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**TOURIST LISBON VISUAL IDENTITY**

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Projeto apresentada ao IADE - Faculdade de Design,  
Tecnologia e Comunicação da Universidade Europeia,  
para cumprimento dos requisitos necessários à  
obtenção do grau de Mestre em Design e Cultura  
Visual realizada sob a orientação científica do Doutor  
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Auxiliar do IADE - Faculdade de Design, Tecnologia  
e Comunicação da Universidade Europeia.

I dedicate this work to my parents.



## **aknowledgements**

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**palavras-chave**

Identidade Visual; City Branding; Lisboa; Turismo.

**resumo**

Este projeto apresenta o desenvolvimento de um sistema de identidade visual abrangente para Lisboa, com o objetivo de aumentar seu apelo como destino turístico global. Por meio de uma combinação de pesquisa teórica e explorações práticas de design, este estudo investiga a interseção do design gráfico, branding urbano e representação cultural. A pesquisa sublinha a necessidade de uma identidade visual coesa para comunicar eficazmente a rica herança e modernidade dinâmica de Lisboa. Utilizando estudos de caso de cidades como Porto, Paris e Nova Iorque, o projeto identifica as melhores práticas em branding de cidades que são adaptáveis ao contexto único de Lisboa. O sistema de identidade visual resultante é testado através de feedback de stakeholders e avaliações de especialistas, garantindo que ele ressoe bem tanto com residentes quanto visitantes, ao mesmo tempo que aborda desafios como o crescimento do turismo e a preservação cultural. Os resultados indicam que uma identidade visual bem elaborada não apenas melhora as percepções dos turistas, mas também apoia o desenvolvimento urbano sustentável e fomenta o orgulho comunitário.



**Keywords**

Visual Identity; City Branding; Lisbon; Tourism.

**abstract**

This project presents the development of a comprehensive visual identity system for Lisbon, aiming to enhance its appeal as a global tourist destination. Through a blend of theoretical research and practical design explorations, this study investigates the intersection of graphic design, urban branding, and cultural representation. The research underscores the necessity of a cohesive visual identity to communicate Lisbon's rich heritage and dynamic modernity effectively. Utilizing case studies from cities like Porto, Paris, and New York, the project identifies best practices in city branding that are adaptable to Lisbon's unique context. The resulting visual identity system is tested through stakeholder feedback and expert reviews, ensuring it resonates well with both residents and visitors while addressing challenges like tourism growth and cultural preservation. The findings indicate that a well-crafted visual identity not only enhances tourist perceptions but also supports sustainable urban development and fosters community pride.



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# 1. Introduction

## 1.1. Contextualisation

Visual identity is a crucial element in city branding, especially for cities aiming to boost their tourism sector. By creating a distinctive visual identity, cities can attract not only tourists but also investors and new residents, enhancing their economic vitality and urban development (Anholt, 2010). Visual identity goes beyond mere aesthetics to encapsulate the city's history, culture, and values, thereby shaping perceptions and influencing decisions. For tourism, a strong visual identity can:

**Recognition and Recall:** A consistent visual identity helps people easily recognize and remember the city, reinforcing its presence in a crowded market.

**Differentiation:** In a global market where cities compete for attention, a unique visual identity sets a city apart by highlighting its distinct cultural, historical, and geographical features.

**Building Trust and Credibility:** Consistency in visual identity fosters trust, making visitors more likely to choose the city as a destination. The visual consistency across various platforms—websites, social media, public signage, and promotional materials—reinforces the city's brand image and ensures that the city's message is clearly communicated.

**Emotional Connection:** Visual identity can evoke emotions and create a deeper connection with the audience. This emotional bond can turn visitors into loyal advocates who promote the city through word of mouth and social media (Kavaratzis & Ashworth, 2005; Anholt, 2010; Dinnie, 2011).

According to Dinnie (2011), the role of visual identity in city branding is crucial for maintaining a competitive edge in the global tourism market. Cities with strong visual identities are better positioned to attract tourists, businesses, and residents, contributing to their overall economic and cultural vitality (Kavaratzis & Ashworth, 2005).

Lisbon is one of Europe's premier tourist destinations, known for its rich cultural heritage, historic architecture, and vibrant nightlife. The city's allure draws millions of visitors annually, contributing significantly to its economy. According to Turismo de Lisboa (2020), tourism is a major economic driver for Lisbon, accounting for a substantial portion of the city's GDP<sup>1</sup> and providing numerous jobs.

#### Economic Impact:

- **Revenue Generation:** Tourism generates significant revenue through accommodation, dining, entertainment, and shopping.
- **Job Creation:** The tourism sector is a major employer that provides jobs in hospitality, retail, transport, and cultural industries.
- **Infrastructure Development:** Revenue from tourism supports the development and maintenance of infrastructure, enhancing the city's appeal and liveability.

However, the rapid growth in tourism has also presented challenges. Overcrowding in popular areas, rising property prices, and pressure on local resources are some of the issues that need to be addressed.

The study by Estevens et al. (2023) examines the touristification and gentrification of Lisbon, tracing the transition from a state of urban neglect to one where the city becomes a lucrative market for private capital investments in tourism-related real estate. It argues that Lisbon's rapid transformation is largely due to state interventions that promoted private investments in short-term rentals, hotels, and luxury housing mainly aimed at transnational users. This change, supported by neoliberal policies, allowed developers to prioritise profit by converting urban spaces into tourist accommodations without constraints, thereby impacting the local housing market and accessibility. The research uses data from 2004 to 2019,

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<sup>1</sup> Gross Domestic Product: the total value of goods and services produced by a country in a year.

employing linear regression analysis to highlight the significant role of tourism and foreign investment in escalating property prices and reducing housing affordability for residents.

Despite its status as a major tourist destination, Lisbon lacks a unified visual identity tailored specifically for tourism. Given its cultural, historical, and economic significance, developing a comprehensive visual identity for Lisbon is crucial. Lisbon's transformation into a major hub for global tourism and migration underscores the need for a visual identity that captures its evolving character. As the city continues to grow and change, a dynamic and adaptable visual identity will help maintain its appeal and relevance in an increasingly competitive global market. The project presented in this master study not only aims to enhance Lisbon's image as a tourist destination but also seeks to strengthen its identity as a vibrant, multicultural, and historically rich city.

## **1.2. Research Topic**

The research topic of this thesis is the development of a comprehensive visual identity system for the city of Lisbon, aimed at enhancing its appeal as a tourist destination. This study explores the intersection of graphic design, urban branding, and cultural representation to create a visual identity that reflects Lisbon's unique character and heritage.

The need for a distinctive visual identity arises from Lisbon's growing status as a global tourism hub. As the city attracts a diverse array of visitors, the creation of a unified visual language becomes crucial to communicating its multifaceted culture effectively. This study will explore how visual identity can serve as a tool for sustainable urban branding, facilitating memorable experiences while respecting and promoting the city's historical and cultural integrity.

Further, the thesis will examine case studies of successful city branding initiatives globally to draw parallels and discern best practices applicable to Lisbon. Through a

methodological blend of theoretical research and practical design explorations, the project aims to propose a visual identity system that not only attracts tourists but also fosters a sense of pride and belonging among the residents.

This research is particularly significant in the context of Lisbon's recent challenges related to tourism, such as overcrowding and the preservation of cultural identity, highlighting how thoughtful design can contribute to solving urban issues. By integrating elements of Lisbon's architectural motifs, colour palettes derived from its landscapes, and symbols inspired by local art and history, the visual identity will strive to encapsulate the essence of Lisbon in a manner that is contemporary, inclusive, and resonant both locally and internationally.

### **1.3. Research Problem**

The core problem addressed by this research is the lack of a unified visual identity for Lisbon that effectively promotes the city as a premier tourist destination. While Lisbon is rich in cultural and historical assets, the absence of a cohesive visual brand hinders its ability to communicate its unique appeal to potential visitors. This research seeks to fill this gap by developing a visual identity that encapsulates the city's essence and enhances its global image.

Lisbon faces significant challenges in establishing a cohesive visual identity that effectively communicates its unique attributes and enhances its tourism sector. These challenges are multifaceted and include:

- **Lack of a Unified Visual Identity.** Lisbon currently lacks a comprehensive visual identity tailored specifically to its tourism sector. This absence creates inconsistencies in the city's representation across various platforms, from promotional materials to digital media, leading to a fragmented image that can confuse potential visitors (Ashworth & Kavaratzis, 2010).

- **Overcrowding and Infrastructure Strain.** The rapid growth in tourism has led to overcrowding in popular areas, placing significant strain on local infrastructure. This not only affects the quality of life for residents but also diminishes the visitor experience. A well-designed visual identity can help manage tourist flows by promoting lesser-known attractions and distributing visitors more evenly across the city (Dinnie, 2011).
- **Balancing Modernity and Tradition.** Lisbon's rich historical and cultural heritage is a significant draw for tourists, but the city also needs to project a modern, dynamic image. Balancing its historical charm with contemporary attractions requires careful integration of traditional and modern design elements in the visual identity (Pike, 2009).
- **Economic and Social Challenges.** Rising property prices and the cost of living, partly driven by tourism, have created economic and social tensions within the city. Residents may feel alienated if they perceive that tourism development prioritises visitors over local needs. A visual identity that fosters local pride and community involvement is essential to address these concerns and ensure that tourism development benefits all stakeholders (Richards & Wilson, 2006).
- **Environmental Sustainability.** The environmental impact of increased tourism is another critical issue. Sustainable tourism practices need to be promoted, and the visual identity can play a role by highlighting eco-friendly attractions and encouraging responsible tourist behaviour (Hankinson, 2004).
- **Competition from Other Destinations.** Lisbon faces intense competition from other European cities that have already established strong visual identities. Competing effectively requires a visual identity that not only differentiates Lisbon from these cities but also resonates with global audiences (Morgan, Pritchard, & Pride, 2011).

Developing a visual identity for Lisbon involves addressing these challenges through a strategic approach that integrates the city's cultural, historical, and geographical elements into a cohesive and appealing brand image. This includes:

- **Research and Analysis:** Conducting thorough research to understand Lisbon's unique attributes and the perceptions of various stakeholders.
- **Stakeholder Engagement:** Involving residents, businesses, and tourists in the branding process to ensure the visual identity reflects the city's collective identity and aspirations.
- **Design and Implementation:** Creating a flexible visual identity system that can be adapted across different platforms and contexts, promoting both traditional and contemporary aspects of Lisbon.
- **Promotion and Communication:** Effectively communicating the new visual identity through marketing campaigns and public relations efforts to build recognition and trust among target audiences.

By addressing these challenges, this project aims to create a visual identity that enhances Lisbon's appeal as a tourist destination, supports sustainable urban development, and fosters a sense of pride among residents.

The primary purpose of this project is to develop a cohesive visual identity for Lisbon, specifically tailored to enhance its tourism sector. This visual identity aims to encapsulate Lisbon's unique cultural, historical, and geographical attributes, thereby strengthening its brand image and competitive edge in the global tourism market. By achieving this purpose, the project seeks to contribute to Lisbon's economic growth, cultural preservation, and overall urban development.

## 1.4. Research Questions

To guide the development of a comprehensive visual identity for Lisbon's tourism sector, this research focuses on addressing the following key questions:

Primary Research Question:

- How can a visual identity be developed for Lisbon that effectively communicates its unique cultural and historical character while enhancing its appeal as a tourist destination?

Secondary Research Questions:

- What are the essential cultural, historical, and geographical elements that define Lisbon's identity, and how can they be visually represented in a cohesive and appealing manner?

This question aims to identify and analyse the core elements that contribute to Lisbon's unique identity. Understanding these elements is crucial for developing a visual identity that is both authentic and resonant with the city's character (Kavaratzis & Ashworth, 2005; Dinnie, 2011).

- What are the best practices in city branding that can be applied to Lisbon's visual identity to ensure it stands out in the competitive global tourism market?

By examining successful city branding strategies from around the world, this question seeks to identify effective practices that can be adapted and applied to Lisbon's context. This will help in creating a visual identity that is innovative, distinctive, and competitive (Anholt, 2010; Morgan, Pritchard, & Pride, 2011).

- How can the new visual identity address the challenges associated with Lisbon's rapid tourism growth, such as overcrowding, infrastructure strain, and sustainability?

This question focuses on the practical implications of visual identity, exploring how it can be used to manage tourism-related challenges and promote sustainable practices (Hankinson, 2004; Richards & Wilson, 2006).

- What is the role of stakeholder engagement in the development of Lisbon's visual identity, and how can the perspectives of residents, tourists, and local businesses be integrated into the design process?

Engaging with various stakeholders is essential for ensuring that the visual identity is inclusive and reflective of the community's values and aspirations. This question explores methods for incorporating stakeholder feedback into the design process (Kavaratzis & Ashworth, 2005; Dinnie, 2011).

## **1.5. Objectives**

The objectives of this research are to develop a visual identity for Lisbon that not only resonates with its rich heritage but also positions it prominently on the global stage. This involves:

1. Analysis of effective city visual identities: to explore and analyse various successful city branding strategies. To consider case studies from cities like Porto, Paris, and New York to understand the key factors behind their successful visual identities. This will help identify effective practices and insights that can be tailored to suit Lisbon.
2. Incorporation of Lisbon's unique characteristics: to perform thorough research to capture and document the distinctive cultural, historical, and geographical attributes that define Lisbon. This will form the foundation for developing a visual identity that truly represents the city.
3. Development of a comprehensive visual identity system: to design a visual identity system that encompasses logos, colour schemes, typography, and other essential elements.

4. This system should not only reflect Lisbon's unique charm but also enhance its recognition on a global scale, appealing to both locals and visitors.

## **1.6. Research Motivations**

The motivation for this project is driven by professional insights and a deep appreciation for Lisbon's cultural and economic significance. By developing a cohesive visual identity, this project seeks to enhance Lisbon's appeal as a tourist destination, support sustainable urban development, and foster a strong sense of community pride. This initiative is not just about creating a visual identity; it is about telling the story of Lisbon in a way that resonates with both residents and visitors, ensuring its continued growth and prosperity in the global tourism market.

My academic journey began with a Bachelor's degree in "Architectural Environmental Design" (Urban Design) from the Architectural University of Kazan in Russia. This educational background has instilled in me a deep appreciation for how architecture and urban planning influence the lived experiences of city inhabitants. Kazan, much like Lisbon, is a city rich in history and cultural intersections, which has profoundly shaped my understanding of urban spaces.

Moving to Lisbon in 2022 to pursue a Master's degree in Design and Visual Culture has broadened my perspective, allowing me to explore cities through the lens of graphic design. This transition from architecture to visual design has inspired me to investigate how visual identity can enhance a city's appeal and functionality. My architectural education provides a robust foundation for this project, enabling me to approach it with a holistic view that integrates both architectural and graphic design perspectives.

Lisbon's vibrant history, cultural diversity, and rapid urban development make it an ideal subject for a visual identity project. As a newcomer to Lisbon, I have experienced the

city both as a resident and as an outsider, offering a unique vantage point. This dual perspective is invaluable for creating a visual identity that resonates with both locals and visitors. Lisbon's rich tapestry of influences, from its iconic azulejos (tiles) (Figure 1) to its historic landmarks and modern urban life, provides endless inspiration for visual identity design. The city's picturesque viewpoints (miradouros) (Figure 2), lively neighbourhoods, and cultural traditions like fado music encapsulate a unique charm that I aim to reflect in this project.

This project allows me to merge my architectural knowledge with my newfound skills in graphic design. By doing so, I can create a visual identity that not only appeals aesthetically but also integrates seamlessly with the city's architectural heritage and urban landscape. My experience in urban design helps me understand the spatial and cultural contexts of Lisbon, ensuring that the visual identity is deeply rooted in the city's character. Being a non-native of Lisbon and Portugal adds another layer of value to this project. It allows me to bring a fresh perspective and innovative ideas that might not be immediately apparent to someone who has always lived here. My background in Kazan, a city known for its historical and cultural confluence, enriches my approach to understanding and representing Lisbon's unique identity.

By developing a visual identity for Lisbon, I hope to enhance its cultural and economic vitality, support sustainable urban development, and create a lasting impact that resonates with the city's diverse audiences. This initiative reflects my love for cities, my passion for design, and my dedication to contributing meaningfully to the places I inhabit.



*Figure 1. Azulejo (tiles). From Tiles in Lisbon: The History and Tradition of Our Iconic Art, by T. Soyinka, 2024 (<https://www.beportugal.com/tiles-in-lisbon/>). Copyright 2024 by BePortugal.*



*Figure 2. Miradouro (viewpoint). From Lisbonne - Miradouro de São Pedro de Alcântara, by J.-C. Benoist, 2019 ([https://pt.wikipedia.org/wiki/Ficheiro:Lisbonne\\_Miradouro\\_de\\_S%C3%A3o\\_Pedro\\_de\\_Alc%C3%A2ntara.jpg](https://pt.wikipedia.org/wiki/Ficheiro:Lisbonne_Miradouro_de_S%C3%A3o_Pedro_de_Alc%C3%A2ntara.jpg)). Copyright 2019 by J.-C. Benoist.*

## 1.7. Structure of the Thesis

This thesis is organised into several key parts, each designed to provide a comprehensive understanding of the development of a visual identity for Lisbon, from theoretical foundations to practical implementation. Below is a brief overview of the structure:

1. Introduction. This section introduces the thesis, outlining the contextualisation, research topic, research problem, research questions, objectives, research motivations, and the overall structure of the thesis.

2. Methodology. This part describes the research design, data collection methods, and data analysis techniques used in the study. It explains how the research was conducted and the rationale behind the chosen methods.

3. Literature Review. The literature review explores existing research and theories related to branding, visual identity, and city branding. It provides a theoretical foundation for understanding the significance of visual identity in city branding and sets the stage for subsequent case studies and project development.

4. Case Studies. This section analyses three examples of visual identity development for cities: Porto, Paris, and New York. These case studies provide insights into successful strategies and their outcomes, offering valuable lessons for the Lisbon project.

5. Project Development. This part details the process of developing a visual identity for Lisbon, from initial conceptualization to design iterations and final implementation. It includes a description of the design elements and the rationale behind their selection.

6. Evaluation. The evaluation chapter aims to assess the effectiveness of the developed visual identity system for Lisbon. This evaluation will be conducted using two primary methods: stakeholder feedback through online surveys and expert reviews.

7. Iteration and Refinement. Based on feedback from stakeholders and experts, this chapter details the iterative process used to refine the initial visual identity design. It includes a discussion of the specific adjustments made to the logo, colour schemes, and overall visual system, supported by images of the final solution. The importance of iteration in contemporary design practice is highlighted.

8. Discussion. The discussion chapter focuses on interpreting the results obtained from the evaluation and iteration processes in light of the literature review. It compares the first solution with the final iteration, highlights the implications of the results for the fields of design and branding, and identifies the limitations of the project. Additionally, it answers the primary and secondary research questions posed at the beginning of the thesis

9. Conclusion. The conclusion summarizes the key findings of the research and project development. It discusses the implications of the new visual identity for Lisbon and suggests directions for future research.

10. References. A comprehensive list of all the sources cited throughout the thesis provides a basis for further reading and research.

## **2. Methodology**

### **2.1. Introduction**

This chapter outlines the research design and methods used to develop a comprehensive visual identity system for Lisbon. It details the data collection and analysis approaches, focusing specifically on the literature review and case studies, which are fundamental for understanding the principles and components of successful visual identity systems.

### **2.2. Research Design**

The research design aims to provide a comprehensive understanding of existing knowledge and practices in city branding and visual identity systems. The primary methods used are literature review and case studies, both of which inform the development of a visual identity system tailored to Lisbon's unique characteristics.

### **2.3. Secondary Research Methods**

Research is the crucial initial stage of the design process, enhancing rather than limiting creativity. Thorough research provides clarity and direction, facilitating confident design decisions and a smoother process (Slade-Brooking, 2016).

Data collection methods are divided into primary research, involving new data collection from sources, and secondary research, utilizing existing information. Secondary research involves collecting data from online sources, libraries, and archives, often using data compiled by professional research organizations. This includes analysing data from previous reports, books, newspapers, magazines, journal articles, and statistics from governments and NGOs. Typically conducted at the project's outset, secondary research helps understand

existing knowledge, identify gaps, and determine additional information needs (Slade-Brooking, 2016).

This thesis employs secondary research for several reasons:

- **Accessibility and Depth of Information:** Access to vast amounts of existing information, including academic studies, industry reports, and case studies, provides a rich foundation of knowledge and insights for the design process (Slade-Brooking, 2016).
- **Time and Resource Efficiency:** Secondary research is more efficient than primary research, which can be time-consuming and resource-intensive (Muratovski, 2015).
- **Expertise and Credibility:** Secondary sources often include data and analysis from experts and established organizations, adding credibility to the findings (O'Grady & O'Grady, 2017).
- **Foundation for Further Research:** It provides a solid foundation for future primary research, helping to identify knowledge gaps and areas for further investigation (Muratovski, 2015).

## **2.4. Literature Review**

A literature review compiles secondary research from various sources, helping researchers familiarize themselves with the subject or problem. It involves a thorough examination of relevant documents, publications, articles, websites, and books. This step can also include a review of a client's corporate communications and those of their competitors, often referred to as a communications audit (O'Grady & O'Grady, 2017).

Process:

- **Data Collection:** Gather relevant literature from identified sources.
- **Analysis:** Synthesize information to identify common themes, best practices, and research gaps.

- Application: Use insights to inform the development of Lisbon's visual identity system.

## **2.5. Case Studies**

Case studies provide an in-depth analysis of successful city branding projects in cities such as Porto, Paris, and New York. This method helps understand the strategies and design elements that contributed to their success and how these can be adapted to Lisbon's context.

Case studies involve a thorough exploration of specific instances or situations over time, providing detailed contextual analysis. This method is particularly useful for understanding complex phenomena within their real-life context (Yin, 2009).

Process:

- Data Collection: Gather information on visual elements, strategies, and outcomes.
- Analysis: Compare and contrast projects to identify common success factors and unique approaches.
- Application: Adapt best practices and insights to Lisbon's visual identity development.

## **2.6. Integration of Findings**

Insights from the literature review and case studies will be integrated to develop a comprehensive visual identity system for Lisbon. This involves:

- Synthesizing findings to create design principles and guidelines.
- Identifying key visual elements reflecting Lisbon's unique cultural, historical, and geographical attributes.
- Developing a flexible and cohesive visual identity system applicable across various platforms.

## **2.7. Evaluation through a survey**

The evaluation utilizes two primary methods: stakeholder feedback through online surveys and expert assessments. These methods were chosen for their ability to provide both quantitative and qualitative data, offering a well-rounded understanding of the visual identity's performance.

## **2.8. Summary**

This methodology chapter outlines the structured approach taken to develop Lisbon's visual identity through rigorous research methods. By combining a thorough literature review with in-depth case studies, this project aims to create a visual identity that enhances Lisbon's appeal as a tourist destination, supports sustainable urban development, and fosters a strong sense of community. The chosen methodologies ensure a comprehensive and inclusive approach, reflecting both the city's rich heritage and its dynamic future.

## **3. Literature Review**

### **3.1. Introduction**

The Literature Review chapter provides a comprehensive examination of the existing literature related to the development of visual identity systems, particularly for cities aiming to enhance their tourism appeal. This chapter explores key concepts, theoretical frameworks, and practical insights drawn from various sources, forming the foundation for the subsequent development of a visual identity system for Lisbon.

### **3.2. Theoretical Framework**

#### ***3.2.1. Brand***

A brand extends beyond just its name, logo, or trademark; it embodies a distinct set of values that define its essence and acts as an implicit promise to deliver consistent quality and satisfaction with every purchase, usage, or experience. Brands aim to forge emotional connections with consumers, striving to be their first and only choice and to establish enduring relationships (Slade-Brooking, 2016).

In an environment where competition offers endless choices, businesses strive to forge emotional connections with consumers, aiming to become indispensable and establish enduring relationships (Wheeler, 2018).

The brand encompasses a combination of physical and emotional attributes that provoke a specific response from consumers or audiences. Branding seeks to forge a distinctive identity that sets a product or service apart from its competitors, typically through a set of carefully designed elements that include a unique name and visual style (Slade-Brooking, 2016).

The process of creating a brand, encompassing both its design and marketing, has become crucial to the success of any new product, service, or business initiative. In today's

world, managing and shaping a brand's image is often considered more significant than the actual product the brand represents. The design of a product now frequently serves as a medium to express and communicate the brand's values. Products are increasingly developed to enhance and amplify a brand's success rather than merely to boost sales of the item itself. Consequently, 'image makers' such as designers, advertising agencies, and brand managers have become pivotal figures in our contemporary consumer society (Slade-Brooking, 2016).

Brands matter significantly because consumers often make choices based not on the actual value of a product but on its perceived value. Skilled branding can enhance this perceived value, creating lasting relationships with customers that transcend geographical and temporal boundaries, potentially leading to lasting partnerships (Airey, 2014).

A robust brand distinguishes itself in a saturated market as consumers often develop loyalty, trust, and a preference for brands they love (Wheeler, 2018). To market products globally, a brand must effectively communicate across various languages. Thankfully, universally recognizable symbols don't require translation. Clear across any cultural and linguistic context, these symbols help companies break through language barriers, compete on a global scale, and maintain brand consistency in diverse applications (Airey, 2014).

Like judging a book by its cover, the perceived value of goods or services often exceeds their actual worth. A frequently seen logo builds trust, and this trust motivates customers to return repeatedly. In this way, logos function similarly to linking a face with a name—they aid in memory recall of past interactions with the brand. (Airey, 2014)

David Hay (2004), founder and CEO<sup>2</sup> of Brand Finance, the world's leading independent brand and strategy consultancy, identifies three core functions of a brand:

1. Navigation: They guide consumers through a confusing multitude of options.

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<sup>2</sup> Chief Executive Officer: the main person responsible for managing a company.

2. Reassurance: They affirm the inherent quality of a product or service, confirming that consumers have made a wise purchase decision.
3. Engagement: They employ unique imagery, language, and associations that resonate with consumers, fostering a sense of belonging to the brand.



*Figure 3. Brand touchpoints.* Each touchpoint is an opportunity to increase awareness and build customer loyalty. From *Designing Brand Identity: An Essential Guide for the Whole Branding Team* (p. 3), by A. Wheeler, 2018, John Wiley & Sons, Inc. Copyright 2018 by Alina Wheeler.

### **3.2.2. Branding**

Branding is the strategy employed by a business or organization to communicate its brand promise to a specific audience, aiming to make its offerings the preferred choice. This involves strategically shaping both the tangible and intangible qualities of the brand through various forms of communication (Slade-Brooking, 2016).

Branding is a systematic process aimed at increasing visibility, attracting new customers, and enhancing customer loyalty. It demands consistent excellence and adaptability to ongoing changes in the market to position a brand as the preferred choice. This requires brand builders to focus on fundamental strategies, maintain composure amid constant shifts, and capture every opportunity to solidify their brand's place in the consumer's heart and mind (Wheeler, 2018).

### **3.2.3. Brand identity**

Brand identity serves as a critical strategic asset in business, leveraging every chance to enhance brand awareness, improve recognition, showcase uniqueness and quality, and highlight competitive advantages. Maintaining a consistent brand identity, adhering to uniform standards, and continuously pursuing high quality are fundamental priorities for businesses (Wheeler, 2018).

Brand identity represents the distinct visual and conceptual elements that identify a brand and convey its promise. This includes specific design elements such as the name, typography, logos, symbols, icons, and colour schemes (Slade-Brooking, 2016).

A brand's visual identity greatly enhances its recognition and awareness among consumers. A distinctive visual identity leverages the power of sight, which provides more information than any other sensory system, and it triggers a variety of associations that aid in brand recognition (Wheeler, 2018).

Designers tasked with creating visual identities manage consumer perceptions by weaving together the brand's meaning and visual elements. Understanding the processes and sequences of visual perception and recognition allows designers and their clients to develop images that are most effective in communicating the brand's message. Perception research focuses on how people perceive and interpret sensory stimuli (Wheeler, 2018).

Understanding how visual perception and cognition work offers valuable insights for creating effective designs. Alina Wheeler (2018) gives the following sequence of perception of visual elements:

1. Shape: The human brain first recognizes and remembers shapes. This is because visual shapes can be identified directly without the need for decoding, unlike text.
2. Colour: Following shape, colour is the next element processed by the brain. It's powerful in evoking emotions and reinforcing brand associations. Choosing distinctive colours is vital not only for enhancing brand recognition but also for differentiating the brand from others.
3. Form and Content: Text and more complex forms are processed last, as they require more cognitive effort to decode into meaningful information.

#### ***3.2.4. Visual Identity***

When the functional differences between two products are minimal, emotional differentiation becomes crucial. This is the essence of identity design for consumer products and services. A visual identity for a business is akin to a face for a person. While creating distinct marks for competing businesses was once straightforward, the rise of capitalism has pushed designers to achieve differentiation in crowded global markets. This challenge also presents opportunities and responsibilities. Savvy business leaders recognize the impact design can have on their brands. Designers, who were once primarily consulting with middle

managers, now frequently advise company owners and CEOs in the boardroom on strategies for success. A brand's identity encompasses a wide range of elements, including logos, websites, vehicle graphics, business cards, staff uniforms, sound branding, tone of voice, packaging, art direction, and even mannerisms. This comprehensive approach ensures a cohesive and memorable brand presence in the market (Airey, 2019).

Identity and branding are commonly misunderstood as interchangeable terms, yet they define distinct aspects of a company's persona. Identity encompasses the collective qualities that define an organization's service level, while branding involves crafting this identity into a visual format (Ambrose & Harris, 2009).

The development of a visual identity involves leveraging an organization's core behavioural traits to craft an image for communication to consumers, stakeholders, and the broader public. Such identities are designed to be consistent and immediately recognizable, truly capturing the core of the organization. When creating a brand identity, designers aim to infuse the brand with specific meanings and qualities through the use of colours, typography, imagery, and overall style, all intended to resonate emotionally with viewers. More than just a logo, a visual identity encompasses all elements of a brand's presentation, from the colour palette to the structure of the typography, creating a comprehensive visual language (Ambrose & Harris, 2009). Visual Identity refers to the overall aesthetic appearance of a brand, encompassing elements like logos, symbols, and colour schemes that visually represent the brand (Slade-Brooking, 2016).

Martin Lorenz (2023), in his book *Flexible Visual Systems*, defines visual identity as "a visual language used by a company, organization, institution, but also product, campaign, person, or event to be recognized, remembered, and identified" (p. 4).

The concept of "corporate identities" is widely associated with companies, but it extends far beyond that. Every group or entity, from organizations to events, and even

products and media campaigns, shares a common narrative and identity—whether these are crafted deliberately or emerge by chance. All these entities require a cohesive visual identity because they all engage in ongoing communication that necessitates a uniform visual language (Lorenz, 2023).

There was once a time when creating a logo was almost equivalent to crafting an entire identity. In some cases, this might still hold true, but it's increasingly insufficient in today's complex communication environment. A simple logo or symbol-based visual identity often fails to fully engage with the dynamic contexts of modern communication. It can be too simplistic and not versatile enough to convey nuanced messages. Today, we need sophisticated visual languages that can address the multifaceted challenges of contemporary communication (Lorenz, 2023).

### ***3.2.5. City Branding***

City branding involves creating a distinct and appealing image for a city to attract tourists, investors, and new residents. It encompasses strategies and activities designed to shape the perceptions of various stakeholders about the city (Anholt, 2010). According to Kavartzis and Ashworth (2005), successful city branding integrates marketing, public relations, and urban planning to create a cohesive and compelling brand image that reflects the city's unique characteristics.

The image of a city can quickly reach an international audience, enhancing its appeal to tourists and businesses, thereby boosting urban vitality. City branding plays a crucial role in leveraging local knowledge and creativity for efficient public planning and urban development, making it a key tool in urban regeneration. Additionally, city branding intersects with destination branding in tourism, a sector essential for political, economic, and social progress. Tourism not only exposes local businesses to the global market but also

fosters interaction between residents and visitors, enhancing the city's economic prospects (Jojic, 2018).

Effective city branding relies on defining clear values and identity beyond just logos and slogans. It involves creating a genuine brand identity that considers various stakeholder groups. A successful brand strategy should align with clear values and goals, leading to visual and tangible changes within the city (Jojic, 2018).

In branding efforts, city authorities must prioritize residents, who are often overlooked despite their significant role in shaping the city's brand. Residents' perceptions and attachment to the city directly influence tourists' experiences. Their talents and engagement contribute to the city's growth, adding value to the brand. Cities offer residents social and emotional benefits, opportunities for information sharing, social connections, and activities that align with their interests (Jojic, 2018).

City branding elevates the status of a city as a tourist destination, residential area, or business hub, primarily associated with economic benefits. However, branding also carries symbolic value, giving cities a unique character and emotional connection in the globalized context. A strong city brand should not only attract visitors and investments but also retain and attract residents. The city's image plays a vital role in persuading various stakeholders, and authorities must view branding as a tool for urban development and local identity construction (Jojic, 2018).

City branding aims to:

- Develop new ways to communicate the city's image.
- Achieve competitive advantages.
- Strengthen the city's reputation and economic significance.

City branding has garnered significant interest among academics and policymakers as cities compete globally for tourism, investment, and talent. The concept, adapted from

commercial brand strategies, is increasingly applied to urban development, regeneration, and improving the quality of life in cities (Jojic, 2018).

Enhancing a city's brand and identity by emphasizing its tourism potential can significantly boost its reputation as a tourist destination. Stakeholders intentionally craft the city's image to create a distinctive and recognizable identity both domestically and internationally, setting it apart from other cities (Chan et al., 2021).

Cognitive aspects, which relate to what individuals know about a location and shape their perception, are greatly influenced by a city's branding and identity strategies. By prominently highlighting each element or key attraction of the city, these cognitive aspects are strengthened, often subconsciously influencing visitors' perceptions. The more effectively a city emphasizes its unique identity and top destinations, the more potent these cognitive perceptions become, reinforcing the city's image in the minds of its audience (Chan et al., 2021).

### ***3.2.6. City's Visual Identity***

Visual identity is a key component of city branding, involving the creation of visual elements such as logos, colour schemes, typography, and imagery that represent the city's brand (Dinnie, 2011). Visual identity theory emphasizes the importance of consistency and coherence in these elements to ensure a strong and recognizable brand image. It also explores how visual identity can evoke emotional connections and influence perceptions and behaviours (Anholt, 2010).

The design of a city's visual identity system encompasses both building landscape and visual communication design. It is multidisciplinary design research that applies graphic design principles to the urban environment. This system is crucial as it serves as the city's

central visual system, impacting the overall public image through visual orientation and identity (Zhang, 2016).

The identity graphics system, while rooted in graphic design, interacts significantly with spatial environments, becoming an independent design category that emphasizes human-centred design. This approach aims to harmonize the interaction between people, architecture, and landscapes (Zhang, 2016).

Often underestimated in city planning, the identity system is vital for navigational and informational purposes. It's like a guide that helps residents and visitors understand and navigate the cityscape. The absence of a well-integrated identity system can make navigating a city as challenging as it would be for a blind person (Zhang, 2016).

Moreover, the evolution of the identity graphics system reflects the urban area's level of civilization and influences public perceptions of the city. It affects how accessible and comprehensive urban visual information is, which in turn can influence future urban development (Zhang, 2016).

Visual identity systems in cities not only mirror the cultural and civilizational standards but also serve as a key element in managing and portraying a city's unique characteristics. These systems, which integrate symbols, text, and colours, are critical in conveying the historical, geographical, cultural, and emotional context of a city. Thus, design within this framework acts as an extension of urban culture, innovating upon historical traditions and integrating them into modern life (Zhang, 2016).

### **3.3. Elements of Visual Identity**

In the past, creating a visual identity for a brand involved selecting a logo, a colour scheme, and a font. However, recent trends have shifted towards more dynamic and flexible

identities, incorporating a variety of elements. This evolution has been facilitated by new technologies and the transition from print to digital media (van Nes, 2012).

While traditional business cards are still exchanged, most interactions now occur online. This digital shift allows brands to create more dynamic and variable identities, potentially even changing their logo daily. The internet, social media, and technological advancements have enabled brands to behave more like living organisms, fostering closer connections with their clients. These new forms of interaction should be reflected in a company's identity (van Nes, 2012).

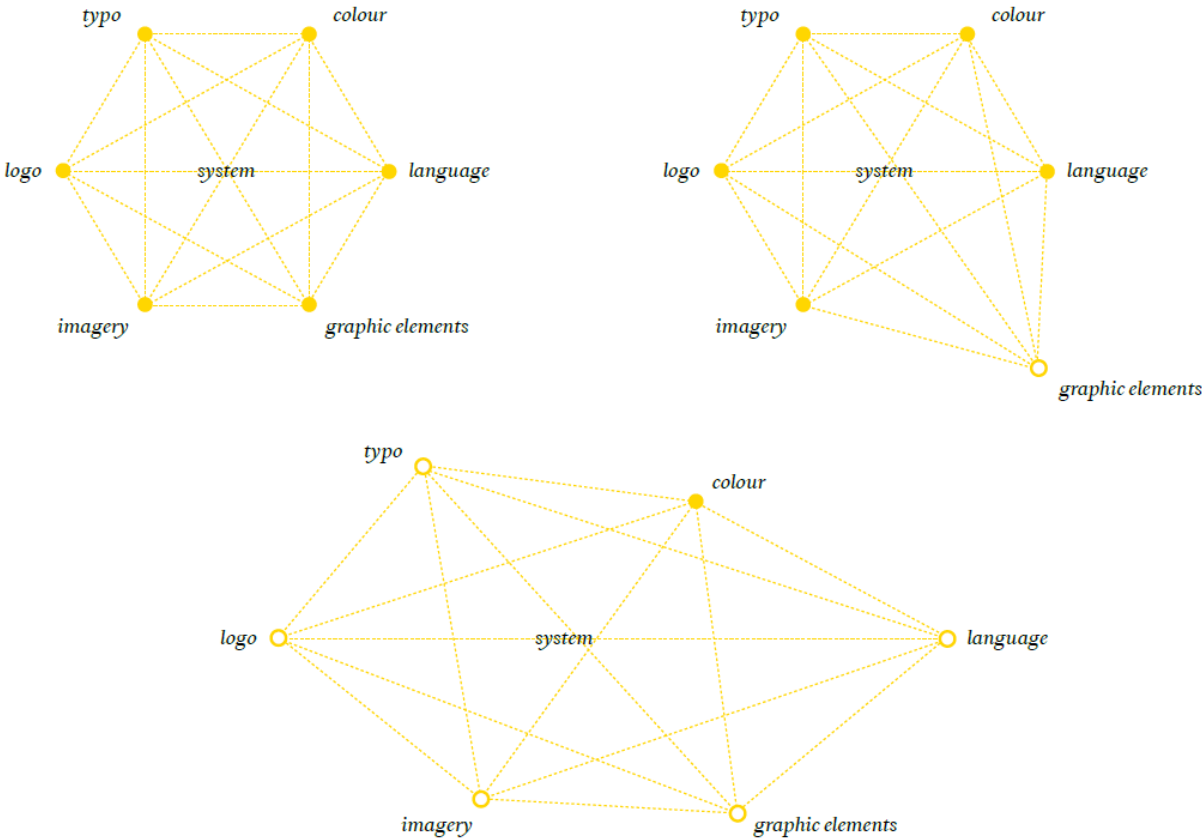


Figure 4. The six components of an identity and its connections create the system. Variables create the dynamics, keeping a certain constant to maintain recognition. From *Dynamic Identities: How to create a living brand* (p.7), by I. van Nes, 2012, BIS Publishers. Copyright 2012 by BIS Publishers and Irene van Nes.

A brand's identity must embody the company's values, goals, and purpose. It should not be static but should evolve and adapt over time, much like a person whose experiences and relationships shape their identity. Similarly, a company must adapt to economic and social changes, leadership visions, and technological advancements (van Nes, 2012).

A dynamic identity should be flexible and able to incorporate these changes, reflecting the company's growth and adaptation. There are six key components to an identity: logo, colour, typography, graphic elements, imagery, and language. These components form a cohesive system that defines the brand's identity. While fixed components ensure brand recognition, variable elements provide the flexibility needed for the identity to evolve (van Nes, 2012).

### ***3.3.1. Logos and Symbols***

Logos and symbols are critical components of visual identity. They serve as the face of the brand, encapsulating the city's essence and creating instant recognition. Designing a logo that reflects the city's character and appeals to both residents and tourists is essential (Slade-Brooking, 2016).

Logos are a central element of visual identity, serving as a visual shorthand for the city's brand. A well-designed logo is simple, memorable, and reflective of the city's unique attributes. Best practices in logo design emphasize the importance of simplicity, scalability, and relevance to the city's identity (Dinnie, 2011).

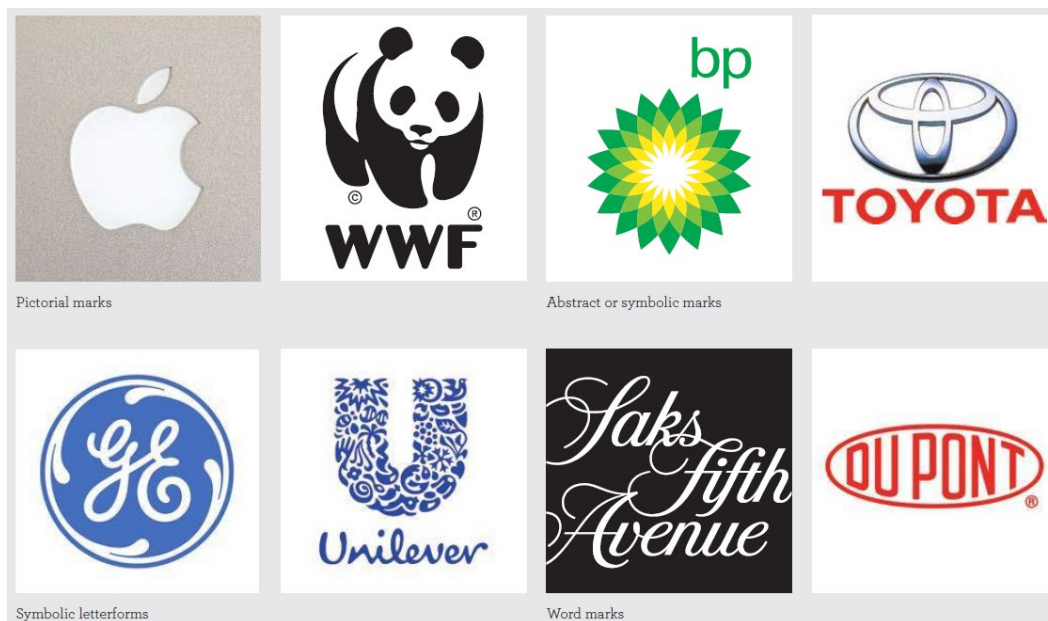


Figure 5. Different forms of logos. From *Creating a Brand Identity. A Guide for Designers* (p. 25), by C. Slade-Brooking, 2016, Laurence King Publishing Ltd. Copyright 2016 by Laurence King Publishing Ltd.

### 3.3.2. Colour Schemes

Colour plays a crucial role in evoking emotions and conveying personality, enhancing brand associations and differentiation. Upon seeing a colour, it triggers a set of impressions and feelings. In the process of visual perception, the brain recognizes colour immediately after identifying shapes and before processing any textual content (Wheeler, 2018).

Selecting colours for a brand involves understanding colour theory, having a clear vision of the brand's desired perception and differentiation, and ensuring consistency and meaning across various media. Some colours are chosen to unify the brand's identity, while others serve functional purposes, such as distinguishing different products or business lines within the brand architecture. To meet diverse communication needs, a cohesive colour palette or "family of colours" is developed (Wheeler, 2018).

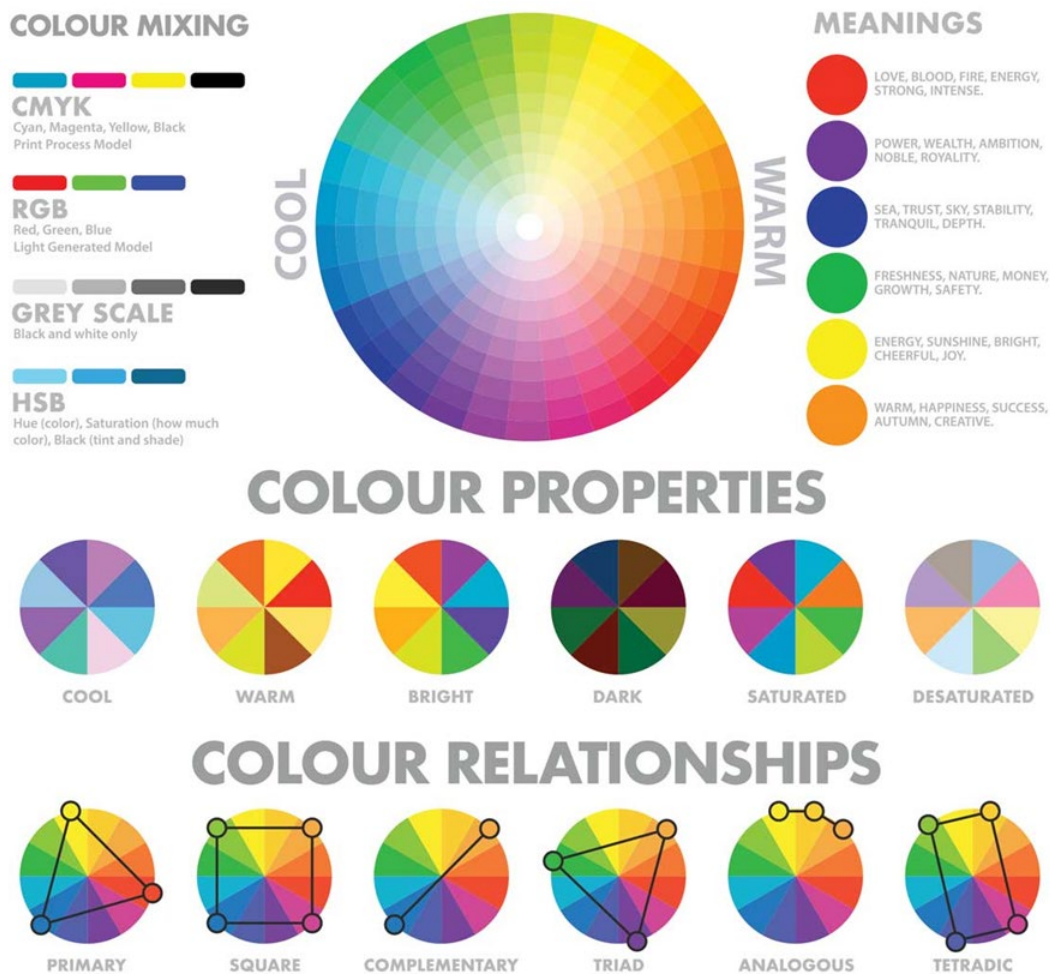


Figure 6. Colour theory guide. From *The Colour Theory*, by S. Campbell, 2020 (<https://pixelandink.com.au/the-colour-theory/>). Copyright 2020 by Pixel and Ink Designs.

### 3.3.3. Typography

Typography is another critical element of visual identity, contributing to the overall look and feel of the brand. The choice of typeface can convey different messages and should be consistent with the city's brand image. For instance, a modern sans-serif typeface may suggest a contemporary and forward-thinking city, while a serif typeface may evoke a sense of tradition and heritage (Anholt, 2010).

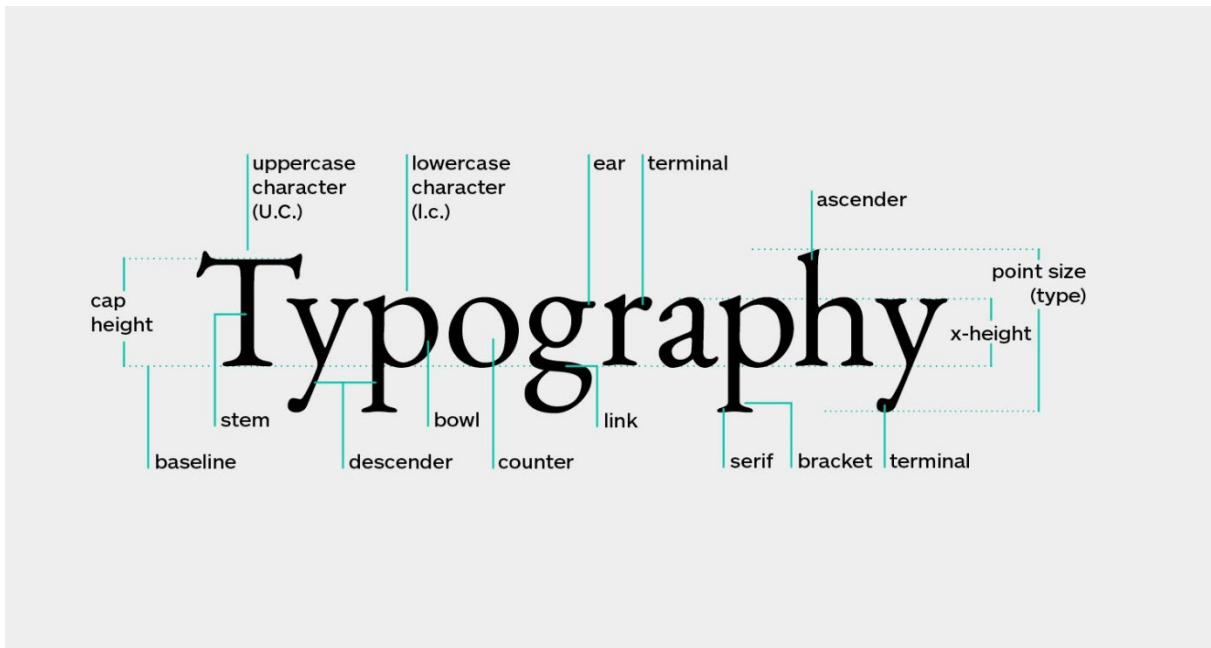


Figure 7. Anatomy of typography. From *What is typography?* By Shillington, 2024

(<https://blog.shillingtoneducation.com/what-is-typography/>). Copyright 2024 by Shillington.

Typography impacts the readability and perception of a brand's message. Font choices convey different aspects of a city's character, and consistent use of typography reinforces the visual identity. Typography should align with the brand's positioning strategy and support the hierarchy of information (Wheeler, 2018).

Typography can be simply defined as the art and practice of arranging type. Its origins trace back to the first punches and die used for creating seals and currency, with the first moveable metal type invented in Korea in the twelfth century. The arrangement of type advanced significantly in the fifteenth century with Johannes Gutenberg's printing press (Slade-Brooking, 2016).

In contemporary design, typography encompasses a wide array of applications, including typesetting, type design, calligraphy, inscriptions, signage, advertising, and digital media. Professional graphic designers must possess extensive knowledge of typography and

typefaces, including an understanding of their historical significance and past applications, to guide their appropriate use (Slade-Brooking, 2016).

Typography is a fundamental component of an effective identity program, as it significantly contributes to a brand's recognizability through its distinctive and consistent typographic style. It must align with the brand's positioning strategy and support the hierarchy of information (Wheeler, 2018).

**3.3.4. Imagery and Iconography**

Imagery and iconography help in creating a visual narrative for the city. The use of photography, illustrations, and other visual elements to depict the city's unique attributes enhances its appeal. These elements should be carefully selected to convey the city's story effectively (Ambrose & Harris, 2009).

Incorporating cultural and historical symbols into the visual identity can enhance its authenticity and resonance with both residents and visitors. These symbols can include landmarks, traditional patterns, and other iconic imagery that reflect the city's unique character (Kavaratzis & Ashworth, 2005).



*Figure 8. Modes of signs. From Conceptualization, measurement, and application of semantic transparency in visual notations, by S. Kuhar and G. Polančič, 2021*

(<https://doi.org/10.1007/s10270-021-00888-9>). Copyright 2021 by Saša Kuhar and Gregor Polančič.

### 3.4. Design Process

Slade-Brooking (2016) describes the process of creating a brand identity in her book. According to this author, the design industry has developed a standardized process that equips designers with a structured approach to unleash creativity and innovation efficiently. This systematic process is crucial for managing complex considerations across diverse fields such as art, architecture, business, science, and more, ensuring designers meet the broad and varied expectations of their clients.

The design process, often depicted as a series of linear steps, is crucial for managing the creative workflow. While this process is broadly consistent, it's fascinating to see how different agencies adapt and tailor their approaches based on the project's specific needs. Some agencies might stick to a rigid methodology that maximizes efficiency and profit, while others might adopt a more flexible, customized approach for each project. This adaptability allows agencies to effectively address the unique challenges and opportunities presented by each client and project (Slade-Brooking, 2016).

Overall, the adoption of a structured design process is a response to the need for designers to balance creativity with practical business and client requirements. This process not only aids in the creation of distinct and effective designs but also ensures that these designs are viable within the real-world constraints of time and budget (Slade-Brooking, 2016).



*Figure 9. Four-step design process. From Creating a Brand Identity. A Guide for Designers (p. 76), by C. Slade-Brooking, 2016, Laurence King Publishing Ltd. Copyright 2016 by Laurence King Publishing Ltd.*

This methodology not only structures the creative process but also clarifies for clients how their investments are utilised, demystifying what might often seem like an enigmatic procedure. In brand development, it's challenging to foresee the creative journey, yet it's crucial to ensure the brand identity passes through all vital phases. This scrutiny involves evaluating the concepts against objectives, refining them, and rigorously questioning them to confirm that the final outputs align with the initial specifications. This systematic approach is applied consistently across both new brand creations and rebranding efforts (Slade-Brooking, 2016).

This four-step method is equally beneficial for student design projects. It aids creativity by ensuring there is sufficient time and space for thought, experimentation, and the application of imagination. Additionally, it enhances problem-solving capabilities, particularly when ideas seem scarce (Slade-Brooking, 2016).

Also, Slade-Brooking (2016) provides an expanded thirteen-step model of the design process, consisting of the following stages:

1. **Analysis:** This initial phase involves extensive consumer research, examining visual properties and marketing successes to gather a comprehensive understanding of the brand's current positioning.
2. **Discussion:** Insights from the analysis are debated to align with the brand's needs and direction. This stage is crucial for setting the trajectory of the design and allows designers to challenge and refine the brief.
3. **Design Platform:** A detailed brief is created, incorporating the client's directives and the insights from the analysis, providing a clear path for the design strategy.
4. **Briefing Designers:** The senior creative team presents their findings and the refined brief to the broader design team, ensuring everyone is aligned.

5. Brainstorming: The design team collaboratively generates ideas, refining their understanding of the brand's identity and exploring creative possibilities.
6. Independent Research: Designers conduct individual research, drawing on a variety of sources to inspire and inform their designs.
7. Concept Development: This involves creating diverse design concepts, including elements like names, slogans, and logos, tailored to the client's requirements.
8. Analysis of Design Concepts: Designs are reviewed against the creative brief and narrowed down to options that best meet the initial objectives.
9. Refining Concepts: Selected concepts are further developed to cover a range of creative approaches, ensuring the design communicates the desired message effectively.
10. Client Presentation: The final design concepts are presented to the client, showcasing how they meet the brief and the strategic thinking behind each.
11. Finishing/Prototyping: The chosen concept is finalized, and any client feedback is incorporated to refine the design.
12. Testing/Market Research: The final design is tested to gauge consumer reactions, ensuring it resonates with the target audience.
13. Delivery of Final Artwork: The completed design is delivered to the client, marking the end of the project.

While the design process can be structured in a sequential, step-by-step manner, the creative process is inherently more subjective and varies significantly among designers. This subjective nature makes it challenging to outline a definitive path for creativity (Slade-Brooking, 2016).

One of the oldest frameworks for understanding creativity was introduced by Graham Wallas in his 1926 book "The Art of Thought." He described the creative process as unfolding in four stages:

1. Preparation: Engaging with the problem, understanding its context, and gathering initial thoughts.
2. Incubation: The problem is set aside to allow subconscious processing, during which it might seem like nothing is happening.
3. Illumination: Often referred to as a 'eureka' moment, where a spontaneous creative solution emerges into conscious thought.
4. Verification: The creative idea is evaluated and refined to ensure its feasibility and effectiveness.

The process is often depicted as a cycle that moves from uncertainty to clarity through continuous questioning and exploring different solutions throughout a project (Slade-Brooking, 2016).

Additionally, Damien Newman of the Central Office of Design illustrates this process through his 'Design Squiggle', which represents the journey of creativity from abstract beginnings through iterative development to the final, polished design solution. This model visually demonstrates how designers navigate the often chaotic and nonlinear path of creativity to arrive at a coherent end result (Slade-Brooking, 2016).

Alina Wheeler (2018) offers a somewhat different model of the branding process (Figure 12). The branding process involves a meticulous blend of research, strategic planning, top-notch design, and effective project management. It demands great patience, meticulous attention to detail, and the ability to handle and integrate a large amount of information.

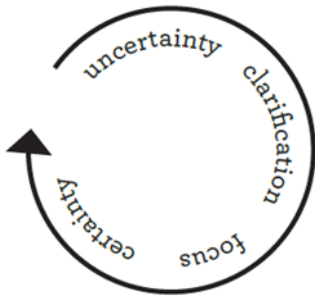


Figure 10. Four-stage cyclical representation of the creative process. From *Creating a Brand Identity. A Guide for Designers* (p.85), by C. Slade-Brooking, 2016, Laurence King Publishing Ltd. Copyright 2016 by Laurence King Publishing Ltd.

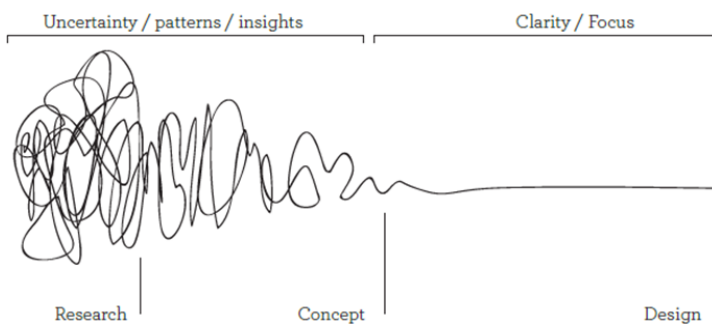


Figure 11. The diagram based on Newman's licensed *Design Squiggle*. From *Creating a Brand Identity. A Guide for Designers* (p.85), by C. Slade-Brooking, 2016, Laurence King Publishing Ltd. Copyright 2016 by Laurence King Publishing Ltd.

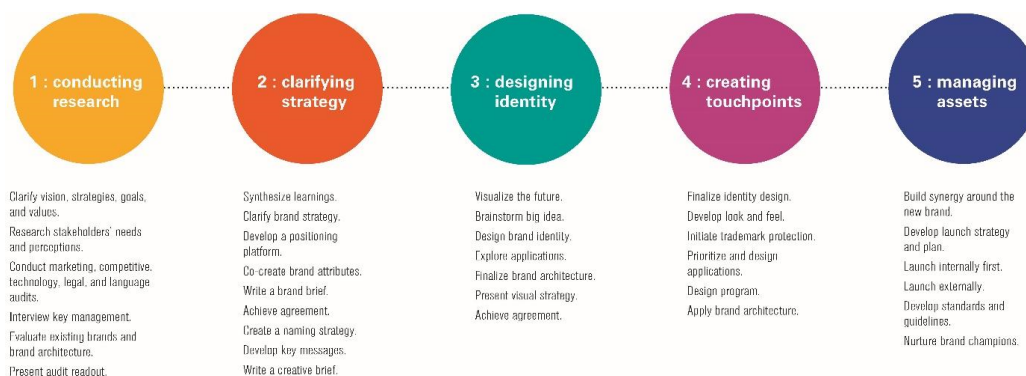


Figure 12. Brand identity process. From *Designing Brand Identity: An Essential Guide for the Whole Branding Team* (p. 3), by A. Wheeler, 2018, John Wiley & Sons, Inc. Copyright 2018 by Alina Wheeler.

The method remains consistent regardless of the client's nature or the project's complexity. Variations occur in the depth of each phase, the duration, the resources committed, and the team sizes from both the branding agency and the client's side (Wheeler, 2018).

This process is structured into clear stages with defined start and end points, which helps in making timely decisions. While skipping steps or altering the sequence might seem like a shortcut to reduce costs and time, such changes can lead to significant risks and diminish the long-term benefits. When executed correctly, this meticulous process can yield exceptional outcomes (Wheeler, 2018).

The third phase of the branding process, identity design, which is most relevant to this project, consists of the following steps:

1. **Foundation Understanding:** Clarify the brand's core values, offerings, target audience, unique selling propositions, and competitive edges. Clearly define the design objectives, constraints, timelines, deliverables, and communication protocols.
2. **Research Review:** It's essential for the design team to thoroughly review all prior research, including internal and competitive audits. If the team hasn't directly conducted interviews or workshops, they should revisit key findings to fully understand the brand's context, possibilities, and challenges.
3. **Application Identification:** Determine critical applications of the brand identity to test the practicality of design solutions. This helps not only in refining the design but also in showcasing the proposed identity to decision-makers as if it were already being used.
4. **Brand Symbolism:** Decide whether the brand will use a wordmark or symbol and consider the style of the symbol—whether it's abstract, pictorial, or based on

letterforms. Consider the type of logotype required and the usage scenarios for any tagline.

5. Brand Architecture: For complex organizations, this stage is suitable for designing a coherent brand architecture that accommodates brand extensions and sub-brands, keeping future growth in mind.
6. Colour Strategy: Analyse how colour will function within the brand's visual system, considering both top-level and broader integrative uses. Ensure the colour palette is effective across all mediums and culturally appropriate globally.
7. Typography: Select one or two typeface families that will be used consistently across all platforms, remembering potential licensing fees. Custom fonts may also be considered to enhance brand uniqueness.
8. Look and Feel: The overall aesthetic should align with the brand's identity through consistent use of content, colours, typography, iconography, and imagery. The brand should be recognizable even without the logo, based on its distinctive style.
9. Visual Assets: Determine what visual assets are necessary considering the content strategy. Decide on the types of imagery—such as photography, illustrations, or videos—that will best convey the brand's story.
10. Presentation: Carefully plan how to present each design approach, focusing on the meaning behind each choice rather than just aesthetics. Limit the options shown, ideally no more than three, to maintain focus during decision-making.

David Airey (2024) talks about an agile approach to the identity design process in his book. He also mentions that the process is tailored to the specific requirements of the task at hand. Typically, after establishing a project agreement, the workflow encompasses several phases: research, creative strategy, design, and implementation.

## 1. Research

This phase entails a comprehensive examination of the client's history, target audience, market position, competition, similar brands, current trends, distinguishing factors, and reputation. Duration varies and may include site visits, interviews, and desk research. Formulating initial inquiries about the product or service, such as its purpose, desired impact, challenges, performance metrics, and concerns, helps lay the groundwork for the project. Understanding the company's vision simplifies the task of achieving lasting results while identifying industry-leading brands aids in sharpening the project's focus.

## 2. Creative Strategy

This stage involves devising a plan based on insights gathered during research and identifying visual elements that could be integrated into the brand's identity. It helps set client expectations on how the identity elements can evolve with the brand, eliminating surprises during the design reveal. Mood boards may be developed to explore two or three different identity directions, incorporating imagery from previous projects or other sources to inspire the upcoming design phase. This preparation helps pinpoint suitable visuals, colours, and typography that align with the business goals, industry context, and target audiences, establishing a benchmark for all subsequent design decisions.

## 3. Design

Typically, this stage involves several weeks of crafting a design presentation for the client's review. With a plan already in place, usually only one or two concepts are presented digitally. The presentation might include contextual mock-ups to show how the logo and visual identity will appear in actual applications like advertisements, web interfaces, vehicle graphics, uniforms, corporate stationery, and other relevant materials. Feedback is crucial to ensure the design aligns with the initial benchmarks, with room for adjustments to achieve the most effective and enduring design outcome.

#### 4. Implementation

The final phase ensures the design's rollout is as efficient as possible. This might involve setting up social media profiles, preparing a series of posts, adapting identity guidelines for international branches, or discussing print options with firms to ensure cost-effectiveness. Clients are encouraged to seek guidance on any aspect of the design implementation even months after the project's completion, whether for visual assistance or further development of identity elements.

### **3.5. Best Practices in Developing Visual Identity**

- Stakeholder Engagement

Engaging various stakeholders, including residents, businesses, and tourists, is crucial for developing a visual identity that reflects the city's collective identity and aspirations.

Involving stakeholders in the branding process ensures that the visual identity is inclusive and widely accepted (Kavaratzis & Ashworth, 2005).

- Consistency Across Platforms

Ensuring that the visual identity is consistent across various media and platforms is essential for maintaining a strong and coherent brand image. This includes websites, social media, public signage, promotional materials, and more (Dinnie, 2011).

- Flexibility and Adaptability

A successful visual identity system should be flexible and adaptable to different contexts and evolving city characteristics. This flexibility allows the visual identity to remain relevant and effective over time (Morgan, Pritchard, & Pride, 2011).

- Measuring Impact

Evaluating the effectiveness of a visual identity in enhancing city branding is critical for continuous improvement. Methods for measuring impact include surveys, brand recognition studies, and analysis of tourism data (Anholt, 2010).

### **3.6. Summary**

This literature review has explored the theoretical foundations of city branding and visual identity, discussed the importance and challenges of creating a visual identity, analysed key elements, outlined best practices, and detailed the design process. The review has also identified gaps in the existing literature that this research aims to address. By developing a visual identity specifically for Lisbon, this study will contribute to the body of knowledge on city branding and visual identity and enhance Lisbon's appeal as a tourist destination.

## 4. Case Studies

### 4. 1. The City of Porto

It's worth highlighting the visual identity of Porto, designed by White Studio under the leadership of Eduardo Aires, a professor at the Faculty of Fine Arts at the University of Porto. In September 2014, the Porto City Council unveiled Porto's first graphic brand, named "Porto." The brand, which extends across the city's municipal services and enterprises, has earned international accolades, including awards from Graphis in New York, a "Pencil" from D&AD Awards in London, and two gold trophies at the European Design Awards in Istanbul for 'Brand Implementation' and 'Best Show' in 2015. Today, this brand is internationally recognized as a successful example of city branding that has garnered global attention (Porto City Council, 2023).



*Figure 13. Porto. logo. From Manual de Identidade do Porto, by Studio Eduardo Aires, 2014 (<https://www.cm-porto.pt/marca-porto/marca-porto>). Copyright 2014 by Studio Eduardo Aires.*

Eduardo Aires (2014) explained that the city required a visual system to streamline communication with its citizens while establishing a clear hierarchy that linked the city and the city hall. They found inspiration in Porto's distinctive blue tiles, scattered throughout the city and known for their narrative quality despite the city's variety of colourful, patterned tiles. These blue tiles, which depict stories of the city and its landmarks, inspired the creation of over seventy geometric icons representing various aspects of the city and its inhabitants.

The icons were designed using a grid system that allowed them to be interconnected, forming a continuous network reminiscent of a tiled panel. This network of icons serves as a visual code for the city, capable of existing both as standalone symbols or as an interconnected web illustrating the city's complex nature. The design process revealed that the possibilities for what the icons could represent were endless, with new potential icons emerging from discussions, leading to the continuous expansion of the icon set. This is an open system, continuously evolving with new icons added regularly based on community feedback and discussions. This approach aims to capture an ever-growing array of city elements, reflecting its dynamic nature (Aires, 2014).

Eduardo Aires (2017) discussed that for the branding of Porto, they intentionally moved away from the common use of iconic elements with a figurative basis. Instead, they opted for typography that neutrally represents the city, ensuring a lasting and adaptable solution free from unpredictable elements that could date it in the future. This strategy was informed by a need to project the project forward, anticipating future challenges and implications.

The goal was to create a timeless image for Porto, not confined to current trends or the vision of any particular local leader. By using the city itself as a motif, rather than focusing on a specific iconic element or building, they aimed to capture the essence of Porto in a way that transcends time. The choice of a simple punctuation mark, a period, was used to finalize the

statement "Porto." in a clear and definitive manner, encapsulating the city's essence without additional descriptors. This choice reflects a belief that there is nothing more representative of Porto than the city itself (Aires, 2017).

Colour also played a crucial role in the branding. Inspired by the city's blue-tiled buildings, which dominate the visual imagination of both residents and visitors, the tiles served as a static portrait of urban life. These tiles not only tell the city's secular and sacred stories but also inspire the creation of a pictogram grid that explains the city's nature. The orthogonal grid of the tiles made translating these aspects into a vector format straightforward, allowing the blue narratives printed on these architectural surfaces to be integrated into the city's visual identity, reinforcing that this identity could only have been created in Porto (Aires, 2017).

Eduardo Aires (2017) discusses the thoughtful design behind Porto's visual identity, emphasizing that it serves all institutional purposes of the city council and encompasses cultural, social, educational, environmental, and economic activities. This strategic approach ensures the identity is more than just an official emblem confined to government paperwork; instead, it permeates public life, transcending bureaucratic boundaries to engage with the city's residents and visitors in meaningful ways.

Aires (2017) highlights that the design process aimed to create a timeless image, one not restricted by trends or local leadership changes. This identity is intended to be adaptable and open-ended, encouraging public interaction and customization and reflecting democratic values in its application.

The design's simplicity and openness allow for various interpretations and evolutions, aligning with the dynamic nature of Porto itself. This approach ensures that the visual identity not only represents the city but also becomes a living part of it, facilitating a sense of belonging and identity among all Porto residents (Aires, 2017).



Figure 14. Grid of icons. From *Manual de Identidade do Porto*, by Studio Eduardo Aires, 2014 (<https://www.cm-porto.pt/marca-porto/marca-porto>). Copyright 2014 by Studio Eduardo Aires.

The results of a study published by Casais and Monteiro indicate that while Porto residents were included in the city's logo creation, they desire more active participation in its broader marketing strategy. They acknowledge that the brand reflects their local identity, yet feel it primarily caters to tourists rather than fostering a stronger local connection. The study highlights issues with internal marketing in regions and suggests improvements in public policy. Additionally, although residents were consulted during the branding process, there's a sense that their input is overlooked in favour of tourist appeal. This points to a need for improved ongoing communication between city officials and residents to truly engage and resonate with the local community (Casais & Monteiro, 2019).



*Figure 15. Application of Porto identity. From Manual de Identidade do Porto, by Studio Eduardo Aires, 2014 (<https://www.cm-porto.pt/marca-porto/marca-porto>). Copyright 2014 by Studio Eduardo Aires.*

Although the residents of Porto would have preferred greater involvement in the initial phases of the branding process, the majority are satisfied with the final product, particularly appreciating the design and significance of the city's logo (Duarte & Braga, 2022).

The city's essence and character are effectively captured through the visual elements designed by the studio, which are prominently displayed throughout the city and on its social media platforms. The branding of "Porto" is seen as a timeless endeavour, with its message resonating persistently in the minds of the populace (Duarte & Braga, 2022).

Porto's shared identity is visually articulated and now permeates various public spaces such as streets, metro stations, and public buildings, contributing to a strong sense of community and belonging among residents. The local government's efforts in place branding

are seen as highly successful, making "Porto" an exemplary model of effective city branding (Duarte & Braga, 2022).

In a brief semiotic analysis, it can be concluded that from a syntactic perspective, the mastery of graphic grammar undoubtedly indicates that this is a well-developed graphic work with communicative capability. The design features interconnected elements characterized by refined geometric lines, monochromatic colour, high contrast, proportional balance, and stylistic consistency, all showcasing technical proficiency. While the artwork lacks notable eloquence, it is nonetheless visually striking (Ribeiro et al., 2014).



*Figure 16. Application of Porto identity. From Manual de Identidade do Porto, by Studio Eduardo Aires, 2014 (<https://www.cm-porto.pt/marca-porto/marca-porto>). Copyright 2014 by Studio Eduardo Aires.*

## 4. 2. Paris Convention and Visitors Bureau

In 2016, the Paris Convention & Visitors Bureau unveiled a new visual identity crafted by the Graphéine agency. The bureau's primary functions include welcoming and informing visitors and promoting Paris both domestically and internationally. A major design challenge was whether to incorporate the iconic Eiffel Tower, which, while immediately recognizable, risks cliché and lack of originality in such a widely-used symbol (Graphéine, 2016).

The designers at Graphéine tackled this challenge by choosing a route of simplicity, focusing on typographic elements rather than complex imagery. Their solution was a minimalist logo that subtly incorporates a reference to the Paris skyline. The letter "A" in the logo cleverly echoes the shape of the Eiffel Tower, achieving a sophisticated and distinctive design without succumbing to kitsch or vulgarity (Graphéine, 2016).



*Figure 17. Paris Convention and Visitors Bureau logo. From Office du Tourisme et des Congrès de Paris, by Graphéine, 2016 (<https://www.grapheine.com/portfolio/charte-graphique-de-loffice-tourisme-de-paris>). Copyright 2016 by Graphéine.*

The initial rollout of Paris' new visual identity was through the Paris Pass'lib, the official tourist pass of the city. According to the design team's concept, even subtle elements, such as the elevated dot above the "i," carry significant meaning and have practical applications. The design choice here represents the concept of journeying between multiple key destinations. This understated and streamlined design approach effectively facilitated the creation of a tourist map of Paris, showcasing major points of interest in an elegant manner (Graphéine, 2016).

The impact of the new logo for the Paris tourism office can be seen in its application across various mediums. Within the proposal from the agency, the logo is designed to be a focal point on printed materials, effectively serving as a visual portal into "Paris". It functions as both a mask and a stencil, cleverly using its design to frame and interact with other elements like text and images, thus guiding the viewer's eye through a visual exploration of Paris (Graphéine, 2016).

To further enhance the visual storytelling, illustrator Séverin Millet collaborated on the project, contributing his vibrant and simplistic style that complements the overall design ethos. Millet's unique contribution includes a frieze depicting only the legs of characters, sparking curiosity and inviting viewers to imagine walking through Paris themselves. This artistic approach injects a fresh perspective into the visual identity, steering clear of typical touristy images and instead offering a more imaginative and poetic representation of the city (Graphéine, 2016).



*Figure 18. Application of the Paris Convention and Visitors Bureau visual identity. From Office du Tourisme et des Congrès de Paris, by Graphéine, 2016 (<https://www.grapheine.com/portfolio/charte-graphique-de-loffice-tourisme-de-paris>).*

Copyright 2016 by Graphéine.

This approach not only revitalizes the traditional perceptions of Paris but also underscores the versatility and adaptability of the new logo design in capturing and conveying the essence of Paris in a modern, artistic manner (Graphéine, 2016).

In 2019, Alice Rampelberg, the director of B2C marketing and e-commerce at the Paris Convention & Visitors Bureau, shared insights during an interview with City Nation Place on how Paris managed to reassure its visitors and strengthen its brand after the 2015 terrorist attacks. Before these events, Paris, being a premier tourist destination, seldom needed aggressive marketing campaigns. However, following the attacks, there was a strategic shift in

the marketing approach to actively reassure potential tourists and encourage them to visit Paris in 2016 and 2017 (Rampelberg, 2019).

This shift marked a significant change in the role of the marketing team within the organization, transitioning from primarily communication-focused to more advertising-driven with ambitious goals. The team's effective strategies led to a successful recovery in tourism, culminating in record visitor numbers in 2018. This example underscores how critical marketing and advertising efforts can be in reviving a city's global travel appeal in times of crisis (Rampelberg, 2019).



*Figure 19. Application of the Paris Convention and Visitors Bureau visual identity. From Office du Tourisme et des Congrès de Paris, by Graphéine, 2016*

<https://www.graphéine.com/portfolio/charte-graphique-de-loffice-tourisme-de-paris>

Copyright 2016 by Graphéine.



Figure 20. Application of the Paris Convention and Visitors Bureau visual identity. From *Office du Tourisme et des Congrès de Paris*, by Graphéine, 2016 (<https://www.grapheine.com/portfolio/charte-graphique-de-loffice-tourisme-de-paris>).

Copyright 2016 by Graphéine.

**4. 3. New York City Tourism + Conventions**

In March 2023, the organization formerly known as NYC & Company, New York City's official destination marketing organization, was rebranded as New York City Tourism + Conventions. This rebranding included not just a new name but also a revamped brand system, which encompasses a fresh logo, colour standards, typography, artwork, and graphic elements (New York City Tourism + Conventions, 2023).

The redesign was spearheaded by the global design consultancy 2x4, which played a crucial role in crafting a new brand name and strategy. This strategy was aimed at both reflecting the organization's aspirations within the travel industry and supporting New York's tourism economy. The new visual identity draws inspiration from the city's graphic heritage

and the artistic expressions influenced by New York's five boroughs (New York City Tourism + Conventions, 2023).

The design of the visual identity features irregular shapes and intersections that symbolize New York's streets and skyscrapers, capturing the city's dynamic energy through contrasting visual themes of expansion and contraction. Additionally, the secondary colour palette chosen for the brand is deeply symbolic, with colours like Liberty Green, Taxi Yellow, Ferry Orange, Lox Pink, Brownstone, and Rockaway Sand, each representing various facets of the city's culture and environment. This thoughtful colour scheme and graphic design aim to enhance the brand's appeal and effectiveness in promoting tourism and conventions in New York City (New York City Tourism + Conventions, 2023).



*Figure 21. New York City Tourism + Conventions logo. From New York City Tourism + Conventions, by 2x4, 2023 (<https://2x4.org/work/new-york-city-tourism-conventions/>).*

Copyright by 2x4.

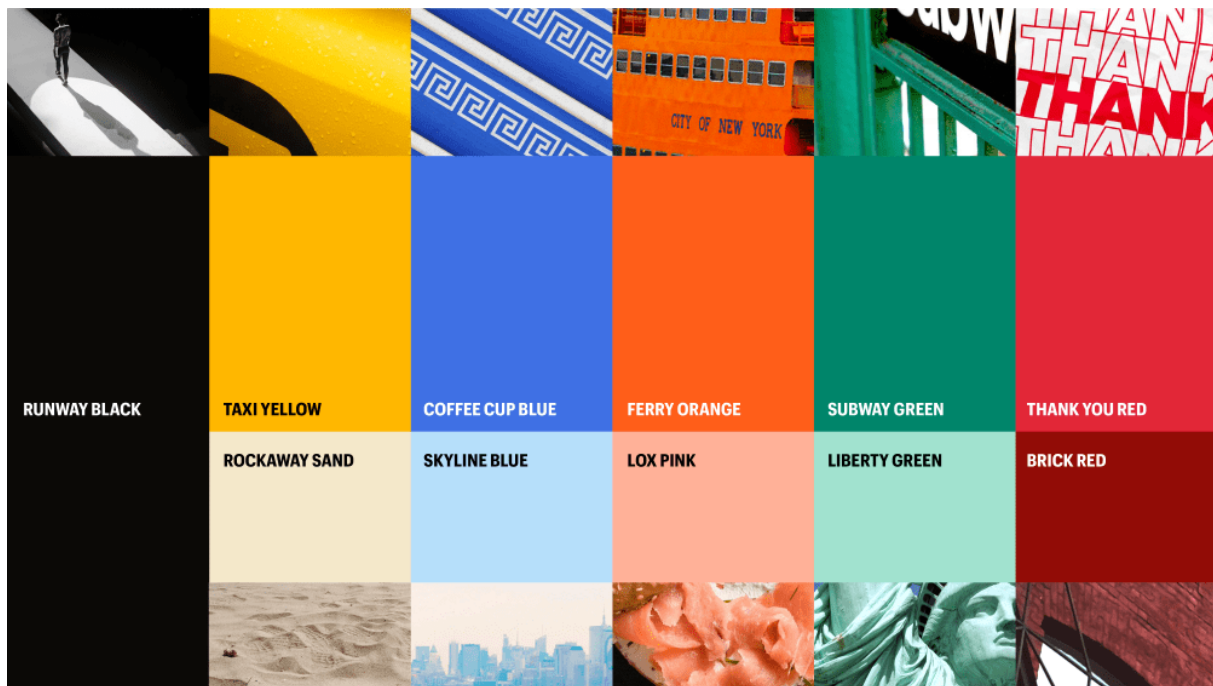


Figure 22. Colour palette of the New York City Tourism + Conventions visual identity. From *New York City Tourism + Conventions*, by 2x4, 2023 (<https://2x4.org/work/new-york-city-tourism-conventions/>). Copyright by 2x4.

The design consultancy 2x4 (2023) has undertaken a comprehensive rebranding project for New York City's tourism authority, which includes crafting a new brand architecture, strategy, name, and corporate identity along with a flexible design system. This initiative was necessary to effectively represent the authority's role in promoting citywide programs and supporting local businesses, covering both business-to-business (B2B) and business-to-consumer (B2C) contexts.

The rebranding strategy features a new logo inspired by New York City's iconic urban grid. This motif extends throughout the design system, influencing everything from the layout patterns that mimic the city's intersecting streets to the colour palette that evokes the hues of the urban landscape. The typography reflects the robust, dynamic nature of the city, while the illustration style captures the complex, layered essence of New York's bustling environment. This holistic approach to branding aims to resonate deeply with both residents and visitors,

encapsulating the vibrancy and diversity of New York City in a visually cohesive and impactful manner (2x4, 2023).

In a revealing interview with City Nation Place, Nancy Mammana (2023), the Chief Marketing Officer of New York City Tourism + Conventions, shared insights into the rebranding efforts of what is arguably the world's most iconic city. Following the pandemic, the organization saw an opportunity to redefine and affirm its role globally. This strategic shift included the adoption of a new name and brand identity, which marked a significant milestone in rejuvenating New York City's tourism sector and reinforced its position as the city's official travel agency.

The rebranding was meticulously planned to mirror the organization's mission to enhance New York's tourism economy by offering visitors rich, authentic experiences. Extensive research was undertaken prior to the launch, involving surveys and discussions with organization members and its board of directors. The rollout of the new branding was met with positive reception and quick adaptation across the city (Mammana, 2023).

To further engage with the local community and promote the new brand, the organization launched the #WhatsGoodNYC campaign on social media. This campaign encourages residents to share their unique and honest perspectives about the city, thereby providing visitors with fresh ideas for exploration. Additionally, the campaign utilizes the Creator Squad, a group of local influencers who showcase different facets of New York's tourism industry. This initiative not only showcases the city's diverse offerings but also effectively bridges the gap between residents and visitors, making the brand relatable and dynamic.

This approach demonstrates a strategic use of digital platforms to foster a community-driven brand image, enhancing both visitor and resident engagement with the city's cultural and tourism activities (Mammana, 2023).

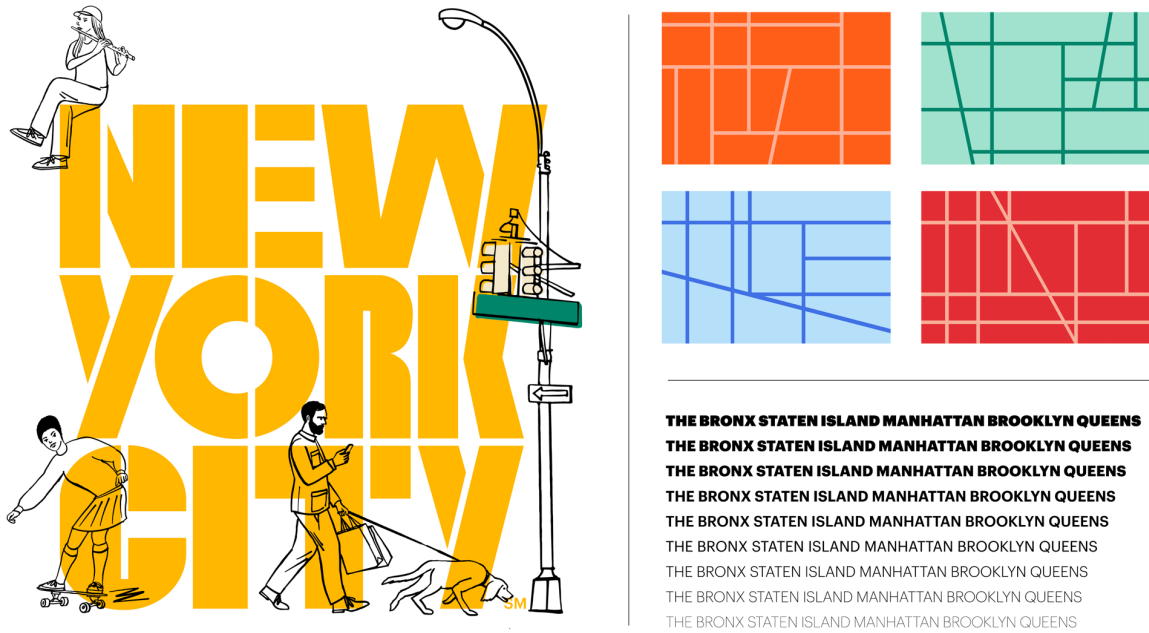


Figure 23. Assets of the New York City Tourism + Conventions visual identity. From *New York City Tourism + Conventions*, by 2x4, 2023 (<https://2x4.org/work/new-york-city-tourism-conventions/>). Copyright by 2x4.

In a 2023 interview with Printmag, Elan Cole, Executive Vice President and Co-Head of Creative and Content at New York City Tourism + Conventions, addressed how the organization handles external opinions in its branding efforts. Cole clarified that their focus is strictly on promoting New York's tourism economy rather than representing the entire scope of the city, which is the responsibility of the government and other organizations. He emphasized that their primary objective is to draw tourists to stay overnight and spend in various districts of the city, necessitating extensive research, including surveys and dialogues with members and the board of directors.



Figure 24. Illustrations of the New York City Tourism + Conventions visual identity. From *New York City Tourism + Conventions*, by 2x4, 2023 (<https://2x4.org/work/new-york-city-tourism-conventions/>). Copyright by 2x4.

The rebranding process began with identifying the need for a clearer message. The original name, NYC & Company, was found to be ineffective in conveying the organization's role in tourism, leaving many unaware of the tourism board's existence. Through comprehensive surveys, the need for a name change was confirmed, leading to a strategic repositioning that focused on actions rather than just visuals to successfully promote the new identity (Elan Cole, 2023).

Cole (2023) emphasized that their efforts are not just about running a marketing campaign but about fostering a brand that genuinely represents the organization's vision and goals for New York City's tourism sector. This approach underscores a commitment to enhancing the city's image as a prime destination, ensuring that the branding resonates with both tourists and the broader objectives of the tourism authority.

New York City Tourism + Conventions' rebranding project was named a finalist for the 16th Annual Shorty Awards for rebranding campaigns. According to the information provided on the website, the rebranding campaign was successful, exceeding all the expectations of the organization. The transition from the old brand to the new was relatively

smooth, even on social media where they changed, and their new identity was enthusiastically accepted by key audiences, partners and stakeholders (Shorty Awards, 2023).

#### **4.4. Comparative Analysis**

- Approach and Design

Porto: Focuses on timelessness and cultural representation using icons and a blue colour scheme, reflecting the city's architectural heritage.

Paris: Balances modernity with tradition, using minimalist and typographic elements to maintain sophistication without clichés.

New York: Utilizes urban motifs and a symbolic colour palette to capture the city's dynamic and diverse character.

- Community Engagement

Porto: Involves the community in the design process but faces criticism for not fully engaging residents in broader marketing strategies.

Paris: Effective post-crisis marketing to reassure and attract visitors, highlighting the role of branding in recovery.

New York: Strong community engagement through digital campaigns and influencer involvement, emphasizing a community-driven brand image.

- Impact and Recognition

Porto: Highly awarded for its innovative design, though some resident engagement issues remain.

Paris: Successfully revitalized tourism post-terrorist attacks, leveraging its new visual identity.

New York: Achieved significant recognition and community engagement with a strategic approach to rebranding post-pandemic.

- Conclusion

Each city's branding strategy showcases different strengths and focuses:

Porto emphasizes cultural and architectural heritage with a timeless design.

Paris balances iconic imagery with modern simplicity to maintain sophistication.

New York captures dynamic urban energy with a strong focus on community engagement and symbolic representation.

## 5. Project Development

### 5.1. Context of Lisbon

Lisbon has a rich history of cultural exchange, shaped by various civilisations that have settled there since the 7th century B.C. The city's strategic position made it a hub for globalisation during the Portuguese discoveries in the 15th and 16th centuries, transforming it into the largest port in the European Atlantic and influencing urban developments worldwide (UNESCO, 2017). Lisbon's historic centre reflects this extensive cultural dialogue, with its unique blend of Roman, Islamic, and European influences evident in its urban layout and architecture (Tavares, 2014).

The city's adaptation to its rugged terrain, extending to the riverfront, and its mixture of monuments, squares, and port heritage showcase its vibrant maritime history (Pereira, 2019). Lisbon's urban landscape, marked by its Enlightenment-era layout following the 1755 earthquake, is a testimony to its resilience and innovative spirit. The Pombalino plan introduced systematic urban planning with features like uniform block designs, earthquake-resistant structures, and a rational sewage network, integrating historical elements into a cohesive urban fabric (UNESCO, 2017; Sousa, 2016).

The city's identity is further enriched by its cultural expressions, such as azulejos (tiles), artistic cobbled streets, and fado music, which have been recognised as intangible cultural heritage. These elements, along with the city's diverse plant species in historic gardens, highlight Lisbon's role in global cultural exchanges (Oliveira & Pires, 2018). Lisbon's continuous adaptation to new dynamics, from the silting of the river to reconstruction efforts following natural disasters, has created a narrative of resilience and cultural integration. This ongoing evolution is reflected in its varied urban fabrics and significant buildings, preserving its unique identity (Carita, 2000).

Tourism poses both opportunities and challenges for Lisbon. While increasing tourist numbers highlight the city's appeal, they also threaten its urban quality and neighbourhood identity. The municipality is addressing these issues through infrastructure improvements and a strategic tourism plan aimed at sustainable tourism development (Turismo de Lisboa, 2020). Lisbon stands out both nationally and internationally for its historical maritime exploration, diverse urban fabrics, and pioneering spirit in global trade. Its multicultural and vibrant capital status is maintained through the preservation of its tangible and intangible cultural heritage, contributing to its unique historic urban landscape (Sequeira & Nofre, 2018).

In summary, Lisbon's outstanding universal value lies in its rich cultural history, innovative urban planning, and enduring global influence, making it a truly global city (UNESCO, 2017; Rodrigues, 2013).

## **5.2. Inspiration**

The work on the project began with the search for a visual reference that could be used as a basis for the visual identity. Various options characteristic of Lisbon were considered, such as azulejo, calçada, Pombaline style and grid, and elements of the Manueline style (Figure 25). However, using azulejo was ruled out since it is already widely used in Porto's visual identity.

Ultimately, Lisbon itself served as the primary inspiration. The views from the miradouros (viewpoints) on the panoramas of Lisbon (Figure 26), with its unique relief and rooftops, became the foundation of the visual concept. Lisbon, known as the 'city of seven hills', offers numerous viewpoints that create a unique, chaotic, and geometric pattern of roof edges and walls illuminated by the sun from different angles. This panoramic aspect became the central element of the project, distinguishing Lisbon from other cities and contributing to the creation of a unique orientation system and visual identity.



Figure 25. Project inspiration mood board.



Figure 26. Lisbon's panoramas mood board.

Inspiration was also drawn from the work of Portuguese artist Maluda (Figure 27), known for her screen printing that convey admiration for Lisbon's panoramic views. Her works reflect the diversity of angles and shades of the city's architecture, turning Lisbon's views into an artistic canvas filled with colour and light.



Figure 27. Maluda's serigraphs mood board.

### 5.3. Preliminary Sketches

The design process involved creating sketches to identify one simple element that could serve as the basis for the future visual system. The choice fell on the geometric figure of a parallelogram, which resembles the appearance of roofs in Lisbon's panoramic views. Using methodologies from Martin Lorenz's book *Flexible Visual Systems* (2023), patterns and visually attractive combinations were explored.

Hand sketching was employed to find the best combinations of shapes and forms, leading to the selection of four shapes reminiscent of Lisbon's houses. These shapes were proportionate to each other and constructed using a simple square grid with diagonals. Each shape consists of three geometric figures: rectangle, pentagon and parallelogram.

The four shapes can be combined in various ways, but the challenge was to create a chaotic pattern that is logical and has a definite rule of construction. For this purpose, ten different combinations of shapes - modules - were chosen for the project, which represent the four selected shapes in a certain order and form a kind of rhythmic line. The order of the shapes in the modules was chosen based on the possibility of creating the most chaotic pattern when the modules overlap. Also, in each module the height of each shape can be changed in turn relative to the previous one. It is assumed that the pattern will be created by alternating nine modules with zero modules. That is, there must be a zero module between any two modules.

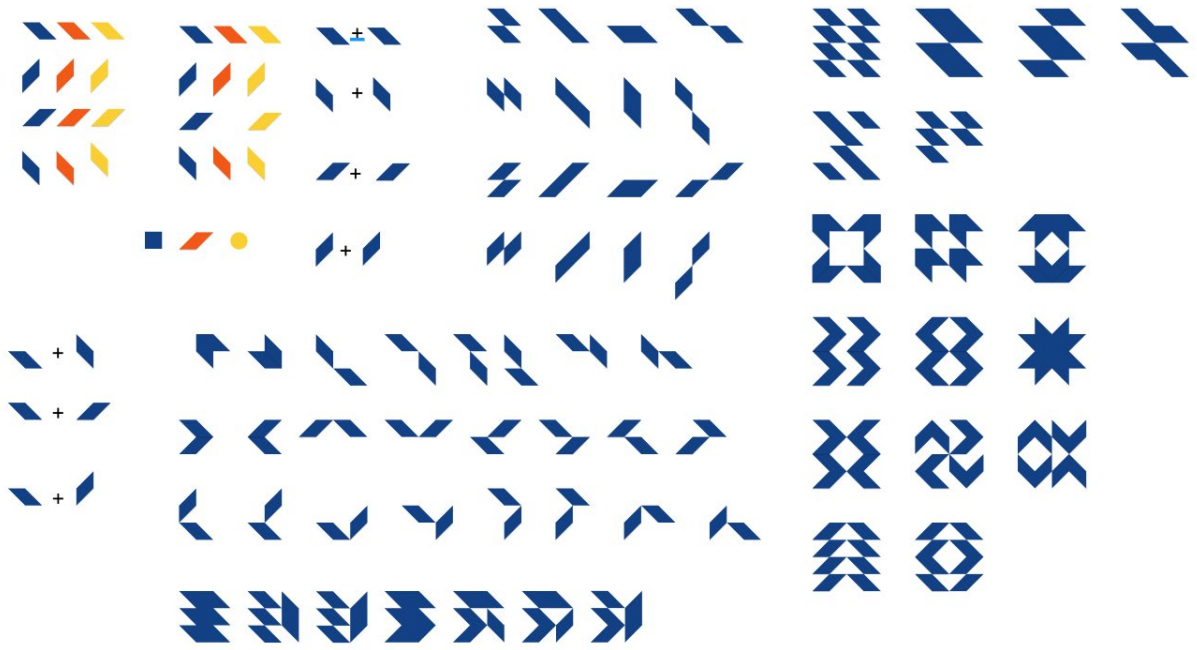


Figure 28. Sketches.

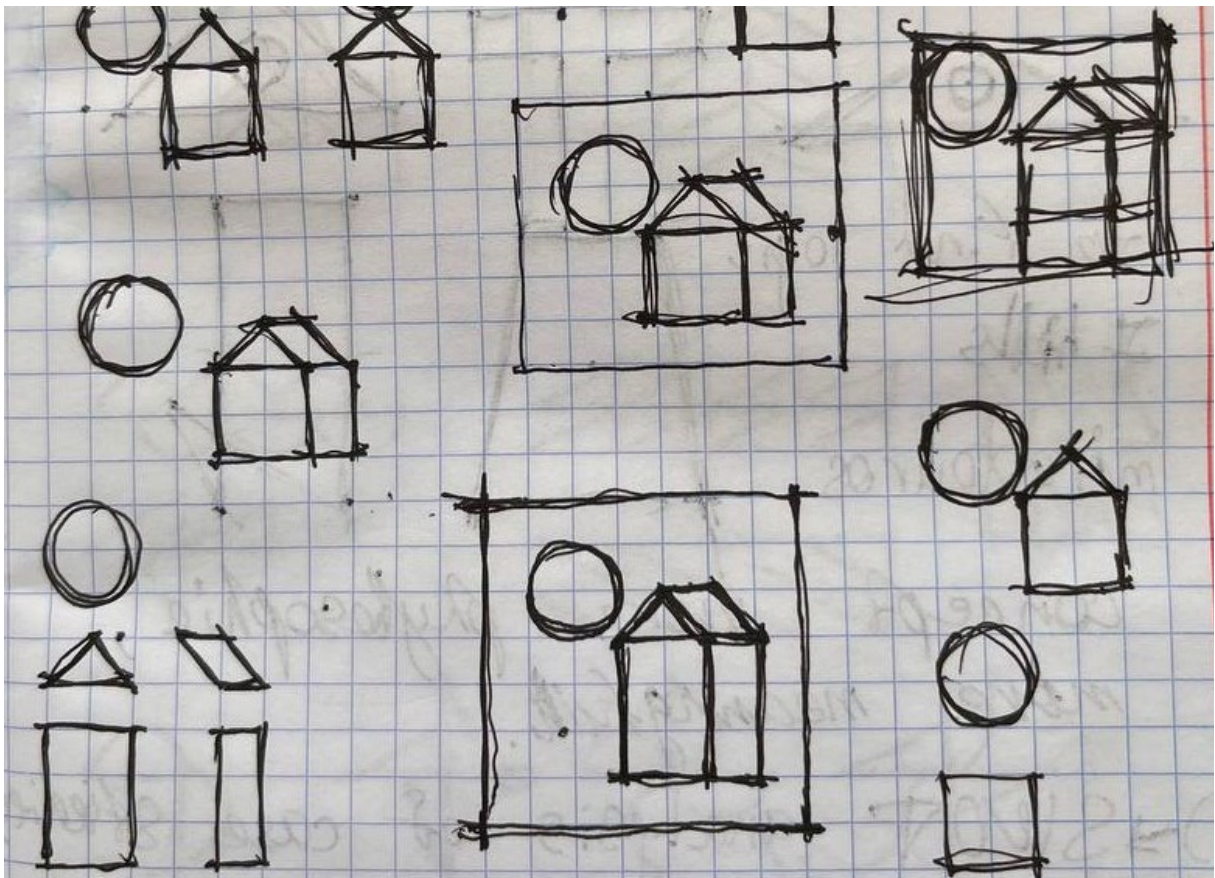


Figure 29. Sketches.

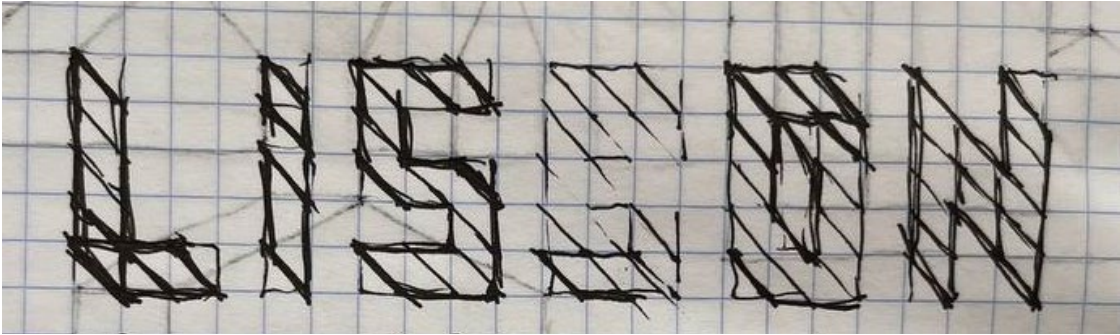


Figure 30. Sketches.

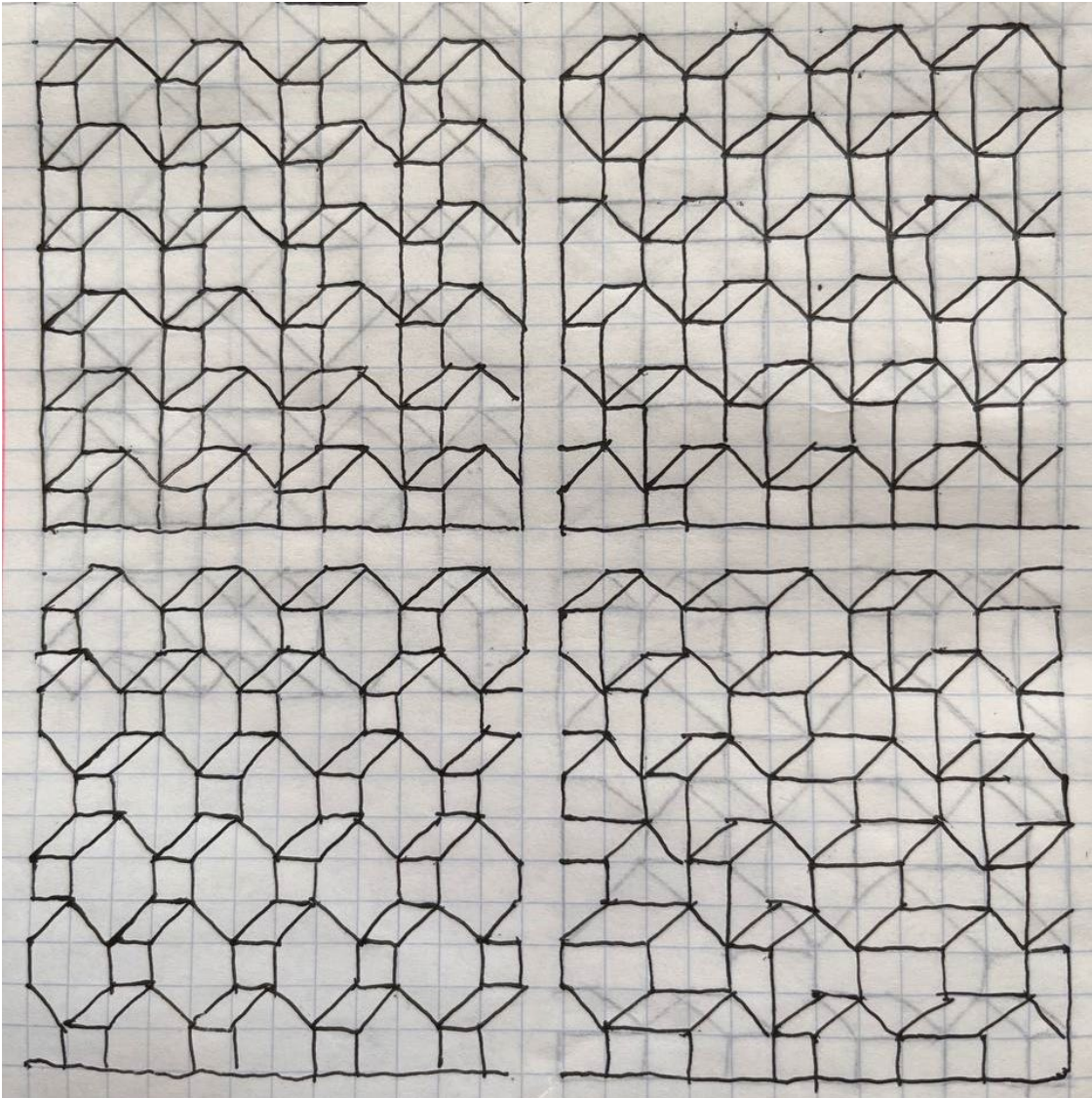


Figure 31. Sketches.

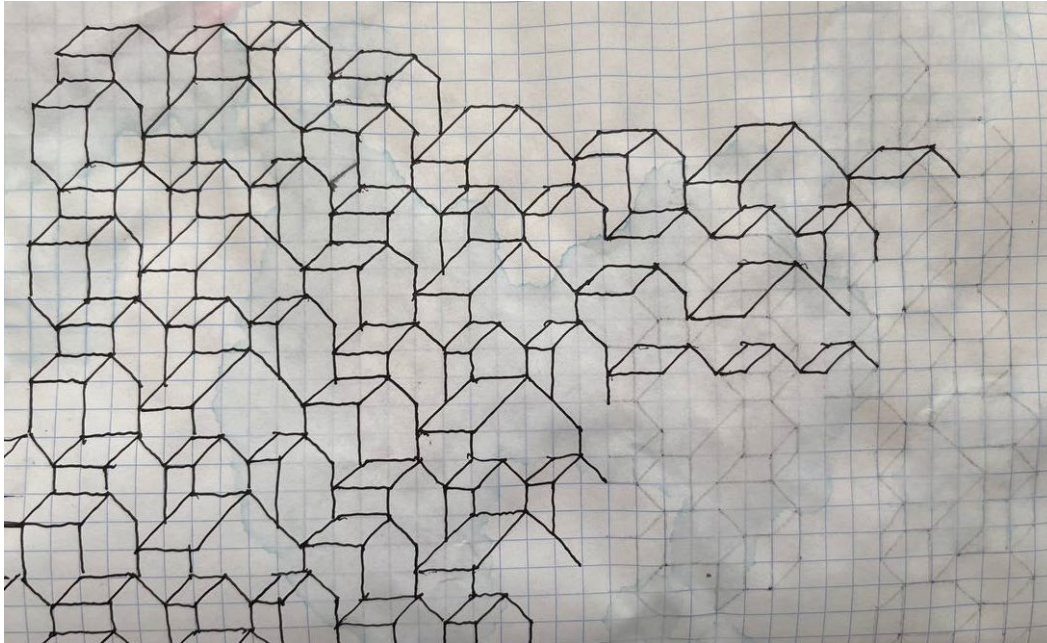


Figure 32. Sketches.

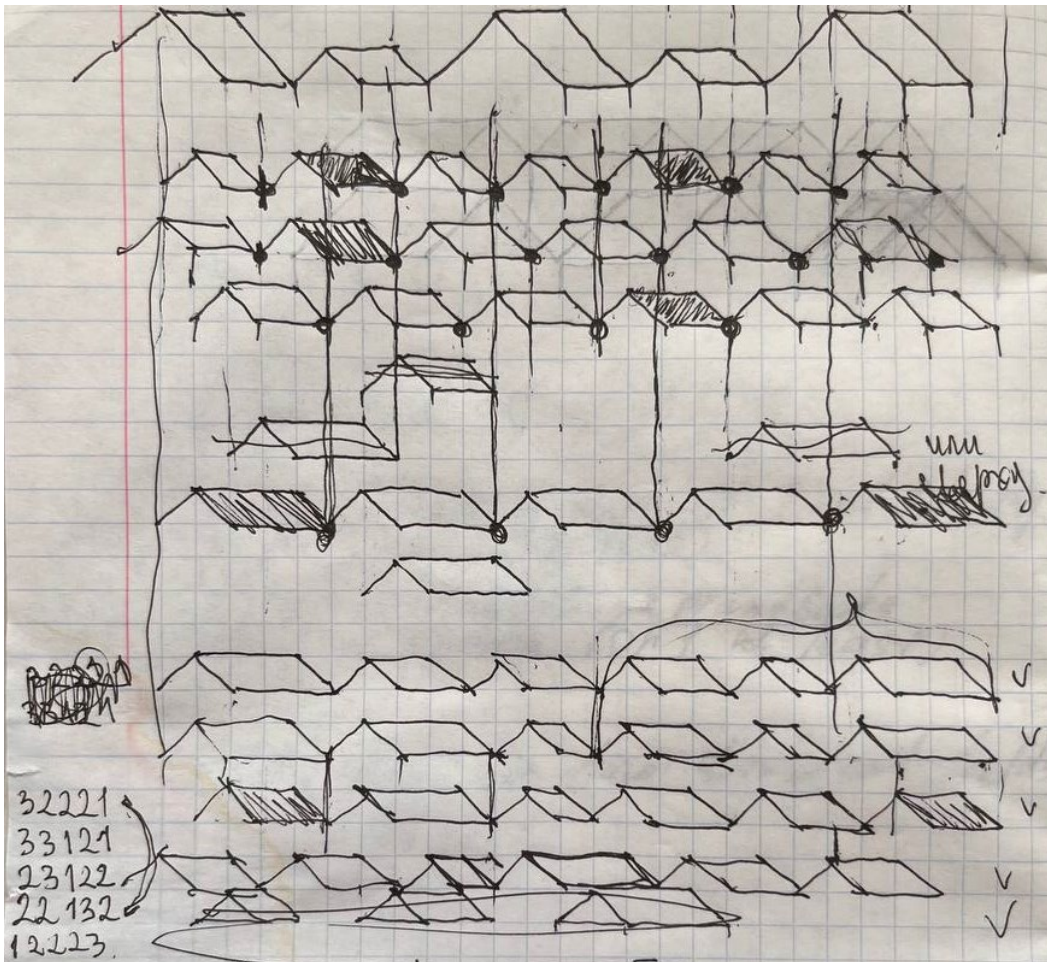


Figure 33. Sketches.

## 5.4. Design Elements

Parallel to finding inspiration, a suitable colour palette was sought, as colours evoke emotions. The goal was to evoke a sense of warmth, brightness, and hospitality that characterizes Lisbon. According to colour theory, approximate colours (yellow, blue, and orange) were chosen (Figure 34) to convey this message, using an analogous complementary colour scheme:

Orange: Associated with enthusiasm, creativity, and warmth, stimulating activity and socialization.

Yellow-Orange: Blends optimism and cheerfulness, symbolizing joy and happiness.

Red-Orange: Signifies confidence, courage, and a pioneering spirit, commanding attention and action.

Blue: As the complementary colour to orange, it provides a calming contrast, representing trust, loyalty, and tranquillity, creating a sense of harmony and stability in the design.

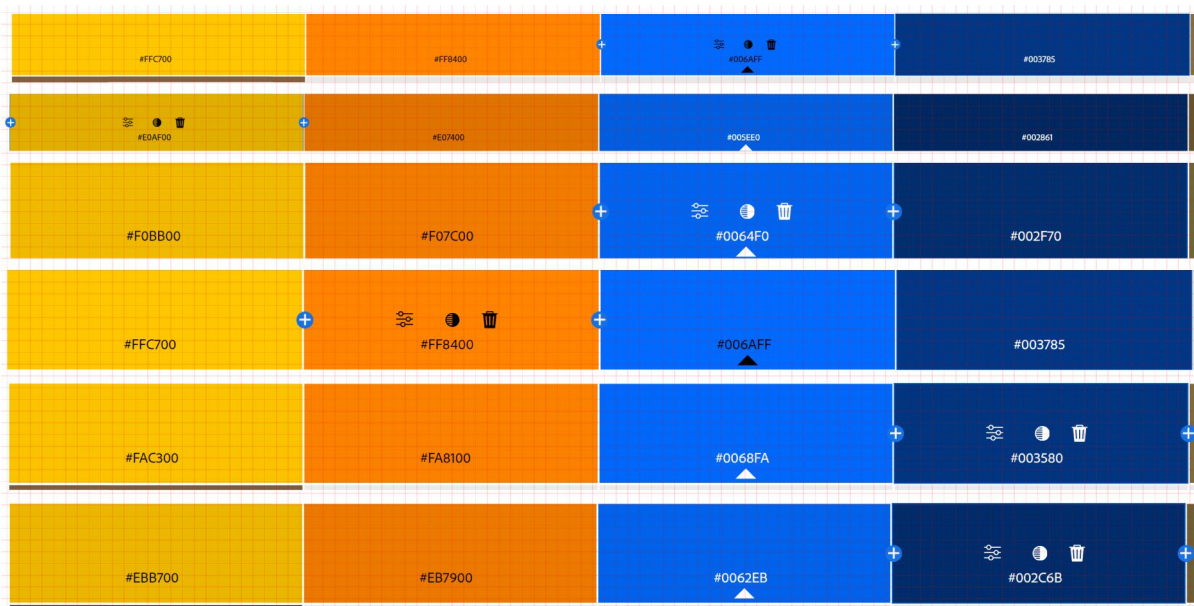


Figure 34. Colours combinations.

When the process reached the stage of selecting a font, I realized that it was very important for me to use a font developed in Portugal. From many options, I settled on Sul Sans (Figure 35). Sul Sans was designed in 2016 by designer Rui Abreu, founder of the Lisbon-based type foundry R-Typography. This geometric typeface, inspired by the capital letters found on signs and buildings in Portugal, is literally a typographic ode to the city. While these features are not unique to Portugal – they can also be seen in Italy and Spain – they appear together and consistently on several signs and buildings in Portugal. The name Sul (South) alludes to the southern European flavour of a typically northern typeface style, inspired by Lisbon’s strong typographic legacy.

Based on this specific concept, the search for a logo and the development of icons for the most attractive tourist attractions also began. The unique visual concept of the project, inspired by the panoramic views of the roofs of Lisbon, drove the design of these icons to ensure they were representative and appealing.



Figure 35. Selected font. From *Sul Sans*, by R. Abreu, 2016 (<https://www.r-typography.com/fonts/sul-sans>). Copyright 2016 by Rui Abreu.

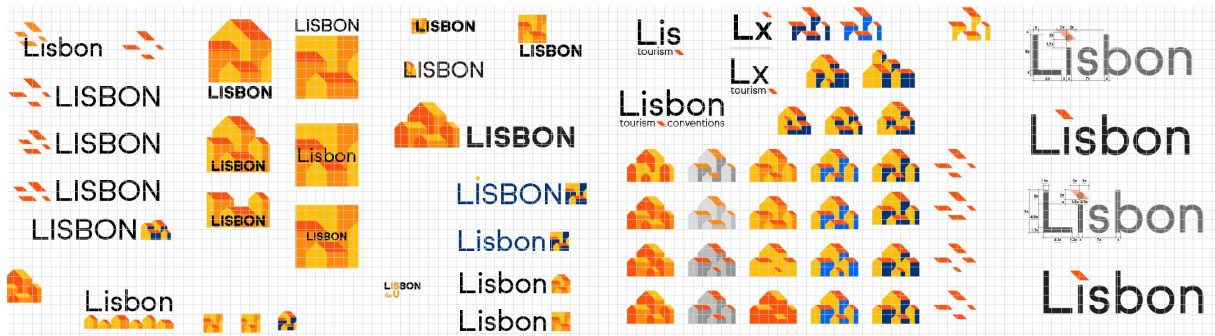


Figure 36. Logo ideas.

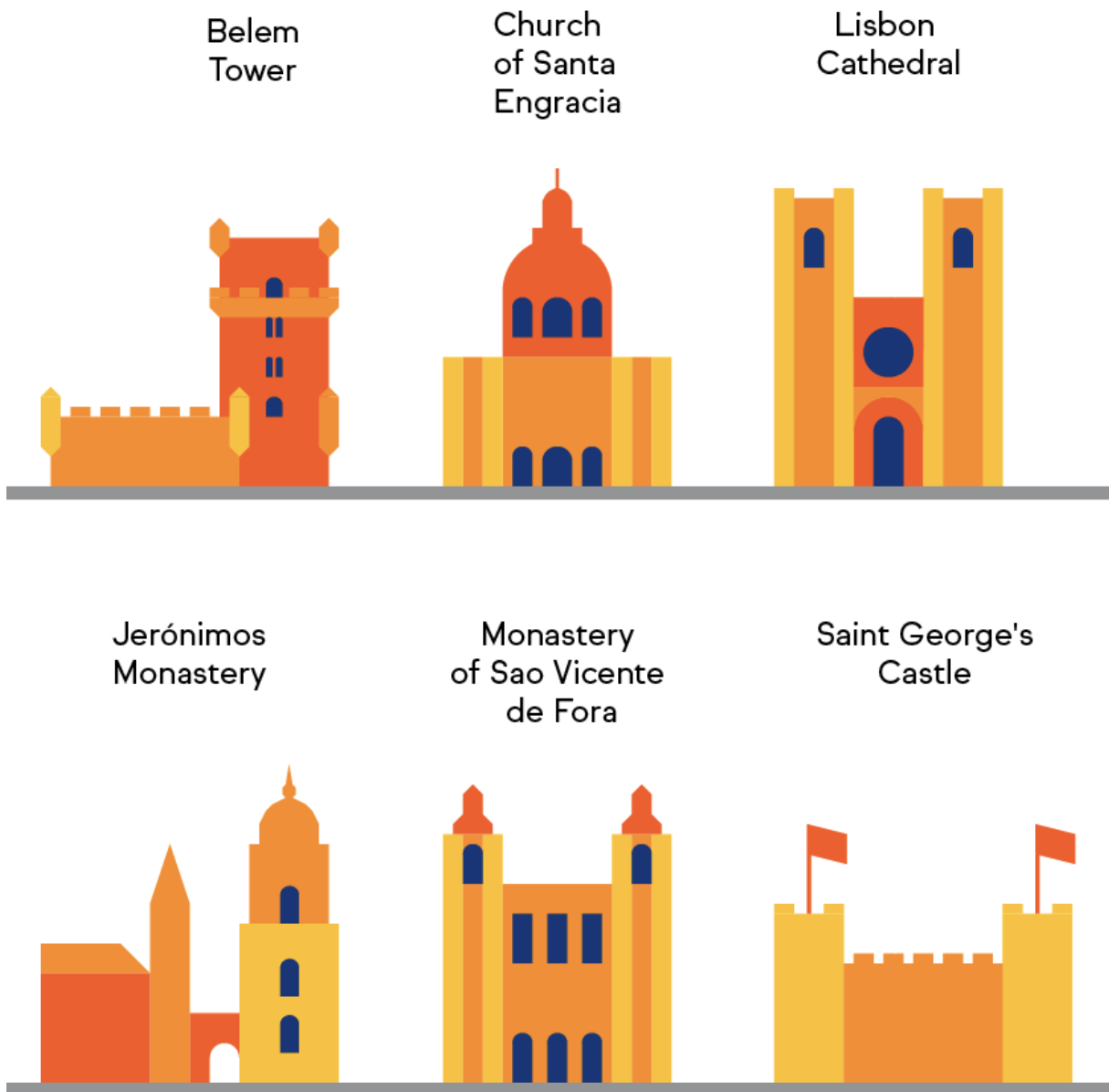


Figure 37. Icons ideas.

**5.5. Final Design.**

At the final stage, it was decided to settle on a logo variant that uses the Sul Sans font in a regular weight. Two logos were developed for the original Portuguese name of the city, Lisboa, and the English version, Lisbon. An element of the pattern was integrated into the text inscription, representing one edge of the wall and one edge of the roof of one of the Lisbon houses. The other edge of the house represents a brightly lit wall that merges with the background, creating a transparent effect on different backgrounds.

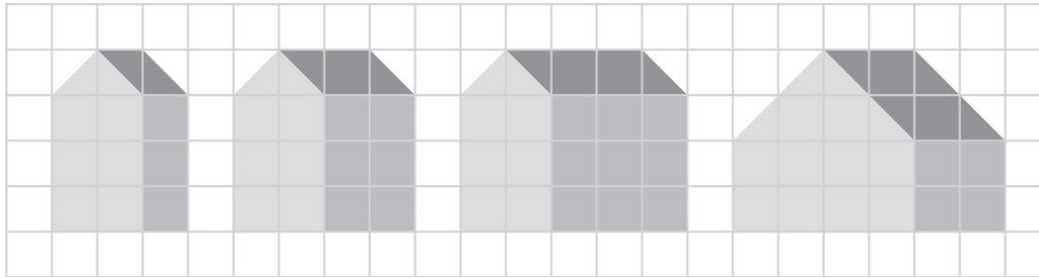
Next, the main colours used in the project were approved. The modules for the pattern were also clarified, and some options for using this pattern were proposed. The icons of the main attractions were simplified in terms of shape and colour.



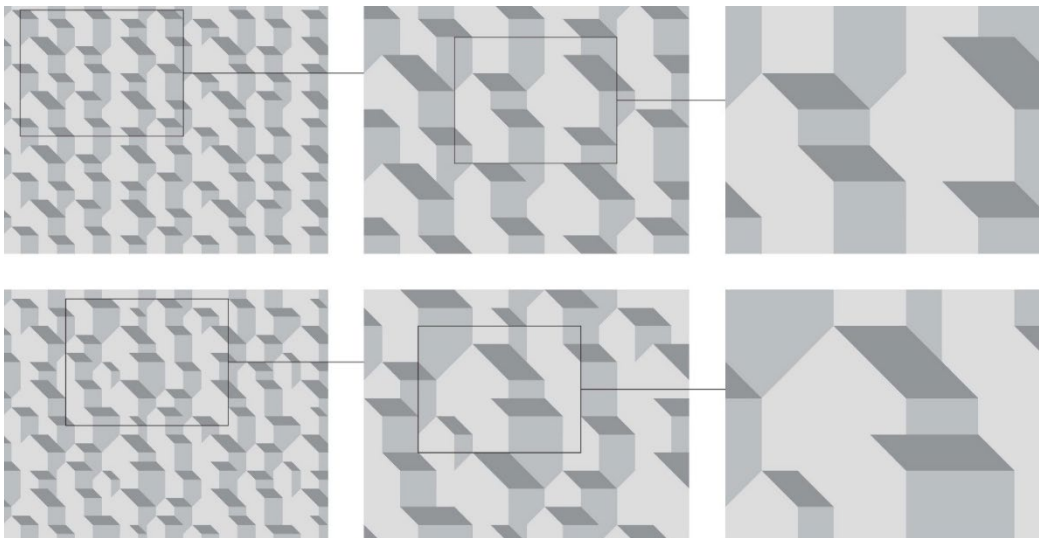
Figure 38. Logo.

HEX	FFC10D	HEX	FF8A0D	HEX	FF530D
RGB	255.193.13	RGB	255.138.13	RGB	255.83.13
CMYK	0.26.99.0	CMYK	0.56.100.0	CMYK	0.82.100.0
HEX	0066F5	HEX	00337B		
RGB	0.102.245	RGB	0.51.123		
CMYK	0.82.62.0	CMYK	100.89.24.11		

*Figure 39. Colours.*



*Figure 40. Shapes.*



*Figure 41. Patterns.*

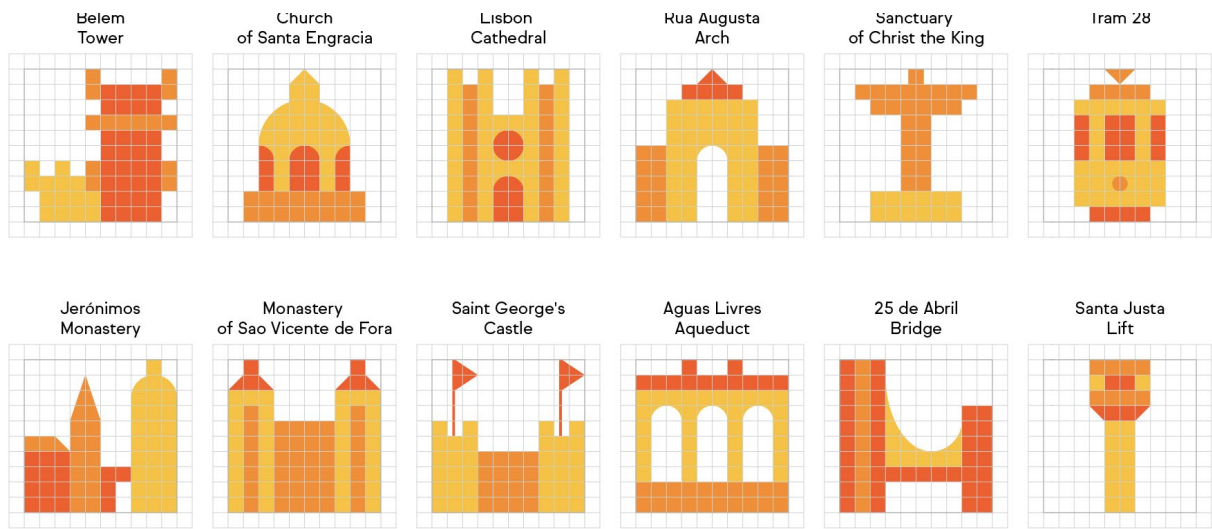


Figure 42. Landmark icons.

## **6. Evaluation**

### **6.1. Introduction**

The evaluation chapter aims to assess the effectiveness of the developed visual identity system for Lisbon. This evaluation will be conducted using two primary methods: stakeholder feedback through online surveys and expert reviews. These methods were chosen for their efficiency, accessibility, and the comprehensive insights they provide.

The importance of evaluation in design projects cannot be overstated. It serves to validate the design solutions, ensuring they meet the intended goals and resonate with the target audience. According to Slide-Brooking (2016), effective evaluation helps refine design processes, improve future projects, and provide measurable outcomes. By engaging with stakeholders and experts, we ensure that the visual identity system aligns with Lisbon's cultural, historical, and economic contexts, and supports sustainable urban development.

### **6.2. Objectives of the Evaluation**

The primary objectives of this evaluation are:

- To determine the effectiveness of the visual identity in enhancing Lisbon's brand as a tourist destination.
- To determine if the visual identity system effectively captures and communicates Lisbon's unique cultural, historical, and geographical attributes.
- To assess stakeholder satisfaction with the new visual identity.
- To gather expert opinions from design professionals and academic experts on the design quality and alignment with branding principles.
- To identify any areas for improvement and refinement of the visual identity.

### 6.3. Methodology

#### 1. Stakeholder Feedback through Online Surveys.

This method involves collecting feedback from residents and tourists in Lisbon.

Online surveys are effective for reaching a broad audience and gathering diverse perspectives. They are designed to assess the recognition, appeal, and perceived effectiveness of the visual identity. The survey will include a mix of multiple-choice and open-ended questions to capture quantitative data and qualitative insights.

- **Survey Design:** A structured questionnaire was designed, incorporating both quantitative and qualitative questions.
- **Sampling Strategy:** The survey targeted a stratified sample of participants to ensure representation across different demographic and psychographic groups. This approach helped in collecting balanced feedback from both tourists and locals.
- **Data Collection:** The survey was distributed using an online platform, facilitating ease of access and broad participation. A predetermined response period of three weeks was set to maximize responses while allowing timely analysis of the data.
- **Data Analysis:** Responses were analysed using Google Forms statistical software for quantitative data, focusing on metrics like averages and response distributions. Qualitative data from open-ended questions were analysed for thematic patterns to gain deeper insights into the participants' perspectives.
- **Ethical Considerations:** Participation in the survey was voluntary, with assurances of anonymity and confidentiality to uphold ethical standards. Participants were informed about the survey's purpose and the use of the data collected.

#### 2. Expert Assessments.

Expert reviews will be conducted by reaching out to design professionals and academic experts. These experts will provide detailed feedback on various aspects of the

visual identity system, including creativity, clarity, alignment with branding principles, offering valuable insights into the technical and aesthetic quality of the visual identity, and potential impact on tourism.

- Selection of Experts: Experts were chosen based on their experience in design and branding.
- Criteria for Evaluation: Assessments focused on technical and aesthetic quality, and potential impact on tourism.
- Data Collection: Feedback was gathered through structured interviews and written evaluations.
- Data Analysis: Expert opinions were systematically analysed to identify common themes and critical insights and compared to highlight strengths and areas for improvement.

#### **6.4. Results of the Evaluation**

##### **1. Stakeholder Feedback through Online Surveys.**

Sixteen people participated in the online survey. Half of the respondents had lived in Lisbon for less than five years, and a quarter had never been to Lisbon. The respondents were divided into three age groups: 43.8% were aged 26 to 35, 37.5% were aged 18 to 25, and 18.8% were aged 36 to 45. Additionally, 62.5% of respondents identified as female, while the remaining 37.5% identified as male.

##### **Positive Feedback:**

62.5% of respondents described their first impression of the project as "very positive," finding the visual image very attractive and well-suited to represent Lisbon. They also rated the overall look and feel of the visual identity as "Simple and Clean - The design is straightforward and uncluttered". 25% rated their first impression as "positive."

56.3% of respondents answered that they really like the proposed colour scheme and that the visual identity evokes positive emotions.

68.8% of respondents rated the chosen font as easy to read. The same number of respondents definitely believe that the presented visual identity is suitable for use in tourist information centres, brochures and other promotional materials.

81.3% believe that the developed identity can look good on various platforms, both electronic and printed.

Neutral Feedback:

12.5% of respondents answered that the identity does not evoke any specific feelings in them. The same number answered that the logo evokes neutral feelings.

Negative Feedback:

6.3% describe the overall appearance of the identity as boring and unattractive, they also do not like the colours used and the selected font. The same number of people cannot imagine the visual identity in tourist materials, and that it evokes negative emotions.

All questions asked to respondents in the online survey and possible answer options, as well as full results with diagrams of the answers can be found in appendix B.

## 2. Expert Assessments.

Two out of ten experts responded to the request for expert assessment.

First Expert Feedback (Filipe Figueiredo. Professor / Researcher / Photographer):

- The expert found the proposals interesting and impactful but was confused about the main goal.
- The patterns and landmarks icons were well-developed and impactful, but there was scepticism about the logo, particularly the inspiration behind the "i".

- The Mupi applications (street furniture) could be improved, especially the white and yellow ones. The blue ones were more balanced but appeared more corporate than representing Lisbon's visual culture.
- The expert suggested analysing how the proposal positions itself concerning the current visual identity system and what it stands for.
- Despite not being a design expert, the expert offered valuable insights from a Visual Culture perspective.

Second Expert Feedback (Fernando Oliveira. Professor / Researcher / Independent Graphic Designer):

- The expert appreciated the system's potential to be strong and connected with the city but noted a lack of communication with real images of the city, its people, and places.
- The logo had a connection, but Lisbon is much more than what was represented.
- The template letter sent to the experts, as well as their full responses, can be found in the appendix C.

## **6.5. Analysis of Results**

Survey Results Analysis: The visual identity is well-received across different demographics, with particular strengths in colour scheme and logo design. Potential weaknesses include minor adjustments needed for clarity.

Expert Feedback Analysis: The design aligns well with professional standards and effectively represents Lisbon's cultural heritage. However, it needs improvements in logo inspiration and a stronger connection with the city's visual culture. Technical quality is high, with some areas for refinement.

## **6.6. Conclusion**

The evaluation indicates that the new visual identity for Lisbon is effective in enhancing the city's brand and appeal. Both stakeholder feedback and expert assessments affirm its success, with minor suggestions for further refinement. This comprehensive evaluation provides valuable insights for future branding projects and confirms the importance of a well-designed visual identity in city branding.

## **7. Iteration and Refinement**

### **7.1. Introduction to Iteration in Design**

Iteration is an essential part of modern design practice, enabling continuous refinement and improvement based on user feedback and testing. The iterative process ensures that the final design solution is more aligned with the goals and needs of the target audience by revisiting and enhancing initial concepts. In this project, iteration played a key role in the development of Lisbon's visual identity, allowing it to evolve into a more comprehensive and representative system after expert reviews and stakeholder feedback (Interaction Design Foundation, n.d.).

### **7.2. Initial Design**

The initial design was developed through a process of theoretical research, cultural analysis, and visual exploration. However, the evaluation phase revealed several areas that needed further refinement to better align the design with Lisbon's cultural identity and effectively communicate the city's brand as a tourist destination.

### **7.3. Logo Refinements**

Feedback from experts was particularly valuable in shaping the final version of the visual identity. Luís Santos, a graphic designer, noted that the letter "I" in the initial logo design was perceived as resembling a candle rather than a house, which detracted from its intended meaning. This feedback led to the redesign of the logo, replacing the single house with a cluster of houses to better represent Lisbon's architectural landscape as seen from panoramic viewpoints.

The revised logo (Figure 43) better captures the chaotic, yet harmonious visual pattern formed by the edges and walls of Lisbon's houses, which are illuminated by the sun at

different angles. By incorporating multiple houses, the logo now more effectively reflects the idea of Lisbon as a city of diverse and interconnected elements, enhancing the sense of place and identity that the visual system aims to convey.

Additionally, three versions of the logo were developed for use in different formats, ensuring versatility and adaptability across various applications. These versions are optimised for a wide range of sizes and media, from digital platforms to large-scale print materials.

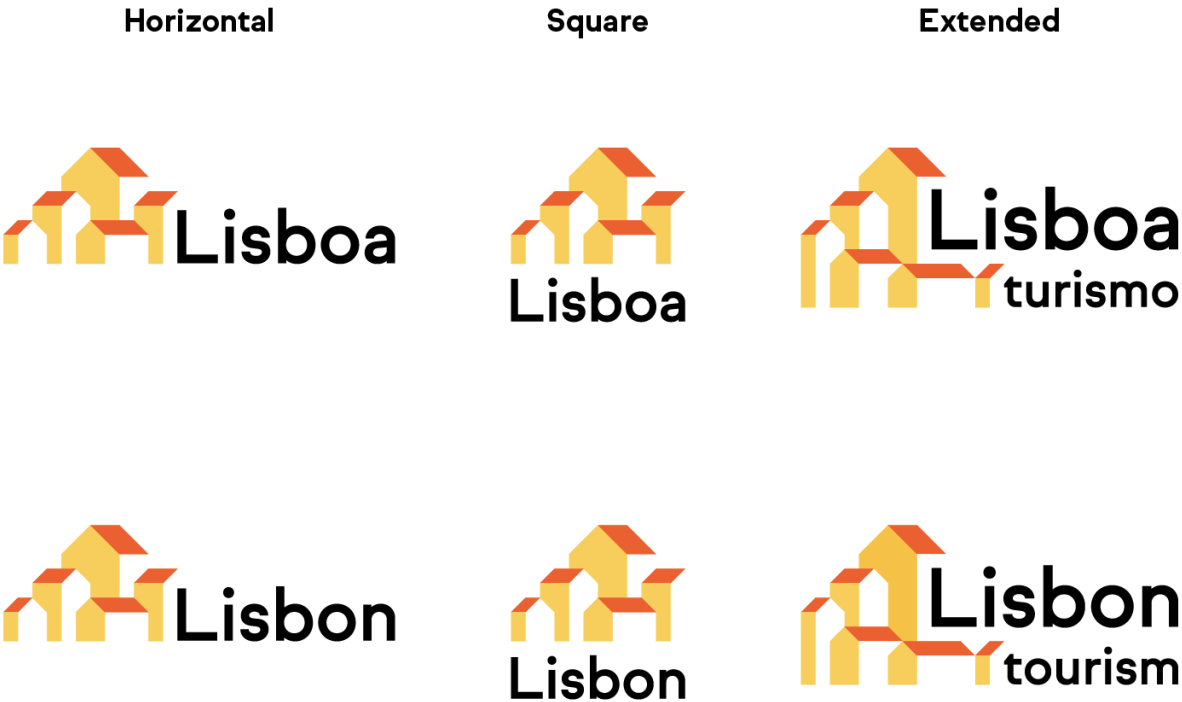


Figure 43. Logo.

#### 7.4. Colour Combinations for Flexibility

Another key area of refinement was the colour palette and its application (Figure 44). Filipe Figueiredo expressed concern about the inconsistency in the application of blue across various elements of the identity. In response, the colour palette was refined to create a more cohesive and consistent use of blue, balancing it with warm colours to evoke Lisbon's sunny, vibrant atmosphere while ensuring clarity in application.

Based on the feedback, I created specific colour combinations for different contexts of use, making the visual identity more structured and functional. Each combination has been given a distinct name, making it easier to reference in different situations. The colour combinations are as follows:

**Basic:** The foundational colour scheme used in general branding materials.

**Official:** A formal palette for official city documentation and high-profile events.

**Light and Dark:** Variations for light and dark backgrounds, ensuring legibility across different platforms.

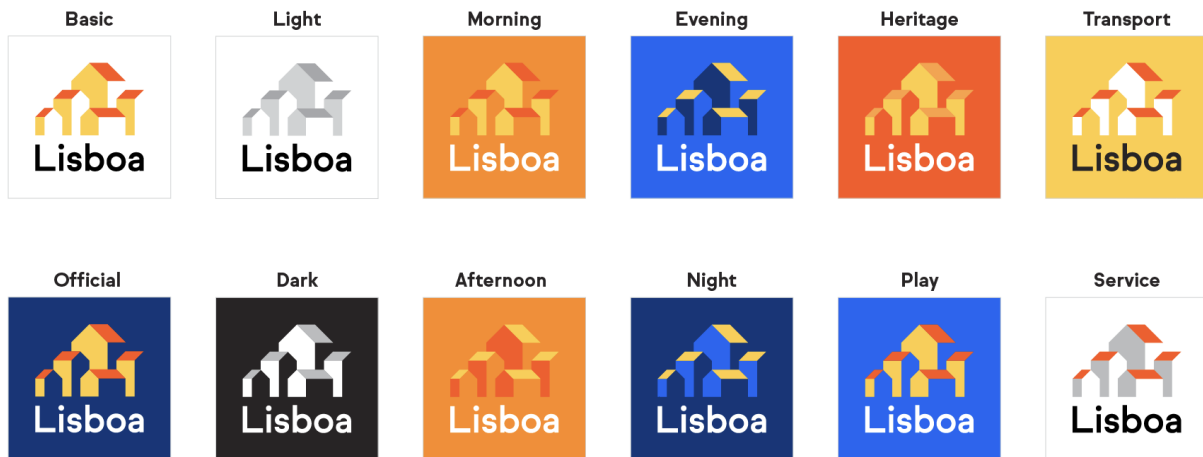
**Morning, Afternoon, Evening, Night:** These schemes correspond to different times of the day, offering flexibility in reflecting Lisbon's atmospheric changes.

**Heritage:** A palette inspired by Lisbon's historical and cultural roots.

**Play:** A vibrant and playful combination, suited for festivals and recreational events.

**Transport and Services:** Schemes tailored to public transportation and municipal services, ensuring consistency in branding across the city's infrastructure.

These combinations provide clear guidelines for applying the visual identity in various contexts, ensuring that it remains both coherent and adaptable.



*Figure 44. Colour combinations for the logo.*

### **7.5. Pattern Refinement**

Another major improvement was the adjustment of the pattern’s scale and visual effect. In the earlier design, the pattern was used on a small scale, resulting in a canvas-like appearance.

I increased the scale of the pattern so that each individual facet could be distinguished more clearly. This shift in scale makes the pattern more graphic and visually engaging, while maintaining its chaotic yet organised essence, which mirrors the architectural layout of Lisbon’s rooftops.

The result is a pattern (Figure 45) that feels more dynamic and versatile, suitable for use in various branding materials, from large billboards to smaller promotional items.

### **7.6. Conclusion of Iteration**

The process of refining the visual identity for Lisbon was crucial in transforming an initial concept into a cohesive and effective system. Through expert reviews and stakeholder feedback, it became clear that the initial design, while strong in some areas, needed adjustments to better align with the city's cultural and historical context. The feedback from experts helped address key concerns, such as the clarity of design elements and the emotional

resonance of the identity, while the survey responses from residents and tourists provided insight into how the design would be received by the public.

The finalized visual identity now stands as a more cohesive, adaptable, and culturally resonant representation of Lisbon. It successfully blends the modern and historical aspects of the city while remaining flexible enough to be used across various platforms. The process of iteration and refinement highlights the importance of feedback in design, and the result is a visual identity that not only enhances Lisbon's appeal as a tourist destination but also strengthens its local and global brand presence.

The full version of the developed identity can be seen in appendix A.

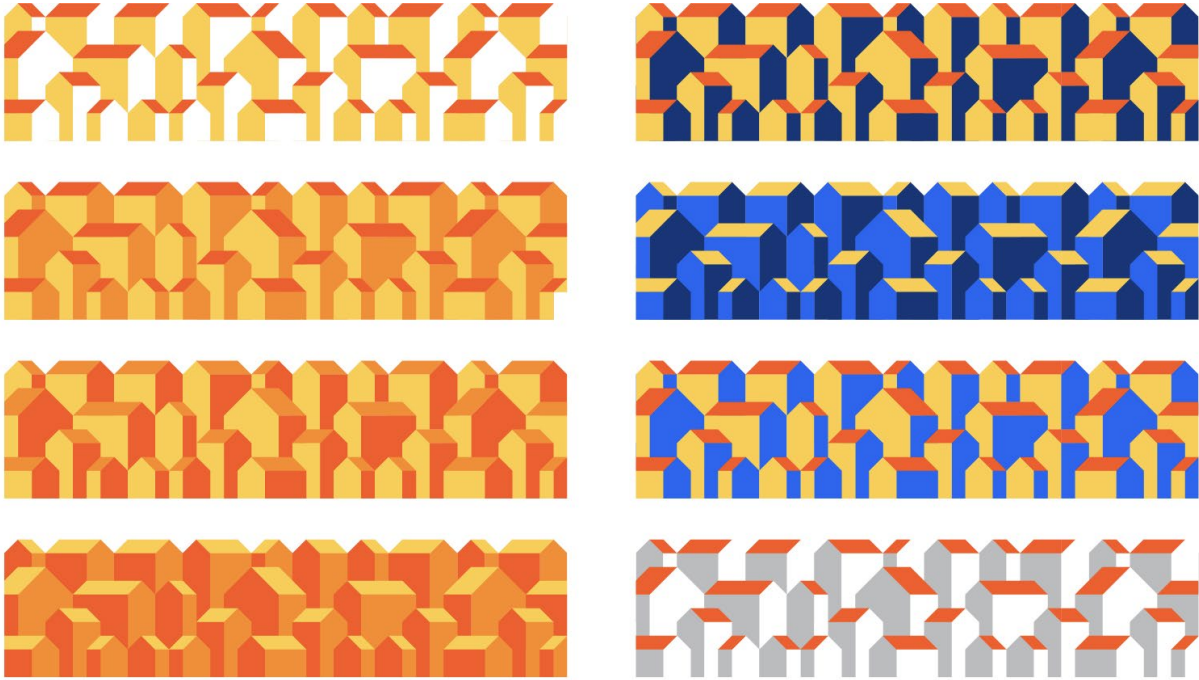


Figure 45. Pattern.

## 8. Discussion

### 8.1. Interpretation of Results

The initial visual identity design for Lisbon underwent significant changes after feedback was collected from stakeholders and experts. These changes reflect the iterative nature of the design process, which played a pivotal role in refining the final product. The first version was largely praised for its simplicity and clarity, but several weaknesses were identified, including the ambiguity of certain elements like the "i" in the logo, which was misinterpreted as a candle instead of a house. Additionally, the use of colours lacked cohesion and clarity, which diluted the overall impact of the visual identity.

After receiving feedback, a more cohesive solution was developed. The redesign of the logo—now featuring a cluster of houses instead of a single one—strengthened its connection to Lisbon's architectural landscape, particularly the panoramic views of the city's rooftops. This revision significantly improved the alignment of the visual identity with the project's core inspiration, reinforcing Lisbon's unique spatial and cultural characteristics.

Incorporating expert feedback also led to improvements in the use of colour. The initial version received mixed responses regarding the inconsistent application of blue, which was perceived as lacking clarity in terms of its intended use. The revised design introduced specific colour combinations, each designated for particular situations, providing a clearer and more structured approach. These adjustments aligned the colour palette with the emotional tone of Lisbon, balancing warmth and vibrancy with a calming, welcoming feel.

The changes to the colour scheme and logo ensured that the visual identity was more representative of Lisbon's vibrant and multifaceted character, aligning with the literature on successful city branding (Ashworth & Kavaratzis, 2010).

The refinements made after the expert assessments also bring the final design closer to the successful examples outlined in the case studies of Porto, Paris, and New York. These cities have emphasised the importance of clarity, cohesion, and cultural integration in their visual identities, principles that were applied in Lisbon's design.

## **8.2. Implications of the Results**

The successful refinement of Lisbon's visual identity offers broader implications for the fields of design and branding. The project highlights the importance of flexibility in branding. The ability to adapt and evolve a visual identity in response to feedback not only improves the end result but also ensures that the brand remains relevant and resonates with its audience. It also underscores the role of cultural and historical integration in city branding, as Lisbon's unique architectural and geographical elements became the cornerstone of its identity.

In terms of branding practices, the project offers insights into how cities can differentiate themselves in an increasingly competitive tourism market. The focus on emotional engagement and cultural resonance suggests that city branding efforts must go beyond aesthetics, creating deeper connections with both residents and visitors.

## **8.3. Limitations**

While the project achieved its primary objectives, several limitations were encountered. First, the sample size for the survey was relatively small, which may limit the generalizability of the results. Additionally, the expert reviews, though insightful, were fewer than anticipated. A more extensive expert panel could have offered deeper critiques, particularly in relation to the technical aspects of the design.

These factors may have influenced the depth of the feedback and could be areas for improvement in future iterations of the project.

Another limitation lies in the subjective nature of visual interpretation. While many respondents and experts appreciated the final design, personal preferences and cultural differences could influence how others perceive the visual identity. Future research could explore broader cultural responses to the identity, especially among international tourists.

#### **8.4. Answering the Primary and Secondary Research Questions**

Primary Research Question: How can a visual identity be developed for Lisbon that effectively communicates its unique cultural and historical character while enhancing its appeal as a tourist destination?

The final visual identity for Lisbon answers this question by integrating architectural elements that are uniquely tied to Lisbon, particularly its rooftops, into a cohesive and adaptable design system. The iterative design process, driven by feedback, ensured that the visual identity not only communicates Lisbon's cultural and historical character but also enhances its appeal by evoking a sense of warmth, vibrancy, and modernity. The cluster of houses used in the logo, combined with the refined colour palette, successfully conveys the essence of Lisbon's urban landscape, while the flexible application of the identity across different media strengthens its potential to appeal to both residents and tourists.

Secondary Research Questions: What are the essential cultural, historical, and geographical elements that define Lisbon's identity, and how can they be visually represented in a cohesive and appealing manner?

The essential elements of Lisbon's identity, as identified through research and the design process, include its architectural landscape, particularly the panoramic views of its rooftops, and the interplay of light and colour in the city's visual atmosphere. These elements

were visually represented through the use of geometric shapes and colour combinations that reflect Lisbon's unique environment. By employing a cluster of houses in the logo and establishing a well-structured colour palette, the visual identity manages to represent these elements in a cohesive and appealing manner, ensuring that the city's cultural and historical attributes are clearly communicated.

## 9. Conclusion

This dissertation set out to develop a unified visual identity for Lisbon to enhance its brand as a premier tourist destination. The study was driven by the recognition that, despite Lisbon's rich cultural and historical assets, the city lacked a cohesive visual brand that effectively communicated its unique appeal to potential visitors. Through a methodical approach involving literature review, case studies, stakeholder feedback, and expert assessments, the research aimed to fill this gap and provide a visual identity that encapsulates Lisbon's essence and boosts its global image.

This dissertation makes several important contributions to the field of city branding. Firstly, it provides a comprehensive framework for developing a visual identity that reflects a city's unique cultural, historical, and geographical attributes. The integration of stakeholder feedback and expert assessments into the design process ensures that the visual identity is both resonant and relevant. Secondly, the research underscores the importance of a well-designed visual identity in enhancing a city's global image and fostering a sense of pride among its residents. The successful implementation of the visual identity for Lisbon demonstrates the potential of such projects to contribute to a city's economic and cultural vitality.

While this dissertation has achieved its objectives, it also opens up avenues for future research. Further studies could explore the long-term impact of the visual identity on Lisbon's tourism sector and local economy. Additionally, comparative studies involving other cities with similar initiatives could provide valuable insights into best practices and common challenges in city branding.

Based on the findings, several recommendations can be made for future branding projects:

- **Continuous Feedback Loop:** Establishing an ongoing feedback mechanism involving residents, tourists, and experts can help in continually refining and improving the visual identity.
- **Cultural Integration:** Ensuring that the visual identity evolves to reflect the dynamic cultural landscape of the city will keep it relevant and engaging.
- **Marketing and Promotion:** Strategic marketing campaigns that leverage the new visual identity can further enhance Lisbon's appeal and attract a diverse range of visitors.

In conclusion, this dissertation has successfully developed a unified visual identity for Lisbon that enhances its brand and appeal as a premier tourist destination. The comprehensive evaluation confirms the effectiveness of the visual identity in resonating with both residents and visitors, promoting sustainable tourism, and enhancing Lisbon's global image. The findings and insights from this research provide a valuable framework for future city branding initiatives, highlighting the importance of a well-designed visual identity in fostering economic and cultural growth. By capturing the essence of Lisbon's unique heritage and contemporary dynamism, the visual identity not only strengthens the city's brand but also contributes to its ongoing narrative as a vibrant, multicultural, and historically rich destination.

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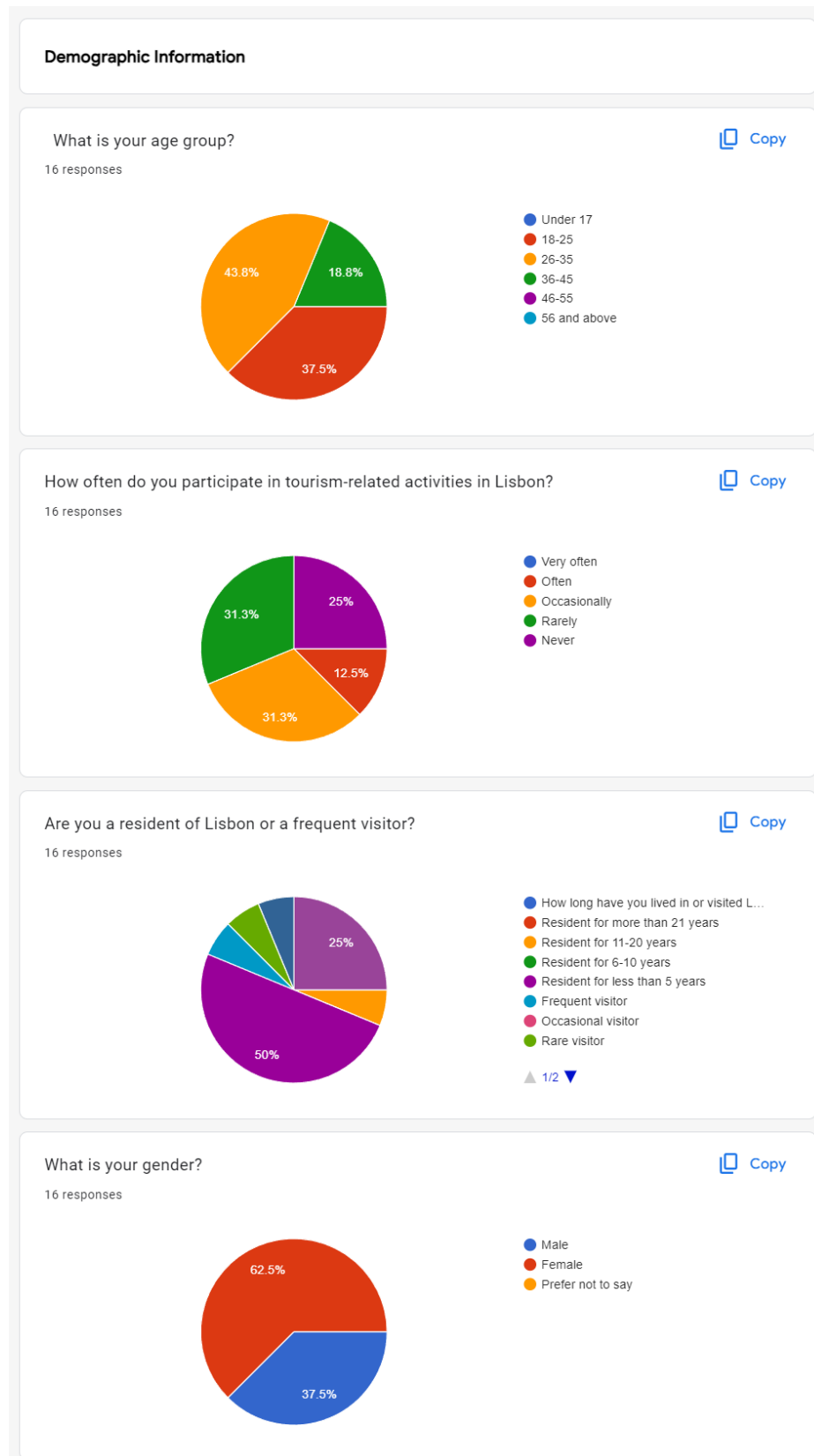
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# Appendices

## Appendix B. Stakeholder Feedback through Online Surveys.

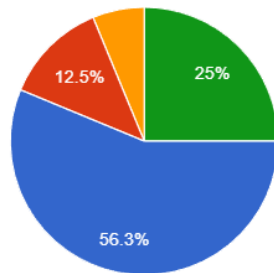


## Suggestions and Improvements

What do you like most about the "Tourist Lisbon" visual identity?

[Copy](#)

16 responses

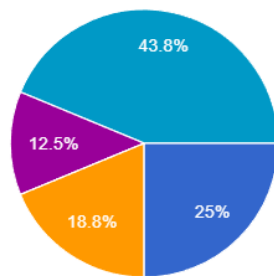


- The overall design
- The color scheme
- The logo
- The typography
- The cultural representation

What do you like least about the "Tourist Lisbon" visual identity?

[Copy](#)

16 responses

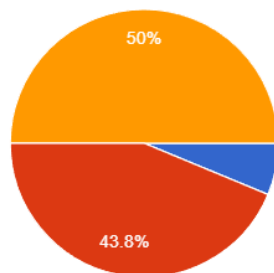


- The overall design
- The color scheme
- The logo
- The typography
- The cultural representation
- Nothing

Do you have any suggestions for improving the visual identity?

[Copy](#)

16 responses



- Yes (please specify in the next question).
- No, it's perfect as it is.
- Not sure.

Please specify your previous answer (optional)

1 response

It's very well designed

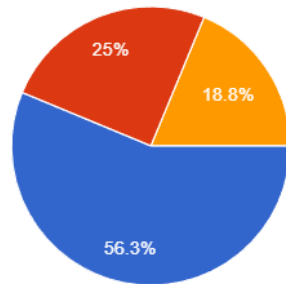
## Specific Features

Are there any specific elements (e.g., icons, images, patterns) that stand out to you?

 Copy

What are they and why?

16 responses



- Yes, specific elements stand out positively (please specify in the next question).
- Yes, specific elements stand out (please specify in the next question).
- Neutral - No elements stand out.
- Yes, specific elements stand out negatively (please specify in the next question).
- No, nothing stands out.

Please specify your previous answer (optional)

5 responses

Pattern, icons

pattern

Rooftops

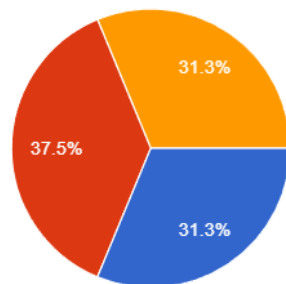
Houses roofs

Image of the top of the Russian

Do you think the visual identity is distinctive compared to other tourist brands you have seen? Why or why not?

 Copy

16 responses



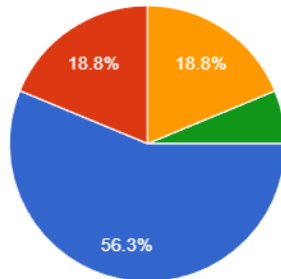
- Very distinctive - It stands out strongly compared to others.
- Somewhat distinctive - It has some unique features.
- Neutral - It is neither particularly distinctive nor indistinct.
- Not very distinctive - It does not stand out much
- Not at all distinctive - It blends in with others.

## Emotional Connection

Does the visual identity evoke any particular emotions or feelings about Lisbon? If so, what are they?

[Copy](#)

16 responses



- Yes, it evokes strong positive emotions (please specify in the next question).
- Yes, it evokes positive emotions (please specify in the next question).
- Neutral - It does not evoke strong emotions.
- Yes, it evokes negative emotions (please specify in the next question).
- Yes, it evokes strong negative emotions (please specify in the next question).

Please specify your previous answer (optional)

5 responses

hospitality, warm welcome, interest in visiting historical places, interesting perspective of the city landscape, desire to take photographs, bright light in the city, colorful city

boring & generic

Reminds me of the rooftops and views that I like here

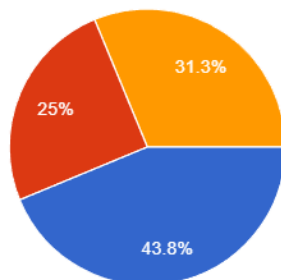
Sun ocean light houses

Sun and ocean

Do you feel more inclined to explore or visit Lisbon after seeing this visual identity? Why or why not?

[Copy](#)

16 responses



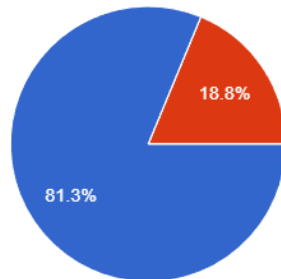
- Much more inclined - It makes me want to visit Lisbon.
- Somewhat more inclined - It increases my interest in visiting Lisbon.
- Neutral - It does not affect my inclination to visit Lisbon.
- Somewhat less inclined - It decreases my interest in visiting Lisbon.
- Much less inclined - It makes me not want to visit Lisbon.

## Practical Use

How well do you think this visual identity would work on different platforms (e.g., websites, mobile apps, print materials)?

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16 responses

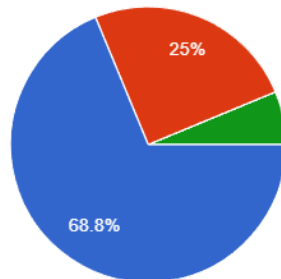


- Very well - It is highly adaptable to different platforms.
- Fairly well - It is somewhat adaptable.
- Neutral - It is neither particularly adaptable nor rigid.
- Not very well - It is somewhat rigid.
- Not well at all - It is not adaptable.

Can you easily see this visual identity being used in tourist information centers, brochures, and other promotional materials?

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16 responses



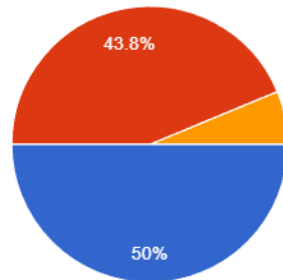
- Definitely yes - It fits well with these uses.
- Probably yes - It would likely work well.
- Neutral - Unsure if it would work well.
- Probably no - It might not work well.
- Definitely no - It would not work well.

## Cultural Relevance

Do you feel the visual identity represents the culture and essence of Lisbon accurately?

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16 responses

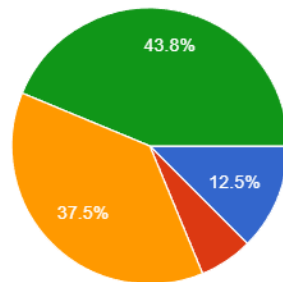


- Very accurately - It captures the true spirit of Lisbon.
- Somewhat accurately - It reflects some aspects of Lisbon.
- Neutral - It neither accurately nor inaccurately represents Lisbon.
- Not very accurately - It misses many aspects of Lisbon.
- Not at all accurately - It does not represent Lisbon well.

Are there any elements you believe should be added or removed to better reflect Lisbon's identity?

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16 responses



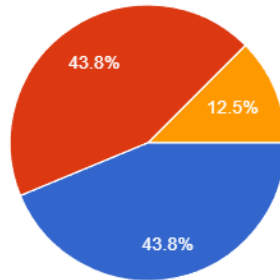
- Yes, elements should be added (please specify which in the next question).
- Yes, elements should be removed (please specify which in the next question).
- Neutral - No strong opinion on adding or removing elements.
- No, the current elements are fine.
- No, but I have other suggestions for changes (please specify in the next question).

## Design Elements

What do you think of the logo? Is it memorable and recognizable?

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16 responses

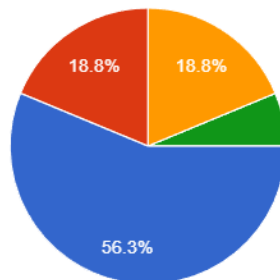


- Very memorable and recognizable - It stands out and is easy to remember.
- Somewhat memorable and recognizable - It is somewhat distinct but could be b...
- Neutral, neither memorable nor forgettable - It is average in recognition.
- Not very memorable and recognizable - It is hard to remember and recognize.
- Not at all memorable and recognizable - It does not stand out or leave an impr...

How do you feel about the color scheme used in the visual identity?

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16 responses

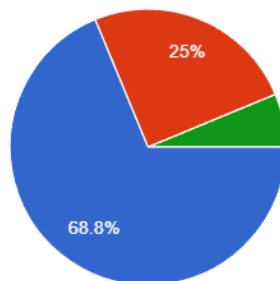


- Love it - The colors are vibrant and fitting for Lisbon.
- Like it - The colors are pleasing and appropriate.
- Neutral - The colors are okay, neither good nor bad.
- Dislike it - The colors are not appealing.
- Hate it - The colors are inappropriate and unappealing.

Are the fonts used in the visual identity easy to read and visually pleasing?

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16 responses



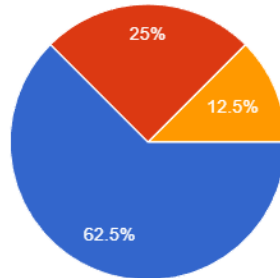
- Very easy to read and visually pleasing - The fonts are clear and attractive.
- Somewhat easy to read and visually pleasing - The fonts are mostly clear.
- Neutral - The fonts are neither particularly good nor bad.
- Somewhat difficult to read and not visually pleasing - The fonts could be i...
- Very difficult to read and not visually pleasing - The fonts are hard to read a...

## General Impressions

What are your first impressions of the "Tourist Lisbon" visual identity?

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16 responses

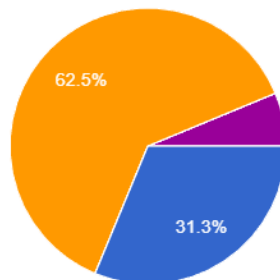


- Very Positive - I find the visual identity very appealing and well-suited for repr...
- Positive - I like the visual identity and think it does a good job of representin...
- Neutral - I have no strong feelings about the visual identity; it is neither good no...
- Negative - I am not particularly impressed with the visual identity; it co...
- Very Negative - I dislike the visual identity and don't think it represents Li...

How would you describe the overall look and feel of the visual identity?

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16 responses

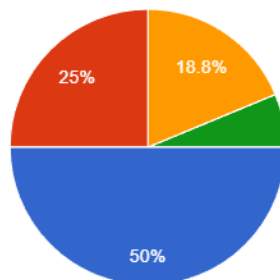


- Modern and Fresh - The design feels up-to-date and vibrant.
- Classic and Timeless - The design feels enduring and sophisticated.
- Simple and Clean - The design is straightforward and uncluttered.
- Busy and Overwhelming - The design feels crowded and too complex.
- Dull and Unappealing - The design feels boring and lacks excitement.

Does the visual identity feel appealing and attractive to you? Why or why not?

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16 responses



- Yes, it's very appealing because it captures the essence of Lisbon.
- Yes, it's somewhat appealing due to its modern design.
- Neutral, it doesn't strongly attract or repel.
- No, it's not very appealing because it lacks distinctiveness.
- No, it's unattractive because it doesn't represent Lisbon well.

## **Appendix C. Expert Assessments.**

Expert Assessment Questionnaire.

Request for Expert Review.

A formal request for input, including visuals and a brief description of the project, was sent to the experts. Feedback was structured around specific criteria to ensure comprehensive and actionable understanding.

Subject: Request for Expert Review on Visual Identity for Lisbon

*Dear [Expert's Name],*

*I am currently finalizing my master's thesis, which involves developing a visual identity system for Tourist Lisbon. Given your expertise in graphic design, I would greatly appreciate your feedback on the project. Any of your even the shortest comment is very important. You can simply reply to this letter.*

*Please find the attached pdf file with visual materials.*

*I am particularly interested in your evaluation of the following aspects:*

- Creativity and originality.*
- Clarity and communication effectiveness.*
- Alignment with graphic design principles.*
- Potential impact on Lisbon's tourism sector.*

*These are examples of questions that will help you focus on certain aspects, but this is not a strict list:*

- How would you rate the overall design quality of the new visual identity?*
- How well does the visual identity align with Lisbon's cultural and historical attributes?*
- Are the design elements (logos, colours, typography) effectively integrated and cohesive?*

- *What are the strengths of the new visual identity?*

- *What improvements would you suggest for enhancing the visual identity?*

*Your insights would be invaluable in refining the project and ensuring its success.*

*Thank you in advance for your time and expertise.*

*Best regards,*

*Elmira Kalimullina.*

First Expert Feedback (Filipe Figueiredo. Professor / Researcher / Photographer):

(By the way, I'm rather a Visual Culture theorist than a Design expert, so consider my notes in that perspective).

I found your proposals interesting and somewhat impactful.

Nevertheless, I got a bit confused about the main goal.

The patterns are well-developed and impactful as well as the landmarks icons. I'm a little bit more sceptic about the logo, because I don't recognize where the "i" is inspired.

The Mupi applications are ok, but they could still be improved, specially the white and yellow ones; though the blue ones are more balanced and impactful I'm afraid they convey more a corporate idea more than a visual culture legacy that represents the city of Lisbon.

As I said first, I'm not a designer expert...

It would be important to analyse your proposal, to know how it positions concerning the current visual identity system and how do you want it to stand for.

Second Expert Feedback (Fernando Oliveira. Professor / Researcher / Independent Graphic Designer):

The system is cool and can be something strong and connected with the city, but you miss communication with real images of the city and persons and places etc. The logo as a connection but Lisbon is much more.

Third Expert Feedback (Luís Santos. Project Manager / Graphic Designer / Graphic Production Manager at Original Spot Design):

Some concerns:

The “I” in Lisboa, because of the shape and colour isn’t immediately perceived as the side of a house. In my first impact I thought it was a candle.

The shapes and colours used (page 6) look interesting

There is an incoherence in terms of the 3d of the houses and the 2d of the landmarks; also in terms of the pixelated look of the landmarks vs the blocky shape of the houses

Some incoherence in the overall use of the blue. It’s not clear when it should be used.

- Creativity and originality;

I would say you could explore more; I don’t know if the proposal fully addresses your goals (in the introduction)

- Clarity and communication effectiveness;

The font is good but the overall identity is not memorable; It sounds like an identity for an event and not for a location; the overall presentation could be more dynamic and complete

- Alignment with graphic design principles;

Overall the mail principles are met; like I said, I feel some incoherence in the elements, I would stick with one strong concept

- Potential impact on Lisbon’s tourism sector.

Not sure it’s the best identity for that; I don’t feel it captures Lisbon touristic feeling; maybe if you animate the elements (motion graphics) your vision could be clearer.

- How would you rate the overall design quality of the new visual identity?

Average. And I don’t think it fully answers the briefing.

- How well does the visual identity align with Lisbon's cultural and historical attributes?

That's my main concern. I know you capture the landmarks but in general it feels a bit generic.

- Are the design elements (logos, colours, typography) effectively integrated and cohesive?

They could be more cohesive. Stick with one graphic language and clarify the usage of all elements.

- What are the strengths of the new visual identity?

The colours can work, the font, the modularity of the elements.

- What improvements would you suggest for enhancing the visual identity?

Dig deeper in your feelings for Lisbon, so something more emotional; the usage of the elements looks somehow generic; make it more cohesive.