THE ROLE OF LOGO DESIGN IN CREATING BRAND EMOTION: A SEMIOTIC COMPARISON OF THE APPLE AND IBM LOGOS

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ABSTRACT

THE ROLE OF LOGO DESIGN IN CREATING
BRAND EMOTION: A SEMIOTIC COMPARISON OF
THE APPLE AND IBM LOGOS

This thesis explains the role of logo design in creating brand emotion as a comparative analysis of Apple and IBM using the semiotic theory of Charles Morris. These research reports the results of the comparisons, and in the light of the results reaches conclusions about the emotional value of a logo to a company and the way it affects their consumers. The visual sign elements of IBM's monochromatic, straight, striped-block letters versus Apple's rainbow coloured, rounded, and partially bitten apple have been compared syntactically, semantically, and pragmatically. A well designed emotional logo becomes a visual shorthand for the meanings attached to it, and therefore it influences consumers to be receptive to the brand message and effects consumers emotionally, making them exhibit extreme loyalty to the brand. They invoke emotion and brand not only the company, but the customer as well. This thesis, using semiotics, shows the importance of designing logos to create an emotional, even subconscious, connection with consumers.

ÖZET

MARKA DUYGUSU YARATMADA LOGO TASARIMININ ROLÜ: APPLE VE IBM LOGOLARININ SEMİOTİK KARŞILAŞTIRMASI

Bu çalışma marka duygusu yaratmada logo tasarımının rolünü Charles Morris'in semiotik teorisini kullanarak Apple ve IBM logolarını analiz edip, elde edilen sonuçları karşılaştırarak açıklamayı amaçlamıştır. Karşılaştırma sonuçlarını rapor edip, çıkan sonuçların ışığında logonun bir firmadaki duygusal değerini ve tüketicileri nasıl etkilediği hakkında veriler öne sürmektedir. IBM'in monokrom, blok etkisi yapan, düz, çizgili harfleri ile Apple'ın gökkuşağı renklerindeki, yuvarlak hatlı, ve kısmen ısırılmış elması sözdizimsel, anlambilimsel ve pragmatik olarak incelenip, karşılaştırılmıştır. İyi tasarlanmış, duygusal değeri olan bir logo, ona bağlı anlamların görsel stenografisi haline gelir, tüketicilerin markanın verdiği mesajları algılamalarını kolaylaştırır ve onları duygusal yönden etkileyerek markaya bağlanmalarına neden olur. Duyguları etkileyerek, sadece firmayı değil, müşteriyi de markalaştırır. Bu çalışmada semiotik yöntem kullanılarak, müşteri ile kurulan duygusal bağın, sadece bilinçaltında olsa bile, logo tasarımındaki önemini ve bunun marka duygusuna katkısını göstermektedir.

TABLE OF CONTENTS

LIST OF FIGURES

LIST OF TABLES

CHAPTER 1

INTRODUCTION

1.1. Definition of the Problem

Turkey, which had once been known as a low cost production country among the world's industrial producers, cannot compete today with China, and is thus losing its market share in the global market. This situation has made Turkey aware of the importance of product design to enable it to continue to compete in today's global world. The value of design is rising in Turkey. The industrial design profession, which has long been educated but could not reach the level of recognition it deserved, has started to acquire some prominence in the domestic market. This has led the larger companies to work with industrial designers. In past years the unexpected success of the young Turkish industrial designers in foreign countries and the discussions, panels, exhibitions and conferences about design has raised interest in this profession. However a well-designed product on its own is not a recipe for success when competing against other more developed industrial nations. To succeed the product must be married to a powerful brand and be marketed by a company which understands the importance of creating brand emotion.

The importance of branding has become crucial to the evolution of Turkish industry from low cost production to higher cost premium production. Success in branding can only be reached by observing and following the global strategies. As the marketing strategies are evolving from company-centered rational solutions to customer-centered emotional solutions "Design Emotion" has become the new trend in the global market. Many books have been written and many conferences have been held on this subject. The logo, being the most important visual component of a brand, forms the first and the longest lasting relationship between the company and the customer. Thus creating brand emotion logos has a very significant part to play. In spite of there being many written sources and visual examples on design emotion in foreign countries, none of them discuss the role of logo design in creating brand emotion. Turkish books on design emotion are just translations of the originals. In 1996 there was a conference

about brand emotion in İstanbul, in which the speaker was Martin Lindstorm, the well-known author of the book "Brand Sense". The conference discussed the senses, sight, sound, touch, smell and taste and their importance in creating brands. In short, the absence in literature discussing the role of logo design to create brand emotion is the reason this thesis has been prepared.

1.2. Aims of the Study

This study aims to explain the role of logo design in creating brand emotion as a comparative analysis of Apple and IBM using a semiotic approach. Data is gathered from April 1, 1976, which was Apple Computers foundation day, to today. The study starts off with brief descriptions of different perspectives on definitions and phenomena of brands, brand emotion, and logos that will guide the research to form a background before dealing with the comparison of the two logos. While the concept of emotional branding is relatively new, it is one of the most important words dominating the market place today as brands are evolving from company driven marketing solutions to consumer driven strategies. Consumers are constantly drawn to images and messages from companies who ask them to believe them, join them, or react to their products in a certain way. A brand at its best is a call to the consumer, a request for them to be part of the style that it embodies. Companies are trying to search out new ways and means of heightening the customer experience and adding more emotion to brands by playing on the five senses. Considering this emotion-powered market place, by being a visual corporate identity which interacts with consumers at a very high level, logos become the most important tools for creating emotion. This study review provides insight into the current environment in which the marketing strategies are becoming consumer orientated and emotions are dominating the branding strategies.

Secondly, this study deals with a brief history of the Apple and IBM logos. Considered signs, the logos have been subjected to a semiotic analysis, aiming to differentiate each logo and investigating whether they evoke emotion or not. Apple and IBM brands are analysed more closely to explain why Apple is unique in the computer industry in the way it has taken advantage of strong branding. The Apple logo is recognised worldwide and has positive association for all sorts of people as a result of

Apple's emotional branding. The appearance, meaning and interpretations of logos are explained.

The final section aims to compare the logos in the semiotic approach defined by Charles Morris. The logos are analysed syntactically, semantically and pragmatically. The study reports the results of the comparisons, and in the light of the results formulates hypotheses about the emotional value of a logo to a company and the way it affects their consumers. The conclusion intends to explain how logos can be effective in creating brand emotion by being a sign which interacts with people in an emotional way. This study shows the importance of designing logos using semiotics to create an emotional, even subconscious, connection with consumers. It seeks to detail the philosophies behind the logos of Apple and IBM, charting their development as the brands evolved over time. It will identify the ways in which the logos differ in their ability to contribute to the creation of brand emotion, establish how that brand emotion affects the strength of the consumers' relationship with the company and how it may influence their purchasing decisions.

1.3. Methods of the Study

This study is comparing measurable quantities and therefore takes a positivist standpoint. Deduction is used in analysing the existing theories about brands. Induction is also required, as the study will form a new hypothesis on the role of logo design to create brand emotion. In order to formulate a theory about the role of logo design to create brand emotion, a connection with reality is needed. When a phenomenon is to be studied in a real life situation, Yin (Yin 1994) argues for the use of a comparative analysis, especially when the boundaries between the phenomenon and the context are not clearly evident. Knowledge derived from a comparative analysis could be classified as more direct and realistic, rather than theoretical and abstract. One could use a comparative analysis to create a theory, illustrate by example, or to formulate a hypothesis. Therefore, to reach a good result, this study provides a comparative analysis of two logos that have been widely recognised as successful. It is a hypothesis generating rather than a hypothesis testing approach to a complex and not yet well-understood topic. Comparative analysis of cases can be a useful way of generating hypotheses about phenomena that combine complex phenomena, long-term dynamics,

and difficulties in access (Yin 1984). Considering the logo as a representative sign this comparative research consists of semiotic analysis of two company logos. The analysis of the two signs can only be possible with semiotic analysis, as semiotics means the study of signs. The semiotic approach to visual images stresses the idea that images are a collection of signs that are linked together in some way by the viewer. To analyse the logos, this paper has been drawn to the semiotic theory of the semiotician and pragmatic philosopher Charles Morris who is accepted as the founder of pragmatics. Charles Morris, a well-known philosopher, wrote for many years about signs and values. Morris is most noted today for his monograph, Foundations of the Theory of Signs (Morris 1964), which was the first volume of the grand project for the International Encyclopaedia of Unified Science. In this work he proposed his threefold divisions of a sign as consisting of sign vehicle, designatum, and interpreter, and of semiotics as consisting of syntactics, semantics, and pragmatics. This latter distinction became normalised in linguistics. These divisions were based on a dyadic, positivist reading of Charles Peirce's triadic semeiotic, an unacknowledged misreading of Peirce's critique of dyadic views of signs and of foundationalism. By using the theories of Charles Morris, who drew his inspiration from Peirce, this research can be analysed with a conceptual framework that makes it possible to analyse the structure and meaning of the logos as well as the effect of logos on the viewer. Morris determines three areas of complementary investigation: syntactics, which studies the relationship of sign vehicles within sign systems; semantics, the relationship of signs to objects they represent; and pragmatics, the relationship of signs to interpreters (Morris 1964). Syntactics is the study of the structure of images; the ways that signs are combined with each other to form complex messages. Semantics is an area of semiotics in which the researchers attempt to determine the significance of signs within and throughout various cultures, trying to describe the meaning of an image. Pragmatics is the study of the origin, common uses and communicative effects of signs, describing the effect of an image. To help reach a conclusion, the logos have been analysed in a semiotic approach, and the results have been compared. Information has been gathered from a wide range of published and unpublished reports, Internet resources, and published interviews with company and associated company employees. This data has been used as the basis of the study and can be considered tentative concepts and hypotheses.

The companies chosen for this comparison had to meet some specific criteria. They needed to be major companies on the world stage with an established history and

an established market. Both companies need to operate in the same general market place, being potential suppliers to the same consumers. One of the companies needed to have a significant emotional brand, while the other company's brand needed to be primarily devoid of emotion.

In this study it is important to understand the role and the value of the Apple and IBM logos within the particular culture of the company. Corporate communication and advertising are used to display the company's philosophies, accounts of its social and cultural origin, as well as presentations of its results and their projects. The logos are always associated with these elements, elements that give the logos context and therefore give them their meaning and their value. Observing the style guide, a document that sets out the basic corporate branding values, and syntactic rules, the company can apply the logo in a variety of different scenarios while maintaining a consistent brand image.

Technology has had its biggest impact in the way we live our daily lives. Computers have revolutionised how information is spread and how tasks are done; it is nearly impossible to find anyone or anything that has not been affected by computers. For this reason the logos of two information technology companies which are mainly producing personal computers have been chosen for analysis in order to formulate a hypothesis. The technology world is traditionally devoid of emotion so it is an interesting case to see how much emotion can be used to influence the minds of buyers. The Apple Computer Company makes an interesting subject of this study because Apple's brand is the key to the company's success (Gobé 2001). Few companies have proven as successful at branding as Apple, to the point where the Apple logo was reportedly once the sixth most-recognized in the world. Apple is recognized as having achieved an extreme level or brand loyalty and fanatism amongst its users.

The logos were chosen to meet several criteria. First of all they are widely regarded as successful examples of information technology companies which use different marketing strategies. However they both sell personal computers. Apple is known mostly for its branding. They offer the same thing, but have different methods of achieving it. Apple has always presented itself as having a different way of thinking about information technology. They are regarded as diverse companies catering for different segments of the market. Apple considers itself to be a revolution in the IBM dominated world. Furthermore, Apple was the first company to break the visual generics of IBM which had been the only dominant company in those times. Apple's

brand is about being innovative, cool and on the technological forefront, whereas IBM is about quality, reliability, and identifies problems to which it is the solution. Both companies and their brands have been described in available literature sufficiently to provide enough data to answer the key questions in this research.

1.4. Assumptions and Limitations

A certain perspective is necessary in order to limit the study and it is up to the researcher to decide which perspective is relevant. Since it has been decided to study brand emotion and especially with respects to logo design, it is important to realise that a brand can have different definitions depending on the perspective from which it is viewed.

The logo-centric definition of a brand is defined as "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" (deChernatony 2001). This definition gives a great deal of emphasis on the logo that represents the brand.

A relationship-centric definition, which is much broader and includes a separate definition for the logo as a subset of the brand is, "Brand is the promise, the reputation, expectations, and emotions that reside in each customer's mind about the product and/or company. A logo is an integral part of the brand and forms the brands main graphic link."

Accepting the relationship-centric definition of a brand is important to formulate a hypothesis for this study. To acknowledge the differences between an emotional brand and a less emotional brand you first have to accept a definition where a brand can include an emotional relationship with the consumer. In addition to this assumption, to set out from the definition of Schechter (1993, p.33) "the logo is often considered as the ultimate sign of a company or organisation's visual identity system". The logo is assumed to be a representative sign and this thesis is formulated on the analysis of the two logos in a semiotic approach, as semiotics is the study of signs.

This research has been formed by a comparative analysis of two logos: IBM and Apple. Two logos have been used because making a comparison with two opposite cases will give a better result than working with many cases. The analysis of these two

logos has been researched over a limited time, starting form 01.04.1976 to mid 2006. No research can be done prior to 01.04.1976 because this is the date the Apple Company was created.

The research has been based on data from a wide variety of sources, including the corporate and advertising documents published by IBM and Apple, interviews, books and Internet websites. It is assumed that the material found in these sources is accurate and where the author is commenting on their own observations or interpreting an interview, they have used minimal artistic license and have reproduced the information with little distortion from the original source.

CHAPTER 2

BRANDING BY THE POWER OF EMOTION AND
THE IMPORTANCE OF LOGO DESIGN TO BRANDING

2.1. A Brief Overview of Branding

The word 'Brand' has become a part of peoples' basic vocabulary. The words' meaning changes when it is used in different contexts. Sometimes it is a noun, as in "That is my brand of choice," and sometimes it is a verb, as in "Let's brand this campaign." It has become synonymous with the name of the company, the consumer's experience of the company, the consumers experience of the company's products and the consumer's expectations. Brands are embedded in peoples' daily lives, as they use the names of the brands as if they are a part of the vocabulary. Consumers mostly use the brand names as verbs or nouns unaware that they use them, as in "Selpak" or "Nescafe". People use Selpak instead of handkerchief and Nescafe instead of a cup of ready-made coffee. Also the words "Vim'lemek" or "Cif'lemek" defines the action of cleaning by rubbing well. When someone uses the word "Walkman" to describe a portable CD or cassette player, it is not important whether they use a real Sony Walkman or not. It is the same for the Jeep of Chrysler, Sana margarine, Gilette razor blades, Teflon, Orkid, Vileda, Uhu, Pimapen, Isıcam, and many other brands.

The work of Andy Warhol and Heidi Cody remind us of the power of brands as cultural symbols. For many company's, the brand is a company's trademark. Numerous authors have presented definitions for a brand. Kotler (Kotler 2000) defined it as "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". Murphy (Murphy 1990) identified a brand as a product or service of a particular supplier that is differentiated by its name and presentation. According to Kapferer (Kapferer 1997), a brand has two different functions: to distinguish products from each other and to indicate a product's origin. Although there are many definitions for a brand, they do not contain the whole meaning of what a brand is. Morgan (Morgan 1999) defined it as, "A brand is one of the most important design equities owned by a

company." It is the visual identity, but is more than the logos, labels, colours, names, pack shapes or slogans unique to the company. When considering a new product which has just been introduced to the marketplace, we see that it has a name, logo and unique packaging. However the brand does not yet truly exist. Names, logos and design are not a brand because the product does not yet have a history. A brand is formed over time, through advertising, product interaction, interaction with the company, and conversations. If you think of Apple, Nike, and Coca-Cola we would all have had experiences with them, memories, and maybe even a bond.

> Products are created in the factory. Brands are created in the mind. (Walter Landor, founder, Landor Associates) (Wheeler 2003)

A brand 'emerges' when a company interacts and builds a relationship with the customer. It is built in the consumer's mind, where he or she gathers up all the knowledge regarding the company, its products and /or services, the communication they have with the outside world, and the associations all those elements bring up. Thus excitement builds up; people remember the brand and it becomes a reference for them in their daily life. As Alina Wheeler (Wheeler 2003) explains "Brand is the promise, the big idea, the reputation and expectations that reside in each customer's mind about the product and/or the company. It is a powerful yet intangible asset." A company with no brand management strategy is left totally at the mercy of the consumer, as the consumer will have an opinion, and thus create a brand, in any case. Branding is ideally done in a manner that appeals to the needs and wants of the proposed target audience, and thus communicates to that audience issues that give them a positive impression (Yastrow 2003).

In today's overcrowded marketplace, almost all of the brands are parity goods and services—products that are equivalent in value. In essence, without brand names, each product or service is a commodity. It is the branding that distinguishes each one. For example, if a consumer wants to purchase tea, there are a great variety of brands from which to choose, all offering the same type of quality and flavours, more or less. Aside from price differences, why a consumer chooses to buy one brand of tea over another has mostly to do with her brand experience—her reaction to the packaging, visual identity, advertising, and perception of the brand. "On a more multifaceted level,

a brand is the sum total of all functional and emotional assets that differentiate it among the competition and distinguish it in the audience's mind." (Landa 2006)

> In a world where product features can be copied in constantly diminishing periods of time, brands offer companies the possibility of distinguishing themselves from their competitors. Whereas products offer tangible benefits, such as different uses, and feature tangible attributes, such as price and quality and physical characteristics, brands are much more complex. A brand is often loaded with symbolic meaning; it can bring up associations with seemingly unrelated subjects that have been linked with the brand, a perception of quality beyond physical attributes, or other positive (or negative) associations. (Aaker, 1996; Kotler, 2000).

As Aaker (Aaker 1996) stated, brands offer marketers a way of differentiating their products or services, which otherwise would be easily copied by the competition. Branding can thus be argued to build barriers for competitors, which become harder to breach as the brand grows in power. Branding is also one of the most important tools for creating a good position on the market. A strong brand can create a high degree of loyalty and thus build a solid sales base (Kapferer 1997). As a result of that, a strong brand can benefit a firm by adding protection against competitive marketing actions or marketing crises, providing larger margins, and gaining more favourable customer response. One can therefore argue that gathering knowledge and doing research on how to create a powerful brand is essential. (Aaker 1996). Kotler et al. (Kotler 2000) gave examples of different tools to use for strengthening a brand and projecting its image and identity. Strong brands often show an owned word, a slogan, a colour, a symbol or a collection of stories. An owned word refers to the triggering of a certain word in people's minds when presented with a brand; ideally, this word is a positive one. A slogan is a brief message that companies add to their corporate or brand name, which is repeated in all advertising. The effect of the repetition of a slogan is nearly hypnotic and it helps the brand be more memorable. Also colours can be related to a certain brand; for instance, a certain shade of blue that is characteristic to Fazer chocolate has been trademarked, and thus legally protected, in Finland (M&M, 35/2004). Symbols are often related to brands, as are certain logotypes. Two good examples of well-known symbols are Mickey Mouse's ears and the Nike swoosh. Another kind of symbol is a spokesperson, e.g. an athlete or a movie star, who promotes and endorses a brand; this can be seen as an attempt to lure consumers by connecting the brand with someone they trust and can relate to. Pepsi, for instance, has sponsored a great number of pop stars,

while Nike has at some point been directly personified by Michael Jordan. Some brands and companies are associated with stories. The stories can be related e.g. to the founder and the struggle of creating the company. The story can also revolve around the founder alone, who gives the company a face. Such stories can deepen the consumer's perception of the brand and give more value for their money. It is important that the stories that are put forth are in line with the brand's and company's image, as that gives more power to the stories. A good example of a story related to a brand is that of Levi Strauss jeans, which allegedly have a past in the gold rush of the 19th century in Western USA, where they were used by miners. Examples of founders of companies that have become "larger than life" could include Bill Gates of Microsoft and Richard Branson, the man behind Virgin. (Kotler et al. 1999).

Brand is the promise, the big idea, the reputation and expectations that reside in each customer's mind about the product and/or the company. It is a powerful yet intangible asset. Brand is about making an emotional connection. People fall in love with brands. They trust them, develop strong loyalties, buy them, and believe in their superiority. As products and services become indistinguishable, as competition creates infinite choices, as companies merge into faceless monoliths, differentiation is increasingly important. While being remembered is essential, it's becoming harder every day. A strong brand means a company or its products will stand out in a densely crowded marketplace.

2.2. Definition of Brand Emotion

People are emotional, intuitive beings, despite their best efforts to be rational. According to Giep Frantzen's book on brands and how we process information about them, called 'The Mental World of Brands'. In the first part of this book, the author talks a great deal about how the human brain actually works. According to his book scientific studies have proven that, in the human brain, not only are emotion and reason closely linked, but also that emotions—more than reason—lead to action. So, it is easy to understand why consumers respond more to what appeals to their subconscious and to what communicates directly with their "irrational" side.

People simply trust brands, develop strong loyalties, buy them, and believe in their superiority. Branders and advertisers have successfully observed this emotional

connection and pushed the limits of branding and made brands into what was coined by Kevin Roberts as, "lovemarks." (Roberts 2005) This became a way of marketing and advertising. How can you make a consumer—no matter what age or gender—simply fall in love with a brand, unable to resist its allure? The answer is: by turning it into something to identify with, by making it desirable, so that having it will add to who you are! It can be seen in many brands —Gucci clothes and accessories, Ferrari, Mercedes and Audi cars, Nike and Ferragamo shoes, Diesel jeans, Prada bags, Apple's iPod, the Blackberry or even Starbucks Frappuccinos. By turning the relationship with the brand into a strong form of identification, an emotional relationship that commands loyalty beyond reason can be created.

A brand needs to accurately represent the company and reach the emotions of the consumer to attain the status of "lovemark," thereby gaining loyalty. This can rejuvenate a brand's identity, much like a "love potion" that blends three ingredients: mystery, sensuality and intimacy. (Roberts 2005)

Products and services have become so alike that they fail to distinguish themselves by their quality, efficacy, reliability, assurance and care. Brands add emotion and trust to these products and services, thus providing clues that simplify consumers' choice. These added emotions and trust help create a relationship between brands and consumers, which ensures consumers' loyalty to the brands. Brands create aspirational lifestyles based on these consumer relationships. Associating oneself with a brand transfers these lifestyles onto consumers. The branded lifestyles create values over and above the brands' product or service category that allow the brands to be extended into other product and service categories. Thus saves companies the trouble and costs of developing new brands, while entering new lucrative markets. (Gelder 2003)

"As we progress towards an economy that thrives on personal and customer relationships, companies need to understand the value of design in creating emotional connections with customers. It is almost as if the more we are bombarded with coldness of high-tech and standardisation, the more we crave personalisation and a human touch."(Wheeler 2003)

Behind this theory also lays the groundbreaking idea that consumers—and not marketers—own emotional brands. The public transforms a brand into an emotional one by associating an emotional relationship with its products, which become symbols of important moral values. For instance, Nike embodied in its abstract swoosh logo, whose

design suggests freedom of movement and has become an icon of our culture. Other brands, such as Ferrari, Coca-Cola, Apple, Nokia, LEGO, Google, eBay, Swatch and Vespa, to name a few, are considered emotional brands because consumers immediately associate their names with an emotional experience that almost transcends the products. Contrary to popular belief, designers do understand the need for pragmatism and that design should be customer centric. They also understand that great design can go further in the sense that it can create yearning for a brand, self-confidence and security through ownership, and make us feel as if we belong to a larger group. Arguably, it is not just the design that evokes the emotion but rather the whole brand or image of that product.

> "Design can define a relevant, differentiated and credible value proposition. Especially in markets where there is a high degree of competitive convergence, the visual impression is often the deciding factor as whether the customer buys your product or service or your competitors. Design can make the difference. Apple's iMac is a beautiful example of a product that entered an over-saturated market, yet managed to enchant customers and add a whole new dimension to the personality of a PC. "(Napoli 2005)

While brands speak to the mind and heart, brand identity is tangible and appeals to the senses. Brand identity is the visual and verbal expression of a brand. Identity supports, expresses, communicates, synthesises, and visualises the brand. It is the shortest, fastest, most universal form of communication available. You can see it, touch it, hold it, hear it, and watch it move. It begins with a brand name and a brandmark and builds exponentially into a matrix of tools and communications. On applications from business cards to websites, from advertising campaigns to fleets of planes and signage, brand identity increases awareness and builds businesses.

Today, products and people are living their lives through brands; brands give consumers identity, and enrich their life experiences. Brands have become an aura, an invisible layer of meaning that surrounds the product through emotional connection.

As products and services become indistinguishable, as competition creates infinite choices, as companies merge into faceless monoliths, differentiation is increasingly imperative. While being remembered is essential, it's becoming harder every day. For this reason, companies are trying to search out new ways and means of heightening customer experience and adding more emotion to brands, playing on our five senses. They are drilling down into the psychology and reasons why people buy

what they buy. By doing this, brand leaders need to take into account where and how and why the company brand impresses each of the customer/prospects' five senses.

Emotional brands are the charismatic brands that people can't live without. Take a brand away and people will find a replacement. Take an emotional brand away and people protest its absence. These super-evolved brands make deep emotional connections with consumers in new ways. Through mystery, sensuality and intimacy they inspire love.

Emotion is the new frontier of marketing. Science has proved we think with our hearts as the more emotional part of the human brain is the right lobe which is more dominant than the rational left one (WEB_4 2006). Emotion is an unlimited resource. Emotional connections are rarely the same. Each emotional brand is infused with a unique blend of mystery, intimacy and sensuality. Mystery draws together stories, metaphors, dreams and symbols. Where past, present and future becomes one. People are drawn to what they don't know. When we know everything, there's nothing left to learn. Without mystery and surprises, relationships – and the people in them - get tired. Intimacy is the fine art of being close to family, partners, customers and consumers, without getting in their faces. Empathy, commitment and passion are the intimate connections that win undying loyalty. Sensuality is a door to the emotions. Sight, sound, scent, touch and taste determine our every thought and feeling. This is how we experience the world. When our senses are aroused in concert, the results are unforgettable.

2.2.1. Sight as an Emotional Tool

Sight is the predominant sense for humans' exploration and understanding the world, starting from the early ages. It often overrules the other senses, and has the power to persuade people against all logic. According to the book Brand Sense (Lindstrom 2004) the food and colour test that Dr. H. A. Roth performed in 1988 proves this clearly. Results show when the colour and flavour were switched, only 30 percent of those who tasted cherry juice could identify the flavour. In fact, 40 percent thought the cherry drink was lemon-lime.

Visually, attractive packaging using bright colours and clean designs mesmerises people, captivating them and enhancing their brand relationship. Unmistakable Absolut

Vodka, Apple iMac, and Gillette razors are brands that are focused on constantly introducing the fresh shapes and sensory experiences that consumers appreciate.

"Colour is a sensation and not a substance."(Friedman 1947) And sensation runs within us, unlike products that run without. Products that transform into appealing sensations are the ones that win. Every emotional branding strategy must consider the effect (or the absence) colours will have on the brand. Colour is about conveying crucial information to consumers. "Colours trigger very specific responses in the central nervous system and celebral cortex. Once they affect the celebral cortex, colours can activate thoughts, memories, and particular modes of perception. This arousal prompts an increase in consumers' ability to process information." (Gobé 2001) Properly chosen colours obtain a more accurate understanding of the brand and provide consumers a better recall of the brand.

The effect of colours arises both from cultural connections and physiology, and these influences are enforced by one another. Colours with long wavelengths are arousing. Red is the most stimulating colour that will attract the eye faster than any other. Colours with short wavelengths are soothing. Blue actually lowers blood pressure, pulse, and respiration rates. Yellow is in the middle of wavelengths detectable by the human eye. Therefore it is the brightest and easily attracts attention. This is the original reason for making the Yellow Pages yellow.

Colour often sets the mood of a brand through logos and packaging. Generally, it is desirable to select a colour that is easily associated with the product. For example John Deere uses green for its tractors. Green implies nature. IBM has a solid blue that communicates stability and reliability. However as Al Ries and Jack Trout note in The 22 Immutable Laws of Branding, "it is more important to create a separate brand identity than it is to use the right symbolic colour. Hertz, the first car-rental brand, picked yellow. So Avis, the second brand, picked red. National went with green." (Ries and Trout 1998)

The role colour choice can play in brand identity is not to be underestimated. Colours can demand attention, provoke responses. An orange, translucent, curvaceous iMac screams, "fun" and "different". Contrast that with a typical, gray, rectangular desktop that communicates a "utilitarian" and "standard" identity. Neither computer is necessarily functionally superior, but the iMac is distinguished. It is an emotional brand. This is a major reason to Apple's growth in the marketplace.

Coca-Cola takes its colours extremely seriously. Quite simply, wherever there's Coke, there's red and white. Santa Claus traditionally wore green until Coca-Cola began to promote him heavily in the 1950s. Now in every shopping mall, Santa wears the colours of Coke. The consistent use of the colours, the dynamic ribbon, the typography, and the logo have established a very clear and unambiguous image which has survived for decades and is memorable to anyone who has been exposed to the brand.

The most common logo colour for American corporations is blue. But blue is probably more often associated with IBM than any other brand. And IBM takes full advantage of its unique relationship with blue. The colour blue is seen on the corporate Web site, in all presentations, on corporate materials, on signage and in the names of many of their programs: Blue Gene, Deep Blue and Extreme Blue. While IBM is associated with the most common corporate colour, UPS has chosen one of the least-used colours (brown) and turned it into a tremendous brand asset. Its Valentines Delivery press release was titled "Roses are Brown." In its latest series of ads, it replaced the corporate name with "brown" in the tag line: "What can brown do for you?" Brown represents steadfastness, simplicity, friendliness and dependability—perfect for a logistics company. These brand attributes are closely connected with the UPS brand promise. Brown is also a highly differentiated colour. There is no another organization that uses brown as a brand colour.

The ability to identify a company by its brand colour is amazing. And when a company uses more than one colour, it is harder to identify it—unless, of course, you're Apple. The rainbow colours are perfect for the Apple brand. Creative. Different. Diverse. Not an inexpensive proposition from a printing perspective, but extremely valuable from a branding angle.

While perceiving the environment, shape and colour forms the perception. Therefore for a product to connect with a person, it has to take on a shape and colour that addresses their emotional expectations for that product. In the sequence of visual perception, the brain reads colour after it registers a shape and before it reads content. Choosing a colour for a corporate identity requires a core understanding of colour theory, a clear vision of how the brand needs to be perceived and differentiated, and ability to master consistency and meaning over a broad range of mediums. Some companies, organisations and even people are so consistent and steadfast in their use of colour, that they almost own that colour in our minds. But colour can be used to support

goals way beyond just recognition. It can be used to evoke emotion, express personality, and build that all-important connection with the people who surround the brand.

2.2.2. Touch as an Emotional Tool

The skin is the largest organ of the body. Additionally the elements comprising the skin have a large representation in the cortex of the brain. We're instantly alert to cold, heat, pain, or pressure. It is estimated that there are 50 receptors per 100 square millimetres each containing 640,000 micro receptors dedicated to the senses. As we get older, these numbers decrease and we lose sensitivity in our hands. However, our need for touch does not diminish, and exists beyond detecting danger. We need the stimulus of touch to grow and thrive.

One of the most distinct brands that appeal to the tactile sense is the luxury electronics company Bang & Olufsen. Since their products first appeared in 1943, Bang & Olufsen have put as much detail into their design as they have into the quality of their sound. One of their many innovations has been the all-in-one remote control— enabling the user to use the same device for the television, the radio, the CD, the tape recorder, as well as the lighting in each room. This invention, which first appeared in 1985, has evolved to become a streamlined sensual piece of equipment that oozes quality. Other companies have introduced similar pieces of equipment, but the Bang & Olufsen remote is heavy, solid, and quite distinct. This sense of style is duplicated across every Bang & Olufsen product line, from telephones to speakers, including earphones and the whole range of accessories.

Glass Coca-Cola bottles are another brilliant example of appealing tactile senses through a curvaceous bottle that is pleasure to touch and hold. Its design is recognisable even when one feels it in the dark, its mystery taste unmistakable; a sensory feast mystery – its no wonder Coke is the biggest brand in the world today - life tastes good.

Since touch is a way of, quite literally, taking possession of an object, stores can provide customers with an exciting emotional connection to products through an instant gratification of the desire to touch.

Customers are more likely to touch a product before buying it. They want to feel the clothing, pens, towels and lotions. This is not just for the most practical, obvious reasons, such as to test the shade of a lipstick, but for deeper, more primal reasons that

have to do with the sheer pleasure of holding and playing with something and imagining it belonging to us before we buy it. If a woman is going to wear a lipstick, she wants to know the texture of the product; how it will feel against her skin, as well as how the actual tube will feel in her hand and how the top will feel to open and close. "Sephora has built their retail success story on the touch, try and play principle for cosmetics. Their stores are a fabulous example of what can happen when you give people the power to explore beauty products for themselves. Sherry Baker, Sephora's former head of marketing for the United States and Asia says of their "free to roam, free to try" policy, "Frankly, we get longer shopping time when people are left alone"" (Gobé 2001).

Touching is the most essential of the five senses and also the most immediate. Holding, feeling, caressing, these are the basic and pleasant ways of exploring and experiencing in the world. Touch, whether it's the product itself, the store fixture, the room temperature, or even the floors or the front door's handle, is a dimension of brand experience.

When reading about the theory of salesmanship in selling products, it is generally considered that you can increase the likelihood of making a sale by asking the customer to hold the product. This gives the customer a chance to feel it, turn it over in their hands, and look at it closely. This personal contact with the product gives the customer a sense of ownership and an increased sense of familiarity. They develop a stronger bond with the product and there is a strong chance that brand loyalty will be strengthened as a result.

Most people are not aware of the importance of their senses, unless they lose them. It is the tactile sense that helps a blind person to perceive the environment and forms around them. The texture, dimension, hardness, and warmth of the object help them to create an image in their mind. Different types of surfaces can have a range of different emotions associated with them and can have positive or negative connotations. Contemporary mobile phone designs attract people not just with their function, but also with their form and texture as well. By looking at a cellular phone, one can find clues about the personality of its owner, because people prefer to use things that they find more appealing to themselves in an emotional way. For example some cell phones have a surface of soft fabric. These phones have a more personal friendly feel to them, where as others are cold and hard. Leather can be used to give the consumer a sense of luxury or make them feel that the phone is more upmarket than others.

2.2.3. Taste as an Emotional Tool

> "Phychologist Paul Rozin writes that "For humans, where the search and preparation of food and its ingestion at meals are social occasions, food is a very social entity. Ingestion of food means taking something of the world into the body, and that something typically has a social history: it was produced, prepared, and presented by other humans. Food is a form of social exchange, and is imbued with special meanings in many cultures." Brands that recognize this and respond accordingly will never leave customers with a bad taste in their mouths."(Gobé 2001)

Taste is detected by special structures called taste buds. Humans have about 10,000 taste buds, mostly concentrated on the tongue, with some at the back of the throat and on the palate. Everyone tastes differently. As a person gets older, his sense of taste changes, and becomes less sensitive, making it more likely that he will enjoy foods that he considered "too strong" as a child. There are four types of taste buds, sensitive to sweet, salty, sour, or bitter chemicals respectively. Different taste areas of the tongue are better than others at detecting certain flavours, because each type is concentrated in different regions of the tongue. The very tip is best at sweet things (noted in a child's preference to lick a candy sucker rather than chew it), sour on the sides, bitter at the back, and saltiness all over. Taste is formed from the mixture of these basic elements. Different tastes are distinguished by various combinations and a more sophisticated sense of smell.

Food is an integral part of life. Social interaction happens around the table, and food plays a vital role in tradition and ritual. We take smell and taste for granted; unaware that everything around us has a smell.

Taste and smell are closely related. It would not be incorrect to assume that one smells more flavours than they taste. When the nose fails, say from a bad cold, taste suffers an 80 percent loss. Loss of taste without loss of smell is pretty rare. Full sensory appreciation of food also involves its appearance, its consistency, and its temperature.

> "The author of a respected British medical journal says that if doctors got closer to their patients, they could smell the ailment. He believes that certain illnesses produce certain odours: a patient who smells like whole-wheat bread may have typhoid, and an apple smell just may indicate gangrene." (Lindstrom 2004)

Most of the descriptive terms and phrases we have for smell are associated with food. Smell is estimated to be 10,000 times more sensitive than taste, making taste the weakest of our five senses.

Apart from the food and beverage industry, taste is a difficult sense for most brands to incorporate. However, brands that can incorporate taste can clearly build a very strong brand platform. In fact, close to 16 percent of the Fortune 1000 brands could add taste to their brand platform, yet almost none have so much as given this a cursory glance. (Lindstrom 2004)

Colgate is one of the exceptions. They've patented their distinct toothpaste taste. It's important to note that they have not to date extended this distinctive taste to their other products, like their toothbrushes or dental flosses. So although they've been totally consistent with establishing the Colgate "look" across their product lines, they've been inconsistent by not building their unique taste into products other than toothpaste.

Despite this lack of consistency, Colgate probably ranks as one of the best brands in applying a distinct taste to its product, although there still remains a fair bit of room to leverage taste as part of the brand's extension strategy.

The taste of Colgate toothpaste, the well-designed Bang & Olufsen remote control, the Intel digital sound wave, and Coca-Cola's distinctive red and white have one thing in common: they've all created a third dimension to their product. Their strong sensory uniqueness is distinct enough for users to recognize without the usual logo or typography cues.

The substances in foods send signals to our brain when eaten and it causes sensations. The most evident example for this is chocolate. It contains phenylethylamine, a chemical that raises endorphin levels in the brain. Other cocoa chemicals, such as theobromine and caffeine, are believed to increase alertness. And anandamide reportedly stimulates the cannabinoid receptors in the brain, making us feel good and happy. In addition to this, when we see the foods that we have previous experiences with, our brain imitates the same sensations and we feel the taste without eating them. Sometimes our brain plays a game and we feel this wanting to eat feeling to some visually stimulating products that cannot be eaten. How surprisingly that these brands mostly have fruit or food names like Apple Computer, Mandarina Duck Bags. Their pure, curvaceous, colourful designs and the visual brand identities stimulate us and make us want to taste.

2.2.4. Sound as an Emotional Tool

Sound does in fact generate mood. It creates feelings and emotions. A love movie isn't nearly as emotional if you watch with the sound off. Sound can inspire joy and sadness in equal measure.

Sound has an immediate and, to a large extent, cognitively unmediated effect on recall and emotions. In fact studies indicate that activities, such as listening to music, encourage the release of endorphins in the body, activating the very powerful pleasure centers of the brain.

Sound originates from the motion or vibration of an object—just like the vibrations of a drum. This motion sends vibrations or sound waves through the air, in the same way that ripples form on a pond. The outer ear funnels these vibrations into the ear canal, where they move by a process similar to Morse code until they hit the eardrum. This sets off a chain of vibrations. The eardrum vibrates against the three smallest bones in the body, moving the sound through an oval window into the labyrinth, a maze of winding passages. At the front of the labyrinth does a coiled tube resemble a snail's shell. Here the 25,000 receptors pick up the signals and send them to the brain, and so we hear.

Intel stands out as the company with the clearest, most distinct, consistent, and memorable use of sound. The Intel Inside tune has been around since 1998, making the invisible (the chip) visible via the short, distinct sound used throughout all of Intel's advertising and brand-building campaigns. Research shows that the Intel jingle, also known as the wave, is as distinct and memorable as the Intel logo. In fact, studies have shown that in many cases people remember the Intel wave better than the logo.

As for cornflakes, Kellogg's considers the crunchiness of the grain as having everything to do with the success of the breakfast product. Emphasis is placed on the crunch we hear and feel in our mouths rather than the sound effects we hear on commercials. Kellogg's has spent years experimenting with the synergy between crunch and taste. As part of this research they made contact with a Danish commercial music laboratory that specializes in the exact crunchy sensation of a breakfast cereal. Kellogg's wanted to patent their own crunch, and trademark and own it in the same way they own their recipe and logo. So the laboratory created a highly distinctive crunch uniquely designed for Kellogg's, with only one very important difference from

traditional music in commercials. The particular sound and feel of the crunch was identifiably Kellogg's, and anyone who happened to help himself to some cornflakes from a glass bowl at a breakfast buffet would be able to be recognize those anonymous cornflakes as Kellogg's. The day Kellogg's introduced their unique crunch to the market, their brand moved up the ladder. They'd expanded the perception of their brand to incorporate multiple senses, including touch, rather than the more limited sight and taste. So by appealing to another of our five senses they broadened their brand platform.

Many brands focus their energies on strong visuals, often to the detriment of the audio component. Furthermore, only a few brands utilize the strengths of audio in making their brand more distinct, clearer, consistent, and memorable across a majority of their channels.

The mimic, gesture, and hand and body movements that people do while expressing themselves are mostly not as impressive as the tone of their voices. The sound of voice gives clues about how one feels and thinks. Therefore sound makes connections easier. It creates feelings and emotions. Nowadays companies are using sound to create brand emotion. The ringing tone of a cellular or an opening sound of a laptop not only reminds us of the brand name but also lets us to visualise the whole brand concept in our minds. Whenever a person hears the ring tone of a Nokia mobile phone, the visual image of connecting hands, the slogan "connecting people" comes in mind and most importantly it gives us the idea that "best communication tool is Nokia", and we feel happy to have one. This is one of the best examples of the affects of sound on human feelings, emotions and its contribution to the brand image in our minds. Sound does infact generate moods, creates emotions, and helps consumers to create an emotional bond with the brand.

2.2.5. Smell as an Emotional Tool

Smell is arguably the strongest of the senses, yet scent is an oft-neglected tool for providing consumers with engaging and emotional experiences. A whole array of studies reveals that odor has the potential to evoke our emotions with more potency than any other of the other senses! This is probably because there are more connections between the olfactory region of the brain to the amygdalahippocampal complex (where emotional memories are processed) than any of the other senses have. Scent is not filtered out by the brain; it is instinctive and involuntary. Hence, your customer's nose is

actually a direct link to their memories and emotions awaiting your stimulation. (Gobé 2001)

Apparently, people can recall scents and odours better than they can recall what they have seen. Think of a "new car smell", or how the smells and sounds of outdoors can be used to sell camping gear? Or how about the smell of delicate perfume, oak and musk, finds us making repeated visits to our favourite high street store in an attempt to buy 'sophistication'. Crayola had the smell of their crayons trademarked, as they believed it was an essential part of their brand.

One can close their eyes, cover their ears, refrain from touching, and reject taste, but smell is part of the air we breathe. We smell with every breath we take. It is also the sense we most take for granted. There's no cultural activity for it—no sniffing galleries, no concertos written to surround us with odour, no special menu of smells created for grand occasions, and yet it is the most direct and basic sense.

Smell is also extraordinarily powerful in evoking memory. Where you may be at a loss to conjure up the details of your childhood home, a whiff of homemade bread can instantly transport you back in time. As Diane Ackerman says in her poetic study A Natural History of the Senses, "Hit a tripwire of smell, and memories explode all at once. A complex vision leaps out of the undergrowth." (Ackerman 1990)

Smell is almost impossible to describe. We are exposed to thousands of different smells yet we have an extremely limited vocabulary to address them. Watson points out how scant the vocabulary for auxiliary odours (such as the way a home or a cupboard might smell) is in every culture. "In Central Africa alone, auxiliary odours are described as phosphoric, cheesy, nutty, garlicky, rancid, ammoniac and musky." (Watson 2000) We often 'borrow' from the wider vocabulary of food and taste to describe a scent.

Over the past decade the car industry has transformed every feature down to the very smell of the car into a branding exercise. Brands like Kellogg's, the breakfast cereal experts, no longer count on the natural crunching sounds of their product, but design these in sound labs. Singapore Airlines ensures that the aroma in the cabin is as consistent as the colour scheme, which matches the makeup and uniforms worn by the hostesses. Every detail of brands should be created with a true sensory signature. If brands want to build and maintain future loyalty, they will have to establish a strategy that appeals to all senses.

It is a known fact that human beings can be identified by a particular smell –a perfume- or our emotions stirred by the faint smell on the clothing left behind by a

loved one – probably by a particular brand of detergent. But not many people have thought about the smell of Scotch tape, a new car, or a shop. Each smell is unlike anything else and provides clues about subtle ways odour can be used to manage brand identity.   Future branding strategies will not only appeal to the senses of sight and sound, but customers will increasingly experience brands through touch, taste and smell, says Martin Lindstrom, a Danish branding expert and former BBDO executive. Of all the senses, smell has the most power to get customers' attention and build long-term relationships with brands, according to a global study Lindstrom (Lindstrom 2004) conducted for this latest book, Brand Sense: Build Powerful Brands Through Touch, Taste, Smell, Sight, and Sound. Car manufacturers have long recognized the smell of a new car as one of the most powerful tools in their arsenal for cementing a love affair between their brand and a new owner. When Rolls-Royce buyers began complaining in the mid-1990s that the new cars didn't live up to their predecessors, researchers tracked the problem to its source: the smell. Using a 1965 Silver Cloud as a reference point, the company deconstructed the scent, identifying 800 separate elements. It then recalibrated the aroma and now sprays it under the seats to re-create the scent of a classic "Roller." Indeed, so alluring is the scent of a new car that manufacturers have bottled it, enabling used-car dealers to spray their inventory with the fragrance to help increase the sales.

According to the Sense of Smell Institute, the average human being is able to recognize approximately 10,000 different odours. What's more, people can recall smells with 65% accuracy after a year, while the visual recall of photos sinks to about 50% after only three months. Proust may have had his madeleines, but everyday Americans have equally powerful olfactory memories, says Dr. Alan R. Hirsch, founder and neurological director of the Smell & Taste Treatment and Research Foundation, in Chicago. In one study of 989 people, he found that their favourite childhood smells varied based on when they were born and raised. Subjects born between 1900 and 1930 waxed nostalgic about natural smells -- grass, trees, horses, and pie. Those born after 1930 were more likely to remember artificial scents from their youth -- Play-Doh, Crayola crayons, Keds, SweetTarts. "That suggests that the things people are nostalgic for are now more artificial and brand-related than in the past," says Hirsch. "If a company can associate a mood state with a smell, it can transfer that happy feeling to the product." Those who don't lock in that connection risk being left behind, he warns.

Until recently, though, smell has been the stepchild of the senses. "Smell is fairly dormant in our culture," says Ron Pompei, CEO of the design firm Pompei AD. The reason, he says, is that as civilizations moved from the agricultural to the industrial age, we generated a lot of smells that weren't too savory. Between sewage in the streets and belching factories, "for a couple thousand years, we haven't had an environment worth smelling," Pompei says. "But when we reopen that sense, we open up possibilities." (Lindstrom 2004)

The idea of using a scent as a brand identifier has not been so common today, but as it becomes ever more difficult to gain consumers' attention in an increasingly cluttered environment, more and more companies are looking to fragrance to help distinguish their brands from the competition. While vision is unquestionably our most powerful sense, when it comes to garnering an emotional response, scent is a much more powerful trigger. "Seventy-five percent of the emotions we generate on a daily basis are affected by smell," says Lindstroem. "Next to sight, it's the most important sense we have." (Lindstrom 2004) But simply applying a scent on a product won't assure a brand's acceptance any more than piping in "Feelings" on the sound system in a department store will make customers buy more socks. Therefore the scent must match logically with the product and its customers.

2.3. Advantages of Brand Emotion in Design

It is clear that over the past decade the world is moving from an industrially driven economy where the machines are heroes toward a people-driven economy that puts the consumer in the seat of power. A New York Times article says that, "Over the last fifty years the economic base has shifted from production to consumption. It has gravitated from the sphere of rationality to the realm of desire: from the objective to the subjective; to the realm of psychology." (Muschamp 1999)

Branding is not only about ubiquity, and functions; it is about bonding emotionally with people in their daily life. Only when a product or a service kindles an emotional dialogue with the consumer, can this product or service qualify to be a brand. (Gobé 2001)

Today understanding people's emotional needs and desires is, now more than ever, the key to success. Corporations must take definite steps toward building stronger

connections and relationships, which recognise their customers as partners. Industry today needs to bring people the products they desire, exactly when they want them, through venues that are both inspiring and intimately responsive to their needs.

Emotional branding focuses on the most compelling aspect of the human character: the desire to transcend material satisfaction, and experience emotional fulfilment.

"As we progress toward an economy that thrives on personal relationships, the value of designing consumer products and retail environments as sensory experiences will require, more than ever before, emotion, imagination, and vision." (Gobé 2001) Design is the most potent expression of a brand and those ultimately bringing powerful ideas to life through design are the best way to create a lasting link between the consumer and the company. Design creates emotions, sensory experiences, and, ultimately, sales.

Top brands have already created multi-sensory experiences. Singapore Airlines, has aligned a special perfume, language and look around its female flight attendants, known as the Singapore Girls, and Mercedes-Benz has set up a special department to work on the sound of its car doors to increase the perception of high quality. By the end of the 1990s Daimler Chrysler established an entirely new department within the company. This was not to design, build, or even market cars. Its job was solely to work on the sound of their car doors. That's it. With a team of ten engineers allocated to the task, their only role was to analyze and then create the perfect sound of an opening and closing door. Over the years, car manufacturers have learned a lot about what sells cars. And it's not what we think it is. It's not necessarily the car's design or even the acceleration. Studies show that the interior design, including the way the doors open and close, helps determine the choice. The interior design is extremely important because generally women relate more to the feel of the interior than they do to the features outside. So the way the doors close can be an important factor in the perception of quality. Daimler Chrysler understands this.

By using more than one sense these brands, among others, can establish a stronger connection with the consumer and create a long-lasting emotional engagement. Lindstorm's (Lindstorm 2004) point is pretty obvious for anyone who has entered a supermarket on an empty stomach and headed straight towards the smell of freshly baked bread, or has been lured to the snack bar at a movie theatre by the smell of buttery popcorn. Lindstrom's research discovered that "the way people use their senses

also varies from market to market both in terms of the sensory priority and in sensory sensitivity." (Linsdstorm 2004)

Sensory branding, the idea that brands should engage consumers on a variety of touch points, is not new. Consumers now know instantly that a giant yellow arch indicates hamburgers, and a distinctive ring tone tells that the offender is a customer of Nokia or Motorola. And a start up bong lets us know whether the user huddled over the laptop bought her operating system from Microsoft or Apple.

A bright fresh spring day has a particular smell to it. Manufacturers try to bottle this feeling of life's renewal, and the marketers use the emotional connection to spring to sell their dishwashing liquids, toilet cleaners, shampoos, soaps, window cleaners.

Almost the entire understanding of the world is experienced through senses. Senses are the links to memory and can tap right into emotion.

Providing consumers with a multisensorial brand experience by playing with the five senses is the key to achieving the kind of memorable emotional brand contact that will create loyalty and will establish brand preference. In addition to these sensorial experiences which are mentioned above relationship with consumers, adding imagination to the brand experience and a strong brand vision are a must for an emotional branding.

Imagination in brand design is the crucial point that makes the emotional branding process real. Imagination allows a brand to reach the hearts of consumers by imaginative approaches to the design of products, packaging, stores, and advertisements. Emotional brands change people's lives. The connection isn't rational. It is deeply emotional. Apple is a favourite example of emotional branding.

2.4. Logo as a Visual Corporate Identity

"Humans think visually. A picture is really worth a million words. And great brands have readily identifiable icons- just ask Nike or Apple or Shell-strong simple images that connect with customers." (Peters 1999)

Logos are one of the base elements in a corporate identity or brand identity. They are the visual representation of what a company is. They trigger people's memories of previous experiences with the company and other implementations of the logo, leaving a greater impact than words can alone do. They are the graphic links to the

message that a brand promises and communicates and the relationship a company can develop between its brand and its customers. So they become one of the strongest tools for building and reinforcing a brand image and maintaining its value. Also a logo plays a key role in building loyalty and trust in a brand because it provokes an immediate reaction.

Communicating the brand message depends heavily on an effective brand logo. The logo is arguably the most important part of the brand, as it is the part of a company's brand message that is most visible to consumers and, ideally, it comes to stand for the brand itself in their minds. Paul Dickinson (Dickinson and Svenson 2000) describes a debate in the graphic design world about whether or not the design of such a logo really matters. His co-author and colleague, Neil Svensen, argues that it does not matter "if your logo is a nasty drawing of a dead goat's head" (Dickinson and Svenson 2000) as long as it is used consistently. Others, like the late design genius Paul Rand who, in an interview with Stephen Heller (Heller 1989), noted that designers should not do things "willy-nilly," believe strongly that careful logo design is of the utmost importance in effectively communicating a brand's message to consumers.

As the world's brands move into the twenty-first century, logo design is becoming increasingly important as a means of differentiation because, in today's mass-market economy, only companies that are able to distinguish themselves from their competitors will succeed. The modern economy is riddled with challenges such as unprecedented levels of competition and a multitude of product choices for consumers. To combat these challenges, today's companies have advertising tools available to them the likes of which were inconceivable even a century ago. Widely circulated periodicals, national television and the Internet are all fertile mediums for advertising with the potential to reach millions of consumers, and everyone is using them. Untarnished corporate images and effective brand logos have arguably become manageable corporate assets, and important competitive advantages in attracting and keeping consumers' attention (Selame 1988). While a brand encompasses many aspects of a company and a consumer experience, it is the brand name and logo, the most visible aspects of corporate branding that tie together all the various aspects of a brand's identity (Upshaw 1995).

In 1960, the American Marketing Association authored a widely accepted definition of a "brand" that focuses a great deal on the logo that marks it. It said that a brand is "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" (deChernatony 2001). It is this logo-centric definition of the brand as it argues the importance of branding and the central role of logo design in the branding process.

The logo is the central element of a corporate identity design and virtually all corporate identities include a logo (Rowden 2000). As former president of the General Cinema Corporation once noted, "the first impression of a company is often its name and logo" (Selame 1988). Not only is a logo a first impression, if it is used consistently well a logo can come to encompass the entire corporate image. An unpublished 1994 report by the Schecter Group, which is reviewed by Upshaw in 1995, showed that consumers' perceptions of corporate identities were significantly influenced by graphics used to symbolise brands. In its study of 27 well-known logos, the Schecter Group found that 17 of the images actually had a negative impact on the way the companies they represented were perceived (Upshaw 1995). This hints at the importance of logo design to the whole of corporate identity design and effectiveness. It also supports the claim that even if a logo is an effective differentiation tool, it may only communicate, and not necessarily shape, a company's image.

The logo itself does not define a corporate image, but acts as a symbol of that image. Even if they don't become iconic or assimilate themselves into pop culture, logos can serve as reminders of larger corporate images that would otherwise be too overwhelming for consumers to recall (Selame 1988).

The logo must stand on its own and conjure in consumers' minds the multitude of images and emotions that the corporation it represents took years to establish as the basis for its corporate identity. Logos that are able to do this will foster consumer loyalty to their companies by reminding them of a positive corporate image. Logos that fail at this not only do not foster good will and customer loyalty, they may even create a negative image of their companies in the minds of their target audiences.

2.5. A brief history of logos

The history of logos goes back to prehistoric ages. The first logos have been drawn on the walls of caves. "They were the symbols of personal and group beliefs and

evolved from desire and need for social communication and identification of certain 'truths'." (Thomas 2000)

As one of the oldest signs which signify eternity and the open eye of the Supreme Being, a circle appears to have been used in every cultural sphere on earth long before communication between civilizations existed. The other primary signs were the cross, square, and Pythagoras. The 'sign of the cross' is found in almost all cultures and generally signifies religious or cosmic significance, e.g. the four corners of the cosmos and God. Pythagoras signifies wisdom, and the square represents earth. These simple and primary signs were the man's first attempt to communicate, not by tongue, but a representational drawing or image. Words and hand signs could be misconstrued or misinterpreted-images didn't and couldn't.

The word 'logo' first used in ancient Greek. They were the symbols consisting of one or more letters. These typically represented the initial letters of a person or place for use on stationary and signs. Many early Greek and Roman coins bear the monograms or logos of rulers or towns.

The first known branded product in human history is a signed Hunan ceramic piece dating back to 4000 BC that was unearthed in 1921 by a Swedish archaeological team. Another example of an ancient brander is the Babylonian king, Nebuchadnezzar, who had his name placed on every brick to be used in the construction of his Egyptian palace. The Romans, too, placed identifying marks on products such as lead pipes, marble works, glassware, bronze works, precious metal works, and even loaves of bread. In medieval Europe trademarks served as warranties for the products they decorated, and following the outbreak of the Black Plague, such marks served to maintain "closed shops" and ensured that the guilds maintained control over their crafts. Innkeepers hung regal-looking coats of arms over their doors, distinguishing them from others in their line of work and implying royal endorsements (Selame 1988).

During the middle ages, similar logos were seen ecclesiastical and commercial use. By the thirteenth century, these simple letterforms had evolved into trademarks for merchants. These early examples of logo design include marks for masons, goldsmiths and paper makers. By the 1700s, every trader and dealer had a trademark or stamp.

In time, symbols developed into art forms themselves. Albrecht Dürer's timeless mark, placed at the bottom of his work, is still a hallmark for excellence in art.

The industrial revolution caused a dramatic gain in the value and importance of trademarks. British railroad companies worked hard to establish some of the first

modern corporate identities, customizing every customer-facing aspect of their businesses from termini to employees' uniforms to the silverware used in the dining cars (Woodham 1997).

As the industrial revolution gave rise to mass production, manufacturers increasingly found themselves producing products almost identical to their competitors'. Suddenly, they had to find new bases for competition, and corporate logos and branded images became competitive advantages. In 1877, the Quaker Oats Company became one of the first to register its mark under the United States trademark law of 1870. Other notable early registrations include Prudential's rendering of the Rock of Gibraltar in 1896 and the GE logo in 1892 (Selame 1988). These modern brand pioneers recognized early that their success was dependent upon the communication of a consistent message to consumers in a new era of mass advertising and were among the first to use the same corporate symbols repetitively to ensure that consistency in consumers' minds.

By the 1950s, with the emergence of national and multinational corporations, trademarks began to move beyond symbols, using larger design systems to unify all communications, to accomplish identifiable goals. With the emergence of the information age company logos have become the faces of business and our economy. The general public has become increasingly aware of visual symbols, especially logos, their meanings, and their implementations. Logos have become the company's most important visual image.

Today advertising to mass audiences is no longer a novelty. It is an absolute necessity for survival in the marketplace. Consumers have been conditioned by a barrage of visual imagery and symbolism and don't even realize the extent of their dependence on logos as indicators of quality in the modern consumer culture (Selame 1988). Corporate communications have to work harder than ever to attract attention in the sea of advertisements and mass media products that make up what J.B. Priestly dubbed the "admass society" (Sparke 1986). Unlike turn of the century advertising, which focused on the products or services for sale, modern advertising focuses more on the logo or brand being sold (Klein, 1999). As a result, corporate logos are everywhere and have become a part of our pop culture. They surround us on billboards, utility vans, T-shirts, and even in our popular art as evidenced by Andy Warhol's Campbell's Soup Cans. The McDonalds arches themselves have become a symbol of the United States.

With logos and ads everywhere consumer's turn, it is essential that a company invest in and establish a recognizable brand.

> Logos are the quitessential free-floating signifiers of late modernity. Freed from ties to specific media and subject to cross-industry flows facilitated by deregulation and corporate vertical integration, logos turn up everywhere we look. Not only are they on billboards and magazine pages, they are in the most intimate and the most mundane places. We find them on the edges of our bedsheets and sewn into the seams of our underwear. They are emblazoned on our mousepads and inscribed along the ridges of pencils. (Sturken and Cartwright 2001)

Modern advances in printing and typography, coupled with the rise of photography, cinema, television and the digitization of images for the web, have made modern society extremely visually oriented (Jussim 1989). This has given rise to the refinement of a visual language consisting of combinations of words, images, and shapes "into a unified communication unit" that has become extremely important in all types of communication (Horn 1999). Perhaps the primary example of such a visual communication unit is the corporate logo, first used to identify and distinguish different manufacturers' goods (Selame 1988). In the 1880s and 1890s, companies such as Procter and Gamble, Borden, Campbell's and H.J. Heinz were among the first to use this type of visual language in the form of distinctive packaging and branding to "create new habits of consumption" by training the consumer to reach for products bearing familiar logos (Lupton and Miller 1989). In this respect, corporate logos, along with corporate colours and names, "serve the same purpose as religious symbolism, chivalric heraldry or national flags and symbols" in that they encapsulate an entire brand message or set of corporate values into one single visual unit (Olins 1996). Simple symbols, like the swastika, the hammer and sickle, or the American Red Cross logo, can not only trigger instant reactions in the minds of those who perceive them, but also have proven to be powerful tools in motivating people or influencing their beliefs (Selame 1988). In this regard, corporate logos serve as flags or symbols that act as potent identifiers, deriving their meanings from the products and companies behind them, and are able to communicate great quantities of information in one visual unit (Rand 1994). For this reason, logos have become the points of brand messages around which all other parts have come to revolve (Rowden 2000).

Today, many brands are instantly recognized by their logos. The golden arches of McDonald's, the blue and white BMW circle, and the partially eaten apple of Macintosh are examples of a few companies whose logos have practically become cultural icons (deChernatony 2001). This highlights the fact that logos are extremely important in marketing. The Prudential rock, the Texaco star, and the Kellogg's script alone have probably done as much for their brands' images and distinctiveness as have all the other marketing efforts behind these top brands combined (Upshaw 1995). Chairman of the world-renown Wolff Olins design consultancy, Wally Olins, once noted that "the whole of a company's personality, its identity, will become the most significant factor in making a choice between one company and its product and another" (Woodham 1997).

Today's manufacturers must create an image-based difference between their products and their competitors' in the minds of consumers in addition to manufacturing the product in the factory and getting it onto the shelves. While this shift began at the dawn of the industrial revolution, it evolved over the decades into the "brand equity mania" of the 1980s when big brand names were being valued at up to six times their book value (Klein 1999). Bulky manufacturing corporations with too many factories, employees, and physical resources were not suited to survival in the economic recession of that decade. Hence, a new kind of company began to emerge that soon overtook traditional American manufacturers. Companies like Nike, Microsoft and Tommy Hilfigger have shed most of their material assets, choosing to streamline themselves into producers of brands, rather than products. They place their logos on products produced by overseas contractors and focus more on marketing their wares than on making them. In fact, logos have become the central focus of many brands, even upstaging the products themselves. No longer just an add-on, often the logo itself is the product, as is often the case with many clothing labels today (Klein 1999). While an effective overall identity scheme or marketing campaign surely cannot rely solely on a strong corporate logo (Rowden 2000), logos have undeniably become extremely important as product identifiers and differentiators in our society.

2.6. Importance of Logo Design to Branding and Marketing

The brand is a powerful visual language used to support a company's communication with its consumers. The goal of the brand is to create a lasting impression that results in a consumer bond and creates loyal customers. The logo is the point of entry to a brand.

Image is a reflection of the brand strategy. Being a visual tool that supports the brand, logos are very important. A logo is the face of a brand, but it is not the brand. However it helps it to be identified. Not having a logo would be like being a faceless person. One might have a great physique, a great personality and a radio voice, but without a face no one would ever be able to identify that person. There would be nothing to tie all those things together. However the logo is the mental image of a brand, it is the fastest way for a firm to be recognized and even preferred, a logo by itself is not a brand, but a brand without a logo is, in my opinion, incomplete.

Throughout the modern era, corporate logo design continued to increase in significance as a product differentiator and a corporate identifier. Today, logos have become such a part of the modern landscape that not only do we often fail to realize how ubiquitous they have become, but we could hardly function without them acting as signposts, helping us navigate supermarket aisles, news stands, department stores, and even city streets. Busy consumers on the sidewalks of today's metropolis, for example, are constantly on the lookout for logos that can direct them at-a-glance to ATM machines, fast food restaurants, popular clothing stores, and vending machines.

Brands send messages to consumers that the products or services they represent are superior to those of their marketplace rivals (Dickinson and Svensen, 2000). This is becoming increasingly important as today's consumer becomes more and more "cash rich and time poor," meaning that consumers are forced to rely on corporate identity and product branding to help them choose quickly among an ever-increasing number of competing products and services (Dickinson and Svensen 2000). Symbols like brand logos are more than "mere labels" for branded products; they serve as "visual shorthand" for communicating a brand message and promise to consumers (Selame 1988). These symbols can be large, like a set of McDonald's arches that can be seen for miles along the highway, or small, like an understated tabletop sign in a window on Manhattan's Fifth Avenue, depending on the target audience. But no matter what kind

of sign it is that people expect to see, they do navigate through life relying on corporate logos for guidance. "Motorists look for KFC's big red and white striped bucket on roadsides, and can notice the scalloped seashell of a Shell gas station or the double Xs of an Exxon very quickly. Modern consumers do not look for names, but for these corporate symbols instead" (Selame 1988).

Because of the ease of recognition such symbols allow, consumers are selective about the brands they choose to purchase. Teresa Swartz demonstrated this type of symbol recognition and brand association in a study of subjects' responses to photos of identical products sporting different brand logos. She asked 152 subjects to react to images of identical shirts with different logos on them, and showed that the symbol alone caused subjects to have different interpretations of what was otherwise an identical picture. Her work not only demonstrated an awareness of logos and their brand messages in her subjects, but also showed that brand message differentiation, communicated by sewing a logo onto the shirt, is a viable strategy for product differentiation in the marketplace (Swartz and Iacobucci 2000). As Paul Rand, the genius behind the IBM corporate identity, points out, likes and dislikes do not factor into this type of brand logo identification. He gives the example of the Mercedes logo, which has nothing to do with automobiles, but which has come to be highly regarded by consumers because it stands for a well-respected product. Rand also gives an example relating to shirts—the Lacoste alligator is a well-recognized and effective brand logo despite the fact that alligators and shirts are not generally associated with one another (Rand 1994).

Branding, then, is extremely important in today's marketplace and one effective way of creating, maintaining, and leveraging a brand is through the effective design and use of a brand logo. The logo acts as an indicator to consumers, helps them recognize a manufacturer's products in an otherwise overwhelming sea of similar products, and communicates a message about the product it is labelling. Corporate logo design is a key aspect of successful branding. It is the logo that allows consumers to identify a certain manufacturer's goods and simplify purchasing decisions on the basis of perceived differences among competing brands. A well-designed logo allows for easy recognition and quick associations between the logo, the brand it represents, and that brand's characteristics. A poorly designed logo will not be easily recognized and will fail to help differentiate the products it adorns. In addition, well-designed logos are also important in terms of what they are able to communicate about the company behind the

brands they identify and are therefore central to creating positive images in consumers'
minds not only of the branded products they label but of the companies behind the
products as well.

CHAPTER 3

HISTORY AND SEMIOTIC ANALYSIS OF
THE APPLE AND IBM LOGOS

3.1. Apple's Emergence as an Emotional Brand in an IBM Dominated World

Information technology gained rise with the first computers by IBM in the 1950's. Before that there were only calculating machines and office equipment companies. For over fifty years, IBM seems to have dominated the world of information technology. Today, with very few exceptions, there is only one way for computers to look, and that is the way IBM has chosen to look. Ever since Thomas Watson Jnr. and Eliot Noyes began working together, there has been a specific IBM visual style which is applied to communications material, advertising, brochures, films, the products designed for and made by the IBM organization. Like the other companies in the finest tradition of corporate identity, like AEG or Container Corporation of America, IBM has used the world's best architects and designers to make a series of statements about itself, all of which add up to 'We are the most thoughtful, thorough company in our field. We are the best.' "The impact of IBM's visual style on the competition was that it was simply to obliterate all consideration of other options. To be in computers you had to look like IBM. The nearer to IBM you looked, the more like a real computer company you would feel yourself to be" (Olins 1996). Most computer companies emulated IBM in their architecture, their showrooms, their products, and their information material. It is observed most clearly in the communications area: IBM used the slogan 'Think'; ICL said 'Think ICL'; Honeywell called itself 'The other Computer Company'.

It didn't occur to other companies in the business to question whether what was right for IBM was necessarily right for them – that indeed, it might be very wrong for them; that by emulating IBM they may have been demonstrating a feeling of inferiority and lack of worth, denying their own individuality, or making negative feelings manifest to their

Apple was the first company that broke the IBM visual stranglehold. The microcomputer company had been well-known within the industry for quite a long time. However neither IBM nor other companies thought there was much use for the product. Computers were sold to offices, factories and shops in a business environment. Computers had nothing to do with people's ordinary lives. Steve Jobs and a few close colleagues of his, influenced by the combination of informality in social life and high technology in industrial life, invented the micro computer all over again and decided to sell the computers like transistor radios. They named the company after a fruit. Apple's success suddenly made fruit acceptable in the computer world. Peach Tree, Apricot and the others have followed Apple. Machines do not just have numbers anymore, but cute names like Macintosh, an American variety of apple. "The achievement of Apple in breaking a generic that had a pulverizing hold on the industry, and creating something original and successful, is greatly to be admired"(Olins 1996).

Apple uses a visual symbol which departs dramatically from what is usual in the industry and which embody almost magically the essence of what it is and what it is attempting to communicate. The result of using Apple as a name and logo shows that symbols have power to affect the way people feel.

Apple is one of the leading branding companies in the world. Marketing experts like Marc Gobé, author of Emotional Branding (Gobé 2001) and principal of d/g worldwide, states that Apple's brand is the key to the companies' success.

"Without the brand, Apple would be dead… The brand is all they've got. The power of their branding is all that keeps them alive. It's got nothing to do with products."
(Gobé 2001)

There are 25 million people around the world who use Apple computers, according to web site of Apple (WEB_1 2006). But unlike ordinary personal computers, people do not simply use Macs, they become fans. They develop a passion for the machines, which can sometimes turn into an obsession as Leander Kahney (Kahney 2004) stated.

Robin Rusch, editor of brandchannel.com, which awarded Apple "Brand of the Year" in 2001, said "It's a really powerful brand. The overwhelming presence of Apple comes through everything they do" (WEB_3 2006).

Marketer Marc Gobé (Gobé 2001) thinks that in some cases, branding has become as powerful as religion. "People's connections with brands transcend commerce" he said while explaining the connection of consumers with the brand Nike and Apple. "Apple users are mostly referred to as Apple's faithful, Mac zealots, members of the cult of Mac, Appleholics, Macheads, Maccies, Macolytes, and Mac addicts. The biannual Macworld conference is often compared to a religious meeting where Steve Jobs is worshipped like a rock star or a charismatic cult leader"(Kahney 2004).

Table 3.1. Cultural Relevance-Emotional Connection Table
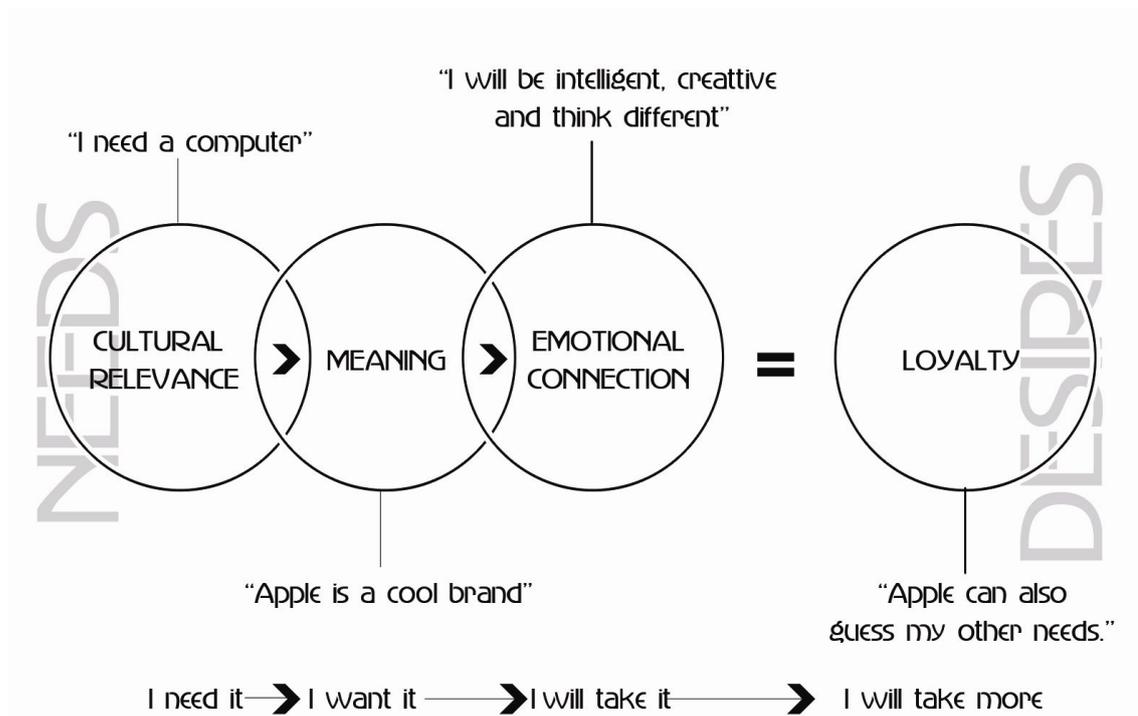
Emotions are associated with everything we experience, including communication, purchase and consumption related to brands. Emotions are unconscious underlying elementary processes, to be distinguished from feelings. Emotions can be observed as unconscious avoidance or approach reactions to things that happen to us.

Business Week named the Apple iMac "design for the decade" in 2002, because "Good product design in and of itself can have a strong business impact. But good design that

is integrated with packaging, advertising, and marketing has the greatest effect on the bottom line" (Wheeler 2003).

Coherence provides quality that implies that all the pieces hold together in a way seamless to the customer. And to achieve this coherence in an emotional level strengthens the bonds with consumers. Apple has this coherence in its products, advertisements, retail stores, as well as in its logo.

Apple is a brand that is always defying the odds. The company commands global market share of just 3%, almost went out of business after a financial nosedive in the mid 1990s and its main products compete with the universal IBM compatible PC. Yet despite the difficulties it has faced and continues to face, it remains a very successful company. The brand was voted brand of the year by Interbrand in 2001, (WEB_6 2006) came second to Google in 2002 and continues to command very strong loyalty amongst users. "The value of the brand to a company such as Apple is almost incalculable; so much so that it prompted Wired News to claim recently that 'without the brand, Apple would be dead… The power of their branding is all that keeps them alive'"(Kahney 2004). Apple been so successful, because it concentrated on building a powerful brand based on emotional rather than functional values. Apple may have produced a range of powerful computers and innovative products such as the iPod and the iMac but by far their greatest success has been in enticing customers in, forging deep bonds and encouraging them to fall in love with the brand.

Apple has always played on the emotions. It has been David taking on the Goliath of IBM, its ethos is power to the people through technology and it seeks to build communities around its products. The brand has become synonymous with creativity, the choice for designers everywhere, and has communicated itself as funky, quirky and colourful, a vibrant alternative to its drab and businesslike competitors. The equity produced by this powerful branding is without a doubt Apple's key asset. Competitors such as Commodore and Amstrad were slain by the growth of the PC but the loyalty and affection that the Apple brand commanded allowed it to keep its head above water and become the success it is today. In a faceless market, Apple showed character and built an image. When former CEO John Scully talks of his time in the company during the late 1980s and early 1990s he has no illusions about Apple's role, pointing out that "people talk about technology but Apple was a marketing company. It was the marketing company of the decade" (Linzmayer 1999). This kind of thinking built the

brand equity Apple enjoys today, the brand equity that both kept Apple afloat and promises future profits. This asset may be intangible but it is also truly invaluable.

Advertising is the vital link between producers and consumers because it inspires action. Its role is to communicate ethical, true, entertaining ideas that translate thought into action. Without advertising, commerce stops, and through advertising, commerce transforms. In a market reality, emotional brands connect consumer choice with a genuine commercial desire to a make difference to this world. The question each brand and its marketers must ask is this whether they like consumers to respect the brand or to love and respect it. Today, brands need to be loved to be sustainable, and to be loved, the brand has to be lovable.

Advertising is an important tool in being an emotional brand. Apple is known for its advertisements, when an Apple advertisement is seen, people remember it. This goes all the way back to Apples superbowl advertisement for the Macintosh.

The purpose of the 1984 spot was to create awareness. It accomplished that goal admirably, and spawned legions of Mac lovers. It probably aroused more emotion than any other ad run. The half-time of the 1984 Super Bowl featured a 45 second ad that would be declared in 1995 the best ad of the last 50 years. The commercial, directed by Ridley Scott (Alien 1979 and Blade Runner 1982) for the Apple Corporation, announced the imminent arrival of the Macintosh computer. The commercial is elegant, filmic, and a powerful cinematic narrative. It contains allusions to legendary films and cultural myths.

Steve Jobs wanted to launch the Macintosh with an inspiring commercial that was as revolutionary as the product itself. He loved the Orwellian tagline when it was presented, and he encouraged the Chiat-Day team to pursue it. Steve Hayden and Brent Thomas put together an intriguing story board, envisioning a visually striking, highly symbolic, miniature science fiction epic featuring a young female athlete who liberates the subjugated masses from totalitarian domination by throwing her sledgehammer to smash a huge screen displaying Big Brother.

The idea behind the "Think Different" ad is to get the consumer to realise that they have a choice in what they chose. You can buy a Mac and be like Albert Einstein or buy a PC and be like everybody else.

Apple's message was pretty clear, it's better to be different. The ad continued to name people like Gandhi and Albert Einstein, people that we respect who were first thought to be, crazy.

The "Think Different" campaign emphasizes the iMac as a rebel or genius product. In stark contrast to the television commercials, "Think Different" did not show the iMac at all. Instead photographs of famous people who thought out of the box , John Lennon, Albert Einstein, etc., were shown along with the Apple logo.

Switch was an advertising campaign launched by Apple Computer on June 10, 2002. It featured what the company referred to as "real people" who had "switched" from the Microsoft Windows platform to the Mac. An international television and print ad campaign directed users to a website where various myths about the Mac platform were dispelled.

The idea behind the customer testimonials is to find everyday people that made the switch and are happy with it. This allows the consumer to relate to the person and consider buying the product.

Apple is also advertising their products on the big-screen as well as the television. There have recently been several movies and television shows that featured Apple products on them. This is one of Apples way of targeting their product to younger audiences. When younger people see that there favourite actors and actresses use a Mac it encourages them to go use one as well. Apple is also trying to appeal to the consumer by having a "cool factor".

> From the moment you open the package, it's clear that this product will leave an indelible mark on humankind ...and we're going to be a part of that! Throw in some logo stickers, and it's flawless marketing…..It's that same "brand emotion" that causes new iPodders to waste money on accessories. (WEB_7 2006)

Kahney states in his book Cult of Mac (Kahney 2004) "Like a tea ceremony, the unpacking of a new iMac took on some distinctly ritualistic touches: The iMac arrives in the mail. People are invited over. They gather around the boxed computer in the center of the room. Drinks are poured, lights lowered, candles lit. And while the new machine is unwrapped, someone takes pictures to post on the Web."

There are at least a half-dozen web pages documenting every stage of the unpacking and setting up of the new Apple. And they show the unopened box, the opened box, unpacking the mouse. And they always end with the same shot: the new iMac sitting on someone's desk.

In Kahney's book (Kahney 2004), an unpacking ceremony of Philip Torrone is depicted. He invited his fiancé and a friend to his Minneapolis apartment to experience

the unwrapping of his new iMac. "You savour every moment ...You don't open it like an ordinary box. This is something magical. Perhaps it was the two glasses of wine or the new iMac smell -- a cross between Styrofoam and newly molded plastic" – "but it was amazing. Each piece carefully wrapped, the DVDs, the special gray rag for the screen. It's as if Steve Jobs packed it himself. We wanted to wear rubber gloves when we unpacked it....Like all new Apple gear, it belongs in a museum and shouldn't be touched -fingerprints. I'm pretty sure it's as close to sex as you can get with a machine."(Kahney 2004)

> Dean Browell, a Web designer from Virginia, was invited with his wife to a setting-up ceremony at the home of friends Andrea and David Zuschin."It was just us, a beer or two, and the attention totally focused on the new machine," Browell said. "It was truly neat. There is no way a PC user invites friends over just to see their new computer. That kind of excitement is wholly unique to Mac culture, and with an item glowing with personality like the new iMac, it's easy to fall in love." Andrea and David Zuschin said they felt like "proud parents" when they took the iMac out of its box. "We weren't sure what to do with it, we just wanted to stare at it," said David Zuschin. "Do we put a light cloth over it and be very quiet? I felt like we should get a baby monitor or something." Before it had even arrived, the Zuschins had named their new iMac 'Bootsie.' Browell said he and his wife were as keen to see the new iMac as the Zuschins. "We were invited because we were as excited as they were," he said. (Kahney 2004)

A star song writer Geine Nilsson has a website in which through 134 photos, she carefully reveals the soul of a new machine. As she strips away layers of plastic foam and plastic wrap, the ever-more-naked G5 seems to flirtatiously let down its guard.

According to an article (Mortensen 2005) Laura Bix, an assistant professor at Michigan State University's School of Packaging thinks "As with people, clothes (or the lack thereof) can make the computer. Customers respond to Apple's packaging for the same reasons they respond to the user-friendly machines within"

"Apple has an understanding others don't, that there's an interface between people and the packages that happens before you even reach the product," she said.

"What kind of experience do you want your customers to have with the package? Apple's answer is clear: lifelong friendship."(Gobé 2001)

eBay is a web site where many things have been auctioned. According to an article in Kahney (Kahney 2004) in March 2000 an empty cardboard box has been auctioned to $ 536. The box dates from 1984, the box of one of the first Apple IIs.

The box was slightly yellowed and discolored on the top and sides, but did include all of the original packaging materials: the Styrofoam inserts, plastic sleeves and boxes for the keyboard and mouse. (Kahney 2004)

Ironically, the box is worth more than the computer it contained. According to EveryMac, a site that lists used Macintosh prices, the original Macintosh is worthless: It has a resale value of zero. The LowEndMac website estimates the machine's value at $10, unless it includes the box, manuals, software disks -- and an interested collector can be found.

"A store is a product playground! Objects and interiors should be designed and laid out to be experienced, felt, unfolded." (Gobé 2001)

When the Apple Store opened in Ginza last year, 5,000 people queued up outside, more than for Louis Vuitton's Omotesando store opening the year before. In the first week the store brought in around ¥100 million in sales and since then, the store is reported to have averaged 5,000 visitors a day—on weekdays. Last month, the Apple Store saw another line outside its doors. More than 1,500 eager customers queued for the launch of a little music player called the iPod mini and the store sold out within a day.This is the stuff of legendary fashion superbrands, not a store selling boxed silicon. The ability to generate such enthusiasm for a small aluminum tube containing a chip, some memory and a bit of software is clearly a marketing phenomenon worth considering. Is it the brand? The function? The fashion? Most likely a bit of each. (JapanConsuming 2004)

Apple itself has a strong brand name in worldwide. Interbrand issued its latest brand rankings showing Apple at 43rd with an impressive 24% increase in brand value since the previous rankings, the largest gain in the top 100 (WEB_6 2006). But there are many other brands of similar or stronger pulling power that have nothing like the draw of Apple Store, Ginza. It is true that Apple is also famous for benefiting from a loyal, almost frenzied group of users and followers in Japan as much as the rest of the world, but most of these are more interested in its computers and operating system than music players.

The Apple retail store in New York's SoHo is latest place to see and be seen, according to City magazine. Writer Keith Allison says it's especially good for meeting attractive members of the opposite sex:

"... we all know the usual places: bars, nightclubs, the gym, those dog runs in the park, but the computer store? ... This is a whole new world, one where interactive chats and flirting have been taken offline and placed back in the real world.

Initiating a conversation is as simple as turning to the surprisingly attractive person at the computer next to you and asking, "What's on your iPod?" Who would have guessed? Even if you can't turn your computer on, just visit the store. I do, and I have a PC. It's just that PC stores don't have the same curves." (Allison 2006)

3.2. History of the Apple and IBM Logos

"Apple was the first company in the computer industry to break the visual generic created by IBM." (Olins 1994) Breaking the visual generics, Apple acquires the qualities of being imaginative and courageous. The Apple name and logo with the success of Apple in industry created something original, imaginative, and humanistic, and this visual identity reached the consumers as an emotional brand. How the Apple's logo helps to create this emotional bond with customers will be examined in the next chapter.

When market analysts value which brands are most valuable, Apple is often high on the list. Apple's apple logo has helped to build the brand, Apple has today, and there is a long tale about the origin of the logo.

"There were many people who said Apple would go bankrupt if they went ahead with the logo," says Rob Janoff, the graphic designer credited with thinking up the world-famous emblem. (Rodbard 2005)

Apple is one of the most recognised logos in the world today. Unlike other computer firm's logos, Apple's logo has gained attention and is known by a wide audience including people who have used an Apple computer before. Apple's characteristic apple logo has been known and most of people remember the logo, as the joyous rainbow coloured apple, sitting on every grey Macintosh. Despite this though, not many know the real story behind the logo, its meaning or its evolution.

It is a mystery for most people why and how Steve Jobs at the founding of Apple back in the seventies actually came up with the idea that the company should be characterised by an apple, and why the apple logo looks like it does. No one would normally associate computers with an apple. The idea of selling a computer under the name and image of a fruit was conceived by Californian Steve Jobs and his colleagues (even the word "Macintosh" is the name of an apple variety).

Investigating the history of Apple through the internet, and reading a number of books about Apple's history, it is seen that this subject is unclear, and looks like no one really knows the real reason why Apple came to be called Apple. However there are several good possibilities that the apple was chosen as the logo.

Steve Jobs is told to have been working on an apple farm in the summer of 1975 or 1976, and for him apples were the most perfect fruit. He also admired The Beatles' gramophone label "Apple Records". In a 1976 brainstorming session, he and partner Steve Wozniak decided that if they couldn't come up with something better than Apple as the company name, they'd go with it. As it turned out, nothing more inspiring was produced, so on April Fool's (April 1)1976, Apple Computer Inc. was founded.
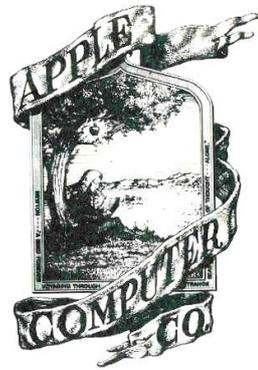
Figure 3.1. The First Logo of the Apple Computer
(Source: WEB_1 2006)

At the time Apple Computer was founded it in fact already had a logo, quite different to the one used today. Designed in 1975 by Ron Wayne, Jobs's former colleague at Atari and less-known founder of Apple Computer, the first logo was showing Newton leaning against an apple tree with a portion of a William Wordsworth (1770-1850) poem running around the border, from his book "The Prelude, Book Third: Residence of Cambridge": 'Newton... A Mind Forever Voyaging Through Strange Seas of Thought... Alone.' This ingenious Indian ink drawing was more a complicated picture than a logo, representing Isaac Newton sitting under an apple tree reading a book, thinking about gravity. The company name "Apple Computer Co." on a fabric banner hangs around the picture.

This first Apple logo was far from stylish and wasn't suited for reproduction in small sizes. Therefore it was just used on the front page of the instruction manual for Apple I, the very first computer made by Apple.

Steve Jobs quickly addressed the issue, and believed that the logo was partially responsible for the sluggish sales of their first computer. He considered the design too intellectual to represent a brand, too detailed and intricate as a logo to put on computers as one could only recognize the details of the drawing when it was large enough. He decided they needed a simple, clear logo, one that would signify a brand.

It is said to be Steve Jobs who advocated that Apple should have a more stylish logo, according to several different sources, on the transition to the well known rainbow coloured logo. According to the author of "The Little Kingdom: The Private Story of Apple Computer", (Moritz 1984) Michael Moritz, Steve Jobs actually believed, that the logo could be part of the reason for the slow sale of the Apple I.

According to Owen Linzmayer, author of "Apple Confidential", Steve Jobs believed the logo was much too intellectual and wasn't suited for reproduction in small sizes (Linzmayer 1999). It's plausible that this is the reason, that Steve Jobs in April 1977 went to the advertising company Regis McKenna Advertising at Palo Alto, California, for them to design a new logo.

The advertising company Regis McKenna wasn't picked by coincidence to design the logo. This company had helped for example Compaq, America Online, Intel and other computer companies through their early years. Apple II was to be launched on April 17th 1977 at West Coast Computer Fair, so it was about time work on the new logo started.

Rob Janoff met Jobs while working as an art director at the public relations agency Regis McKenna.

It was his task to help Steve Jobs -a good friend of Janoff's boss-market a makeshift wooden box stuffed with wires, an early prototype of the Apple II. "For inspiration, the first thing I did was go to the supermarket, buy a bag of apples and slice them up. I just stared at the wedges for hours," recalls Janoff. The fruit of his labour: a simple 2-D monochromatic apple, with a healthy bite taken from the right side. Jobs loved the conceit—only he suggested it be more colourful. Janoff's boss disagreed, insisting the logo be made all black to save on printing costs. "But Jobs was resolute, arguing that colour was the key to humanizing the company," says Janoff. "So I just put colours where I thought they should be, not even thinking about a prism." (Rodbard 2005)

Designed in 1977, the logo was adopted by the company and often strongly defended within the company by Steve Jobs himself. The idea of a multicolour logo was a bold one. The cost was considered prohibitive, especially for a design for everyday use on letterhead. But this logo, and the quality of finish it implied (precisely that very quality Steve Jobs wanted to convey), eventually replaced the company's first logo.

The rainbow coloured logo came about shortly before the launch of Apple's second computer, the Apple II. The new logo had a simple shape of an Apple, bitten into, with the colours of the rainbow in the wrong order. The bite in the apple and the rainbow colours were added after some consideration. And the new logo was a rather costly matter, but Steve Jobs forced the multi-coloured logo through.

According to Linzmayer, Rob Janoff started with a silhouette of a black apple on a white background, but felt that something was missing and incorporated a few changes. A play on words that Apple previously had used in advertising for the Apple I, may have helped Janoff to the idea that a bite should be taken of the apple (playing on "taking a bite of the Apple", where "bite", is pronounced the same as the computer expression "byte" as in Megabyte. The bite in the apple also meant the logo no longer looked like or was confused with a tomato, Janoff has told (Linzmayer 1999).

In a 1980s conversation with French artist/designer/photographer Jacques Moury-Beauchamps, Janoff remembers the reasoning behind the new look:

> …I think that people responded to the colours and the joke of the shape. There's a little bit of a pun in the way that the shape is designed. The bite that is taken out of it: it's not only the silhouette of an apple – you couldn't take a bite like that out of any other piece of fruit shaped that way – but byte is also a computer term. So from the beginning really, I think that what computer people responded to was the little double meaning there in the shape. It's not always that you have the chance to have that kind of fun with the viewer on a logo. Logos are usually so serious! (Linzmayer 2004).

Bill Kelley, who also worked at Regis McKenna Advertising, remembers the thinking behind the bite a little bit differently. He says that the bite was a symbol of acquiring knowledge, a biblical reference to eating of the apple from the tree of knowledge.

The apple logo appears in this manual for Apple I, without the characteristic bite, but if you look at the original Apple II logo, the bite can be seen and it was just the right size to accommodate the (lower case) "a" of Apple.

According to Linzmayer's book, (Linzmayer 1999) Janoff added the coloured stripes - green, yellow, orange, red, purple and blue - to the Apple logo, because of the Apple II's by then, impressive colour possibilities.

About the colours, Janoff explained, "One of the reasons was that at the time, [the Mac] was the only home computer that was available to hook up to a colour monitor and reproduce colours at an affordable price. That was one of the big features and because of that; it was thought that it would be especially valuable, primarily in the education market." (Linzmayer 2004)

> Janoff continues, "When kids see colours, there's a lot of interaction, so I found that using a lot of colours communicated not only the versatility of the product, but would really add to the playfulness and the approachability of the mark. The biggest job I had to do was make the mark stand for something that would be comfortable for people to have in their homes. Before that time, computers were big scary things unlike a typewriter or a toaster. It was too technical, too temperamental, too hard to maintain, so we were trying to dispel that image."(Linzmayer 2004)

The logo was in fact used at the launch of the Apple II. Bill Kelley also remembers, that the colours in the logo were there because of the Apple II's colourful possibilities - according to him though, it was Steve Jobs who came up with the idea with the colours and ended up specifying several of the hues. It appears that Steve Jobs was in charge of a large part of the work, designing the apple logo.

At the time, it was difficult to print a logo in several colours, placed close to each other. The four-color print technique which is done in several steps was difficult to achieve because the colours would easily overlap. Janoff suggested separating the coloured stripes with very thin black lines. In this way, the printing challenges would be solved while reducing the print costs, but Steve Jobs did not care. He believed that the lines would take away from the clean design, so ultimately, the colours were left untouched. For this reason, Michael M. Scott of Apple has called the logo "the most expensive bloody logo ever designed" (Linzmayer 1999).

Jean-Louis Gassée of Apple once said the following, which sums up the thoughts behind the legendary Apple logo: "One of the deep mysteries to me is our logo, the symbol of lust and knowledge, bitten into, all crossed with the colours of the rainbow in the wrong order. You couldn't dream of a more appropriate logo: lust, knowledge, hope, and anarchy" (Mollerup 1997).

COLOURS

Green (Pantone 368)

Yellow (Pantone 123)

Orange (Pantone 165)

Red (Pantone 186)

Purple (Pantone 253)

Blue (Pantone 299)

Figure 3.2. 1977 Apple Logo by Rob Janoff

(Source: WEB_1 2006)

Apple's new logo was used on computers, but also marked the company in printed matters, as in advertising and brochures. Even after the Apple logo had been drawn, the logo actually changed over the first years. The accompanying font, stating the company name, is in itself worth a study.

In the beginning, a simple Letraset typeface called Motter Tektura was chosen originally for the Apple logo. It was designed by Otmer Motter of Vorarlberger Graphic in 1975 and was considered relatively new at the time. "apple computer inc." appeared to be coming out of the bite itself. Removing the dot from the "i" in "inc." was the only change made to the original font.

Rob Janoff explains, "What I was trying to do at the time was to design a mark that was real playful and approachable with a typeface that would have a bit of a techno look to it. So I was kind of balancing the fun and the technology because it was a very technologically-advanced product, but what Steve was trying to do was to democratize it, to get it in the hands of everybody and make it easy to have, instead of something only for computer wizards." (Mollerup 1997)

Apple over the years made the Apple logo and the accompanying text a little more stylish in advertising. In the early 80's the heavy "Apple Computer Inc." was shortened to "Apple". In 1984 when the first Macintosh was introduced, Apple replaced Motter Tektura font with the more classic aGaramond. Apple even had a special edition of the font face called Apple Garamond drawn, which is used for Apples printed matter until this day.

Figure 3.3. The evolution of Apple Logo

(Source: WEB_1 2006)

The Apple logo is usually used without text and, if the company name is used with the logo, it's set apart at a distance and with the Garamond fontface. Frequently the logo was accompanied by a slogan set in the new Garamond fontface, for example "The power to be your best" or "Think different":

People have always been able to identify Apple computers by the small colourful logo. If there is an apple on that grey machine, you'll know at once, you're sitting at a Macintosh. The logos on the machines are exclusive small badges.

Apple's rainbow coloured logo has followed the computer since the Apple II and in marketing materiel, right up to 1998. On the computers, the logo was usually neatly put in relief on the housing on the front of the machine. Printers, most displays, scanners and other accessories from Apple have used this exclusive logo. The arched logo is a separate element, sunken in the grey plastic. The logo has its own part number with Apple and can actually be ordered as a spare part for old machines, if they fall out. If it gets scratched, it can be pinched out from the reverse side through a small hole in the grey plastic behind the apple. The logos vary from product to product. On the PowerBook 5300 for example there is a somewhat smaller logo sunken into the lid.

In 1997, Steve Jobs decided to drop the multi-coloured Apple logo and replace it by a solid-coloured logo. The first Apple computers to feature the new logo were the new PowerBook G3s in 1998. However some of them have the rainbow colour on them.

The colours of the rainbow have disappeared from the Apple logo in recent years. In return, the apple has become more stylish and the "hippie" image has been dropped for a cool look. The shining white logo on a PowerBook has always been an admiration source.

After the introduction of Apple's Garamond font face one can hardly imagine a simpler and clearer image. The Apple logo was further cultivated from around March 1998, where the new Macintosh PowerBook G3 had an all white apple logo on the lid. If you opened the lid, you could still find the rainbow coloured Apple logo, placed

below the screen. According to Linzmayer, it was once again Steve Jobs, who decided what the logo should look like (Linzmayer 1999).

When the iMacs were introduced in August 1998 (announced in May 1998) it was the first Macintosh ever, without the rainbow coloured Apple logo at all. A slightly raised logo in the same colour as the iMac was found on the back and on top of the machine. In the transition of 1999 and 2000 Apple made another revision of the companies, the vendors and others use of the Apple logo. It was decided that the company name "Apple Computer" from now on should appear as "Apple". The rainbow coloured logo was officially declared deceased, and neither Apple nor the vendors were allowed to use the colourful logo anymore. Apple's vendors and other partners were only allowed to use the Apple logo in a "flat" version, either in black or red.

Apple wrote in an updated corporate identity guideline-document the following:

> Like our products and our customers, the Apple brand continues to evolve. To reflect this, we've made some important changes to the Apple logo and how we use it, and how we expect our channel to use it, too. Don't worry: We haven't replaced the logo, just updated it. We'll continue to reflect who we are and what we stand for as a company in the same timeless symbol: an apple with a bite taken out of it. We've reduced some of the clutter in the original design, however, and updated the way we use colour and light. In other words, we've taken the same standards of style and innovation that make our products and our design unmistakable and applied them to the company logo. Instead of rainbow stripes, solid colours. Instead of just one solid colour, a palette of logo colours to suit a variety of uses. Solid colours emphasize the timeless shape of the Apple logo. (Mollerup 1997)

The replacement of the rainbow coloured apple logo was a long process, starting prior to these expressions from Apple. The rainbow colours also disappeared from Apple's system software. Apple Computer has begun evolving its familiar six-colour-rainbow apple logo to introduce new colours, sizes and uses for the ubiquitous mark, the first alteration for the well-known brand icon in the company's history. "We will see less and less emphasis on the six-colour logo, but we're not doing away with it at all," (Elkin 2004) said Allen Olivo, senior director, worldwide advertising and marketing communications, for the Cupertino-based computer manufacturer.

Olivo described the new elements as "more of an evolutionary look" and said Apple was evaluating different ways of treating the log, including making it larger and possibly using a 3-D format. Apple will also draw from a richer colour palette that

includes burnt orange, various shades of purple and blue and metallic inks (Elkin 2004). Apple is also mulling the use of a translucent-style logo. The only element considered untouchable is the logo's basic shape. "We're focusing on the apple's shape and outline because we believe that's really where the brand equity is," Olivo said (Elkin 2004).

The IBM logo is another logo that is easily identified, especially by anyone in the computer industry. IBM has been known as "Big Blue" and they have simplified their logo over the years, and their name. What started as International Business Machines is now just "IBM" and the colour blue has been a signature in their unifying campaign as they have moved to become an Information Technology company.

IBM's history dates back decades before the development of computers, before that it developed punched card data processing equipment. Down through the years, IBM and its predecessor companies have used a series of logos on signs, stationery, vehicles, and products to make a distinctive statement and foster immediate recognition all over the world. The International Time Recording Company (ITR) began as the Bundy Manufacturing Company in Auburn, New York. ITR's main product line was mechanical time recorders invented and patented by Willard L. Bundy in 1888.

ITR was later get together with the Computing Scale Company that produces commercial scales and they together merged into the Computing Tabulating Recording Company (CTR), the forerunner of IBM, which was incorporated on June 15, 1911 in Binghamton, New York. In 1914 Thomas J. Watson, Sr., was named general manager of CTR. Watson emphasised research and engineering, and introduced into the company

Figure 3.4.
The Logo of ITR

Figure 3.5.
The Logo of Computing Scale Company

Figure 3.6.
The Logo of CTR

Figure 3.7.
The Logo of International Business Machines

(Source: WEB_2 2006)

his famous motto "THINK." This company was a merger of the Tabulating Machine Corporation, the Computing Scale Corporation and the International Time Recording Company. The president of the Tabulating Machine Corporation at that time was

Herman Hollerith. Thomas J. Watson Sr, the founder of IBM, became General Manager of CTR in 1914 and President in 1915. In 1924, the Computing Tabulating Recording Company adopted the name International Business Machines Corporation.

Figure 3.8.

1947 IBM Logo

Figure 3.9.

1956 IBM Logo

(Source: WEB_2 2006)

Figure 3.10.

1972 IBM Logo

The ornate, rococo letters that formed the "CTR" logo were replaced by the words "Business Machines" in more contemporary sans-serif type, and in a form intended to suggest a globe, girdled by the word "International." On February 14, 1924, CTR changed its name to International Business Machines Corporation. In 1924, when the Computing-Tabulating-Recording Company adopted the name International Business Machines Corporation.

In 1946, when it first started using the IBM acronym. Set in an outlined Beton Bold Condensed. IBM borrowed on the equities in its brand image and reputation to help carry it through a difficult transition from the punched-card tabulating business to computers. It began with a change to the logotype, the first in 22 years. The new logo appeared on the masthead of the January 1, 1947 issue of Business Machines with surprisingly little fanfare. The familiar "globe" was replaced with the simple letters "IBM" in a typeface called Beton Bold.

In May 1956, shortly before he died, Thomas J. Watson, Sr., presided over the official installation of his son as IBM's chief executive. Tom Watson, Jr. moved quickly, using both actions and symbols to signify a new era. The first visible expression was a relatively subtle change in the company's logotype — subtle, in part, to communicate that any changes would come within an overall continuity. Created by noted graphic designer Paul Rand, the new logotype replaced the former Beton Bold typography with City Medium, as the letters "IBM" took on a more solid, grounded and balanced appearance.

The story begins in 1956 when designer Paul Rand introduced what IBM refers to as the IBM continuity logo (1956-1972). This logo is the solid block letters IBM in

City Medium type font. At the time it was considered a modernization from the IBM in transition (1947-1956) logo in the Beton Bold type font.

Rand redrew the new version of the logo many times, saying, "The first logo I did for IBM I thought was for the birds! I kept changing the drawing all the time, because it was never perfect. I didn't change it so that it was noticeable, but I changed it so that it was noticeable to a guy who knows how to do lettering."

In 1962, was the first time the striped logo had been introduced as a solution to the heaviness of the IBM logo and to the perceived lack of rhythm that Paul Rand noted in the logo. Two versions were created, one with 8 lines and one with 13 lines. Since then, IBM's logo has become a standard for corporate identity.

In 1972, the company introduced a new version of the logotype. Designed by Paul Rand, horizontal stripes now replaced the solid letters to suggest "speed and dynamics." In the intervening quarter-century, the basic design has remained constant, one of the most recognised logotypes in the world, and a design that has been widely imitated by others.

According to the IBM Archives in 1972 the IBM international recognition logo was adopted and remains the official logo still in use. The IBM logo is easily recognized by the distinctive eight stripes that make up the letters IBM. This logo is often refereed to as the Eight Stripe Logo, or the Eight striper for short. There is little question based on published material that in 1967 the 360 family of computers were produced and shipped to customers with a new logo made up of 13 stripes.

In 1981, Paul Rand tested the limits he, himself, had imposed through comprehensive identity documents and ruling with an iron fist as the official gatekeeper of IBM's identity, when he attempted a picture puzzle version of the logo for an in-house event poster and faced opposition from management, who went as far as prohibiting the distribution of the poster. Today, it is one of the most endearing images of graphic design.

IBM has always been an image/brand powerhouse and is considered one of the early classics. This strength played a large role in the computer maker's successful reinvention in the 1990s under new chief Louis V. Gerstner Jr. One of his first moves was to shore up its branding by unifying and bringing consistency to logo identification and marketing communications in general across all its products and services in all geographic markets.

"Smart use of branding has allowed IBM to hold its own when other technology companies have lost ground. IBM has retained its position as an industry leader in smart image marketing. It was ranked number three behind Coca-Cola and Microsoft as one of the world's 10 most valuable brands. AT&T was number 10" (Khermouch 2001).

3.3. Semiotic Analysis of the Apple Logo and IBM Logo

The logo is first of all a sign in the original sense given by Augustine in his De Doctrina Christiana (Augustine 1963): "Signum est enim res praetor speciem quam ingerit sensibus, aliud aliquid ex se faciens in coginatem venire." ('A sign is a thing which causes us to think of something beyond the impression the thing itself makes upon the senses').

A logo is a representative sign. That is something that stands for some other thing, a company, an organisation, a city, etc. A logo identifies a product, a service, or an organisation. It can therefore be viewed as a flag, which expresses the values and intentions of the brand it represents.

"The logo is often considered as the ultimate sign of a company or organisation's visual identity system" (Schechter 1993). Logos have multiple layers of meaning, both practical and symbolic. Logos should communicate three essential messages: What the company or product is, what the company or product is like; and something about the relevant target customers, ideally, what they want.

This chapter aims to analyse the logos of two information technology companies as signs. The analysis of the two signs can only be possible with semiotic analysis, as semiotics means the study of signs. As Mieke Bal and Norman Bryson (Bal and Bryson 2001) say in their defence of Semiology, "human culture is made up of signs, each of which stands for something other than itself, and the people inhabiting culture busy themselves making sense of those signs." As they state: "Semiology has an elaborate analytical vocabulary for describing how signs make sense, and this is one of its major strengths. A semiological analysis entails the deployment of a highly refined set of concepts which produce detailed accounts of the exact ways the meanings of an image are produced through that image" (Bal and Bryson 2001). Therefore the semiotic approach to visual images stresses the idea that images are a collection of signs that are linked together in some way by the viewer. The study of semiotics, as detailed by the

semiotician and pragmatic philosopher Charles Morris, (Morris 1964) divides itself into three branches: pragmatic, semantic and syntactic. Syntactics is the study of the structure of images; the ways signs are combined with each other to form complex messages. Semantics is an area of semiotics in which the researchers attempt to determine the significance of signs within and throughout various cultures, trying to describe the meaning of image. Pragmatics is the study of the origin, common uses and communicative effects of signs, describing the effect of image.

This chapter will be focused on how these three branches of semiotics apply to logos and will analyse the Apple and IBM logos mentioning their structures, meanings, and image effects.

3.3.1. Syntactic Analyses of the Apple Logo

The term 'syntactic' refers to the structure or physical dimensions of a logomark as defined by line, colour, directionality and graphic simplicity or complexity according to Charles Morris's definition (Morris 1964). Following this definition, the two versions of the Apple logo are examined.

Green   (Pantone 368)
Yellow (Pantone 123)
Orange (Pantone 165)
Red   (Pantone 186)
Purple (Pantone 253)
Blue   (Pantone 299)

Solid-colour (updated logo)

Figure 3.11

1977 Apple logo by Rob Janoff

(Source: WEB_1 2006)

Figure 3.12.

1997 Apple logo

(Source: WEB_1 2006)

Designed in 1977 by Rob Janoff, the artistic director of the McKenna agency, the logo was adopted by the company and often strongly defended within the company by Steve Jobs himself. The Apple logo shows a simplified side-on view of an apple with a semi-circular section removed from the right-hand edge. However the first of Apple Computers logos, designed in 1975 by Ron Wayne, was completely different, in a style reminiscent of early century drawings. It depicts Newton under his apple tree. It is interesting to focus on some of the more striking differences between these two Apple logos. First of all the bitten apple, as drawn by Janoff, seems to search for some form of

credibility; the comparison with one of the greatest scientific minds of all time and the reference to painting and book illustrations having been dropped. What is more, even without mapping the contents of the new logo it is seen that it is significantly simpler than the Newtonian vignette, a seventeenth-century man, in the countryside, reading a book, under a tree with an apple on one of its branches. The rainbow apple, minus bite, has the advantage of being much easier to read. Finally, and most importantly, the apple drops the narrative character of the Newtonian vignette.

Figure 3.13.

The first Logo of Apple Computer

(Source: WEB_1 2006)

Figure 3.14.

1977 Apple Logo by Rob Janoff

(Source: WEB_1 2006)

The first Apple logo shows the episode that according to legend, led to the English physicist and astronomer's stroke of genius. It is a pictogram, as the term has been defined by the anthropologist André Leroi-Gourhan (Leroi-Gourhan 1982 from Floch 2001). The picture suggests a `before', a `during' and an 'after'. In contrast, the bitten apple appears to be a mythogram: it does not imply a linear narrative, even if it is composed of fragments from our cultural history that are themselves narratively derived. This apple then contains two symbols, each with its own narrative origin: a tale of disobedience and a tale of renewal. These narrative origins somehow neutralise and fixate each other by virtue of their co-presence.

The Apple Computer logo, replacing the company's first logo, is a wholly organic image, totally separate from the company name. The shape of the apple gives the logo a relatively simple appearance. Even the `leaf' of the apple is inscribed within its overall shape. The outlines of the fruit and its leaf are made up exclusively of curves. The curves dominate the overall image.

The Apple logo consists of parallel bands of different colours. It is only green at the top including the leaf, with horizontal bands of yellow, orange, red, violet, and blue

colours beneath it. It is a disorderly version of the colours of the rainbow. Traditionally the rainbow is represented by a sequence of bands going from warm to cold colours, or from cold to warm colours. Other company logos also use this traditional rainbow symbol, such as those representing NBC, and Show TV. However in the Apple logo the warm colours are privileged, at the centre of the colour bands. And there are more warm colours than cold - violet, red, orange and yellow, as opposed to blue and green. The image is infused with vibrant colours that comprise a kind of computer-generated rainbow. "The outline of the apple surrounds a particular form of colour sequence: it is non-repeating and is made of joined polychromatic stripes" (Floch 2001). Furthermore this non-repeating chromatic pattern is structured as a reversal. Starting with cold colours, then warm, and then closing with cold colours. It is an a-b-b-a sequence. And above all the warm colours are where the eye comes to rest because of the interruption in the overall form caused by the bite. Given the angle of the coloured bars, the 'bite' on the upper-right portion of the image and the direction of the leaf, the orientation of the lines appears to be up and towards the right. This directionality suggests forward motion, progress, and unnamed possibilities.
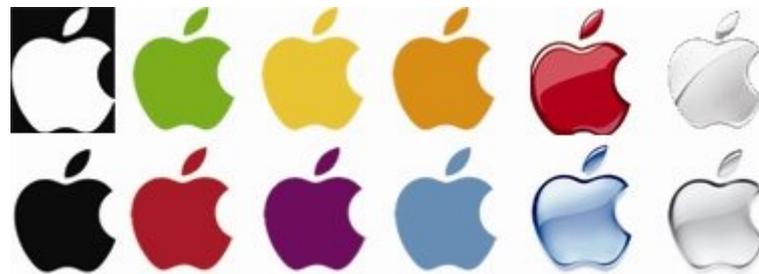
Figure 3.15. The Apple Logos Which Have Been Used After the Update in 1997
(Source: WEB_1 2006)

To conclude this analysis of the different variations of the Apple logo it must be pointed out that in 1997, Steve Jobs decided to drop the multi-coloured Apple logo and replace it by a solid-coloured logo. The logo becomes the "apple" symbol itself instead of the rainbow apple graphic. Free from a colour scheme and text, the distinctive "apple" symbol can be successfully embellished without obscuring the core logo design.

3.3.2. Semantic Analyses of the Apple Logo

Morris's definition of semantics refers to the study of the meaning of signs, the relationship of signs to what they stand for. The unique semantic meanings of a logo are the result of the merging of design and culture. As Morris put it: "While each of us may see the same general image, we each have our own understanding of the image, and thus, our own meaning. Catfish does not mean the same to each of us" (Morris 1993). In addition to this Floch states that:

A Western interpretation would differ from an Eastern interpretation. Culture also includes a time reference. For a Western medieval Christian reference, the apple is a symbol of man's fall from grace.

The semantic meanings, which are found in the syntactic analysis of the Apple logo are examined. Using the name of a fruit and visualizing it as an image of a bitten apple with rainbow colours going beneath it, the Apple logo becomes an image which easily reminds people of nature, humanity, and emotions. It puts a smile on the face of the beholder. Dominancy of the curves and the warm colours in the whole logo makes the viewer feel a human touch. The non-repeating, disordered rainbow colours remind us of an aesthetic which feels spontaneous and therefore natural. Also the dominancy of warm colours makes the logo more lively, joyous, and vigorous.

The meanings and connotations of the Apple logo in the Western Judeo-Christian culture are important to examine. The Apple logo consists of an apple figure and a rainbow of colours, which are often associated with the Christian religion. The apple is a key part of the story of Adam and Eve in the Christian Bible.

The apple is one of the most abundant foods available to mankind. Few foods are as prevalent in our history, mythology, and culture as the apple. This is particularly manifested in the apple's symbolism. It has run the gamut from good to bad; representing love, sensuality, beauty, wisdom, inspiration, temptation and evil. In the premier example of its symbolism, the Devil tempted Eve into sin with an apple. In Greek mythology, Gaia, or Mother Earth, presented Zeus with a tree of golden apples on his wedding day as a symbol of love. Yet it was this same type of apple that played a role in sparking the legendary Trojan War in ancient Greece. It was a falling apple that supposedly bestowed Isaac Newton with the sudden thought that led to his discovery of the laws of gravity and motion. The mythical William Tell shot an apple resting on

his son's head to prove his prowess with a crossbow and escape persecution from the government. New York City is known as the "Big Apple." Also it is an apple that is known in the story of Snow White, which her stepmother was planning to poison her with. When a person loves someone he/she is the "apple of his/her eye". The apple's health benefits are supported by the phrase: "An apple a day keeps the doctor away". When we wish to win favour with the teacher, we give her the gift of an apple.

The 'apple with a bite' image suggests a number of things in this logo. First of all, it reminds us of nature. While Steve Jobs is developing the name and logo, he considers the apple the most perfect fruit. The logo has been formed by visualising its company name.

In shape terms, the apple is essentially round. The circle is the symbol of unity in every culture throughout time. We are separated out from the wholeness of the universe, literally at the cellular level as we transform into a person in the woom. We strive in love and life to recreate that unity. Marriage is an example of the return to unity: two opposites reunited to create the whole. The Apple logo also uses the concept of seeking union with the act of eating the apple or ingesting knowledge by taking a bite out of the all-knowing. The "missing bite" from Apple Computer's logo helps convey the idea that one can expect something unconventional and different from them. The reinforcement of the myth with the apple symbol creates a very powerful logo.

The first connotation is hidden in the children's English books. To make learning easier for them, each letter of the alphabet is associated with a picture which comes to mind easily, "A is for apple". They no longer have to think of an actual red, juicy apple, but simply see the letter 'A' and know that it stands for that fruit. In addition to this having the first letter of the alphabet enables the Apple Company to be in the first pages of the telephone directory. There is also a proverb for apples: "An apple a day keeps doctor away" which makes one think about the relationship between health and apples.

The Apple logo is clearly charged with religious connotations. The story of Adam and Eve in the Western Bible, which revolves around the eating of an apple that was supposed to embody secret forbidden knowledge. In actual fact, the Hebrew account of the Genesis story tells of a "forbidden" fruit, not specifically of an apple. The representation of this fruit as an apple came about in medieval depictions of the Eden scene, when painters and sculptors became interested in the Genesis story artistically. The Biblical symbolism of an apple as 'forbidden knowledge' continues to resonate in

our culture. This is why the computer company has not only named itself with the word Apple, but also has chosen the picture of this fruit as its logo, symbolising the fact that it provides 'forbidden' knowledge to those who buy and use its products. Incidentally, the logo shows an apple that has had a bite taken from it, thus reinforcing the link between the logo and the Genesis story by associating the use of Apple computers and products with Eve, the mother of humanity.

In the creation myth in the Book of Genesis, God instructs Adam and Eve not to eat from the apple tree in the garden. A serpent taunts Eve when she shies away from the fruit for fear of death. He says that the real reason God forbids the apple is because once she takes a bite of it, her eyes will be opened and she will be "...as the gods, knowing good and evil..."

From the roots of our civilization, the apple has been symbolic of knowledge. As we know, Adam and Eve eat the apple, are expelled from the garden and life as we know it, begin-a life of evolution through knowledge and the expanding consciousness. So the apple with the bite out of it symbolizes the acquisition of awareness.

The Christian story implies that knowledge is corruptive in itself. But there is another side to the story. If Eve didn't eat the apple, life as we know it would not exist. There would be no evolution of humanity. It might be argued that with the advent of user-friendly computers, knowledge has been brought to the masses. The Apple brand suggests it is nothing short of the beginning of creation itself.

Furthermore, the Apple logo is about intuition. No one can deny the association between the apple and the fall of man in the Old Testament. In the book Visual Identities, Floch states that:

> In a piece dealing with the most remarkable instances of visual identity to emerge in recent years, Jean-Louis Gassée, then chairman of the Apple Products Division, said regarding the meaning of the Apple logo:`Our logo is a great mystery: it is a symbol of pleasure and knowledge, partially eaten away and displaying the colours of the rainbow, but not in the proper order. We couldn't wish for a more fitting logo: pleasure, knowledge, hope and anarchy. (Floch 2001)

The perception of symbols within a logo, are always achieved via a persons cultural and life experiences, experiences acquired from childhood onwards and specific to their own cultural heritage. Therefore, in noting that the Apple rainbow is not `in the proper order', Gassée is referring to a different version of the rainbow, a representation

according to which the chromatic sequence normally starts with the cold end of the spectrum and ends with the warm end, or vice versa - but never appears as it does in our analysis of the visual variants of the Apple logo. By recognising a bitten apple and a rainbow in the company logo, Gassée offers a reading that is obvious to anyone from a Judaeo- Christian cultural background, who will easily identify these as two of the most famous biblical images. The bitten apple refers to the story of Adam and Eve, the Tree of Knowledge, the cunning of the first wife and the disobedience of God's creatures. The rainbow signifies the story of the Flood and the moment when Noah comes to the end of his trials. Also Apple has an association with education; therefore it reminds us of learning and the notion that the computer can be a natural part of everyday life.

The 'rainbow of colour' within the old apple logo was emphasizing these connotations, suggesting promise, hope and even diversity of opinion. The Apple logomark suggests its customers are strong interested and appreciation in creativity.

The apple can be interpreted by those who have an even wider knowledge of American history as a privileged image of the 1960s: a reminder of the songs of Bob Elylan and those associated with the invasion of the Beatles, or an allusion to Steve Jobs's vegetarian diet and the orchards of the spiritual communities he used to frequent at the time Apple was created. This prism is one of the recurrent visual motifs of psychedelic era, and also the 1960s. It is linked to the infatuation in that era with Eastern philosophies and the search for the `state of consciousness' they were supposed to reveal. We can also see that the distorted rainbow of the Apple logo has lost its arc. It is as if the figurative bricolage of the logo had kept the chromatic component of the biblical motif at the expense of its formal component: the colour materials of the story have been reused, but not its geometric configuration. By working this way with the prism, the logo comes to include the symbol of rebirth, renewal and the opening of new possibilities, while the symbol of the new alliance, the arc, has been overlooked.

But what does Apple speak of with its bitten apple and its psychedelic rainbow if not disobedience to established order and a totally different America: the America of the 1960s, of non-conformism and doing one's own thing, of the quest for spirituality and a desire to live in a community without being subjected to the world of money? We find these same secondary meanings associated with the small effect of the Apple logo. In the American culture of the 1960s and 1970s smallness would have been associated with individuality and freedom. The history of the Apple philosophy thus joins that of the famous Volkswagen beetle, which in the hands of the Bill Bernach advertising

agency became for US audiences the symbol of shrewdness, cunning, anticonformist humour and individual freedom. `Think small' was the title of one of Volkswagen's campaigns. Steve Jobs even recognised that Apple owed, so to speak, a spiritual debt to Volkswagen: Steve Wozniak and I invented Apple essentially because we wanted a personal computer. Not only could we not afford the computers available then on the market, but these computers were of no use to us. We needed a Volkswagen. Volkswagens are definitely not as fast or as comfortable as other vehicles, but they enable their owners to go where they want to go, when they want to go, and with whom they want to go. Owners of Volkswagens are in complete control of their vehicle.

Apple bridged the gap between man and machine. Steve Jobs' choice to follow what attracted him emotionally led to the first aesthetic computer and opened up an entirely new world to designers. Today, the Apple logo is easily identified worldwide. Its symbology is based in myth and shape.

The Apple logo belongs to the pictorial order and the non-linear assembly of signs: it combines two visual symbols - a bitten apple and a rainbow where one circumscribes the other to give the logo a `radiating' non-linear presence.

3.3.3. Pragmatic Analyses of the Apple Logo

According to C. W. Morris, pragmatics is defined as encompassing the study of the relations between signs and their users. Here 'users' includes hearers and readers as well as speakers and writers. (Morris 1946). This third layer to symbols is the personal reaction. A persons' reaction to the apple itself can be very personal and can be absolutely mixed in with the cultural layer.

> Logos are sensitive to context. Their meaning is largely determined by convention— the prevailing interpretation of what would otherwise be purely arbitrary symbols— combined with impressions culled from actual brand experiences. (Floch 2001)

In this study it is important to understand the role and the value of the Apple logo within the particular culture of the company. The corporate communication and advertising are used to display the company's philosophies, accounts of its social and cultural origin, as well as presentations of its results and their projects. The logos are

always associated with these elements, elements that give the logos context and therefore give them their meaning and their value. Observing the style guide, a preliminary text that sets out the basic corporate values, for the Apple logo and from the documents both internal and external, published, it is seen that Apple has always presented itself as a different way of thinking about information technology, as well as about 'creativity', 'conviviality ' and `freedom' (WEB_1 2006). Here 'conviviality' or in a more general term 'user-friendliness', defines the relationship of the user to his or her computer, and individual 'freedom' tells the boldly creative story of Apple's victory on behalf of everyone.

Apple refers to conviviality and freedom - or in other Apple terminology, to `democracy'(WEB_1 2006). Apple proposes idealist, visionary values and thus aims to identify itself with the target audience of its message and its action.

The Apple logo is now often used without the brand name or its original colouring. Particularly in its current silhouette form, the logo is presented as a secret code for the sole pleasure of the initiated. Considering this it can be said that its target customers must recognise the logo without much context. This implies that those who do recognise it are in some special elite class. In addition to belonging to an elite group, being a colour-free logo, gives the possibility to use any colour in a multiple array of choices from being a solid colour to having a metallic effect. Thus, the consumers of Apple, know that they are special in the way they can decide from a multiple choice of logos, and in a way they feel different, special and creative. Apple proposes base values which are existential and utopian values and thus aims to identify itself with the target audience of its message and its action.

Writer Naomi Klein, the author of No Logo (Klein 1999) and a leading critic of branding-especially Apples', argues that companies like Apple are no longer selling products. They are selling brands, which evoke a subtle mix of people's hopes, dreams, and aspirations. Klein (Klein 1999) notes how Apple used great leaders-Cesar Chavez, Gandhi, and the Dalai Lama-to persuade people that a Macintosh might also allow them to 'Think Different.' "Klein told the Guardian newspaper: 'People are drawn to brands because they are selling their own ideas back to them, they are selling the most powerful ideas that we have in our culture, such as transcendence and community- even democracy itself, these are all brand meaning now.'" (Kahney 2004)

Play up the well-rounded, full-featured, creative nature of Macs point out Windows capability, while playing up independence and empowerment. Apple is a

strong symbol for personal empowerment for some people, so when they see it being attacked, they see their own personal power being attacked. Metaphors can be very visid in the consumers mind. The bite in the Apple logo at once conveys the Garden of Eden, wisdom, crossing the lines of convention, and the Tree of the Knowledge of Good and Evil.

It is just a small apple. Yet it's very mysterious, evocative, and universal. The symbol represents far more than appears on the surface. Research shows that metaphors as apposed to any other writing engage both the left and right sides of the reader's brain simultaneously. This means that it takes a more effort to process and makes a greater longer lasting impact.

The emotional effect the Apple brand has had on consumers is reflected in their comments: "Providing the facility to write first class programs "out of the box" is an important, if unheralded, aspect of Apple's 'open' philosophy. It's a form of user empowerment. It may not go far enough to please the proponents of some open source ideologies, but for the great majority of personal computer users it represents more freedom than they know what to do with." (Kahney 2004)

"The stores attract crowds because they are innovative. You can't miss the big black wall with the glowing apple in the middle. It's cooler than any dance club, and promises a glimpse into a utopian world of technology where everything works. It's like Tomorrow Land at the old Disneyland." (Kahney 2004)

Advertising has not stopped telling us what to buy at all: the 'sell' has simply been back grounded rather than fore grounded, as in the case of the Apple 'Think Different' advertisement featuring a photograph of Mahatma Gandhi that faces the page on which the Berger quote appears. While there is no explanatory or informative body copy whatsoever, the Apple logo which, being an apple, enables the advertiser to dispense with adding the corporate name in words and slogan 'Think different' figure prominently, as does the URL for the Apple web site. This serves to transfer desired qualities, daring, courage, innovation, and simplicity presumed to be closely associated with Gandhi and the transfer is intended to associate those qualities with the computers and software that are still for sale in the background.

There are many people who have apple tattooed on their bodies, apple shapes on their haircuts, and apple stickers on their cars to show their dedication and loyalty to Apple. The web sites, mailing lists, magazines built around the apple logo show the emotional bond between consumers and Apple. No other computer company has users

that show their loyalty in this way. The Apple brand and logo forms a passion in its users and they associate with the Apple logo to show they are different, creative and elite.

3.3.4. Syntactic Analyses of the IBM Logo

The term 'syntactic' refers to the structure or physical dimensions of a logomark as defined by line, colour, directionality and graphic simplicity or complexity according to Charles Morris's definition (Morris 1964). Following this definition, the oldest two versions of IBM logo are examined.

Figure 3.16.

1956 IBM logo by Paul Rand

(Source: WEB_2 2006)

Figure 3.17.

1962 'striped' logo by Paul Rand

(Source: WEB_2 2006)

The older of the two IBM logo versions, which was solid rather than striped, was created in 1956 by the graphic artist Paul Rand using only the initials of the company name: International Business Machines. A typographer by training, Rand, who had initially been connected with Esquire magazine and later Bill Bernbach advertising agency, was collaborating with the designer Charles Eames and the architect Elliot Noyes at that time. "His project was to create the kind of global visual identity that the IBM chairman, Tom Watson Jr., wanted for the company" (WEB_2 2006).

Rand designed an original Egyptian font for the three letters influenced from the "Berthold City Medium" font of Georg Trump (Rand 2000). Indeed the letter 'I' and the 'M' display the characteristic rectangular 'feet' of the Egyptian font but also these 'feet' are asymmetrical in relation to the 'legs' of the letters. Moreover, the 'eyes' of the 'B' are not rounded, and the width of the 'M' has been modified in order not to separate the two preceding letters, which are of different widths. The fact that this logo presents itself as a rectangular single block, even though the three letters composing it have quite different visual weights and different rhythms, is not the least of its achievements.

In 1962 Paul Rand decided to draw the three letters with horizontal stripes, thereby establishing its current look. Here "his purpose as a graphic artist was to increase the impact of the logo and to turn it into an expression of speed and efficiency" (WEB_2 2006). The striped logo consists of a rigid structure, stacked horizontal lines that spell out the company name. These lines give the logomark a distinctly linear orientation, inviting the eye to scan it quickly. It is noticeable that the stripes increase its readability compared to the solid logo. The lines help to both attract attention and to keep your eye moving so that you see the whole image, not just one or two letters.

> Paul Rand thinks about the stripes as: "Visually stripes, superimposed on a cluster of letters tend to tie them together. This is especially useful for complex groupings such as the letters IBM, in which each character gets progressively wider, thereby creating a somewhat uncomfortable, open-ended sequence."(Rand 2000)

Paul Rand has been called the "king of stripes," and Rand's seminal A Designer's Art appropriately has stripes on its spine, allowing it to leap out visually from the bookshelf. The square counter-forms of the B and the asymmetrical seraphs of the M would seem very odd if each letter was alone, but when combined in initials they look completely natural. Another aspect of the design is the fact that three letters are used. As Floch stated in his book "The alignment of the three letters constitutes a rather complex ternary configuration: a kind of triptych-although once again, Rand was careful to avoid visually separating the three letters" (Floch 2001). Groups of three forms or objects are


blue (Pantone 2718)
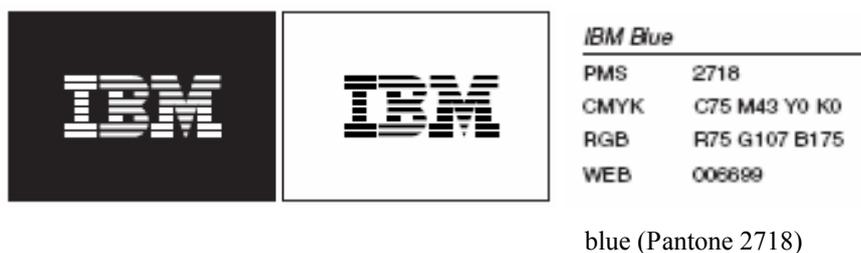
Figure 3.18. Negative and Positive Versions of the IBM logo
(Source: WEB_2 2006)

more attractive to the human eye than two or four. Also, odd numbers in general attract more attention than even numbers. The logo's versatility is also astonishing as Rand claimed: "It can change colours, be turned on any angle, and it still instantly reminds

you of IBM. You don't even have to see the whole logo to know what you're looking at" (Rand 1994).

Even a non-exhaustive list of the various versions of the IBM logo will show that there are a number of variations that are essentially the effect of changing the number of stripes and the use of either positive or negative form. The logo has thirteen stripes on corporate stationary such as business cards and legal documents, and eight stripes on commercial and advertising documents. Moreover, because of the optical factors involved in readability, there are positive and negative versions.
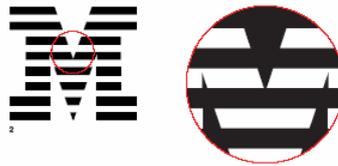
Figure 3.19. A Close-up to IBM Logo

(Source: WEB_2 2006)

Considering the negative and positive versions of the IBM logo, it is observed that the fourth band from the top of the letter 'M', on the inside corner, is treated differently: it is cut in the negative version but only indented in the positive. This issue is also explained briefly in the IBM Brand Identity Guide (WEB_2 2006).

> "Positive and negative logos are not interchangeable – they require different artwork. In the negative version, the fourth line from the top of the "M" has a full break in the center line; in the positive version it doesn't. This keeps the line from being filled in when the logo is dropped out to white, maintaining the logo's visual integrity." (WEB_2 2006)

Also, the relationship between light and dark stripes is different. The height of the light stripes is less than that of the dark ones in the negative version while the dark stripes are taller than the light ones in the positive version. The IBM logo, then, has a number of different variations but maintains a visual consistency. The consistency arises from the logo's general configuration, its colour consistency, and its form.

The black bars are thicker than the white ones. The stripes create a repetition of the a-b-a-b type that is made of thick, horizontal, distinct, monochromatic colour, non-colour, colour, non-colour lines. The logo is fundamentally conceived as mono-chromatic while the corporate colour is bright blue. The association between IBM and the colour blue is so strong that the company itself is now known as `Big Blue'. As far

as form is concerned, it derives from Rand's Egyptian font and from the significant boldness of the body of the three letters. Here, form is characterised by strength and angularity. The directionality of the logo from left to right is formed by the horizontal blue lines which give the notions of speed and dynamism.

The image is two-dimensional, a form that is associated with iconic representation. The logomark is a stylized version of the company name, The IBM logo is simple, reinforcing the rational, engineering approach Big Blue has adopted towards the market.

3.3.5. Semantic Analyses of the IBM Logo

Firstly, the semantic meanings that are hidden within the results of the syntactic analysis of the IBM logo are examined. The IBM logo is formed by the initials of the company "International Business Machines". Considering the fact that products consist of only their essential parts according to engineering principles, it is observed that IBM has chosen to use only the essential part of its corporate identity, the initials of its name, to be remembered by consumers. By using a logo formed from initials, IBM indicates a clear emphasis on functionality, mechanism, and also the simplicity of the logo indicates a company that values logic and rational process. There is also a strong reliability message communicated by the logo. This simplicity of the logo, combined with its compactness, makes for a reassuring solidarity, which looks like a solid rectangle, a brick. From a semantic perspective this solid rectangle resembles a sturdy foundation. The logo implies its customers are similarly devoted to logic and will make their purchase decisions based on a systematic evaluation of the alternatives. Also the colour of the logo, blue emphasizes these meanings as it signifies trust, loyalty, power and logic. The horizontal, disconnected lines and repeating cold colours, remind people of mechanic production, rationalism, and a lack of human touch.

IBM's logo is linear-extreme, a letterform that requires a secondary thought process to understand. It is a highly structured and edgy logo, originally designed by Paul Rand in 1956, based on a font called City. The Beat Generation was in full swing and headed toward a mutation known as the Love Generation. There was an undercurrent of dissent and a lack of respect beginning to touch the surface of culture, and advertising followed suit. During this time, Rand modified his design to incorporate

lines, further enhancing the linear aspect of the identity, but also integrating white and black (positive/negative), which in essential terms represent the duality of the human experience. It originally existed in a 13 and 8 line version (the latter is the current version). The significance of these numbers is important to investigate. In 1202, an Italian nicknamed Fibonacci penned what has come to be known as the Fibonacci sequence. In this very simple sequence, each number is the sum of the preceding two: 1, 1, 2, 3, 5, 8, 13, 21, 34, 55, and so on. This is a pi relationship. In and of itself, it is not remarkable until you consider that this sequence recurs with regularity in everything from the lengths of the finger bones which curl into a spiral exactly like a nautilus, to the correlation of the distance between planets and their moons when they have more than one moon, to the proportionate division of human facial and bodily structure, to the spirals in the head of a sunflower. This sequence actually speaks to the reproductive process of most life forms: It produces patterns that are appealing in our eyes because it speaks to the continuity of our experience. It is precisely about the regeneration of us. Rand used two numbers from this sequence, probably more intuitively than intentionally. To balance the weighty, machine-structured aspect of this design, Rand embedded nature information. The division of lines are proportionately appropriate and aesthetic, in exactly the same way of an appropriately proportioned face is attractive. When people see what they recognize as beauty, its proportion corresponds to this sequence. It has the quality of its own sort of linear beauty, appealing to both the left brain compartmentalizing-nature but also addressing right-brained expansive beauty-nature. Paul Rand tried to give the natural beauty and proportions to his design to make it more humanized, and natural. However his attempts did not get their results. Also, in 1981, in a poster that worked like a puzzle of the company's philosophy, Paul Rand actually played on the English phonetics of IBM. In order to express the importance of innovation and work to the company, Rand drew from left to right on a single horizontal line an eye, a bee and an M with the eight bands of the IBM logo. The fundamentally verbal and linear dimension of the logo is ironically the origin of one of the most beautiful emotional IBM images.

Explaining the semantic meanings in the results of the syntactic analyse, it is important to search for the meanings and connation of the logo in the Western Judeo-Christian culture to get a clearer semantic analysis.

The IBM logo started as an abbreviation and it remains so even when the three letters are crossed by a set of either eight or thirteen lines. This logo reminds us of the

numeric mode of representation since it plays on presence and absence, colour and non-colour: but it also reminds us of verbal language and its linear avatar: writing.

The lines of the logo have more meanings when observed semantically. As already mentioned, the pattern of parallel horizontal stripes gives the logo a significant strength of impact; but it also makes a cultural suggestion. In the context of American culture it is reminiscent of the designated place for signatures on legal documents and consequently the idea of honouring a commitment. We therefore find in the IBM logo the secondary meanings of progress, efficiency and the honouring of commitment: elements already marked by the corporate message with which the logo is associated. The lines could represent a convict's uniform, standing for discipline or the stripes in the American flag, representing an official and patriotic stance.

The Egyptian font style is associated with the typography of the world of commerce, of posters, of shop fronts, of drugstores; it is the typography of business triumphs. It was designed especially to ensure maximum impact when used in advertisements or public announcements. This typeface stems from the early nineteenth century, and its common use in the USA from the time of the birth of the nation may explain why Americans legitimately believe it to be their own. This is not the case with other major Western typefaces.

3.3.6. Pragmatic Analyses of the IBM Logo

From the documents, internal and external, published by IBM itself about its logo, we discover that the company stands for 'leading edge technology ', 'competency' and the 'high quality of service' it delivers to its customers (WEB_2 2006). These are also the values underpinning the commercial and promotional profile that is always signed with the blue logo.

The IBM logo, with its Egyptian font, column shaped letters, and mono block form, is monolithic, conjuring up images of stability and an empire. Target customers generally trust Big Blue to do things right, but at the same time, are somewhat unsettled by its market dominance. This dominance of IBM, the solidness of the logo obtains it a powerful image. This makes the company powerful in people's mind.

IBM proposes practical values and maintains a certain distance between itself and the target audience. The IBM ethic is that of service provider, not that of

accomplice or fellow traveller. So the IBM logo, with its Egyptian font and its striped surface, glorifies the values of efficiency and commitment, it speaks of the dynamic strength of corporate America. From the semantic analysis of the logo, the stripes of the logo resemble the convict costume, and it reminds people the discipline. Also the stripes resembles the official documents and lines on paper and the American flag which makes people think about the company as serious and official. The discipline, being serious and being official, leads to the idea of a big powerful business which has rational decisions. Being efficient, commitment, and conformism are the other things that comes to mind. It has an utilitarian value. The logo incarnates the quality of services. Being a materialistic brand, and just a service provider, IBM is a rational brand in peoples' mind. It has a distance with the user or consumer, it reminds confidence and feelings of safety and confidence, however there is no emotion. It is just a logo with rational effects in consumers. Being a rational, stable, cognitive logo, IBM logo is giving a trustable image, feelings of safety and confidence to the consumers with no emotional attachment.

CHAPTER 4

THE LOGO AS AN EMOTIONAL SIGN

4.1. The Comparison of Two Signs: the IBM Logo and Apple Logo

The well-known logos of the two information technology giants IBM and Apple are perfect illustrations of how corporate design is a matter of both difference and continuity. The purpose of this chapter is not to analyze the design parameters that give rise to visual identities; nor is to examine their style guides. Rather the following discussion intends to examine the emotional value of logos by comparing two logos, showing the difference and similarities they have by moving beyond the logos' moments of production and looking at them not from a technical point of view but from the point of view of their meaning. While the construction and affirmation of a visual identity must obviously obey institutional, commercial and technical necessities and constraints, it is clear that they must also be subject to specific semiotic laws or to conditions inherent in the production of meaning.

According to the syntactic, semantic and pragmatic analysis in the previous chapter, the comparison between the two logos is quite remarkable. The Apple logo is quite astonishing because its own visual characteristics appear to be the result of deductive reasoning when compared with those of the IBM logo. That is, the characteristics seem to come from a systematic inversion of those of the IBM logo.

Comparing the two logos syntactically, the difference of the two logos is observed in the first step of their creation: The idea to create a logo whether by a wordmark or a pictural mark. "Pictural marks are mostly made up of a literal and recognizable image. The image itself may allude to the name of the company or its mission, or it may be symbolic of a brand attribute" (Wheeler 2003). IBM logo, a word mark, is formed by the initials of the company name; however Apple created its logo, a pictural mark, by literally visualizing its name and tweaking the resulting image for a more personalized effect. Also Apple has a circular shape whereas IBM has a rectangular one. The circular and organic shape of the Apple logo gives it a natural and

an emotional feeling; on the other hand the rectangular solid shape of the IBM logo is a mechanical compact structure.

Additionally the shape of the apple gives the Apple logo a relatively simple appearance. The Apple logo is a whole, complete image formed by the apple, the leaf, and the missing bite of the apple. The bitten part is invisible, but is it implied in the overall picture. The parts cannot be separated from each other; the leaf and the missing bite are the parts of the apple symbol. On the other hand, the IBM logo is made up of three letters, so unlike the IBM logo's triptych form, the Apple logo is a single image.

Both the IBM and Apple logos consist of lines. In the IBM logo there are eight (sometimes thirteen) horizontal blue lines, and in the Apple logo there are six lines in different colours. As stated in the previous chapter, the ends of the coloured lines form curves, as the outline of the fruit and its leaf are made up exclusively of curves. In the IBM logo, the ends of the horizontal lines are straight. As stated in the previous chapter the IBM logo is made up of separate, disconnected monochromatic lines in a repeating chromatic sequence as: colour, non-colour, colour, non-colour. However, the Apple logo is made up of joined polychromatic lines in a non-repeating chromatic sequence: the cold colours open and close the sequence vertically. The sequence of Apple logo is a-b-b-a, on the other hand IBM has an a-b-a-b sequence. The coloured lines of the Apple logo and with the bite on the upper-right section of the image, the orientation of the lines appears to be up and towards the right. The orientation of the lines in the IBM logo is from left to right. In the Apple logo warm colours are the majority of the image, however the blue colour of the IBM logo is a cold colour.

Seen from a strategic angle, by changing its logo to the bitten apple, Apple clearly identifies its adversary and openly admits its ambitions. By adopting a true logo that is simple and strong, and by incorporating a lined motif along with systematic reversals of the visual invariants of IBM, Apple faces `Big Blue' with defiance.

Printing the differently coloured stripes requires greater technical precision which is difficult to achieve with certain kinds of industrial processing which makes it expensive to achieve. It is as if Steve Jobs had grasped, intuitively perhaps, the importance of doing something that others might have assumed was against all odds.

Table 4.1. The Syntactic Analysis of the IBM and Apple Logos at a Glance

	IBM	Apple
	Wordmark	Pictural Mark
S	Acronym (Initials)	Picture (Image)
H	Name as a Logo	Name as a Logo
A	Rectangular Shape (straight)	Circular Shape (curved)
P	Simple, Solid, Rigid Shape	Complex Shape
E	Mechanic Shape	Organic Shape
	Triptych Form (3 letters)	A Bricolage
L	8/13 Lines	6 Lines
I	Horizontal Lines	Curved Lines
N	Disconnected Lines	Joined Lines
E	Monochromatic Lines	Polychromatic Lines
S	Repeting Lines	Non-repeating Lines
C	a-b-a-b Sequence	a-b-b-a Sequence
O	1 Colour	6 Colours (disordered rainbow)
L	Blue	Rainbow Colours
O	Repeating Colours	Non-repeating Colours
U	Cold Colours	Mostly warm Colours
R	Simple (White&Blue)	Complex (rainbow effect)
D.	Directionality is Left To Right	Directionality is Up and Towars Right
G.	Graphic Simplicity/Complexity: Simple Graphic	Graphic Simplicity/Complexity: Simple Graphic

When updating its logo, Apple did not change the shape of the logo, but removed its' rainbow colours. Free from a colour scheme, the timeless shape of the Apple has been emphasized and also the Apple logo becomes more emotional in the way it is free to evolve by using a palette of logo colours to suit a variety uses. But more importantly by getting rid of the stripes, which IBM also uses in its logo, Apple makes a statement that it no longer needs to be in defiance of IBM to exist, as it grows and evolves.

Comparing the semantic analysis of the two logos, it is clear that the Apple logo, which has been created by visualizing its name, has a more personalized effect than the IBM logo, which has been created using the initials of its name. The IBM logo indicates functionality, simplicity, utilitarianism, logic, and rationality. On the other hand Apple logo indicates humanity, nature and emotions. Also Apple has a more natural and more humanized name, and using a shape instead of letters has been more effective in creating an emotional effect to the viewer. The IBM logo implies its customers are similarly devoted to logic and will make their purchase decisions based on a systematic evaluation of the alternatives. Also the colour of the logo, blue emphasizes these meanings as it signifies trust, loyalty, power and logic. However the Apple logo with its natural and humanized form affects its customers emotionally and implies its customers will make their purchase decisions based on mostly their feelings.

According to analysis of the logos based on semantics, both logos have connotations hidden behind their shapes. IBM's logo is an abbreviation, a letterform crossed by linear lines which reminds us of verbal language and its linear avatar: writing, convict uniforms, the American flag, official documents, and lines on paper. Convict uniforms resemble discipline and the documents writing and American flag resembles being official and serious. In contrast the Apple logo belongs to the pictorial order and the non-linear assembly of signs: it combines two visual symbols, a bitten apple and a rainbow, where one circumscribes the other to give the logo a `radiating' non-linear presence.

> The semanticist François Rastier noted at a conference of the Association internationale de sémiologie de l'image that the American centres for research in cognitive semantics are themselves avatars of these two major traditions. He also noted that it seemed that the eastern American centres value rationalist thought whereas the western centres value empiricism (Floch 2001).

 If the idea of François Rastier is correct, then it is rather interesting to remember that IBM originated on the east coast and Apple on the west coast; and so it would be no small semiotic satisfaction to perform such transversal operations on the history of western cultures and the geography of American companies.

The partly eaten apple is understood by some people to be a reference to New York City, commonly known as the `Big Apple'; and in this way alluding to the east

coast. The bitten apple could then be interpreted as a suggestion of what Apple has in store for IBM. Finally, with its figuration the apple can be interpreted by those who have an even wider knowledge of American history as a privileged image of the 1960s: a reminder of the songs of Bob Elylan and those associated with the invasion of the Beatles, or an allusion to Steve Jobs's vegetarian diet and the orchards of the spiritual communities he used to frequent at the time Apple was created.

> "Not only is the famous Apple logo an effective pictograph- the apple being a symbol of knowledge in general: the bite an allusion to forbidden knowledge in particular- its playful style has had much influence on logo design. Designed by Rob Janoff of Regis Mckenna in 1977, the apple logo distinguished itself from earlier high-tech logos by incorporating humour into its design: The rainbow colours were intended to recall the post-hippie culture in which the company took root; its stripes, a playful reference to IBM, one of the company's major competitors. Since then, other high-tech companies have taken Apple's lead, rolling out logos that communicate a sense of play rather than sheer power." (Silver 2001)

This prism is one of the recurrent visual motifs of the psychedelic era, also part of the 1960s. It is linked to the infatuation in that era with Eastern philosophies and the search for the `state of consciousness' they were supposed to reveal. It is seen that the distorted rainbow of the Apple logo has lost its bow, its arc. It is as if the figurative bricolage of the logo had kept the chromatic component of the biblical motif at the expense of its formal component: the colour materials of the story have been reused, but not its geometric configuration. By working this way with the prism, the logo comes to include the symbol of rebirth, renewal and the opening of new possibilities, while the symbol of the new alliance, the arc, has been overlooked. It could be seen as another proof of an intention to oppose IBM. What is undeniable is that Apple's opposition to the `Big Blue' logo would be even more obvious if it only retained the rainbow prism in order to process it into horizontal bands. Apple opposes the palette effect of its logo, and thereby the idea of choice between possible alternatives. But any secondary meaning that can be attributed to the Apple logo (by virtue of its use of chromatic reordering) is of little importance. What is essential is to show that the symbolism of a logo provides it with a certain cultural `substance' for a certain target audience and increases the effectiveness of its message.

IBM uses typography that is modern, reflecting the bold character of the industrial world. The thick, solid, and calming blue letters convey the reliability and unwavering strength that the company aspires to project. Paul Rand developed the trademark logo in 1956 from an infrequently used, thirties typeface called City Medium. This geometric slab-serif font was designed along lines similar to Futura. Rand's original logo was updated in the seventies with the stripes we see today. The positive association of these characters with the IBM brand identity, compounded by their consistency over the course of many years, contributes to the formation of 'consistency' and 'reliability' as associations with the company (Gobé 2001).

The Egyptian font characters and the block of blue bands working in combination constitute the symbolic dimension of the IBM logo. The style is associated with the typography of the world of commerce, posters, shop fronts, and drugstores. It is the typography of business triumphs. It was designed especially to ensure maximum impact when used in advertisements or public announcements. This typeface stems from the early nineteenth century, and its common use in the USA from the time of the birth of the nation may explain why Americans legitimately believe it to be their own. This is not the case with other major Western typefaces. Considering the bands of the logo, as already mentioned, the pattern of parallel horizontal stripes gives the logo a significant strength of impact; but it also has its own cultural suggestively. In the context of American culture it is reminiscent of the designated place for signatures on legal documents and consequently the idea of honouring a commitment. We therefore find in the secondary meanings generated by the typographic figuration of the IBM logo the combined thematic elements of progress, efficiency and the honouring of commitment: thematic elements already marked by the corporate message with which the logo is associated.

So the IBM logo, with its Egyptian font and its striped surface, glorifies the values of efficiency and commitment, it speaks of the dynamic strength of corporate America. But what does Apple speak of with its bitten apple and its psychedelic rainbow if not disobedience to established order and a totally different America: the America of the 1960s, of non-conformism and doing one's own thing, of the quest for spirituality and a desire to live in a community without being subjected to the world of money. These secondary meanings are associated with the small effect of the Apple logo and the contrastingly monumental effect of the IBM logo. In the American culture

Table 4.2. The Semantic Analysis of the IBM and Apple Logos at a Glance

	IBM	Apple
S H A P E	Mechanic	Nature
	Compactness	Humanity
	Functionality	Lively
	Utilitarinasim	Vigorous - Joyous
	Logical thinking	Humorous
	Sturdy foundation	Intuition
	RATIONAL	**EMOTIONAL**
C O N N O T A T I O N	LINES :	APPLE :
	Convict Costume - Discipline	First letter of alphabet
	American Flag - Official	An Apple a day keeps the doctor away
	Lines to sign - Official	Apple of my eye
	Lines on paper - Serious	Adam and Eve - Tree of Knowledge
		New York (Big Apple)
		Beatles (the 60's)
		RAINBOW :
		The Flood (Noahs Arch)
		UNTIDY PRISM :
		Psychedelic, broader consciousness (60's)

of the 1960s and 1970s smallness would have been associated with individuality and freedom. The history of the Apple philosophy thus joins that of the famous Volkswagen beetle, which in the hands of the Bill Bernach advertising agency became for US audiences the symbol of shrewdness, cunning, anticonformist humour and individual freedom.

`Think small' was the title of one of Volkswagen's campaigns. Steve Jobs even recognized that Apple owed, so to speak, a spiritual debt to Volkswagen: Steve Wozniak and I invented Apple essentially because we wanted a personal computer. Not only could we not afford the computers available then on the market, but these computers were of no use to us. We needed a Volkswagen. Volkswagens are definitely not as fast or as comfortable as other vehicles, but they enable their owners to go where they want to go, when they want to go, and with whom they want to go. Owners of

Volkswagens are in complete control of their vehicle. (Linzmayer 1999)

Pragmatic analysis of a logo is the effect it has on the consumer. To analyse the logos pragmatically, it is obligatory to understand the role and the value of logos within the particular cultures of IBM and Apple. These logos are, in the context of this approach, two signs in the set of verbal and non-verbal signs used by the companies to talk about themselves to themselves, as well as to others. This is why the information about the companies and their logos must be thought of as an integrated set. The corporate and advertising documents used by these two companies will be helpful to collect all possible information about the techniques used in the manufacture of the logos, their usage and the myths that can account for their origins.

The collection of samples of corporate and advertising material from the two companies includes aspects of the companies' philosophies, accounts of their social and cultural origins, as well as presentations of their results and their projects. The logos are systematically associated with these elements, elements that contextualize them and so give them their meaning and their value. It is normal practice, for example, in the case of blueprints for a newly launched logo or the style guide for its visual identity to provide a preliminary text that sets out the basic corporate values. From such documents, internal and external, published by IBM itself about its logo, it is seen that the company stands for 'leading edge technology ', 'competency' and the 'high quality of service' it delivers to its customers (WEB_2). These are also the values underpinning the commercial and promotional profile that is always associated with the blue logo. Similar documents from Apple, on the other hand, indicate that the bitten apple is the embodiment of all things 'alternative'; in opposition to IBM, Apple has always presented itself as a different way of thinking about information technology, as well as about 'creativity', 'conviviality ' and `freedom' (WEB_1). Here 'conviviality' or 'user-friendliness' defines the relationship of the user to his or her computer. A comparative analysis of the messages conveyed by the two logos enables us to identify their narrative dimension. In effect this is a question of progress and upheaval, of performance and competence, and of values - quality of service for IBM, freedom and conviviality for Apple. Both companies are subjects of discontinuity in the history of information technology: for IBM, one or more 'leading edge advance(s)'; for Apple, an 'alternative '. The performance of each of these is associated with a corresponding competency: IBM directly refers to 'competency' - in the common use of the term -

while Apple refers to 'creativity'. Before comparing the pragmatic analysis done in the previous chapter on the IBM and Apple logos, it is important to investigate how Apple represents this creative world This question can be answered by gathering as many documents as possible about Apple, and by examining, amongst other things, the visual material and the films that are most representative of its communication. There is a well-known film in the short history of Apple involving the 1984 launch of the Macintosh. It is not the only advertisement in which someone can observe Apple's desire to appear as a rebellion against IBM, but it is the first and the most important one. The other advertisements about this subject can be observed are 'Lemmings' advertisement and "Crowd Control" advertisement.

Figure 4.1.   The fragments of the 1984 Apple Advertisement
(Source: Linzmayer 1999)

The opening sequence of the film shows rows of people, heads shaven, dressed uniformly in gray prisoner-style clothing, marching despondently through circular tunnels that connect big grey buildings. The air is thick with smog, a bluish-gray haze overlaying everything. Each one of these people is looking straight ahead, with an empty gaze, a few wearing gas masks. All end up sitting on parallel benches in some kind of monumental hall or nave, eyes riveted on a giant screen. On the screen, with its blue cathode stripes, we see the malevolent face of some sort of supreme Leader in glasses. One is, of course, reminded of Big Brother and George Orwell's 1984. The Leader is in the middle of a long speech, while the public masses appear automatized by the rigidly controlled totalitarian society. The audience listens without any semblance of reaction. But then an athletic young woman, pursued by faceless guards, comes running up, armed with a long-handled sledgehammer. The woman is in colour. She is blonde and shapely, she wears bright red shorts and a white sleeveless t-shirt imprinted with a colour drawing of the Mac. Her red shoes, the power of her stride and the guards behind her are noticeable. She manages to throw her hammer at the screen, which implodes

when the two come into contact. The formidable impact of the implosion reaches the people in the audience who, mouths agape, fade into the grey surroundings. And in the frames preceding the appearance of the Apple logo we read: 'On January 24th, Apple Computer will introduce Macintosh. And you'll see why 1984 won't be like 1984'.

Orwell's novel, written in 1948, is a critique of power, directed specifically at Stalin and his gulag and evident in the mass of prisoner/workers assembled on the screen in the "1984" Macintosh advertisement. The identification of IBM/Big Blue with Big Brother and Stalin is clearly intentional. In this advertisement it is possible to see how the visual invariants of IBM logo are included in the Orwellian universe of the film. The rather complex configuration that characterizes the IBM logo is present in the exterior aspects of the totalitarian city. The lines of people with shaved heads and uniform clothes, the repetitive accentuated steps, the serried rows in the large video hall, all are so many repetitions of the same type of disjointed unity. Finally the viewer too is confronted by the same monochromatic coldness and the same dominant straight lines: tunnels, buildings, and the walls of the hall. In contrast the young woman forms a unique shape. Her body and her curves are clearly emphasized in a number of shots. Moreover her shorts are bright red and the coloured lines of the Macintosh drawing are clearly visible. We therefore recognize, in the very shape of the young woman herself, the curves and colours of the Apple logo.

The IBM culture was famous for its rigid rankings, and insistence on a uniform, blue-suited corporate look and attitude. Steven Wozniak and Steven Jobs, founders of Apple, had already been brought into the public eye by media stories highlighting their hippie, garage-grunge style and anti-corporate, anti-hierarchical stance.

Macintosh brings colour and life back to the world of computing, to reawaken aesthetic pleasure and appreciation. The magic and enchantment glimpsed through the early department store windows is evoked in this new promise of a computer screen to be filled with colour and light, a promise realized later in the multimedia capabilities of the mid-nineties. These new commodities signal a shift in their use value, from the Big Blue world of business and commerce to leisure and designer lifestyle. The extension of leisure, consumption, and expressions of desire can be seen in the discourses centering on personal computers, particularly those produced by Macintosh.

Casting a woman as the heroic rebel who shatters Big Blue/Big Brother marks several strategies at once. The most significant is the reference to Eve and the Garden of

Eden. She is young, looks youthful and like the beginning of life she represents opportunity and hope.

Eve, the woman on the film, wears a T-shirt inscribed with the Apple corporate logo--the bitten apple and the computer terminal. The woman bears the "sign" in ads as both the consumer and the consumable. The figure of the woman invokes reproduction of life as well, an important key to register as contemporary technology figures so insistently in issues of reproduction and extension of human life.

The running woman with short blonde hair has the look and stride of a true athlete, distinct from the look of a beautiful fitness model. She gleams with sweat and runs with fierce and unswerving, indeed courageous, determination.

If we now consider the totality of the relationships and the system of transformation inscribed in both the Apple logo and its 1984 film as well as the IBM logo, we can detect a strange semiotic phenomenon. Indeed, when the message is maintained - as with the double narrative programme developed by both the IBM and the Apple logos - the visual invariants defining the configurations, shapes, and colours, shapes, and colours are reversed. And conversely, when the visual invariants are maintained - as is the case when one considers first the IBM logo and then the totalitarian universe described in the Apple film - it is the contents of the message that are reversed. It is possible to see how this play of relationships and transformations causes a symbolic system to develop in Apple's visual discourse. One can indeed establish a correlation between, on the one hand, certain categories of the visual discourse and, on the other hand, certain semiotic categories that organize its underlying contents: Complex configuration vs simple configuration Cold monochrome vs warm polychrome Straight shapes vs curved shapes Repetition of identical units vs a non-repeated shape Servitude vs freedom Perpetuity vs before/after Realism vs Emotions. But this is not the most interesting point, for there may be something even more interesting to come to light in this analysis of information technology logos.

Recall that IBM, when it comes to client service, refers to `its high quality of service' whereas Apple refers to conviviality and freedom - or in other Apple terminology, to `democracy'. The difference is significant: both talk about values. but where Apple proposes base values which are existential and utopian values and thus aims to identify itself with the target audience of its message and its action, IBM proposes values which are practical values and maintains a certain distance between itself and the target audience, sustaining the distinction between their respective

programmes and their hierarchy. The IBM ethic is that of service provider - not that of accomplice or fellow traveller.

The pragmatic effects of these two logos are dramatically different. Based on this research, the IBM logo comes across as monolithic, conjuring up images of stability and empire. Target consumers generally trust Big Blue to do things right, but at the same time, are somewhat unsettled by its market dominance. However, Apple is targeting to a group of people who defines themselves as creative, different, and elite.

The rainbow of Apple logo actually was a contrast to the IBM logo, which is also called "Big Blue". The IBM logo was designed as a separation between white collar and blue collar workers. The Apple logo was to contrast to this; everybody who

Table 4.3. The Pragmatic Analysis of the IBM and Apple Logos at a Glance

	IBM	Apple
	Efficiency	Convivial
V	Power	Freedom
A	Commitment	Democracy
L	Business	Existential
U	Conformism	Utopian
E	Quality	Individuality
S	RATIONAL	EMOTIONAL
B	Feelings of Safety, Confidence	Feelings of Empowerment
R	Utilitarian Value	Deep Values
A	Materialistic	Ideals
N	Service Provider	Identification with the user
D	Distance with the user	Proximity with the user
	RATIONAL	FEELINGS OF EMOTION
U	LOGIC	LOYALTY
S		SPECIAL PEOPLE
E		ELITE GROUP
R		CREATIVE PEOPLE
S		BEING DIFFERENT FROM OTHERS

feels different and creative will want to use an Apple Computer, not just business. Also it represented the Apple I and Apple II's colour possibilities.

Being a rational, stable, cognitive logo, the IBM logo is giving a trust worthy image, feelings of safety and confidence, but with no emotional attachment. However the natural, humanistic image of the Apple logo forms an emotional bond. There are many people who have Apple tattoos on their bodies, Apple shapes in their haircuts, and Apple stickers sticked on their cars to show their dedication and loyalty to Apple. The web sites, mailing lists, magazines built around the apple logo shows the emotional attachment between consumers and Apple. No other computer company has users that show their loyalty in this way. The Apple brand and logo forms a passion, and users find the Apple logo to show they are different, creative and elite.

4.2. Emotional Value of the Logos and Their Contribution to Brand Emotion

The emotional value of the Apple logo in the subconscious of consumers is evident according to the comparison of the IBM and Apple logos in a semiotic approach as done in the previous section. Thus, considering the fact that Apple logo is an emotional sign, it is observed that the consumers are more obsessive towards the Apple logo than the IBM logo. By illustrating how consumers show their passion for the Apple logo, and to the brand, it is shown how logo design is able to generate emotion.

In order to define a logo design that has some emotional value, some of the traits that they display need to be uncovered. Strong logomarks conjure up meanings that are authentic and credible. The brand identity should be aligned with brand delivery, what the brand offers and how the brand delivers it. The meaning of the logomark is bounded and eventually superseded by customers' actual experiences with the brand. A logomark that suggests high-quality service will gain a bad reputation if the brand behind it is popularly known for poor customer service. That is why changing a logomark does not suddenly imbue the brand with new meanings. The Apple brand is an emotional one, and so is the Apple logo. However, the IBM brand is not an emotional one. Seen from this strategic point of view, if the logo is a passionate design, the brand is able to demonstrate passion, and the company is in a much stronger position to deliver a great customer experience. Throughout the company the whole workforce and brand is

engaged and able to deliver an enhanced emotional customer experience. Effective internal marketing has the potential to engage employees and make them passionate about the brand and logo. Not all logo designs can be described as passionate so it is important which brands possess this trait and how the brand marketing can be developed to reflect this. The companies' brand and its marketing need to make the necessary emotional engagement with consumers. This could start by following the Brand Experience route so that the brand has multiple consumer touch-points and allows genuine dialogue between the company and the consumer with the help of its logo. Product performance and customer service must be exceptional. Product failure or disinterested employees do not encourage the development of a passionate brand. Often a company's founders can be seen as possessing that level of passion. Sometimes when a brand or company is sold, it loses that passion and therefore the momentum it has, as the new owners may acquire the assets but not the passion of the original owner. This can be observed in the case of Apple. After Steve Jobs, who is one of the founders and the current CEO of Apple Computer, was fired, the Apple Company lost a great deal of its market share, and the brand was on the border of extinction until he returned to Apple. The cover of Wired Magazine's June 1997 issue featured Apple's famous rainbow logo wearing a crown of thorns and the stark admonishment: "Pray." They supported Apple Computer with a well-known illustration depicting the logo as Jesus

Figure 4.2. The Cover of June 1997 Wired Magazine
(Source: WEB_5 2006)

Christ crucified on a cross image with barbed wire around it, and the words "Pray" written beneath the Apple logo. This cover won an award in October 17, 2005 at the American Magazine Conference (AMC) 2005 at the Wyndham El Conquistador in Puerto Rico, by Mark Whitaker, President of American Society of Magazine Editors

(ASME) and Editor of Newsweek magazine, and AMC Chairman Evan Smith, Editor of Texas Monthly as one of the 40 greatest magazine covers of the last 40 years (WEB_5 2006).

It is clear that to own a logo which has emotional value; the brand needs to be emotional too. Without that emotional value in the logo, a brand will struggle to establish an emotional connection with the consumer as expected. The logo is not a brand, but it is the brands most important asset. It symbolises the brand and everything it stands for.

Logos can be very memorable and can form many different meanings. "A logo by itself is not necessarily a communication tool but it can most definitely act as a symbol of what a company represents (or hopes to represent) and the resulting consumer perceptions" (Gobé 2001). As the flag of a company, a logo is its most important visual asset as well as a catalyst for good and bad feelings and therefore needs to be managed with intelligent care. Today this intelligent care means becoming more flexible and far reaching. A logo can be very visible, but without being humanized, it is cold, uninteresting, and mechanical.

Corporate-identity programs have evolved over time from an approach based purely on the concepts of visibility and impact as they are products of an industrial economy to one based on the concept of emotional contact with consumers founded on interaction and dialogue in a people-driven economy. As the business environment moves into this consumer-driven economy, corporate identities have begun to expand the expression of their character, becoming more flexible and dynamic in order to bring levels of added meaning and soul to consumers' perceptions of them. Just as the emotional meaning of a brand needs to evolve from dictated to personal, the graphic expression of the brand needs to evolve from "impact" to "contact". After the industrial revolution, the first corporations emerged. They were mostly large corporations with an emphasis on function, reliability, and the pragmatic. As these corporations began to appear in the global market, corporate design started to be recognized for the first time as an important tool that could help address the need of presenting corporations through a visual identity. Visibility, stability, and consistency were apparent in the visual expression of the corporate values of the time, and corporations were trying to achieve these through a simple, powerful, easily recalled symbolic form of a logo or logotype. The aim was to visually dominate markets with commercial messages supported by

advertising and logos, Coca-Cola, McDonald's, IBM, Marlboro, and Levi's, for instance.

The IBM logo, designed by Paul Rand, is a strong example of the corporate-driven business approach of the time; pragmatic, industrial, and conservative in typography. Apple, as a name and a symbol, on the other hand, is humanistic. Apple's identity was a completely different attempt at connecting people, with a graphic style clearly not expressed in the terms of the unemotional, corporate world. The Apple logo is one of the first logos that have emotional value.

"From "Dictated" to emotionally "Connected" corporate-identity programs are the expression of a corporation's culture, personality, and the products or services it has to offer-the very symbol and signature of the values that should inspire trust with consumers, employees, clients, suppliers, and the financial community. Logos and their colours-whether exposed as symbols (like Nike), logotypes (like FedEx), or combination of both (AT&T logo) - have been essential part of all major branding strategies since the middle of the last century." (Gobé 2001)

While emotional brands speak to the mind and heart, brand identity is tangible and appeals to the senses. Brand identity is the visual and verbal expression of a brand. Identity supports, expresses, communicates, synthesizes, and visualizes the brand. It is the shortest, fastest, most ubiquitous form of communication available. Brand identity begins with a brand name and a logo. A logo is at the top of a branding pyramid, when the customer sees it; recognition fuels comfort and loyalty and sets the stage for a sale. Building awareness and recognition of a brand is facilitated by a visual identity that is easy to remember and immediately recognizable.

Vision, more than any other sense, provides a person with information about the world. Through repeated exposure of certain brand identities, symbols become so recognizable that companies such as Apple and Nike have actually dropped the logotype from their corporate signatures in advertising. The brain acknowledges and remembers shapes first. Visual images can be remembered and recognized directly, while words have to be decoded into meaning. Reading is not necessary to be able to identify shapes, but identifying shapes is necessary to be able to read. Since a distinctive shape makes a faster imprint on memory, the importance of designing a distinctive shape is imperative in identity design. Colour is second in the sequence. Colour can trigger an emotion and evoke a brand association. Distinctive colours need to be chosen carefully, not only to build brand awareness but also to express differentiation.

Companies such as Kodak and Tiffany have trademarked their core brand colours. Content is third in the sequence behind shape and colour. This means that the brain takes more time to interpret language. Symbols engage intelligence, imagination, emotion, in a way that no other learning does. Corporate identities are transforming from the "dictated" visual identities of the past to the "personal" visual identities – which are designed around an emotion and whose interpretation is often different from one consumer to the next-of the present and future. Just as the emotional meaning of a brand needs to evolve from dictated to personal, the graphic expression of the brand needs to evolve from "impact" to "contact".

In the light of the results of the semiotic analysis of the two logos a discussion about how logo design is able to generate emotion can be made. The powerful, strong, and successful logos, which have an emotional bond with consumers, are the ones that are compelling. This attribute has two main facets: visibility and the ability to generate interest. First and foremost, a logo should be visible, recognizable across media and in the pertinent environments; and second; it should get and hold the attention of target customers. The first quality is more a matter of graphic excellence than anything else, while the latter also requires a high degree of relevance. The first characteristic of an effective logo is that it has immediate impact. In addition to having impact, a good logo must be good to look at. It should have some artistic appeal. If a logo is not appealing to the eye it will be less effective at attracting attention and providing effective identification. Considering the logo of Apple Computers, the graphic apple with a stylized bite taken out of it has immediate product and corporate identification with consumers. It grabs attention, as an apple has nothing to do with computers; it makes people curious and start to contemplate its meaning. The IBM logo as a clean successful design is known worldwide, however IBM gives a rational and powerful business message with its blue initials. On the other hand, the Apple logo uses the reverse visual identities of IBM, and it has a revolutionary look that gets an immediate reaction.

> "Design, in general, can communicate a sense of beauty, elegance and prestige by triggering memories and emotions," said Gary Gonya, a Yale University School of Architecture graduate turned strategic planner at WPP Group's Berlin Cameron/Red Cell, New York. (Sanders and Creamer 2004)

A logomark should be unique and it has to distinguish the signified brand from its competitors in order to have an emotional bond with the consumers. At the most

basic level, a logomark amounts to an announcement of a brand's presence. This statement should be as clear as possible. Among the many sins committed during the late dotcom era was the abuse of upstanding geometric shapes like circles and arcs. Logomarks incorporating arcs seemed to proliferate, severely reducing their attention getting power. Worse, the shape was largely applied with little thought to its semantic meaning or pragmatic effect. Arcs tend to suggest momentum, openness and/or stability like an object in a fixed orbit. Logomarks for companies as diverse as Epiphany, bluestreak, MarketFirst, Digex and Teligent feature arcs without any natural or organic relationship to the brand. During this period, arcs assumed the same status as drop shadows. Creating a unique logomark means avoiding trends. At the same time it is important to identify something that is unique in the logo design. This is beyond its features and benefits but something that is almost loveable. This starts to help form an emotional attachment beyond the mere functionality of the logo design. A good logo must stand out in the crowd. A logo that is too similar to other logos is not only confusing but it could be embarrassing. One key area is that of differentiation. In the current marketing environment it is all too easy for new products and services to be copied, rendering competitive advantage often only short-term. One area that enables logo designs to stand apart from the crowd is a passionate set of consumers, or possibly even logo design owners. Moreover, the consumers or logo design owners are definitely champions of the brand. Creating power brands: Strong logo design offerings that synchronise with consumers' logic and emotions, providing effective differentiation. Apple distinguishes itself from competition, at the same time appealing to the masses. Its partially bitten graphic apple is perceived as different to the majority of blue logos which use initials in the computer business. They all look like IBM. However Apple instead of copying the visual identities of IBM, made its logo as a binary opposition to Big Blue as examined in previous section, and therefore distinguished itself in the world of personal computer logos. After Apple, there were a few companies who follow its footprints but they cannot be more than a copy of Apple, and have become extinct. Linux with its penguin logo is the only one that survives, and it is another discussion as to whether it is an emotional brand or not.

The logo has to be simple in order to be successful. Simplicity here refers to structure, not meaning. Strong logomarks are simple in line, color and typography. The intent is to facilitate logomark recognition in virtually any environment, including black and white media. The ideal is a logomark simple enough for target customers to draw

absent-mindedly while on the phone. Simple logomarks tend to be perceived as both contemporary and timeless, instilling confidence in target customers. Many enduring logomarks have been simplified over time to great effect. The original Bell System logomark, for instance, featured a detailed bell inside a double-ringed circle. The bell referred to Alexander Graham Bell rather than to the bell that was part of his original invention. The modern logomark for the system, designed in 1969 by Saul Bass, presents a considerably sleeker, more stylized and contemporary image. In this way, logomarks have followed the compression of language in the digital age, which, for the purposes of email, instant messaging and mobile text communications, comes close to semaphore. Symbols are a form of visual expression used extensively by major corporations. Their logos are visually simple but incredibly powerful. When we see those Golden Arches, our brains register McDonald's. The Swoosh of Nike. A bitten apple brings Apple Computers to mind. Just by looking at the landscape of logos around us we can grasp the power of symbols. They not only evoke recognition, but they also capture meaning and emotion. As Paul Rand (Rand 2000) stated "...the role of the logo is to point, to designate-in as simple a manner as possible". Simple ideas, as well as simple good designs are hard to achieve, however they add an emotional value, cause sheer pleasure, respect the viewers sensibilities and rewards its entrepreneur. The Apple logo is what might be the world's most recognizable logo: a simple piece of fruit, clean, understated, and elegant. The Apple logo, which has been simplified over the years, is visually simple but incredibly powerful. With its simple, organic, natural, curved form, and warm colours it creates emotion. According to semiotic analysis the curved forms and warm colours are more emotional than straight, mono-block forms and cold colours.

> Steve Jobs believes that central to the company's success is Apple's vision of making technology simple. "There's a very strong DNA within Apple, and that's about taking state-of-the-art technology and making it easy for people," he says. Jobs's targets are busy, modern consumers; "people who don't want to read manuals, people who live very busy lives" (Jhonson 2005).

Powerful logos which make an emotional connection with consumers are rich in meaning. Strong logomarks address both functional and emotional needs. In terms of functionality, the logomark should indicate the nature of the business, if only the product class. It should also give rise to a variety of motivating ideas and emotions. If,

as some suggest, branding is about creating a never-ending story, then the logomark should reflect the emotions at the heart of the narrative. Consider the EarthLink logomark—a globe circumscribed by a comet or fireball. The orbiting object could even be construed as an elongated computer mouse. The logomark suggests the firm's global reach, the speed of its Web access services and, given the upward trajectory of the comet or fireball image, a sense of momentum and forward-thinking. What's more, the logomark is arrayed against a field of orange, a color not typically associated with high-tech, such as the common red, blue and gray. This color reinforces what the firm is about: confidence, vitality and success. Orange is a power color and, as used here, implies that EarthLink empowers its customers. Strong logomarks encourage an emotional bond by addressing the character of the brand's target customers. It's this expressive side of the logomark that makes it a call for participation rather than just a ploy for attention.

The connection between branding and emotion is evident. There have been countless books and articles written about it in the past few years. It's clear that people make decisions in life based on emotion. And decisions about the brands with which people choose to associate are incredibly emotional. When working with images, people access their right-brain thinking and connect with information that would not otherwise be available. Images take people to the heart of the matter by using visual metaphors that provide a leap from one thought to another. They have multiple levels of meaning that are simultaneously perceived and therefore enable a fuller understanding. Because metaphors span mental boundaries, they help people break through the compartmentalized thinking patterns that people often depend upon to solve problems. Because images are concrete, people can communicate to others by showing what they mean. Working with images helps people express spiritual and deeply held values in ways that are hard to articulate (Schwarz 2001).

Catherine Chaillet, the eclectic designer of the Vivendi identity, summed the objective clearly and succinctly as:

> "…when considered as a whole, a logo is a kind of visual acrostic. It makes people think and imagine. Something to understand as much as to contemplate. It's like a Japanese Haïkaï in its conciseness and must express the whole story. It must be pleasing to the eye and the relationship that develops between it and the person looking at it creates a natural bond, a warm feeling. A logo must be clear. It has to be instantly perceived and recalled." (Chaillet 1999)

The most powerful logomarks are those that become archetypes, the totality of certain collective aspirations. In psychology, an archetype is a model of a person, personality or behaviour. Few logomarks for high-tech firms fall into this category because the sector didn't come into its own until relatively recently; however, the logomark of Apple is the definite candidate. The Apple logo has taken on a universality that allows it to serve as a reference point for peoples' own feelings and behaviours. However, the IBM logo is not a powerful one in this sense. It is observed the same way in the semiotic analysis that it does not evoke any emotion on it's' consumers.

There should be something inherently enjoyable about consuming the logo design. For example, using an Apple computer makes you feel more creative, driving an Aston-Martin is a driving pleasure, wearing certain logo designs of clothes or jewellery makes you feel happier.

Strong logomarks are suggestive of positive brand attributes or associations. They suggest desired brand attributes or associations without being boring, cliché or trivial. The Fujitsu logomark presents a positive idea 'infinite possibility' in a stylish, contemporary way. The infinity symbol above the 'i' is angled to better suggest the dot and, at the same time, forward motion. This facet of the logomark communicates what the company is like. Strong logomarks ensure target customers come away with a good impression. A logo is the badge and visualization of an emotional reality, and as long as this connection exists between a brand and people, the identity will keep its positive meaning. Logos obtain the personality of a brand and it can be said they are the tip of an iceberg in a corporate expression.

To survive, logos must use these symbolic associations to attract a never ending stream of new consumers. They must `promote new ways of satisfying old needs, and associate the consumption of branded products with imaged identities and pleasures' (Barber 2002). Logos and their colours have been essential part of all major branding strategies since the middle of the last century. Products bearing the logo of a well known, high-quality corporation benefit from the perception that they are also of superior quality. A logo design that is able to generate a level of passion will have a distinct advantage as it makes a stronger emotional connection with its target audience. An Apple user is likely to be more loyal and have a much stronger bond to the company than an IBM user. Consequently, a passionate logo design offers the brand owner the possibility to market the product or service in more effective ways.

4.3. The Effect of the Emotional Value of Logos on Consumers

Considering that Apple meets all the criteria of having a successful logo with an emotional bond with consumers, and keeping in mind how the results of the semiotic analysis show how it can affect people, it will be clarified how the consumers show the effects of the logos emotional value. As stated in the second chapter, emotions are infused with a unique blend of mystery, intimacy and sensuality. A logo design to be emotive has to contain these features. When a logo design is applied correctly, it creates consumer desire, when applied consistently it becomes a visual identity of a brand.

Marketing has always been about focusing on consumers. However, while marketing has previously only been able to use mass-marketing techniques to reach large groups of consumers, the current and evolving market scenario requires reaching individual consumers. Their different needs and aspirations must be recognised. The logo design that is most successful will be the one that is most accurately able to satisfy the needs of individual consumers, meet and even surpass consumers' expectations. This will enable it to rise above those brands that do not have a genuine consumer orientation.

The consumer has become marketing-literate. The role of mass media advertising is changing but will still exist alongside evolving communications channels. Under this scenario, consumers will respond to a company that is genuinely interested in them and will take part in a dialogue. A company and brand's response to the consumer must be instant and appropriate. Companies will need to develop systems that enable them to learn about individual consumers and communications tools that allow them to communicate on an individual basis. A retailer should understand a consumer's shopping habits and then tailor its offer. A manufacturer may wish to open a direct consumer dialogue rather than relying on the retailer as the consumer point of contact.

Jean Baudrillard would argue that logos `imply social rapport and social power' (Baudrillard 1983). Logos in part `represent the condensation of past knowledge and ideologies that have materialized technique, modes of desire, and knowledge for social control' (Gottdiener 1994).

A business logo is a typographical mark intended to convey not only the name of a company, but also its character. A quick glance should convey the nature of the company that the logo represents. A well crafted logo design is the heart and soul of a

company's marketing. Logo design builds awareness, perception and customer loyalty and must create a powerful first impression as well as a timeless one.

Recently the relationship between brands and their customers has become much more complex. For one thing, consumers simply know more than they used to. The Internet opens up a wealth of information, allowing for instant price and quality comparisons. But consumers demand more from the brands they love than simple reliability; passionate consumers want their brands to become a form of self-expression. Increasingly, consumers are customizing products and services to achieve that. Instead of arms-length customers, they're beginning to act like and feel like owners or members of a community. They no longer passively consume. Through the Internet, they can talk and share information. They can ignite a groundswell of positive buzz or spawn a revolt. As "Peter Weedfald, senior vice-president for strategic marketing and new media at Samsung Electronics North America, puts it: "Consumers are empowered in a way that's almost frightening""(Atkin 2004).

Importantly, passionate consumers may undertake a lot of the marketing for you through generating word of mouth or "buzz" about the logo design. Word of mouth is the ultimate reward for a successful emotional brand and is the kind of marketing that money can not buy. Word of mouth is very hard to achieve without an emotional logo. A driver who is passionate about his or her car may not be driving an Aston Martin or a Ferrari. He or she may have an inexpensive mass-produced vehicle but the attachment to the car is emotional for different reasons such as a relationship with events that have taken place with the car or the role the car plays in the driver's life. The effect of the Apple logo on consumers is discussed according to the findings from the pragmatic analysis in the previous section.

4.3.1. Loyalty to the Logo

A passionate logo is a logo that possesses a level of emotional engagement with its target audience far beyond the level that would normally be expected. This high level of engagement is loyalty to the brand taken to the extreme. These are consumers who would probably not buy an alternative if their brand were hard to find. They consume the whole of the brand, not just the product. Fashion logo designs such as Nike or Adidas experience these levels of loyalty when consumers tattoo the "swoosh" icon or

the three stripes onto their bodies. It is as if the logo design has its own fan club. An example of this loyalty is clear in the Apple logo, too. Users wore Apple's rainbow logo as a badge of honour.

The people, who are fans of Apple computers -as a group- are more loyal, more dedicated than users of any computer firm. No other computer company has as many tattooed users as Apple does. The Apple brand creates a passion which inspires fans to get tattoos of the Apple logo. From graphic designers to academicians there are all kinds of people with Apple tattoos, which are mostly on their arm, leg, or bottom.

Applying Rosemary Coombe's discussion of trademarks to logos, Coombe argues that a logo conveys a sense of fidelity by operating as a `signature of authenticity' (Coombe 1998) and that it `registers a real contact, a making, a moment of imprinting' for the fan. The fan actively looks for the logo, `domesticates it, and provides it with protective shelter; he or she makes a form of bodily contact with it' (Coombe 1998).

Tattooing is one of the oldest forms of art. As far back as there have been traces of human activity, there are indications that they have been tattooed. Tattooing has existed for at least 5,000 years, making it one of the few Stone Age practices to remain popular (Clarke 2001). Native tribes in remote areas still adorn their bodies with tattoos that indicate their religious belief or social stature as their ancestors did thousands of years ago. People feel a desire to permanently mark themselves with tattoos that will affect and define their lives. It is something about feeling like they belong to a social group, or cult. Shannon Larratt of BMEzine.com (Larratt 2004) interviewed several people with tattoos. He writes:

> While I have received the occasional Intel, AMD, and Sun tattoo pictures, as well as a few Linux Tux and FreeBSD tattoos, no computer company has as many tattooed users as Apple does." One of the interviewees, Christy, a 20-year-old music major from Ithaca, NY, told him: 'It just embodies everything that I am. It is more than just a computer logo to me ... when I think of Apple computers, I think of my friends and I smile. …I didn't get an Apple logo tattooed on me because I claim to be the goddess of computers, but what the logo has come to mean to me, and when a little Apple can make you smile so much, why shouldn't it be tattooed on your body?' (Larratt 2004)

Also Leander Kahney mentions this issue in his book (Kahney 2004). Mark Tappert, a graphic designer from Denmark, who has a black tattoo on his left shoulder, says "I identify strongly with Apple and Mac computers". (Kahney 2004)

Apple fans are not only showing their loyalty with their apple tattoos, but also with Apple haircuts and stickers. The Apple Company started to provide a couple of free decals with every new machine in the late 1970s with the Apple II, and continued it till now. When the rainbow colours are extracted from the logo, the decals changed to a solid colour, first red then white. Fred Davis, former editor in chief of MacUser magazine, (Kahney 2004) said the idea of putting a window decal as opposed to a solid sticker in every computer box was very clever, since it encouraged people to stick it somewhere public. It was also, at least in the early days, an emblem of cool. Davis said:

> "Like the VW, the Apple II was the 'Volks-computer'…The early Apple users were the hippies and freaks, as opposed to businesspeople who were in the IBM PC or CP/M camps. So the rainbow sticker became a badge of hipness honour, signifying that you were smart enough and cool enough to have a personal computer. Now that they're ubiquitous, and cost a lot less, it's hard to imagine a time when it was as much of a big deal, but to Apple users it wasn't just a big deal, it was a social-political-cultural statement." (Kahney 2004)

According to a book (Kahney 2004) the decals were so attractive, in fact, that one independent Australian software developer asked customers to send him Apple stickers instead of money. "Apple stickers looked cool at the time and were extremely hard to come by here in Australia," he explained. "I thought that it would be a fairly simple thing for users to put one in an envelope and send over."

Over the years, the stickers have been a marketing coup for Apple. It's almost guaranteed that proud owners of brand-new Macs will affix a decal on their car, boat, bike, skateboard or storefront window. In fact, an Apple sticker is often the first thing people stick on a new car. Owners even peel stickers from their old vehicles and transfer them to new ones. John Springer said it was the embellishment he made to the new VW Beetle he bought in 1998. "The first thing I did to it was put a big old seven-colour Apple sticker in the rear window. And then I drove it to CompUSA on Aug. 15, parked opposite the front door so everyone would have to look, and went in and got my iMac." (Kahney 2004)

There are also a surprising number of people who use Windows PCs but put Apple stickers on them. "I use a DELL tower at work and have stuck my white Apple

sticker just above the DELL sign to make me feel a little more at home.... It's no Mac but it reminds me of what I have at home. Also one on my side car window." (Blontic 2005) There are similar reports of people putting Apple stickers on Palm Pilots, Windows desktops and all kinds of electronic gear, from TVs and stereos to electric guitars. A designer from Chicago who used a Windows PC, Paul McAleer, decorated his car with an Apple sticker before he even bought a Mac. "The big thing for me, though, was putting an Apple sticker on my car even though I still owned a PC," he wrote in his web log. "I'm a geek; I thought that was the coolest thing. It still kinda is." (Kahney 2004)

When Apple Computer has changed the colour of its multicoloured apple logo to a solid free-off colour one, its fans who are loyal to the old logo have become highly emotional to the brand and have written emails to Apple saying they want the old logo back. Additionally after this update of the old logo, some of the original old Apple logos, reported Phil Schiller, are bought and sold on the online auction site eBay (Kahney 2004).

These individuals wear a particular logo because it is fashionable or because it has been accepted by their peer group as a sign of status. The status conferred by the logo clearly means more to the individual than the company. In a sense, these individuals are showing pride in their ability to consume the products created by the company. The sign's value, for Poster (Poster 1990), lies in its emotional interaction with the consumer. Individuals who wear a particular logo to make a statement about themselves. Individuals buy the item in order to create a message about themselves, expressed through consumerism.

4.3.2. Logo as a Lifestyle Identifier

Human beings have always used symbols to express their emotions. Symbols are the most powerful communication tools that have ever existed. Because they have the ability to convey so much meaning, intent and significance in such a compact, immediately recognizable form, the effect that they have is tremendous. One need only reflect on the reverence or passion that symbols ranging from the American flag to the Star of David to the Christian cross to the Red Cross can evoke to be able to understand exactly how powerful a symbol can be.

Commerce is all about selling more products and services, but as stated above people are all about desires and aspirations. Consumers are constantly looking for brands that know what they want and they are constantly considering in what ways they may want to associate themselves with brand personalities that possess charisma. Consumers sometimes desire labels to express who they are, or rather who they want to be, to others, but most of all they want brands that offer them a variety of experiences.

> The power of symbols remains elusive and mysterious—a simple form can instantaneously trigger recall and arouse emotion, whether it is emblazoned on a flag, etched in stone, or embedded in an e-mail. The velocity of life in the future will demand that brands, more than ever, leverage the power of symbols. (Wheeler 2003)

A logo design that invokes emotion makes an engagement with the consumer, which has a substantial impact and encourages a major change in consumers' lives. The logo adds something different. It forms part of the consumer's lifestyle, and tells much about the person to others. By using the logo of a particular brand, the consumer wants to tell about himself/herself and the logo design adds to his/her personality. It becomes a lifestyle choice. Furthermore, the passionate logo design can also indicate that the owner of consumer belongs to a selected group. This could be a fairly exclusive group but not necessarily so. Sports logo designs such as football clubs could fit this description. Another area of interest could be fashion brands where the logo design encourages a level of passion amongst their wearers. Again, the logo design acts as an identifier for the consumer and firmly places them within a selected group, making a statement about their lifestyle.

The growth of Web sites, mailing lists, magazines, and other communities built around logo designs is an example of how a passionate logo design can act as a bond between consumers. Some marketers actively encourage the development of communities around the logo design. This has the advantage of not only keeping their best customers happy but it can also be used as part of an opinion leader strategy, helping to develop new products and services and gaining critical feedback from the most important consumers. Not all brands are a lifestyle brands. Harley Davidson, Ralph Lauren, Apple, Ikea, Volkswagen, Porsche, MINI, Zara are brands which can be called "lifestyle" brands because they are ones people want to be identified with. Apple is a lifestyle brand, rather than a technology company. Everything they do is brand

driven from product, to advertising to retail stores. Each iPod comes inscribed with the words "designed in California", a seemingly throwaway statement that gives a fundamental insight into the company's outlook. The message is straightforward: we are innovators, we are cool, we are friendly. It's an extended new age mantra that betrays Apple's west coast roots and has proved crucial to its image - both good and bad - over the years. Remaining friendly in the eyes of consumers is at the heart of Apple's motivations. Green issues, for example, are becoming a real concern. With so many units being shifted across the world, like many other computer firms, Apple has come under increasing scrutiny about its environmental policies. Jobs is clear that reducing the footprint of products is important, but it should, he feels, be put into context. Apple on the other hand is about innovation, creativity and cool. From the beginning it has been a brand that breaks the rules and changes expectations; it has long been a favoured brand for the creative and the young. Apple added design into the arena of computing, an arena that, until recently, specialized in making dull grey boxes. A product like the iPod didn't happen because Apple likes to fit in with everyone else. With its market positioning and its focus on design, Apple has effectively created a lifestyle brand that happens to make computers. Meanwhile, HP is a computer brand with its marketing focused on creativity - these are different brand messages (WEB_3 2006).

The Guardian interviews Steve Jobs on the secrets of Apple's success, and the reinvention of the company as a "lifestyle brand". (Jhonson 2005) Gil Amelio said, "Apple is the only lifestyle brand of the computer industry. It's the only one that people feel passionate about." (Jhonson 2005)

Every Apple Computer store has a clean, consistent look-and-feel. It's inviting and easy. Everything about the store projects the message that Apple is trying to communicate. Apple is a lifestyle brand; people buy Apple's because they associate with the lifestyle that Apple is trying to project, and they use the logo to be a part of the lifestyle. It all seems so obvious in retrospect: make computers easier to use; make them nicer to look at; make them appeal less to the hardcore computer whizzes and more to the artists. Apple isn't just selling technology; they've created an entire lifestyle concept, one that appeals to people you don't normally find passing time in computer stores.

A passionate logo design is often highly focused on one particular category. Apple is highly focused. Its area of expertise is not computers but creativity and it targets specific niches within the computer market that require a higher level of

creativity. This contrasts with the generalist approach of the Intel/Windows PC. Consequently, Apple's focus provides strength within those sectors and helps to develop passion for the logo design amongst its users. It suggests a high level of consumer engagement.

One of the popular ways to customize Macs is changing the logo colour on the back of a computer. There are many web sites that people show how to modify the colour of the Apple logo on the back of the computer and explain it with a step-by-step tutorial complete with pictures. This process is surprisingly simple. By simply removing the back of an iBook's screen it is enabled to place colourful plastic behind the glowing Apple on the back of the screen.

> Cooper, editor of Sex and the Internet and director of the San Jose Marital and Sexuality Centre, said he hasn't treated anyone with a Mac fetish, but thought Macs could become objects of sexual attraction. "It's not surprising people will fetishize the computer, because you can get a lot of sexual stuff off them," he said. "Part of [Apple's] campaign is to make more likely people will fetishize it." (Kahney 2004)

The most popular way to customize a Mac is to change the desktop picture. Customizing the desktop is not unique to the Apple platform, but in some ways it is unique. Many Mac fans adorn their soft porn desktop pictures with the Apple logo. Fetishizing the logo by associating it with sexy woman is something not seen with other computer firms logos. Having casual surfers use it for wallpaper, icons, etc is free marketing for them and fosters brand loyalty and a brand image.

Logos are being designed specifically to bridge the gap between corporations and people, and these "connected" branded logo designs can help to better define and communicate the desired personality of the company. A lot of companies have logos but no emotional association with them. In those cases, a logo is a meaningless and unempowered visual element of a company's vision. People all like logos but they love to be part of the brand, it's their subconscious religion and to be a part of the herd, people even brand themselves when they express their opinions. The only use of a logo is to appeal to their vanity and aspirations. It satisfies the basic human need to belong, to be part of a tribe that shares the same values with them or lives a lifestyle that they share or aspire to. People always search for a lifestyle/group they can cling on to, and in doing so take on the brand choices commonly associated with that group.

Many brands claim to be popular, however whether all of them are or not is another question. A few special brands, it can be said, take popularity to a different level. These are the so-called cult brands: Harley-Davidson, Star Trek, Volkswagen, Apple Computer, and several others, according to Ragas and Bueno (Ragas and Bueno 2002).

Cult brands "dare to be different," observed Matt Ragas, (Ragas and Bueno 2002) the author of The Power of Cult Branding. Cult brands sell lifestyles, not just a product or service, he added. But cult branding is not a viable path for every company. "I would love to say it is, having written a book about it, but it's not. Most companies don't have the risk-taking mentality….In cult branding, the management and marketers behind it are willing to take big risks and they understand the potential pay-off," he has written in his book (Ragas and Bueno 2002).

A cult brand distinguishes itself from other brands by forging a human connection with the customer in a way that toothpaste or cereal can not. "If you can find the right way to do it, in a way that is entertaining and interesting and perhaps delightful and makes people talk to each other that are the beginning of a cult" he said (Ragas and Bueno 2002). These brands became cult brands because customers could find a sense of belonging within that product category and wear it as a badge of honour.

"The Cult of Mac" is a popular term used to refer to the group of Apple Macintosh owners, those who aspire to become one, and those who admire the Macintosh "lifestyle". It is also the title of a very popular blog "The Cult of Mac Blog" (WEB_8 2006) which is authored by Leander Kahney and hosted by Wired News. Also Leander Kahney authored books on this subject called "The Cult of Mac" (Kahney 2004) and "The Cult of Ipod ". (Kahney 2005).

There have always been cult brands, mostly smaller labels unknown to the masses. But by the mid 2005, building cults or at least strong communities, is a widespread strategy. No wonder companies that are able to instill a sense of ownership in near-fanatical customers showed the biggest gains in our fourth annual ranking of the 100 most valuable global brands. "The loyal brand of true believers behind No. 43 Apple, combined with tremendous success of the iPod, helped the dollar value of the brand jump 23.7%, to $6.9 billion, in 2005." (WEB_6 2006). That was the biggest increase in that year's ranking, which is compiled in partnership with leading brand consultancy Interbrand Corp.(WEB_6 2006). The brands that have managed to build a cultlike following have done so by being, well, cultlike, at least in some aspects. They

are self-consciously different from rivals. They're bound by a set of clearly defined and rigorously enforced values. And they fulfil a range of needs for their customers. The fastest-growing ones often project an aura, an attractive group identity. Conjure up an image of an Armani customer or a Porsche driver and it will evoke a set of personality characteristics as much as it evokes a product preference. They also "beget proselytizers, customers who will chat up the brands to their buddies, set up Web sites, attend events, and proudly identify themselves as adherents" (Atkin 2004), according to strategist Douglas Atkin, who recently wrote 'The Culting of Brands'. Nobody has to pay them. They are owners as well as customers.

CHAPTER 5

CONCLUSION

The role of logo design has evolved from being a process of creating a simple identifying mark, to one of infusing emotion, values and meanings into a logo and supporting an emotional brand and marketing strategy. Comparison of the IBM and Apple logos shows the significant competitive advantages that can be reached with an emotional logo. Marks stamped on ancient ceramic vessels to simply identify the maker have advanced over time into a sophisticated branding tool. They no longer just identify the maker but they can demand loyalty, invoke emotion and brand not only the company, but sometimes the customer as well.

Analysis of the IBM and Apple logos has been conducted, examining their history, structures, messages, connotations, and effects. The study utilises the semiotic method defined by Charles Morris and has led this thesis to new conclusions about the role of logo design in creating brand emotion. According to syntactic analysis, the visual sign elements of IBM's monochromatic, straight, striped-block letters versus Apple's rainbow coloured, rounded, and partially bitten apple have been compared. The results of syntactic analysis are:

- The IBM logo, a word mark, is formed by the initials of the company name; however Apple created its logo, a pictorial mark, by literally visualizing its name.
- Apple has a circular shape, whereas IBM has a rectangular one.
- Unlike the IBM logo's triptych form, the Apple logo is a single image.
- The IBM logo is made up of separate, blue lines in a repeating sequence. The Apple logo is made up of joined multi coloured lines, in a non-repeating sequence.
- In the Apple logo warm colours are the majority of the image, however the blue colour of the IBM logo is a cold colour.

The characteristics of the Apple logo appear to completely appose those of the IBM logo. By incorporating systematic reversals of the visual aspects of the IBM logo, Apple faces IBM with defiance. When updating its logo, Apple did not change the shape of the logo, but removed its' rainbow colours. Free from a colour scheme, the shape of the Apple has been emphasized and also the Apple logo becomes more emotional in the way it is free to be personalised by using a palette of logo colours to suit a variety uses. But more importantly by getting rid of the stripes, which IBM also uses in its logo, Apple makes a statement that it no longer needs to be in defiance of IBM, as it grows and evolves. According to semantic analysis, the former reflects a cold, industrial, steel-beam design with the feel of mechanism, compactness, and functionality and therefore it is rational. The latter represents an enjoyable natural object that also looks warm and festive with the feel of nature, humanity, and creation, therefore giving emotional feelings. The results of semantic analysis are:

- Apple has a more natural and more humanized name and logo.
- The circular and organic shape of the Apple logo gives it a natural and an emotional feeling; on the other hand the rectangular solid shape of the IBM logo reminds a mechanic compact structure, and a sturdy foundation.
- Warm colours make up the majority of the Apple logo giving a warm and emotive feeling. The IBM logo is a cold blue colour, signifying trust, power and logic.
- The IBM logo indicates functionality, simplicity, utilitarianism, logic, and rationality. On the other hand Apple logo indicates humanity, nature and creativity.
- IBM assumes its customers are only interested in logic and will make their purchase decisions based on a systematic evaluation of their options. However the Apple logo affects its customers emotionally and implies they will make their purchase decisions based on mostly their feelings.
- Both logos contain visual connotations. IBM's logo is a letterform crossed by linear lines, which remind us of verbal language, writing, convict uniforms, the American flag, official documents, and lines on paper. Convict uniforms resemble discipline, writing represents business, and the American flag resembles being official and serious. In contrast the Apple logo contains a bitten

apple and a rainbow, representing harmony and creativity, nature and the evolution of knowledge.

- IBM originated on the east coast and Apple on the west coast of America. The apple is also a reference to New York, commonly known as "Big Apple", and it is on the east coast of America. So, the bitten apple could be interpreted as a suggestion of what Apple has in store for IBM.

- Rainbow colours are one of the visual motifs of the psychedelic era of the 1960's, and they can represent renewal and the opening of new possibilities.

- IBM uses a typography that is associated with commerce, and success in business. However, Apple speaks of disobedience to established order.

- The small appearance of the Apple logo and the contrastingly monumental effect of the IBM logo are evident. In the American culture of the 1960's, smallness was associated with individuality and freedom.

Pragmatic analysis of a logo is the effect it has on the consumer. To analyse the logos pragmatically, it is necessary to understand the role and the value of logos within the particular cultures of IBM and Apple. Based on additional information about the companies' histories, management culture, advertisements, and the culture they are founded in, this thesis argues that the IBM logo successfully communicates its longstanding brand strengths of stability and consistent service and quality, while the Apple logo successfully expresses rule breaking, freedom and conviviality. The powerful business image of the IBM logo gives feelings of safety and utilitarian value keeping the consumer at a distance from the brand. The users of IBM are consuming according to their logical thinking. However the Apple logo has deep ideals like giving empowerment to the user and being creative, leading Apple users to become loyal to this brand in an emotional way. The results of the pragmatic analysis are:

- The IBM logo comes across as monolithic, conjuring up images of stability and empire. Target consumers generally trust Big Blue to do things right, but at the same time, are somewhat unsettled by its market dominance. However, Apple is targeting to a group of people who define themselves as creative, different, and elite.

- The IBM logo was designed as a separation between white-collar and blue-collar workers. The Apple logo was to contrast to this; everybody who feels different and creative will want to use an Apple Computer, not just business.

- Being rational, stable, and cognitive, the IBM logo gives a trusting image, feelings of safety and confidence to the consumers with no emotional attachment. However the natural, humanistic image of the apple logo forms an emotional bond. There are many people who have apple tattoos on their bodies, apple shapes in their haircuts, and apple stickers on their cars to show their dedication and loyalty to Apple. The web sites, mailing lists, magazines built around the apple logo show the emotional attachment between consumers and Apple. No other computer company has users that show their loyalty in this way.

In light of the results of the syntactic, semantic and pragmatic analysis, this thesis has made new conclusions about the emotional value of logo design while considering the Apple logo, which is accepted as having an emotional bond with consumers. Considering the Apple logo, the apple shape with a stylised bite taken out of it has immediate product and corporate recognition with consumers. The IBM logo's clean successful design is known worldwide, however IBM gives a rational, powerful business message with its blue initials. On the other hand, the Apple logo uses the reverse visual identities to that of IBM, and it has a revolutionary look that gets an immediate reaction. Apples partially bitten apple shape is perceived as different to the majority of blue logos, which use initials in the computer business. They all look like IBM. However Apple instead of copying the visual identities of IBM, made its logo a binary opposition to IBM as examined in the analysis, and therefore distinguishes itself in the world of personal computer logos. The Apple logo is what might be the world's most recognizable logo: a simple piece of fruit, clean, understated, and elegant. With its simple, organic, natural, curved form, and warm colours it creates emotion. According to semiotic analysis the curved forms and warm colours are more emotional than straight, mono-block forms and cold colours. The Apple logo has taken on a universality that allows it to serve as a reference point for peoples' own feelings and behaviour. However, the IBM logo is not a powerful one in this sense. It is observed in the semiotic analysis that it does not evoke any emotion on its' consumers. A really well designed logo can have such a high level of recognition that it can be used without words, descriptions or catch phrases and people will identify with it. An emotional logo

can have so much influence over consumers that they are prepared to pay considerably more than the real tangible value of the product, therefore the consumers are not only paying for the product but they are actually paying for the brand as well. To sum up all the results in general:

- Emotional logos are a part of emotional branding strategies. The logo is the brands most significant component when it comes to forming a bond with consumers.
- Emotional logos have a compelling advantage over rational ones in that they can create a much stronger bond with consumers. They are visible and they have the ability to generate interest.
- Emotional logos are unique and distinguished and their design stands out among its competitors.
- Emotional logos are simple in structure as well as rich in meaning. They address both functional and emotional needs.
- Symbolism is more likely to have an emotional bond with consumers. Symbolism within the logo helps the consumer to perceive the brand and its emotional associations.
- Emotional logos are those that become archetypes, the totality of certain collective aspirations.

Considering the results of the semiotic analysis of the two logos a discussion about how logo design is able to generate emotion has been made. It takes into consideration that Apple meets all the criteria of having a successful logo with an emotional bond with consumers, and keeps in mind how the results of the semiotic analysis show how it affects consumers. The logo design which has an emotional bond with consumers has a big role in creating brand emotion:

- A logo that is able to generate a level of passion will have a distinct advantage as it makes a stronger emotional connection with its target audience, and therefore is more likely to benefit from word of mouth.
- It can have a high fiscal value and in some cases a company's value can be directly linked to the strength of its brand and logo.

- A well-designed emotional logo is suggestive of positive brand attributes or associations.

- A logo that is able to generate a level of passion can add value to advertising and public relations programs by becoming visual shorthand for the meanings attached to them and thereby influencing consumers to be receptive to a company's message.

- It offers the brand owner the possibility to market the product or service in more effective ways.

- Emotional logos can have very strong effects on consumers and they can exhibit a high level of loyalty.

- Consumers can use the logo as a means of self-expression and their association with the logo tells people about their lifestyle, attitudes, personality and ideals.

- A logo can represent a special group of people with its own unique culture.

- They can engage the consumer, having a substantial impact on them and encourage a major change in their lives. The logo forms part of the consumer's lifestyle, and tells much about the person to others. By using the logo of a particular brand, the consumers are expressing themselves and the logo design adds to their personal image. Furthermore, the passionate logo design can also indicate that the consumer belongs to a select group.

Adopting a logo for a company is a subject of marketing strategy, the art of design, and semiotics. Companies often will only give consideration to the literal information the logo provides the consumer but this study clearly shows the need to give careful consideration to the whole brand and the logo's contribution to creating an emotional brand. The style in the logo, text, symbols, icons, colours, textures all constitute emotional dimensions. With a well thought out emotional design the company can add considerable value to all of their marketing and sales efforts. They will be creating something that is a significant asset and which has a value that greatly out weighs the cost required to create it.

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