



**Universidade
Europeia**

LAUREATE INTERNATIONAL UNIVERSITIES

2018

**João
Couto
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**A DYNAMIC IDENTITY FOR THE
AZORES ARCHIPELAGO**



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Tese/ Projeto apresentada ao IADE – Universidade Europeia, para cumprimento dos requisitos necessários à obtenção do grau de Mestre em Design e Cultura Visual realizada sob a orientação científica da Doutora Maria Cadarso, Professora *Auxiliar* do IADE – Universidade Europeia.

I would like to dedicate this project to my parents, Rita and Juan, to my sister, Catarina, and specially to my grandparents Aura, Angela, Fernando and João.

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I would like to thank all my family, my parents, Rita and Juan, my sister, Catarina, and my grandparents, Aura, Angela, Fernando and João, for always supporting and helping me when I most needed.

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Palavras-chave

Identidade; Identidades Visuais; Identidades Dinâmicas; Açores.

Resumo

Este projeto de investigação visa definir certos aspetos relacionados com identidades dinâmicas, criar uma identidade da mesma natureza para o arquipélago dos Açores. As questões de investigação foram as seguintes: O que é uma identidade dinâmica? O que faz uma identidade ser dinâmica? Como e quando usar as diferentes variações criadas? A hipótese deste projeto é se, uma identidade dinâmica para os Açores consegue apelar à comunidade, bem como para os seus visitantes.

Para responder com precisão às questões de investigação, vários assuntos relacionados com identidades visuais e identidade foram estudados. A pesquisa realizada focou-se no progresso das identidades visuais ao longo do tempo, e de como houve a evolução de estáticas para dinâmicas. Também foram estudados outros conceitos, como programas de design, brands e branding. Para compreender o estado das identidades visuais, vários casos de identidades estáticas e dinâmicas foram criticamente analisados.

A identidade dinâmica desenvolvida muda de acordo com o clima dos Açores. No decorrer do desenvolvimento da identidade outro processo denominado action research foi utilizado. Foram desenvolvidos vários questionários de modo a melhorar a solução final do projeto. Com base nos resultados do último questionário, observamos que a identidade dinâmica foi muito bem-recebida pela comunidade e pelos visitantes.

Conseguimos responder às questões de investigação, mas infelizmente devido a dados insuficientes a hipótese não pôde ser validada.

Keywords

Identity; Visual Identities; Dynamic Identities; Azores.

Abstract

This research project aims to define certain aspects of dynamic identities and create an identity of the same nature for the archipelago of the Azores. The research questions of this project were the following: What is a dynamic identity? What makes an identity dynamic? How and when to use the different created variations? The hypothesis of this research project is, a dynamic identity for the Azores can appeal to the community as well as to its visitors.

To accurately respond to the research questions, various subjects related to visual identities and identity were studied. The research conducted focused on the progress of visual identities through time and how they evolved from static to dynamic. It also briefly studied other concepts such as design programmes, brands and branding. To understand the state of visual identities, several cases of static and dynamic identities were critically analysed.

The resulting dynamic identity changes according to the weather in the Azores. Through the development of the identity another process named action research was used. Several questionnaires were developed to improve the final design solution. Based on the final questionnaire, the dynamic identity was very well received by community and visitors alike. We managed to answer the research questions, but unfortunately due to insufficient data the hypothesis could not be considered valid in a larger scale.

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ACRONYM INDEX

AEG - Allgemeine Elektrizitäts Gesellschaft

MTV - Music Television

CHAPTER I – INTRODUCTION

1.1. Introduction

This starting chapter starts by clarifying the main and different themes and pertinent study areas this project will approach. Followed by the problematic, this will assess the different problems that need to be further explored and understood. To drive the whole development of the project a set of goals were defined.

With the relevant problematic defined we now need to outline the different research questions and the hypothesis for this project. These have the function to drive the entirety of the research process, in the sense that these studies will aid and hopefully answer accurately these questions and validate the chosen hypothesis.

To achieve the proposed goals, to accurately find the answers to the research questions, and to validate the hypothesis, a methodology composed of several steps and processes must be followed. Lastly comes a small clarification of what the practical project is composed of, and the intended outcome to ascertain the relevant theoretical and practical contributions for the completion of the project.

1.2. Theme

This project fits into the realm of visual design as it consists of creating a visual identity. The broader theme is identity, and how individuals and groups use different identification devices to state ownership and to differentiate themselves in the world. As many aspects of life nowadays these devices have evolved through time, due to social-economic factors and advancements in technology. To explore this evolution, a research into the origin of identification devices must be made, and from there follow its development as it evolves into corporate identity and as new topics come to light as brands and branding.

After studying this evolution and the new emerged study areas, the research shifts to the main theme of this project, being dynamic identities, and how did they originate and how they evolved until nowadays. It is also relevant to understand how they can be developed by researching the currently categorized dynamic identity systems and understand of what elements an identity is comprised of.

1.3. Problematic

The main theme of this project is dynamic identities, but because these are a recent approach to develop visual identities, there are several aspects that need to be defined, further clarified and explored.

Many companies or brands have a logo which is used throughout their visual identity, but others have a main logo and then several variations used to distinguish their different services or parts. By having these multiple logo variations such as a dynamic identity inherently has, there is a need to define if this hierarchy system can be present in such an identity. A different but equally confusing recent trend that can be understood as being a dynamic identity is logo animation. These make use of motion design to give a logo movement and life through video animation, but in other supports this approach regularly only presents one logo, raising the question if this can be seen as a dynamic identity. Both of these subjects need clarification and ultimately, the best means for this effect is by building a definition for what is a dynamic identity, this would also help cement it as something separate from static visual identities

Depending on the manner the dynamic identity is developed, it will result in a considerable amount of logo variations, with this in mind what is the best method to employ these different variations comprehensibly and sensibly without confusing the general public.

1.4. Goals

The main goal of this research project is to find an accurate answer to the pertinent problems defined above. By doing this, help discover new understandings and knowledge about dynamic identities, in order to cement it as a new and individual approach to develop a visual identity.

Another equally important goal, is to provide the archipelago of the Azores with a new, innovative and transversal visual identity that can appeal to the visitors but at the same unify and incite pride in the Azorean people, in a way celebrating their heritage and the special place where they live.

By developing this visual identity, I also hope to improve my personal skills as a designer, acquiring new knowledge enabling me to better respond to upcoming professional challenges.

1.5. Research Questions and Hypothesis

The main questions of this research project are: What is a dynamic identity? What makes an identity dynamic? How and when to use the different created variations? Due to the recent

nature of the subject there is a need to further define and clarify these issues, as there are only general understandings about it. Another issue is how to use the different created possibilities without confusing the consumer, but at the same time maintaining the dynamic part of the identity.

The hypothesis for this project is, a dynamic identity for the Azores can appeal to the community as well as to its visitors. The recent trend in visual identities of cities and places usually depends on a family of icons and symbols which is a valid and flexible approach. Yet the proposed hypothesis here, is that by having a dynamic identity there is much more room for flexibility, and for growth in the future. This is made possible by having an identity that can adapt and evolve with the passing of time.

1.6. Methodology

In order to achieve the goals of this research project and to accurately answer the research questions, a methodology was followed. This starts by clarifying the object study and the pertinent study areas. Followed by the literature review, which will analyse the current studies developed in the pertinent study areas of identity, identification devices, visual identities, corporate identity, brands and branding. From these studies we will move to the main theme which is dynamic identities and its various categorized systems. After the study of both static and dynamic identities we will then conclude which elements they are comprised of.

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Fig 1. Literature review scheme

After this chapter, several cases of visual identities, static and dynamic, were analysed and critically discussed to understand the current state of visual identities and to extract any guidelines, good or bad, for creating visual identities. These case studies include the current static visual identity of the Azores and of the city of Porto. And the current dynamic visual identity of EDP and of the city of Melbourne.



Fig 2. Case studies

To develop the dynamic identity the process developed by Wheeler (2008) was used as a guideline, allied with the understandings of Van Nes (2012) about dynamic identities and dynamic systems. But throughout the development of the project we also employed aspects of another process named action research. According to Muratovski (2015, p. 193) action research can be described as an inquisitive process that leads to improving and reform, it can be easily integrated within the practice of design and can be a powerful tool for initiating change in the design profession. The author further states action research is about improving practice, it enables the practitioners to investigate and evaluate their own work. This type of research should be based around a problem, dilemma or ambiguity from the situation in which practitioners may find themselves. When conducting action research there are three points that need to be considered.

“- The subject matter should be situated in a social practice that needs to be changed.

- This is a participatory activity where researchers collaborate were researches collaborate among themselves or with the relevant stakeholders.

- The project proceeds through a cyclic spiral of planning, acting, observing and reflecting in a systematic and documented way” (Muratovski, 2015, p. 193)

The report should include commentary and interpretation of the whole action and research process. This, in return, may lead to the identification of a new problem that may trigger a new cycle of planning, acting, observing and reflecting. (Muratovski, 2015, p. 193)

According to Muratovski (2015, p. 195) data collection in action research in design is closely linked to the design process. The author further states that considering design as being an outward-directed activity in terms that is others who often feel the consequences the designer's actions. This type of research can frequently be participatory in nature when it comes to data collection. When conducting practice-based research, which is the case in this project, and there is a necessity to examine how to improve the design solution there is a need to engage broader publics and the core audience. This is also known as "co-design" which stands for collaboration design.

According to Muratovski (2015, p. 196), Swann (2002, p. 56-57) supports the idea that design should be an inclusive process and argues that designer's need to be accountable for what they do. Most definitions of action research incorporate three key elements:

"Action research should be participatory in character; it needs to have a democratic impulse; and it should contribute both to social science and to social change. (Muratovski, 2015, p. 196)

Action research is an eclectic a flexible type of research that can incorporate parts of other researches methods when necessary. That is why there are a number of different approaches to action research. It can be seen as an individualistic activity, but it is also a participatory activity that brings a range of people together in a collaborative manner.

As seen in the scheme below, the different phases of development of the identity are highlighted for easier comprehension. The first phase is comprised of researching and collecting different aspects about the archipelago of the Azores, in terms of culture, traditions, daily living, activities and natural features and wonders. This to discover what makes the Azores a special and distinct place. The second phase deals with translating the information acquired in the Azores research phase and ascertain what is the essence/DNA of the Azores. The third phase is comprised of turning this essence into a visual expression, starting by designing the logo, followed by the different applications. Throughout the development of the identity a number of validations with different external audiences will be conducted, these will vary in what they seek to validate but always with the intent to improve the final design solution.

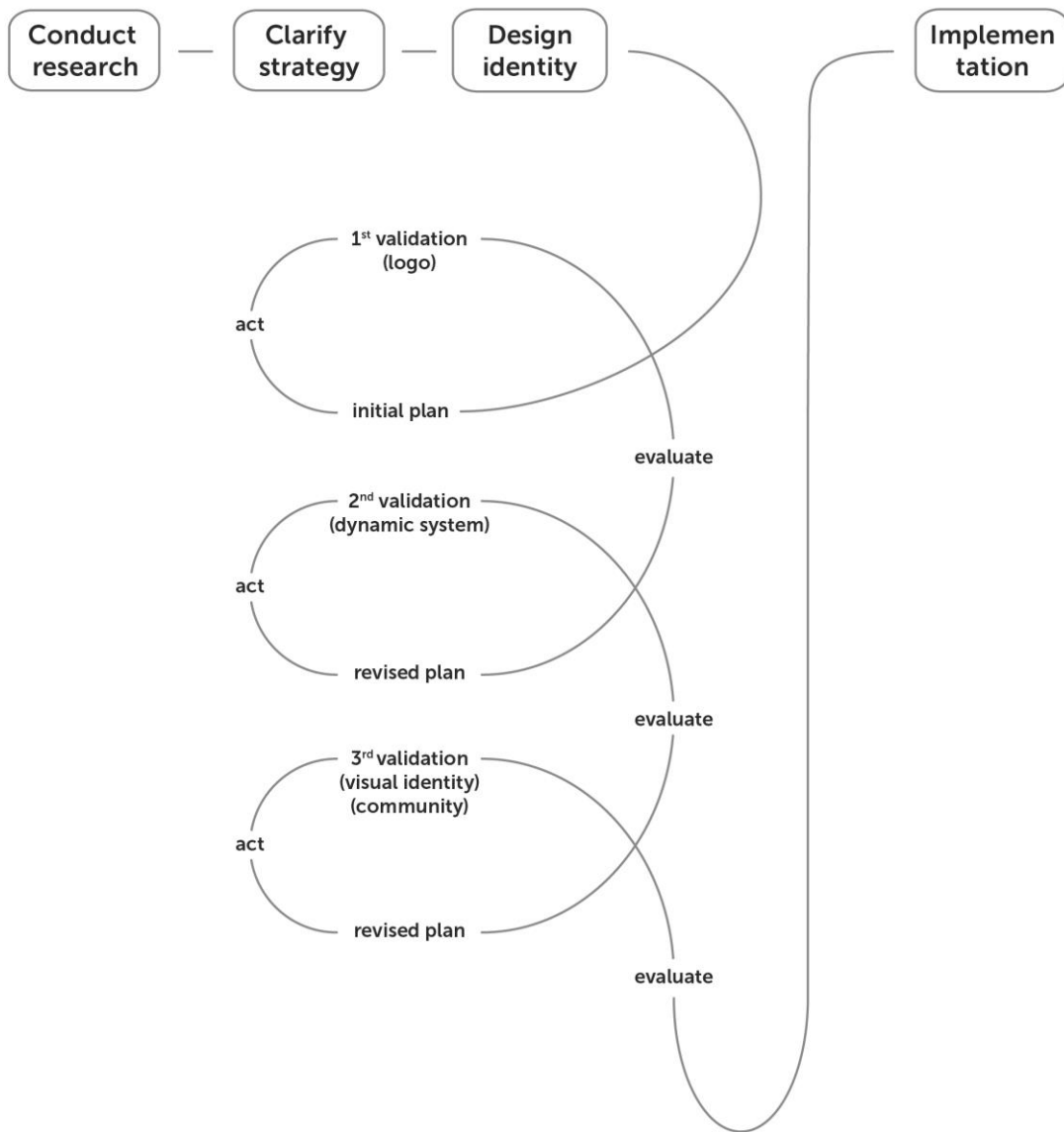


Fig 3. Scheme for developing the project

After the dynamic identity is fully designed, finished and validated with external audiences, we will critically analyse it to understand if there are any issues or limitations with the project and also to comprehend if the final result is positive or negative.

1.7. Project

The proposed goal for the practical outcome of this project is to create a new and innovative dynamic identity for the Archipelago of the Azores. After a quick study about the current visual identity we concluded that the employed approach has a few limitations. The

development of the new dynamic visual identity will begin from scratch, starting from the research and finishing with the creation of the various applications.

1.8. Summary

This project fits into the realm of visual design as it consists of creating a visual identity, being the broader theme for this project, identity and how individuals and groups use different devices to differentiate themselves in the world. Making dynamic identities the main theme, this being a recent concept there are still several aspects in need of clarification such as: when a company or brand employ multiple variations of the main logo with a hierarchic system; or when a logo makes use of motion design to become animated. Both these subjects need to be clarified to assess if they can be considered dynamic identities. For this effect the best means to achieve this, is by building a definition. Also depending on the system used to develop the dynamic identity will result in an amount of logo variations. Which is the best comprehensive method to employ these variations.

The main goal is to find accurate answers to the relevant problems defined, in the process helping the development of dynamic identities.

An equally important goal is to provide the Azores with a new and innovative visual identity, and by doing this also improving my personal skills as a designer.

The research questions that will drive this project are the following: What is a dynamic identity? What makes an identity dynamic? How and when to use the different created variation?

To achieve the goals set by this project and answer the research questions a methodology was followed. This starts by clarifying the object study and the pertinent study areas. Following this is the literature review which collects and analyses the current studies developed in these areas. After this chapter, several cases of visual identities were analysed and discussed. These are the identity of the Azores, of the city of Porto, of EDP and of the city of Melbourne.

For the development of the visual identity, the approach developed by Wheeler (2008) was used as a guideline, only as a guideline because this is a different approach to develop visual identities, the understandings of Van Nes (2012) about dynamic identities and dynamic systems. Throughout this phase we also employed a research method named action research, this can be described as an inquisitive process that leads to improvement and reform, being easily integrated within the practice of design. There three points to consider when conducting this type of research: the subject matter should be situated in a social practice in need of change; it is a participatory activity where researchers collaborate

among themselves and with others; the project as a cyclic spiral of planning, acting, observing and reflecting. Data collection in action research is closely linked to the design process. In this case we are conducting practice-based research, in which case there is a necessity to examine how to improve a final solution to achieve this there it is required to engage with the core audience.

As shown in the scheme, the first phase involves researching about several aspects of the Azores. The second phase interprets this information with the intent to ascertain what is the essence/DNA of the Azores. The third phase is comprised of turning this essence into a visual expression, meaning designing the dynamic identity. Throughout this development a number of validations with different external audiences and themes will be conducted in order to improve the final design solution. Following this comes a sort of a hypothetical phase, implementation, that does not apply directly in this case.

CHAPTER II - LITERATURE REVIEW

2.1. Introduction

This literature review explores how certificates of origin have existed for as long as mankind has had specialized occupations and how they have evolved and adapted to new technologies. Identification comes from the necessity for individuals to take credit, to show pride and to claim responsibility. These started as being simple trademarks used to identify ownership over weapons, furniture, cattle and others. But through time they have evolved. It was during the Industrial Revolution, with its mass manufacturing and marketing, that visual identifications and trademarks gained a significant importance. At around the beginning of the 20th century was when the first comprehensive Visual Identities were created by remarkable individuals such as Peter Behrens and Giovanni Pintori. After World War II, productive capacity shifted towards consumer goods, originating a significant increase in the need for visual identity systems in order for companies and brands to differentiate themselves and be a step ahead of their competition. Due to advancements in technology, designers were provided with new processes and capabilities leading to unparalleled graphic possibilities. Allying this with the somewhat shift from print to screen, it made possible for identities to reinvent and express themselves in new and different ways, like making them organic and reactive to possible changes in their environment.

2.2. Identity

"Identity in its various manifestations has grabbed our hearts and minds, because we are desperate to express our need to belong but also overtly to differentiate ourselves and our aspirations from those around us." (Ollins, 2008, p. 18)

According to Mollerup (2007, p. 15), devices with the same function as visual identities have existed for at least five thousand years, in this case the author (2007, p. 19) refers to it as a trademark, or devices with the same function as a trademark, which is a sign the sender uses to identify himself in the world.

Following Mollerup (2007, p. 15), the historical predecessors of modern trademarks evolved from the need and desire for social identification on the part of the individual or groups. They were also the means of establishing the distinguishing character of something. Mollerup (2007, p. 16) illustrates this by giving the following example: "A farmer may mark his cattle to protect them against theft; a potter may mark his bowl out of sheer pride."

The author adds that there is a mutually exclusive relationship or implied dominance between need and desire. Historically this motivation can be related to social life, war, commerce, traffic and sport. These early equivalent trademarks were used to state identification in three ways: social identification, who is this or who says that; ownership, who owns this; origin, who made this.

Mollerup (2007, p. 16) then states, that despite it is not known exactly when a graphic device was used as a means to identify ownership or creative and productive parenthood, the first attempts in all of the three mentioned categories, were made with pictures and not with letters. But the author hypothesizes that the first graphic identification was an owner's mark, simply to show that a weapon belonged to a particular individual.

Mollerup (2007, p. 16) listed several trademark precedents in terms of both purpose and visual form.

Heraldry marks – Nowadays the world of heraldry has two meanings, it refers to both armorial signs themselves as well as their study and design. From individuals and families, coats or arms have been adopted by towns, regions and countries. Nowadays most places in the Western world can claim their own. They are sometimes incorporated into trademarks of companies, showing their place of origin. (Mollerup, 2007, p. 17-22)

Monograms – The original Greek meaning of the term monogram is single line understood as something written or drawn in outline. There is a parallel between early monograms and contemporary letter trademarks that are recognized rather the read in parts of the world where literacy is not widespread. (Mollerup, 2007, p. 24)

Branding – Marking livestock with burning iron has been practised for at least five thousand years. Nowadays however has the branding of domestic animals such a high level in the United States, due to economic interests, it has been thoroughly organized. (Mollerup, 2007, p. 27)

Earmarks – In the United States other forms of marking domestic animals included ear-marking and tattooing, which have developed alongside branding. (Mollerup, 2007, p. 30)

Farm marks – While farmers in northern Europe may not have had herds as large as those in the United States, they still had to mark their livestock. Dutch immigrants to the Danish islands of Amager outside Copenhagen in the sixteenth century marked their livestock with the same marks used to identify their own belongings. They have similarities with the ancient Danish runic alphabets as well as with certain stonemason's marks. (Mollerup, 2007, p. 31)

Ceramic marks – Ceramic artefacts of antiquity have produced a wealth of trademarks. Some vase marks are those of the traders who bought the vases from potters and sold them in distant markets. Other marks are potters or owner's marks, and some are vase names or even price marks. Although the obvious purpose of ceramic marks is to identify the makers of the objects, the marks themselves sometimes become objects of their own. (Mollerup, 2007, p. 32-33)

Stonemasons marks – Medieval stonemasons were great builders in more than one sense. Perhaps to immortalize themselves, to show pride and to probably identify their work in order to get paid. Stonemasons from the twelfth century and throughout the next six centuries cut their personal marks in stone and they were generally non-alphabetic. (Mollerup, 2007, p. 34)

Hallmarks – The word "hallmark" is often used to indicate a distinguishing characteristic of something. To the British goldsmith, silversmith or collector, the hallmark refers to Goldsmiths Hall in London where articles of gold, silver and platinum were traditionally arrayed and stamped. These stamps, which take form of hallmarks, attest to the purity of the metal. (Mollerup, 2007, p. 35)

Printing marks – After Johann Gutenberg invented the art of printing with loose type, in the fifteenth century, printers began to mark their products. Printers marks demonstrate variety in conception and variable artistic quality in execution. (Mollerup, 2007, p. 36)

Watermarks – The production of good paper for printing was necessary for the modern development of the printing industry as the invention of loose type. Manufacturers of good quality paper were aware of this fact, so they started putting their mark on the final product. (Mollerup, 2007, p. 39)

Furniture marks – Between 1751 and 1791 in Paris, when the guilds and their privileges had come to an end, signing furniture became mandatory. (Mollerup, 2007, p. 40)

2.3. Static Identities

In line with Mollerup (2007, p. 15), Meggs (1992, p. 380) states, visual marks with identification purposes have existed for centuries. In medieval times, proprietary marks were used as a means of enabling the guilds to control trade. By the 1700s, virtually every trader and dealer had his own trademark or stamp. However, what caused visual identification and trademarks to gain significant value and importance was the first industrial revolution, with this, came mass manufacturing and marketing.

According to Meggs (1992, p. 380), the first phase of development of visual identification resulted from pioneering efforts by strong individual designers who laid their personal

touch upon a client's designed image. Like with the case of Peter Behrens at AEG and Giovanni Pintori at the Olivetti Corporation.

Meggs (1992, p. 228) states, during the first decade of the twentieth century, the German artist, architect and designer Peter Behrens played a major role in setting a course for design in the next century. His work for the Allgemeine Elektrizitäts Gesellschaft, or AEG, is considered to be the first comprehensive visual identification program.

In 1907, Emil Rathenau director of AEG, appointed Behrens the design advisor for the corporation. As the company had grown into one of the world's largest in terms of manufacturing, Rathenau sensed the need for a unified visual character to the company's products, environments and communications. As design advisor, Behrens began to focus upon the design needs of the industry, with design responsibility ranging from large buildings to stationary and electric fans. An electric lamp poster demonstrates the typography and spatial parameters of the mature AEG corporate identification program. (Meggs, 1992, p. 232)

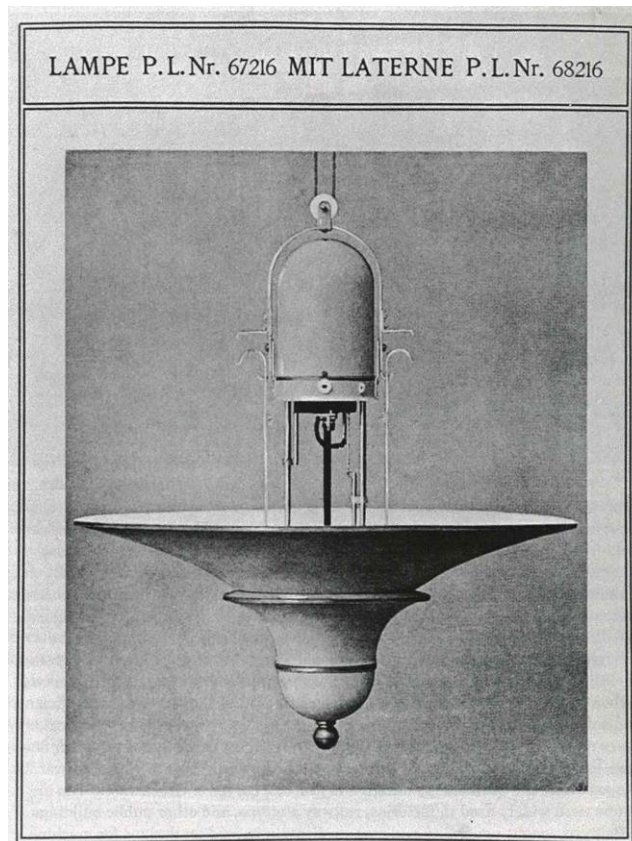


Figure 4. Peter Behrens, AEG arc lamp catalogue page, 1907.

The pictographic honeycomb, AEG's trademark, design containing the company's initials signifies mathematical order, and also functions as a visual metaphor relating the complexity and organization of the corporation to a beehive. (Meggs, 1992, p. 233)



Figure 5. Peter Behrens, AEG trademark, 1907.

The AEG graphic identity programme was made consistent by using three key elements, that are still present in corporate identity programs, a logo, a typeface, and a consistent layout of elements following a standardized format. (Meggs, 1992, p. 233)

Behrens also designed an exclusive typeface for AEG in order to bring unity to its printed materials. There were three important goals in designing this type: it differentiated AEG communications from all other printed material, its forms were universal rather than individualized, and it strove for a monumental character that could evoke positive connotations of quality and performance. (Meggs, 1992, p. 234)



Figure 6. Peter Behrens, guidebook covers for the AEG pavilion at the German Shipbuilding Exhibition, 1908.

The consistent use of graphic devices gave the AEG graphics a unified image. These devices included framing the space by a medium weight rule, a central placement of static elements, the exclusive use of Behrens Antiqua type, a use of analogous colours and simple objective photographs and drawings with subjects isolated from their environments. (Meggs, 1992, p. 235)

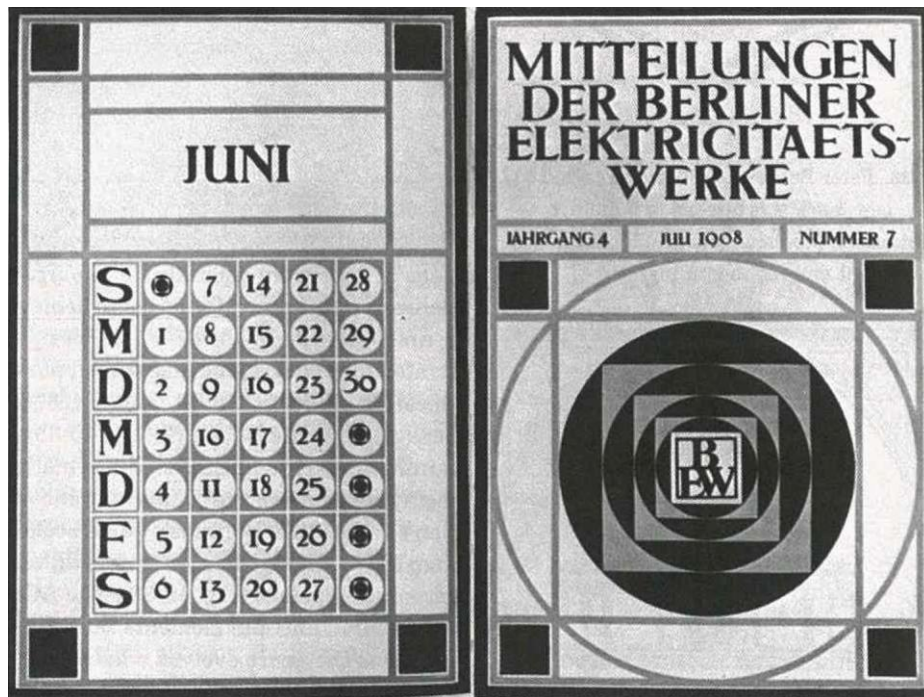


Figure 7. Peter Behrens, front and back covers for *Mitteilungen Der Berliner Elektrizitäts Werke*, 1908.

The Olivetti Corporation, an Italian typewriter and business machine company, had a dual commitment to humanist ideals and technological progress since its foundation in 1908 by Camillo Olivetti.

Meggs (1992, p. 380) says, in 1936, Olivetti hired Giovanni Pintori to join the publicity department. For a thirty-one-year period, he put his personal stamp upon Olivetti's graphic images. The logo designed by Pintori in 1947, consisted of the name in lowercase sans serif letters slightly letter spaced.

olivetti

Figure 8. Giovanni Pintori, Olivetti Corporation logo, 1947.

Identity was accomplished not through a systematic design program but through the general visual appearance of promotional graphics. Pintori's ability to produce graphic metaphors for technological processes is shown in a 1956 poster for the Olivetti Elettrosomma 22. An informal structure of brightly coloured cubes with numerals suggests the adding and mathematical building process that takes place while using the calculating machine featured in the poster.

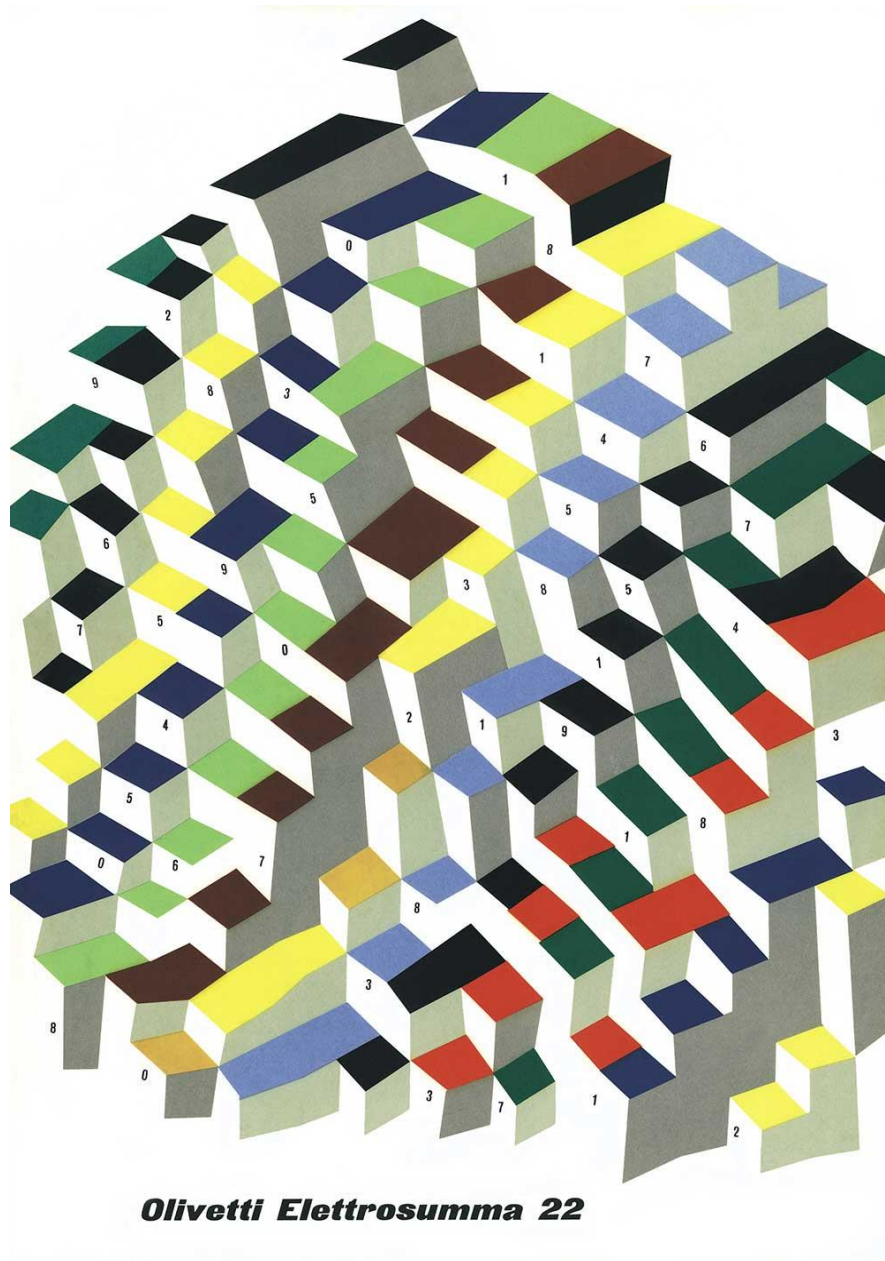


Figure 9. Giovanni Pintori, poster for the Olivetti Elettrosomma 22, 1956.

By combining small elements into unified structures through the use of repetition of size and visual rhythms, there is a casual and almost relaxed quality to Pintori's organization of space, where even extremely complex designs have a feeling of simplicity. This complexity of form was well suited to Olivetti's publicity needs during the 1940s and 1950s because the firm sought a high-technology image to promote advanced industrial design and engineering. (Meggs, 1992, pp. 380-381)



Figure 10. Giovanni Pintori, poster for the Olivetti 82 Diaspron, c.1958.

After World War II, according to Meggs (1992, p. 380), productive capacity swiftened towards consumer goods. During the 1950s "Good design is good business" became a rallying cry in

the graphic design community, and visual identity systems created in this time period went far beyond the then traditional trademarks and symbols. Prosperity and technological development appeared to be closely linked to increasingly important corporations. These started to be aware of the need to develop a corporate image and identity among diverse audiences. "Design was seen as a major way to shape a reputation for quality and reliability"

"The national and multinational scope of many corporations had made it difficult for them to maintain a cohesive image, but by unifying all communication from a given organization into a consistent design system, a cohesive image could be projected to accomplish identifiable goals" (Meggs, 1992, p. 380)

Meggs (1992, p. 393) says, during the 1960s the International Typographic Style and visual identity movement came together with the development of highly systematic design programs planned to combine complex and diverse parts into a unified whole.

The identification system for Lufthansa German Airlines, made at the Ulm Institute of Design in 1962, is a prototype. The values of the International Typographic Style were extended into a design program addressing all the visual communication needs of a large company. The premise for the identification system was that an extensive organization could achieve a uniform, coherent and significant corporate image by having a systematic arrangement making use of constant elements. The flying crane image used since the 1930s was retained but enclosed in a circle and used in a manner subordinate to the name Lufthansa in a consistent letterspacing arrangement. The air-freight service combined the crane icon with an isometric package and bold lines to create an arrow configuration.

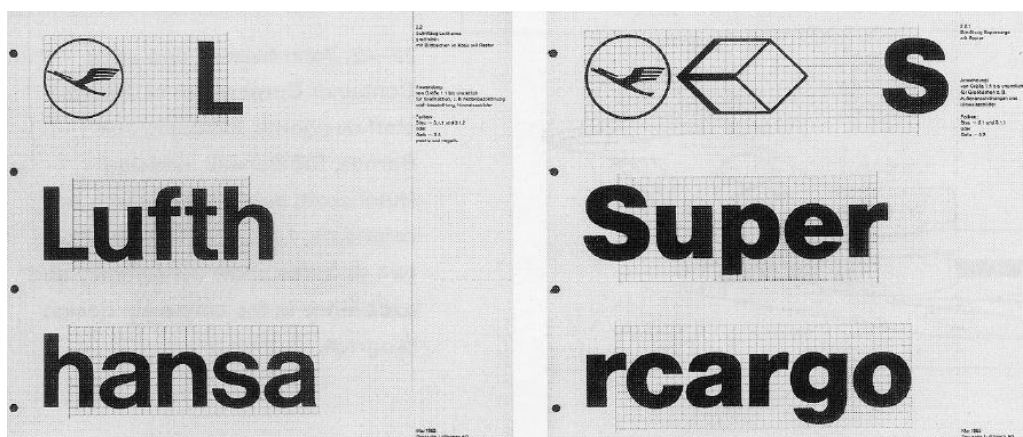


Figure 11. Otl Aicher in collaboration with Thomas Gonda, Fritz Querengasser and Nick Roericht, pages from Lufthansa corporate identity manual, 1962.

The colour scheme compiled of blue and yellow was applied throughout. All the different applications were made consistent through the use of a massive grid systems and detailed typographic specifications, that take into account every visual communication need from food service packaging to timetables and aircraft identification. (Meggs, 1992, p. 393)

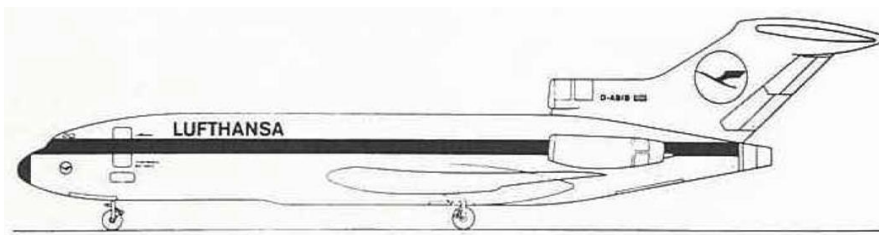
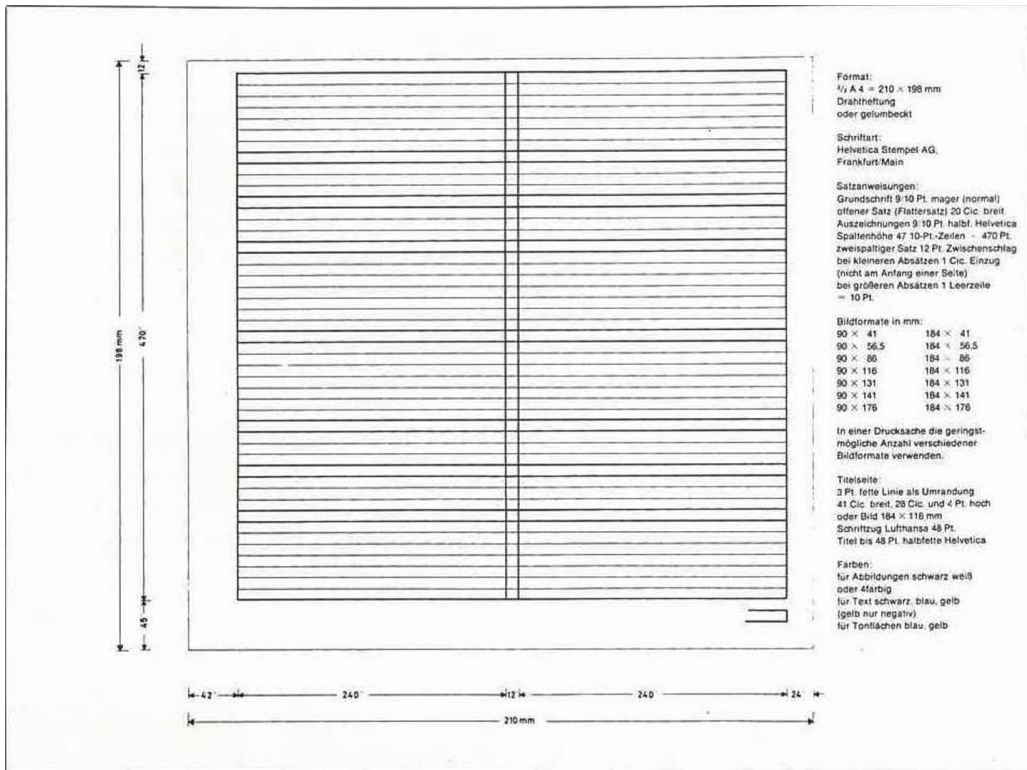


Figure 12 - 13. Otl Aicher in collaboration with Thomas Gonda, Fritz Querengasser and Nick Roericht, pages from Lufthansa corporate identity manual, grid formats and aircraft identification, 1962.

“The Lufthansa corporate identity program became an international prototype for the closed identity system with every detail and specification addressed for absolute uniformity” (Meggs, 1992, p. 393)

2.3.1 Corporate Identity and the Design Programme

Mollerup (2007, p. 46) defines the visual part of a corporate identity as the visual identity. Every company as one, even if they are not aware of it. Some, carefully create and sustain their visual identities, however some companies end up neglecting them.

Costa (2011, p. 85) says the fundamental point of a corporate visual identity is differentiation. The name and the sign must have a high level of differentiation in relation to their competition. Differentiation and being easily recognizable are the essentials of a good identity design.

Mollerup (2007, p.46) says to control part of the company's visual identity, a design programme is employed. Through this a company can inform people, inside and outside of the organization, what or who it is and how it is. The design programme should be a dynamic statement of what the company's aspirations are, inspire its employees, help to improve the company's performance and customer satisfaction.

Behind the main goal of a design programme, which is to control part of the company's visual identity, the goal is identification, telling who and how the company is or aspires to be. This is divided into internal and external identification.

The design programme should increase visibility to external target groups, as also improve the image of the company at the qualitative level, contribute to the company's self-understanding in order to increase the motivation and loyalty of employees. This can also have external effects as Mollerup (2007, p. 55) states "A good image starts at home. If the employees of a company like to be there, their enthusiasm can have a positive effect on clients." These factors can positively affect the economy of a company and its overall business goals.

2.3.2 Brand and Branding

According to Mollerup (2007, p. 56) trademarks do more than just denote a company or parts of companies, they can also denote products or groups of them. When trademarks are applied to products they are most times referred to as brands, which are more than just a visual trademark.

The author further states, a brand is a product including its trademark, its brand name, its reputation and the atmosphere built around it. When one refers to a brand, we refer to a verbal, visual and conceptual aspects of a products identity.

Following Olins (2008, p. 21), "(...) until the 1980s a brand was a fast-moving consumer product on a supermarket shelf" appealing only to the customer.

Olins (2008, p. 24) then states that from an outside perspective, a brand seems to consist of a few elements: colours, typeface, a strap-line or slogan and a logo or symbol to complete it. Sometimes these are of an allegorical nature but most times they are simply typefaces.

Companies use brands to individualize goods that otherwise may be difficult to distinguish from those of other companies. Individualization gives room to the creation of a valuable identity, which in turn allows companies to charge more, sell more or both. To the consumer, trademarks promise good quality and supply desirable identities. (Mollerup, 2007, p. 56)

From a functional perspective, according to Erlhoff & Marshall (2008, p. 50), a brand is a name, design, symbol or any feature that distinguishes products or services of a specific seller or group of sellers from its competitors.

Wheeler (2009, p. 2) further states that how a brand is perceived affects its success regardless of its nature, and that they have three primary functions: Navigation, they help consumers choose from a puzzling amount of choices; Reassurance, brands communicate the intrinsic quality of the product or service and comforts customers they have made the right choice; Engagement, brands use distinctive imagery, language and associations to encourage customers to identify with it.

At the core of the brand, according to Erlhoff & Marshall (2008, p. 50-51), is the marketers and designers' task to create a sense of difference for their product and to maintain this difference. In order to stay ahead of the competition from other brands. Developing this sense of difference for a product/service is expressed through the unique selling point, the brand equity and the point of differentiation.

"A brand is fuelled by whatever is associated with the products: always by a trademark and by product quality, sometimes by packaging, and often, to a great extent, by advertising." (Mollerup, 2007, p. 56)

According to Mollerup (2007, p. 45), both design programmes and branding are means for controlling corporate identity, on the organizational level and on the product level. The

term “branding” has been implemented in modern marketing terminology to mean the marking of products.

The modern definition of branding originated in the 19th century during the first industrial revolution, where it became important for manufactures to create identifiable names and symbols to distinguish themselves from its competitors. (Vaid, 2003, p. 12)

Olins (2008, p. 21) says branding has now become a significant mainstream management activity. It can be a complex, multi-faceted and multi-disciplinary process. It is simultaneously a marketing resource, a design resource, a communications resource and a behavioural resource.

Olins (2008, p. 21) also leaves a few simple rules generally associated with branding:

- “- is a design, marketing, communication and human resources tool
 - should influence every part of the organization and every audience of the organization all the time
 - is co-ordinating resource because it makes the corporation’s activities coherent
 - above all makes the strategy of the organization visible and palpable for all audiences to see.”
- (Olins, 2008, p. 21)

2.3.2.1 Coherence

“The same visual identity seen time and again builds trust, and trust keeps customers coming back for more. It’s kind of like putting a face to a name – logos help people remember their experiences with companies.” (Airey, 2015, p. 21)

Whether a customer is using a product, talking to a representative, or making a purchase, the brand should be familiar, and the experience should have a desired effect. In the world of brands coherence is the quality that ensures that everything inside a brands ecosystem holds together and feels seamless for the consumer. Wheeler (2009, p. 42)

Coherence can be achieved through several different ways: by having a unified and dynamic central idea within the company, in which every communication uses a consistent voice and evolves from a central dynamic idea; by having a one company strategy, as companies diversify into new areas of business, consistency establishes awareness and acceptance of

new endeavours; by understanding the needs and preferences of the consumer and developing a brand experience that produces a desired experience; by having a brand identity that is structurally and visually uniform by applying specially designed colours, typefaces families and formats. The identity system advances immediate recognition of the company and supports brand attributes across various media; by having a high and uniform level of quality that communicates a degree of care that is given to every single product and service of a company; by using clear and consistent language to communicate, about a company's products and services, helps the customer navigate choices. Naming that is logical and consistent within a brand architecture also makes it easier for the customer. Wheeler (2009, p. 42)

"The fundamental idea behind the brand is that in everything the organization does, everything it owns, and everything it produces should project a clear idea of what it is and what its aims are." (Olins, 2008, p. 28)

Ollins (2008, p. 28) says the most significant way to achieve this, is by making everything in and around the organization consistent in purpose and performance, and where this is appropriate, in appearance too.

2.3.2.2. Flexibility

"Innovation requires brands to be flexible. No one can say with certainty which new products or services a company might offer in five years. Or for that matter, what devices we will all be using to communicate with one another and how we will be purchasing our worldly goods. Brands that are open to change need to have flexible brand identity systems in place to quickly seize new opportunities in the marketplace." (Alina Wheeler, 2009, p. 44)

In which case, brands need to be ready for the future because as companies themselves evolve and grow so does the world nowadays. An effective identity positions a company for change and growth, it needs to be active in a wide range of consumer touchpoints, from the website to an invoice. Brand identity systems should be developed with the intent to have a long life, which means that the marketing of any new product or service is facilitated by a durable and flexible brand architecture.

The brand identity toolbox boosts creativity within the parameters that always keep the brand recognizable, a carefully designed balance between control and creativity open the

possibility to adhere to the identity standards while achieving specific marketing objectives. (Wheeler, 2009, p. 44)

2.4. Dynamic Identities

“Brands need to constantly adapt to their fast-changing environment in order to survive. Internet, social media and technical revolutions have given brands the opportunity to behave like living organisms” Van Nes (2012, p. 6)

Meggs (1992, p. 434) states, during the 1980s the rapid development of electronic and computer technology began to change the processes and appearance of design. The combination of electronic and computer technology created an explosive and pluralistic era for graphic design.

According to Van Nes (2012, p. 6) in recent years there has been a shift towards creating more organic identities, putting to use more and more variable elements. The emergence of new technologies made this possible combined with the shift from print to screen. Although nowadays there is still the classic ways of interaction like exchanging business cards, publicity posters and outdoors, much of this interaction today takes place online, this allows brands to be much more vivid and to develop variable identities even if wished using a different logo every day.

Costa (2011, p. 89) is partly in agreement with Van Nes (2012), and states the means through which brands communicate, meaning their applications, vary with time and according to current fashions. The choice of which applications to use depend on each individual company, the tendency is to create their own original and exclusive merchandising. Companies use brand applications as a way to differentiate themselves.

However, Costa (2011, p. 89) says that virtual applications will not replace real concrete applications, because the needs and preferences of each company differ, as some may be inclined to use real physical applications.

In today's day and age, Van Nes (2012, p.6) defends, companies have become an organic entity, influenced by, adapting to, changing through economic and social circumstances, the vision of a new CEO or a major technological breakthrough. Even learning companies are dynamic and should therefore have a dynamic identity that is flexible enough to meet

all these changes, to incorporate and reflect them. An identity should be as organic as the company, it should speak its language, grow with it and adapt to its environment.

One of the first companies to adopt a dynamic identity was MTV, when in 1981 Manhattan Design created their new identity. They created a system where the “M” and “TV” have a fixed shape and position, but the interior of the typeface can be built with thousands of variations of colours, patterns, textures, animations, and illustrations. All of these iterations have only served to strengthen the youthful vibe that is synonymous with MTV.



Figure 14. Manhattan Design, MTV logo, 1981.



Figure 15. Manhattan Design, MTV dynamic identity, 1981.

Lately moving logos have become a trend. The reinvented UPC and Swisscom, for example have resulted in an animated logo.

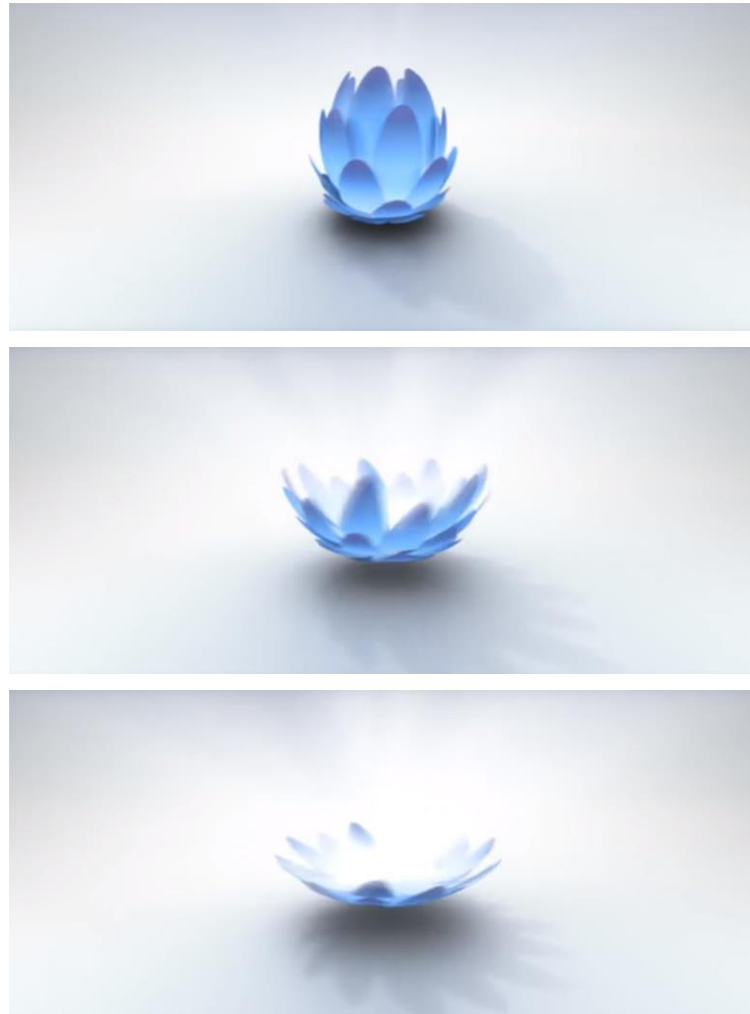


Figure 16. UPC Cablecom, animated logo.



Figure 17. Swisscom logo animation

But Van Nes (2012, p. 7) states that creating a dynamic identity requires much more than just a moving version of a static logo. For example, one or more of the components could consist of different variables, adding flexibility to the identity. Fixed components help the consumer recognize the brand, but variability is what gives it room to live and evolve.

As we know, brands need to constantly adapt to nowadays fast changing environment in order to maintain their relevance.

However, Van Nes (2012, p. 9) says that at this moment, only institutions and organizations in the cultural sector and creative industry have embraced the concept of dynamic identities. Not many companies in the financial industrial have adopted this type of identity, this can be partly explained because a dynamic identity is almost impossible to patent. Making companies reluctant to make this step with a corporate identity they cannot protect under current intellectual property legislation.

But in the meantime, Van Nes (2012, p. 9) defends that designers and companies shouldn't wait for laws to catch up because we live in a dynamic world and the future will be more dynamic than ever.

2.4.1. Dynamic Systems

Van Nes (2012, p. 7) defends that by defining one recognizable component and fixing it as the consistent element of the identity, makes possible for other components to be experimented and manipulated. The author (2012, p. 8) further states that less controlled the input, the more alive the identity becomes. Although maintaining a consistent element to make the identity recognizable should be a priority for the designer.

The author also categorizes six different types of design systems for designing dynamic identities, they are: container, wallpaper, DNA, formula, customized and generative. The names are based on the systems behaviour. Although these categories are not permanent, as some can fall under more than one.

2.4.1.1. Container

"Holding" content is a common way to create a variable identity, this approach works by having a container, a square, a triangle or any shape, in which the content can be filled with thousands of variations. (Van Nes, 2012, p. 7)

Everyone has his or hers own New York. "It is a placed loved in a hundred and thirty-eight different languages and viewed through an almost infinite mix of cultures, ideologies and ways of life." (Van Nes, 2012, p. 21)

This diversity is difficult to translate into one symbol. Therefore, Wolf Ollins, developed a "window" that can be filled with infinite imagery to capture the essence of New York city. (Van Nes, 2012, p. 21]



Figure 18. Wolf Ollins, NYC Identity, variants, 2009.



Figure 19. Wolf Ollins, NYC Identity, billboards, 2009.

The Pantone Hotel in Brussels is the first design hotel based on the world colour standard. Base wanted to create a colourful and delightful identity. The base concept is “Live in colour, dream of colours” (Van Nes, 2012, p. 13) They developed ten concept rooms, one colour per floor. The design is the link between the hotel and Pantone, the identity extends through signage, hotel environments, website and printed materials. (Van Nes, 2012, p. 13)



Figure 20. Base, Pantone Hotel, variations.



Figure 21. Base, Pantone Hotel, outside view.

2.4.1.2. Wallpaper

This system is a reverse of the container system, where different wallpapers are placed behind a fixed item. (Van Nes, 2012, p. 7)

In 2009, the global web service provider Aol asked Wolf Ollins to develop their new identity system. As Aol is content it made sense to incorporate this into the identity system, meaning it could act as a platform for content. Behind the typeface Aol, there is a place that acts a platform for artists. At AOLartists.com, artwork is commissioned to be showed globally, and the artwork behind the type is selected from this database. The website allows visitors to discover works of participating artists. Then the visitors can select a specific piece that will be behind the Aol. (Van Nes, 2012, p. 42)

In 2012, Bruce Mau Design, redesign the identity of Canada. Their redesign began with the assertion that Canada didn't need a redesign, rather people needed to be educated. The concept aims to get past the traditional clichés audiences generally associated with Canada such as hockey, the maple leaf and replace them with 21st century icons. By using two red bars on either side of the Canadian flag acts as a framing device. The new identity highlights the country's dynamic exchange of ideas, creativity, natural resources and people. (Van Nes, 2012, p. 52)

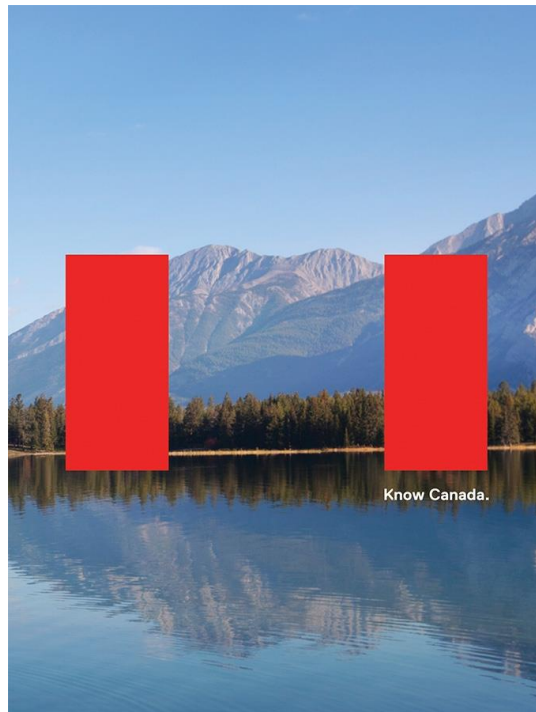


Figure 24. Bruce Mau Design, Canada's tourism identity, 2012.

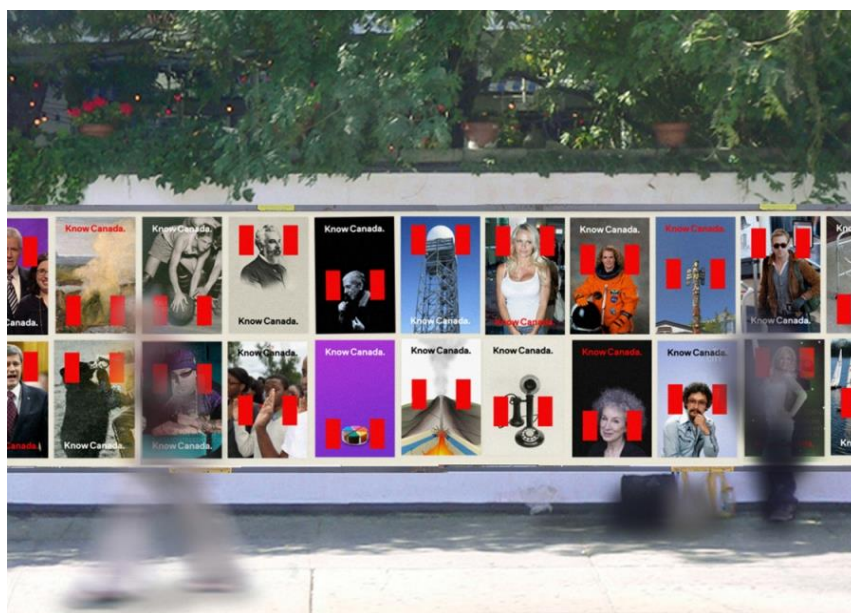


Figure 25. Bruce Mau Design, Canada's tourism identity, posters, 2012.

2.4.1.3. DNA

It consists of having several ingredients that arranged in a determined way provide the DNA set, creating distinctive results each time. (Van Nes, 2012, p. 8)

Such as the four black and white pixels that form the DNA of IDTV, the second largest independent production agency in the Netherlands. (Van Nes, 2012, p. 60)

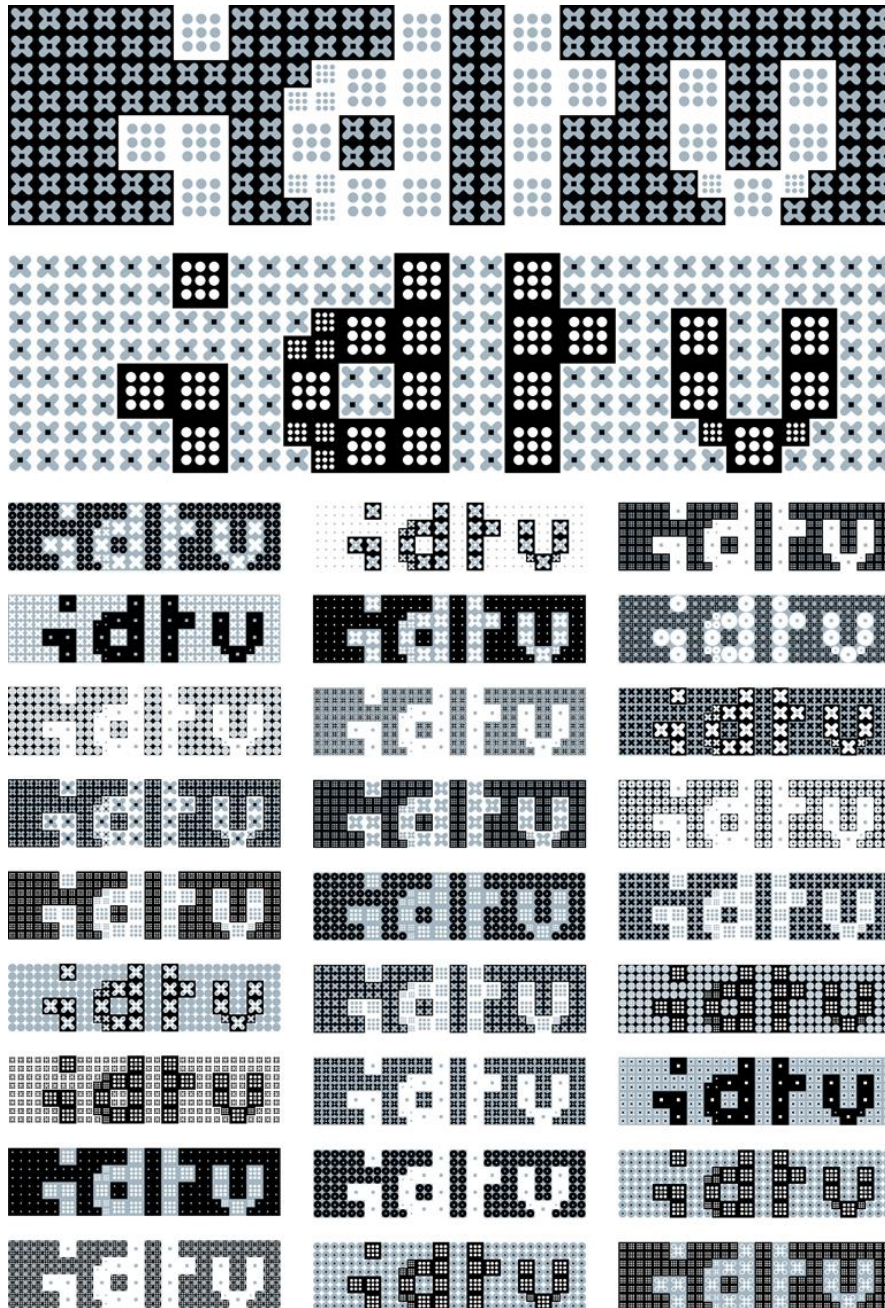


Figure 26. LAVA, IDTV logo and variations, nda.

Alexis Room Studio and Atelier Vostok, in 2007, created the identity of Get Up, a small hair salon in Barcelona. Where they created a simple flexible logo made of a range of faces and hairstyles that can be combined freely. (Van Nes, 2012, p. 59)



Figure 27. Alexis Room Studio and Atelier Vostok, Get Up printing kit, 2007.

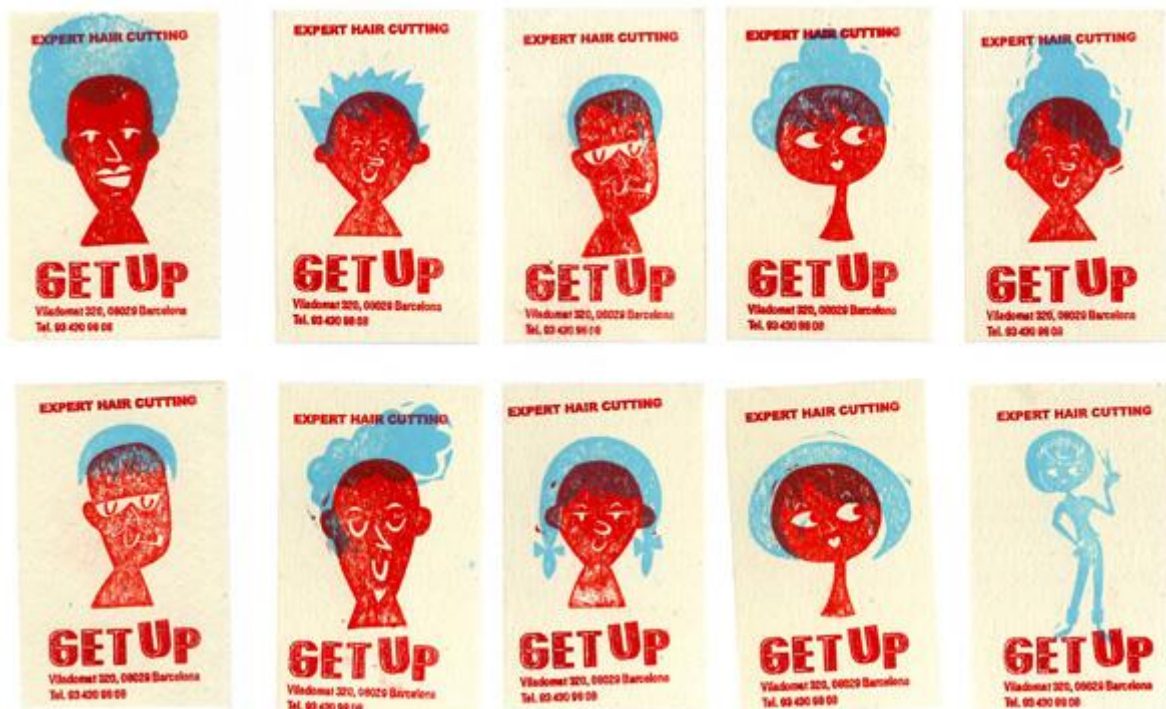


Figure 28. Alexis Room Studio and Atelier Vostok, business cards variants, 2007.

2.4.1.4. Formula

The opposite of the DNA system is the definition of a set of colours in a particular order that creates a set of guidelines to use, without predefining any elements. (Van Nes, 2012, p. 8)

One the biggest examples of this system its Google doodle, where the formula is the set of colours and how they are organized, from that, the logo changes according to important and interesting events, anniversaries, but keeping the original colour formula intact. However, in some instances this colour formula is altered to some degree according to the topic. (Van Nes, 2012, p. 8)



Figure 29. Google, main logo, 2015.

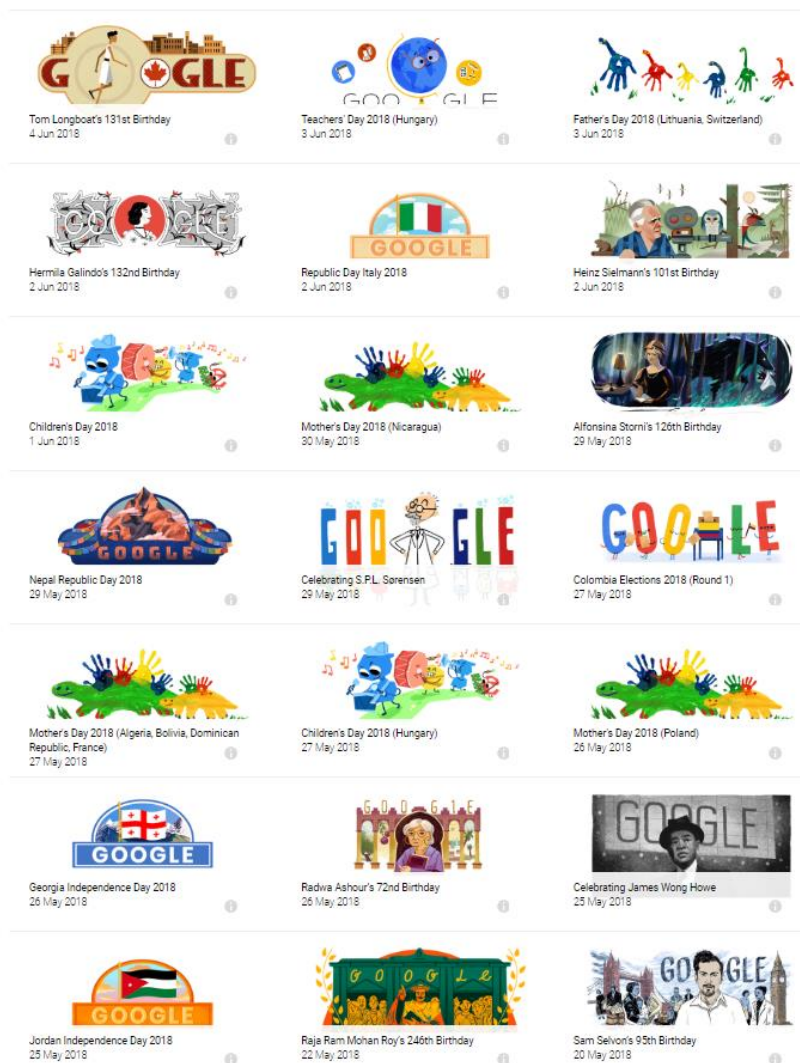


Figure 30. Google Doodles, logo variations, 2015.

The New Museum identity in New York, created by Wolff Olins, makes use of the name to loosen up the museums institutional feel. This meant only using the words “New Museum” in all displays. The final product featured a spectrum of colours and language. And a logo that literality moves and bends to welcome new artists. (Van Nes, 2012, p. 100)



Figure 31. Wolf Ollins, logo formula, 2007.



Figure 32. Wolf Ollins, logo variations, 2007.

2.4.1.5. Customized

Opening one or more elements and letting it be influenced by external input can lead to more living results. In this case involving employees, consumers or customers is essential to influence the appearance of the brand. (Van Nes, 2012, p. 8)

OCAD University, Canada's pre-eminent art and design school, is an inclusive, vibrant and vital institution. Bruce Mau Design pondered if this nature of the institution could be present in the visual identity. A base of a black and white "window" was created with the intent to be a modular frame that can hold student's art and design. The logo becomes a display for the work of the students. (Van Nes, 2012, p. 147)

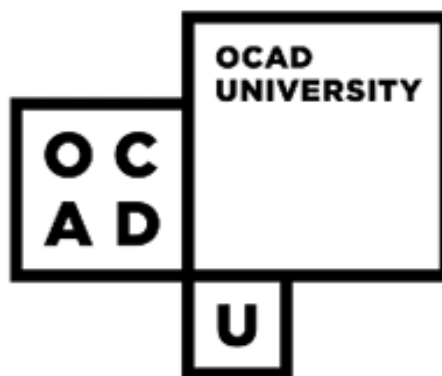


Figure 33. Bruce Mau Design, OCAD University logo, 2011.

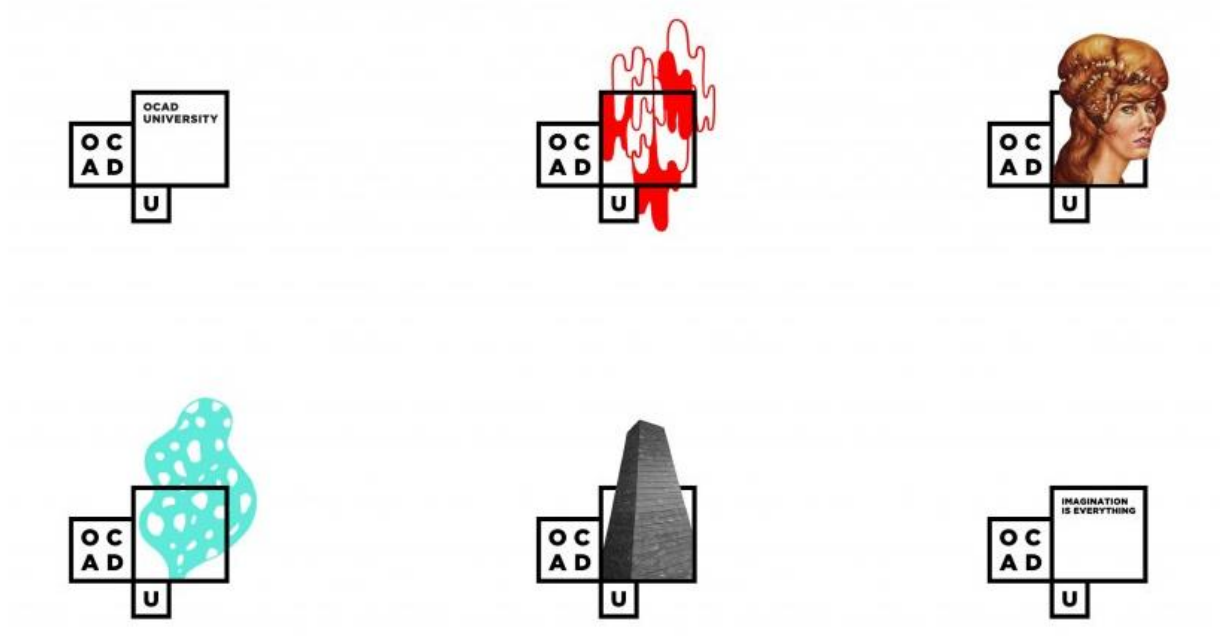


Figure 34. Bruce Mau Design, OCAD University logo variations, 2011.

Design Academy Eindhoven is one of the world's foremost design schools. The centre of this rebrand, by The Stone Twins, is an abstract representation of the letter "E", for Eindhoven. The logo provides a framework for infinite iterations of the school's name, and different messages or slogans, personalized by the user. (Van Nes, 2012, p. 148-149)



Figure 35. The Stone Twins, logo variations, 2010.



Figure 36. The Stone Twins, logo applications, 2010.

2.4.1.6 Generative

This is the most recent approach, it makes use of real time data like weather conditions or number of visitors and incorporates it into a visual identity, it follows a data-driven and high technological design system. When the input is generated by live information, the identity reflects the world it is living in and adapts according to its conditions. (Van Nes, 2012, p. 8)

The Nordkyn Peninsula is the furthestmost part of Europe, in the county of Finnmark, Norway. The visual identity, developed by Neue is based on two mains ingredients, where a feed of weather statistics affects the logo, causing it to change according to the direction of the wind and temperature. On the website the logo updates every five minutes. Neue also developed a logo generator where Visit Nordkyn can download their logo according to the exact weather conditions. (Van Nes, 2012, p. 215)



Figure 37. Neue, Nordkyn logo, 2010.



Figure 38. Neue, Nordkyn logo variations, 2010.

The visual identity of the Media Lab of Massachusetts Institute of Technology is inspired by its highly creative community. This unique character of the MIT Media Lab is present in the logo design. Each of the three shapes combined results in a new shape, representing the outcome of the research process. The logo is based on a visual system, an algorithm that produces a unique logo for each faculty, member of staff and students. Each person of Media Labs can choose and claim their own individual log for their business card, letterhead, website and a custom-made software to create custom animations for any video content the lab produces. (Van Nes, 2012, p. 177)



Figure 39. TheGreenEyl, MIT Media Lab logo, 2011.

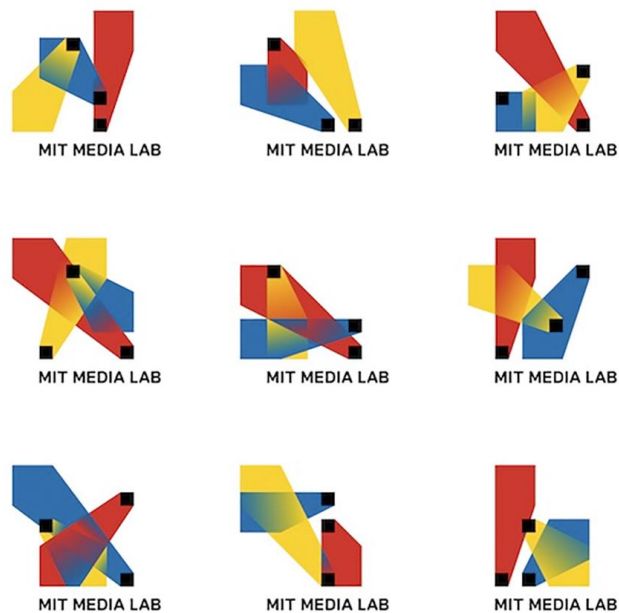


Figure 40. TheGreenEyl, MIT Media Lab logo variations, 2011.

2.5. Visual Identity Elements

After the research was completed regarding static identities and dynamic identities and its various systems, it was concluded that both can employ the same elements. Which goes in line with the understandings of Van Nes (2012, p. 6-7) and Oliveira (2014, p. 365).

Van Nes (2012, p. 6-7) states there are six components to a dynamic identity: a logo, colour, typography, graphic elements, imagery and language. Together they form a system that builds the identity of the company or brand.

Each component helps to clarify the identity of the company or brand it represents, the more the components are defined the clearer the identity becomes. Although within these limitations there is some room for freedom.

According to the model for creating Visual Identity systems, developed by Fernando Oliveira (2014, p. 365), there are four basic elements, name, symbol, typography and colour that make the base of the system. The author still considers four other elements, named complementary elements these are imagery, shape, movement and sound, these support the Visual Identity. The author still considers a 5^o element.

2.5.1. Logo

The word logo, according to Erloff & Marshall (2008, p. 249), derives from the Greek word "logos" which means "word" or "speech", this definition for the word was lost to some degree. Nowadays the common term logo stands for the word or symbol that represents a company, a material product or an immaterial product, thus a more precise derivative word would be "word sign".

A logo is a mean of creating, an instant, distinctive presence that can separate a brand from the competition and allow it to develop a language of its own. It is a sign that communicates what the brand is about. A well-designed logo can attract its target audience, even if they are unfamiliar with the brand or are just browsing. A logo then may be for life or it may need to be adapted, updated or even abandoned when the market requires a major shift of emphasis. This is a challenge to designers who must be aware of market trends and conditions to make meaningful contributions to any brand strategy. Vaid (2003, p. 28-29)

Ollins (2008, p. 30) considers the prime identifier of most brands as being the symbol or logo. The other substantial elements like colours, typefaces, strap-lines or slogans, tones of voice and look and feel are also very important, and collectively form the visible recognition pattern. The author further considers the logo as the central element of recognition of the brand. This usually lies at the core of the branding program. Its main purpose is to present the core idea of the organization with impact, brevity and immediacy. The logo encapsulates the brand.

A logo is typically composed of text, graphic image or a combination of both, it is an important element of a corporate identity in the sense that it formulates the visual identity of the entity or institution it represents. Erlhoff & Marshall (2008, p. 250)

The main function of a logo is, not only, to communicate the identity of the entity or institution it represents in a clear and insightful way, but also for social identification, copyright identification and owner identification. Erlhoff & Marshall (2008, p. 250)

Due to growing global complexity of corporate structures, it has become necessary to develop entire systems of signs and symbols for purpose of identification and differentiation from other competitors. A well-executed logo needs to be quickly understood and needs to be able to be reproduced in a variety of media. These factors all play a major role in determining the designers' final choices about the logos colours and forms, and eventually if the designed log will be successful or not. Erlhoff & Marshall (2008, p. 250)

The technical requirements of a logo have become more complex over time in the new media of today, the growing use of synesthetic factors like sound and movements in logo design, has required designers to expand their vision and thus their range of skills to include aspects like branding and logo animation. Erlhoff & Marshall (2008, p. 250)

2.5.2. Name

According to Wheeler (2008, p. 20) the right name is timeless, tireless, easy to say and remember. It stands for something and facilitates brand extensions. It must look great in the text of an email and in the logo. A well-chosen name is an essential brand asset.

A name is transmitted in everyday life throughout an assortment of different types of media. The wrong name for a company, service or product can substantially hinder marketing efforts through miscommunication or due to people not being able to pronounce it or remember it. Naming requires a creative, disciplined and a strategic approach.

Wheeler (2008, p. 21) adds to this by listing some qualities of an effective name: Meaningful, it communicates something about the essence of the brand and supports the image the company wants to transmit; Distinctive, it is unique as well as easy to remember, pronounce and spell; Future-oriented, it positions the company for growth, change and success, it has sustainability; Modular, it enables a company to easily build brand extensions; Protectable, it can be owned and trademarked; Positive, it has positive connotations in the

markets served, it does not have negative connotations; Visual, it lends itself well to graphic presentation in a logo, in text and in brand architecture.

2.5.3. Symbol

"A symbol is an object, design, property, text or other maker, representing something other than itself, often an abstract idea or set of relationship" Erlhoff & Marshall (2008, p. 386)

Symbols are immensely powerful, Olins (2008, p.30-31) defends they can act as triggers which work more effectively than words to set ideas in the mind. Many symbols are an intrinsic part of the human vocabulary of expression and comprehension. They have the power to unleash the most powerful, complex and profound emotions.

Stated by Erlhoff & Marshall (2008, p. 386 -387), according to Peirce's (1931–1966) definition of semiotics, a symbol is a sign without any connection to what it represents, unlike other forms of sign, symbols are arbitrary and stand for what they represent solely by convention among a community of interpreters that give a symbol its meaning. But in the more general use the relation between the symbol and the object or idea it represents is not always as purely arbitrary. Indeed, the term sign, icon and symbol are used interchangeably to insinuate any marker that evokes another object or idea. Even if a symbol is not arbitrary, its meaning is defined by a community of interpreters where it can have different meanings or no meaning at all, depending on the place or area. Many designers have aspired to develop universally legible symbols, signs, comprehension not to be dependent upon a community of interpreters but rather grounded in common experience but in the end, they always require familiarity with particular visual conventions.

2.5.4. Typography

The general term "typography", for Erlhoff & Marshall (2008, p. 409), refers to the functions of typeface design and the arrangement of type and other elements on a page. This page can go from a computer screen to a wall of a building

Wheeler (2008, p. 132) states typography is a core building block of an effective identity program. A unified and coherent company image is not possible without typography that has a unique personality and inherent legibility. It must support the positioning strategy and information hierarchy. The typeface needs to be flexible and easy to use, and it must provide a wide range of expression.

2.5.5. Colour

“Colour is used to evoke emotion and express personality. It stimulates brand association and accelerates differentiation.” (Wheeler, 2008, p. 128)

Wheeler (2008, p. 128) states that in the sequence of visual perception, the brain reads colour after it recognizes a shape and before it reads content. In order to choose a colour for a new identity, it requires a core understanding of colour theory, a clear vision of how the brand needs to be recognized and differentiated, and an ability to master consistency and meaning over a broad range of media. While some colours are used with intent to unify and identity, they can also be used in a functional way to clarify brand architecture, through differentiating products or business lines. Traditionally the primary colour is assigned to the symbol and the secondary colour is assigned to the logotype or tag-line. Whole families of colours are created to support a broad range of communications. Ensuring optimum reproduction of the brand colour is an integral element of standards and part of the challenge of unifying colours across the different types of media. Wheeler (2008, p. 128-129)

2.5.6. Imagery

Imagery completes the system and gives it visual diversity. It is related with everything relevant to the image and visual characteristics that belongs to a certain brand. (Oliveira, 2014, p. 365)

2.5.7. Shape

The shape as a direct connection with the emotional aspects and belongs to the three-dimensional realm. (Oliveira, 2014, p. 365)

2.5.8. Movement

It relates to the contemporary use of new technologies that demand an adaptation of the visual language. (Oliveira, 2014, p. 365)

2.5.9. Sound

Sound doesn't belong to the visual system, but it represents the way a brand speaks to its audience. (Oliveira, 2014, p. 365)

2.6. Summary

To conclude, as it was seen, identities or devices with the same function have existed for a considerable amount of time. But as with a lot of aspects of life nowadays, identities have evolved through time.

Mollerup (2007, p. 15) refers to several precedents of modern trademarks, ranging from heraldry marks to cattle marks and watermarks. All of these evolved from the need, desire and for social identification and differentiation on the part of an individual or groups.

The first big development of visual identification systems and trademarks occurred during the first industrial revolution, but it was in the beginning of the twentieth century that the first comprehensive visual identification systems came to be.

Peter Behrens corporate identification program for AEG, was made consistent through the use of key elements according to a standardized format.

And then in 1936, the Olivetti Corporation hired Giovanni Pintori to join the publicity department, in this case identity was achieved through the general visual appearance of promotional graphics. By combining small elements into unified structures, Pintori's organizational space has a feeling of simplicity.

The second big development of visual identification systems was after World War II, a time where industries shifted their production to consumer goods. "Good Design is good business", companies started to become aware of the need to develop a corporate image and identity among different audiences.

So, with this in mind, in 1962 Lufthansa German Airlines revamped their corporate image which became an international prototype for identity systems, with every detail addressed in order to be completely coherent. This was achieved by having a systematic arrangement making use of key elements, similar to Peter Behrens approach for AEG in 1907.

The visual part of a corporate identity is defined as visual identity, it completely depends on the company to sustain it or not. One of its fundamental features is differentiation and being easily recognizable. In order for a company to control its visual identity, a design programme is employed this should reflect the company's aspirations, inspire its employees and help to improve the company's performance and customer satisfaction. The design programme should also contribute to the companies to the company's self-understanding to increase the motivation and loyalty of employees.

Most times when trademarks are applied to products they are referred to as brands. From a functional perspective a brand is a product, a design, a symbol or any feature that distinguishes products or services. Companies use brands to individualize goods that otherwise may be difficult to distinguish.

Nowadays branding has become a significant mainstream management activity, it is simultaneously a marketing resource, a design resource a communication resource and a behavioural resource. Branding should influence every part of the organization and every audience of that organization. Design programs and branding are both means for controlling corporate identity.

When it comes to brands and branding, coherence is what ensures that everything inside a brands ecosystem holds together and feels seamless for the consumer. But also, brands and branding need to be ready for the future because companies evolve and grow. Visual identification systems should be developed with the intent to have longevity. But the identity of a brand must always be recognizable, so there needs to exist a balance between control and creativity.

Due to advancements in technology, designers were provided with new processes and capabilities which lead to unprecedented graphic possibilities. Combining this and the somewhat shift from print to screen, made possible for identities to reinvent themselves and be expressed in new and different ways, making them more organic and reactive to possible changes in their environment.

One of the first dynamic identities was made in 1981 by Manhattan Design for MTV. They created a system where the "M" and "TV" have a fixed shape, but the interior can be filled with numerous possibilities.

In order to have a dynamic identity there needs to exist at least one easily recognizable and coherent component. To determine which components to use, what is or are their functions and how they interact with each other, a dynamic system is essential. The system will enable the identity to be comprehensible and serve as a guideline to how the dynamic identity will be developed. Van Nes (2012, p. 7) categorized six different systems based on their behaviour, these are: container, wallpaper, DNA, formula, customized and generative. Each different system results in a different outcome in terms of concept, final visual result and how dynamic the identity is. Consequently, we concluded not all dynamic identities are equal, some are more dynamic, and some are less, this is dependent on the type of system employed.

After researching both static and dynamic identities it was concluded they can employ the same elements. The main element of an identity is the logo, as Ollins (2008, p. 30) says, it is the prime identifier of most brands, it needs to present the core idea of the organization, to be quickly understood and have the capability to be reproduced in a variety of media. Then other substantial elements like name, symbol, typography, colour, imagery, shape, movement and sound are also vital, as they will build the visible recognition of brand.

CHAPTER III - CASE STUDIES

3.1. Introduction

This chapter is composed of a visual research of several relevant and currently employed identities, both static and dynamic. Each of the studies is composed of a description, analysis, interpretation, judgment and if possible, relate the visual identification system to Van Nes (2012) understandings about dynamic systems. The cased studies include, the identity of the Azores designed by McCann Lisbon introduced in 2014, the identity of the city of Porto designed by the White Studio in 2014, the dynamic identity of EDP designed by Stefan Sagmeister in 2011 and last the dynamic identity of the City of Melbourne designed by Landor in 2009.

3.2. Azores

The archipelago of the Azores, is located in the Northwest Atlantic ocean, it is an autonomous region of the Portuguese Republic and its composed of nine islands – S.Miguel, Santa Maria, Terceira, S.Jorge, Graciosa, Pico, Faial, Flores e Corvo.

The current identity was introduced in 2014 and it was developed by McCann Lisbon with a local agency HDG Azores. It was developed with the intend to stimulate the local economy and to have a way to identify the products of the Azores. Two elements were required, one is a way to identify local products and the other, a way to solidify the Azores as a tourism destination.

The identity system makes use of a family of symbols representing products, activities and in general some cultural aspects in an attempt to appeal to the community and visitors in a similar way.



Figure 41. McCann, family of symbols, 2014.

The logo also makes use of this symbolic approach and is comprised of the name in two versions – Portuguese “Açores” and in English “Azores”, the difference being the change of the “ç” to a “z” - a sans serif typeface, with small spray can texture - that are symbols of themselves that try to represent landmarks, products, and characteristics of the Azores – and the slogan “Certified by Nature”, that wraps around the “O” presented in a sans serif condensed typeface in all caps.



Figure 42. McCann, Azores logo, 2014.

The “A” depicts Pico mountain, a stratovolcano located in Pico Island, it is the highest mountain of Portugal at 2,351 meters above sea level, it was classified as a natural reserve in 1982. The “Ç” is inspired by the shape of whaling boats, used to hunt whales starting around 1864 until 1987. This was a major source of income for the Azores and major part of the culture in the islands of the central group. The “O” represents a very common flower present in the Azores, called hydrangeas which is original from southern and eastern Asia. But due to its over use in advertising and general visual communication, most people perceive it as being endemic of the Azores. The “R” tries to allude to a wheel of cheese, which is one of the products produced in Azores. The “E” makes use of a regular sight in Azores, where fields of green are separated by walls made of basalt in a geometrical fashion. The “S” resembles a fishing hook, due to strong fishing tradition present in the Azores because of its relationship with the ocean.



Figure 43. McCann, screens from video explaining what each letter/symbol represents, 2014.

The stamp developed for identifying the products of the Azores, follows the classic stamp shape. It is circular, but the shape makes reference, again, to a hydrangea with the logo and slogan inserted inside aligned in a circular manner to the centre of the stamp. Near the centre there is still another symbol of a hydrangea, in a white outline.



Figure 44. McCann, stamp to identify the products of the Azores, 2014.

The whole identity uses two colours, white on blue. With an alternating version where it is inverted, meaning blue on white.

By employing a static visual identity, it loses some ability for the brand of the Azores to adapt and evolve, as there has been an exponential growth in the region lately and its visual identity should accompany it.

One of the goals for this new identity was to have a stamp to identify local products, which in this instance it does. The stamp is well developed, and it clearly transmit what it wants to say. However, we can safely say when it comes to the logo, there are a few shortcomings in this approach. The union of type and symbol, in this case, is not ideal. Some of the symbols are understandable, like the "A", "O" and "S" but the remaining are slightly farfetched. They are not easily perceptible to community or visitors and can't transmit at a quick glance and with impact the essence of what the Azores are.

3.3. Porto

Porto is located in the North of Portugal, it is the country's second largest city with a population of around 1.4 million.

In 2014, Porto city hall introduced a new identity designed by the local firm White Studio. The objectives were clear, the city needed a visual system, a visual identity that could organize and simplify communication with the citizens and at the same time define a clear hierarchy, bringing together the city and city hall.

Porto is filled with life, with character, with icons and symbols, with habits and ways of living, with landmarks and landscapes. It is alive, and its identity shouldn't be fixed or closed. It needs to breath and grow every day. For each citizen, Porto represented a different thing. If you ask someone "what is Porto?" The number of answers is endless.

It became clear that Porto needed much more than a single icon, much more than a single logo. With this in mind, White Studio, decided to approach this challenge with dynamic in mind, a major characteristic of a dynamic identity, in order to represent the nature of Porto. For this effect they developed a pattern system, inspired by the blue tiles spread across the city. Inspired by the stories in these tiles they developed more seventy geometric icons that represent Porto and its people. The icons were developed using a grid system that enables them to connect to each other. Creating a seamless network that evokes a tile panel. Anchoring the pattern is a simple geometric sans-serif typeface with the name "Porto" followed by a "." in the form of a statement.



Figure 45. The White Studio, icon family, 2014.



Figure 46. The White Studio, logo of Porto, 2014.



Figure 47. The White Studio, logo integrated with the pattern system, 2014.

The logo is presented in different versions intended for various municipal entities, organizations, services and projects.

In conclusion, the concept and thinking being this identity is very characteristic of a Dynamic Identity. As the White Studio stated, Porto is alive and its identity shouldn't be fixed or closed. In the practical approach this is achieved to some degree, by choosing an icon-based approach it gives everyone something they can relate too.

3.4. EDP

EDP is the leading Portuguese energy company, specialized in renewal energies. In 2011 Sagmeister & Walsh were responsible for the rebranding, with the objective of creating the new identity and several applications.

What resulted was somewhat of a dynamic identity, instead of having one logo, EDP now has eighty-five unique logos. Achieved through the combination of four fundamental shapes, circles, half circles, squares and triangles that can be layered and combined resulting in modular identity. The several logos are presented in a red colour with some gradient assents in the extremities. This is the DNA system, categorized by Van Nes (2012, p. 8).

The name is the consistent element, and it is present in all iterations of the logo and it is presented in a script typeface. The logos also come with a shadow, making it look like they are floating. Sagmeister & Walsh also created a custom sans serif type family, unfortunately it holds no relation with either the script or the shapes of the logo.



Figure 48. Sagmeister & Walsh, EDP logo variations, 2011.



Figure 49. Sagmeister & Walsh, EDP logo variations for different services, 2011.



Figure 50. Sagmeister & Walsh, custom typeface named EDP Preon, 2011.

Adding to the custom typeface, a family of icons was also developed. The concept at the base of this was, by having icons of various sizes and shapes they tell a story. It is a universal language everyone can understand. Through their icons EDP intends to talk with the customers, employees and stakeholders around the world. The icons lose the four basic

shapes that make the logos but keep the red colour with the gradient assents. They take the form of abstract ideas, objects, products, information and even animals.

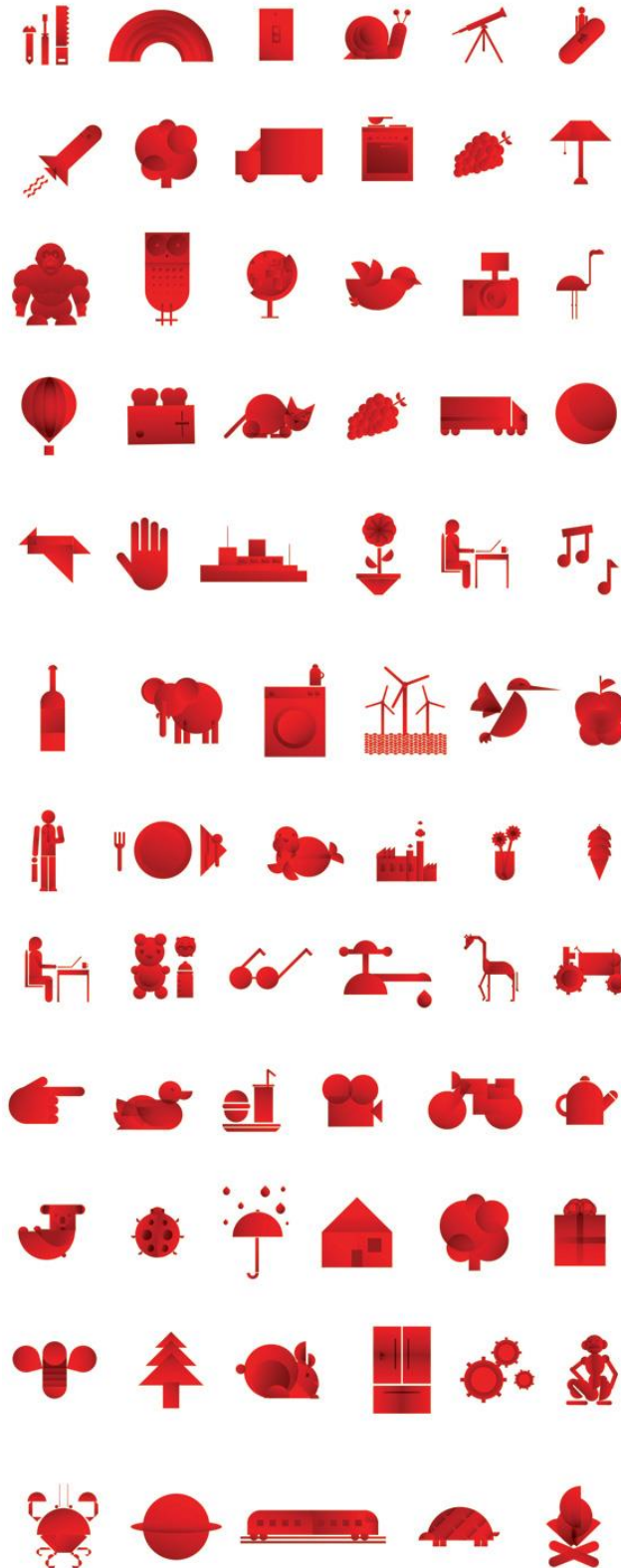


Figure 51. Sagmeister & Walsh, EDP icon family, 2011.

Overall this new identity system as one dynamic component, the logo, by using four basic shapes that arranged in a determined way create different results each time. But the rest of the elements seem too disparate, as if four different concepts were being put together but with no link between them. The typeface is not in line with the aesthetic of the logo and with the script typeface it employs. The icons have a certain resemblance with the logo, in the use of the colour red, but shape and overall look are very distinct. Looking at the whole of the icon family they appear to be very random.

The identity system could have worked better if it was kept simple, meaning, if the work that was put into developing the custom type family and the icon family, was instead put into developing even more the dynamic part of this identity, the results would have probably been better.

3.5. City of Melbourne

Melbourne is the capital of the state of Victoria, and the second most populous city of Australia.

The new identity was developed by Landor Associates in 2009, according to their website, Melbourne is a dynamic progressive city, internationally recognized for its diversity, innovation, sustainability and liveability. To represent this visually, required a forward-thinking approach. The challenge was to find a way to reflect the different aspects of the city from authoritative, restrained and serious to vibrant, visionary and passionate.

The new identity also needed to overcome political complexity, improve cost effectiveness of managing a brand and unite the disparate range of governing bodies and ever-growing portfolio of initiatives, programs, services and activities.

The diversity of Melbourne became a sacred concept, for Landor Associates. They had the objective to create an identity that would allow Melbourne to flex, grow and evolve along with a growing and changing population and connect dynamically with future opportunities.

Landor Associates shared the stages involved in the rebrand: 1 – Investigation through desk research, stakeholders, interviews, workshops and audits; 2- Identification and articulation of the core idea, what it does, how it does it and what is its vision for the future. Based in this driving idea they developed a strategic integrating programme; 3 – The design and creation of the identity is based on the core idea. This includes logo design and all aspects of how it should be portrayed across communications, literature, advertising, sponsorships, co-branding partnerships, 3d environments and signage; 4 – The final stage was implementa-

tion, comprehensive guidelines and artwork to help manage the roll-out of the new identity. This covers the flexible logo system, colour palette, typography, imagery, tone of voice, design principles, templates and applications. From this process the new identity of the city Melbourne was born.

At the heart of the new identity, the bold “M” presents a full expression of the new identity system. The logo is composed of a rather unconventional type selection, having the “M” represented in a very geometrical and “edgy” fashion, this represents the multifaceted character of the city. The inside of the “M” acts as the container, following Van Nes (2012, p. 7) categories, where it can be filled with different colours, shapes and structures.



Figure 52. Landor Associates, City of Melbourne main logo and variations, 2009.



Figure 53. Landor Associates, City of Melbourne logo variations, 2009.

The city of Melbourne identity system was built with flexibility, having room for initiative and creative interpretation. It resists the traditional thinking about identity design, enhancing the idea of modulation and adaptation.

In this case the thinking and concept, in some part, resembles the for the identity of the city of Porto. But the practical side is entirely different. The identity of Melbourne follows a more abstract approach, representing the liveliness of the city through the shape the “M” takes, and the infinite combinations of colour and shapes that can fill it.

The process used to develop the new identity system is relatively straight forward, resembling in some respects to the model developed by Ollins (2008, p. 73), but it is important to mention, the dynamic mentality was present from the start and was incorporated throughout the development of the identity process.

3.6. Summary

The current visual identity of the Azores, at the same time, was made to celebrate its products and some of its cultural and natural aspects, but its visual system leaves something to be desired. It follows the trend of other tourism identities, representing products, traditions and experiences through symbols. It is a valid option but in this case the visuals lack differentiation, what each symbol illustrates unfortunately can be found in other places around the world, however at the same time visiting and living in the Azores is a completely unique and diverse experience, physically and psychologically. This uniqueness should be present in its visual identity.

The city of Porto employs a similar approach, but the resulting visual identity is much more successful visually and conceptually. The White Studio developed a seamless pattern system comprised of seventy geometric icons representing Porto and its community, the pattern was inspired by the traditional blue tiles present across the city and the stories they tell. Anchoring the pattern is the name "Porto" and a "." that acts as a statement. These aspects only serve to enrich the identity, as it is not entirely dependent on the family of icons to make an impact. Overall it has some characteristics of a dynamic identity, but its variations are not exactly made to be generally used, each variation is attached to various municipal entities, organizations, services and projects. With this in mind we can say the identity of Porto has a dynamic thinking, but this does not translate into its visual execution.

The identity of EDP is a dynamic identity it employs the DNA system categorized by Van Nes (2012, p. 8). The eighty-five different logos result from the layered combination of four fundamental shapes. The consistent element is the name, it is presented in a script typeface. There is also a custom sans serif type family and a family of icons, but these two elements seem disconnected from the rest of the identity. Looking at the icons, what they illustrate seems random, it goes from abstract ideas to animals. Finding a relation between these icons and an energy company can be difficult sometimes.

Overall the identity system overcomplicates in some respects and because of this it can generate some confusion as there seems to exist four different concepts put together but with nothing linking them.

Melbourne is a dynamic progressive city recognized for its diversity, to represent this visually, Landor Associates employed a dynamic identity. The logo is composed of a geometrical "M" representing the multifaceted character of the city. It uses the container system, categorized by Van Nes (2012, p. 7), where the "M" shape can be filled with different colours, shapes and structures, embracing the idea of flexibility, modulation and adaptation.

The city of Melbourne is a good example of a dynamic identity, it manages to capture the diverse essence of the city and it shows the dynamic concept Landor intended which was present throughout the development process.

CHAPTER IV – PROJECT

4.1. Introduction

This chapter is dedicated to the development of the project of a dynamic identity for the Azores from the initial research to discover the DNA and essence of the archipelago to the development of the identity following the action research method where we cyclically evaluate and subsequently develop a revised plan according to the results of each validation stage.

In part, the development of this project started in September of 2017 as at the time a predecessor of this project was developed and presented in a collaboration where Professor Maria Cadarso invited three students currently studying in IADE, João Gonçalves, Leonor Santana and Kelly Ann. The project titled, Visions for an Azores Brand and Identity that engages both community and visitors! was presented in the Interdisciplinary, International Conference Culture, Sustainability and Place: Innovative approaches for Tourism Development, co-organized by the centre for Social Studies of the University of Coimbra, the Observatório do Turismo dos Açores, the Thompson River University in Canada and the University of Azores.

The first phase of development of this project was to ascertain of what is comprised the DNA of Azores, what it can offer and what makes the Azores unique.

To achieve this, we started by researching several aspects of the Azores, like local culture, products and general daily experiences. But we quickly realized that if we wanted to avoid using the typical approach, a symbol family, like the current identity and many other tourism identities, we had to deepen our research to discover exactly what is the essence of the Azores.

With this in mind, we decided to take what we learned from the initial research but employ a new approach to further expand it. Each member of the group, individually, brainstormed different words, feelings, colours, cultural aspects, places ... all related to the Azores. Each word, was then, introduced into a group according to their context and then organized into a scheme to find any possible connections and new understandings.

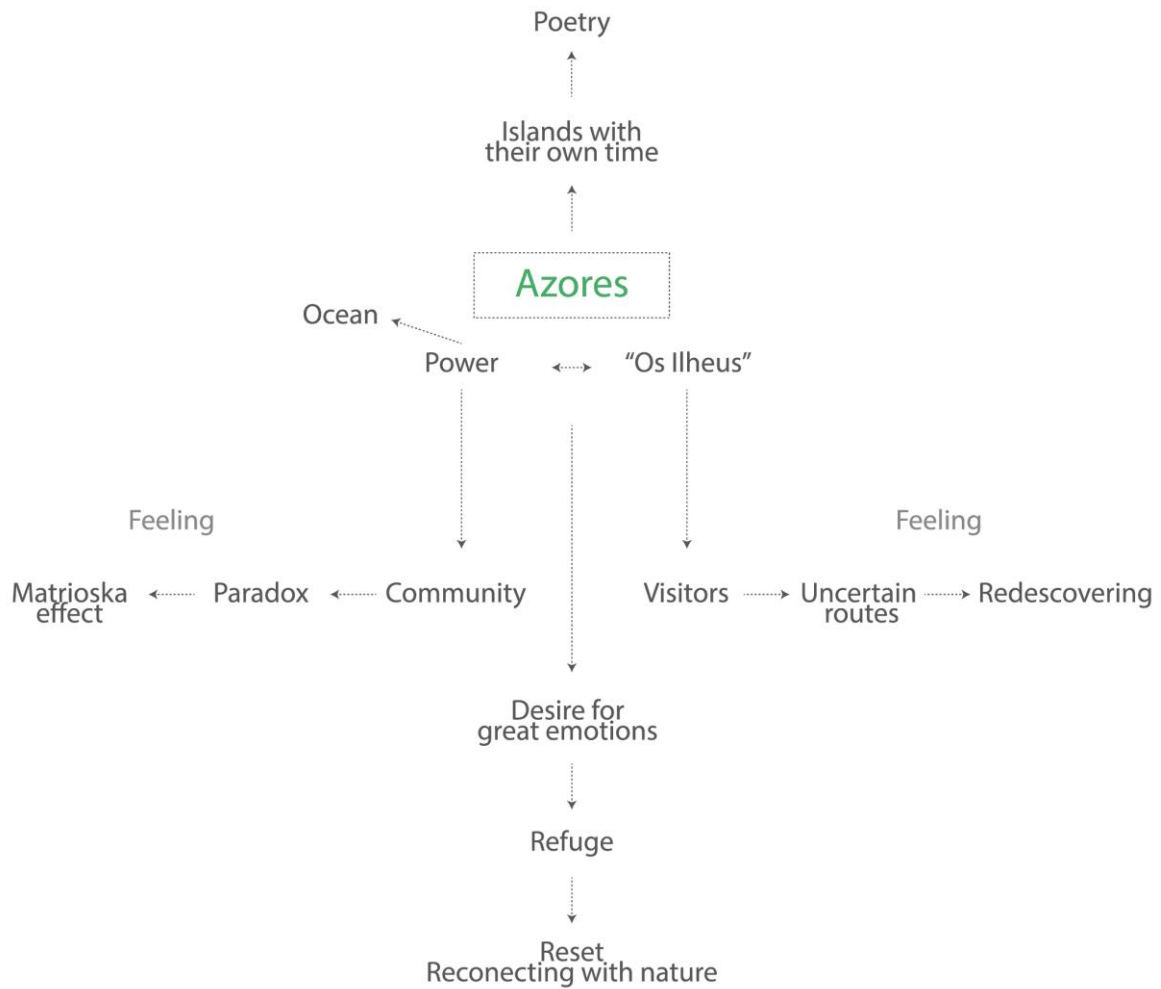


Figure 54. First scheme to discover the essence of Azores.

After the analysis of this first scheme, we reached a few interesting conclusions. Both community and visitors have a desire for great emotions, the need for a spiritual refuge and a method to reset and reconnect with nature, but each group searches for this in their own unique way. This is where what we described as the “matryoshka effect” comes in for the community and the “uncertain routes” for the visitors. What we described as the “matryoshka effect” is when the community searches for these great emotions they don’t find it in the same places or experiences as the visitors, as they are in two different levels when it comes to the knowledge they have about the Azores. A simpler way to explain this, is most of the visitors in Azores see and do regular tourism activities, what we can call postcard activities, which is completely understandable for someone that goes to a place for the first time. In the opposite situation, the community goes far beyond the regular tourism activities and indeed must search deeper to find, what we named, great emotions.

Although we arrived at this conclusion, it was agreed it still was not enough to proceed to the next phase of development, which resulted in a reworked scheme made purposely, in terms of structure, to provides us with nine keywords.

The final scheme was split in two main sections, community on the right and visitors on the left, both having a desire for great emotions. These two sections are subdivided into two subsections, the community into concrete and interior, the visitors into abstract and exterior. At the centre, we decided to insert the first keyword "Nature & Man", because we agreed the Azores is where man and nature come together.

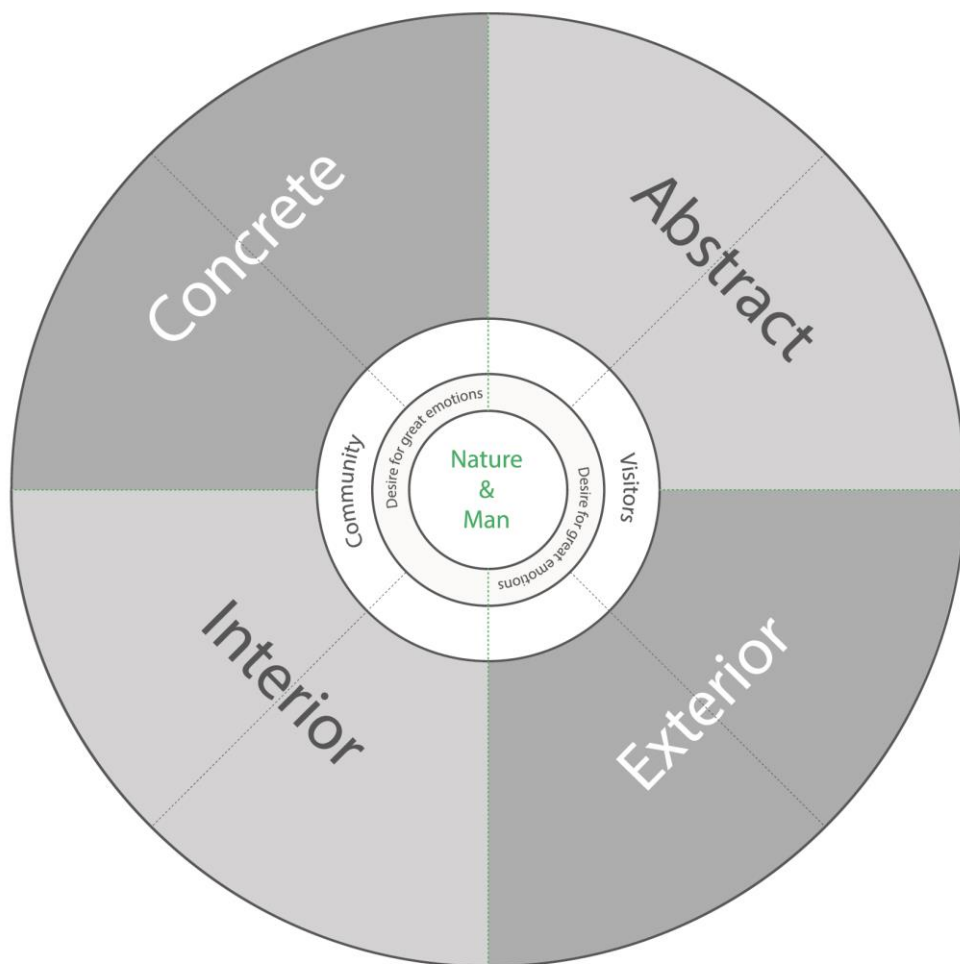


Figure 55. Structure of the second scheme.



Figure 56. Second scheme to discover the essence of the Azores.

Inside each section and subsection, the words that comprised each group of the previous scheme were reviewed and depending on the content they were placed in new groups or remained on their own. By dividing and subdividing the scheme, we ended up with eight different keywords, and the "Nature & Man" already placed in the centre, these were: "Bruma" is a Portuguese term that refers to an ocean mist or thick fog, but it also has a connotation of mystery and uncertainty. Another detail that supports this choice is the unofficial anthem of the Azores is called "Ilhas de Bruma" which also became a name the Azores are known for. "Enhanced senses" describes the sensation of sharp and amplified senses a person can experience when in the Archipelago. "Uncertain Routes" is another expression for going without knowing what to expect or trying to go sightseeing without knowing if the weather is clear enough to do such activities because of the meteorological instability present in the Azores. "Breath-taking" describes the feeling of losing breath when looking at something magnificent. "Reconnecting" refers to the need of the community and visitors to

reconnect with themselves and with nature. "Paradox" is a mixed feeling where the community both enjoys and shows pride of being from the Azores. But at the same time show some negative feelings towards the Azores, due to the inherent isolation factor associated with an island. "Its Own Time" is a very particular term for the community, and not only, who grew up in Azores. There is a feeling of belonging, of being part of something special. When someone grows up in such a place, time seems slower from the rest of the world. "Frank Nature" describes the nature present in the Azores, it is raw, pure and genuine. These keywords were the base for the development of the visual identity for the project.

Due to the knowledge and understandings acquired from the research developed for the literature review and case studies, this initial research of the Azores was somewhat reinterpreted, and a new restructured approach was employed to develop a new visual identity.

4.2. Theoretical and Practical contributions to the project

In this project all contents presented in the literary review, theoretical and practical, passively or actively, contributed to the successful development of the project.

4.3. Project

After a fresh new look into the research developed and the final scheme, we realized it still needed to be altered. With this reinterpretation we hoped to reduce the number of keywords or find new ones and to further understand what the essence of the Azores is and how to translate it into a visual form.

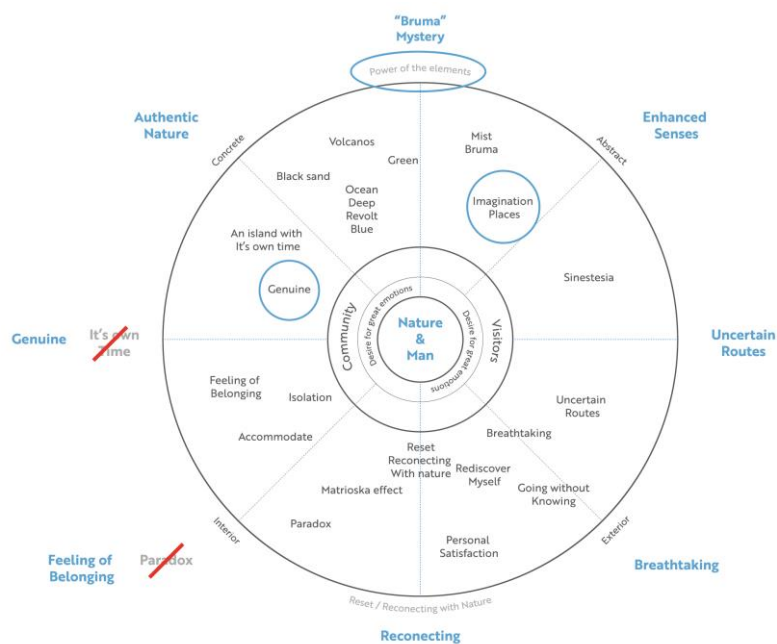


Figure 57. Final scheme to discover the essence of the Azores.

After this reinterpretation the overall conclusions did not change substantially, two keywords were replaced, "Paradox" due to its negative connotations was replaced by "Feeling of belonging" which relates to the pride and the feeling of belonging to a special group of people in this case people that live in the Azores, and "Its own time" because its meaning is to abstract in this case so it was replaced by "Genuine" which refers to the natural aspects and the experience of living in the Azores. Although most of the keywords did not change, this gave us a new perspective and the starting point for the development of the identity. We understood the "Power of the elements" is one of the most critical and relevant aspects regarding the Azores, because of its relation with the elements of Nature like the ocean, the natural wonders, the forests and the geological, meteorological instability present throughout the archipelago and because in one way or another is relatable to each one of the keywords.

The meteorological conditions of the archipelago are influenced by the position, orientation, development and intensity of the Azores anticyclone which controls the atmospheric circulation in this region of the globe. The different islands have distinct climatic characteristics. There is an increase in the influence of the ocean on the climate of the islands from East to West. Within each island there is an altimetric stratification of the climate conditions. There are also significant asymmetries within each island related to their morphology, geological structure, vegetation and in some cases the influence of neighbouring islands.

The climate is characterized by high levels of air humidity, thermal amenity, low rates of insulation and by strong winds resulting in a mild climate throughout the year. Clouds and rain are a possibility any time of the year, although in the months of summer there is longer periods of sunshine and higher temperatures. The average air temperatures can range between 13°C minimum, and 22°C maximum, throughout the year.

With the final keywords established, we started by developing the logo, which according to Ollins (2008, p. 30) is the prime identifier of a brand, its main purpose is to present the core idea of the organization with impact, brevity and immediacy.

One of the main objectives was to find a way to represent this essence without resorting to the traditional approach of using a family of symbols like the current identity of the Azores. However before moving on to the visuals, a dynamic system needed to be chosen as it is essential. Because of the strong relevance of the "Power of the elements" the system chosen was the generative, where, according to Van Nes (2012, p. 8) it makes use of real time data and incorporates it into the visual identity. It is a data driven highly technological design system that reflects the world in real time, resulting in a maximum mutability because of a certain lack of control inherent to this approach.

With the system established, we now needed to define one or more recognizable elements in order to make the identity easily recognizable.

As Wheeler (2008, p. 20) states the right name is timeless, easy to say and remember. A name is transmitted in everyday life in all different types of media. It needs to be meaningful, distinctive, future oriented, protectable, positive and visual. In this case the name is already defined, it is the name of the archipelago in its Portuguese version, this being Açores. The way through which the name takes a visual form is through typography.

This final recognizable element is nine dots. These represent each island of the Azores in term of size and location according to their representation in a world map. With these elements a first version of the logo was developed.

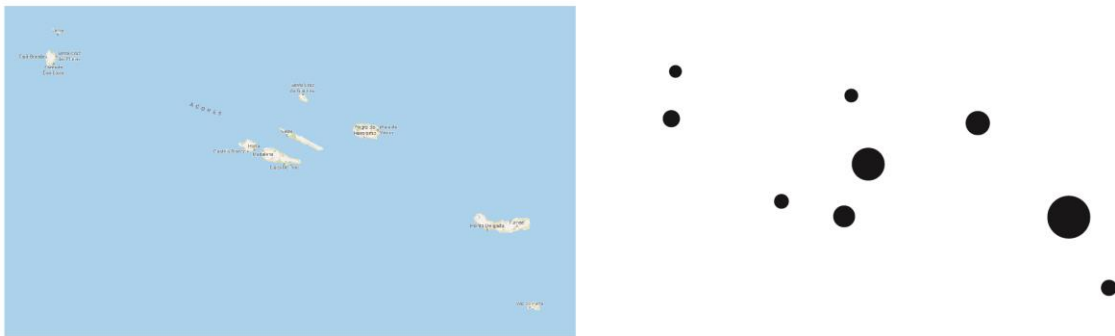


Figure 58. The nine islands of the Azores and their abstract representation.



Figure 59. Early version of the logo.

In this early version, the interior of the dots also acts as a simple container, where according to Van Nes (2012, p.7) any shape can be filled with thousands of variations. Each dot changes colour according to the weather of each island in terms of temperature and its current weather state. A scale of colours from blue to green to orange was selected, in order to

transmit the feeling of temperature. The name here is presented fully in uppercase, in a slightly letter spaced geometric sans serif typeface called Town 10 Display.

Although this hypothesis could have been further developed, it didn't make enough impact and didn't transmit fully the essence of the Azores, as it emphasizes more the "Power of the elements" than the rest of the keywords, which was not intended.

Having made this small analysis, we decided to maintain the same recognizable elements but alter certain details. The size and scale of the nine dots was modified resulting in a more harmonic and unified composition. The typeface was also altered to Museo Sans 500, after a typography study we realized the name presented in small caps was more in line with our DNA research and appeared more pleasant to the eye, in the following two compositions.

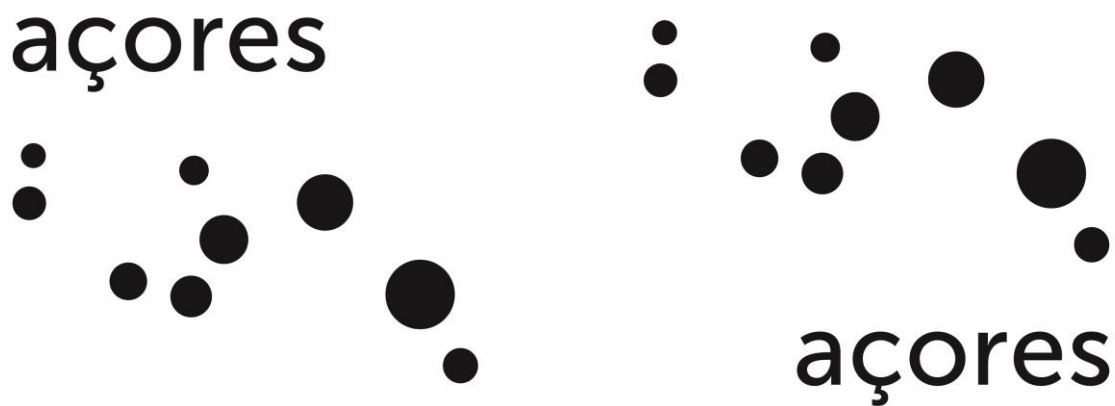


Figure 60. Two logo compositions.

Regarding the changing element, in the first option we made use of a container (Van Nes, 2012, p. 7), the nine dots, to indicate the various weather types and temperature, but the emotional, imaginative and mysterious essence of the Azores was not present. This subsystem, in this case, was inverted turning it into the wallpaper approach where, according to Van Nes (2012, p.7-8), different wallpapers or backgrounds are placed behind a fixed item.

To illustrate the mentioned emotional and imaginative side of our research but at the same time maintain the main dynamic system, being the generative approach linked to the weather types and temperature, we resorted to the use of concentrated liquid watercolours, also known as ecoline, to make several shapes ranging from squares, rectangles and circles, with a rich watercolour aesthetic that would enable the viewer to have their own interpretation of what is represented. This resulted in a considerable amount of shape variations.

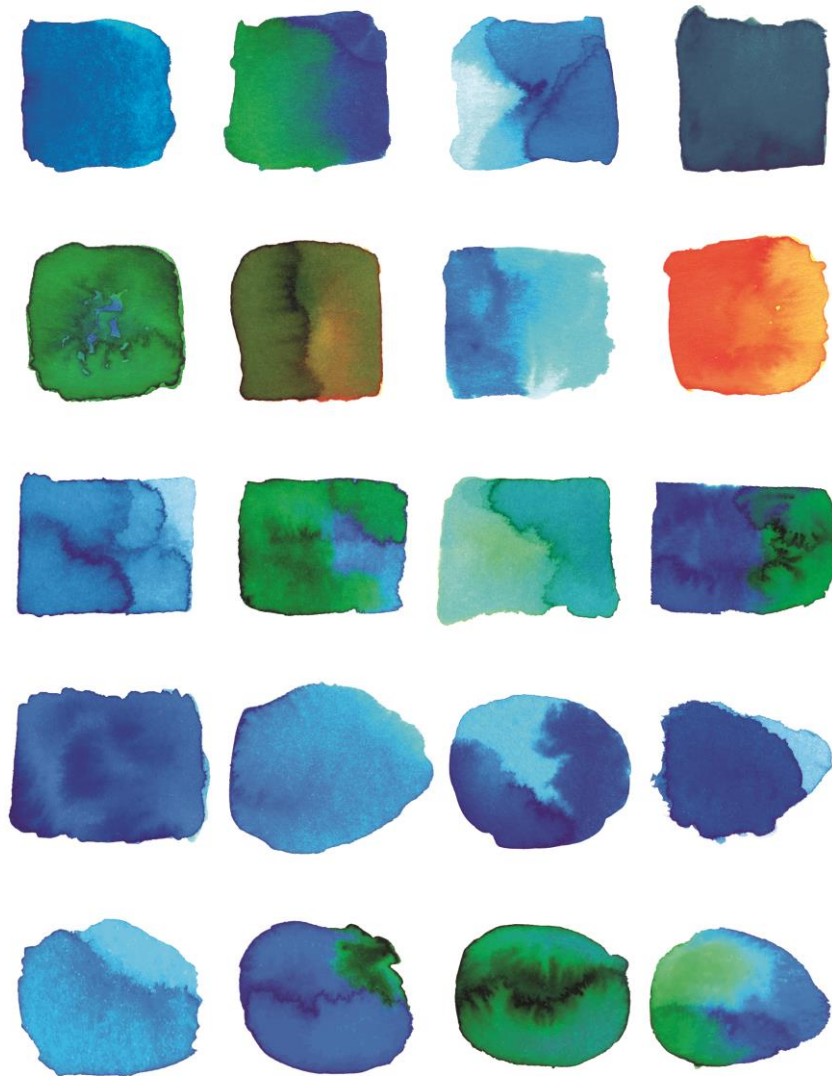


Figure 61. Various watercolour shapes.

From the combination of the recognizable elements and the mutable watercolour backgrounds, resulted a logo that we can say as a one function and more than one interpretation. For the community it may act as more of a tool to, at a glance, check how the weather is, and to the visitors that might not know the weather aspect, enables them to make their own emotional and imaginative interpretation. Off course both of these aspects are not necessarily sectioned to only community or to visitors, as both can use it as a tool and make their own interpretation of what is represented.

From these results we selected four different potential options in terms of overall shape, the style of the outline and its relation to the other elements and integrated them with the two compositions of recognizable elements, resulting in eight possible paths to further develop.

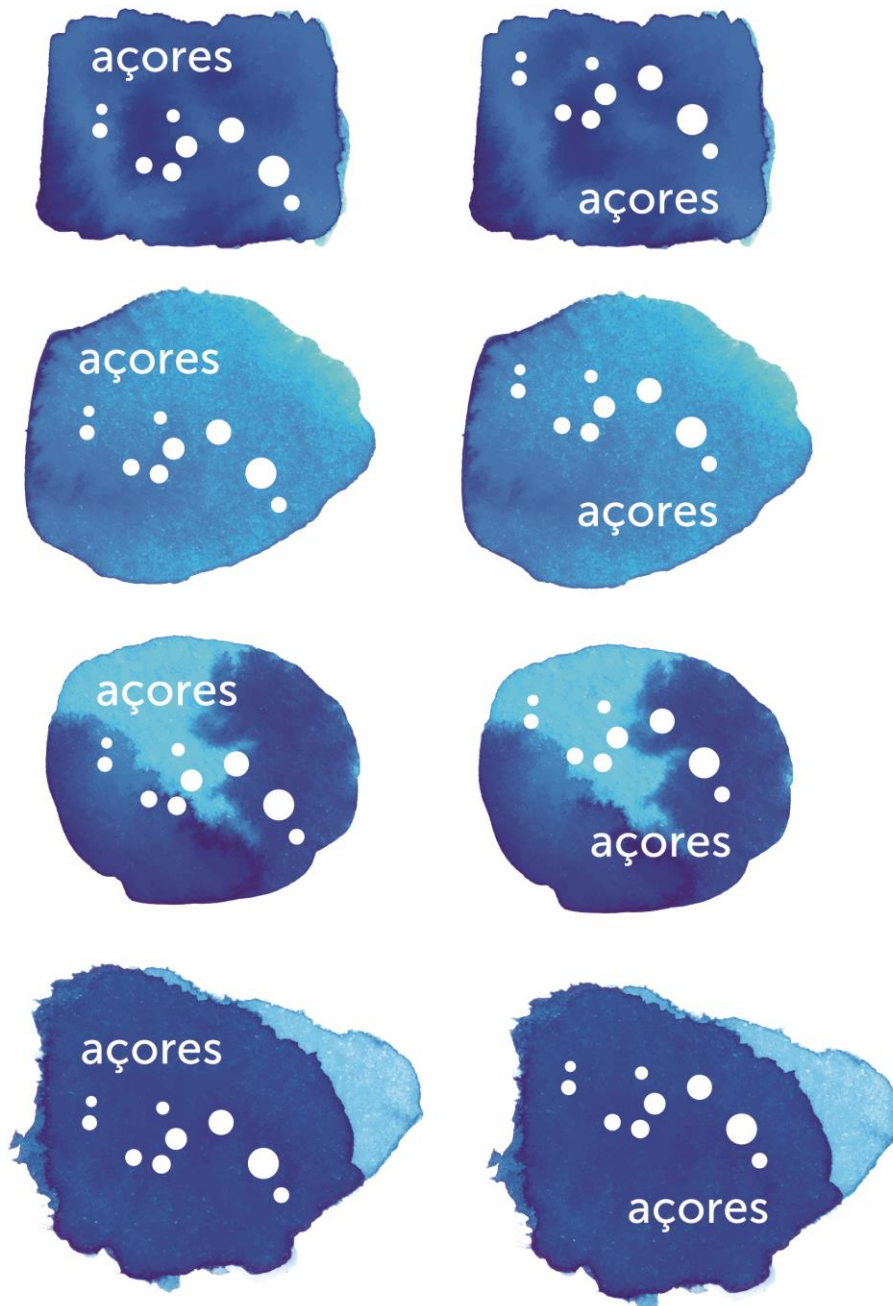


Figure 62. Combination of the watercolour shapes with the two compositions.

It was at this point the first part of the validation process took place, from this we hoped to get external feedback and find out which of the eight possible versions was best suited in terms of design to be further developed. There were two voting sessions with two different classes from the discipline of communication Design, this being part of IADE'S Design Degree.

In the first session, the sample was comprised of seventeen students, ages ranging from nineteen to twenty-one, the majority were female and in terms of nationality it was fully Portuguese.

The voting was split in two parts. The first vote was to decide where the name would be located in relation to the dots. And the second, what type of shape best suited the most voted composition of the first part of the vote. The students voted by drawing a small dot on the page. After each vote some students gave verbal feedback into why they made their choice, this was recorded and transcribed in order to be further analysed.



Figure 63. Characteristics of the sample from the first validation session.

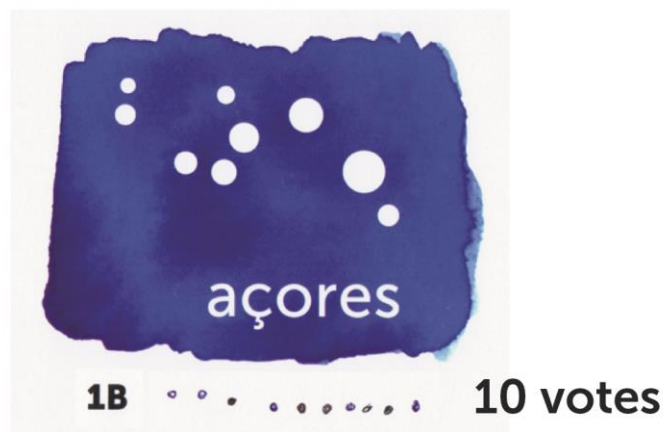


Figure 64. The most voted composition from the first part of the first validation session.

As we can see, the most voted version was option B, where the name is located below the dots aligned to the right. After reviewing the verbal feedback, provided by the sample, the key phrases/words used more often were the following: it captures our look, it is more coherent, and it highlights the dots.

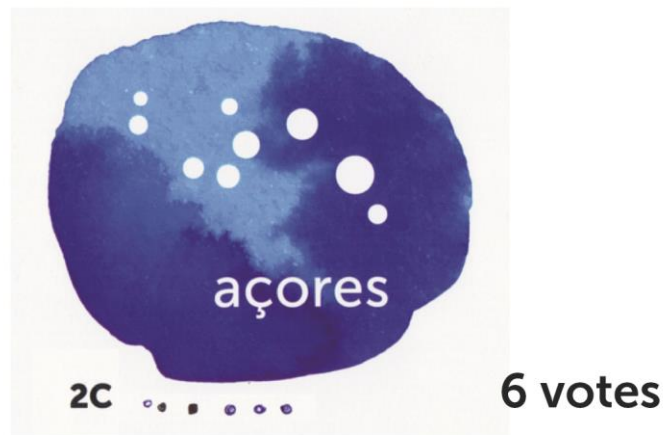


Figure 65. The second most voted composition from the second part of the first validation session.

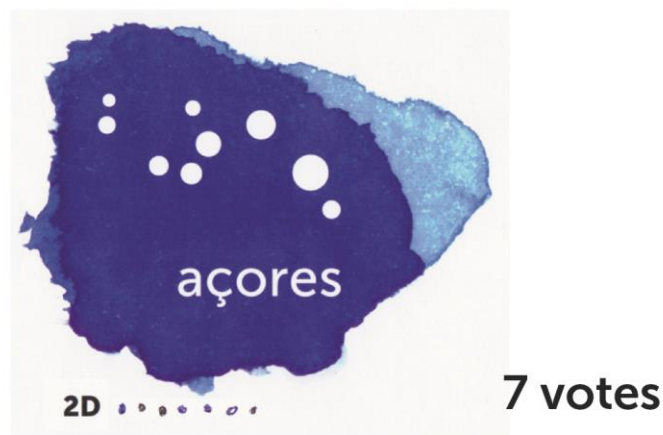


Figure 66. The most voted composition from the second part of the first validation session.

The most voted of the second part was option D, but although this option had more votes, we felt this shape was too irregular as it didn't fit into any categorized shape, making it difficult to be extensively reproduced. For this reason, we included the second most voted, option C, due to its circular shape which only lost by one point in this instance. We now wanted, through the verbal feedback, understand why option D was picked over the others. The sample described this option as being more irregular, therefore more reminiscent of a natural and organic shape.

In the second validation session the sample was comprised of thirty-one students with ages ranging from nineteen to twenty-seven. In terms of gender and nationality, 71% of the sample was female and 29% was male and entirely Portuguese. The voting was split in two parts like in the first validation session. But this time all the watercolour backgrounds were presented in a solid blue colour in order to avoid any influences in the student's decision, as this validation only seeks to explore questions related with structure and composition.

Again, after the voting some students gave verbal feedback into why they made their choice, this was recorded and transcribed in order to be further analysed.

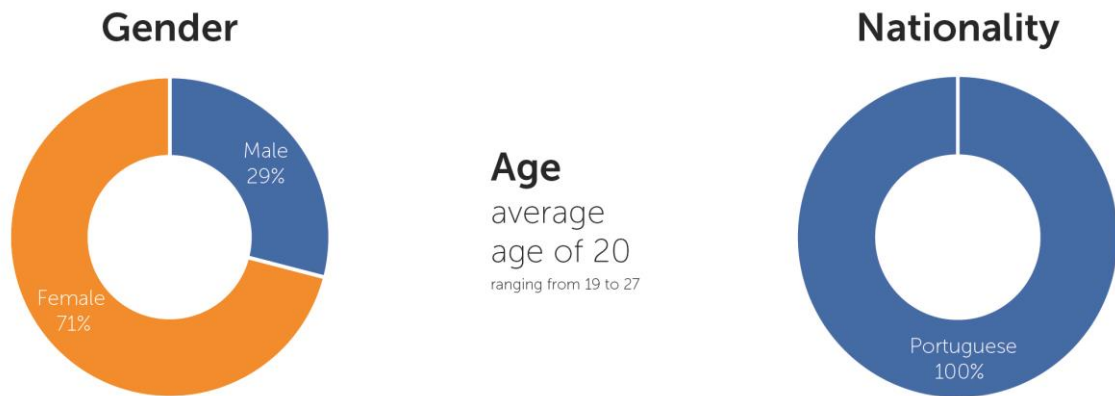


Figure 67. Characteristics of the sample from the second validation session.

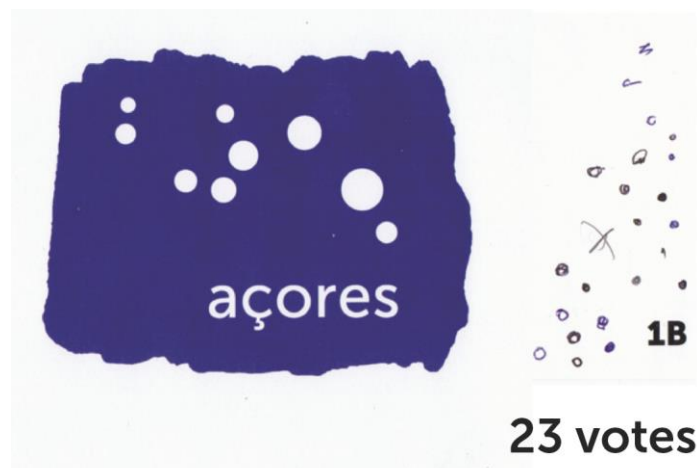


Figure 68. The most voted composition from the first part of the second validation session.

In this first part of the vote the most voted version was again option B, where the name is located below the dots aligned to the right. The sample used, repeatedly, the following keywords to describe the composition of option B: positive, pleasant, interesting and balanced.

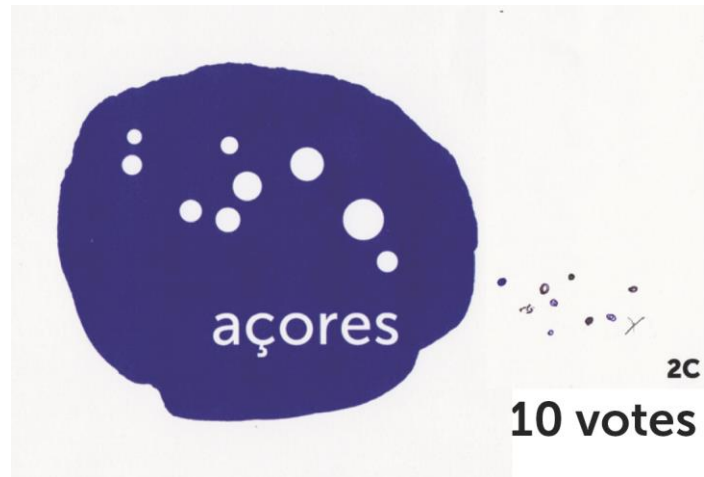


Figure 69. The second most voted composition from the second part of the second validation session.

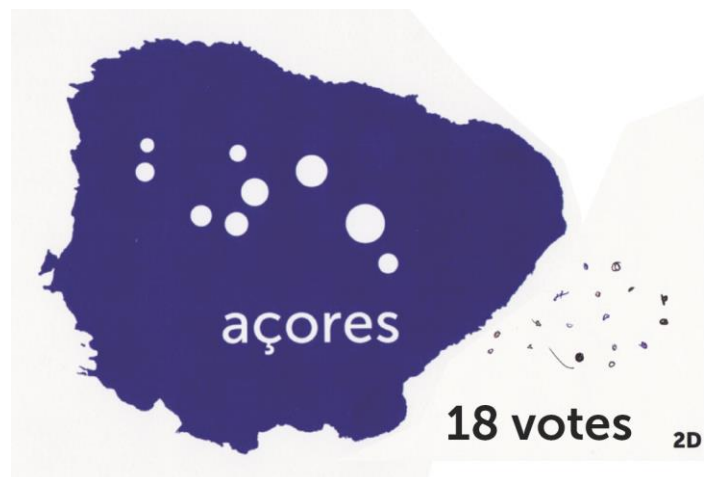


Figure 70. The most voted composition from the second part of the second validation session.

The most voted composition of this second part was again option D but this time it had the majority of the votes, we believe this happened because of the way the shape was presented in a solid blue colour. The two most voted options in this second part was C and D. Although the winning option was D, after analysing the verbal feedback we understood the sample's choice was split, as they both liked D but at the same time would change some aspects of the shape.

Regarding C the most used key phrases/words were the following, the framing of the elements is the most successful and pleasant, and the shape is the most simple and regular.

The main key point used by the sample to justify their choice in option D, was that the outline of the shape reminded them of an island. However, the sample also stated several times that, despite finding the irregularity appealing, the outline should be slightly less irregular as they found the effect too pronounced.

What resulted from the results and feedback provided was the following version of the logo, which we considered it to be the final one. The name was placed at the bottom aligned to the right, as it was considered the more harmonic and coherent composition. Regarding the shape of the watercolour background, we ended up with the circular shape of option C but the outline of option D. Because from the feedback provided we understood most votes went to this option due to its irregularity, being the shape more reminiscent of a natural shape rather than a manufactured or geometric one.



Figure 71. Final version of the layout of the logo.

The colours selected to indicate the temperature and the weather type, as mentioned before, was a scale from blue to green and to orange. But because these shapes were all made by hand, giving it a great artistic value as each individual shape is unique, the colour scale needed to be simplified, but at the same time maintain a degree of accuracy. The temperature in the Azores through the year fluctuates between an annual average of thirteen degrees Celsius, minimum, and twenty-four degrees Celsius, maximum. This resulted in a colour scale composed of five steps. To indicate the five weather types, foggy, cloudy, clear sky, overcast and stormy, five levels of opacity were chosen, these range from black, for stormy weather, to light grey for foggy, always maintaining legibility.

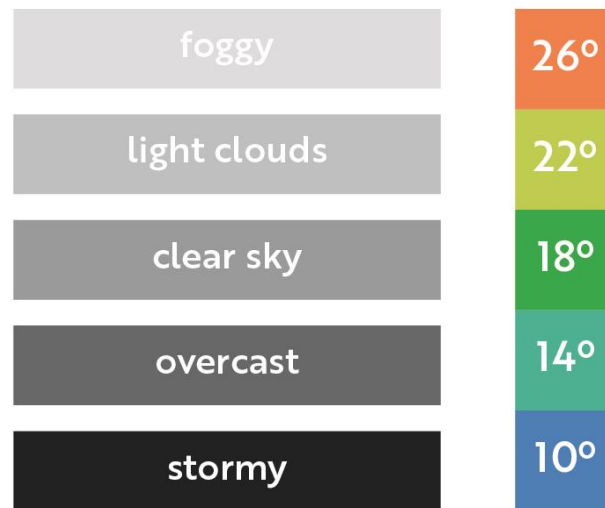


Figure 72. Colour scales and the correspondent weather information.



Figure 73. The basic shapes explaining the dynamic system.

Representing the intended colour scale and the different opacities resulted in twenty-five different base logo variations that represent the odd occasion when the weather appears to be uniform throughout the archipelago.

Foggy weather is represented by having the shape with low opacity in order to mimic the low visibility associated with this type of weather, and by also lowering the legibility of the name and dots, but still maintain readability. From here, there is a gradual step up to more opacity and more colour intensity to represent light clouds. To depict clear sky the strongest colour intensity was used to represent the characteristic of the sky when it is clear, which is pure vivid colour. At this point the colour black becomes more relevant as it is used, in different intensities, to represent overcast and stormy weathers. The shape developed to represent overcast has a slight less dark intensity as the full intensity of the colour is reserved to depict stormy weather.

With these parameters defined we now needed to test and observe if, in fact, the developed system worked. For this effect a questionnaire was designed. It was composed of four different questions, the first was an open interpretation in order to know what other associations the sample made with the shapes, the second and third ask about the depictions of the five weather types and finally the last question tries to ascertain if the chosen colour scale reflects the intended temperature.

There were two questionnaire answering sessions with two different classes from the discipline of communication Design, part of IADE'S Design Degree. The sample was comprised of thirty-nine students, ages ranging from nineteen to twenty-five, the majority were female and in terms of nationality thirty-eight of the students were Portuguese.

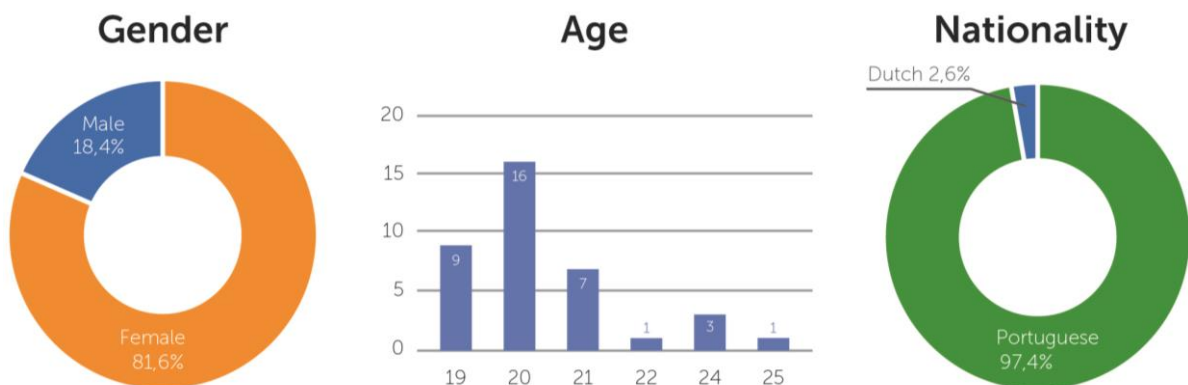


Figure 73. Characteristics of the sample from the third validation session.

Which weather type do you associate with the following image?

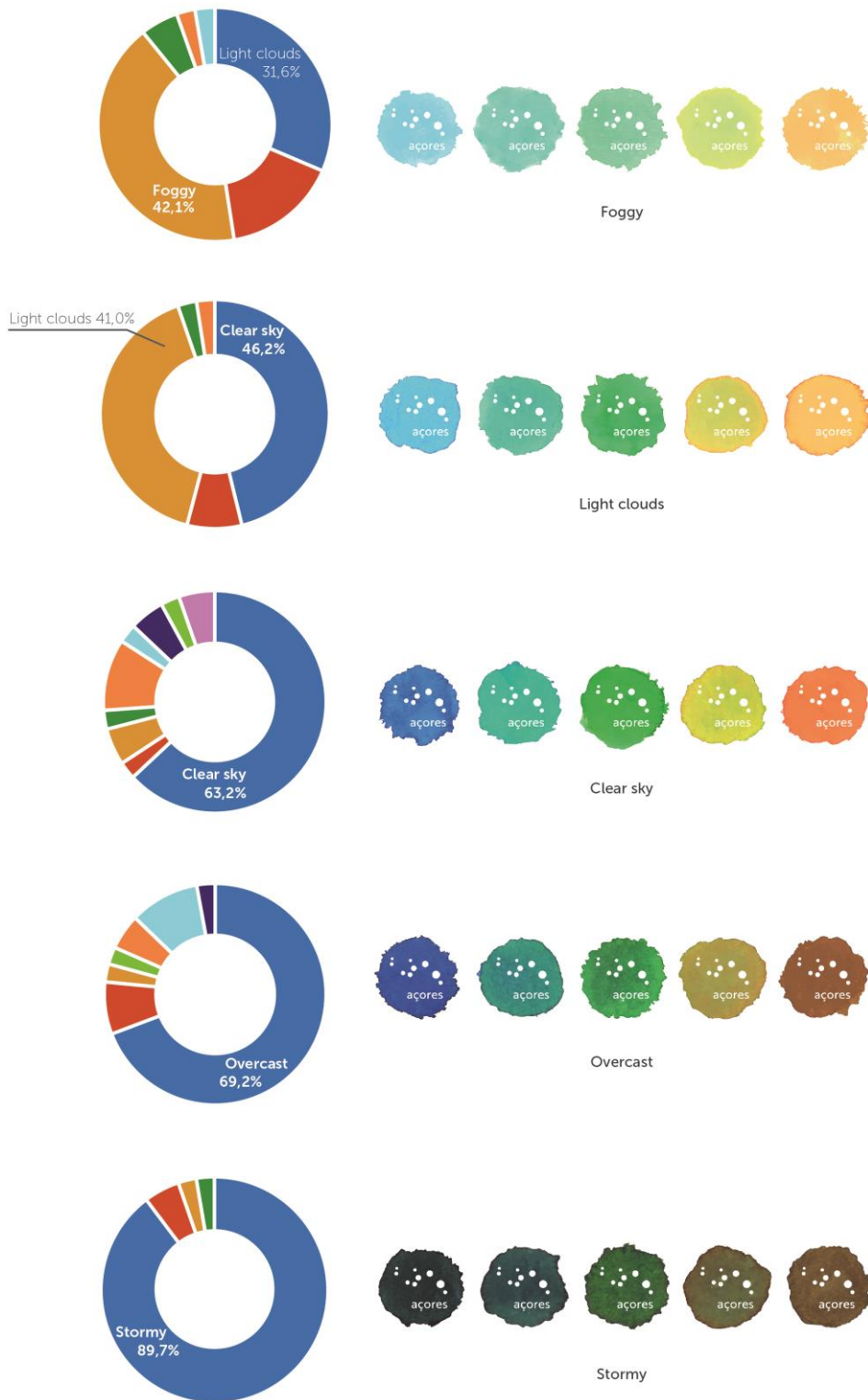


Figure 74. Results from the second part questions of the third validation.

Rate on a scale of 0 to 5 if the following image reflects the suggested weather.

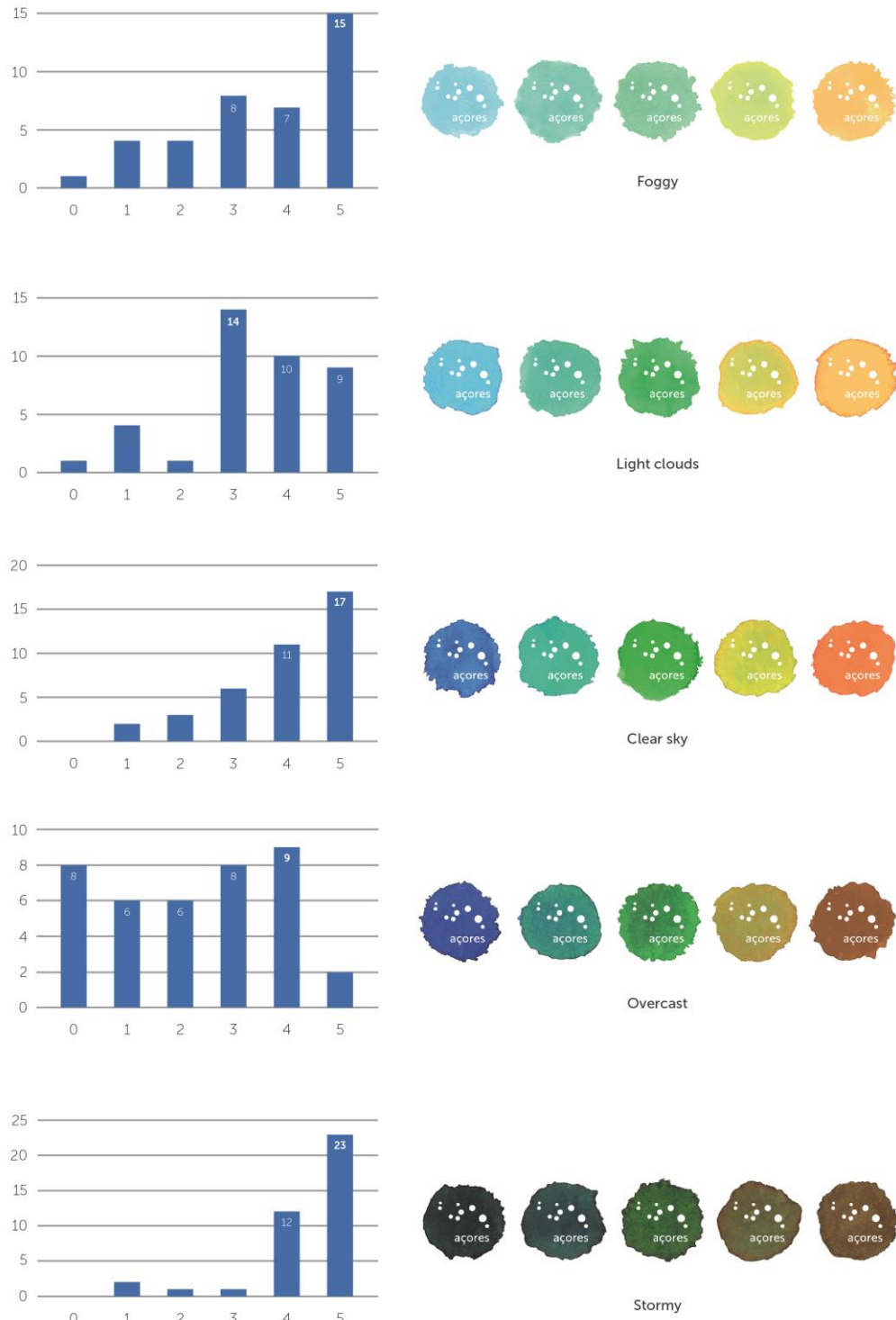


Figure 75. Results from the third part questions of the third validation.

Do you associate the indicated temperature with each of the images?

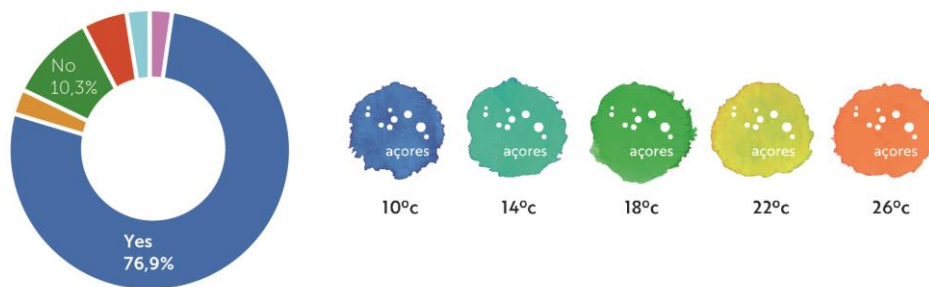


Figure 76. Results from the fourth question of the third validation.

After translating the results into graphs and analysing them, we concluded the overall results were positive.

In the first question, where the sample was asked what they associated with the images, the most repeated keywords were “islands” and “ocean”. It is relevant to mention that two answers were able to interpret the weather system developed for this project.

In the second question the sample was asked to choose from five options which one they associated with each image. From the five questions the sample was able to identify four of the intended weather types. The image that wasn't easily identifiable was the one that depicts light clouds, in this case the sample associated it more with clear sky.

In the third question the sample was asked to rate on a scale of zero to five if the image reflected the suggested weather. In this instance in four of the questions the sample rated each image the most with values of three and above, confirming the intended depictions for each weather type. When asked about the image depicting light clouds the sample rated it positively. However, the same did not happen for the image representing overcast, as most votes went into values of zero, three and four. This arouse some doubts about its capability to transmit the desired weather type.

In the fourth question the sample was asked if they associated the temperature with each of the images. The most voted option was “Yes”, with 76,9% of the votes confirming the colour scale chosen.

According to the results of the questionnaire we now needed to address the issues encountered with the images depicting light clouds and overcast weather types. Without having to restructure and redevelop the entire system, small adjustments were made to try to better depict the desired weather type. For this purpose, in both representations the water-

colour effect in terms of opacity for light clouds was decreased, and the intensity of the black for overcast was increased.

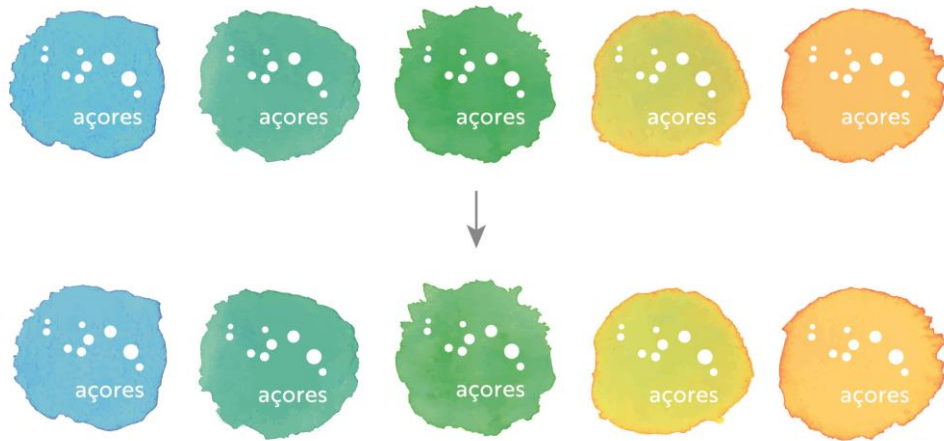


Figure 77. Modifications to the watercolour shapes depicting light clouds.

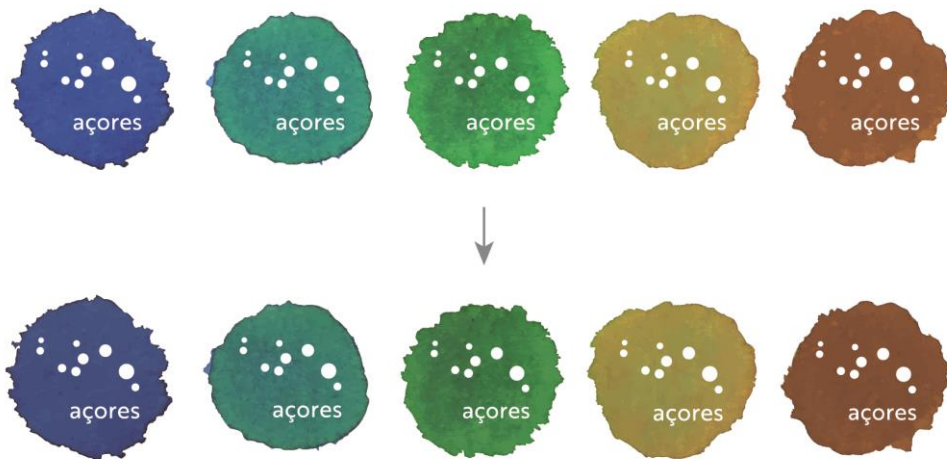


Figure 78. Modifications to the watercolour shapes depicting overcast.

With the pertinent modifications made, the dynamic system was finalized resulting in the following logo variations. These base variations refer to when the weather appears to be uniform throughout the archipelago.

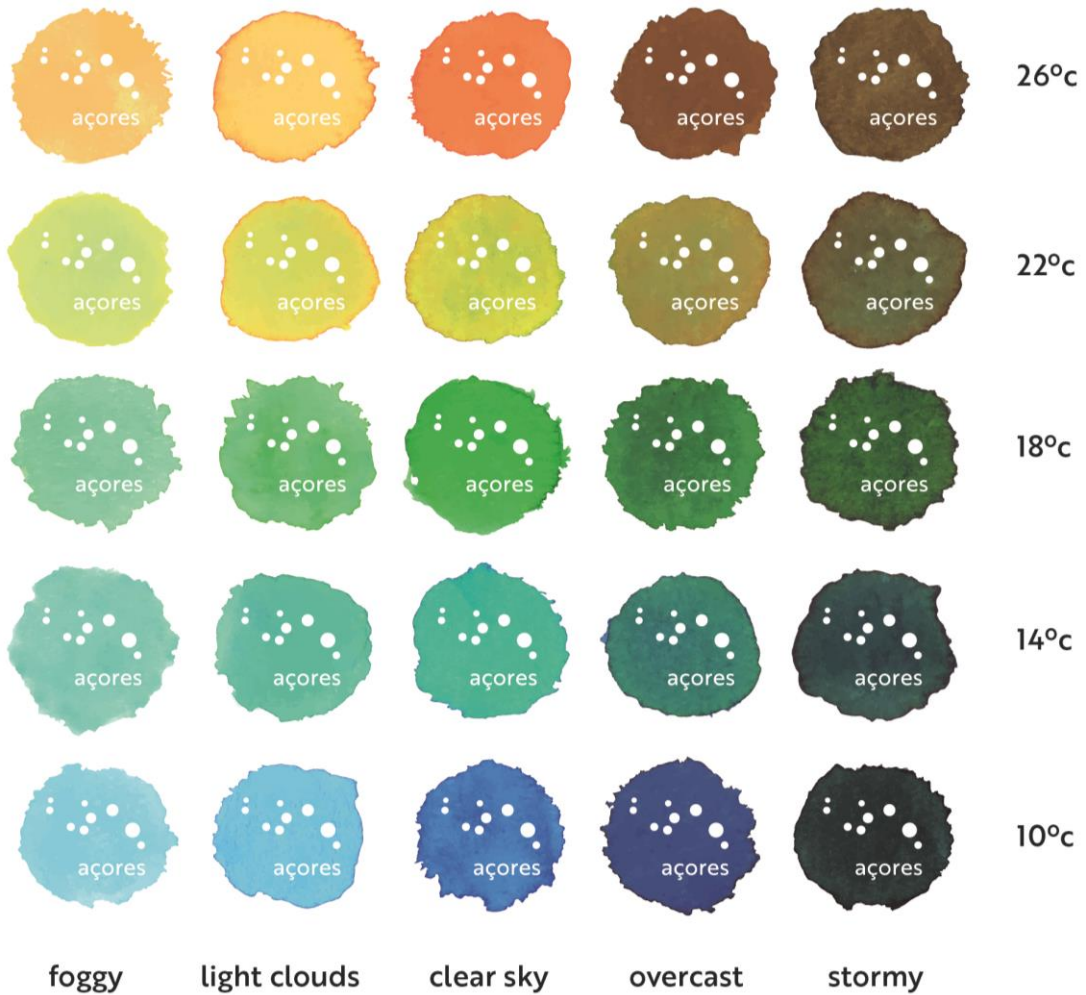


Figure 79. Final base shapes of the dynamic system.

With these base logo variations and the dynamic system defined and validated, the remaining logo variations were developed. These mixed the various weather types and temperatures of the base variations to depict the different possible meteorological conditions of the Archipelago, this resulted in one hundred and thirty logo variations. These were organized in three different databases according to the three groups of the archipelago.

Because the watercolour shapes were manually developed, to depict with some degree of accuracy the different possible weathers that can occur in each island, we divided the shapes into three groups of islands, which mirrors the way the weather is presented in several weather sites and the local news, these are the western group, comprised of the islands of Flores and Corvo, the central group, comprised of the islands of Terceira, Faial, Pico, São Jorge and Graciosa, and finally the eastern group comprised of the islands of São Miguel and Santa Maria.

See file named: Page 85 - All logo variations

See file named: Page 86 - Database - Logo variations - Western Group

See file named: Page 87 - Database - Logo variations - Eastern Group

See file named: Page 88 - Database - Logo variations - Central Group

Having defined the prime identifier of the identity, meaning the logo and its variations, and validated the dynamic system with external audiences, it was time to proceed to designing the rest of the visual identity, first by deciding what elements would be utilized.

The general term “typography” for Erloff & Marshall (2008, p. 409) refers to the functions of a typeface design and the arrangement of type and other elements on a page.

According to Wheeler (2008, p. 132) typography is a core building block of an effective identity program, it is vital in order to have a unified and coherent identity. It supports the positioning strategy and information hierarchy, it needs to be practical and flexible.

The chosen typeface for the identity was the same as the one used in the logo. It is a geometric sans serif typeface called Brother 1816, it was picked because of its flexibility and for its ample font family, composed of different styles ranging from thin to black.

Wheeler (2008, p. 128) states that the brain recognizes colour after it recognizes a shape and before it reads content. To decide a colour for an identity, it requires an understanding of colour theory, a clear vision of how the company or brand needs to be recognized and differentiated and the ability to maintain coherence and meaning across a broad range of media.

Colour in the case of this identity is something delicate, as it is connected to the dynamic system developed, where each colour in terms of tonality and opacity as a different meaning. Also, because of the multiple logo variations there is a considerable number of colours per logo. In order to facilitate the use of colour in the identity, the colours used are directly taken from the logo chosen according to the desired outcome.

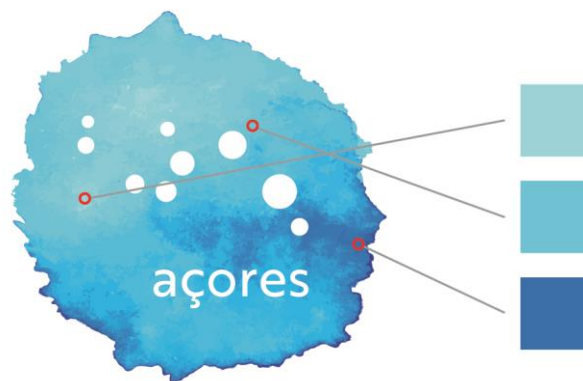


Figure 84. A logo variation and its correspondent colours.

Because this identity is meant for a place like the Azores, which has stunning landscapes and natural wonders, we decided it was relevant to include photography in this identity.

These in posters, stationary and merchandise, have a direct connection to the chosen logo variations. In the sense, that each logo variation is chosen according to the weather depicted in the photograph. This helps to clarify the mechanisms of the dynamic system. To further highlight this connection the photographs are present with the same shape as the logo variation.

To note all photographs and mock-ups from this point onward are only intended for preview purposes. If the visual identity would be implemented all of these needed to be properly licensed.

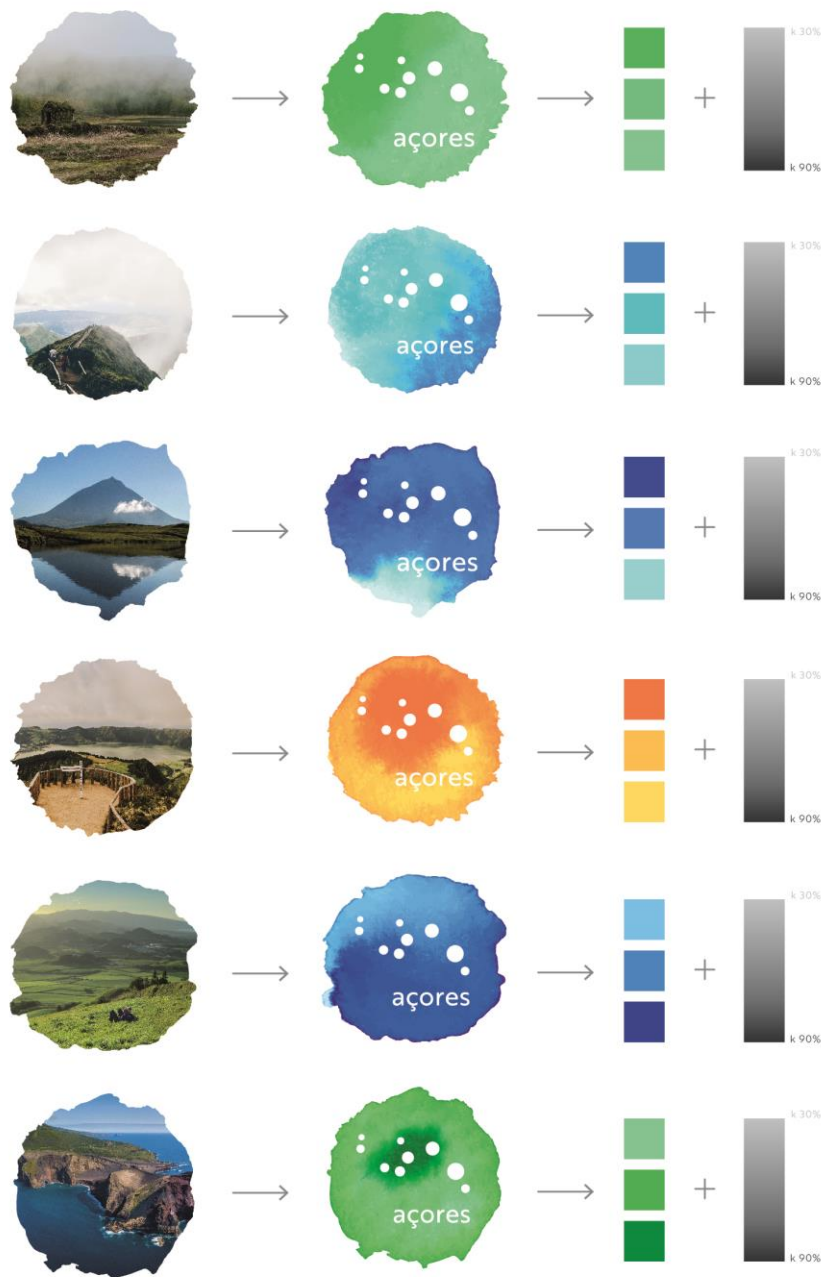


Figure 85. Photographs and corresponding logo variations and colours.

To help the community and visitors better understand the workings of the dynamic identity a small phrase was implemented. Being introduced visually through the use of typography. The phrase is composed of two lines of text in as form of two statements. The first line reads "everything." ("de tudo") meaning of everything the Azores has to offer in terms of experiences, activities, landscapes, food and the instability of the elements. The second line reads "for everyone" ("para todos") highlighting the fact that this visual identity was conceived with community and visitors in mind.



Figure 86. A logo variation and phrase

As stated by Meggs (1992, p. 228) the typography and spatial parameters of the AEG corporate identity program can be seen in an electric lamp poster. The identity program was made consistent by using three key elements, a logo, a typeface and a consistent layout of elements, in the same manner as the identity system of Lufthansa, Meggs (1992, p. 393), where the premise for the identification system was that an extensive organization could achieve a uniform, coherent and significant corporate image by having a systematic arrangement of constant elements.

It was with these concepts in mind that we decided the first visual piece that needed to be developed was the poster. The layout of the elements, their relation and connection with each other acted as a baseline to design the stationary, the website and merchandise.

In the case of this visual identity the website plays an important role. It is through this that the main dynamic system is showcased, as the website will visually change in terms of the logo variation and colours according to the weather in the Azores.



Figure 87. Poster 1.



Figure 88. Stationary 1.



Figure 89. Poster 2.

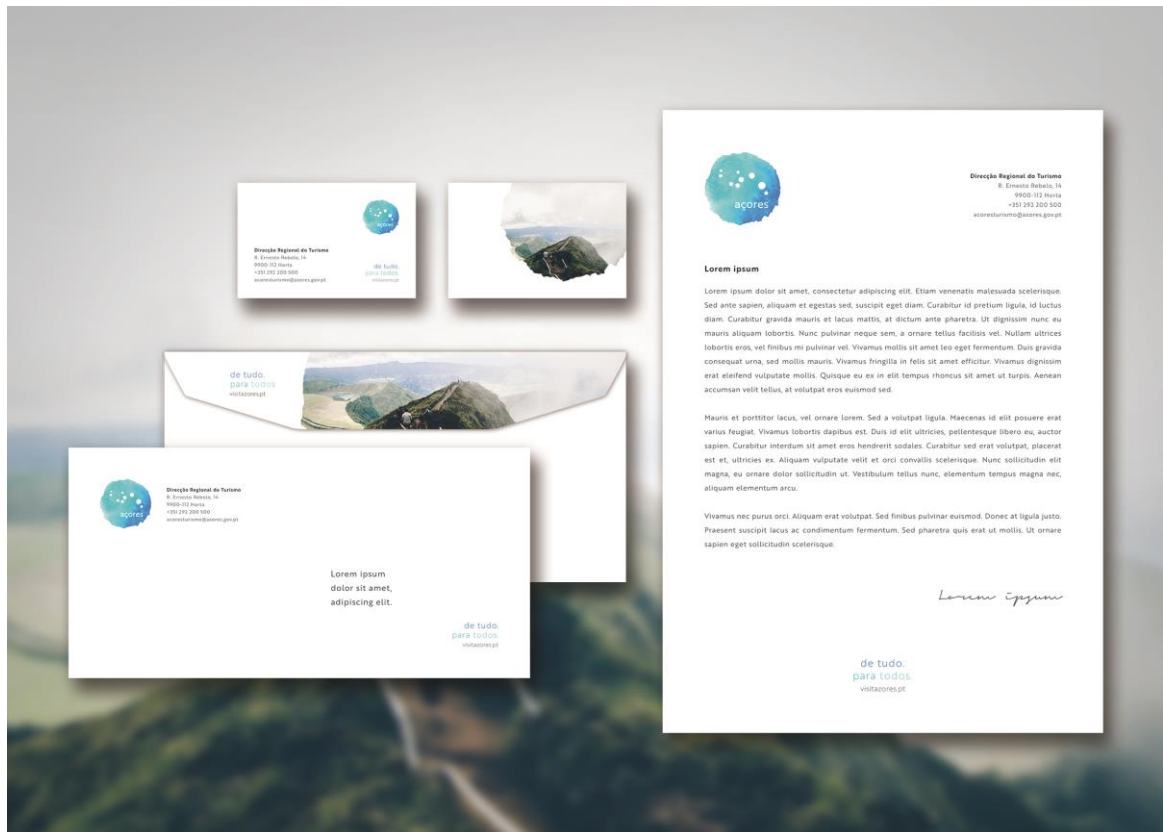


Figure 90. Stationery 2.



Figure 91. Poster 3.



Figure 92. Stationery 3.



Figure 93. Poster 4.



Figure 94. Stationary 4.



Figure 95. Poster 5.



Figure 96. Stationery 5.



Figure 97. Poster 6.



Figure 98. Stationary 6.

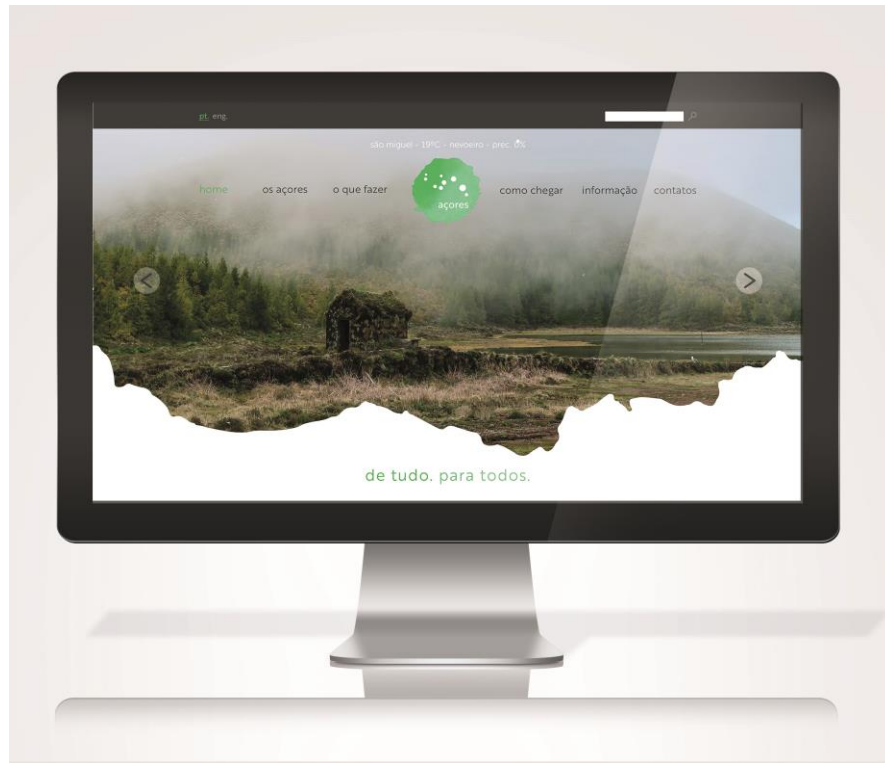


Figure 99. Website, home, 1.

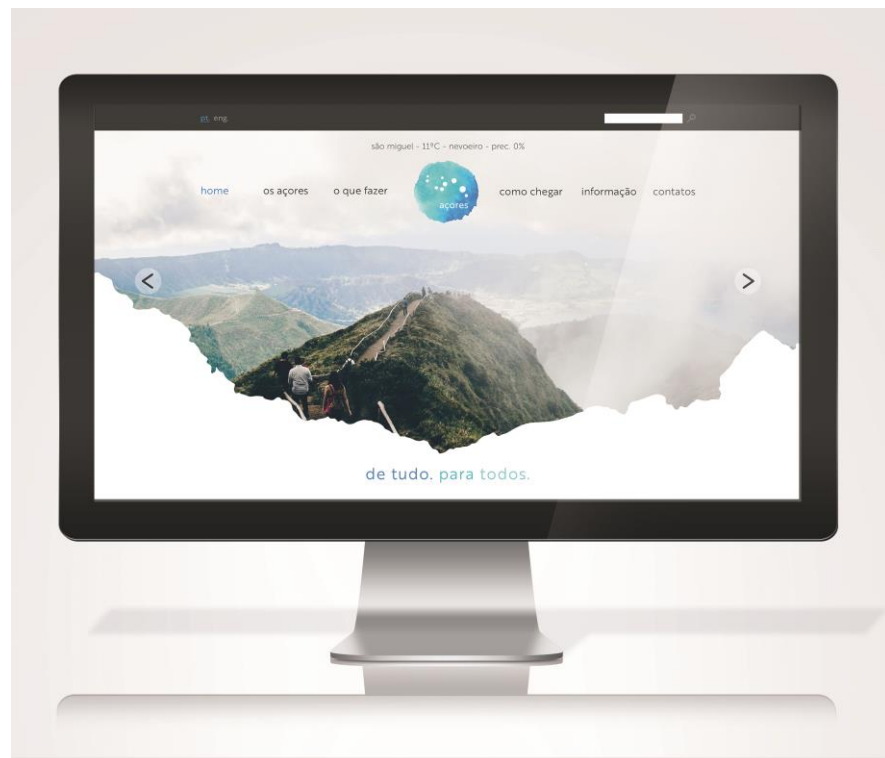


Figure 100. Website, home, 2.



Figure 101. Website, home, 3.



Figure 102. Merchandise, black t-shirt, 1.



Figure 103. Merchandise, white t-shirt, 1.



Figure 104. Merchandise, black t-shirt, 2.



Figure 105. Merchandise, white t-shirt, 2.



Figure 106. Merchandise, black t-shirt, 3.



Figure 107. Merchandise, white t-shirt, 3.



Figure 108. Merchandise, canvas bag, 1.



Figure 109. Merchandise, canvas bag, 2.



Figure 110. Merchandise, canvas bag, 3.



Figure 111. Merchandise, mugs.

4.4. Validation

To validate the hypothesis and expose the project to a broader external audience to receive external feedback the final questionnaire of this project was developed.

The questionnaire was divided in different parts. The first set of questions are meant to ascertain the sample's profile in terms of gender, age, nationality, literary habilitations and if they are a resident or a visitor. According to the answer to this last question, the questionnaire then separates into two different sections, one for residents and one for visitors.

This division is merely to observe if there is a difference in response, as both were presented with the same eight sets of questions.

The first is another question related to the sample's profile. For residents, asks in which island they currently live. For visitors, asks how long their visit to the Azores is or was.

The second set of questions are identical to the ones used in the questionnaire for validating the dynamic system.

After the visual identity and its components were introduced. This started by asking if the phrase presented was in line with the concept. Then four posters were presented, and the sample was asked if the logo variation in each of the posters reflected the weather conditions in the photograph.

The last question asks, for the residents, if they identify themselves in the designed dynamic identity, and for the visitors, if with the knowledge they have about the region, do they identify the Azores in the designed dynamic identity.

4.5. Data Analysis

The sample was composed of 63% women and 37% male with ages ranging from eighteen to sixty-six, 96,3% of these being Portuguese. In terms of literary habilitations, 44,4% completed the twelfth grade and 29,6% have a degree. From the twenty-seven answers, 63% were from residents and 37,0% from visitors.

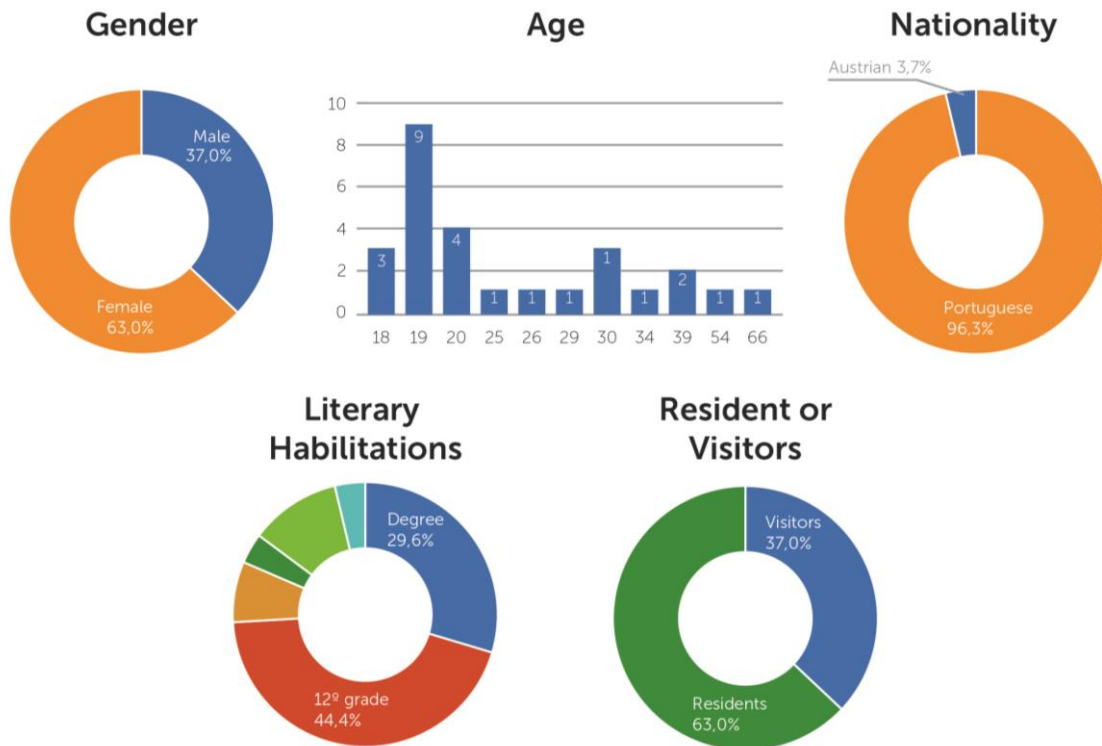


Figure 112. Sample's profile, final questionnaire.

Residents 1

In which island do you live?



Figure 113. Residents segment, first question.

Residents 2

Imagine the following images are part of a new campaign for the Azores. What do you think these might want to transmit?



- Turismo
- A **natureza** presente no arquipélago e a **serenidade** que temos
 - Mistério
 - Paisagens bonitas dos Açores
 - pureza
 - Paisagens lindas
 - **Natureza**, sossego
- A **beleza** sem igual dos Açores e a variedade enorme de **paisagens**
 - A **beleza** das **paisagens** açorianas
 - O contacto com a **natureza** principalmente
- Turismo de **Natureza**, com um forte enfoque em atividades ligadas à **natureza**
 - **natureza**
 - **Natureza**
 - **Beleza** e **tranquilidade**
 - Contacto próximo com a **natureza**
 - Contacto próximo com a **natureza**
 - **Natureza**, **tranquilidade**

Nature

Beatiful landscapes

Beauty

Tranquility

Figure 114. Residents segment, second question.

Residents 3

Which weather type do you associate with the following image?

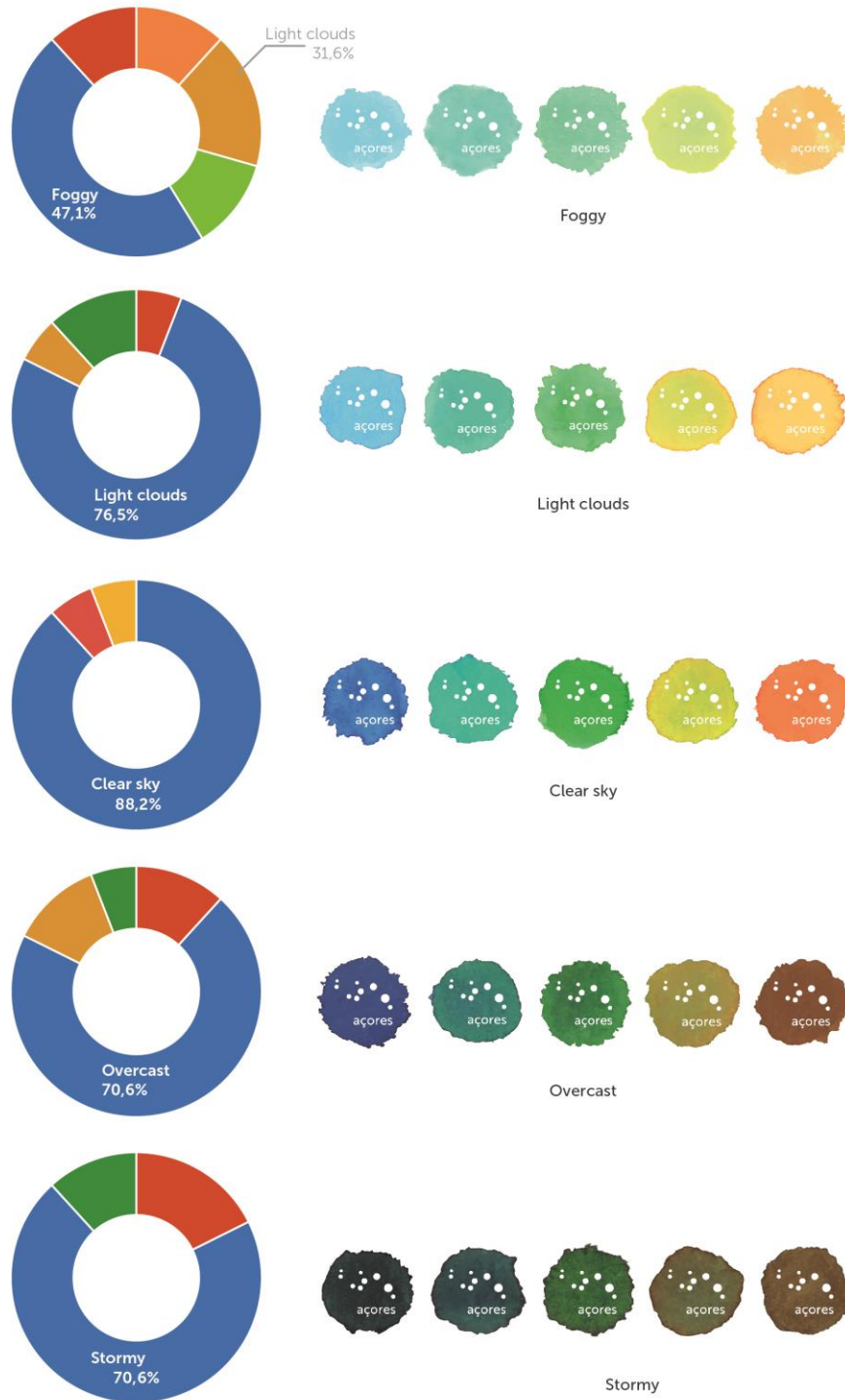


Figure 115. Residents segment, third question.

Residents 4

Rate on a scale of 0 to 5 if the following image reflects the suggested weather.

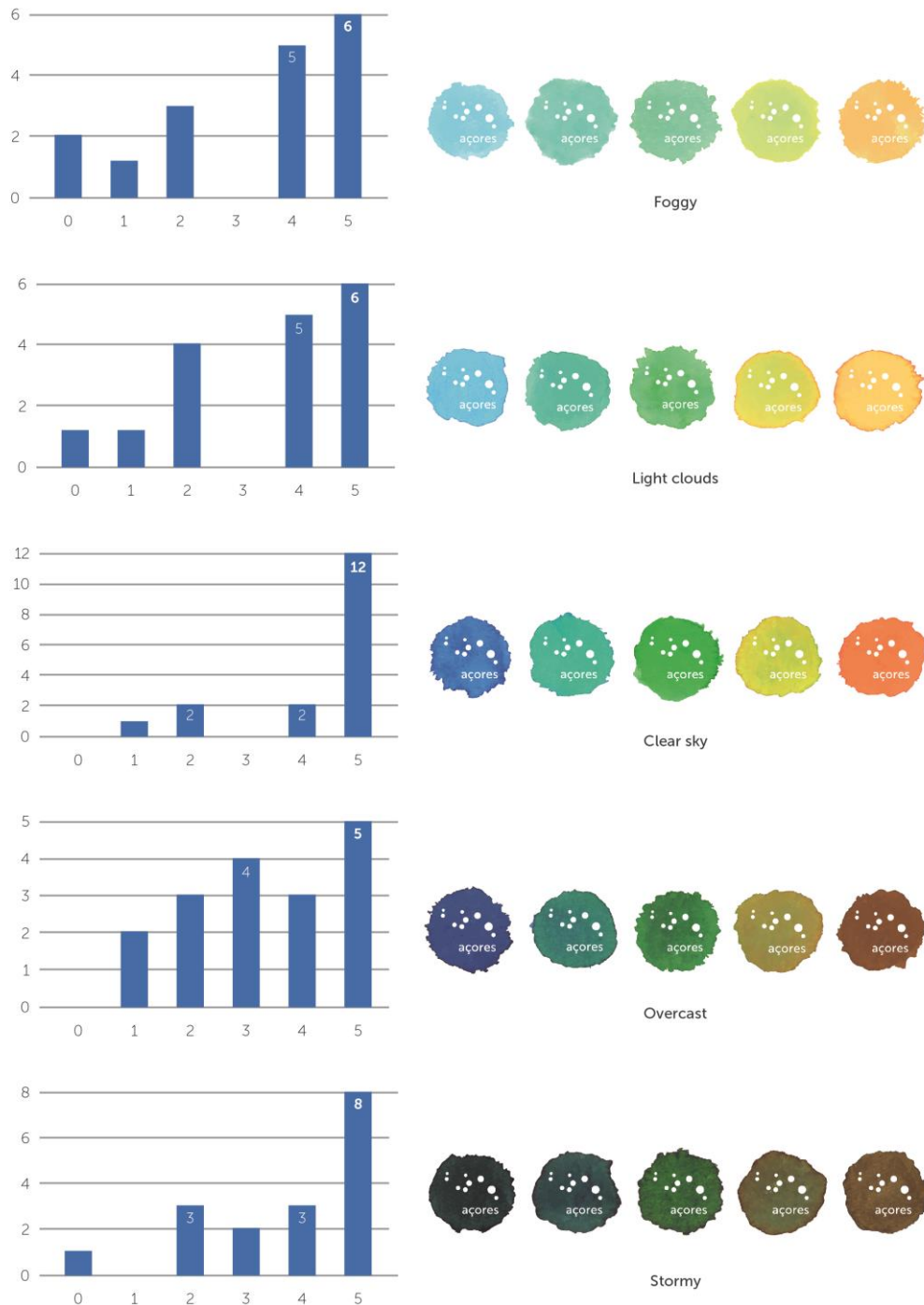


Figure 116. Residents segment, fourth question.

Residents 5

Do you associate the indicated temperature with each of the images?

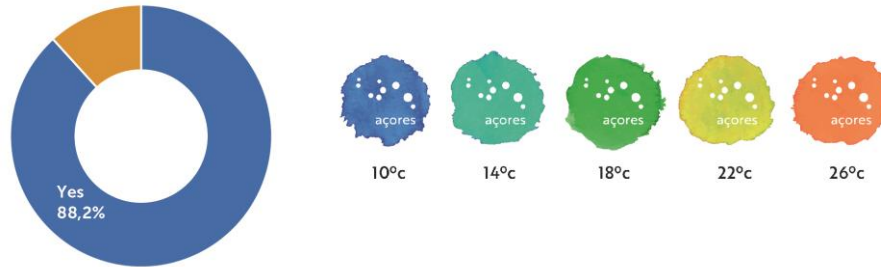


Figure 117. Residents segment, fifth question.

Residents 6

Do you think the following sentence is in line with the presented concept?



Figure 118. Residents segment, sixth question.

Residents 7

Do you think the logo presented reflects the type of weather present in the photograph?

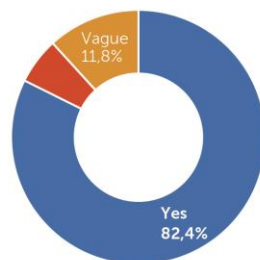
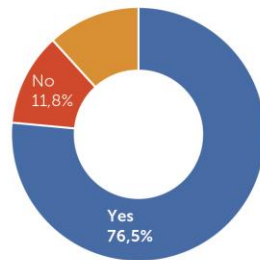
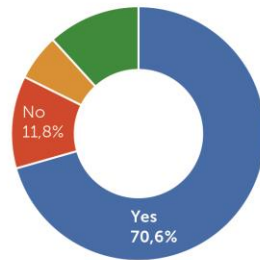
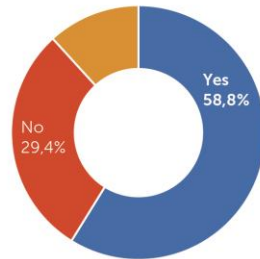


Figure 119. Residents segment, seventh question.

Residents 8

As you reside in the Azores, do you identify yourself in the following Dynamic Identity?



Figure 120. Residents segment, eighth question.

In the resident's segment of the questionnaire, where the sample was entirely from the island of São Miguel, the results were the following.

In the second question the sample was asked what they associated with the images. The most repeated words were, "Nature", "Beautiful landscapes", "Beauty" and "Tranquility".

In the third question, where the sample was asked to choose from five options which one they associated with each image. From the five questions the sample successfully identified all five weather types.

In the fourth question, the sample was asked to rate on a scale of zero to five if the image reflected the suggested weather. In four of the five questions the most voted values were four and above, confirming the depiction. Only the image representing overcast had votes into values below four. Although the most voted value was still five.

In the fifth question, the sample was asked if they associated the temperature with each of the images. The most voted option was "Yes", with 88,2% of the total votes.

In the sixth question, the sample was asked if the chosen sentence was in line with the presented concept. Again, the most voted option was "Yes" with 88,2% of total votes.

In the seventh question, the sample asked if the logo presented in each poster reflected the weather present in the photographs. In all of the four questions the most voted option was “Yes” with an average percentage of 72,8%.

In the eighth and final question the sample was asked if they identified themselves with the presented dynamic identity, the most and only voted option was “Yes”.

Visitors 1

In your last visit to the Azores,
what was the duration of your stay?

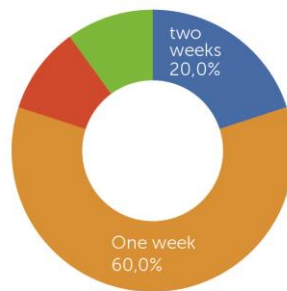


Figure 121. Visitors segment, first question.

Visitors 2

Imagine the following images are part of a new campaign for the Azores. What do you think these might want to transmit?



- Tempo
- A imensidão e **beleza natural** dos Açores acessível a todos (quer para os locais, quer para os visitantes)
 - o espírito e a **natureza** dos açores
 - A **natureza** como principal chamariz dos Açores
- A tranquilidade e **beleza natural** dos Açores, deixando assim um desejo de lá ir
- Uma campanha que promove a ida aos Açores, demonstrando a sua **beleza natural**
 - O lado **natural** dos Açores
- To show the diversity of **nature** and **climate** in the Azores
 - Viajar/liberdade/tranquilidade
 - **Natureza**

Nature

Climate

Beauty

Figure 122. Visitors segment, second question.

Visitors 3

Which weather type do you associate with the following image?

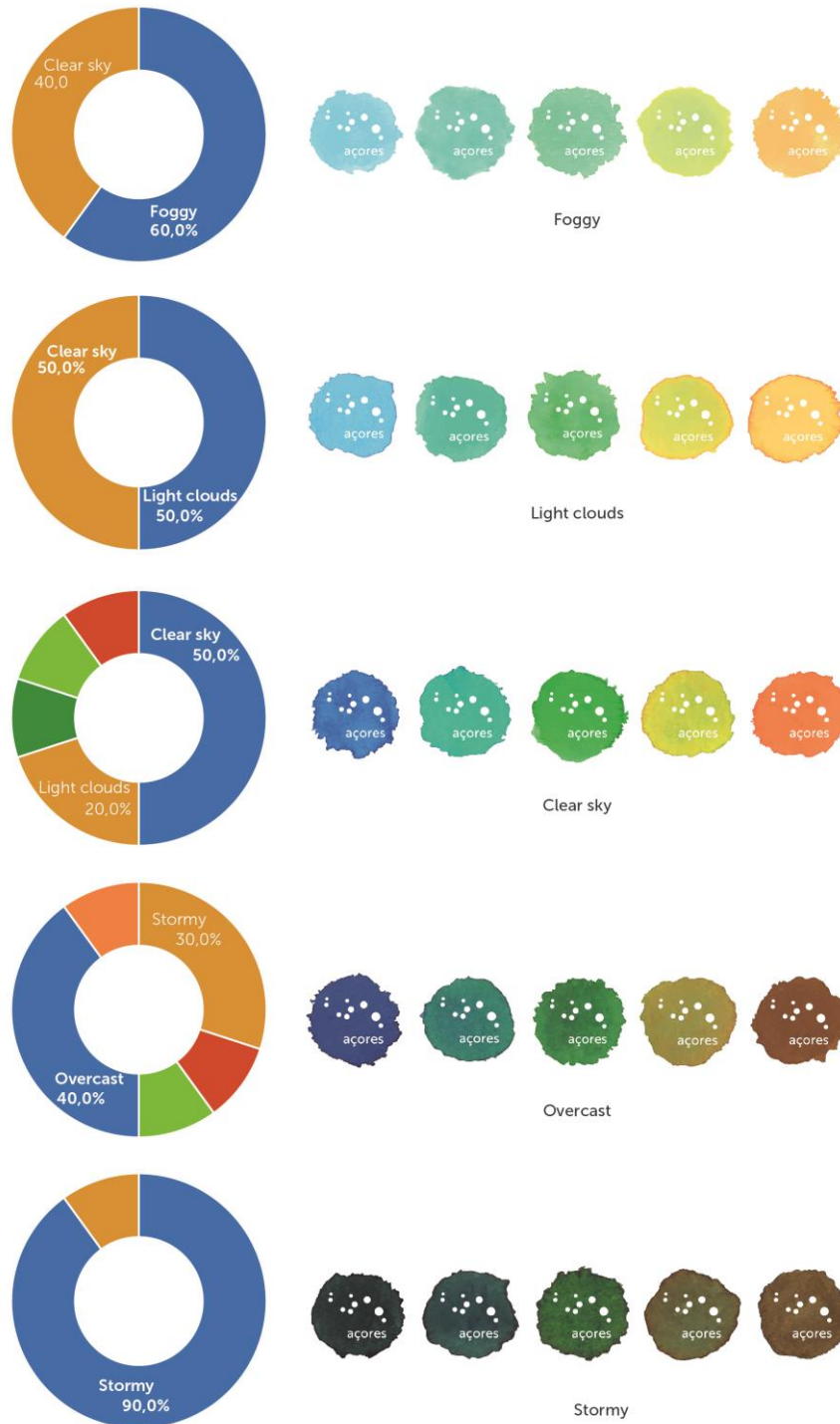


Figure 123. Visitors segment, third question.

Visitors 4

Rate on a scale of 0 to 5 if the following image reflects the suggested weather.

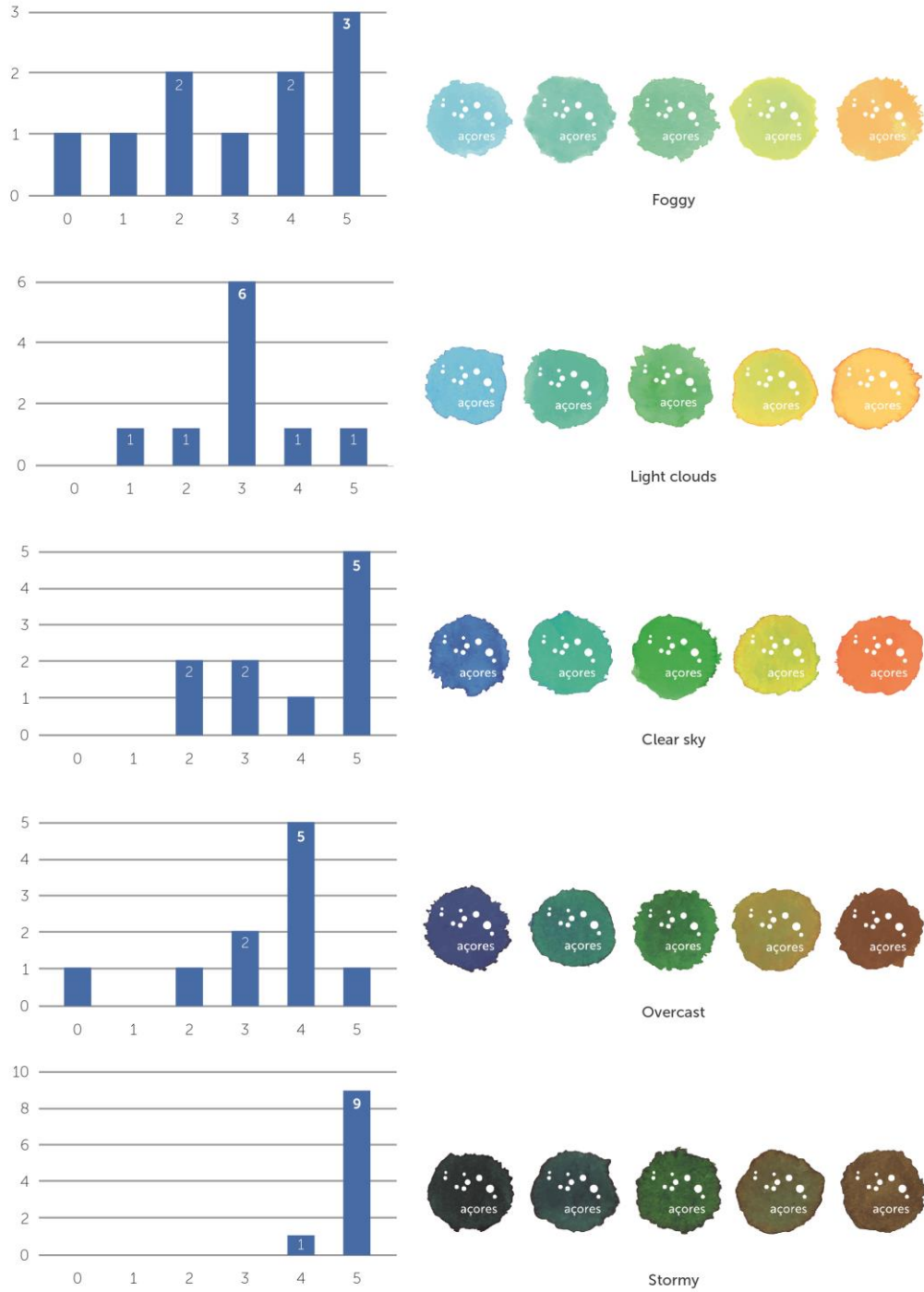


Figure 124. Visitors segment, fourth question.

Visitors 5

Do you associate the indicated temperature with each of the images?

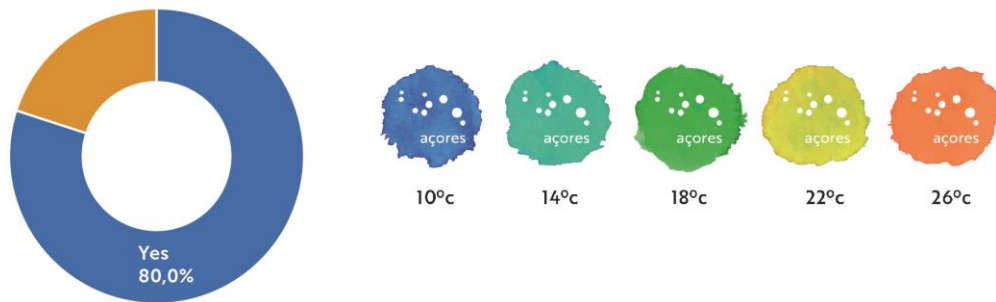


Figure 125. Visitors segment, fifth question.

Visitors 6

Do you think the following sentence is in line with the presented concept?



Figure 126. Visitors segment, sixth question.

Visitors 7

Do you think the logo presented reflects the type of weather present in the photograph?

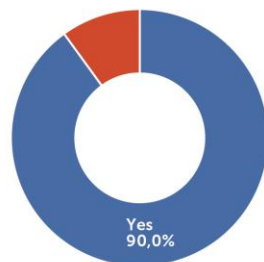
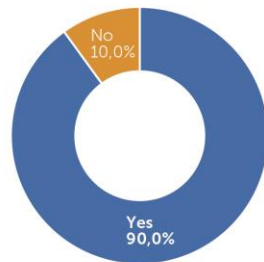
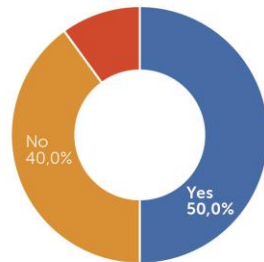
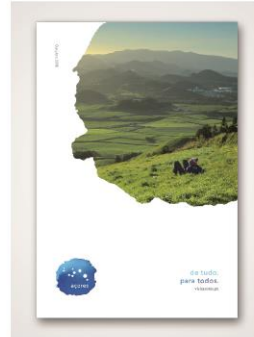
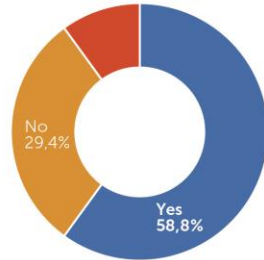


Figure 127. Visitors segment, seventh question.

Visitors 8

**With the knowledge you have about the region,
do you identify the Azores in the following Dynamic Identity?**



Figure 128. Visitors segment, eighth question.

In the visitor's segment of the questionnaire, where 60% of the sample spent one week in the Azores, the results were the following.

In the second question, the sample was asked what they associated with the images. The most repeated were, "Nature", "Beauty" and "Climate".

In the third question, the sample was asked to choose from five options which one they associated with each image. From the five questions the sample successfully identified four of the weather types. Although, regarding the image depicting light clouds, 50% of the sample voted in light clouds and other 50% in clear sky

In the fourth question, the sample was asked to rate on a scale of zero to five if the image reflected the suggested weather. The answers here were as bit mixed in terms of values. In the image depicting foggy weather the most voted value was five, with three votes. This is a very thin margin, as the second most voted values were two and four with two votes each. The remaining depictions, the most voted values were three and above.

In the fifth question, the sample was asked if they associated the temperature with each of the images. The most voted option was "Yes", with 80,0% of the votes.

In the sixth question, the sample was asked if the chosen sentence was in line with the presented concept. Again, the most voted option was "Yes", with 80,0% of the votes.

In the seventh question, the sample was asked if the logo present in each poster reflected the weather present in the photograph. In all of the four questions the most voted option was "Yes" with an average percentage of 72,2%.

In the eight and final question the sample was asked if with the knowledge they have about the region, do they identify the Azores in the designed dynamic identity. Here 90% of the votes were "Yes".

Despite the low number of answers, we concluded the overall results of this final questionnaire to be positive.

By using the same questions, with some minor changes, utilized to validate the dynamic system, we were able to once again validate it.

The components of the visual identity also faired positive results, with both residents and visitors in agreement in many of the questions. More importantly in the final question where the sample asked about the hypothesis of this project, the response was very positive.

With these results we concluded the developed dynamic identity for the Azores, including its dynamic system, phrase and visuals, validated. Therefore, completing this chapter regarding the development of the project.

4.6. Results Analysis

The visual identity for this project, was developed with flexibility, dynamism and creative interpretation in mind.

The initial research, regarding the Azores, was conducted in a group environment which made possible for different points of view and thoughts to be discussed and analysed. This research resulted in a scheme with nine keywords which depict the essence of the Azores. However, for this project the scheme was reevaluated and some of the keywords were replaced by more relevant ones. The final keywords were: "Bruma/Mystery"; enhanced senses; uncertain routes; breath taking; reconnecting; feeling of belonging; genuine; authentic nature and Nature & Man. But the main focus of the project was in the "power of the elements", this can be felt throughout the Archipelago, mainly in the instability in terms of weather, where the weather conditions of each of the four seasons can be seen in one single day.

The process through which this dynamic identity was developed involved different processes and understandings, these include, a conventional method for designing visual identities, dynamic systems and how they work, and another process called action research. This method was used throughout the development, it is closely linked to the design process with the goal to improve the design solution by engaging broader publics and the core audience. (Muratovski, 2015, p. 195) It proceeds through a repeated spiral of planning, acting, observing and reflecting in an organized and documented way. (Muratovski, 2015, p. 193)

In this project, this can be seen in the various questionnaires and tests conducted, first regarding the construction of the logo, followed by the testing of the dynamic system developed, and finally in the validation of the hypothesis chosen for this project. This sort of research was highly beneficial in aiding with the development of the final design solution, as it allows the testing of different solutions and new concepts, and also to generate discussion leading to different external inputs and interpretations.

In the logo, the identity makes use of two coherent and consistent elements, the name and nine dots representing the nine islands of the Azores in terms of their relative location and scale to one and other. The changing element is a mix of dynamic systems categorized by Van Nes (2012, p.8). The generative approach, according to Van Nes (2012, p. 8), is a highly technological and data driven design system, which makes use of real time data. In this case the data is the meteorological conditions of the Azores in terms of weather type and temperature. This change is achieved through the use of a scale composed of five colours, from blue to green to orange, to depict different temperatures, and five levels of opacity to depict the weather types. The other approach used is the wallpaper system, where according to Van Nes (2012, p. 8), different wallpapers are placed behind a fixed item.

The combination of these two dynamic systems and the research scheme, resulted in a handmade watercolour wallpaper, with an irregular circular shape and a rich aesthetic. This enables some degree of creative and imaginative interpretation due to the richness of the watercolour, but at the same time depict the weather in the Azores. This resulted in a database comprised of one hundred and thirty logo variations. But as it can be seen, this database has some loopholes and limitations, as not all possible weather types and temperatures proposed are covered by the developed shapes.

The identity is comprised of three basic elements, the logo, a typeface and three colours picked from the relevant logo variation. There are two other elements these are, a phrase and because of the natural beauty of the Azores, photography. All of these elements were

organized in a systematic and consistent arrangement, following the bases set by the identity of AEG (Meggs, 1992, p. 228) and Lufthansa (Meggs, 1992, p. 393).

In the poster and stationary, the logo variant chosen depends on the weather depicted in the chosen photograph. It is presented with the same outline as the logo variant. This serves to build a connection between the two elements, making it easier for viewers to understand their relation. The merchandise keeps the same clean aesthetic

The website follows the same aesthetic in some respects, but the logo variation and colours used change according to the meteorological conditions of the region. Photographs take a step back in terms of importance in the overall relation to the other elements, as only the first set of changeable photos are directly connected to the logo variation.

With the various components of the dynamic identity developed, another questionnaire was conceived, this time with the intent to validate again the dynamic system, the identity, but more importantly the hypothesis of the project, this being that a dynamic identity for the Azores can appeal to the community as well as to its visitors. The overall results were very positive, these validate all the elements listed except the hypothesis because of the low number of responses to the final questionnaire.

Although we managed to design this dynamic identity, some limitations were encountered. While the technique employed grants the visual identity with great artistic value as each shape is uniquely handmade. There is a certain lack of control and accuracy inherent with this type of manual work, especially with watercolour painting if not mastered. But also, by using this method there is a considerable amount of manual work required, because accurately representing by hand something so random and uncertain as weather types and temperatures, can be a difficult and extensive work in the long run.

Therefore, combining the technique used to develop the shapes, allied with the simplification of the colours and tonalities used, we can safely argue there is a loss of accuracy and an extensive amount of continuous work to be done in further building the logo variations database, as also in divulging in real time through the website said variations.

Comparing the results achieved in this project and other generative dynamic identities such as Visit Nordkyn and MIT Media Lab, reveal these limitations with the methods and techniques used. In the case of Visit Nordkyn, where a similar concept to the current project is used, the logo is affected by a feed of weather statistics making it change in terms of wind direction and temperature, on the website a new logo is generated every five minutes. (Van Nes, 2012, p. 215)

For MIT Media Lab, the logo is comprised of four shapes which then goes through an algorithm that produces a unique logo for each member of the faculty, of staff and students

(Van Nes, 2012, p. 177). Both of these employ algorithms that automatically generate a new logo variation according to the visual guidelines defined by their creators and the parameters chosen to change it.

Although the project for the Azores was developed with the same system in mind, the generative aspects weren't fully utilized. This would have been a better solution to visually design what was defined by the dynamic system, as it facilitates in the accurate depiction of the different weather types and temperatures, it eliminates the extensive work of building the logo variations database and makes it easier to divulge the identity through the website. Unfortunately, due to limitations in time and technical knowledge, regarding coding and programming, it was not possible to build an algorithm that would automatically generate a new logo variation in the same style as the handmade watercolour shapes.

Because of this, and also due to the methods and techniques used, although the generative approach was the one chosen for this project, the main dynamic system shifted towards the wallpaper method. When comparing the definition of a generative system given by Van Nes (2012, p. 8), the resulting identity doesn't have its most definable characteristic. This being its highly technological and generative component, which makes use of coding and programming to automatically generate the different variations.

The results of the final questionnaire were overall, very positive. The dynamic system was validated once again, the dynamic identity resonated with residents and visitors.

However, some answers revealed some limitations of the project. When the sample was presented with four posters asking what they think these want to transmit. Neither residents nor visitors made the connection between the logo variation and the weather in the photograph. In other words, the overall responses were centred in the more emotional and natural side of the identity, and not on its weather aspect. Only two out of twenty-seven responses mentioned weather and climate.

Having the weather component of the identity not easily understandable can be rather detrimental for identity. Maybe by developing a set of communication pieces highlighting even more this weather component this can become more apparent.

4.7. Summary

This chapter was dedicated to the development of the dynamic identity for the Archipelago of the Azores. This began in September of 2017, at the time a predecessor of this project was developed and presented at a conference regarding tourism in the Azores.

The first phase of development of this project was to ascertain what is the essence of the Azores. To achieve this, we started by researching about several aspects of the Azores. But

to avoid employing the typical approach for developing tourism identities we had to deepen our research. This resulted in a circular scheme with nine keywords. At the centre is "Nature & Man". By dividing and subdividing we ended up with the other eight keywords, these were: "Bruma", "Enhanced Senses", "Uncertain routes", "Breath-taking", "Reconnecting", "Paradox", "Its Own Time" and "Frank Nature".

Due to the knowledge and understandings acquired during the development of the literary review and case studies, this initial research was reinterpreted. Most keywords remained, but this reinterpretation gave us a new perspective and starting point for the development of the identity. We understood the "Power of Elements" is one of the most critical and relevant aspects, because of its relation to the elements of nature and because it relates to each one of the keywords.

With this established we started by developing the logo which is the prime identifier of the brand. One of the main objectives was to find a way to represent this essence without resorting to the traditional approach. Before moving to the visuals, a dynamic system needed to be chosen, this turned out to be the generative, this system makes use of real time data and incorporates it into the visual identity. With this established we defined one or more recognizable elements to make the identity consistent. The elements chosen for this effect was the name and nine dots that represent each island. With these a first version of the logo was developed, although this hypothesis could have been further developed, it didn't make enough impact as it emphasizes the "Power of the Elements". Having made this small analysis, the same recognizable elements were kept but some of its details were altered. The changing element was inverted into the wallpaper system to illustrate the mentioned emotional and imaginative side of our research but also the weather types and temperature. To achieve this, we resorted to the use of concentrated liquid watercolour.

Combining these shapes and the recognizable composition, resulted in a logo that we can say has one function and more than one interpretation. For the community it acts as a tool to check how the weather is. At the same time, it enables the visitors to make their own emotional and imaginative interpretation. From the resulting shapes four different potential options were selected and pared with the two compositions of recognizable components resulting in eight possible options.

It was at this point the first part of the validation process took place, from this we hoped to ascertain which version was best suited to be further developed. There were two voting sessions with two different classes from the discipline of communication design, this being part of IADE'S Design degree.

In both sessions the voting was split into two parts. The first vote was to decide where the name would be in relation to the dots. The second, what type of shape best suited the most voted composition of the first part.

In both instances the most voted version of the first vote was option B. In both sessions the most voted version of the second vote was option D, but we felt this shape was too irregular, as did the sample.

From these results and feedback resulted the final version of the logo. The name was placed at the bottom aligned to the right. The shape of the watercolour background was built with the circular shape of option C but the outline of option D.

The colours selected to indicate the temperature and the weather types, were a scale from blue to green and to orange. But because the shapes were made by hand, giving it a great artistic value, the colour scale needed to be simplified. But still maintain a certain degree of accuracy. The temperatures in the Azores fluctuate between an annual average of thirteen degrees Celsius, minimum, and twenty-four degrees Celsius, maximum. This resulted in a colour scale composed of five steps. To indicate the five weather types, five levels of opacity were chosen, these range from black to stormy weather to light grey for foggy, always maintaining legibility.

With these parameters defined we tested and observed if the developed system functioned properly by having two questionnaire answering sessions with two different classes from the discipline of communication design, part of IADE'S Design degree. After analysing the answers, we concluded the results were positive.

According to the results of the questionnaire we addressed the issues encountered with the images depicting light clouds and overcast. To improve identification small adjustments were made.

With the pertinent modifications made, the dynamic system was finalized. After these, the remaining logo variations were developed. These mixed the various weather types and temperatures to depict the different possible meteorological conditions of the archipelago, this resulted in one hundred and thirty logo variations.

Having defined the prime identifier, it was time to proceed to designing the rest of the identity, first by deciding what elements would be utilized. The chosen typeface for the identity is the same as the one used in the logo, a sans serif typeface called Brother 1816.

Colour in the case of this identity is something delicate, as it is connected to the dynamic system developed. To facilitate the use throughout the identity, the colours used are directly taken from the logo variation chosen.

Because of the stunning landscapes and natural wonders present in the Azores, we decided it was relevant to include photography in this identity. These, in posters and stationary, have a direct connection to the chosen logo variation.

To help community and visitors better understand the workings of the identity a small phrase was implemented. The first line reads "everything" ("de tudo") meaning of everything the Azores has to offer in terms of experiences, activities, landscapes, food and the instability of the elements. The second line reads "for everyone" ("para todos") highlighting the fact that this visual identity was conceived with community and visitors in mind.

It was with these concepts in mind that we decided the first visual piece that needed to be developed was the poster. The layout of the elements, their relation and connection with each other acted as a baseline to design the stationary, the website and merchandise.

In the case of this visual identity it is through the website that the main dynamic system is showcased, as the website will change its logo variation and colours according to the weather in the Azores.

To validate the hypothesis, expose the project to a broader external audience and to receive feedback the final questionnaire was developed. This was divided in different parts, the first to ascertain the sample's profile and if they are a resident or a visitor. According to this last answer, the questionnaire separates into two different segments, one for residents and one for visitors where both were presented with the same questions.

Despite the low number of answers, we concluded the results of this final questionnaire are positive. By using the same questions, utilized to validate the dynamic system we were able to one once again validate it. The components of the visual identity also fared positive results, with residents and visitors in agreement in many of the questions. The responses to the last question, relative to the hypothesis, were very positive.

With these overall positive results, we concluded the developed dynamic identity for the Azores to be validated, therefore completing this phase.

Although we managed to design this dynamic identity, some limitations were encountered. The technique employed grants the visual identity with great artistic value but There is a certain lack of control and accuracy inherent with this type of manual work. But also, by using this method there is a considerable amount of manual work required to represent the possible weather types and temperatures.

Therefore, combining the technique used to develop the shapes, allied with the simplification of the colours and tonalities used, we can safely argue there is a loss of accuracy and an extensive amount of continuous work to be done.

Comparing the results achieved in this project and other generative dynamic identities such as Visit Nordkyn and MIT Media Lab, reveal these limitations with the methods and techniques used. Both employ algorithms that automatically generate a new logo variation according to their visual guidelines.

Although this project was developed with the same system in mind, the generative aspects weren't fully utilized. This would have been a better solution to visually design what was defined by the dynamic system. Unfortunately, due to limitations in time and technical knowledge, it was not possible to build said algorithm.

Because of this, although the generative approach was the one chosen for this project, the main dynamic system shifted towards the wallpaper method. The resulting identity doesn't have its most definable characteristic. This being its highly technological and generative component.

The results of the final questionnaire were overall very positive. However, some answers revealed some limitations of the project. When the sample was presented with four posters, neither residents nor visitors made the connection between the logo variation and the weather in the photograph. Only two out of twenty-seven responses mentioned weather and climate. Having the weather component of the identity not easily understandable can be rather detrimental for identity.

CHAPTER V – FINAL CONCLUSIONS

5.1. Reflections and Discussion, Contributions and Limitations

This final chapter is dedicated to critically analyse the results achieved, to understand its strong points and its possible limitations. This analysis in due will assist in the answering of the research questions according to the contents of the literature review and ascertain if the hypothesis is valid or not. Followed by the contributions of the research for its pertinent study area, the limitations encountered and finally possible future research to further develop the subject.

5.1.1. Reflections

Now as come the time to answer the proposed research questions, these are: What is a dynamic identity? What makes an identity dynamic? How and when to use the different created variations? To better respond to these questions, they will be answered in parts.

As it was seen, visual identities evolved through time. Mollerup (2007, p.15) states devices with the same function have existed for at least five thousand years. These predecessors to visual identities, according to the author evolved from the need and desire for social identification on the part of individuals or groups, but also to establish the distinguishing character of something. This drive for identification can be related to social life, war, commerce traffic, sport, amongst others.

Fast forward to the beginning of the twentieth century, according to Meggs (1992, p. 380), this is where the first phase of development of visual identities took place. This due to the pioneering efforts of strong individuals who placed their personal touch upon their client's work. This was the case of Peter Behrens at AEG, where its corporate identity was made consistent through the use of key elements organized in a standardized format. And also, with Giovanni Pintori at the Olivetti Corporation where this was also achieved, but through the combination of small elements into unified structures.

The second phase of development was after World War II, a time where companies became aware of the need to develop a corporate image and identity among different audiences.

In 1962 Lufthansa revamped their corporate identity, which became an international prototype to follow, regarding identity design.

Mollerup (2007, p. 46) defines the visual part of a corporate identity as its visual identity. Its essentials are being easily recognizable and differentiation. (Costa, 2011, p. 5)

During the 1980s, due to the rapid development of electronic and computer technology the process and appearance of design started to change. Because of these advancements, designers were provided with new processes and capabilities leading to unprecedented graphic possibilities. In 1981, MTV became one of the first companies to employ a dynamic identity, designed by Manhattan Design. (Van Nes, 2012, p. 6)

Nowadays, combining the continuous advancements in technology and, as Van Nes (2012, p. 6) states, the swift from print to screen, somewhat supported by Costa (2011, p. 89), made possible for companies and brands to create more organic identities that employ further variable elements, meaning dynamic identities. Van Nes (2012, p. 6) defends that identities should be as organic as the company or brand it represents, it should speak its language, grow with it and adapt to its environment.

Therefore, making a visual identity dynamic, or in other words creating a dynamic identity, is a method/approach for designing a visual identity of a company or brand.

Van Nes (2012, p. 6-7) considers there are six elements to build a dynamic identity: a logo, a colour, typography, graphic elements, imagery and language.

In static identities, Oliveira (2014, p. 365) states there are four basic elements: name; symbol, typography and colour, these make the base of the system. The author also considers four other complementary elements these being: imagery, shape, movement and sound.

According to Van Nes (2012, p. 7), by fixing one component as the recognizable and consistent element of the identity, makes possible for other elements to be experimented and manipulated. So, for creating a dynamic identity it is required to have one or more recognizable elements and one or more changing elements, always keeping in mind consistency to make the identity recognizable. However, these elements must have a relation and synergy between them.

The premise for creating a dynamic identity appears to be simple, but Van Nes (2012, p. 7), goes further and categorized six different types of dynamic design systems. Each of them with their own unique behaviour. However, the author also states these categories are not set on stone or locked per say, sometimes they can overlap each other, as was the case with the dynamic identity developed for this project.

This in due answers part of the second research question. What makes an identity dynamic is the existence of a system, comprised of one or more recognizable elements and one or more changing elements.

The changing element can be influenced by an infinite number of parameters, variables and statistics. But it must be connected tightly to the essence or personality of the company or brand it represents. This can be seen in the examples given to illustrate each system.

MTV used the container system as a means to transmit its youthful vibe. (Van Nes, 2012, p. 6) The Pantone Hotel used it to convey its concept "Live in Colours, Dream Colours". (Van Nes, 2012, p. 13) New York City to represent its infinite mix of cultures, ideologies and ways of life. (Van Nes, 2012, p. 21)

Aol is a global web service provider, a platform for content, so Wolf Ollins utilized the wall-paper system having behind the typeface a place to act as a platform for artists. (Van Nes, 2012, p. 42) The identity of Canada uses the two red bars of its flag to act as a framing device to highlight the country's dynamic exchange of ideas, creativity, natural resources and people. (Van Nes, 2012, p. 52)

IDTV and Get Up identities use the DNA system to represent what they do, their current activities and what they may become. (Van Nes, 2012, pp. 59-60)

Google and New Museum both employ a formula to celebrate special events. Google uses a sequential order of colours but then changes its surroundings with mostly illustrations. (Van Nes, 2012, p. 8) The New Museum between the words "New" and "Museum" has a blank space that can be filled with any word dimmed relevant to the exhibition being advertised. (Van Nes, 2012, p. 100)

OCAD University and the Design Academy Eindhoven developed their identities with the intent to be customized, to reflect the creativity and innovation of its students. (Van Nes, 2012, pp. 147-149)

The identity of Nordkyn uses the generative system to reflect the weather conditions in the region, this also highlights their connection with nature. (Van Nes, 2012, p. 215) MIT Media Lab employs the same system which is inspired by its highly creative community. (Van Nes, 2012, p. 177)

These examples are also directly connected and reveal the answer to the last research question. How and when to use each different variation is entirely dependent on the type of dynamic system used, the essence of the company or brand, and the nature of the variable, parameter or statistic chosen to influence the changing element. However, this may not be apparent in every case, some companies or brands might employ their variations in a looser fashion and some others may have more reasoning behind the employment of their variations.

Comparing two previously presented examples, the identity of New York City employs its variations more sporadically throughout the city, this goes in line with the concept chosen to develop the visual identity. (Van Nes, 2012, p. 21) Comparing it to the identity of Nordkyn, where the variations reflect the current weather conditions of the region, these then are

used accordingly through their website where the variation is updated every five minutes. (Van Nes, 2012, p. 215)

Also, throughout these examples another detail became apparent, most of the dynamic identities presented do not define a main logo, except for Google. Meaning all logo variations appear to have the same importance, therefore not existing a hierarchy. This aspect is most relevant to the second research question.

To conclude this part of the final chapter, the information presented above was refined and compiled into one answer for each of the three research questions defined.

Creating a dynamic identity is a method/approach for designing the visual identity of a company or brand. A dynamic identity has a system in place, comprised of one or more recognizable elements and one or more changing elements, enabling it to change according to different variables, parameters or statistics directly connected to the essence or personality of the company or brand it represents.

What makes an identity dynamic, is the existence of a comprehensive system that enables a company or brand to have a multitude of logo variations without a defined hierarchy.

How and when to use the different variations is dependent on the type of system employed, the essence or personality of the company or brand and the nature of the variable, parameter or statistic chosen to dictate the behaviour of the changing elements.

The hypothesis for this project is that a dynamic identity for the Azores can appeal to the community as well as to its visitors. This way of thinking was embedded throughout the entire development of this project. To test this hypothesis, in the final questionnaire both residents and visitors were asked if they identified themselves and if associated the developed dynamic identity to the Azores. The responses were very positive, so one could argue the hypothesis is valid. However due to the small number of responses to the questionnaire and because of the limited demographic achieved, there is insufficient data to validate the hypothesis in a larger scale. For this to happen a considerable amount of responses need to be gathered, including a larger and more varied demographic.

5.1.2. Contributions

This research project highlights a new, innovative and creative method to develop visual identities. Examining the results of the different questionnaires conducted throughout the development process we can conclude this project was successful in developing a dynamic identity for the Azores. It managed to keep in line with its initial goals, defined at the beginning of the research phase. But more importantly, based in the results of the final question-

naire, it managed to appeal to community and visitors alike. This was one of the main objectives and subsequently the hypothesis of this research project.

5.1.3. Limitations

Although this research and project was successful in developing the dynamic identity for the Azores and in determining the answers to the research questions. Throughout the overall development process some limitations and shortcomings were encountered.

First, was the method chosen for developing the dynamic identity for the project.

In this case the traditional method for developing visual identities was used. Despite allying to this the categorized dynamic systems and the premise for creating a dynamic identity, there were still some difficult to overcome challenges, resulting in a few compromises.

In retrospect, the initial research about the Azores, was not made entirely with a dynamic identity in mind. However, the final scheme and the resulting keywords were very helpful in determining the essence of the Azores. With this defined it was also quite challenging, but interesting, to choose a dynamic system, a recognizable and changing element that would be able to transmit it. But even with these selected, having to determine which is the more appropriate technique to use was another challenging exercise. These issues arose because developing a dynamic identity involves much more complex and intricate aspects than when designing a static visual identity, therefore the method should have been more specified and accompanied this rise in complexity

Second, throughout the development of the project the process named action research was also employed, this was extremely helpful in testing and constructing some visual characteristics of the identity, to test the dynamic system and finally, and to check if the hypothesis of this project was valid.

Unfortunately, the total number of participants in this process was sixty-seven. This makes the results of the questionnaires, specially the last one, slightly generalized.

The sample's profile was also somewhat limiting, the first two validations sessions and the questionnaire to test the dynamic system were entirely done with second year students, all from the area of design.

The final questionnaire also suffered from similar reasons. More than half of the sample was under the age of twenty-five. This does not represent the entire demographic this project aimed to reach. Also, all residents who answered the final questionnaire currently live in the island of São Miguel. Again, making the overall results quite limited, by not considering the other eight islands.

Third, because of the inherent nature of having a deadline, time was indeed a limiting factor. This was more noticeable in the selection of the technique to develop the changing element, which in this case was handmade rather than digitally because of the complex nature of coding and programming.

Once more the final questionnaire did also suffer from time limitations. Given more time the number of answers would have been greater and surely the sample's profile would have included a wider demographic.

Fourth, due to the limitations mentioned regarding the final questionnaire, despite the results being positive, there is insufficient data to consider the hypothesis valid in a larger scale.

Fifth, because dynamic identities are a somewhat recent subject regarding visual identities, there is not much written content as in other areas, meaning literature concerning dynamic identities was very scarce.

5.1.4. Future Research

As it was discussed in the limitations section of this final chapter, the method for designing the dynamic identity of this project was not ideal in some respects. Therefore, developing a comprehensible model/method for developing a dynamic identity is very relevant. This should include the entire process, from how to direct the initial research to the implementation. Allied to developing a comprehensible method for designing dynamic identities, part of this could put an emphasis on ways for creating new dynamic systems and for implementing new and emerging technologies.

POST-TEXTUAL ELEMENTS

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Transcript – 1st part – Original Portuguese Version

Professora: [00:01] Estamos a fazer o processo de votação da marca gráfica do aluno João Gonçalves. Vou então pedir outra vez aos alunos que participaram na votação para me explicarem as razões pelas as quais votaram este (1B), levantem o braço e eu vou ter com vocês.

Aluno 1: [00:18] Eu votei no da esquerda — por eu achei logo visualmente muito mais interessante por dar — mais — primeiro por dar mais destaque aos pontos por serem em primeiro lugar e só depois vir vir a palavra Açores a complementar o que é o desenho que são as sete ilhas e por outro lado por tar à direita e em baixo não é o típico sítio onde nós costumamos ver as coisas escritas portanto acho que também capta o nosso olhar por ser diferente nesse sentido.

Professora: [00:48] Excelente — Quem mais fez comentários sobre o lado da esquerda por favor obrigada aluna vamos repetir os comentários por favor.

Aluno 2: [00:53] Eu votei no da esquerda porque ao começar pelos pontos depois para a direita e depois acabar com a palavra em baixo a leitura de — do todo fica mais coerente.

Professora: [01:04] Quem mais fez obrigada

Aluno 3: [01:07] Eu votei no da esquerda porque o — nós ficamos a olhar para os pontos e só depois é que percebemos que é dos Açores e isso faz com que o leitor capta a atenção.

Professora: [01:19] Muito bem quem mais comentou a da esquerda (1B)

Aluno 4: [01:21] Eu escolhi a esquerda também pelos pontos parece que tão a encaixar nos Açores e faz uma linha mais coerente e de linguagem mais correta.

Professora: [01:29] Ok mais comentários sobre o do lado esquerdo (1B) — tivemos uma maioria sobre o lado esquerdo mais alguém quer comentar — não então o do lado direito por favor portanto que é a opção B ali designada como opção B não é? Opção A portanto lado direito é a opção A

Aluno 5: [01:40] Eu escolhi o da direita porque os pesos são mais equilibrados entre a palavra e os desenhos das bolinhas.

Professora: [01:50] Ok mais mais opções A houve aqui alguns comentários quem foi — foi aqui aquela aluna.

Aluno 6: [02:00] Eu escolhi o da direita porque — disse que nós temos uma ordem de leitura da esquerda para a direita e que a palavra Açores está mais — na esquerda o que nos leva a ler Açores e depois os pontinhos até ao fim depois também disse que achava que o da direita o da esquerda tava havia um espaço demasiado grande entre os pontinhos e a palavra Açores havia ali um azul

Professora: [02:25] Portanto o da esquerda está-se a referir à opção B você votou na opção A?

Aluno 6: [02:28] Sim eu votei na A eu acho que na B tem aquele elemento que não faz muito sentido para mim.

Professora: [02:36] Muito bem aqui a aluna à bocado que fez um comentário também quer repetir o seu comentário não — não mais alguém fez comentário quer voltar não então vá vou só parar agora.

Transcript – 1st part – Translated English Version

Professor: [00:01] We are doing the voting process for the logo of the student João Gonçalves. I will then ask again to the students that participated in the voting to explain to me the reasons why you voted in this one (1B), raise your arm and I will go to you.

- Student 1:** [00:18] I voted in the left one because I right found it much more visually interesting because it gives — more — first because it highlights the dots because they are in first place and only then comes comes the word Açores to complete the drawing of the seven islands and in another way because it is on the right and down it is not the typical place where we see things written on therefore I think it captures our gaze because it is different in that way.
- Professor:** [00:48] Excellent — Who else did any commentaries about the option on the left please thank you student lets repeat the comments please
- Student 2:** [00:53] I voted in the left one because by starting with the dots and then to the right and then end with the word below the reading — in a whole is more coherent.
- Professor:** [01:04] Who else thank you
- Student 3:** [01:07] I voted in the one on the left because the — we look at the dots and only then we realize that it is the Azores and that captures the attention of the reader.
- Professor:** [01:19] Very well who else made a comment regarding the one on the left (1B)
- Student 4:** [01:21] I chose the one on the left also because of the dots they seem to lead to Azores e creates a more coherent and correct language.
- Professor:** [01:29] Ok more comments about the one on the left side (1B) — we had a majority on the left side anyone else wants to comment — no then the right side please so it is option B there it is designated as option B isn't it? Option A so right side is option A.
- Student 5:** [01:40] I choose the one on the right because the weights are more balanced between the word and the drawings of the little balls.

Professor: [01:50] Okay more

Student 6: [02:00] I choose the one on the right because — I said we have a reading order from the left to the right and that the Azores is more — on the left this makes us read the Azores and the dots until the end then also I also said that I thought the one on the right the one the left was there is a space too large between the dots and the word Azores there was a blue there.

Professor: [02:25] So the on the left you are referring to option B you voted for option A?

Student 6: [02:28] Yes voted for option A but I think option B has that element that doesn't much sense to much.

Professor: [02:36] Very well her the student that made a comment a bit ago do you also want to repeat your comment no — no does anybody else that made a comment want to no okay then stopping now.

Transcript – 2nd part – Original Portuguese Version

Professora: [00:01] Ok vamos começar a gravar vou tentar perceber vou por aqui no meio vou tentar ficar mais ou menos a meio vou tentar perceber porque é que vocês votaram numa opção e na outra ta bem? — vamos perceber quem votou por favor na opção A — serena e tranquilamente diga a sua justificação

Aluno 1: [00:19] Foi a que me ficou logo na cabeça e ficou e marcou não ficou as outras não — não sei mas não me parecem nada.

Professora: [00:28] Está bem mais ninguém votou na A? Ok porque é que não votaram na A por favor

- Aluno 2:** [00:36] Acho que é por causa da forma mais tipo quadrada ou retangular não é tão natural se aquilo é para retratar o oceano não é natural ser uma forma assim faz mais sentido que seja uma mancha como estão nas outras.
- Professora:** [00:50] Uma mancha como está nas outras muito bem — ok então e quem é que votou por favor na opção B por favor quem votou obrigada vamos ouvir aqui primeiro.
- Aluno 3:** [00:58] Eu acho que a forma é mais harmoniosa e gostei do degrade suave por exemplo na opção C acho que já há muita diferença entre as cores não sei — acho que é tipo isso.
- Professora:** [01:05] Ok mais
- Aluno 4:** [01:11] Basicamente foi o que a minha colega disse acho que a opção B tá muito mais simples e coerente a cor é bonita acaba por ser bonita e nas outras acaba por complicar e fazer muita confusão com o branco dos pontinhos e os Açores depois com a cor azul escuro e azul clarinho ali é logo direto nós conseguimos perceber logo o que é que é.
- Professora:** [01:32] Ok e aqui aluna por favor.
- Aluno 5:** [01:34] O branco e o azul o contraste deles não está muito intenso e faz lembrar bem o oceano e eu própria também já fui aos Açores e as coisas tudo a paisagem assim não é nada muito escuro é tudo muito mais claro. E acho que têm muito mais a ver com os Açores.
- Professora:** [01:52] Ok muito bem — muito bem obrigada alunos vamos passar então vamos tentar perceber agora quem escolheu por favor na opção C esta aqui quem foi por favor obrigada alunos vamos começar pela Carmim.
- Aluno 6:** [02:06] Eu aqui do lugar ia escolher a B e depois cheguei mais perto e acabei por achar muito mais interessante a C por ter mais contraste nas cores que daqui achei exagerado mas quando olhei de frente percebi que ficava interessante a maneira como — de uma forma assim rapidamente passa de

uma cor clara para a escura mas tem aquele degrade giro no meio não sei achei muito mais interessante quando cheguei perto.

Professora: [02:32] Interessante muito interessante por favor

Aluno 7: [02:36] Eu escolhi a B porque...

Professora: [02:38] A B ou a C?

Aluno 7: [02:39] Não a B a segunda

Professora: [02:41] Então agora estamos na C

Aluno 7: [02:42] Não não a C é a outra é a ultima professora

Professora: [02:46] Não aquela é a D

Aluno 7: [02:47] Ahhh tão não era essa que estamos a falar?

Professora: [02:48] É

Aluno 7: [02:49] Pronto eu escolhi essa (C) ok eu só escolhi essa por também gosto do contraste mas por também no oceano há muito esse contraste entre o muito claro e o muito escuro nós não temos sempre a mesma cor no oceano faz sentido que seja assim.

Professora: [03:03] Ok portanto a aluna estava a falar sobre a C mais quem falou quem vai falar quem votou na C por favor alunas vamos começar por aqui

Aluno 8: [03:08] Eu também foi uma questão do contraste acho que fica — chama mais à atenção capta mais a nossa atenção a mancha é mais natural em relação à primeira porque a primeira é muito quadrada não é natural e ali remete logo ao oceano a mancha do contraste para mim foi isso.

Professora: [03:30] Ok aqui

- Aluno 9:** [03:31] Eu escolhi a C porque faz lembrar muito o fundo do mar com a luz as rochas acho que faz muito mais sentido ter uma mancha que tenha um claro escuro do que uma mancha que seja tudo igual isso faz mais lembrar prai os Açores faz me mais lembrar o meio do oceano.
- Professora:** [03:47] Ok muito bem muito obrigada alunos e agora então sim vamos falar sobre a ultima opção — a opção D esta quem votou nesta por favor muito bem vamos ouvir as vossas escolhas.
- Aluno 10:** [03:54] Eu na opção D porque e primeiro lugar a forma não ta tão perfeita-nha ta têm assim uns atritos o que me faz lembrar as rochas e os Açores é muito rico em montanhas e — suponho eu não é — e depois o azul remete log para o fundo do oceano e opah não sei aquilo faz me lembrar uma ilha e pronto é isso.
- Professora:** [04:24] Muito bem mais quem votou também vamos muito bem.
- Aluno 11:** [04:30] Eu votei na ultima porque me remete muito mais parece muito mais uma mancha feita naturalmente e remete muito mais para a natureza então e também gosto da forma como tá tudo pronto depois organizado é impossível notar e gostei mais da D foi a minha preferida.
- Professora:** [04:45] Ok temos a D foi a opção escolhida aquela com mais votos portanto temos de ter mais opiniões quem votou por favor já vou — desculpe com licença.
- Aluno 12:** [04:57] Eu votei na última opção primeiro a mancha em si a parte mais escura dá mais destaque às ilhas e aos Açores enquanto nas outras o azul mais claro acaba por — sei lá — tira um pouco destaque às ilhas e acabam por se perder no azul mais claro enquanto que naquele ficam mais destacadas também pela forma porque é mais irregular é mais orgânico não é tão — tão rígido e — e também pelo que a minha colega disse parece uma rocha vulcânica.

Professora: [05:38] Ok muito interessante quem mais foi aqui aluna por favor.

Aluno 13: [05:41] Optei pela D também porque achei que era uma forma mais simples porque também só têm mais duas cores não têm tanta graduação e — apesar das outras terem formas um bocado mais contidas aquela é mais livre — e tal como a minha colega disse o azul escuro permite mais a legibilidade.

Professora: [06:05] Ok — mais eu a ouvi acho que à aqui mais uma votação alguém votou? la falar? A aluna por favor.

Aluno 14: [06:11] Eu escolhi a D porque achei que a mancha parecia uma mancha de aguarela parecia uma mancha de uma forma natural e achei que estava mais relacionada com o formato das ilhas por exemplo — e foi por isso que escolhi essa.

Professora: [06:27] Mais alguém quer comentar acho que havia aqui mais um comentário ainda ou não? Tá tudo? Estão os comentários todos? Então vá.

Transcript – 2nd part – Translated English Version

Professor: [00:01] Okay let's start recording I will try to understand I will go here through the middle I will try to stay more or less in the middle I will try to understand why you voted in on version and in the other okay? — lets understand who voted please in option A — calmly and with tranquillity speak your justification.

Student 1: [00:19] It was the one that got stuck on my head and it stayed marked the other ones no — I don't know but they don't seem anything.

Professor: [00:28] Okay nobody else voted for A? Okay why didn't you vote in A please.

Student 2: [00:36] I think its because of the more square or rectangular shape its not so natural if that is to represent the ocean its not natural to be a shape like this it makes more sense to have a shape like the others.

Professor: [00:50] A spot like it is in the others very well — okay then and who voted please in option B please who voted thank you let's ear here first.

Student 3: [00:58] I think it's because the shape is the more harmonious and I liked the smooth gradient for example option C I think there is to much difference between I don't know — I think it is that.

Professor: [01:05] Okay more

Student 4: [01:11] Basically it was that my colleague said I think option B is much more simpler and coherent the colour is beautiful it ends up being beautiful and in the others it end ups complicating e creates confusion with the white of the dots and the Azores after with the dark blue colour and light blue there it is direct we understand what the logo says.

Professor: [01:32] Okay and here the student please

Student 5: [01:34] The white and the blue the contrast between them isn't very intense and reminds me well the ocean and I myself have gone to the Azores and the things in the landscape like this it isn't very dark everything is brighter. And I think it has a lot to do with the Azores.

Professor: [01:52] Okay very well — very well thank you students let's then try to understand who choose please option C this one here who please thank you students let's start by Carmim.

Student 6: [02:06] From my seat I was going to choose B and when I approached I end up finding option C more interesting because it has more contrast in the colours than from here I thought it was exaggerated but when I looked at it head on I understood that it was more interesting the way which — in a very quick it goes from a lighter colour to a darker one but it has that cute gradient in the middle I don't know I found it much more interesting when I got close.

Professor: [02:32] Interesting very interesting please

- Student 7:** [02:36] I choose B because...
- Professor:** [02:38] A B or C?
- Student 7:** [02:39] No B the second
- Professor:** [02:41] Then now we are in C
- Student 7:** [02:42] No no the C is the other it's the last one professor
- Professor:** [02:46] No that one is D
- Student 7:** [02:47] Ahhhh wasn't that the one we're talking about?
- Professor:** [02:48] It is.
- Student 7:** [02:49] Right I choose that one (C) okay I only picked that because I also like the contrast but also because in the ocean there's a lot of that contrast between the very light and the very dark we don't always have the same colour in the ocean doesn't make sense like that.
- Professor:** [03:03] Okay so the student was talking about C who else spoke who will speak who voted in C please students let's start from here.
- Student 8:** [03:08] Me too it was a matter of contrast I think it fits — It gets more our attention it captures more our attention the spot is more natural in relation to the first one because the first one is too square it's not natural and there it reminds us of the ocean the contrast of the spot to me it was that.
- Professor:** [03:30] Okay here
- Student 9:** [03:31] I picked C because it reminds me of the bottom of the ocean with the lights and the rocks I think it makes much more sense having a spot that

has a light and dark than a spot that is all the same that reminds more of the Azores reminds me more of the middle of the ocean.

Professor: [03:47] Okay very well thank you very much students and now yes we'll speak about the last option — option D this one who voted in this one please very well let's hear your choices.

Student 10: [03:54] I in option D because in first place the shape is not so perfect it has some irregularities that reminds me of the rocks and the Azores are rich in terms of mountains and — I suppose isn't it — and then the blue represents the bottom of the ocean and I don't know that reminds me of an island e yes that's it.

Professor: [04:24] Very well who else voted also let's go very well.

Student 11: [04:30] I voted in the last one because it represents much more a spot made naturally and represents nature much more so and I also like the shape how everything is ready and then organized its impossible to notice and I like more D it was my favourite.

Professor: [04:45] Okay we have option D it was the chosen option the one with the more votes so we need to have more options who voted please I'm going — I'm sorry excuse me.

Student 12: [04:57] I voted in the last option first the spot in itself the darker part highlights the islands and the Azores while in the others the lightest blue ends up being — I don't know — it takes a bit of focus to the islands and they end up getting lost in the lightest blue while in that one they're more highlighted also because the shape is more irregular and more organic it's not so — so rigid and — and also because of what my colleague said it looks like a volcanic rock.

Professor: [05:38] Okay very interesting who else it was here student please

Student 13: [05:41] I opted for D too because I thought it was a simpler because it also only has two more colours and these don't much graduation and — despite the others being more contained that one is more free — and like my colleague said the dark blue allows for more legibility.

Professor: [06:05] Okay — more I heard you I think that there's one more vote someone voted? You were going to sleep? Student please.

Student 14: [06:11] I chose D because I thought that the spot looked like a watercolour spot it looked like a more natural spot and I thought it was more related with the shape of the islands for example — and that's why I choose that one.

Professor: [06:27] Anybody else wants to comment I think there were a few more comments yet or not? It's everything? Are all the comments made? Okay then.

Transcript – 3rd part – Original Portuguese Version

Professora: [00:01] Sim só uma

Aluno 1: [00:04] Esqueci-me

Professora: [00:06] Alguém quer fazer comentários entre umas opções e as outras alguém quer acrescentar mais

Aluno 1: [00:10] Eu não sei qual é o intuito mas se calhar se — tentassem perguntar a opinião das pessoas de lá acho que podia ser mais — acaba por resultar melhor porque as pessoas de lá sabem como é que aquilo é e a olhar iam-se logo identificar com o mais correto.

Professora: [00:31] Ok então isso é um bom comentário também.

Transcript – 3rd part – Translated English Version

Professor: [00:01] Yes just one

Student 1: [00:04] I forgot

Professor: [00:06] Somebody else wants to make comments between the options and the others somebody wants to add something more.

Student 1: [00:10] I don't know what the purpose is but maybe if — if you tried asking the opinion of the people from there I think it could be more — it ends up working better because the people from there know how that is and by looking they would identify with the more correct one.

Professor: [00:31] Okay so that's a good comment it's good.

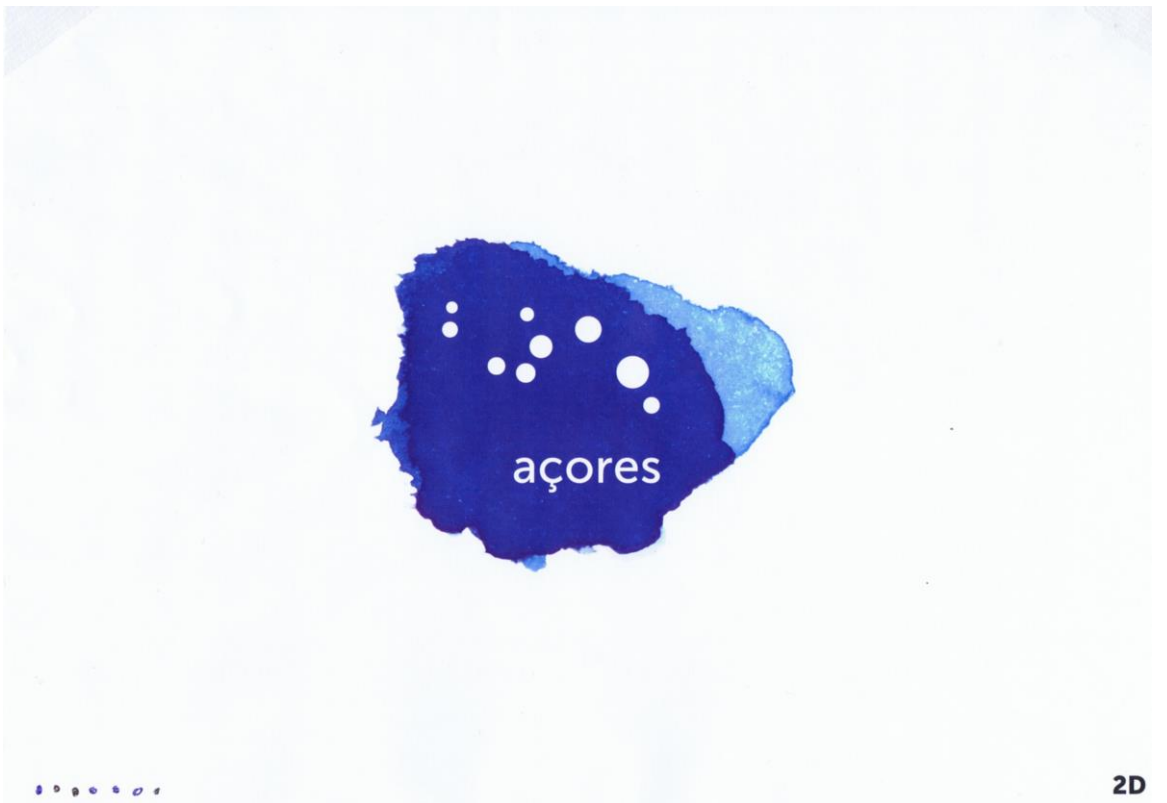
Results

1st part



2nd part





Transcript – 1st part – Original Portuguese Version

Professora: [00:01] Quem é que quer começar por se — por dar o seu comentário o seu contributo — Qual é a que votou?

Aluno 1: [00:11] Votei na B

Professora: [00:12] Porque?

Aluno 1: [00:13] Porque gosto mais do enquadramento e acho que faz mais sentido ter primeiro a imagem e a seguir a legenda da imagem — da parte gráfica.

Professora: [00:26] Muito bem Tomás votou A ou B.

Aluno 2: [00:28] Votei A porque sinto que — existe uma relação de hierarquia em relação às manchas e a — e ao tema Açores porque sinto que vêm a acompanhar e também com a forma por trás acho que existe ali um balanço gráfico que se torna mais interessante.

Professora: [00:52] Ok Teresa por favor A ou B?

Aluno 3: [00:55] Eu votei A porque sinto que como aquilo têm haver com as ilhas e têm haver com o espaço acho que fazia mais sentido ter a tipografia em cima e é a dizer onde é que se situa e também ficava menos pesado parecia que — fazia muito mais sentido e ficava muito mais bem enquadrado como o colega disse da hierarquia lê-se primeiro e depois vê-se as ilhas.

Professora: [01:18] Ok quem é que votou A por favor vamos levantar o braço quem votou A ok vamos ao A porque é que votaram A? Quem mais votou A? Porque é que votou A Gisele?

Aluno 4: [01:29] Foi como a Teresa disse porque a B parecia me um bocado mais — aquilo parece que está a cair não tanto como a primeira a hipótese A parece que tá mais há um equilíbrio maior mesmo respeito da hierarquia parece

que à um aquele espaço que deixa ali em vazio pronto parece que não é tão grande deixa mais equilibrado.

Professora: [01:51] Ok quem mais votou A por favor e quer participar quem mais votou A? Hugo A ou B? Quem mais votou A as meninas aí atrás? B A ou B? A aqui? Não? Muito bem então vamos passar ao B quem é que quer justificar a sua quem é que quer contribuir com o seu comentário? B

Aluno 5: [02:26] Eu votei no B — eles estavam a dizer que parece que tá a cair eu vejo como se as ilhas quase tivessem a ir ter com a palavra.

Professora: [02:24] Ok muito bem mais B Rebutim quer participar? Já vou a si obrigada

Aluno 6: [02:28] Eu vejo precisamente assim acho que de têm um ar muito mais sequencial dá mais fluidez à imagem e acaba por ficar melhor na composição.

Professora: [02:37] Ok Leonor por favor

Aluno 7: [02:39] É mais ou menos a mesma coisa professora quando olho pro B vejo os Açores e vejo as ilhas e quando olho para o A parece que só vejo os Açores e depois é que parece mais que se está a expandir e não tanto a dar o mesmo destaque.

Professora: [02:50] Ok quer contribuir quem mais votou B? Quem mais votou B? Lis votou B? Contribua por favor porque?

Aluno 8: [02:57] Sinto que me termos de como alguns colegas já referiram em relação ao enquadramento acho que — o facto do Açores estar em baixo fica mais equilibrado — não sei explicar porque acho que esteticamente visualmente fica mais agradável ao olhar.

Professora: [03:16] Muito bem obrigada Barbara?

Aluno 9: [03:17] Eu acho que é o fato de nós olhamos para a imagem conseguimos ter a ideia do que é a imagem e depois a seguir lemos e percebemos con-

cretamente o que é que tamos a perceber mas isso dá uma imagem de todo um do total de ser uma peça total.

Professora: [03:30] Muito bem B? Mais algum comentário? Diferente? Algu.... Rita? Sim Hugo por favor contribua.

Aluno 10: [03:40] Eu acho que eu votei B porque eu acho que o mais interessante na composição é mesmo as ilhas e acho que isso devia ser o que mais atrai o que mais intriga e eu gosto que é como se guia-se um bocadinho pra palavra Açores que eu gosto gosto dessa composição muito mais.

Professora: [03:59] Ok excelente Raquel Diga por favor.

Aluno 11: [04:02] Eu escolhi o B porque em termos de peso as ilhas mais pesadas estão mais perto do da palavra Açores e assim têm mais um — enquadramento positivo do que o A.

Professora: [04:17] Excelente mais algum contributo para o B por favor Rita quer acrescentar alguma coisa? Votou no B?

Aluno 12: [04:23] Acho que foi um bocado aquilo que todos já disseram sinto que no B — os dois em conjunto resultam muito mais e respiram muito mais enquanto no A eu sinto que tá a cair e no B parece que tá a subir ou seja a evolução das ilhas neste caso.

Professora: [04:39] Ok muito bem mais algum contributo? Ok obrigada então vamos passar

Transcript – 1st part – Translated English Version

Professor: [00:01] Who wants to start — giving his commentary his contribution — In which one did you vote?

Student: [00:11] I voted in B

Professor: [00:12] Why?

Student 1: [00:13] Because I like the framing and I think it makes more sense to have the image first followed by the caption of the image — of the graphic part.

Professor: [00:26] Very well Tomás did you vote A or B.

Student 2: [00:28] I voted in A because I feel that — exists a relation of hierarchy in relation to the spots and — and to the them Azores because I felt it accompanies also with the shape behind I think it exists a graphic balance that becomes more interesting.

Professor: [00:52] Okay Teresa please A or B?

Student 3: [00:55] I voted in A because I felt that because that as to do with the islands and it as to do with the space I think it would make more sense having the typography on top and saying where it is located and also would be less heavy it looked like — it made much more sense and it would be much better framed as the colleague said the hierarchy you read first and then see the islands.

Professor: [01:18] Okay who voted for A please raise their arms who voted for A okay let's go to A why did you vote in A? Who else voted in A? Why did you vote in A Gisele?

Student 4: [01:29] It was like Teresa said because B seemed to me more — that looks like it's falling not as much in the first hypothesis A it looks like it is more there's a bigger balance even with regards to the hierarchy.

Professor: [01:51] Okay who else voted in A please and wants to participate who else voted in A? Hugo A or B? Who else voted in A the ladies in the back? B A or B? Here? No? Very well let's go to option B who wants to justify their who wants to contribute with their commentary? B

- Student 5:** [02:26] I voted in B — they were that is looks like it's falling I see it as if the islands are making their way to the word.
- Professor:** [02:24] Okay very well more B Rebutim do you want to participate? I will go there thank you.
- Student 6:** [02:28] I see it precisely like that I think it has a much more sequential look it gives more fluidity to the image and ends resulting in a better composition,
- Professor:** [02:37] Okay Leonor please
- Student 7:** [02:39] It is more or less the same thing professor when I look at B I see the Azores and I see the islands and when I look at A it feels like I only see the Azores and it looks more like it's expanding and not giving the same highlight.
- Professor:** [02:50] Okay do you want to contribute who else voted in B? Who else voted in B? Lis did you vote B? Contribute please why?
- Student 8:** [02:57] I feel that in terms like my other colleagues already mentioned in relation to the framing I think — the fact that Azores is below is more balanced — I don't know how to explain because I think in terms of visual aesthetics it is more pleasant to the eye.
- Professor:** [03:16] Very well thank you Barbara?
- Student 9:** [03:17] I think it's the fact that we look to the image we can have the idead of what the image is and then after we read and understand exactly what er are understanding but this gives a picture of the whole one of the total being a total piece.
- Professor:** [03:30] Very well B? Any more commentaries? Different? Any... Rita? Yes Hugo please contribute.

Student 10: [03:40] I think I voted for B because I think it's the most interesting thing in terms of composition it's the islands and I think that should be the things that's more attractive and intriguing and I like that it is as if you guide yourself a little to the word Azores that I like this composition much more.

Professor: [03:59] Okay excellent Raquel Yes please.

Student 11: [04:02] I chose B because in terms of weight the heavier islands are closer to the word Azores and like that they have a more — positive framing than A.

Professor: [04:17] Excellent any more contributes for B please Rita do you want to add something? Did you vote for B?

Student 12: [04:23] I think it was a bit of what everyone already said I feel that in B — the two together work much better and breath a lot more while in A I feel that it is falling and in B it seems that it is going to rise or is the evolution of the islands in this case.

Professor: [04:23] Okay very well any more contributions? Okay thank you then let's move on.

Transcript – 2nd part – Original Portuguese Version

Professora: [00:01] Ok alunos então quem é que votou na A por favor — exatamente Rebutim porque?

Aluno 1: [00:07] Foi na A porque acho que a coerência da mancha se mantém com as outras manchas já tem ali uma linguagem muito diferente — e aquela tá mais numa de carimbo e não a ir à procura novamente do da questão das ilhas ou da mancha das ilhas isto já está representado pelas bolinhas e então acaba por ser um acho na minha opinião que acaba por ser um bocado incoerente tentar fazer as as ilhas enquanto bolas e depois ter uma mancha que por sua vez parece um ilha portanto aqui acaba por ter uma ambiguidade

de portanto prefiro o primeiro mantem a mesma linguagem mantem uma coisa mais mais — horizontal vá mais reta e não sei continuo a preferir.

Professora: [00:53] Muito bem muito obrigada aluno quem é que votou na B por favor quem me diz ok — uma duas quem mais votou? Três ok vamos ouvir então o porque é que votaram na B por favor.

Aluno 2: [01:05] Eu votei na B mas sinceramente acho as outras duas a seguir a C e a D a mancha incomoda-me um bocado uma é demasiado redonda a outra tem demasiados — diferenças sim irregularidades agora que estou a olhar bem para a A se calhar também é uma das minhas opções favoritas tanto a A como a B se bem que a B também têm ali um espaço à esquerda que me incomoda um bocado não sei qual é o contexto mas não sei se há alguma versão sem fundo — não pronto — entre a A e a B

Professora: [01:42] Porquê?

Aluno 2: [01:42] Na é o que me causa uma é demasiado redonda a C é demasiado redonda para mim não gosto acho que tira um bocado o enquadramento — e a ultima a D têm é demasiado irregular não acho não faz muito sentido portanto entre a A e a B.

Professora: [02:04] Ok quem votou na B por favor — já vou

Aluno 3: [02:08] Foi mais por exclusão de partes estava indecisa entre a A e a B porque pensando nos Açores por acaso — a D tava me a parecer muito a mancha de uma vaca não sei porque.

Professora: [02:19] A D tava lhe a parecer ok sim.

Aluno 3: [02:20] Pronto e a C parece demasiado concha também é demasiado como a Mafalda estava a dizer redondo então foi mais uma luta entre o A e o B — mas depois — do que o Rebutim disse eu fiquei um bocado ainda mais indecisa mas mesmo assim acho que prefiro o B apesar de que ainda precisa de

ser alterado ali um bocadinho por ta ali um espaço deu demasiado espaço na esquerda e à direita está demasiado cortado.

Professora: [02:46] O fundo pode ser muitas coisas portanto não está fechado a nenhuma interpretação ai quer dizer está — está aberto a várias interpretações diga

Aluno 4: [02:51] Eu também fui um bocado como a Lobato foi um bocado exclusão de partes eu gosto imenso da mancha do B a única coisa que me incomoda é a parte esquerda porque eu sinto que é é como se tivesse a passar lá uma reta ou seja não ta a parte direita com a parte esquerda não tá muito coerente não tou a dizer que precisa de ter muitas irregularidades mas devia ter ali alguma coisa porque tá muito reto e pronto.

Professora: [03:18] Quem mais votou B — C por favor quem é que votou C Obrigada vamos então aqui a esta mesa vamos Tomás por favor.

Aluno 5: [03:26] Eu votei C porque acho que a forma representa mais um todo a unidade — e em comparação com todas as outras eu gostei do facto delas serem irregulares e de terem aquelas deformações mas achei que aquela por ter menos deformações — e ter uma forma muito mais regular mas mesmo assim (...) mesmo assim tendo as deformações que têm acho que nas quatro opções consegue ser aquela que represente mais a ideia que faz mais sentido da composição entre as ilhas e o nome.

Professora: [04:04] Ok Raquel por favor

Aluno 6: [04:07] Eu escolho o C porque demonstra mais uma ilha é mais redondo e as irregularidades no fundo distraem mais da identidade que está a tentar ser representada.

Professora: [04:19] Obrigada

Aluno 7: [04:21] Eu escolhi a C porque a forma azul acho tá bem enquadrada com as ilhas e também faz lembrar uma ilha por ser redonda.

Professora: [04:30] Ok quem mais votou C? Que tenha contributo por favor — acho que à ali sim.

Aluno 8: [04:34] Por na minha opinião é a mancha mais simples e é a que dá um enquadramento mais agradável.

Professora: [04:43] Ok obrigada — tentar chegar aqui à Teresa.

Aluno 9: [04:47] Eu votei C — tava um pouco indecisa entre a B e a C mas sinto que enquanto na B à um pouco mais espaço pa respirar porque na C tá tudo acho o limite tá demasiado próximo das ilhas só que a B parecia — não tava bem equilibrada tava demasiado pesada para esquerda então a C acho que das quatro era aquela que melhor estava enquadrada no entanto acho que a forma azul está demasiado próxima das outras e não têm muito espaço para respirar — não parece muito natural.

Professora: [05:18] Ok mais algum contributo pa C por favor? Ok então vamos passar à D a C foi muito votada D foi a mais votada, vamos então passar à ultima opção gostaria de receber os vossos contributos quem é que quer participar por favor para a D quem votou na D ? Liz.

Aluno 10: [05:38] Eu votei na D porque acho que mesmo que as bolinhas estejam a representar as ilhas — gostei muito do fato da mancha azul me fazer lembrar me remeter ao recorte da ilha ou de uma das ilhas o caso e gostei bastante acho que funciona bem e acho que é isso essencialmente.

Professora: [05:59] Muito bem mais D? Vou ai já vou

Aluno 11: [06:10] Eu votei na D porque acho que já que ilhas estão tão simplificadas acho que a mancha começa faz um contributo à forma do que é representado no seu interior que é as ilhas.

Professora: [06:24] Ok bom mais? Aqui não à certos não à errados existem as vossas interpretações só.

- Aluno 12:** [06:32] Eu optei pela D porque eu gosto mais da complexidade do contorno versus a simplicidade da imagem e também gosto — que têm o formato da ilha e que já me esqueci do que ia dizer — e pronto fica assim.
- Professora:** [06:55] Se se lembrar volta me a dizer ok? porque o que me importa são os comentários mais alguém D? Quem mais votou D por favor? Tem que ter aqui umas mais opiniões mais (...) Leonor foi D ou C ? D quem mais votou D? Votou D? Sim? Porque é que votou D?
- Aluno 13:** [07:09] Porque achei mais apelativo do que as outras três opções — e à ali um certo equilíbrio na entre aspas entre aspas caos da mancha enquanto que as outras são um bocadinho mais equilibradas e não estou a gostar muito de ver esta aqui acho que ta ta mais apelativa.
- Professora:** [07:32] Ok obrigada mais algum
- Aluno 12:** [07:34] Professora já me lembro
- Professora:** [07:36] Diga filho
- Aluno 12:** [07:37] Eu acho que o facto de a mancha ser mais expansiva deixa os elementos por dentro respirarem melhor nos outros três estão muito tá muito fechado e dificulta a leitura na minha opinião.
- Aluno 14:** [07:53] Concordo
- Professora:** [07:54] Mais algum comentário para finalizar? Estas meninas votaram C? D? D? Mais mais Ricardo D? Sim? Porque?
- Aluno 15:** [08:06] Porque achei que a forma — a forma da mancha tinha mais haver com ilha as outras estão um bocado redondas demais a única coisa que não gosto na mancha foi mesmo a parte irregular que tava muito irregular não tava tão lisa como as outras.

Professora: [08:23] Ok (...)

Aluno 16: [08:26] Era exatamente isso que ia dizer

Professora: [08:28] D porque?

Aluno 16: [08:29] D porque a mancha é a que me faz mais lembrar uma ilha só que gostava que como é que se diz? a silhueta dessa ilha da mancha não tivesse tantos biquinhos tantas irregularidades mas fosse mais lisa comà comà segunda por exemplo ou a terceira.

Professora: [08:49] A loirinha Salomé.

Aluno 17: [08:51] Eu votei na D mas a minha opinião é muito essa e essencialmente porque ao ver todas as opções uma ao lado da outra essa é a opção que respira mais os elementos e que também dá a ideia de ilha a forma exterior.

Professora: [09:07] Ok Salomé?

Aluno 18: [09:08] Não tenho nada a acrescentar

Professora: [09:09] Ok alguém que acrescentar alguma coisa? Não.

Transcript – 2nd part – Translated English Version

Professor: [00:01] Okay students so who voted in A please — exactly Rebutim why?

Student 1: [00:07] It was in A because I think the consistency of the spot is maintained with the other spots they have a very different language — and that one is more in a stamp and is not looking again at the issue regarding the island or the spot of the islands that is already represented in the little dots so it ends up being in my opinion it ends up being a little uncoherent making the islands dots and the having a spot that looks like an island therefore it ends for having an ambiguity — hence prefer the first one because it maintains

something more more – horizontal straight and I don't know I continue to prefer.

Professor: [00:53] Very well thank you student who voted in B please who tells me okay – one two who else voted? Three okay lest listen then why did you vote for option B please.

Student 2: [01:05] I voted in B but honestly I think the other two C and D the spot bothers me a bit one is too round and the other has too many – differences yes irregularities now that I am looking well at A it is also one of my favourite options A and B but B also has a space there on the left that bothers me a bit I don't know what is the context but I don't know if there's a version without a background – no okay – between A and B

Professor: [01:42] Why?

Student 2: [01:42] In it is what causes one C is too rounded for me no no I don't like I think the framing is not right – and the last one D it has too many irregularities I don't think it doesn't make much sense so between A and B.

Professor: [02:04] Okay who else voted in B please – I'm going

Student 3: [02:08] It was more because by exclusion of parts I was undecided between A and B because thinking about the Azores by chance – D seemed to me very much like the spot of a cow I don't know why.

Professor: [02:19] D looked like okay yes

Student 3: [02:20] And C looks like a shell it is also as Mafalda was saying round so it was more between A and B – but then – what Rebutim said I was even more with doubts but even like that I think I prefer B despite it still needs to be altered there a bit there's too much space on the left and on the right is to cut.

- Professor:** [02:46] The background can be many things it is not closed to any interpretation meaning it is — it is open to various interpretations say.
- Student 4:** [02:51] I've also been a bit like Lobato it was a bit by exclusion of parts I really like the spot of B the only thing that bothers me is the left part because I feel it is as if there's a straight line passing through there meaning it not the right part with the left part it is not very coherent I'm not saying it needs to have a lot of irregularities but it should have something there because it's too straight and that's it
- Professor:** [03:18] Who else voted in B — C please who voted for C thank you lets go then to this table here
- Student 5:** [03:26] I voted in C because I think the shape represents a whole a unity — in comparison to the others I like the fact that they're irregular and that they have deformations but I think because that one has less deformations — and because it has a much more regular shape but even (...) even having those deformations I think that in the four options it manages to be the one that represents more the idea that makes more sense of the composition between the islands and the name.
- Professor:** [04:04] Okay Raquel please
- Student 6:** [04:07] I chose C because it demonstrates more an island it's rounder and the irregularities distract more from the identity that is being represented.
- Professor:** [04:19] Thank you
- Student 7:** [04:21] I chose C because the blue shape is better framed with the islands and it reminds me of an island because it's round.
- Professor:** [04:30] Okay who else voted in C? That has a contribute please — I think there yes

Student 8: [04:34] In my opinion it is the simpler spot and it is the one with a more pleasant framing.

Professor: [04:43] Okay thank you — I will try to get to Teresa.

Student 9: [04:47] I voted in C — I was little indecisive between B and C but I feel that while in B there's a little more space to breath because in C it's all I think the limit is too close to the islands only that B seemed — it was not well balanced it was too heavy on the left so C I think of the four was the one that was better framed however I think the blue shape is too close to the others and that it doesn't have much space to breath — it doesn't look very natural.

Professor: [05:18] Okay any more contributes to C please? Okay then lets move on to D the C was the most voted D was the most voted let's move on to the last option I would like too listen to your contributes who else wants to participate please who voted in D who voted D? Liz.

Student 10: [05:38] I voted for D because I think even if the dots are representing the islands — I really liked the fact that the blue spot reminded me of the outline of an island or of one of the islands in the case and I liked a lot I think it works well and I think that's essentially it.

Professor: [05:59] Very well more D? I will get there.

Student 11: [06:10] I voted in D because I think that since the islands are so simplified I think the spot begins to make a contribution to the shape of what is represented in the interior that is the islands.

Professor: [06:24] Okay well more? Here there are no rights nor wrongs only your interpretations.

Student 12: [06:32] I chose D because I like complexity of the contour versus the simplicity of the image and I also like it — they have the shape of the island and I forgot what I was going to say — and that's it.

Professor: [06:55] If you remember tell me and I come back okay? Because what matters to me are the commentaries someone else D? Who else voted in D please? Have to have a few more options here (...) Leonor D or C? D who else voted D? Did you vote D? Yes? Why did you vote for D?

Student 13: [07:09] Because I found it to be more appealing than the other three options – and there's a certain balance in the chaos of the spot while in the others there are a bit more balanced and I'm not very fond of seeing this one here I think it's the more appealing.

Professor: [07:32] Okay thank you any other

Student 12: [07:34] Professor I remember

Professor: [07:36] Yes son

Student 12: [07:37] I think the fact that the spot is more expansive lets the elements inside breathe better in the other three are very closed and difficult to read in my opinion.

Student 14: [07:37] Agree

Professor: [07:54] Any more comments to finalize? These ladies vote for C? D? D? More more Ricardo D? Yes? Why?

Student 15: [08:06] Because I thought the shape – the shape of the spot had more to do with the island the others are a little too round the only thing I did not like in the stain was the irregular part was very irregular it was not as smooth as the others.

Professor: [08:23] Okay (...)

Student 16: [08:26] Exactly what I was going to say

Professor: [08:28] D why?

Student 16: [08:29] D because the spot is the one that reminds me of an island but I like how do you say? The silhouette of this island of the spot did not have so many little sharp edges so many irregularities but it was smoother with the second for example of the third.

Professor: [08:49] The blonde Salome.

Student 17: [08:51] I voted in D but my opinion is very much this and essentially because when seeing all the options side by side this is the option that breathes the most elements and that also gives the idea of the island the outer form.

Professor: [09:07] Okay Salome?

Student 18: [09:08] Nothing to add

Professor: [09:09] Okay somebody wants to add something? No.

Results

1st part



Results

2nd part



