

MY JOURNEY TOWARDS IDENTITY

ADVANCED DESIGN PRACTICE

REPORT

HOW DOES INDIVIDUAL IDENTITY INFORM THE DESIGN PROCESS
OF VISUAL IDENTITIES FOR COMMUNITIES AND THE VISUAL LANGUAGE
OF ITS APPLICATIONS?

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My journey towards identity

From the very beginning of this investigation I focused on an open-minded approach to investigate individual identity to answer the questions raised in my initial proposal: *How does personal identity relate to a communities identity and how is it visually expressed? How can this information be used to inform the design of visual identities and its visual applications?*

The aim of my studies in design practice was to engage an audience into expressing their personal identity and to find out the contribution it has within the communities overall identity. This information should then be interpreted to identify patterns and determine key points of future investigation. I am very grateful to have had the opportunity to work with the children of the Ballincollig Community School and members of the Ballincollig Family Resource Centre. This target group took part in my experiments. Moreover, I also had access to artwork of students art classes, which were created around the subject of personal identity and community.

With the knowledge that this journey would take me deep into disciplines such as etymology, philosophy, psychology, sociology, cognitive science, business and marketing apart from design practice, design process or design theory, I chose to write in my literature review around the question why the individual is overlooked in the current norm or best practises of place branding. This I found essential, not only to understand the scope of the raised questions, but also to frame the terms of references of the meaning of identity.

Thought, concept and reality

The fact that I carried out design audits with companies and public bodies such as universities or funded research projects within the public sector gave me much hope to avoid pitfalls in this investigation. I was wrong. It is easy to underestimate processes and structures within this type of public service. Dealing with a community as public body is far more complex than first anticipated. It includes a number of restrictions such as time frames, priorities/agendas of board members, questions of responsibilities, protocol/hierarchies and a few legal issues such as the data protection act, the national guidelines and childcare regulations, the vulnerable persons policy and the children and vulnerable adults safety & welfare guidelines. These frameworks caused amending of parts of the experiments and exclusions of certain data information such as names, exact age or photographing individuals while participating in the experiment. Procedures took more time than anticipated by dealing with a group of people working in the public service sector as the Family Resource Centre and the Community School have to work within a codex of best practice which is applied to the process on carrying out a project. Creating an identity for a community or a place will inevitably involve dealing with multiple public sector frameworks, which have to be approached in a certain manner in order to achieve a best possible result in an acceptable time frame.

Refining the research question

After carrying out a research mapping the research question was revised as followed: *How does individual identity inform the design process of visual identities for communities and the visual language of its applications?*

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Literature Review

(I included the literature review, as it explores individual identity from a different point of view. The complexity of the subject has to be fully understood, before it can be broken down into areas, where collaborations with its process can be outlined for each participating discipline. The biggest challenge is, that "place recognition" has yet to find a way to fully identify and define itself.)*

**see page 3 for reference of terminology*

How does individual identity inform the design process of visual identities for communities and the visual language of its applications?

This research question, despite appearing quite innocent in the beginning, deals with three very complex frameworks: *place/community branding*, *individual identity* and interwoven with these two, *the design process for developing a visual language*.

Analysis of literature

Place/community branding and the design process for a visual language

On nation branding Olins (2002, p. 9) points out that many “branding techniques are similar” and that people “can be motivated and inspired and manipulated in the same way, using the same techniques.” However, Dover (2006, p. 4) argues it is not possible simply to “cut and paste” profit management/marketing concepts by applying them directly to non-profit organisations, as they overlook the complexity of the non-profit form and dilute its real image. In contrast to the above, Anholt (2010), Drenttel (2004) and Girard (1999) are questioning if it is possible to brand a nation, place or community. In his article *My Country is not a Brand*, Drenttel (2004, para 1) points out that “Branding was originally an approach for creating reputations for commercial products” and argues “when the vocabulary of a nation’s foreign policy is the vocabulary of branding, then it is, in fact, selling Uncle Ben’s Rice.”

Personal reflection

Olins is correct by saying that many techniques are similar in developing visual identities for communities, however commercial branding and community/place branding are immensely different in its very roots. Commercial branding is about developing an illusion for the demand of a product by creating a seductive image of a feeling of a **desired projected identity** that a person thinks it will buy with the product. This means, the visual language as branding is created and the consumer is falling into place with it and then the product has to live up to its expectations (*if it is a good branding*). If it doesn’t sell, it is most likely to disappear from the market or is being re-branded (*this is the case if it is a good product but a horrid branding*).

It might be the case of developing a new overall framework as city branding or place branding as term seems to be misleading as it has its roots in the commercial sector. [see fig.1]

A community or a place is not a product. You can't take a community off the market or quickly change the identity of its people because it doesn't sell, as its citizens are not for sale in the first place. A community or a place may attract business and prosperity through investors and tourism, but first and foremost a community or a place is about its people and its environment. This means that developing and casting an identity over a place/community like a net (*the ones a fisherman uses for catching fish*) and thinking in good hope, based on research and experience that the citizens are going to live this identity out, is simply wrong. It's actually the other way around as individual identity defines a person and it is his or her choice which parts of this identity he or she is willing to live out in some form every single day. It is effectively for the one's developing a branding/identity to listen and to recognizing what is already there.

Analysis of literature

Wicked problems to be solved

Hildreth (2010, p. 28) sees the biggest challenge in the nature of place/community branding itself and assesses this as a wicked problem by summarising as follows: if one attempts to solve a *wicked problem* in a linear manner, then one would overcome only a *tame problem*, which is most likely not going to work. By this, the author means, for example, a) defining the problem, b) working out a solution and c) implementing it. Rittle and Weber (1973) in their *Dilemmas in a General Theory of Planning*, name ten attributes distinguishing *wicked problems* from hard but ordinary problems such as: "every *wicked problem* is essentially unique" or "there is no definitive formulation of a *wicked problem*". According to Anholt (2010), Hildreth (2010) and Dinnie (2011) the majority of place/community branding tenders, proposals, briefs even approaches and methodologies applied by design agencies are formulated in stages in a linear manner, which consequently could cause not only the failure to identify *wicked problems*, but

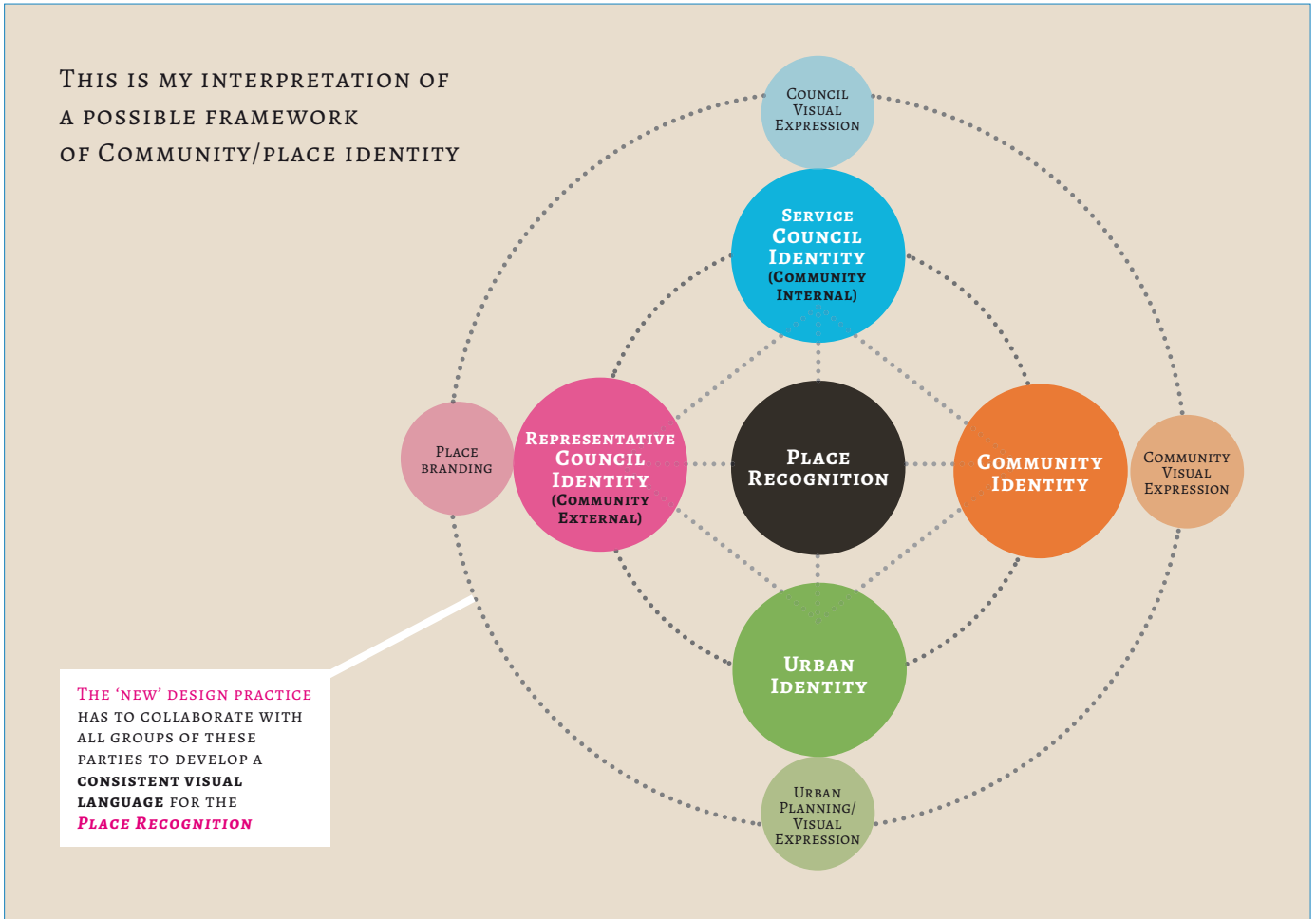


Figure 1 Framework of Community/Place Identity and introduction of the terminology Place Recognition¹.

¹The word “brand” is derives from the Old Norse brandr meaning “to burn” and refers to the practice of producers burning their mark (or brand) onto their products. Place Branding as I see it is just a part of an overall identity for place. As there is a lot of confusion around the terminology, I used **Place Recognition** instead as it reflects all parts of involvement, particularly those not referring to the non-profit form.

The Meaning of Recognition

1. The identification of something as having been previously seen, heard, known, etc.

- 2. The perception of something as existing or true; realization.
- 3. The acknowledgment of something as valid or as entitled to consideration.
- 4. The acknowledgment of achievement, service, merit, etc.
- 6. Acknowledgment of right to be heard or given attention.
- 7. An official act by which one state acknowledges the existence of another state or government, or of belligerency or insurgency.
- 8. The automated conversion of information, as words or images, into a form that can be processed by a machine, especially a computer or computerized device.

might also create an irreversible progression of events reflecting on the place/ community branding performance long after its implementation.

Personal reflection

Connecting all findings of the nature of individual identity to visual identities for communities or a place the first conclusion is that the complexity of individual identity in place recognition projects is identified in two dimensions: **individuals involved in creating a *place recognition identity* and the place itself with the individuals the identity is going to represent.** [see fig.2]

Individual identity as well as community identity in it's complexity as a *wicked problem* requires the collaboration of all groups participating to find a **unique solution to each individual case.** This essentially means that new cross-discipline collaborations require extended sets of skills, frameworks and approaches designers have to learn in order to adapt to their new roles.

Analysis of literature

Individual identity, community and its visual representation

The exploration of the etymological trail of the words “identity” and “identification” by Hollway (2004, pg. 1) indicates that both words might presuppose each other in the identity building process(es). She argues that identification “is progressive and uninterrupted, based on repetition”, while identity “represents a method shaped in its process through action”. This finding relates to identity in specific stages: a mental process as well as a manifestation process through action.

Personal reflection

Hollway's explorations are reflected in the analysis of the first case study football vs. apartheid on page 46-49 in journal 1 as this case study illustrates some very important facts: *identity evolves through a mental process involving the interaction of a group of people; multi-faceted identities are deriving through experience; multi-faceted identities will look for a new form in order to emerge if suppressed and identity is lived out through action, movement in combined physical and visual expression.* The results of my online survey underline this argument, as most of the participants identified their individual identity first and foremost through

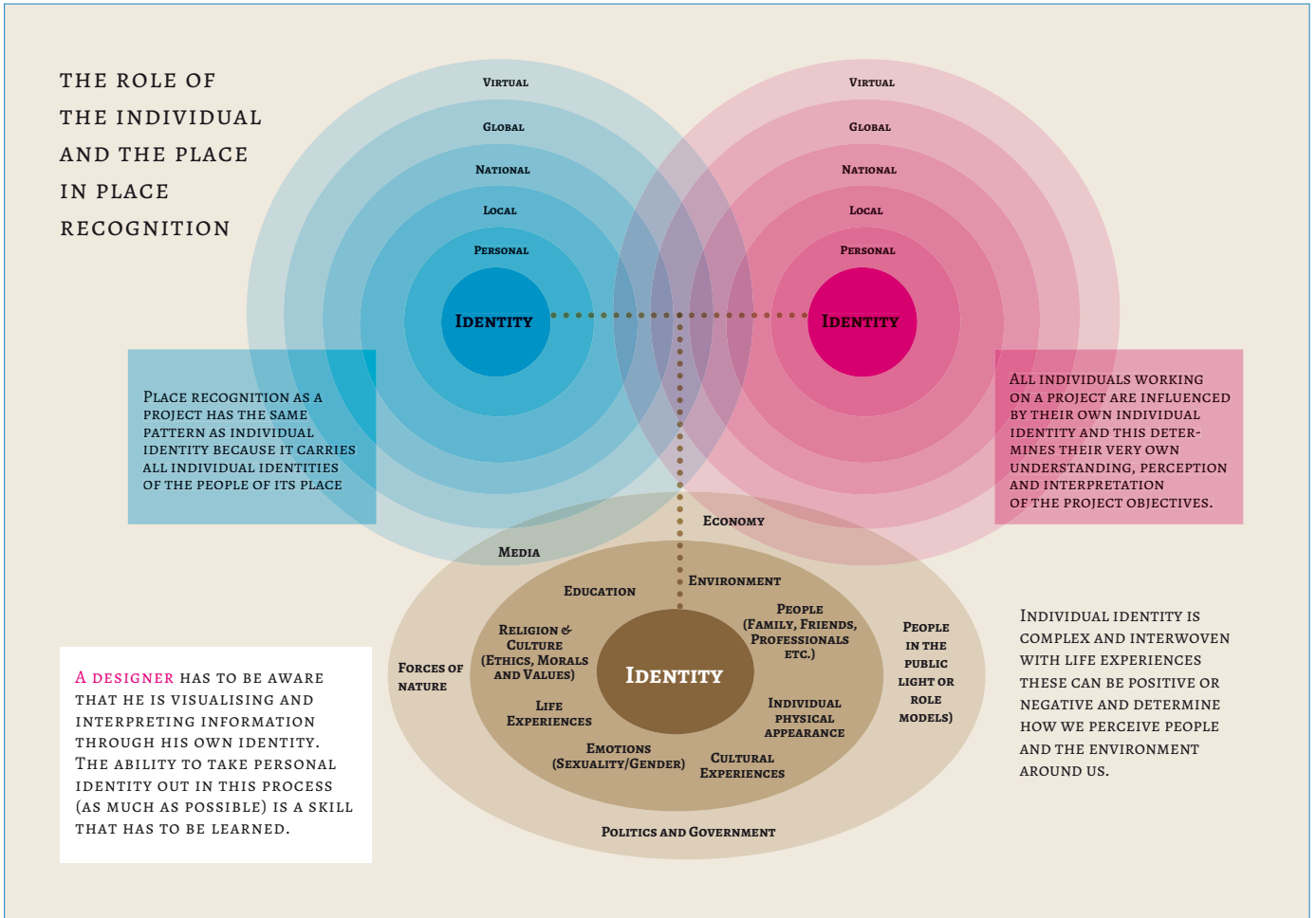


Figure 2 The Role of the Individual and the Place in Place Recognition

a *dance* or a *play*. It seems that *movement* is as important as *visual appearance* by expressing individual identity in order to be recognised as such by others.

The visualisations in artefacts 1 to 12 [see Appendix pages 9-56] point towards *predictive community identity development* as they show how a community is most likely to develop given their subconscious and hidden identity development. This means that possible changes of an individual's priorities and/or objectives through subconscious identity development forces the individual to reposition itself within the group/community. *Predictive community identity development* can provide indications for actions required to keep a community's balance. This is where identity development should step in – *motivating and developing the skills as well as the living standards of its community*, because any *place, city or community lives through its people* and not the ones who are governing it. *Predictive community identity development* through individual identity could potentially help developing identities which will be relevant for a longer period of time, as trends visualise a potential future movement of a community which had already its manifestation in the mind set of people, but has not yet been materialised through action and visual expression/representation.

Artefact 13 [see Appendix pages 57-62] visualises the immense complexity of expressed individual identity and the difficulty framing an overall visual appearance. As multiple layers of individual identity information of a group of people, these can be complementary or contradictory, are merged and absorbed into a big blur of shapes and colours. The artefact illustrates that the perception of identity is the subject of personal interpretation, which is based on how we sense the world around us through the multiple layers of our own identity. This perception is formed through a person's life experience, its cultural background, religion or personal circumstances. For example if you think green, you will perceive everything through a green tint. In addition the interpretation of individual identity is based on the background and angle of its point of view. We see in artefact 14 [see Appendix pages 59] that this poster is not only moving in the

wind, but it's reflections caused by sun light are changing the visible expression of the overall and the individual posters. By highlighting and absorbing contents we experience an ever changing array of images without a particular ascriptive pattern.

Further research

As there is no definitive answer to the research question, I propose further research into overall approaches and to investigate the relationship between individual/community identity and visual expression such as used typography, symbols and images. The City of Barcelona is one of the most successful identities and is based on a holistic branding approach, including urban planning in conjunction with social, economic and political events. This is why I wish to examine it's multiple visible touch points, to determine its success, in order to attempt to outline methodologies/approaches that could assist designers to develop more successful place branding identities.

References

Anholt, S. (2010). *Identity, image and reputation*. Hampshire: Palgrave Macmillan.

Dover, G. (2006). *Branding the local church: reaching out or selling out?* Voluntary Sector Working Papers, 1. London: Centre for Civil Society and London School of Economics and Political Science, London, UK. Retrieved from http://sfu.academia.edu/GrahamDover/Papers/379225/Branding_the_Local_Church_Reaching_Out_or_Selling_Out

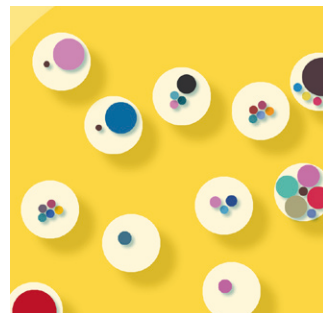
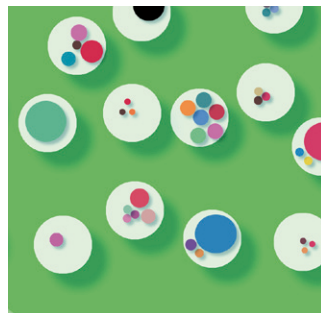
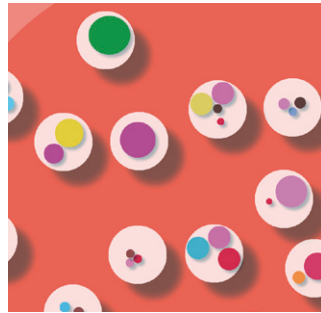
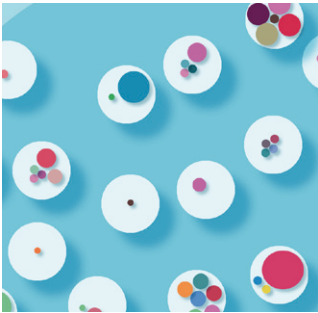
Drenttel, W. (2004). *My country is not a brand*. The Design Observer Group. Retrieved from: <http://observatory.designobserver.com/feature/my-country-is-not-a-brand/2707/>

Hildreth, J. (2010). Place branding: A view at arm's length. *Place Branding and Public Diplomacy*, 6(1), 27-35. doi:10.1057/pb.2010.7

Hollway, W. (2004). *There's more than one 'I' in identity: An etymological search for a link between identity and identification*, The Open University, Milton Keynes.

Olins, W. (2002). Viewpoints, branding the nation – The historical context. *The Journal of Brand Management*, 9, 241-248.

ARTEFACT 1



The first Ballincollig experiment and can be further explored in *Journal 2*.

For this artefact I used only the information on colour connections of this experiment, as there are so many more insights to be analysed, especially in the area of typology. I applied astrology for analyzing typology originally as this is not very scientific, it will be replaced in future analysis with *Myers-Briggs Type Indicator (MBTI)*. This literature requires in-depth reading and I simply don't have the time within the framework of this project to do so.

Summary of the Findings

Even though the community shows a healthy balance through its figure positioning, there are signs that resources are not used effectively enough. It might be that the *makers* (red area) are so busy getting things done, that there is little time to connect with the *providers/counselors* (green area) and *thinkers* (yellow) as they might be regarded delaying things. (*But these two groups might actually help the makers to organise and question their own actions.*) All other areas might have the feeling the *makers* might be a little too aggressive, but they do admire the positive aspects of them.

Interesting is the strong relation all groups have with the colour violet. From a color psychology perspective, violet promotes harmony of the mind and the emotions, contributing to mental balance and stability, peace of mind, a link between the spiritual and the physical worlds, between thought and activity. This might indicate that this healthy balanced community with unbalanced executed communication has a common goal and desire all groups are working for. It is the internal communication that interferes with its outcomes and might delay development – a *wicked problem*?

There are patterns I could identify which are relating to my literature review: it seems that place branding/nation or city branding are driven by the *makers* involving the *servers*, often the *thinkers* and *providers/counselors* are coming short by getting involved.

To my surprise this finding is mirrored in this experiment and not immediately visible. I wonder if the balance of power within a community is the most difficult unknown factor and therefore the community should be educated about pitfalls or models to improve communication/active participation?

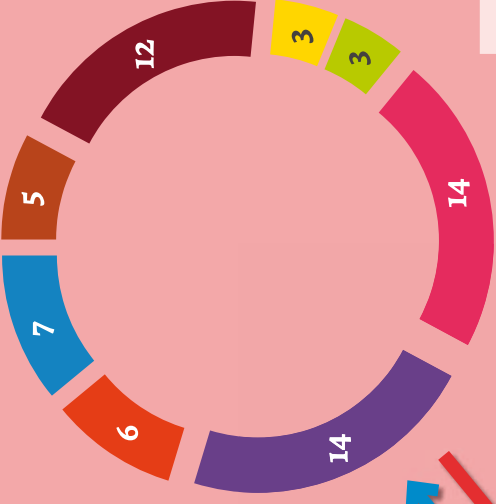
I wonder if it would be beneficial to bring all groups together in a workshop to brainstorm for ideas for an identity and its forms of appearances, as this could push a mutual communication process by participating and working together to create a visual identity.

Could it be beneficial to work with the people of the community together in order to create a visual identity?

How could this collaboration work without getting diluted through too many individual preferences, agendas or objectives?

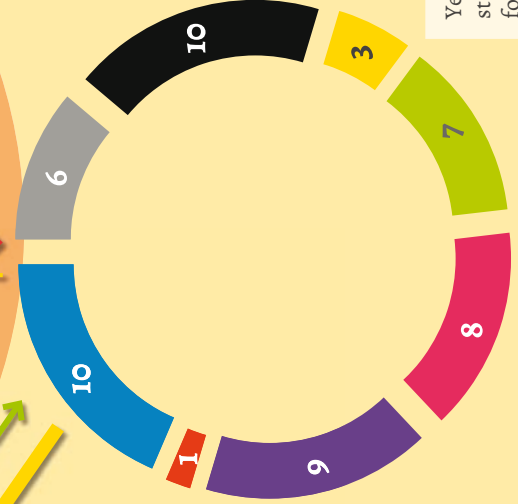
COLOUR CONNECTIONS OF RED, BLUE, GREEN AND YELLOW AREAS

- Blue
- Orange
- Violet
- Pink
- Green
- Yellow
- Brown
- Beige

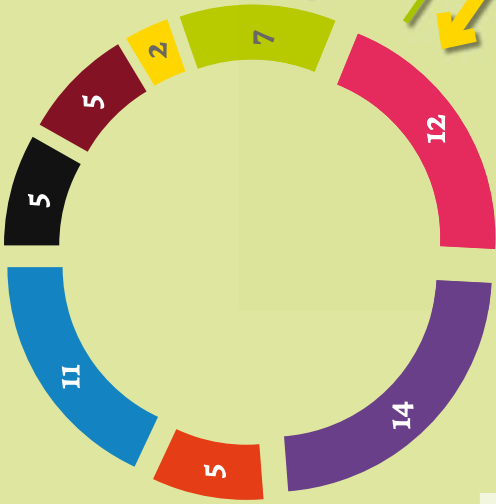


Red connects strongest with blue, and just little with yellow and green.

- Blue
- Orange
- Violet
- Pink
- Green
- Yellow
- Brown
- Black

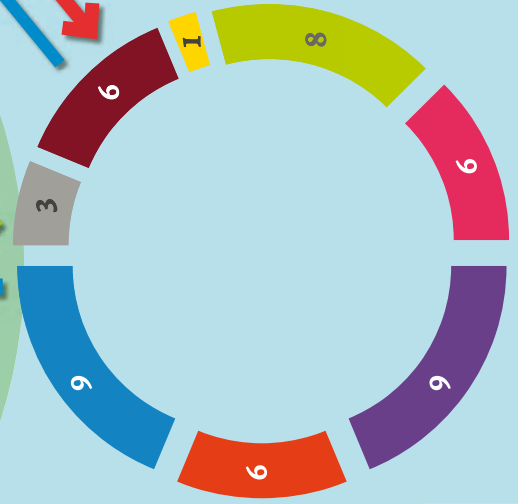


Yellow connects strongest with blue, followed by green and just little with red.

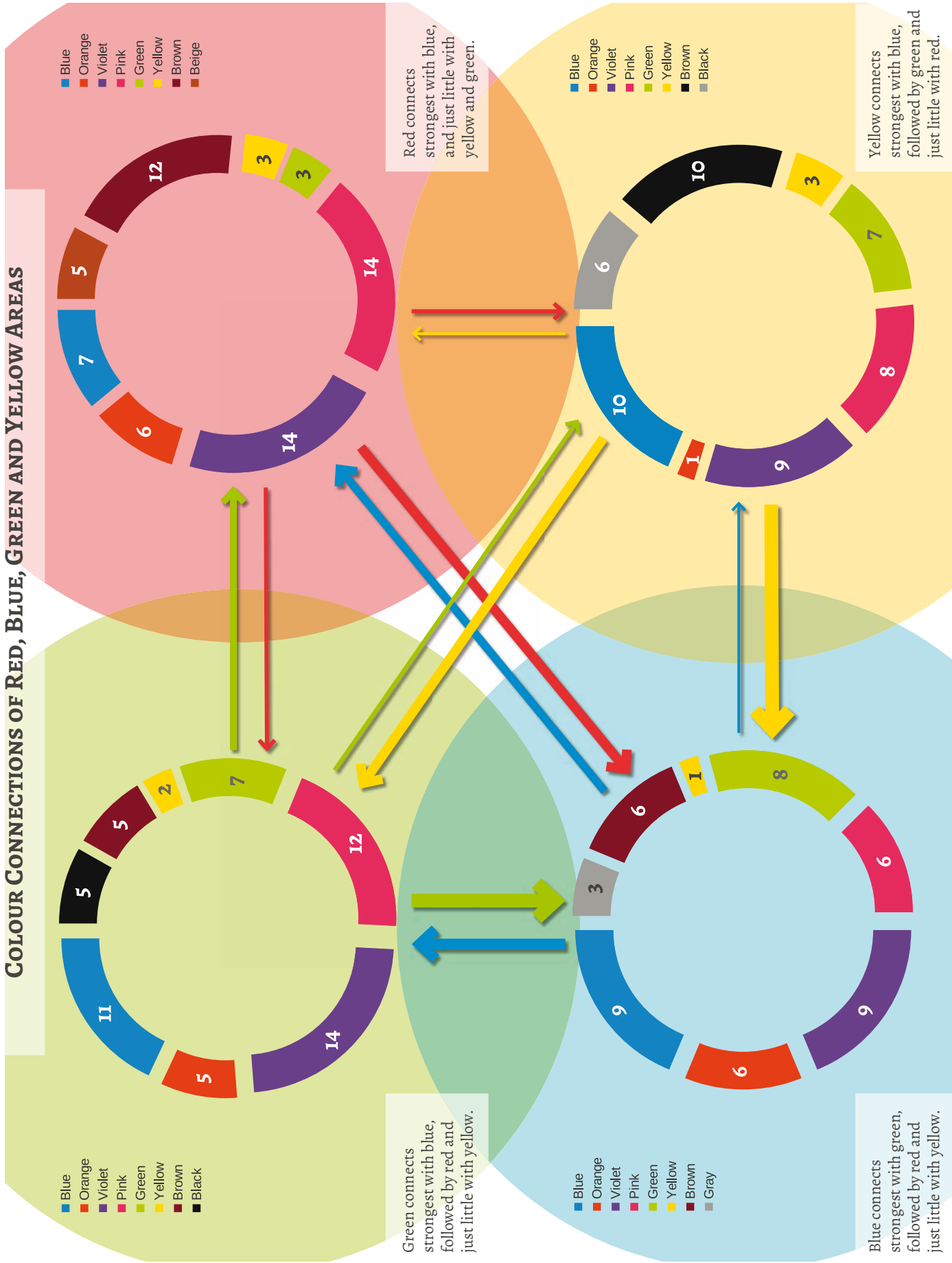


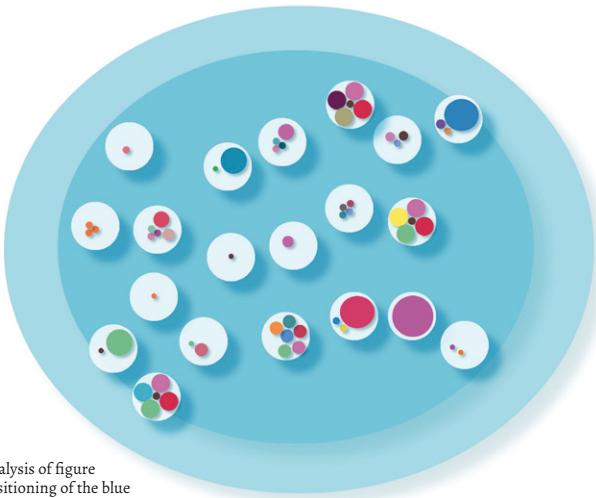
Green connects strongest with blue, followed by red and just little with yellow.

- Blue
- Orange
- Violet
- Pink
- Green
- Yellow
- Brown
- Gray

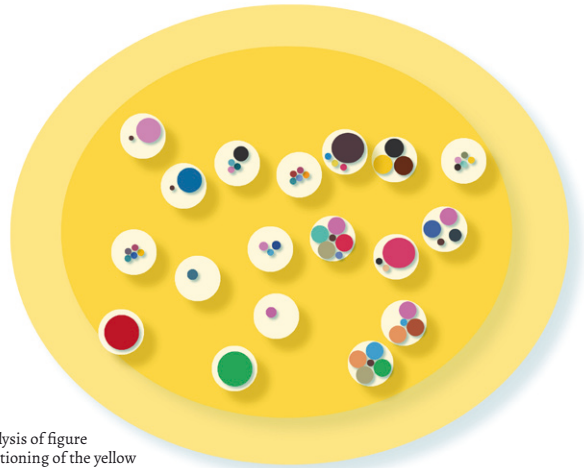


Blue connects strongest with green, followed by red and just little with yellow.

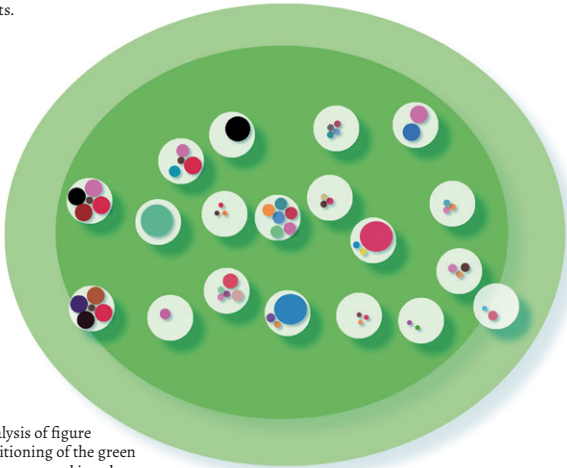




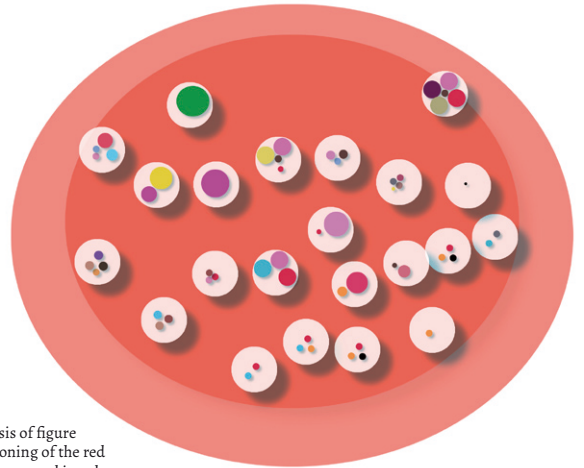
Analysis of figure positioning of the blue area measured in colour units.



Analysis of figure positioning of the yellow area measured in colour units.

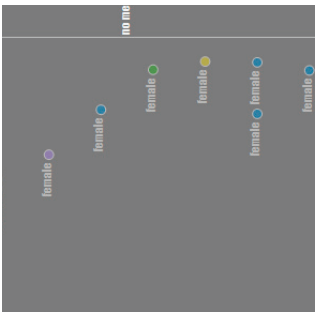


Analysis of figure positioning of the green area measured in colour units.

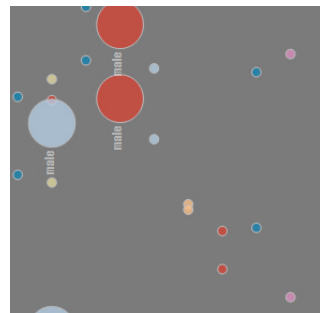
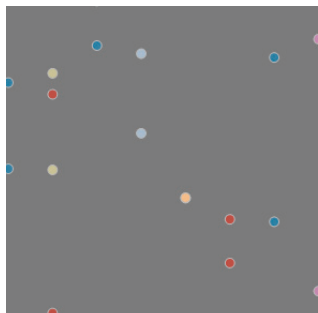


Analysis of figure positioning of the red area measured in colour units.

ARTEFACT 2



TIONABERS. Size shows details of



Visit data visualisation online at
www.kreators.net//experiment/test.html

The series of data visualisations (Artefacts 2-12) are based on data records retrieved from the first Ballincollig experiment and can be further explored in *Journal 2*.

This artefact shows all participants, who left a message or/and a symbol on their personalised figure, whether they were male, female or left no information about their gender.

The colour of the connection area of each participant informs us about their typology.

Caption

X as an attribute and Y as an attribute for each symbols broken down by message. Color shows details about connection areas. Size shows details about gender. The marks are labeled by gender. The data is filtered on ID as an attribute, which keeps all values. The view is filtered on X as an attribute, Y as an attribute, connection areas, symbols and gender. The X as an attribute filter includes everything. The Y as an attribute keeps all values. The connection areas filter keeps 20 of 20 members. The symbols filter keeps 28 of 28 members. The gender filter keeps no information on gender, female and male.

*coloured words are filters and attributes applied to the database to create this visualisation

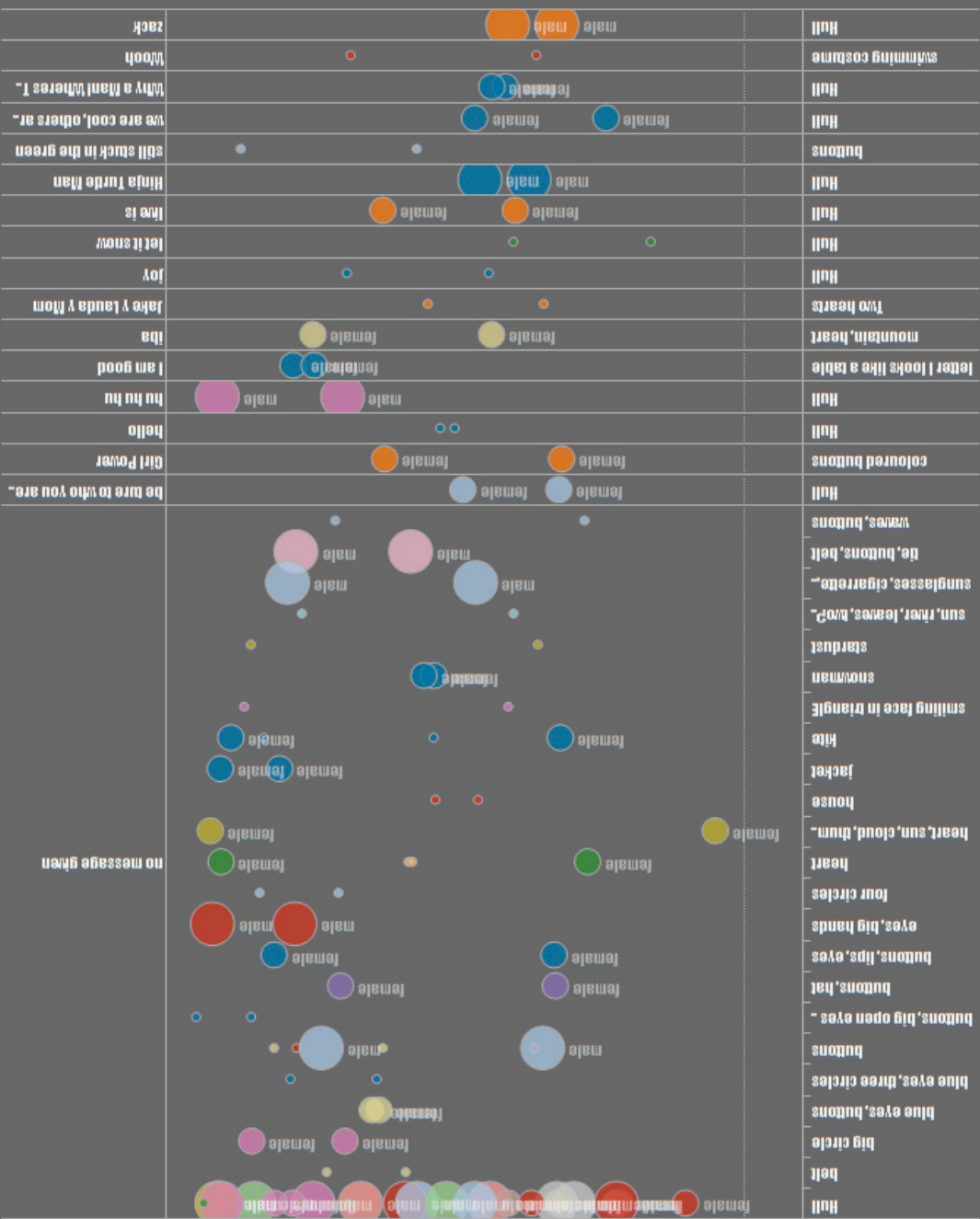
Relation of Attributes Symbols and Color Connection of Participants

CONNECTION AREAS

- Hull
- blue
- blue, green
- blue, green, red
- blue, red
- blue, yellow
- green
- green, blue
- green, red
- green, red, yellow
- green, yellow
- pink
- red
- red, blue
- red, blue, green
- red, green
- red, yellow
- yellow
- yellow, blue
- yellow, blue, red, green

- GF
- (All)
- no information on gender
- female
- male

MESSAGE / SYMBOLS



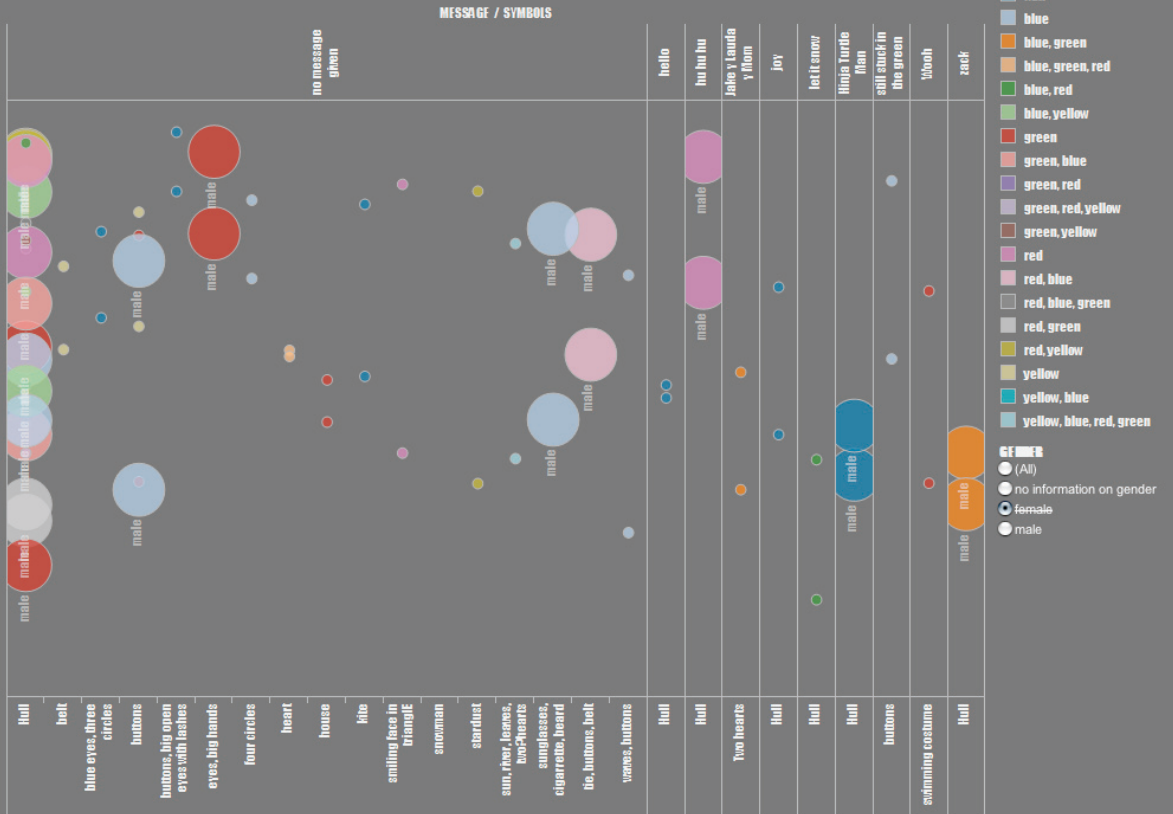
X as an attribute and Y as an attribute for each SYMBOLS broken down by MESSAGE GF. Color shows details about CONNECTION AREAS. Size shows details about GENDER. The marks are labeled by GF/DFR. The data is filtered on ID as an attribute, which keeps all values. The view is filtered on X as an attribute, CONNECTION AREAS, SYMBOLS and GENDER. The Y as an attribute filter includes everything. The Y as an attribute filter keeps all values. The CONNECTION AREAS filter keeps 20 of 20 members. The SYMBOLS filter keeps 28 of 28 members. The GF/DFR filter keeps no information on gender, female and male.

Relation of Attributes Symbols and Color Connection of Participants



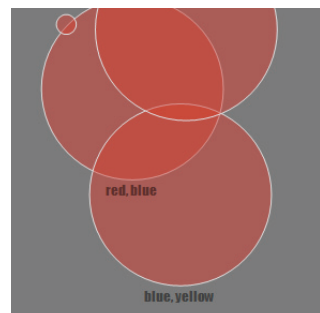
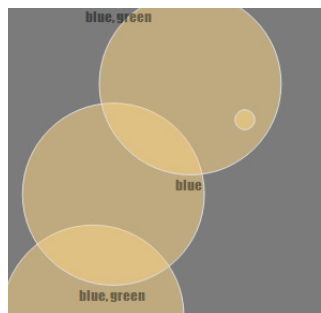
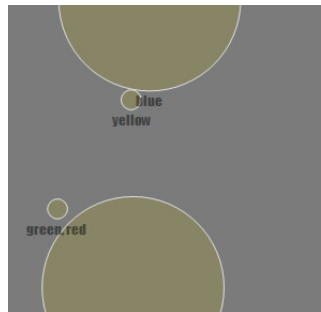
X as an attribute and Y as an attribute for each SYMBOLS broken down by MESSAGE. Color shows details about CONNECTION AREAS. Size shows details about GENDER. The marks are labeled by GENDER. The data is filtered on ID as an attribute, which keeps all values. The view is filtered on X as an attribute, Y as an attribute, CONNECTION AREAS, SYMBOLS and GENDER. The X as an attribute filter includes everything. The Y as an attribute filter keeps all values. The CONNECTION AREAS filter keeps multiple members. The SYMBOLS filter keeps multiple members. The GENDER filter keeps female.

Relation of Attributes Symbols and Color Connection of Participants



X as an attribute and Y as an attribute for each SYMBOLS broken down by MESSAGE. Color shows details about CONNECTION AREAS. Size shows details about GENDER. The marks are labeled by GENDER. The data is filtered on ID as an attribute, which keeps all values. The view is filtered on X as an attribute, Y as an attribute, CONNECTION AREAS, SYMBOLS and GENDER. The X as an attribute filter includes everything. The Y as an attribute filter keeps all values. The CONNECTION AREAS filter keeps multiple members. The SYMBOLS filter keeps multiple members. The GENDER filter keeps no information on gender and male.

ARTEFACT 3



Visit data visualisation online at
www.kreators.net//experiment/test1.html

The series of data visualisations (Artefacts 2-12) are based on data records retrieved from the first Ballincollig experiment and can be further explored in *Journal 2*.

This artefact shows the area positioning of the figures and indicates the progression into other areas participants felt a connection to. How strong this progression was felt is expressed in the size of their displayed circles. This artefact shows, that the blue area has the strongest expression closely followed by the yellow and white area, while the green strong in individual numbers and their movement has only a few strong personalities, which are overshadowed by the blue red and yellow area.

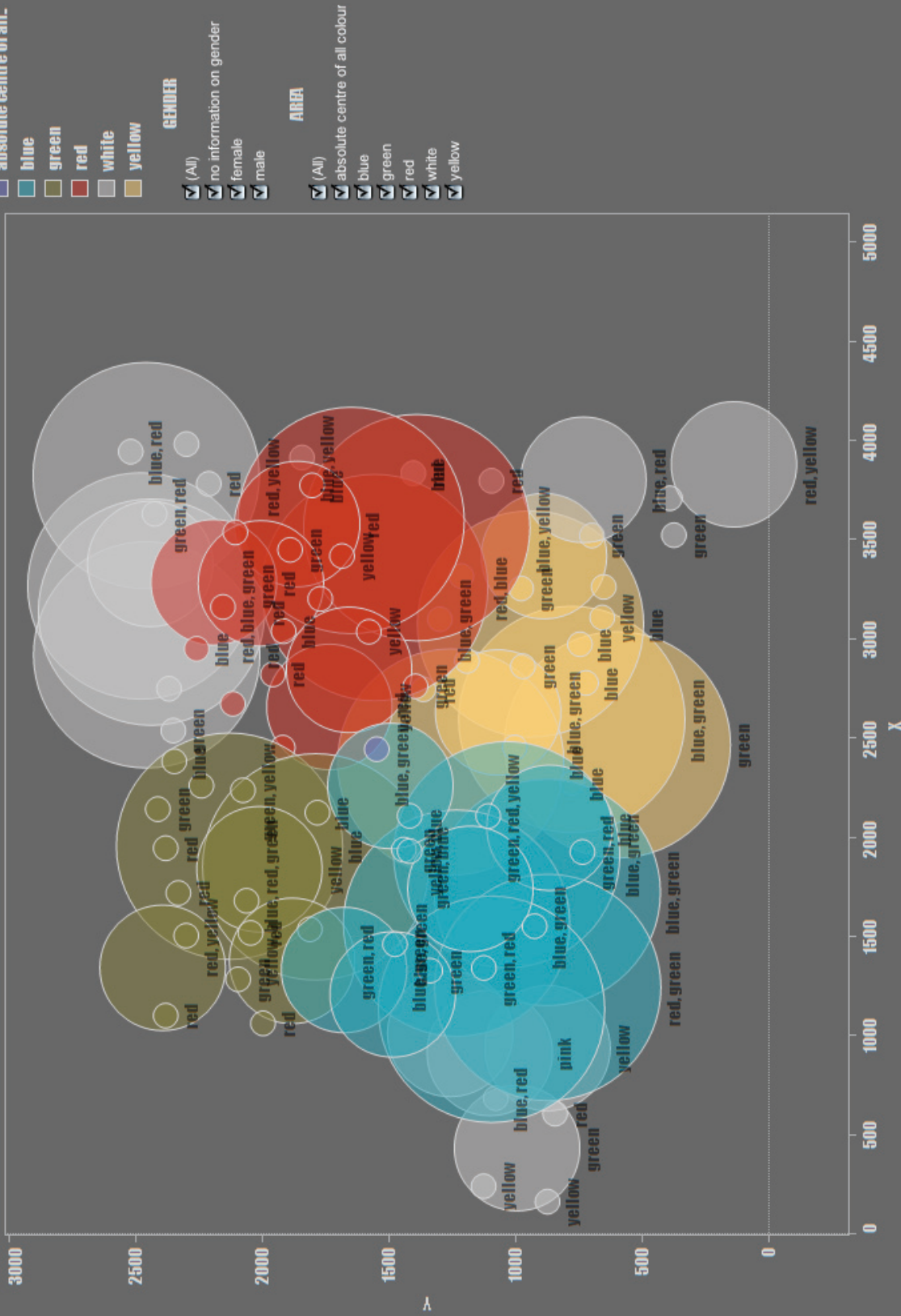
It is to be said that there are also strong personalities in the white area, people who are not fully integrated into the community.

Caption

X vs. Y. Colour shows details about Gender. The marks are labeled by **connection areas**. Details shown for various dimensions. The data is filtered on **ID** as an attribute, which keeps all values. The view is filtered on **area**, **connection areas** and **gender**. The **area filter** keeps multiple members. The **colour filter** keeps multiple members. The **connection areas filter** keeps multiple members. The **gender filter** keeps multiple members.

*coloured words are filters and attributes applied to the database to create this visualisation

Relation of Position to Typology and Color Connection of Participants

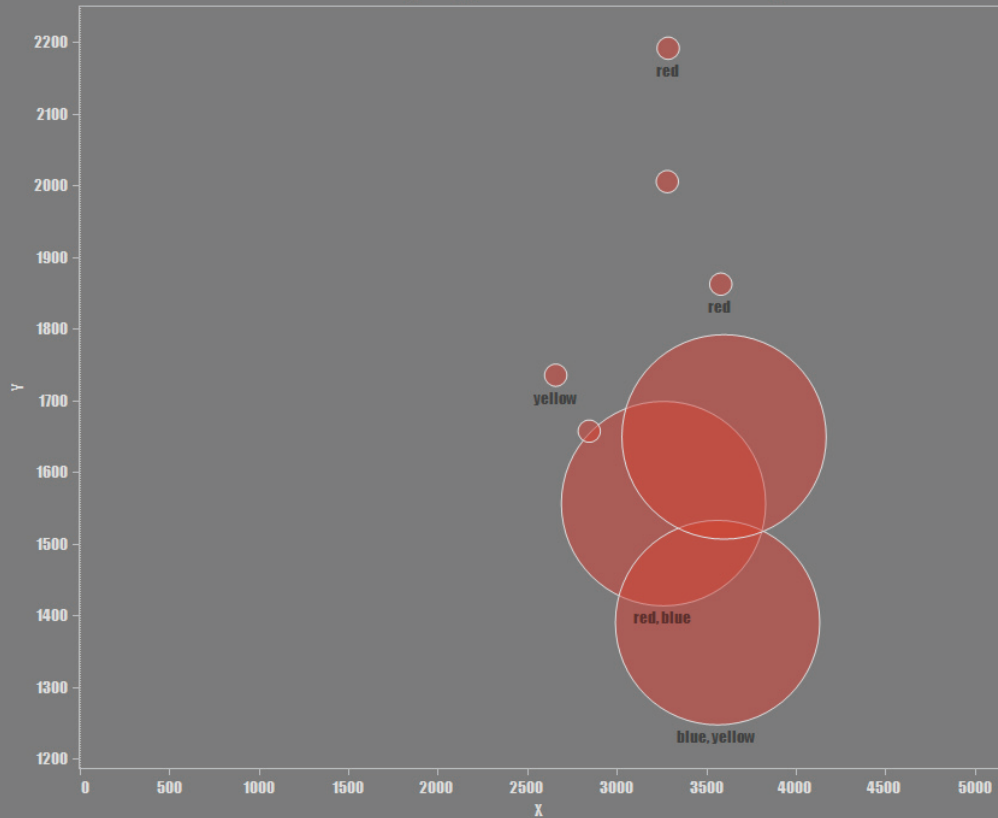


X vs. Y. Color shows details about AREA. Size shows details about GENDER. The marks are labeled by CONNECTION AREAS. Details are shown for various dimensions. The data is filtered on ID as an attribute, which keeps all values. The view is filtered on AREA, COLOUR, CONNECTION AREAS and GENDER. The AREA filter keeps 6 of 6 members. The COLOUR filter keeps 78 of 78 members. The CONNECTION AREAS filter keeps 20 of 20 members. The GENDER filter keeps no information on gender, female and male.

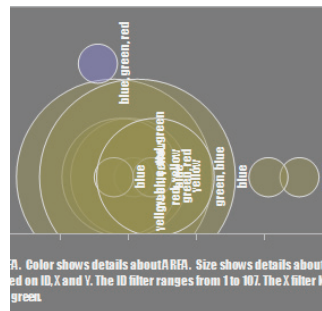
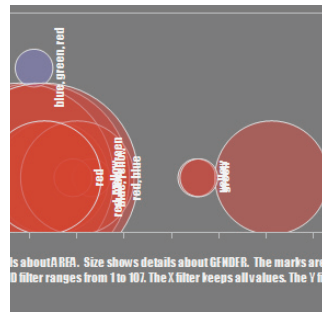
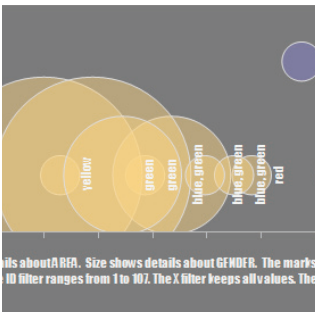
Relation of Position to Typology and Color Connection of Participants



Relation of Position to Typology and Color Connection of Participants



ARTEFACT 4



Visit data visualisation online at www.kreators.net//experiment/test2.html

The series of data visualisations (Artefacts 2-12) are based on data records retrieved from the first Ballincollig experiment and can be further explored in *Journal 2*.

This artefact shows all participants who coloured their figure. This information gives an indication about the area the participants feel a connection to. This artefact shows the strength of the areas progression towards another area.

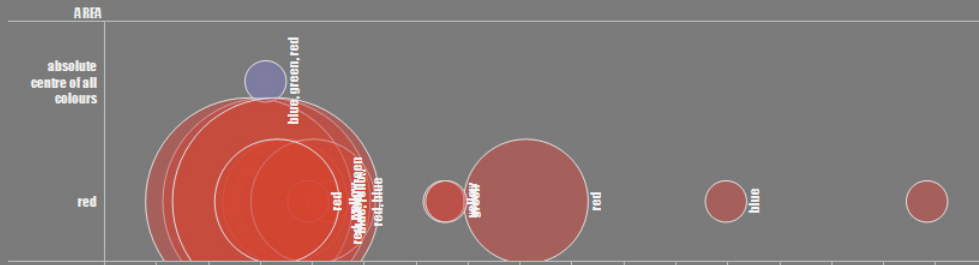
It illustrates as well that the members of the green, red and white area are more flexible and willing to connect with other areas than the blue and yellow area.

Caption

Sum of **Y** for each **area**. Color shows details about **area**. Size shows details about **gender**. The marks are labeled by **connection areas**. Details are shown for **area**, **message** and **gender**. The data is filtered on **ID**, **X** and **Y**. The **ID** filter ranges from 1 to 107. The **X** filter keeps all values. The **Y** filter keeps all values. The view is filtered on **area**, which keeps multiple members.

*coloured words are filters and attributes applied to the database to create this visualisation

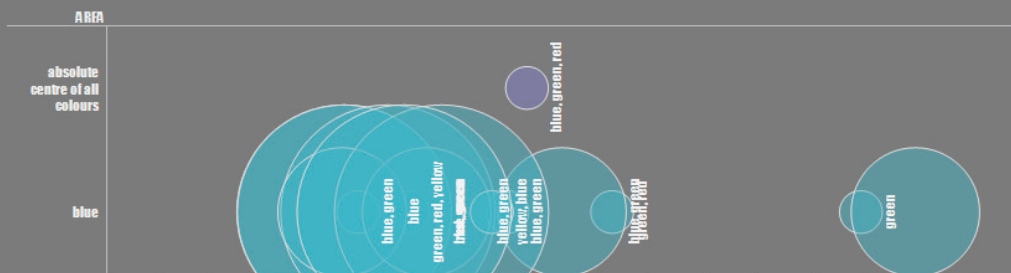
Relation of Y Position to Area and Color Connection of Participants



- A AREA**
- absolute centre of all co.L
 - red
- A AREA**
- (All)
 - absolute centre of all colour
 - blue
 - green
 - red
 - white
 - yellow

Sum of Y for each AREA. Color shows details about AREA. Size shows details about GENDER. The marks are labeled by CONNECTION AREAS. Details are shown for AREA, MESSAGE and GENDER. The data is filtered on ID, X and Y. The ID filter ranges from 1 to 107. The X filter keeps all values. The Y filter keeps all values. The view is filtered on AREA, which keeps absolute centre of all colours and red.

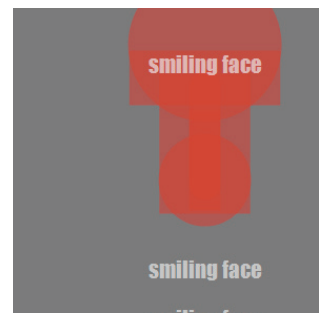
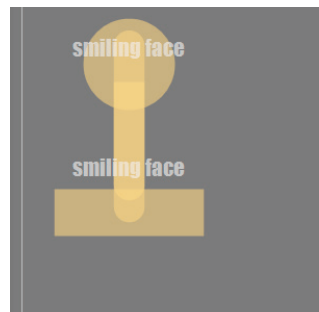
Relation of Y Position to Area and Color Connection of Participants



- A AREA**
- absolute centre of all co.L
 - blue
- A AREA**
- (All)
 - absolute centre of all colour
 - blue
 - green
 - red
 - white
 - yellow

Sum of Y for each AREA. Color shows details about AREA. Size shows details about GENDER. The marks are labeled by CONNECTION AREAS. Details are shown for AREA, MESSAGE and GENDER. The data is filtered on ID, X and Y. The ID filter ranges from 1 to 107. The X filter keeps all values. The Y filter keeps all values. The view is filtered on AREA, which keeps absolute centre of all colours and blue.

ARTEFACT 5



Visit data visualisation online at
www.kreators.net//experiment/test3.html

The series of data visualisations (Artefacts 2-12) are based on data records retrieved from the first Ballincollig experiment and can be further explored in *Journal 2*.

This artefact shows the position on the x coordinate of the people who left a message on their figure.

The size of the circles is created through their gender and the strength of their expressions.

The colour gives indications which area the participants belong to.

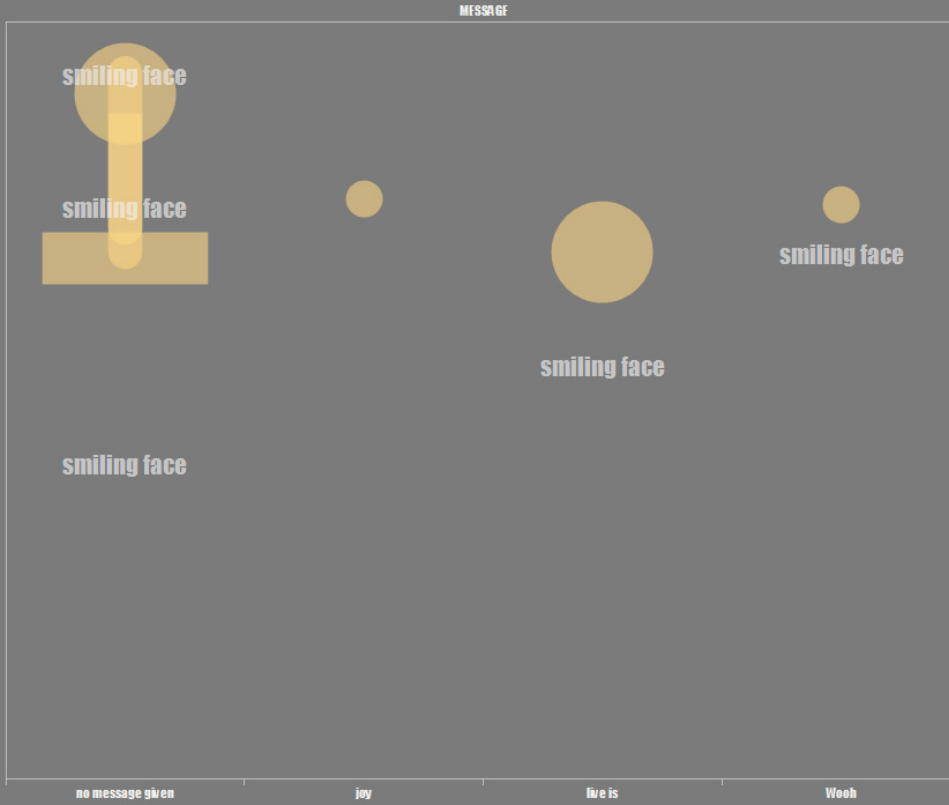
This graph shows that members of the blue area did not only have the strongest emotional expression, they also revealed most about them in their messages written on their figure.

Caption

The trend of median of **X** for Message. Colour shows details about **area**. Size shows details about **gender**. The marks are labeled by **expressions**. The view is filtered on **area** and **message**. The **area** filter keeps no members. The Message filter keeps no members.

*coloured words are filters and attributes applied to the database to create this visualisation

Relation of Message and Gender and the Face Expressions of Participants



- AREA**
- yellow
- GENDER**
- no information on gender
 - female
 - male
- AREA**
- (All)
 - absolute centre of all colour
 - blue
 - green
 - red
 - white
 - yellow
- MESSAGE**
- (All)
 - no message given
 - be ture to who you are!!! I k
 - Girl Power
 - hello
 - hu hu hu
 - I am good
 - iba
 - Jake y Lauda y Mom
 - joy
 - let it snow
 - live is
 - Ninja Turtle Man
 - still stuck in the green
 - we are cool, others are kinx
 - Why a Man! Wheres The F.
 - Wooh
 - zack

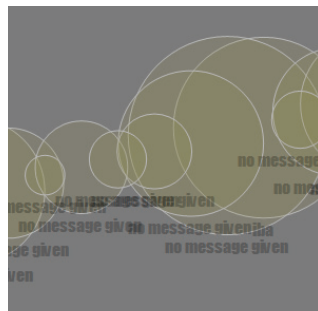
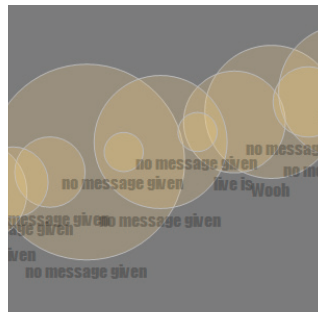
The trend of median of X for MESSAGE. Color shows details about AREA. Size shows details about GENDER. The marks are labeled by EXPRESSIONS. The view is filtered on AREA and MESSAGE. The AREA filter keeps yellow. The MESSAGE filter keeps no members

Relation of Message and Gender and the Face Expressions of Participants



- AREA**
- red
- GENDER**
- no information on gender
 - female
 - male
- AREA**
- (All)
 - absolute centre of all colour
 - blue
 - green
 - red
 - white
 - yellow
- MESSAGE**
- (All)
 - no message given
 - be ture to who you are!!! I k
 - Girl Power
 - hello
 - hu hu hu
 - I am good
 - iba
 - Jake y Lauda y Mom
 - joy
 - let it snow
 - live is
 - Ninja Turtle Man
 - still stuck in the green
 - we are cool, others are kinx
 - Why a Man! Wheres The F.
 - Wooh
 - zack

ARTEFACT 6



Visit data visualisation online at
www.kreators.net//experiment/test4.html

The series of data visualisations (Artefacts 2-12) are based on data records retrieved from the first Ballincollig experiment and can be further explored in *Journal 2*.

This artefact shows the strength of the areas filtered through message, connection area and colour including their positioning in the experiment.

This artefact is very interesting and refers straight back to the first analysis of the experiment, in which I conclude that red is the strongest area, green and yellow are avoided in cooperation by the red area. Whereas the blue area is most important for the red area to fulfil tasks.

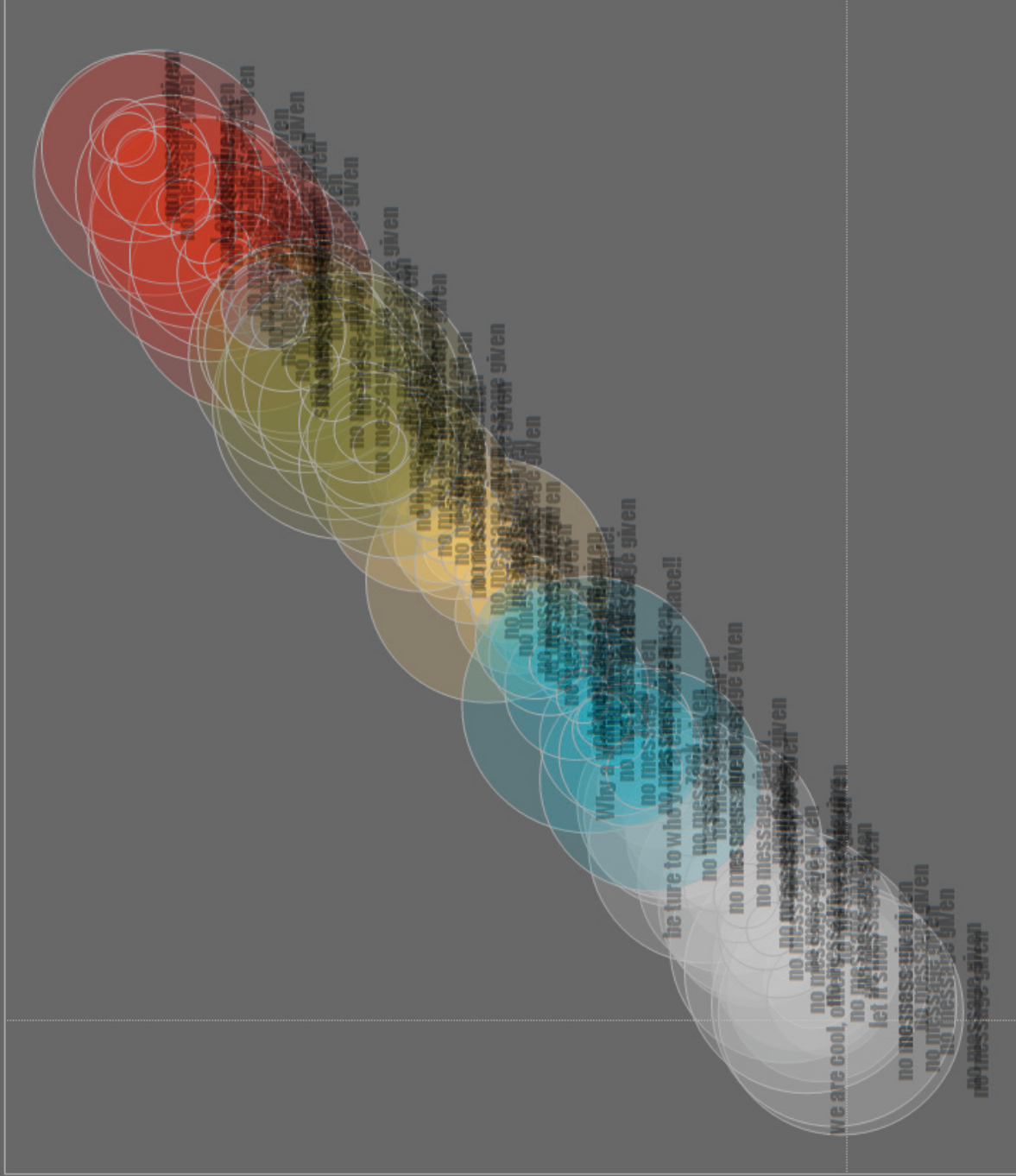
In this artefact red is the strongest area, followed by green, then yellow, blue and white. However there are as well progressions and overlapping into other areas visible, which are the result of the connection areas.

Caption

The plot of **ID** as an attribute for **ID**. Colour shows details about **area**. Size shows details about **connection area**. The marks are labeled by **message**. Details are shown for **message**, **connection areas** and **colour**. The data is filtered on **X** and **Y**. The **X** filter ranges from 162 to 3943. The filter keeps non-Null values only.

*coloured words are filters and attributes applied to the database to create this visualisation

Relation of Message Connections Areas and Colour in Connection with Typology Strength of Participants



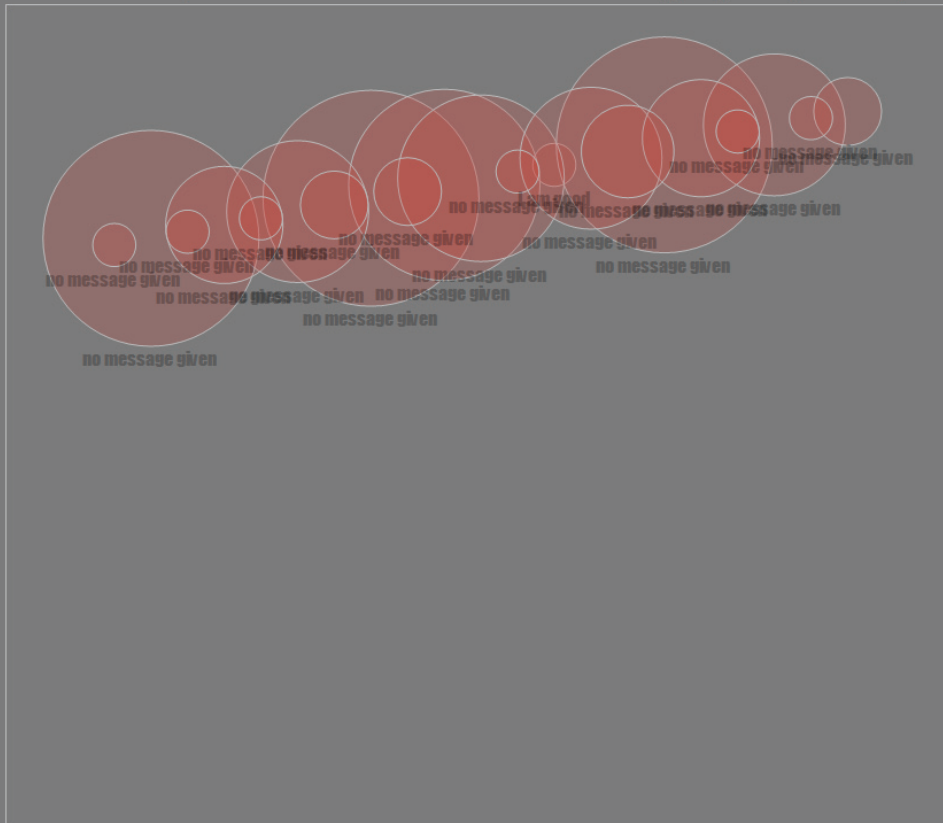
- A REA**
- absolute centre of all col.
 - blue
 - green
 - red
 - white
 - yellow

- A REA**
- (All)
 - absolute centre of all colour
 - blue
 - green
 - red
 - white
 - yellow

- MESSAGE**
- (All)
 - no message given
 - be ture to who you are!!! I k
 - Girl Power
 - hello
 - hu hu hu
 - I am good
 - iba
 - Jake y Lauda y Mom
 - joy
 - let it snow
 - live is
 - Ninja Turtle Man
 - still stuck in the green
 - we are cool, others are kinc
 - Why a Man! Wheres The F.
 - Wooh
 - zack

The plot of ID as an attribute for ID. Color shows details about CONNECTION AREAS. Size shows details about CONNECTION AREAS. The marks are labeled by MESSAGE. Details are shown for MESSAGE, CONNECTION AREAS and COLOUR. The data is filtered on X and Y. The X filter ranges from 162 to 3943. The Y filter keeps non-null values only.

Relation of Message Connections Areas and Colour in Connection with Typology Strength of Participants



- AREA
- red
- AREA
- (All)
- absolute centre of all colour
- blue
- green
- red
- white
- yellow
- MESSAGE
- (All)
- no message given
- be ture to who you are!!! I k
- Girl Power
- hello
- hu hu hu
- I am good
- iba
- Jake y Lauda y Mom
- joy
- let it snow
- live is
- Ninja Turtle Man
- still stuck in the green
- we are cool, others are kink
- Why a Man! Wheres The F
- Wooh
- zack

The plot of ID as an attribute for ID. Color shows details about AREA. Size shows details about CONNECTION AREAS. The marks are labeled by MESSAGE. Details are shown for MESSAGE, CONNECTION AREAS and COLOUR. The data is filtered on X and Y. The X filter ranges from 162 to 3943. The Y filter keeps non-Null values only.

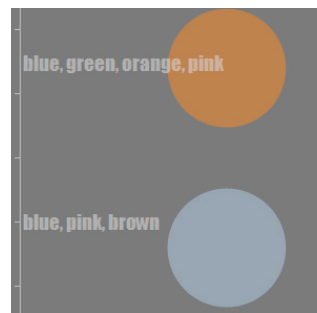
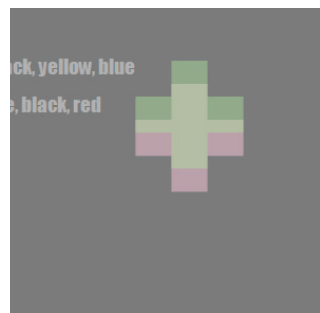
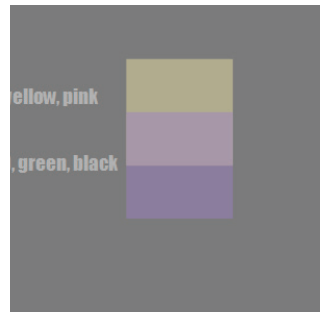
Relation of Message Connections Areas and Colour in Connection with Typology Strength of Participants



- AREA
- green
- AREA
- (All)
- absolute centre of all colour
- blue
- green
- red
- white
- yellow
- MESSAGE
- (All)
- no message given
- be ture to who you are!!! I k
- Girl Power
- hello
- hu hu hu
- I am good
- iba
- Jake y Lauda y Mom
- joy
- let it snow
- live is
- Ninja Turtle Man
- still stuck in the green
- we are cool, others are kink
- Why a Man! Wheres The F
- Wooh
- zack

The plot of ID as an attribute for ID. Color shows details about AREA. Size shows details about CONNECTION AREAS. The marks are labeled by MESSAGE. Details are shown for MESSAGE, CONNECTION AREAS and COLOUR. The data is filtered on X and Y. The X filter ranges from 162 to 3943. The Y filter keeps non-Null values only.

ARTEFACT 7



Visit data visualisation online at
www.kreators.net//experiment/test5.html

The series of data visualisations (Artefacts 2-12) are based on data records retrieved from the first Ballincollig experiment and can be further explored in *Journal 2*.

This artefact shows the trend of positioning for male and female participants of the experiment. The positioning of the symbols are representing the areas red, green, blue, yellow and white and are filtered through the connection areas and the progression of individuals towards another area through their connection colours.

Overall this artefact illustrates that females of the blue, yellow, green and red area are merging into each other while the white area is more isolated. In contrast to this the males of the white, blue and yellow area are overlapping each other strongly, whereas the green and red area are more isolated in itself. Furthermore the colour expressions of male and female are different.

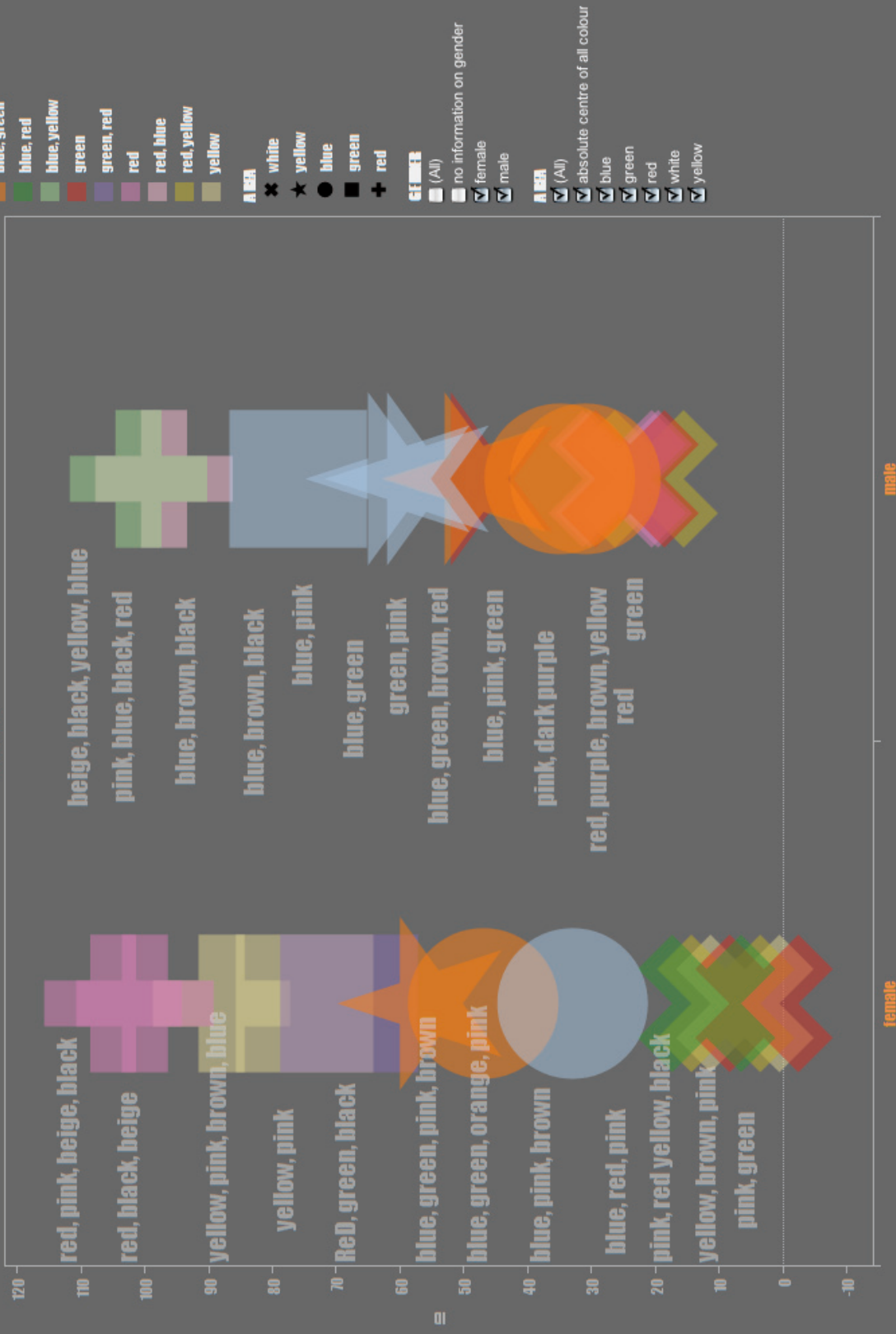
Caption

ID is an attribute for each gender. Colour shows details about connection areas. Shape shows details about AREA. The marks are labeled by colour. Details are shown for colour, X and Y. The data is filtered on expressions, which has multiple members selected. The view is filtered on connection areas, gender, X, Y and area. The connection areas filter has multiple members selected. The gender filter keeps female and male. The X filter keeps non-Null values only. The Y filter ranges from 139 to 2480. The area filter keeps multiple members.

*coloured words are filters and attributes applied to the database to create this visualisation

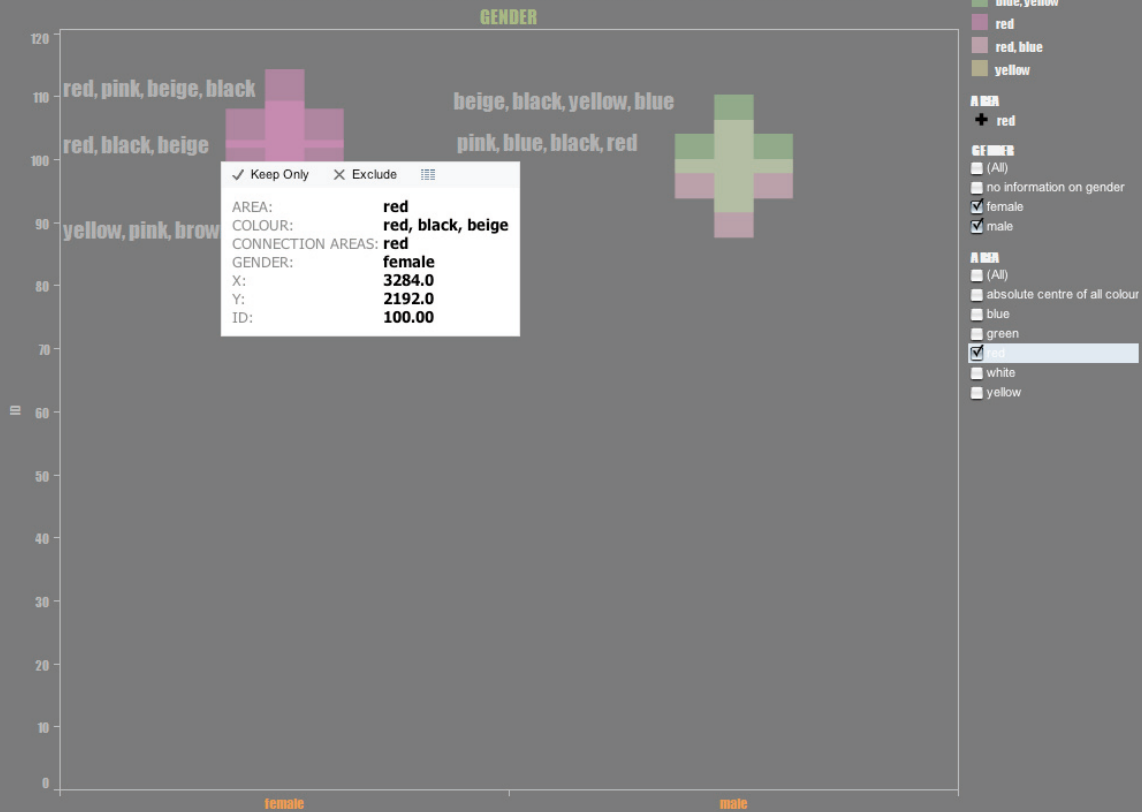
Relation of Gender and Colour Usage in Connection to Figure Positioning of Participants

GENDER



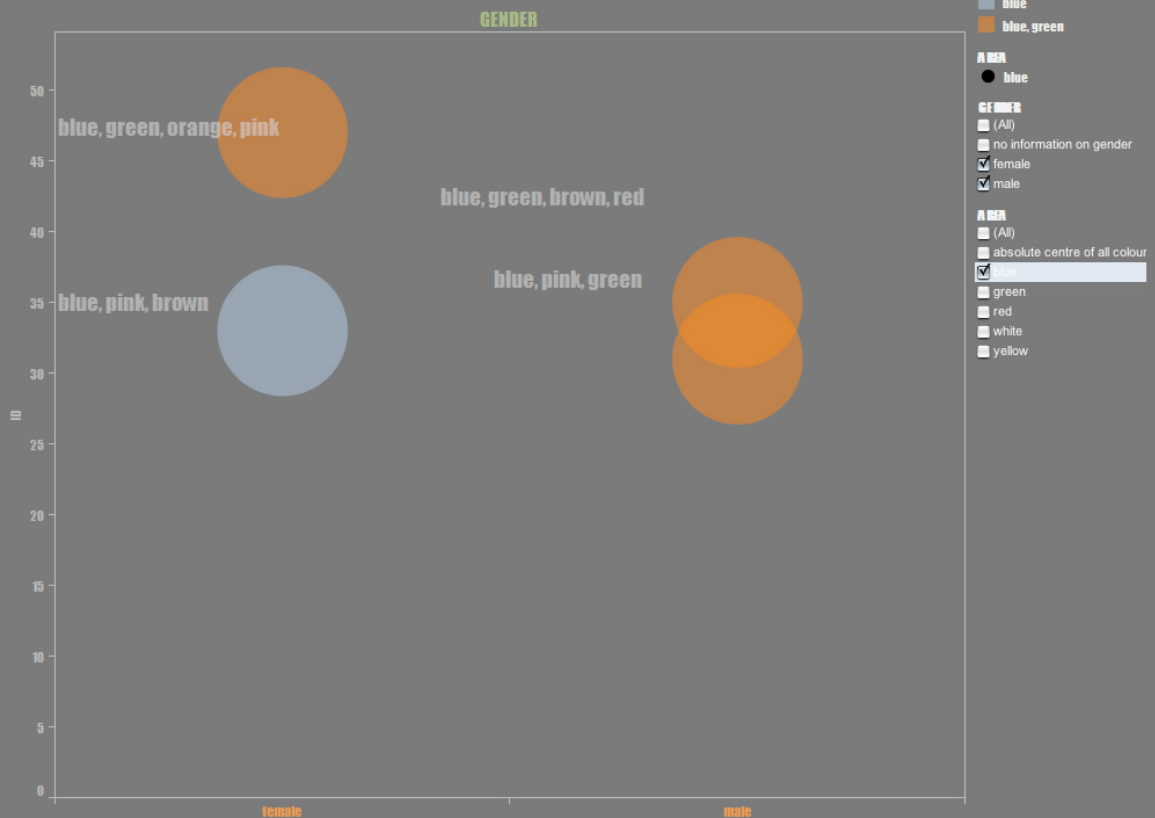
ID as an attribute for each GENDER. Color shows details about CONNECTION AREAS. Shape shows details about A REA. The marks are labeled by COLOUR. Details are shown for COLOUR, X and Y. The data is filtered on EXPRESSIONS, which keeps angry face, cheeky smile, happy, talking face, smiling face and smiling face, cheeky smile. The view is filtered on CONNECTION AREAS, GENDER, X, Y and A REA. The CONNECTION AREAS filter excludes Null. The GENDER filter keeps female and male. The X filter keeps non-Null values only. The Y filter ranges from 159 to 2480. The A REA filter keeps 6 of 6 members.

Relation of Gender and Colour Usage in Connection to Figure Positioning of Participants



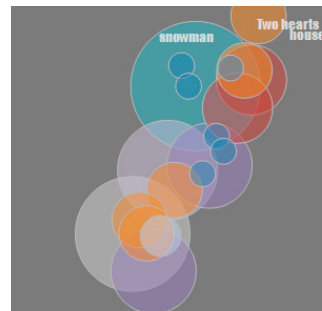
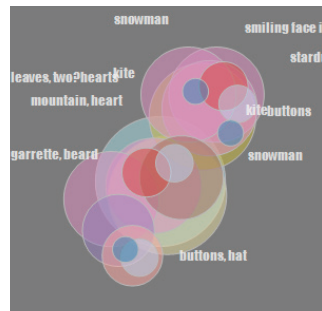
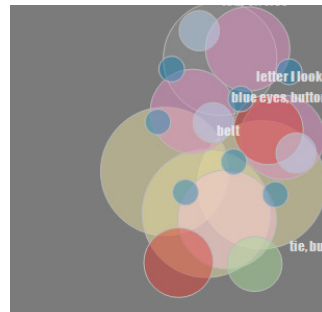
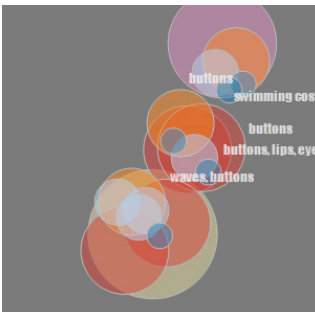
ID as an attribute for each GENDER. Color shows details about CONNECTION AREAS. Shape shows details about AREA. The marks are labeled by COLOUR. Details are shown for COLOUR, X and Y. The data is filtered on EXPRESSIONS, which has multiple members selected. The view is filtered on CONNECTION AREAS, GENDER, X, Y and AREA. The CONNECTION AREAS filter has multiple members selected. The GENDER filter keeps female and male. The X filter keeps non-Null values only. The Y filter ranges from 139.0 to 2480.0. The AREA filter keeps red.

Relation of Gender and Colour Usage in Connection to Figure Positioning of Participants



ID as an attribute for each GENDER. Color shows details about CONNECTION AREAS. Shape shows details about AREA. The marks are labeled by COLOUR. Details are shown for COLOUR, X and Y. The data is filtered on EXPRESSIONS, which has multiple members selected. The view is filtered on CONNECTION AREAS, GENDER, X, Y and AREA. The CONNECTION AREAS filter has multiple members selected. The GENDER filter keeps female and male. The X filter keeps non-Null values only. The Y filter ranges from 139.0 to 2480.0. The AREA filter keeps blue.

ARTEFACT 8



Visit data visualisation online at
www.kreators.net//experiment/test6.html

The series of data visualisations (Artefacts 2-12) are based on data records retrieved from the first Ballincollig experiment and can be further explored in *Journal 2*.

This artefact shows the total positioning of figures as a plot rearranged in its transitions towards its connection areas, symbols deriving from its initial positioning in the original areas.

It shows as well that conscious positioning that is visible is deeply connected with subconscious behaviour expressed through colour, expression and message. Only all information will give a more authentic picture about individual identity.

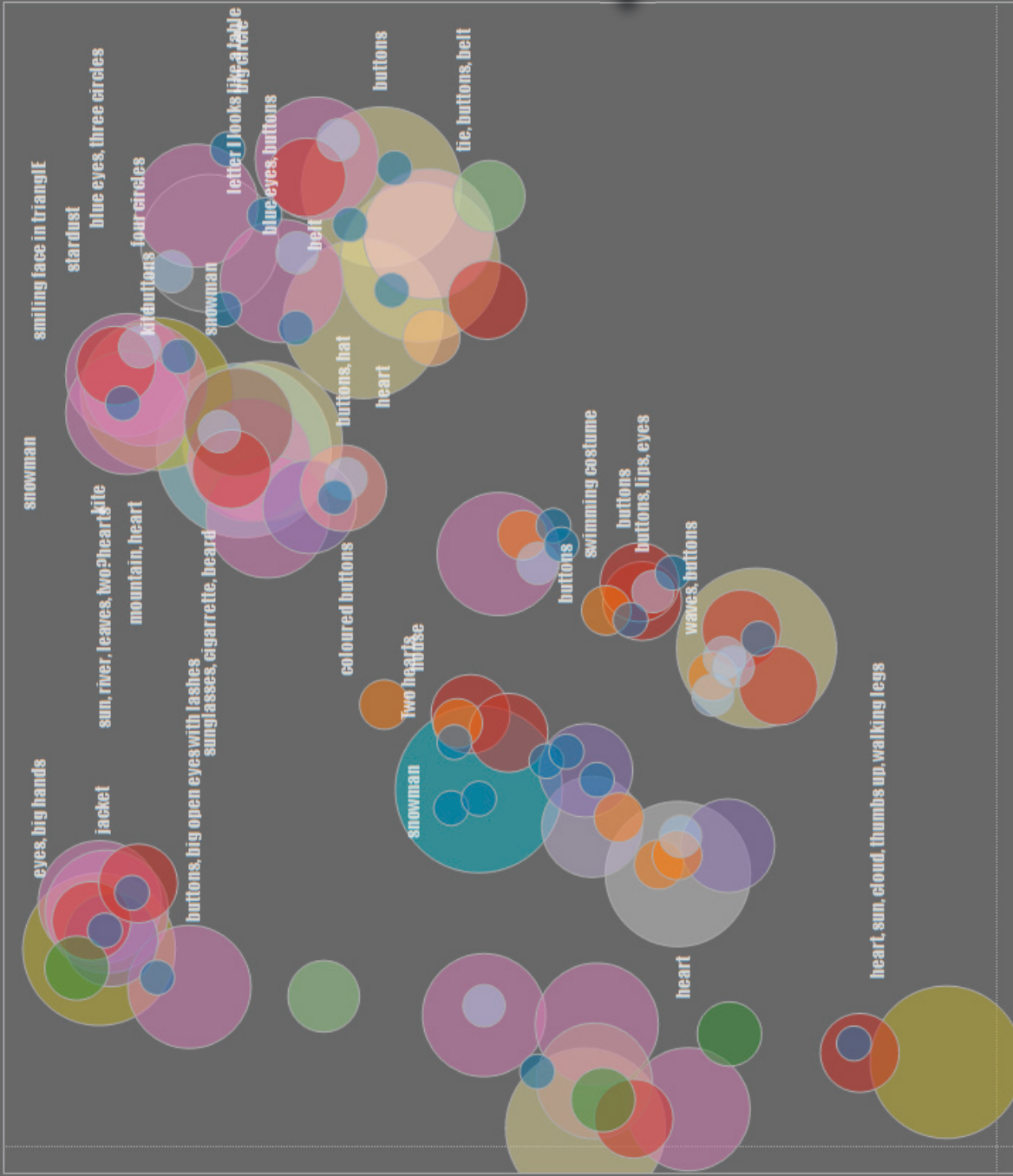
I conclude that what is not shown, said or expressed by individuals is as important than what it represented directly.

Caption

The plot of ID as an attribute for Y. Color shows details about connection areas. Size shows details about connection areas. The marks are labeled by symbols. Details are shown for connection areas and symbols. The data is filtered on area, which has multiple members selected.

*coloured words are filters and attributes applied to the database to create this visualisation

Relation of Symbols and Position to Typology and Color Connection of Participants



The plot of ID as an attribute for Y. Color shows details about CONNECTION AREA S. Size shows details about CONNECTION AREA S. The marks are labeled by SYMBOLS. Details are shown for CONNECTION AREA S and SYMBOLS. The data is filtered on AREA, which has multiple members selected.

CONNECTION AREAS

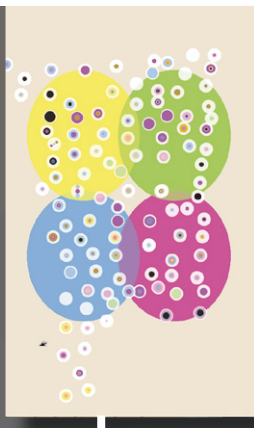
- Null
- blue
- blue, green
- blue, green, red
- blue, red
- blue, yellow
- green
- green, blue
- green, red
- green, red, yellow
- green, yellow
- pink
- red
- red, blue
- red, blue, green

AREA

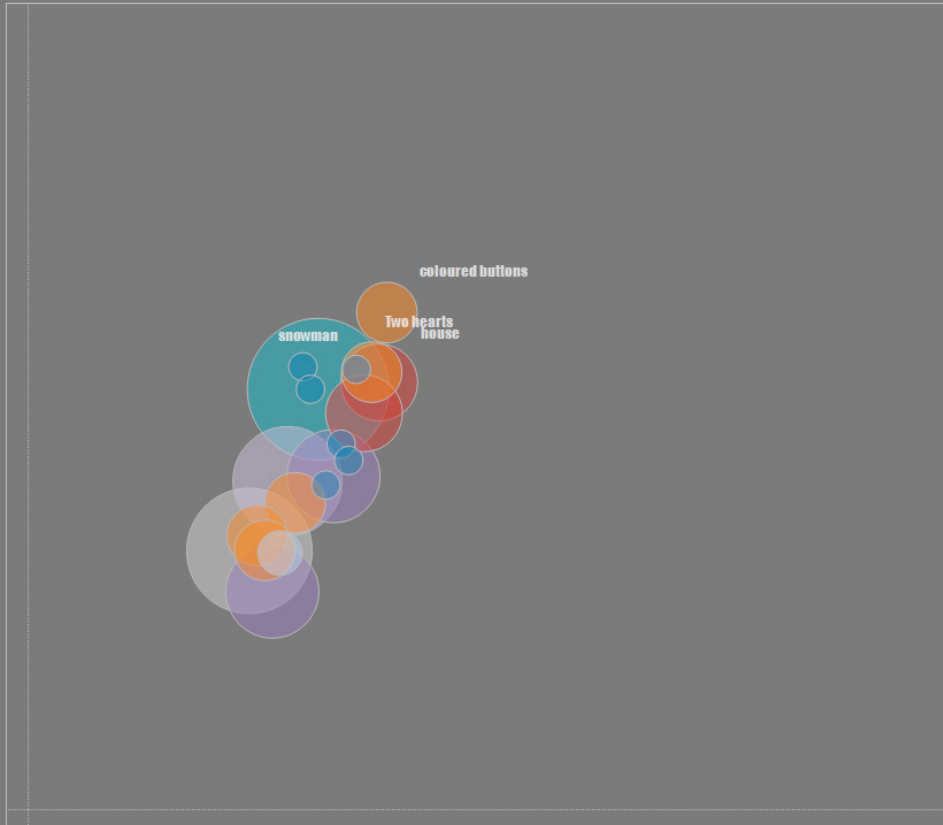
- (All)
- absolute centre of all colour
- blue
- green
- red
- white
- yellow

SYMBOLS

- (All)
- Null
- belt
- big circle
- blue eyes, buttons
- blue eyes, three circles
- buttons
- buttons, big open eyes v
- buttons, hat
- buttons, lips, eyes
- coloured buttons
- eyes, big hands
- four circles
- heart
- heart, sun, cloud, thumb
- house
- jacket
- k/ra



Relation of Symbols and Position to Typology and Color Connection of Participants



CONNECTION AREAS

- Null
- blue
- blue, green
- green
- green, red
- green, red, yellow
- red, green
- yellow, blue

AREA

- (All)
- absolute centre of all colour
- blue
- green
- red
- white
- yellow

SYMBOLS

- (All)
- Null
- belt
- big circle
- blue eyes, buttons
- blue eyes, three circles
- buttons
- buttons, big open eyes v
- buttons, hat
- buttons, lips, eyes
- coloured buttons
- eyes, big hands
- four circles
- heart
- heart, sun, cloud, thumb
- house
- jacket
- kite
- letter I looks like a table
- mountain, heart
- smiling face in triangle
- snowman
- stardust
- sun, river, leaves, two?
- sunglasses, cigarette, t
- swimming costume

The plot of ID as an attribute for Y. Color shows details about CONNECTION AREAS. Size shows details about CONNECTION AREAS. The marks are labeled by SYMBOLS. Details are shown for CONNECTION AREAS and SYMBOLS. The data is filtered on AREA, which has multiple members selected.

Relation of Symbols and Position to Typology and Color Connection of Participants



CONNECTION AREAS

- Null
- blue
- green
- green, blue
- green, red
- green, yellow
- red
- red, yellow
- yellow
- yellow, blue, red, green

AREA

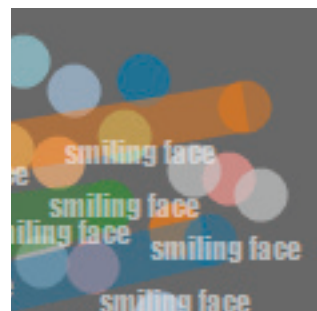
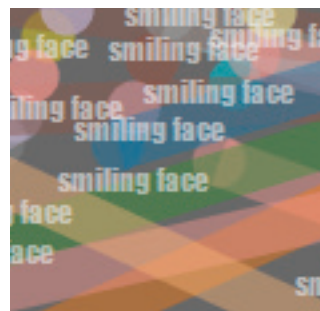
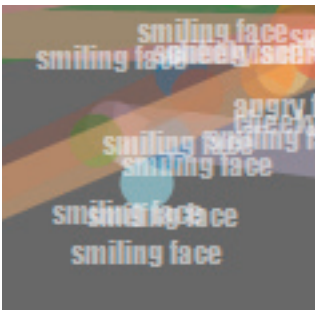
- (All)
- absolute centre of all colour
- blue
- green
- red
- white
- yellow

SYMBOLS

- (All)
- Null
- belt
- big circle
- blue eyes, buttons
- blue eyes, three circles
- buttons
- buttons, big open eyes v
- buttons, hat
- buttons, lips, eyes
- coloured buttons
- eyes, big hands
- four circles
- heart
- heart, sun, cloud, thumb
- house
- jacket
- kite
- letter I looks like a table
- mountain, heart
- smiling face in triangle
- snowman
- stardust
- sun, river, leaves, two?

The plot of ID as an attribute for Y. Color shows details about CONNECTION AREAS. Size shows details about CONNECTION AREAS. The marks are labeled by SYMBOLS. Details are shown for CONNECTION AREAS and SYMBOLS. The data is filtered on AREA, which has multiple members selected.

ARTEFACT 9



Visit data visualisation online at
www.kreators.net//experiment/test8.html

The series of data visualisations (Artefacts 2-12) are based on data records retrieved from the first Ballincollig experiment and can be further explored in *Journal 2*.

This artefact shows, how the movement of figures in the X and Y coordinates is are most likely to be anticipated.

This result is based on the colour connections of each figure and the strength of its expression. The above picture shows as well that the movement for both coordinates is **not** identical. Therefore it is possible that figures could change direction to express a different typology of their identity in the future (*multi-layered identities and their expressions*).

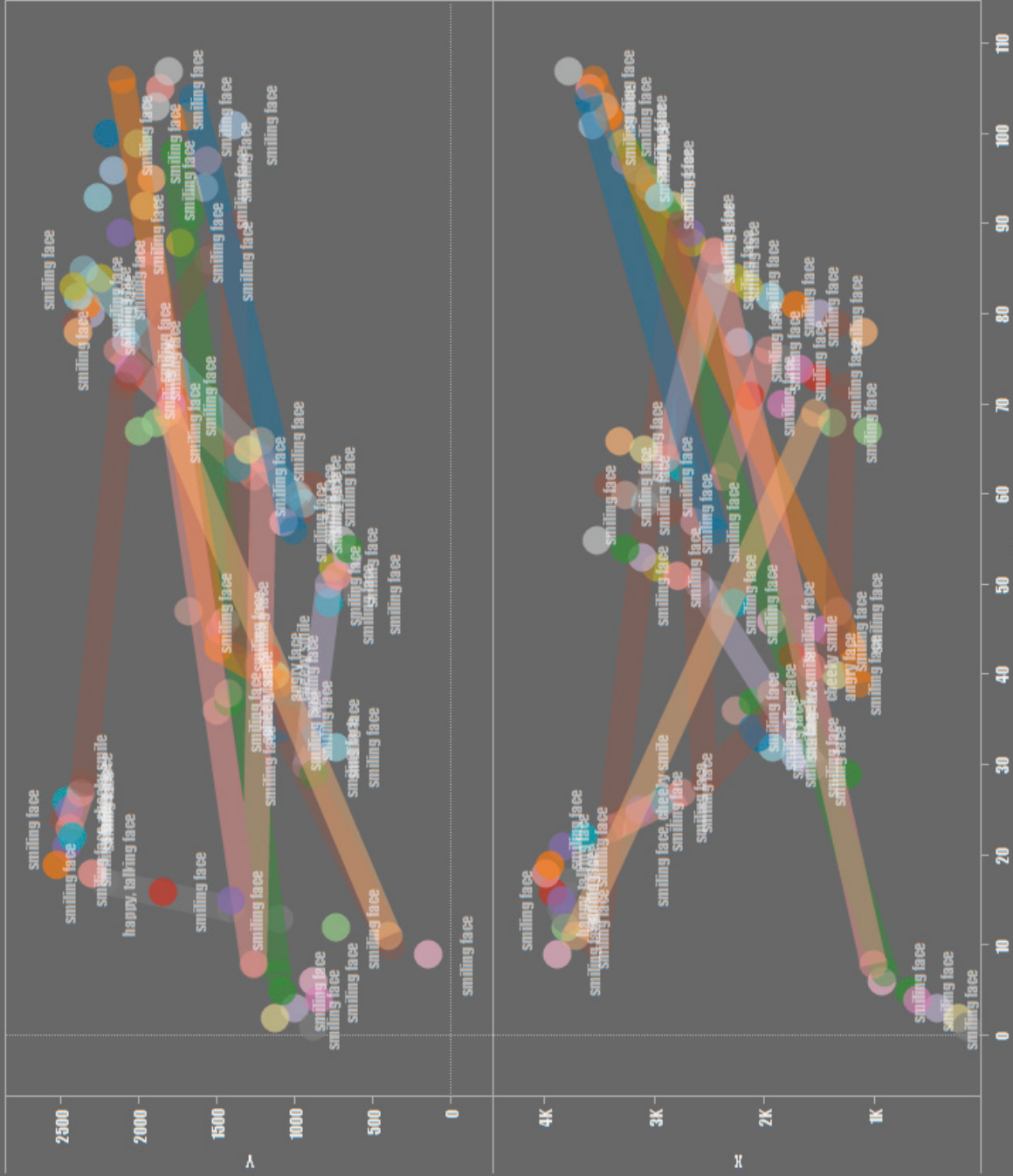
This result illustrates an already manifested subconscious movement of identity representation, which is not yet visible and therefore a hidden trend (*at this point in time*), that will spark changes in group dynamics and leads to an adaptation of expressed identity at a later stage.

Caption

The trends of sum of ID for Y and X. Color shows detail about colour. The marks are labeled by expressions.

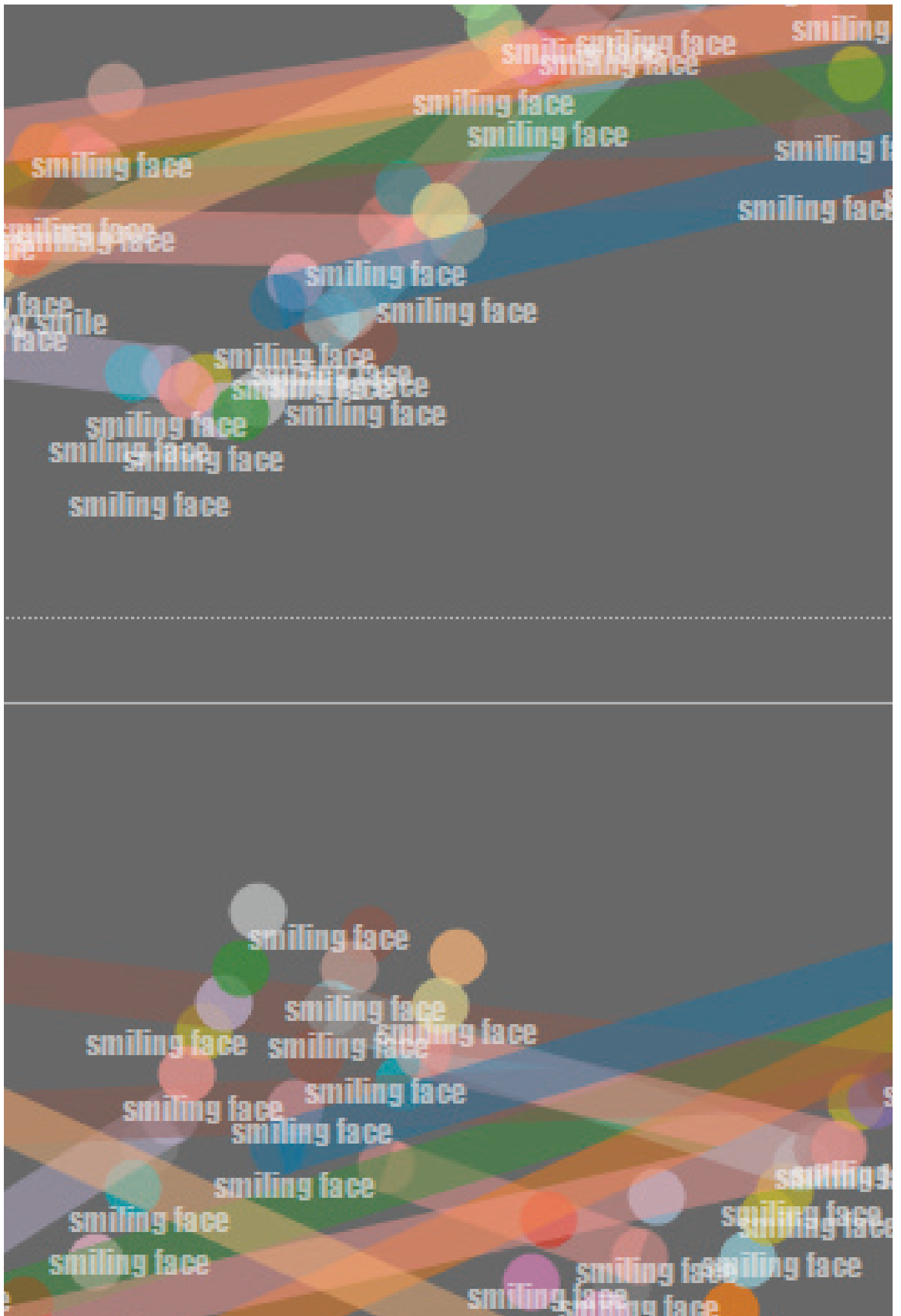
*coloured words are filters and attributes applied to the database to create this visualisation

Relation of Positioning Expression and Color Connection of Participants

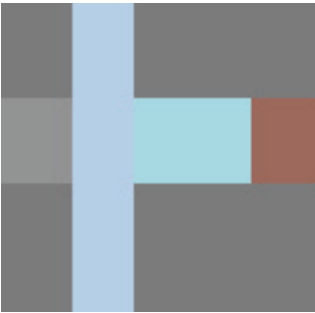


The trends of sum of ID for Y and X. Color shows details about COLOUR. The marks are labeled by EXPRESSIONS.

- COLORS**
- Null
 - beige, black, yellow, b.
 - beige, purple, yellow, -
 - black
 - black, brown
 - black, violet, red
 - blue, ink, yellow
 - blue, brown, black
 - blue, cold purple
 - blue, green
 - blue, green, brown, red
 - blue, green, orange, p.
 - blue, green, pink
 - blue, green, pink, bro.
 - blue, green, red, pink
 - blue, grey
 - blue, orange brown
 - blue, orange, lime gre.
 - blue, orange, pink
 - blue, pink
 - blue, pink, brown
 - blue, pink, green
 - blue, pink, red, purple
 - blue, purple
 - blue, red
 - blue, red, pink
 - blue, yellow, pink
 - brown
 - brown, blue
 - brown, pink, purple, y.
 - green
 - green, beige, pink
 - green, blue, pink
 - green, brown, pink
 - green, pink
 - green, pink, black
 - green, purple
 - green, purple, pink, b.



ARTEFACT 10



Visit data visualisation online at
www.kreators.net//experiment/test10.html

The series of data visualisations (Artefacts 2-12) are based on data records retrieved from the first Ballincollog experiment and can be further explored in *Journal 2*.

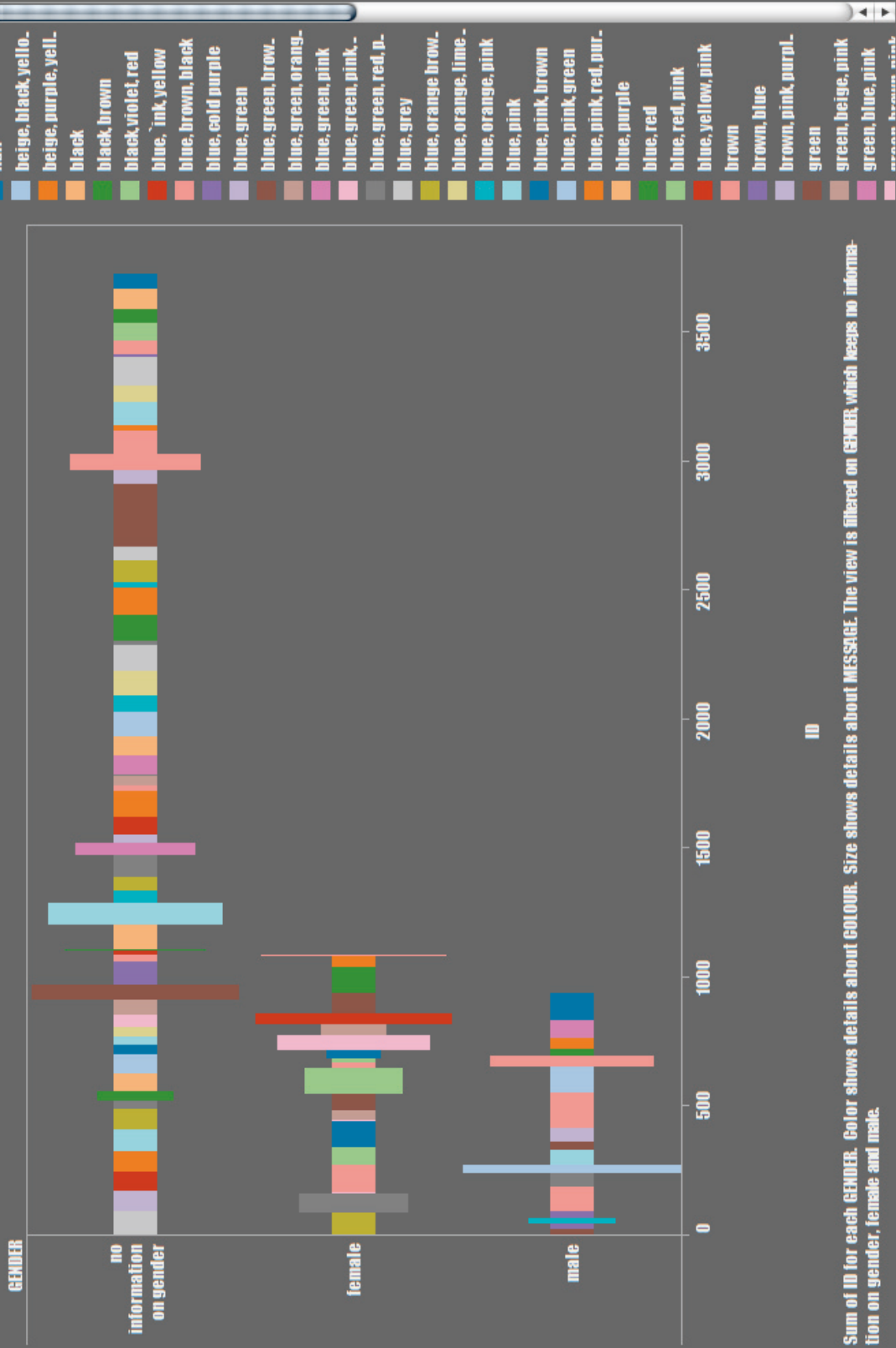
This artefact shows the colours used to personalise the figures in the experiment. We can see that female used different colours than the male and submitted more messages than the male counterpart.

Caption

Sum of ID for each gender. Colour shows details about connection areas. Size shows details about message. The view is filtered on gender, which keeps no information on gender, female and male.

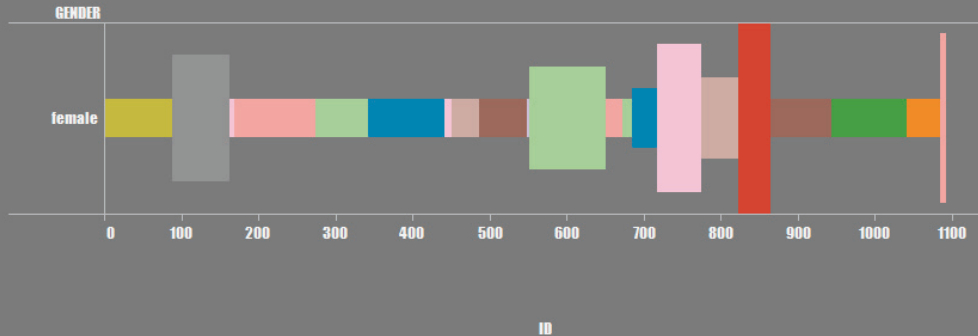
*coloured words are filters and attributes applied to the database to create this visualisation

Relation of Colour Usage and Gender of Participants



Sum of ID for each GENDER. Color shows details about COLOUR. Size shows details about MESSAGE. The view is filtered on GENDER, which keeps no information on gender, female and male.

Relation of Colour Usage and Gender of Participants



Sum of ID for each GENDER. Color shows details about COLOUR. Size shows details about MESSAGE. The view is filtered on GENDER, which keeps female.

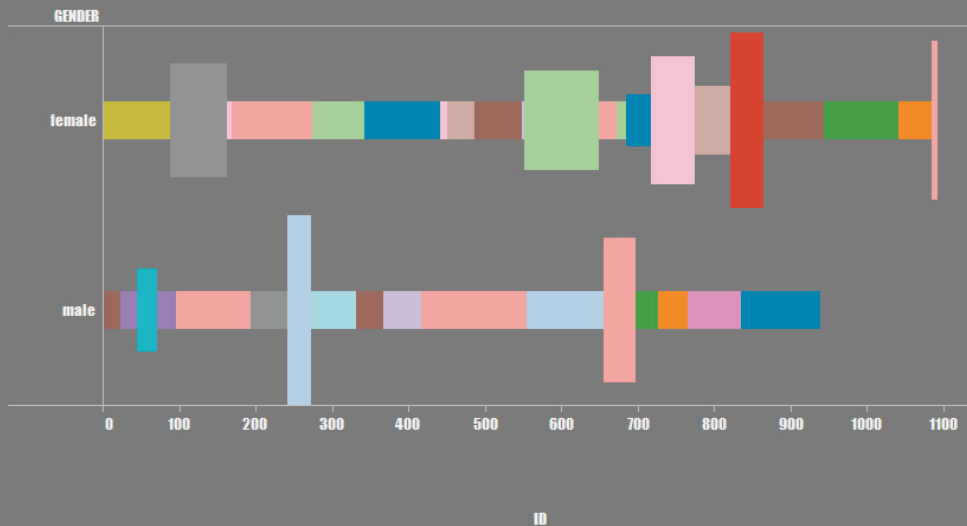
COLOUR

- blue, green, orange, ..
- blue, green, pink, bro.
- blue, pink, brown
- blue, red, pink
- brown
- orange
- pink
- pink, beige
- pink, black
- pink, green
- pink, orange
- pink, orange, brown
- pink, red yellow, black
- red, black, beige
- Red, green, black
- red, pink, beige, black
- violet
- yellow, brown, pink
- yellow, pink
- yellow, pink, brown, b.

GENDER

- (All)
- no information on gender
- female
- male

Relation of Colour Usage and Gender of Participants

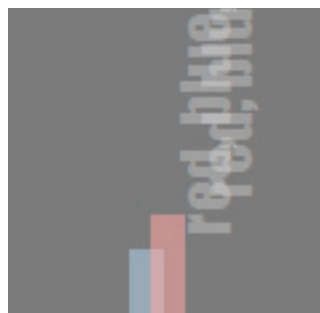


Sum of ID for each GENDER. Color shows details about COLOUR. Size shows details about MESSAGE. The view is filtered on GENDER which keeps female and male.

COLOUR

- Null
- beige, black, yello.
- blue, brown, black
- blue, green
- blue, green, brown.
- blue, green, orang.
- blue, green, pink, ..
- blue, pink
- blue, pink, brown
- blue, pink, green
- blue, red, pink
- brown
- green
- green, blue, pink
- green, pink
- orange
- pink
- pink, beige
- pink, black
- pink, blue, black, r.
- pink, dark purple
- pink, green
- pink, orange
- pink, orange, bro.
- pink, red yellow, b.
- red
- red, black, beige
- red, green
- red, green, black
- red, pink, beige, bl.

ARTEFACT 11



Visit data visualisation online at
www.kreators.net//experiment/test11.html

The series of data visualisations (Artefacts 2-12) are based on data records retrieved from the first Ballincollig experiment and can be further explored in *Journal 2*.

This artefact shows participants usage of colours, which were identified as **connection areas**, regardless where the figure was positioned initially. The most popular colour and colour combinations in the overall experiment are:

1. brown;
2. blue, pink, red and purple;
3. blue, yellow, pink;
4. pink, red, yellow, black;
5. blue, grey.

In colour psychology brown stands for:

- a) Stability: Reassuring and comforting, earthy and contained.
- b) Structure: It encourages orderliness and organization.
- c) Security: Safe and protective - a refuge from the chaos of the outside world and a sense of belonging.
- d) Natural and wholesome: related to the earth, nutrition, health and goodness.

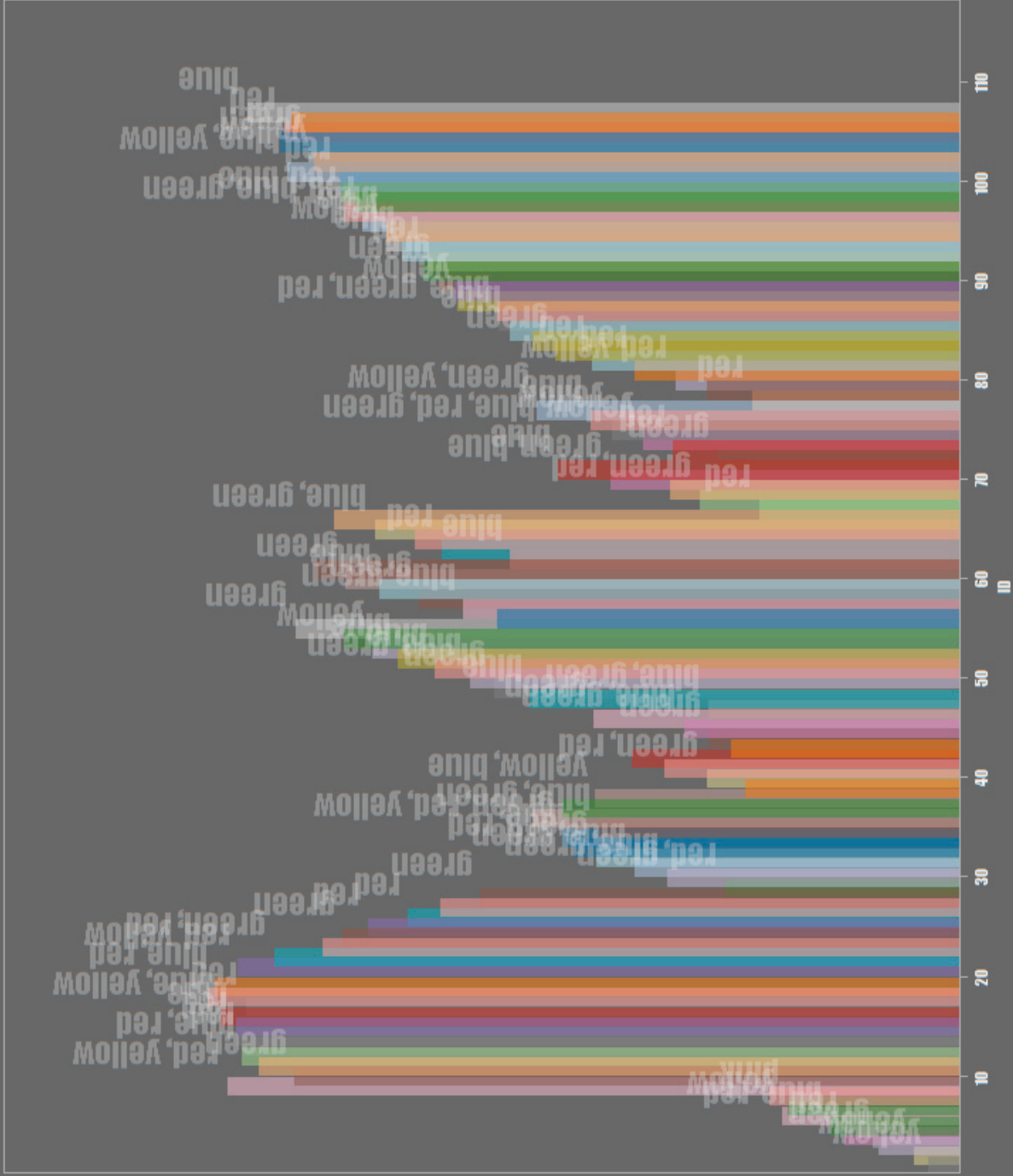
Caption

Sum of ID for each gender. Colour shows details about **connection areas**. Size shows details about **message**. The view is filtered on **gender**, which keeps no information on gender, female and male.

*coloured words are filters and attributes applied to the database to create this visualisation

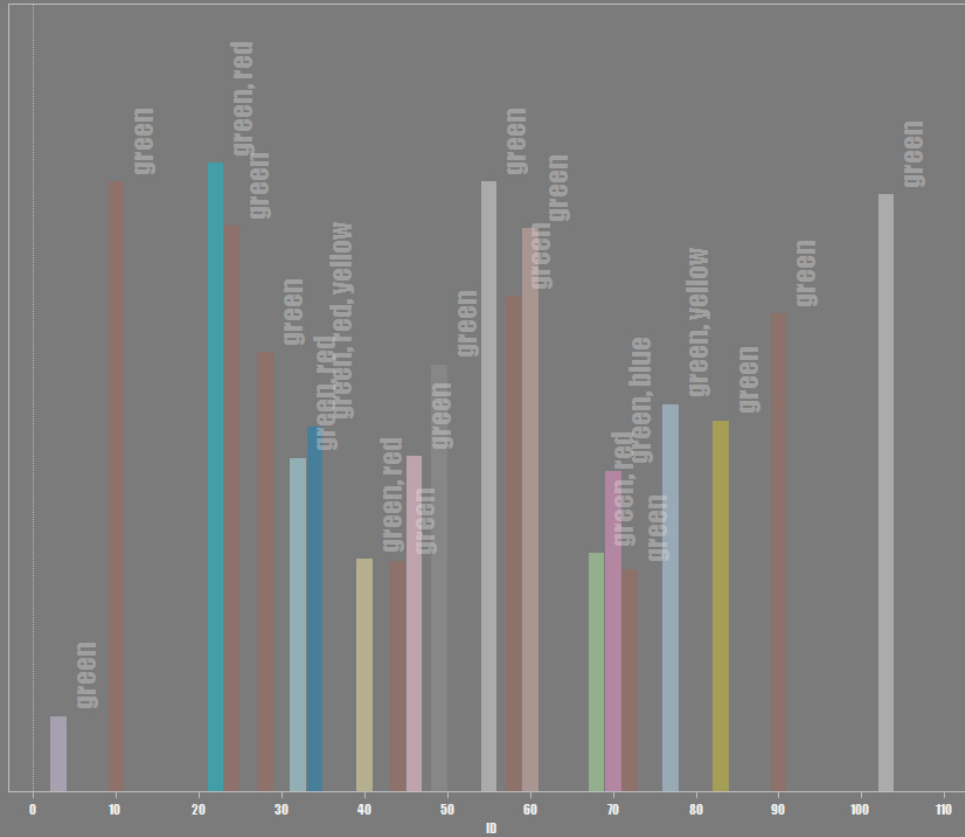
Relation of Colour Usage and Area Positioning of Participants

- CONNECTION AREAS**
- (All)
 - Null
 - blue
 - blue, green
 - blue, green, red
 - blue, red
 - blue, yellow
 - green
 - green, blue
 - green, red
 - green, red, yellow
 - green, yellow
 - pink
 - red
 - red, blue
 - red, blue, green
 - red, green
 - red, yellow
 - yellow
 - yellow, blue
 - yellow, blue, red, green



The plot of sum of X for ID. Color shows details about COLOUR. The marks are labeled by CONNECTION AREAS. Details are shown for Y and X. The view is filtered on COLOUR and CONNECTION AREAS. The COLOUR filter keeps 78 members. The CONNECTION AREAS filter keeps 20 of 20 members.

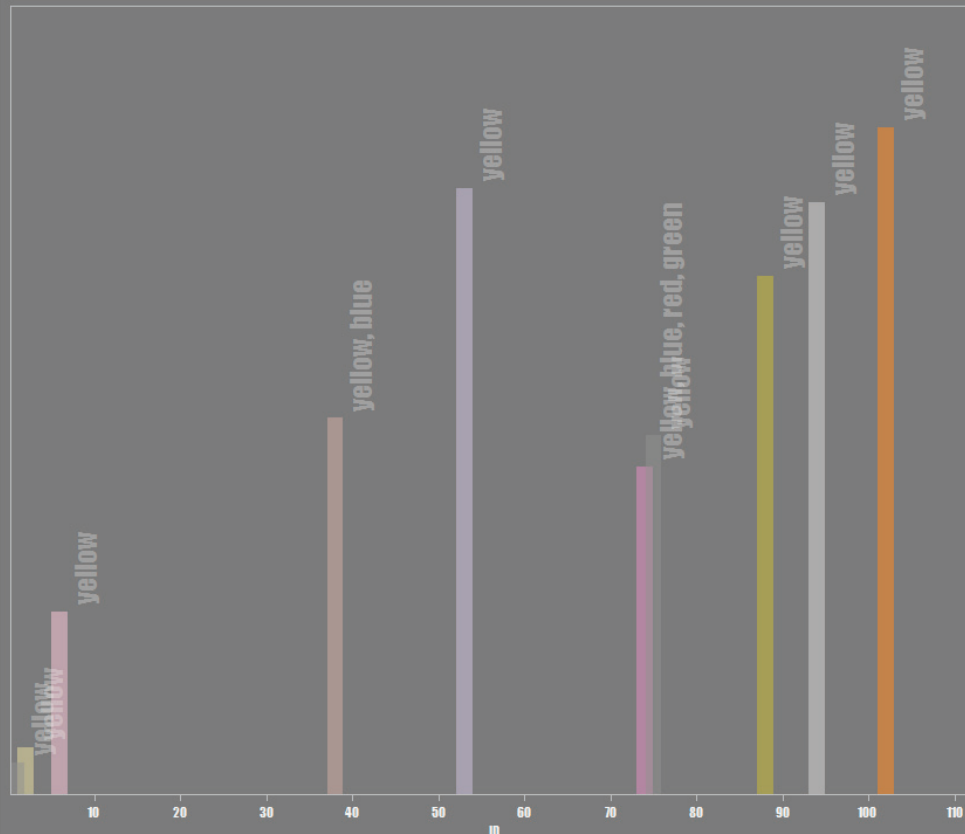
Relation of Colour Usage and Area Positioning of Participants



- CONNECTION AREAS**
- (All)
 - Null
 - blue
 - blue, green
 - blue, green, red
 - blue, red
 - blue, yellow
 - green
 - green, blue
 - green, red
 - green, red, yellow
 - green, yellow
 - pink
 - red
 - red, blue
 - red, blue, green
 - red, green
 - red, yellow
 - yellow
 - yellow, blue
 - yellow, blue, red, green

The plot of sum of X for ID. Color shows details about COLOUR. The marks are labeled by CONNECTION AREAS. Details are shown for Y and X. The view is filtered on COLOUR and CONNECTION AREAS. The COLOUR filter keeps no members. The CONNECTION AREAS filter keeps green, green, blue, green, red, green, red, yellow and green yellow.

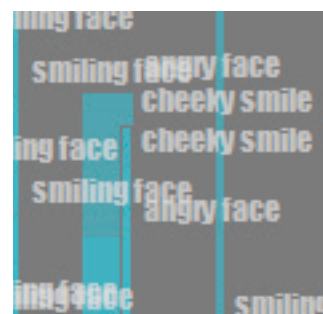
Relation of Colour Usage and Area Positioning of Participants



- CONNECTION AREAS**
- (All)
 - Null
 - blue
 - blue, green
 - blue, green, red
 - blue, red
 - blue, yellow
 - green
 - green, blue
 - green, red
 - green, red, yellow
 - green, yellow
 - pink
 - red
 - red, blue
 - red, blue, green
 - red, green
 - red, yellow
 - yellow
 - yellow, blue
 - yellow, blue, red, green

The plot of sum of X for ID. Color shows details about COLOUR. The marks are labeled by CONNECTION AREAS. Details are shown for Y and X. The view is filtered on COLOUR and CONNECTION AREAS. The COLOUR filter keeps no members. The CONNECTION AREAS filter keeps yellow, yellow, blue and yellow, blue, red, green.

ARTEFACT 12



Visit data visualisation online at
www.kreators.net//experiment/test12.html

The series of data visualisations (Artefacts 2-12) are based on data records retrieved from the first Ballincollig experiment and can be further explored in *Journal 2*.

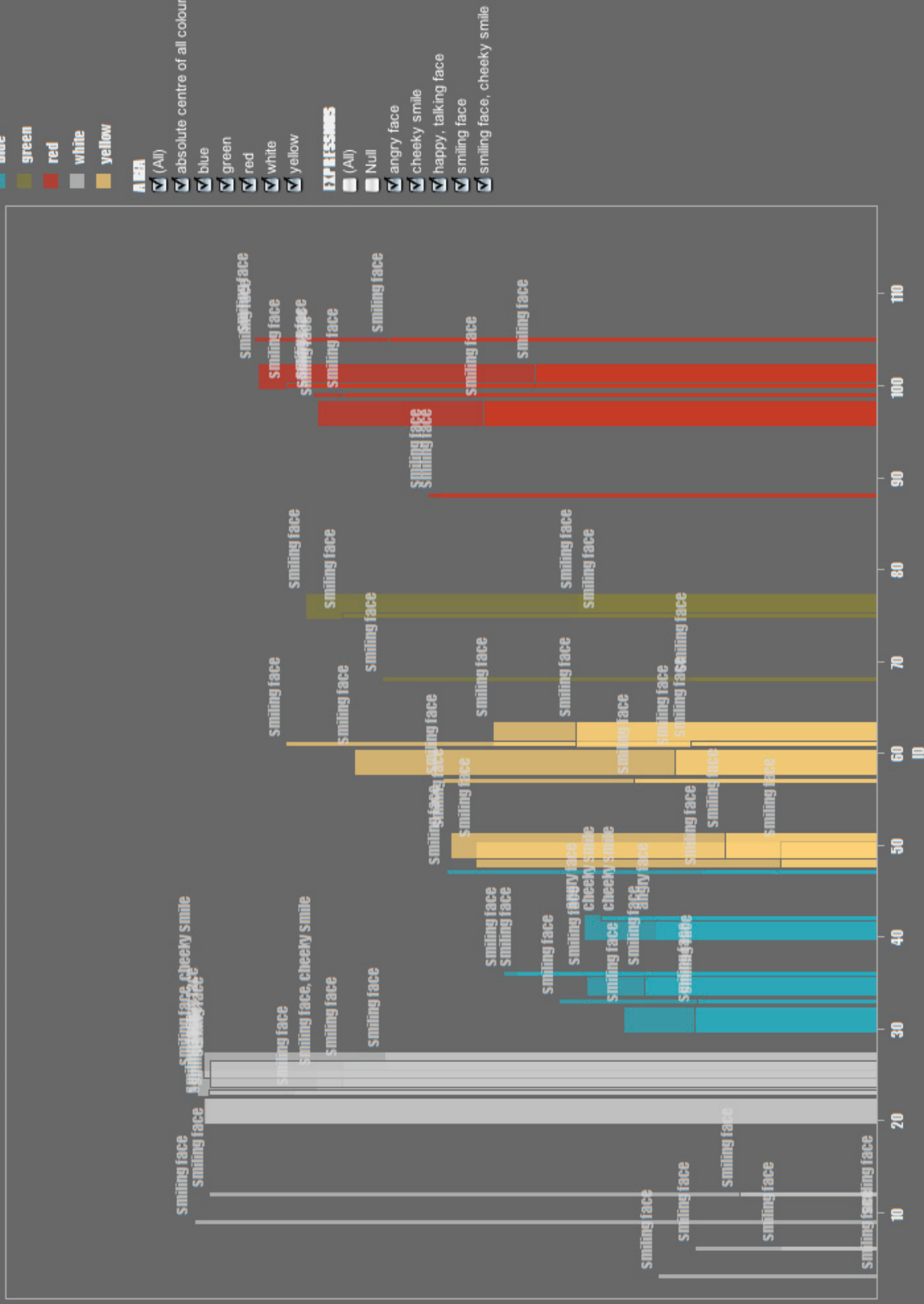
This artefact shows all participants and the facial expressions of their figures. It is quite interesting to see that the white area is amongst those with the most used smiling faces, followed by the red and yellow area. Only few participants in the green area used facial expressions, while the blue area was the only area where angry faces could be found.

Caption

ID vs. X and Y. Colour shows details about AREA. Size shows details GENDER. The marks are labeled by expressions. Details are shown for various dimensions. The data is filtered on count of gender and count of colour. The count of gender filter ranges from 0 to 1. The count of colour filter ranges from 0 to 1. The view is filtered on expression and gender. The expressions filter has multiple members selected. The gender filter keeps female and male.

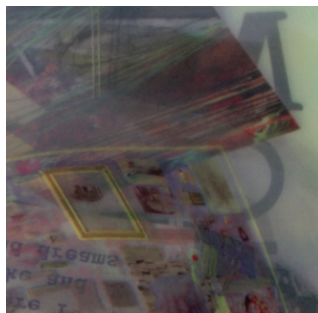
*coloured words are filters and attributes applied to the database to create this visualisation

Relation of Face Expressions to Positioning Areas of Participants



ID vs. X and Y. Color shows details about AREA. Size shows details about GENDER. The marks are labeled by EXPRESSIONS. Details are shown for various dimensions: The data is filtered on count of GENDER and count of GENDER. The count of GENDER filter ranges from 0 to 1. The view is filtered on EXPRESSIONS and GENDER. The EXPRESSIONS filter has multiple members selected. The GENDER filter keeps female and male.

ARTEFACT 13



This artefact illustrates the difficulty to express the multiple layers of individual identity. The poster shows 8 out of 12 results of an online survey experiment. We can see how complex and different these individual identities are, imagine how it would look like if we do this exercise for 200 000 or more people? I found in the results an astonishing fact: survey members expressed their identity most likely through dancing or a play. This means a physical exercise and movement is to be regarded as a most powerful expression of personal identity. This proves that Hollway's explorations are correct and that identity "represents a method shaped in its process through action" (Hollway, 2004, p.1).

Moreover, all participants identified their personal identity over their family first, followed by their interest and their nationality and not, as I anticipated, by their community first. This artefact derives from the idea of the globes experiment and its nature of transparency. This artefact illustrates what would happen if we look at all individual identities at the same time. Layers of personal identity information merged into a big massive unreadable picture as we have difficulties to identify and frame individual details.

I guess this is why stereotypes are used to communicate individual identities in place-branding projects. But here is the problem: this artefact tells us that we perceive identity through our very own identity. With this I mean, our very own perception of our world around us. If you see your world in green for example, the very same thing appears in a green tint. If I explore this thought in more detail, I come to the conclusion that we are faced with striking dimensions framing the 'wicked problem'.

The complexity of individual identity in place branding projects is identified in two dimensions: individuals involved in creating a place branding identity and the place itself with the individuals the identity is going to represent.

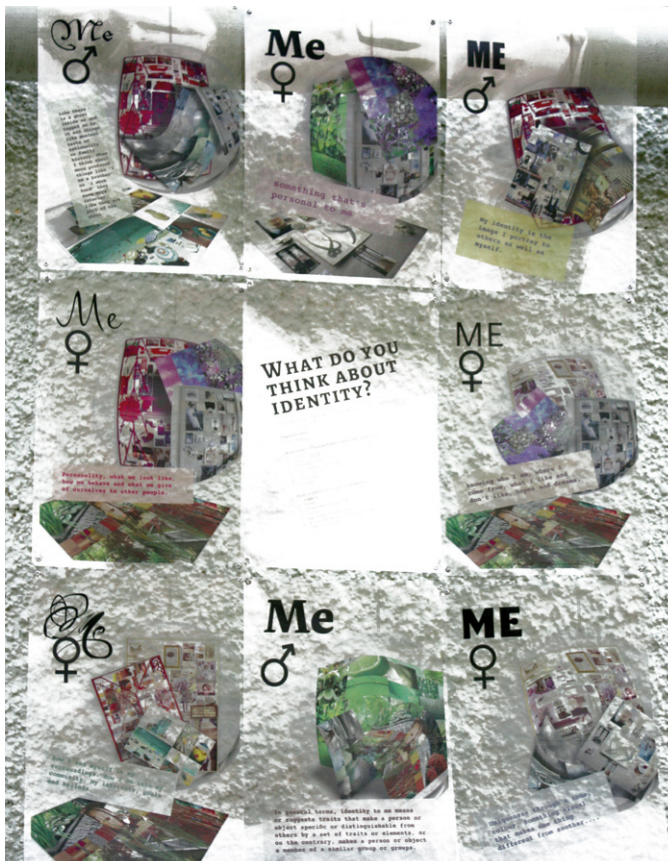
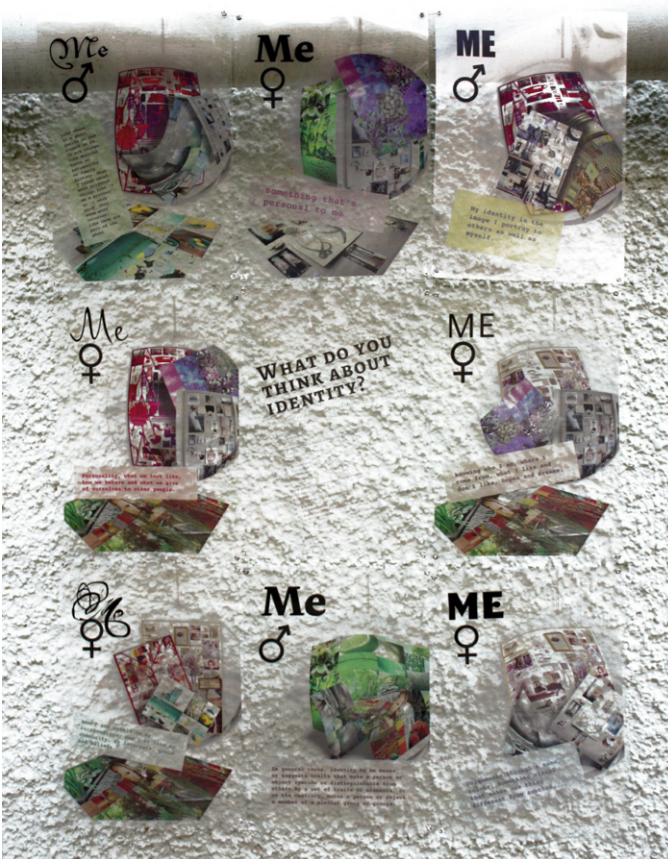
If we take the fact into consideration that we as designer with our individual identity are developing an identity of a community and a place, we have to be very careful and try to find an objective perspective of interpreting data. But the truth is, I didn't want to see when I started my investigation, that individual identity is already integrated in the overall and design approaches of current place branding projects. Not only were identities of place branding projects developed by individuals they are also reflecting individual identities through story telling via advertising, promotional and collateral material. The question to be asked is to what extent individual identity is integrated and if it is representing the place and its people authentically. This is the area in which findings indicating points of weaknesses. Bulmer (2011)

sees visual representations and narratives interwoven in brands through their communications causing every touch point forming the perceived brand experience. His findings indicate that any role within the framework, whether it is developing or maintaining place/city branding, is connected to a touch point of brand experience and these touch points should always be developed in a cross-discipline collaboration, as Dila (2010) states: "Wicked problems are often 'solved' through group efforts, with members of the group having different frames of reference and different value systems." The first Ballincollig experiment indicates another framework of "wicked problems": the collaboration of disciplines and the power balance of participating groups and individuals, including their strategies and personal agendas. The good news is that all this is down to the complexity of individual identity.

Like this artefact, the perception of individual identity is based on the background and angle from which we are looking at things. Furthermore as we look at the images of the poster we see as that this poster not only moves in the wind but it's the reflections are changing the overall perception - the same can be interpreted not only for individual but also for community identity. Which parts of identity are highlighted in a split second and then from which angle are you looking at a complex identity. I mediate place branding to be a complex and interwoven system with intangibles rooted in history, environment, economics, politics and education, and based on diverse, multi-faceted identities which are mainly perceived through emotions and created by touch points of experiences – visually, audio-visually and tactually.

If we take AIGA's (2011) explorations of the *Designer of 2015* into consideration, this essentially means that new cross-discipline collaborations require extended skills that designers have learn in order to adapt to their new roles. At this point in time the design discipline is faced itself with multiple "wicked problems", the value of design, changing technology and shifting job fields which require new skills sets, its own attitude towards itself (self-value, practice and standards, philosophy and ethics) and above all its design education. In order to give graduates prospects answering the needs of the day-to-day working live, students need to be trained appropriately and here lies a huge problem. If the design discipline has problems to define itself, how can it inform students about its own standard and best practice.

In a nutshell, this artefact informs us about the complexity of individual identity and the complexity of individual identity of people involved developing place branding.



Bulmer, S. (2011). *How do brands affect national identity?* (Doctoral dissertation). University of Auckland, New Zealand. Retrieved from <https://researchspace.auckland.ac.nz/bitstream/handle/2292/6645/whole.pdf>

AIGA (2012). *Designer of 2015 Trends*. Retrieved from <http://www.aiga.org/designer-of-2015-trends>

Howarth, C. (2011). Towards a visual social psychology of identity and representation: photographing the self, weaving the family in a multicultural British community. In P. Reavey (Ed.), *Visual methods in psychology: using and interpreting images in qualitative research* (pp. 5). London: Routledge.

Me
♂



Like there is a ghost inside us and tagged on to it are things like musical taste or nationality or family history. When I think about more profound things like 'I am a brother' or 'I work hard' they seem more interior, like they are part of the ghost.

Me
♀



something that's personal to me

ME
♂



My identity is the image I portray to others as well as myself.

Me
♀



Personality, what we look like, how we behave and what we give of ourselves to other people.

WHAT DO YOU THINK ABOUT IDENTITY?

Outcome of an experiment around identity & visual expression

PARTICIPANTS

4 MALE - 8 FEMALE

HOW IDENTITY IS FIRST AND FOREMOST IDENTIFIED

- 1 FAMILY
- 2 INTERESTS
- 3 NATIONALITY
- 4 OCCUPATION
- 5 EDUCATION
- 6 COMMUNITY
- 7 TALENTS

HOW IDENTITY IS VISUALLY EXPRESSED

- 1 A DANCE
- 2 A PLAN
- 3 IN WRITING SUCH AS POEMS ETC.
- 4 A BOOK
- 5 ON OBJECT YOU'RE RELATE TO
- 6 A PAINTING OR PHOTOGRAPHY OF AN ARTIST
- 7 A PRECISE PICTURE

ME
♀



knowing who I am, where I come from, what I like and don't like, hopes and dreams.

Me
♀



how I see myself in my surroundings. How I fit into my community. My interests, goals and beliefs.

Me
♂



In general terms, identity to me means or suggests traits that make a person or object specific or distinguishable from others by a set of traits or elements, or on the contrary, makes a person or object a member of a similar group or groups.

ME
♀



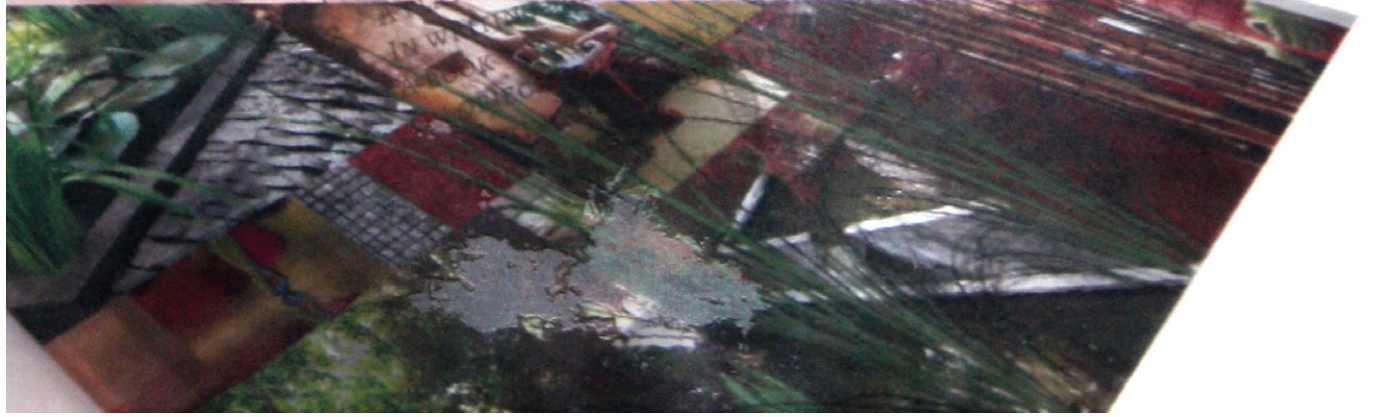
Uniqueness through a name, colour, something visual that makes one thing different from another....

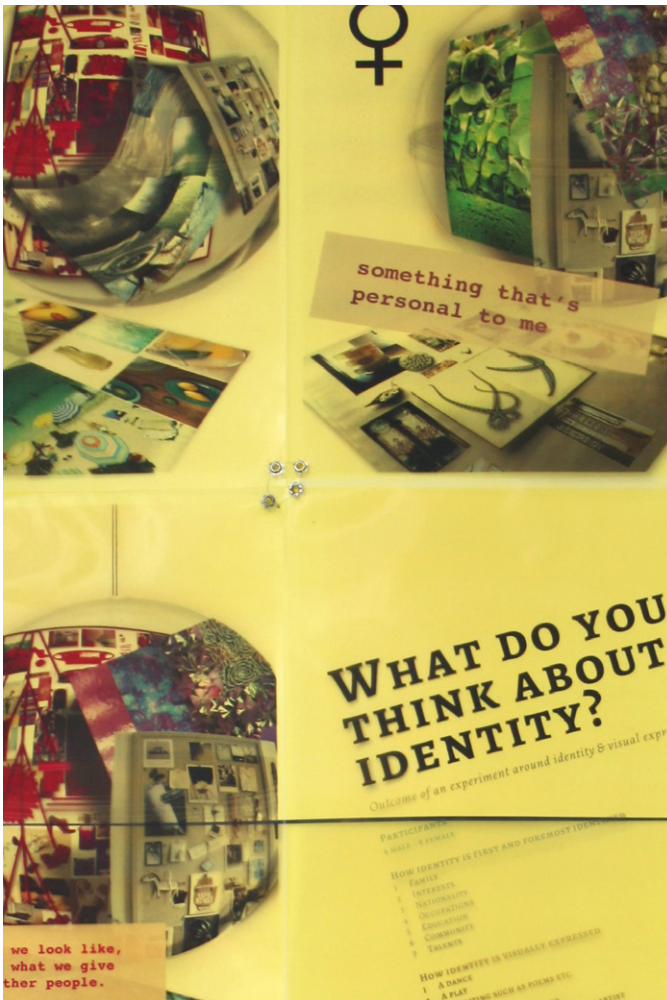


Me
WHAT ABOUT YOU
THINK ABOUT YOU
IDENTITY

Like there is a gap inside us and we are tagged on to it are things like musical taste or nationality or family history. When someone is first and foremost a person about things like family interests nationality occupations education community comments

Personality, what we look like, how we behave and what we give of ourselves to other people.





University of Chester

Department of Art & Design

**Why do the current norms and best practices of place
branding overlook the individual?**

Literature Review

Elisabeth Lammerschmidt

Master of Design (Part Time)

First Semester

Student ID 1124708

Why do the current norms and best practices of place branding overlook the individual?

This review investigates the above research question beyond common factors influencing successful project outcomes such as available project funding or time frame. The investigation around the research question looks into the connection between individual identity, place branding and the design discipline in order to examine the relationship between community identity and visual expression.

Research Methodologies

To understand the scope of the raised question it is necessary to frame the terms of reference of the meaning identity and the relation between individual identity and community identity. This will be done by examining literature across the following disciplines: etymology, philosophy, psychology, sociology, business, design practice and design theory, which will include qualitative as well as quantitative research methods.

Keywords used to identify appropriate literature: Identity, identification, social identity, self-identity, community and group identity, branding, place branding, visual expression, interpreting visual language.

The relationship of individual identity and social identity

On reviewing existing social identity, social philosophy and social psychology literature, it appears that the identity theory and the social identity theory have similar views on the dynamic mediation of the socially constructed self between individual behaviour and social structure.

The differences are that the identity theory may be more relevant in dealing with deep-rooted identities and with interpersonal social interaction, while the social identity theory may be more useful in exploring inter-group dimensions and in specifying the socio-cognitive details of identity dynamics.

Sayers (1999) points out, whether communitarians or postmodernists, all agree, “there is no such thing as an essential self” (p. 1). Sayers (1999) highlights the view that “the self is a social product” (p.17) as “the ideals of identity and community are historical creations” (p.17). Sayers uses literature analysis to compare the existing theories of Alasdair, MacIntyre, Taylor and Walzer to understand their agreements and discrepancies.

Hollway (2004) indicates in her etymological trail of “identity” and “identification” that both words might presuppose each other in the identity building process. She argues that identification “is progressive and uninterrupted, based on repetition”, while identity “represents a method shaped in its process through action”(Hollway, 2004, p.1). This finding relates to identity in specific stages: a mental process as well as a manifestation process through action, which links to Mcleod’s (2008, para 13) exploration of Tajfel and Turner’s Social Identity Theory with its three mental processes, evaluating others as “us” or “them”, referring to “in-group” and “out-group”. Howarth (2011, p. 5) gives a further insight by stating, “social psychology demonstrates that identity is always produced in relationship and is marked by the particular context in which it is performed”. In sets of experiments Howard (2011, p.5) combined the analysis of verbal and visual data,

illustrating a rich and complex picture of the social encounters produced in the workshops and the connections between identity, representation and power. The findings illustrate that we are actually aware of our complex multi-faceted identities, but might not refer to them as such.

Zuo (2000) explores in his study emotional development and its importance in identity formation. Zuo's work is based on a database drawn from Terman's longitudinal study on 1528 intellectually gifted children, provided by Inter-University Consortium for Political and Social Research (ICPSR) and shows an important insight in identity formation and the adoption of the progressive pathway in identity development. Positive traits such as perseverance, purposefulness, desire to excel, and self-confidence were found conducive to successful identity formation and in identity development. Zuo (2000) states that the emotional aspect of identity includes the subjective perception of social identity and the strength of its connection to the feelings associated with being a member of a social group, common social emotions of shared group pride and self-esteem. According to Zuo (2000) those factors influence the decision-making process, and whether an individual values, identifies and later participates in a specific framework of a social identity as an in-group member as outlined by Mcleod (2008) and Smith (2008).

The findings above can be connected to the writings of Sturken and Cartwright (2001), who point out that representation relates to how we use language and images to create sense about the world around us, leads to the thought that representation (visual or oral) might be inevitably interwoven with our emotional decision-making process and subconscious group behaviour, based on how we perceive and act out our identity.

Sturken and Cartwright (2001, p. 11) explain that identity creation is a process, evolving through systems of representation – such as language and visual media – which are organised through rules and conventions. The work of Sturken and Cartwright (2001)

evolves around analysing images in relation to a range of cultural and representational issues such as desire, power, the gaze, bodies, sexuality, ethnicity and methodologies such as semiotics, Marxism, psychoanalysis, feminism, and postcolonial theory.

Place branding and its current practice

On exploring existing literature of nation and place branding, it seems that there are two opposing theories. The first view – supported by Olins (2002), Winfield-Pfefferkorn (2005), Dinnie (2011) and Dover (2006) – argues that nations, places and communities require branding. Winfield-Pfefferkorn (2005) agrees with Olins (2002, p. 9), who points out that he is not suggesting that “branding the nation is the same as branding a company – only that many of the techniques are similar” and that people “can be motivated and inspired and manipulated in the same way, using the same techniques.”

However, Dover (2006, p. 4) argues it is not possible simply to “cut and paste” profit management/marketing concepts by applying them directly to non-profit organisations, as they overlook the complexity of the non-profit form and dilute its real image. He sees branding as of vital importance, but assesses the need to develop a better approach of brand focus and orientation.

In contrast to the above, Anholt (2010), Drenttel (2004) and Girard (1999) are questioning if it is possible to brand a nation, place or community. In his article *My Country is not a Brand*, Drenttel (2004, para 1) points out that “Branding was originally an approach for creating reputations for commercial products” and argues “when the vocabulary of a nation’s foreign policy is the vocabulary of branding, then it is, in fact, selling Uncle Ben’s Rice.” Girard (1999) agrees with Anholt (2010, pp. 38, 39), who asks, if brands are “simply ‘brand images’ like the images of products, then can they be influenced at will by the tricks and techniques of commercial marketing?” or are they “deeply rooted cultural phenomena that change?”

Olins's (2002), Winfield-Pfefferkorn's (2005), Dover's (2006) and Drenttel's (2004, para 1) explorations are based on practical and professional experiences or literature analysis and not on specific scientific approaches; nevertheless their views include valid points, which should not be overlooked. Anholt's (2010) and Dinnie's (2011) approaches however are based not only on experience, but also on extensive literature analysis including data collections and analysis of data from sets of scientific experiments. Their framework of argumentation, it can be said, is ground breaking in the area of place branding.

A "wicked problem"?

Anholt (2010) states that place branding aims to create the cultural identity for a place and is therefore a form of branding that must extend across cultural divides. Dinnie (2011) adds that place branding includes all its communities and that it is very difficult to create a single image to define a place. He sees challenges arising in creating an appropriate representation.



The Belfast logo is not unique. A similar logo design was used Food & Drink Devon and this four years before the Belfast identity was launched, as Karen Marshall, administrative co-ordinator for Food & Drink Devon, stated in 2008.

Similar logos are used as well by Baby Boom Records and Love Irish Food.



[Figure 1]



[Figure 2]

Dinnie's (2011) views are reflected in the findings of my own analysis. The logo created for Belfast [fig. 1] is an example of a design solution that could be applied to locations other than Belfast such as Brussels, Berlin or London, and was used in a similar fashion by Food and Drink Devon or BabyBoom Records. I found further evidence of logo designs that seem to be affected by "design trends" as shown in figure 2, where place branding design solutions use very similar visual expressions.

Hildreth (2010, p. 28) sees the biggest challenge in the nature of place branding itself and assesses place branding is a "wicked problem". The concept of the wicked problem was formulated in 1973 at the University of California at Berkeley by Rittel and Webber and then later framed by Michael Dila (2010). Hildreth (2010, p. 28) summarises this concept as follows: if one attempts to solve a wicked problem in a linear manner, then one would overcome only a "tame problem", which is most likely not going to work. By this, the author means, for example, a) defining the problem, b) working out a solution and c) implementing it. Rittel and Weber (1973) in their "*Dilemmas in a General Theory of*

Planning”, name ten attributes distinguishing wicked problems from hard but ordinary problems such as: “every wicked problem is essentially unique” or “there is no definitive formulation of a wicked problem”.

According to Anholt (2010), Hildreth (2010) and Dinnie (2011) the majority of place branding tenders, proposals and briefs are formulated in stages in a linear manner, which consequently could cause not only the failure to identify wicked problems, but might also create an irreversible progression of events reflecting on the place branding performance long after its implementation. Hildreth (2010, p. 28) sees this common approach in proposal and tender formulation as the main error in failing to identify place branding problems as wicked. He describes this as one of the main obstacles for further progression of this field and thinks this misjudgement is the cause of such few real branding successes.

The role of design in the current branding practice

There are different views in place branding literature about the role of design. Anholt (2010), Winfield-Pfefferkorn (2005), Van Gelder and Allan (2010) and Dover (2006) for example do not mention the design discipline in their work; the only reference found to visual representation of a brand is advertising and marketing. Hildreth (2010, p. 31) explains that there is “of course scope for design when it comes to place branding”, but he sees its role restricted to a “design solution”, separated from brand strategy that lays out actions and policies. He furthermore assesses graphic design and advertising/marketing communications as separate operating areas. In contrast, Lau and Leung (2011, p. 131) think the role of “graphic designers” has progressed from isolated projects to a visual communication strategy within the branding process. The authors explain that the visual language is perceived through images, illustrations, icons, photographs, typography and motion graphics and as we are surrounded by “graphic design”, we only notice this when the visual applications are done poorly.

Bulmer (2011, p. 107) however does not explicitly mention the design discipline, but she concludes in her well-researched doctoral thesis, that brand communications are included in visual representations and narratives, which create part of the visual landscape. The author thinks that visual rhetoric approaches acknowledge that visual communication affects linguistic communication when pictures and language are combined. Therefore Bulmer (2011) sees visual representations and narratives interwoven in brands through their communications causing every touch point forming the perceived brand experience. These findings indicate that any role within the framework, whether it is developing or maintaining place/city branding, is connected to a touch point of brand experience and these touch points should always be developed in a cross-discipline collaboration, as Dila (2010) states: “Wicked problems are often ‘solved’ through group efforts, with members of the group having different frames of reference and different value systems.”

The designer’s role

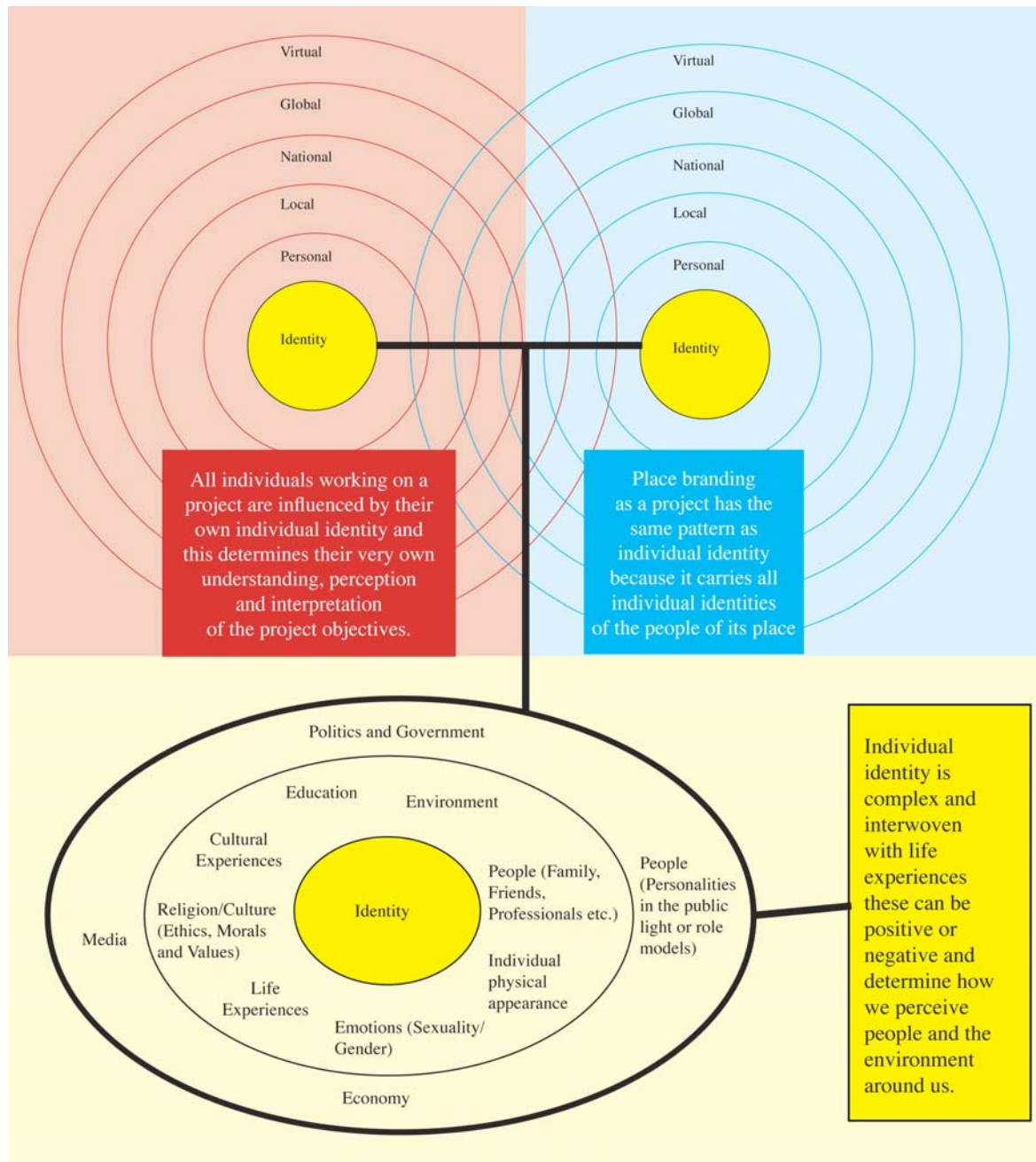
It appears that not only branding, but also the design community are entering a new era in which they have to deal with more complexity and ever changing frameworks. On one hand, Creative Review (2011, para 1) highlights communicating brand identity via the vast number of existing versatile communication channels, such as social networking and blogging as a serious problem. On the other hand, AIGA, the professional association for design (2011, para 1), defined the designer’s role in the future “in a much broader, strategic context than its roots: the making of things and beautiful things.” AIGA explains that craftsmanship will stay an important contribution, but foresees that these will be a manifestation of a solution that may involve many different forms, including intangibles such as strategy and experiences. The report “The Creative Team of the Future” (Creative Group, 2011) features Mary Baglivo’s (CEO, Saatchi & Saatchi, America) view that designer of the future need to understand the ideal form of communication, the right

places and moments to visualise the creative idea via storytelling whether it is visual, in words, or through music and space.

Speaking at the Manchester Design Symposium 2012 Adrian Shaunessy discussed the self-inflicted problem designers are facing to explain the value, function and role of the design profession. In his view, this derives from graphic design's self-imposed exclusion of other disciplines in the past and the omission to communicate the framework of the design profession appropriately. Shaunessy (2012) summarises that the dilemma of the design profession results from the fact that the design practice grew out of the industrial revolution and is therefore no longer economically or ecologically sustainable.

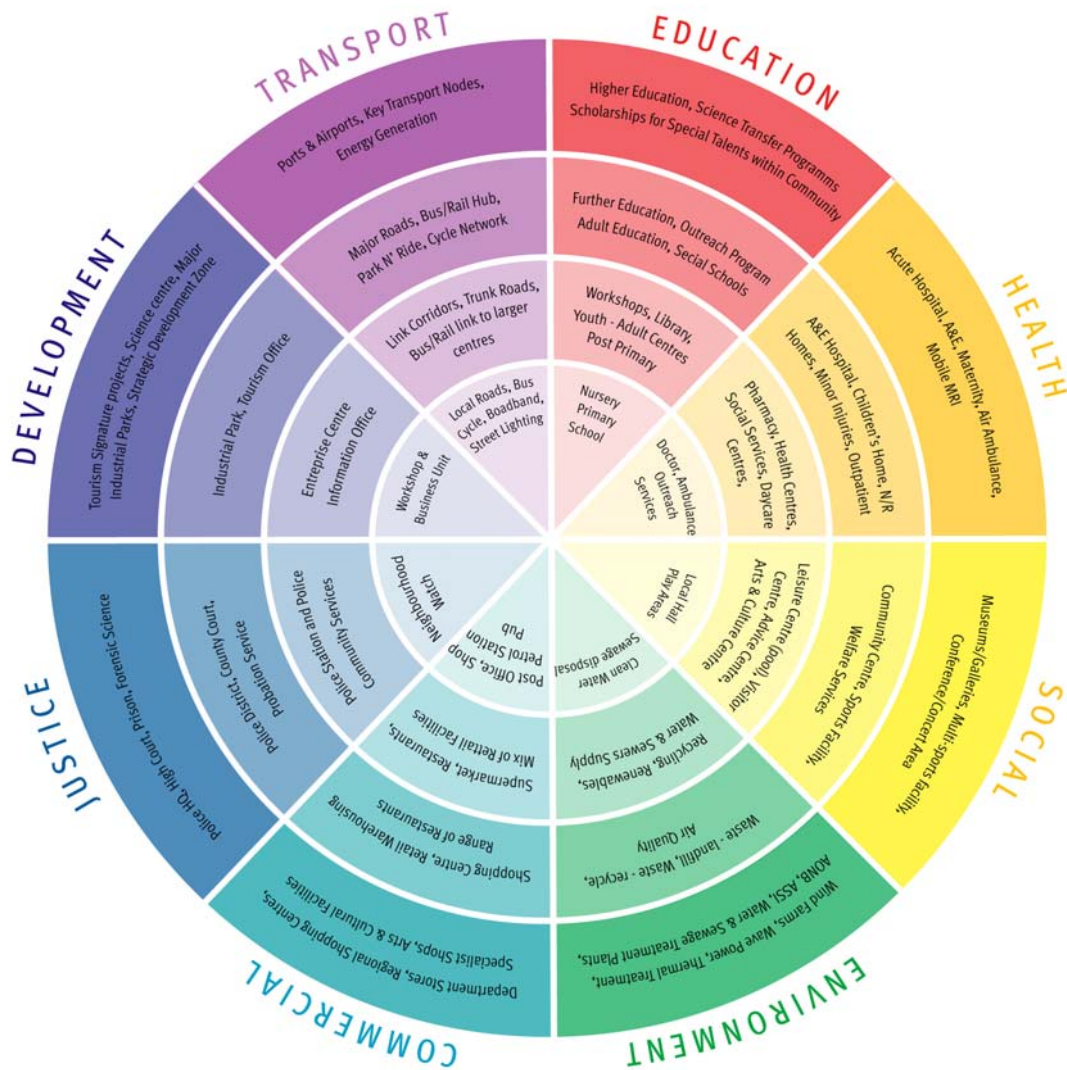
Shaunessy's explorations are based on years of experience in the design profession.

Conclusion



[Figures 3 the role of the individual and the place in place branding]

The complexity of individual identity in place branding projects is identified in two dimensions: individuals involved in creating a place branding identity and the place itself with the individuals the identity is going to represent [fig. 3].



[Figure 4 the spectrum of people, businesses and institutions of place branding identity representation]

The place branding literature discussed in this review shows a spectrum of people, businesses and institutions a place branding identity has to represent authentically. The identified congruency between the approach and the overall processes in current place branding projects seems to be the result of the complexity in the nature of place branding. This might be a reason why findings point towards underlying problems involving multiple "wicked problems" such as the nature of place branding, individual identity and multidisciplinary collaborations/approaches.

I see individual identity currently integrated in the overall and design approaches of place branding projects. Not only were identities of place branding projects developed by individuals they are also reflecting individual identities through story telling via advertising, promotional and collateral material. The question to be asked is to what extent individual identity is integrated and if it is representing the place and its people authentically, as this is the area in which findings indicating points of weakness. I propose further research into overall approaches and to investigate the relationship between individual/community identity and visual expression such as used typography, symbols and images. The City of Barcelona is one of the most successful identities, which derives from a holistic branding approach and urban planning in conjunction with social, economic and political events. This is why I wish to examine its multiple touch points to determine its success in order to attempt outlining methodologies/approaches that could assist designers to develop more successful place branding identities.

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