

Springer Series in Design and Innovation 25

Daniel Raposo · João Neves ·
Ricardo Silva · Luísa Correia Castilho ·
Rui Dias *Editors*

Advances in Design, Music and Arts II

8th International Meeting of Research
in Music, Arts and Design, EIMAD 2022,
July 7–9, 2022

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Preface

This book is a chapter's collection resulting from the double-blind peer-review process under the scientific program of the 8th EIMAD 2022, International Meeting of Research in Music, Arts and Design, that took place on July 7–9, 2022, in Castelo Branco, Portugal, as a hybrid conference.

At a time when the pandemic caused by COVID-19 has shaken up the idea of the global village and the dilution of land borders and when the world geopolitical situation is re-launching the debate on globalization, EIMAD continues to fulfill its mission to disseminate, leverage, and promote research in the fields of design, music, arts, and their intersections.

EIMAD has resumed its physical format, while maintaining the possibility of remote online participation, increasing the participation of researchers from a greater number of countries.

As in previous editions, EIMAD continues to grow, revealing itself to be a point of sharing knowledge, experiences, processes, and research results in the area of design, music, and its intersections. In this year's edition, the number and origin of the participants once again emphasize the importance that EIMAD has for the academic community and designers. In this year's meeting, we gathered, among paper and poster authors, a total of 162 participants, with diverse origins. We have authors from Thailand, Malaysia, and India. From the American continent, there are representatives from Brazil, Ecuador, and the United States of America. From Europe, besides Portugal, Italy, Northern Ireland, Spain, Germany, and Switzerland stand out. Such a number of participants reinforce the identity of an increasingly global EIMAD and where design, which is resilient in the face of vicissitudes, knows no borders.

EIMAD maintains its open matrix that integrates investigative processes in specific research lines alongside those and transdisciplinary ones. And this idea has been amplified by the combination of the 8th EIMAD to the New European Bauhaus initiative, promoted by the European Commission, aiming to combine a movement with human, aesthetic, and cultural sense to the EU climate transition.

Therefore, the 8th EIMAD also intends to promote, publicize, and value the need for research, projects, and line of actions on sustainability, aesthetics, and inclusion. Thus, the four keynote speakers were in line to the New European Bauhaus main concepts, as well as we can find innumerable links in the research advances proposed by different authors.

In this book, you will find research results, different approaches, new knowledge advances about social and technical issues in design, music, arts, concerning the professional practice, teaching, and education and its impact on people quality of life, culture, marketplaces, and governance.

Book's chapters are organized into five sections:

- Communication Design, Design Education, and Thinking
- Fashion Design
- Interior and Product Design
- Music, Musicology, and Music Education
- Design, Music, Arts, Culture, and Society

The first section deals with points such as the designer is a catalyst agent of the strategy, who integrates and brings together people and ideas around the place branding, which in turn contributes to the sense of place and to affirm and position it and, in the same sense, the way visual identity design serves as an interpretation and argument of the identity of a territory.

This section also addresses major issues such as the student learning curve depending on design methods and the importance of the importance of visual thinking to boost the generation of ideas.

On the other hand, specific themes are put forward, such as how the use of genres, such as comedy, romance, and suspense, in sexualized advertising affects self-perceptions of young adults and how design can catalyze digital technologies and innovate ways of involving the public in new museum experiences, promoting accessibility and inclusion of people; a diagnosis or framework of the existing personal health management apps and the use of icons for seniors in the perspective of digital literacy; the impact of editorial design on meaning and visual communication and the use of semiotics to analyze cover design of a magazine; contributes to the history of graphic design by analyzing vinyl record covers; how the incorporation of presence into media was developed through montage aesthetic as a leading artist practice; and about typography are advanced studies on the use of modular sets of type in letterpress and modularity processes as well of the use of new algorithmics approaches in typeface design.

The second section presents advances on fashion design, namely how the seven lessons of Edgar Morin can help to address the issues and challenges of fashion design education and, also, some definition of the key skills for the textile designer to respond to contemporary challenges, namely environmental, social, economic, and cultural; a study correlating the age of fashion designers with inclusion of components of the Country Cultural Identity into their brands; in another perspective, how audiovisual narratives or virtual scenarios impacted contemporary

dressing imagery and which are the most relevant ideas for consumers of fashion products on co-creation; the study of genderless fashion design using the triangulation method; an academic approach on Trend Studies, and advances on circular economy, such as a proposal for producing new fabric from recycling materials or the development of biodegradable buttons from eating waste; innovation processes as a proposal for bio-based textiles from agricultural and forest biomass for local development; and perspectives on intercultural experience involving international designers and local craftsmen.

The third section includes issues on interior and product design, such as a discussion on the design method as a hermeneutic process and a cooperative participation considering Tomas Maldonado, Brief History of Commercial Physical Space as fundamental element in Interior Design, the process of rationalization in the design of kitchens over time; new perspectives about the workplace after the pandemic context and the occurred changes in product design and particularly on furniture design to improve new forms of collaborative work, and a study about the pandemic impact over human spaces and Television Set Design; new developments between design, business, and the performing arts sector as a way for innovation and systemic lighting products; an Ergodesign approach for a modular Backpack for Children; and a comparative analysis between woods used for xylophone bars manufacture and a sustainable proposal for a new Oriented Particle Board made from *Bambusa Vulgaris*.

The fourth section addresses topics regarding research on music and sound, presenting three main groups, namely music, musicology, and music education. The first group introduces three chapters from different areas of research, comprising a thorough depiction on the guitar playing and cultural idiosyncrasies of jazz manouche, an insight and ongoing research on the negotiation process in studio recording sessions, and an approach to the digital modeling of dynamic tridimensional shapes with the use of audio signals.

The following four chapters are dedicated to musicological studies, with a specific focus on historical musicology, in chapter forty-three, with a study on how Portuguese music in the eighteenth century was apprehended by German travelers, and musical iconography in the three following chapters, namely with the depiction of the paintings on the ceiling of the Church of Santa Maria Maior in the city of Covilhã, Portugal, the study of use of the image of Saint Cecilia, patron saint of music and musicians, in Baroque paintings in Portugal, and finally an encompassing proposal of an history of Portugal through images, stating the relevance of musical iconography's role in history studies.

The last seven chapters of this section, from chapter forty-seven, are dedicated to research in Music Education and Performance, starting with a study on bodily movements in saxophone performance, by analyzing audio, motion, and video capture data of the player during the performance. The next chapter studies the role of perfectionism in Music Performance Anxiety in piano majors in China, aiming to access the negative effects of a potentially unhealthy perfectionism due to extreme concerns and competition among piano students; next, a search for new creative approaches in music theory education through musical theater as a pedagogic

resource, followed by a study with a focus on the awareness of emotional intelligence and self-regulation in musical performance and education; following, a survey and analysis of the teaching-learning process of music education, and the last two chapters which focus on instrument teaching, namely a thorough survey on violin teaching methods used in Italy and a study on how the selection of the repertoire influences the progress of the student learning the viola.

Finally, the fifth section deals with intersections between design, music, arts, and other disciplines with impact on culture and society and a proposal on how transdisciplinary approaches between art, crafts, and design contribute to the conceptual evolution of each of the sectors or the impact of the confluence of different disciplines—graphics, technical–scientific disciplines, music, and visual arts—to the design project; a study on the correlations between jewelry and sculptures; the proposal for an action model of collaborative design to stimulate innovation, utility, and safeguarding of a craftsmanship know-how and heritage; the potential of teacher-generated drawings as a strategy in theory instruction of designers; a cultural route about Miguel Torga’s places of memory in Coimbra, connecting city and literature, positioning the design as a cultural mediator; and a discussion on visual resistance and activism in Thailand.

Throughout these five sections, perspectives are presented covering areas such as health and well-being, art, teaching, culture, history, heritage, innovation, and democracy, forming a cohesive book that can be read as a whole or by parts, but is relevant to any researcher, teacher, or practitioner.

Daniel Raposo
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**Communication Design, Design
Education and Thinking**



The Role of Designers in City Branding Process: A Conceptual Model

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Abstract. City branding is a governance strategy that, based on the identity of a city, aims to generate attractiveness for external public (visitors, investors, talents) and quality of life for internal public (citizens). Its process involves several steps and multidisciplinary teams, which interact with residents and other stakeholders from the political, economic, and social spheres. It is an activity with a transforming capacity of people and places, the same way as design. From this convergence, this study aims to understand the role of designers in a city branding process. We followed an explanatory multiple case study, mapping and decoding the development of the brands of Mississauga (Canada), Eindhoven (Netherlands), Cascais (Portugal) and Porto Alegre (Brazil), as well as the interventions of designers throughout the processes. As a result, it was possible to develop a conceptual model, describing three essential designer's roles in city branding: articulator, strategist, and activator, delivering relationships, strategy, artefacts, communication, and services.

Keywords: City branding · Place branding process · Design process · Design for territories · Place branding strategy

1 Introduction

Place branding is a governance strategy [1], “to link place identity and perceived images through memorable place experiences and projected images” [2]. It is a transforming activity capable of bringing structural changes and, consequently, benefits residents [3].

On the other hand, design is also considered a transforming activity [4]. It goes beyond a problem-solving function [5], becoming increasingly transversal and multidisciplinary, dealing with abstract and intangible issues [6].

Considering that both design and place branding are transformative activities, this study aims to understand their convergence. We used a case study methodology, analyzing four municipalities where place branding was carried out and the respective contributions of the designers.

We mapped and described the place branding process for cities (city branding) since the context that boosted it to its current management. We also mapped how and when

designers' interventions took place. As a result, it was possible to find similarities and differences between processes and describe three essential roles played by designers in city branding. Then, we summarized these roles in a conceptual model.

2 Design, Territory, and People

Place branding is a complex, multidisciplinary discipline that involves multiple actors to create a unique experience based on the identity of the place. It deals with connections between people and places [7].

It has evolved in theory and practice. In the first phase, around the 2000s, its concepts were still confused with place marketing, and it was based on corporate branding techniques, aiming at communication and promotion of places [8].

After 2010, practitioners and academics found that to build authentic place brands and ensure project effectiveness, stakeholders [9] and residents [10, 11] had to be part of it. Processes became more inclusive and participatory [12].

In the current phase, the purpose of place branding is not only to generate attractiveness for external public (tourists, investors or talents), but also to create actions for internal public (residents), generating quality of life and territorial development [3].

Place branding is conceived **with** people (stakeholders in the political, economic, and social spheres) and **for** people (internal and external audiences). It faces challenges such as generating consensus among multiple stakeholders and dealing with the intrinsic dynamism of a place. Hence, it is relevant to understand how designers can tackle territorial challenges through their attitudes, processes, approaches, and tools.

According to Margolin [13] design activity was once known for creating the visual appearance of products. However, now it is being recognized for its work in design for services and public and private organizations. Specializations such as experience design, social design, and design for sustainability have emerged. The designer's work embraces projects that improve urban life, performing on three levels: micro-level (individual), meso-level (groups) and macro-level (governments, international organizations, and large companies).

Place branding also involves making territories more resilient and sustainable. Regarding to design for sustainability, Ceschin and Gaziulusoy [14] also categorizes in four levels how design can contribute for innovation: 1) product: improving existing or developing new products, 2) product-service system: developing integrated combinations of products and services, 3) spatio-social: improving spatio-social conditions of communities, and 4) socio-technical system: promoting radical changes on societal needs.

In the field of design for territory, Maffei and Villari [15] consider that design is a strategic tool that allows leveraging local processes by connecting skills, knowledge and creative resources to build meaning and value for communities. The designers' action can occur at three levels: relationship level, making connections with the community; at the strategic design level building future scenarios; and finally, at the level of creating artefacts as a product-services system, to implement the strategy.

The relationship with communities is also highlighted by Manzini [16]. Designers can work **with** communities through co-design and participatory processes, constructing

shared visions. Designers also work **for** communities, intervening in the context of the services and artefacts.

For the Design Council [17], design is the connection between different sectors. Within a systemic perspective, where there are multidisciplinary teams around a common issue, designers can play four roles: 1) System thinker: visualizes how everything is interconnected in a macro view; 2) Leader and Storyteller: makes the work possible, obtaining support from all levels; 3) Designer and Maker: understands the power of design and innovation tools and has creative and technical skills to make things happen; and 4) Connector and Convener: has ability for relationships, able to connect people of different profiles.

It is worth mentioning that what differentiates a professional designer is their set of technical and cognitive skills to problem-solving, sensemaking, making things visible and tangible, and making things effective and meaningful [18].

3 Case Study

Through this study, we intended to understand the building process of municipal brands in their historical context and the interventions of designers along the process. The aim was to map steps, methodologies, participants, the designers' contribution and their relationship with other professionals and stakeholders involved.

We used the explanatory multiple case study methodology, which aims to propose explanations for the same set of events and indicate how to replicate it. It also aims to observe a phenomenon within its context, analyzing the facts in-depth and understanding 'how' and 'why' they occurred [19].

In this research, we followed the four macro steps that encompass the case study methodology: 1) planning, 2) data collection, 3) analysis and 4) conclusion.

- 1) **Planning** First, we elaborated a protocol that provided guidelines for the research, with six guiding questions: 1) What was the context that boosted city branding? 2) What was the strategic goal of city branding? 3) How was the branding process? 4) What are the main challenges of the project? 5) What were the results? 6) How did designers participate in the place branding process?

Then, we selected four case studies. According to Anholt [20], it is possible to apply place branding in places of different scales: neighborhoods, regions, cities and nations. However, cities are different from countries. They usually do not have a strong political influence on their image, even when they are known to be the seat of a national government. Cities tend to have the same degree of challenges and complexity and follow the same structure and political hierarchy. Therefore, we chose to analyze only cases of city branding.

We used as primary selection criterion municipalities that were not the political or economic capital of the country. In other words, places needing a city branding strategy to differentiate themselves from other national competitors. In addition, we looked for a diversity of locations: municipalities in different countries that had various forms of intervention by designers. We also used as criterion cases in which the management was still active.

Thus, the municipalities of Cascais (Portugal), Eindhoven (Netherlands), Porto Alegre (Brazil) and Mississauga (Canada) were defined.

- 2) **Data collection** To obtain different data sources, we conducted semi-structured interviews and secondary data research (desk research): documents, produced literature, reports, schedules, brand manuals, news, among others. We prioritized selecting the most representative interviewees who had participated in the building process of the local brand, including designers, brand managers, strategists, and public managers.
- 3) **Analysis** The third stage of the methodology aimed to decode, systematize, and analyze the information. First, we elaborated a systematization of the content having as parameter concepts described in the literature review. For this purpose, we developed an analysis tool that describes the main stages of city branding, the designers, their roles, their types of intervention and their relationship with other professionals involved. After decoding in matrices, we developed a comparative analysis of the cases, observing pattern matching and associations. Finally, we created diagrams that allowed a synthetic and objective view of the main findings of the analyzed cases.
- 4) **Conclusion** As a result, it was possible to understand the similarities and differences between the processes, the main challenges of city branding and especially the roles of designers in the process. The last step of the methodology refers to the conclusions and limitations of the study.

4 City Branding: Development and Implementation of Municipal Brands

4.1 Cascais, Portugal

Context. The project was born in 2010 when the Cascais City Council asked a branding agency to produce a film to publicize the municipality of Cascais at the 2nd Estoril Conference. This event brought together national and international leaders. However, the political team did not have a clear idea of what this film was supposed to express.

The branding agency realized the issue's depth and proposed going beyond the briefing. It was not just a promotional film but a place branding project to leverage the territory's attractiveness. They then suggested developing the brand's strategic plan, and the City Council agrees.

Goals. After deep research, the branding agency developed the brand's strategic plan describing the territory's vocation and differential. Next, they prepared a report defining the positioning of quality of life and high prestige as the axes. The objective was to affirm the municipality as one of Portugal's most dynamic, competitive, and driving forces to attract new residents to develop their professional activity there. The priority target audience were self-employed professionals and families, national and international, from middle to upper-middle class, to work and live in Cascais.

Process. The branding agency prepares a ten-year action plan, encompassing from revitalizing urban space to organizing events with a focus on gastronomy and art.

The Cascais Municipality partially implemented the plan until 2014, when a repositioning took place. A second branding agency carried out a study on the perception of the Estoril brand, which belonged to Cascais, but was advertised independently, focusing on tourism. They concluded that it was better to eliminate the Estoril brand and strengthen the Cascais brand, which should communicate to both the external public (tourists) and the internal public (citizens). The second branding agency develops a new visual identity system still present today. The concept of quality of life remains.

In 2022. The communication division of the City Council is currently responsible for brand activation. Its team is made up of 15 designers and professionals from other areas. Their work includes developing communication material, exhibitions, street furniture, signage, products, marketing campaigns and graphic interaction material (physical or digital) with citizens, tourists, and other audiences. Specialized companies are hired for more complex projects, such as systems or services, indirectly involving designers.

4.2 Eindhoven, Netherlands

Context. Eindhoven is a city of industrial profile, without attractions such as castles or historical centers, like others in the Netherlands. Its history is directly related to the Philips factory, founded in 1891. The company influenced daily life, urbanization, and the local economy, which prospered until it faced crises in the 1990s. Mass layoffs occurred, and the headquarter moved to Amsterdam. Eindhoven became a devastated and abandoned city.

However, two factors were essential for Eindhoven's identity. First, Philips maintained the design and R&D departments, located at the High Tech Campus since 1998, a hub that integrates technology, design, and business. Then, from 2004 onwards, the Design Academy transferred the annual student exhibition that used to take place in Amsterdam to Eindhoven, starting the Dutch Design Week. But the city faced another global crisis in 2008 again, affecting their companies. There was a new drain of talents and businesses. The city's future was depending on attracting high-tech and design talent to compete globally.

Goals. Given this scenario, in 2009, public managers and the mayor met to outline a plan to rebuild the city. They developed a program and a management structure to work on the image and reputation and, above all, raise the community's self-esteem. Thus began the place branding project to make Eindhoven recognized as a great place to live and to work, integrated with an innovative and technological bias. The aim was to generate curiosity and knowledge about Eindhoven and create an excellent environment to meet the expectations of global talent.

Process. Aiming at a long-term action, the city council created the Eindhoven365, an independent marketing agency responsible for developing the strategy, visual identity, brand narrative, and brand activation actions.

From the beginning until today, a designer (brand manager) leads the Eindhoven365, being the bridge as strategist and articulator between the political and creative environments.

They coordinated a survey with citizens, which defined the brand's key attributes: technology, design, and knowledge—also specifying a strategy activation based on unconventional urban experiences.

To begin the elaboration of the visual identity, Eindhoven365 hired a branding agency that carried out in-depth research on the identity elements of the city and outlined guidelines for the brand. Next, the branding agency coordinated a meeting with designers, strategists, trend observers and other professionals from creative areas to share their visions and perceptions about the city. Finally, this agency proposed the creation of the visual identity through an unconventional process. Instead of inter-agency competition, they formed a co-creative group bringing together Eindhoven's best design studios, plus color and typography experts. This collective was named Virtual Design Agency, which launched in 2014 a dynamic and open-source visual identity to be used freely by citizens, institutions, and companies, to achieve maximum adhesion and a sense of collective ownership.

In 2014, Eindhoven365 and the Virtual Design Agency created the brand narrative, allowing an accurate description of the city's identity. They also developed the formula of Eindhoven Non-Conventional x Collaboration = Energy, which accurately expresses the city's DNA, with a symbol called "Vibe", represented by three zigzags.

In 2016, Eindhoven365 started brand activation actions, such as the "Share the Vibe" campaign, in which they invited creatives to express in video their perspectives about the city. They also were responsible for the "Another City Trip" project, consisting of touristic experiences with digital influencers. Eindhoven continues to innovate. In 2021, they launched the campaign "The Sound of Eindhoven", a contest with public voting to choose a music representing the city's energy.

Eindhoven achieved several goals set at the beginning of the place branding program. For instance, they were among the ten best cities attractive to talent in 2017.

In 2022. Eindhoven365 supports the strategy, managing the main communication channels to dialogue with talents, such as digital platforms and events. Other companies manage incoming tourism and the brand's concept store, which sells products with the brand's visual identity. The City Council has in-house designers for standard communications, while Eindhoven365 hires design and branding agencies to develop unconventional projects.

4.3 Mississauga, Canada

Context. Mississauga is a multicultural and financially prosperous municipality that has undergone significant transformations since its founding in 1974. It is the sixth most populous city in Canada, with immigrant residents from diverse backgrounds. However, their positive attributes, such as high quality of life and vision of the future, were not communicated correctly. There was an external perception problem. The city was perceived as a dormitory suburb, overshadowed by its neighbor Toronto, located 30 km away.

In 2012, the Municipal Communication Master Plan identified the need to develop a strong brand reputation for the city, rooted in its strategic vision. A survey conducted with

stakeholders revealed that the way the city communicates, including the visual identity that was the same since 1987, was considered outdated. It was time for a change.

Goals. This is how Mississauga's place branding began aiming to improve its reputation and correctly communicate its values and attributes to the internal and external public. The premise was to have stakeholder participation and engagement.

Process. A multidisciplinary team was assembled with internal and external professionals from the city hall. A branding agency was hired for the methodology and coordination of the strategic stages, assuming the project's leadership. They were responsible for conducting co-creative processes with stakeholders and the brand guidelines. The team included in-house designers from the city hall, researchers, public managers and placemaking strategists, and a brand manager specialized in marketing, who is currently still responsible for managing the brand in the communication division of the city hall.

The process began with an online survey to collect information and opinions from residents and entrepreneurs through a platform developed by the branding agency. Next, they conducted individual interviews with key stakeholders to understand Mississauga's uniqueness.

Finally, four workshops were held with more than 100 participants, bringing together the most representative stakeholders, such as entrepreneurs, residents, and local community leaders. The result was the definition of the brand positioning and the synthesis of the three ingredients of the brand: receptivity to cultural diversity, naturally enriching and inspiring possibilities.

After the consensus of the brand concepts, the team of seven designers from the city hall developed the new visual identity under the supervision of the branding agency. The stakeholders also validated the result. In 2013, the branding agency with the brand manager developed the strategy to implement the brand in the main points of contact in the city. The intention was to generate experiences based on the brand's values: optimistic, vibrant, collaborative, effective, open, and engaging. In 2014, the brand's official launch took place in the city's event square.

In 2022. The brand maintains consistency in its narrative, visual identity, attitudes, and behavior, following its guidelines. The city hall's in-house designers are responsible for elaborating day-to-day communication with citizens, involving products and services.

4.4 Porto Alegre, Brazil

Context. Porto Alegre is the 10th most populous city in Brazil, and in 2017 it was suffering the impacts of the national economic recession. Several companies closed, and design activity was particularly affected. Aiming to reverse this scenario, designers from ABEDESIGN-RS (Brazilian Association of Design Companies, branch of Rio Grande do Sul) got together to think about solutions for the city. This way, the project "What marks Porto Alegre" was born: a place branding proposal that aimed to develop and donate a brand to the city, to rescue the optimism and pride of the citizens, in addition to giving more visibility to the design activity, showing its potential for social transformation.

Goals. They defined that the execution of the project should have three fundamental premises: 1) voluntary protagonism: absence of remuneration to the participants; 2) collective authorship: all acting as co-creators and 3) community ownership: the result would be donated to the city of Porto Alegre.

Process. The collaborative and voluntary premises that guided the process were essential to characterize it as a pioneer project in place branding. In addition, designers idealized, structured, and led the entire project, covering all stages: research, strategy, methodology development, articulation with stakeholders, visual identity creation and social media campaigns.

In 2017, members of ABEDESIGN-RS organized themselves to carry out thematic research by desk research on identity themes in the city. They also carried out qualitative and quantitative research on the perception of the image of Porto Alegre. Being aware of the dimension of the project, in 2018 they started to articulate partnerships. However, the project gained strength and visibility in 2019 with the support of Pacto Alegre, an organization that brings together universities and public and private entities to promote entrepreneurship and innovation.

Also, in 2019, ABEDESIGN-RS organized a workshop that brought together 120 residents of different profiles, ensuring diversity and representation, co-creating ideas for the city's future, making reflections on its past and present. Next, ABEDESIGN-RS designers and professionals from other areas such as urbanism, communication and innovation carried out a sprint to define the brand's strategic guidelines.

Finally, the stage of designing the visual identity begins. More than 40 design studios came together in co-creative hubs, generating three graphic branding proposals. The project took a break due to the Covid-19 pandemic. In the end of 2021 the project returned, opening for public voting to choose the new visual identity. The brand's campaign was widely publicized in the press and social media and received more than 10,000 votes. Simultaneously, the marketing team of Sebrae (Brazilian Micro and Small Business Support Service) developed an action plan focused on tourism based on the brand guidelines.

In 2022. The new visual identity is launched at the city's 250th birthday in key-touchpoints. The brand activation starts. Pacto Alegre and ABEDESIGN-RS are setting up a structure to activate the brand through experiences and placemaking.

5 Case Analysis

To systematize, decode and interpret the cases of city branding, we developed an analysis tool based on information extracted from interviews, documents, and other collected materials, in addition to references from the literature review. This tool consists of a matrix that describes: 1) phases of the place branding process; 2) designers involved; 3) other participants; 4) roles of designers at each phase; and 5) types of design intervention, as detailed below.