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Master's thesis

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# Design of key elements for Tappetina as a brand

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Norwegian University of  
Science and Technology

# Design of key elements for Tappetina as a brand

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**DESIGN OF KEY  
ELEMENTS FOR  
TAPPETINA AS  
A BRAND**

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En masteroppgave  
ved Institutt for Produktdesign av  
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## Masteroppgave for student Andrea Cavazza

### Design av nøkkelementer for Tappetina som merkevare Design of key elements for Tappetina as a brand

Tappetina is a fairy tale about mentoring, social innovation and technology. Around this concept, a set of many different projects, such as science workshops or multimedia experiences like a website, videos, illustrations, new stories, games have been developed. All these projects are all connected in an ecosystem of art, science, and research expressions. This ecosystem is formed under the novel of "The Little Doormaid: Tappetina". Tappetina is based on 10 years of research documented by dozens of scientific papers and participation in European and National Research projects. Letizia Jaccheri, creator and author of Tappetina, is cooperating with several people on these projects. Therefore, this master project is carried out in collaboration with Letizia Jaccheri and other relevant partners.

Currently, the identity of Tappetina is unclear, still not completely defined and it lacks some consistency and visual strength. The purpose of the master project is to explore, define and design basic key elements that relate to aesthetics and storytelling that can be important for people to recognize and acknowledge the games (or the other multimedia experiences) as part of the Tappetina universe.

The project will include:

- Exploration and analysis of Tappetina projects' portfolio
- State of the Art (literature review) and state of the Practice (review of similar projects), as background
- Definition of a research/enquiry/design method
- Exploration of various hypothesis about core/key visual elements of Tappetina
- Further development and design of core/key elements related to aesthetics and storytelling
- Evaluation

The thesis is performed according to "Guidelines for Master's theses in Industrial Design".


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Co-supervisor: Letizia Jaccheri, Professor at the Department of Computer and Information Science, NTNU

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Responsible supervisor

  
Ole Andreas Alsos  
Instituttleder





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# ABSTRACT

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This masters project, carried out in collaboration with Letizia Jaccheri, aims to explore, define and design basic key elements that relate to aesthetics and storytelling for a research project called Tappetina. The purpose is to create a brand for the Tappetina universe thanks to which people can recognize and acknowledge the novel, the book and all the other multimedia experiences as part of the same cluster.

Tappetina offers an artistic experience around an ecosystem of works based on the novel “The Little Doormaid: Tappetina” written by Letizia Jaccheri. The novel as the goal to combat stereotypes of girls in tech and to create an emotional impact that creates interest in and even romanticizes technological concepts (Jaccheri, n.d.-b). In essence, Tappetina aims to build enthusiasm in kids for tech, and thus it is used in IT workshops for learning IT and programming. This main value is partnered with other values such as empathy, inclusion, cooperation and mentoring. The novel has inspired several actors who have cooperated to produce science workshops, and multimedia experiences such as website, videos, illustrations, new stories and games, that create the Tappetina universe (Jaccheri, 2018).

The project consists in creating the brand’s visual key elements, starting from the logo and the book and then create a brand guide for future designers or researchers to be used to create new contents that fit perfectly in the Tappetina Universe.

Considering that workshops are important parts of the Tappetina Universe, the project will include also a section about them where a framework for future workshops is presented, in order to unify them unequivocally under with the new Tappetina brand.

This text includes an accumulation of research and personal observations on how brands function in our society today and I will define what a brand is and how it works by showing and analyzing a case study. The same process has been used for the definition of the workshop’s frameworks. Before showing the framework for future Tappetina’s workshops, I started with a literature research on how a workshop works and what makes it successful.

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1.

## **INTRODUCTION AND BACKGROUND**

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*This chapter is written to introduce the reader to the general idea of branding and why it is important for companies. Then it is shortly explained why brand is important also for other kinds of activities like research projects, such as Tappetina. At the end, a short background section will describe the novel on which Tappetina is based on and the why the world of games and videogames is relevant.*

A company can be seen and examined from various angles and perspectives. Some people associate the company with its graphical image while others link it with its product range. The pressure on companies to stand out constantly increases due to the ever-increasing competition. However, companies that successfully manage their brand can expect benefits such as advantages of market entry and differentiation over their competitors (Schultz & Hatch, 2008).

After 1980, one of the most important developments within branding has been managers' increased awareness of how crucial and valuable it is for a company to have a strong brand (Riezebos, 2003). During the second half of the 1980s, the idea spread to marketers who quickly understood that a brand's value was not to be underestimated, since a strong brand is possibly the most valuable asset of a company (Lane Kevin Keller, 2002).

As stated, branding is important for companies, but it is not all. A successful brand is crucial also for any other kind of activity such as repeated events or research projects. This is the case of Tappetina, a research project carried out at NTNU by Letizia Jaccheri. Tappetina is not a company, so its aim is not to get more costumers or sell more products, but still it aims to be visible, acknowledged

and trusted. Tappetina is a project that includes many sub-projects all based and inspired by the novel "The Little Doormaid: Tappetina" written by Letizia Jaccheri. Considering the nature of this project and the uniqueness that it has, it would be inappropriate to talk about branding in relation to presence in the market or costumers' fidelity. Here the main focus is the image that Tappetina has, mostly in the research environment, and the appeal that it has on the research's target group.

The goal of this thesis is to get a deeper insight on branding and to create the visual elements for the new brand Tappetina. The purpose is to create a brand for the Tappetina universe thanks to which people can recognize and acknowledge the novel, the book and all the other multimedia experiences as part of the same cluster. Therefore, it includes the design of the logo, definition of the color palette, typography and illustrations. In addition to that, and considering that workshops are an important part of the Tappetina ecosystem, the project includes also theoretical insights about workshops and finally a framework designed for Tappetina to ensure that its future workshops will be conducted according to the new brand identity that has been created.

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## THE NOVEL

As mentioned earlier, the whole ecosystem of sub-projects carried out by the Tappetina team are based and inspired by a novel named “The Little Doormaid: Tappetina”.

In the novel, Tappetina is a common woman, with her children and her everyday activities and problems. At the same time, she is also Doory Mentor, a superhero who helps other people to succeed with their technology projects. The four main characters in the novel are: Tappetina, Doory Mentor, Sissi and Iva Aggressi. Each character has a unique personality and role in the story. As an everyday mother, Tappetina (the Little Doormaid) is drawn between everyday duties and, on the other hand, her role as Doory Mentor in a battle to save the world from a great threat. She has low self-esteem in all areas of her life beyond taking care of children and preparing good dinners for them. Together with the other neighborhood women, Tappetina spends much of her time talking behind everyone’s back. Doory Mentor, on the other hand, is a strong and determined superhero with good

ambitions and vision. The other doormat women do not know that Tappetina and Doory Mentor are in fact the same person. In the fairy tale, we follow Doory Mentor on her mission to protect an algorithm that can save the world from garbage. Doory mentor’s enemy is Iva Aggressi, who wants to steal and destroy the algorithm to hurt Sissi, the clever and hard-working researcher and mum who has developed the anti-garbage algorithm. Doory Mentor flies over northern Italy and Norway on her electronic flying mat to stop Iva Aggressi’s plan. During her mission, Doory Mentor has to deal with her everyday life problems and duties, such as taking care of the kids. Eventually Doory will manage to save the algorithm while taking care of her niece and be back to her everyday life (Jaccheri, n.d.-a).

The story, with its ability to create playful and visual images in the readers’ mind, contains many parallels with the real world: many people, young and old, share the everyday dream of being an extraordinary person (Jaccheri, 2018).

## GAMES

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The Tappetina ecosystem includes also 2 videogames. Therefore, an overlook on games and videogames with a learning purpose is presented here.

Games are often thought of as a purely entertainment medium, but there is a considerable and growing interest in harnessing their power for prosocial causes (Belman & Flanagan, 2010).

Considering the target audience and the IT setting, videogames are logic tools for Tappetina to convey its messages. According to McGonigal (2010) people achieve more in game world and they are more motivated to do something that matters, inspired to collaborate and to cooperate. According to her, there is a lot of research that shows we like people better after we play a game with them and the reason is that it takes a lot of trust to play a game with someone. We trust that they will spend their time with us, that they will play by the same rules, value the same goal, stay with the game until it's over. And so, playing a game together actually builds up bonds and trust and coopera-

tion. And we actually build stronger social relationships as a result (McGonigal, 2010). Thus, games are a powerful platform for changes.

Games are well suited to foster empathy because they allow players to inhabit the roles of other people in a uniquely immersive way (Belman & Flanagan, 2010).

## 2.

### THEORY: THE BRAND

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*In this chapter, the reader is introduced to theory about what a brand is in its complete meaning. Then, some more specific definitions are presented and discussed with the aim to analyze the concept from different perspectives. At the same time, some definitions are presented in the text, to allow the reader to understand better what it is included under the concept of brand and branding.*

*The second part of the chapter shows a case studied about the clothing company Kari Traa and is meant to explain and clarify the previously presented theoretical assessments.*



## INTRODUCTION TO BRANDING

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Brands are the result of the chosen segmentation and positioning of a company's offering. Companies create combinations of both tangible and intangible attributes that they want to communicate to their customers (Kapferer, 2008). Strategic brand management is a conscious effort to offer a product or service with an identity and to communicate it on all levels. Additionally, it means encouraging people to see the brand similarly to what the company intended (P. Kotler, Keller, Brady, Goodman, & Hansen, 2016).

To establish a strong brand, its identity should be consistent throughout the company and visible in everything it does. All the different marketing mix elements, product, place, price, promotion, physical evidence, process and people should be taken into consideration (Iivanainen, 2017).

At its best, brands generate intangible added value that can make a positive difference when consumers are weighing two similar offerings (P. Kotler

et al., 2016). Visual identity is tightly intertwined with branding as it is a tool of materializing intangible values and reflecting strategic ideas behind the brand.

The concepts brand identity, brand image and brand equity are used to describe different actions and characteristics of branding. Brand identity is the idea of an offering that the company aims to portray for consumers. It is distinguished from brand image which describes the customer's perception of what a brand stands for. Although the brand identity can be built and managed by the company, there is always a possibility that it is not understood exactly as intended (P. Kotler et al., 2016). Brand equity is the added financial value the brand gives a product or service and it is established through the unique associations linked to the offering and perceived by consumers (Kapferer, 2008). Brand equity is highly based on the associations customers generate with the brand (Iivanainen, 2017).

2.

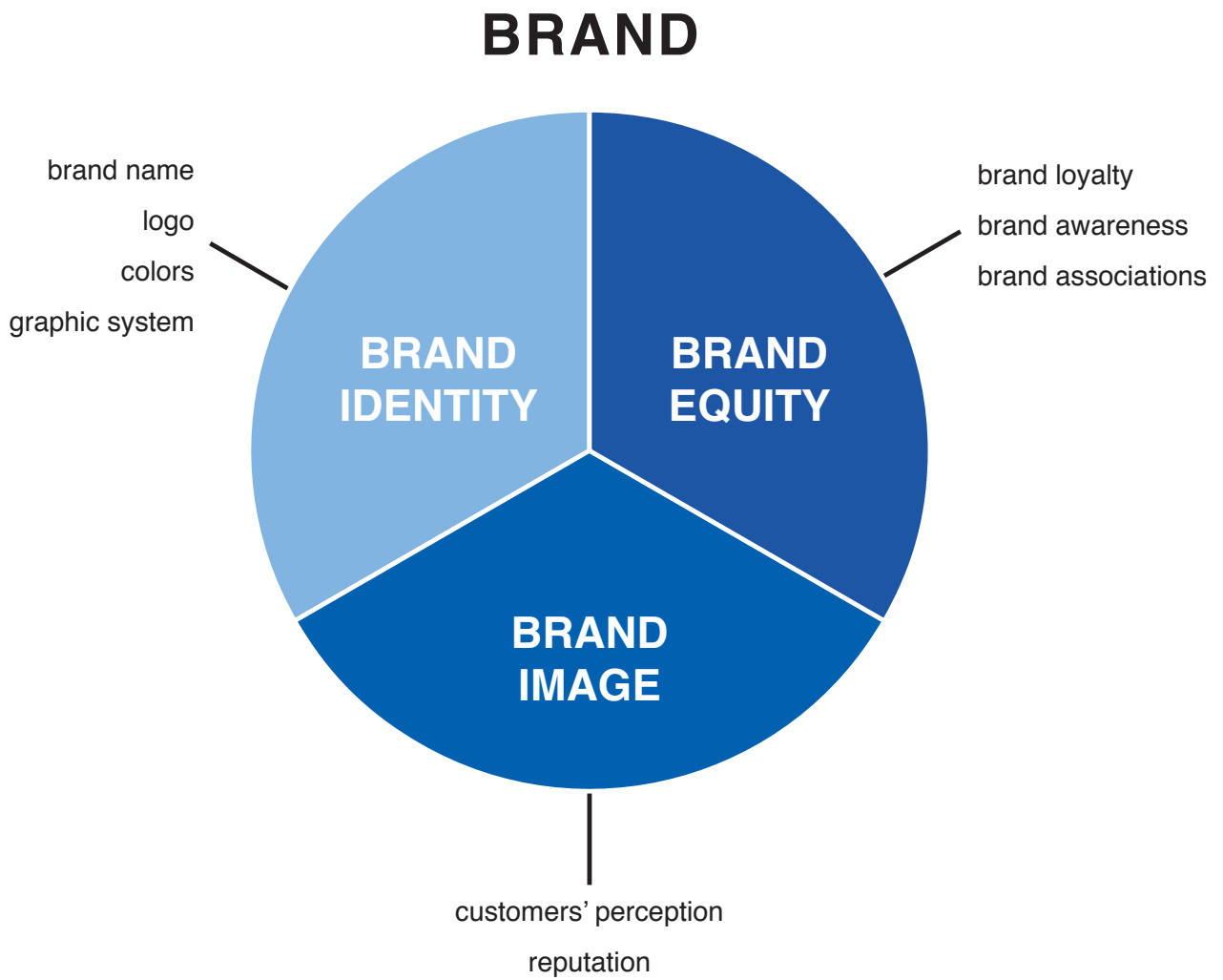


Figure 1: brand identity, brand equity, brand image (own production)

Brands create value on two levels, intangible and tangible, which are both integral to creating and managing them. Most brands start by introducing an innovative product or service: in the beginning the company is simply a name. Over time, intangible values and associations are more tightly linked to the name which eventually becomes a brand that can influence buyers. Conversely, some brands start as a concept, selling a meaning and symbolic status. Over time, this approach requires companies to consider what types of products or services the intangible values should be embodied in (Kapferer, 2008).

The purpose of a brand is to distinguish a product from another and to certify its origin. The creation of a brand can be approached through the brand vision. The objective of a brand vision is to deliver a consistent message about the brand and its core values (P. Kotler et al., 2016).

Aesthetics can create value for an organization on multiple levels. It can be a means to differentiate a brand or for example make a product pop up on the retail store shelf or in general in the market. A strong visual identity is also easier to recall because it reflects and

symbolizes the company in a distinctive manner. Hence, aesthetics can support brand recognition and the affection felt towards visually pleasing and intriguing products or services can enhance customer loyalty. Moreover, the aesthetics of the product, service or brand create brand equity and thus might allow for premium pricing. Visual identity can also provide protection from competitive attacks: a carefully curated combination of visual elements is more difficult to imitate. Finally, a visual system managed through clear guidelines saves time because different stakeholders can take advantage of the readily available material in manuals or templates (Schmitt & Simonson, 1997).

The definition of visual identity can be slightly confusing since it is used in a number of different contexts (Iivainen, 2017). According to Van den Bosch, de Jong and Elving (2005) “a corporate visual identity (CVI) consists of a name, a symbol and/or logo, typography, color, a slogan and, very often, additional graphical elements”. Corporate visual identity has also been defined more broadly as “the visual presentation of a corporate identity” which emphasizes its numerous possible applications to different stakeholders (van den Bosch et al., 2005).

2.

An organization is experienced through what it sells (products and services), where it makes or sells them (environments), how it communicates about its business and offerings (information) and how its employees act towards each other as well as customers (behavior). Decisions on visual identity need to be made on all four categories separately as well as together. However, in product-based companies the product is the most important component in the identity mix (Olins, 1989).

When thinking of Apple for example, the first thing that comes to mind is the Mac computers, iPhones, their sleek designs, pale metallic color and the Apple logo. Other identity elements such

as the minimalistic retail stores or promotional material finish second. Thus, the company's identity is to a large degree defined by its products which emphasizes the meaning of visual design in them.

The consistency of product features can be managed both across the product portfolio and over time. Specifically chosen features can be used in single products or even over the complete product portfolio depending on the brand strategy. For instance, Apple has a high consistency strategy with all products sharing a similar visual language, whereas Samsung differentiates its individual products to a higher degree (Iivanainen, 2017).

## WHAT IS BRANDING?

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The area of branding has emerged to become a top priority for management in the last 20 years. It is also one of the most valuable intangible assets that a company holds (Lane Kevin Keller & Lehmann, 2006). The term branding refers to the years of advertising, goodwill, product quality, quality evaluation, product experience and other attributes that the market associates with a product. An important feature of branding is the creation of meaning, metaphors, and myths that are directly connected to and associated with products and it helps users to define their personal identities within the context of products' benefits and the culture they are a part of (Heding, Knudtzen, & Bjerre, 2008). The role of branding and brand management is primarily to create differentiation and preferences for a product or service in the mind of the customer (Knox & Bickerton, 2003) and that it is the basis for competitive advantage in the market (Lane Kevin Keller, 2009).

According to Kapferer (2008) branding strategies are developed by the organization in order to position the product and identify the brand with positive product attributes and benefits. The goal is to attract potential customers, create brand awareness and associations, build trust and confidence and to increase the number of people reached through the brand effects (de Chernatony & MacDonald, 2003).

According to Kotler and Pfoertsch (2006), successful branding relies on the ultimate importance of five branding principles: consistency, clarity, continuity, visibility and authenticity. Successful brand building requires long-term vision and planning, supported by top management and fully executed across all divisions. In order to develop the brand into a brand leader and to gain sustainable market share, it is crucial for companies to manage carefully the brand in the proper direction.

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## WHAT IS A BRAND?

The word brand is derived from the Old Norse word *brandr*, which means, “to burn”. The notion developed as brands were, and still are, the means by which owners of livestock mark their animals in order to identify them. With the development of trade, buyers started using brands as a medium to distinguishing between the cattle of one farmer from another (Lane Kevin Keller, 2013).

Brand equity, positioning, culture, functions, environment, strategy and so on, are all combined into one single noun; brand. The most common definition of branding is developed by the American Marketing Association (AMA); “a brand is a name, term, sign, symbol, or design, or a combination of them intended to identify the goods and services of one seller or group of sellers and to differentiate them from those of competition” (Lane Kevin Keller, 2013).

The key to create a brand is to be able to choose a name, logo, colors, symbols, package design, and other characteristics that identify a product and simultaneously distinguishing it from others. These different components of a brand that identify and differentiate it, are called brand elements (Lane Kevin Keller, 2013). Keller (2008) takes a wider perspective on branding, and adds tangible and intangible brand elements, rational and emotional brand elements, and symbolic brand elements, which differentiate and identify a brand. Kapferer (2008) argues that the brand is a source of influence, it's a system of interconnected mental associations (brand image) and relationships. According to the author, a brand as such exists when it has the power to influence the market by its sources of cumulative brand experience.

## THE BRAND IDENTITY PLANNING MODEL

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A key theoretical framework for understanding how to build brand identity is the brand identity planning model by Aaker and Joachimsthaler (2009) presented here below. A strong brand should have a rich and clear brand identity, which is a set of associations related to the brand. In contrast to brand image, the brand's actual current associations, brand identity is what the brand owner wants to communicate that the brand is. The brand identity is aspirational, implying that the image needs to be changed, improved or developed. Furthermore, it is important for the brand to articulate that the persons involved with the brand cares about it.

*BRAND AS SYMBLE*

*BRAND AS PRODUCT*

*BRAND AS PERSON*

*BRAND AS ORGANIZATION*

## Brand as symbol – Brand elements

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Brand elements are mainly used to identify the brand, heighten its awareness, and to facilitate unique brand associations that ultimately should differentiate the brand from others (Lane Kevin Keller, 2008). The various brand elements form the visual identity of a brand. A logo, name, colors or slogan can be considered as the key brand elements. Brand elements and visual identity are often used next to each other to identify the brands, to enhance awareness, and to facilitate unique brand associations. These associations are the ones who ultimately should differentiate the brand from others, by being unique, favorable and strong. Thus, some of the first elements to which consumers recognize and use to differentiate brands from others, are the brand name, the logo and, if present, the slogans that define

the brand. It is important that the brand elements are: memorable, meaningful, likeable, transferable, adaptable, and protectable (Lane Kevin Keller, 2008). The benefits are an integral and important part of the brand identity; therefore, it would be unwise and impractical to not include brand elements. The brand elements are important when creating a brand profile that is made up of several factors. It is however important to notice that the emphasis on each element can be weighted differently as different strategies are suitable for different companies (Steinlein, 2014).



According to Kotler and Pfoertsch (2006) the visual identity reflects the core brand identity, and it should be managed with care, making sure that, through consistency, the brand identity is sustainable and not compromised. Keller (2008) divides six general criteria for brand elements into two different parts. Each brand element can either be playing an offensive or defensive role, with its own strengths and weaknesses. To build brand equity, defined as the commercial value that derives from consumer perception of the brand name of a particular product or service (Hayes, n.d.), on the offensive side, the brand elements should be memorable and unique, easy to recognize and recall. Secondly, the brand elements need to be meaningful to carry the descriptive and convincing content.

Descriptive meaning is the customers' ability to recognize and identify the right product category. Therefore, the descriptive dimension is a determinant of brand awareness. The last offensive criterion, likability, reflects aesthetic appeals like brand style and brand themes (Lane Kevin Keller, 2008). In order to maintain brand equity on the defensive side, the brand elements should first be transferable in such a way that they can cover more than one product, product line, market segment, geographic boundary, markets and cultures. Secondly, brand elements need to be adaptable and thus flexible, making them able to be relevant and follow consumer trends. Finally, protectability considers the legal and unauthorized competitive violations of the brand (Lane Kevin Keller, 2008).

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## Brand as product

Brand as product, relates to the product related attributes and characteristics. Product attributes can be, for example, characteristics of raw materials or finished goods, use of images or colors which make it distinct from other

products. Attributes may include size, color, functionality, components and features that affect the products' attractiveness and acceptance in the market (Semeijn, van Riel, & Ambrosini, 2004).

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## Brand as person

Brand's personality is one of the most important elements in branding and consumer behavior research (J. L. Aaker, 1997). The personality of a brand enables a consumer to express his own self (Belk, 1988), an ideal self (Malhotra, Birks, & Wills, 2007), or specific dimensions of the self (Kleine III, Kleine, & Kernan, 1993). According to Keller (1993), brand personality tends to serve as a symbolic self-expressive function. Brand personality is an effective tool when it comes to marketing a brand across cultures (Plummer, 1985). Brand personality is defined as the set

of human characteristics associated with a brand (J. L. Aaker, 1997). As a part of creating brand personalities, the symbolic usage of brands often causes consumers to fill brands with personality traits. As it is for human personality, personality traits associated with a brand tend to be relatively enduring, stable, and distinct (J. L. Aaker, 1997). Perceptions of human personality traits are deduced on the basis of human behavior, physical and demographical characteristics, attitudes, and beliefs (Park, Jawoski, & MacInnis, 1986).

## Brand as organization

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Brand as an organization refers to the behavioral and cultural aspects that affect the overall brand identity. Key factors here are organizational behavior, such as Corporate Social Responsibility, culture, and structure. These factors influence how organizational members perceive who they are, and what they stand for as a company or organization (Heding et al., 2008). Therefore, organizational culture is closely linked to employee commitment and performance, making it central for consumers' evaluation of the brand identity. The

ability for employees to deliver the content and promise of the brand is what in the long run creates image and reputation. Therefore, the ultimate goal of any brand should be to have employees that are "living the brand" (Ind, 2007). "Living the brand" is a construct that describes brand building on ideas that are so powerful that employees engage to such an extent that they are not only employed by the brand, but they are "living the brand" through true employee involvement and commitment.

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## BRAND IDENTITY

All added up, brand identity is defined as “a set of associations that the brand strategist aspires to create or maintain (D.A. Aaker & Joachimsthaler, 2009) and it provides strategic direction, purpose and meaning for a brand (D.A. Aaker, 1996). By communicating itself, a brand gradually builds up a character. The way in which it speaks of its products or services shows what kind of person it would be if it were human.

The brand identity creates associations to the brand by crafting on the original goals of the brand, which is transformed into something that people feel when they say the company’s name (Steinlein, 2014). The first step that must be taken in order for a company to create a solid brand identity is to think about the problem that your company solves, and how to best communicate it with your audience.

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## BRAND AWARENESS

Brand awareness has been mentioned in the theory already. However, the term needs to be elaborated further. Brand awareness refers to the customer’s ability to recognize and recall the brand in different conditions, and to link different brand elements to associations in the memory of customers (Lane Kevin Keller, 2008). It is undoubtedly an advantage reaching high brand recognition and recall.

Brand recognition relates to consumers’ ability to confirm prior exposure to the brand when given the brand as a cue. Thus, brand recognition requires

that consumers discriminate the brand as having been seen or heard before. Brand recall relates to consumers’ ability to retrieve the brand from memory when a given product category is presented with a hint (D.A. Aaker, 1996). Therefore, brand recall requires that consumers generate the brand from their memory correctly.

## COMMUNICATING THE BRAND

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When positioning a brand, important factors are the communication of the four Ps (Philip Kotler & Armstrong, 2013). The four Ps are price, product, place, and promotion. Thus, it is the mix of these elements that create and determine the communication of the brand.

Price is the value that company puts on its brand. If a brand desire to be a high-end brand with a limited number of customers, they usually put the price high. High prices are often correlated with high quality, while low prices are the opposite.

Product is the element including packaging, warranties, services, quality and other features. As an example, long

warranties indirectly communicate the brand's confidence in its products, and thus a sign of quality, which can increase consumers' trust and perception of the products that the brand deliver.

Place is recognized as the distribution related characteristics. The places the brands are being sold, is an effective way of communicating the brand.

Promotion is related to the brands activities in relation to advertising, direct marketing, sales forces and public relations (Philip Kotler & Armstrong, 2013). Promotion can therefore be characterized as the external touchpoints between the brand and the consumers, such as press releases, exhibitions and events.

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## CONCLUSION

To sum up, in today's environmental markets, branding is used to create emotional attachments to products and companies. In other words, branding is a way to bond people and companies to a product.

A brand reflects the quality and credibility of a firm's products and services.

A vital step in the process of building strong brands is to develop a thorough, reliable and sustainable brand identity. The brand identity represents how the company desires the brand to be perceived. A brand stands for the imme-

diated image, emotions and message people experience when they think of a company or a product. A brand represents all the tangible and intangible qualities and aspects of a product or service, and strong brands represent a collection of feelings and perceptions about quality, image, lifestyle, and status.

The brand image is ultimately created in the consumers' mind. Thus, the brand identity and the communication of the brand is what determine the brand image.

## CASE STUDY: KARI TRAA BRAND IDENTITY

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A case study has been conducted to better explain the different faces of a brand. For this study, the sport clothing brand Kari Traa has been chosen, among others, because it is a brand with a strong focus on female audience and because of the easiness to find resources and inputs about it.

### Brand as symbol

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As previously mentioned, brand elements and identity are often used next to each other to identify the brands, to enhance the awareness, and to facilitate unique brand associations. These factors should in sum differentiate the brand from competitors.

**Brand Name:** The name Kari Traa is directly associated to the person herself, her traits, and the success she had in her active career. Kari Traa is a positive, happy, inspiring, enthusiastic person, and full of life. It is these cha-

racteristics that are associated with the brand name (Steinlein, 2014).

**The Kari Traa Logo and Color:** Kari Traa is a warm, fun, happy and full of life person. This is reflected in the first logo of the company, with the red butterfly next to the wordmark. The butterfly is full of life, sparkling, colorful, and happy. As the creator of the logo states: "The logo was extremely important, the butterfly being the symbol of sporty femininity, and represented in visual language the Kari Traa line of clothing" ("Design with a purpose," 2008).

2.



Figure 2: Kari Traa. Old logo



Figure 3: Kari Traa. New logo

However, in the recent collection from Kari Traa, a new and changed logo has appeared. The new logo is a KT, with the wordmark Kari Traa under it. In that way, the new logo has kept the wordmark, and thus not jeopardizes the brands position by making it unrecognizable. The red KT letters, followed by the wordmark, provides a feeling of happiness, warmth, femininity and quality. However, the butterfly still plays

a significant role for the brand, as it is used as a secondary visual identity function. The butterfly is printed on a wide range of the clothes in the new collections, in addition to the new logo, telling the customers that the butterfly is “still alive” (Steinlein, 2014). Furthermore, the visual image of a butterfly is connected to Kari Traa’s personality, providing happy, energetic and playful associations.



## Brand as product – Value proposition

---

As stated in the webpage of Kari Traa *“Even today, fond childhood memories, the rugged Norwegian nature and a strong sense of Scandinavian traditions are still the sources of inspiration for Kari Traa’s designs. Sportswear designed to perfectly fit the feminine form but still able to cope with the demands of an active, sporty and adventurous lifestyle [...] The Kari Traa collection has grown from that small selection of feminine headgear into a complete, extensive brand for active girls. A strong color palette, an unmistakable design and the highest technical quality is found in every item, from underwear to outerwear.”* (“Kari Traa stories,” n.d.).

Hence, Kari Traa as a clothing brand aims to appeal to sporty girls who desire to be associated with extreme sports and an adventurous personality, while at the same time connect to their feminine side. The challenge is to design a visual identity that can work in many

different contexts. In her clothing lines, Kari Traa has paid tribute to her extroverted form of energy, and implemented important parts of the Norwegian heritage.

The connection between the person Kari Traa and the brand Kari Traa, her origin, and the quality of the clothes are the performance characteristics of the brand. The brand key features are (Hegbom, 2014; Steinlein, 2014):

- Kari Traa
- Norwegian heritage
- Femininity
- Modern and Rural design
- Quality materials
- Freedom of movements
- Trendy
- Confidence
- Performance

2.

## Brand as person – Brand personality

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As shown in Figure 2, those are the human traits that the brand Kari Traa embodies. Those traits define the personality of brand Kari Traa.

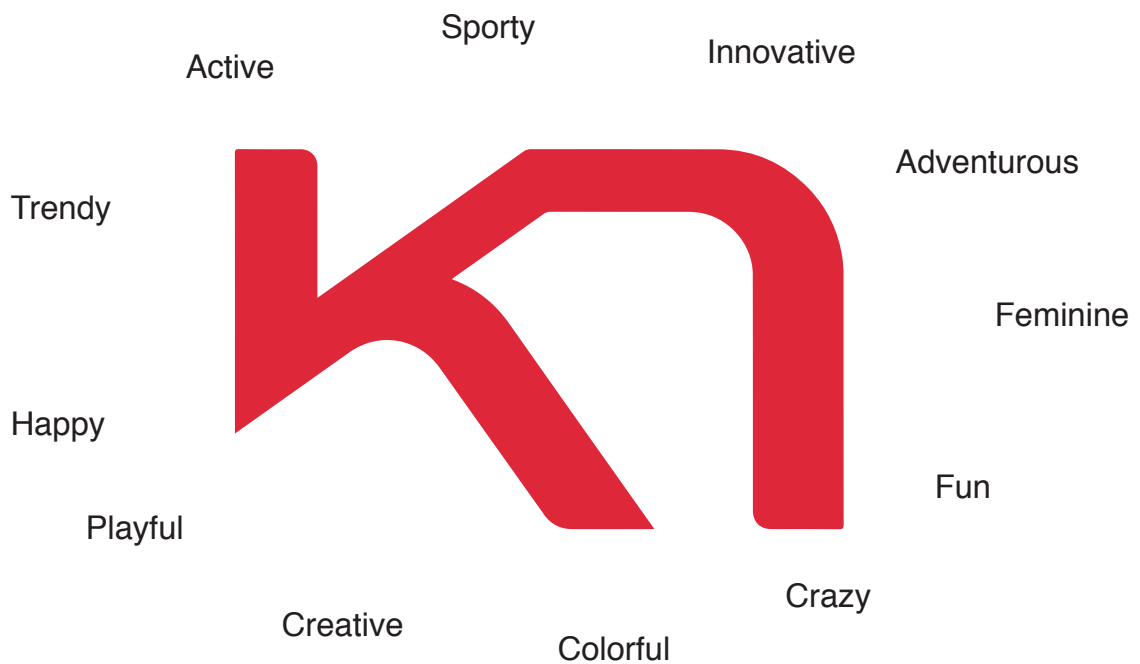


Figure 4: Kari Traa's brand personality (Steinlein, and personal observation)

## Brand as organization

---

Kari Traa is owned by Active Brands. In that sense, it has the benefit of having access to a wide spectra of resources, in terms of innovation, design, culture, consumer knowledge, and market trend

expertise, to name a few. Kari's personality and commitment to the brand has definitely put its signature on the organization.

## Kari Traa overall brand identity

---

The overall identity of the brand Kari Traa is closely related to the actual person herself, and the identity of her as a person has been integrated to the brand. When Kari Traa won the Award for Design Excellence in 2007, the jury stated: *"The clothing brand's visual identity pays tribute to the Kari Traa's own brand name and her extroverted form of energy. The brand's identity combines feminine, sporty craziness and humor with the traditional culture of*

*the mountain community of Voss. Use of ornaments and silhouettes evokes associations to traditional, Norwegian rural culture, albeit in a revamped form. In the opinion of the jury, the adopted idiom is trendy, but the basic elements will withstand the test of time. The products contain a large degree of innovation, and the visual identity supports this and promises the buyer something unique from Kari Traa"* (Steinlein, 2014, p. 55).

### 3.

## **BRAND FOR TAPPETINA: THE METHODOLOGY**

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*In this chapter the theory on how to concretely create a brand is presented. This has been done by listing set of features a brand should have and 5 steps for the creation process. At the same time, I explain why and to what extent those steps are important.*

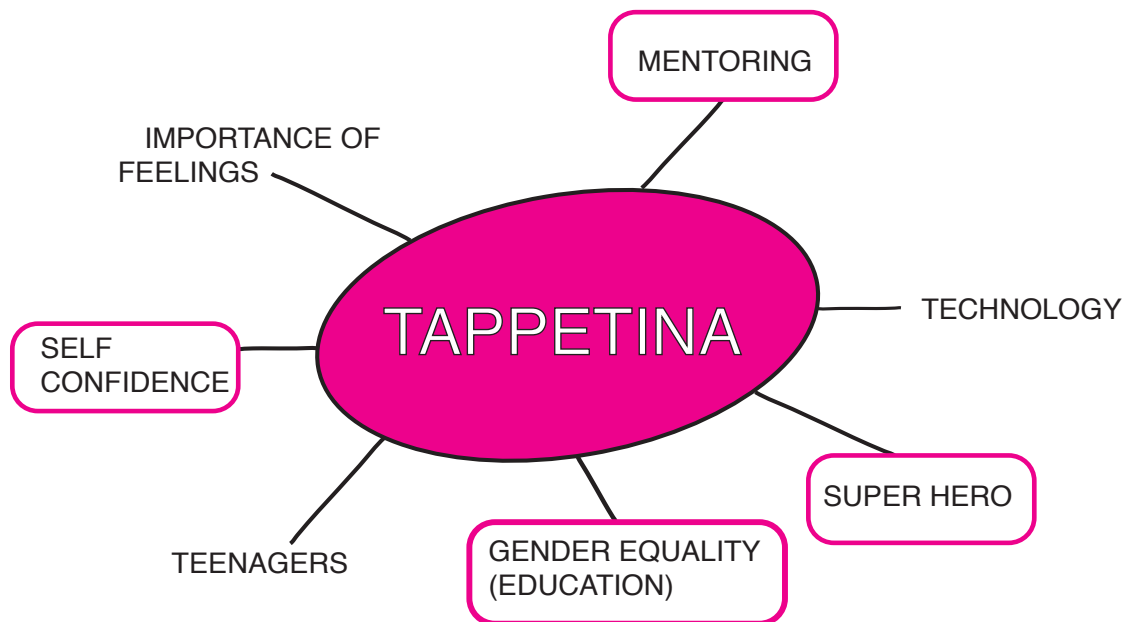


Figure 5: Tappetina values (own production)

The aim of the project is to provide Tappetina with visual elements that can communicate clearly the core values of the Tappetina ecosystem.

Originally Tappetina is a fairy tale that aims to mentor young people, with a strong focus in girls, by telling about self-confidence, gender equality and empathy. The main message is to that everyone can be a superhero, like Tappetina, while being a regular person, with all the challenges that a “regular” life carries.

To build a strong and catchy visual identity, it is necessary to define what Tappetina is and how it wants to communicate itself. Then it will be important to

understand why and how a solid brand/visual identity can help Tappetina.

Thus, it is necessary to understand what a good brand image implies. Therefore, I listed some essential characteristics a brand must have (Suggett, 2018).

#### Brand “top 5 rules”

- Audience knowledge
- Uniqueness (one special feature different from competitors)
- Coherence
- Simple (one main message, keep it simple)
- Stand for something (one idea/story to stand for, clearly)

3.

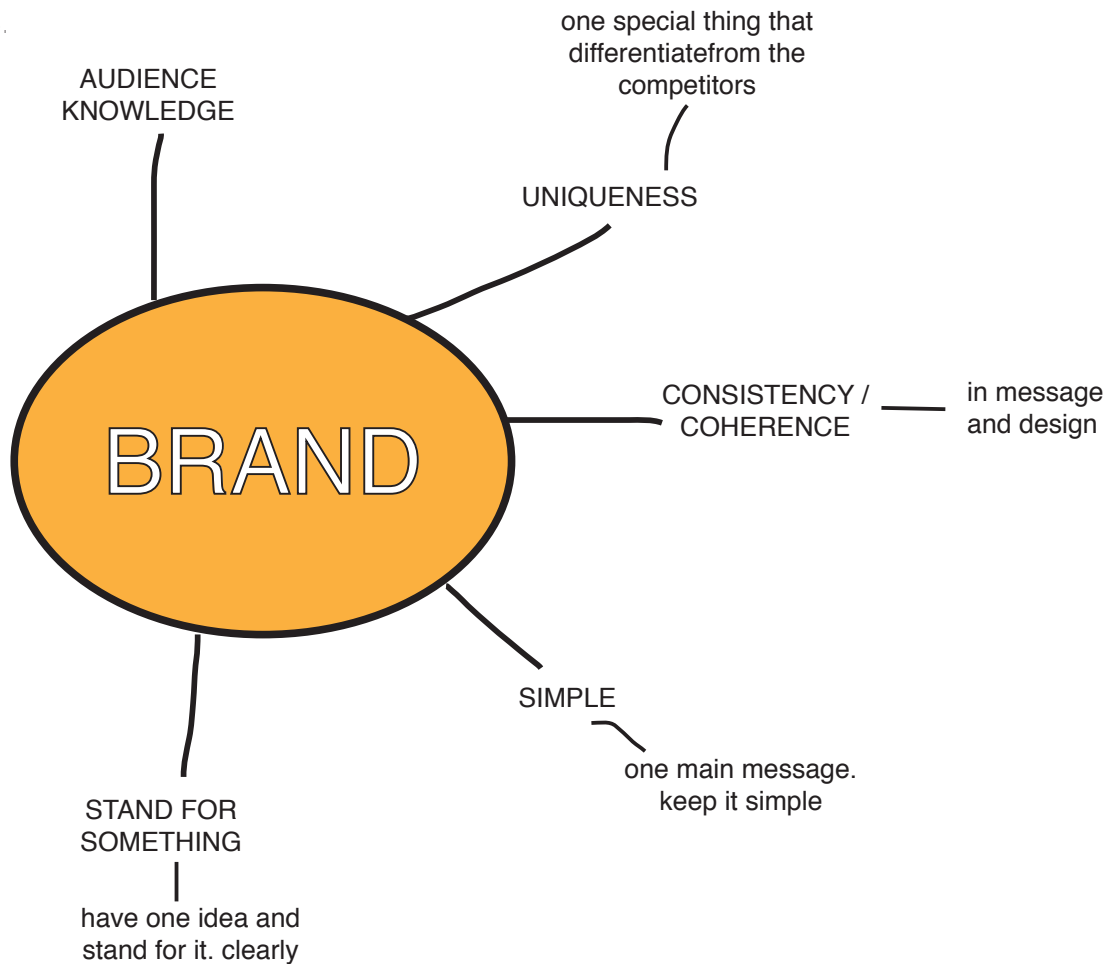


Figure 6: Brand Top 5 rules (own production)

What is a visual identity? Is it a logo? A color palette? It's all that and more.

It can be defined as "the outward expression of a brand, including its trademark, name, communications, and visual appearance" (Butler, n.d.). Thus, a visual identity is the sum of how a brand looks, feels, and speaks to people and sometimes that even includes how it sounds, tastes, feels, and even smells.

Ultimately, a visual identity is a way to communicate with the world, differentiate from competitors and create a brand

experience that encourages people to engage (Butler, n.d.).

Some brands have elevated brand identity to an art like Apple, LEGO, or Levi's (Butler, n.d.). These brand stars succeed because they know who they are and why they exist and they use every aspect of their branding to make sure we know it, too.

Brands with weak identities often struggle because they either don't know who they are or struggle to communicate it well (Gregory, 2016).

## HOW TO BUILD A BRAND IDENTITY

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### Step 1: Complete a Brand Strategy

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A strategy is a detailed plan that outlines exactly what to achieve and how to achieve it.

It is important to complete a strategy

and understand the brand's core values, as the visual design will work in tandem with those elements.

### Step 2: Understand What a Brand Identity Is and What Makes It Great

---

A logo and a color palette alone do not make a brand identity. When designing an identity, it is needed to create a comprehensive visual language that can be applied to everything from website to physical products.

A basic brand identity includes:

- Logo
- Colors
- Typography
- Illustration

A strong brand identity needs to work for everyone, both internal team and the people who will interact with it (Butler, n.d.). It is important to make sure that the brand identity is:

- Distinct: It stands out among com-

petitors and catches your people's attention.

- Memorable: It makes a visual impact. (Consider Apple: The logo is so memorable they only include the logo and not their name on their products.)
- Scalable and flexible: It can grow and evolve with the brand.
- Cohesive: Each piece complements the brand identity.
- Easy to apply: It's intuitive and clear for designers to use.
- If any of these elements are missing, it will be challenging for a brand team to do their job well.

## Step 3: Research

---

It is crucial to build the foundation upon which the visual language will stand (Butler, n.d.). Here, the goal is to gather as much information as possible about who to communicate with, who the competitors are, and where the brand currently stands.

A visual identity is the “face” that interacts with the entire world. Whatever is created should accurately communicate who you are. However, one common misconception is that a brand identity is exclusively informed by what your brand wants to present. This isn’t entirely true. It’s also informed by what your brand’s customers want to engage with, or are accustomed to interacting with (Butler, n.d.). If the identity doesn’t resonate with them, it won’t be effective.

This doesn’t necessarily mean that brand’s customers will choose for the brand; it means that more effective design choices are made by understanding users’ needs, wants, and values. Beyond the primary audience, it is important to consider how secondary or tertiary groups might perceive the

brand. This information can also influence some design decisions.

Building a brand identity is all about differentiation: making a brand visible, relevant, and unique.

While moving through the process, it is necessary to pay special attention to how possible competitors present themselves in terms of common visual elements, trends, industry-specific visual themes, brand personalities, etc. Finally, Take a Look at the Existing Brand:

- The current state of brand’s identity
- How that brand identity might be crafted or tweaked to align with the goals going forward?

The goal is to understand how the brand is perceived, both internally and externally. Getting an honest and accurate reflection is the only way to understand how and where it is succeeding or how it is needed to be corrected.

Once there is a complete understanding of the existing image, it’s time to move into design.



## Step 4: Build Your Identity

---

Now the challenge is to figure out how to communicate and enhance those sentiments and values through visuals.

### Logo

A brand identity is an intricate design system. Each element influences the other, but it starts with the logo. It is important to make sure that the core imagery is powerful enough to deliver the message on its own, without the enhancement of color. By definition, a logo is the central, most identifiable visual element that gives a brand an advantage to be discovered, remembered, and potentially shared forward by customers. Most often, the logo is formed as an icon (mark or symbol) or logotype, or even the combination of the two (Nguyen, 2017). A well designed logo can be printed at any size and used for both print and digital. A good logo works independently without colors (black and white version). To design a good logo, it all comes down to these two essentials: great concept and great execution.

In terms of execution, these are 4 pro-

ven principles for effective logo design (Cass, 2009):

- Simple as simplicity helps the logo to be easily recognized,
  - Memorable as the simpler the logo is, the more memorable it is,
  - Timeless as it should stand the test of time and be flexible enough to be modified when new trends arise,
  - Versatile as a good logo would work seamlessly across all platforms and on a variety of media
- Appropriate as it is created to attract the right audience, not all demographics.

### Colors

Color is one of the most powerful tools a designer has in possession to communicate a brand's message. Color symbolizes ideas, evokes meaning, and holds cultural and psychological relevancy.

Certainly, emotion plays a huge role in color choice (Morr, 2016). This is also a good chance to differentiate. A customer's reaction to chosen colors can determine how one understands the information displayed, which consequently

can affect the buying decision. There have been plenty of reliable research on how color has influence over consumers' psychology. According to neuroscientist Antonio Damasio (Camp, 2012), how consumers feel about a brand has more pull than what they think about a brand. Pair that with the fact that it is known that certain colors evoke certain emotions, it's possible to say that the brand colors have the ability to impact sales or performance even more than the products.

Moreover, repetition of the same color can strengthen brand awareness. Given enough exposure, colors become part of a brand, so it is important to encourage this association by using brand colors consistently (Ellis, 2017).

Understanding the psychology of color provides designers an advantage to pick the right color combinations that possess persuasive power when communicating with customers (Nguyen, 2017). A study called Branded in Memory by the custom signage firm Signs.com found that 80% of people were able to recall correct brand color schemes, while shapes and other vi-

sual elements proved much harder to remember ("branded in memory," n.d.). A good color palette is clean and flexible, supplying designers enough choices to be creative but not enough to overwhelm.

### Typography

Every stage has its own unique challenges, but typography can be tricky in a visual language (Arnett, 2018). Brands often follow trends (serif vs. non-serif) that are hot for a second but can quickly become dated or appear unoriginal.

A brand identity is a cohesive language. Therefore, the typography should be influenced by the shapes of the logo and it needs to communicate the brand persona effectively (Homstvedt, 2016). Just like color has meaning for a brand, typography is equally as powerful in representing brand's values and tone (Wheeler, 2009). Each classification of typeface has a different set of connotations and therefore will create a different representation of who you are and what you stand for as a brand (Arnett, 2018).

Serifs originate from carved inscriptions, mostly from the Roman Imperial period, and while lowercase letters have since evolved into a variety of other letter shapes, capitals and their associated serifs have survived with very few fundamental changes. This deep-rooted history brings with it an inescapable association between serifs and their antique origins, making serif fonts more suited to cultivated, academic and more thoughtful communication. The internal density that serifs provide also creates more clearly defined horizontal rows of text, making the process of switching from the end of one line of text to the beginning of the next more efficient (Maag, 2018). Sans serifs, for their part, made their first appearance in the 19th century and were used initially for commercial headlines and advertisements. In the age of print, their low contrast and absence of serifs made most sans typefaces harder to follow for general reading and so they were not a suitable choice for the text of a book, magazine or newspaper. But the boom of screen-based technology over the last decade or so has brought a resurgence in the popularity of the sans serif which are, therefore, commonly perceived as more modern

and innovative. The complex texture and density of the serified fonts did not always perform well in digital form, and screen resolutions were not sufficient to render as accurately the reading sizes we normally find comfortable in print media. In this context, the mono-linear stroke weight and functionality of the sans serif made it an appropriate choice for their association with a more rational and industrial ideology and their functionality in digital environments (Maag, 2018).

### *Design System*

This is often a weak point in visual languages. Brands think that because they have their logo, color, and fonts they can slap them together any which way. Since brand identity is all about introducing yourself to people, it's important to make it an enjoyable experience. In information design, that means providing a truly consistent and cohesive presentation.

The goal is to design an intuitive hierarchy and layout that makes it easy to navigate visual communication. Consider the proper order of content, including headers, sub-headers, body copy, images, blurbs, etc.

3.

### Illustration

When it comes to illustration it is also needed to have a cohesive and uniform language, unless there is a specific strategy stating otherwise, illustration should be a complementary part of the overall framework of a brand.

Increasingly, illustration is being used to express brand value, especially on the web. To be clear, companies are going beyond commissioning one-off illustrations that highlight isolated talking points on their websites. These days, they're investing substantial time and resources into extensive brand illustration systems (Bowers, 2016). A brand illustration system is a collection of images with a cohesive mood and style (Bowers, 2016) that clarifies a brand's promise, often with a nod to human experience (humor, hope, irony, etc.).

Too often companies opt for generic corporate photography and stock imagery, and while these images have a

valuable place in some industries, they can make a brand look disingenuous, indifferent or just plain boring if used too frequently and without much consideration (Hillier, 2018).

To design a good illustration system is fundamental to know the brand and so the main messages and target audience.

Secondly, it is important to consider the use for the illustrations. Will they be used in apps, websites, book etc.?

The illustration system should have a style that makes it special. It should evoke emotions that make it memorable. But ideally, the images will reside seamlessly alongside text, photography, and other graphic elements without overpowering or confusing the message being presented (Bowers, 2016).

Finally, it is obvious that the colors in the illustration system have to match the colors defined for the whole brand.

---

## Step 5: Build Your Brand Style Guide

The only thing more heartbreaking than a poorly designed brand identity is a beautifully designed identity that is never used or used incorrectly (Butler, n.d.). A brand style guide is crucial if it's crafted in the right way.

It includes clear, easy-to-follow guideli-

nes for every part of the brand identity, including examples and use-cases. It also includes practical detail, denoting as much information as needed to help the future designer replicate the brand identity successfully.

## 4.

### **TAPPETINA: THE NEW VISUAL ELEMENTS**

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*This following chapter is based on the previous chapter and by following the steps mentioned earlier, here I show the result of the brand building process that includes the logo, color palette, typography and illustrations.*

4.

## BRAND STRATEGY

---

According to Jaccheri (2019), the main values of Tappetina are gender equality, inclusion and social innovation. The primary target is young teenagers, mostly girls, while the second target group is teachers and researchers.

The main goal to achieve with the new brand image is to make Tappetina more visible, coherent, memorable, trustworthy and appealing for the target groups. This goal will lead the ideation process and the brand will try to achieve it.

## RESEARCH

---

To build a useful brand, it's necessary to understand who to talk to and what to communicate.

The main target group Tappetina is addressed to is young girls in their teenage. Secondly it is addressed also to young boys in the same age range and finally to teachers and researchers that work with young people (Jaccheri, 2019).

The youngest part of the target group requires Tappetina to have a catchy and fun design, while the teachers or the researchers want to engage with something that communicates trust and knowledge. It will be important for the final design to keep in mind those aspects so that the brand will be able to communicate with all the target groups. At this stage, it is important to have a look at competitors. Tappetina is not a company and its goal is not to produce profits, but still there is the desire

to be recognizable and visible among other research projects with the main purpose to convey its message. The process of finding and analyzing competitors has not been easy and has not given many results. It seems that Tappetina has a quite unique focus and set of goals, which makes the design process a bit different. Instead of designing to differentiate, the design will set a new standard for other future similar projects.

At the time of this master project has been carried out, Tappetina had already existed for several years with many different products and services. Therefore, it is necessary to start with an analysis of the current portfolio.

This is a personal analysis and those are the thoughts I had while comparing the portfolio with the previously listed "brand top 5 rules".

4.

Audience knowledge	Teens (mainly). The whole style looks “childish”
Uniqueness	it is all based on a novel, specific vision and values
Coherence	Lack of coherence. Different images and apparent lack of links between the different part of the ecosystem
Simple	It looks complicated and chaotic. The “ecosystem” and what it includes have to be defined better. What is it main message that includes everything?
Stand for something	It definitely does! But there are too many different ideas and values under the same “umbrella”. Maybe it is needed to divide in different sub-areas (gender equality, technology, mentoring..)

The aesthetic analysis has been conducted focusing on the main part of a brand identity.



- Logo: in all the part of the portfolio there is not a clear logo that immediately connect them. Even the name/title “Tappetina” is different in each of the 2 games and in the website, Figure 7, 8, 9.

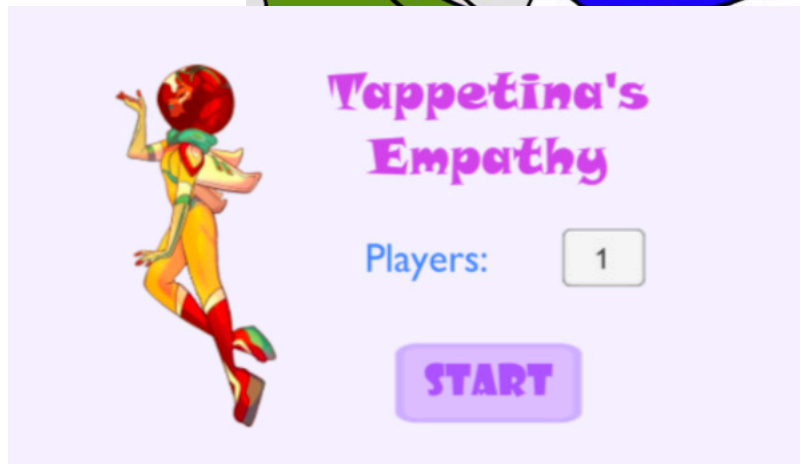


Figure 7: Tappetina banner on website

Figure 8: Tappetina Stories. Initial page game

Figure 9: Tappetina Empathy. Screenshot from game

4.

- Colors: the color scheme is not univocal. Taking as examples the 2 games (where colors are more present), we notice that in the game Tappetina Empathy the main colors are pink and purple, while in Tappetina stories the predominant colors are blue (initial pages) and orange Figure 10, 11. Also the posters to promote the workshops have a different color scheme: red/magenta for one and blue/green for the other one, Figure 21.

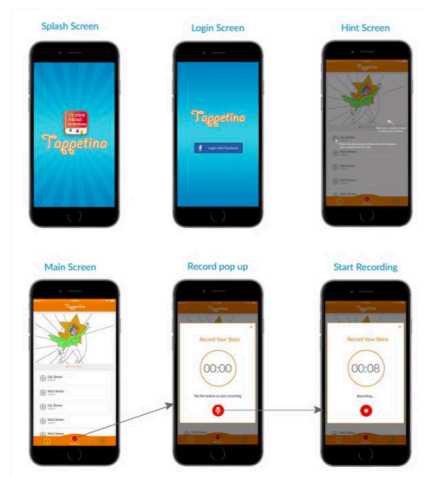


Figure 10: Screenshots from Tappetina Stories  
Figure 11: Screenshots from Tappetina Empathy

**TAPPETINA WORKSHOP**  
ART & CODING

12TH AND 13TH OF OCTOBER TRONDHEIM FOLKEBIBLIOTEKET

**Duration:**  
Thursday 12th (Day 1): 9:30- 14:00  
Friday 13th (Day 2) 10:00-15:00  
(break/lunch incl.)

**Participants: Girls**  
**Age: 12-15 years old**

**REGISTER NOW!**  
spapav@ntnu.no  
Bring your laptop if you want!



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**INTERNATIONAL CONFERENCE FOR TEENAGERS**  
Parents and educators also welcome

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Dissemination speeches about science and culture by International researchers and artists from Japan, Europe and NTNU professors and Master students.  
Practical activities in which the teen agers will try state of the art games and experience developed by the researchers and artists.

Language: english  
\*some refreshments will be served

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Figure 12: Posters of Tappetina workshops

- Typography: the typography used for the titles in the games is different. Moreover, also the main texts are written with different fonts. The

same problem is visible in the two posters for the workshops, Figure 12.

4.



Figure 13: illustrations in the printed book

Figure 14: Illustrations by Irene

Figure 15: Illustration in the video. From Tappetina Website

- Illustrations: there are 3 different styles of illustration. In the website, Facebook page and in the game Tappetina stories we see the illustration “by Irene” designed by Irene Dominguez, Figure 14. In the book and in the game Tappetina empathy instead, is used another style, more complex and dramatic. The 2 invita-

tions for the workshops, Figure 12, are also different from each other and each of them use one of the 2 previously mentioned styles for illustrations. Then, the video on the website, Figure 15, uses another different style of drawing, a bit more similar to the one designed by Irene, but again not the same.

## BUILD THE BRAND IDENTITY

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In this section, I am going to describe the design process and the result for the new visual identity of Tappetina. It is done by presenting the process and the final results for the logo, colors, typography and illustrations.

### Logo

---

Firstly, I decided to start with the ideation of a logo, because it is one of the main elements that create a brand identity. The logo is very important and it includes all the features that the new brand will have.

For the creation of the logo, I started with creating a mood-board, Figure 16, that included ideas for colors and shapes.

Colors in a logo are crucial because they can cause emotions. Emotions are powerful and drive our decision making. As a brand, it is important to cultivate a strong emotional connection with the target and branding colors provide a shortcut straight to the target's mind (Ellis, 2017).

The chosen colors for Tappetina are blue and pink. Blue evokes feelings of

calmness and trust. In particular, dark blues are great for corporate designs because it helps give a professional feel while light blues give a more relaxing, friendly feel (Gremillion, 2014). Pink is surely associated with femininity and nurture. It's a warm color that evokes friendliness (Ellis, 2017).

Shapes are also important for logos design and they also are a tool to communicate values and evoke feelings. Circles and ovals tend to project a positive emotional message, they suggest cooperation and inclusion. Horizontal lines evoke tranquility and calm (Carson, 2017). Curved rounded lines tend to appeal more to women and are associated with the calm, care and friendliness (Christie, 2017).



Figure 16: Moodboard. (own production)

Using those ideas, I started to ideate some concepts for the new logo.

I started with taking the letter T used in the old illustrations and applying the colors I had chosen. Then, using the gestalt theory, I made some variations using horizontal lines and a circular shape as shown in Figure 17.

These first concepts are not distinctive and scalable enough.

The next step, Figure 18, was to imple-

ment the letter T by using a more distinctive and memorable feature.

I chose to write the letter as if it was a ribbon, which can be seen as a distinctive tract and used as a physical tool to make the brand even more memorable in different contexts. The ribbon could be a sort of gadget to give to advertise. This new concept seemed still too complex, due to the overlapping parts and the different shades of colors.

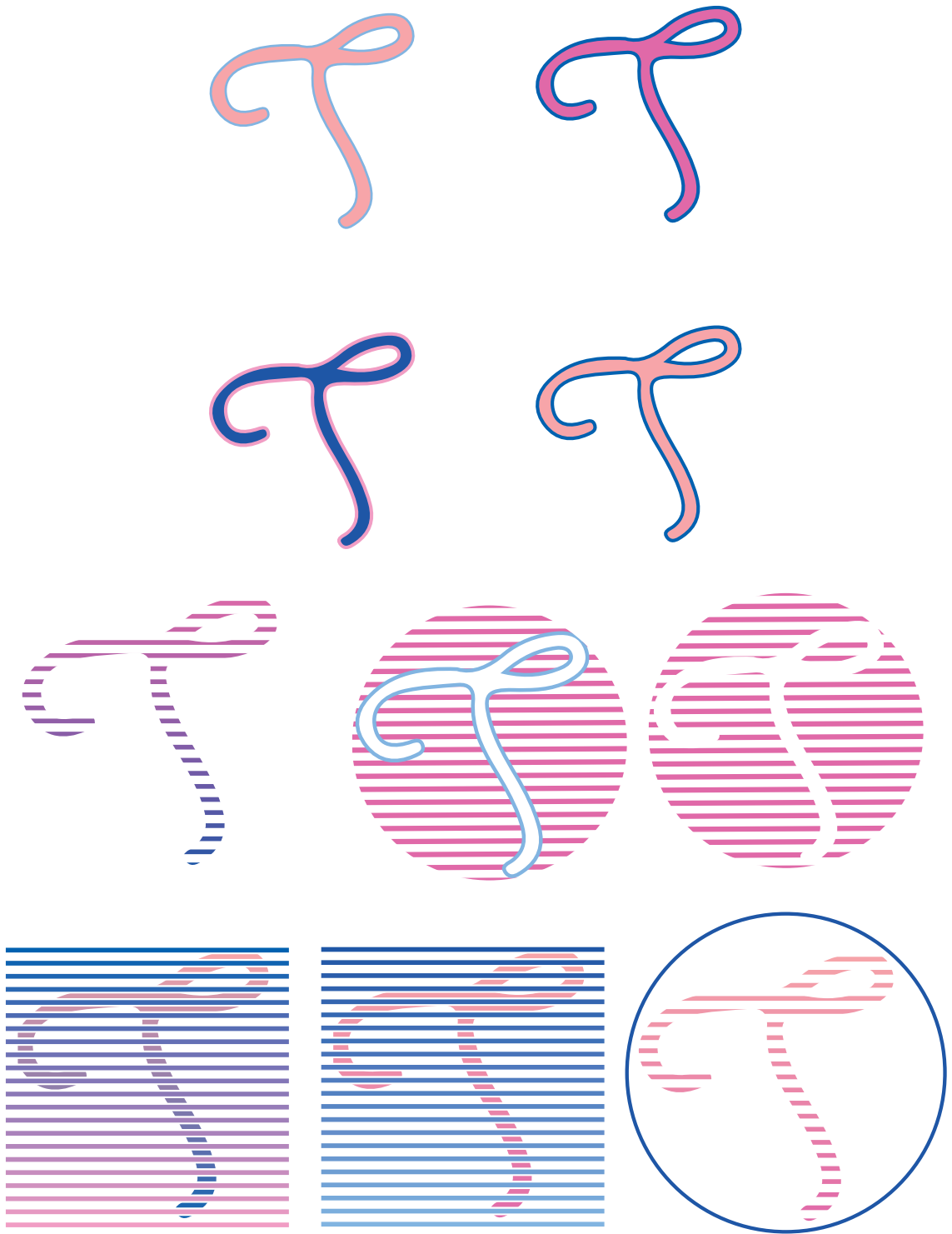
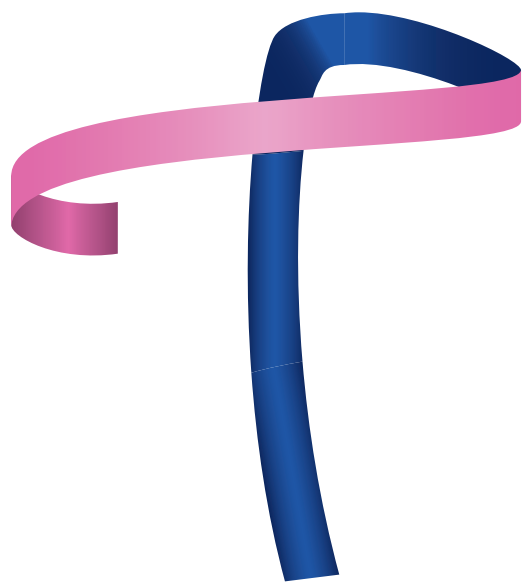
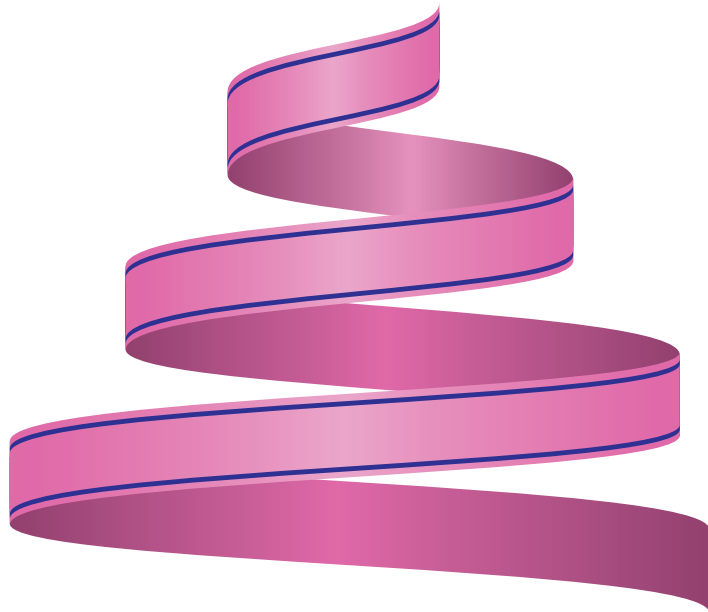


Figure 17: First concepts for logo

4.



*Figure 18: Second concept for logo*





*Figure 19: Final iteration for logo*

The next iteration, Figure 19, consisted in a more stylized and clear version of the ribbon, first only with one color, then with the addition of a second color.

Settled that the version with the blue line is preferable than the total pink, I explored the possibility to have a black and white logo.

4.



*Figure 20: Final complete logo*

Finally, a complete and final version, Figure 20 has been proposed with the addition of the logotype or lettering. The final logo is the complete word Tappetina, where the normal letter T is replaced by ribbon shaped letter. The ribbon

shaped letter is the logomark (Murray, 2017), which can be used without the logotype. The combination of logotype and logomark, so the most complete version of the logo, is called combination mark (Murray, 2017).

## Colors

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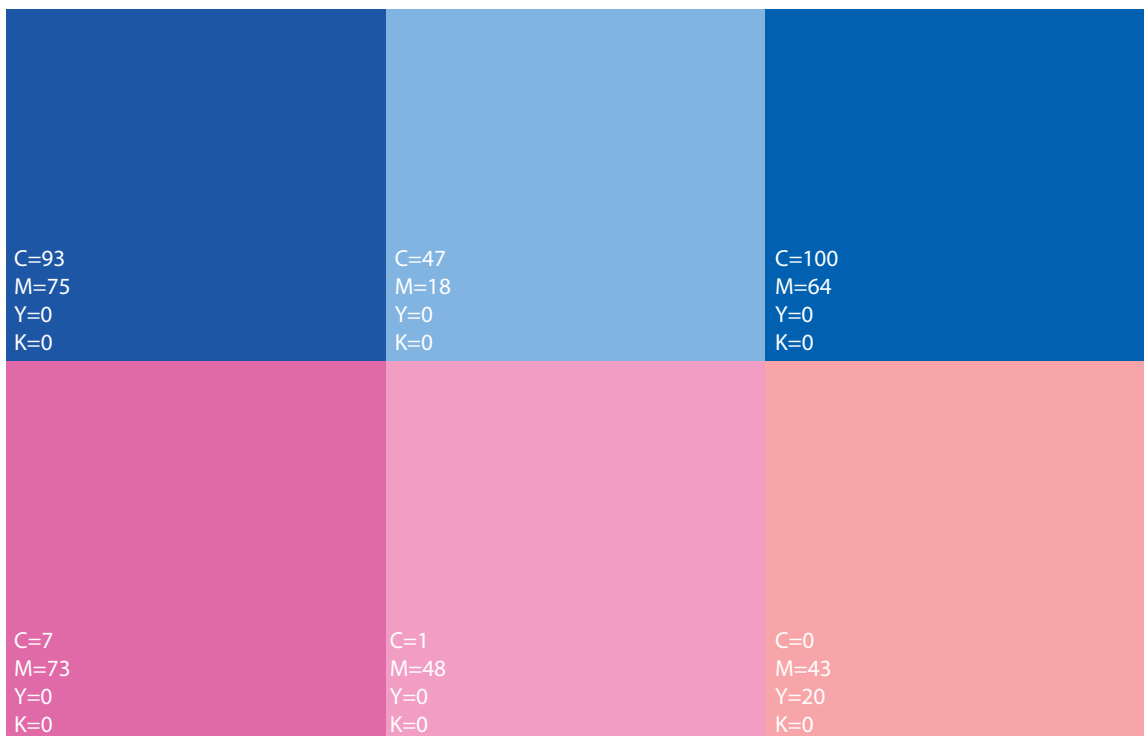


Figure 21: Color palette for Tappetina

Colors have already been partially discussed in the previous section while talking about the logo. The selected palette is shown in Figure 21.

The main hues are pink and light blue, used in different nuances. These colors

were used for the logo, in particular the two darkest nuances, and as the main colors in the illustrations in the book, used for the clothes of the main character.

## Typography

---

For this project three main fonts have been chosen: one as part of the logo, one for major headers and one for any general written body. These three fonts present a unified visual front for all the written material, whether it's on posters, books, cards or something else.

For the logotype, I chose to use the font called Jane Austen, Figure 22, which is a script typeface. Script fonts look best when they are paired with non-script fonts and matched to the overall tone of the document. One reason for the choice of a script font for the logotype is that these kind of fonts recall immediately the idea of femininity and with that, the idea of care and genuineness. Another reason is that script fonts can add a bit of flair to a few words or in a banner, they also work as great accent tools and they are more an art element than type. The hand written style is meant to give the idea that Tappetina is a normal woman, it has been chosen to suggest the idea that she is the one that created the entire Tappetina universe. Therefore, the logotype becomes her signature and if users believe in the character, they believe also in Tappetina as a project with its own book, games, research papers and workshops. For the main body of text, for example in the book, I selected Helvetica, Figure 23, one of the most popular sans-serif fonts. Helvetica has sleek and modern

lines and one of the best characteristic about Helvetica is its neutrality. It was designed specifically not to give an impression or have any inherent meaning (Biswas, 2013). In addition, it is a really readable font when used printed or on online supports and it comes with various choices and variations in weights and style (for example Helvetica Neue), something that allow designers to use the same font in different ways. Because of this, it's very adaptable to use for different design projects. Agreed that all fonts are versatile in nature, but the versatility that Helvetica provides is different (Biswas, 2013). Be it bold, italics or any size of font, the elegance of the font is never compromised (Biswas, 2013). The font also is close to human hand writing and less robotic in nature, giving it a natural and yet professional feel. Its main distinguishing feature is that the font, depending on the context, makes the writing look formal or relaxed. Helvetica, though sophisticated, classy and elegant is simple in nature. Depending on the other design elements accompanied with the font, Helvetica can be fresh and modern or traditional. Due to the fact that it belongs to the sans serif family, it is more over looked as a fresh design, but due to its age, it is also considered as a traditional font (Biswas, 2013).

For the subtitles I chose a font called Charter in the variants roman and bold, Figure 24. This is a serif font that contrasts with the main body in Helvetica and with the hand written style used for

the logotype. As a serifed font it is perceived as more traditional and authoritative. This meets the secondary target audience.

*Jane Austen*

*tappetina*

Figure 22: Font logotype

Helvetica	<i>Helvetica</i>
Helvetica	<i>Helvetica</i>
<b>Helvetica</b>	<b><i>Helvetica</i></b>

Figure 23: Font main body. variations

Charter Roman

**Charter Bold**

Figure 24: Font subtitles. variations

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## Illustrations

As mentioned earlier, illustrations are an important part of the brand strategy and they must be coherent with the brand values and goals.

Tappetina uses illustrations primarily in the book, in the games and on the website. All those illustrations must have the same style and follow the same rules.

For this project, in agreement with Letizia Jaccheri (2019), I chose to use the same illustrations already in use in the website, Facebook page and in the game Tappetina stories, so the illustrations designed by Irene Dominguez. Those illustrations are characterized by a simple style with black outlines filled with a big variety of colors.

I chose to design the illustrations thinking mainly about the book, which is the medium where illustrations are more present and important. I decided to keep most of the existing illustrations adjusting them for the new version of the book and I drew more illustrations to visualize passages in the book and characters that were not visualized before.

Then, I changed the color system of the illustrations, using the new color palette previously described, so the clothes of

Tappetina and Doory Mentor, the main character became pink and blue. To differentiate the other characters, I used different colors for them, for example Iva Agressi, which is the antagonist, is represented in grey/black clothes.

Another feature used in the illustrations for the book is the use of diagonal lines. Those are present in all the images as well as in the book's covers and are meant to create movement and catch the viewer's attention by creating an off-center appearance to the layout. They create a wonky feeling that draws the eye across the whole composition (Rocheleau, 2017). It also creates natural "breaks" in page content and even offers a gridless feeling to the layout.

This is a feature easy to implement and to be used in every Tappetina's product. Diagonal lines can be used in the games, in the website, slideshows and in the posters or flyers to promote the workshop.

These same illustrations are meant to be used also in the games, in the website and in all the materials that Tappetina needs, for example posters or flyers. Examples of illustrations are shown in Figure 25.

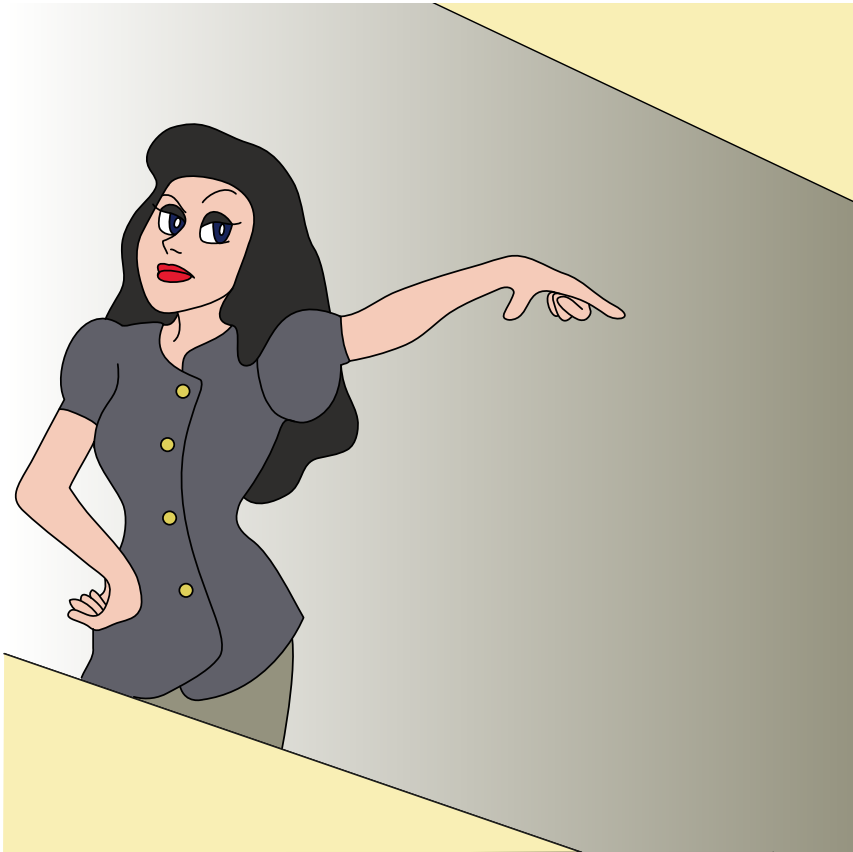


Figure 25: Figures in the new book

## 5.

### **WORKSHOP: THEORY**

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*In this chapter I will present first some theory about workshops with the aim to give some insights on how a workshop should work and what it should include to be successful.*



## BACKGROUND

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Often, seminars and courses are designed in order to modify the beliefs and the way of hearing of the public on a given topic (Jaques, 1995). And yet, the most commonly used approach (formal presentation, questions from the public, possible discussion in small groups and relations) often allows to obtain little more than a confirmation of the status quo. However, it is commonly believed that, in general, people learn better when they are active rather than passive, when they take responsibility for their own ideas and they can discuss in groups of such dimensions that everyone feels they are participating in the formulation of something new (de Ternay, 2017).

This chapter describes the method of the workshop: a method that incorporates the didactic principles, generating at the same time new challenges, if only because it brings to light those creative and innovative processes from which the old formula kept participants away.

Workshops represent a particular type of group activity: they are training activities that lead to practical results and are articulated in various group or subgroup experiences (Stein, 2017). Usually they involve the acquisition of new skills and/or the production of some artifact or project. The term workshop is often misused to describe initiatives that are little more than simple presentations followed by a debate (Jaques, 1995). Here, the term indicates a type of event that offers various opportunities for active learning and is based on group exercises conducted and assisted by one or more persons. In this sense, we are faced with a scenario in which groups can be observed in action in the most global way possible.

As it is shown, there are workshops set up in such a way that anyone would be able to manage, of course, if the participants are ready to accept and follow the instructions of the presenter (Steinert, 1992).

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## TEACHING PRINCIPLES

One of the most useful didactic models for designing a workshop is the empirical learning cycle illustrated in this section. The typical experiences of the workshops can be of at least three types: real external events remembered by the participants, artificially created events such as games and simulations and experiences lived effectively in the context of the training process (Jaques, 1995). Examples of the latest can be had if something goes wrong or if a situation occurs that clearly illustrates one of the aspects under consideration. However, living an experience is not enough in itself to learn. Without further reflection, an experience may be forgotten and its potential may be lost. It is thanks to the sensations and thoughts brought to light by the reflection that one can start to generalize and conceptualize. In fact, the generalization offers a basis on which to plan and deal with new situations effectively (Ja-

ques, 1995).

The empirical learning cycle is represented in Figure 26. The cycle shows how each phase is indispensable for learning effectiveness. The participant must relate theory and action, plan it, execute it, reflect on it and relate again the result of the action to the theory.

In each of the four phases, it is important to focus not only on thinking but also on feelings, since the mutual interaction of the two elements often has a significant impact on the effectiveness of learning. An unpleasant experience can block the next process: for example, in preparing an action plan to face a new situation, the fear of facing risks could undo the effects of that part of the cycle. The empirical learning cycle can therefore represent a valid tool for designing a specific activity, but can it help organize the event as a whole? And what role do groups play in, or should they play?

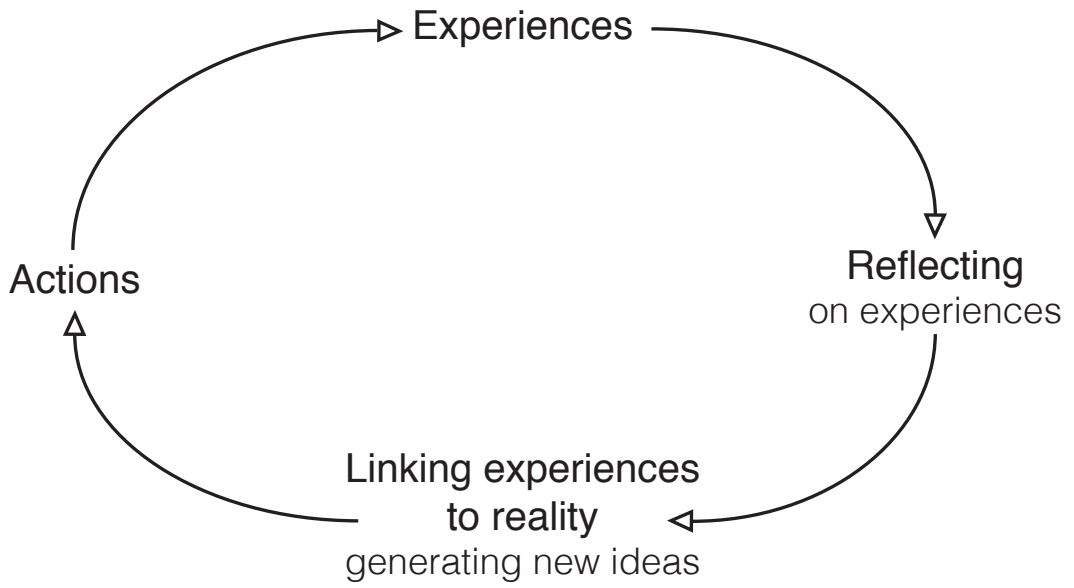


Figure 26: Empirical learning cycle (Jaques)

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## THE PHASES OF THE WORKSHOP

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### Workshop preparation: Checking and negotiations

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The implicit assumption of a “good” workshop is the assumption of a “mature” relationship in the learning process, both as regards the definition of the program and the quality of the interactions that will take place during its execution (Jaques, 1995). This means, first of all, that the goals and the program must be agreed with the participants or with their representatives, or both together (Manktelow et al., 2018).

Secondly, as carefully planned, the workshop must still be modifiable at the beginning of the work.

The opportunity of a negotiation can start at the first contact with the group of

participants and continue well beyond the closing of the workshop.

When two or more parties work together, they generally find it useful to compare their positions and agree on a program that is acceptable to everyone. Normally this process takes place before, during and after the workshop. It is clear that if the adhesions are the result of an insertion, the moderator will have to get an idea of the type of audience that will collect the invitation, making sure that the advertisement clarifies at best what it is intended to offer during the workshop.

## Preliminary checks

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Before the start of the workshop, it is important to check that the space and the furniture are suitable for your purposes. If not, it is necessary to reorganize the space or invite participants to do so upon arrival, or use the environment as an introspective learning theme. For example, you can ask the participants what kind of experience the

setting of the venue presupposes, if it corresponds to what they would have expected and, if not, what they think should be done. There is no standard set-up, but it is clear that the arrangement of the chairs, for example, can influence the attitude of the participants during the various activities proposed (Jaques, 1995; Malik, 2016).

## Opening of the works

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The moderator has to introduce himself and illustrate the program, examining the educational objectives he is targeting and the implicit assumptions on which they are based.

A presentation of this kind gives participants the opportunity to get an idea

of the moderator as a person, as well as the style of interaction that they can expect.

It can also be opened with a brief talk on the theme of the workshop or on a typical problem that we intend to address.

5.

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### Starter

It is important to organize an activity to break the ice. It is also possible to decide to start directly from this activity, but it must be considered that for the participants it is important first of all to form an opinion of the presenter/moderator. If the group is small, the moderator could take part in the work together with the participants, while if it is large it

is better to ask the participants to form sub-groups and then do the presentations only within the various groups. It is good to use some icebreaker exercise to introduce the theme of the workshop; for example, in a meeting on creativity, participants can be asked to present themselves creatively to their partner.

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### Center the topic

It is an exercise aimed at relating the experiences of the participants with the

topic to be discussed.

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### Generator of ideas

To tackle one or more problems, perhaps emerged earlier, it is possible

to use any creative thinking exercise (brainstorming is the most common).

## Exercise your skills

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Often the collection of ideas to solve a problem leads directly to sub problems (Jaques, 1995) such as: how to implement the idea in practice? At this point activities can be used to force the participants to test themselves, then reflect and discuss with others about their per-

formance or behavior. Participants can measure their performance in relation to a reference list, to then practice one or more tasks through role-play techniques or similar, and finally get constructive feedback on the result achieved.

## Retrospective review of the activities

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This phase consists of a review of the workshop, of what has been learned and of the problems still unresolved. Various methods are possible: the discussion of daily experience with a companion, individual reflection or a round of opinions in which each one highlights an important element acquired during

the day and an element that remains to be clarified. This phase is of the utmost importance not only because it helps to consolidate what has been learned, but also because it completes the contract between the organizer and the participants.

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## Action Plans

In order to complete the educational didactic cycle for the whole workshop, the participants must ask themselves the question: “and now?”(Jaques, 1995). At the very least, the action plan should provide answers to questions such as “What do I propose to achieve following

today’s experience?”, “What should I do and within what time frame?”. And again” What resources could I need? “. Some form of elaboration of individual action plans may to some extent reinforce the commitment to carry them forward.

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## Evaluation

To complete his personal learning cycle, the moderator will naturally also need some feedback on the result of the workshop from the point of view of the participants, as well as on the aspects that could be improved at the next oppor-

tunity. The more complete evaluation approach involves both the moderator and the participants, analyzing both roles and negotiating any improvements (Jaques, 1995).

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## THE ABILITY OF THE MODERATOR

The behavior that the moderator of a workshop must hold is largely similar to that of someone who effectively conducts a group discussion and is of great help for an open interaction with the participants. However, in the workshop a further, and specific, capacity is needed, namely that of intervening in the activities in progress at any moment, to modify them (Jaques, 1995). For example, a typical task of the facilitator is to

start a group exercise, propose a stimulating activity when the participants’ energy level seems too low, conclude a group activity, solve some problems and so on. Sometimes a particular sensitivity is needed to manage the contrasting moods of those who are totally absorbed in an activity while knowing that it is necessary to proceed with the program (Malik, 2016).



## CONCLUSIONS

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All the workshops present risks: for example, it can happen that an exercise that has always given excellent results suddenly fails, or that a newly prepared exercise does not catch or awakens some latent problem, or that a group of participants or entire public have been obliged to participate and vent their resentment on the person in first line, that is the moderator. But avoiding risks and focusing on safety could increase hostility or make the meeting so relaxed that no energy is generated. In teaching, one must be prepared to take risks, and not be caught up in the fear of feeling hurt or rejected (Jaques, 1995).

The workshops reward the moderator in various ways. They are an occasion to present ideas and have different types of reactions in exchange, they allow to respond and cope with an unpredictable variety of behaviors and to organize and sometimes manipulate

groups and group dynamics as in an experiment in social sciences. During the workshop, the moderator has time to reflect and vary the strategy, as well as to practice negotiating with people. Nevertheless, workshops should not be expected to be the right answer to all educational problems (Jaques, 1995). In reality, on the scale of values they are located much lower than other techniques, such as expert advice, personal feedback and professional updating initiatives. However, understood as part of a process of change and development, they certainly serve as a fulcrum for collective decision-making processes, as well as for exchanging ideas and experiences within a group and between groups. Moreover, in the spirit of the empirical learning cycle, they give the moderator the opportunity to learn as well as the participants themselves (Jaques, 1995).

## 6.

### TAPPETINA WORKSHOP

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*Here, I will show and describe the framework I have planned for the future workshops that Tappetina could have in the future. It is based on the same structure presented in the previous chapter.*

*This is meant to be a general framework adaptable to many different kinds of Tappetina workshops, but the same framework will always ensure that those workshops will be immediately recognized as Tappetina's.*

Workshops are an important part of the Tappetina universe. To maintain a coherent and universal image, it is important that also the workshops have a distinctive structure that make them unequivocally recognizable as Tappetina's workshops.

One main feature of Tappetina is that it is a novel, so I imagined that the workshops will keep this mood and the activities should be conducted using storytelling techniques.

To allow and facilitate the cooperation and inclusion of all the participants, I suggest and imagine that the participants are divided in smaller sub-groups which will remain the same for the all

duration of the event.

Based on the previously mentioned phases (Jaques, 1995), in this section I will describe a general framework with guidelines for future possible events. It is addressed primarily to every future designer, researcher or event planner that will organize a Tappetina workshop and it has the aim to guide who is going to plan it in order to make the immediately recognizable as part of the Tappetina universe.

This is crucial to build and maintain the brand strong and recognizable, no matter where the workshop will take place or who is going to hold it.

It is important for Tappetina to be seen as an authoritative and trustworthy entity with educational and inspirational goals. For this reason, the first step “checking and negotiations” it’s crucial. It is important that the content of the workshop is agreed with teachers, parents or other representatives. To do so, Tappetina has to prepare informative papers about the different possibilities of workshops and the representatives should choose the type of workshop that best suits the educative goals they want to achieve.

The second step is to arrange the space where the workshop will take place. If the workshop is organized in different cities or countries, it means of course that the location will be different every time. Nevertheless, it should be a public space, easily accessible and with all the facilities which may be needed,

such as toilettes, Wi-Fi, projector and so on.

If the location is something that will change, the setting of the room will not. The participants will be seated in circle, which is a more inclusive layout, on chairs. There must be also tables where the material is placed and where every sub-group (if the workshop requires working in sub-groups) can work. To facilitate the cooperation in the group, it is suggested to use round tables (if available in the selected location).

The materials used (such as pens, markers, post-its, sheets of paper etc.) will be placed in boxes that should be colored with the Tappetina’s pink and marked with the logo. This will help to keep the space tidy and it will help to move the equipment before and after the workshop. In addition, it will contribute to underline the workshop’s organizer and it will enhance the visibility of the brand.

The third step is the opening. Firstly, preferably at the entrance, every participant will receive 2 Tappetina ribbons, the same that form the logo. One is immediately tied around the wrist of the participant as a bracelet while the other one is kept open and given to the participants in hand. This last one will be used later during the following activity. The workshop starts with the introduction of the moderator and the explanation of the agenda.

Then, the moderator will tell the story of Tappetina using a short time, maximum 5 minutes. It must be done in a narrative way, as it is done when telling a story or a fairy tale. Phrases like “let me tell you a story” can be used. This will start to set the workshop as a storytelling experience. It is crucial that in this part, the moderator focuses on the characteristics of Tappetina as a common person, but special as everyone can be. A good way to engage the participants and give them a reason to feel they are part of the story, is to emphasize that in the novel Tappetina needs help, and

she does also now.

This will lead to the fourth step, starter, that consists in the ice breaking activity. This activity can be the same in all the workshops and it is strongly based on the Novel. Tappetina needs help, a team, and so do we. The participants are one team as they wear the same bracelet, but everyone is special on his own way, like Tappetina as Dory Mentor.

The participants will be asked to create their own symbol using the second previously ribbon given to them and to think about a “superpower” they have. It should be a “real superpower”, something they are good at. At this point it is possible to provide the participants with a safety pin so they can attach their logo on their clothes.

In the sub-groups each one presents his logo and say the superpower they have thought.

This is a way for the participants to present each other and it’s an icebreaking activity.

The fifth step is the main activity of the workshop and it centers the topic agreed with the representatives. It can vary according to the chosen goal, but it must be conducted and planned and a playful and fun activity. Therefore, it should be a sort of game, but not a competition. This will avoid feelings like sadness, anger or rivalry.

Some goals for the workshop can be to: present new technology (for example Tappetina games), teach empathy, teach inclusion and cooperation or teach self-empowerment. All these refer to the main values of Tappetina which is social innovation.

The sixth step is the moment for reflections. It is strongly connected to the previous step, so also this one can vary according to the type of workshop

chosen.

This is the moment to deal with problems or obstacles previously emerged. The group should use creative thinking exercises to find solutions to the problems. One of the most common technique is the brainstorming. This step will directly lead to the next one.

The seventh step is meant to test the participants and challenge them and it is also meant to be a moment when the participants ideate actions to overcome the problems.

This step should be conducted using again a storytelling technique, each sub-group should prepare a story to tell to the others in the next step. It should be done in a creative way. Some suggestions could be using storyboards, short sketches.

As mentioned above, the eighth step is the moment to review the activities. Each group will present its work to the others by showing what has been prepared in the previous step. The main goal of this step is to make the participants think about what they have learned and share that with everyone.

That leads to the ninth step. Here it is important to clarify that after something has been learned, a concrete action should follow.

For this step I suggest an activity that can be done in any of kind of workshops.

The sub-groups are together again, and everyone gets a post-it. The moderator prepares 2 posters, Figure 27, with a drawing of a super hero (one male and one female) and an empty bubble cloud. Every participant will write on the post-it an action they undertake to carry out after they have reflected upon the experiences and problems in the workshop. It should be in the form of a sentence or slogan and it is something they promise to do as new superheroes in their normal life.

They will attach the post-it in the cloud

speech of one of the superhero poster, that ideally represent themselves. They are encouraged to read the sentence to the others (if they say it in front of the crowd, it is perceived as a bigger commitment). Surely, if the sentence is too personal and they prefer not to read it, they can decide not to read it.

The last step of the workshop is the evaluation step and it is useful for the organizing team to improve the workshops and make them more useful and pleasant in the future. The evaluation is done using a questionnaire (appendix 1) of appreciation that the participants will fill before leaving.

In this way the learning cycle is completed. The participants have experienced, reflected, developed new ideas and taken actions. Then they will leave the workshop with the 2 ribbons given at the beginning. These kind of gadgets are meant be a reminder for the of the experience that have lived. Hopefully, every time they will see one of the ribbons, they will remember the values and messages of the workshop.

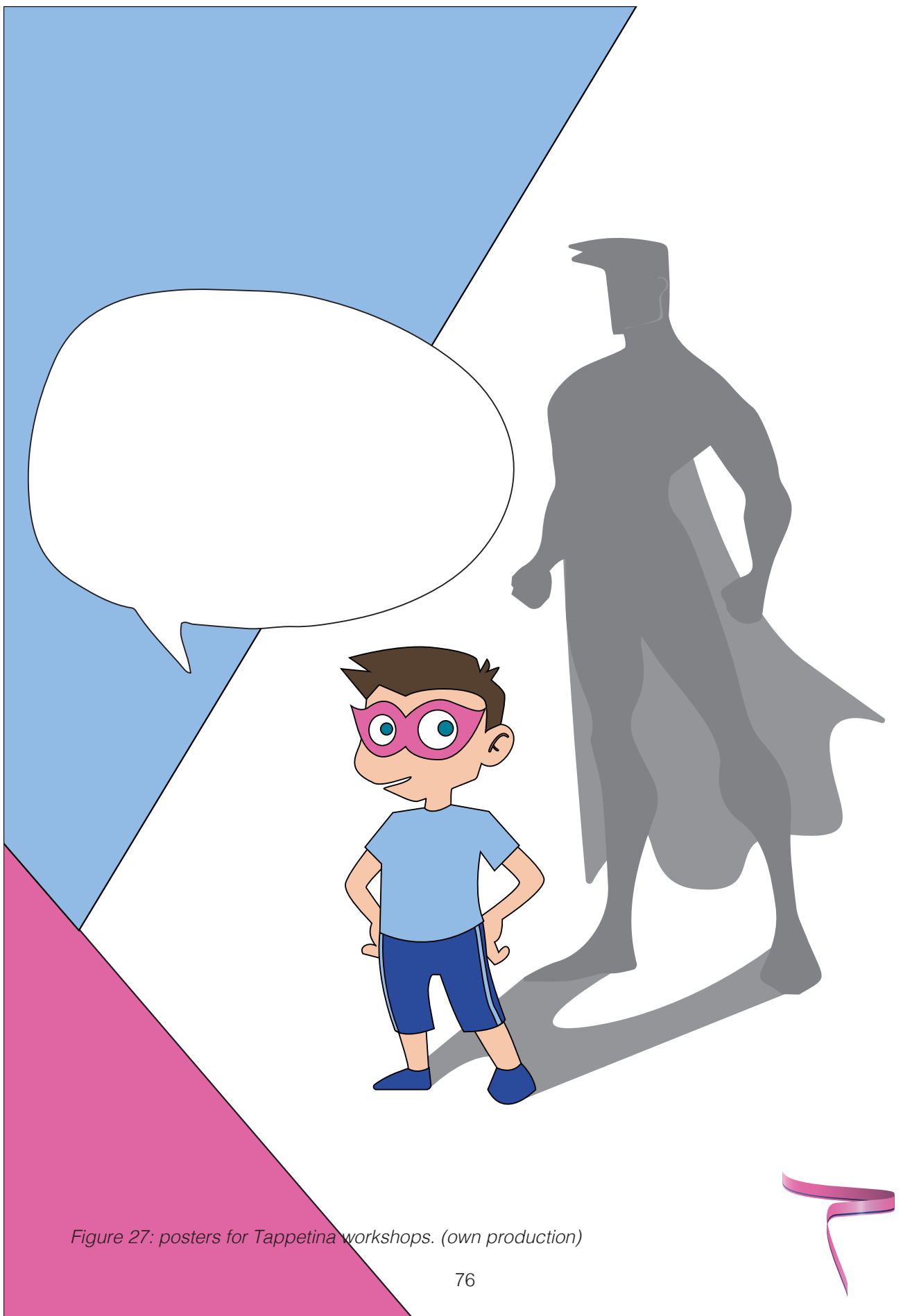
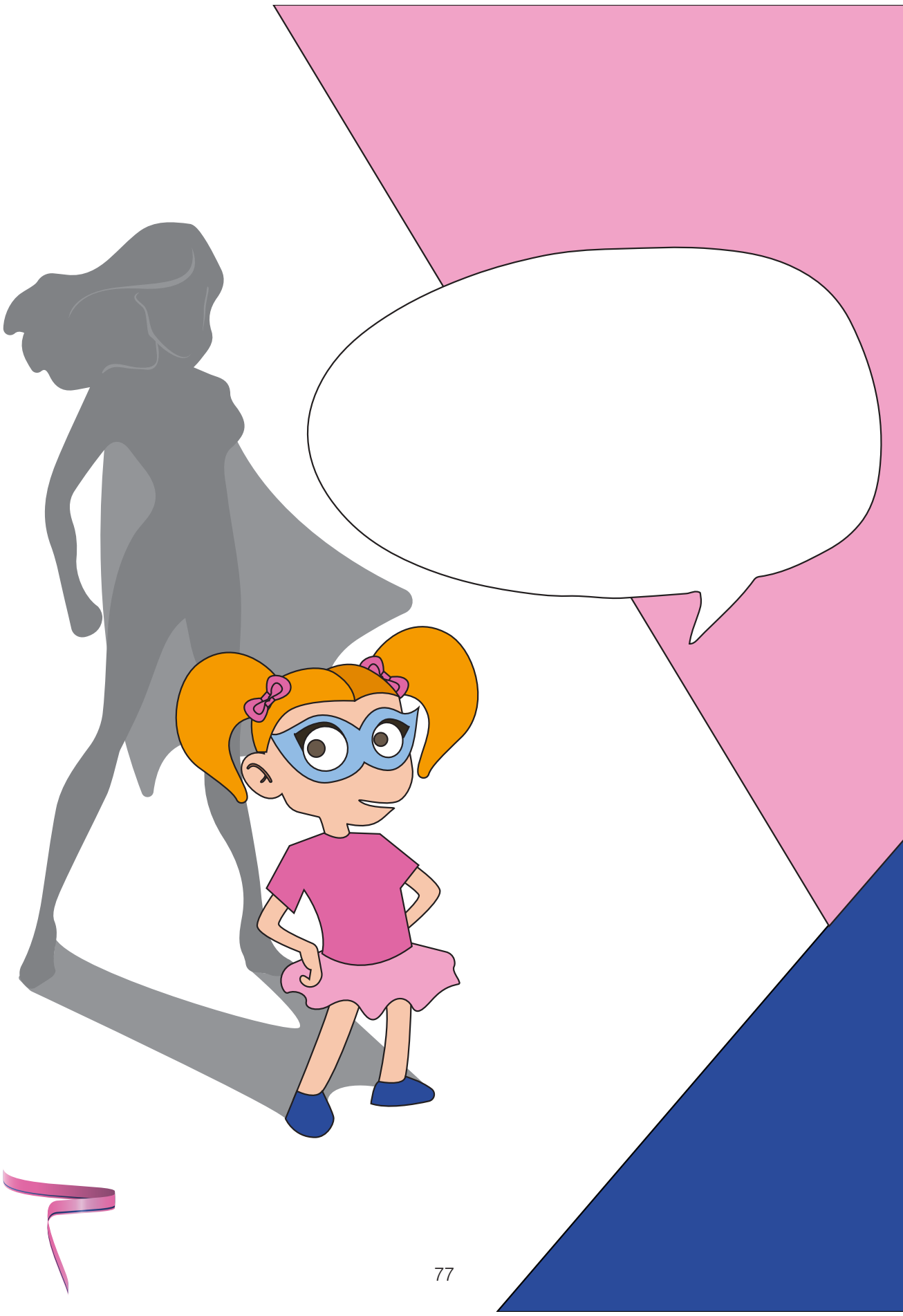


Figure 27: posters for Tappetina workshops. (own production)





7.

**EVALUATION AND FURTHER WORK**

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With this project I had the opportunity to dive into the topic of branding and I realized how various and complex it is. A lot of theory has been read and studied and therefore presented in this thesis and other theory has been used to get a deeper understanding of the foundations of what branding includes.

I believe that it is always fun and useful, but at the same challenging, to work with external partner, to confront the ideas with them and to discuss what to do and how.

This particular topic was relatively new to me, therefore some extra time was needed to fully understand what needed to be done and to decide on relevant tasks to do and I could achieve my goals thanks to Associate Professor Marikken Høiseth and Professor Letizia Jaccheri who guided me with their thoughts and expertise, even though not necessarily connected to the topic of graphic and brand design. Nevertheless, I reckon that the importance of learning something new and possibility to work with a subject I like, pushed me

through the all process and I am satisfied of the final result.

However, building a new brand from scratch is a long process and it requires a lot of time, attempts and iterations. For this reason, some further work could be done to improve the better finalize the brand identity.

For example, a clear and descriptive brand strategy could be written to be used by future designers to create items for Tappetina. The designs could also be tested with real users to understand how the visual is perceived and how it works in real situations.

The possibilities for the use of graphic elements are almost endless, so a task for future designers would be, in accordance with the Tappetina team, to choose and design relevant products which would fit the identity created.

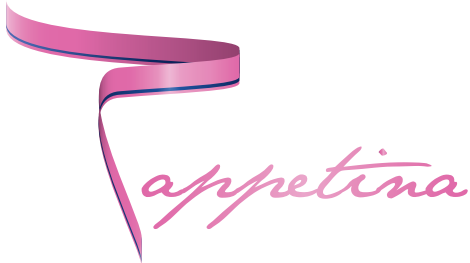
Also the workshop design requires further work. The framework could be tested with users from the actual target group to refine and improve the different steps, in order to provide the best quality possible.

**8.**

**SUMMARY**

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# TAPPETINA BRAND GUIDELINES



PRIMARY LOGO



SIMPLIFIED LOGO

The  
Little Doormaid

TAG LINE



R224 G102 B163  
C7 M73 Y0 K0  
#E066A3

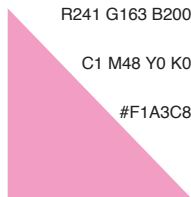


R42 G75 B155  
C93 M73 Y0 K0  
#2A4B9B



R145 G187 B228  
C47 M18 Y0 K0  
#91BBE4

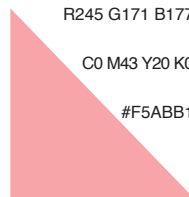
COLORS: PRIMARY



R241 G163 B200  
C1 M48 Y0 K0  
#F1A3C8

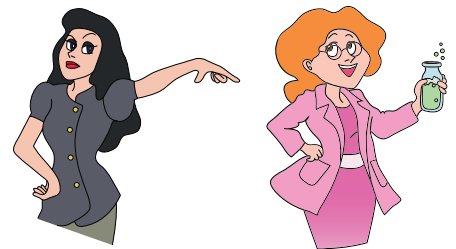
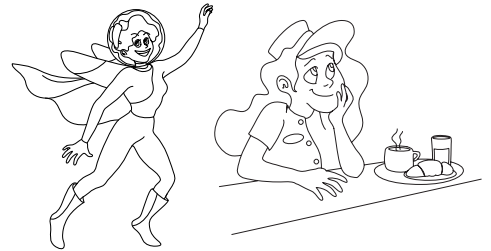


R0 G87 B165  
C100 M64 Y0 K0  
#0057A5



R245 G171 B177  
C0 M43 Y20 K0  
#F5ABB1

COLORS: SECONDARY



ILLUSTRATIONS

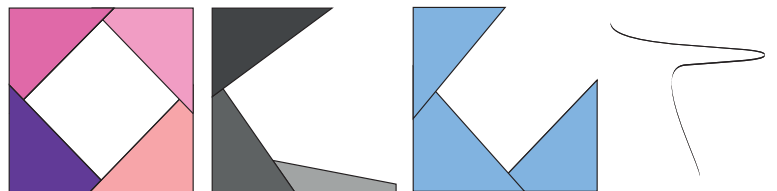
Logotype: *Jane Austen*

Headlines: **Charter Bold**  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
1234567890  
abcdefghijklmnopqrstuvwxyz  
1234567890

Subtitles: **Charter Roman**  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
1234567890  
abcdefghijklmnopqrstuvwxyz  
1234567890

Body Text: **Helvetica**  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
1234567890  
abcdefghijklmnopqrstuvwxyz  
1234567890

TYPOGRAPHY



GRAPHIC ELEMENTS



LOGO BLACK AND WHITE



# TAPPETINA WORKSHOP

## **STEP 1: CHECKING AND NEGOTIATIONS**

Teachers, parents or other representatives of the participants should be informed about the content and goal of the workshop. Tappetina has to prepare informative papers about the different possibilities of workshops and the representatives should choose the type of workshop that best suits the educative goals they want to achieve.

## **STEP 2: PRELIMINARY CHECKS**

Arrange the space where the workshop will take place. The participants will be seated in circle, which is a more inclusive layout, on chairs. There must be also tables (preferably round) where the material placed and where every sub-groups (if the workshop requires working in sub-groups) can work. The materials used will be placed in boxes that should be colored with the Tappetina's pink and marked with the logo.

## **STEP 3: OPENING OF THE WORKS**

Every participant will receive 2 Tappetina ribbons, the same that form the logo. One is immediately tied around the wrist of the participant as a bracelet while the other one is kept open and given to the participants in hand. After a short introduction of the agenda, the moderator will tell the story of Tappetina using a short time, maximum 5 minutes.

## **STEP 4: STARTER ICEBRAKING ACTIVITY**

The participants will be asked to create their own symbol using the second previously ribbon given to them and to think about a "superpower" they have. They will wear their own logo pinning it on their clothes. In the sub-groups each one presents his logo and say the superpower they have thought.

## **STEP 5: MAIN ACTIVITY**

It can vary according to the chosen goal, but it must be conducted and planned and a playful and fun activity. Therefore, it should be a sort of game, but not a competition. Some goals for the workshop can be: present new technology (for example Tappetina games), teach empathy, teach inclusion and cooperation or teach self-empowerment.

## **STEP 6: REFLECTIONS**

It is strongly connected to the previous step, so also this one can vary according to the type of workshop chosen. This is the moment to deal with problems or obstacles previously emerged. The group should use creative thinking exercises to find solutions to the problems.

## **STEP 7: ACTIONS**

It is meant to be a moment when the participants ideate actions to overcome the problems. Each sub-group should prepare a story to tell to the others in the next step. It should be done in a creative way. Some suggestions could be using storyboards, short sketches.

## **STEP 8: REVIEW THE ACTIVITIES**

Each group will present its work to the others by showing what has been prepared in the previous step. The main goal of this step is to make the participants think about what they have learned and share that with everyone.

## **STEP 9: ACTION PLANS**

Everyone gets a post-it. The moderator prepares 2 posters with a drawing of a super hero and an empty bubble cloud. Every participant will write on the post-it an action they undertake to carry out after they have reflected upon the experiences and problems in the workshop. They will attach the post-it in the cloud speech of one of the superhero poster, that ideally represent themselves. They are encouraged to read the sentence to the others.

## **STEP 10: EVALUATION**

The evaluation is done using a questionnaire of appreciation that the participants will fill before leaving.



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## **APPENDIX**

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## Appendix 1: evaluation questionnaire for Tappetina's workshops



Thank you for attending the workshop. To evaluate the effectiveness of the workshop, we ask for your assistance in completing this evaluation. Your feedback and comments will help Tappetina to shape and strengthen future workshops.

Workshop Title: \_\_\_\_\_

Workshop Date: \_\_\_\_\_ Moderator: \_\_\_\_\_

Workshop Venue: \_\_\_\_\_

*Rate the following statements from 1 = strongly disagree to 5 = strongly agree*

The venue was adequate	1	2	3	4	5
The moderator was engaging	1	2	3	4	5
The moderator was prepared to handle different situations	1	2	3	4	5
The workshop activities were fun	1	2	3	4	5
The pace and timing of the activities was appropriate	1	2	3	4	5
The workshop's activities stimulated my learning	1	2	3	4	5
I have learned something about myself	1	2	3	4	5
I have experienced cooperation and inclusion	1	2	3	4	5
I will be able to use what I learned in this workshop	1	2	3	4	5
It was difficult to interact with the other participants	1	2	3	4	5
I had the possibility to reflect about the objectives of the workshop	1	2	3	4	5
The overall impression of the workshop is positive	1	2	3	4	5

Which activity did you find more interesting or useful?

What other improvements would you recommend in this workshop?

What is least valuable about this workshop?

What is most valuable about this workshop?

Other comments:

