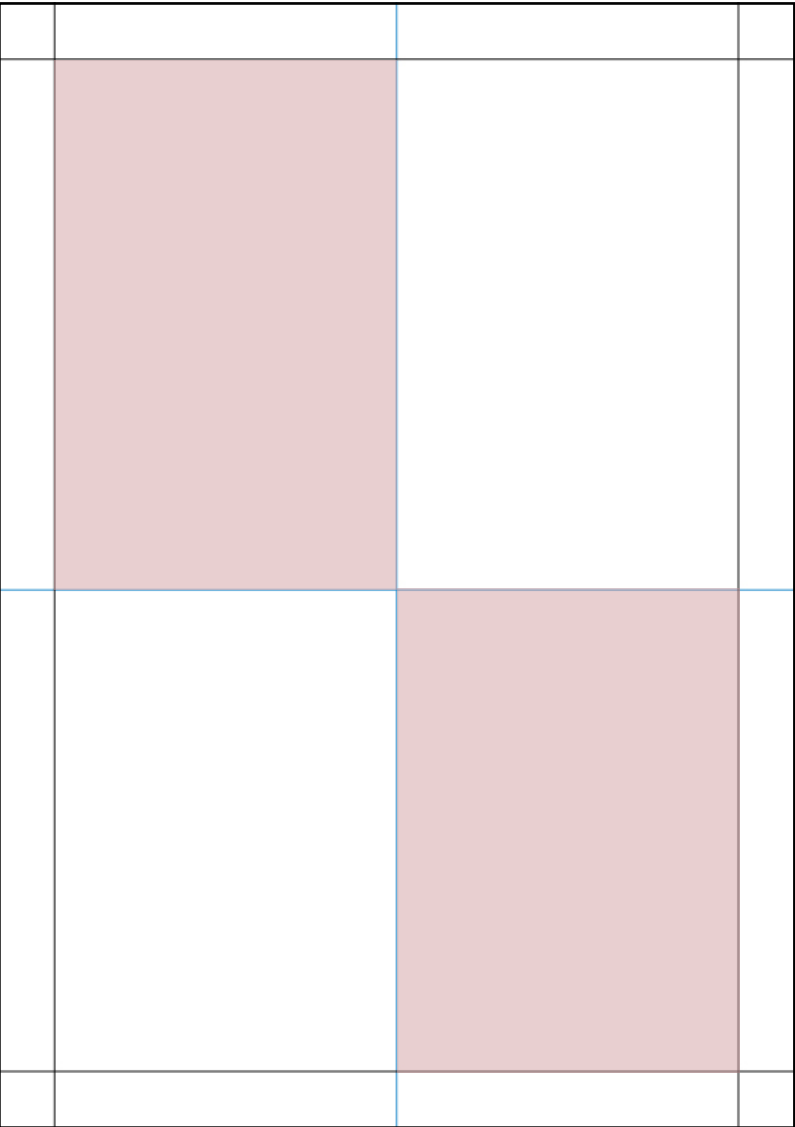
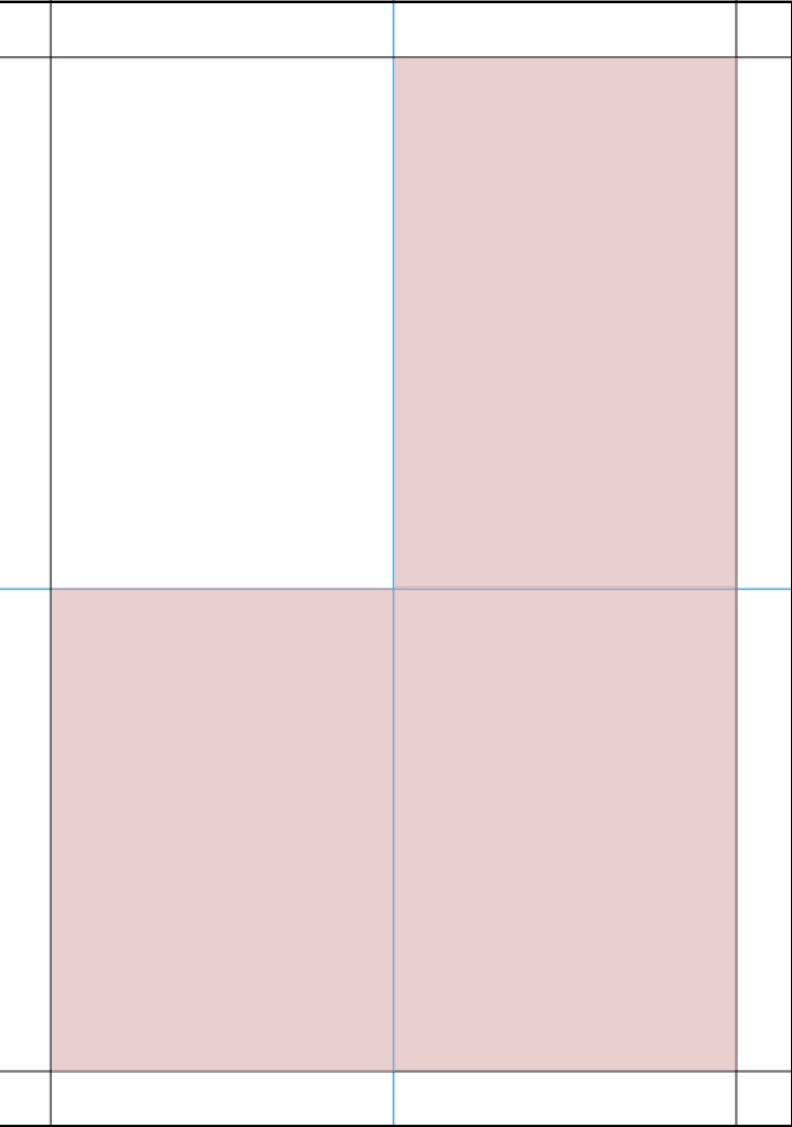
GARGALLO



STRUCTURE



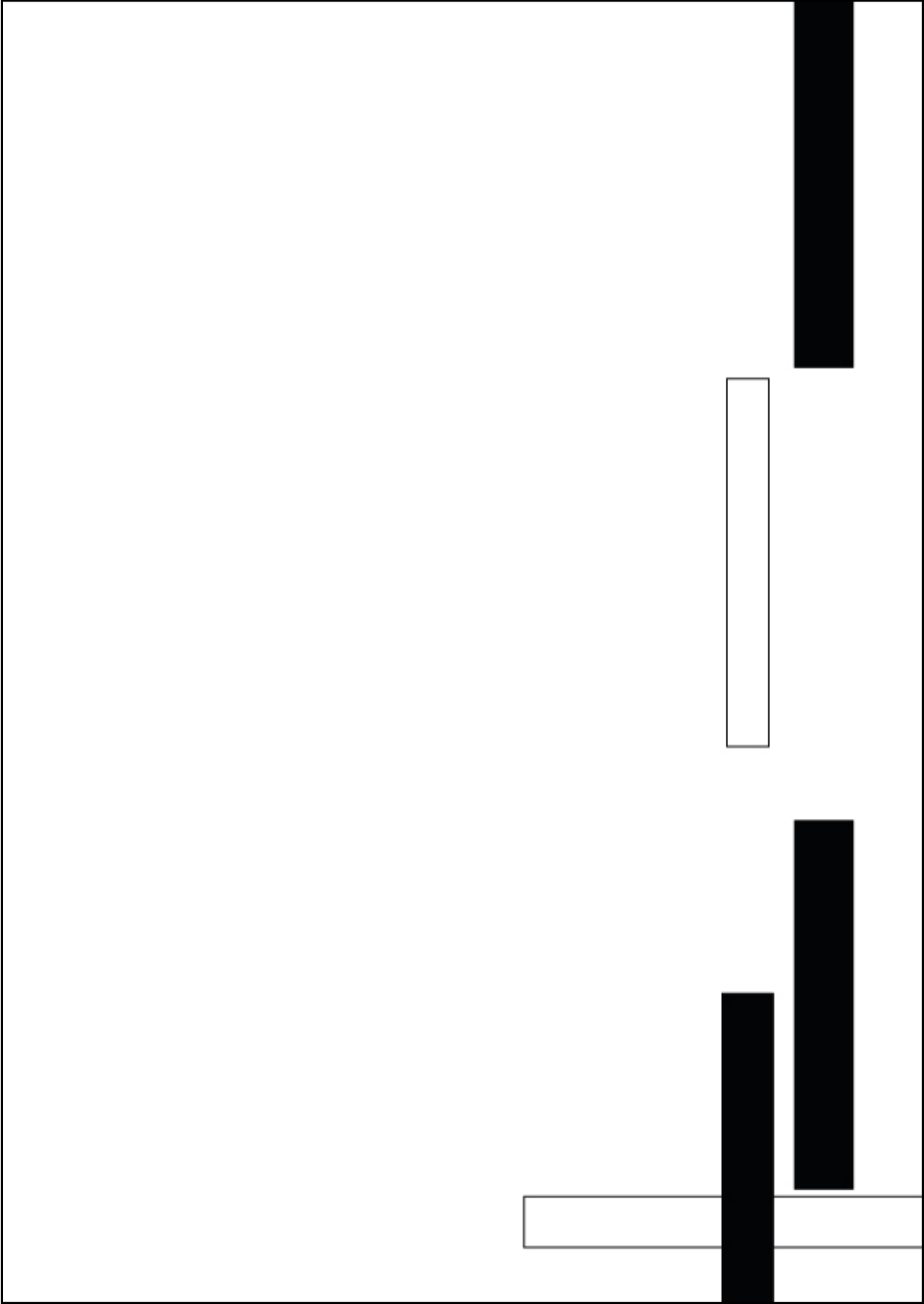
A diagram illustrating a layout structure. It features a large central rectangle with a light beige background. This rectangle is divided into four equal quadrants by a vertical blue line and a horizontal blue line that intersect at the center. The word "Content" is written in a black, sans-serif font, centered exactly at the intersection of the two lines. The entire diagram is enclosed within a thin black border. The corners of the diagram, outside the main beige rectangle, are filled with a light gray color.

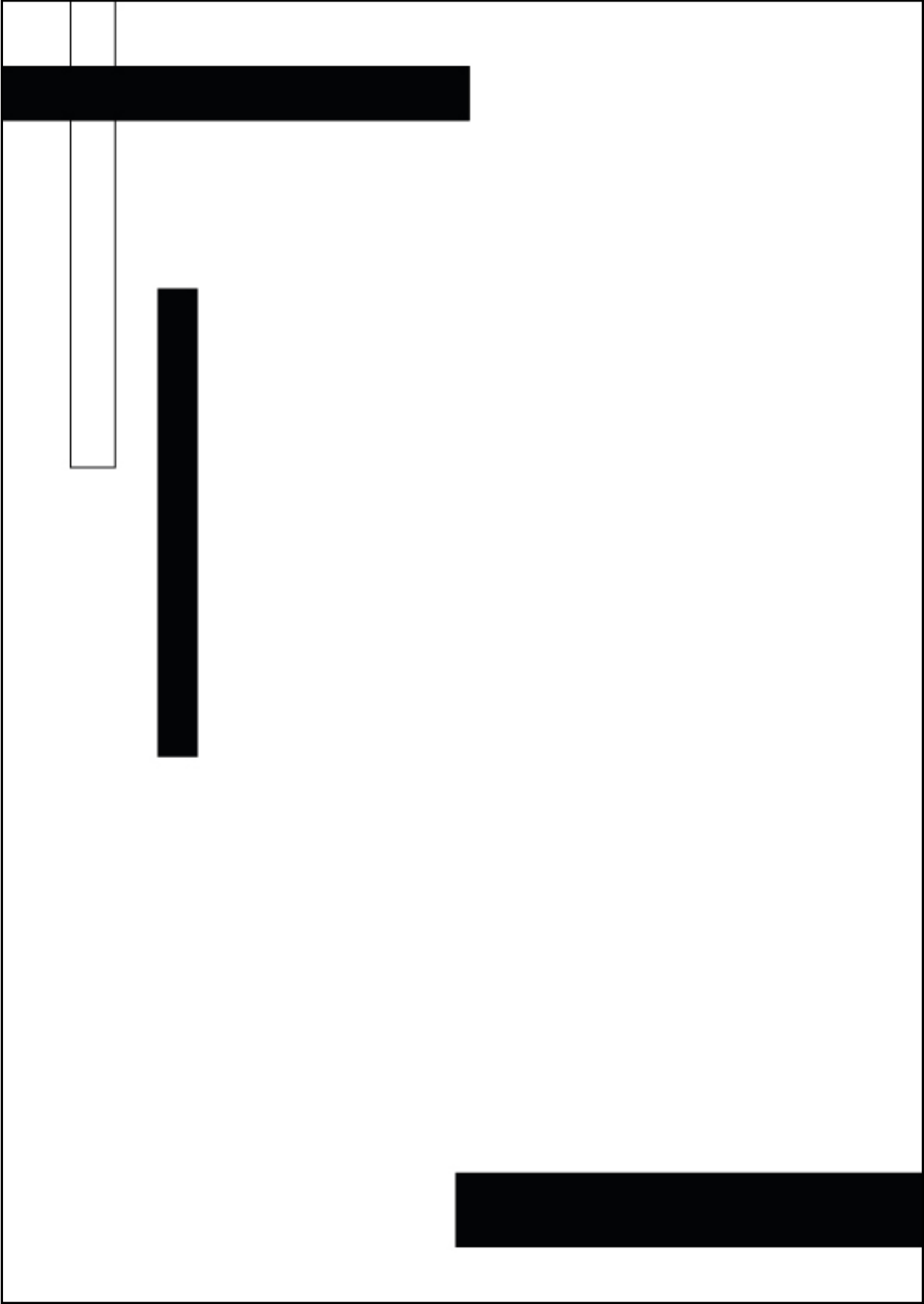


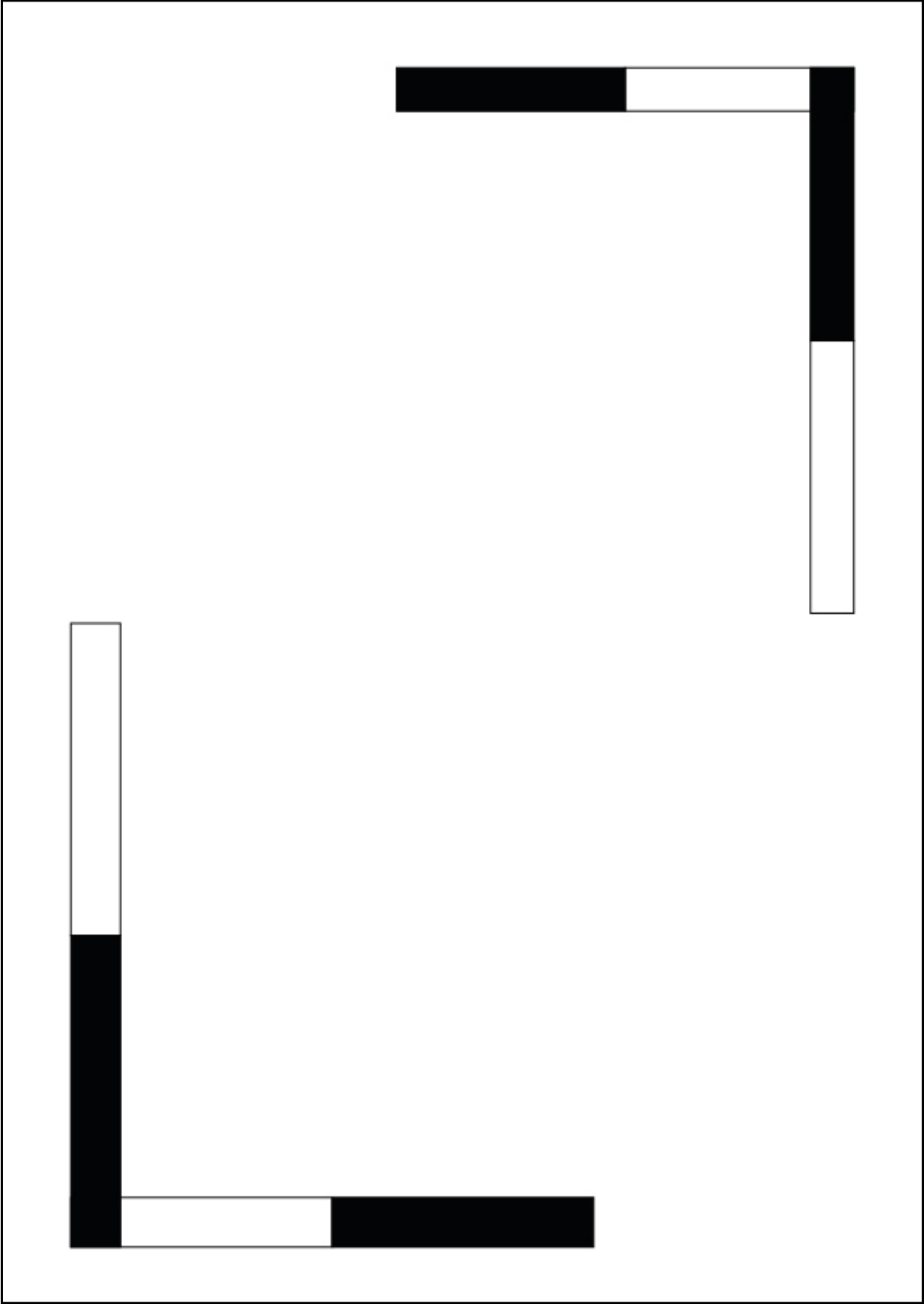
Compositions

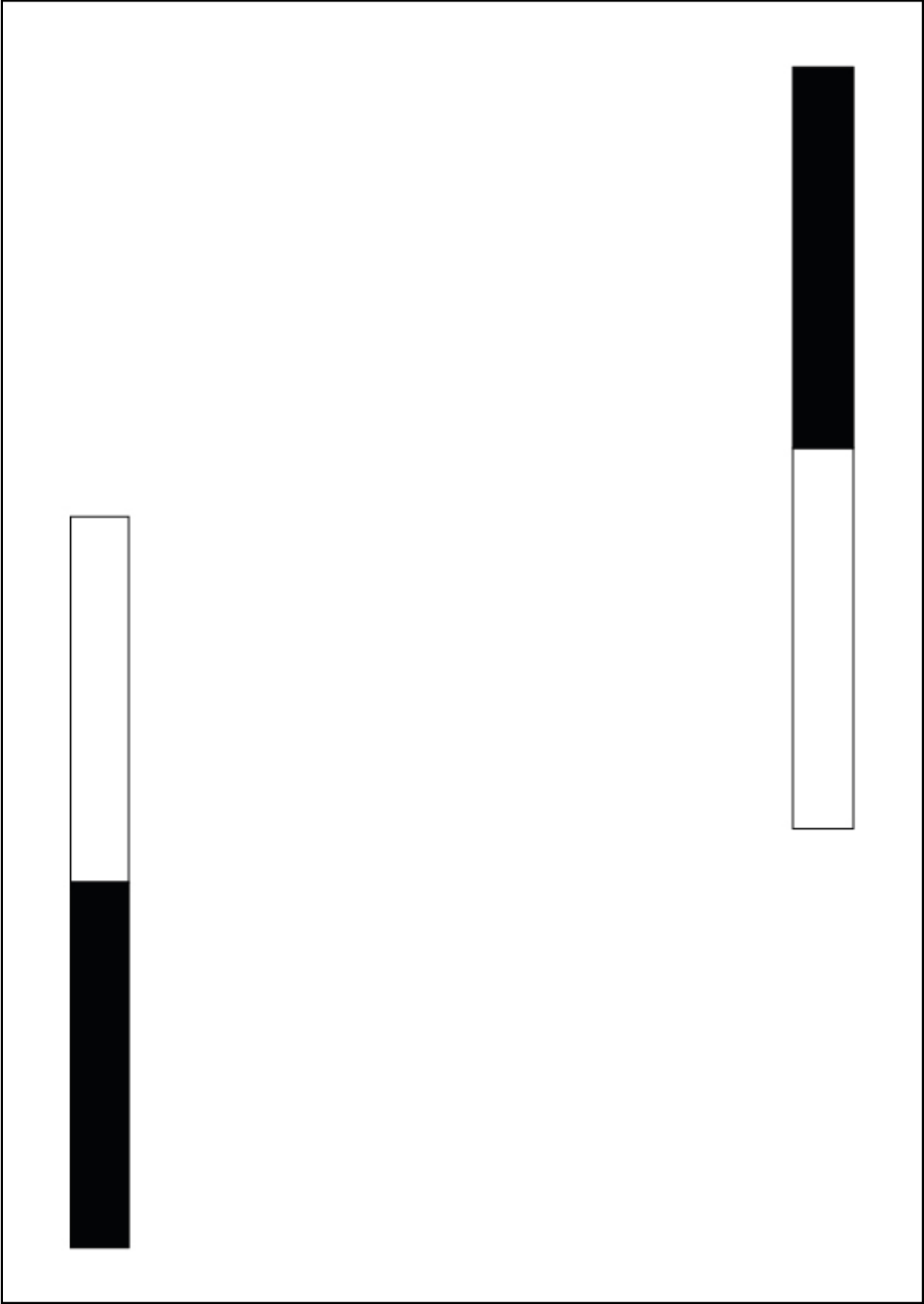
[illegible][illegible]

A 2x2 grid with a red shaded top-left cell and a blue shaded bottom-right cell. The grid is composed of four squares arranged in two rows and two columns. The top-left square is filled with a solid red color. The bottom-right square is filled with a solid blue color. The top-right and bottom-left squares are white. The grid is outlined by a thin black border.









PRINTS/POSTERS



**CABALLITO
DE CIRCO,
1932**

Plza. de San Felipe, 3
www.museopablogargallo.com

MUSEO **PABLO
GARGALLO**

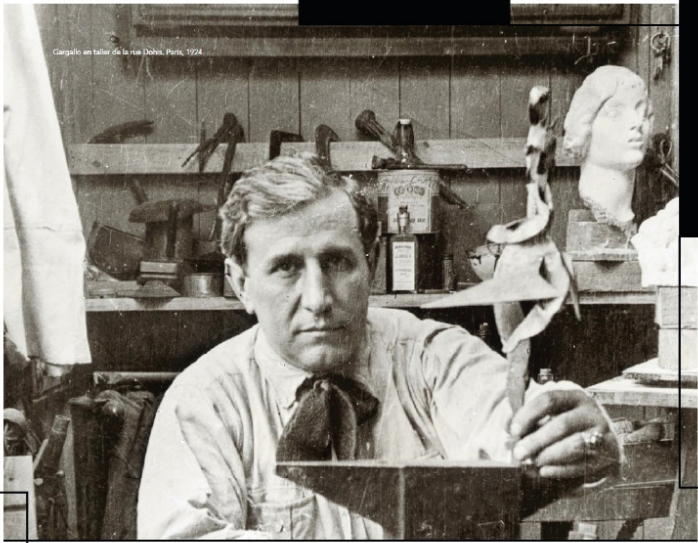
www.museopablogargallo.com

DAVID, 1934



MUSEO **PA
BLO
GAR
GA
LLO**

Plza. de San Felipe, 3



**PABLO
GARGALLO,
la escultura
luminosa.**

Emilio Casanova - Aragón TV

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**EXPOSICIÓN
PERMANENTE.**

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GAR
GA
LLO**

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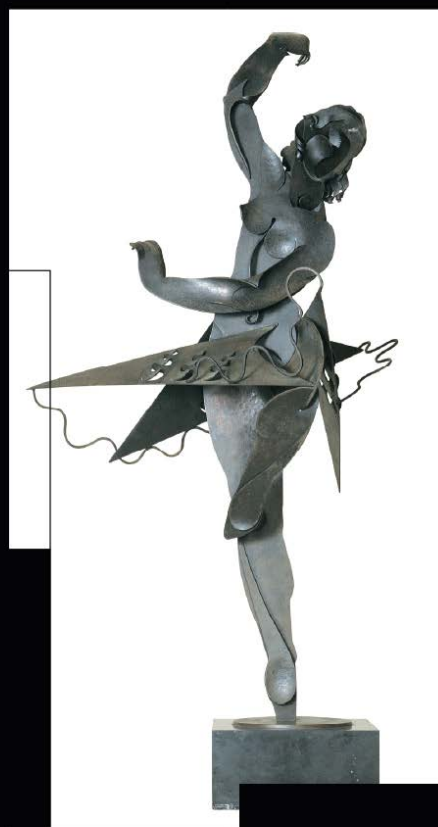
Plza. de San Felipe, 3
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1928
KIKI de
MONTPAMASSE,



www.museopablogargallo.com
Plza. de San Felipe, 3

GRAN
BAILARINA, 1929



MUSEO
PABLO
GARGALLO



MATERNIDAD,
1922

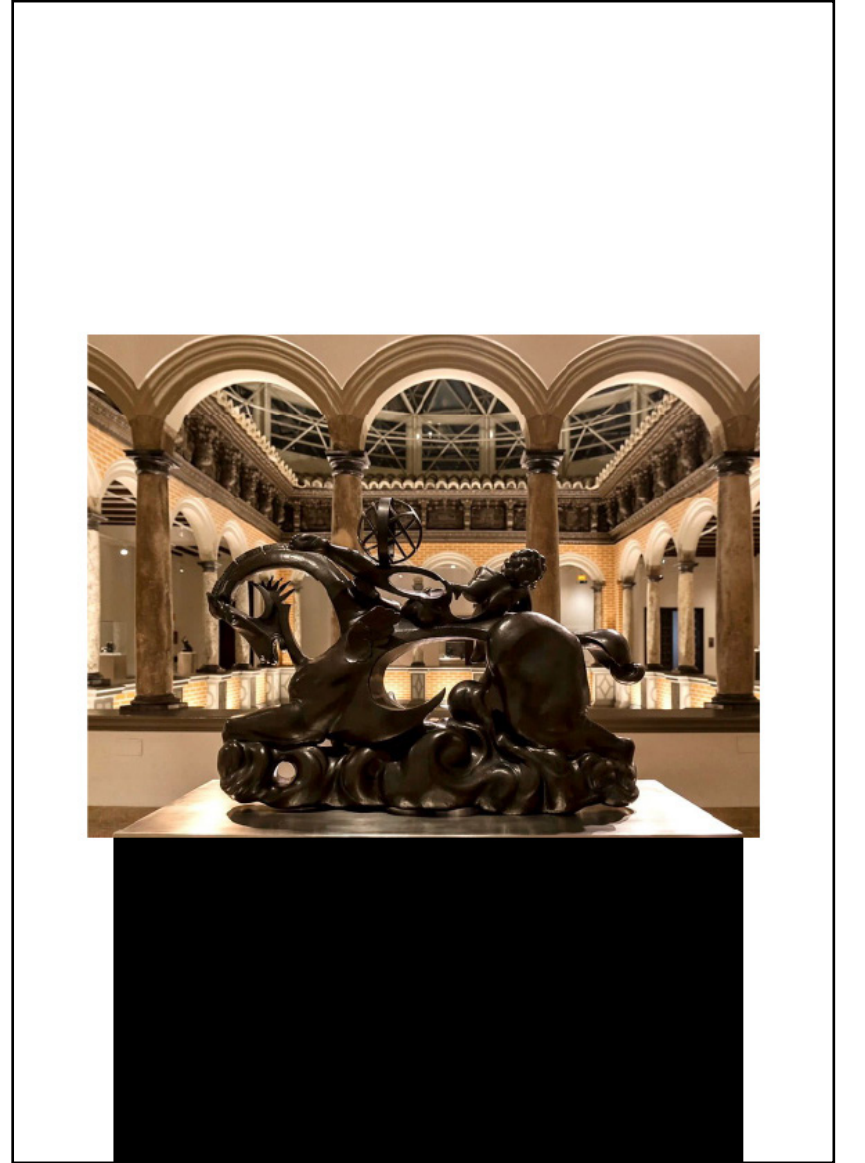
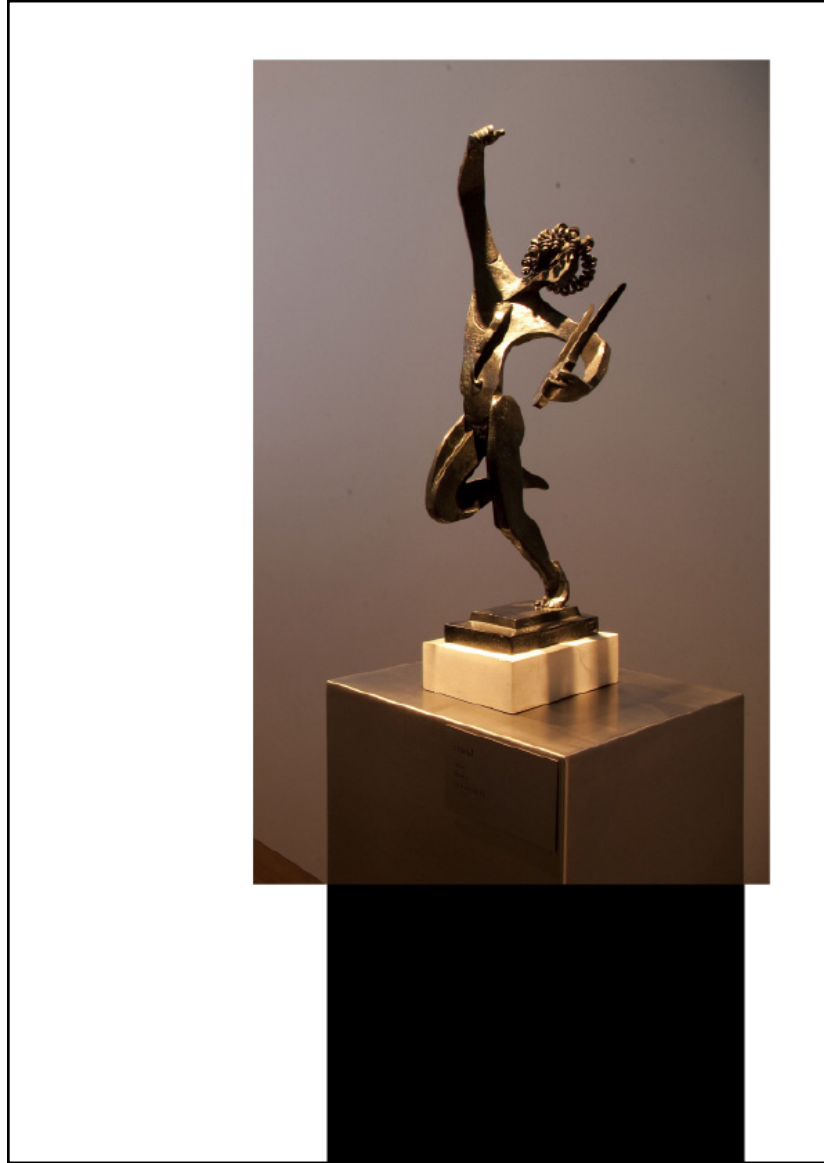
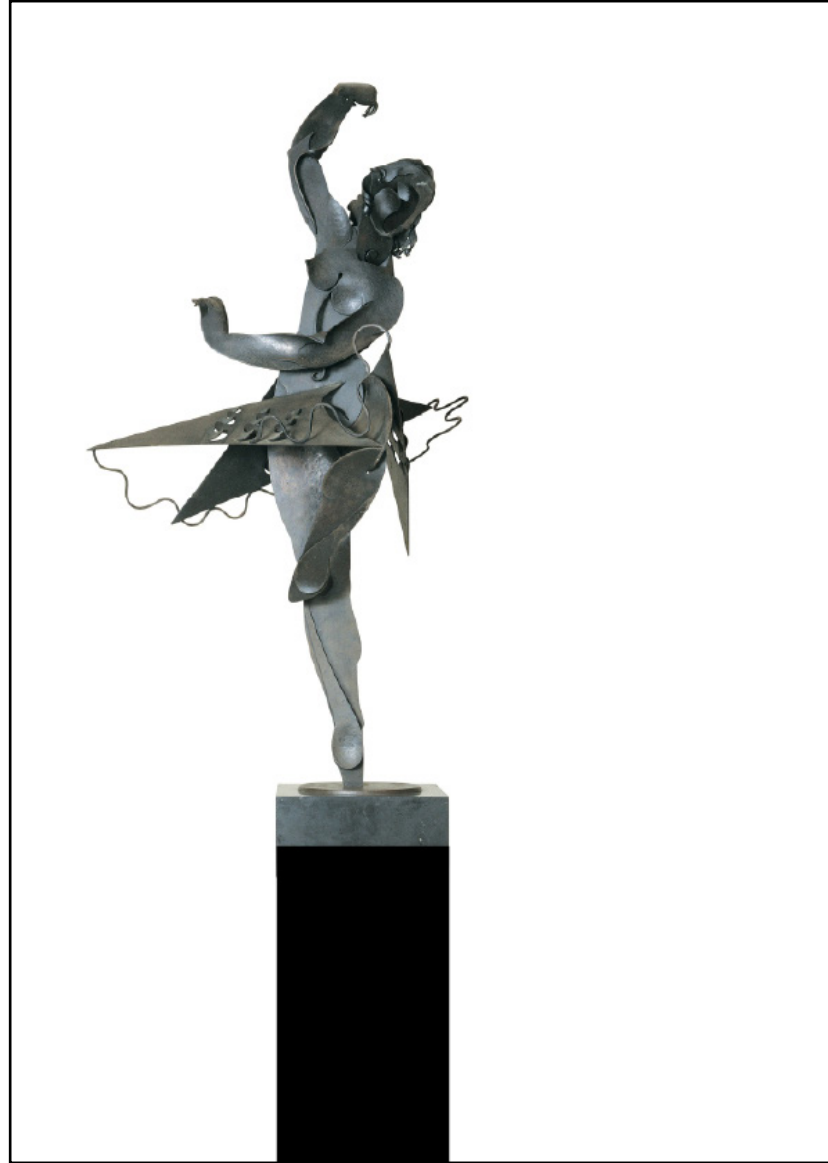
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EXPOSICIÓN
PERMA
NENTE.

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Digital Applications

TEMPORARY EXHIBITION

MUSEO
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ENE
FEB
2026



EL ÓXIDO

Lucía Gil de Gómez

sala de exposiciones temporales

Plz. San Felipe, 3
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ABR
MAY
2026

Plz. San Felipe, 3
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Sin título, 2023

Lucía Gil de Gómez

SALA DE EXPOSICIONES TEMPORALES

MUSEO
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GARGALLO



DICIEMBRE

Lucía Gil de Gómez

sala de exposiciones temporales

ENE
FEB
2026

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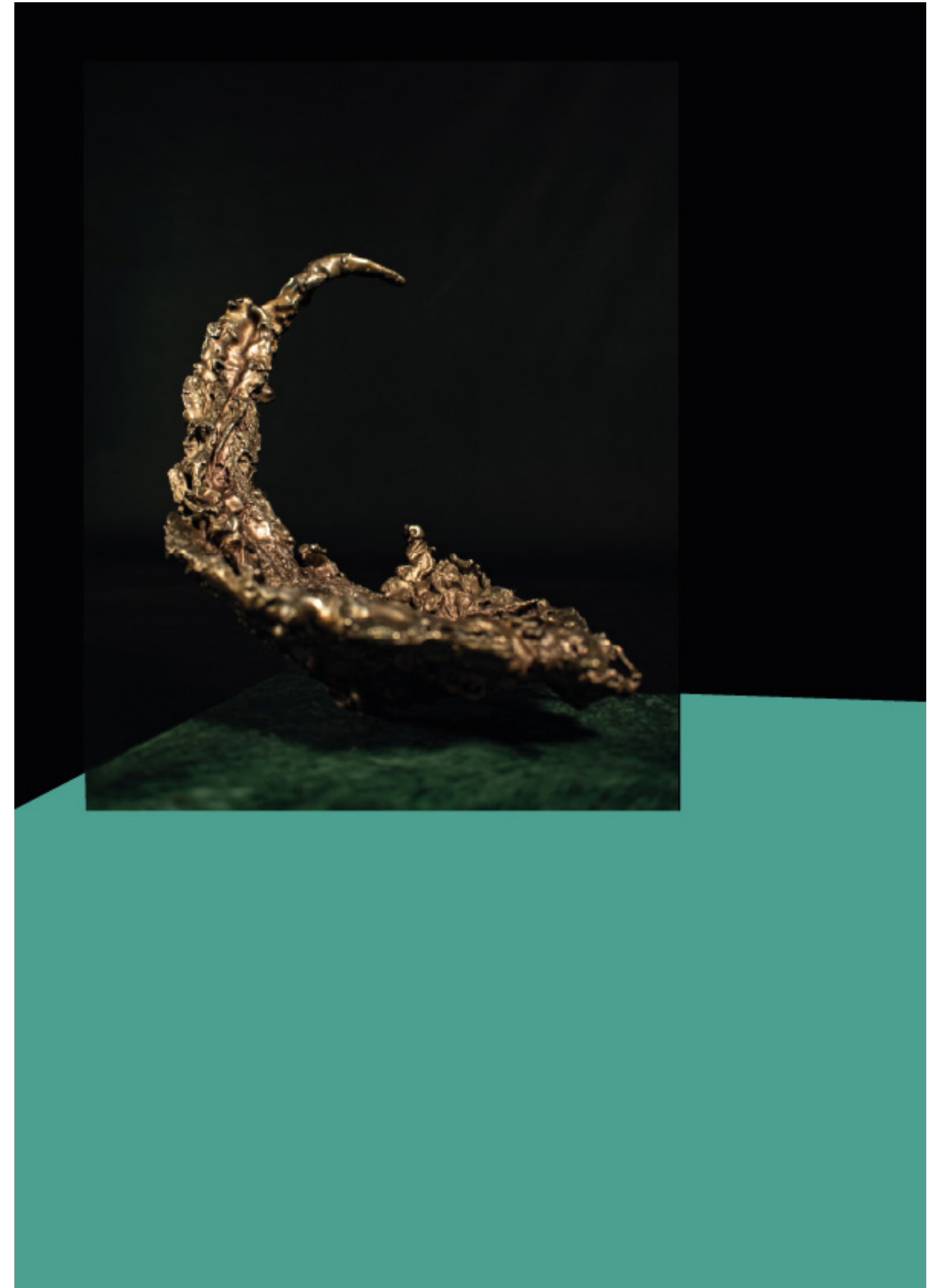
OCT
NOV
2026

sala de exposiciones temporales

Lucía Gil de Gómez

**ENFOQUE
DETALLADO**





Digital Applications

EDUCATIONAL PROGRAMS

Plza. de San Felipe, 3
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feb
abr
2026

TALLER de FUNDICIÓN.



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Arte y ESCULTURA

JUL
AGO
2026

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PINTURA EXPERIMENTAL.

feb
mar
2026

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jun
jul
2026

TALLER de MANUALIDADES.

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jun
jul
2026

TALLER de MANUALIDADES.

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GARGALLO**

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16 jun
08 jul
2026

TALLER de MANUALIDADES para niños de 6 a 12 años.

HORARIOS

De Lunes a Viernes 2 grupos:

- 09:00h - 13:00h - 4 horas de taller.
- 16:00h - 18:00h - 2 horas de taller.

Sábados: 10:00h - 12:00h - 2 horas de taller.

Domingos: CERRADO.

DIRECCIÓN

Plaza de San Felipe, 3.
50003.
Zaragoza, España.

CONTACTO

976 72 49 22
talleres@museopablogargallo.com
info@museopablogargallo.com
museogargallo-oficinas@zaragoza.es

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**PABLO
GARGALLO**

¡INSCRÍBETE!

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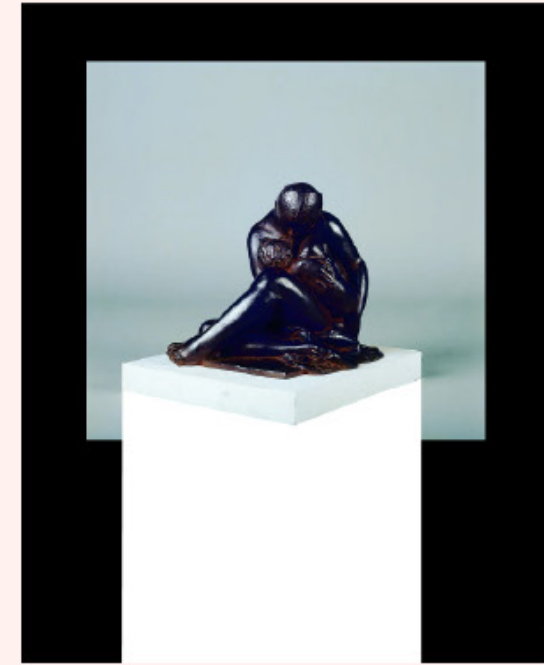


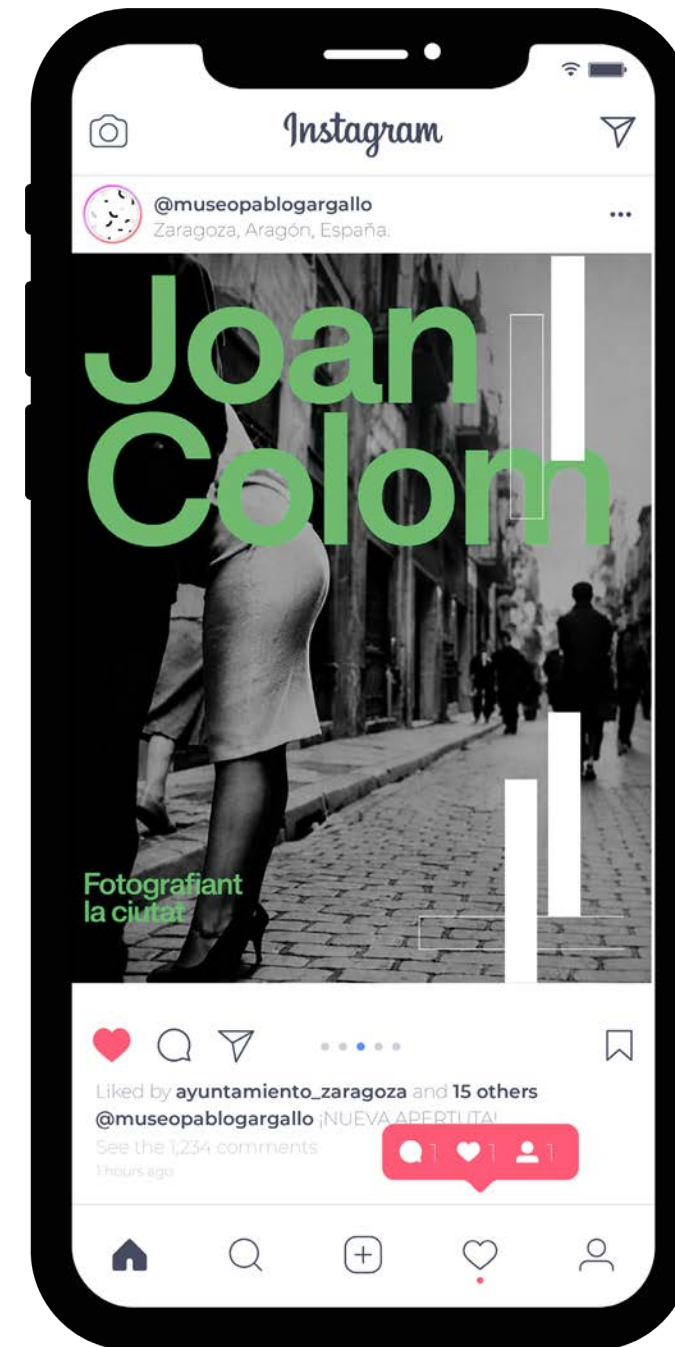
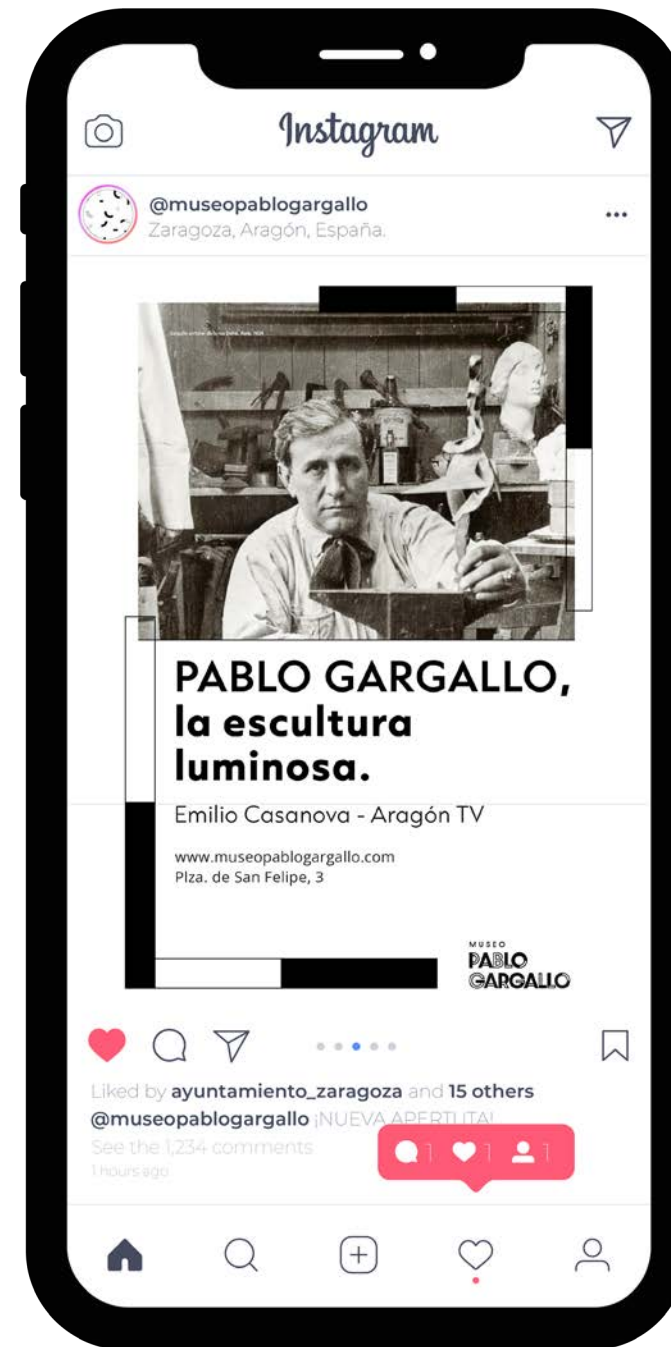
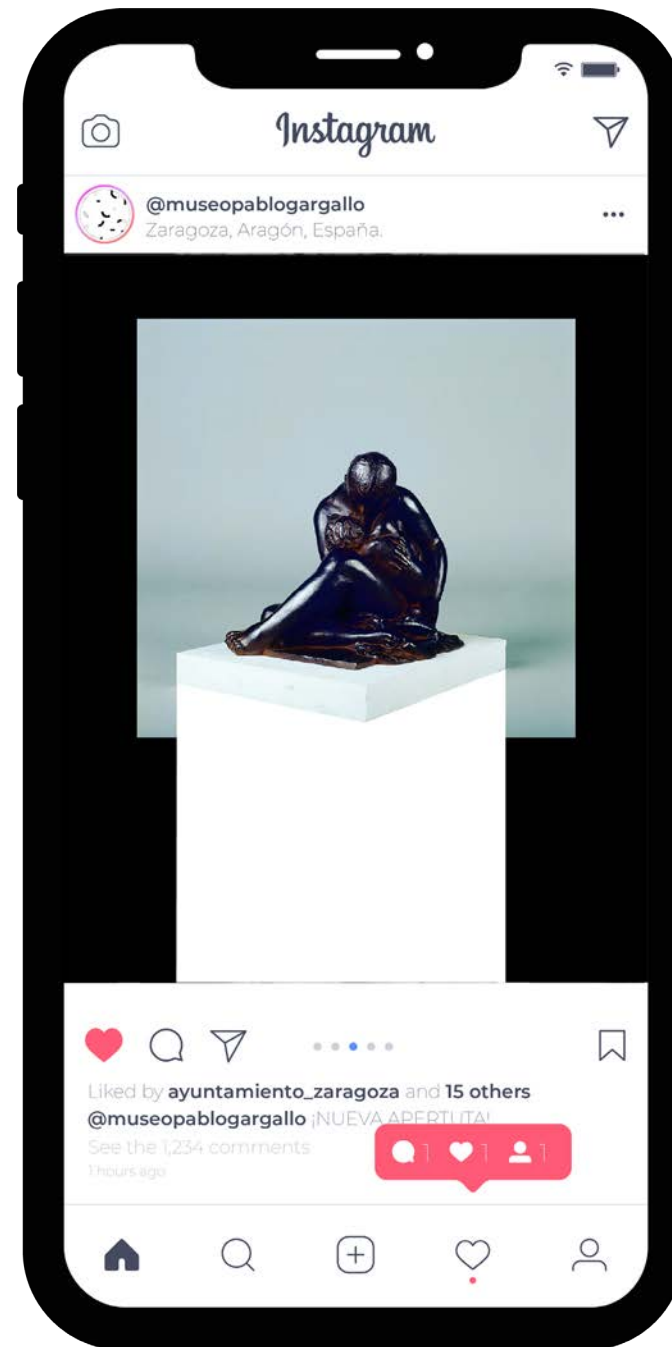
Across both print and digital media, the museum's visual identity can coexist with other graphic identities featured within its exhibitions and programs. In this example, a photographic exhibition retains its own typography and visual composition while seamlessly incorporating the museum's identity, allowing both systems to coexist without altering or compromising either one.

This approach reinforces the museum's visual presence while preserving the individuality of each exhibition. It is particularly effective in digital applications —especially social media— where imagery plays a central role in communicating directly and effectively with audiences.

RRSS

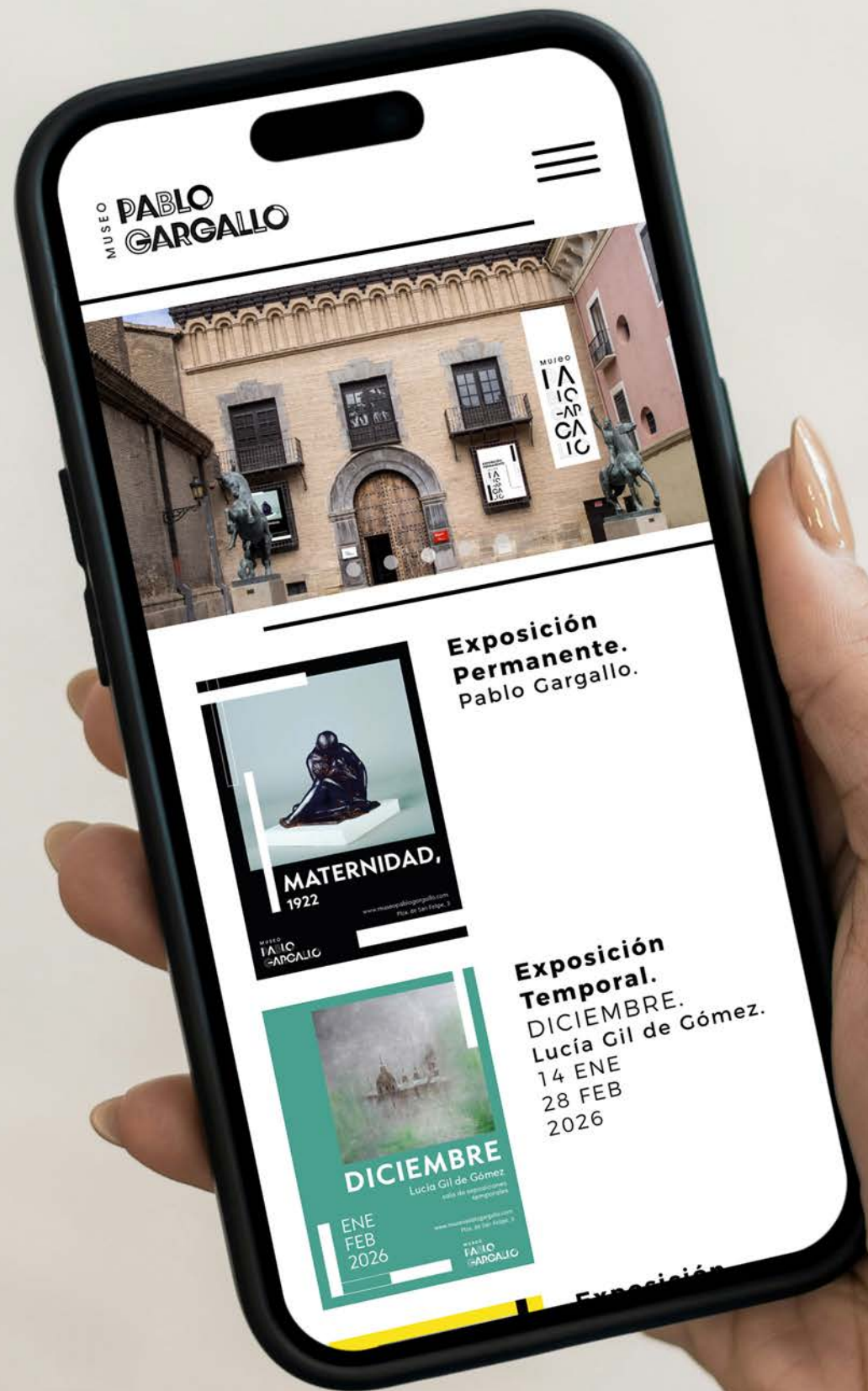






WEBSITE





ENVIRONMENTAL GRAPHIC DESIGN



MUSEO
PABLO
GARGALLO

LIBERTAD,
PABLO GARGALLO
www.pablogargallo.com
Paseo de San Felipe, 1

ABR
MAY
2026

Sin título, 2023
Lucía Gil de Gómez
Toda la información
en
PABLO GARGALLO

MUSEO
PABLO
GARGALLO

Entrada
Gratuita



CABALLITO DE CIRCO, 1932

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PABLO GARGALLO, la escultura luminosa.

Emilio Casanova - Aragón TV

www.museopablogargallo.com
Plza. de San Felipe, 3

MUSEO
**PABLO
GARGALLO**

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DAVID, 1934



MUSEO
**PA
BLO
GAR
GA
LLO**

Plza. de San Felipe, 3

MUSEO

PA

BLO

GAR

GA

LLO

MUSEO

PA

BLO

GAR

GA

LLO



**MATER
NIDAD,**
1922

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MUSEO
**PABLO
GARGALLO**

Piza. de San Felipe, 3

Piza. de San Felipe, 3
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**EXPOSI
CIÓN
PERMA
NENTE.**

MUSEO
**PA
BLO
GAR
CA
LLO**

MOCKUPS

PABLO GARGALLO

Pablo Emilio Gargallo fue un escultor y pintor español. Es considerado uno de los escultores más importantes e innovadores del siglo XX, combinando paralelamente a lo largo de su vida artística el clasicismo con la experimentación.

En El profeta, de 1933, culmina toda su trayectoria incorporando la vanguardia cubista en una escultura que conjuga el volumen y el vacío, y posee una gran energía de carácter expresionista.



Nacido en la localidad zaragozana de Maella, se trasladó con su familia a Barcelona en 1888, donde comenzó su formación artística. En Barcelona, fue discípulo de Eusebio Arnau, para quien trabajó en su taller. Se relacionó con los artistas de Els Quatre Gats, como Picasso o Isidro Nonell. Colaboró con Lluís Domènech i Montaner en trabajos escultóricos para sus edificios, como el Palacio de la Música Catalana, el Hospital de San Pablo de Barcelona, el en el Instituto Pere Mata de Reus con esculturas de piedra y bronce.

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MUSEO
PABLO
GARGALLO



EL MUSEO

El museo está situado en el antiguo palacio de los Condes de Argillo. Este monumento es un gran ejemplo de la arquitectura civil del siglo XVII, momento en el que ya se habían construido la mayoría de los palacios renacentistas de la ciudad y en plena transición al barroco.

Tanto en el interior como en el exterior del edificio se aprecia que este posee una distribución característica de los palacios renacentistas, como el patio, el zaguán y la escalera, en la que se introducen elementos barrocos, la última moda que acababa de llegar.

De la fachada del Palacio de Argillo destaca su alerón de madera, típico renacentista, pero excediendo las medidas habituales y con los signos del zodiaco tallados en él, otros elementos importantes son su mirador y la portada de arco de medio punto realizada con piedra de Calatayud.



OBRA

Durante toda su carrera mantuvo simultáneamente muy dos estilos aparentemente muy distintos: uno clásico, relacionado con el modernismo en sus inicios y con el novecentismo, y un estilo vanguardista en el que experimenta con la desintegración del espacio y las formas y los nuevos materiales.

Desarrolló un estilo de escultura basado en la creación de objetos tridimensionales de placas planas de metal, usando también papel y cartón. También realizó esculturas más tradicionales en bronce, mármol y otros materiales. Entre sus obras se encuentran tres piezas inspiradas en Greta Garbo: Masque de



Greta Garbo à la mèche, Tête de Greta y los Garbo avec chapeau y Masque de Greta Garbo aux cils.

Sin embargo, su obra más conocida es su pieza maestra El profeta, de 1933, que es la culminación de su concepto cubista de escultura del hueco y a la vez posee una energía expresionista que conecta, por el tema tratado, con la tradición bíblica. Se le considera uno de los artistas más significativos de la vanguardia española e internacional, exponiendo en 1934 en la Sala Parés de Barcelona y en la Galería Brummer de Nueva York.

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