

INTERNATIONAL YEARBOOK COMMUNICATION DESIGN 2012/2013

[Editor PETER ZEC]



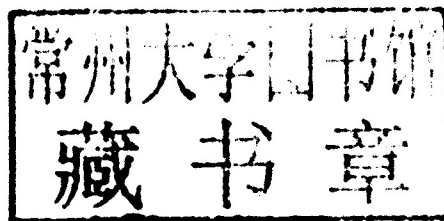
reddot edition

CATCH
FLAS

VOL 2

INTERNATIONAL YEARBOOK COMMUNICATION DESIGN 2012/2013

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reddot design award
communication design 2012

VOL 2

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Vol. 2, page 470-499

Photographs winning works

Die Neue Sammlung –
The International Design Museum
(Alexander Laurenzo), Munich
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Gewista Werbegesellschaft, Vienna
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Paris Mexis, Athens, Greece
Vol. 1, page 430

Präsenz Schweiz, Bern, Switzerland
Vol. 2, page 138

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Vol. 2, page 137

TAMSchICK MEDIA+SPACE GmbH, Berlin
Vol. 2, page 137, 138

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Vol. 2, page 493

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design" is the continuation of the
"red dot communication design yearbook".

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MULTIMEDIA SPECIAL

DIGITAL PRESENTATIONS ON DVD
EDITORIAL, TYPOGRAPHY, EVENT DESIGN,
GAMES & ELECTRONIC ART, INTERFACES & APPS,
TV, FILM & CINEMA, CORPORATE FILMS,
SOUND DESIGN



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6823

entries in total participated in the
“red dot award: communication design 2012”.

THE AWARD BY THE NUMBERS

511

works were honoured with a red dot distinction by this year's jury.

0.9

per cent of all entries were awarded the "red dot: best of the best".

15

outstanding works were conferred the "red dot: grand prix".

2.36

minutes takes the corporate film for which three young designers won the endowed "red dot: junior prize".

1

st and most awarded client in this year's competition was: Mercedes-Benz.

601

bisang was awarded the honorary title "red dot: agency of the year 2012".

1

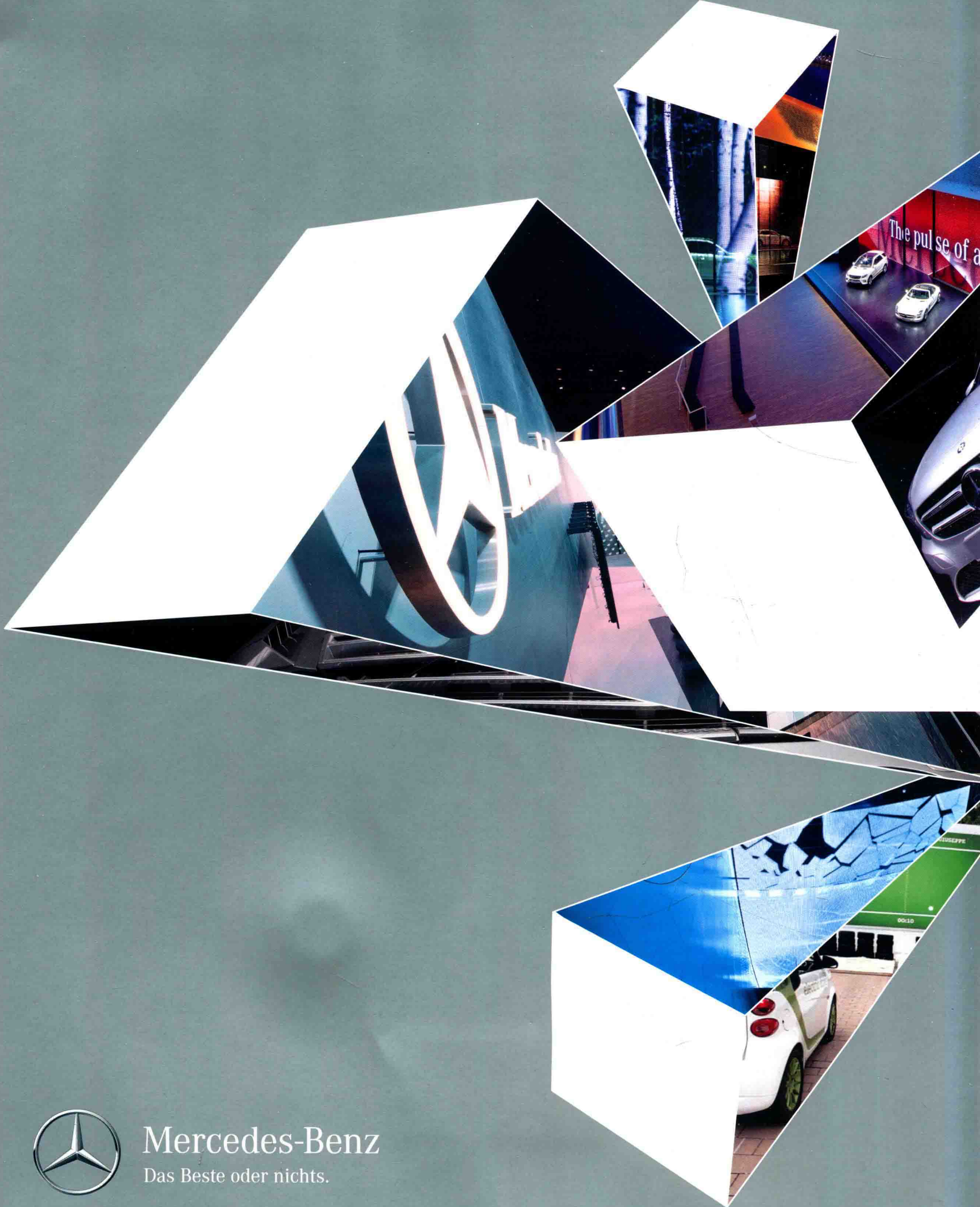
st time: the winners' exhibition in the Alte Münze Berlin is featured by guided tours & talks.

1412

seats are available in the glamorous Konzerthaus Berlin for the winners and guests of the red dot gala.

1153

certificates were printed for all winners of the "red dot award: communication design 2012".



Mercedes-Benz
Das Beste oder nichts.



red dot:
client of the year



THE BEST OR NOTHING.

Mercedes-Benz

Far more than a campaign slogan, this statement has been a permanent fixture of the Daimler corporation since its founding. Coined by founder Gottlieb Daimler, “The best or nothing” acts as an incentive and a benchmark at the same time. Many technical innovations that are taken for granted in automobiles today have their origin in Stuttgart, among them the safety cell, the anti-lock braking system, the airbag, the electronic stability programme and the drowsiness detection system “Attention Assist”.

Again and again, Daimler managed to set new standards. The accomplished and confident brand presence is reflected not only in the technology and the product design, but also in the communication design. In 2010, Mercedes-Benz revamped its corporate design, namely by merging the visual and verbal elements of the brand – the star and the word “Mercedes-Benz”. The star now has a three-dimensional and chrome-coloured appearance. And both of these elements are complemented with the slogan “The best or nothing”.

In the year 2011, Mercedes-Benz celebrated the 125th birthday of the automobile. With the anniversary campaign “Inventors of the automobile. Since 1886!” Mercedes-Benz proclaimed its position as a premium brand. In this year’s “red dot award: communication design”, no less than ten awards were given to the brand with the three-pointed star, and a total of eleven awards to the Daimler corporation.

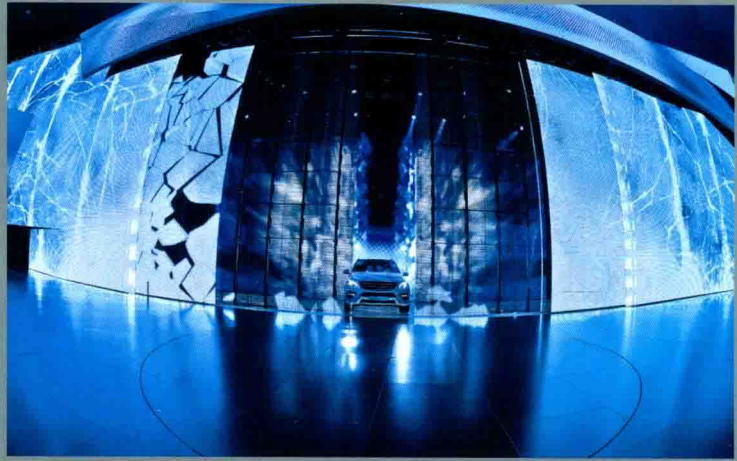
As no other competition participant was more successful, Mercedes-Benz was granted the honorary title “red dot: client of the year 2012”. Anders Sundt Jensen has been at Daimler for more than 20 years and is, since November 2008, Head of Brand Communications Mercedes-Benz Cars. In an interview with red dot, he spoke about the communication of the premium brand.



01

MERCEDES-BENZ UNDER A GOOD STAR

- 01 **Anders Sundt Jensen**
Head of Brand Communications
Mercedes-Benz Cars
- 02 **Mercedes Next!**
- /03 [Trade Fair Exhibition at the IAA 2011]
- 04 **smart eball**
[Game Event]

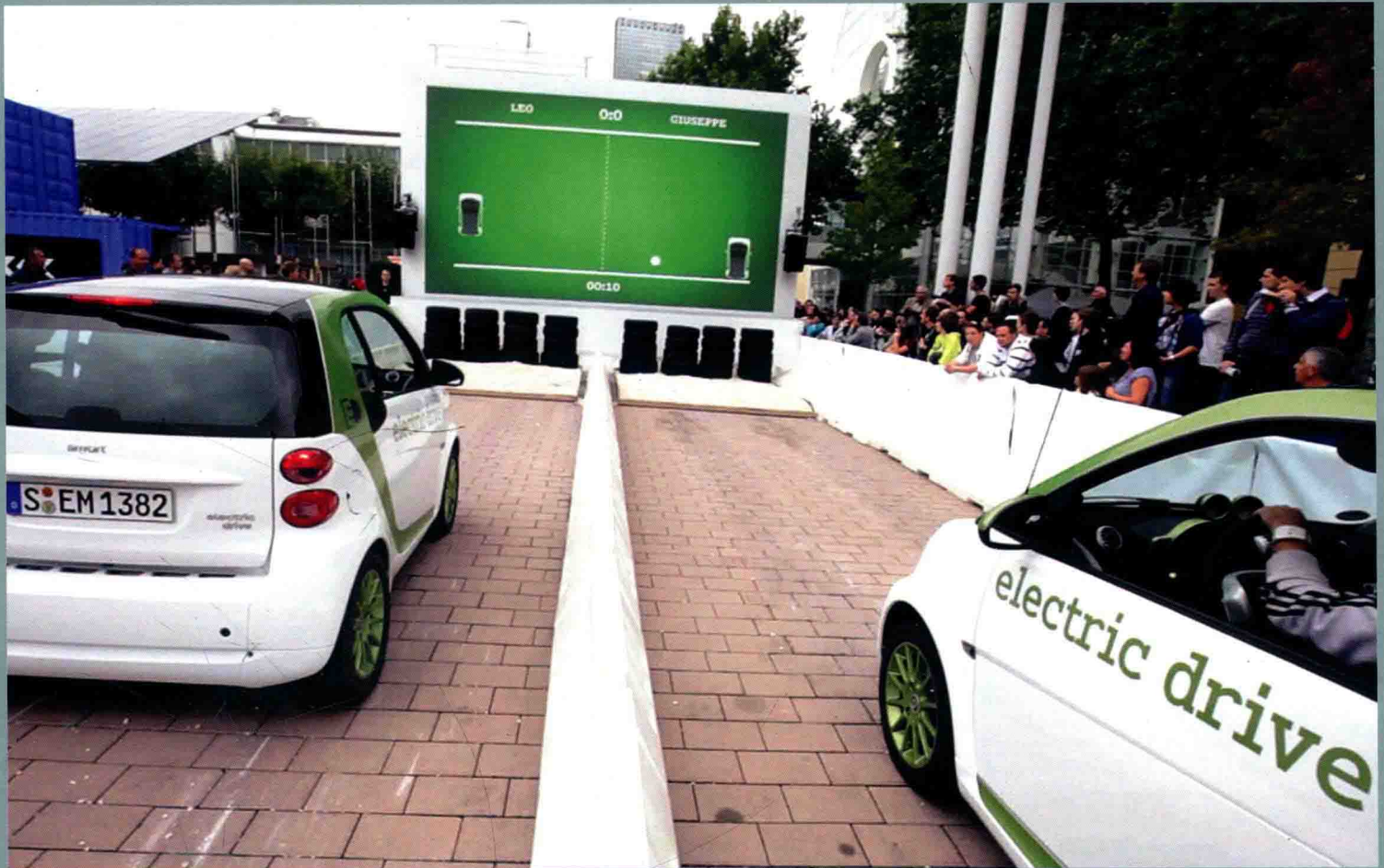


02/03

Mr. Jensen, what distinguishes the Mercedes-Benz brand from other premium brands in the automobile sector?
We have a distinct history, as a brand, that sets us apart from the competition. However, at the same time we take care to continue developing the brand on an ongoing basis. And, at all times, our ability to inspire awe and fascination is the core of our focus.

What values do you attach to this ability to inspire awe?
Basically, we want to expand our role as a driver of innovation in the automobile industry, because, as the inventor of the automobile, Mercedes-Benz has always been a significant force in the development of the automobile. This is also reflected in our management philosophy that prioritises the brand values perfection, fascination and responsibility.

What role does the “Made in Germany” label play, which is as old as the automobile? How “German” is the Mercedes-Benz brand outside of Germany?
The perception of our brand is not uniform throughout the world. In Asia, Mercedes-Benz is strongly associated with its geographic origin, yet in a very positive sense. In other markets, we’re perceived more as a global premium brand. There, the emphasis in our communications on the German origin of the brand is rather subdued.



04

The orientation towards brands appears to be increasingly important in a globalised world. Is there anything that needs special consideration in the management of global brands?

Global brand management is not a 100-metre sprint but a never-ending marathon. To look at only the current situation would be myopic. However, this year our focus is to continue our effort to open up towards younger target groups.

Where do you see opportunities and risks for the Mercedes-Benz brand with regard to younger target groups?

Reaching out to new target groups is of immense value to us. The young people that we can “wow” for the Mercedes-Benz brand today are tomorrow’s clients. However, at the same time we have to continue communicating with and retaining our long-standing clientele. Developing the brand, authentically, in that state of tension, bears certain risks. Yet these are risks we are well prepared to face.

Today, Mercedes-Benz calls into play a wide array of media in order to allow clients to engage in the brand experience. How has the mix of analogue and digital media changed under your management?

In the past years, digital media have gained enormously in significance in brand and product communications. Today, the Internet and new media are, aside from the dealerships, the most important source of information for our clients and those wishing to find out more about Mercedes-Benz.

In that sense, we view digital communication as an essential complement and expansion of the classic communication mix consisting of print and film. In particular when reaching out to and capturing modern and younger target groups, the web is the contact medium number one. Social media platforms are our main media channel for marketing and communication. And, here we are currently moving from monologue to dialogue, in other words, from of a traditional web presence to open, dialogue-oriented offers. For this reason, we’ve adapted our events on the web and in the new media to the media use behaviour of these target groups.

The agency Scholz & Volkmer was awarded with a red dot for its relaunch of Mercedes-Benz.com. The brand’s Internet platform is designed to function as an online “brand magazine”. Where do you think the emphasis lies? In “content is king” or “the medium is the message”? There’s no question about it – in “content is king”. Here as well, our mission is to give clients “the best or nothing”. Given the virtually infinite offer on the World Wide Web, our offers have to convince content-wise and be relevant to the target group. Only in this way will users come back again and again and stay in touch. Of course, this requires an immense public relations effort. However, we believe that this will pay off in the long term. At present we have more than eight million Facebook fans – that speaks for itself.