

City branding. Features of urban image design

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Abstract. In the article the authors consider the foundations of the methodology related to the creation of the "urban brand," as well as methodological approaches to solving the set of environmental problems, which play a significant role in forming an authentic image of the city and increasing attention to the urban environment on the example of a specific conglomerate, including for attracting tourist flows. The novelty of the author's approach is evident in the integrated consideration of the issue with the inclusion of multifunctional programs and interaction of various disciplinary fields, including issues related to graphic art, urban environment improvement, history, literature, philosophy and architecture. The development of the brand of the modern city is seen by the authors in the implementation of various historical and cultural urban scenarios taking into account socio-economic indicators and the involvement of design technologies capable to create a "new face of the city» including landmark historical spaces and objects that increase the complex status of the place in the city scenario.

1. Introduction

The creation of the city brand is connected with a set of events aimed at forming a bright and large image, able to accommodate all positive characteristics of the city, emphasize uniqueness and authenticity, and make it attractive and memorable for tourists. Today, the environment of Russian cities is undergoing serious visual and structural changes, zoning of the territory and infrastructure is changing: low-rise historical development is being replaced by high-rise buildings. The authenticity of the city is erased; mass construction impersonates the quarters, turning them into monotonic blocks, providing all vital processes, but devoid of "genius loci," losing identity. The industrial society has produced replicated products, including replicated elements of the urban environment. And in fact, it was not just Soviet cities that had this problem. All "one-story America" is also a replicated product. Millions of people in the United States get up at about the same time, while travelling to work from few different suburbs, few different cars. They spend a working day in similar offices, spend time in chain restaurants, and in the evening they return home from work, watch TV with the same programs and go to bed. People exist in the same rhythm and environment. They get used to looking the same and living in similar homes. Industrial society sought mass production. According to American philosopher, sociologist and futurist Elvin Tofler... "machines deprive people of identity, and technology introduces routine in all spheres of public life." Many science-fiction novels and movies show uniformity of technogenic society, society of mass production, standardization and optimization. But based on Tofler's theory (third wave theory), one can say about the gradual change of the picture



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of the world and the emergence of a trend of individuality, both for the human individual and for the city [1-3].

Preserving the "spirit of place," and translating it into a system involving specific design codes, memorable symbols and signs on the scale of the urban environment, is an integral part of the process of creating the brand of the city. Since 2010, there has been a tendency to consider the branding of places as a new scientific area of research [4].

Evolution of practice and emergence of a new scientific field devoted to the phenomenon of branding, led to the development and study of various marketing tools adapted to territories and objects; it is a complex, multi-valued and multidimensional process.

Today, the issues of branding places and cities are dealt with by scientists, whose works consider the following issues: creation of a unique identity of the urban environment - in the works of Wally Olins, Robert Govers, Krister Asplund, José Filipe Torres, D.V. Wiesgalov, Simon Anholt. Etc.; The problem of formation of sociology of the urban environment - in the studies of Lynch K., Dryze T.M., Anufrieva A.A., Ionin L. I., etc.; Peculiarities of formation of public urban spaces - in the works of Nefedov V.A., Shimko V.T., Efimov A.V., Glazycheva V.L., Lekareva A.Y., Karakova T.V., etc.; Studying marketing branding and promotion strategies in the surveys of Philip Cotler, Abraham and Ketter, Seppo Rainisto, Nicholas Stagis.

2.Theory

The authors of this article consider historical and modern approaches to the creation of the brand of the city, identifying organically and artificially modeled development strategies. Urban branding is often confused with urban marketing. The difference is that marketing uses consumer wishes and needs as a guiding principle to action, while branding focuses on defining urban space identity. City branding creates the only brand for the city and extends it to different levels of interaction. From a consumer point of view, this creates a unique picture of the holistic image of the city at every level of interaction.

The phrase "brand of city" today means a set of associations that arise in people when referring to its name. It is shaped by urban infrastructure, tourist sites, cultural events, historical and national features and traditions, advances in industry or agriculture, and many other characteristics and parameters authentic to the object of study. "The term" place branding "was first introduced into urban planning terminology by Simon Anholt in 2002. It then transformed into the phrase "national branding," marking a new "brand marketing" milestone. Anholt developed his own system of assessing the results of national branding, demonstrating that there is no obvious link between the dynamics of the cost of the national brand and the costs of various campaigns in this direction. There were cases where the country was not engaged in national branding at all, but its state image improved, while another country invested extensively in branding and its rating declined. The reason for this, according to Anholt, was the lack of understanding of the very essence of the phenomenon of "territorial branding" [5-8].

A decade later, territorial branding became one of the main ways of developing so-called "declining cities." It is becoming increasingly obvious that the use of architectural and urban branding tools contributes to the creation of creative urban space, relevant and appropriate time image of the city, as well as a holistic innovative model of territorial development [9].

As one of the brightest examples of the renewal of the image of the city it is the construction of the Guggenheim Museum in the Spanish city of Bilbao. The Museum of Modern Art was opened 20 years ago and it has since become the most influential building of our time. It gave its name to the "Bilbao effect," a phenomenon in which cultural investment and spectacular architecture contributed to the city's economic rise by creating it a new image and brand. Juan Ignacio Vidarte, the museum's director, says the museum was supposed to be a "transformational project" for the city, a catalyst for turning an industrial city in decline and suffering from Basque separatist terrorism into a city of the future. And he did become a "driver of economic renewal," an "economic development agent," which attracted a "universal audience", and created a "positive image" of the city, as well as "strengthened

the self-esteem of urban residents." And for that, the city was rewarded with a constant million-dollar stream of visitors. According to a recent study by McKinsey (a consulting agency), cultural objects are an important part of what makes the city famous and attractive to tourists, along with green plantations and natural unique landscapes. But here it should be noted that one component for "Bilbao Effect" is not enough, there is a need for an integrated approach, covering work both with the area and with urban communities and with the planning structure of the city... The "Bilbao Effect" was once seen as the savior of other cities, a way that allowed post-industrial cities in the 1990s and 2000s not only to replace their economic dependence on untenable industry with tourism, but also to rediscover themselves as high-culture capitals. This has long ceased to be so, and many now consider it an ironic monument of pride. But while architecture in the west is trying to find a viable successor, fast-growing economies in Asia and Southeast Asia seem poised to launch a new wave of architectural and cultural prosperity designed to attract tourists.

In Russia, too, making the transition from industrial society to post-industrial society, there is a problem of declining cities, requiring new incentives for prosperity, and of course in this context there is a need to change the urban image and brand the territory [10].

Today, Russian cities are actively competing among themselves for investment, information flows, but above all for people - the so-called "gene pool of the nation," which ensures the cultural and economic prosperity of the city. In modern realities convenient the geographical location or abundance of minerals could no longer guarantee the economic success of the Territory. In the city's strategic planning, a significant role should be given to culture; the development of the creative class; cooperation between the private and public sectors of the city; the development of self-determination and self-awareness of the population and the work of social media [11].

3. Experience

The example of the successful centuries-old branding of the city is Jerusalem, which, at the expense of the religious equivalent of tourism - pilgrimage, secured the title of "holy city." The temple of the Lord's Coffin, the Western Wall, the Temple Mountain and other religious attractions form the image of the city as the ancient center of religions, and here the process of urban branding literally for thousands of years took place absolutely organically. However at the same time today in Israel there is another strategic brand - medicine, which unlike organic branding, developed much later, but attracts no less tourist flows than religious.

The issues of branding the city today are puzzled not only by large megacities. An interesting example of creating an image of a city or rather a small village of Krumbach, in Austria, is a project of series of unique stops made by famous architects such as Wang Shu, Sou Fujimoto and Smiljeng Radik. Smiljan Radik worked in collaboration with local architects and masters, and drew close attention of the world cultural community to a small settlement of 1,000 inhabitants. Verena Conrad, Director of the Vorarlberger Architekturbüro Institut, noted that the project was important for "successful communication of infrastructure and traffic in rural areas," in addition influenced the creation of a memorable image of the place, creating new and the first essentially tourist "attractions" [12].

Tourism is the key to urban branding. As one of the fastest growing sectors of the economy in the world, tourism is increasingly recognized as an important factor for job creation and social welfare. It increases economic growth, defends the environment and even fights poverty. Indeed, well-designed and managed tourism can help preserve natural and cultural heritage sites. Create new and maintain old trade links, promote intercultural exchanges between cities and countries. Culture-based urban branding is driven mainly by tourism. The diversity of approaches is infinite, but the most successful include in the creative way the cultural background of the place. In general, the brand unites culture with some other features of the city. For example, Greece - highly valued for its history and culture, and at the same time has a good natural factor, such as climate and attractive coast. In Norway, with the development of a network of tourist roads, fine natural views were saturated, with additional art installations revealing the theme of the country's history. San Diego is a city of arts and sunny beaches. Art and culture entering communication revitalize the urban space. According to D. Vizgalov:

"Public-art changes the urban environment itself, as well as the behavior of people, their attitude to art and the space in which they live," with the help of art, the leadership of many cities changes the depressed, aggressive environment of disadvantaged neighbourhoods to attractive art spaces for tourists. Using the positive contribution of tourism to the development of the city opens up new opportunities. It is tourism that attracts investment in modern megacities and cities, so why not use the already established methodology in the field of urban brand on the example of cities such as Amsterdam, Rome, London, Las Vegas? Unfortunately, there is no universal solution suitable for any city, but there are certain technologies that can be selectively applied to a particular urban branding object. Thus, D.V. Vizgalov in his book "Branding of the City" offers "not the invention of new symbols designed to create a new, ideal city, but the translation into the language of symbols of the already existing reality of the city with all its advantages and disadvantages. This will allow municipalities not wasting budgetary funds on "brand creation" or "image formation."

The brand is an emotionally rich space with its own identity, its own history, legend. As D.Vizgalov writes: "Brand is matter plus feeling". Brand is reality plus fantasy. Brand is truth plus imagination "[13].

It can be said that the creation of the brand of the city is based on a mytho-poetry model of the world. All images and stories are extremely metaphorical and poetic. Given that all peoples have the specificity of mythology unified, and the structure of myth and the unit of concentrated meaning of myth is identical in all peoples, a single archetypal code is formed, which can be read at the level of subconscious by any consumer. Sense images symbols that are embedded in the brand of the city carry encrypted meanings. The urban environment operates not just objects and things, but images and symbols, forming emotional experiences. The deep semantics of myth form the basis of the perception of reality. The city mythology — is a special form of city culture. Mythologems, archetypes and stereotypes formed by the urban environment become key to the branding of the city. It is they who create the "arrangement fabric" of the urban environment that is most easily incorporated into the perception process. Any story associated with a city or particular place wakes up imagination, excites and helps the viewer feel involved in the story. And it undoubtedly gives the place a certain color. Legends have the ability to influence people emotionally and settle in human memory for a long time. There is another interesting trend, the more citizens themselves fall in love with their city, the more legends, myths and stories about it occur. The example of this can be Odessa, as a city about which literary creativity directly uses local features and folklore [14].

So, the main objectives of territorial branding are the following:

- Increase funding by attracting investors;
- Improve the quality of life of the residents of the city;
- Increase the importance of the city;
- Attract the attention of tourists;
- Develop industry, trade and infrastructure.

The following can be identified as means of achieving the objectives in the area of territorial branding:

- Development of a common scenario for territorial complex growth;
- Studying the history of the place, searching for "Genius loci";
- Activation of the cultural layer of the city. Involvement of the population in the cultural life of the city;
- Identification of key areas of territory development;
- Definition of city symbols, search for ways of interpretation;
- Media involvement in branding processes.

4. Results

For the city of Samara, the theme of creating a city brand is relatively new. Only due to the World Cup, held in 2018 in several cities, including Samara, the city authorities were puzzled by the issues of branding the territory. There have been series of objects aimed at preserving the authenticity of urban

spaces. Some of the monotonous urban development has been revived by portraits of iconic urban personalities who have celebrated the city far beyond. At the same time, many objects of architecture and design related to football appeared; and although the championship is a temporary event, it makes its adjustments to urban space, affecting different levels of human interaction with the environment and permanently changing the history of the metropolis. The resolution of issues related to the branding of the city of Samara after the Championship did not stop, but on the contrary, continued, embodied in medium-sized objects, marking key points - a kind of attractions - in the city space. Urban events of cultural significance cover various urban spaces, forming new traditions in their exploitation. "Festival of Flowers," Volga-fest, "Night of Museums" and other cultural city events become part of the city brand. This process is accompanied by the opening of new museum grounds and spaces (for example, Eldar Ryazanov Museum), the introduction of new scenarios into already established urban territories (for example, the placement of art objects in Chekhov square, Michurina square, etc.).

5. Conclusion

The result of the process of branding the city is to attract investments, not only in the field of tourism or other commercial networks, but also in the cultural and social field.

The creation of an attractive aesthetic urban environment also unites citizens and increases the economic efficiency of the territory. Practice and scientific analysis of territorial marketing and territorial branding are not new phenomena, but recently it has become possible to talk about the emergence of a specialized scientific field dealing with the issue of territory development, using marketing strategies. Marketing has shifted from engaging the target audience to a practical, more complex and differentiated scientific approach focused on the development of the Territory as a whole, not just to meet periodically the needs of individual target groups and communities [15-17]. This suggests a shift from territorial marketing to territorial branding. In other words, it is no longer a matter of "selling" its territory, but a way to change it, improve it according to expectations and long-term vision.

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