

RAZSTAVA
EXHIBITION

jakopičeva galerija
slovenska 9
ljubljana

12. 12. 2008–11. 1. 2009
torek–nedelja
tuesday–sunday
10:00–18:00

oblikovanje za državo
designing for the country



Oblikovanje je posredovanje jasnih sporočil
na kakršenkoli način, ki ga lahko nadzorujemo ali obvladamo.

Milton Glaser

To design is to communicate clearly by
whatever means you can control or master.

Milton Glaser

Kaj dajemo iz rok v imenu države?

Kontekst razstave	<p>Marca 2008 je Fundacija Brumen v Cankarjevem domu organizirala strokovni posvet Oblikovanje za državo. Udeleženci: oblikovalci, strokovnjaki s področja komuniciranja in predstavniki državne uprave smo na osnovi mnenj, argumentov in primerov izoblikovali sklepe, predloge in priporočila za izboljšanje stanja vidne pojavnosti Slovenije. Vsi smo se strinjali, da je za prepoznavnost in razlikovanje potrebna konsistentna pojavnost, ki naj jo odlikuje odličnost oblikovalskih rešitev.</p>
Namen in struktura razstave	<p>Za ugotavljanje kakovosti oblikovanja smo zasnovali dvodelno razstavo, ki na eni strani omogoča primerjavo pojavnosti osmih evropskih držav, na drugi pa opozarja na primere dobre prakse.</p> <p>Primerjalni del prikazuje segmente vidne pojavnosti držav, od primarnega identitetnega sistema (grb, zastava, barve, znak), prek uradnih državnih tiskovin, identifikacijskih elementov ministrstev, gospodarske in turistične promocije, do oznak policijskih vozil, letalskih prevoznikov, nastopov nacionalnih nogometnih reprezentanc.</p> <p>Namen primerjalnega dela razstave je objektivizirati problem, ne pa ponuditi rešitev.</p> <p>Drugi del izpostavlja primere dobre prakse iz predstavljenih držav. Projekte odlikuje kakovost oblikovne artikulacije problema (portugalsko predsedovanje Svetu EU, nova serija britanskih kovancev, hrvaška turistična promocija) ali kakovostno zastavljen sistem pojavnosti – strogo monolitni (celostni podobi švicarskih in nemških vladnih organov) ali odprti z možnostjo izpeljav (celostne podobe danskih vladnih služb in državnih institucij, celostna podoba češke promocije v tujini).</p>
Izbor držav	<p>Poleg Slovenije so predstavljene Češka, Danska, Hrvaška, Nemčija, Portugalska, Švica in Združeno kraljestvo. Tak izbor so v prvi vrsti narekovali oblikovalski dosežki, ki imajo v mednarodnih strokovnih krogih status referenčnih del v sklopu oblikovanja za državo in njenih institucij.</p> <p>Pri vrednotenju pristopa je pomembno zlasti vprašanje, ali so bile v ustvarjanju celostne podobe države izkoriščene zmožnosti grafičnega oblikovanja kot celovitega procesa. Celovitost pomeni predvsem doslednost v ponavljanju primarnih elementov, ki predstavljajo identiteto države; doslednost v načinu, ki izraža jasnost brez komunikacijskih šumov in nepotrebnih podvajanj elementov; likovno ustreznost, ki kljub raznoteri medijski pojavnosti ne izgublja kakovosti.</p>

Celovitost pomeni tudi sposobnost uporabiti vse razpoložljive načine predstavitve vidnih sporočil širši javnosti; pomeni domišljeno uporabo likovnih elementov za doseganje najboljšega komunikacijskega učinka. Celovitost znotraj celostnosti je tudi organiziranje mreže prepoznavnih elementov v vseh podsistemih (ministrstva, poslovanje, turizem, šport, kultura ...), ki v celoti predstavljajo izraz primarne vidne podobe države.

Problemi in možnosti

Vsaka država ima svoja pravila organiziranosti in že samo razumevanje teh struktur zahteva kar nekaj časa in pozornosti. V veliko pomoč so nam bili osebje veleposlaništev, predstavniki vladnih institucij in oblikovalski studii.

Zbrana gradiva dajejo osnovni uvid v oblikovanje za osem držav; pri koncipiranju razstave pa se je vzpostavila matrika, ki omogoča tako njeno širitev kot aktualizacijo. Gradivu vsake od osmih držav je možno dodajati sveže dosežke, v predstavitvene sklope pa se lahko z vidnimi sporočili vpisuje tudi druge države.

Ugotovitve

Oblikovanje za državo predstavljajo vsa vidna sporočila, ki identificirajo državo, od pojavnosti vlade in vladnih služb do poslikav policijskih vozil in letal. Potrebe po predstavitvi posamezne države v svetu, trženje države kot znamke, povezave države z gospodarstvom, predsedovanja združenjem več držav, organizacija meddržavnih srečanj in sodobni komunikacijski kanali zahtevajo profesionalne rešitve pri oblikovanju ustreznega vidnega identitetnega sistema držav. Zaradi vključevanja držav v skupne integracije, npr. EU, se krepi potreba po ohranjanju določene mere avtohtonosti in lastne identitete. Nastopati kot suveren partner v skupnih meddržavnih procesih pomeni izražati to suverenost tudi na nivoju vidnega.

Država je organizacijska struktura različnih podsistemov, ki imajo pri komuniciranju z okoljem različne potrebe. Učinkovitost in doslednost sporočil na nivoju države je odvisna od jasnosti in doslednosti sporočil vsakega podsistema. Velja seveda tudi obratno: disperzija raznovrstnih vidnih sporočil, nastalih v različnih podsistemih brez upoštevanja celote, pomeni zgolj množstvo komunikacijskih šumov in posledično primer slabe prakse oblikovanja vidnih sporočil. Različne prakse pri vpeljavi vizualne identitete v podsisteme pa ne pomenijo nujno različnih nivojev kakovosti; stroga, enemu znaku (ali grbu) ter barvi podrejena identiteta ustreza določenemu tipu države (Švica) in kulturnim vzorcem njenih državljanov; bolj odprta vidna identiteta, ki omogoča različne izpeljave iz primarnih simbolov, pa drugi državi (Danska).

Nekatere države poudarjajo kakovostno komunikacijo navznoter, in iz nje izhaja kakovostna mednarodna promocija (Danska, Švica, Nemčija); druge dajejo v ospredje komunikacijo navzven (Slovenija, Češka) in ostajajo notranje manj skladne, glede dostopnosti in kakovosti informacij tudi za državljane manj uporabniško prijazne. Kljub temu je pri vseh državah mogoče zaslediti visoko kakovostno oblikovana vidna sporočila. Predvsem za pojavnost slovenske države pa velja, naj nam slabša dela tujih držav ne bodo v izgovor in kakovostnejša ne nedosegljiv ideal.

Robert Ilovár, Jernej Stritar

What do we produce in the name of our country?

The context of the exhibition	<p>In March 2008 the Brumen Foundation organised a discussion panel entitled <i>Designing for the Country</i> in Cankarjev dom which was attended by designers, communication professionals and representatives of the public administration who drew up proposals and recommendations for improving Slovenia's visual image on the basis of opinions, arguments and examples. Everyone agreed that consistent use, deriving from excellent design, is the key to being recognised and distinctive.</p>
The purpose and structure of the exhibition	<p>To establish the quality of existing design we prepared a two-part exhibition which enables a comparison of images of eight European countries and highlights examples of good practice.</p> <p>The comparative part presents elements of a country's corporate identity, including the primary identity system (coat of arms, flag, colours, logo), official letterheads, identity elements of ministries, economic and tourist promotion, signage on police cars, airliners, and appearances of national football teams.</p> <p>The purpose of the comparative part is to clearly identify the problem, not to offer solutions.</p> <p>The second part highlights examples of good practice in the presented countries. The projects have either visually articulated the issue well (Portuguese Presidency of the Council of the EU, new designs for UK coinage, Croatian tourist promotion) or have a very good visual concept – monolith (corporate identities of the German and Swiss government bodies) or open with the possibility of deriving different versions (corporate identity of the Danish government and administration, corporate identity to promote the Czech Republic abroad).</p>
Selection of countries	<p>In addition to the example of Slovenia, the exhibition presents Croatia, the Czech Republic, Denmark, Germany, Portugal, Switzerland and the UK. The selection was essentially made from works which have acquired a referential status in international design communities in terms of designing for countries and their institutions.</p> <p>When evaluating an approach it is particularly relevant if the corporate identity of a country took advantage of graphic design as an integrated process. Integrity in this respect chiefly means the consist-</p>

ent use of primary elements which present the identity of a country, consistency without communication noises and unnecessary repetition and visual consistency which does not lose their quality despite being applied to different media.

Integrity also means the ability to use all the available means of presentation of visual communications to wider audiences, along with the carefully considered use of visual elements to achieve the optimal communication effect. The integrity of the corporate identity is also displayed in how the network of recognisable elements is organised in all sub-systems (ministries, the business sector, tourism, sport, culture etc.), which all reflect the primary corporate identity of the country.

Problems and possibilities

Every country has specific rules of organisation which in itself require time to comprehend. The staff of embassies, representatives of government institutions and design studios were of great help. The collected works enable a basic insight into the designs of eight countries. The exhibition is based on a system which allows it to expand and be updated with more recent achievements. The materials of each country can be complemented and expanded and new countries can be presented.

Findings


Designing for a country encompasses all the visual communications which are used to identify a country, including the images of the government and government bodies, and signage on police cars and airplanes. Presenting individual countries abroad, marketing a country as a brand, the connection of a country with its business sector, the presidency of a group of countries, the organisation of international meetings and contemporary communication channels all demand professional solutions when it comes to designing an appropriate corporate identity system. As countries join international organisations like the EU, there is a greater need to maintain a certain level of individuality and their own specific identity. Being a sovereign partner in international processes also means displaying this sovereignty at the level of the visual image.

Any country is an organisational structure comprising different sub-systems which all have different needs when it comes to communicating with their environment. The effectiveness and consistency of messages at the government level depends on the clarity and consistency of the messages generated by each sub-system; and of course vice-versa: the dispersion of a variety of visual communications created within various sub-systems without reference to their totality boils down to nothing but a multitude of communication noises and, consequently, comes across as an example of poor visual communication design practice. Different approaches taken in introducing a corporate identity into sub-systems do not necessarily signify different levels of quality. A strict corporate identity centred around a single sign (or a coat of arms) and colour suits a certain type of country (e.g. Switzerland) and the cultural patterns of its citizens, while a more open corporate identity with basic symbols that lend themselves to a host of different variations is appropriate for other countries (e.g. Denmark).

Some countries emphasise good internal communication as the key to good international promotion (e.g. Denmark, Switzerland, Germany), whereas others focus on external communication (e.g. Slovenia, Czech Republic) at the expense of internal communication, which is less

harmonious and user-friendly in terms of its accessibility and the quality of information. Nevertheless, all of these countries provide examples of well-designed visual communications and, as far as Slovenia's corporate identity is concerned, we should avoid using foreign examples of inferior quality as an excuse and those which are better as an unattainable ideal.

Robert Ilovar, Jernej Stritar



A primerjalna razstava
competitive exhibition

B primeri dobrih praks
models of good practice



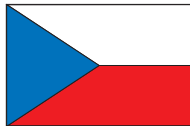
Češka republika The Czech Republic

A

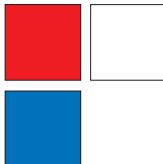
Grb / Coat of arms



Zastava / Flag



Barve / Colours



Znak / Logo

Država namesto znaka uporablja grb.
The country uses its coat of arms as a logo.

Osnovni set dopisnih tiskovin / Basic set of stationary



Znaki nekaterih ministrstev / Selected ministry logos



Promocija države / Promotion materials



Policija / Police



Šport / Sport



Nacionalna letalska družba / National carrier



Predsedovanje Svetu EU
Presidency of the EU
Council



Primeri dobrih praks

Models of good practice



1 Celostna podoba predstavljanja Češke Republike v tujini Corporate identity of the Czech Republic for foreign audiences

Avtor projekta / Autor of project
Studio Syde 2

Naročnik / Client
Ministrstvo za zunanje zadeve
Ministry of Foreign Affairs

Leto / Year: 2007



Ministrstvo za zunanje zadeve leta 2005 objavi natečaj za celostno pojavnost države v svetu. Zaradi kakovostne priprave je natečaj mednarodno odmeven.

Zmagovalno delo ne predlaga enega samega simbola, ampak sodobni sistem, ki poudarja raznolikost, vitalnost, spremenljivost in pestrost države. Preprosti in prepoznavni osnovni elementi omogočajo različne likovne in pomenske variacije, ki zadovoljujejo potrebe širokega spektra sporočil.

In 2005, the Czech Ministry of Foreign Affairs arranges a competition to design the country's corporate identity.

The well-organised competition attracts significant international attention.

The winning work does not propose a single logo, rather a modern system which emphasises the country's diversity, energy and variety.

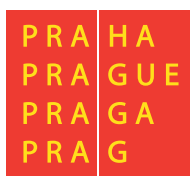
The simple yet recognisable core elements allow many different variations in terms of their visual appearance and meaning, and can thus successfully convey a wide range of messages.

2 Celostna podoba glavnega mesta Prage Corporate identity of the capital Prague

Avtor projekta / Autor of project
Studio Najbrt

Naročnik / Client
Mesto Praga / City of Prague

Leto / Year: 2002



Sodobna in likovno čista podoba, ki predstavlja Prago kot mednarodno vpeto, napredno in prijazno prestolnico, zmagata na natečaju mestne službe za odnose z javnostmi leta 2002.

Podroben program celostne podobe definira pojavnost širokega spektra vidnih sporočil, ob tem pa ohranja jasnost in berljivost informacij. Kakovost celostne podobe glavnega mesta vpliva tudi na pojavnost države.

The modern and clean design presenting Prague as a cosmopolitan, future-oriented and friendly capital wins a 2002 competition organised by the city's PR service.

Although elaborately detailed, the corporate identity sends out clear and intelligible visual communications. The high quality of the capital's visual identity is of course transferred to the image of the whole country.

Kraljevina Danska

The Kingdom of Denmark

A

Grb / Coat of arms



Zastava / Flag



Barve / Colours



Znak / Logo



Osnovni set dopisnih tiskovin / Basic set of stationary



Znaki nekaterih ministrstev / Selected ministry logos



Promocija države / Promotion materials



Policija / Police



Šport / Sport



Nacionalna letalska družba / National carrier



Scandinavian Airlines



Predsedovanje Svetu EU
Presidency of the EU
Council



Primeri dobrih praks

Models of good practice

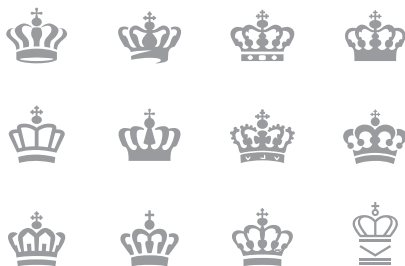


1 Sistem celostne podobe nacionalnih danskih institucij Corporate identity systems of Danish national institutions

Avtor projekta / Autor of project
Studio Kontrapunkt

Naročnik / Client
različne institucije / Various institution

Leto / Year: 1989–2000



Premišljeni sistem kaže, kako je danes možno uporabiti vizualne elemente nekega drugega časa. Celostne podobe, ki so vsaka zase domišljene in sodobne, družijo skupni imenovalce – kraljeva krona, ki nastopa v različnih likovnih interpretacijah. Sistem s povezovalnim elementom se ne ustavi na vladnem nivoju, ampak zajame tudi državne družbe in institucije, npr. Danske železnice, Dansko pošto, Kraljevo knjižnico, Narodni muzej, Kraljevo gledališče.

The well-considered system shows the possibilities of a fresh interpretation of the visual elements that typify monarchies. The modern and elaborate corporate identities have a common denominator – the crown – which appears in a number of visual interpretations. The system involving a common thread does not stop at the government level but also includes state-owned enterprises and institutions, e.g. the DSB railway company, Post Denmark, the Royal Danish Library, the National Museum, and the Royal Danish Theatre.



Republika Hrvatska

The Republic of Croatia

A

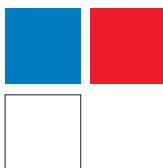
Grb / Coat of arms



Zastava / Flag



Barve / Colours



Znak / Logo

Država namesto znaka uporablja grb.
The country uses its coat of arms as a logo.

Osnovni set dopisnih tiskovin / Basic set of stationary



Znaki nekaterih ministrstev / Selected ministry logos



Ministarstvo financija



Ministarstvo znanosti, obrazovanja i športa



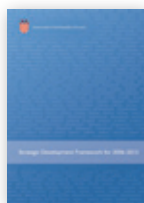
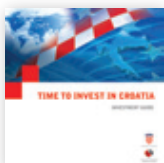
Promocija države / Promotion materials



Hrvatska kvaliteta



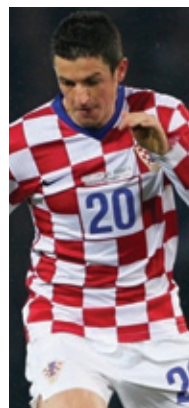
Izvorno hrvatsko



Policija / Police



Šport /Sport



Nacionalna letalska družba / National carrier



CROATIA AIRLINES



Primeri dobrih praks

Models of good practice



1 Vidna sporočila za turistično promocijo Republike Hrvaške

Visual communications for the promotion of Croatia as a tourist destination

Avtor projekta / Autor of project
Boris Ljubičić / Studio International

Naročnik / Client
Hrvaška turistična organizacija
Croatian National Tourist Board

Leto / Year: 1989–2008



Oblikovalec, ki že vrsto let deluje na področju oblikovanja za državo, vzbudi posebno pozornost z izvirnim pristopom k plakatu – ko mu z zgibanjem doda plastičnost, ga izkoristi kot povsem nov medij. Kakovostne fotografije so delo Iva Pervana.

Plakati za turistično promocijo Hrvaške so dobniki več uglednih mednarodnih nagrad, mdr. priznanja ameriške revije How.

The designer, who has been involved for years in designing for the country, intrigues with his unique approach to the poster – by folding it, he takes it to a new dimension and uses it as a brand new medium. The excellent photographs were taken by Ivo Pervan.

The posters for Croatia's tourist promotion have received great international acclaim, including an award from the American magazine How.

2 Sistem znakov za hrvaške institucije in podjetja

Logotype system for Croatian institutions and companies

Avtor projekta / Autor of project
Boris Ljubičić / Studio International

Naročnik / Client
različne institucije / various institutions

Leto / Year: 1989–2008



Vsi znaki izhajajo iz osnovnega razpoznavnega koda države – dveh rdečih kvadratov na belem polju. Z minimalnimi posegi dosega raznolikost, kjer je potrebno, obenem pa ohranjajo sporočilo o poreklu.

All logos derived from the country's well-known symbol – two red squares on a white background. Minimal intervention is enough to ensure diversity among the logos, which never fail to clearly advertise their origin.

Zvezna Republika Nemčija

The Federal Republic of Germany

A

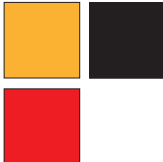
Grb / Coat of arms



Zastava / Flag



Barve / Colours



Znak / Logo



Osnovni set dopisnih tiskovin / Basic set of stationary

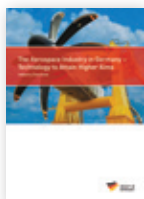


Znaki nekaterih ministrstev / Selected ministry logos



Promocija države / Promotion materials

■ ■ ■ Made in Germany



Policija / Police



Šport / Sport



Nacionalna letalska družba / National carrier



Predsedovanje Svetu EU
Presidency of the EU
Council



Primeri dobrih praks

Models of good practice



1 Sistem celostne podobe nemških vladnih organizacij Corporate identity system of German government institutions

Avtor projekta / Autor of project
Meta Design

Naročnik / Client
Nemška zvezna vlada / German Federal Government

Leto / Year: 1996–2006



Čeprav se skozi čas simbol orla pojavlja tudi neodvisno od grba, velja za uradno ločitev grba in znaka dokument nemškega predsednika Theodora Heussa Objava o grbu in državnem orlu (1950).

Nemški vladni organi začnejo leta 1996 proces poenotenja pojavnosti, orel pa je na novo izrisan tako, da je prilagojen za različne aplikacije. Celovit program konsistentne uporabe celostne podobe pripravi interdisciplinarna skupina, katere pomemben član je Studio Meta Design.

Although the symbol of the eagle has occasionally appeared separately from the coat of arms, it is a document issued by the German President, Theodor Heuss, from 1950 that stipulates the official separation of the two. In 1996, the German government institutions undertake to co-ordinate their visual identities. The eagle is revamped so that is better suited for various applications. A comprehensive programme to ensure the consistent use of the corporate identity is drawn up by an interdisciplinary group, with Studio Meta Design being one of its key members.



Republika Portugalska Portuguese Republic

A

Grb / Coat of arms



Zastava / Flag



Barve / Colours



Znak / Logo

Država namesto znaka uporablja grb. The country uses its coat of arms as a logo.

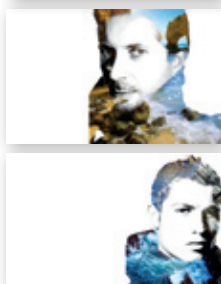
Osnovni set dopisnih tiskovin / Basic set of stationary



Znaki nekaterih ministrstev / Selected ministry logos



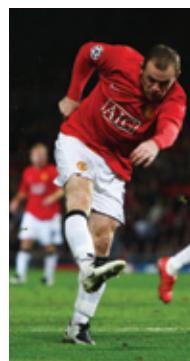
Promocija države / Promotion materials



Policija / Police



Šport / Sport



Nacionalna letalska družba / National carrier



Predsedovanje Svetu EU
Presidency of the EU
Council



Primeri dobrih praks

Models of good practice



1 Celostna podoba organizacije Aicep Portugal Global Corporate identity of the Aicep Portugal Global organisation

Avtor projekta / Autor of project
Albuquerque Designers

Naročnik / Client
Aicep Portugal Global

Leto / Year: 2007



aicep Portugal Global

Podoba portugalske agencije za razvoj podjetništva je usklajena s potrebami in z nameni mednarodne poslovne promocije države, gospodarstva in podjetij. Likovno čista in prepoznavna zasnova omogoča različne izpeljave. Kakovost izvedenih vidnih sporočil predstavlja Portugalsko kot napredno državo, kot zanesljivo gospodarsko partnerico.

The visual identity of the Portuguese business development agency is synchronised with the needs and targets of the international business promotion of the country, its economy and companies. The visually clean and recognisable concept enables different applications. The quality of the derived visual communications presents Portugal as a developed country and reliable business partner.

2 Celostna podoba predsedovanja Portugalske Svetu EU 2007 Corporate identity of the Portuguese Presidency of the Council of the EU 2007

Avtor projekta / Autor of project
Albuquerque Designers

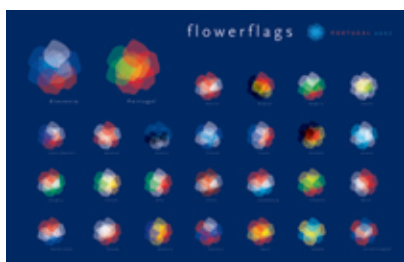
Naročnik / Client
Viada republike Portugalske
Government of the Portuguese Republic

Leto / Year: 2007



Gre za zgleden primer ohranjanja ravnovesja med identifikacijo države in identifikacijo organizacije držav. Odprto, jasno zastavljen sistem omogoča vizualno izpostavljanje katerekoli evropske države. Kakovostno narejeni identifikacijski in promocijski materiali pozicionirajo Portugalsko kot kompetentno, sodobno državo članico Evropske unije.

This is a prime example of maintaining a balance between the identity of a country and a group of countries. The open system with its clear concept enables allows any country to be visually emphasised. The high-quality identification and promotional material position Portugal as a competent, contemporary EU member state.



Republika Slovenija

The Republic of Slovenia



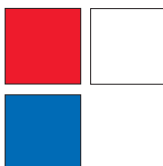
Grb / Coat of arms



Zastava / Flag



Barve / Colours



Znak / Logo

Nov sistem
New system*



Osnovni set dopisnih tiskovin / Basic set of stationary



Znaki nekaterih ministrstev / Selected ministry logos

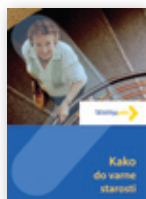
Obstoječi sistem
Current system*



Nov sistem
New system*



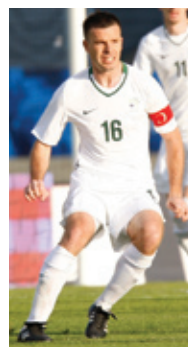
Promocija države / Promotion materials



Policija / Police



Šport / Sport



Nacionalna letalska družba / National carrier



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Slovenko predsedstvo EU 2008
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Primeri dobrih praks

Models of good practice



1 Celostna podoba Ministrstva za kulturo RS Corporate identity of the Ministry of Culture

Avtor projekta / Autor of project
Tomato Košir

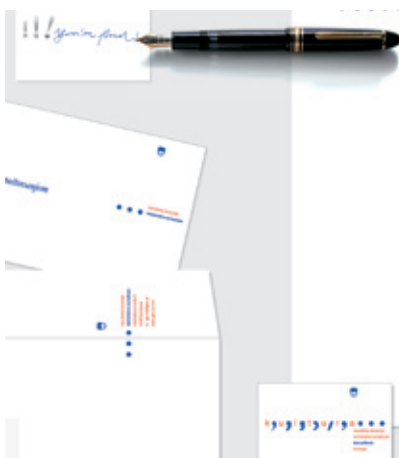
Naročnik / Client
Ministrstvo za kulturo RS / Ministry of Culture

Leto / Year: 2003



Sodobna, izrazito prepoznavna celostna podoba s konsistentno uporabo identifikacijskih elementov predstavlja primer dobre prakse v celovitem nastopu posameznega slovenskega ministrstva. Avtor je poskrbel, da so vsa vidna sporočila na izredno visoki ravni.

A contemporary and very recognisable visual identity which consistently uses identification elements is a good example of the individual presentation of a ministry. The author has succeeded in creating high quality visual communications.



* V skladu s Pravilnikom o celostni podobi organov državne uprave (Uradni list RS, št. 46/08, 97/08) začnajo ministrstva najkasneje 1. 1. 2009 uporabljati novo, poenoteno celostno podobo.

Pursuant to the new Regulation on State Administration's Integrated Graphic Image (Official Gazette of the Republic of Slovenia, No. 46/08, 97/08), all ministries are required to use a new and uniform corporate identity as of 1 January 2009.

Švicarska konfederacija The Swiss Confederation



Grb / Coat of arms



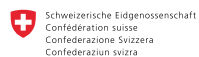
Zastava / Flag



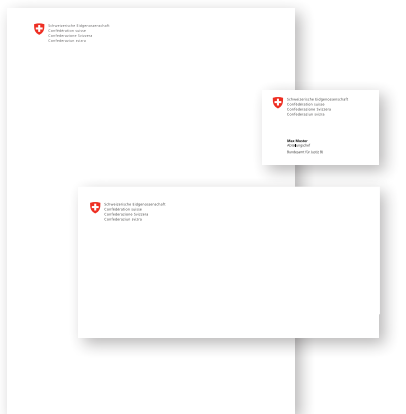
Barve / Colours



Znak / Logo



Osnovni set dopisnih tiskovin / Basic set of stationary



Znaki nekaterih ministrstev / Selected ministry logos



Promocija države / Promotion materials



Policija / Police



Šport / Sport



Nacionalna letalska družba / National carrier



1 Sistem celostne podobe: vlada in vladni organi Corporate identity system: the government and government bodies

Avtor projekta / Autor of project
Oddelek za korporativno oblikovanje švicarske konfederacije / Department for corporate design of the Swiss Confederation

Naročnik / Client
Švicarska zvezna vlada
The Federal Government of Switzerland

Leto / Year: 2005– 2007



V letu 2007 Švica sklene obdobje različnih identifikacijskih elementov v državni upravi, saj dokončno implementira novo, poenoteno celostno podobo vladnih organov. Z njo doseže več ciljev: nadomesti nad 80 samostojnih znakov, ki so zmanjševali prepoznavnost; sistematizira naročanje, izvedbo in oblikovanje vidnih sporočil; klasično, diskretno in čisto sporoča glavne vrednote svojih organov: kakovost, učinkovitost, preglednost.

In 2007 Switzerland does away with the various identity elements in the public administration as it finally implements a new, unified visual identity to replace the more than 80 logos which reduced its recognisability. It introduces a systematic approach to commissioning, implementing and designing visual communications which communicate the main values of the bodies they present discretely, classically and clearly: quality, efficiency and transparency.

2 Celostna pojavnost švicarske turistične in gospodarske promocije, nacionalne znamke in navezave nanjo v gospodarstvu Corporate identity system of Swiss tourist, economic promotion and national brand and its use in the business sector

Avtor projekta / Autor of project
različni avtorji / Different Author

Naročnik / Client
različne institucije / various institutions

Leto / Year: –



Switzerland.



Skupina celostnih podob je dokaz, kako se lahko dosledno izvajajo kakovostna vidna sporočila z jasno identifikacijo, če so osnovni elementi strogo določeni in se jih uporablja korektno, brez vnašanja prvin, ki bi zmanjšale njihov učinek.

Kakovost elementov in sporočil se kaže v minimalnih odstopanjih od osnov ter kljub temu doseženi veliki učinkovitosti in samostojnosti.

A group of corporate identities proves that there can be high-quality applications if the basic elements are strictly defined and used appropriately, without any elements which reduce their effect.

The fact that the elements and messages depart minimally from the basics (identity elements of Switzerland) and still manage to be very efficient and independent proves their quality.

Združeno kraljestvo

United Kingdom

A

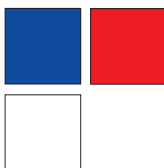
Grb / Coat of arms



Zastava / Flag



Barve / Colours



Znak / Logo

Država namesto znaka uporablja grb. The country uses its coat of arms as a logo.

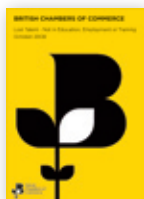
Osnovni set dopisnih tiskovin / Basic set of stationary



Znaki nekaterih ministrstev / Selected ministry logos



Promocija države / Promotion materials



Šport /Sport



BRITISH OLYMPIC ASSOCIATION



uk sport

Nacionalna letalska družba / National carrier

BRITISH AIRWAYS



Predsedovanje Svetu EU
Presidency of the EU
Council



Primeri dobrih praks

Models of good practice



1 Serija novih britanskih kovancev

A series of new UK coins

Avtor projekta / Autor of project
Matt Dent

Naročnik / Client
Britanska kraljeva kovnica / Royal Mint

Leto / Year: 2005



Novi kovanci so primer sodobnega, svežega pristopa, a nepreključno vpeti v tradicijo. Avtor razbije grb kraljevine po posameznih kovancih, ki pa položeni skupaj tvorijo popolno sliko. Grb se v celoti pojavi na kovancu za en funt. Tradicionalni simbol tako dobi sodobno obliko in s tem zagotovi kontinuirano navzočnost tradicionalnega v eklektični in multikulturni britanski družbi.

While the new coins epitomise a contemporary and fresh approach, they are inextricably linked with UK traditions. The artist divides the Royal Shield among individual coins, which together form the complete picture. The coat of arms is pictured in its entirety only on the £1 coin. The traditional symbol is thus given a contemporary form, which ensures the continuity of tradition in Britain's eclectic and multi-cultural society.

2 Celostna podoba Transport of London

Corporate identity of the Transport of London

Avtor projekta / Autor of project
različni avtorji / Different Author

Naročnik / Client
Transport for London

Leto / Year: 1908–



Današnja podoba je skupek dobrih odločitev in doslednega nadzora razvoja uporabe zadnjih sto let. Nekaj vidnih elementov, ki so še danes v uporabi: znameniti roundel – posebna tabla z imenom postaje na modri črti na rdečem krogu; san-serifna črkovna vrsta Edwarda Johnstona (1916), ki jo družba uporablja za vse komunikacije; legendarni zemljevid Harryja Becka (1931), ki kaže relativne pozicije postaj na progah, ne pa geografske slike, in je osnova zemljevidov prometnih sistemov po vsem svetu.

Today's corporate identity is the sum total of good decisions and prudent monitoring of application development during the last 100 years. Some of vital parts of visual communications are: the famous roundel – a red circle with a blue name; Edward Johnston's sans-serif typeface (1916), which is still used for all communication; the legendary map designed by Harry Beck (1931) – this visual system has become the basis for all maps of transport systems worldwide.

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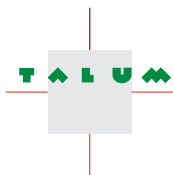
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