

Abstract: In this paper is presented a concept of redesign of the logo of Politehnica University of Bucharest. The redesign process begins with the presentation of the current stage of visual identity, and continues with the processes of research, sketching and design. The logo can directly influence the attitude of the viewers towards the brand, so it is an important way of communicating between the brand and the public. The results obtained offer the public a new perspective on the technical university.

Key words: rebranding, redesign process, visual identity, logo, golden ratio, colors

INTRODUCTION

A brand can be described as an organization, service or product with a certain personality that takes shape through the public's perception of it. The way brands are imposed on the market influences the choice of consumers. Branding represents all means of communication, with a certain behavior, whereby a brand is known and understood, in correlation with the product or services it promotes in a certain environment [1]. One of the most important means of communication is represented by visual communication. Today brands become known primarily by their visual identity, whose key element is the logo, so the logo can influence the perception of the public over the brand.

The rebranding represents the process of changing and upgrading the means of communication of the brand, adapted to new trends on the market. Rebranding comes as an answer to a certain change. This change may come from the public, the competition or even the organization that owns the brand. Change affects the visual identity also leading to the redesign of the logo.

This document proposes a study of the visual identity of the Polytechnic University of Bucharest, as well as the creation of a new identity, adapted to today's design trends. For a better understanding of the redesign concept it was also performed an analysis of the rebranding process of a foreign university. Next, there will be a series of processes through which the logo moves from the idea to the sketch and then to the final result. An iconic stage for the logic behind a logo's construction is the integration of proportions and symmetry, the adaptation of graphics to the golden ratio. Each stage of the creative process presents a number of issues that need to be analyzed. Thus, the article can be a short rebranding tutorial with basic concepts and working examples.

2. SHORT ANALYSIS OF SAINT LOUIS UNIVERSITY

The University of Saint Louis is an academic, Catholic-Jesuit institution that was founded in 1818 [2]. In 2015, this university decided that it is time to give up the old visual identity and adopt a new one, adapted to the contemporary design.



Fig. 1 Logo SLU before and after [2]

As can be seen in fig.1, the old logo of the university has a medieval footprint that reminds of the King Louis IX family's blazon, the lily flower, a crown and the slogan "Ad Majorem Dei Gloriam" which means "For the greater glory of God." It is an interesting, very crowded logo that includes various elements that are hard to recognize.

Compared to the old logo, the new logo comes with a design tailored to today's trends. It retains some of the main elements of the old logo: The lily flower, the crown, the shield representing the king and the cross representing Christianity. The new logo also comes with a new meaning referring to the city landscape. Fine springs in the lily flower knot symbolize the Archway Gateway Monument [3]. Compared to the old logo, the new one is scalable and easy to understand, the elements complement each other forming a uniform whole. The logo is a line type and has two colors, white and blue. It is a complex logo because it contains symbol, logotype and tagline.

We can conclude that the change that prompted the evolution of the logo was the mismatch of the old design with the current trends and the failure of the attributes of a logo.

3. CURRENT LOGO OF UPB

"Politehnica" University of Bucharest is an academic institute with technical profile whose traditions are related to the foundation, in the year 1818, by Gheorghe Lazar, of the first technical school with teaching in Romanian language [4]. The current name of the university was chosen in 1992. With the example of Saint Louis University, it will be analyzed whether or not this institution needs rebranding.



Fig. 2 Old UPB logo [5]

As the subject of the work refers to the graphical communication mode, namely the visual identity of the university, the current UPB logo will be analyzed. As can be seen in fig. 2, the UPB logo is an emblem type and consists of three elements: the circular edge, the symbol of the university rector's building and under it the UPB text. From the point of view of the attributes of a logo, this is not an easy-to-recognize logo, the multitude of details in the building leading more to an illustration [6]. These details also make it a bad logo to remember and very unadoptable. The chromaticity of the logo, although it inspires the colors of the Romanian flag, as well as the arrangement of the elements make it hard to reproduce and not at all durable. The difference in size and detail between the elements makes it more difficult to read. All these identified problems lead to the need for a new visual identity, with contemporary design that can respect the attributes and create a positive impact through this change.

4. NEW VISUAL IDENTITY

The first step in designing a logo is the creative brief. It is necessary to know what is meant to be represented graphically and what are the elements that are kept from the old logo. The references help the creative process because it gives inspiration. A total redesign creates most of the time confusion among the audience, which is not able to associate the brand with the logo after the change. In the current logo, the most important elements are the rector's building, because the "UPB" and the circular edge are highlighted by the circular shape roof. The year 1818 is not so relevant as the university has undergone many changes over the course of 200 years. It is deduced that the circular roof will be preserved because it is very easy to recognize and today the public is familiar with it and the circular edge, and the letters "UPB". It is very important in the creative process to have an element of connection, something to bind all elements and to be part of the same whole. After many sketches and tests the new logo is a complex line logo that combines a symbol element and a logotype (fig. 3).



Fig. 3 New UPB logo



Fig. 4 UPB logo explained

The symbol is represented by a stylized linear shape of the rector's building. It has as its central element the form of the letter "B" that originates from the city of Bucharest (fig. 4). The style in which the letter is constructed is not a random one. That "B" form is the result of overlapping UPB initials (fig. 5). Each letter is outlined line-art type, and the letter "U" has added an extension to the left to create together with the element above the continuity of the building.

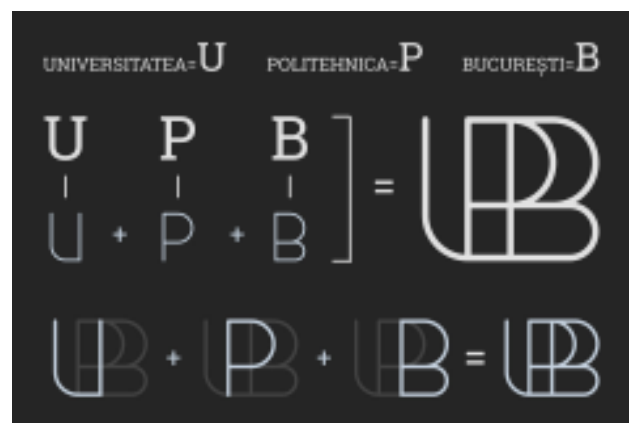


Fig. 5 UPB graphic element decomposed

The entire graphic symbol breaks down into three parts. The first element is the circular roof of the rector's building. Although it does not have a great historical relevance, the roof has become a symbol for the university in the collective memory. The next element consists of the building body in the form of the letter "B" made up by overlapping the stylized initials of the university name. The last element, although it seems insignificant, is a circle arc that together with the building body forms a step ladder. This element represents a step towards the future with the help of the university (fig. 6). The style in which the logo symbol was built is inspired by the technical drawing that underlies the engineering development plans.



Fig. 6 Logo symbol decomposed

The logotype logo consists of the text „UNIVERSITATEA POLITEHNICA DIN BUCURESTI” arranged on three rows. The font used for logotype is Roboto Slab Regular (fig. 7) and is a font that combines with the symbol element because it is created in line style. Between the two elements is a link element represented by a thin vertical line.

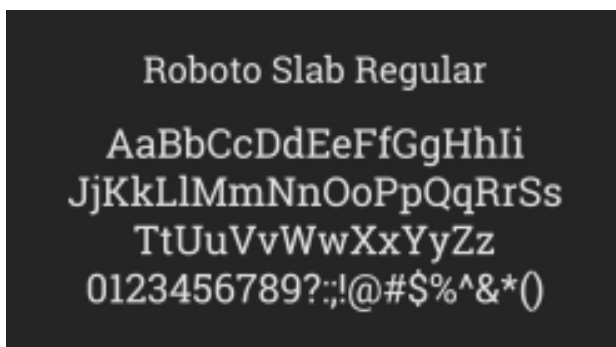


Fig. 7 Font used in logo

Because the old logo was the emblem type, 2 variants were created for the new logo. One of the variants is the logo originally presented which will be called the basic logo and the second variant is represented by an adaptation of it in the form of an emblem. The emblem logo contains the symbol element in the middle and around it a circular border with the text „UNIVERSITATEA POLITEHNICA BUCURESTI”.

This logo is adapted for different types of media, both variants are supported (fig. 8).



Basic logo



Emblem logo

Fig. 8 Logo in both versions

5. THE GOLDEN RATIO IN UPB LOGO

The golden ratio is one number that was considered magic in the Middle Ages. It is a derivative of the Fibonacci numbers and with its help Renaissance artists could reproduce as close to reality various bodies in nature. This number is found in the construction of snails, trees, and even in the construction of the human body. The gold ratio is approximately 1,618 and was also used to create the new UPB logo (fig. 9).

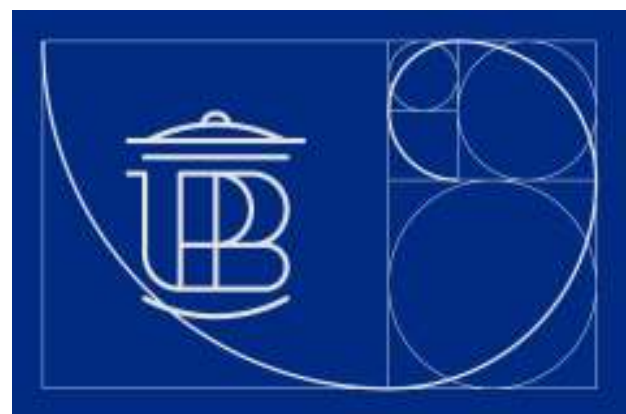


Fig. 9 Golden ratio

Both the symbol element and the entire emblem logo were created with the help of the golden ratio. According to the fig.10 after a logo was created as a style and as a form was intended to adapt to the proportions of the golden number. The logos were created by overlapping the circles in the golden ratio. This helped to arrange much better the proportions, to be to the pleasing to the human eye. Due to the well structured proportions the graphical elements do not present ambiguities.

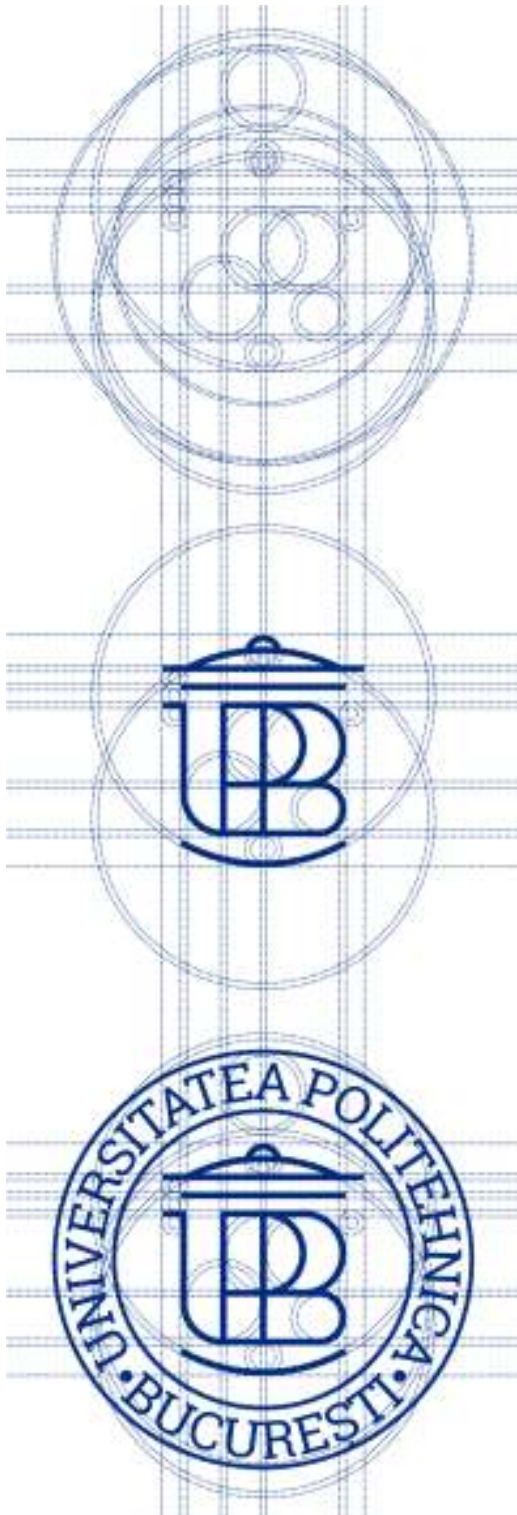


Fig. 10 UPB Logo in proportions with golden ratio

Nor the way the basic logo is arranged is not a random one. The basic UPB logo arrangement is made according to the letter "H" method, which implies the layout of the graphical elements with a space of the letter "H" used in the text of logotype. The letter must have the same dimension everywhere. As you can see the logotype is larger with 6 units than the symbol, and the whole logo is larger with 6 units than the logotype, thus it is in equilibrium (fig. 11).



Fig. 11 UPB Logo with letter H proportions

The colors used by the visual identity in the logo variants are blue, dark gray, close to black and light gray, close to white. There was applied a Concept Art rule that says to never use a 100% white or a 100% black. In the fig. 12 are the color shades, each being expressed in RGB, CMYK and HEXADECIMAL.

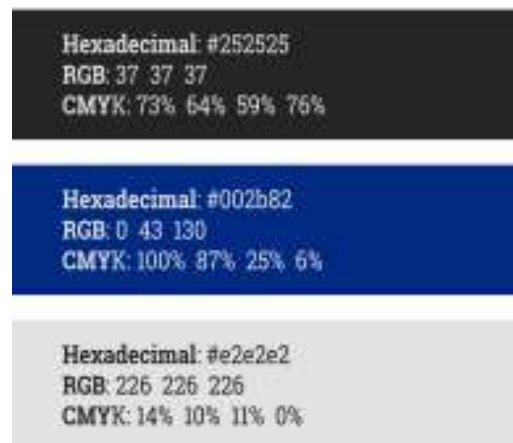


Fig. 12 UPB color palette

Each of the two logos is adapted for each color so it can be applied to any type of support (fig. 13 and fig. 14). Both logos can be used on business cards, presentation folders, custom envelopes, patches etc. All details are specified in the branding manual. The next step after a visual identity is done it's the development of the branding manual. In this book it is specified when, where, and how a logo can be used. The book contains information about all custom materials.



Fig. 13 UPB base logo in different colors



Fig. 14 UPB emblem logo in different colors

One of the most important problems of the newly created visual identity is its adaptability to the visual identities of university faculties. Initially, the faculties' logos were made by each faculty without considering a

pattern. The solution that is proposed in this article is to change the logotype of each faculty with the text of the name, preserving the original font and keeping the symbol element of the university whose color will vary from faculty to faculty (fig. 15). Apart from the body of the rector's building in the form of the letter "B" in the symbol element all the other elements will have dark gray color.



Fig. 15 Logos of UPB faculties

Each color present in the visual identities of UPB faculties will be specified in the branding manual. Customized materials can be made for each of these faculties.

6. USES OF LOGO

In this section of the article I will mention some customized materials that should not miss in a brand. These include business cards, presentation sheets, letterheads, personalized pens, erasers, personalized envelopes, and more. It is important to specify that on the printed elements the colors of the graphic elements will be slightly different from the monitor because the monitors display in RGB format and the printers print CMYK.

Here are some examples of customized materials that contain the identity of UPB (fig. 16-18). There are two essential things that are transmitted through these materials. The first is the transmission of the brand to the public, and the second is the transmission of the contact

with the public. It is important for people to stay in touch, especially those who are loyal to the brand.



Fig. 16 Uses of UPB logo on desk supports



Fig. 18 UPB letterhead



Fig. 17 Business card UPB faces

Although the materials presented in the article were made for presentation, the design was made as if they were ready for production. For example, the QR code on the business card is functional and will direct the user to the UPB site (fig. 17).

7. CONCLUSIONS

In this article has been exposed a concept of redesigning the logo of the Polytechnic University of Bucharest, being presented creative steps to reach the final result. As one can see the development of a visual identity combines several disciplines: history, whether it's a university like Saint Louis, arts, mathematics. In conclusion, the realization of a logo redesign represents an entire process of research, drawing, redevelopment, projection and presentation.

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