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Fig. 1 Valencia, Cuidad de las Artes y las Ciencias, Hemisféric, architect Santiago Calatrava, 1998
Sl. 1. Valencija, Grad umjetnosti i znanosti, Polukugla, arhitekt Calatrava S., 1998.

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Place Branding in the Culture of Design

Branding prostora u kulturi dizajna

The main purpose of the subsequent paper is to understand branded place structures. Comparative analyses are elaborated between product and place branding methods. Structures of branded places are elaborated through the concept of competitive identity. Elements of location portfolio are listed. Conclusion is made that place branding is partially supported by product branding methods while at the same time it is capable of developing its autonomous forms of expression.

Svrhu rada čini razumijevanje struktura *brandinga* mjesta. Izdvaja se usporedba *brandinga* maraka i mjesta te definicija *brandinga* mjesta. Obrazlažu se strukture *brandinga* mjesta pomoću koncepta konkurentnih identiteta te sastavnice portfelja lokacija. *Branding* mjesta dijelom se oslanja na metode *brandinga* maraka, a istovremeno razvija i svoje autonomne oblike. Metode konzultativnog dizajna ulaze u konkurentni dijalog s praksama oblikovanja i prezentiranja prostornih identiteta.

Introduction

Uvod

Chronologically placed at the turn of the millennium, the cultures of design[1] immerged into a spectrum of positive and unwanted aspects of globalization flows of the post-industrial era. The highlighted advantages and problems generated by these flows will direct us at the structural breadth of understanding of the recent changes in the practices of design culture. Fast growth of economies that are integrated into globalization trends makes all involved more competitive as compared to other participants who advocate isolation, market protection, or gradual restructuring. In the short run, the price of plugging in and following the growth trends is extremely high and also a burden on the social strata affected by structural changes. Higher economic growth rates add more quality to the efforts invested in improving the living standard, alleviating poverty, and minimizing the uneven development of economies and regions in relation to the wider communities within which they exist.

On global level, we are witnesses of the growing discrepancies in terms of the standard and quality of life between the rich and the poor, the latter being unable to enjoy all advantages that come with growth. Discussions about the exponential growth versus a balanced, sustainable development have already produced certain effects in terms of positive environmental awareness, the changed modalities of exploitation of resources, develop-

ment of ecologically highly profiled and altered technologies and methods, development and use of renewable sources of energy, incentives for development of strategies aimed at reviving temporarily and permanently destroyed habitats of biological diversity, in the activities intended to recover ecologically damaged environments, etc. The negative globalization effects of the exponential growth on the civilization in general have been closely monitored since the 1970s:[2] from the First Report of the Club of Rome[3] (1968-1970), to the Kyoto Protocol (1997) and further, to the talks held in Copenhagen at the *2009 United Climate Change Conference* that resulted in partial acceptance of the subsequent, not legally binding 1997 Protocol (*The Copenhagen Accord*). Globalization effects have substantially enhanced the technologies used nowadays by the humankind to produce and trade, communicate, make new discoveries, pursue lifelong learning, improve general health and life standards, and achieve real and virtual mobility in creating and exchanging cultural goods. At the same time, contemporary communications spread comprehensively and instantaneously the awareness about the differences among the countries, thus encouraging the aspects of the positively and negatively accentuated effects of migration trends. To a certain extent, mobility works for the highly educated population that can use their knowledge in domiciled, dislocated, or virtual environment to add more distinctive quality to improvement of their environment or lifestyle. Global migrations and a wide range of supporting technologies have led to a higher level of recognition of and respect

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1   Adopted phrase "culture of design" is based on width theoretical field integrally explained by Guy Julier in his "The Culture of Design", especially in the second, expanded edition, 2008:1-233, xii.: *"A concept of design culture embraces the networks and interactions that configure production and consumption of the artificial world, both material and imaterial. It lies at the interface between object and individual user, but also extends into more complex systems of exchange. It describes the normative action, values, resources and languages available to designers, design managers and policy makers as well as the wider publics that engage design."*

2   Today it is possible to follow the developments of theories on globalization effects on the environment in a series of bibliographic topics. Since the late 1960s, the foundations of today's approaches are attributed to some of the following authors: Alain Touraine, Lester R. Brown, Donella H. Meadows, Mihajlo Mesarovic, Eduard Pestel, Peter Gruhl, Ervin Laszlo, Denis de Rougemont, Peter Russel, John Naisbitt and others.

3   Despite all disputes over the methodology and conclusions based on predictable models of global changes, the institution of the Club of Rome has developed and survived, and in 2008 it marked the 40th anniversary of its existence. http://www.clubofrome.org/eng/about/instant _information_docs/Advance_Press_Release_40th_Anniv ersary_of_the_Club_of_Rome.pdf (01.7.2008)

4   The corporative value criteria for the product branding applied by industrial leaders in high places of the

for the co-existence of heterogeneous cultural identities, but at the same time, to deep crises in terms of immigration policies.

The changes in the structural breadth of understanding of the practices in the design culture and its creative activities and methodology, stem from a complex network of both positive and unwanted effects of globalization. It is possible to single out arguments in favor of the productions based on maximization of profit by way of manipulations with aspirations, perceptions and needs of consumers within the scope and effects of the exponential growth, and at the same time point at the designed places, perceptions, products and services that are based on the value-oriented and environmentally aware sustainable development and the pertaining *practice of shaping*.[4] It is possible to recognize the effects of the global sustainability values on the practice of shaping, and those values oscillate within the frame of the *one planet footprint*, creating at the same time durability and (energetic) balance of economies, civilization, and culture throughout their integral life cycles. This is a view on the whole of the context of design as a project[5] and its orientation towards changes. The syntagma 'culture of design' finds its purpose in the process of reforms to the design practice, its effects aimed at communicating greater social sensitivity, environmental benefits, aspirations towards higher values relative to, for example, future global environmental changes, and the like.[6] Thus, accentuated activities partly result in changes of the methodologically innovative approach to creation and management of the processes of production of goods and services.[7] In addition to the

above, what needs to be stressed out is the importance of shaping the local identity of different cultures, and one way of doing so is to employ the method of place branding. This is done by building up the role of design in the contemporary Western society, where design is perceived as "a culturally specific practice which is driven almost entirely by strategies of differentiation".[8]

TRENDS OF REINVENTION OF THE ORIGINAL DESIGN

Trendovi reinvencije izvornog dizajna

The focus of this discourse is directed at the contemporary practices of shaping. They indicate that design culture affects all aspects of life: its complexity in both the material and the spiritual sphere in the way that not only places, perceptions and products become the subject of design, but also the overall strategies and production structures, the distribution of resources, as well as the shaping of aspirations, needs and lifestyle of the participants, users or consumers.

Interdisciplinary networking – integration processes in the fields of post-industrial sciences and technologies[9] – lead to synergized merging of already established methodologies of consulting, engineering and production management, with marketing and advertising, management creation, production of material and non-material goods and services. Permeation of complementary design practices results in intensification and convergence of certain *métiers* in a wide range of architecturally shaped scales (Fig. 2).

Fig. 2 Branding management for the Hayden Planetarium, American Museum of Natural History, New York. A Display of synergic approach to shaping
Sl. 2. Upravljanje markom za Hayden Planetarium Američkog prirodoslovnog muzeja u New Yorku. Prikaz sinergijskog pristupa oblikovanju

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production policy include environment, ecology, safety, health, social and other criteria for the production design practice. They apply to the entire life circle of products, corporative relations and standards, and also to the post-production activities and services. In that sense, the production reality as the *practice of shaping* – takes into account: sustainable mobility, minimum emission of harmful effects of energy sources on environment, sustainability based on the use of renewable sources (e.g. in the field of the protection from allergens), safety criteria relative to the use of products, high standards of quality of the physical environment obtained by shaping, production, use and post-production, etc. Correlate the above with, for example, the segment of car industry or the segments of the industry of cement and generator units. Volvo Cars Corporation: https: //www.media.volvocars.com/ global/ en-han ced/ en-gb/ About/ Values/ Environment.aspx (01.10. 2008). Holcim Ltd: http: //www.holcim.com /CORP/EN/id/ 1610627666 /mod/ 7_1_4_0 / page/publication_second_ list.html (01.10.2008.).
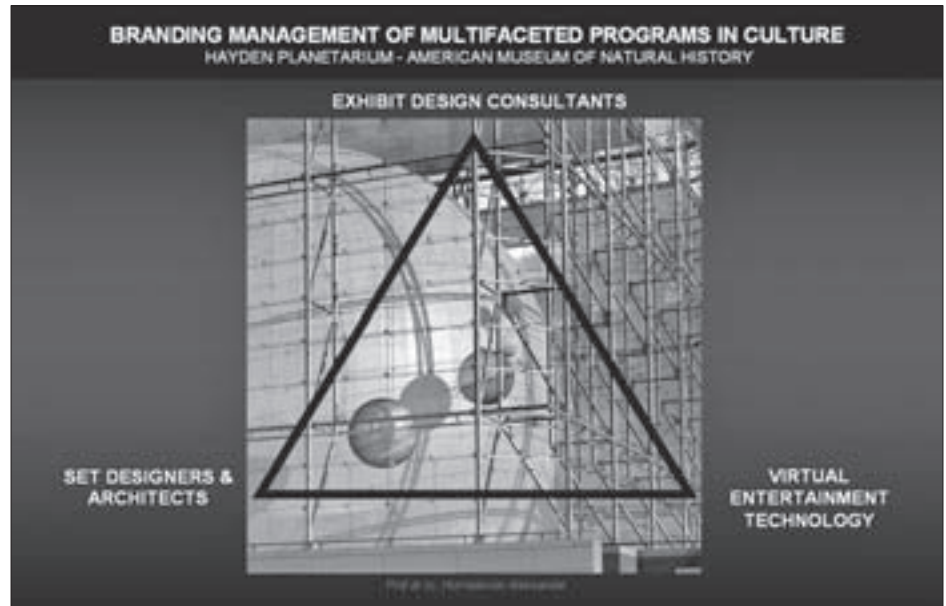
5   Design as a project in the sense of complexity of the term close to the Italian syntagma "*cultura di progetto*", or English "*project of design*", in which design is positioned in the focus of the transformation processes in culture (Margolin, 2002: 20).

6   Mau, 2004

7   Cawood, 1998

8   Julier, 2008: 3

9   Homadovski, 1993

FIG. 3 VITRA MUSEUM, WEIL AM RHEIN, ARCHITECTS HERZOG AND DEMEURON, 2010
SL. 3. VITRA MUZEJ, WEIL AM RHEIN, ARHITEKTI HERZOG I DEMEURON, 2010.

The trends of reinvention of the original design were first diagnosed in the mid-1980s when, as a result of its overlapping with the field of consultative design, the field of its influence began to spread over the ever-growing spectrum of spatial assemblies, perceptions and industries. Design practices converge with other practices of marketing, advertising and corporative management[10] at heterogeneous levels of competences. The internal, largely preferred organization of those *know-how* competences (e.g. the ratio between the levels of integrated and dislocated[11] knowledge in production cycles) are not in the focus of this paper. The mentioned trends of the 1980s in Western Europe were most noticeable in England and Germany, and also in the group of countries including Italy, Spain, France and the Netherlands. They emerged as a result of profound changes in the production processes, the withering of certain industries and business activities in towns, the restructuring of corporations due to the pressures imposed by the market, and simultaneous rapid growth of the service sector. The consequences of reinvention in the development of cities caused by globalization effects can equally be seen in Europe,

America and Asian towns in the Far East. In the processes that took place in the 1980s, the financial legislation in the U.S.A. was better structured than that of Europe. Consequently, American towns could follow the structural and investment changes more effectively. The context of those changes seen as "the end of the industrial city" and "the nature of the post-industrial city" can be found in the interpretations of Stephen Ward.[12] The 1990s saw intensification of the production concepts of branding as a result of the generally expanded practice of design. Apparently, the design of the post-industrial era not only creates *know-how* on the level of products with added perceptive, aspirational and/or iconic features; that synergic knowledge is capable of shaping entire systems: the structure of space, ideas and values (including the shaping of political platforms and messages), social interrelations (e.g. formulation of strategies for interregional cooperation), culture and environment (Fig. 3.).

In the post-industrial scope of development of spatial structures, perceptions and products, embraced by the design culture, channels of distribution of goods and the accompanying services are being shaped critically and participatively, both for the internal – real participants in the production and for the general categories of users. One of the specific features of these methods is in that they repeatedly restore already achieved production values, successes made on the market, as well as already manifested failures, to the repeated cyclic processes of evaluation of design all the way to a relative success and the value of the new practice of shaping. In the sphere of design visible is condensing of its métiers over the production, distribution cycles, services, etc., at which there is an intention of engagement, inclusion, of both internal and external consumers. The internal subjects in production are motivated and active as specifically

FIG. 4 AUTOSTADT, WOLFSBURG
SL. 4. AUTOSTADT, WOLFSBURG

10 The term *corporative management* is indicated here in view of the fact that management relationships are more complex than those that apply to the management of companies. Generally, the structure of production units in corporations is founded on the organizational form of holdings, or clusters, i.e. related production determinants which together (regardless of localities) own the complete portfolio of the product.

11 E.g. externalizational formats of corporations Volkswagen and Virgin. OLINS, 2008: 46-47, 108.

12 WARD, 1998: 187-191

13 For a wider context see: OLINS, 2008: 81-99, Chapter 4: "On Brand".

14 VRANEŠEVIĆ, 2007

15 HOMADOVSKI, 1997: 803-812, 810. "The architectonics of the restrained or opened way is dimensioned by the transpositioning action of the artistic experiment between the search for a being's framework and the concept of development of attractors of the event-field environment-heritage, leading its protagonists toward mutual interdependence. Whether by episteme or by gnosis, getting around

profiled consumers of their own products.[13] The culture of design is partly shaped as a professional management of brands[14] and it expands all the way to consultative design, where it is engaged in the shaping of values and the ways of running corporations, civil services, branding of nations, regions and cities. By way of synergy, the system of values encompasses attitudes towards the production of economic, and social and cultural relations from the point of view of environmental sustainability. The attitudes towards the environment are thus reflected on social relationships in the form of the values of competitive identities, ranging from transnational associations to regional communities and cities.

CREATING COMPETITIVE IDENTITIES BY PLACE BRANDING METHODS

Kreiranje konkurentnih identiteta metodama brandinga mjesta

At the fine crossroad of domicile and periphery,[15] the phenomenological field of architecture is born; it divides by shaping and separating a place in the strata of space topology. The thus realized architectonics,[16] with its range of formational criteria, respects and strives to leave as optional literary and transferred meanings of the event[17] for which it creates their respective place; therefore, here, we do not explicitly separate neither branding, in the function of morphological articulation of the space (and/or the place) nor the physical and/or symbolic place[18] from the essential corpus of architectural creativity.

The tendencies to have politics and capital transferred from states to cities, regions and political suprastructures, have as their consequence branding of a place become a sub-specialization of marketing, design and classic product branding. Theoretical considerations on the implementations of the term

branding within design and place marketing as well as general themes from that study area, for the period between 2000 and 2008, encompass more than 750 publications authored by more than 780 authors.[19]

Place branding is a process that applies branding of commercial products to the majority of the criteria of geographic locations, and it is related to their restructuring, identity development, advertising promotion and marketing. Place branding cannot fulfill its purpose only through the communicational methods used in marketing procedures since the perceptions of identity of nations, regions and cities are resistant to changes in longer temporal intervals. The dynamics of change is exceptionally slow and is based on long-term directed and permanent programs of restructuring and restoration (eg. by methods of spatial planning), supported by real political and administrative changes in the space. According to Anholt, the appropriate expression place branding is only a metaphor for the complex changes that lead to creation of "competitive identities",[20] while, in principle, procedures of branding in production include strategies that bring products nearer to

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in those events has always been: focusing, centralization around a supremely acknowledged topos as sources of action, while by ensuring a domicile, curiosity dared to search new contents and corresponding techniques."

16 Polak, 1983

17 Rowe and Slutzky, 1997: 59, respective commentary of Bernard Hoesli on the reprint of the original "Transparency: Literal and Phenomenal", *"Exactly defined, this twin concept of actual and apparent transparency appears above all to be a precise tool for the study of architecture. It distinguishes between Essence and Appearance in the concept of transparency, and refers to the relationship between Content and Form in architecture – and to the still enormous question of whether a building is, or whether it means".*

18 On the possibilities, the problems and methods of symbolic denotation of physical place – see particularly Vukić, 2008: 75-93.

19 Papadopoulos, Heslop, 2002: 294-315

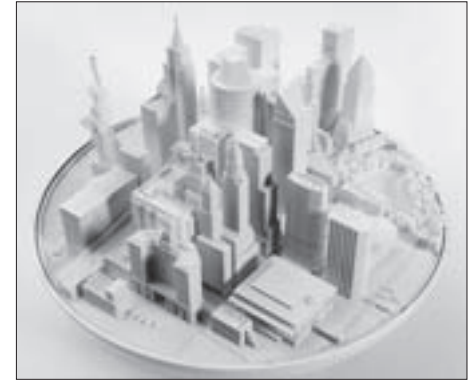**20** Anholt, 2007. "Competitive identity" and "nation branding" are copyright coined words of Simon Anholt.

FIG. 7 DUTCH NEIGHBORHOOD, POTSDAM
SL. 7. HOLANDSKA ČETVRT, POTSDAM

consumers and decrease the perceptive difference between corporations and the production of artifacts. "Places have to engage with the outer world in a clear, coordinated and communicative way if they wish to influence public opinion. Solid and productive coalition between the administrative authorities, the business sector and the civil society as well as establishment of new institutions and structures are necessary in order to achieve and maintain that engagement in the long run, as well as for accomplishment of harmonized goals, themes, communication and behaviors".[21] For detailed terminological distinguishments in the use of the expression place branding, it is recommendable to consult "*An analysis of terminology use in place branding*".[22]

Place branding and the reasons for it being so recent rely on the methods of postindustrial product branding since, for their respective field of operation, they use some of the transformations caused by globalization effects on the structure of space, specifically on the structure of a place, in much the same way as they use those effects within the production itself. The concepts of production in *real time* connect working processes with momentary requirements and processed consumers' aspirations whereas the conceptualization of the product and the product itself simultaneously unite supported by sophisticated preproduction and production techniques. The location of those processes is synchronous for both the space integrated with production and the dislocated places from where requirements and specifications for the products came. The production in real time and upon momentary request is one of the backbones of the sustainability of the economics of space structured by elements, spatial *clustering*, decentralization of competences, severe inter-regional competition, the entrepreneurial city relying on territorial, regional and supranational politics, mobile and versatile divided labor market in the zone of real and virtual working ambiance. A balanced development of space would rely on methods of place branding in the construction and on transfer of images of renewed and sustainable development by creating conditions and infrastructure for investments in economy, culture, industry of tourism and leisure time, labor market that is attractive to professional profiles as well as on differentiation of own market of products, services and utilities. Strategic formation of the image of spatial identity by means of branding contributes to the programs of regional and inter-regional connection, contributes to urban regeneration, which partly compensates for unwanted additional expansions in the space,

for example, by means of inciting programs for branding of traffic infrastructures etc. At the same time, place branding is in the function of creating a consistent arrangement and positive perceptions of the spectrum of economic, social, cultural and urban programs, formulating, in the course of it, solutions that strive to eliminate the inherited, negative associations that emerged from certain morphological structures of the space.

Locally, place branding supports coherent centering of developmental policies for a range of investment cycles such as: creation of location portfolios, programs of tourist development, destination branding, structuring creative city neighborhoods, development of the infrastructure of educational systems, branding and management of desirable and selected cultural and sport events, formation of communicational platforms of corporations etc. while globally, it applies to design of cyberspace structures and media. Naturally, the academic discourse on the (im)possibility of branding as a direct design method falls outside this paper's framework. Instead, we focus on exemplary results achieved by polyvalent integration of branded standards in the formation of specific, architectonic ambiances. Portfolios of hotel clusters and their destination speak explicitly in favor of this; the B&B Hotel Group, the Accor Group etc. are presented by location and spatial formats; *Etap, Formula1* and other. W hotels[23] are explicitly articulated as "*design-lead lifestyle brand*", *Swan and Dolphin Resort* (Disney) also. The communication platforms of the automotive industry corporations are partly shaped both as allegory of design and multilayered brand-centered spin.[24] The C42 Citroen Showroom Manuelle Gautrand (2007) shapes with double Chevron using it as structural, transparent membrane (Fig. 12) while the UN Studio for the Mercedes-Benz Museum develops a spatial concept of three-axis symmetry vertically interpoled in binomial, promenade-like spiral (Fig. 10).

Roman Delugan and Elke Delugan-Meissl[25] created for Porsche a place of sensual experiences that unmistakably reflects the authenticity of its forms, products and services.

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21 ANHOLT, 2008: 3

22 HANNA AND ROWLEY, 2008. Particularly for localization of the theory of branding in the context of Croatian language and culture – see: VUKIĆ, 2008 and VUKIĆ, PAŠKVAN, 2009: 47-71.

23 OLINS, 2008: 15

24 "How VW fell in love with brands". OLINS, 2008: 33-49, particularly 46-47. For the Volkswagen pavilions of Autostadta in Wolfsburg, Olins quotes a citation from the VW press release: "Observing only their architecture, each pavilion is an expression of a particular brand philosophy which draws the visitor into the inner space – the brand's stage."

25 "The central draft concept was the translation of the versatile and vivid brand into the language of architecture.

Porsche Museum in Zuffenhausen (2009) fascinates by its appearance with floating, monolithically formed body of exhibition – and attracts with a strong, inherent attitude. A bold and dramatically shaped form translates philosophy of Porsche brand in architecture (Fig. 13).

The imperative standard, within the frames of global competitiveness, is the one in which states, regions and cities do everything in order to become recognizable on the market by means of developing and shaping competitive identities. The procedures of the culture of design consider the shaping of those differences the core activity of the shaping practice and, with that, the practice of shaping space by which design methods enter into a dialog as well as an inciting rivalry with the architecture that forms the expressivity of the spatial identities. Competitive identities are related to the ideas of *brand management* advocated by Anholt with a deviation from the classic product brand management towards formation of competitiveness of economics, respective national, transnational policies, recognizable attractiveness and preservation of space. In global market circumstances, competitive relationships are being also developed on global level. States, regions and cities promote their comparative advantages, their products and services, coordinating at the same time a whole range of economic, cultural and political activities. For example, the institutional cooperation in culture is being built and enhanced, educational programs and services are being promoted, inter-regional cooperation is being strengthened, mobility, and specialist knowledge density in certain regions are being increased in relation to other markets or political constellations. The methodology of place branding is recognized through the solutions offered for raising the general reputation of the places in concrete and complex programs of revitalization, reconstruction and/or construction of new city spaces or spaces of economic, cultural and infrastructural linkage of regions. The achieved results demystify certain political obstacles created by insufficiently competent and at the same time ac-

countable protagonists. The methodology of creating a brand on the level of competitive identities in space organizes, in the process of planning, designing, producing and evaluating, the community value system through which it strengthens, in longer temporal intervals, its success and reputation in comparison with other identities. Places, areas, regions and cities are difficult to *brand* by singular procedure unlike drawing from the amalgam of the majority of recognized values because the foundations of a place identity settle down in complex structures; memories and impressions, located equally in the past, the present and the anticipated future. The sedimentation of elements of recognizability, in qualitative terms, is often directed at the elusive and at messages that are hard to transfer; therefore the procedures that summarize the attributions of a place, in creating and communicating its personality, use[26] arbitrary markers. There is a protrusion of policies of profiled place development that are sustainable in the long run, whereupon the place attractively and competitively develops building upon a social cohesion, a creative environment for safe and versatile affirmation of life styles. In such globalization frames, the development of competitive identity stresses out those spatial constellations that particularly develop their own credibility, recognizable vision of development, building in those activities and the fundamental values of the local ambiance, and its connection to the carefully preserved and balanced environment. In the diapason of criteria and developmental programs of nations, regions and cities, processes of creative shaping and management of public and private interests can be recognized. At the same time, within the programs that incite tendencies of development of social cohesion as well as affirmation of lifestyles, the complex of their availability is becoming an issue as well as the equality of chances, the latter being dominated by the highly mobile, highly expert and able-bodied user. In the contemporary framework of globalization, sustainability and uniform development are acquiring ever-growing complex basis.

The branding of city images is in the function of profiling their economic attractiveness, their cultural and broader social context, of profiling the qualitative and developmental perception of the place as well as of its position in the mutual contest of competitive identities. Branding in the function of urban regenerations is, at the same time, focused on constructing and communicating conceptions about the renewed development of its spatial structures as well as on the contributions made to the conceptualization and the implementation of location portfolios. Apart from the city centers and peripheries, it en-

Fig. 8 Norwegian Museum of Cultural History, Bygdoy, Oslo
Sl. 8. Norveški muzej kulturne povijesti, Bygdoy, Oslo

The museum features those specific conditions which the Porsche brand conveys both spatially and sensually to visitors. Drive and speed, statics and log-jams can be experienced both in the building's configuration as well as through the spatial medium. The museum is an open, clearly defined place which incorporates all brand specific qualities. Here, speed and passion find their spatial equivalents and can be impressively retraced in the sensual experience." Project description: http://www.deluganmeissl.at/ (01.10.2009.)

26   We find examples of implemented arbitrary markers with the design company Wolff Olins in order to develop a branding strategy for Øresund, a cross-border region of eastern Denmark and southern Sweden, 1999.

FIG. 9 ØRESTAD, HABITATION HALL (*TIETGENKOLLEGIET*), ARCHITECTS BOJE LUNDGAARD AND LENE TRANBERG, 2006
SL. 9. ØRESTAD, STAMBENI HAL (*TIETGENKOLLEGIET*), ARHITEKTI LUNDGAARD B. I TRANBERG L., 2006.

compasses dimensions of metropolitan regions, *clustering* of cities through network interference of metropolitan regions within the cross-border and regional linkage. Gliding through the system of a series of spatial criteria for branding cities and regions, by its methodology, it contributes to planning strategies and place management, it contributes to their shaping, and, by its comprehensibility, it has been inaugurating itself as a practice in the service of political, economic, cultural and spatially developmental professions in the last two decades. Realized, valorized and globally successful programs have been confirming this practice since the 1980s up until nowadays, in a considerable number of examples.

COMPETITIVENESS OF CITIES AND CONTENTS OF LOCATION PORTFOLIOS

KONKURENTNOST GRADOVA I SADRŽAJI PORTFELJA LOKACIJA

The positioning of cities (i.e. their *rating*), their status on levels of global competitiveness is researched by consulting companies, university networks and others, such as: *Globalization and World Cities – Study Group and Network (GaWC)* with their periodical reports like: ”A roster of world cities”,[27] *Mercer Human Resources Consulting LLC* with ”*Worldwide Quality of Living Survey 2007*”, *Anholt National Brand Index* and *City Brand Index*, etc. Beaverstock et al. state four rating criteria that pertain to the degree of development of services in the following sectors: accounting, advertising, banking, and law, whereas they rate the cities of the world by one of those criteria. The other list is consisted of cities with related potentials in all of the sectors and are categorized as 10 *alpha,* 10 *beta* and 35 *gamma* cities. Out of the 56 rated world cities, 21 are European cities. *Mercer Human Resources Consulting LLC* publishes its yearly *rating* of cities with highest and lowest quality of life, using in that analysis ten key categories with 39 criteria. New York bears index 100 and, according to that categorization, is 48th out of 50 cities of the world. The first ten positions are occupied by eight European cities with indices from 108,1 to 106,2. The stated researches contribute to the understanding of place branding (Fig. 5), the conceptualization and implementation of portfolios of urban and regional locations. Upon selection of possibilities, the location's[28] personality position is being determined as well as its promotion towards the community and the market:

• Strong production centers employ ”communicational platforms of corporations”[29] in the function of recognizability of a city, region and state, such as technological locations[30]

FIG. 10 MERCEDES BENZ, SPATIAL CONCEPT OF THREE-AXIS SYMMETRICAL STAR IN BINOMIAL, PROMENADE-LIKE SPIRAL
SL. 10. MERCEDES BENZ MUZEJ: PROSTORNI KONCEPT TRIJU OSNO-SIMETRIČNIH ZVIJEZDA U BINOMNOJ, PROMENADNOJ SPIRALI

(Silicon Valley, Wolfsburg (Fig. 4), Munich, Stuttgart). Big fair cities use the interference of business fairs, assemblies and tourism for the purpose of destination branding.

• Regeneration of places has been structured since the 1970s by city waterfront developing lines (Boston, New York Fulton Market and Battery Park, London Docklands, San Francisco Mission Bay, Darling in Sidney, the docks of Hamburg, the coastal line of Barcelona, the old harbor in Geneva, the docks of Copenhagen and others). The development of city water lines encompasses programs of work, trade and leisure time, habitation, cultural institutions, public services and utilities as well as specially formed public spaces of urban and traffic corridors.

• The exclusive locations from the UNESCO List of World Culture and Natural Heritage, other protected urban entireties, historical centers and natural environments. The programs of the European cities of culture with the accompanying or singled out cycles of prominent cultural events, festivals and parades. Elite cultural events are partly presented in the ensembles of city Forums of Culture (Amsterdam, Vienna, Stuttgart, Frankfurt aM., Berlin, Copenhagen, Valencia (Fig. 1), Barrio Alto and Chiado – Lisbon), marked by the iconic design of the institutions. The destination's iconography speaks about its cultural characterization. Locations become status symbols of intellectual elites, symbols that identify their cult status and represent the direction of vertical relation in both perception and usage.

27 BEAVERSTOCK et al., 1999

28 Within the framework of researches made in the thematic field of contemporary world architecture, the author elaborates and documents on the terrain most of the hereby stated locations and contents present in portfolios of cities, regions and states (Archive of the Cabinet for modern and contemporary world architecture, Cathedra for theory and history of architecture, Faculty of Architecture, Zagreb).

29 PEIN, 2006

30 HOMADOVSKI, 2009

31 JULIER, 2008: 135

32 DE GROOTE, 2005: 12-19

33 KRETSCHMER, 1999

34 See: Interreg III B – *Alpine Space*, trans-regional, developmental program of the EU between France, Austria, Italy, Slovenia, Switzerland and Lichtenstein. The program promotes the Alpine space as a competitive and adequate living and economic space in the perspective of the polycentric, spatial development of the EU, the development of sustainable transport means of high efficiency, exchangeability and better access as well as careful management of the nature, the landscape, the cultural heritage as well as enhancement of the environment by prevention of natural disasters.

35 Bygdøy represents one of the oldest cultural landscapes, rich with historical layers of Norway. Apart from the Royal Estate (Bygdøy kongsgård), Oscarshall Castle and the Royal Norwegian Yacht Club, the following are located on Bygdøyu; the ”Norwegian Museum of Cultural History”, the ”Kon-Tiki Museum”, the ”Viking Ship Museum”, the ”Norwegian Maritime Museum”, the ”Ship Fram Museum”,
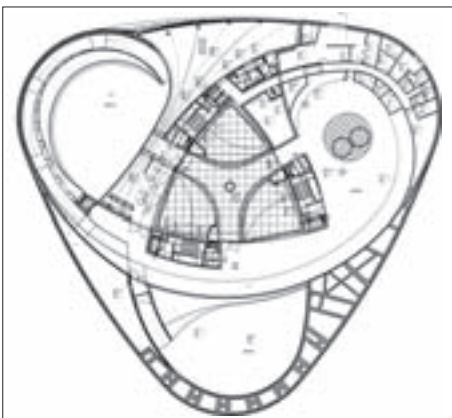
• The position of horizontal relation in the perception and participative usage of public city places without strong iconic features is represented through locations of "creative city neighborhoods".[31] Urban regeneration of neighborhoods of culture (Montmartre – Paris, Soho – New York, the Dutch Neighborhood in Potsdam (Fig. 7), the northern neighborhoods of Manchester – N4, the neighborhood Born – Barcelona) unifies creative production, economic development and spending, and with the colorism, the way of life and the local cultures, it gives the place a broader identity of a brand.

• The infrastructure of educational institutions, university and technological campuses (parks) related to the usage of public utilities and services (Sophia Antipolis, Utrecht, Seville, Copenhagen) are represented in the location portfolio as places of specifically profiled and shaped life environment attractive to mobile, highly educated population.

• The interference of culture and sport mega-events,[32] tourism, and the economic and infrastructural renewal of the cities are all in the function of branding a location with long-term effects (EXPO exhibitions, World exhibitions,[33] The Olympic Games etc.).

• Destinations as *branded* places in the scope of tourism and leisure time, natural and human-shaped landscape. Ethnologic and ethnographic localities of relatively isolated cultures (Sami, eastern Lapland, Inari – Finland). System of natural and national parks in the European Alps,[34] System of National Parks of Sweden, for example Store Mosse – Jön-

köpings Län, tourist zones (by the Kupa river and Žumberak region, as inter-regional, tourist zone of Slovenia and Croatia) etc.

• Uniquely created destinations as artificially shaped, dislocated identities of places with diapason of contents and actions. In the structures of space and programes of places *branded* in such manner, the following can be categorized: theme parks (Disneyland, Legoland, botanic and zoo parks of the last generation), theme parks of cultural history – for e.g. the destination Bygdøy – Oslo with the Norwegian Museum of Cultural History (Fig. 8) displayed through the concept of spatially dislocated ambiances and of sublime significance of equally strong physical and symbolic place,[35] resort clubs, centers of events (e-zones, zones of adrenalin and extreme sports), destinations for short time break (Center Parcs Villages[36]).

• *Branded* infrastructure of traffic; networks, terminals, services and means (TGV, SBB-CFF-FFS, Eurocity, EuroTunnel, BART) with arranged urban corridors, visual change of the environment bearing influence on the developmental perception of the place. (Bradford, broader metropolitan area of Barcelona – the corridor along the river Llobregat).

• public places of communication and participation with commercial and free services and ambiances: public parks and shaped landscape, amusement parks, squares, urbane promenades and coasts.

BARCELONA AND ØRESUND – EXAMPLES OF BRANDING OF A CITY AND A REGION

BARCELONA I ØRESUND – PRIMJERI *BRANDINGA* GRADA I REGIJE

On basis of the previously stated *ratings* and indices as well as on basis of some ten criteria from the location portfolio, let us display a summarized profile on the example of Barcelona. The total *rating* for Barcelona, according to "*A roster of world cities*"[37] is *gamma* 4 while *Anholt City Brand Index* rates Barcelona as the 5th city in the world.[38] Barcelona has been subjected to globalization pressures since the 1980s. It responded to changes of tertiarization, changes in the economy of functional locations, in types of work, patterns of commuting from center to the metropolitan area, the new period of immigration of cheap labor force from the area of North Africa etc., by comprehensive interventions in the restructuring of the city.[39] The City integrates, into the system of relationships, the strategy of cultural development with strategies of economic development and real-estate market management as policy of long-term programs supported by high political levels.[40] The City manages the development

Fig. 11 Ørestad, *Mountain Dwellings*, architects Bjarke Ingels Group (BIG) and Tegnestuen PLOT, 2008
Sl. 11. Ørestad, *Planinsko stanovanje*, arhitekti Bjarke Ingels Group (BIG) i Tegnestuen PLOT, 2008.

the "Indian Ocean tsunami Memorial", etc. The Norsk Folkemuseum is Norway's largest museum of cultural history, founded by Hans Aall in 1894. With collections from around the country, the museum shows how people lived in Norway from 1500 to the present. The more than 150 buildings in the Open-Air Museum represent different regions in Norway, different periods, as well as the differences between town and country, and social classes. The Open-air Museum's "Rural District", with its authentic buildings and artifacts, features the traditional life in the Norwegian valleys, fjords and coastal regions. The Old Town has buildings from Christiania and suburbs as well as other Norwegian towns. The contemporary history is enlightened through exhibitions and documentation projects. Permanent indoor exhibitions include folk art, folk costumes, toys and Sami culture. The focus of research now focuses on the 20th century, adding 20th century buildings and artifacts to collections. Buildings from this last century are now being rebuilt on the museum grounds.

36 17 villages have been built in Netherlands, Belgium, France, Germany and England since 1968 – locations with arranged, natural elements for short stay and active vacation in nature. 1 million of visitors per year realized an income of € 530 million for *Parcs Villages* for the period 2006-07.

37 Beaverstock et al., 1999

38 Anholt, 2007: 62

39 Marshall, 2004

40 The municipal political administration headed by the Socialist Party (PSC), has been in power since 1979, continually, as majority, coalition or minority government, inclusive the elections of 2007 and is further in position to support strategic, developmental programs.
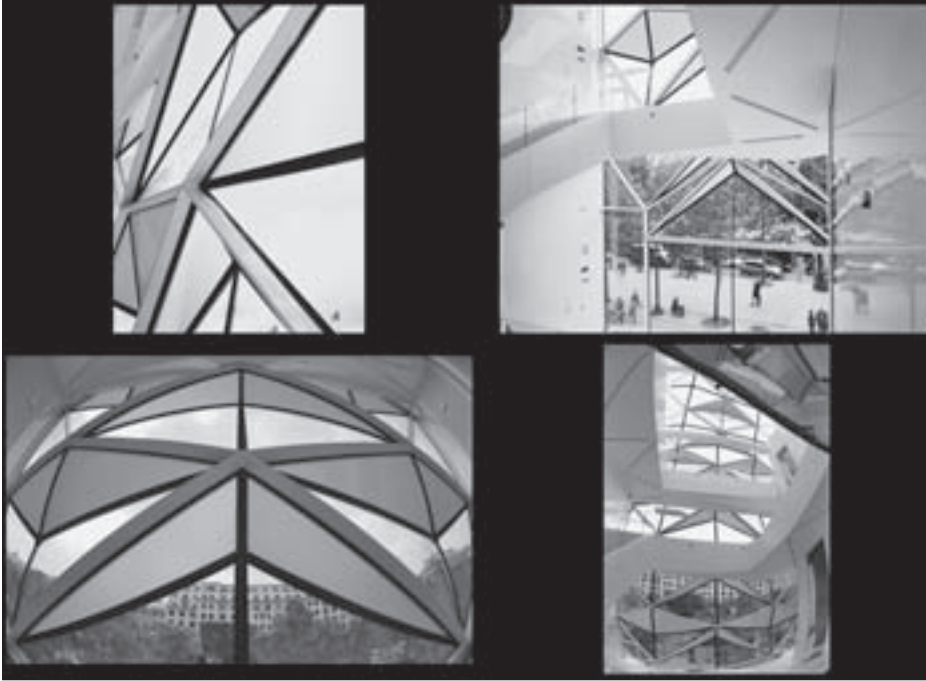
FIG. 12 C42, ALLEGORY OF DESIGN AS BRAND-CENTERED SPIN
SL. 12. C42, ALEGORIJA DIZAJNA KAO SPINA KOJEM JE OKOSNICA BRAND

of public spaces, institutions, educational facilities and public utilities mostly by public investments and not by the model of public-private partnership. The development of the infrastructure for the Olympic Games in 1992 opened investments to the private sector with principal support to the conversion of part of the Olympics program into social habitation, which did not prove successful. Barcelona, UNESCO's city of world heritage, in 1999 obtained the *RIBA Royal Gold Medal* for comprehensive successes of urban regeneration;[41] in 2004 it hosted the *Universal Forum of Culture, Cosmo Caixa*, and in 2006 it got the European *Museum* of the Year *Award (Museu de la Cientia)* on basis of its innovativeness and transformation of the institutions of culture under the influence of the values of industrial branding,[42] the media communication of the city as a whole, which were entirely shaped by branding methods, etc. As of 2004, the city has been continually following the intentions of development and strengthening the city economics and subsequently invested in its global competitiveness by programs such as: Area *22@*, *Forum 2004*.[43] The advancement of the city has resulted in a significant increase in the rental prices in comparison with the 1980s. The prices have not been adequately compensated by the policy of construction of apartments so the city lost a significant portion of its population, resulting in segregation of both the city and the region by ethnic communities, which opens the problem area of planning the broader metropolitan area.

A particularly outstanding case of branding of regions and places is represented in the example of development of inter-regional integration in the EU on the project of Øresund as cross-border area of Denmark and Sweden, with the development of the metropolitan areas of the cities of Malmo and Copenhagen and the Ørestad regional center in south Copenhagen. Øresund Konnsortiet was founded in 1993 as a consortium of organizations included in the promotion of the region. The Strategic plan for development of regional identity was devised in 1998 in cooperation with the company for consultative design "Wolff Olins" which in 1999, for the needs of the Konnsortiet, developed the identity of the Øresund area brand. The company "Wolff Olins" (Wally Olins and Michael Wolff) formed "attitude markers" i.e. "personality positions" of the area, which includes the attributes of: opening, inclusivity, responsibility and innovativeness. This conceptual spectrum denotes that the region's policy and the consultative design strive toward identification of cities and regions as brands. The environmental values of the area are also included, the competitiveness of its economics is described, of its educational infrastructures as well as the specific attractions of the space within the frames of tourism and leisure time. The quality of life is strongly supported by environmental values entirely endorsed by the regional community, particularly due to the reason that the developmental area borders with protected natural zones. Øresund Konnsortiet participates and initiates a spectrum of projects directed at promotion and dynamic development of the region. The projects comprise the following areas: research, environment, culture, education, communication, infrastructure, work, international marketing and the administering of the implementation of the EU cross-border program Interreg II & III. The Øresund mega-bridge and the tunnel were built in 2000, going through Ørestad between southern Copenhagen and connecting Malmo in Sweden with two levels, for road and rail traffic. This enabled physical integration of the labor force of two neighboring areas with 3,6 million inhabitants. The regions Sound and Øresund became regional center due to the access to Scandinavia and the Bal-

41 BOHIGAS, 2004
42 HOMADOVSKI, 2009
43 MARSHALL, 2004: 181, 191-201

tic market, the highly developed infrastructure, the high concentration of knowledge (11 universities with 120.000 students) and *know-how* of procedures in the broad spectrum of economic branches. The Ørestad regional center (Fig. 6) has been developing since 1999 as a *joint venture* between the cities of Copenhagen and the Danish state on an area covering surface of 310 ha. The general plan conceptualized it as a green neighborhood in conjunction with water and nature. In 2007, 53% of the surface projected for construction was utilized within the developmental program that anticipated expansion in the next 30-40 years. The total capacity of Ørestad is 80,000 job posts, 20,000 inhabitants and 20,000 students. Gallup's TNS poll from 2006 noted specific structure of the population: 30% of the inhabitants are less than 30 years of age while 28% of the population is between 30-39 years of age. Ørestad's spatial units became a living and international center of education, habitation (Fig. 9, Fig. 10), developmental center of art and culture, media and communication technologies. The area has developed social and other public utilities, the biggest mall in Scandinavia and corresponding free zones for active rest and leisure activities. It is a continuant task of the Øresund Konnsortieta to conduct a follow-up on daily basis and to evaluate the achieved results, to create new and corrective programs for an appropriate enhancement of the project in its entirety and to promote its knowledge and results on behalf of the comprehensive branding of the region.

CONCLUSION

Zaključak

It can be concluded, on basis of the structural analyses, that the branding of a place partly relies on methods of branding of makes and that, in the course of that, the design method itself develops its own autonomous forms. Many of the hereby displayed examples (the Øresund region and the Ørestad center, Barcelona, the integration project of the European Alps, the creative neighborhoods, special dislocated environments of active vacation like the Center Parcs Villages, Bygdøy, the
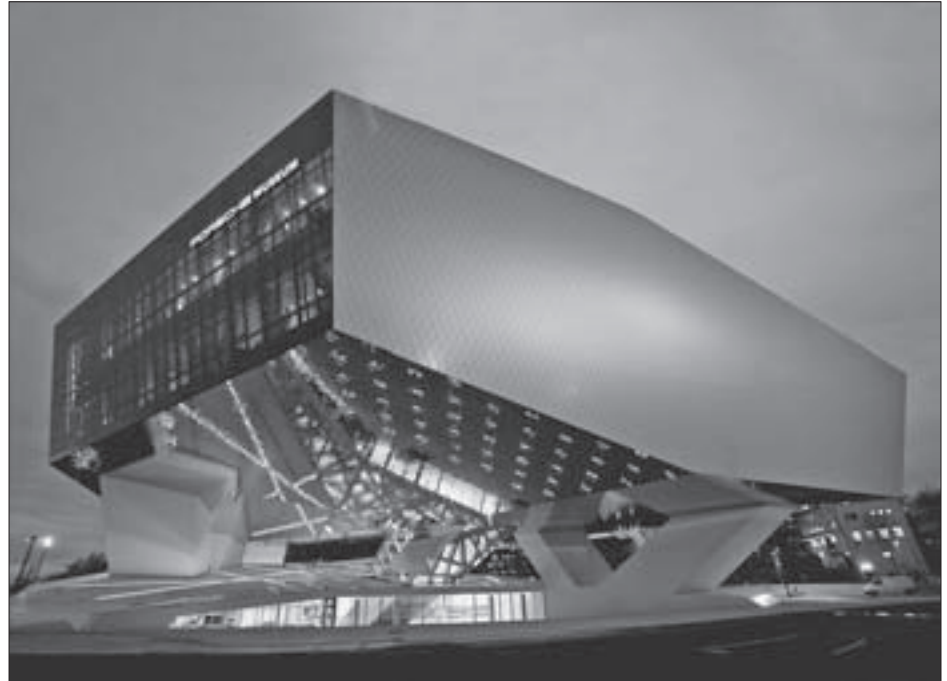
communication platforms of corporations and others) invite the conclusion that the methods of place branding, supported by consultative design, enter into a dialogue and creative competition with practices of planning, shaping and presenting spatial identities. These synergies can lead to achievement of high results in integrating the environmental values into the quality of the living standard of the majority of the population of the regional communities, cities and locations. Simultaneously, the global migrations as well as the pressures of the global market keep leading to deep crises in immigration policies, to uneven effects of the development of the cities and the metropolitan areas, their insufficiently developed infrastructures for implementation of the proclaimed living standards, which cannot be adequately answered neither by paradigmatic solutions nor by sophisticated methods of place branding.

[Translated by: Jasna Mati, prof. and Slavica Košća-Vrlazić, prof.]

Fig. 13 Transfer of the brand philosophy into the architecture. Porsche museum, arch.: R. Delugan and E. Delugan-Meissl, 2009
Sl. 13. Prijenos filozofije marke u arhitekturu. Porsche muzej, arhitekti Delugan R. i Delugan-Meissl E., 2009.

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FIG. 2., 3., 6.-8., 9., 11., 12.   Photos and montages: A. Homadovski, Archives of the Cabinet for Modern and Contemporary World Architecture, Cathedra for theory and history of architecture, Faculty of Architecture, Zagreb.

FIG. 4.   http://www.ausmotive.com/images/Autostadt-01.jpg (16.04.2009.)

FIG. 5.   http://www.freedomofcreation.com/for/christian-thiel-designs-for-tommy-hilfiger (13.09.2009.)

FIG. 10.   "The Architectural Review", 1316, 2006, London

FIG 13.   Photo archive: Stahl-Informations-Zentrum / Dr., Ing. h.c. F. Porsche AG

Summary

Sažetak

Branding prostora u kulturi dizajna

Promjene u strukturalnom razumijevanju dizajnerskog postupka izazvane su složenim učincima globalizacije. Prepoznaju se vrijednosni utjecaji održivosti na prakse oblikovanja koje djeluju unutar „otiska jednog planeta" *(one planet footprint)* kreirajuci pritom trajnost i uravnoteženost ekonomije, civilizacije i kulture kroz njihove cjelovite životne cikluse. Sintagma *kultura dizajna* nalazi svoje značenje u tijekovima restrukturiranja dizajnerske prakse koja nastoji prenijeti veću socijalnu osjetljivost, okolinsku korist i težnje prema višim vrijednostima dizajna vezanih uz npr. buduće globalne promjene u okolišu. Među navedenim je potrebno istaknuti važnost oblikovanja lokalnih identiteta kultura djelomično i putem metoda *brandinga* mjesta. Suvremene prakse oblikovanja pokazuju da kultura dizajna zahvaća sve aspekte života, a pogotovo njegovu kompleksnost u materijalnoj i duhovnoj sferi. Sadržajem oblikovanja ne nastaju samo proizvodi, predodžbe i prostori, već i cjelovite strategije proizvodnje i distribucije dobara, kao i oblikovanje želja, potreba i stilova života sudionika, korisnika ili potrošača. Prakse dizajna isprepliću se s ostalim praksama marketinga, oglašavanja i korporativnog upravljanja.

Tijekom 90-ih godina 20. stoljeća na temelju povećanog obujma prakse dizajna nastale kao posljedica reinvencije gradova, jačaju i proizvodni koncepti *brandinga*. Kultura dizajna oblikuje se dijelom i kao stručno upravljanje markama sve do konzultantskog dizajna, kada sudjeluje u oblikovanju vrijednosti i u načinima upravljanja korporacija, civilnih servisa i usluga, u *brandingu* država, regija i gradova. Odnosi prema okolini zrcale se tako na društvene odnose, kao i na pitanja vrijednosti konkurentnih identiteta, od međunarodnih udruženja do regionalnih zajednica i gradova.

Branding mjesta kao subspecijalizacija marketinga, dizajna i klasičnog *brandinga* proizvoda postaje posljedicom prijenosa politike i kapitala sa država na gradove, regije i dijelom na političke suprastrukture. *Branding* mjesta je proces koji primjenjuje *branding* komercijalnih proizvoda na većinu mjerila geografskih lokacija, a vezan je uz njihovo restrukturiranje,

razvoj identiteta, promociju i marketing. Razlozi za nedavno pojavljivanje *brandinga* mjesta vidljivi su u metodama *brandinga* proizvoda jer one za svoje područje djelovanja koriste neke od preobrazbi izazvanih učincima globalizacije na strukture prostora, a posebice na strukture mjesta. Tim se učincima koristi i unutar samih proizvodnji. Uravnoteženi razvoj prostora oslanja se na metode *brandinga* mjesta u stvaranju i prenošenju slika obnovljenog i održivog razvoja, i to putem stvaranja uvjeta i infrastrukture za nova ulaganja u ekonomiju, kulturu, industrije turizma i slobodnog vremena, tržište rada kao i za diferenciranje vlastitog tržišta proizvoda, servisa i usluga. Strategijsko oblikovanje slike prostornog identiteta putem *brandinga* pridonosi programima regionalnog i međuregionalnog povezivanja, te urbanom obnavljanju. *Branding* mjesta podupire dosljedno centriranje razvojnih politika za spektar investicijskih ciklusa, i to lokalno, stvaranjem portfelja lokacija, programima turističkog razvoja, destinacijskim *brandingom,* strukturiranjem kreativnih gradskih kvartova, razvojem infrastrukture edukacijskih sustava, upravljanjem događajima iz kulture i sporta, te globalno, primjenjujući se na dizajn struktura *ciberspacea* i medija.

U kulturi dizajna oblikovanje različitosti čini suštinu aktivnosti prakse oblikovanja, samim time i prakse oblikovanja mjesta, čime metode dizajna ulaze u dijalog i kreativno nadmetanje s arhitekturom koja oblikuje ekspresivnost prostornih identiteta.

Branding slike gradova svjedoči o njihovoj ekonomskoj atraktivnosti, kulturnom i društvenom kontekstu, kvalitativnoj i razvojnoj percepciji mjesta, kao i o poziciji mjesta u međusobnim nadmetanjima konkurentnih identiteta. *Branding* u funkciji urbanih obnova fokusiran je istovremeno na konstruiranje i komunikaciju predodžbi o obnovljenom razvoju prostornih struktura kao i na doprinose zamišljanju i provedbi portfelja lokacija. Realizirani, valorizirani i globalno uspješni programi potvrđuju tu praksu od 80-ih godina 20. stoljeća pa do danas na velikom broju primjera. Istraživanja poput *Anholt National Brand Index* i *City Brand Index* pridonose razumijevanju *brandinga* mjesta. Izborom mogućnosti obli-

kuje se pozicija osobnosti lokacije te njezina promocija u zajednici i na tržištu.

Barcelona je od 1980-ih godina cjelovitim zahvatima u restrukturiranju grada odgovorila na promjene tercijarizacije, promjene u lokacijama za određene ekonomske funkcije, te na promjene u vrstama rada, uzorcima putovanja iz centra do metropolitanske regije i novom periodu imigracije iz područja Sjeverne Afrike. Grad integrira u sustav odnosa strategiju kulturnog razvoja sa strategijama ekonomskog razvoja i upravljanja tržištem nekretnina. Grad upravlja razvojem javnih prostora, institucija, edukacijskih ustanova i javnih servisa, i to većinom javnim investicijama.

Posebno istaknut slučaj *brandinga* regija i mjesta predstavlja primjer razvoja međuregionalne integracije na projektu Øresund kao graničnog područja Danske i Švedske uz razvoj metropolitanske regije gradova Malmoa i Kopenhagena te regionalnog centra Ørestad. Politika regije i konzultativni dizajn teže identifikaciji gradova i regije kao *branda*. Uključuju se vrijednosti regije, opisuje se konkurentnost ekonomije i edukacijske infrastrukture te specifične atraktivnosti prostora u okviru turizma i provođenja slobodnog vremena.

Na temelju strukturnih analiza može se zaključiti kako se *branding* mjesta dijelom oslanja na metode *brandinga* maraka te da pritom ta dizajnerska metoda razvija i svoje vlastite oblike. Mnogi od ovdje obrazloženih primjera upućuju na zaključak kako metode *brandinga* mjesta uz podršku konzultativnog dizajna odgovaraju praksama planiranja, oblikovanja i prezentiranja prostornih identiteta. Vođeni tim sinergijama postiže se integriranje vrijednosti okoline u kvalitetu životnog standarda većinskog dijela populacije regionalnih zajednica, gradova i lokacija. Istovremeno, globalne migracije kao i pritisci globalnog tržišta dovode i dalje do krize imigracijskih politika, do neujednačenih razvoja gradova i metropolitanskih regija, te do njihove nedostatne infrastrukture za primjenu željenog životnog standarda, za koje ni paradigmatska rješenja, sofisticirane metode *brandinga* mjesta, nemaju dostatne odgovore.

Aleksandar Homadovski

Biografija

Biography

Dr.sc. **Aleksandar Homadovski**, izvanredni profesor. Diplomirao je 1983., a doktorirao 1994. na Arhitektonskom fakultetu u Zagrebu. Završio je 1997. poslijedoktorski studij s tezom „Virtual University Case Study – with the application on vernacular architecture" u Ljubljani. Objavio je 28 znanstvenih i stručnih radova. Autor je i koautor četrdesetak arhitektonskih natječaja i projekata.

Aleksandar Homadovski, PhD, associate professor. He graduated in 1983, and obtained his PhD in 1994 from the Faculty of Architecture in Zagreb. He completed postdoctoral studies in Ljubljana with the thesis „Virtual University Case Study – with the application on vernacular architecture". He published 28 scientific and professional papers and made about 40 architectural designs.