



COMUNE DI BOLOGNA

aiap

associazione italiana design
della comunicazione visiva



Call for ideas Bologna City Branding

ANNEX B CASE HISTORIES

Case histories

The following provides a brief description of a number of case studies on international city brands and place brands that are distinguished by several contemporary features. These studies offer an overview of ideas for brands and cities / places, many of which are dynamic, variable, and thus expressed by strongly varying concepts. These indications are intended to provide a general guideline, insights that suggest elements of design accuracy; so they are in no way compulsory but rather accompany the information expressed in the documents of the brief and the study attached to this Competition announcement.

In fact, the view that a city brand is much more than just a brand / logo or a payoff, is clear. But it is also clear that to effectively express an articulated system of values it may be necessary to resort to articulated visual systems, thus constructing a communicative and visual legacy that is rich and expressive.

A city can be communicated via different visual expressions: the corporate image can be communicated using symbolic elements, based on heraldry, for example (as in the case of Rome); a service or a system of services can be communicated (like Zurich); or a more articulated system of values and expressions, the city and the local area as a brand can be communicated (as in the example of Südtirol / Alto Adige).



There are unique brands such as "I Love NY" by Milton Glaser, or there are cities that are already themselves a brand (Venice, Rome) but which cannot find their coded visual expression to be used in a practical, recognisable way, at least coded if not standardised. And there are cities that have communication systems that are extremely effective, such as Amsterdam or Berlin.



Therefore, the case studies shown are a summary of an increasingly significant number of international case studies that do not necessarily refer to direct competitors to Bologna. Thanks also to the fact that some aspects of Bologna need to be interpreted with individuality and originality.

Berlin

The stylisation of the Brandenburg Gate as the symbol of Berlin reunited, of the new, post-wall Germany. The MetaDesign design, compact and characterised by a balanced positive-negative ratio, was already being used in the Nineties in an extensive programme of image and identity. The Berlin brand marks all corporate communications and lends itself to variations and interpretations that are, however, recognisable.

Since 2007 a series of campaigns has been launched to reinforce the Berlin brand, designed by Leonardi Wollein Visuelle Konzepte, with the clear objective of sharing with Berlin's many residents and visitors. The campaigns are characterised by the slogan "Be Berlin", by impeccable typographic precision, by a series of coordinating graphic elements, such as the frame / balloon.

www.berlin.de/rbmskzl/service/corporate-design

www.be.berlin.de



Amsterdam

Amsterdam launched an interesting territorial marketing experience in 2004.

Following a comparative study between the city and other European cities (Barcelona, Berlin, Dublin, Rotterdam) the council decided to initiate an ongoing process to enhance its features, involving both public and private entities in closely cooperative activities, with the aim of defining a strong identity.

The decision was made to exploit the name of the city, making it into a multipurpose claim. “I amsterdam”, developed by the innovative agency Kessel&Kramer, becomes a manifesto for the city: it underlines the advantages - museums, strategic logistics - but also tolerance, multicultural coexistence, research and development, design and fashion.

But above all by recognising in its citizens - in its people - an irreplaceable resource.

The citizens *are* Amsterdam, and affirming this as a brand brings out the pride and sense of belonging to the city, each individual becomes a means of communication for the city.

An efficient process that has skilfully formulated a sort of meta-language that works both towards the exterior as well as the interior.

www.iamsterdam.com

I amsterdam®



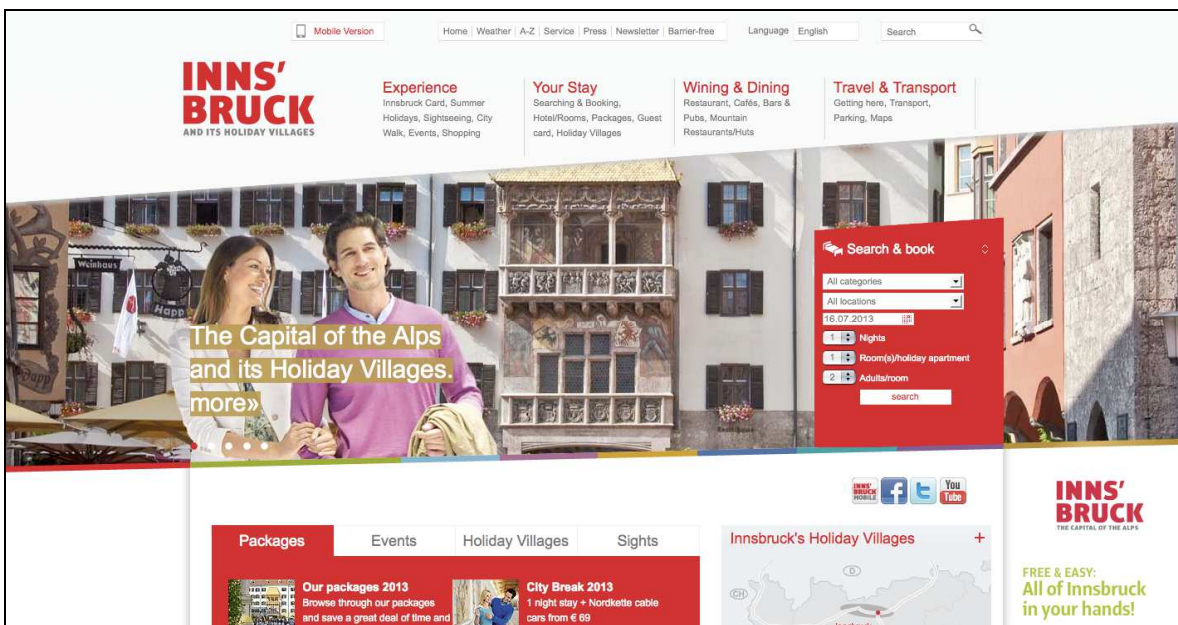
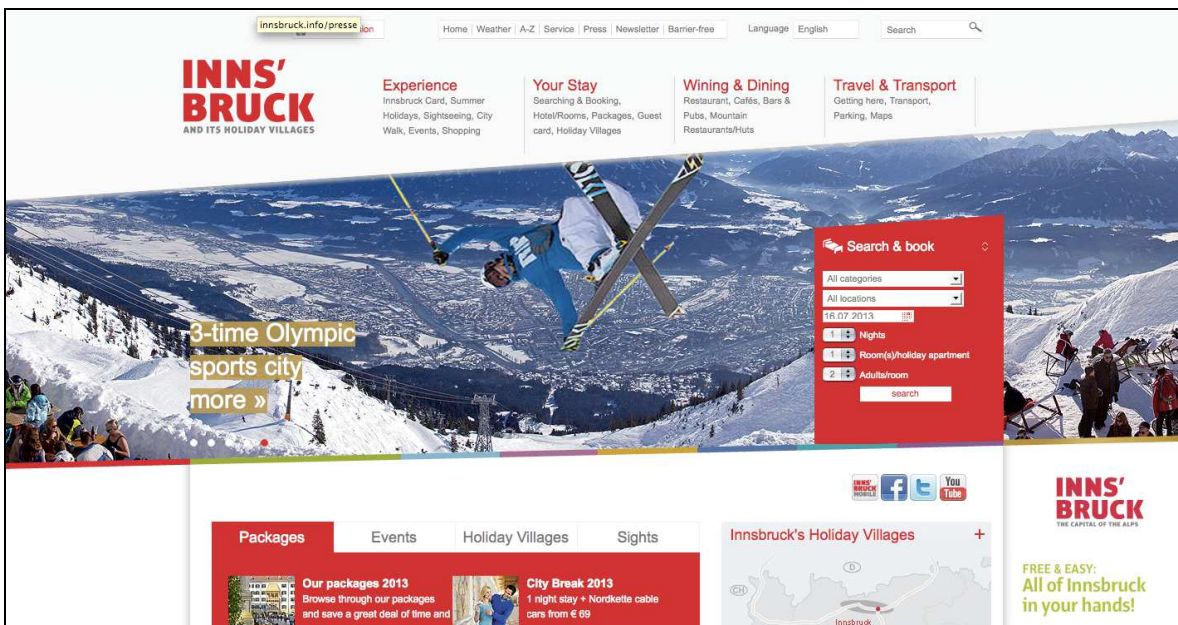
Innsbruck

A logo that summarises everything: not just for tourists, but also to attract the attention of citizens, visitors, entrepreneurs, workers and scientific institutions. Everyone “Inns’Bruck”, everyone “in Innsbruck”. The branding project was sponsored by the city council and by the city’s marketing and tourism organisation in collaboration with the Institute of Brand Logic.

www.innsbruck.info

INNS’ BRUCK

AND ITS HOLIDAY VILLAGES

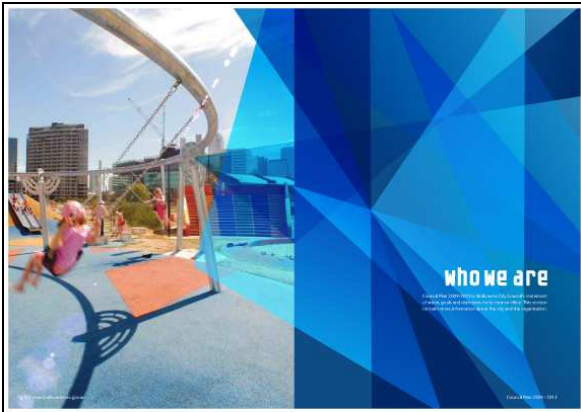


Melbourne

In 2009 the City of Melbourne (Australia) replaced the brand designed in the Nineties with a new sign, in keeping with modern times and designed by the local office of Landor. A geometric M, simple yet able to communicate depth, nuances, variety in a city that looks out onto the international scene. A brand that becomes an identity with several dimensions.



Annex B – Case histories



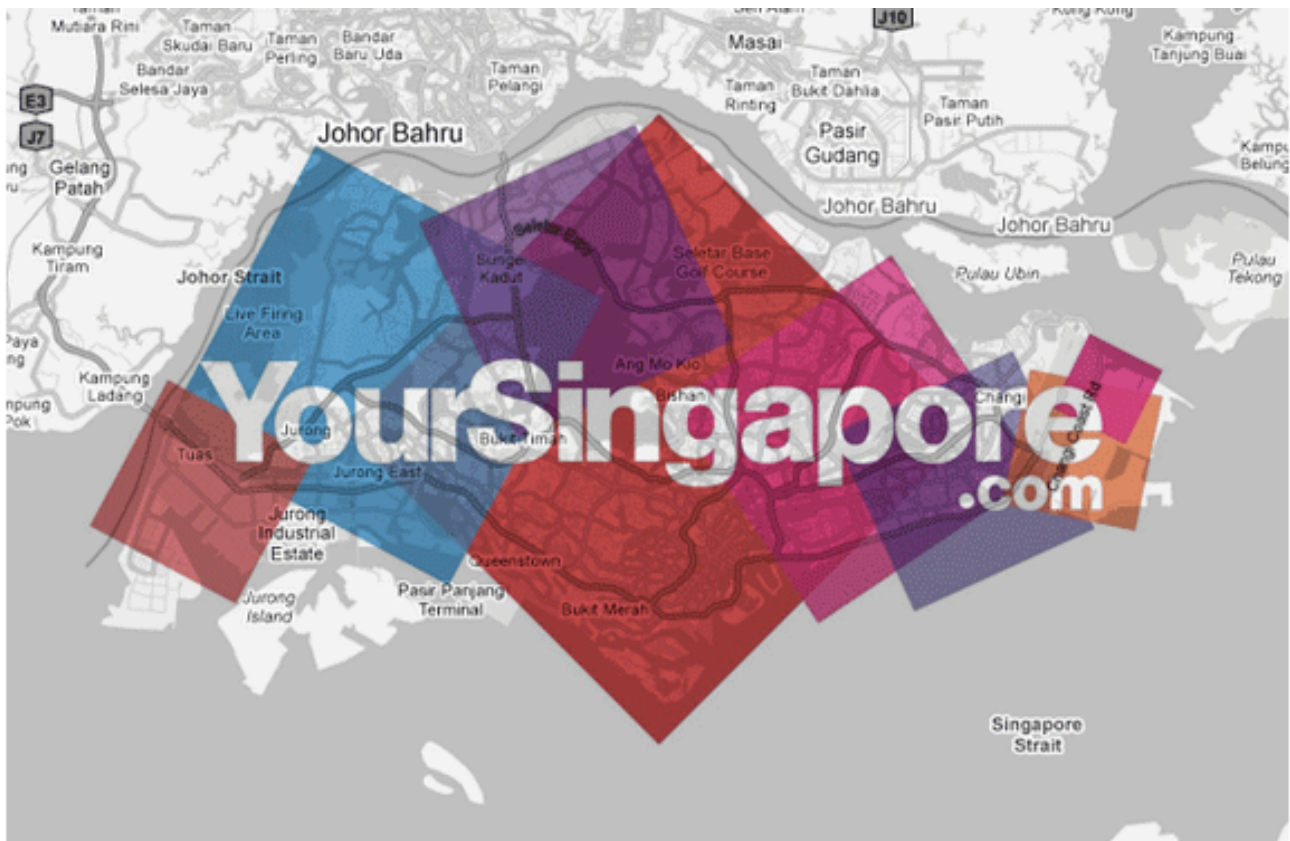
www.underconsideration.com/brandnew/archives/pieces_of_melbourne.php
www.melbourne.vic.gov.au/Pages/default.aspx

Singapore

An interesting example for a city with great traditions and which is strongly involved in new international financial and economic scenarios, with great contrasts. The new brand, which replaces a version that was decidedly more elementary, interprets the new positioning needs of Singapore in a contemporary way – in its role as the fourth financial centre in the world – on a global level.

The sign incorporates the urban topography, where different coloured diamond shapes can be interpreted with images and other visual elements that transmit, in a dynamic way, the values and qualities of the state city.

UNIQUELY
Singapore





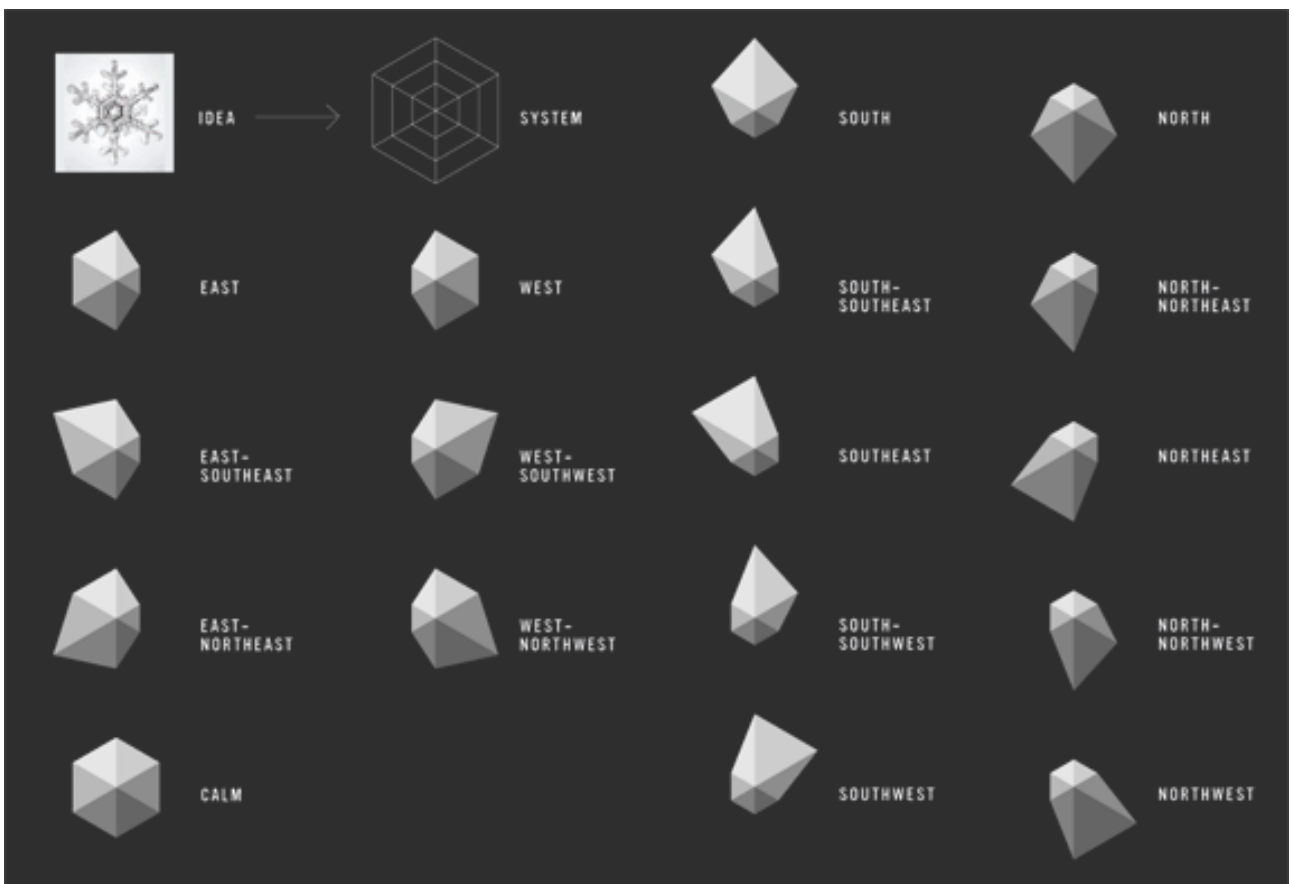
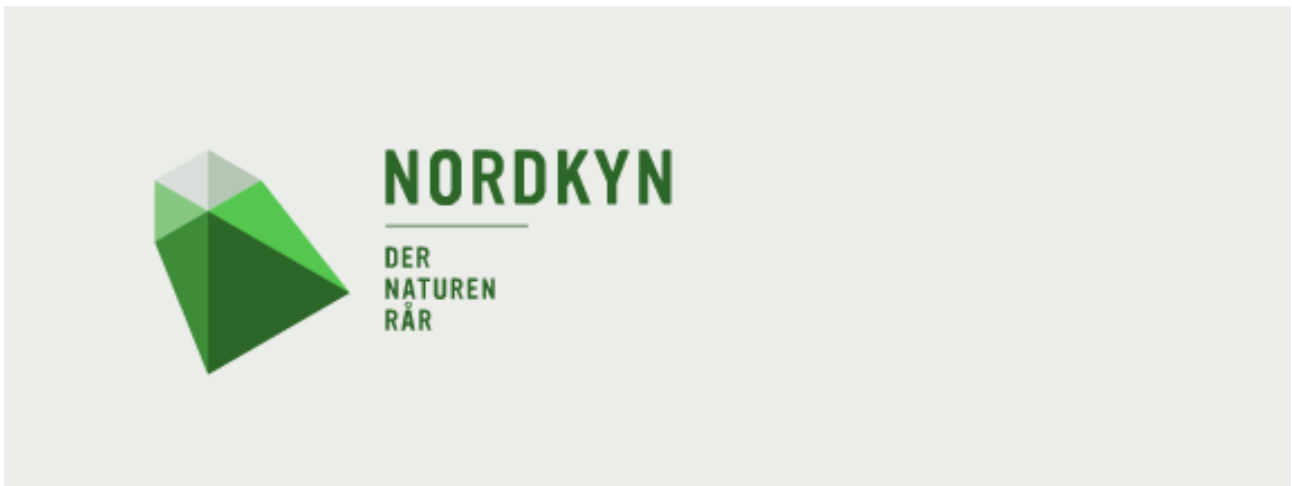
www.underconsideration.com/brandnew/archives/shape_of_singapore.php
www.yoursingapore.com/content/traveller/en/experience.html

Nordkyn

At the very northern tip of Europe is the Norwegian peninsular of Nordkyn, where there are two small towns, Gamvik and Lebesby, in the county of Finnmark. We are just a short distance from the North Pole. The two towns decided to promote themselves together, with the aid of the Oslo Neue Design studio.

The new brand literally translates, in a visual way, the nature of the place.

The payoff, "Where nature rules", accompanies a brand that varies depending on meteorological parameters – wind and temperature – that change its shape and colour modulations.



Annex B – Case histories

NORDKYN

10.01.09
SSW 14.3M/S
3.2°



NORDKYN

11.01.09
S 8.8M/S
3.3°



NORDKYN

12.01.09
NW 12.1M/S
-2.8°



NORDKYN

13.01.09
N 8.4M/S
-5.6°



NORDKYN

14.01.09
NW 8.2M/S
-5.6°



NORDKYN

04.02.09
E 13.4M/S
-4.5°



NORDKYN

05.02.09
WSW 8.6M/S
-8.5°



NORDKYN

06.02.09
ENE 11.1M/S
-3.6°



NORDKYN

07.02.09
SW 7.2M/S
-13.5°



NORDKYN

08.02.09
SSE 4.4M/S
-13.3°



NORDKYN

01.03.09
SSW 7.1M/S
-3.8°



NORDKYN

02.03.09
SSW 12.2M/S
-8°



NORDKYN

03.03.09
SW 8.7M/S
-0.7°



NORDKYN

04.03.09
SW 3M/S
-2.2°



NORDKYN

05.03.09
WSW 4.1M/S
-2.7°



NORDKYN

26.03.09
S 8.5M/S
-6.1°



NORDKYN

27.03.09
SE 8.9M/S
-5.4°



NORDKYN

28.03.09
SW 3.1M/S
-3.6°



NORDKYN

29.03.09
SSE 3.4M/S
-1.9°



NORDKYN

30.03.09
ESE 6.7M/S
1.1°



www.underconsideration.com/brandnew/archives/where_the_cold_wind_blows.php
www.visitnordkyn.com/

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 P.IVA 02361731207- C.F. 91228470372

Copenhagen

The new brand for the Danish capital aims to reinforce all the promotional and communication activities for tourism, business, events, investments and much more. The idea of openness, hospitality and variety is emphasised by the play on words of the brand / logo Copenhagen - Open.

Where the second term serves to make up the payoffs, interpreted depending on the context of the objectives.





www.underconsideration.com/brandnew/archives/something_is_button_in_the_sta.php
www.opencopenhagen.com/Open/InEnglish.aspx

Hong Kong

The new brand for the most international city in Asia (hence the payoff "Asia's world city"), replaced the former dragon head designed by Landor at the beginning of 2000. In reality, the dragon head has just been simplified and three different coloured bands have been added to communicate the values of cosmopolitanism, safety, dynamism, quality of life, innovation and excellence more directly, in a form that becomes dynamic in its variations and applications.



www.underconsideration.com/brandnew/archives/the_dragons_new_clothes_and_tail.php
www.brandhk.gov.hk/en/#/

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Other examples of city brands can be downloaded at this link. The document is available in Italian and English:

www.aiap.it/getFile.php?f=caseh_siracusa_ita.pdf&mime=application/pdf

www.aiap.it/getFile.php?f=casehistory_siracusa_eng.pdf&mime=application/pdf

For more details on projects for visual communication and city and territory branding, see:

Gianni Sinni, Andrea Rauch, “Disegnare le città. Grafica per le pubbliche istituzioni in Italia”, Lcd Edizioni, 2009.

Matthias Beyrow, “Mut zum Profil. Corporate Identity und Corporate Design für Städte”, Avedition, 1998.

More generally, on the subject of place branding and city branding see:

www.simonanholt.com