



Република Србија
ЦЕНТАР ЗА ПРОМОЦИЈУ НАУКЕ

Center for Promotion of Science Republic of Serbia

Competition Brief

Who should use this Competition Brief?

This BRANDING Competition Brief was created for a wide range of the Center for the Promotion of Science's stakeholders: first of all competition participants, but also for the own management, supporters, partners, strategic and business planners, including a wider local market, all of which are linked closely with the Center's development.

Proper and careful usage of this BRANDING Competition Brief will establish the Center for the Promotion of Science brand.

How to use this Competition Brief?

The BRANDING Competition Brief offers both guidelines and inspirational content. It provides very simple yet important rules and instructions that should be followed precisely. The BRANDING Competition Brief is a tool supporting the process of building the Center for the Promotion of Science brand and developing consistent brand communication. It contains all necessary information for strategy planning and the competition execution and is intended as an inspirational guide for developing communication ideas.

This Competition Brief takes you step by step through components that shall make up our brand. It ranges from the precise competition regulations, over to the detailing Brand Insight section that reveals where our roots lie and who our target audience is, as well as Key Assets and Strategy for Further Development.

The following section - Brand Philosophy - showcases a market example to our participants how to define core brand values, personality and brand essence. Finally, the Competition Categories section defines the five mandatory competition entry categories, such as Brand Credo, Naming, Logo, Visual and Electronic Identity proposals.

We wish all our dear competition participants the best of luck, and an inspirational encounter with our project!

Thank you for the participation.

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1. Competition Regulations

Contents

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1.1 Purpose of the Branding Competition

The purpose of the branding competition is to choose, on the basis of comparison of submitted creations, the best entry by a participant capable of creating the most suitable project in fulfillment of the organizer’s requirements as laid down in this Competition Brief.

The ambition of the competition is to select an integrated branding proposition of the Centre for Promotion of Science, located at the Block 39 in New Belgrade, as logical next step after the successful finalization of the preceding architectural competition. The success of the international architectural competition has presented a huge boost for the realization of this project in Serbia.

New Belgrade’s block 39 should be seen as a Belgrade prime “innovation” part of the city, a scientific park (research institutes, universities, research based business), the Campus of Science and Arts, with special focus on designing the Centre for the Promotion of Science. The Centre for the Promotion of Science will be a national bank of knowledge in the field of science for general public. It will organize innovative and educative exhibitions, and bring science closer to general public.

The avant-garde Austrian Architect Wolfgang Tschappeler won the international architectural competition with an outstanding iconic contribution for the future cityscape of Belgrade. The competition organized with approval of the UIA, in compliance with the UNESCO Revised Recommendations for International Architectural and Urban-Planning Competitions, proved a huge international success with 232 entries from 39 countries.

The success of the architectural competition has given a huge stimulus to the Center to embark such an ambitious and world class Branding Competition.

Background of the Competition

Serbia’s Strategy for scientific and technological development 2010 to 2015 is in line with the Europe 2020 strategy with the common aim of developing an economy based on knowledge and innovation.

The communication of science and technology, that is rich and engaging, stimulates the interest of young people and their creativity and potential, and makes them aware of the current issues in science by bringing them nearer to scientists and researchers.

The recently adopted Strategy, as well as the Law on Scientific and Research Activities, envisages the formation of the Centre for the Promotion of Science in partnership with the society and scientific community as a mean of investing in future development and growth. The Centre will be the first of its kind in the region of the Western Balkans.

Science centers inspire curiosity and support learning about science from early ages. In knowledge-based societies a modern science center plays a central role in the dissemination of scientific culture and the strengthening of education and research, not only for young generations, but also for adults. Science centers offer rich resources for lifelong learning, providing meeting places for citizens and the research community, supporting schools, and contribute to the cultural and economic vitality of their communities.

The Center for the Promotion of Science is an ambitious project and high priority in Serbia in the next few years. It is to be a landmark of Belgrade, a place that lives day and night, that pulses and attracts. It will be a part of lifelong education of the population of Serbia and will help boost the recruitment of talent and prepare society to meet the challenges of opportunities of new technologies. At the same time, it will be a regional attraction and will promote Belgrade as a modern and exiting European city.

1.2 Competition Regulations

Branding Competition

Competition Schedule

1. Announcement date and beginning of registration:

4th May 2011
2. Deadline for the submission of applications:

23rd May 2011 until 11.59 a.m.
3. Date of proclamation of the winners:

28th May 2011 at 7.00 p.m.

About the Center for the Promotion of Science

The Center for the Promotion of Science is a newly established public institution (Law on Scientific Research Activities, "Official Gazette of the Republic of Serbia, No. 110/06, 50/06, 18/10). The Center is independent in its work and responsible for the promotion and popularization of science and technology, as well as scientific technological achievements in the country and the world.

The Center will be open to all citizens. It will be the venue in which latest knowledge about the world we live in will be presented. It will be a window to the future, impetus to creativity and will encourage young people to opt for scientific career. Various scientific themes – through permanent and temporary displays, kid's science club, laboratories, auditoriums, planetarium, scientific films, science garden, lectures, experiments, demonstrations, congresses, and debates, will be presented in the Center in an interactive way. The building of the Center is to be built in the Block 39, in New Belgrade, according to the design of Wolfgang Tschapeller, the winner in the international architectural competition. The first part of the Center is expected to be opened in 2012.

Importance of Branding

Having a desire to communicate with the public in a recognizable way, as well as to present the character of the institution, bring it closer to the public, future visitors, and particularly to the youngest, the Center for the Promotion of Science wishes to establish its visual identity and tone for communication, gain a "popular" name, establish main symbols, logo, as well as guidelines for informing about the building and in the building, as well as its souvenirs, elements of spatial identity, internal communication and communication with associates and partners. The Center also wishes to present "experience" as its brand which the Center will offer to its visitors, and not only elements of a standard visual identity of an institution.

Five Categories of the Proposal Required Within the Competition Requirements:

1. BRAND CHARACTERISTICS

Final product of the category: Brand Essence for the Center to be formulated by the author

Particular attention in elaborating proposals should be placed on the basic project set-up. The characteristics of the brand for the Center for the Promotion of Science should be presented in detail. The author should explain how the proposed brand, in today's world overloaded with messages, could provide a clear and unique visibility and recognizability of the values of the Center for the Promotion of Science and how easily and continuously it can convey them through various forms of communication.

The Center expects from the authors to analyze the key target groups of the Center as defined in the Competition Documentation, as well as the space, function and program of the Center as specified in the Competition Documentation of the recently completed architectural competition for the building of the Center (details can be found on the website address: www.blok39.com). Based on these analyses, the author should propose one or several brand strategies by showing the so called "Brand Wheel" together with values and characteristics of the brand and the Brand Essence ("brand credo"), as a conclusion.

2. NAMING OF THE CENTER FOR THE PROMOTION OF SCIENCE

Final product of the category: "Popular" name of the Center to be conceived by the author

Based on the presented Brand Essence, the author should create proposals of a "popular" name of the Center for the Promotion of Science. Science centers and centers for the promotion of science worldwide, besides their official name, also have a "popular" name, "nickname" or brand name, which helps in popularization of the institution itself, as well as in popularization of science and technology, in broad public.

Thus, for example, there are centers with similar contents with names such as Exploratorium (USA), Experimentarium (Denmark), Heureka (Finland), La cité de sciences (France), Hiša eksperimentov (Slovenia), Spectrum (Germany), Technopolis (Belgium), Nemo (Netherlands), etc. The official name of our institution is "The Center for the Promotion of Science", and a "popular" name should, in the ideal case, include both Serbian specific national, cultural and scientific features and an internationally recognizable message, which will make it a unique and generally recognizable center in the country and worldwide.

3. CONCEPTUAL DESIGNS FOR THE LOGO OF THE CENTER FOR THE PROMOTION OF SCIENCE

Final product of the category: Logo or logotype for the Center to be designed by the author

A conceptual (graphic, pictorial) logo design should be a contemporary creation (choice of letters, colors and their individual and mutual intercommunication), and should, amongst other things, reflect the spirit of the contemporary architecture of the building of the Center for the Promotion of Science, as designed by architect Wolfgang Tschapeller.

The logo should be unambiguously clear so as to be easily observed and recognized, and should be presented both in the Cyrillic and the Latin version. The contents and layout of the logo should present the Center in a creative and inspiring way and prevent any possible confusion in respect of its name or identity. In the ideal case, the author will link a visual elevation of the winning design in the architectural competition and/or program concept to the logo layout. A historically important example of such logo in Serbia is the logo of the Museum of Contemporary Art in Belgrade.

4. VISUAL IDENTITY

Final product of the category: Five graphic and/or three-dimensional elements of visual identity to be designed by the author

The proposed "popular" name and logo should be applied on a series of elements of the Center's visual identity, as specified in more detail in the Competition Documentation.

They include basic applications of identity according to graphic standards, the proposals on the development of identity elements in print and electronic media, as well as proposals on a three-dimensional identification of the Center for the Promotion of Science spaces.

In particular, proposals on a key souvenir, one that will be the most striking, or several souvenirs as a proposal on a mascot of the Center, should be given. The visual identity standard should support the international character of the institution and its brand.

5. ELECTRONIC IDENTITY

Final product of the category: Five Internet, spatial, audio and/or moving pictures elements of the Center's identity to be designed by the author

The proposals should also contain a concept for the Center's identity outside the standard graphic matrix, respecting the difference between "experience branding" in the 21st century, compared to standard 20th century corporate branding, such as: sound branding

elements which would be used while presenting the Center and its contents during exhibitions and other activities in the Center itself and outside its space, as well as their more complex connection with moving pictures, electronic identity and identity of the Center for the Promotion of Science web page.

These proposals should arise from previously defined brand characteristics, rounding off a clear, unique and original idea of the author on the concept of the Center for the Promotion of Science and its integrated experience, which the Center will provide to its visitors.

Competition requirements

All interested persons, regardless of their age or profession, are eligible to take part in the competition. The persons not eligible to take part in the competition are: jury members and deputy members, employees of the Center for the Promotion of Science, technical co-organizer and the competition Promoter, persons having kinship relations with competition organizers and persons directly involved in the competition preparation, persons having family relations with the mentioned persons, as well as persons having connections with any organization in which the above mentioned are managers, members or are in any other way engaged in.

This is a single-stage and anonymous competition, organized in accordance with the provisions of the Law on Public Procurement.

Photographs and illustration of proposals shall not contain the name, logo or any other identity sign of author, company, client or manufacturer. Proposal shall not violate rights of third persons or any other public or private right of ownership.

Entries shall be submitted in electronic form, by loading into web page of the competition: www.cpn.rs. After registration, the participants will be given identification codes under which the jury will consider their proposals. The Competition Documentation and instructions for sending proposals may be found on the mentioned web page.

The offer should be written in English language, in accordance with Art. 16 of the Law on Public Procurement.

The proposal should contain all elements specified in the Competition Documentation. Incomplete applications shall not be considered. Proposals on logo should be presented in detail, while other mandatory elements of the competition could be submitted in writing. The level of technical realization shall have no effect on the decision of the Jury in case the author has managed to successfully present his/her concept in some other way. The proposal should be in PDF format, in color, page size A4. The use of metric scale is mandatory. The total size of proposal file may not exceed 5MB. No entries will be returned.

Jury and awards

The decision on the competition will be made by the jury composed of:

1. Vito Orazhem, Red Dot, Germany, President of the Jury
2. Božana Komljenović, Zaha Hadid Architects, Serbia/Great Britain, Vice-President of the Jury
3. Božidar Djelić, Deputy Prime-minister of the Government of the Republic of Serbia (or his representative: Miomir Korać, President of the Managing Board of the Center for the Promotion of Science),
4. Aleksandra Drecun, Director of the Center for the Promotion of Science (or her representative: Darko Djukić, Director of the Project Implementation Unit)
5. Aleksandar Peković, President of the Board of the Belgrade 2020 Project
6. Milica Vuković, The Bureau of European Design Association
7. Wolfgang Tschapeller, TWA Architects, Austria
8. Andy Cameron, Weiden+Kennedy, Great Britain
9. Walter Bettens, DAMN, Belgium
10. Justin McGuirk, Guardian, Great Britain
11. William Wiles, Icon, Great Britain
12. Manfred Stoeckl, Minds Brandmakers, Austria
13. Owen Pritchard, Blueprint, Great Britain
14. Vesna Damnjanović, Faculty of Organizational Sciences, University of Belgrade
15. Slobodan Jovanović Coba, Designed.rs, Belgrade

Deputy members of the Jury will be the following:

1. Simon Waterfall, Fray/Mother, Great Britain
2. Valentina Ciuffi, Abitare, Italy
3. Ian Ferguson, PostlerFerguson, Great Britain

Rapporteurs of the Jury will be the following:

1. Radomir Vuković, Kvadart, Belgrade
2. Biljana Bilaković, Belgrade Design Week
3. Maja Jovanović, Center for the Promotion of Science
4. Ksenija Smoljanić, Center for the Promotion of Science

The Jury shall be independent in making decisions and shall evaluate anonymous entries, in accordance with the Law on Public Procurement.

The first place entry shall be awarded with 500,000 RSD, the second place entry with 300,000 RSD, while the third place entry with 200,000 RSD.

The Center shall offer to the winner to make a brand-book of the Center for the Promotion of Science.

In case an agreement with the author of the winning entry shall not be reached within 15 days from the competition results announcement, the Center shall reserve the right to offer the same agreement to the entry winning the second prize, all the way to the entry winning the third prize.

The competition organizer shall be bound to pay the prize money within 60 days from the date of competition results announcement.

Rights of the Center for the Promotion of Science

The Center shall be entitled to proclaim all entries as unsatisfactory and not to be bound to use the winning concept in its visual identity. The Center shall be bound to alter the winning design or to further work up it along with consultations with the author. The Center shall reserve the right to offer to the author of the winning design, before offering him/her elaboration of brand-book, to further work up the design, after which the Center shall make decision on further steps.

The organizer shall reserve the right to publish all received entries without compensation to authors.

The Center shall become owner of all awarded designs. In case of elaboration of the brand-book of the Center, the author shall be obliged to sign a declaration stating that he/she waives all rights to use his/her design, that is, intellectual property right, and that the same shall be transferred to the Center.

In case there shall be no designs that satisfy winning criteria in all of the five competition categories, the Center shall reserve the right to proclaim winners in each individual category. In this case, the above-mentioned categorization of awards shall not be valid and winners in individual categories shall be awarded with 200,000.00 RSD each. In this case, all authors of winning proposals will be offered to further work up their designs, after which the Center shall be entitled to choose the author to whom it shall offer elaboration of the brand-book of the Center for the Promotion of Science.

On the occasion of receiving the awards, the authors of winning designs shall sign a declaration on originality of the concept and, should any dispute arise with a third party regarding originality of the design, they shall bear full material and legal responsibility thereof. By participating in the competition by submitting the proposal, the entrant accepts the terms and conditions, as well as rules of the competition, and bounds himself/herself to obey the same.

Proclamation of the winners

The competition results will be proclaimed within the Belgrade Design Week, which is also a technical co-organizer and promoter of this competition. Solemn ceremony shall be held in the Yugoslav Drama Theatre (Jugoslovensko dramsko pozorište) on 28th May 2011 at 7.00 p.m.

The European Investment Bank finances the competition.

Questions related to the competition should be sent to the following address:
konkurs@cpn.rs.

1.3 About the Jury



1. Vito Orazhem – Red Dot, Essen, De, President of Jury

Vito Orazhem is executive chairman of the Design Zentrum Nordrhein Westfalen in Essen. He studied media science, theory of art and literature and is active in the field of photography and lighting design. He is also the author of several essays about culture and society. Orazhem has experience in design promotion, especially red dot design award. The Design Zentrum particularly promotes small- and middle-sized companies with special branch competitions, courses, congresses, publications and exhibitions. These days Orazhem presented ADMIRE project (Award for Design Management Innovating and Reinforcing Enterprises) in the 23rd BIO. Project is supported by European Union in order to stimulate European design industry. With this competition 19 partners from 14 nations want to make their contributions and strengthen design, the international conscience for design, and design management as essential economic factors.



2. Božana Komljenović – Zaha Hadid Architects, London, UK/Serbia, Vice-President of the Jury

Božana Komljenović was born in Belgrade where she graduated in Architecture from Belgrade University. In Belgrade, she worked on a number of award winning competitions before relocating to London in 1994. She completed Post Graduate Studies at the South Bank University in London, registered with ARB and became a chartered RIBA member in 2000. Božana worked independently on residential and art related projects prior to joining architectural practice Walters and Cohen in 1998 where she was made an Associate and worked as a Project Architect/Associate. She joined Zaha Hadid Architects in 2007 and was made an Associate in 2008. Since joining ZHA, Božana worked as a Project Architect/Associate in Charge on Kartal Pendik masterplan in Istanbul, Residential development in Singapore, Kowloon Cultural District

Competition in Hong Kong, Sheldon Haymarket Museum of Art in Lincoln, Nebraska, Civic Centre in Sacramento, California... She also ran design workshops for Sorrel Foundation's 'joinedupfordesign' programme, acted as an external critic and tutor at South Bank and the Architectural Association in London, has been a visiting lecturer at the London School of Economic's Cities Programme and is a continuing visiting studio co-mentor at Masters Programme at Faculty of Architecture, University of Belgrade.



3. Božidar Đelić – Deputy Prime minister for European integration, Belgrade, Serbia

Božidar Đelić is a Serbian economist and politician. Today he is a Deputy Prime Minister for European Integration. He established a strong and sustainable administration in one of the fastest and most successful public finance reforms in the countries in transition and was director for Central Europe at Credit Agricole SA Group from 2005 to 2007. From May 2007 until July 2008 he was Serbian Deputy Prime Minister, in charge of European integration. On behalf of Serbia he signed the Stabilization and Association Agreement in Luxembourg on April 29, 2008. Recognizing his achievements in business and politics, the World Economic Forum (Davos) nominated him as Young Global Leader for the period 2005-2010. He was also a Minister of Science and Technological Development.



4. Aleksandra Drecun, Director of the Center for the Promotion of Science, Belgrade, Serbia

Aleksandra Drecun graduated from the University of Belgrade Law School and the University of Harvard J. F. K. School of Government, where she completed her MPA. From 2001 she was the Secretary General of the Ministry for Finance and Economy of the Republic of Serbia, in the Government of the late PM Zoran Djindjic and from 2004 the Secretary General to the President of the Republic of Serbia. She was also the special advisor to the minister for the National Investment Plan. From 2001 to 2004 she coordinated the Government's anti-corruption activities and

represented Serbia in the Council of Europe and Stability Pact anti-corruption bodies. She was the President of the Managing Board of Belgrade Philharmonic and is a member of Women's Government of Serbia.



5. Aleksandar Peković, Chairman of the Beograd 2020 Board, Deputy-Secretary at Secretariat for Culture, City of Belgrade, Serbia

Aleksandar graduated in film and television production. For 20 years now he has been professionally engaged in the field of culture – film, television, music industry, contemporary visual arts. He worked with numerous artists worldwide. He is Deputy Secretary for Culture of the City of Belgrade and Chairman of the Organizational Board of the October Salon. With his colleague, Mr. Marko Marsicevic he initiated Belgrade's candidacy for the prestigious title of the European Capital of Culture in 2020 – the project which for the first time integrates the entire strategy of development of the City of Belgrade. Aleksandar has won number of awards and recognition, some of which were the award of the Faculty of Drama Arts of the University of Belgrade and the one of the German magazine "Raum & Zeit" for the project of the candidacy of Belgrade for the European Capital of Culture in 2020.



6. Milica Vuković, BEDA Ambassador, London, UK/Serbia

Public affairs and policy expert for creative Industries with ten years experience working across Westminster and Whitehall, working as Government Relations Manager for Design Council, UK national body for design, influencing policy and decision making in support of design and innovation in the economy and society, and as Digital Democracy Manager at Hansard Society, a London-based educational think-tank for promoting parliamentary democracy. In March 2010 Milica has been elected to the Board of Bureau of European Design Associations (BEDA) which works closely with European Commission promoting the value of design at European level. She has been Secretary

at the Board till April 2011 and is now BEDA Ambassador for communication and contacts with new BEDA members. Milica was born in Novi Sad (Serbia) and holds BA In Philosophy from Belgrade University and an MA in Modern European Philosophy from Middlesex University.



7. Wolfgang Tschapeller, architect, Vienna, Austria

The avant-garde Austrian architect Wolfgang Tschapeller studied architecture at the College of Applied Arts in Vienna and the Cornell University, Ithaca, NY and became popular with projects exhibited all over the world, especially 2010 in Istanbul, 2008 in Tokyo, 2010, 2006 and 2004 at the Architecture Biennale in Venice in 2006 at the National Art Museum of China in the exhibition Sculptural Architecture in Austria in 2006 at the Galerie Aedes East, 2004 at the Galerie Aedes West and 2003 at the Architecture Biennale in Sao Paulo. After graduating, Tschapeller worked as visiting professor at the Cornell University NY, Linz University of Art and the State University of New York in Buffalo. Among his major projects are the series BVA 1, 2 and 3 to the BVA-building in Vienna, the hotel in the garden of the Palais Schwarzenberg in Vienna and the European Cultural Centre and Town Hall between the Palatine Chapel in Aachen, the musical theater in Linz, the administrative building of the district team in Murau and the St. Joseph House.



8. Andy Cameron – Weiden+Kennedy, London, UK

Wieden+Kennedy is one of the largest independently-owned advertising agencies in the world known for its work for Nike including the tagline "Just Do It". It is founded by Dan Wieden and David Kennedy in Portland, Oregon, USA. London office was founded in 1998 with just a handful of people. Now they have a family of around 150. Wieden+Kennedy is one of the most-awarded agency in the world. It had created original contents for various brands under the moniker "W+K Entertainment". Its productions include "Battlegrounds", an MTV2 series showcasing street

basketball; a documentary about Brazilian football players “Ginga”; and Road to Paris, documenting Lance Armstrong's path to his third Tour de France victory in 2001. It also made advertisement for Coke, Honda, Microsoft, Chrysler.



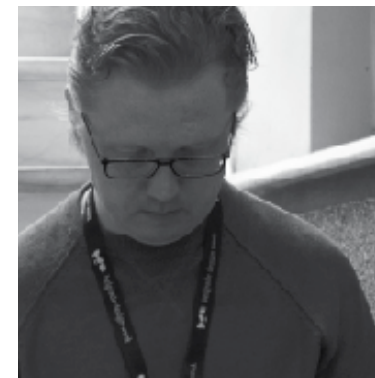
9. Walter Bettens, Co-founding Editor DAMn°magazine, Belgium

DAMn magazine is an independent magazine publication with an open-minded view on the interchangeable worlds of design, architecture and art. DAMn magazine explores the blurred boundaries of creative forms and expressions, DAMn magazine is about people, products and places, tradition and originality, improvisation and inventiveness. The support of contributors from across the world offers a diverse and expansive mix of inquisitive and wilful stories - creative responses to contemporary culture with a distinctive visual and textual attitude. DAMn's starting point is where most magazines stop, bringing editorial content beyond hype or conventional academic debate. Unafraid to link the personal and the political, the economic and the emotional, the stylistic and the social, DAMn magazine juxtaposes beauty and decay with an approach that is both thoughtful and playful.



10. Justin McGuirk, Guardian, London, UK

An award-winning journalist and critic, Justin McGuirk's writings on design culture range from the architecture of Palestinian refugee camps to the design of electric shavers. He was formerly the editor of Icon, the international architecture and design magazine and is a regular commentator on design issues for national newspapers and the broadcast media.



11. William Wiles, Icon, London, UK

ICON MAGAZINE is one of the leading design and architecture magazines in the world and has been twice voted magazine of the year. Icon magazine profiles new, celebrated and exciting designers and architects, providing comprehensive interviews, galleries of their work and articles on their ethos, inspiration and creativity. Icon Magazine also analysis new cultural movements and reviews an assorted array of books, products, buildings, films, exhibitions and products. William's words fill the pages of this prestigious professional magazine.



12. Manfred Stoeckl, Minds Brandmakers, Vienna, Austria

Manfred Stoeckl (1953, Austrian) has been involved in Branding since 1984. Till 2001 Manfred worked throughout Europe, Middle East and Africa in executive functions for a multinational food packaging group. Before that he gained industry experience in various European countries and in Venezuela. He founded Minds, Brandmakers in 2001. Minds is a “brandvertising” agency, providing brand consulting and marketing communication services for clients in selected areas: food & beverage, agriculture, environment, energy, pharmaceuticals, GOs & NGOs, in the business to create, introduce and promote brands in single or multiple markets; it's all about brand economy, brand strategy, brand creativity, integrated ATL and BTL.



13. Owen Pritchard, Blueprint, London, UK

With a 25-year track record as the leading magazine for architecture and design, Blueprint is regarded by many around the world as the original design magazine. Following the magazine's recent relaunch, it was described by The Observer newspaper as the ‘design bible’. Blueprint's award-winning design sets it apart from other magazines. Published monthly, it is lovingly produced in large format on the best quality paper, with photography and illustration of the highest standard.



**14. Vesna Damjanović, University of Belgrade
Faculty of Organizational Sciences,
Belgrade, Serbia**

Vesna Damjanovic is Assistant Professor and Head of Marketing Management and Public Relations Department of the Faculty of Organizational Sciences in Belgrade. She published research papers and case studies in the field of marketing and sales management and her research activities contributed to the successful outcome of several international conferences. She holds Professional Postgraduate Diploma in Marketing at the Chartered Institute of Marketing in United Kingdom. Vesna provided international lecture and case study trainings at faculties in Slovenia, Turkey, Austria, Macedonia and Bosnia and Herzegovina. She is a member of the International Advisory Council for the Marketing Profession of the International Institute of Marketing Professionals, representing Serbia. Her research interest includes: higher education and case study method, market strategy in emerging market, destination branding and sales management.



**15. Slobodan Jovanović, Designed.rs,
Beograd, Serbia**

Slobodan Jovanović is the founder of the most popular Serbian design and branding web site designed.rs, and of the brand design agency Cobra&associates. He is creative director with 15 years experience in design, advertising and the branding. His expertise is rooted in belief that design is a trigger for innovation, strong emotional response and better understanding of living environment.

Deputy Jurors



1. Simon Waterfall, Fray/Mother, London, UK

Simon Waterfall has been a creative director since he was 16. After studying his Masters in industrial design at the Royal College of Art, he co-founded Deepend design in London. It blossomed to 350 staff in nine offices around the world and became the number one creative agency in the UK for three years running and number one in the world in 2001. In 2001, with five partners, he set up Poke. It became the number one digital studio in the UK in 2006 and is part of the advertising company Mother. He became the youngest and first digital president of the D&AD and was awarded the title of Royal Designer of Industry, the highest honor in design.



2. Valentina Ciuffi, Abitare, Milano, Italy

Valentina Ciuffi is a journalist who works for the Italian magazine and web site Abitare. Abitare.it is a dynamic Italian platform that uses narrative and video/photographic content to report on and fuel debate in the fields of architecture, design, urban planning, art and graphic design. Abitare.it is a process based on information and intuition, image and creative development that transfers the contents of the printed magazine on line but it acts, above all, as a space in which journalists, collaborators and readers can put forward their thoughts, present designs, court controversy and generally construct spaces and stories. Polyphonic in its tone and its subject matter, the website has gradually been built up over the years thanks also to foreign correspondents reporting across a wide range of disciplines. This and the special editions and features regarding the most interesting sector events are its main strengths.



3. Ian Ferguson, PostlerFerguson, London, UK

PostlerFerguson is a London-based product, graphic and interaction design firm. Founded in 2007 by Ian Ferguson and Martin Postler after their graduation at the Royal College of Art, the company explores issues of technology, culture and economics through design strategies based on thorough research. Their design approach is very systematic, almost scientific, and aims at creating a frame in which mistakes can happen. They work with extensive network of designers, filmmakers, artists and manufacturers to meet their client's needs. In addition to their design services, PostlerFerguson work in partnership with ADDA Products Ltd. to offer product development, prototyping, and distribution services in China.



2. Biljana Bilaković – Belgrade Design Week, Belgrade, Serbia

Biljana Bilaković was born in Belgrade where she studied Architecture from Belgrade University. Biljana is a branding and art director with 15 years experience in design, advertising and branding. In the last 10 years Biljana was involved in major global branding projects as art director for trans east brand architects in markets, such as UK, Russia, Italy, Cyprus, Austria, Bulgaria, Slovenia, Croatia, Germany, Romania, as well as her native Serbia, where she developed notable communication projects such as the POREZ campaign for the Ministry of Finance, the identities of the Ministry of Culture, Imlek, ekonomist magazine etc. She is currently the lead art director in charge of BDW's identity and communication.

Rapporteurs of the Jury



1. Radomir Vuković – Kvadart, Belgrade, Serbia

Radomir Vuković was born in Belgrade in 1944. He graduated from the Faculty of Architecture in Belgrade in 1967. and works as a designer with a status of an independent artist since 1985. Vuković received twenty awards for design on public tenders, realized 15 solo exhibitions and published over 200 articles in professional and popular media. In 1994 he started the magazine KVADART that in addition to national awards received an award CHIMERA (Poland) for the best overall design. Until 2006. 26 issues of this magazine were published. As president of the ULUPUDS, he has launched a project BGDeSIGN. In 2002 he published a trilogy ZNAKOVITO (alphabets, icons, logos), which was awarded the highest recognition for the work published in the field of applied arts For the Museum of Applied Arts in Belgrade. Vukovic is also author of the text and exhibition entitled 50 YEARS OF GRAPHIC COMMUNICATIONS IN SERBIA (2011). His most important works are the sport and public facilities signs systems for the XIV Winter Olympics in Sarajevo, the visual identity of the biochemical institute SAN, Moscow and visual identity for the Belgrade Arena.



3. Maja Jovanović, Center for the Promotion of Science, Belgrade, Serbia

Maja Jovanović graduated from the University La Sapienza, Italy in Marketing Management. Worked in Daimler Chrysler Servizi Rome and Serbian Chamber of Commerce in Milan, in area of marketing and communication. Currently an expert associate in the Center for the Promotion of Science in Belgrade, in charge of promotion and popularization of science and technology.



4. Ksenija Smoljanić, Center for the Promotion of Science, Belgrade, Serbia

Graduated and got her master degree from the University of Belgrade Faculty of Architecture. In 2010. was the member of the expert team of COWI-IPF Consortium and Technical Board at the Association of Belgrade Architects that prepared and carried on the international architectural competition for the Centre for the Promotion of science in Belgrade, Serbia. Currently an expert associate in the Center for the Promotion of Science.

1.4 About the Center for Promotion of Science

The Centre for Promotion of Science will be the center for furthering the understanding of science and technology by means of interactive activities, experiments, lectures and workshops. Science centre exhibits have to be interactive and promote self-determined learning about science and technology. These activities invite to play, to experiment and to think ahead, irrespective of any previous knowledge.

The aim is to support a future-oriented approach towards science and technology and to overcome prejudices against difficult topics, spark curiosity in scientific contexts and the delight in innovation. It will inspire dialogue on these matters and encourage young people in their choice of career.

It can be summarized as follows:

- Make science accessible to the general public.
- Encourage the excitement of discovery, primarily amongst the young population and their parents.
- Become an integral and dynamic part of the learning environment.
- Broaden public understanding of science through experimental learning.

It is expected that the Center for Promotion of Science will become:

- A learning oriented institution where general public can enjoy and individuals can experience hundreds of scientific demonstrations and experiments.
- A centre for research, development and advancement of activities for engaging children, parents, and teachers and promoting educational excellence and innovation.
- A place well-known among professional educators for the informal science education programmes for all age groups.
- Unavoidable destination for school excursions in Serbia.
- A place known as one of the region's "must-see" destinations.
- A place interesting for those who have visited similar institutions abroad because of its architecture and content.
- A meeting place for various sectors of society such as media, politicians and civil society to meet with the research community, learn more about scientific issues and discuss their impact on society.



Jury Report For Wolfgang Tschappeler's Winning Entry

"The project presents a surprising and intelligent re-interpretation of modern architectural principles, connecting to the 60-year history of New Belgrade as well as pointing to new possibilities in the future.

The project is elevated and detached from the ground, to keep the green landscape for the citizens of New Belgrade; hereby the Centre becomes a modern symbol of science which, without being self-absorbed, is enormously attractive to potential users and visitors.

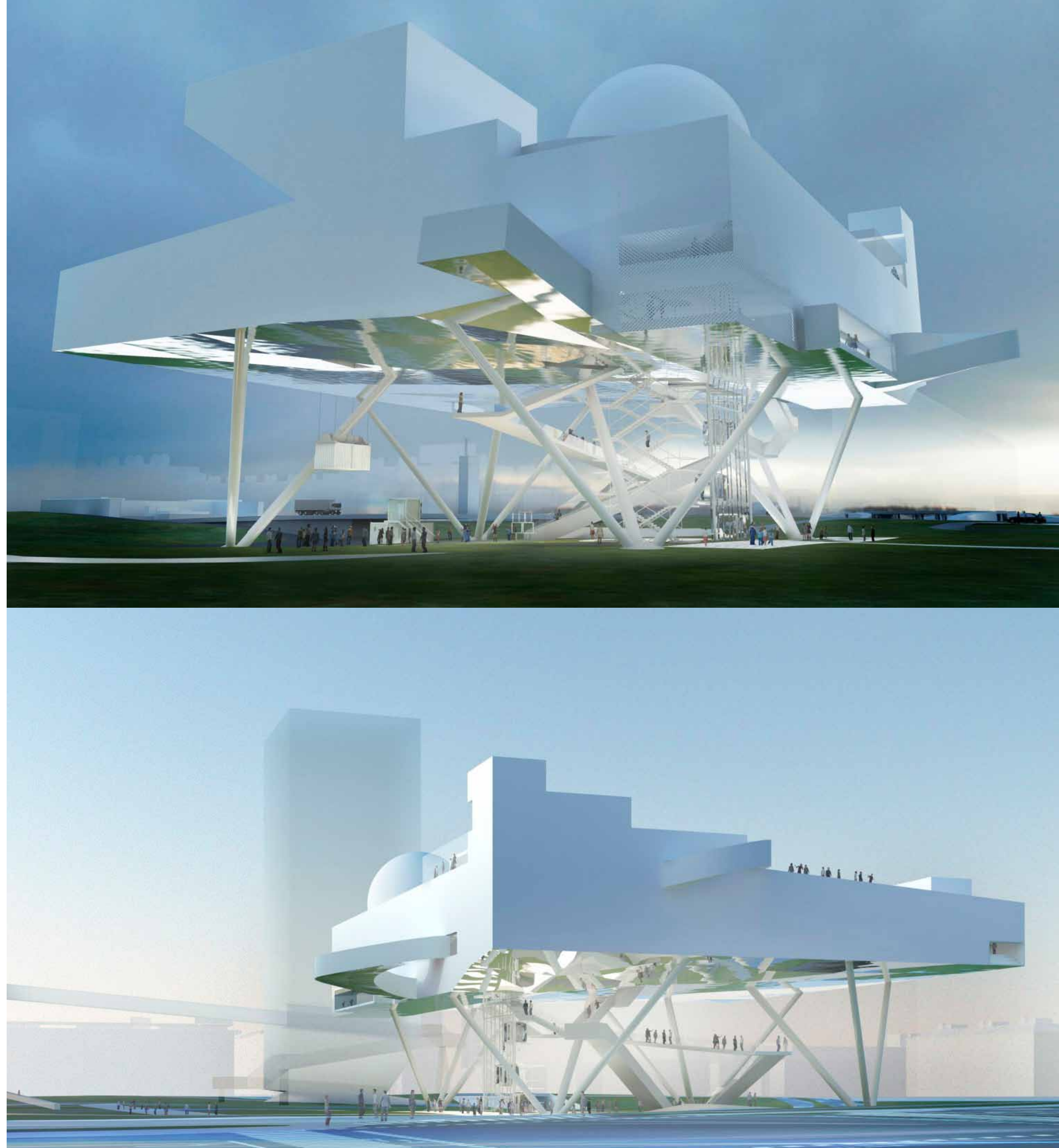
The intelligent transformation and display of the simple form of the center allow both simple, and complex readings. The jury, however, did feel strongly that the elevated strategy used for the center was best left to a single building on the site, and would suggest revision of the otherwise robust urban plan proposed in the entry in this regard.

Within the Center building proposed, the functions in the "black box" exhibit space are well-suited to exhibitions, and are simply situated with easy orientation. While opaque, the form of the museum still presents a sense of its internal activity; this new optimistic sign will certainly arouse interest, curiosity, and engagement on the part of visitors and passers-by.

Functions within the proposed structure are well situated and proportioned, and the circulation to and through the building is exciting and thrilling — from the ground floor until the climax on the roof, where you can finally enjoy a breathtaking view over Belgrade from the science roof garden.

Yet even as the building's form appears radical, the construction is simple, straightforward, well-considered and well-calculated. The Jury has come to the conclusion that this project precisely fits both the requirements, and aspirations, for the proposed institution, as well as for the city—in which it will provide a new, welcome landmark."

Belgrade, December 17th 2010



Wolfgang Tschappeler's Project Concept

General Urban Concept for Block 39

New Belgrade is a city of our times, a city which was invented and planned in the course of the 20th century with a decisive modernist perspective. Soleil (sun), Verdure (greenery), Espace (space) as well as functional segregation together with the rules of CIAM where main arguments of New Belgrade. Now, 60 years later, how do we read New Belgrade and how do we want to continue its construction? We decided for a few very simple spatial tools, all of them being in close discourse with the principles of modernism.

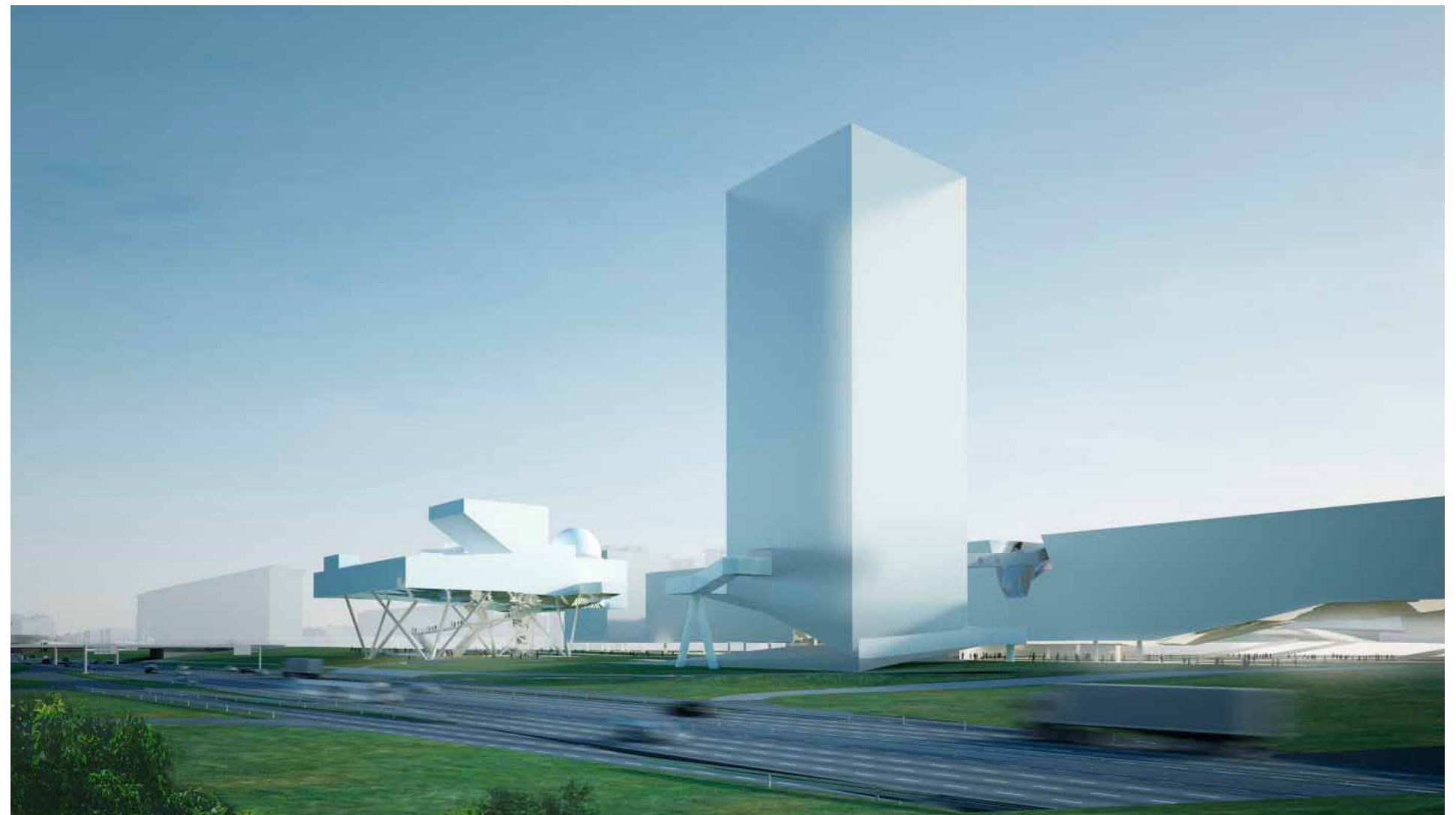
Firstly, we are opting for an elevated city detached from the ground. Only pillars and elements of circulation shall touch on the ground. We are proposing a floating city, very much in the manner of Corbusiers 5 points of architecture, buildings on pilotis giving the entire ground free. Secondly, the entire site is usable and accessible by everybody. Buildings do not block vision and movement. The terrain will be occupied with a multitude of different vegetations, exotic and local plants, waterlines, bike routes, jogging path. The functional segregation of the modernist movement is replaced by the complexity of simultaneities. Below ground a slab of parking and serving functions. The ground level is covered by a variety of vegetations and allows for a city of pedestrians. 65% of the site are green and almost all of the ground level allows for free vision.

A high density of programme is possible. As model of reference we propose the Jussieu Campus of Sorbonne in Paris. The Jussieu campus is composed of a grid of courtyards each measuring 33m x 48m and the entire block is elevated giving free a ground floor zone of approx. 5m height. Thus all the spaces of the different courtyards are interconnected and a spatial flow between the courtyards is produced. The basic measurement of 33m x 48m of the Jussieu Campus is adopted for Blok 39 in Belgrade. The urban programme for Blok 39 foresees a ground zone of 6m height to be kept free. Space shall flow from the frame of one courtyard to the other. To heighten the flow of spaces the bottom view is slightly undulating, consequently producing a strong plasticity of spaces and a variety of unexpected courtyard profiles.

General Concept of the Architectural Design

The Center for Promotion of Sciences in Belgrade is detached from the ground. Following the urban concept it is a building floating high above the ground. It operates on 3 levels.

Firstly, on the level of the City of Belgrade it will be an optimistic sign positioned on one of the main routes of the city. Secondly for Blok 39 it will be sign, canopy and portico. Thirdly, as a building being programmed to promote sciences it (dis)plays on visions of technology and construction. The architectural language of the center will strongly be one of technology and the display of structural principles. All exterior surfaces are of simple character. A special role is given to the underside of the center, it will have mirroring qualities, able to reflect all the movement on the ground as well as the visitor who by entering the center is penetrating the reflections of the earth's surface.



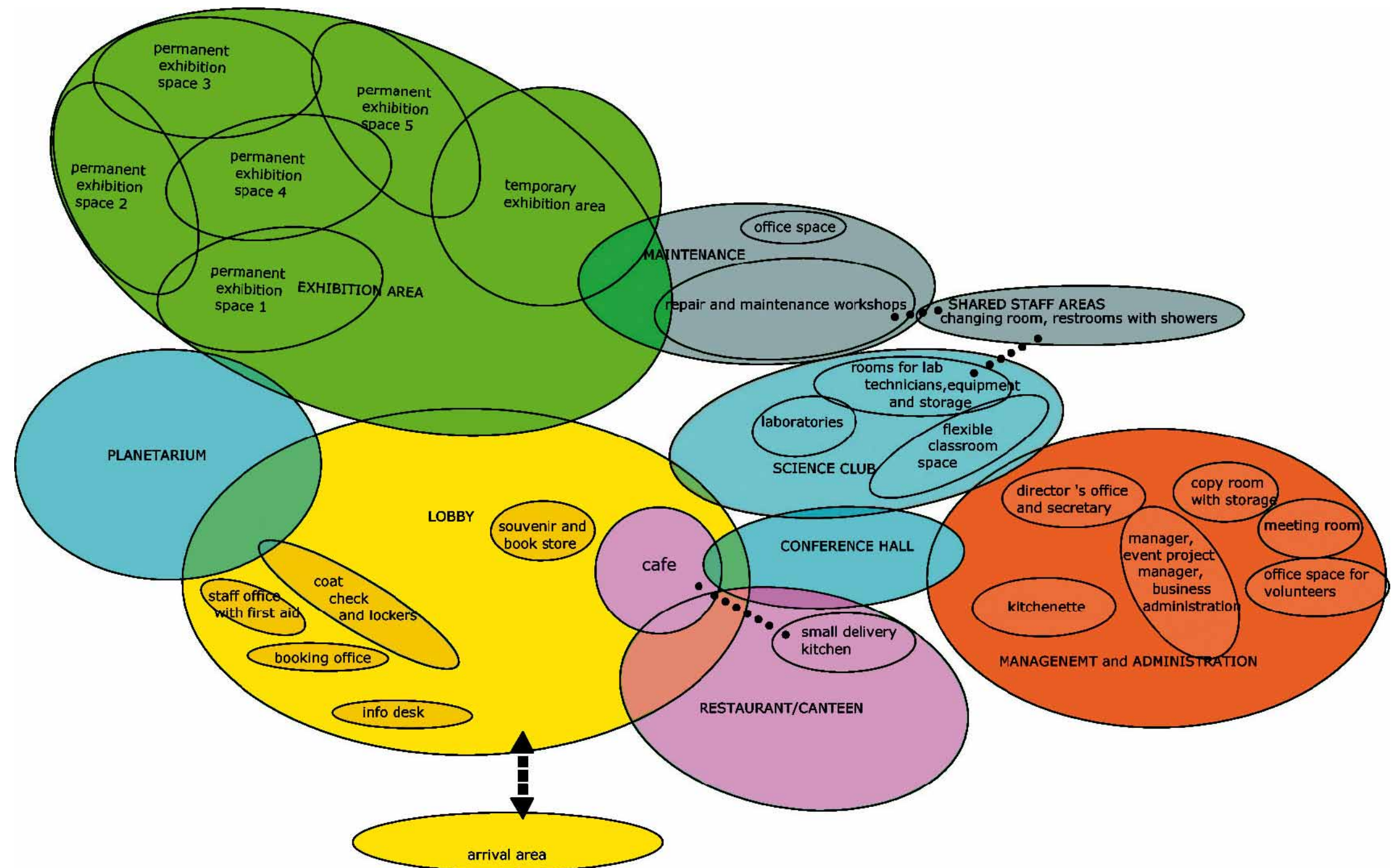
Description of Operational and Spatial Relations

The Center for Promotion of Sciences is composed as an architectural promenade. All visitors arrive in the outdoor area, below the protecting canopy to which also the parking garage opens. The outdoor area is a very generous open space, being not only entry platform to the CFPOS but also entry pavilion to the University on Blok 39.

Here you find resting areas, an outdoor bar, spots to meet, spots for discussion and the enclosed Science Garden, all these protected by green brums against the noise of the highway. Entering the main exhibition spaces can be very fast. An array of express elevators allows access to all levels and functions independently.

However, more important is to understand the process of entering and leaving the building as ceremony where one gradually uses the stairs or ramps from the open parking garage to the ground level, takes a first coffee at the outdoor bar, relaxes in the park under the protection of the canopy and gradually walks up the ramps, to the lobby, shop, cafe and further to exhibition spaces and planetarium, lecture hall, restaurant and science club, all of them grouped around the roof terrace.

Entering and walking the building shall be an event in itself. All functions even including the generous roof terrace can be accessed independently. Exhibition spaces are placed on a large open platform around the workshop.



2. Branding Introduction

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2. Branding Introduction

Knowledge and connections are key resources in the modern world. Serbia, seeking to be in stride, through its strategic documents provides a significant investment in its scientific infrastructure.

The Center for the Promotion of Science, established by the Law on Scientific Research, is part of that program. Its mission is to bring people closer to science and technology, to present the latest knowledge about the world around us, be a window into the future and a source of inspiration, to awaken curiosity and, finally, to encourage young people to opt for scientific careers.

The building of the Centre for Promotion of Science will be open to all citizens. It will hold an interactive way to present scientific topics - permanent and temporary settings in specially equipped venues, scientific workshops, laboratories and auditoriums, in the planetarium, the science garden, through lectures, debates, experiments and demonstrations for visitors of all ages, especially for the youth.

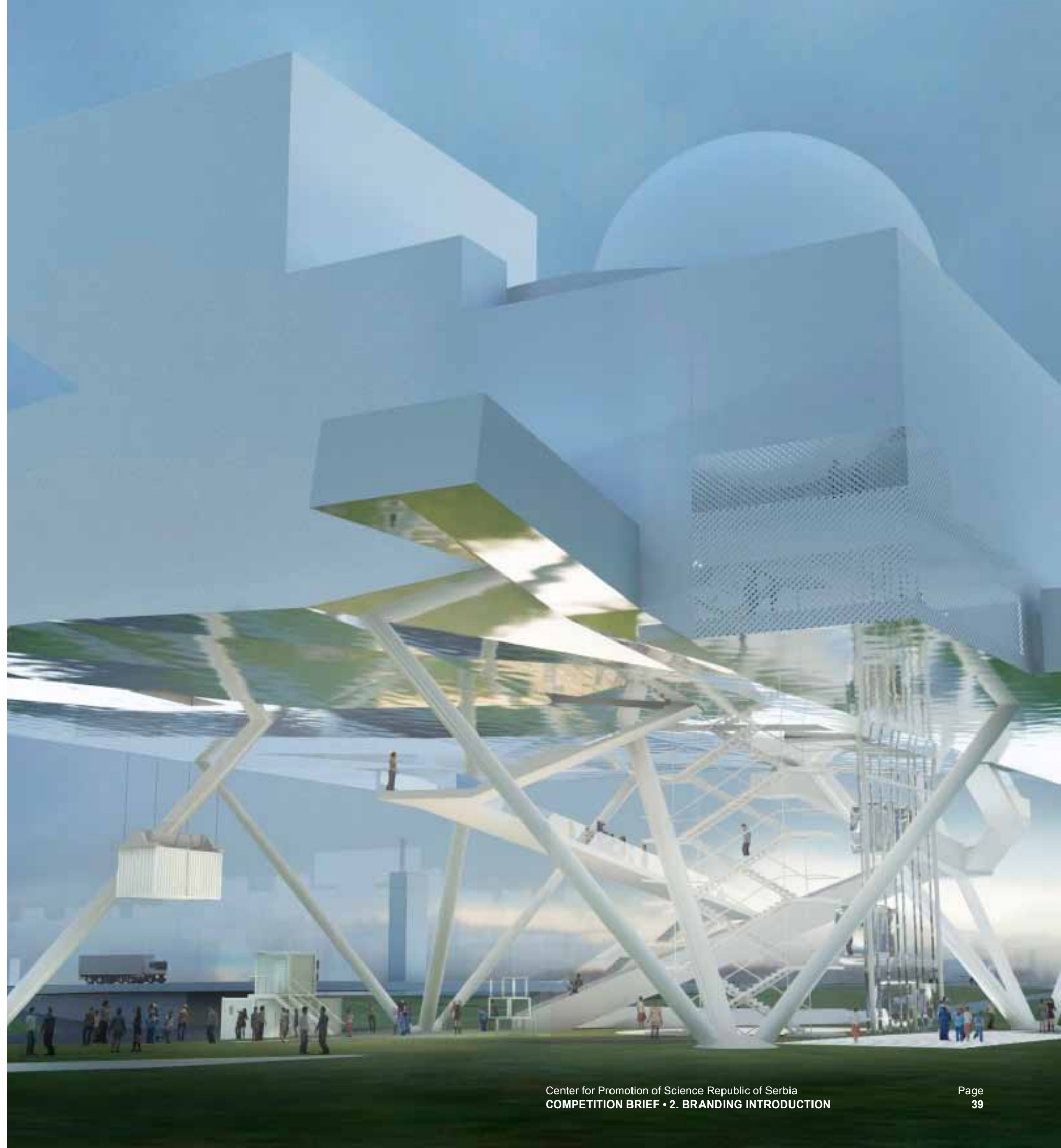
There will be room for scientific conferences and seminars and a link with the Nano Center, which is also being built at the same location. We believe that the unique architecture of the building and its very location - 39 block in New Belgrade, as the future Campus Arts and Sciences, will attract attention. These buildings are a novelty in our region and our Center will be the first such institution in the Western Balkans.

The Centre has already begun to work – it organizes promotions and lectures which promote science. We are aware of the challenges before us - to make the Center a place that will foster creativity and expand our horizons. This is particularly important in times when we are priorities overloaded, with insufficient resources.

We invite you to join us in achieving this goal.



Aleksandra Drecun,
Director of the Centre for Promotion of Science



A science center with a brand has more than a good name - it has an image, mission and personality.

These brands of the future are not the geeky, hard-to-understand, boring environments of old-style academic perceptions of science, but practical platforms for action and exploring. They help more people learn more, and learn better. Science centres need to be less controlling and more interactive.

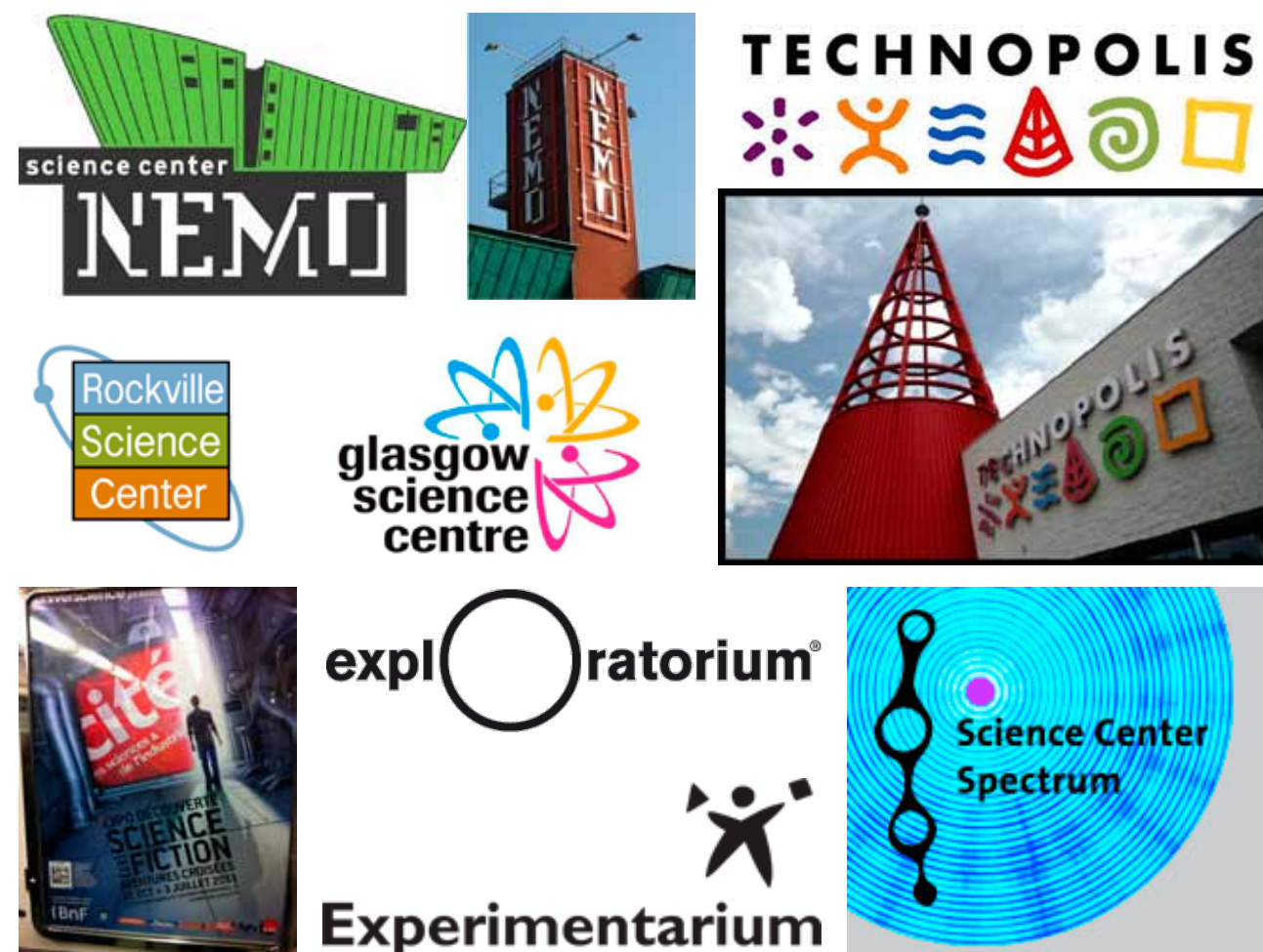


A brand new science center needs a brand. It needs an identity that instantly communicates what it is, has and does.

A brand new science center needs a mission that informs its board and acquisition. A brand new science center needs a personality, so people feel they know it, and are predisposed to like it. A brand new science center needs an image which helps in creating a reputation.

A brand new science center needs friends and supporters of like minds, who believe from the gut and the heart that it is the place for them. A brand new science center needs exhibition designs and docents to help organize a visitor's journey through its experiences.

It helps if a brand new science center has a set of symbols and logos that tie its materials, publications, programs, departments...



Center for Promotion of Science Goals

Our aim is to establish the Center for Promotion of Science as a worldwide scientific, cultural and educational landmark.

The Center for Promotion of Science presents the development of mankind and society, and offers the most up-to-date research and educational programmes, workshops, exhibitions and various projects, positioning itself as a modern and holistic scientific platform – a dynamic learning environment.

This kind of a Center for Promotion of Science represents a regional “must-see” destination.

A Job Well Done

A successfully branded science center that lives in the hearts and minds of people, converting:

VISITORS TO AMBASSADORS

MEMBERS TO DONORS

AND EVERYONE TO LOYAL SUPPORTER

3. Brand Insight

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3.1 The World Of CPS

3.2 Key Assets

3.3 CPS Development

3.1 The World Of CPS

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3.1.1 Science Center's Branding

3.1.2 An Experience, Not a Product

3.1.3 Our Audience

3.1.1 Science Center's Branding

The importance of the logo in world today is evident. A logo makes the first impression about the brand in people's minds.

But, modern science center's branding, just as with modern museums, goes beyond the logo and marketing materials to every touch point of the center – every point where the science center interacts with its many constituents.

Science center branding describes how its touch points – everything from the concept itself to exhibitions, membership, the board, the center's store, education department and volunteers – can contribute to the center's identity, its brand and, ultimately, its success!

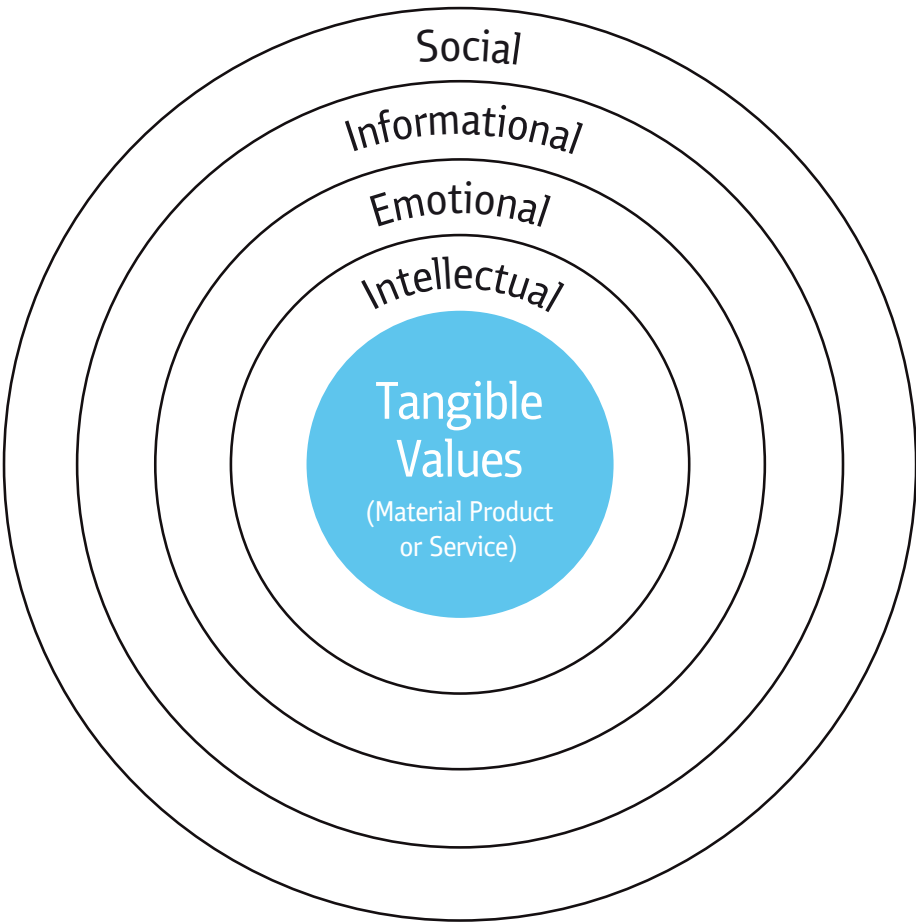


Image: Courtesy of Wolff Olins

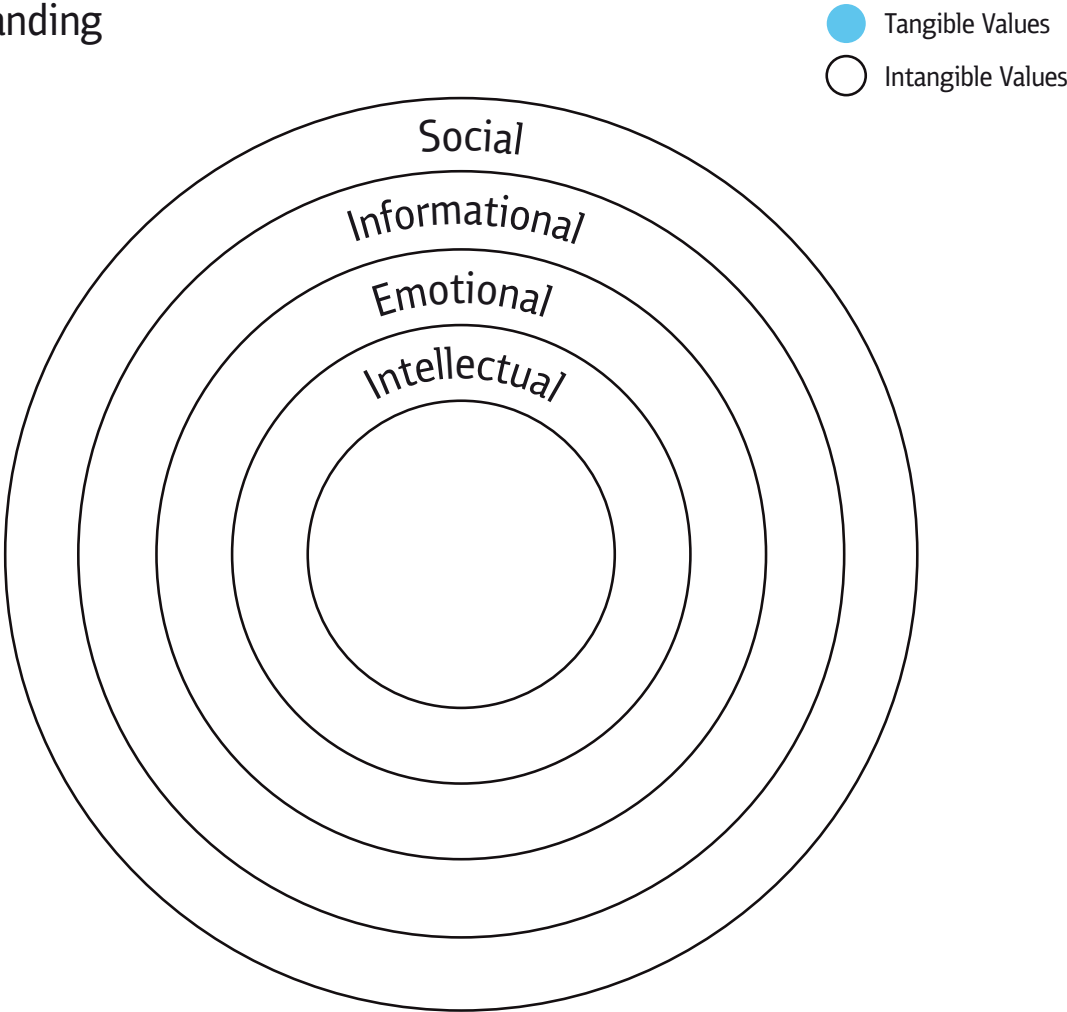
3.1.2 An Experience, Not a Product

The key to understanding the specifics of destination branding is accepting the intangible deliverables as the final outcome of this process.

Product Branding



Place Branding



People don't go to science centers for satisfying any physical needs. They go for education, for fun, for the rational and the spiritual, the tangible and the intangible, which is always subjective.

But they all have one thing in common:

THEY GO FOR EXPERIENCE!

Science centers' identity is important, but science centers' branding is more than its logo. It is the fantastic chain of interactions between the center and the visitor.

After visiting an extraordinary and absolutely unique science center exhibit, would you remember the logo of the center or the inside feeling you experienced while exploring the exhibit?

It doesn't mean, of course, that an impeccable visual identity should not present the ideal framework for the experience.

3.1.3 Our Audience

The CPS has three distinct key target audiences: Youth Education, the General Public and the scientific community. Each audience has a separate motivational structure; these opposing motives need to be synthesized through the unique CPS experience offer.

A complex assignment is in front of us. We need to create one unique visual identity, communication tone and slogan that will cover and reach our various target audiences staying at the same time true to the core offer of the CPS brand.

A day at the Centre for Promotion of Science

This is a typical working day in May at the science centre. We have nine school groups scheduled for today. All of them are coming from out of Belgrade. During the previous months, we had, in average, only two groups per day and most of them were from Belgrade.

They worked a lot in the laboratories and the science club. Although organized visits are planned and managed, in some periods of the year, the demand can be much larger then in some other periods. Except for the school groups, we can expect 200-300 adults with children today. Most of them will come in the early afternoon.

Our explainers will be mostly exhibition guides today. Some of them will perform demonstrations in the main hall at four occasions.

In the restaurant, they will serve simple meals and refreshments mostly (Medieval hotdog is an absolute hit these days!), but tomorrow we will have an international conference with 230 participants, and they are also going to use the Planetarium for a special performance. Then the restaurant will work at full capacity. In the evening, we will have a scientific seminar (one of five regular monthly seminars) for 40-45 people. Most of them are members of our science centre's club, but there will also be a few guests from abroad. Members, of course, don't need admission tickets because they have annual cards

a) General Public

- Local and regional citizens, public institutions, related institutions and organizations, international visitors
- Museum goers who will learn that the Science Center is a completely new kind of : people interested in knowledge and culture in general and more specific, people interested in science and technology related information
- Tourists

COMMUNICATE EDUTAINMENT & INFOTAINMENT, AS WELL AS SCIENCE CENTER EXPERIENCE EXCLUSIVITY



b) Youth Education / Kids

- School and High-School Children
- Pre-School Children
- Pre-School, School and High-School Teachers and Professors
- Educational institutions

COMMUNICATE CENTRE'S SPECIFICALLY CHILDREN ORIENTED EDUTAINMENT & INFOTAINMENT PROGRAMMES AND EXHIBITIONS.

c) Scientific Community

- Professionals in the fields of science and technology
- Scientific and technology institutions
- Media specialized in science and technology

COMMUNICATE EDUCATION & INFORMATION, AS WELL AS CENTRE'S UP-TO-DATE RESEARCH AND LEARNING OPPORTUNITIES.



3.2 Key Assets

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**3.2.1 The Experience of Science
and Technology**

3.2.2 World Class Standard

3.2.3 Modern Multidisciplinary Proposition

3.2.4 Belgrade New Center Location

3.2.5 Modern Iconic Architecture

3.2.6 Public Investment of Serbia

Key Assets: What We Have?

Key Assets are main communications ideas that represent the brand in the best manner. They are based on genuine insight into the brand and the identified audience. These assets are often interactive and should be used as potentials for communication development. The right Key Asset, brought to the widest possible audience in the best combination of media, is the most powerful way to add value to a brand.

We define Key Assets as something essential for the brand to live beyond its category.

- **THE EXPERIENCE OF SCIENCE AND TECHNOLOGY**
- **WORLD CLASS STANDARD**
- **MODERN MULTIDISCIPLINARY PROPOSITION**
- **BELGRADE'S NEW CENTER LOCATION**
- **MODERN ICONIC ARCHITECTURE**
- **PUBLIC INVESTMENT OF SERBIA**

3.2.1 The Experience of Science

The Centre for Promotion of Science is planned to become the leading regional platform of this kind, offering direct and interactive communication between its visitors and science, letting those who are interested in science to feel it and touch it across multiple channels and modules, while in the same time luring novices to learn about and explore science in the most attractive and challenging ways.

Also, children and youth will get to meet and love science through fun and creative activities. CPS's aim is not only to communicate with scientists and professionals in this field, offering them the most up-to-date opportunities and programmes, but also to demystify science and engage general public as well.

The idea behind the Centre for Promotion of Science is to make young people interested in natural science and pursue a career within that field, as well as to provide professionals with an exquisite working and research environment. It is about exploring and asking questions.



3.2.2 World Class Standard

The Centre for Promotion of Science is an important part of the international and European scientific infrastructure.

With its internal network of departments, programmes, exhibitions, 3D cinema projections, planetarium, workshops, laboratories, classrooms, content and accompanying necessary facilities, the Centre for Promotion of Science will keep up with the pace of international scientific innovation and follow and contribute to the standards set down by the best and most visited scientific centres in the world.

The Centre for Promotion of Science will strive to implement best practices of the most successful and proactive international science centres, but also to promote Serbian and regional scientific achievements and tendencies.



Image: Creation Museum

3.2.3 Modern Multidisciplinary Proposition

The Centre for Promotion of Science offers an amazing opportunity to visit a modern scientific and technology point.

It will be an inviting and challenging place in the new, modern, center of the city, the ideal place to find out about science's deepest and most interesting sides, travel through its history, learn about its secrets, and all of that through direct interactivity across numerous and various stages and streams of this unique multidisciplinary platform.

The Centre for Promotion of Science includes a Planetarium, a Scientists Club, Laboratories, Classrooms, Conference Halls, a Museum, National Patents & Inventions Exhibitions, a Restaurant, Shop, Garage, Parking which all together guarantee not only seamless functionality, but also hours of exploring, learning, fun and pleasure for each visitor.

The center will also excel through carefully planned evening operations, that will ideally complement the day time programming.



Image: Miraikan - National Museum of Emerging Science and Innovation, Tokyo, Japan / 20090828 Miraikan@Flickr.com

3.2.4 Belgrade New Center Location

The great location of the Science Centre represents a powerful tool, which should be used in its experience branding.

“New Belgrade is a city of our times, a city which was invented and planned in the course of the 20th century with a decisive modernist perspective. Soleil (sun), Verdure (greenery), Espace (space) as well as functional segregation together with the rules of CIAM where main arguments of New Belgrade.” - Wolfgang Tschappeler

Why is CPS's location its advantage?

a) Symbolic

It's located in the new Belgrade center, which symbolizes the entire nations and its capital city progress, modernity, opportunity and zeitgeist.

b) Transportation

Easily reachable by bike, car or public transport inside the city transportation, ideally located for international travel from airport, directly on most important international highway corridor.

c) Destination

As a cutting-edge project at the new central city location it has the potential to become one of 'must visit' locations in Belgrade, together with other city landmarks.

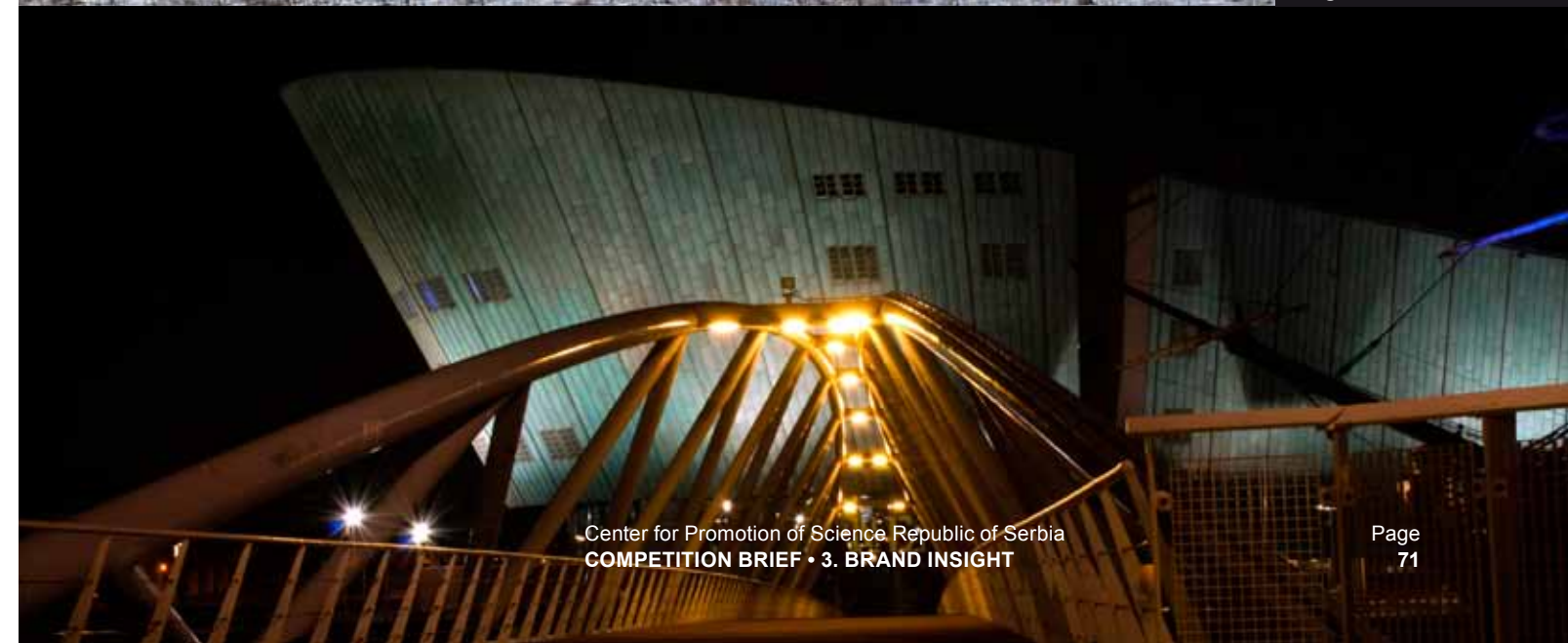


3.2.5 Modern Iconic Architecture

We are witnesses that in today's modern societies, SCIENCE CENTERS are becoming not only destination landmarks, but also icons of modern "starchitecture".

In this respect, the Belgrade CPS is firmly putting Serbia on the global architectural map, all thanks to the first major international competition in Serbia after 40 years, by joining an already established list of premier global designs of science centers:

- The Phaeno Science Center, designed by architect Zaha Hadid, is located in Wolfsburg, a small town in central Germany that was established in the 1930s to house the workers of what would later become Volkswagen.
- Lord Norman Foster, the man behind iconic structures such as the German Reichstag in Berlin, the new Wembley Stadium and the London 'Gherkin', has been chosen as the architect to design the £30m Magnet centre, which will be built on the site of Macclesfield House, next to Oxford Castle. Science Oxford, which is behind the scheme, describes the project as a "world class centre for science and enterprise in the heart of Oxford", and hopes to have it open by 2015.
- OMA, Office for Metropolitan Architecture, have unveiled designs for the new Hamburg Science Centre in Germany. Situated at the waterfront in close proximity to container and cruise ships, the building marks the connection between the harbor and the city
- The Natural Science Center designed by Nord Architects has been called one of the most important buildings in Denmark during the last decade. The Danish building situated in Bjerringbro far away from the capital Copenhagen even went as far as getting cited by the World Architecture Community Awards. Now the innovative building designed by Nord Architects Copenhagen is nominated for the Mies van der Rohe Award.
- The NeMo building is designed by Renzo Piano, a world renowned Italian architect and recipient of the Pritzker Architecture Prize. The contours of the NeMo building are a tribute to Amsterdam's naval/maritime history. The building exterior is clad with copper and with time it has turned into a green color. Since the city of Amsterdam is relatively flat, the height of the building and the color makes it a visible landmark.



3.2.6 Public Investment of Serbia

Following successful and proven trends in EU countries, the Government of the Republic of Serbia has decided to adopt the same, probative approach in taking an active role in the promotion of science, taking responsibility for an investment in such a major project of nationwide significance.

Such as Bilbao's Guggenheim Museum has become the symbol of national pride and success, the Centre of Promotion of Science strives to become Belgrade's and Serbia's new symbol and its most progressive landmark, not only as an architectural icon, but much more as a living, busy and pulsating sign of a country getting its national priorities right. This is even more significant for being conducted in times of worst economic crisis.

By investing in this capital project, the Republic of Serbia also invests in the prevention and closure of the immense national problem of rapid brain drain of the educated classes.

As a popular Serbian children song says: "The fatherland is being defended with knowledge".



Image: transeast*brand architects

3.3 CPS Development

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3.3.1 Becoming the Center of Science in the Region

3.3.2 International Science Centers Examples

3.3.1 Becoming the Center of Science in the Region

In EU countries, founding of modern science centers has started merely about 10 - 20 years ago. Speaking of post-socialist countries, this is a field yet to be discovered. Today, science and technological centers are the new hollowed museums of the past: important prestigious hotspots of modern cities, having in mind that science and technology is the most exiting and innovative part of contemporary life.

There are two important paradigm shifts that occur with Belgrade's Centre for Promotion of Science:

- There has never been an experience center of this kind in Serbia or the region, not even in the relatively more cultured past of the region's pre-transitional times, rendering the CPS in Belgrade a regional first!
- Belgrade and Serbia are drawing from a rich popular heritage of a) popularly acclaimed scientific brilliance (the legacy of Tesla, Pupin and our modern day computer experts for example), and b) in the same time high expectations from popular prominent festivals and events (such as FEST, BITEF and the contemporary SCIENCE FESTIVAL, to name a few).

Combined under one roof, these two characteristics could guarantee a unique sell-out success of the first ever world-class science center in South East Europe.



Images: Weston Family Innovation Center / Science center Ontario, Canada, by Diamond + Schmidt Architectsca, www.ontariosciencecentre.ca



3.3.2 International Science Centers Examples

NEMO, Science Center, Amsterdam, Netherlands



NEMO means 'no one', but is anything but a no-man's land. NEMO is the largest science centre in the Netherlands opened by Queen Beatrix in 1997. With five floors full of exciting things to do and discover, it is the perfect place for anyone with an inquiring mind. Everything in NEMO is connected to science and technology. Exhibitions, theatre performances, films, workshops and demonstrations.

You will smell, hear, feel and see how the world works. After a visit to NEMO, you will know why bridges are so strong, what you will look like in 30 years, why you look so much like your parents, how to purify water, what happens when you kiss, how lightning and satellites work and much more.

In other words, a day at NEMO is a pretty smart thing to do! NEMO will surprise, fascinate and excite you. What do you think of exhibitions with names like Codename: DNA, Amazing Constructions and Teen Facts? Or the Ball Factory and Why the World Works?

The building was designed by the renowned Italian architect Renzo Piano.



Natural Science Centre Denmark, Bjerringbro, Denmark

The Natural Science center is a building out of the ordinary. If you thought atriums spanning two floors were cool, think again. In the Natural Science Center all spaces are open and have views spanning several floors. The building itself is shaped as a cylinder with terraces, openings and cuts to explore and get lost in.

The idea behind the Natural Science Center is to make young people interested in natural science and pursue a career within that field. Natural Science is about exploring and asking questions, so the building is a design that makes them do just that, with a sturdy interior to encourage experiments. If a future scientist needs to make a hole in the concrete floor to carry out his experiment, it is quite all right.

The Natural Science Center designed by Nord Architects has been called one of the most important buildings in Denmark during the last decade.



Tehnopolis, Mechelen, Belgium



Technopolis is a unique hands-on centre: fun and education are interwoven in an original way and everyone feels at home. Technopolis' evident mission is bringing science and technology closer to the people.

Pretty obvious; who does not find it fascinating to (re)discover the science and technology in our daily lives through all kinds of experiments?

Technopolis has after all very rapidly grown into an ideal venue for all kinds of corporate events at both commercial and social level. At Technopolis, more than 280 interactive exhibits will help you discover the science that lies hidden behind a range of everyday things.

Self-experimentation is the key!

As if that were not enough, more and more new experiments are being created.



Heureka, Helsinki/Vantaa, Finland



A small, enthusiastic project group under the auspices of the University of Helsinki initiated this unique project. The first milestones in content development were pilot exhibitions in which science-centre working practices were devised. In the early days, financial arrangements and the participation of companies, organizations, the Finnish government and, finally, the City of Vantaa were the deciding factors.

The external appearance of the Science Centre arose as the result of an architectural competition. The internationally famous, futuristic Heureka building gave its name to the entire institute. One of the main tasks of Heureka is to advance public understanding of science and to develop new methods for science learning.

Heureka hosts high-quality lectures and wide-ranging events based on exhibitions and topical subjects. These events are generally free of charge and they allow visitors develop further their knowledge of exhibition themes, obtain information and put questions to experts.



Bremen Science Center, Bremen, Germany



In the Science Center at Universum, Bremen, children, adolescents and adults go on a thrilling journey through the fantastic realms of mankind, earth and the cosmos.

Different scientific phenomena are explored using all the senses: visitors can feel the vibrations of a gong through their entire bodies, play with their own weight on a beam scale, feel the shape of a room in complete darkness, smell unknown smells and become creative themselves.

At more than 250 exhibits and experimentation stations, spatial installations and media installations, they can explore the world and have fun at the same time. Children and adults, friends and strangers all find themselves talking to each other and sharing their experiences. Science thereby becomes a highly intensive and memorable experience for all concerned.



Images: www.universum-bremen.de, www.roe.ac.uk / The Royal Observatory, Edinburgh

Glasgow Science Centre, Scotland, UK



The Glasgow Science Centre is one of Scotland's must-see visitor attractions - presenting concepts of science and technology in unique and inspiring ways.

The Glasgow Science Centre consists of iconic buildings: the country's first IMAX theatre, The Science Mall that has four floors of fun interactive exhibits with hands-on exhibition space, a planetarium, two theatres, lab, café, shop, offices and workshops; and Scotland's tallest free-standing structure, which rotates according to wind direction.

The buildings are wrapped in cutting-edge materials including titanium and aluminium, and form a single entity thanks to features such as a linking teflon fabric roof and a 'discovery' tunnel.



Images: www.gsc.org.uk, Ellen Arnison, taken at the Glasgow Science center

4. Brand Philosophy

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4.1 Brand Personality

4.2 Brand Strategy

4.3 Brand Wheel

4.4 Core Brand Values

4.5 Brand Essence

The BRAND PHILOSOPHY Illustration

To illustrate a possible methodology to achieve the desired BRAND PHILOSOPHY proposition, the technical advisor for this competition, Belgrade Design Week, has asked its branding agency, trans:east*brand architects, to kindly provide a concrete job EXAMPLE, for a somewhat similar and existing project, to be featured in this documentation.

In section 4. we therefor present a specific road map, possible but NOT mandatory for our competition participants. Each participant has the right to conduct its own, often proprietary, methodology, based on own expertise and best business practise.

But at the end, the result we expect remains the same: a plausible explanation of why and how a certain brand strategy has been devised, what is it based on and constructed of, with one clear and unique message as the key proposition of this process step - the brand essence, or “credo”.

Some people also call it the BRAND DRIVER. We don’t care how you call it, or how you develop it, and even how fancy you present it - we (just) need to become awestruck by the logic, beauty and inspiration that your creation radiates.

The AUTOVILLE example project background

The client is a unique, first ever private-public car museum in Moscow, Russia, with the ambition to grow to a classic design museum, aspiring to cater dually to a general public of car-technology and -design lovers, as well as to a selected exclusive VIP group of classic cars collectors.

The project task included research, brand philosophy development, naming, corporate identity with signage and livery, all the way to exhibition layouts and consulting to architects. It all sounds very similar (in a much more conservative and smaller scale) to our CPS branding project, which is why we have chosen it for you.

The result was the presented brand philosophy, the name and logo AUTOVILLE, the credo FUTURE CLASSIC, as well as a series of CI executions.



Images: transeast*brand architects

4.1 Brand Personality

At the heart of every brand is a set of characteristics, akin to a human personality, that customers/audience can relate to as if they were a real companion. It is what makes your brand emotionally desirable for the target audience.

CHARISMATIC

- Enticing and exciting
- Sociable and inviting
- Makes people feel at ease

TRUE CLASS

- Committed to excellence
- In the know and of excellent taste
- Ready to share knowledge and experience with next generation

DEVOTED

- Creative
- Compelling enthusiasm
- Decisive
- Passionate

SOCIALLY RESPONSIBLE

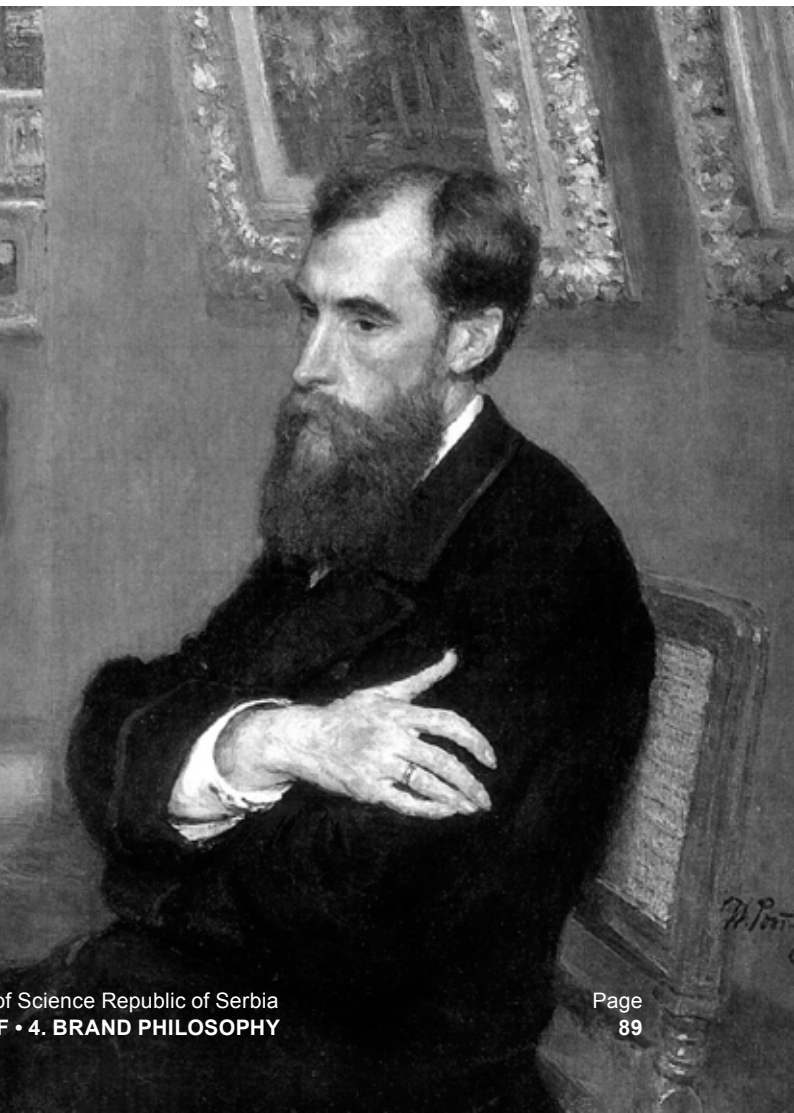
- Likes to share its success
- Smart decision-maker
- Generous

AUTHENTIC AND IRRESISTIBLE - STILL, A WARM HOST

COSMOPOLITAN

EXTRAVAGANT INDIVIDUALIST

A LEADER WHO CARES AND WANTS TO MAKE A DIFFERENCE

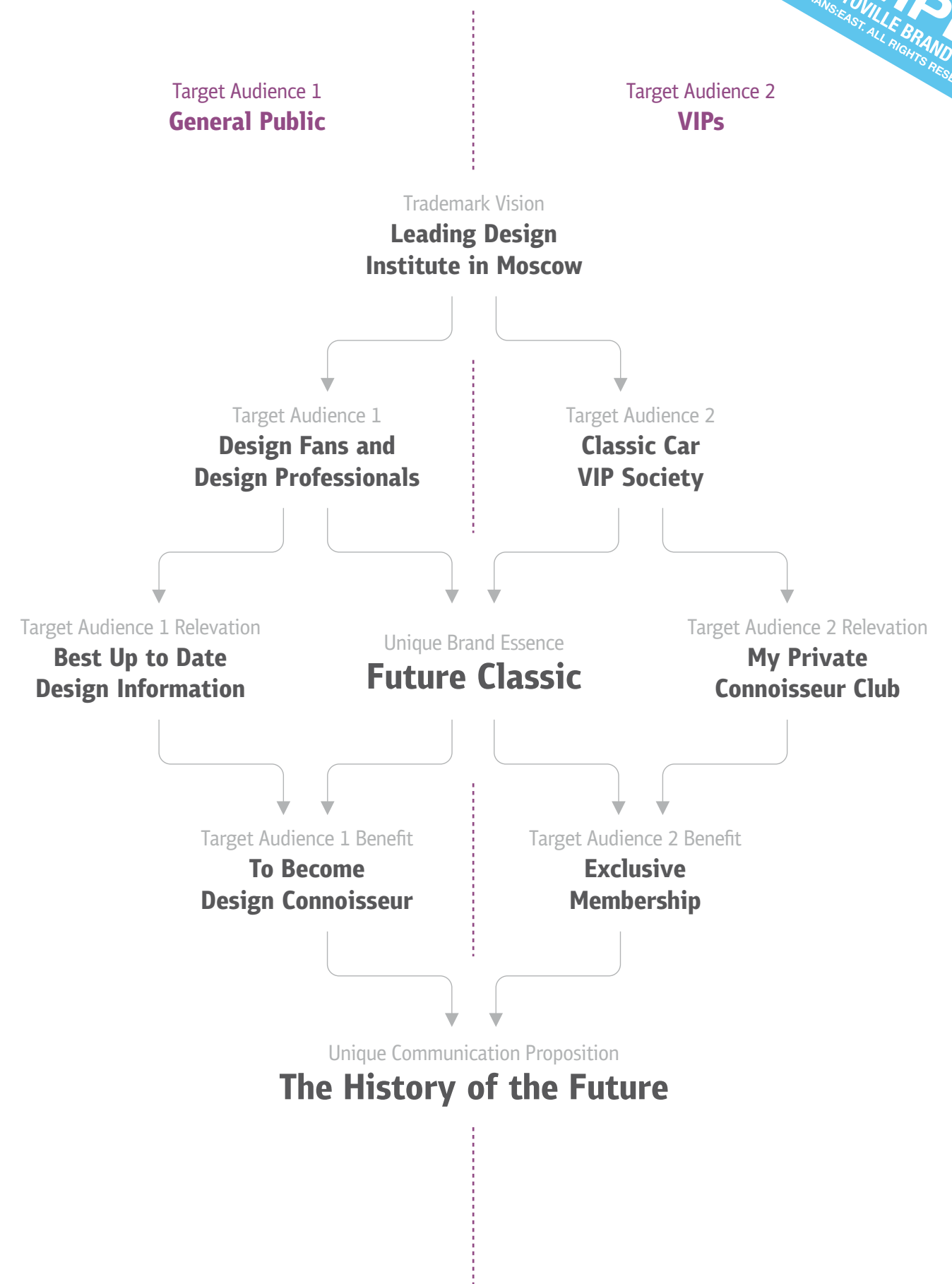


4.2 Brand Strategy

Brand strategy is the framework for all strategic and exceptional development for the Autoville brand.

The illustrated Autoville Brand Strategy scheme on the right, is more complex than a usual one. In this particular case there are two different, but equally important target audiences. Target Audience 1 “GENERAL PUBLIC” consists of Design Fans and Design Professionals (existing or to be converted), while Target Audience 2 “VIP” consists of the Moscow Classic Car VIP Society.

Based on the same Brand Vision, each group has its own Revelation and Benefit, while a mutual Autoville Brand Essence and Communication Proposition joins both groups into one, unique and consistent framework.

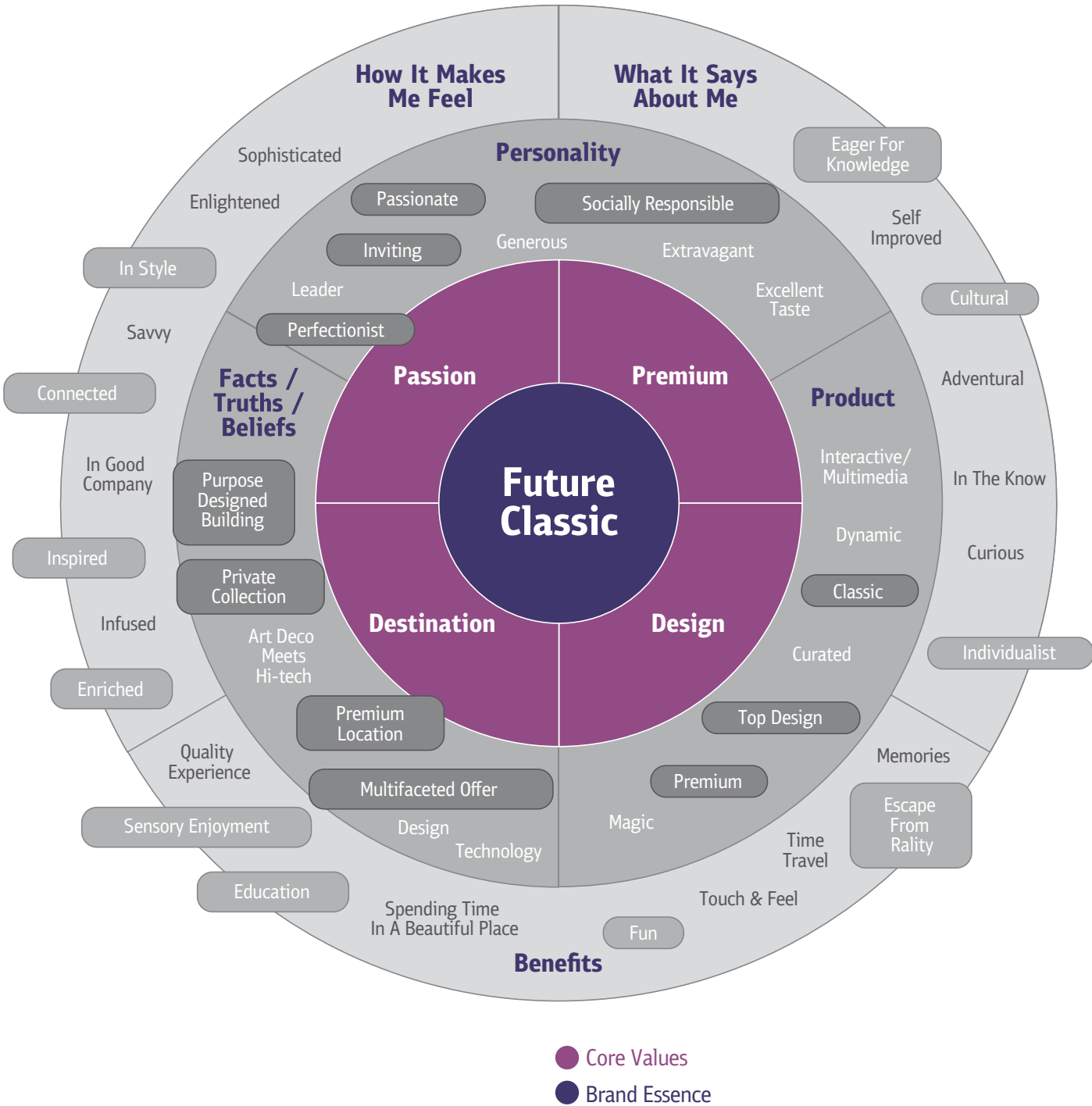


4.3 Brand Wheel

A brand wheel is a record of everything that is important to a brand.

Some of the elements of the wheel are important because they are true of the brand today. Other elements are aspirations for the brand- they need to be added to the brand in order to grow in the future.

The brand wheel helps us make decisions regarding marketing activities of the brand. Especially in the terms of tonal values of those activities.



4.4 Core Brand Values

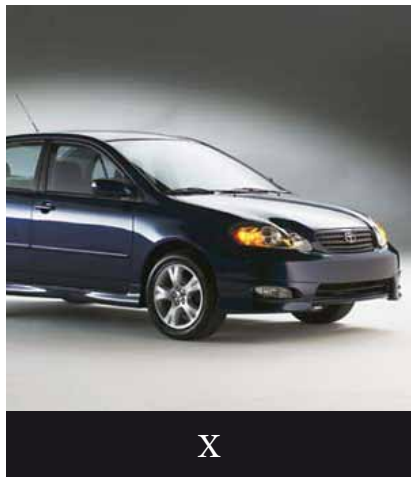


PREMIUM

Exclusive in its originality, superior quality and the true scent of luxury, yet inclusive in sharing one-of-the-kind experiences.

Captures the essence of ultimate quality and prestige, but is not ignorant and selfish.

Affordable
Best seller in the 90's



Legendary
One of a kind, James Bond's car



Attention Seeker
Paris Hilton "Barbie" Bentley



4.4 Core Brand Values

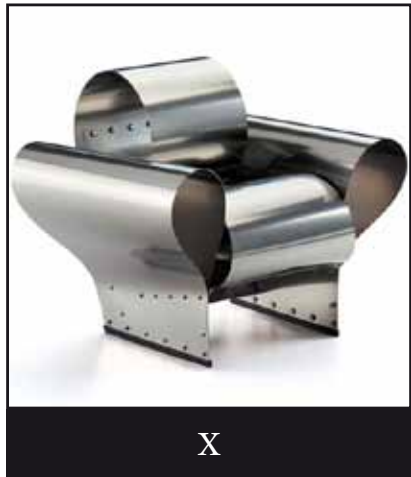


DESIGN

Fusion of intelligence and emotions, style/
fashion and technology, history and futurism.

Autoville is more then a car museum and this is
the value that points it out.

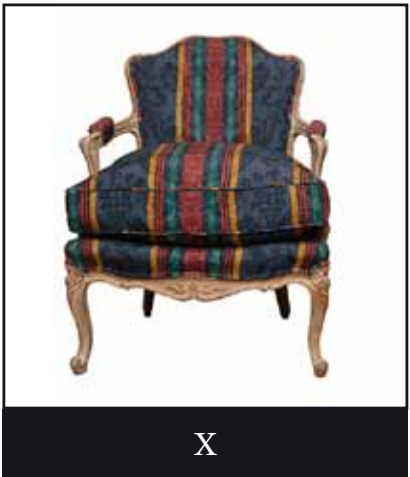
Avantgarde
Ron Arad chair



Timeless
Le Corbusier



Ostentatious
Louis XVI



4.4 Core Brand Values

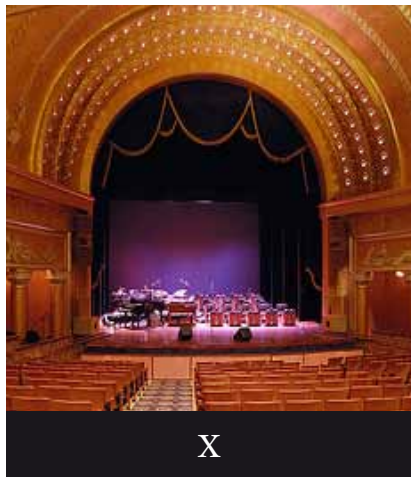


DESTINATION

Exciting realm of unforgettable experiences – a true escape from the ordinary life.

This value is crucial for positioning Autoville as a Moscow hot-spot, capturing the true essence of its existence.

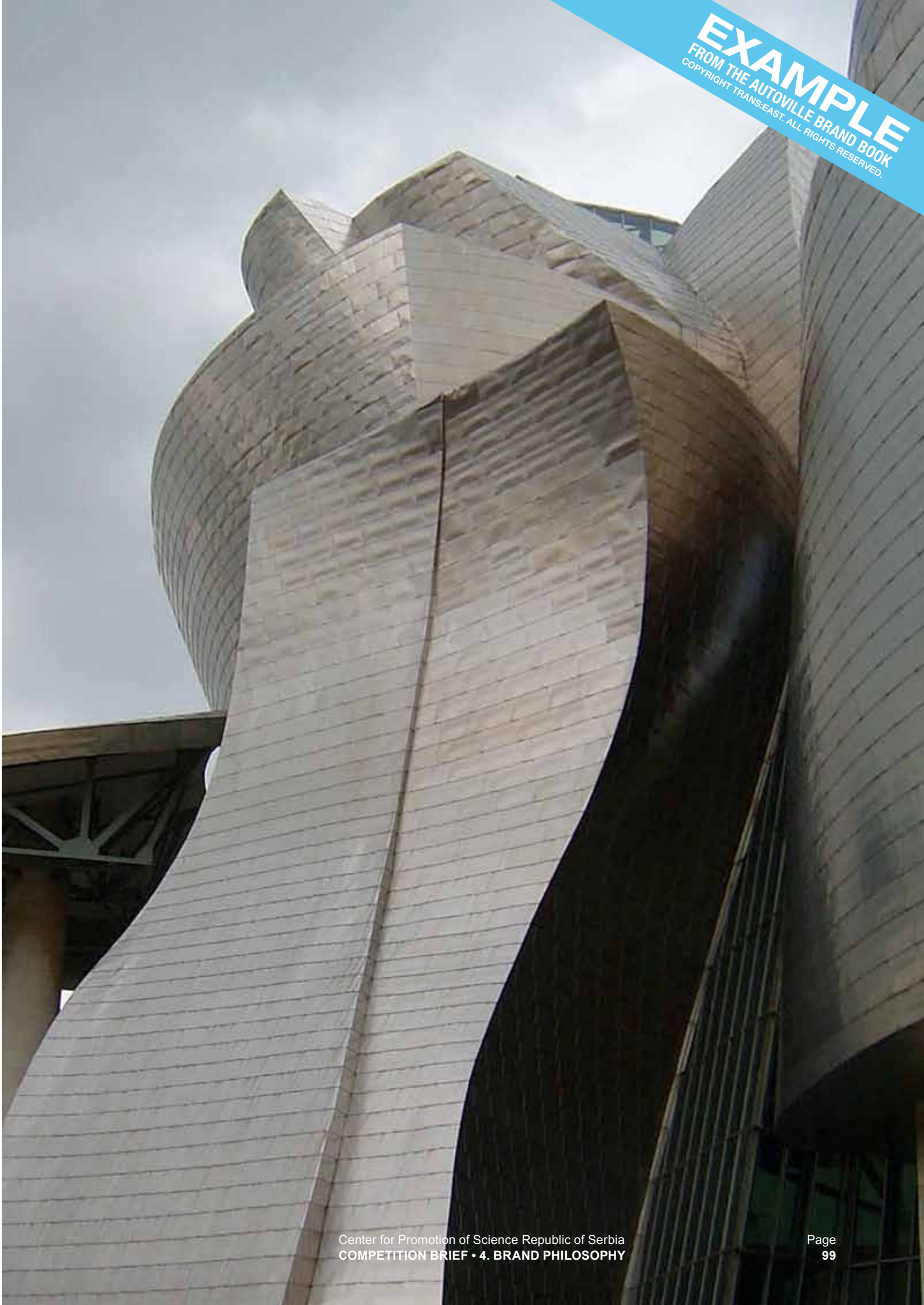
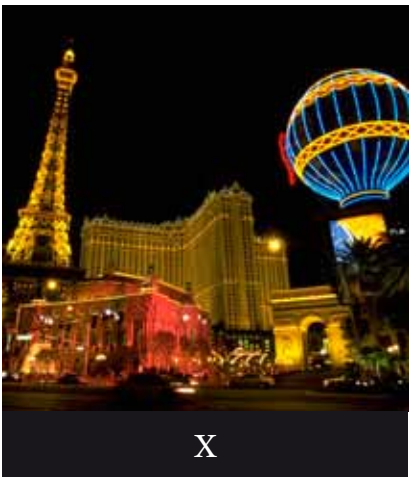
Too Passive
Classic performing arts



Applying to all Senses
Mercedes - Benz Museum



Superficial Hedonism
Las Vegas



EXAMPLE
FROM THE AUTOVILLE BRAND BOOK
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4.4 Core Brand Values

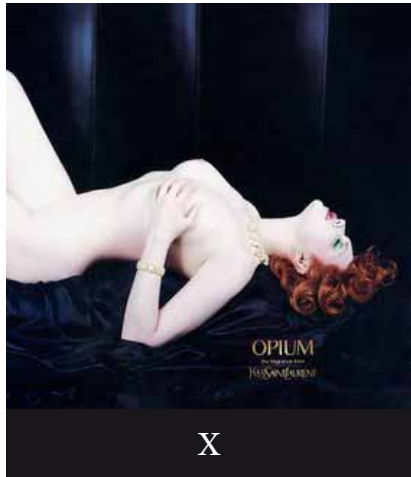


PASSION

Vivid, joyful and curious, it challenges the mind, inspires the soul and entices all senses; it connects people through unique experiences.

This value is crucial for keeping the eclectic, intensive and individual style of Autoville more emotional, inviting and sociable.

Over the Top
Shocking YSL ad



X

Pure Passion
Flamenco dancers



ON BRAND

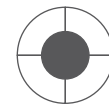
Raunchy
Cabaret



X



4.5 Brand Essence



Brand essence is the heart and soul of the brand. Usually stated in two or three words, a brand's essence is the one constant that determines everything we do.

It should also clarify what is unique about the brand. It should be memorable.

The essence of the museum is, in fact, the timelessness of its collection. This is where the past meets the future. What was once only a glimpse, a mere idea of the things to come, no one believed would at one point in time become a true CLASSIC.

In the same time, each car presented in the museum's collection, was at the point of unveiling at some car show back in its historical date, literally a projection of and for the FUTURE. Especially the design prototypes that are featured in Autoville's collection.

Today, when walking through Autoville's stylish halls, enjoying its interactive features and touching and caressing the amazing car collection, you literally feel the FUTURE CLASSIC state of mind around you, the eternal proposition of the best of the best in the global car industry.

FUTURE CLASSIC

5. Competition Categories

Contents

5.1 Brand Characteristics

5.2 Naming

5.3 Logo

5.4 Visual Identity

5.5 Electronic Identity

5.1 Brand Characteristics

Mandatory Competition Delivery for category
BRAND CHARACTERISTICS:

- Brand Philosophy explanation, by means of:
 - Brand Wheel (or any other mean of depicting brand values etc).
 - Brand Strategy, based on CPS' three target audiences.
- Culminating in:
 - BRAND CREDO, in form of creative copy execution, in English.

A brand credo is a statement that clarifies the philosophy of the brand and sets the tone for creative communications.

A brand credo is NOT a communication proposition, i.e. a “campaign slogan” targeting the consumer, that can be changed with each campaign or action.

The brand credo should explain to all CPS stakeholders alike, especially to the internal audience of CPS' own employees, partners and supporters, what it is all about, what is its big and unique message.

It should ideally work well with the new popular naming, creating, together with the perfectly executed logo design, the holly trinity of CPS' new branding, that than only awaits to be applied across all media.

Example:

NEW ART NEW IDEAS,
by the NEW MUSEUM NEW YORK

Attention: this route is NOT mandatory!



Image: www.newmuseum.org

5.2 Naming

Mandatory Competition Delivery for category NAMING:

- NAMING PROPOSITION, in form of creative copy execution

The new “popular”, short and effective name for the formal institutional name of the CENTER FOR PROMOTION OF SCIENCE.

Example:

NEMO: what’s in a name?

The name NEMO has been used throughout history by many famous authors to describe events and people who find themselves on the border between fantasy and reality. In Latin nemo means no one, and indicates a world between fantasy and reality. Visitors to the NEMO Science Centre can become a scientist, technologist or technician for a day. Suddenly dreams are real.

20,000 leagues under the sea

The most famous Nemo is the mystical captain of the famous 19th century book “20,000 Leagues Under the Sea” by Jules Verne. In his submarine Nautilus, Captain Nemo travels through the murky underwater world, having amazing adventures.

Little Nemo

In 1910, the American cartoonist Winsor McCay created the dream boy Little Nemo. In his dreams, Little Nemo has many adventures, in which fantasy and reality are so intertwined that it is no longer possible to distinguish one from the other.

Finding Nemo

Nemo, the famous fish from the Walt Disney film, captured the world’s imagination in 2003. Since then, many young visitors have asked the director why his science centre is named after a clown fish. But science center NEMO has been around since 2000!

Attention: this route is NOT mandatory!



Image: www.e-nemo.nl

5.3 Logo

Mandatory Competition Delivery for category
LOGO or LOGOTYPE:

- LOGO or LOGOTYPE, in form of creative design execution.
- in CYRILLIC and LATINIC executions.

A conceptual (graphic, pictorial) logo design should be a contemporary creation (choice of letters, colors and their individual and mutual intercommunication), and should, amongst other things, reflect the spirit of the contemporary architecture of the building of the Center for the Promotion of Science, as designed by architect Wolfgang Tschapeller.

The logo should be unambiguously clear so as to be easily observed and recognized, and should be presented both in the Cyrillic and the Latin version. The contents and layout of the logo should present the Center in a creative and inspiring way and prevent any possible confusion in respect of its name or identity.

In the ideal case, the author will link a visual elevation of the winning design in the architectural competition and/or program concept to the logo layout.

Example:

A historically important example of such logo in Serbia is the logo of the Museum of Contemporary Art in Belgrade. Other notable examples for such an approach feature the Jewish Museum in Berlin, the New Museum in New York, the Nemo in Amsterdam.

Attention: this route is NOT mandatory!



NEW
235 BOWERY
NEW YORK NY
10002 USA
MUSEUM



MUSEJ SAVREMENE UMETNOSTI, BEOGRAD



Jewish Museum Berlin



Images: www.newmuseum.org, www.msub.org.rs, www.jmberlin.de, www.e-nemo.nl

5.4 Visual Identity

Mandatory Competition Delivery for category
VISUAL IDENTITY:

- 5 (FIVE) DIFFERENT CORPORATE IDENTITY ARTIFACTS, by choice of author, that will best depict the general creative idea, in form of 2D or 3D creative design executions.
- With both CYRILLIC and LATINIC LOGO executions.

The proposed "popular" name and logo should be applied on a series of elements of the Center's visual identity, as specified in more detail in the Competition Documentation.

They include basic applications of identity according to graphic standards, the proposals on the development of identity elements in print and electronic media, as well as proposals on a three-dimensional identification of the Center for the Promotion of Science spaces.

In particular, proposals on a key souvenir, one that will be the most striking, or several souvenirs as a proposal on a mascot of the Center, should be given. The visual identity standard should support the international character of the institution and its brand.

Example:

The original paper cap from the Glasgow Science Center named "Thinking Cap", encapsulates in the same time a strong gimmick / souvenir from the center, beloved by the kids for its wearability, while displaying the key communication messages calling for involvement. This image shows what an effective visual identity application in case of experience branding is all about - functionality and quality emotions combined!

Attention: this route is NOT mandatory!



Image: Ellen Arnison, taken at the Glasgow Science center

5.5 Electronic Identity

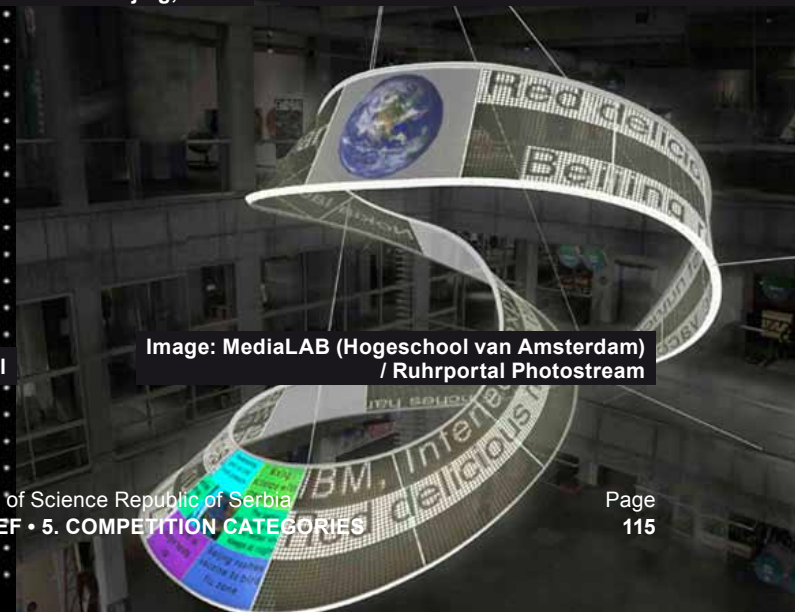
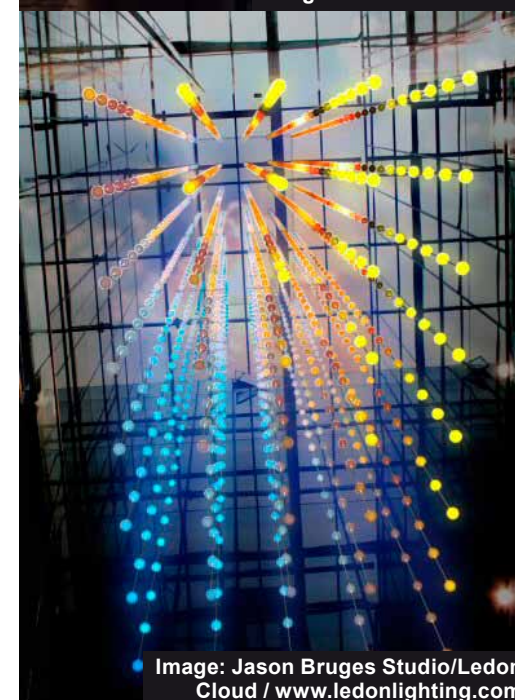
Mandatory Competition Delivery for category
ELECTRONIC BRANDING:

- 5 (FIVE) DIFFERENT CORPORATE IDENTITY ARTIFACTS,
- By choice of author, that will best depict the general creative idea,
- In form of 2D, 3D, internet or moving images creative design executions.

The proposals should also contain a concept for the Center's identity outside the standard graphic matrix, respecting the difference between "experience branding" in the 21st century, compared to standard 20th century corporate branding, such as: sound branding elements which would be used while presenting the Center and its contents during exhibitions and other activities in the Center itself and outside its space, as well as their more complex connection with moving pictures, electronic identity and identity of the Center for the Promotion of Science web page.

These proposals should arise from previously defined brand characteristics, rounding off a clear, unique and original idea of the author on the concept of the Center for the Promotion of Science and its integrated experience, which the Center will provide to its visitors.

Attention: this route is NOT mandatory!



Thank You!

