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COMMUNICATIONAL, CREATIVE AND AESTHETIC ANALISIS. The new corporate visual identity of the Esteban Vicente Museum of Contemporary Art

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KEYWORDS

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ABSTRACT

This work explores, from a creative and graphic design perspective, the new corporate visual identity of the Esteban Vicente Contemporary Art Museum in Segovia. This is an artistic and communicative creation that aims to reflect the indissoluble ties of an artist with a province, Segovia, where he was born and to which he wanted to bequeath a large part of his work, the artist Esteban Vicente, who gives his name to the Museum.

Esteban Vicente was one of the most prominent members of the first generation of the New York School of the artistic movement known as American Abstract Expressionism, and the museum bearing his name is a cultural institution whose consortium is formed by the Ministry of Culture of the Spanish Government, the Junta de Castilla y León, the Provincial Council of Segovia, and the Segovia City Council.

PALABRAS CLAVE

Creatividad
Comunicación
Diseño
Identidad visual
Manual gráfico
Movimientos culturales

RESUMEN

El presente trabajo explora, desde un punto de vista creativo y de diseño gráfico, la nueva identidad visual corporativa del Museo de Arte Contemporáneo Esteban Vicente de Segovia. Se trata de una creación artística y comunicativa que pretende reflejar los lazos indisolubles de un artista con una provincia, la de Segovia, en la que nació y a la que quiso legar buena parte de su obra el artista Estaban Vicente que da nombre al Museo.

Esteban Vicente fue uno de los más destacados miembros de la primera generación de la Escuela de Nueva York del movimiento artístico conocido como el Expresionismo Abstracto Americano y el Museo que lleva su nombre es una institución cultural cuyo consorcio está formado por el Ministerio de Cultura del Gobierno de España, la Junta de Castilla y León, La Diputación Provincial de Segovia y el Ayuntamiento de Segovia.

1. Justification

At the beginning of the last century, on January 20, 1903, the abstract painter Esteban Vicente was born in the Segovian town of Turégano, one of the children of the marriage formed by Toribio Vicente, a Civil Guard by profession, and Sofía Pérez. The family had to move to Madrid a few years after his birth due to a change in his father's work assignment. For this reason, Esteban Vicente received his personal and artistic training in the capital of Spain, but he always maintained a special connection with the province of Segovia, since the family continued to spend their summers in his hometown. This strong bond between the painter and Segovia was the main reason why, in 1998, the Esteban Vicente Museum of Contemporary Art was inaugurated in Segovia, housing a collection of 153 works donated by the painter and his wife Harriet Peters.

In 2025, the Esteban Vicente Museum of Contemporary Art aims to adapt to modern times, as well as to new communicative needs and novel design currents, and for this purpose, it has decided to create a new Corporate Visual Identity, which will provide this institution with a much stronger, more dynamic, and communicative distinct identity.

The intention of this article is to investigate the changes made to the corporate identity and the reasons that led to them, as well as the new forms of communication they will enable and the creation of a more modern brand adapted to contemporary times—a brand with "soul" that approaches and adapts to the museums' target audience and helps attract new segments of potential visitors.

Special attention will be paid to social networks, which initiate a new turn in their communicative strategy thanks to the new possibilities offered by novel designs, some of them created especially to adapt to the formats and profiles of the different social platforms.

2. State of the Art

Before conducting an analysis of the new corporate visual identity, it is necessary to know and contextualize the painter who gives his name and constitutes the very essence of the museum, the artistic movement to which his work is ascribed, the museum itself, and finally the designer in charge of creating the new image.

2.1. Esteban Vicente

Esteban Vicente (Turégano, Segovia, 1903 - New York, 2001) devoted his life to exploring new artistic currents, becoming one of the most prominent Spanish painters of the 20th century.

Vicente entered the San Fernando Royal Academy of Fine Arts in Madrid in 1919. Although initially the branch of art that interested him most was sculpture, he ultimately opted for painting, becoming a benchmark of abstract expressionism (Largo, 2004).

During his early formative years, he coincided with a large number of poets, intellectuals, and artists, many of them members of the well-known Generation of '27, such as Federico García Lorca, Juan Ramón Jiménez, Rafael Alberti, Luis Buñuel, and Juan Bonafé, which granted him a much more critical vision of society and culture in general. His wide cultural interests led him to travel to Paris, where he met Picasso, Dufy, Max Ernst, and Michael Sonnabend, broadening his artistic vision. Taking into consideration all these rich and diverse influences, Vicente's work can only be understood as a synthesis of Spanish tradition and modern tendencies, with a strong and deep renovating vocation materialized in the creative freedom and the splendor of the metaphors and images that characterize it.

Esteban Vicente was a sympathizer of the Republican side, which forced him to leave Spain in 1936 and establish his residence in New York, obtaining American citizenship in 1940. Starting in the 1940s, he began to focus his interest on American Abstract Expressionism, initiating a creative stage linked to the use of personal chromatic ranges and the abandonment of figurative landscapes to focus on the abstract universe, becoming a prominent member of the New York School.

In the late 1940s and early 1950s, Esteban Vicente began to experiment with collage, which led him to break with everything he had done up to that point. Collage became a new way of experimenting with painting. The new textures achieved with this technique and the transparencies succeeded in giving the works a character of their own, leading Esteban Vicente to become one of the benchmark

artists of American Abstract Expressionism. Esteban Vicente was considered one of the eighteen exceptional painters by the critic Thomas B. Hess in 1951, in the book Abstract Painting: Background and American Phase.

Throughout his life, the artist also dedicated himself to teaching, giving lectures in the most prestigious schools in the United States. Esteban Vicente was awarded some of the most prestigious American prizes for visual artists, and his works are found in the most important museums and pictorial collections.

Although he was a little-recognized artist in Spain, in 1991 he was awarded the Gold Medal for Merit in the Fine Arts by H.M. King Juan Carlos I de Borbón, which ensured that in his final years he was granted the value he deserved as a visual artist in our country.

In 1998, he donated a large part of his pictorial work to the Segovian museum bearing his name, which are currently exhibited within its permanent collection. The artistic works produced during the final years of his life saw the light in the exhibition El color es la luz. Esteban Vicente 1999-2000, and its catalog also compiled some of his reflections on art.

2.2. Abstract Expressionism

During the 1940s, an artistic movement emerged that revolutionized contemporary art as it was known until then. It was primarily in New York that abstract expressionism consolidated, becoming one of the most influential currents of 20th-century modern art.

This movement is characterized by being a free representation of the emotions and moods of artists, without restrictions, setting aside the figurative representation of recognizable objects or figures. This artistic movement leaves behind the traditional rules of perspective and composition, exploring non-figurative aspects. Artists mix gesturality, color, and textures, breaking with the established rules of figurative painting.

> In the forties, the so-called New York School or Abstract-Expressionist movement arose. As its name indicates, this style is the result of a double affiliation: on the one hand, North American modernity, the expressionism of 'The Eight' transmuted into a gesturality almost unrecognizable figuratively; on the other hand, the abstract process traditionally ascribed to Europe but which connects, via its landscape painting, with the epic sense of large horizons; the identification of landscape as a portrait of the soul can serve to understand the mystical meaning of these paintings (Ashton, D., 1972, p. 62).

Gesturality becomes one of the most prominent aspects of abstract expressionism. Painters use and experiment with the physical gesture of placing the brush and other instruments to apply paint onto the canvas, which, combined with the use of color, creates compositions never seen before. This rapid and sometimes aggressive gesturality becomes the differentiating element of this movement. This way of drawing and painting is supported by the theory of expressionist psychology, which highlights the importance of personal expression and the externalization of emotions through art.

Robert Coates, in 1946, coined the term "Abstract Expressionism," distancing himself from the previous artistic movements of Dadaism and Surrealism, and rejecting the use of figuration in artistic works. Artists belonging to this movement leave behind real or subconscious representations to explore their interior and give room to pure expression. Thus, art ceases to be merely a representation of reality and becomes a form of direct emotional communication.

It is a movement characterized by the use of diverse techniques to achieve the goal of expressing emotions and sensations. Two fundamental techniques for the movement were dripping and all-over painting. Jackson Pollock became one of the most representative artists of the movement, popularizing dripping, where paint was applied by splashing with the brush or with the paint cans themselves, integrating with the canvas fabric and creating works that evoked the idea of a continuous and organic process.

> Pollock adds with drippings a technique that brings onto the canvas only the painter's gesture or rhythm—a canvas that he would spread on the floor, an unprecedented technique in painting.

> Inspired by certain canvases by André Masson according to Pollock himself, dripping finds with him an unmistakable signature and thus constitutes a fundamental milestone in 20th-century painting. He would make a name for himself (Fanjwaks, 2013, p. 1).

The notion of the traditional work of art in which reality had to be reflected or nature imitated is left aside to focus on an act of creation that is much more personal and a more visceral process.

The combination of disfigured figures and vibrant color patches characterized the work of Willem de Kooning, another of the movement's most prominent artists. Kooning investigated the possibilities of combining abstraction with representation, but always within the expressionist context. This artist adopted a dynamic and emotional approach, which included the exploration of the human figure in decomposed and violent forms, serving as an example of this movement's multifaceted approach.

Abstract expressionism changed the way painting was understood, but at the same time, it profoundly influenced critical thinking and the way of conceiving the relationships between art and society.

> The importance of the New York School goes beyond the aesthetic field to impact politics. For the first time, the USA displaced Europe as the leading center of art history, and it would be the evolution of this strictly American movement that would set the pace for European pictorial evolution (Serrano de Haro, 2000, p. 62).

Subjectivity became the center of each work, and artists worked to express their own emotional states instead of representing reality, which implies a complete break with the traditional form of art in which figuration and visual representation were its main objective.

Abstract expressionism is distinguished by its diversity when applying different artistic styles; there is no clear line followed by all artists. While some leaned toward geometric or structured compositions, always within an emotional and expressive context, others worked toward pure abstraction. The main idea around which this movement revolves is that every stroke and every color has a personal and subjective meaning, giving works a sense beyond the visual, inviting the spectator to experience an emotional process similar to the one lived by the artist.

Abstract Expressionism consolidated as the main artistic movement in the United States after World War II, displacing Europe from the center of artistic creation. Thus, American Abstract Expressionism emerged in New York, centered in the Greenwich Village neighborhood, and led by artists such as Pollock, Rothko, Newman, and Gottlieb. Esteban Vicente became one of the most representative artists of the movement, although in Spain he did not receive the recognition he deserved until the end of the last century. This movement became a core of artistic innovation, drawing from European culture and redefining modern art.

American Abstract Expressionism was characterized not only by achieving a complete break with traditional art but also with the social and political structures dominating that era. This movement was key in making New York the global epicenter of contemporary art, displacing Paris, which had been so for much of the 20th century.

2.3. Esteban Vicente Museum of Contemporary Art

On April 28, 1998, the Esteban Vicente Museum of Contemporary Art opened its doors in the city of Segovia, thanks to the artist's donation of a portion of his works. From that moment on, the small Castilian-Leonese city established itself as a benchmark for the contemporary art world.

The palace of King Henry IV, located in the center of the city and built in 1455, was chosen to house this museum. It is a building laden with history, since besides being the residence of King Henry IV, in 1548 it housed a hospital for the elderly. This building also featured a Renaissance-style chapel and the original Mudejar coffered ceiling which, together with the recumbent statues of its founders, Pedro López de Medina and Catalina de Barros, is currently used as the museum's auditorium where a large number of public and private events are held.

Over the following years, it fulfilled a series of other functions, causing the building to undergo several space transformations. In 1778, the Drawing School was installed, and in 1882 it became the

School of Arts and Crafts. Unfortunately, in 1974, the building had to be closed due to an advanced state of deterioration that led to it being considered in ruins.
During 1997 and 1998, the restoration of the building that would serve as the headquarters of the current museum was carried out.

> In its rehabilitation, carried out according to the museographic plan drawn up by Juan Ariño, the scarce historical remains that survived were valorized, and the urban environment of the palace and its exterior elements were specially cared for, following a model characterized by spacious, aseptic, and austere spaces that give prominence to the works (Junta de Castilla y León, 2019).

In 1997, Esteban Vicente and his wife Harriet G. Vicente donated a collection of the artist's works comprising 153 pieces (48 oils, 27 collages, 51 drawings, 4 watercolors, 16 small-format sculptures, 1 tapestry, 2 lithographs, and 4 serigraphs), displaying the evolution of his work, his different creative stages, and the supports and techniques used. It should be noted that most of the works correspond to his American period. These works are exhibited in the permanent collection of the Esteban Vicente Museum of Contemporary Art.

In 2013, through a purposive donation by María Teresa Babín, Esteban Vicente's second wife, a large documentary fund was incorporated into the museum's collection, helping to complete the artist's history. The donation consists of 42 loose drawings, 1 collage, 13 sketchbooks produced since 1917, an 83-page album with newspaper clippings, invitations, brochures, and photos documenting exhibitions and works, 70 loose documents, 1 book, 1 catalog, official documents and correspondence, 11 photographs of the artist accompanied by family and other artists, at university, etc. All of this resulted in the inauguration of the exhibition Las voces de tu voz. Esteban Vicente (1917-1961), commemorating the museum's 25th anniversary.

At the Governing Council of the Junta de Castilla y León on March 7, 2019, the declaration of Asset of Cultural Interest, under the category of collection of movable property, was approved for the Collection of the Esteban Vicente Museum of Contemporary Art in Segovia, designating as objects of protection the set of works by the artist and the permanent collection, as well as the documentary and bibliographic archive housed within the museum.

On the website of the Esteban Vicente Museum of Contemporary Art (2025), we find its corporate mission, structured as follows:

Recovery and rehabilitation of the Palace of Henry IV, along with the reconditioning of spaces for cultural purposes, providing the population of Segovia with a place to visit art, culture, and history, while revaluing tourism in the province.

Total representation of Esteban Vicente's artistic life cycle, allowing the spectator to appreciate all types of supports and creative techniques applied from his origins, thereby observing a complete evolution and his various creative stages. The temporary exhibitions organized by the institution (contemporary art and culture) provide a window of dissemination for artists less known to the public. Providing the entire community and its surroundings with an educational function innate to the general project presented.

> Therefore, it can be noted that the main functions of the Esteban Vicente Museum of Contemporary Art are: The conservation, exhibition, and dissemination of the permanent collection, alongside primary research work surrounding the life and work of Esteban Vicente and his environment, coupled with the promotion of development and research regarding artists, movements, and unique themes of the 20th and 21st centuries (Esteban Vicente Museum of Contemporary Art, 2025).

Another main characteristic of this museum, linked to the social services of the Provincial Council of Segovia, is its capacity to bring the museum to Segovian society.

In June 2024, the permanent exhibition El color es vida. El universo de color de Esteban Vicente was inaugurated at the General Hospital of Segovia. It features 26 works by the artist placed across several floors of the hospital, accompanied by explanatory panels that help understand the painter's work through color psychology, the sensations and emotions associated with each tone, the benefits of

contemplating canvas reproductions, and an explanation of the artist's works related to each used color range (Diputación de Segovia, 2024).

The museum, as could not be otherwise, has a strong commitment to the society that hosts it and aims to be a socially responsible institution whose activity serves as a reason for cultural enrichment and citizen improvement. Rodríguez Musa and Fernández Pacheco (2021) speak of Corporate Social Responsibility in the following terms:

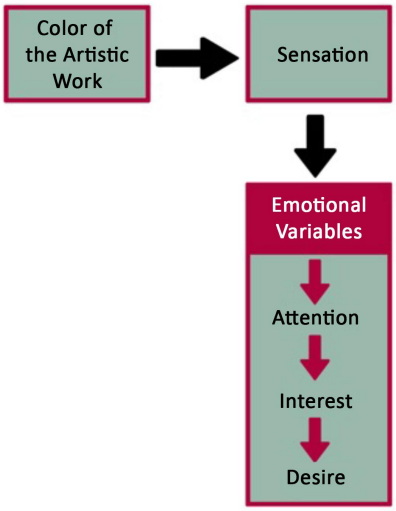
> There are coinciding elements in their definitions that allow identifying it as the conscious commitment of cooperatives to contribute to the development and improvement of the quality of life of their members, their families, and the community, as well as environmental care, efficiently utilizing their economic resources toward that end (Rodríguez Musa and Fernández Pacheco, 2021, pp. 133–134).

Thus, the Esteban Vicente Museum of Contemporary Art thanks the city of Segovia for its hospitality and wishes to share its artistic wealth with the citizenry. For this reason, reproductions of painter Esteban Vicente's work leave the museum and are installed in the General Hospital; his artistic works are hung in its hallways and waiting rooms with a dual purpose: on the one hand, to decorate spaces, and on the other, to make patients, relatives, and healthcare personnel feel and experience the therapeutic power contained in art.

Since Abstract Expressionism is characterized by color composition, we wish to highlight how these colors, besides being a faithful reflection of reality, are also creators of sensations that make spectators feel, establishing a complete psychological process that leads from sensation to knowledge and personal well-being.

Thus, this psychological sequence would be represented by the following scheme: (Table 1).

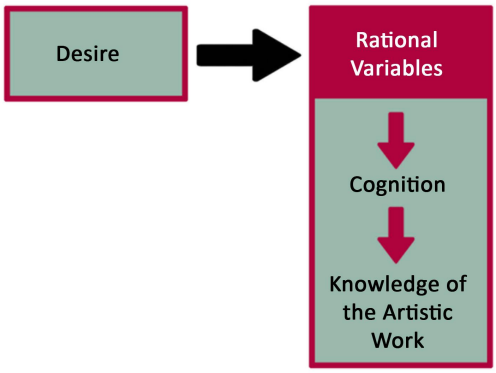
Table 1. Emotional Process



Source: Own Elaboration (2025)

With the desire to activate intellectual skills to reach knowledge and learning—as pointed out by Rodrigo-Martín and Rodrigo-Martín (2012), "human aptitude evidences that creativity is susceptible to being learned, and therefore also to being taught" (Table 2)—the artist's work is a valid element, like any other, to teach and transmit emotions in informal learning contexts such as a hospital stay. In this sense, art fulfills a dual function: the purely aesthetic one and a second, even more important one, contributing to the improvement of life by generating, through its plastic aesthetics, sensations and emotions that enhance the experience.

Table 2. Rational Process



Source: Own Elaboration (2025)

This psychological sequence demonstrates how all human behaviors begin with emotional variables that provoke sensation and end with rational variables where intelligence occupies a predominant role.

Thus, through this and other activities, the museum fulfills the purpose of contributing to the personal and social development of the citizenry, developing sensitivity and valuing art as an effective tool to foster social development.

2.4. Christian Hugo Martín

For the design and elaboration of the museum's new identity, Segovian painter Christian Hugo Martín (Segovia, 1969) was chosen. Christian Hugo studied Advertising and Public Relations at the University College of Segovia (affiliated with the Complutense University of Madrid), which helped him lay the foundations of graphic design and understand the importance of lines, dots, typography, and color when developing his professional career.

For 15 years, he worked as an art and advertising director at the Spanish publishing house Ediciones Sígueme, where he received the National Award for Best Cultural Publishing Work in 2005, granted by the Spanish Ministry of Culture.

In his facet as a painter, Christian Hugo has held a large number of national and international exhibitions, earning various distinctions and awards. Currently, complementing his artistic, graphic, and advertising facets, he directs the Hugraph, Comunicación y Cultura studio.

The professional commitment and aesthetic experience of this Segovian painter and designer have contributed decisively to the visual coherence and conceptual quality of the proposal made, strengthening the strategic and curatorial criteria that support and represent the Esteban Vicente Museum of Contemporary Art. The design carried out is essential for consolidating a corporate identity that effectively communicates the museum's values and objectives.

2.5. Relationship between the two artists

Christian Hugo Martín traveled to New York (United States) to meet and work alongside Esteban Vicente. During that period, a fine friendship was forged. The Segovian designer was fortunate to know the Turégano painter in his most intimate facet and study the different stages of his work in detail. The learnings and advice offered by Vicente would accompany Christian Hugo throughout his professional life. The opportunity to design the new identity of the museum bearing his name closes a cycle in which the lives and work of both artists reunite for a common purpose.

3. Theoretical framework

One of the key concepts to keep in mind when designing is understanding the concept of brand and how it has evolved throughout history. In a first approach, we can resort to the Royal Spanish Academy (RAE), which defines it with the following acceptations:

> Sign made or placed on someone or something to distinguish them or to denote quality or belonging; Trademark; Signature; Action of marking; Instrument for marking, especially livestock; Sign or trace that is easily erased (RAE, 2025, definitions nos. 1, 2, 3, 4, 5, and 6).

Based on these initial definitions, it is possible to affirm that a brand is an identity inherent to objects or persons that grants them specific characteristics. If we focus on advertising or commercial brands, Kotler and Armstrong, in 2008, referred to them in the following terms: "a name, term, sign, symbol, or design, or a combination of them, intended to identify the goods or services of one seller or group of sellers and to differentiate them from those of competitors".

This latter definition is much closer to what we consider a brand today, since currently brands must possess their own identity, and that identity must be clearly perceived in consumers' minds. The brand has evolved from being merely a symbol to becoming something more. Many brands are identified by a jingle or a characteristic fragrance perceivable inside their points of sale. Brands have evolved from their original and basic function of distinguishing goods—that is, individualizing supply—to the present day, where they are intended to be bearers and transmitters of corporate values, generators of experiences, and, of course, differential and valuable elements of the products commercialized under their umbrella.

For a brand to function, its image must provide enough creativity to generate attention and attraction and trigger a psychological process allowing it to remain in consumers' memory, since memory is responsible for generating that first impression on the target audience. On the other hand, the brand must communicate and make clear the sector and audience it targets: "the image must highlight the strong points of the business project" (Villafañe, 1999).

We cannot understand the concept of brand without referring to corporate identity. A brand by itself represents nothing; to do so, it must be accompanied by a solid and robust identity that helps communicate and represent said brand. Justo Villafañe (1999) referred to a company's corporate identity by defining it as its reason for being and the way it decides to transmit its essence. Costa, in 2006, also defined corporate identity as "a communication system incorporated into the company's global strategy". Although for this author corporate identity is an internal aspect of companies, its communication must manage to sink into the public's mind, transmitting a sense of trust, security, belonging, etc.; however, for this to work, the personal experiences and lived moments of each subject targeted by the communicative message must also be taken into consideration.

A functioning brand must be accompanied by a strong corporate image capable of adapting to all supports and different situations that may arise when properly representing the brand. Current times demand that the creativity building an identity be supported by a solid concept to function within a context of liquid media. In 1999, Capriotti referred to corporate image in the following terms: Corporate image can also be defined as the set of characteristics or attributes that the organization wants its publics to know or associate with it, that is, the personality they want to show. Therefore, we would speak of the emission of a product elaborated by the organization that must be correctly transmitted so that different publics receive it and adopt it as their own. Consequently, in this conception, corporate image is considered a tool of the organization aimed at influencing publics. This idea would bring us closer to image as an asset owned by the company, built by it and communicated through its daily action and corporate communication (Capriotti, 1999).

Another concept to keep in mind when referring to corporate identity is that public perception plays an indisputable role in constructing the values intended for transmission. That image will be built through generated messages, actions carried out by the companies themselves, products and services offered, brands... concepts explored by Justo Villafañe (1999) in his book La gestión profesional de la imagen corporativa.

The growing importance of corporate communication today will also define what a brand reflects:

> Since the brand is a visible communicative element of organizations, and attending to society's current context, responsible behavior is demanded of them, making it necessary to incorporate tools into brand management models that contribute to their role as agents of social change (Mayorga and Añaños, 2020, p. 98).

Currently, with the omnipresence and consequent importance of social networks for spreading brand image and communicating its messages, branded content—elaborated commercial nature content aimed at making known the values of companies and their respective brands—has gained special relevance.

> Branded content is a type of communication produced by a brand that, through entertainment, information, and/or utility formats, aims to communicate its values and connect with an audience that, finding it relevant, voluntarily dedicates its attention time, eliciting a feeling of closeness and a closer relationship with the brand (Núñez-Gómez et al., 2022, p. 125).

The demand for creating a new corporate visual identity design and a brand expressing strength and modernity for the Esteban Vicente Museum of Contemporary Art stems from an intrinsic need to adapt to modern times, as well as to create proprietary communication across new digital and virtual supports. Currently, if a museum wants to capture attention and attract a young audience, it must focus a large part of its communication efforts and budget on running campaigns through social networks. Thus, the brand image created by Christian Hugo will grant that strength and dynamism vital for gaining presence and notoriety in new advertising supports.

4. Objetives and Methodology

To carry out this study, the general objective is established as:

- To investigate the importance of the Esteban Vicente Museum of Contemporary Art, both in the city and the province of Segovia, and its function as a cultural agent.

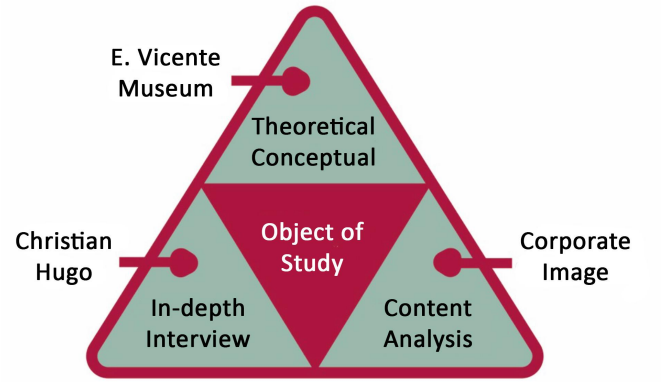
From this broad objective, the following specific objectives derive:

- To analyze the museum's new corporate identity design.
- To evaluate whether the design of the new corporate identity is based on the composition of shapes and colors, much like the work of painter Esteban Vicente.
- To identify the museum's different actions directed at fulfilling its function as a cultural agent among the citizenry of the host city and province.
- To recognize the museum's effective work in disseminating creativity and culture.

For this work, a methodological triangulation model was utilized. Triangulation is a methodology that has amply demonstrated its validity for studying research objects related to communication and value transmission, besides being profusely used in studies on artistic creations, as pointed out by Ana Mae Barbosa (2015) in La imagen en la enseñanza del arte.

The triangular proposal (Table 3) integrates, first, the conceptual theoretical study of the museum and the life and work of painter Esteban Vicente, representative of American Abstract Expressionism; second, we address the impressions and circumstances of the designer entrusted with undertaking the museum's new corporate image, visual artist Christian Hugo Martín, a painter with an extensive artistic career and very actively linked to painter Esteban Vicente and the activities proposed by the museum. This second phase was undertaken through an in-depth interview investigating the project's bases, inspirations, and the creative concept of the new proposal. Finally, a content analysis was performed on the new design, which will serve as the hallmark of the Esteban Vicente Museum.

Tabla 3. Development of methodological triangulation



Source: Own Elaboration (2025)

Addressing the research object from these three vertices allows us to increase the validity and reliability of our research findings, while reducing inherent limitations arising when approached from a single focus, providing a greater understanding of the research object.

5. New Corporate Visual Identity

Communication, image, and design have evolved constantly and rapidly since the museum's creation in 1998 up to the present day. As pointed out by Sanz Morcillo and Rodrigo-Martín (2024), "The constant alterations suffered by different communication models with technological creation and implementation, from the birth of the internet to social networks or artificial intelligence, are a reality". For this reason, the need to develop a new Corporate Visual Identity for the Esteban Vicente Museum of Contemporary Art has become apparent—one capable of adapting much more effectively to new media and supports existing in the media landscape, but fundamentally to the new media consumption habits of citizens whom the museum must address to fulfill its role as a revitalizer of cultural life.

The Corporate Visual Identity previously held by the Esteban Vicente Museum of Contemporary Art had become somewhat obsolete over the years, leading the museum's management in 2025 to commission Segovian artist Christian Hugo Martín to design its new identity.

Until now, the museum's image (Figure 1) had been characterized as purely typographic, based on a sans-serif typeface and the use of two cool-range colors. Blue and gray endowed the image with a serious and contemporary character in perfect balance with the tradition and modernity sought by the museum. The colors, combined with the sans-serif typography, guaranteed good legibility in both physical and digital formats. It should also be noted that the corporate colors, combined with white or even a third color across various formats, granted high recognition and emphasis to the image.

Figure 1. Former Visual Identity of the Esteban Vicente Museum of Contemporary Art



Source: http://www.museoestebavicente.es.

The design of the new image seeks synergy between the abstract and the concrete, linking the tradition of geometric abstraction with contemporary artistic practices. Manuel Sesma (2025), in his work Dibujar, escribir, rotular. La letra geométrica en los proyectos de Enric Miralles, explains this

relationship between geometry and the arts: "as was already understood in the Renaissance, it affects all things and is intrinsic to any creation arising from human reason".

The new image (Figures 2 and 3) is structured following a minimalist composition combining modern, sans-serif typography with simple geometric figures—straight lines and colored rectangles—arranged along an imaginary horizontal axis and making slightly slanted cuts. In this way, the image achieves a dynamism adapted to contemporary currents without losing its clarity and legibility. The logo is designed following design rules to prevent loss of legibility across the various scales in which it can be represented.

Figuress 2 and 3. New Visual Identity of the Esteban Vicente Museum of Contemporary Art



Source: Diseño de Christian Hugo Martín.

When looking for a chromatic palette that would optimally adapt to the new image, the author opted to work with neutral colors of unquestionable singularity that grant the image a recognizable focal point, while achieving high visual memorability in the museum's name. A well-chosen color palette gives the image its own identity, achieving rapid reading as well as prominent presence across different supports used (stationery, institutional, informative panels, signage, digital platforms, etc.).

To create these chromatic ranges, Christian Hugo based his search on one of the most important works in artist Esteban Vicente's trajectory, Untitled (1956) (Figure 4). This is one of the first works Esteban Vicente created within the American Abstract Expressionism movement and was donated to the Segovian museum by the artist, becoming one of the main pieces of the permanent collection. The two colors chosen to create the corporate image are drawn from this painting, making the artist's work the designer's primary inspiration when producing the logosymbol. Thus, the imprint and essence of the Segovian artist remain patent within the new image identifying the museum bearing his name.

Figure 4. Untitled, 1956



Source: Esteban Vicente. Esteban Vicente Museum of Contemporary Art, Segovia.

The most striking visual part of the new image focuses on typography as the main and identifying element. A modern typography composed of clean strokes and balanced proportions alludes to the geometric precision of contemporary art. The idea of composing this logotype using a typography capable of adapting to geometric figures that lengthen the image's presence ensures that the symbol functions both autonomously and accompanied by the complete logosymbol, ensuring adaptability and versatility across graphic and digital supports.

We can affirm that the design and commitment to this new visual identity image provides the Segovia Museum of Contemporary Art with an independent identity projecting institutional stability, adapted to new needs without forgetting the geometric and abstract tradition of artist Esteban Vicente. We must not forget that creative work of this nature must fulfill a dual function: on the one hand, it must be aesthetic and suggestive, but it cannot remain relegated solely to that ornamental function; it must be effective and contribute to the knowledge and differentiation of the reality it represents by generating symbolic value.

6. Conclusions

The data obtained in this study allow us to identify how the city of Segovia dedicated a monographic museum to its illustrious citizen, painter Esteban Vicente, belonging to American Abstract Expressionism. Segovia generously welcomed his pictorial work in the historic center, in one of the city's most significant and heavily trafficked squares declared a World Heritage Site by UNESCO, dedicating the museum bearing his name to him.

We can also conclude that, since its inception, alongside various exhibitions, different cultural activities have been carried out: conferences, workshops for children and adults, seminars, and a long etcetera, giving prominence to the spectator and ensuring that art is not merely the contemplation of artistic creations but also an awareness agent for fostering creativity and contributing to cultural development. Museums have traditionally been temples of the elitist concept of culture. With a program of activities like those described, the museum has contributed to the dissemination of culture and knowledge of Esteban Vicente's work and significance, as well as a notable number of artists of different sensibilities and working lines whose works have been welcomed within the museum.

The new corporate identity design adjusts to the characteristics of Abstract Expressionism characterized by the composition of shapes and colors.

The designed identity follows current graphic design currents, with dynamic geometric shapes to adapt the image across different supports, creating a multifunctional design fulfilling the purpose of making known the museum's philosophy of contributing to citizens' personal and social development and transmitting art as an effective tool for cultural progress. In our opinion, the new identity offers

the Museum the possibility of fulfilling its social function with renewed energy and increases the institution's symbolic value thanks to the persuasive capacity of its novel image.

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