



**Faculdade de Design,
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Universidade Europeia

2019

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2019

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**The Lack of Filipino Restaurants in Lisbon:
Creating a Brand Strategy & Visual Identity
for BARKADA – a Filipino Restaurant & Bar in
Lisbon**

Thesis project presented to IADE – Universidade Europeia, in order to fulfill the necessary requirements to obtain the Master degree in Design & Visual Culture carried out under the scientific guidance of Professor Fernando Oliveira from IADE – Universidade Europeia and Professor Daniel Raposo.

Acknowledgements

I would like to express my gratitude to Professor Fernando Oliveira for his unending support and guidance throughout my work. Even though he has such a busy schedule, he always made sure to find time for me to provide advice and constructive feedback. His patience, valuable suggestions and critiques had helped me get through this thesis easier than I imagined.

I would like to thank my fellow classmates and peers for their lending ears and for helping me brainstorm ideas on my thesis. Everyone's feedback and second opinions were all very helpful and kept me in check.

I would also like to thank one my favourite professors during my undergrad at University of Saint Joseph in Macau, Professor Christian Bernard Tan. Even though he is no longer my mentor, he goes above and beyond for his students and if it were not for his help, I would not have the courage and confidence to apply for graduate school. He is the reason why I decided to pursue a career in the creative arts field. I'm eternally grateful for having such a great role model, and I can only hope that one day I can inspire others like he has for me and for many others. He is truly an inspiration.

Lastly, to my mom, dad, and my sister – thank you for being such a great support system and an even greater family unit for never giving up on me and for letting me pursue my dreams freely. Thank you for giving me ideas on naming the restaurant and bar. I would like to express my deepest gratitude to my sister who constantly sent me pictures as inspiration for Barkada's visual identity when I felt stuck while she was vacationing in the Philippines. Ma and Pa, your undying support has shaped me the person I am today. As I wrote this thesis, I thought about the meals you both always cook for us while we grew up, they were very useful frames of reference and served as a source of inspiration to this thesis.

I could go on about all your support and how you made my life easier during this process. Needless to say, I wouldn't be able to create this thesis without anyone's contribution and assistance. Therefore, for the sake of brevity – thank you for everything.

Keywords

Branding, Brand identity, Brand positioning, Visual identity, Filipino cuisine

Abstract

Why is branding important? It is because people often choose a product based on the perceived value of what they think the product is worth rather than its actual value. In this case, visual identity has an important role in increasing awareness of an underrated cuisine, and in establishing and nurturing a sustainable relationship with customers.

In this project, the designer taps into her ability to see and recognize the value of the brand then transforms that understanding into the visual identity of the brand. The end result of this project-based thesis is a visual identity consisting of a logo, colors, typography, packaging design, and the use of sensory branding for Barkada – a modern Filipino restaurant and bar that will be located in Lisbon, Portugal.

The objective of the project is to apply theories on branding, visual identity, sensory branding, and design ranging from logo creation, color choices, typography, packaging design to form a complete visual identity for Barkada. Accomplishing these components would give the brand a visual identity to rise above its competitors in the targeted market. The visual identity also provides guidelines for creating promotional materials to ensure the brand consistency.

The methodology used for this paper is collecting and analyzing secondary data from previously published studies while the literature review highlights the process of developing a new brand to the strategic brand positioning in the market. To increase its brand awareness, the stages and techniques have also been discussed so that the readers would understand the importance of visual branding. Ultimately, it aims to expose the Filipino cuisine as well as its culture in hopes to make it to the culinary mainstream.

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1. Introduction

Before moving to Lisbon for graduate school, the author admits that she never really gave much thought about Filipino¹ cuisine. There are countless places where Filipino food could easily be found back home in Macau and in the Philippines. Growing up knowing that comfort foods to the Filipinos were usually *adobo*, *dinuguan*, *sisig*, *menudo* or *papaitan*. Some of these dishes include “unusual” ingredients such as bile, pig’s head or pig’s blood and to always witness the pride of Filipinos whenever they present them to non-Filipino friends. The author eventually took everything for granted because it became such a norm to be constantly surrounded by the Filipino culture – the people, the food, and the festivals, all thanks to a large Filipino community back home. Being away from the Filipino community had definitely made her appreciate everything a lot more. It was only during her stay in Lisbon and the course of this research that she embarked on a journey to rediscovering that Filipino cuisine is multifaceted, and like the other global cuisines – it can be exciting as well.

At first, she believed that the reason of the lack of Filipino restaurants was the food itself as it may not be as exotic as Thai or Japanese food. Most of the westerners are not even sure what to expect in Filipino food. Portugal's Filipino population is not even large enough to keep Filipino restaurants alive on its own, let alone in Lisbon. There are almost no opportunities to eat Filipino food outside other than in the homes of other Filipinos or in restaurants owned by Filipinos, which were often short-lived (Marques, 2013), and she finds it unfortunate as Lisbon has a diverse community. There are also gaps in literature connecting to Filipino entrepreneurship, especially restaurant ownership (Andrei, 2010; Barker, 2014). In situations like these, the author believes that Filipino restaurateurs would have to alter their business strategies to attract a non-Filipino market. Depending on the Filipino community itself is definitely not enough to inject the Filipino cuisine into the culinary mainstream.

¹ The use of “Pilipino” and “Filipino” were debated in the literature (Flores, 1999; Nadal, 2011). In Tagalog (the most widely spoken dialect in the Philippines), the right spelling would be “Pilipino”, as there is no “F” sound in the indigenous language. Spelling “Filipino” with the letter F was implemented by the Spanish and was later adapted by the Americans (Flores, 1999). I use “Filipino” because it is most commonly used among various contexts, in an effort to make this research accessible to a wider audience.

The Philippines has a rich history that the subject of Filipino cuisine can be testy within the Filipino community. In *The Culinary Culture of the Philippines*, Mercado (1976) asks the question:

What makes Philippine cuisine Philippine? The question perhaps is a mild variant of that other, by now overwhelming, question: what makes a Filipino? (p.9)

It is tricky to define a national cuisine because it is closely tied to defining the national identity. This is challenging because Filipino food is complex, as it has a mix of ingredients and borrowed elements of Arabic, Chinese, Hindu, Spanish and American cooking, to name a few of its influences. (Halpern & McKibben, 2015). You could say that Filipino cuisine was Asian fusion before "Asian fusion" became a thing. Filipino restaurateurs would have to debate about maintaining the authenticity and tradition to appease to their Filipino demographic, and at the same time making sure that their establishments have a fresh and modern take to attract the non-Filipino customers. This way of thinking is common among minority restaurateurs, especially among the younger generation who wishes to bring their ethnic cuisine into the culinary mainstream (Janer, 2007, p. 402; Mannur, 2005).

However, in recent years, Filipino cuisine has been slowly creeping into different media platforms (Clapson, 2016). Even world-renowned chef, Anthony Bourdain, had commented about the Filipino cuisine being the "next big thing" (Kludt, 2017). At the same time, an article published recently in *Vogue* magazine stated that Filipino cuisine is becoming an ethnic restaurant staple in the United States (McNeilly, 2017). The media always hype over the opening of several Jollibee² restaurants around the world. Several Filipino chefs have been appearing in shows such as *Top Chef* and *Chopped*, two were also finalists in *Masterchef Canada* (Corydon Times, n.d.). In 2016, *Bon Appetit* magazine praised a Filipino restaurant named "Bad Saint" as the second-best new restaurant in America (Krystal, 2016).

Knowing that the Filipino cuisine is close to a breakthrough and with all these factors to be considered, it would be the perfect time to write this thesis.

² Jollibee is the largest fast food chain in the Philippines surpassing McDonalds (Sigalos & Turner, 2018). It has a special place for Filipinos all over the world as it symbolizes nostalgia and it represents the Philippine homeland (Almendral, 2012).

1.1. Purpose of study

The purpose of this study is to explore and analyze the process of developing a brand's visual identity to create a strategic and effective brand visual identity for the modern Filipino restaurant and bar, Barkada, in Lisbon. It hopes to bring out the uniqueness of the Filipino cuisine and culture. At the same time, with the help of published academic research on Filipino culinary entrepreneurship (Andrei, 2010; Barker, 2014), they explained how the Filipino culture, in a way, affects the lack of its cuisine in the culinary mainstream, which could help for future studies relevant to this topic.

In an analysis conducted by Ducanes and Abella (2008), they concluded that in the Philippines the process of sending a member abroad for work has been going on for quite a while because the steady flow of cash had helped them out of poverty. One of the biggest motivators for Overseas Filipino Workers (also known as OFWs) is family. Having a good job abroad means that you are able to lift your family to a better life that may not have been available to them before (Almendral, 2018). Filipinos are seen as "model immigrants" because they easily adapt into societies, which has led to generalizations regarding their character. For example, it is a common misconception that Filipinos are naturally agreeable, submissive, loyal, and laborious (Bonifacio, 2013; Vachon and Toews, 2008). These character traits are not what Filipinos naturally possess, but because it could be linked to the realities of many OFWs, who in order to survive and provide for their families in the Philippines, will have to tolerate precarious or abhorrent working conditions (Guevarra, 2016; Stasiulis and Bakan, 2005).

Humans seem to have a deep-rooted propensity to respond emotionally to symbolic representations of members in their in-group exhibiting spontaneous joy, pride, and so on (Isaacs, 1975; Tönnemann, 1987). Therefore, based on the author's experience, it gives comfort, joy and a sense of pride to know that OFWs have a place of familiarity or a place to go to whenever they are feeling homesick knowing that it would lift their spirits and morality.

1.2. Research goals

The main objective of this thesis is to create a visual brand identity that aligns with the values the author wants Barkada to reflect. It also aims to create a brand strategy for Barkada specifically in Lisbon, Portugal by collecting data from previously published studies and by analyzing the key competitors in Lisbon to give an edge to the Filipino restaurant and bar.

1.3. Research question

With only a couple of Filipino restaurants in Lisbon, it is obvious that the Filipino cuisine is still under the radar despite having a decent number of Filipinos living in Portugal. Therefore, the main questions are: How can a Filipino restaurant create a visual brand identity in Lisbon? What are the steps in its brand development?

1.4. Methodology

To be able to answer the research questions through this study, secondary data will be collected. Secondary data "come from reading what others have experienced and observed" (Guffey, 2010, p. 259). They are data collected from previously published studies and which can be analyzed for the research project (Boone, Kurtz, MacKenzie & Snow, 2007, p. 235).

1.5. Structure of study

This thesis consists of six chapters. The first chapter is the introductory chapter which shows a detailed explanation of what the research encompasses, and it includes information about the study such as its goals, the research question, the research methodology and lastly, the structure of the study.

The second chapter is a literature review and a theoretical framework of references which provides theories to the subject. It includes the history of branding, and key elements to support the process of developing a strong visual brand identity.

The third chapter is the study of cases relevant to the project itself. It includes three different case study analysis' where they each highlight the processes of developing a strong visual brand identity and how they succeed in doing so.

The fourth chapter includes a collection of secondary data collected throughout the research and where the data will be analyzed.

The fifth chapter is where all the theories and data boil down to. A short introduction to the Filipino cuisine is explained to understand how Filipinos define Filipino cuisine, and through their definitions of the cuisine could it reveal any information that would help the Filipino cuisine entrepreneur's businesses like menu-planning. A brief introduction to the Philippines' traditional heritage pattern and tattoo designs is also introduced as they heavily inspire the final product. It is also where the brand language of Barkada will be implemented and showcased.

The sixth and final chapter concludes this thesis. The main findings and important take away points from this research are summarized and how the thesis could contribute to the community. Suggestions for future research are also discussed.

2. Theoretical framework

2.1. What is a brand?

A brand is a name, design, or symbol that distinguishes the goods or services of one seller. From a functional perspective, a brand is a name, design, symbol, or any other feature that distinguishes the goods or services of one seller or group of sellers from those of its competitors (Erlhoff & Marshall, 2008, p.48). In the simplest way, a brand is a name given to a particular product or service from a specific provider (McLaughlin, 2011). "It is the physical and emotional concept by which a specific product or service is readily recognizable...their purpose is to instigate or reinforce a relationship between the customer and the product," (Vaid, 2003, p. 186).

According to Vaid (2003, p. 8), a brand is a distinct product, service or business, and branding the act of impressing a product, service, or business on the minds of consumers. This process may last a lifetime, or for as long as the consumer remains in a demographic group. She also mentions that consumers believe a brand 'speaks' to them in some way and represents a lifestyle they either have or aspire to, or a

unique service they want. As competition creates infinite choices, companies look for ways to connect emotionally with customers, become irreplaceable, and create lifelong relationships. A strong brand stands out in a densely crowded marketplace. People fall in love with brands, trust them, and believe in their superiority. How a brand is perceived affects its success – whether it's a start-up, a nonprofit, or a product (Wheeler 2018, p.2).



Figure 1: Brand touchpoints (Wheeler, 2018, p.3)

2.2. Brand management

For a brand to represent its company and values, it has to be developed and maintained with consideration. The figure below showcases the major steps and decisions that need to be considered to create a successful brand (Kotler, Armstrong, Wong & Saunders, 2008, p. 525).



Figure 2 Major brand strategy decisions (Kotler et al., 2008, p. 525)

Since this thesis will solely focus on creating a visual brand identity, the first two steps from the figure will only be used and explained. The steps, brand positioning and brand name selection, enable this thesis to find a logical and relevant visual identity.

In a research conducted by Heding, Knudtzen and Bjerre (2016, p. 12), they briefly explained that there are seven approaches to brand management over the years. The seven approaches are a particular 'school of thought' that governs the global understanding of the nature of the brand, the consumer perspective and the methods associated behind the approach. One of the approaches is *the personality approach*. Study shows that consumers tend to insert human-like personalities into brands. The personality approach is the 'human' brand perspective and the symbol-consuming consumer that are in the spotlight in this approach. "Consumers endow brands with personalities and use these personalities in a dialogue-exchange of symbolic value for their individual identity construction and expression" (Heding et al., 2016, p. 14).

2.2.1. The core idea

The core idea drives the organization. It is what the organization is about, what it stands for, what it believes in. All organizations are unique even if the products/ services they make/sell are more or less the same as those of their competitors. It is the company's history, structure, strategy, the personalities who have created and driven it forward, its successes and its failures, that shape it and make it what it is. (Olins, 2008, p.28)

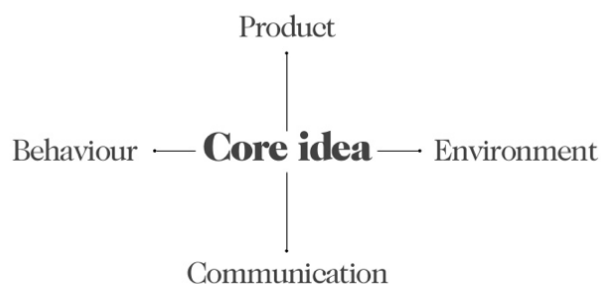


Figure 3 The four vectors through which a brand emerges (Olins, 2008, pg. 29)

Olins (2008, p. 82) discusses that the core idea is critical to establish a strong culture in an organization. It communicates a company's beliefs, its aims and how it works as a whole towards a shared vision. The most significant way to project an organization's aims is to be consistent with its products, environment, communication and behavior as well as its purpose, appearance and performance

where it's appropriate. The purpose's consistency comes from the vision and that is the base of which a successful branding programme emerges from (2008, p. 28).

Olins (2008, p. 31) explains that one has to be able to sense the brand for it to become effective. To manifest its core idea, the clearest way for a brand to make itself tangible is to go through the four vectors; the brand's four senses include:

- **Product:** it is what the organization makes and sells.
- **Environment:** the physical environment of the brand.
- **Communication:** how it expresses itself to people and what it's doing.
- **Behavior:** how its employees act and behave towards each other and to the world.

The importance of these four vectors however vary in which the brand performs according to the marketplace. Take for example in a restaurant, the four vectors of branding intertwine closely mainly because we evaluate a restaurant partly by its product: the price and quality of the food, the experience of being in the place, and its customer service – whether the employees were friendly and attentive. Contrarily, no matter how good the food is, or how attractive the restaurant is, if the service is insufficient or inattentive, customers won't likely return. This is where communication comes in, the restaurant gets its strength from the customer's word-of-mouth, and if it's fashionable people will definitely talk about it (Olins, 2008, p. 34).

In a research conducted by Jin, Lee and Hoffman (2012, p. 546) regarding the impact of restaurant experience on brand image and customer loyalty, environment plays a major role in influencing a customer's loyalty more than food quality. They stated that elements of the environment such as furnishings, atmosphere and employees are likely to distinguish a specific restaurant from its competitors. They suggested that if a restaurant has financial resources, it should create an attractive environment which is important for full-service restaurants to strengthen its positive brand image to improve its chances of keeping its customers. Restaurateurs should think about an arrangement of furniture that creates an ideal ambience for the dining experience and should provide a unified and differentiated uniform for employees combined with quality service training to ensure that it is aligned with the restaurant's overall brand image.

2.2.2. Brand positioning

According to Vaid (2003, p. 34), brand positioning is the promise that a brand makes and delivers to its customers. Understanding a brand's positioning statement is important as it is the blueprint of what it is, what it represents and where it is going that helps designers interpret the brand's personality. Kotler et al. (2008, p. 410) explains that brand positioning is the act of "arranging a clear, distinctive and desirable place relative to competing products in the mind of target customers". They further add that a brand can be positioned on four levels:

The first level is attributes, it is also the least desirable level for brand positioning because customers need to understand what the attributes of a brand will do for them, or else they will not care.

The second level is benefits, as "attributes must be translated into emotional and functional benefits."

The third level is beliefs and values. In this case, the brand is positioned on emotions, which I believe is stronger than benefits because it appeals to the customer's personality.

The last level is personality. As mentioned in the previous section, a brand can be considered as a person, as a human being with proper identity and personality. It will attract people who feel in line with the image (2008, p. 523).

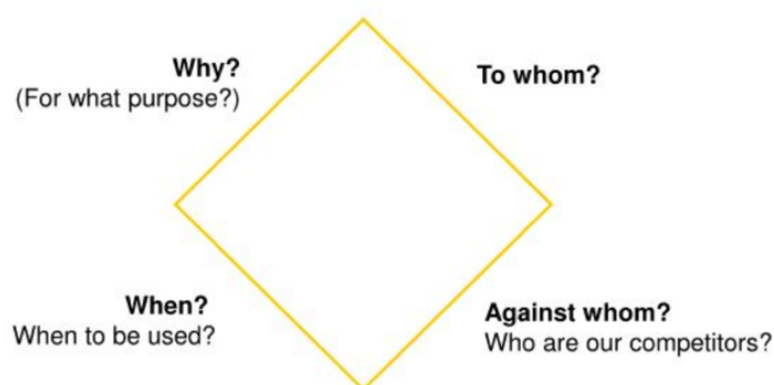


Figure 4 Strategic brand management (Kapferer, 1997, p. 97)

Questions	Explanations
<p style="text-align: center;">Why? (For what purpose?)</p>	<p>A company needs to define its goals, objectives & purposes. A brand always has a specific perspective and the company needs to make sure that it is aligned with it.</p>
<p style="text-align: center;">When? (When to be used?)</p>	<p>Timing is important in brand creation. For example, launching a brand in the first half of the year may not have the same effect as launching it in the second half of the year as people's moods will differ depending on the product and brand's image.</p>
<p style="text-align: center;">To whom?</p>	<p>A company needs to define its target customers for an effective brand positioning. A luxury brand's positioning is far different from a low-cost brand's positioning.</p>
<p style="text-align: center;">Against whom? (Who are the competitors?)</p>	<p>For a company to be aware of the competitions in the same market, it will learn the positioning and strategy of the competitors, thus enabling it to see the market opportunities and differentiate its brand.</p>
<p>Table 1: Brand positioning (adapted from Kapferer, 1997, pg. 97)</p>	

Adapted from Kapferer (1997, p. 97), these questions will be needed for a company to answer to properly position its brand:

Once a company has fully answered these questions, it is ready to take the next step, which is to select a name for its brand and create a brand identity for it to become an efficient and successful brand.

2.2.3. Brand name selection

Brand names and design need to articulate a single, consistent message, and most important, connect with customers. Design is shorthand for the brand; reflecting its values and ambitions. (Vaid, 2003, pg. 26)

The name of a brand, "is almost always its constant element," Vaid (2003 p. 24) explained. Its brand positioning, corporate colors, typeface and logo may be revised over the years, but only a few companies will change their names. She also mentioned that a company with the right name will be able to define who it is and what it does. With the suitable visual identity, it should take an unfamiliar concept and express it as something concrete and desirable.

The choice of a name can be a decisive factor of a firm's success (Shimp, 2007). Kapferer (2008, p. 193) also stated that a brand name is "one of the most powerful sources of identity." Therefore, the brand name plays an important role for a company. However, it can be challenging to think of one. Kotler et al (2008) suggested that an efficient brand name should have the following six qualities:

1. A name that describes the product: the name has to refer to the qualities and benefits that are offered by the brand.
2. The name has to be easy to pronounce, recognize and remember. It has to bring up emotions and feelings for it to stay in the customer's minds. A short name can be effective, but a long name may be meaningful.
3. Select a name that is distinctive. For a customer to easily identify a brand and be compared from its competitors is the main objective of a company. A unique brand name creates the personality for its company and it differentiates from the rest of the similar products or services on the market.
4. Be extendable. If a company wants to expand its brand and add more products, the name needs to include the potential expansions.
5. Pick a name that can be translated easily. It is important to confirm the translation in other languages that it has, at least, the same meaning. Sometimes when translated, a brand name might bring out different or negative connotations depending on the cultures or languages where it is implanted.
6. The brand name should be available and is capable of registration and legal protection. That is to say that the name should not be taken by another brand

already. After a company decides on the name, it is absolutely necessary to protect it, or other companies will be able to use the name.

Wheeler (2018, p. 26) stated that, "The right name is timeless, tireless, easy to say and remember; it stands for something and facilitates brand extensions. Its sound has rhythm."

2.3. Brand identity & Visual identity

Brand 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. (Olins, 2008, p.18)

Aaker (1996, p. 68) describes brand identity as "...a unique set of brand associations that brand strategist aspires to create or maintain. These associations represent what the brand stands for and imply a promise to customers from the members' organization. Brand identity should help to establish a relationship between the brand and the customer by generating a valuable proposition involving functional, emotional, or self-expressive benefits." Vaid (2003, p. 186) defined brand identity as, "the deliberate and positive associations that a brand strategist wants to impose on a particular brand. It is the key to instigating the relationship between the brand and the consumer and reflect the essence of the brand." It should not be confused with brand image. Brand identity is the strategy of how a brand owner wants their brand to be perceived, while brand image is how consumers perceive the brand. The concept of brand identity is necessary to create an efficient brand. To put simply, brand identity is the way a brand wants to be perceived by the public. (Kapferer, 2008). Brand identity has a concept of emission (Kapferer, 1998). It is what the company wants to express to the marketplace (Randall, 2000).

For a brand to be recognizable among its competitors by the consumer, it has to be built according to some characteristics. According to Wheeler (2018, p. 4), "brand identity appeals to the senses. You can see it, touch it, hold it, hear it, watch it move. Brand identity fuels recognition, amplifies differentiation, and makes big ideas and meaning accessible."

Visual identity

As discussed above, brand identity is defined by how customers perceive a brand and its products. Visual identity is built on the brand's characteristics, this creation helps to influence the customer's perception of a brand through the visuals. Furthermore, approved design choices made on these visual elements reflect how the brand owners feel about their brand (Thomas, 2015). In Wheeler's (2018, p. 24) words, "Visual identity triggers perceptions and unlocks associations of the brand. Sight, more than any other sense, provides information about the world."

Simply put, visual identity is the sum of everything the public can tangibly see when the brand is given a chance to be recognized against competitors. Visuals designed for the identity of the brand have to convey a story. This can make or break a brand's values and its position in the competition if conducted poorly (Thomas, 2015).

This thesis encompasses all the materials that is used to communicate about the company and its brands including individual elements such as logo, typeface and colors as well as more multifaceted applications such as product packaging, company premises (in this case, restaurant), websites, photos, and pictures on social media.

2.4. Branding with the five senses

The brand building of the future will move from two-sensory approach to a multisensory approach (Lindström, 2005, p. 7).

As mentioned in the previous chapter 2.3, brand identity appeals to the senses. Although many people consider the logo to be the main component of the brand's identity, a brand is also an experience. In the global consumption culture, successful brands like Apple, Starbucks, Coke and BMW show the importance of how customers perceive and experience a brand. This applies to how sensory strategies for smell, sound, vision, taste or touch are used to create multi-sensory brand-experiences in enhancing brand identity as well as brand image. A more individual and personal experience of a brand is created on a deeper, emotional level, where the individual's

lifestyle, personal characteristics and social context are essential drivers by involving the five senses. (Hultén, 2017, pp. 1-2).

According to Hultén (2017, p. 3), individuals become emotionally and cognitively affected by positive and negative sensory experiences in purchase and consumption processes. He explained that by applying each sensory strategy, consumers will give meaning to different types of sensory experiences whether they are pleasant or not.

Sensory branding allows a company to use new communication channels. By using two-dimensional perspective of branding, which includes audiovisual stimulus is not enough to differentiate a brand from a highly challenging market nowadays. According to Lindström (2005, p. 23), by using all the five senses "a total sensory experience would at least double, if not triple, the consumer's ability to memorize the brand."

Since the main objective for this thesis is to create a strategic brand identity for a restaurant and bar, approaching the branding process using the five senses would be logical and appropriate.

2.4.1. Visual

Sight is the most powerful sense among other human senses. Therefore, it is the most utilized sensory stimulus in marketing (Lindström, 2005). "The science of perception examines how individuals recognize and interprets sensory stimuli. The brain acknowledges and remembers shapes first. Visual images can be remembered and recognized directly, while words must be decoded into meaning," (Wheeler, 2018, p. 24). Hultén (2017, p. 5) explained that by applying a *visual sensory strategy*, a brand's identity is expressed visually. This is illustrated through advertising, design and style as well as through electronic media, websites or people. According to Creusen and Schoormans (2005), the way a product looks serves as the communication of an aesthetic product value. If there are plenty of products with similar properties and price, consumers will choose the product that aesthetically appeals to them most.

There are several factors which affect the brand through vision like colors, logo, design etc. Olins (2008, p. 30) stated that it is absolutely essential for all brands to have a visible recognition pattern. The best identifier for almost all brands is its logo

or symbol, other elements come into play such as typography, slogans or taglines, colors, its look and feel, and tone of voice.

2.4.1.1. Logo

The logo encapsulates the brand. Symbols are immensely powerful. They act as visual triggers which work many times faster and more explosively than words to set ideas in the mind...Symbols can unleash the most complex and profound emotions. (Olins, 2008, pp.30 - 31)

A key component of visual identity is no doubt, the logo. It enhances the presence of the brand's product, allows the brand to be not only remembered, but identified in today's market competition (Gardner, 2013). A logo is the visual expression of a brand. "A well-designed logo can attract its target audience, even if they are unfamiliar with the brand or are just browsing" (Vaid, 2003, p.28). In addition, Lamson (2016) defined that a logo is the central, most identifiable visual element that gives a brand an advantage to be discovered, remembered, and potentially shared forward by customers. Most often, the logo is formed as an icon (mark or symbol) or logotype, or even the combination of the two.

A well-designed logo can be printed at any size and be used for both print and digital. "You must be able to enlarge it and apply it to the side of a truck or a building; it has to emboss beautifully on a business card; work well on uniforms; and service a wide range of applications." (Haig & Harper, 1997). A good logo also works independently without colors (black and white mode). To have a strong logo comes down to these two essentials: great concept and execution. Cass (2008) presented five proven principles for an effective logo design:

- **Simple:** simplicity helps the logo to be easily recognized
- **Memorable:** The simpler the logo is, the easier for customers to keep it in mind
- **Timeless:** The designer should consider designing a logo that could stand the test of time and, if necessary, be flexible enough to be modified when new trends arise.
- **Versatile:** A good logo should work seamlessly across all platforms and on a variety of media

- **Appropriate:** It needs to be created to attract the right audience. The logo is linked to the company, it represents itself. Therefore, the purpose of the company has to be embodied in the design of the logo.

2.4.1.2. Colors

The study of color is incredibly vast; therefore, this chapter will only touch its base. Colors are a fundamental part in a logo design, they are the vectors of the feelings that the customers are supposed to perceive and "communicate corporate position" (De Mooij, 2010, p. 186). Color can trigger emotions and evoke brand associations, for example, companies such as Tiffany and Kodak have trademarked their core brand colors. Consumers depend on the familiar Coca-Cola red, the teal (Tiffany blue) gift box without reading the type knowing where it was bought, or a brown truck at a corner knowing it is a UPS truck. When consumers see the color, a set of impressions would come to them (Wheeler, 2018, p. 24; p. 154).

This all came about when Newton, recognized as one of the pioneers in colors research, drew a color wheel based on his research in the 18th century (Lee, 2001). The wheel "represents pure and undiluted hues and is arranged by value" (Gildow & Newton B., 2000, p. 56). Colors belong in different categories: the primary colors which include red, yellow and blue, the secondary colors which is a result of a mix between two primary colors or tertiary colors which is a mix of primary and secondary colors. Newton's wheel, presented in figure 5, is still being quoted in numerous books, as a basis in colors' theory.

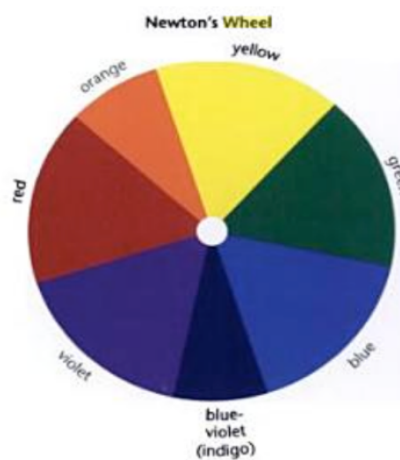


Figure 5 Newton's color wheel (Feisner, 2006, p. 14)

Researchers like Marks, Origin & Sutton (2009) worked on the subject and had since designed other complementary color wheels, which reached a global consensus on the meaning of each color depending on people and countries. In the modern world, designers have to keep in mind that the same color between the Eastern and the Western part of the world have different meanings. Based on the data of "The Incredible Art Department", Table 2 displays the symbolism of colors.

Colors	Meaning
Red	Excitement, energy, passion, love, desire, speed, strength, power, heat, aggression, danger, fire, blood, war, violence, intense, sincerity, (Eastern culture: pride, happiness, wealth)
Orange	Energy, balance, enthusiasm, warmth, vibrant, expansive, flamboyant, attention grabber
Yellow	Joy, happiness, betrayal, optimism, idealism, imagination, hope, sunshine, summer, gold, philosophy, dishonesty, cowardice, jealousy, covetousness, deceit, illness, hazard, friendship
Green	Nature, environment, healthy, good luck, renewal, youth, spring, generosity, fertility, jealousy, inexperience, envy, misfortune, vigor (Eastern culture: eternity, family, harmony, peace, posterity)
Blue	Peace, tranquility, cold, calm, stability, harmony, unity, trust, truth, confidence, conservatism, security, cleanliness, order, loyalty, sky, water, technology, depression, appetite suppressant
Dark blue	Integrity, knowledge, power, seriousness
Purple	Royalty, nobility, spirituality, ceremony, mysterious, transformation, wisdom, enlightenment, cruelty, honor, arrogance, mourning, temperance
Brown	Earth, stability, hearth, home, outdoors, reliability, comfort, endurance, simplicity
White	Reverence, purity, birth, simplicity, cleanliness, peace, humility, precision, innocence, youth, winter, snow, good, sterility, marriage, cold, clinical, (Eastern culture: death, children, travel)
Black	Power, sexuality, sophistication, formality, elegance, wealth, mystery, fear, evil, unhappiness, depth, style, sadness, remorse, anger, anonymity, underground, mourning, death, austerity, detachment

Table 2: Symbolism of colors (Adapted from *The Incredible Art Department*, 2011)

As Table 2 shows, a color can express different types of feelings. Hultén (2017, p. 6) mentioned that the choice of color is determined by dominant cultural norms. The range of feelings linked to each other has to be carefully studied before deciding on the colors used to represent a brand.

There are plenty of reliable research on how color influences over consumers' psychology. A customer's reaction to certain colors can determine how they understand the information displayed, which consequently can affect the buying decision (Sherin, 2012).

2.4.1.3. Typography

"Typography is the process of arranging letters, words, and text for almost any context you can imagine it is everywhere," (Dabner, Calvert & Case, 2009, p. 62). A designer has to engage the public with type and apply typography basics to mold the brand language visually as well as give the content power to fluently express the brand's message. Words and letter forms deliver content via letterforms while letters and their characteristic display content through typefaces and fonts. (Cullen, 2012, p. 7). The lettering style helps to establish and identify the company; it "can denote high quality, high price or a bargain" (Hart & Murphy, 1998, p. 53). A lot of brands are easily recognized due to their distinctive and consistent typographic type. Therefore, selecting the right font needs a basic knowledge of the vast options and a core understanding of how effective typography functions (Wheeler, 2018, p. 158). To begin, the terminology and fundamental concepts for type and typography will be explained first.

A **typeface** is the consistent and distinct visual form of different letterforms categorized into a group called type family. It expresses a united system formed by related letter shapes. Letters, numbers, punctuations, symbols within the same typeface share the same attributes. Furthermore, the typeface's complete character set in one size or a style can be defined as a **font**. Take for example, Futura is a typeface, however, Futura bold is a font. Simply put, designers choose the typeface and work with fonts in editing programs (Cullen, 2012, pp. 54-55).

Consuegra (2004) presented the Thibaudeau's classification, which is the first typeface categorization. Its grading is done according to the serif of construction. A more common classification is described in Table 3, it distinguishes the three most basic typefaces (Jenkins, Price & Straker, 1998, p. 195).

Classification	Explanation	Examples
Serif	Short lines or curves protruding from the ends of certain letterforms	Times New Roman, Baskerville, Palatino
Sans serif	Strokes that are cut-off at the end of letterforms	Arial, Futura, Helvetica
Script	Fluid strokes created by handwriting	Monotype Corsiva, Edwardian Script

Table 3: The three basic typefaces.

Source: adapted from Jenkins et al., (1998, p. 195).

Choosing the right typeface is a skill involved in typography. Designers are demanded the knowledge of type anatomy and typographical terminologies such as tracking, kerning and leading. Listed below are brief explanations for these terminologies (Cullen, 2012, pp. 87-89):

- **Tracking:** Used to adjust spacing between letters to enhance readability.
- **Kerning:** Space between characters of a word to eliminate unwanted gaps that might be displeasing to the eye.
- **Leading:** Distance between lines of text. The leading value is altered when there is a need to fit in graphics in between text lines.

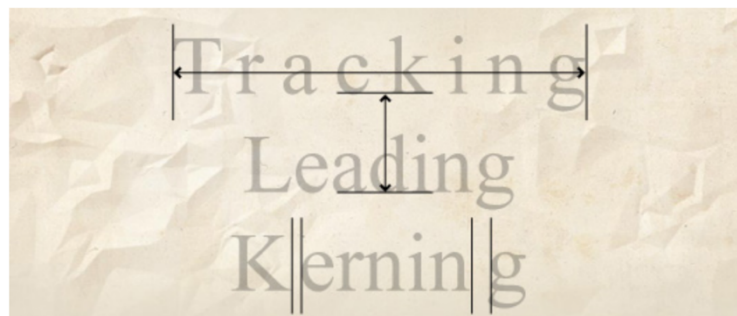


Figure 6 Illustration for Tracking, Leading, Kerning in Typography (Ken, 2011).

Each typeface has their own personality that influences out emotions associated with words. Typefaces change words into stories that we all can read. A typeface can transform a meaning of a word by giving the word a physical form. A bold, strong typeface can turn a brand into something fresh, handmade and more luxurious. Whereas, a classic sans-serif font such as Caslon brings longevity and elegance to a logotype. A fun and dynamic font like Arial Rounded can transform an

uptight corporate brand like Skype into a friendly one that evokes the message “we care about you” (Hyndman, 2015).

2.4.1.4. Imagery

Brown (2015) explained that brand imagery is “basically anything that you can see, touch, taste, smell or hear and is associated to a particular brand.” Brand imagery is all the visuals that represent a brand’s identity. It includes different images that make up the brand imagery that could appear in different forms such as billboards, Instagram, websites, print ads and so on. They are not only simple visuals, but they arouse emotions in the viewers as well. “Within the category of content, style, focus, and color all need to be considered, whether the imagery is photography, illustration, or iconography” (Wheeler, 2018, p. 152). It is basically the aesthetic appearance of the brand’s core message.

A strong and effective brand imagery build consumer loyalty. They purchase it because of the values behind it. For example, if you are interested in a car that will last for many years, you might buy a Toyota because it kept its beliefs and you will hear the same praises from people across age groups, markets and demographics. A customer turns into a loyal fan because they see themselves in the brand. Once that happens, they will turn from being a simple fan and become ambassadors, announcing your product to the world (Reid, 2019). Below are a few examples of brand imagery:

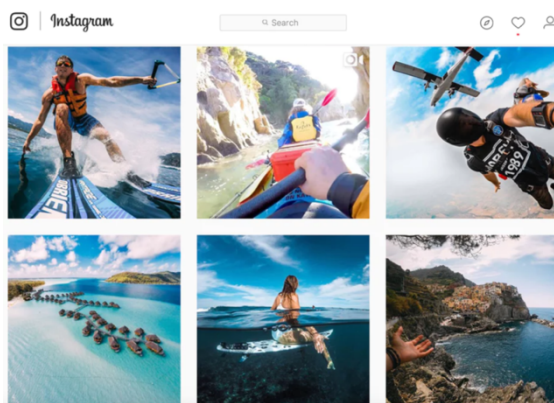


Figure 7 GoPro's Instagram brand imagery (Source: GoPro Instagram)

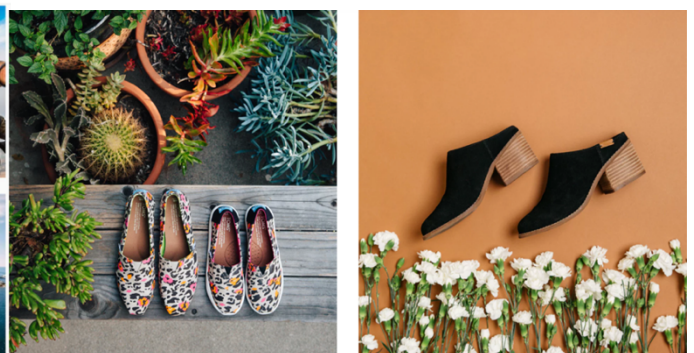


Figure 8 TOMS' brand imagery (Source: TOMS Facebook page).

2.4.1.5. Shapes

Wheeler (2018, p.24) stated that reading is not necessary for people to identify shapes, however, identifying shapes is necessary to read. The brain translates certain shapes that leave quicker imprint on memory, which is why successfully chosen shapes can help achieve the desirable brand image. In addition, shapes create subconscious associations and reactions about particular logos. Sukhraj (2017) explained how shapes defined some of the most popular shapes/styles in logo design:

- **Symmetrical/geometric** shapes perceived by consumers as stable, disciplined and organized – think of *BBC*.



- **Organic** shapes remind people of comfort, spontaneity and pleasure, an example would be *Whole Foods Market*.



- **Abstract** shapes are interpretations of ideas or directions, a great example is *Apple*.



- **Circles** reflect community, friendship, love, relationships, unity, perfection, attention and protection, for example *Starbucks*.



- **Rectangles** represent trust, power, strength and stability, while triangles show movement, speed, energy and tension.



- **Curves** represent femininity, motion, happiness, rhythm, pleasure, an example is *Coca-Cola's* logo.



- **Triangles** mean power, science, religion, law, masculinity, strength, purpose, energy and precision - an example is *Delta's* logo.



- **Vertical lines** mean masculinity, strength, aggression, courage and power – an example is *Soundcloud*.



- **Horizontal lines** represent community, tranquility and calmness – an example is *IBM's* logo.



With the right visuals, they will easily attract consumer's attention and increase the possibility of the viewer purchasing the product or service.

2.4.2. Sound

Sound is another important sense in branding. Hultén (2017, p. 6) stated that auditory stimuli like jingles, music, voice, words and sound brand affects our perceptions regarding credibility and trust, positive feelings, purchasing and time of stay. People are exposed to music that reminds them of the world they live in and their everyday lives. It is expressed to them in a range of emotions from sadness to happiness.

Sound helps to build a powerful bond with the customers. It is often used as an ambiance enhancer to tie the customers emotionally with the brand. It can be used to trigger reactions when creating an emotional attachment to a brand. In addition, the distinctive sound of a brand will increase differentiation from the competitors (Lindström, 2005). For example, Apple's successful sound effects, or McDonald's "I'm Lovin' It" jingle, or even Harley Davidson's signature growl of their V-twin engine is what makes their bikes appealing.

2.4.3. Smell

"You can close your eyes, cover your ears, refrain from touch, and reject taste, but smell is a part of the air we breathe." (Lindström, 2005, p. 24).

The sense of smell is also the most direct human sense as it influences 75% of our emotions every day, which has a strong impact on human memory, that plays an important role and can become an asset in brand differentiation (Lindström, 2005).

A brand's specific odor is likely to evoke connections to the brand and strengthens the brand's identity (Schmitt & Simonson, 1997). According to Asia-Pacific's leading scented shopper marketing agency, provider of scented advertising technologies that had clients such as McDonald's and Unilever, *Reed Pacific Media* stated on their website (and described in figure 9) that scented branding:

- Increases the time people stay in stores, which also relates to the amount spent.
- It creates an emotional response with the help of a unique scent which allows brands to connect with customers emotions.
- It increases brand recall. There is a 65% chance for a brand with scented logo to be remembered by a customer after a year, while an unscented logo has a 50% chance of being forgotten within the first three months.
- It improves productivity. Not only will it please customers, but employees will be in better moods as well, they will smile more and provide better services to the customers.

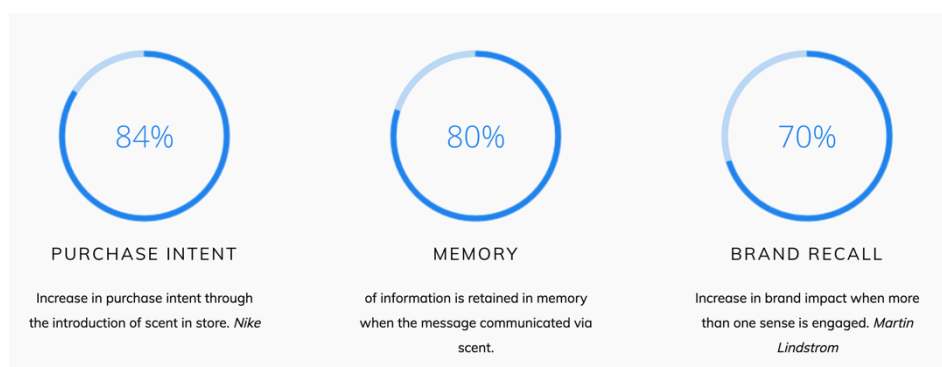


Figure 9 How the sense of smell strengthens brand identity. (Source: Reed Pacific Media)

In a study made by Guéguen and Petr (2006), the results showed, for the first time, that scents can also influence a restaurant customers' behavior. They carried out an experiment in a restaurant to test their hypothesis where they diffused two different aromas: natural essential oils of lavender and of lemon. Lavender is considered as a relaxing odor, while lemon is considered as a stimulating odor. Results showed that the lavender scent had a positive effect on the length of time spent in the restaurant as it caused a relaxing effect which influenced customers to order additional items such as alcohol and/or coffee. Therefore, the results of the study were advantageous for restaurant managers to use scents like lavender to increase expenditures.

2.4.4. Touch

"Touch stimuli such as form, material, surface, texture and weight impact on attitudes and behavior, feelings of ownership, physical/psychological interaction and willingness to pay more." (Hultén, 2017)

The tactile sense (or the sense of touch) is the first of our human senses to develop and the largest sensory organ (Gallace and Spence, 2010). In addition, it is regarded as one of our most intimate senses, involving physical contact with the skin, the hands playing as a major role as our "principal source of input to the touch perceptual system" (Peck and Childers, 2003). It is common for touch to symbolize different emotional and human values in various different cultures. People use their ability to touch and observe things to get a feeling by either individually touching or being touched by a brand. Fun, exciting, joyful, positive brand experiences can also be created when there is a desire to touch. People's attitudes and behavior are influenced by positive affective reactions (Hultén, 2017, p. 8).

When people touch something, they actually feel a product's consistency and they can identify it later by just memorizing and recalling the texture of it even without seeing the actual product. In a way, touching a product is a way of ensuring its quality especially for unfamiliar brands. The texture of a product influences customers' emotions (Schmitt & Simonson, 1997). For example, Apple stores are designed to attract customers through the futuristic sensory and minimalistic aesthetic. Apple staff are trained not to be pushy and encourage visitors to touch and interact with the products on display - this creates the illusion of a play space (Howes and Classen, 2014).

2.4.5. Taste

Taste provides the most specific function of any of the five human senses. It plays a vital role in branding. Since smell and taste are closely linked together, it is practically impossible to taste something without smelling it (Lindström, 2005). Eating, and drinking is strongly associated to joyful, positive memories, which is one of the reasons why the sense of taste should not be neglected in marketing. It doesn't matter if a brand identity is vertical as long as it is willing to get creative. For

example, an office company could giveaway free gift muffin baskets or a bowl of candies on the front desk for clients to associate the brand with something sweet and satisfying (Harvey, 2019).

Gastronomic and aesthetic taste are personal and individual, this means there is no universal taste. Everyone develops their own 'personal style'. Starbucks is a good example of how to adapt to local tastes. It researches the culture, history and local tastes before partnering with local coffee companies as well as building stores when it decides to launch in a new country serving the needs of locals without compromising its signature brand (Hultén, 2017, p. 9).

In a research conducted by Jin, Lee and Huffman (2012, p. 546), they studied the impact of restaurant experience on brand image and customer loyalty. Their paper suggested that a customer's food quality perception is the predictor that evaluates brand image. For example, appealing presentation and a healthy menu might be more important in full-service restaurants than in fast-food restaurants. Therefore, restaurateurs should carefully consider the elements related to food quality brand image and to improve the customers' experience.

2.5. Visual style guidelines

A guideline contains information about logo usage, graphic styles, fonts, colors to create any additional marketing materials. It serves as a referencing tool in order to maintain the brand's consistency, especially when there are different people working on printing and promotional materials for the brand. Some even call a brand guideline the brand bible (Chan, 2019).

According to Jordan (2015), a brand guideline consists of these fundamental items:

- Variations and usages of the logo. It should include logo sizes, different versions of the logo and usage for different marketing materials.
- Color palette that specifies the exact HEX code and CYMK values for colors that are used in print and on website. It should instruct the use of colors.
- Typography indicating fonts, usage of fonts, font sizes for various the text styles like headings and body text.

- Graphic elements such as icons and patterns need to be specified to make sure that these graphics are used accordingly and appropriately on the right platform and materials.
- Photography style that demonstrates the image style being applied to the brand to ensure consistency in the brand's image.
- Setting a brand voice that fits the brand's target audience. It should include words and phrases that the brand would always want appeared or avoided.

Shown below is an example of Google Marketing Platform's visual guidelines:

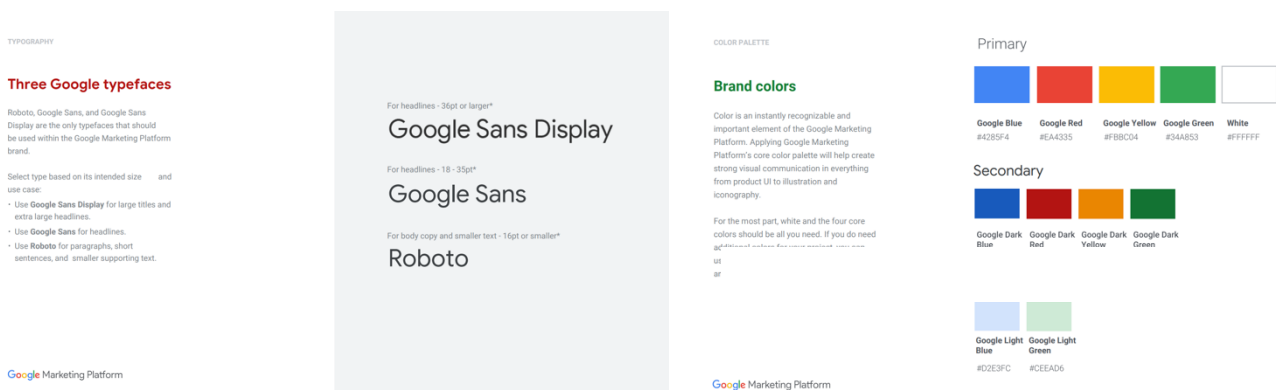


Figure 10 Google Marketing Platform's typography and brand colors (Source: Google Marketing Platform)

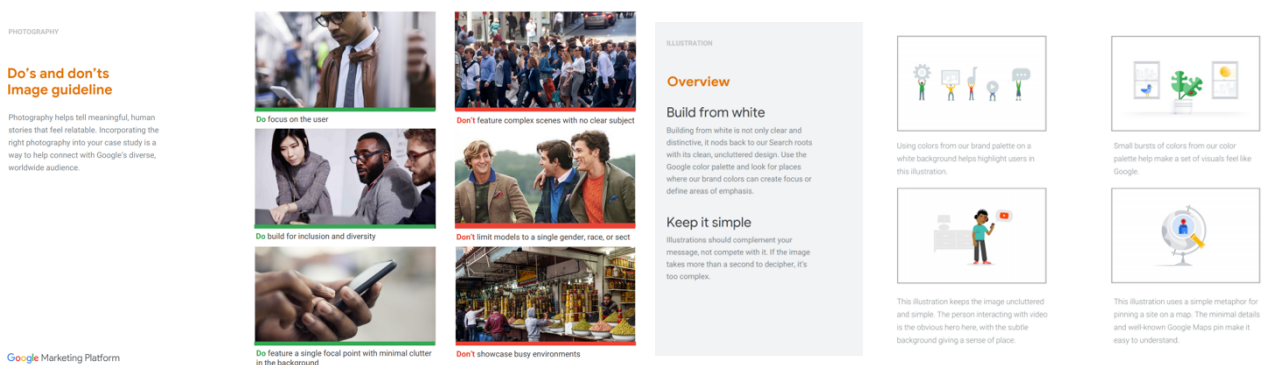


Figure 11 Google Marketing Platform's Photography and Illustration (Source: Google Marketing Platform)

3. Case studies

In order to visualize and gain inspiration for the brand development, studying other brands on how they successfully create a strong brand identity needed to be done. As mentioned in chapter 2.3 and 2.4, not only are visuals important but having a multisensory approach to brand identity could attract consumers a lot more. Therefore, three different types of restaurants were chosen to do a case study on. The first case, Jeepney, was selected because it is a successful Filipino restaurant that is opened in the west – a similar situation that Barkada would be in. Just like Jeepney, the second case Samurai, was chosen because it is an Asian restaurant that managed to become one of the top restaurants in the west. Its original visual concept also helps spark inspiration to the project. And lastly, Dirt was selected not only for its strong visual identity and core brand value, but because it managed to expand throughout the U.S.A as well.

3.1. JEEPNEY FILIPINO GASTROPUB

The first case study chosen is a Filipino restaurant based in East Village, New York called Jeepney. It is owned by Filipino-American, Nicole Ponseca. In 2014, Jeepney was named as the best restaurant in East Village, New York by Time Out New York's Love New York Awards (Asuncion, 2014).

According to the owner, Nicole Ponseca, the restaurant is named after the surplus of U.S. Army jeeps left behind after WWII that are now completely redesigned with racing stripes, flashing lights or bright colored letterings. The logomark uses a modified serif Latin typography on the word Jeepney and Filipino Gastropub in a customized sans serif typeface, with the Philippine sun found on the Philippine flag used as the asterisk. The typography used on the menu has a sans serif typeface, so it counters the bold lines from the collage designs displayed all over the restaurant. The dominant color is yellow as it is the background color of its official website and on the logomark which evokes a sense of happiness, friendliness or cheerful manner. In fact, the large yellow sun on the Philippine flag represents freedom, unity, democracy and sovereignty (Illsley, 2018). The restaurant's interior walls are made of aluminum to mimic the inside of a jeepney. The walls and the overall imagery pay tribute to Filipina models that were featured in Playboy magazines in glamour shots. Each

table-top design is different, they are covered with bright psychedelic digital collage printed on adhesive vinyl that features numbers in different Filipino dialects that help servers navigate the designated tables and provide customers an insight to the dialects. The restaurant also plays soundtracks that jumps from funky salsa to 80's to old school hip hop and 90's rock. What keeps Jeepney on top is that it offers Kamayan nights, a Filipino traditional pre-colonial communal feast where it allows diners to experience an authentic utensils-free dinner where a variety of food is sprawled across banana leaves on a long table and diners would have to use their hands to eat. Needless to say, Jeepney has a fun, cool and hip vibe to it.

Name
JEEPNEY
 *Filipino Gastropub
 (named after leftover Jeeps by the US Armed Forces in WWII)

Logo
 Logotype
 (the word JEEPNEY in a bold typeface)

Personality
 Fun, young, hip, funky, vintage, cool, friendly

Tone of voice
 casual, approachable

Typography
 A mix of bold typefaces (mainly Futura)

Brand experience
Touch
 The restaurant offers weekly "Kamayan Nights" - a feast with no plates & silverware

Sight
 The interior walls and chairs are metal to mimic the interior of a jeepney

Sound
 Old school hip hop music, 90's rock music

Color palette




Figure 12 Brand language of JEEPNEY (Source: image created by author)

3.2. SAMURAI JAPANESE CUISINE

Samurai sushi bar was founded in Yerevan, Armenia in 2006 and it became the capital's number one sushi bar. It was chosen as a case study for the same reason as Jeepney, where a traditional eastern restaurant becomes successful in a western country with the help of its strong visual concept.

The branding of the Samurai Japanese Cuisine is based on the brand concept of samurai fish ready to sacrifice themselves to serve the customers the freshest sushi and other delicious food from the cuisine. The branding team did a tremendous job by coming up with the idea of samurai fish who commit hara-kiri to satisfy their emperors; their customers. The unusual Japanese ritual and the peculiarities of Japanese cuisine inspired the designers to create four characters of self-sacrificing fishes: Tuna, Shrimp, Octopus and the Conger. As for the logo, seen in Figure 16, a simple typographic solution has been given to the logotype of the brand. A simple Latin font was stylized to create a visual connection with Japanese calligraphy and to pass on a taste of Japan. Its color palette is limited to black, white, grey and blue perhaps to evoke a sense of seriousness and sophistication. To emotionally connect with the customers and communicate the message of self-sacrificing fishes they created stories that tell the philosophical thoughts of the master fishes. For example, an illustration of the Tuna fish character as The Sword Master is seen slicing itself on the belly saying, "Making mistakes is not an option. You should know your emperor's desires, being always ready to deliver the freshest sushi, even by sacrifice." These philosophical thoughts were also translated into Japanese and alongside the characters' illustrations are found in special spots in the form of canvases on the walls of the restaurant. The team also designed an impressive special delivery box that contains all the sushi and rolls, chopsticks, wasabi, gari and soy sauce inside. What makes Samurai special is that customers get to watch the traditional Japanese tea ceremony performance. The entrance and the ceiling of the room are very low, seeming quite uncomfortable at first glance however, it has its significance - all the visitors bow while entering through the door, irrespective of one's social status. This gives a meaningful, serious yet sophisticated tone to the bar.

Name

SAMURAI
JAPANESE CUISINE

based on the concept of samurai fish characters ready to sacrifice themselves to serve the freshest sushi to their Emperors i.e. the customers

Logo

Logotype

A simple stylized Latin font to create a visual connection with Japanese calligraphy and to pass on a taste of Japan

Personality

Sophisticated, original, daring

Tone of voice

Serious, mature

Typography

Simple capitalized serif font
to keep the sophisticated vibe

Brand experience

Touch

The restaurant has a tearoom where customers can watch traditional Japanese tea ceremony performance during which matcha (green) tea is served

Sound

The bar is filled with notes of soft music. Japanese national music is played during tea ceremony

Packaging

The unique packaging is designed as a special delivery box which contains sushi and rolls, wasabi, gari, soy sauce and chopsticks altogether

Color palette

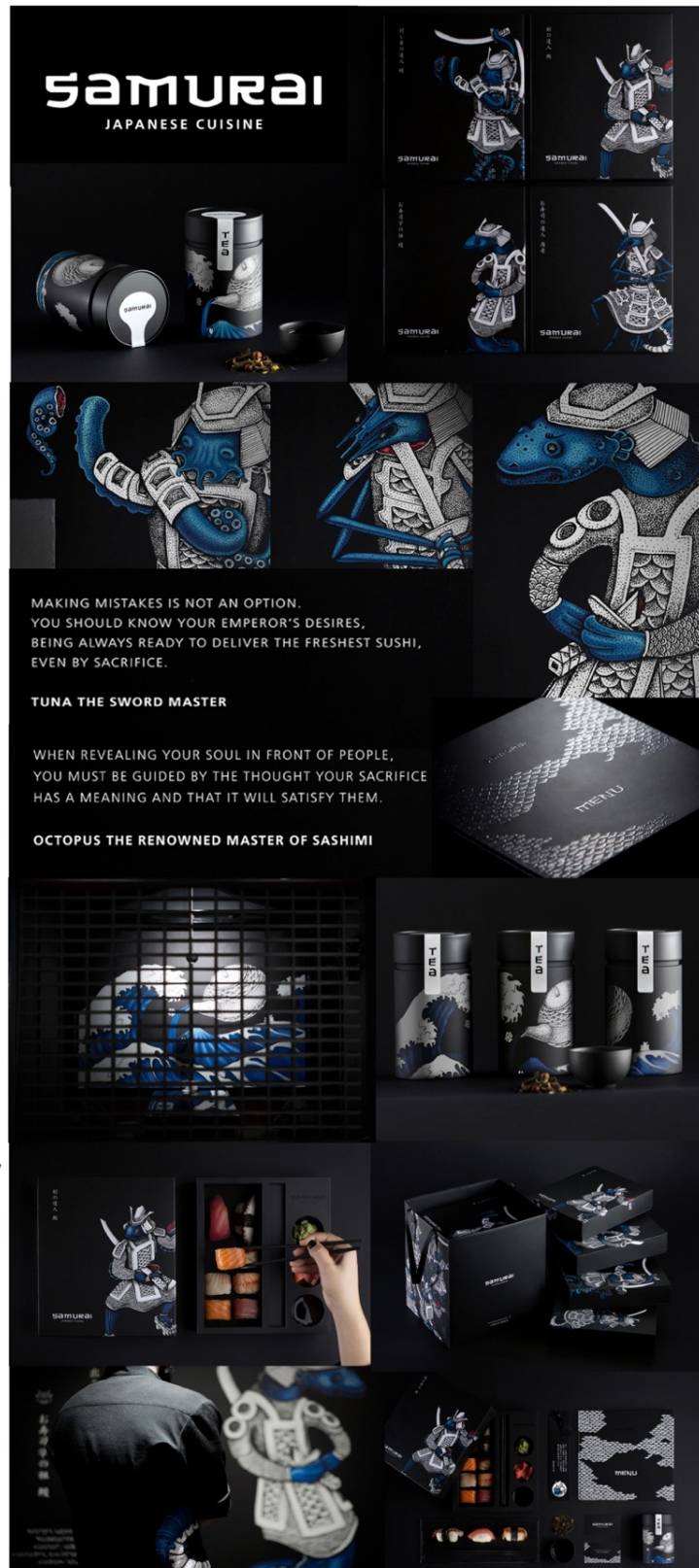


Figure 13 Brand language of SAMURAI (Source: image created by author)

3.3. DIRT

Dirt is a fast-casual eatery, haven for health-conscious diners and culinary lovers alike. It was opened in 2013 in South Beach, Miami. Even though this restaurant doesn't serve eastern cuisine, the brand's identity was a huge inspiration to this thesis' project.

Its concept appeals to customers of all dietary preferences. It shaped its key points, values and a brand strategy that helped channel the name Dirt. Their tagline, EAT CLEAN, offers a nod to the organic, locally sourced ingredients used, which supports the idea that in order to truly eat clean everything must start from the dirt. The logo is stripped down and modern. A bold, clean mark to match a strong name. As seen below in Figure 17, the mark had to be beautifully simple and memorable as it would be used on their juice bottles, signage, digital platforms and retail merchandise. It also has a loose, organic icon set to counter the bold lines used within Dirt's identity softening the overall aesthetic. The icons also reinforce the warmth and playful undertones of the brand. It is obvious that Dirt's typography is inspired by minimal design, clean graphics and strong typography, it wanted to enforce a feeling of transparency, allowing the design to be straight-forward and uncomplicated, simple in its aesthetic, but bold in presence. Ultimately allowing the natural colors and textures of the ingredients and food to shine. The same stripped-down typography is used on the labels on the product packaging. Although the colors black and white dominate the overall visual identity, it uses the bright colors of the food and drinks which adds a more casual, friendly approach to the restaurant's tone. Its website also maintains the concept of healthy, natural, organic food with the use of hand-drawn illustrations that interacts when visitors scroll down which represents roots. In 2018, Dirt launched DIRT Does Fitness, a partnership between DIRT, lululemon, Nike, and several gyms in Miami Beach where they offer classes every 1-2 weeks to promote a healthy lifestyle of exercise, quality food and community.

Name
DIRT

offers a nod to the organic, locally sourced ingredients used, which supports the idea that in order to truly eat clean everything must start from the dirt.



Tagline
EAT CLEAN



Logo
Logotype

The logo is stripped down & modern. A bold, clean mark to match a strong name. Knowing the logo would be used on juice bottles, signage, digital platforms & retail merchandise, the mark had to be beautifully simple & memorable.

Iconography

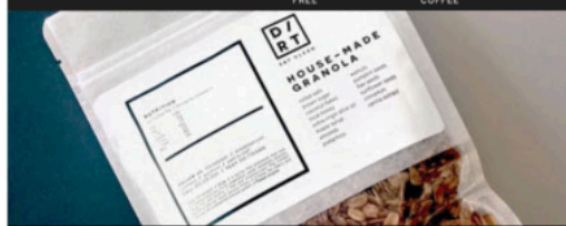
To counter bold lines used within DIRT identity, a loose, organic icon set is created to subtly soften the overall aesthetic. The icons reinforce the warmth & playful undertones of the brand.



Typography

Sans serif font

inspired by minimal design, clean graphics and strong typography to enforce a feeling of transparency, allowing the design to be straight-forward & uncomplicated, simple in its aesthetic, but bold in presence. Ultimately allowing the natural colors and textures of the ingredients and food to shine.



Personality

Modern, simple, minimal, rustic, nature oriented, fresh

Tone of voice

Friendly, casual, approachable

Brand experience

DIRT launched *DIRT Does Fitness*, a partnership between DIRT, lululemon, Nike & various gyms in Miami Beach. They offer free classes every 1-2 weeks to promote a healthy lifestyle of exercise, quality food and community.



Packaging

The same stripped down typography is also used on the labels on product packaging to keep the consistent simple look



Color palette



Figure 14 Brand language of DIRT (Source: image created by author)

4. Data Analysis

As mentioned before, the theories introduced in chapter 2 and 3 are the foundation for the final product of this project. Accordingly, chapter 4 summarizes all theories introduced in chapter 2 and 3 with the aim to provide a quick catch up on what have been discussed so far. This way, the readers are prepared for the next chapter, in which the final product is examined and justified.

In the simplest way, a brand is a name given to a particular product or service from a specific provider (McLaughlin, 2011). People fall in love with brands, trust them, and believe in their superiority. How a brand is perceived affects its success – whether it's a start-up, a nonprofit, or a product (Wheeler 2018, p.2).

The concept of brand identity is necessary to create an efficient brand. To put simply, brand identity is the way a brand wants to be perceived by the public. (Kapferer, 2008). "Brand identity appeals to the senses. You can see it, touch it, hold it, hear it, watch it move. It fuels recognition, amplifies differentiation, and makes big ideas and meaning accessible" Wheeler (2018, p.4).

A brand is also an experience. This applies to how sensory strategies for smell, sound, vision, taste or touch are used to create multi-sensory brand-experiences in enhancing brand identity as well as brand image. A more individual and personal experience of a brand is created on a deeper, emotional level, where the individual's lifestyle, personal characteristics and social context are essential drivers by involving the five senses. (Hultén, 2017, pp. 1-2).

In branding, there are several factors which affect the brand through vision like colors, logo, design etc. It is absolutely important for all brands to have a visible recognition pattern. The best identifier for almost all brands is its logo or symbol, other elements come into play such as typography, slogans or taglines, colors, its look and feel, and tone of voice (Olins, 2008, p. 30).

The theories discussed in chapter 2 can be found practiced in chapter 3 where case studies were done on the three restaurants. They were chosen as they were huge inspirations to the final product of the project. Despite having really different visual concepts, they have the same type of typography where the logotypes use stylized yet clean fonts and they each offer their own special service that provide a unique brand experience. In addition, Samurai and Dirt are closely related in terms of

colors and aesthetics since they both have minimalistic design, their color palettes are limited in which black and white are commonly used. The choice of using minimal colors give their restaurant a more sophisticated look to it as well.

After observing design trends for logos, product packaging, typography and graphic design in general, and based on the three case studies presented as well, there are a few trends that could help a company's branding stay up to date. In terms of graphic design, logos are kept simple with different versions so they can optimize their choice for each application. They are also designed minimally where there are less details, more negative space and combined with colors and bold typography (Ellis, 2019). As for restaurant trends, restaurant-going diners prefer fast casual dining that also offer value-priced deals. For example, they take advantage on limited time offers, or pre-packaged prepared foods (Liem, 2019). Dirt is a great example as it is a fast-casual restaurant that offers its own pre-packaged prepared foods for customers to take away. Diners are increasingly associating eating out with an opportunity to post on social media therefore restaurants are now designed with Instagram in mind as consumers expect more than just a good meal. Lastly, restaurants are always trying to differentiate themselves by simply offering better service or better quality of execution in the restaurant (Liem, 2019). Jeepney and Samurai are good examples because they both provide diners a unique traditional experience in which Jeepney serves Kamayan nights and Samurai allows customers to watch their traditional tea ceremony performance.

5. Project – branding Barkada

In this chapter, the final result of the project will be constructed based on the theories and concepts introduced in Chapter 2 and 3. Each sub-chapter demonstrates each element created for the visual identity of Barkada, they explain the reason for certain design choices, and specify tools used to create the elements.

In addition, an introduction to Filipino cuisine and its heritage pattern design will be analyzed in sub-chapter 5.1, 5.2 and 5.3 to contribute to the design choices made in the final product.

5.1. Introduction to Filipino cuisine

In spite of his daily participation in its preparation and consumption, the Filipino is often hard to put to say just what Philippine food is. The reason for the confusion is that Philippine cuisine, as dynamic as any phase of culture that is alive and growing, has changed through history, absorbing influences, indigenizing, adjusting to new technology and tastes, and thus evolving.
(Fernandez, 1988, p. 219).

Conceptualizing Filipino cuisine is merely describing how it tastes, looks, or smells and knowing what sorts of ingredients there are in each dish. The Filipino cuisine draws influences from a variety of cuisines from countries such as Spain, Malaysia, China, India, and the United States (Cordero-Fernando, 1976; Fernandez, 1994; Barretto et al. 2013). One must take into account how Filipino cuisine is imagined among individuals, and that it will vary depending on the social context. As such, memories and lived experiences are important aspects of this analysis (Mannur, 2009), as they factor into how people subjectively construct their own definitions of Filipino cuisine.

To better understand how Filipino entrepreneurs, construct complex Filipino cuisine, literature will be drawn from Philippine culinary culture and published researches. Most of the data shows that the general public people's descriptions of Filipino cuisine signify a distinctive theme: sensations (taste, smell, sight and touch).

5.1.1. The senses of Filipino cuisine

According to Fernandez (1994), it is important to consider how sensory experiences are interconnected with memory and nostalgia, and how that contributes to variances in descriptions of Filipino cuisine. Majority of the second-generation Filipinos described Filipino foods as "comfort foods" – associated with childhood or with home cooking and are "prepared in a traditional style having a usually nostalgic or sentimental appeal". Some comfort foods are also known for being foods that are rich in taste, fatty, and unhealthy.

5.1.1.1. Taste

It is challenging to pinpoint the exact flavor profiles that make up Filipino cuisine as the ingredients used and how dishes are prepared vary depending on the region in the Philippines. According to Fernandez (1994, p. 62), the four dominant flavors of the Philippine palate and food are "*alat* (salty), *asim* (sour), *tamis* (sweet), and *anghang* (spicy)". Chorillo (2014, p. 31) describes that the Filipino cuisine is also known for its contrasting flavors, "one of the distinct characteristics of Filipino cuisine is 'counterpoint', which means pairing something sweet with something salty, and it results in surprisingly pleasing combinations." The sourness that dominates Filipino cuisine is due to the widespread use of vinegar as a flavoring agent as well (Fernandez, 1994, p. 64).

Most of the Filipino dishes incorporate vinegar as a primary ingredient, such as *adobo* (soy sauce and vinegar-based dish), beef *tapa* (jerky), *kinilaw* (ceviche), *atchara* (pickles), and various *sawsawans* (dipping sauces) (Cordero-Fernando, 1976; Fernandez, 1991, 1994; Barretto et al., 2013). Although vinegar is not the sole source of sourness, tropical fruits like calamansi (calamondin), kamias (bilimbi) and Sampaloc (tamarind), are abundant in the Philippines, and are used as souring agents in several dishes (Fernandez, 1994). For example, the fruity sourness is distinctive in the comfort food classic, *sinigang*, which is a soup that is soured by tamarind and includes vegetables and protein, such as meat, poultry, and seafood (Fernandez, 2002).

The flavor of sweetness is mainly associated with the flavor of cured meats found in *silog* breakfasts. *Silog* breakfasts³ (see Figure 15) are the quintessential Filipino breakfast, despite the vast array of Filipino dishes that are also eaten for breakfast such as *lugaw* (savory rice porridge), *champorado* (sweet chocolate rice porridge) (see Figure 17), and a plethora of sweet breads such as *pan de sal* (sweet bread roll), *pan de coco* (coconut bread roll), and *ensaymada* (brioche) (see Figure 16) (Cordero-Fernando, 1976; Fernandez, 1994). In Canada, Filipinos are the 3rd largest ethnic group (Statistics Canada, 2013), the popularity of *silogs* may indicate that *silogs* are "gateway foods" that introduce non-Filipinos to Filipino cuisine. For

³ The etymology of a *silog* breakfast is derived from the name of the meat, then *itlog* (egg), and lastly *sinangag* (garlic fried rice). A beef *tapa* silog breakfast would be named "*tapsilog*", which are an amalgamation of all three components of the dish. Another example would be, a pork *tocino* (sweet cured meat) *silog* breakfast would be called "*tocilog*".

instance, in Ottawa *silogs* were only sold at the modern Filipino restaurants and were similarly priced to those served in Pan Asian restaurants in Winnipeg. Perhaps the price is the reason why silogs are not as widely recognized as popular ethnic foods, such as pho, doner kebabs, samosas, and Chinese takeaway plates that tend to be cheaper in price which make them accessible to lower-income people (Warde, 2000).

The Filipino cuisine has a plethora of desserts due to the abundance of sugar canes in the Philippines (Fernandez, 1994, p. 70). More sweets were introduced such as breads, milk-based desserts such as leche flan (similar to French crème caramel), candies, and pastries (Cordero-Fernando, 1976; Fernandez, 1994). While sweets are remarkable in Western culinary culture, sweetness is "charged with ambivalence" (Beardsworth and Keil 2002, p. 253). It is commonly associated with desserts, which in the Western meal structure, is not the main event and is eaten at the very end of the meal (Beardsworth and Keil, 2002). In the Philippines, most indigenous desserts are regarded as ceremonial foods reserved for special occasions (Cordero-Fernando, 1976; Fernandez, 1994).

The widespread use of salt in Filipino dishes is a survival strategy (Fernandez, 1994). Salt was used to preserve foods as they were prone to spoiling due to the harsh tropic climate in the Philippines. Majority of these preserved foods were from the sea, such as fish, shrimp, and squid. They were often eaten along with rice, turned into fermented foods such as *burro* (fermented rice with fish), or other various types of dried and salted seafood like *tuyo*, *daing*, *bangus* (different types of fermented fish) and *pusit* (squid), or were made into condiments such as bagoong (fermented shrimp paste) and patis (fish sauce) (Fernandez, 1994; Barreto et al., 2013). Patis holds a special significance for Filipinos, who use patis as a way of taming the flavors of foreign dishes through "indigenizing", a process that makes the unfamiliar taste familiar (Fernandez, 1994, p. 63). In most Filipino cuisine establishments, a bottle of patis is found on every table alongside salt, pepper, and hot sauce.



Figure 15 Example of Tapsilog breakfast



Figure 16 Example of Ensaymada



Figure 17 Example of Champorado

5.1.1.2. Smell

Like adobo, there are Filipino dishes known for having garlic as an aromatic. The *silogs* are known for the garlic scent, as garlic is the primary ingredient in the *sinangag* (garlic fried rice) (Fernandez, 1994, p.19). Garlic is also used in other popular Filipino dishes such as *pancit*, *lugaw*, and *atchara*, and in many *sawsawans* (Cordero-Fernando, 1976). However, one dish that is not particularly favorable due to its smell is *tuyo* (dried fermented fish). It is usually eaten for breakfast and it is especially popular among first generation Filipinos (Mabalon, 2013).

5.1.1.3. Sight

Filipino cuisine has been described as ugly and visually unappealing. The more “traditional” dishes tend to use ingredients that are not common to Western culinary. For example, dishes made with organs are not visually appealing (Zappia, 2015). Traditional dishes like *dinuguan* (stew made of pork blood and internal organs) (see Figure 21) do not sound and look enticing, but it is one of the Filipinos comfort foods. However, some Filipino restaurants have older generation Filipinos as their regular customers who prioritize substance over form, the aesthetic component is not important. It has been suggested that the bias for “quantity over quality” among older generation Filipinos is because many Filipinos in the Philippines live in poverty (Chen, 1997; Fernandez, 1994), therefore food consumption is understood as means of survival rather than an aesthetic or sensual experience. This is also another reason why many of the dishes incorporate organ meats because every part of the animal is used rather than discarded – the poverty in the Philippines has led to a culture of resourcefulness which greatly influenced Filipino cuisine (Cordero-Fernando, 1976; Fernandez, 1994).

A number of the Filipino dishes also lack the vibrant and diverse colors due to the lack of vegetables since most of the Filipino dishes are meat-based. They tend to have one-note color schemes, with brown and beige being the dominant colors. (Johnston and Baumann, 2010). If there were vegetables, they are either side-dish, garnish, or prepared alongside meat. Interestingly enough, the indigenous Philippine cuisine according to Philippine culinary historians, draw heavily from local vegetation (Cordero-Fernando, 1976; Fernandez and Alegre 1990; Fernandez, 1988, 1994), and

the widespread consumption of meat is said to have been encouraged by the Spanish and American colonizers (Fernandez, 1994).



Figure 18 Dinuguan (Pork blood and internal organs stew)

5.1.1.4. Touch

The novelty of eating foods with one's hands is relatively popular in upcoming Filipino restaurants. *Kamayan* refers to a traditional eating practice in the Philippines, an act in which people eat their meals family-style on a banana leaf by using their hands as a utensil (Cordero-Fernando, 1976). Filipino restaurants in the west often serve kamayan meals with a lavish amount of food displayed on a long table with banana leaves. Although kamayan is socially distant from the west culinary norms, it is regarded positively because it is a new and fun way to eat food. It provides diners with a novel cultural dining experience, bestowing eaters with satisfaction of cultural curiosity (Johnston and Baumann, 2010).



Figure 19 Filipino Kamayan feasts eaten with hands

5.2. Introduction to Philippine's heritage patterns

5.2.1. Filipino indigenous tribes' patterns

As an outstanding expression of communal creativity, Filipinos can take great pride in the amazing diversity and beauty of their textile arts, which can match or even surpass the weaving traditions in the world (De Leon, 2017).

By year 2005, the Philippines had a population of 85 million, in which 112 ethnolinguistic groups in the country compromised nearly 15% of the total population (Vera, 2007). The art of weaving has always been part of the Philippines' rich heritage as it is practiced by more than 100 ethnic groups nationwide. Handmade from materials like fiber and thread, weaving has also become a livelihood for the indigenous people dwelling in the mountains of the Philippines. According to Baylas IV, Rapanut and De las Peñas (2012, p. 267), there is no record of their history until the arrival of the Spanish colonists in 1570's. The Spaniards found these people as independent farmers, much as they are today.

With such a rich long history, the Philippine culture is celebrated and expressed in textiles. Each design pattern highlights abundance, fertility and wealth in the depiction of flora and fauna, rivers and mountains and other various repetitive ornamentations such as curvilinear, X and diamond forms. Most of the vegetations, fruits, leaves are featured in textiles to express the people's reverence and high value for nature's resources. The collection also includes human figures alongside mountains, rivers, plants, eagle wings and mythical creatures to express harmonious relationship of men with the spirit world (Rastrollo, 2000, p. 256).

The creativity and artistry of the Filipinos show in various art forms, "...but what makes weaving culture distinct is its power to unite people as strong, resilient communities bound by living tradition and colorful textile patterns and motifs" (Sorilla IV, 2017). Figure 20 displays the different tribes' traditional weaving patterns side by side showcasing unity in diversity. Each group has its own distinct style, yet there are striking similarities as well to celebrate each groups' rich colorful heritage.



Figure 20 Different Filipino indigenous tribes' pattern (Source: Odyssea)

5.2.2. The art of Filipino tribal tattoos

Culture and history owe a lot of things to arts. Without the great master pieces from erudite men and women of the past – that combined both their imagination and a seed of truth interwoven in every poetic lines, vivid prose and brush strokes – modern society might fail to have an interest in understanding how their ancestors made sense of their world and how those beliefs and values are carried forward today (“The Beautiful History and Symbolism of Philippine Tattoo Culture”, 2017).

Known for their resourcefulness, the Filipinos' forefathers used their bodies as canvases to express themselves – tattoos were their art. However, these tattoos were not meant for decorative purposes but to display their social status or accomplishments in the community. Back in the olden days, the increase of elaborate tattoos one had meant the number of battles a warrior had faced. In the northern part of the Philippines, tribes such as *Kalinga*, *Bontoc* and *Ifugao*, men earned a tattoo after killing an enemy in a battle, this would give him special treatment and lifelong respect in his village. The tattoo ritual *pagbabatuk* is the “tapping” or hammering of a thorn from a local *calamansi* (calamondin) tree used as a tool and it can be done in two ways: one is to attach the thorn on a wooden stick and dipped in charcoal paste then tapping repeatedly on one's skin, the other is by cutting or prickling the skin then rub the charcoal powder in the wounds created. It should be noted that to acquire

their own tattoo requires a painful process that only the toughest can endure. ("The Beautiful History and Symbolism of Philippine Tattoo Culture", 2017).

In fact, the Spanish explorers first called the Philippines *La Isla de Pintados* – the Islands of the Painted Ones because they had to fight against fierce warriors. Tattoos seen on the *Pintados* often symbolized the bravest warriors and headhunters. Women also possessed tattoos to enhance their beauty and fertility, to mark the coming of their age, to show her family's wealth; it also showed that they were available for marriage and are able to withstand the pain of childbirth (Ethnic Groups Philippines, 2018).



Figure 21 Illustration from Boxer Codex 1590 displays the beautiful and intricate tattoo art of Pintados (Source: aswangproject.com)



Figure 22 "Prince Giolo" a tattooed tribal man was purchased as a slave in Mindanao and became part of a public exhibition in England; making him "living" artwork (Source: aswangproject.com)

Even though this traditional practice no longer exists, Apo Whang-Od, the oldest tribal tattoo artist and practitioner of Kalinga tattooing is still thriving. (Ethnic Groups Philippines, 2018). According to ABS-CBN News (2018), Whang-Od was awarded the Dangal ng Haraya Award by the Philippines National Commission for Culture and the Arts. This award is given to individuals who made a lasting impact and significant contribution to the Philippine culture and arts. She is described as the Philippines' "most recognized and respect master tattooist".

Even though Whang Od's tattoos are based on traditional designs such as *tinatapwat* (python), *kinullipaw* (snakeskin), *sasa-aw* (day and night), *willig*

(mountain), *kinamat* (tapis), and *gayaman* (centipede), she still creates new designs inspired by nature and her surroundings (Manipon, 2018). Figure 23 shows Whang-Od (left), an example of the tools she uses and her tattoo design (right) while Figure 24 showcases a few of her designs and meanings behind them.



Figure 23 Whang-Od (left) & her tools and design(right) (Source: BBC)

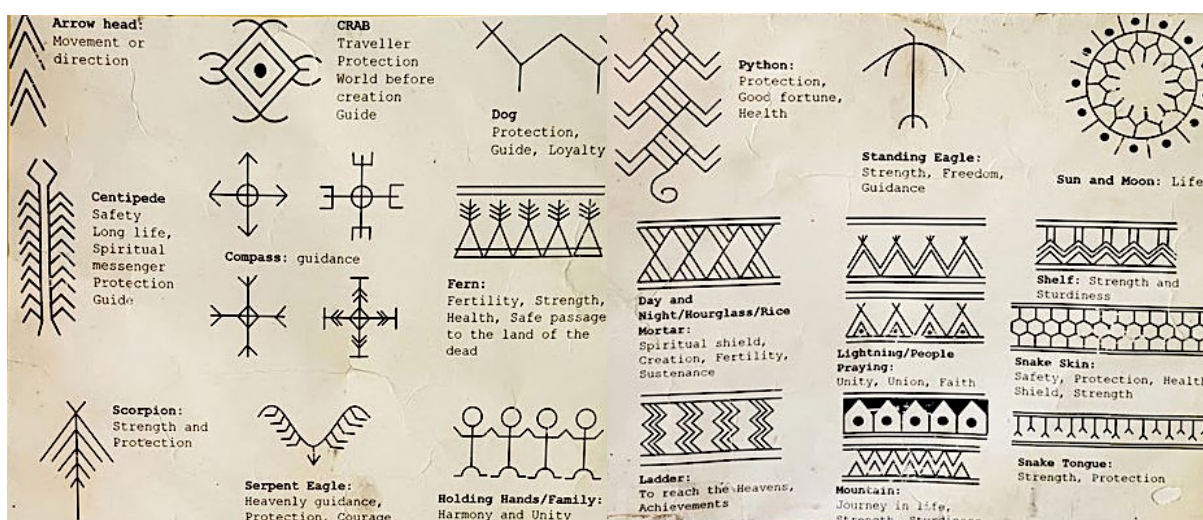


Figure 24 Whang-Od's tattoo designs and meanings behind them (Source: Pinterest.com)

In Los Angeles, a group of Filipino-Americans formed a group of tattoo enthusiasts known as "Tatak ng Apat na Alon" (Mark of the Four Waves) dedicated to reviving the traditional tattoos of the Philippine Islands. Even if the tattoo ritual is not being practiced anymore, the symbolic and aesthetic appeal for today's youth, tattooing holds the ingrained cultural value that survived 400 years under one of the largest and most oppressive colonial empires in history. Festin, the founder of the "Mark of the Four Waves", states beautifully, "It's important to see that when the Spanish got here, colonial mentality did something to our ancestors, then assimilation changed that, and we lost their identities. [Our] website is opening

people's eyes and helping them see the light of day through our tattoos. This is who we really are, we're not trying to be tribal, this is who we are" (Orpilla, 2008).

5.3. Brand development

As mentioned in chapter 2, brand identity involves a whole system of different elements and touchpoints to convey meaning and recognition (Wheeler, 2018). The aim is to give the idea that the Filipinos are strong and resilient due to their history, yet they still manage to always smile, be friendly and are absolutely fun to be with. The main purpose is to create a restaurant and bar with a casual, laid-back, friendly atmosphere and to serve an authentic Filipino experience for everyone to enjoy their gatherings. It also hopes to eventually bring the Filipino cuisine into the culinary mainstream and expose a part of Philippine's rich history. This idea set the core values that helped build the brand and visual identity. These values include authenticity, ethicality, quality, trustworthiness, friendliness, homey, and ecological sustainability. From these values, the following words came up that could have potentially been possible brand names: *tribu* or *tribe*, *jeepney*, *bahay* (home), *batek* (a style of traditional Filipino tattoo), *lasa* (taste), *la mesa* (table), *pinoy* (a slang term relating to the Philippines or Filipinos), and *barkada* (friends).

5.3.1. Brand name selection

Pakikisama is a typical Filipino trait which refers to an interpersonal relationship where people are genuinely friendly with each other. It is to get along with other people that indicates basic human friendliness. Camaraderie is the feelings of friendship and trust with people who spend a lot of time together. "Pakikisama has become the core value of friendship among *barkada* (or peers)" (Saito, 2010, pp. 45-46). The word *pakikisama* trait comes from the word "sama", which means "to go along" (Andres, 1994).

By simple definition, *barkada* is a group of close friends; your peers; your companions; your chosen family in Tagalog. However, the meaning could go deeper than that. In a research done by Lajom, Canoy, Amarnani, Parcon and Valera (2009), they have stated several definitions of *barkada*:

A barkada was defined as a space of mediation between the self and the other, consisted of members who are bonded under a common rubric of experience, whose quality of relationships among individual members is encroached to the emerging group life...a group of people with shared characteristics, activities and desires that engaged members to spend time together...the quality of relationships among the members of the barkada was defined as determined, lasting, and fated...the barkada as a context can provide opportunities for the exploration of the self, i.e. a source of improvement and giving help, seek assistance from and provide emotional support among its members... barkada was described as a group composed of individuals who share similarities in attitudes, beliefs, and personal preferences (Lajom et al. 2009, pp.202-204)

Therefore, to have the idea that Filipinos are naturally friendly, choosing to name "friends" in translation for a restaurant and bar would seem appropriate as it would attract the Filipinos and non-Filipinos would learn it easily.

5.3.2. Competitor analysis

A successful brand identity must clearly convey the company's mission and exclusive value proposition (Wheeler, 2009, p. 11). In order to position Barkada in the market, a competitor analysis was done. The leading competitors in Lisbon were identified as Bao-bao, Okah, Roots Restaurante & Tapas Bar, Inasal Filipinas, Hollywood Grill Filipino Restaurant and Phil-Por Restaurante.

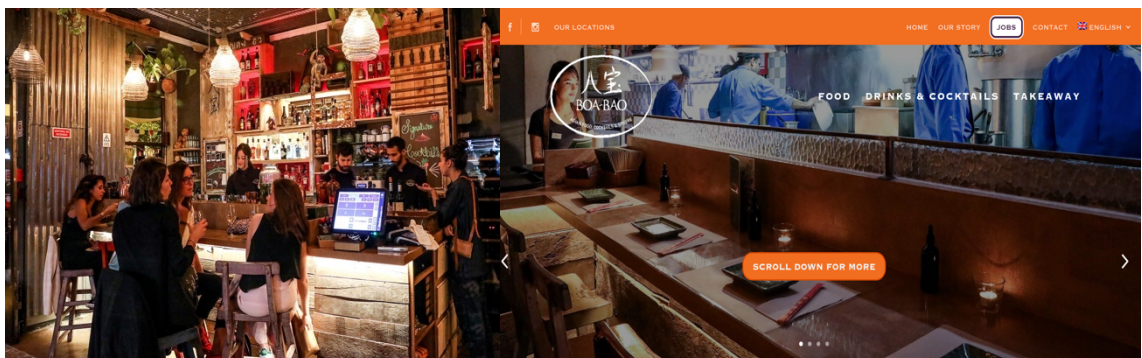


Figure 25 Bao Bao's restaurant interior & website (Source: baobao.pt)

Bao-bao is located in Chiado and according to their website, their tagline is *Some Cook to Live, We Live to Cook and Share!* Their branding doesn't have a definite

color palette even though the website displays a lot of orange and green. Their overall branding conveys a mix of modern and vintage atmosphere with the use of vintage Chinese pictures, and Chinese characters on their utensils. Bao-bao's logo is set in a simple circle with sans serif typography which resembles a stamp. The website and the restaurant's interior design doesn't entirely have matching features, but the overall look and feel is consistent.

According to their website, they pride themselves on serving "the best of" Thailand, Vietnam, Laos, Cambodia, Malaysia, Indonesia, Philippines, Korea, Japan and China's dishes. However, after looking through the whole menu, only two of the dishes were Filipino inspired and they were both appetizers.



Figure 26 OKAH's interior design & website (Source: okah.pt)

Okah is a restaurant and bar that is located in Santos. Its website doesn't include anything else besides a reservation page and a tagline that says, "The best view on Tejo river" in translation. The overall look and feel of the brand are sophisticated as the typography and logo are minimal and simple with the use of san-serif typography, possibly Helvetica. Despite the large shipping crates that take up a majority of restaurant, they still manage to create a clean and minimalistic interior design. It doesn't seem like the brand has a main color palette, but the identity is definitely sophisticated.

According to tripadvisor.com, Okah listed that they serve oriental dishes such as Thai, Filipino, Vietnamese, Japanese, Chinese, Middle Eastern dishes and Russian cuisine. However, none of the dishes were Filipino after going through their menu.



Figure 27 Roots Restaurant & Tapas Bar's signage & website (Source: rootsrestaurante.pt)

Roots Restaurant & Tapas Bar is located in Santos as well. It has a tribal, relaxed, casual atmosphere; however, the visual identity isn't consistent. In Figure 27, the typography on the website is entirely different from the restaurant's signage and logotype – one displays a serif font typeface and the other has a rounded sans serif typeface. The color of the restaurant's logotype is green, and the website's logotype appears orange. It is obvious that their website has not been updated for a while as their "About Us" page contained a sample text and when clicked on their "Menu" button it was directed to a Facebook page with only a number of their dishes. As for their menu, it doesn't include any Filipino dishes even though it was specified in Zomato.com.



Figure 28 Inasal Filipinas' logo & restaurant interior (Source: facebook.com/InasalFilipinas)



Figure 29 Hollywood Grill Restaurant's signage & storefront (Source: facebook.com/Hollywood Grill Restaurant)



Figure 30 Phil-Por Restaurante's storefront & interior (Source: facebook.com/Phil Por Restaurante)

Inasal Filipinas is located in Santa Apolonia, **Hollywood Grill Filipino Restaurant** is located in Alfama and **Phil-Por Restaurante** is located in Santa Marta. All three restaurants do not have their own official website; their online presence rely heavily on the social media platform, Facebook, where they post pictures of their dishes and where their customers leave reviews. Despite a lack of strong visual identity in all three, their menu consists of mainly Filipino dishes even though they also serve Portuguese dishes to cater to the locals. Based on the reviews a lot of Filipinos and non-Filipinos equally praise them for serving a good portion of authentic Filipino dishes at a reasonable price.

Inasal Filipinas' logo has a brush script typeface (see Figure 28) and the interior has a relaxed, casual atmosphere. The restaurant displays a lot of white, yellow and red in general which are most of the colors on the Philippine flag.

Hollywood Grill Restaurant's logo typeface is a simple stencil sans serif font in dusty green. The Philippine flag is displayed at the storefront (see Figure 29) and majority of the interior has the color green which includes the walls and tablecloths probably to remind the customers of Philippine's nature.

Phil-Por Restaurante's logo also used a simple san serif typography, Arial Bold, in the colors blue and red, most likely to portray the colors of the Philippine flag as well. Like Hollywood Grill's interior, the color green dominates the restaurant (see Figure 30).

Barkada would have to compete with highly reputable Asian restaurants as it serves an underrated cuisine in Portugal. In order to attract as much customers as possible, it has to be located in a well-trafficked location in Lisbon which could possibly be in Baixa Chiado, Cais do Sodre, Bairro Alto, Marquez do Pombal, or Rossio.

5.3.3. Brand DNA, Promise & Positioning

After conducting the competitor analysis, it can be seen that the competitors either have a menu that includes a majority of Filipino dishes but lack a strong brand identity or have a strong visual brand identity, yet their menu do not include more than 2 Filipino dishes. Therefore, the competitive edge of Barkada is that it provides a menu which serves Filipino dishes tapas-style in contrast to serving a large portion at once as it could intimidate non-Filipinos who are curious and willing to try the underrated cuisine.

A brand brief schematic of Barkada, shown below, outlines the brand's mission and position. The "big idea" unifying the brand is to place the Filipino cuisine in the culinary mainstream by providing an authentic Filipino dining experience in Lisbon.

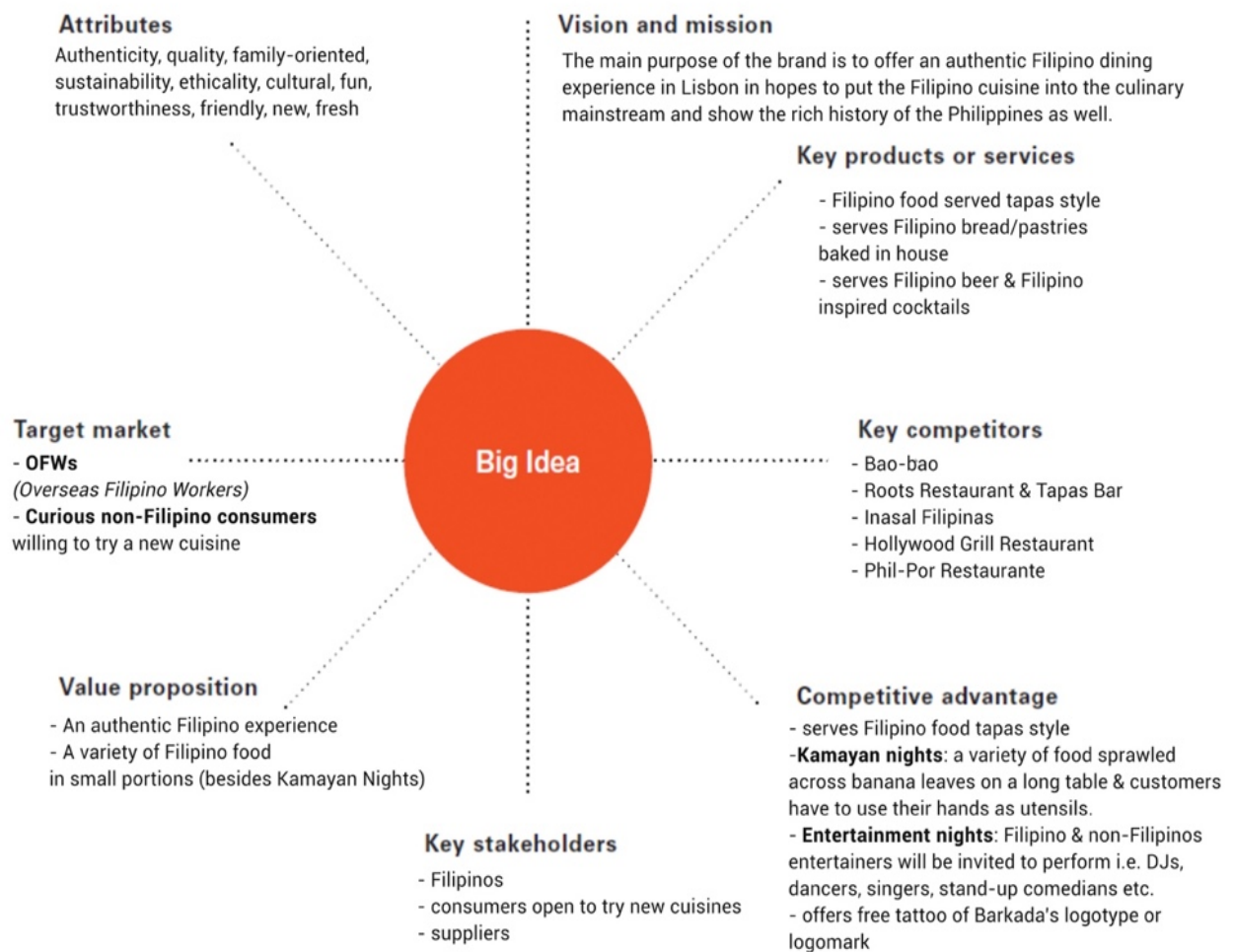


Chart 1 Brand brief schematic adapted from Wheeler (2009, p. 121)

5.4. Brand language

The creation of the visual identity revolves around the brand's values and purpose. Mood boards were created for the look and feel of the brand and the logo. Images were taken from Google, Pinterest and the portfolio network, Behance. The images chosen were based on their brand's themes, focusing on simple, minimalistic, clean yet bold visuals that includes nature or organic elements to it (Figures 31-33).

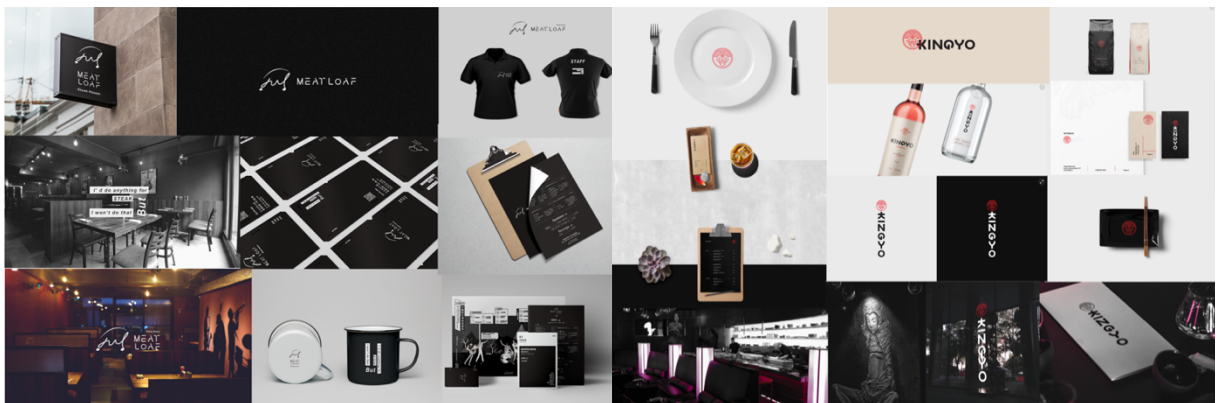


Figure 31 Brands: Meat-Loaf & Kingyo (Source: Behance)



Figure 32 Brands: Ovlo Eats & Njord (Source: Behance)

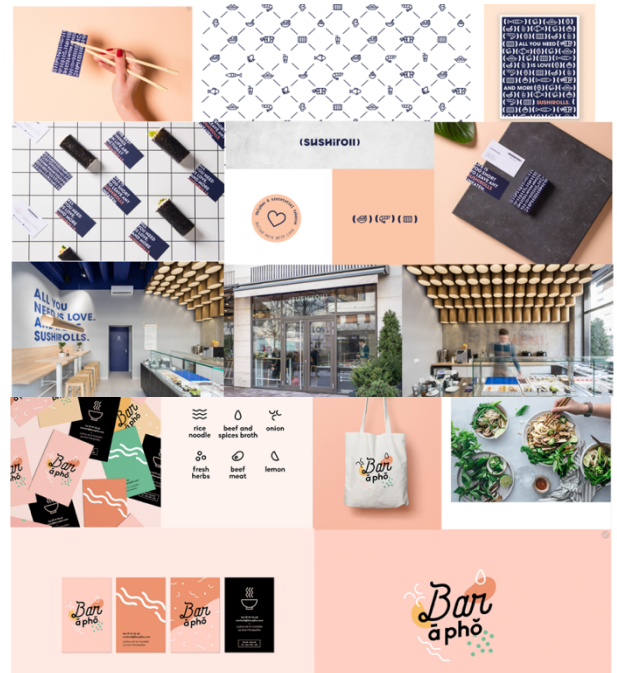


Figure 33 Brands: Bar-a-pho & Sushiroll (Source: Behance)

Figure 31 features a simple, clean, minimalistic yet bold approach to their visual brandings. The logotypes and logomarks are sharp and bold using a sans serif typography. They try to keep the color palette limited to black, white or grey as well. As for the imagery, it is often dark with a hint of bold colors to give it a slight edge to it giving a more sophisticated look and feel. Figure 32 includes designs that incorporates a lot of nature, plants and earthy, organic elements to it alongside simple experimental sans serif typography that interacts with leafy imagery as well. Even though figure 33 doesn't feature minimalistic, simple and clean designs. The brands contain a lot of bright pastel colors and the use of abstract organic shapes and patterns that give a fun and dynamic feeling to them.

5.4.1. Logo development

To determine the brand's look and feel, more visual research was required. Logos embedded within imagery were avoided as they present legibility issues when scaled to smaller sizes (Wheeler, 2009, p. 62).

The main inspiration behind the creation of these logos is to take references from Philippines' iconic symbols such as *bahay kubo* (nipa hut which is made of bamboos and hay), jeepneys (the colorful old Jeep vehicles left from WWII that became one of the country's main transportation), Baybayin – the ancient Filipino script and the indigenous tribes' weaving pattern and traditional tattoo designs, these are all seen in Figure 34.



Figure 34 From left to right: Bahay kubo (Nipa hut), jeepneys, Baybayin & indigenous tribes' weaving and tattoo designs (Source: Google images)

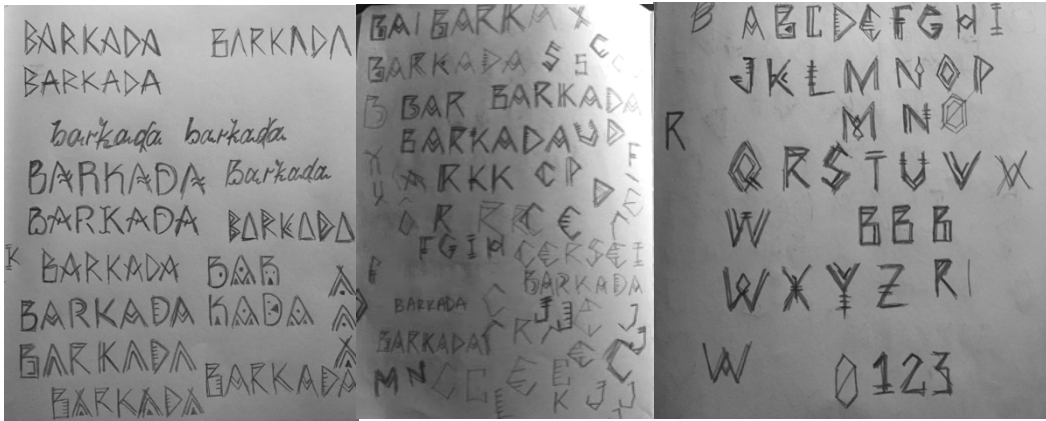


Figure 35 Rough pencil sketches of logo ideas

The logo design process began with pencil sketches with the help of Google Images, Pinterest and Behance. The searches were focused on finding Filipino heritage pattern designs as inspiration for the logotype and symbol. The best logo sketches were then chosen to be digitized in Adobe Illustrator and Photoshop. Experimentation in typography and color choices, placements and sizes are also shown below. As seen in figure 36, the first logo got its inspiration from the bamboos which were the main materials used to build the nipa huts. However, it presented a more Japanese or Chinese feel to it. The second logo was inspired by Baybayin, the strokes were incorporated into the word barkada with a brush script typeface to mimic the brush effect from Baybayin's calligraphy. Unfortunately, when scaled smaller it presented legibility issues. The third logo's inspiration came from the font usually used on the signages commonly seen on jeepneys. The rest of the logos' inspiration were taken from the different indigenous tribes' weaving pattern designs and the traditional tattoo designs from master Filipina tattoo artist, Whang-Od.



Figure 36 Digitized logo iterations

The last logo on the right column was chosen as it evokes an ethnic feel to it right away. Instead of choosing the logo with curves (second on the right column), it

feels right to have the logo with sharp edges as it resembles the traditional weaving pattern and tattoo designs more. To maintain the authenticity of the brand's origin, incorporating a cultural symbol into the logo design strengthens the brand's genuineness and the meaning it conveys. Therefore, the symbol and the letter "A" in the logo were modified from the tattoo designed by Whang-Od herself which means union, unity and family as shown in figure 37.

The logo symbol is created in hopes of conveying Barkada's story which is mainly to unite family and friends. It elicits a family-oriented motif behind as it is designed for a restaurant that brings people together.

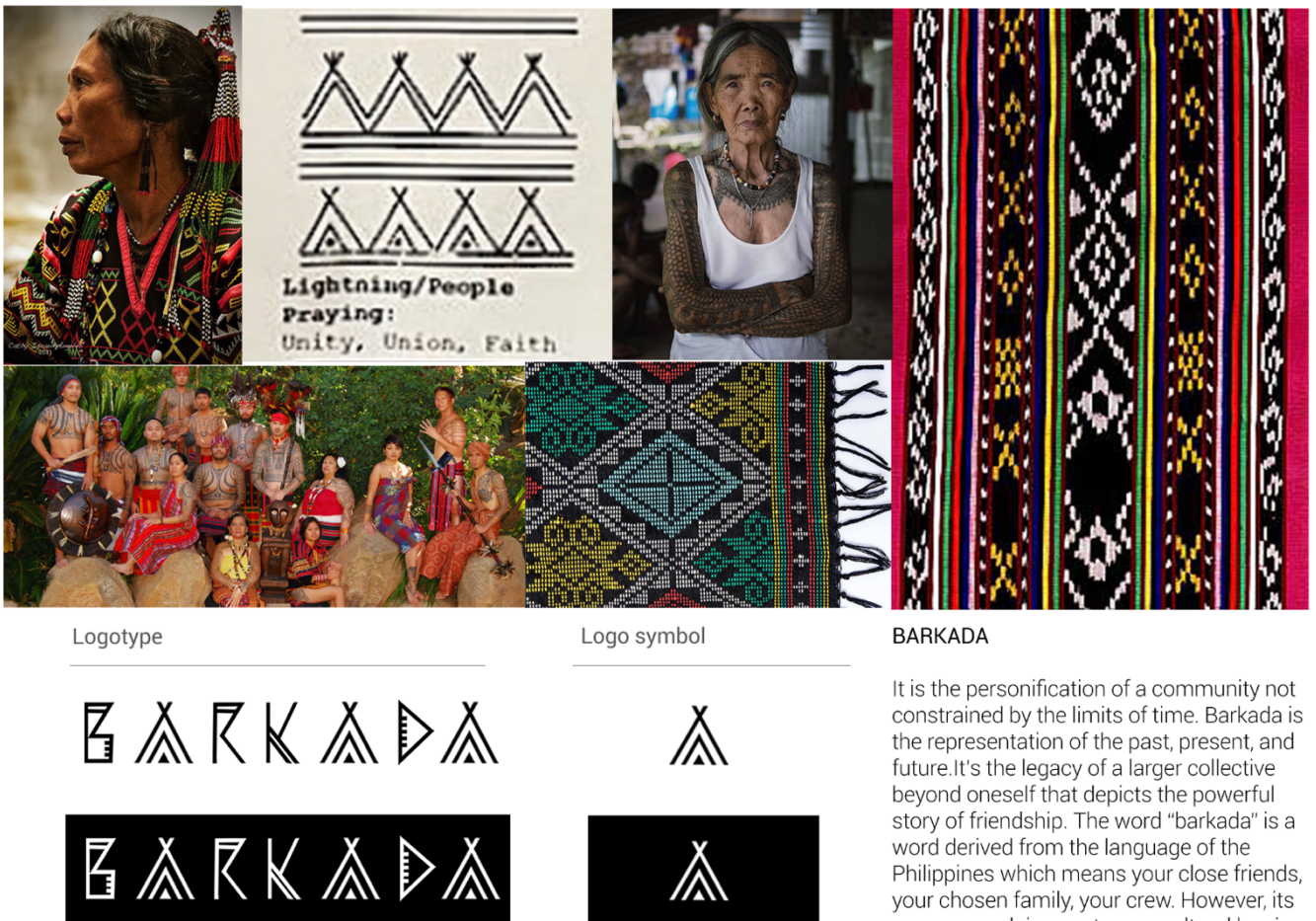


Figure 37 Barkada's final logo and logo inspiration (Source: image created by author)

5.4.2. Colors

During the research on the Philippine's heritage pattern and tattoo designs, the color black came up very often. As seen in Figure 37, the base color of the weaving patterns is usually black, and as mentioned in chapter 5.2.2., the traditional tattoo artists only use charcoal paste as ink. Therefore, keeping the logo in dark grey and white would maintain the connection to those references.



Figure 39 Stationery with logo variation applied

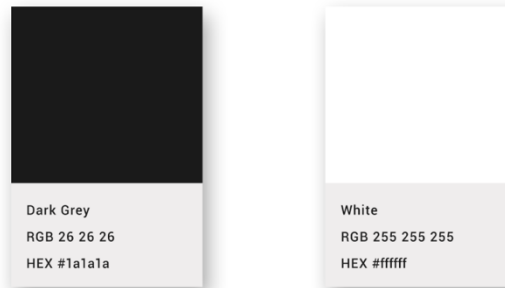


Figure 38 Barkada's color profiles



Figure 39 Stationery with logo variation applied

5.4.3. Typography

As specified in sub chapter 2.4.1.3, typography plays a vital role in visual communication. Choosing the right typeface for Barkada was undoubtedly a challenging task. Used as headings on menus, a customized typeface was designed base on the logotype. However, the typeface chosen for the brand is Roboto, which is one of the most popular fonts used worldwide at the moment and is currently being used for this thesis. Roboto is a sans-serif typography developed by Google as the system font for its Android operating system. The font is free of charge for both personal and commercial use. Roboto is seen as a clean and modern, but not overly futuristic font. It also seems to have a more natural flow to its letterforms that allows fluent reading rhythm. Moreover, the clean and straightforward geometric strokes of Roboto counters the bold lines from Barkada's logotype.



Figure 40 Roboto typeface as Barkada's typography choice

5.4.4. Imagery

As stated in sub chapter 2.4.1.4, a brand's imagery is basically the aesthetic appearance of a brand's core message. As mentioned, despite Barkada's mission to bring the Filipino cuisine into the culinary mainstream, it aims to provide a unique and authentic Filipino dining experience that brings people even closer together. It also wants to give a sense of nostalgia therefore, Barkada's imagery includes a mix of the past and the present where black and white images that always include a group of people that gives the idea of unity. Colors that are shown only highlight the restaurant's food or drinks to appeal the customers' senses.

Since Barkada means friends, naturally its tone of voice would be casual and friendly. To personify Barkada, it would be that one friend in the group that look serious, however is approachable, fun, easy and comfortable to be with.



Figure 41 Barkada's brand imagery (Source: Google images; images edited by author)

5.4.5. Sound

As discussed in sub chapter 2.4.4, Schmitt & Simonson (1997) stated that sound helps to build a powerful bond with the customers, and it is used to trigger reactions when creating an emotional attachment to a brand.

Barkada's aesthetic is a mixture of the past and the present which is why it would be appropriate that the restaurant would have a playlist that has a number of famous Filipino oldies which normally includes 90's rock, 80's famous love songs, old school hip hop and RnB music - possibly a playlist that is similar to Jeepney's.

In addition, a variety of Filipino and non-Filipino performers such as DJs, singers and dancers of any type, stand-up comedians etc. will be invited for Entertainment Nights which will be held on specific nights to showcase their talents.

5.4.6. Touch

In sub chapter 2.4.5, it was mentioned that touch is regarded as one of our most intimate sense as it involves physical contact with the skin (Peck and Childers, 2003). It is common for touch to symbolize different emotional and human values in various different cultures.

What differentiates Barkada from its competitors is that it genuinely wants to provide an authentic Filipino dining experience which means it definitely has to offer Kamayan Night. As mentioned before, Kamayan Night is a feast where a variety of food will be sprawled across banana leaves on a long table and diners will have to use their hands as utensils. This is often a form of celebration in the Philippines. This unique type of dining experience will surely attract a lot of customers.

Another service that would put Barkada on top is that the restaurant would offer a free tattoo of either Barkada's logotype or logo symbol depending on the customers' choice. Barkada plans on partnering up with Anthony Mendoza, a Filipino tattoo artist, who is based in Lisbon Portugal. A percentage of the bill from the customer who decides on getting the tattoo will be donated to Black Pencil Project, which is a registered non-profit civilian volunteer organization that was founded in 2008. They work in remote and indigenous Philippine communities to promote child's primary education and welfare. Besides the donation, the customer with the tattoo will be offered free appetizers every time they return to the restaurant. It is a win-win situation because not only do the customers get free appetizers of a lifetime, but the

meaningful tattoo will constantly remind them of a memorable experience with their friends. On the other hand, the tattoo will promote Barkada and raise awareness of the tribal communities pressing needs.



Figure 42 Barkada's logo as tattoos (Source: Google images; images edited by author)

5.4.7. Taste

As specified in chapter 5.1, majority of the Filipino food don't look enticing due to its bland colors. To avoid repelling customers who are willing to try the cuisine, Barkada will serve small portions of each dish; tapas-style, that also includes a lot of bright colors to appeal to the customers. In addition, actually banana leaves will be used as plates, not only is it chemical free, eco-friendly, flexible and waterproof but they impart an aroma to hot steaming food that is cooked in or served on them; they give a subtle sweet flavor and aroma to the dish. Besides adding flavor, the leaves keep the food's juices in and protect the food from burning.

Not only will Filipino food be served, Philippines' own beer, San Miguel, will be available for customers to try and pair with their food. Filipino inspired cocktails will be served at the bar as well.

5.5. Implementation of brand language

This chapter showcases the application of the logos and the overall brand language of Barkada.

5.5.1. Business cards

The design of the business card remains minimal, so it doesn't overtake the logo's bold design. As shown in Figure 44, the front of the business card shows the logo symbol in the center and the logo type is shown behind along with the restaurant's contact information and social media pages.



Figure 44 Application of Barkada's logo on business cards (Source: image created by author)

5.5.2. Menu

As mentioned before, Barkada will serve its Filipino dishes in smaller portions; tapas-style. This way customers are not overwhelmed when trying out the cuisine. The menu's design, just like the business card, is kept simple and minimal. On the front cover, the meaning of Barkada is explained and on the second cover, the meaning of Barkada's symbol is briefly explained in the end where it also offers it as a free tattoo. It says, *"Do you love Barkada? Do you want to make it official? Why not get our logo tattooed anywhere on your body or convince your barkada to get it as well? But what does the logo mean? According to the oldest Filipino master tattoo artist, Whang-Od, it is the symbol of unity and family. If you're ready to get inked, then we are ready to foot the bill. We have partnered with Anthony Mendoza, our friendly neighborhood Filipino tattoo artist, to offer free tattoos to our patrons. Ask your server for*

details." The menu will also have a Portuguese version to cater to its local customers.



Figure 44 Front and back cover of Barkada's menu (Source: image created by author)

5.5.3. Interior design

Barkada's interior design is greatly inspired by the natural forests in the Philippines. Figure 45 features a collage of different restaurants interior design that give the illusion of a wider space with the use of a lot of natural light and a lighter color scheme. The lighter colors evoke a leisurely and relaxing atmosphere and it makes a smaller space look bigger than it is – this would certainly be the best way to design the restaurant especially in Lisbon as the spaces are very limited. On the other hand, figure 46 contains images that feature a darker color scheme in their interior. It gives a sophisticated atmosphere, yet at the same time, it also creates intimate and romantic settings. Both of the figures create different atmosphere, however what they both have in common is that they have an earthy color scheme where a lot of browns, greens and some neutral colors are featured. This color scheme reflects

colors that are found commonly in nature and is ideal for relaxed and welcoming environments.



Figure 45 A collage of restaurant's interior design using a lighter color scheme (Source: collage created by author)

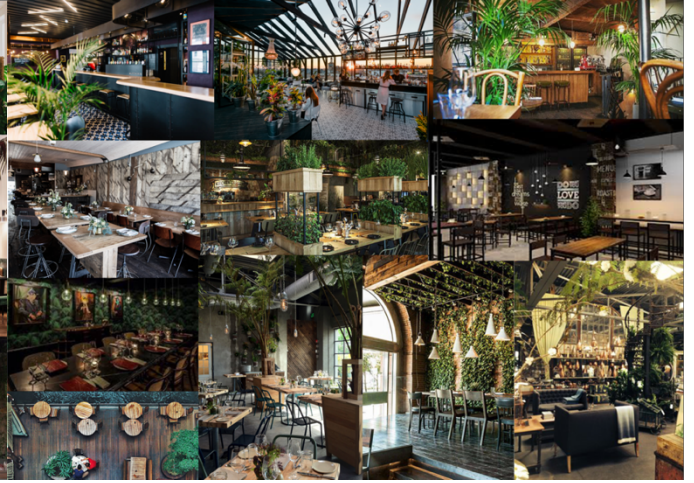


Figure 46 A collage of restaurant's interior design using a darker color scheme (Source: collage created by author)

5.5.4. Packaging



Figure 47 Barkada's own packaging design (Source: image)

There are two types of designs for Barkada's packaging. As mentioned before, Barkada will also bake its very own Filipino pastries. In figure 47, the image showcases the brand's very own pre-packaged food or snacks using the same minimal aesthetic to it. However, in figure 48, it displays a packaging design that uses banana leaves for the restaurant's take-aways. The leaves can be easily wrapped when they are fully dried. The brand's purpose is to provide an authentic Filipino

experience to its customers, which means they don't only get to experience it within the restaurant. The use of banana leaves as take-away packaging is very common in South-east Asia. Therefore, whether it is dining in or not, customers still get to fully experience an authentic Filipino meal. In addition, using leaves as take-away packaging is sustainable and eco-friendly.



Figure 48 Barkada's take-away packaging design (Source: Rowena, 2014)

5.5.5. Staff uniform



Figure 49 Barkada's staff uniform (Source: littletailorstudio.com; images edited by author)

The staff's uniform will be simple, yet professional looking with the use of the brand's colors dark grey and white. The wait staff's uniform will have Barkada's logotype embedded on their left breast pocket and the logo symbol on their right sleeve, while the chef's uniform would only have the logo symbol on their right chest area.

Staff would need to have basic Portuguese communication skills, is open-minded and possesses a naturally friendly attitude to accommodate customers.

5.5.6. Website

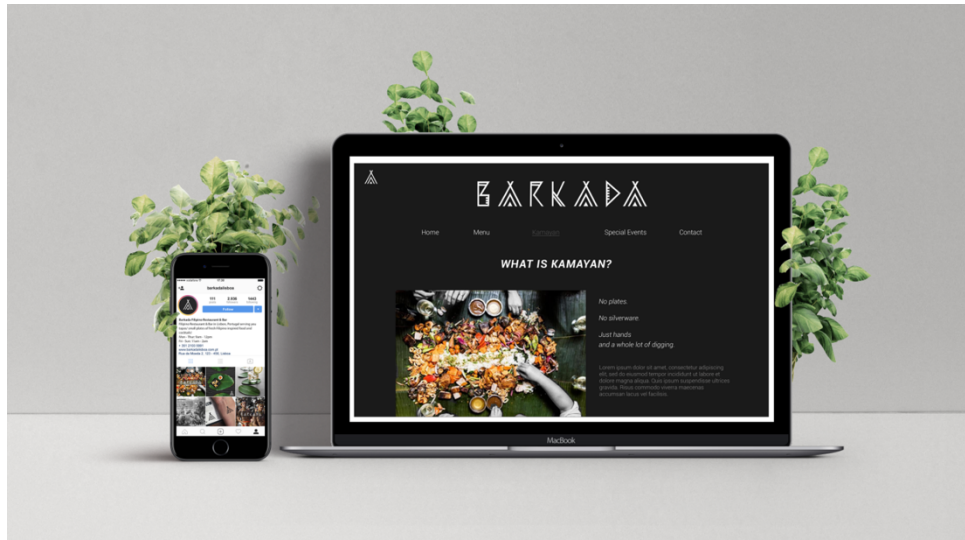


Figure 50 Barkada's webpage and Instagram profile (Source: image created by author)

Barkada's website remains true to the brand's neutral color palette. Colors other than dark grey and white only show what the brand wants to highlight to its customers like its food and drinks. The aesthetic of the website is minimal and is easy to navigate as the site includes only 5 pages including "About Us", "Menu", "Kamayán Night", "Special Events" and "Contact". Kamayan Night's page gives a brief explanation of the feast before it presents the types of food available for that night while Special Events will show a calendar of the invited artists' performance dates.

6. Conclusion & suggestions for future research

Key outcomes and fulfilment

The final design constructed in this project transforms the initial idea of a Filipino restaurant and bar called Barkada into something tangible that we all can see, feel and have an opinion about. The design and graphics created in this project gave Barkada an identity to infiltrate into European markets and join the competition against other existing brands. The visual identity built aims to give Barkada an advantage to attract the right customers.

As specified in chapter 1, the author hopes to obtain a visual identity that corresponds her own personal values and values she wants the brand to reflect. After being presented with the final visual identity, the author's family and friends were satisfied with the outcome.

To summarize, based on feedbacks, the author believes that she has successfully met all the specified project objectives. The purpose of this thesis is to explore and analyze the process of the creation of a brand's visual identity. This tackled the questions: 'How can a Filipino restaurant create a strong brand identity in Lisbon?' and 'What are the steps in its brand development?'

First, a company needs to be aware of the components that create a strong brand visual identity which includes the logo, colors, typography, imagery etc. It is absolutely essential to have knowledge about them and to know the meanings and characteristics in order to select them efficiently. Knowing the environment that exists around it or that is involved by the visual identity: the brand positioning, the brand name, the visual guideline and the promotional materials. They all need to be taken into account to have a relevant brand identity that fits with the company's personality and objectives.

Second, there are different steps of the creation process. First is the analysis of the brand positioning, then the selection of the brand name, after that is the creation of the visual identity and the last step is the development of the visual guideline and choice of the promotional materials. To have a concrete view of the use of visual identity and its elements, Barkada was created.

The main contribution of this thesis is to create a flowing guide that could help people without the skill sets to easily follow the steps in order to design an effective brand identity. By having a solid concept and a genuine, strong core message truly helped in creating Barkada. Conducting a competitors' analysis helped a lot as well in generating ideas that could potentially boost Barkada's reputation especially in Lisbon. As explained in chapter 3, none of the competitors had an edge to them which Barkada has. That includes providing only Filipino-inspired food and drinks, Kamayan Night, Entertainment Night and the service of offering free tattoos of Barkada's logo as a tribute to the indigenous tribes. Observing restaurant trends naturally contributed to the visual identity as well.

This thesis provided a useful competitors' analysis regarding Filipino restaurants for potential entrepreneurs who would want to create their own company

on the same market. In a more general consideration, entrepreneurs can find the description of the visual identity concept and each of its elements.

Suggestions for future research

The study helps entrepreneurs to design their original and relevant visual brand identity. Nevertheless, the subject of visual identity is a very broad and wide research area and many aspects can be studied. What made the project challenging was that it was difficult to pinpoint a design element that connects to the Philippines right away (besides using the colors from the Philippine flag). Take for example, straw hats connect people to the Vietnam culture, and bamboos to the Chinese culture. What is frustrating is that there is a number of icons that easily represent the Philippines yet after researching and analyzing countless Filipino restaurants, a majority of them end up just using the colors red, white, blue and yellow in their brand's visual identity, which resulted in overly colorful, tacky looking visuals. Therefore, a study that compares the design elements of visual identity between each of the Eastern countries would be an interesting work to identify the cultural differences.

In addition, the thesis contributes to several other areas mainly in the growing field of food studies. Many studies done on ethnic food and identity work are mostly from the perspective of the consumer rather than producer and this project touches only a surface of the producer's perspective. Since the thesis focuses on bringing the Filipino cuisine into the culinary mainstream, a study that discusses why it took a while for the cuisine to be recognized compared to the other Asian cuisine would be interesting as well.

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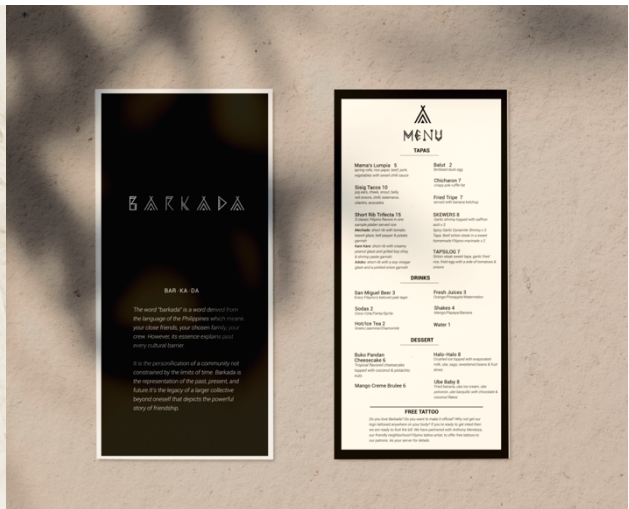
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Appendix

Project Photos





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 Barkada is the representation of the past, present, and future. It is the personification of a community not constrained by the limits of time. It's the legacy of a larger collective beyond oneself that depicts the powerful story of friendship. The word "barkada" is a word derived from the language of the Philippines which means your close friends, your crew, your chosen family. However, its essence explains past every cultural barrier.

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