

EMOTIONAL BRAND IDENTITY: RESEARCH AND SURVEY STUDY  
FOCUSING ON EMOTIONAL RESPONSES TO VISUAL IDENTITY DESIGNS

by  
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## **ABSTRACT**

### **EMOTIONAL BRAND IDENTITY: RESEARCH AND SURVEY STUDY FOCUSING ON EMOTIONAL RESPONSES TO VISUAL IDENTITY DESIGNS**

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Consumers' loyalty to brands is based on the success of the visual identity. Visual identity design is the most important element in branding, which creates a communication between consumer and brand. The important fact that there are many competitors in the market and in order to be memorable and effective among other brands there should be a special connection that reflects brand identity. In this context, an experience about the brand can be embedded to consumer's mind by transforming brand into a sensible situation and evoking emotions.

The role of emotional responses for consumer behavior was studied focusing on several aspects like consumption, satisfaction, purchase process etc., also visual perception within advertising. The influence of the graphic design elements of a brand on customer perception was also studied through many researches although these studies weren't mostly focused on emotional reactions. This study aims to examine the ability of visual identity designs to evoke specific emotions on consumers and associate these emotions and designs with products. For this research, a survey study was conducted by only using design elements exclusive of content information to measure the effect of designs without any other impact on their decisions. The survey study was held among university students from various majors. These results were analyzed by comparing majors and emotional responses because of another purpose of this study. It

aims examining the influence of different disciplines on customer's emotional responses, also any possible correlation between major differences and emotional perceptions.

**Keywords:** visual identity, graphic design, emotions, brand image, consumer perceptions.

**The CD includes:** visualidentities.pdf

## ÖZET

### DUYGUSAL MARKA KİMLİĞİ: GÖRSEL KİMLİK TASARIMLARINA OLAN DUYGUSAL TEPKİLER ÜZERİNE ARAŞTIRMA VE ANKET ÇALIŞMASI

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Tüketicilerin markaya olan bağlılıkları görsel kimlik tasarımının başarısı üzerine kuruludur. Görsel kimlik tasarımı tüketici ve marka arasındaki iletişimi kuran, markanın en önemli elementidir. Önemli bir gerçek ise pazarda birçok rekabet eden markanın bulunmasıdır. Bu rakiplerin arasında akılda kalıcı ve etkili olabilmek için markanın kimliğini yansıtan özel bir iletişimin ortaya çıkarılması gereklidir. Bu bağlamda, marka ile ilgili bir deneyim, markayı hissedilebilir bir duruma dönüştürerek ve duygu uyandırarak, tüketicinin algısına yerleştirilebilir.

Duygusal tepkilerin tüketici davranışlarındaki rolü; tüketim, tatmin, satın alma süreci vs. gibi yönlerden ele alınarak incelenmiştir. Görsel algı yönünden ise reklamcılıkta incelenmiştir. Markanın grafik tasarım elementleri de birçok araştırmada çalışılmıştır. Ancak bu araştırmalarda genellikle duygusal tepkilerden çok yalnızca tüketici algısı üzerinde yoğunlaşmıştır. Bu çalışma, görsel kimlik tasarımlarının, tüketici üzerinde spesifik duyguları uyandırmadaki ve bu duyguları belirli ürünlerle ilişkilendirmesindeki yeterlilik ve gücünü incelemeyi amaç edinmektedir. Bu araştırma için, bir anket çalışması gerçekleştirilmiştir. Bu anket çalışması, tüketici kararını başka faktörlerin etkisi olmadan görsel kimlik tasarımlarının etkisini ölçmek amacıyla, sadece tasarım elementleri kullanılarak ve markanın içeriğiyle ilgili bir bilgi verilmeden yapılmıştır. Anket çalışması farklı bölümlerden üniversite öğrencileri arasında yapıp,

sonuların bu branřlar ve duygusal tepkilerle karřılařtırılarak analiz edilmesi amalanmıřtır. Bu yntem alıřmanın bir diğerk amacı olan farklı disiplinlerin tketicinin duygusal tepkisine olan etkisini arařtırmak iin kullanılmıřtır. Ayrıca tketicinin duygusal algısı ve branř farklılıkları arasındaki olası iliřkileri incelemek hedeflenmektedir.

**Anahtar szckler:** grsel kimlik, grafik tasarım, marka imajı, duygu, tketiciler algıları.

**CD ieriğeri:** visualidentities.pdf

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## TABLE OF CONTENTS

LIST OF FIGURES.....	vii
LIST OF TABLES.....	ix
CHAPTER 1: INTRODUCTION.....	1
CHAPTER 2: BRANDING AND GRAPHIC DESIGN.....	3
2.1 Graphic Design and Principles.....	3
2.3 Typography.....	5
2.4 Brief History of Branding.....	11
2.5 Brand Image.....	13
2.6 Design Elements of Brand.....	14
2.6.1 Logotype.....	14
2.6.2 Color.....	16
2.6.3 Packaging.....	18
2.7 Brand and Senses.....	19
CHAPTER 3: EMOTIONS.....	22
3.1 Principles and Perception of Emotions.....	22
3.2 Branding and Emotions.....	25
3.3 Design and Emotions.....	27
3.4 Synesthesia.....	28
CHAPTER 4: EMBRID: EMOTIONAL BRAND IDENTITY AND SURVEY STUDY WITH STUDENTS FROM VARIOUS DISCIPLINES.....	30
4.1 Introduction.....	30
4.2 Emotion List Research.....	31
4.3 Design Parameters.....	35
4.4 Methodology.....	38
4.4.1 Design of Visual Identities.....	41
4.4.2 Implementing the Survey.....	49
4.5 Findings and Analysis.....	50
CHAPTER 5: CONCLUSION.....	69
BIBLIOGRAPHY.....	71
APPENDICES.....	75
APPENDIX A.....	76
APPENDIX B.....	81

## LIST OF FIGURES

1. <i>Story of Two Squares</i> by El Lissitzky.....	4
2. London Underground Railway logo designed by Edward Johnston, 1916.....	7
3. Spread designed by Bradbury Thompson, 1961.....	8
4. <i>Ray Gun</i> magazine design by David Carson.....	9
5. “ <i>Une Assemblée Tumultueuse</i> ” by Filippo Marinetti.....	9
6. Typographic works by Stefan Sagmeister.....	10
7. Aldus Manitius trademark for his printing house.....	12
8. Logotypes by Herb Lubalin.....	15
9. Westinghouse Logotype by Paul Rand.....	16
10. Nivea logotype by Achaz Prinz Reuss.....	17
11. Azita’s hot souce package designs.....	18
12. Coca Cola logo.....	20
13. National Geographic cover and logo.....	20
14. Composition VIII by Wassily Kandinsky.....	29
15. Plutchik’s <i>Wheel of Emotions</i> .....	32
16. <i>Theory of Colors</i> by Wolfgang Von Goethe.....	37
17. <i>Color Image Scale</i> by Kobayashi.....	38
18. The format for visual identities.....	40
19. <i>Proin</i> logotype.....	41
20. <i>Proin</i> logotype with color.....	42
21. <i>Proin</i> designs.....	42
22. <i>Jzan</i> logotype.....	43
23. <i>Jzan</i> designs.....	43

24. <i>Andte</i> logotype.....	44
25. <i>Brothers</i> letterforms.....	44
26. <i>Brothers</i> typeface by John Downer.....	45
27. <i>Andte</i> logotype with colors.....	45
28. <i>Andte</i> designs.....	46
29. <i>Lacus</i> logotype.....	46
30. <i>Lacus</i> logotype with color.....	47
31. <i>Lacus</i> designs.....	47
32. <i>Felis</i> logotype.....	48
33. <i>Felis</i> designs.....	48
34. Visual Identity 1.....	53
35. Visual Identity 2.....	56
36. Visual Identity 3.....	58
37. New Alphabet by Wim Crouwel.....	61
38. Visual Identity 4.....	62
39. Vogue covers.....	64
40. Burberry logotype.....	65
41. Visual Identity 5.....	66



## LIST OF TABLES

1. Basic emotions studies.....	23
2. <i>The Consumption Emotions Set</i> by Richins.....	35
3. Emotion list for survey.....	49
4. Age percentages of participants.....	51
5. Gender percentages of participants.....	51
6. Scale for statements.....	52
7. Mean values of results of statements.....	52
8. Subjects' choice of emotion for visual identity 1.....	54
9. Count of chosen emotions for visual identity 1.....	54
10. Frequencies of chosen product groups for visual identity 1.....	55
11. Subjects' choice of emotion for visual identity 2.....	56
12. Count of chosen emotions for visual identity 2.....	57
13. Frequencies of chosen product groups for visual identity 2.....	58
14. Subjects' choice of emotion for visual identity 3.....	59
15. Count of chosen emotions for visual identity 3.....	59
16. Frequencies of chosen product groups for visual identity 3.....	60
17. Subjects' choice of emotion for visual identity 4.....	63
18. Count of chosen emotions for visual identity 4.....	63
19. Frequencies of chosen product groups for visual identity 4.....	65
20. Subjects' choice of emotion for visual identity 5.....	67
21. Count of chosen emotions for visual identity 5.....	67
22. Frequencies of chosen product groups for visual identity 5.....	68

## **CHAPTER 1**

### **INTRODUCTION**

Visual identity design is the main component of a brand, which communicates through the design elements. The visual components of a brand identity are significant because the first impression about the product or brand is created by these visuals. Logo, packaging, advertising, website design are the main visual design parts of a brand. The technological developments also provide new mediums to communicate with customers in many ways. Whatever medium is used for reaching to consumers, the brand image should keep its consistency with its visual language that should be established in consideration with customer's wants, thoughts and reactions.

The communication with customers requires a complex study on consumer perception and behavior. The brand royalty depends on the emotional tie between a product and consumers. The early researches about the emotional aspect of brand image focused on advertising mainly as visual component. The studied emotional measurements were feelings and affects rather than intense emotions, like interested, bored, warm etc. or underlying dimensions of emotions as pleasure, arousal and dominance instead of discrete emotions. However, the intention of emotional connection should be considered not only in advertisement, but all visual elements of a brand. Because, brand image cannot be divided into single pieces, it is a compact communication with all components. The significant study was done by Marc Gobe who examines all brand elements in emotional aspect in his book. (2001) Visual identity of a brand determines the personality and meaning of a product. This study focuses on determining specific emotions by visual identity of a brand and also aims to deliver product type and information by only visual design of the brand. This study also aims to investigate emotional response differences according to consumer's various educational

backgrounds. Whether perception of emotions and visual identity of a brand are influenced according to gained knowledge and perspective in relation to their study areas and disciplines.

In the following chapters, the relation between graphic design and brand, emotions, perception of emotions by human and their connection to the brands are going to be examined and discussed. In the final chapter, a survey study, which was conducted in order to observe emotional responses of consumers, will be explained and findings of this study will be analyzed and interpreted.

## **CHAPTER 2**

### **BRANDING AND GRAPHIC DESIGN**

#### **2.1 Graphic Design and Principles**

Graphic design “is a medium...a means of communication.” (Kalman, 1991, p.51) It is defined as a visual communication which aims to convey messages and ideas. Since it is a form of communication, its history goes back to the prehistoric times of humankind where the communication exists. The earliest communication forms can be observed in Lascaux cave with paintings of animal, human figures and abstract forms which are thought as being more than 17,000 years old. However, the term graphic design as a discipline is first used by William Addison Dwiggins in 1922.

However, the communication of graphic design is not transparent as a vehicle which only transports information to receivers. It has its own structure to alter the process that “there can be no neutral, objective conveying of a message, if by neutral and objective meant non-transforming or non-rhetorical.” (Barnard, 2005, p.19) The transmission of ideas or messages is accomplished by visual codes or metaphors. The communication by graphic design considers the audience as well. The perception of ideas of visual communication differs according to the background, culture and habits of viewers.

Graphic design interacts with a diversity of elements including images, words, and signs in order to build a message by composing these elements out of disorder. “Point, line and the plane are the building blocks of design. From these elements, designers create images, icons, textures, patterns, diagrams, animations and typographic systems.” (Lupton & Phillips, 2006, p.13) The configuration of these elements requires

some significant principles in order to create a proper and effective visual communication. The principles consist of space, layout, hierarchy, typography and harmony as basic components.

Space either way it is called negative space or white space, surrounds and holds the elements of design as it “calls attention to the content, separates it from unrelated content around it and gives the eye a resting place.” (Samara, 2007, p.17) Negative space in this sense, is not a white color or empty area, but an essential component of design which organizes the elements and makes them visible. El Lissitzky, Russian artist who influenced the 20<sup>th</sup> century design by his usage of generous and well designed negative space can be an example for significance of space.

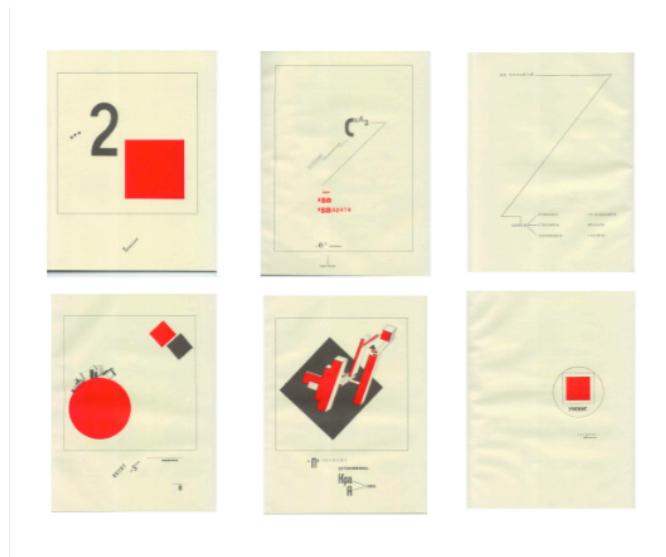


Figure 1: *Story of Two Squares* by El Lissitzky

Elements in space should work together and relation of components is based on visual harmony. This togetherness can be achieved by two different type of layout: Symmetrical and Asymmetrical. While symmetrical design concludes in static compositions by placing elements in a centered way, asymmetrical design makes composition more dynamic by arrangement of components in an unbalanced way.

In addition to these, color and typography have a critical influence on design. Color can change the perception of viewers in different ways. The combination of

colors in design creates a visual language in transforming meanings. Typography, as a visual communication tool has directly impact to deliver messages in a proper way by letterforms and it makes an information order.

## **2.3 Typography**

“Typography is an ancient craft and an old profession as well as a constant technological frontier. It is also in some sense a trust. The lexicon of tribe and the letters of the alphabet – which are chromosomes and genes of literate culture – are in the typographer’s care.” (Bringhurst, 2002, p.196) This Definition carries the typography beyond being only a communication tool to something that is essential like a keystone with its significant responsibility for letterforms.

Typography as “a craft by which the meanings of text (or its absence meaning) can be clarified, honored and shared, or knowingly disguised” (Bringhurst, 2002, p. 17) is an indispensable element of graphic design in order to convey messages by communicating through visual language. The design and usage of letterforms within the composition provides interaction, expression and transmission of intangible content.

The classification of typefaces is important for examining the characteristics and improvements of them. Therefore, typefaces should be classified in their long historical context. There were many different approaches for grouping typefaces in categories. However, the basic system is based on classification according to their formal characteristics which can be grouped as: Humanistic, Garalde (Old Style), Transitional, Modern (Didone), Slab serif (Egyptian), Sans Serif (Grotesque, Humanist, Geometric). This classification is based on The Vox system, which was devised by Maximilien Vox in 1954, adopted by Association typographic Internationale (AtypeI) in 1967 with additional changes by Will Hill in his book *The Complete Typographer*.

“For its first 400 years, the evolution of type design was dominated by the history of print.” (Hill, 2005, p.9) Therefore, Johannes Gutenberg’s invention of movable type around 1456s made letterforms experience new developments and shifts. The Gutenberg’s bible was printed with Blackletter since he was replicating the manuscripts. However, in 1470s humanist typefaces appeared which were earliest print based letterforms distinguished from handwriting. Nicholas Jenson’s typeface was the first roman type. The evolution of the typefaces in printed material continued with old style characters in the 16th century with more structured and explicit letterforms. Transitional typefaces appeared with more contrastive forms by the influence of Romain du Roi which is based on mathematical calculations during the Renaissance period.

By the influence of Baskerville which is a transitional typeface designed by John Baskerville, Giambattista Bodoni made his own typeface which is based on high contrastive stroke modulation with heavy stems and hairline serifs. “Bodoni defined his design ideal as cleanness, good taste, charm, and regularity. This regularity – the standardization of units – was a concept of emerging industrial era of the machine.” (Meggs, 2006, p.127) Bodoni and Didot were the leading modern typefaces.

The Industrial Revolution had several effects on graphic design and typography with new inventions and needs. Visual communication transformed into new areas. Before that, typography was mainly used for printing books. However, mass communication required advertising, posters etc. “It was the industrial revolution, of course, that brought to printers, as to manufacturers, countless changes and the introduction of extra bold types, called fat faces, patterned somewhat akin to the Didot and Bodoni styles. These were welcomed for their display value by printers specializing in the production of broadsides, handbills, and the posters.” (Lawson, 1990, p.295) The Egyptian typefaces were created for expressing the industrialization with their block serifs and heavy forms.

The earliest sans serifs first appeared as grotesques or gothics after the first sans serif type designed by William Caslon IV in 1816, called Two-Line English Egyptian. The grotesque term first used by William Thorowgood in the 19th century. Akzidenz

Grotesque and Franklin Gothic were two significant grotesque typefaces.

The geometric sans serifs appeared during Bauhaus period 1920s, by the influence of the German School of Design's new approach on structure, form and function. Futura, designed by Paul Renner, dominated the commercial design for many years. However, later the geometric typefaces were found too mechanical and unreadable. The intention to make a typeface with traditional approach emerged. The inspiration for humanist typefaces was Edward Johnston's alphabet which was created for London Underground Railway logo in 1916. The logo is still used. The letterforms were based on simple basic forms but at the same time classical Roman letters.



Figure 2: London Underground Railway logo designed by Edward Johnston

The international style appeared in 1950s, emerged from Swiss design is a design movement contains clarity, asymmetrical and mathematically structured compositions with grids and objectivity in delivering information. Designers of that movement focused on new type families called Neo Grotesques which were developed from grotesques with more refined letters. Universe by Adrian Frutiger and Helvetica (Neue Haas Grotesk) were the main typefaces used in designs. Especially, Helvetica - a latin name of Switzerland – released for fulfilling the needs for international style design approach and widely used in identities, posters, commercials etc.



In 1960s there was a reaction to rigid and neutral structure of type and considering the expressive voice of typography and design, “Bradbury Thompson promoted ‘talking type.’ By tweaking traditional letterforms into visual puns, typeset words became both verbal and visual.” (Heller, 1999, p. 117) By these developments, the graphic design still in respect of grid became more open to new experimentations.

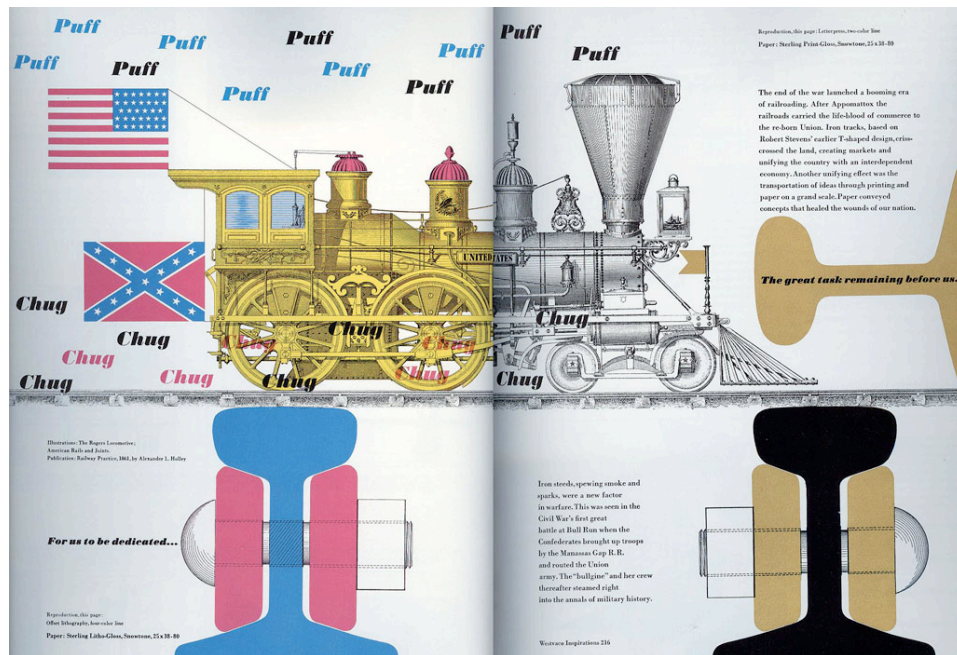


Figure 3: Spread designed by Bradbury Thompson, 1961.

By postmodernism starting from 1970s, and continued with the digital revolution, diversity, experiment and plurality came into graphic design. David Carson expanded his typographic treatments outside of conventional approaches of designers. His typographic works were experimental, expressive without considering legibility and consistency. He claims that the legibility doesn't mean communication. The messages and emotions can be illegible but they can be delivered by visual language and expression.

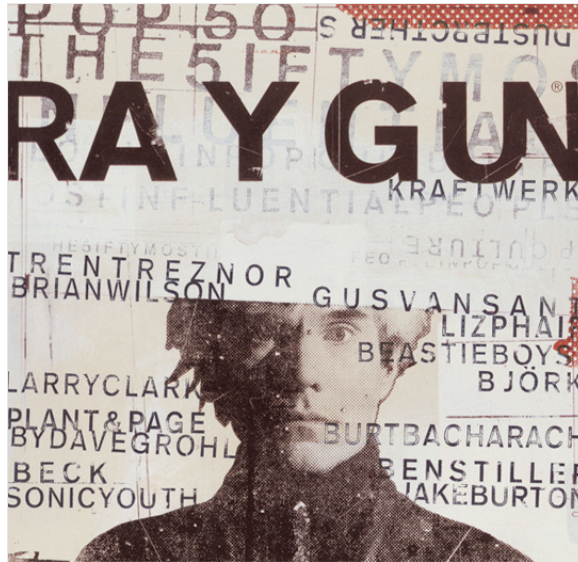


Figure 4: *Ray Gun* magazine design by David Carson

However this typographic approach was first seen in Futurist works during Modernism in 1910s. In Futurist concept, unlike other modernists who focused on grid system and calculated structure, the typographic designs were used to express poems in dynamic and free visual compositions. Filippo Marinetti's works were unexpected and completely against of neutral, rigid style of his time.

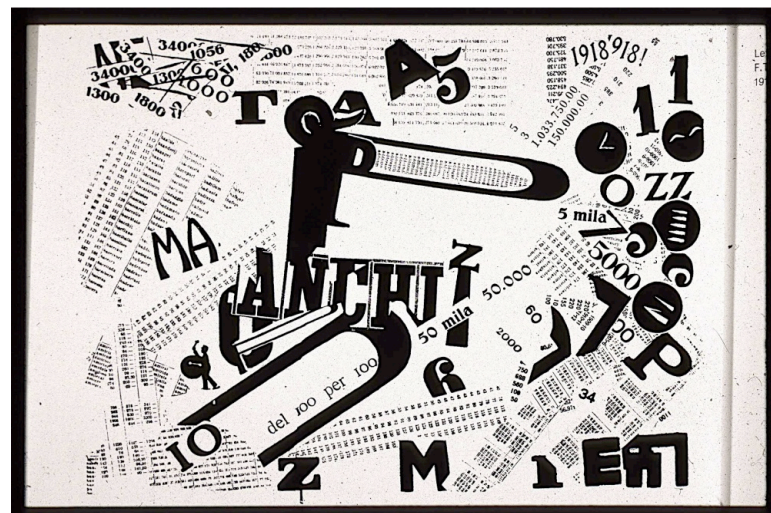


Figure 5: “*Une Assemblée Tumulueuse*” by Filippo Marinetti

Stefan Sagmeister “portraits himself to avoid making things good, clean and ordinary- or what he dismisses as ‘nice design’. ‘There is so much of this well done competently design fluff around’, he observes.” (Heller, 1999, p. 150) His works distinguish themselves among others by his unexpected design works which are unbounded to any style and based on organic and human centered approach. His typographic approach is against of modernism with its expressive visual communication.



Figure 6: Typographic works by Stefan Sagmeister

In either way from the perspectives of modernists like Massimo Vignelli regards the rigid and universal design, Beatrice Warde who believes in the transparency of typography, or David Carson who provides experimental typography, Stefan Sagmeister who focused on expressive and organic typography, the main concern is the aim of communication by using letterforms. When typography is thought with branding and visual identity, Neville Brody’s statement explains the function of typefaces: “The way something is presented will define the way you react it. You can say the same message and present it in different typefaces. The response to that, the emotional response will be different and the choice of typeface is the prime weapon...The way the message is dressed, is going to define our reaction.” (Helvetica movie, 2007)

## **2.4 Brief History of Branding**

Although branding as we know in marketing started to appear in the 19th century with the development of industrialization, its roots can be traced to ancient times. It underwent many changes throughout the history but its meaning, which is being distinguished, remained and became one of the most important features of business, marketing and industry. The brand word stems from an Old Norse brandr which means to burn. (Clifton, 2009, p. 13)

The earliest use of brand was in pottery, one of the oldest mass production in ancient Greece and Rome. Potters used a mark which can be a shape like fish, cross etc. to identify their own productions. (Clifton, 2009, p. 14) It indicates that symbols were the main marks instead of initials or names. In Greek culture, the initials and letters were used for selecting citizens. This points out that marks were significant in democracy as well. "Secret voting by jurors was possible through the use of metal ballots with alphabet inscriptions." (Meggs, 2006, p. 25) Another development in the 'Golden Age of Athens' 500 B.C. is that "to authorize and endorse documents, wealthy Greek citizens used signature seals, which could be stamped into wax or clay." (Meggs, 2006, p. 25) These are the earliest examples of how branding occurred. Roman Empire even created a law system for protecting the original potteries and preventing imitations. This can be considered as a protection for plagiarism as we name today. (Clifton, 2009, p. 14) It didn't work perfectly but it can be considered as a kind of practice for modern legal system.

In Medieval times, paper makers used emblems known as watermarks to distinguish papers and other craft materials. By the invention of printing in Europe, trademarks of printing houses' were widely used by famous type designers. In Renaissance, Nicolas Jenson, who was a typeface designer and punch cutter, produced many fonts and placed them in his published books. He designed trademarks for the identification of these books. In these trademarks the influence of Egyptian hieroglyphs. Later, Aldus Manutius, invented the pocket books due to the need for more economical sizes in 1501. He first implemented this approach with Vergil's Opera book. After that



he published many copies of small format books. “These made the Aldine Press logo – a dolphin and anchor inspired by one of the illustrations in *The Dream of Poliphilus* – famous throughout Europe.” (Meggs, 2006, p. 103)



Figure 7: Aldus Manutius trademark for his printing house.

After the fall of the Roman Empire, civilization crumbled, distinguished marks were used by emperors, kings and governments. Later, between 1600s and 1800s the brand had used for marking criminals as a punishment and identification method. The same method was used also for slaves to indicate the ownership of royals in Europe. For instance, in France in the eighteenth century, criminals were branded with letters indicating their crime “V” for “*voleur*” which means thief and “M” for “*mendicant*” which means beggar to be identified. (Thevoz, 1984, p. 64) These are different approaches of branding outside of the commercial purpose.

During 17<sup>th</sup> and 18<sup>th</sup> centuries, new developments had appeared because of the royal patronage. Manufacturing systems reached a good level in furniture, porcelain and much other stuff especially in France and Belgium. This situation brought the necessity of indicate quality and origin of products throughout the other factories and producers. Also laws had been rigidly applied in marking of golden and silver products to make producers reliable to customers. (Clifton, 2009, p. 14)

## **2.5 Brand Image**

In late 19<sup>th</sup> and early 20<sup>th</sup> century branding became a phenomenon because of the Industrial Revolution which made mass production and manufacturing at the top of the consumer communication. In this era many brands rose according to needs and branding became the main figure in the industry to make differentiation and provide value. By this development, the modern concept of branding came into everyday life.

The brand is defined as a name, symbol, sign, design or combination of these, which indicates the information connected to the product or service in order to be identifiable. If a brand can have positive differential effect on customer to make them know the name and response to product, the brand equity is provided. The brand is the key element in the relation between customer and product. Therefore, building strong brands is important to create brand loyalty. David A. Aaker wrote that: “Brand loyalty is a key consideration when placing a value on a brand that is to be bought or sold, because a highly loyal customer base can be expected to generate a very predictable sales and profit stream.” (Aaker, 1996, p.21) Therefore, brand loyalty should be considered as a main tool to identify the value of product and this can be created by the identity of brand.

The corporate identity of product is the main aspect of branding. The visual impression of the identity is the first connection between the customers and brand. Brands are icons that contain many meanings and deeper relations to the products. The visual quality of corporate identity is so significant because “humans think visually. A picture is worth a million words.” (Peters, 1998, p. 41) Tom Peters claims that when the brand image becomes as an icon in people’s mind, it became the most powerful effect which changes customers’ attitude by sending messages with the visual identity of their product or service. The combinations of visual elements that identify company make a strong image and context with many different meanings and messages to be observed as a single icon.

## **2.6 Design Elements of Brand**

### **2.6.1 Logotype**

“The logotype, the corporate symbol, and the international pictogram combine the generality of the typographic mark with the specificity of pictures. In corporate identity the image becomes the ‘personality’ behind a mass produced product, a sign of uniqueness stamped into an intrinsically multiple object.” (Lupton & Miller, 1997, p. 207) Logo is the main basic element of brand identity that it makes first touch to the consumers as a visual communication tool. It is the most visible part that communicates with customers and affects the reaction to the brand at first look. In this context, logo design should be considered in a serious way in building corporate identity to maintain the product value and brand loyalty.

A Logo should be unique and contain the aim and identity of product. We are surrounded by images socially and many brands appeared. Because of that, creating a memorable and striking logo is important to be distinguished from other brands. “Good design adds value of some kind and, incidentally, could be sheer pleasure; it respects the viewer-his sensibilities-and rewards the entrepreneur. It is easier to remember a well designed image than one that is muddled. A well design logo, in the end, is a reflection of the business it symbolizes. It connotes a thoughtful and purposeful enterprise, and mirrors the quality of its products and services. It is good public relations-a harbinger of good will.” (Rand, 1991)

Logos are composed only with an emblem or sign that represents the idea or content of the brand or it may consist of letters, which is called logotype. Even they can be designed together in brand identity contexts. Logotype is significant because it speaks the brand’s content with the name of company to convey a direct message to the customers. Typographic decision has the main role in a logotype because letterforms

should embody the image of the brand.

Herb Lubalin produced many logotypes during 1950's, which can be examples for transformation of letterforms into a visual idea and identity. "Lubalin's wit and strong message orientation enabled him to transform words into ideographic typograms about the subject" (Meggs, 2006, p. 393) His way of study is based on considering each character as a visual form to reveal a message.



Figure 8: Logotypes by Herb Lubalin

"A logo doesn't sell (directly), it identifies." (Rand, 1991) Paul Rand as a brand identity and logo designer claims that the priority of logo should be conveying the message universally with a simple and distinct design in order to be identified. The visual identity can represent not only a single product or company but also ideas, services, persons, anything needs an identity. The aim is identification and the selling is the result. Rand's logo design for Westinghouse, which was designed in 1960, can be an example for his simple attitude towards representing an identity.





Figure 9: Westinghouse Logotype by Paul Rand

### 2.6.2 Color

Color, as a significant element of graphic design, has an indispensable role in brand identity and visual components of branding to communicate with customers. Palacio and Vit states: “It has power to convey a wide range of emotions, signal specific cues, and establish an immediate connection with the viewer.” (Palacio & Vit, 2009, p.23)

Since color is able to communicate in many aspects to viewer, it has an impact on customer’s decision and response to products and brands too. There were many experiments and researches made in order to examine the color effect in customer relationship. Louis Cheskin as a consumer psychologist was one of them, who conduct an experiment with detergents in 1950s. He picked up flecks in three different colors: red, yellow and blue to be placed in powder detergent. Customer response was quite surprising. For the detergent with red flecks, they stated that the detergent made clothes even worse instead of cleaning. For the detergent with yellow flecks, customers responded that it didn’t clean enough the laundry. For the detergent with blue flecks, they claimed that it cleaned very well. The point here is that all the detergents were same and the only difference was the color. (Heath, 1997) This experiment explicitly indicates that the customers were affected by colors. This also proves that some colors are directly associated with some product groups and feelings that blue color is generally used in cleaning and hygiene products in order to give the sensation of purity.

Another experiment was done by Carlton Wagner for coffee packaging colors in 1970s. He selected four different package colors: brown, yellow, blue and red but put the same coffee in packages for implementing the experiment. He asked participants to taste from each package and state their views about the product. Customers responded that for brown package too strong, for yellow one too weak, for blue one too mild and for red one rich. (Kanner, 2001) These results point out that colors can change the customer perception about products and even their quality or taste.

In addition to these effects on customer response, the color has an important role for differentiation of brand identity and conveying the product content. Customers can associate and recognize specific brands and identities according to their colors. For instance, Nivea and Starbucks Coffee distinguish themselves with their specific and strong colors. These colors are also referencing their products. Nivea created its own unique color which is called *NIVEA blue – Ivocart NIVEA-Blau B65711A*, specifically for its brand identity. Also a custom logotype designed based on a new typeface created for Nivea particularly.



Figure 10: Nivea logotype by Achaz Prinz Reuss

### 2.6.3 Packaging

The package offers a three dimensional experience between product and consumer by touching, holding and examining it. The package “seduces the shopper through visual and tactile lures. In this equation, the package serves not simply as a vessel but as a signpost or billboard.” (Heller, 1999 p. 174) In this way, a package combines the protection of product with the visual components to inform and also it attracts the customer for itself.

The package contains many parameters. The graphic and visual elements of packaging are the presentation of brand image in consistency to visual identity of the product. Besides, the package material is another dimension which is important for covering the product in safety and giving a message or defining an identity. The use of craft or old papers for a package for instance, can give organic, natural or ecological impression to the customers. The shape of the packaging is another element which affects the consumer thought and perception. Each product group has certain shapes in order to define themselves. However, the shape of product can be a message and expression itself also with its design quality. Azita’s hot souce brand has a very distinct and expressive package design with its typography, color and also shape.



Figure 11: Azita’s hot souce package designs

An experiment which was held about behavioural and psychological role of aesthetic packaging, indicates that packaging design with its components consist of color, shape and texture, is significant to change customer response and attitude. The experiment was done with four different package implications: Aesthetic packaging with well-known brand, aesthetic packaging with unknown brand, standardized packaging with well-known brand and standardized packaging with unknown brand. Each package was offered with high and low prices. The result was that experiment “isolated packaging designs from brand and price and found that aesthetic packaging design with an unknown brand at a higher price leads to more choices than a well-known brand in a standardized package at a high price.” (Reimann, Zaichkowsky, Neuhaus, Bender & Weber, 2010) These experiment findings denote that brand name is not enough to affect consumer choices even if it is a well-known brand. Instead, the visual components of brand identity design can be more influential on customer responses.

## **2.7 Brand and Senses**

Martin Lindstrom who is the author the book called Brand Sense, claims that a brand should not only use sight sense but it should utilize five senses which are touch, sight, sound, smell and taste. In this way brand can build an emotional interaction to customers. He asserts that multisensory work in branding is main method for reaching a successful corporate identity and “expanding your brand platform to appeal to as many senses as possible make sense.” (Lindstrom, 2005 p. 13) Use of five senses moves brand from 2-D to 5-D integration. This method opens an interesting way of building an intangible interaction that makes consumers engaged to brand. The use of five senses can be implied as giving the feeling of this sense by using strong visual branding.

Our senses are key features to communicate with the world and sensation is main figure in emotional branding. Human have five different senses and all of them have impact on creating bond between the brand and customer.

“There is no doubt that the marketing community is technologically and creatively smarter in the execution of television commercials, print ads, billboards, and radio promotions than in past years. But as we have previously observed, all the communication techniques used today have one thing have common: they’re all based on two senses - sight and sound. This flies in the face of the fact that human beings have three more senses that can be addressed. Furthermore, research shows just that what a large role our olfactory capabilities play in our decisions.” (Lindstrom, 2005 p. 15-16)

Sight is the most used sense in branding. The usage of visual component makes great emotional effect especially with usage of colors since they are sensational and have connection between human soul. Visual success of Coca-Cola can be given as example for this. Their strong color combination with red and white has been placed mentally by every people. Also, National Geographic is using yellow color very dominantly for their logo which is a frame. The yellow frame is placed on the magazine cover and their other items to be recognized at first sight.



Figure 12: Coca Cola logo

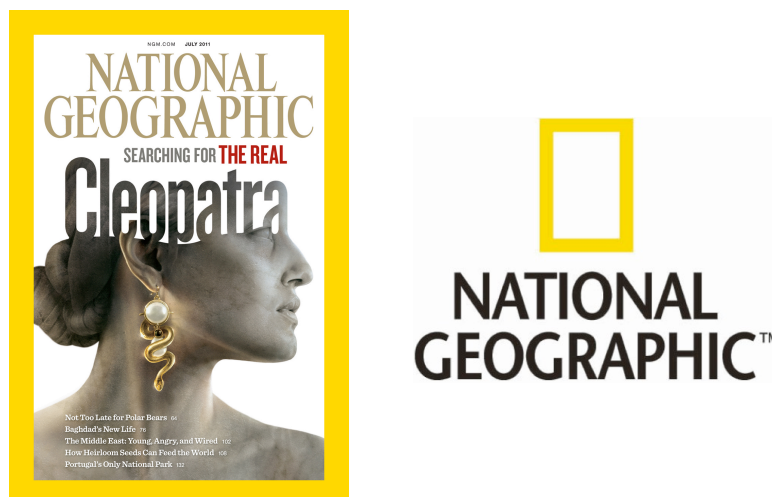


Figure 13: National Geographic cover and logo

Sound sense is effective for feeling different moods and it calls emotions. The most well known brand for its sound is Intel that it has its unique sound on commercials that makes people recognize it immediately. Smell sense has a great impact on emotions that evokes human memory. Starbucks can be a good example for using that sense in an effective way. Taste is another sense which is used in branding. Colgate made its distinctive taste for toothbrushes and became very successful in order to communicate with consumers. The last sense is touch which is important because tactile experience through product has impact on consumers. The personal contact with product with touching is making consumers feel it. Coca-Cola glass is making this sense with holding experience and its unique shape which is recognizable everywhere.

## CHAPTER 3

### EMOTIONS

#### 3.1 Principles and Perception of Emotions

The concept of emotion is one of the mostly researched topics about human experience. It is quite complicated when it comes to define emotion explicitly yet there is no agreed precise explanation of the question: what is an emotion? Many different aspects on emotions are discussed according to different contexts through the history of humanity and many new considerations are developed. These various researches and theories provide new examinations and comprehensions by comparison of these different aspects since “knowledge of the emotions has been, and will continue to be, advanced by multiple approaches.” (Izard, 1992)

It is approved by scientists that emotions evolve according to the complexity of beings. More advanced animals have more complex emotions and human beings have the most intense and detailed emotional perception. This evolutionary approach can be connected to theory of Charles Darwin who also worked on emotional expressions of animals and humans. In his study *The Expression of the Emotions in Man and Animals* which is published in 1872, which constructs a basis for examination of emotions in comparison with humans and animals. (Darwin, 1872) He claims that humans’ emotional expressions have similarities with other primates as a result of observing behaviors and especially facial expressions of group of animals. This way of examining emotions by facial expressions was studied by another psychologist Paul Ekman, many years later in order to develop a universal primary emotion list which is based on biologically derived aspect of emotion study. However, these biological

approaches are not accepted enough for modern researchers because of many different and more detailed studies.

According to Paul E. Griffiths, the modern examination of Darwin's work shouldn't be considered as a study of what emotions are but the way of how emotions are expressed. Since according to modern researches "an emotion feeling isolated from all other cognitive and physiological elements is not an emotion, any more than a facial expression produced by direct electrical stimulation of the muscles is an emotion" (Griffiths, 2008, p.45), emotions have many elements that cannot be reduced to single biological basis without considering human experience, psychology and cognition.

The principles and perception of emotions were considered in the concept of what are the basic emotions by many researchers earlier. As it was discussed before, there is no precise, agreed definition of emotion so there is no one single aspect for basic emotions as well. There are many studies developed for the purpose of identification of certain limited basic emotions.

THEORIST	BASIC EMOTIONS
PLUTCHIK	Acceptance, anger, anticipation, disgust, joy, fear, sadness, surprise
ARNOLD	Anger, aversion, courage, dejection, desire, despair, fear, hate, hope, love, sadness
EKMAN, FRIESEN and ELLSWORTH	Anger, disgust, fear, joy, sadness, surprise
FRIJDA	Desire, happiness, interest, surprise, wonder, sorrow
GRAY	Rage and terror, anxiety, joy
IZARD	Anger, contempt, disgust, distress, fear, guilt, interest, joy, shame, surprise
JAMES	Fear, grief, love, rage
MCDUGALL	Anger, disgust, elation, fear, subjection, tender-emotion, wonder
MOWRER	Pain, pleasure
OATLEY and JOHNSON	Anger, disgust, anxiety, happiness, sadness
PANSKEPP	Expectancy, fear, rage, panic
TOMKINS	Anger, interest, contempt, disgust, distress, fear, joy, shame, surprise
WATSON	Fear, love, rage
WEINER and GRAHAM	Happiness, sadness

Table 1: Basic emotions studies



This situation of several different approaches is because of the complex structure of emotional process that humans experienced. Considering biologically derived emotion studies, Robert Plutchik expanded basic emotions to more detailed and complex study by observing blending of various basic emotions and their results. Carroll Izard also studied on combinations of basic emotions in his “Differential Emotional Theory”. Although, the human expression reveals the basis of emotions, he claims that the involvement of cognition, experience, learning and interaction with process can develop and expose these emotions and its principles.

“An emotion has the properties of a reaction: it often has an identifiable cause” (Eichman, 2000, p.89) which can be described as an intense activity with cognitive involvement. The cognitive involvement affects the emotional process by including memories, learning or thoughts etc. into appraisal state even if this cognitive impact is experienced unconsciously. Zajonc who studied on cognitive emotional approach and claims feelings and thoughts cannot be free of each other, describes this unconscious situation with the statement that “One might be able to control the expression of emotion but not the experience of it itself.” (Zajonc, 1980) However, it doesn’t mean some emotional experiences are lack of cognitive activity unlike Zajonc claims. One could be unaware of the process activity but this doesn’t mean that appraisals are non cognitive. (Lazarus, 1982) The process after the first encounter with the stimuli has a complex process which involves many factors.

Perception of emotion is not separated completely from biological assumptions as well. It can involve some instinctively emerged reactions, learned or biologically coded returns which occur as a reflex against dangerous situations to protect self. Therefore, emotions cannot be reduced into one single perception like cognitive, biological, physiological etc. or detached from many of them. It involves a blending of them in a system that contains many stages.

The perception and process of emotions are based on multidimensional nature of emotional experiences which have many stages beginning from stimuli to the response. This event or a stimulus concludes with an emotional reaction after a process that

experienced within many influences. According to Rob O. Stanley and Graham D. Burrows, these multidimensional emotional stages are defined like this:

### *Stages of an Emotional Response*

Eliciting event: Detection of the event

Change in basal arousal (orienting and preparing to respond)

Appraisal of the significance of the event (interpretation)

Emotional response consistent with the interpretation

Subjective experience of the emotion

Change in motivation

Motivated behavior

Secondary appraisal of the significance of the response

The level of stimuli or event can change the arousal which has a significant effect on emotional response. As it is explained before, cognitive involvement is also important for the process which contributes to the interpretation of stimuli. Since each person has his or her own experiences or learning as a consequence of individual differences, emotional response can be considered as subjective. However, in many circumstances, humans respond similarly to same events. Therefore, emotional response can be differing according to each person but there are also common reactions which cannot be underestimated.

## **3.2 Branding and Emotions**

Customer driven marketing strategy centers the customers by considering their needs and wants instead of focusing product value only. This marketing strategy established for succession among many competitive brands, based on building strong customer relationships with the brand. Therefore, customers' buyer behavior is the main figure to apply a brand management. Psychological factors influence the process of persons' decisions about brands. "Freud's theory suggests that a person's buying

decisions are affected by subconscious motives that even the buyer may not fully understand.” (Kotler & Armstrong, 2008, p. 142) This intangible relationship with customers creates an opportunity to communicate with consumers in deeper by influencing their perception in an invisible way. “Perception is the process by which people select, organize, and interpret information to form a meaningful picture of the world.” (Kotler & Armstrong, 2008, p. 143) The perception of consumers then can be changed with invisible features of brands to conclude in new interpretations.

After the Second World War, the actual consumer behavior development began as a discipline. The first researcher was George Gallup who concentrated on developing ways to take information about consumers. Ernest Dichter was also one of earliest psychologists who studied on motivations behind consumptions and consumer behaviors with techniques like interviewing which was a base for qualitative research method. (Hansen & Christensen, 2007, p.19) Customer centered branding provided a new term called emotional branding. During 1980s and 1990s, the relation between emotions and consumer behavior was being searched. However, emotional branding was examined and explained in details by Marc Gobe in his book called *Emotional Branding: The New Paradigm for Connecting Brands to People* which is published in 2001 with consideration of new generation’s attitudes and developments of new century by examining the brand elements in relation to emotional attachment.

Branding is a complex way of communicating with customers. Kevin Lane Keller says “brands can serve as symbolic devices, allowing consumers to project their self image...Consuming such products is a means by which consumers can communicate to others – or even to themselves – the type of person they are would like to be.” (Keller, 1998, p. 9-10) When people start to live the brand, it means the brand became an experience. In this manner, brands enter their lives as a new experience in relation to their personalities for adding a dimension to their everyday lives. There are people who make tattoo of the logo or name of the brands they admired.

The level of this connection with brand is the psychological aspect of consumer behavior. This can be possible with creating an emotional tie between customers and

brand with considering the senses of human. “Brand is brought for consumers first and foremost by the personality of the company behind it and that company’s commitment to reaching people on an emotional level.” (Gobe, 2001, p.15) The relation with the customers should turn out an emotional experience which takes place in their minds. Many brands like Apple, Starbucks, Coca cola etc. are considered successful not only because their design or quality but with complete brand image that creates emotionally linked relation between the brand and customers.

Because customers have involvement in products with emotions more than rational decisions as marketers recognized, the visual components of a brand should consider this approach to communicate with customers. Advertisements for instance, are used to arouse different emotions by its subliminal messages. The visual identity of a product can also has this approach to create its brand image by its visual components.

### **3.3 Design and Emotions**

“Brands are all about emotions and emotions are all about judgment. Brands are signifiers of our emotional responses, which is why they are so important in the world of commerce.” (Norman, 2004, p. 60) The judgment which Norman states can be determined by stimuli from brand identity. In this case the visual stimuli accomplished by design will be discussed. The visual gives a message, shares an emotion to communicate.

The communication by design can be conducted through its elements that create a visual form. In this case, typography, color and shapes are main elements to establish a connection to viewers. Spiekermann asserts: “Type has its practical users – it can walk, run, skip, jump, climb, and dance. Can it also express emotions? Of course. If you look closely at a letter, you can see personality expressed in its physical characteristics: light or heavy, round or square, slim or squat.” (Spiekermann & Ginger, 1993, p. 45) Therefore, typefaces and letters have their own potential to communicate in an emotional level to express a meaning or content.

The color as another element is a perceived stimuli with our eyes. However, beyond this physical aspect, “a color impression is not only a mechanism of seeing, but also a sensation or feeling that simultaneously activates our thoughts and our cognitive mechanism.” (Mahnke, 1996, p. 7) The color then is connected to inner perception which has both emotional and cognitive content. When colors are perceived, an experiment and process with emotions and thoughts begins. The components of visual design within the shapes and composition make a complete whole structural perception that is based on Gestalt principle of graphic design.

The visual perception of design is not same for each person. “Personality theorists divide people along such dimensions as extroversion, agreeableness, conscientiousness, emotional stability, and openness. To designers, this means that no single design will satisfy everyone.” (Norman, 2004, p. 39) This correlates to the requirement of specific target group defining for constituting brand identity. Customers’ response may differ according to many parameters like age, education, gender, culture etc.

### **3.4 Synesthesia**

“Synesthesia meaning joined sensation comes from the Greek syn, union + aesthesis, sensation. It denotes the rare capacity to hear colors, taste shapes, or experience other equally strange sensory fusions whose quality seems difficult for the rest of us to imagine.” (Cytowic, 2002, p. 2) It means that the color green for instance can be perceived as a sound of something or a circle shape can be perceived as a scent.

Synesthesia is seen also in visual arts as a multisensory perception of visual elements together. Wassily Kandinsky is one of the artists who combines color and music for synesthetic approach in art. His dynamic and abstract paintings, based on composing geometric and organic forms with colors, visualized according to the sonic to express the trembles of music.

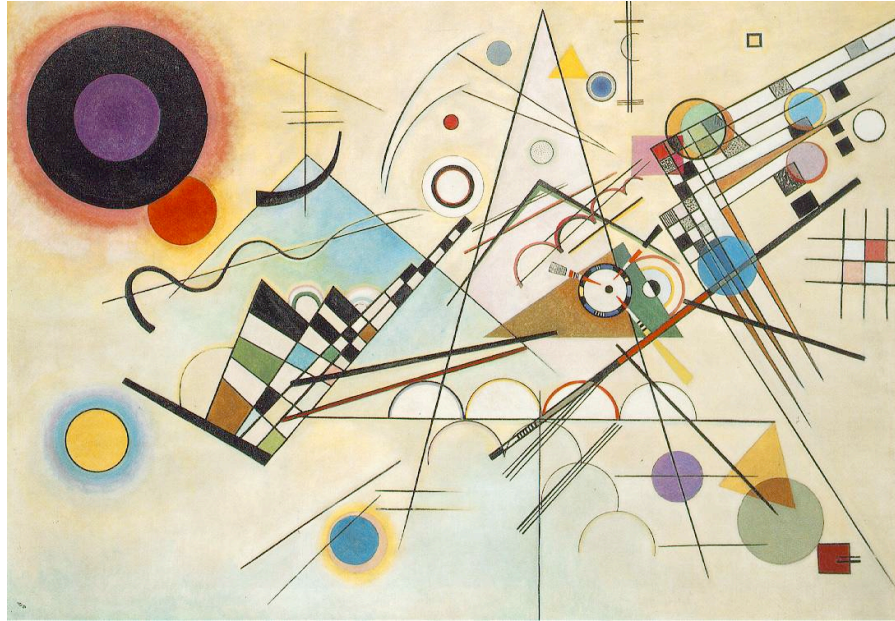


Figure 14: *Composition VIII* by Wassily Kandinsky

This multisensory approach on visual forms can be recognized in typography as well. The perception of letterforms as musical notes and typographer as a musical composer is asserted by Robert Bringhurst. “The typographer must analyze and reveal the inner order of the text, as a musician must reveal the inner order of the music he performs. (Bringhurst, 2002, p. 21)

“Even sensory psychologists (Marks 1974, 1975) performing sensory differentials could make little order out of it if they assumed that there were similarities either among the stimuli or the responses” (Cytowic, 2002, p. 37) If the assumption of same stimuli ends up with similar reactions among different people, design of visual components as a stimuli can communicate to get response for same sensations for viewers. The question then rises up for the visual identities for instance, can it be possible to make consumers to sense the taste, smell or hear the product by its colors, typography or any other components as a gestalt.

## **CHAPTER 4**

### **EMBRID: EMOTIONAL BRAND IDENTITY AND SURVEY STUDY WITH STUDENTS FROM VARIOUS DISCIPLINES**

#### **4.1 Introduction**

EMBRID stands for Emotional Brand Identity is a project that focuses on the emotional aspect of branding which tries to understand the relation between human emotions and visual identities with the aim of proving graphic design can determine specific emotions without content information of the product or brand. Visual perception and impact of a brand image is the main factor of customer response to the product. EMBRID is based on the emotional affect of visual design of brands in order to test the ability to transform emotions to consumers. Since the aim is to apply emotion theory to branding and building a tie between customers and product, the research has been made about human emotions firstly.

In this study, visual identities, as a communication tool between brands and customers, are designed to deliver emotions which are connected to products and expresses brand properties in order to make people feel different emotions when they experience the visual design of products. The visual image of products are created with identical features of product groups and also specific emotions that attached to these products because it aims to make people understand which product the visual design represents as well.

Groups of different people from various backgrounds will be examined through their emotional responses to accomplish another aspect of this study which aims to

reveal possibility of change in emotional responses for assorted groups according to their educational experiences. This research will be conducted among non-designer students in order to avoid visual bias gained from their formal education. The purpose of this intention is to examine possible patterns of perceptions and behaviors in different groups of people.

In order to analyze these explained intentions that mainly based on responses which consist of emotional perception of customers to several visual identity designs, a survey will be designed. This survey study involves five different design visuals and questions in order to gather answers for making implications about emotional relations between product identity and subjects.

#### **4.2 Emotion List Research**

This survey study consists of several steps for accomplishing intended examining properly. The research of emotion theories and lists is the main significant step because these searched human emotions will be applied to visual identity designs of various chosen products.

There are several different approaches which should be assessed in a detailed way in order to find out most appropriate and useful emotional list. The emotion lists should be connected to the context of research which is based on branding, consuming products and customer relationship. The aim of exploring the product identity through emotional responses to visual designs should be regarded. The reaction to the visual designs is going to be measured according to the given answers to this emotion list. Therefore, the chosen list should be decided with consideration of subjects as well. The words that describe each emotion should be understandable and not confusing with any other meanings. The list should not be too long to make subjects more comfortable about the survey by preventing getting bored or having troubles about questions. Otherwise the list cannot be applicable for survey study.



There are several emotion lists which are established according to different ways of perception and study by many scientists and psychologists. There is no one agreed emotion study even for basic emotions. For this project, Robert Plutchik's emotional wheel is analyzed as a basic emotion study at the first stage of investigation. According to Plutchik emotions are biologically evolved for human as well as animals. He considered eight basic classifications which are anger, fear, sadness, disgust, surprise, anticipation, trust and Joy. After his research about these eight basic emotions, he extended his study by modeling an emotion wheel in which emotions can mix and reaches another level of emotion. He also indicates that emotions have exact opposites in this wheel.

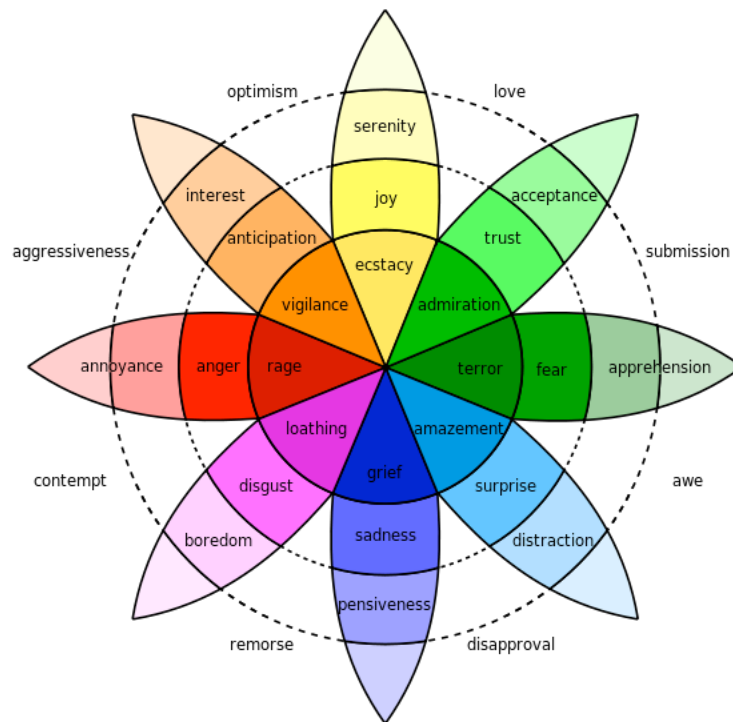


Figure 15: Plutchik's Wheel of Emotions

Another significant basic emotion classification is by Paul Ekman who is a psychologist and has several studies on emotions. He relates emotions with facial expressions that he measures movements of face muscles during experience of an

emotion. He claims that these emotions can be considered universal detached from cultural difference because these emotions have origin biologically. First he put six basic emotions which are anger, disgust, fear, sadness, surprise. Later, he expanded his classification to eleven positive and negative emotions. However, not all of them were founded from facial muscles. The new list consists of amusement, contempt, contentment, embarrassment, excitement, guilt, pride in achievement, relief, satisfaction, sensory pleasure, shame. Although his studies based on biological measurements, his research has been criticized and questioned for not being controlled scientific tests.

The basic emotion lists were too short and insufficient for the project which aims more detailed and complex differentiations between results. Since basic emotions were not sufficient for the aim of the project, another emotional research is examined which is placed in Gerrod Parrott's book on social psychology. This emotion list is tree structured which is derived from many different sources and has three levels of clusters which are primary, secondary and tertiary emotions. Although this model is detailed and well examined, the structure is too complex and some words are not easy to understand. Also the model was developed and tested with limited English natives only that make the study not universal and applicable for many areas.

After examining several basic classifications of emotions, the next focused area and research of this study was based on emotion theories which were applied to marketing. There were several theories which were derived from psychology and used for particular marketing strategy measurements. This project similarly has intention of establishing a measurement system for customer psychology and visual design. Mostly, these emotion theories were used for purchase, post-purchase behaviors or advertising aroused feelings. While purchase and consumption situation emotion lists were more narrow and accurate, the advertisement based emotion studies are wider but has little variance between each feeling and not strong but less intense feelings. David A. Aaker for instance, developed a feeling structure that caused by advertising with thirty-one feelings classification (1988). Edell and Burke considered emotions that are generated by advertisements rather than moods or states that occur during the experience. (1984)

They established three dimensional structure with upbeat, warm and negative feelings. Batra and Holbrook (1987) claimed that advertising can result in different emotions. However, they used PAD (Pleasure, Arousal, dominance) which is not appropriate for measuring specific emotions. The later developments on the neuroscience allowed researchers to observe brain activation depends on emotions visually, which was applied by Ambler and Burne, (1999), Du Plessis, (2005) and Hall, (2002). However, these methods weren't distinguishing emotions according to advertisements. These emotion models were not suitable for my project because they focus only on the advertising aspect which is not specifically my research area although it is connected the visual perceptions. Also these studies consider less intense feelings or states and have large numbers of lists which are not appropriate for a survey study.

Marsha L. Richins developed a new emotion system while reviewing the old ones and offers a more consumption oriented and accurate list which is both detailed and short enough. She examines many developed emotion models which were applied for marketing and discusses their limitations about vocabulary, length of list, irrelevant and insufficient contexts. She studies on the emotions derived from product consumption experience and she developed a model called The Consumption Emotions Test *CES* according her study results which consists of 16 main emotions and 4 other items. (Richins, 1997)

THE CONSUMPTION EMOTIONS SET (CES)	
ANGER	Frustrated, angry, irritated
DISCONTENT	Unfulfilled, discontented
WORRY	Nervous, worried, tense
SADNESS	Depressed, sad, miserable
FEAR	Scared, afraid, panicky
SHAME	Embarrassed, ashamed, humiliated
ENVY	Envious, jealous
LONELINESS	Lonely, homesick
ROMANTIC LOVE	Sexy, romantic, passionate
LOVE	Loving, sentimental, warm hearted
PEACEFULNESS	Calm, peaceful
CONTENTMENT	Contented, fulfilled
OPTIMISM	Optimistic, encouraged, hopeful
JOY	Happy, pleased, joyful
EXCITEMENT	Excited, thrilled, enthusiastic
SURPRISE	Surprised, amazed, astonished
OTHER ITEMS	Guilty, proud, eager, relieved

Table 2: *The Consumption Emotions Set* by Richins

Although her study extracts advertising based feelings from her study, this emotion set is the most proper list for the survey because, the intention of study is also trying to test if visual identities give the emotions of products and their consumptions to the customer which is studied in Richins method. The list has an understandable vocabulary which refers to daily words and can be applicable for a survey study since it is not too long and yet detailed enough to search about specific emotions for products rather than feelings and moods.

### 4.3 Design Parameters

The designs were constructed by abstract shapes and forms rather than representing the product or the content with direct images or illustrations. By this modality, the goal of receiving customer involvement, emotional response to design and

recognition of identity through visual elements will be obtained. “Visual Communication is always coded. It seems transparent only because we know the code already, at least implicitly – but without knowing what it is we know, without having the means for talking about what it is we do when we read an image” (Gunther Kress and Theo Van Leeuwen, 2006, p. 32-34) we connect to the visual by deeper associations.

The other significant parameter is Typography. The visual identities are constituted with designing logotypes according to product and brand content rather than symbols or emblems. Typefaces have their own identity, language and style within their constructions as letterforms and systems. “Form (style) and communication (message) have ying yang relationship. Each should be formed by, and reinforce, the other. Style becomes part of the message: it can declare a generation, an attitude, or even a lifestyle.” (Philip B. Meggs, 1995, p.55) Therefore, a typeface can communicate for an identity when it is used properly.

The color is also determined as a parameter to examine the reactions of subjects to the visual identities. The role of color in brand image and customer relationship is a fact that experimented earlier as it is discussed. Since “colors seen together to produce a pleasing affective response are said to be in harmony” (Burchett, 2002), the color combinations and associations are considered in design process, instead of concentrating on single color meanings which can have also conflicted impressions as positive and negative. (Mahnke, 1996, p. 25)

In this manner, within the research of color theories throughout the history, it can be accepted that color theory was first studied by Isaac Newton with a scientific point of view and later by Wolfgang Von Goethe in his work *Theory of Colors* 1810 which focused on opposition of hues.

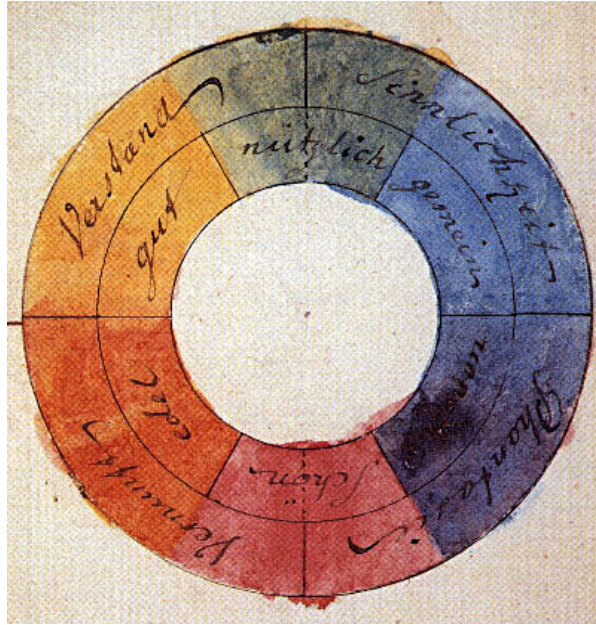


Figure 16: *Theory of Colors* by Wolfgang Von Goethe

It can be said that the more psychological approach was studied mostly in the 20th century by Albert Munsell and Bauhaus artists like Wassily Kandinsky, Paul Klee and Joseph Albers.

In this study, the use of color combinations within the context was mostly referenced to the aspect of Shigenobu Kobayashi's color combination research which is based on Munsell's color system. Munsell's method of classifying colors consists of three different color dimensions: hue (color solid), value (lightness) and chroma (color purity). His research relies on human responses to colors. Therefore, this makes this color theory more suitable for experiments with human reaction oriented studies. Kobayashi takes Munsell's color combinations and basing on 180 various feeling words, organizes a color scale with clusters located according to warm/cool and soft/hard axes. (Kobayashi, 1998) This method of color classification provides to compare various color combinations with other feelings and adjectives.

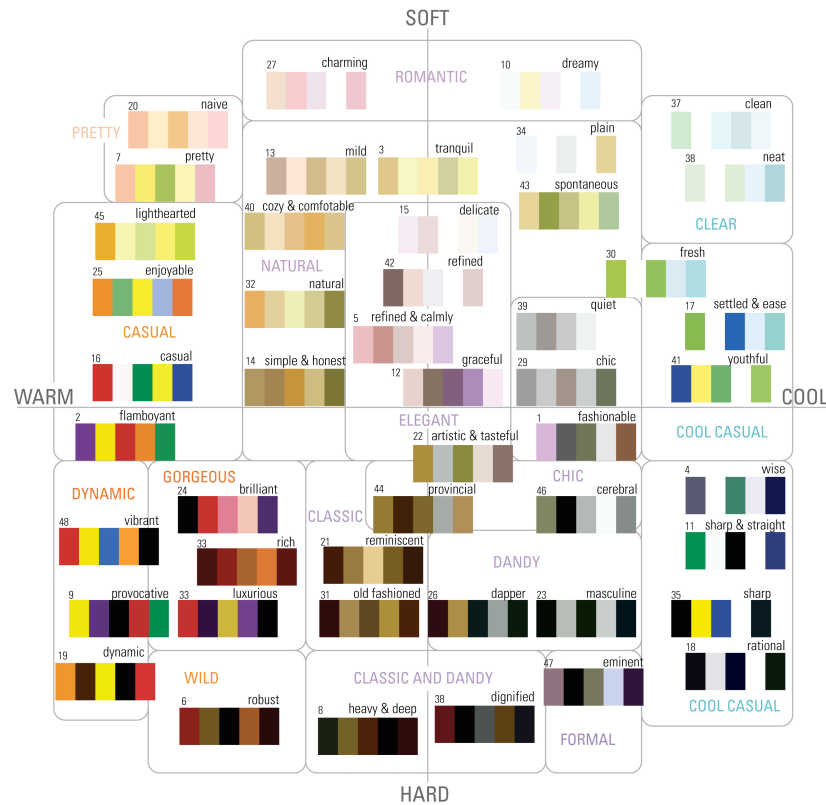


Figure 17: Color Image Scale by Kobayashi

#### 4.4 Methodology

This study regards some parameters to analyze and evaluate the emotional responses of customers. Therefore, before designing the visual identities these parameters will be examined. The first parameter which concerns the study is brand name of designed products. The study requires the secrecy of product name or type because of the intention to detect emotional reflection without giving any content information in order to make subjects react only to the visual elements of brand. It also aims to search the ability and power of visual identity to convey the content of product itself and evoke emotion as well without indicating the actual product. In regard of these considerations, the brand names were selected randomly from *Lorem Ipsum* as a dummy text. However, after few tests with a couple of people, it was recognized that these selected Latin words can also be associated with meaningful words because of the arrangement of letters. In order to prevent any association to products or brands, the

words were selected through eliminating these letter combinations that causes meaningful communication and relates product or brand names. This result was reached by study of each visual identity names.

For instance, for water visual identity, the words *water, fluid, fresh, cool* as English; *su, sıvı, berrak, soğuk, ferah* for Turkish and *Evian, Hayat, Pınar, Saka* as brand names were labeled as most associated words for the water product as a result of experiment with people. This research was applied for each five products to identify the words to eliminate from words to choose. After studying with words, these were the selected dummy words that were taken from *Lorem Ipsum* text generator.

*Proin* for Fruit Juice

*Jzan* for Water

*Andte* for Condom

*Lacus* for Fashion / Clothes

*Felis* for Suncream

Because of the intention to cover the product or brand information, the format and size of visual designs was kept same for each visual identity. Designs were considered according to brands visual elements without revealing the shape of goods. This was because; the package shape and size can cause a direct understanding of the actual product. The format was determined like below as a constant variable which was applied same for each design.



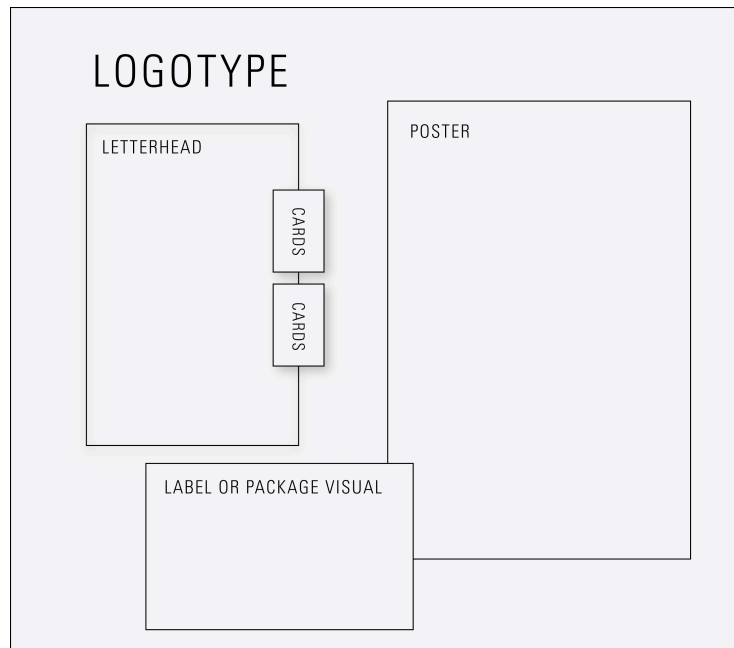


Figure 18: The format for visual identities

These parameters are the ones that defined stable to prevent affecting the consumer perception bias. The actual variables that were considered for implementing this study were typography, color and shapes which are main design elements of visual identities. As it is explained in design parameters section, Kobayashi's approach on color combinations was taken as a reference for this study. (See 4.3 Design Parameters and Figure 20)

Since the focus of this study is emotional responses, the visual identities were designed to convey different emotions. In respect of this approach, brand identities were selected considering variation of emotions rather than product groups in order to implement the survey study. In brand identity designs, the target group of brand and which emotional response is wanted to evoke according to product and brand image should be determined by marketing strategists. However, this study depends on imaginary products and brands, which aims to research on customer responses. Because of that the products and emotions were associated randomly.

The positive emotions were studied within this study because brands try to evoke positive emotions for customer attention and royalty. "Whilst consumers may

have historically purchased products, people now want to immerse themselves in positive experiences that address their needs, concerns, hopes and aspirations – perhaps in response to a need to escape from the realities of their day-to-day lives.” (Duffy & Hooper, 2003, p. 6) However, negative emotions can be used for some products which require warning or attention. For instance, the insecticides or some medicines may require a visual design which concentrates on negative emotions to make aware of dangerous situations. This approach necessitates another detailed research and also focuses on the informative side of visual identities instead of influencing consumers wants through emotional immersion.

In this study, according to previous emotion list researches, Marsha L. Richins’ emotion list was used in order to measure emotional response of subjects to visual identities. (See 4.2 Emotion List Research and Figure 17)

#### **4.4.1 Design of Visual Identities**

The first visual identity is *Proin* which was thought as a fruit juice. Proin was designed according to the emotion Joy which is placed in Richins emotion list. The logotype of Proin was made out of handmade custom letterforms which were based on curves and rounded forms in order to make an impression of fluidity and playfulness.



Figure 19: *Proin* logotype



Figure 20: *Proin* logotype with color

The colors that are used in the design are bright and contrastive for the purpose of being attractive. The colors were also chosen in the context of product to make subjects connected to nature, and fruits. In the poster design and label design, many amorph shapes and splashes were placed in the composition in accordance to the curly structure of logotype. These pieces also give a dynamic atmosphere. These pieces were used in the colored version of logotype.



Figure 21: *Proin* designs

The second visual identity is *Jzan* which is a branding of water. The chosen emotion to be evoked was calm for this product. The typeface that was used for the logotype was FF Dax which is a humanist San Serif designed by Hans Reichel. Reichel

claimed that the font is “developed from the idea of combining the clarity of a narrow Futura with a slightly roman touch”. (Reichel, 1995) The clarity of typeface was linked to the clear and stable characteristic of product and also calmness. The letterforms were spaced widely in order to make sense of breathing and steadiness through the usage of negative space.

The image shows the 'jzan' logotype in a light blue, lowercase, sans-serif typeface. The letters are widely spaced, creating a sense of openness and clarity. The 'j' has a distinct dot, and the 'n' is composed of two simple vertical strokes.

Figure 22: *Jzan* logotype

The colors blue and white were applied to visual design which are considered as clear by their connection to hygienic products in general. Cool ranges of colors were preferred to supply the quietness of design. There was a usage of only one color and gray tones in order to keep the design as simple as possible for preventing complication. The plain and rigid forms were used to keep design simple as well.



Figure 23: *Jzan* designs

The third visual identity is *Andte* which was designed as condom. Surprise was chosen as an emotion to test subjects' response to the visual elements of brand. The logotype of Andte was custom made which was aimed to look masculine, strong and at the same time energetic to give the feeling of surprise. Since the product was targeted to males mostly, the design should give the look of male identity.

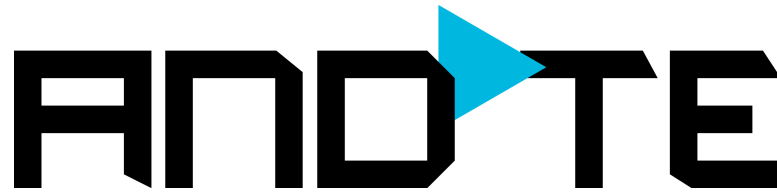


Figure 24: *Andte* logotype

The letterforms were designed according to geometric structure without any stroke modulation to make it look bold and heavy. The cutting edges of letters were inspired by the typeface called *Brothers* which was designed by John Downer and published by Emigre in 1999. The font is c-developed according to the “extravaganza of acrobatic and circus acts. There is a quality of boldness and daring in the letters that I think accurately reflects the directness and bravado of circus performers.” (John Downer, 1999)



Figure 25: *Brothers* letterforms

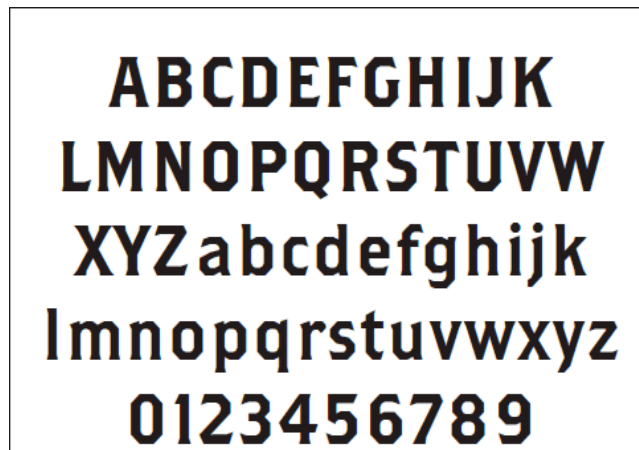


Figure 26: *Brothers* typeface by John Downer

The design is based on geometric forms and the triangle is taken as a main form to express the content of product. The triangle is placed among letters in the logotype and shows itself with different colors. The idea of colorful form coming out through black and bold letters is based on revealing something from a hidden place to give the impression of surprise.



Figure 27: *Andte* logotype with colors

The other typeface Franklin Gothic was used in other design items for information sentences in order to support the brand identity. Franklin Gothic is an early grotesque San serif typeface designed by Morris F. Benton. “The weight of Franklin Gothic is heavy, or what modern practitioners call extra bold.” (Lawson, 1990, p. 298)

The colors of this visual identity design are combination of black with hard and vivid colors or ‘flamboyant’ as Kobayashi states. The contrast and hardness of colors were connected with rigid, geometric shapes and bold, heavy letters.



Figure 28: *Andte* designs

The forth visual identity is *Lacus* which was designed as a fashion brand. The emotion that was wanted to be evoked by this visual design is love. For the logotype of this identity, Bodoni was used as a leading typeface. Bodoni is a modern typeface which was created by Giambattista Bodoni with high contrast in strokes which ensures that delicate hairlines and high contrasts. This contrast gives the typeface a dramatic look. It can be considered that modern typefaces were the earliest examples of bringing to type a specific characteristic. The italic version was used with bold letters in order to increase the dramatic effect of the logotype.

***LACUS***

Figure 29: *Lacus* logotype

# LACUS

Figure 30: *Lacus* logotype with color

Since Love is described as warming according to Richins in her emotion list, the colors were picked up from soft range and combined with the watercolor style background with many colors. Not only the warm colors like red or pink but also cool colors like blues and greens were used. The soft values of colors were combined with the sharpness of Bodoni to underline its attachment to love and elitism of fashion brands.

Also the retro look of brand was made through the typographic arrangement, patterns, texture of watercolors and usage of ribbon. The shapes that were used are all the parts of different letters with combination of different fabric patterns.



Figure 31: *Lacus* designs

The last and the fifth visual identity is called *Felis* which was designed as a sun protection cream. The product was designed as an organic cosmetic cream which was



planned to associate with optimism emotion. The logotype was constructed with handwritten letters. These free forms of letters make the design look more naturalistic.



Figure 32: *Felis* logotype

The organic and naturalistic characteristic of visual identity is also accomplished by the usage of textured background and craft paper. The other design elements are also handmade and give the impression of roughness in the arrangement of composition in accordance to the logotype and other sentences placed in the design.

The colors were combined according to the optimism emotion. The usage of cool color like blue and green gives stability. However, the combination of yellow with these colors adds an energetic look as well. The harmony of cool colors with one dynamic color distinguishes the design from other positive emotions like joy.



Figure 33: *Felis* designs

#### 4.4.2 Implementing the Survey

This study is based on quantitative research methodology in order to reach its research aims. It consists of a survey study between students with different majors. Survey was conducted with subjects who didn't have any graphic design or art education and training. This was required because of preventing any bias in results. The survey was accomplished within Sabancı University students and three different majors were selected extracting Visual Arts and Visual Communication Design. The selected faculties/departments were Faculty of Engineering and Natural Sciences, Faculty of Management and Cultural Studies department from Faculty of Art and Social Sciences. Each selected field has a different training that distinguished from each other.

The method of survey was offering list of assumptions for each question to be chosen. The list was based on the Emotion study of Marsha Richins, which consists of 16 different emotions.

<input type="checkbox"/> Fear	<input type="checkbox"/> Worry	<input type="checkbox"/> Sadness
<input type="checkbox"/> Surprise	<input type="checkbox"/> Passionate	<input type="checkbox"/> Love
<input type="checkbox"/> Excitement	<input type="checkbox"/> Loneliness	<input type="checkbox"/> Discontent
<input type="checkbox"/> Anger	<input type="checkbox"/> Envy	<input type="checkbox"/> Optimism
<input type="checkbox"/> Contentment	<input type="checkbox"/> Shame	
<input type="checkbox"/> Calm	<input type="checkbox"/> Joy	

Table 3: Emotion list for survey

The words peacefulness and romantic love were changed with calm and passionate in order to make more understandable. Calm and passionate were used as synonyms of these words in the more detailed list of Richins.

For this survey study, five various visual identity designs were shown to subjects by asking to choose associated emotion from the list. The respondents were free to mark none of them if they think there is no suitable emotion in the list. The designs were

printed on separate pages in order to be not confusing. Each question was based on a different identity. (See Appendix B) The product identification questions were placed after emotion section. The questionnaire also included general questions to measure subjects' interest and recognition to visual elements of brands. Some personal questions about respondents' like age, major and gender information were placed at the end of the survey in order to prevent distraction from the flow of questionnaire.

Since this study wasn't held by experimented with a focused group of people, the survey wasn't achieved in an isolated place. Instead, the survey was done in the campus during students' daily activity. This made the study more comfortable for subjects.

This survey was conducted with voluntary approach which means each participant was free to quit the survey whenever they wanted to. The names and identities of subjects weren't asked and personal information weren't collected. As a result, this survey consists of 75 participants within three different faculties of Sabancı University.

#### **4.5 Finding and Analysis**

Finding and analysis of this survey contains the overview of questions, data gained from responses and the interpretation of results according to given answers. The interpretation was included in order to analyze the study outcomes and meanings of results. This modality was included also for making contribution for future studies.

The survey was conducted with 75 people. The numbers of participants were equal according to their majors: 25 students from Faculty of Engineering and Natural Sciences, 25 students from Faculty of Management and 25 students from Cultural Studies department. Since this survey is taken among the University students including undergraduate and graduate programs, the age range was between 19 and 30. %66,3 of respondents were between 19-24 ages. The gender frequencies were close within subjects.

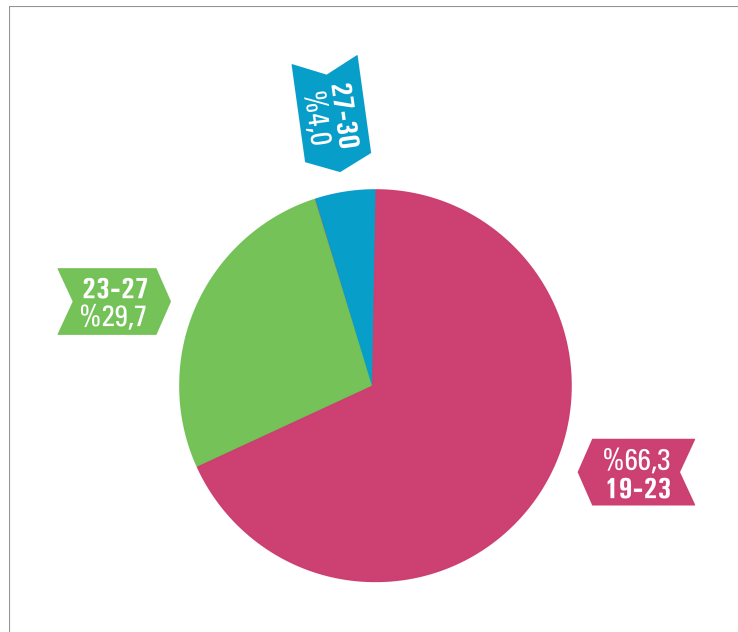


Table 4: Age percentages of participants

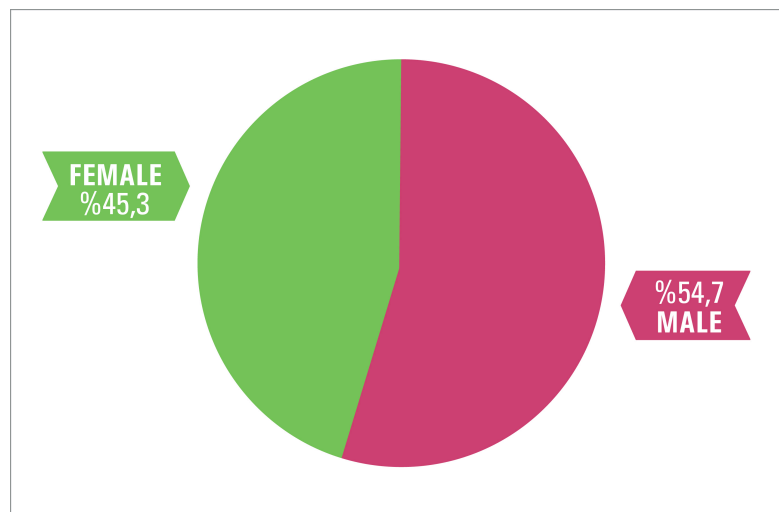


Table 5: Gender percentages of participants

The first part of the survey includes some general statements about graphic design and consuming. (See Appendix B) These questions were placed for measuring subjects' level of agreement to sentences about visual identity influence. The respondents were asked to choose numbers to value these sentences according to given scale.

- 1 Strongly Disagree
- 2 Disagree
- 3 Somewhat Disagree
- 4 Somewhat Agree
- 5 Agree
- 6 Strongly Agree

Table 6: Scale for Statements.

The results were not surprising that the mean values of each sentences changed between 3 and 5. The highest mean value was for the statement that “Visual appearance of a product affects my opinions about it.” It indicates that even if, the subjects are not trained in design field, as a customer they somewhat pay attention to the visual elements of brands.

STATEMENTS			
	MIN	MAX	MEAN
1	2	6	4,7067
2	1	5	3,2133
3	1	6	4,3467

Table 7: Mean values of results of statements

The mean value for the sentence “I pay attention to the textual content about the product on packaging.” was 3,2133 that is lower than other statements which focus on the importance of design. The difference is not too high but this result supports the idea that the visual aspect of brands and products are significant for influencing customers about their purchase decision more than textual content. The results of statements according to each statement can be seen in Appendix B.

The most significant part of the project is visual identity design questions. In this section, the five designs were shown and for each design the constant three questions were asked. The first question is about emotions and the other two are product identification.



Figure 34: Visual Identity 1

The first question for visual identity 1 was choosing an emotion that evoked the most by design from the list according to the visual. %88 of subjects selected joy emotion as an evoked emotion by visual identity. This clear answer indicates that the parameters of this design were successful in transmitting the aimed emotional effect. By examining the design details of this visual, it can be observed that the imperfection and curliness of letters within the usage of bright and contrastive colors, splashes, dynamic structure of little rounded shapes and placement of letters in the logotype, also the playful look of overall design concludes in expressing the joy emotion.

%12 of respondents selected excitement for this question. It indicates that subjects had only two different emotion choices, which were joy and excitement. However, the number of respondents who selected excitement is only 9 out of 75 people.

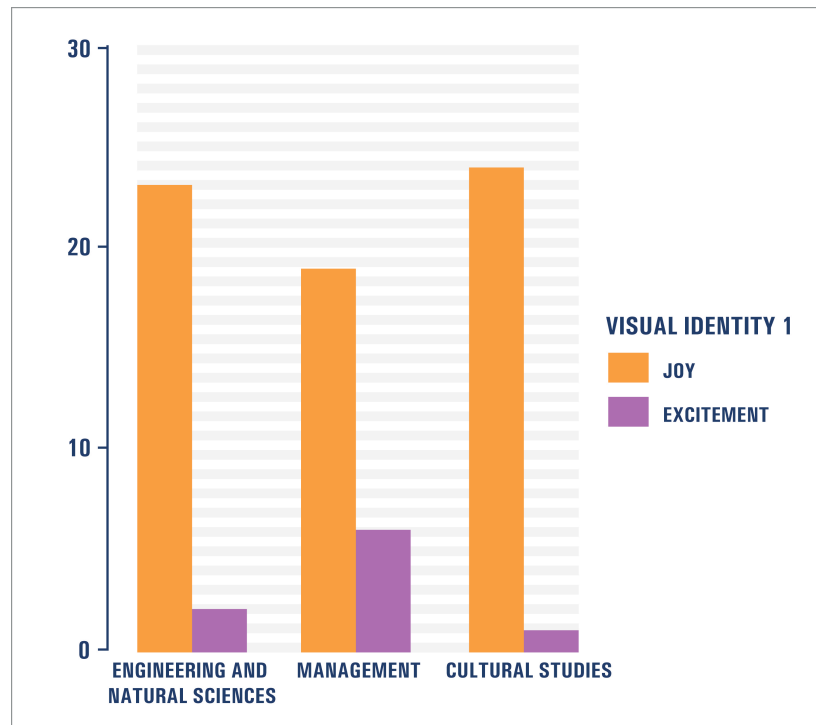


Table 8: Subjects' choice of emotion for visual identity 1

VISUAL IDENTITY 1			
	ENGINEERING AND NATURAL SCIENCES	MANAGEMENT	CULTURAL STUDIES
JOY	23	19	24
EXCITEMENT	2	6	1

Table 9: Count of chosen emotions for visual identity 1

The second question for this identity was to choose a product group out of the given list according to the visual. The list consists of five different product groups: food, beverage, Fashion/clothing, Electronics/technology, Personal/health care. The last option was other. This was because there is no opportunity to reduce all product types into few groups and if respondent thinks that the visual identity belongs none of the given product groups, other can be chosen. The preference of subjects about product identification was also clear. %93,3 of participants replied in the Beverage. The other choices were food and personal/health care. This result points out that the visual identity can communicate by delivering specific emotion and conveying product content by only

design elements without given information about the brand.

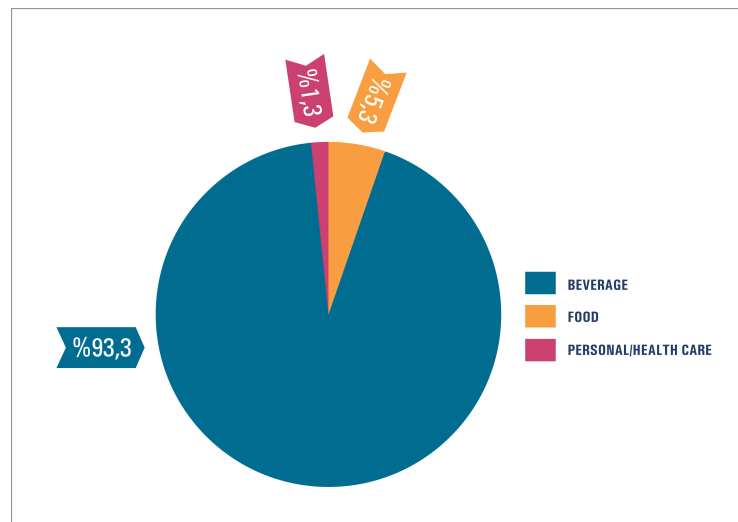


Table 10: Frequencies of chosen product groups for visual identity 1

The third and last question was to state specifically which product could this visual identity be. This question didn't have any given option in order to prevent any forwarding made by these suggestions. The response of participants to this question was also optional. Therefore, the results include some missing answers. However, majority of subjects, 62 people out of 75, answered the question with fruit juice, which is the actual product.





Figure 35: Visual Identity 2

For visual identity 2, 'Calm' was selected as an emotional response by %90,7 of subjects. The respondents' choice was explicit for the emotion of visual. The other chosen option was contentment with %9,3 subjects.

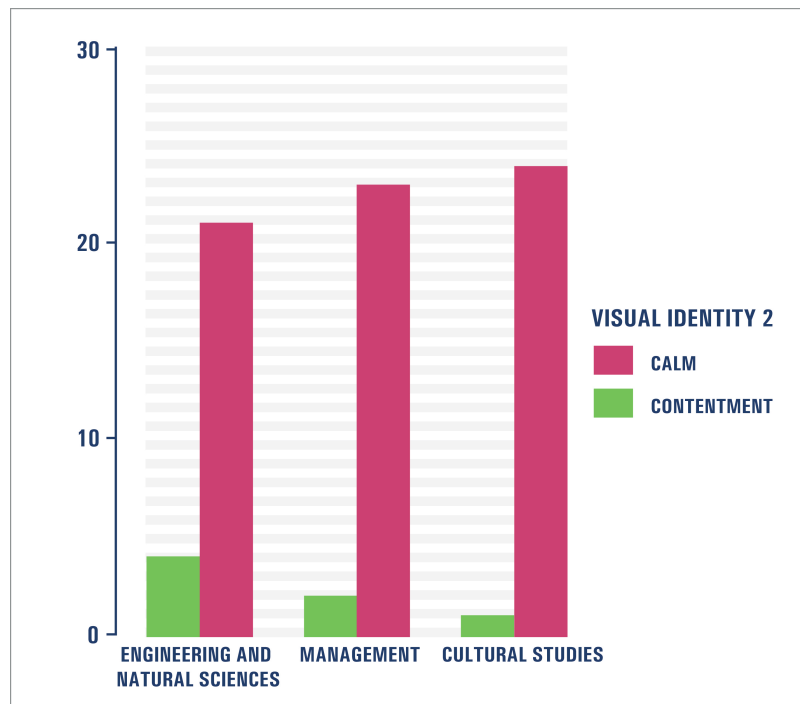


Table 11: Subjects' choice of emotion for visual identity 2

VISUAL IDENTITY 2			
	ENGINEERING AND NATURAL SCIENCES	MANAGEMENT	CULTURAL STUDIES
CALM	21	23	24
CONTENTMENT	4	2	1

Table 12: Count of chosen emotions for visual identity 2

In order to understand which circumstances made the design this concrete result, the design parameters for this visual identity will be examined. The logotype was based on Humanist San serif typeface with wide space between letters. Since, the Humanist San serif types are distinguished from grotesque and geometric San serif types by the letters that based on old Humanist Roman forms, they create both a contemporary, clear and also humanist, soft look. This makes the logotype seem stable but at the same time natural. The preferences of cool colors were mainly blue and gray tones. The gray tones are mostly used with gradation in sharp letterforms. The layout of the designs is based on usage generous negative space with rigid design of typographic elements. This makes the design look colder and constant. The study indicates that these design decisions ends up with ‘calm’ emotion.

From the given product group list, %85,3 of participants chose beverage and %14,7 of them chose personal/health care. This result illustrates that the overall design of this product is successful to express the product information. For the last question 57 people out of 75 stated that this visual identity could be water.

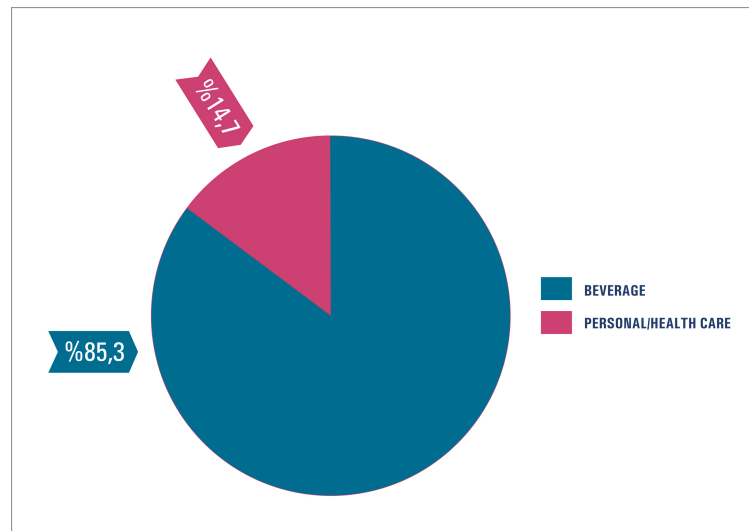


Table 13: Frequencies of chosen product groups for visual identity 2



Figure 36: Visual Identity 3

For Visual Identity 3, there were three different answers for emotion choices. %66,7 of respondents selected the emotion surprise. This indicates that visual identity gave the intended emotion even if the selection frequency is not high in comparison to visual identity 1 and 2. It can be claimed that the domination of visual identity design by contrastive use of color with dense black resulted in making viewer to encounter with an unexpected visual. The usage of triangle forms were also provides a dynamic composition by placing them coming out of logotype suddenly.

However, when the results were examined according to majors of subjects, it was seen that %28 of subjects selected excitement instead of surprise and all respondents were from the Faculty of Engineering and Natural Sciences.

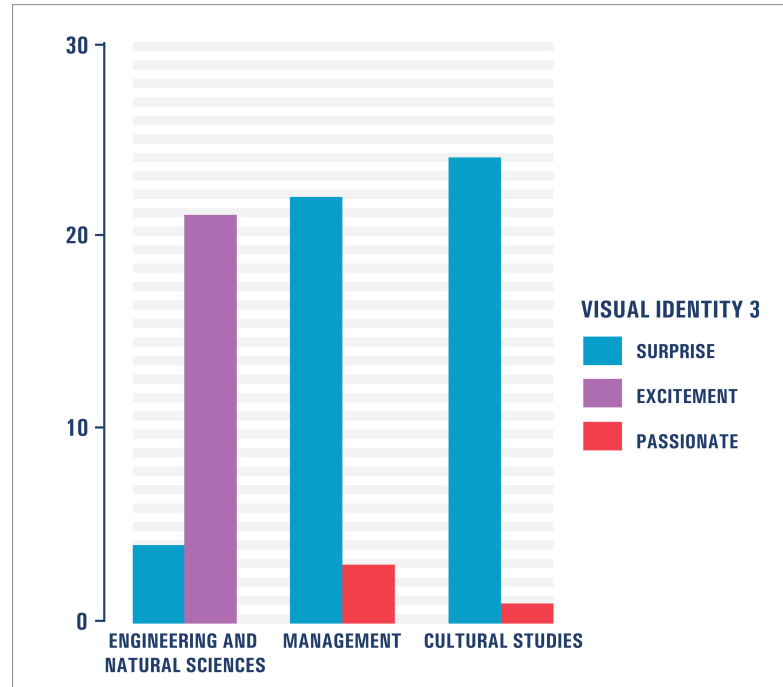


Table 14: Subjects' choice of emotion for visual identity 3

VISUAL IDENTITY 3			
	ENGINEERING AND NATURAL SCIENCES	MANAGEMENT	CULTURAL STUDIES
SURPRISE	4	22	24
EXCITEMENT	21		
PASSIONATE		3	1

Table 15: Count of chosen emotions for visual identity 3

This indicates that Engineering and Natural Sciences students' emotional responses correlate with their educational training, which differs from other students. This can be because of their distinctive perception of design elements. The surprise emotion was mostly expressed by usage of colors in this visual design with its strong, hard and abrupt composition with forms. It can be pointed out that because of their

structural, technical and rational educational studies, the Engineering and Natural Sciences students mainly focused on geometrical shapes rather than colors in the design. The forms that used in design were placed from small sizes to bigger sizes in a way that spilling out from somewhere. This placement can be interpreted also as an excitement that is expanding for something and giving people the impression of excitement emotion.

Among five product groups, personal/health care was the most preferred choice with %61,3. The second chosen product group was electronics/technology with %33,7.

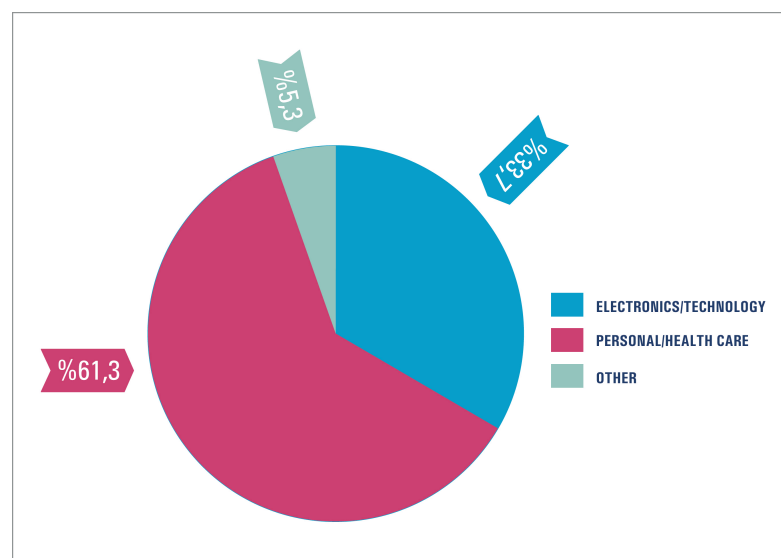


Table 16: Frequencies of chosen product groups for visual identity 3

The specifically given answers for product identification were split in two. 43 subjects wrote condom and 23 participants wrote software program. The majority of respondents stated the accurate product. 22 subjects of 23 who wrote software program were from Engineering and Natural Sciences department. These students had different choice as their selection in emotions. As it was discussed for their emotional response, they might have been influenced by geometrical shapes mostly and these abstract shapes can reference to technological products as well. In addition to this, their education, especially computer engineering program, mostly deals with computer programs and technological developments. This may have influenced their opinions about visual identity. Also the logotype can be associated to the digital field because of its

letterforms alongside of being heavy, masculine and ‘bravado’. The logotype can be related to the Wim Crouwel’s New Alphabet which was released in 1967. He wanted to design a typeface according to new technology. The cut edges of letters and no use of variation in horizontal and vertical strokes are very similar to Andte logotype which was designed for visual identity 3.



Figure 37: New Alphabet by Wim Crouwel

Additional examination about this visual identity was comparison of male and female responses to the product identification. This comparison was made because of condom as a male targeted product mainly. When genders observed according to majors, the majority of respondents from Faculty of Engineering and Natural Sciences were male. However, the subjects replied as software program instead of condom from this department. On the contrary, the number of males who replied as condom was more than females for the respondents from other departments. This denotes that the educational background became more influential for customer response than gender differences in this study.



Figure 38: Visual Identity 4

For visual identity 4, the answers varied in five different choices: joy, calm, love, passionate and envy. However, subjects' response was obvious. Findings illustrate that %60 of respondents selected love and %26,7 of respondents chose envy. Result was surprising because all visual identities were designed for positive emotions and this was the only visual identity that includes negative emotional response out of five various designs. All the subjects who selected envy were from Faculty of Management. It indicates that their major had an influence on their visual perceptions.

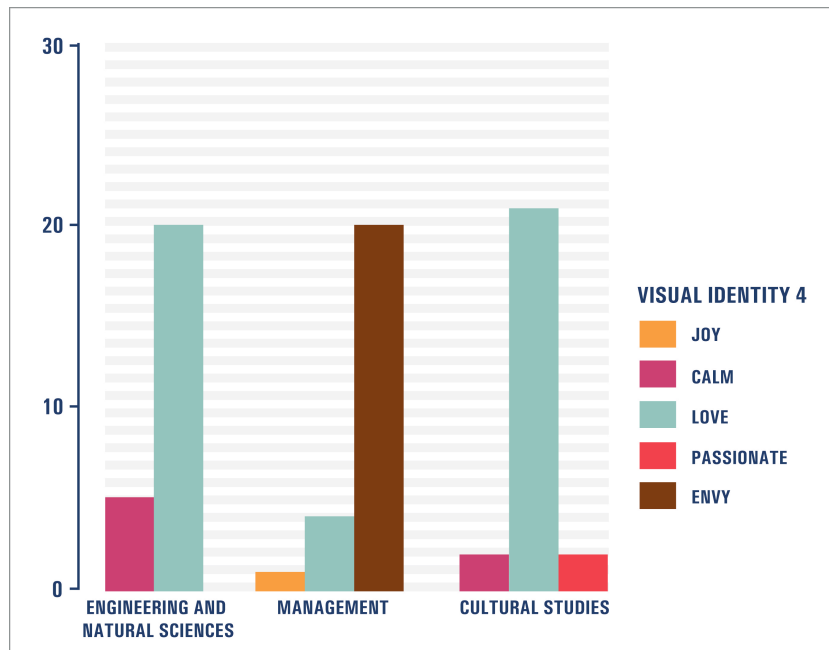


Table 17: Subjects' choice of emotion for visual identity 4

VISUAL IDENTITY 4			
	ENGINEERING AND NATURAL SCIENCES	MANAGEMENT	CULTURAL STUDIES
JOY		1	
CALM	5		2
LOVE	20	4	21
PASSIONATE			2
ENVY		20	

Table 18: Count of chosen emotions for visual identity 4

The design of visual identity includes soft colors with arrangement of different letterform details. These forms were combined with different textures and overall design was structured on a watercolor background. Also to make design more retro looking, the Bodoni typeface was composed with an old style typeface called Garamond. In the first periods that Bodoni released, it was “printed with old style or transitional types with the addition of numerous ornaments.” (Lawson, 1990, p. 200) These design approaches and the results approve Richins' study which connects nostalgia and love with sentimental products. Also according to many researchers the relation between past, nostalgia and



love is obvious. Janelle L. Wilson quotes Harper in her book called *Nostalgia: Sanctuary of Meaning*, “Love and nostalgia cannot be separated...In both love and nostalgia a wave of presence swirls around with a wave of loss.” (Wilson, 2005, p. 24)

Envy choice of management students might have been depending on the logotype of the visual identity. Since management education includes study about brands, the management student may have focused on the logotype and name of brand. This was also supported by answers from some respondents to the question of specific product. 6 people from management faculty wrote brand names instead of product. It indicates that management students mainly concentrate on brands. The modern typefaces like Bodoni are generally used for luxurious, elite and expensive brands mainly focusing on fashion and branding. Will Hill states that “Didones are most commonly used for display and semi display purposes, where the accentuated contrasts of stroke width create dynamic and elegant graphic effects...As a consequence, they are frequently used to denote values of exclusivity and sophistication.” (Hill, 2005, p. 94) The examples can be seen at magazine covers, logotypes of fashion and other luxurious brands as a part of their identity.



Figure 39: Vogue covers

# BURBERRY

Figure 40: Burberry logotype

Since Modern typefaces are specifically connected to elegant brands, the design may have evoked envy emotions on management students as a result of their major's competitive atmosphere with successful brands.

The product identification findings were explicit for this visual identity. %90,7 of respondents selected fashion as a product group. The statements about specific products were clothes and accessories (shoes, bags etc.) for 65 people out of 75 subjects. It indicates that even if the results were different for emotions among different majors, the product selection was agreed on.

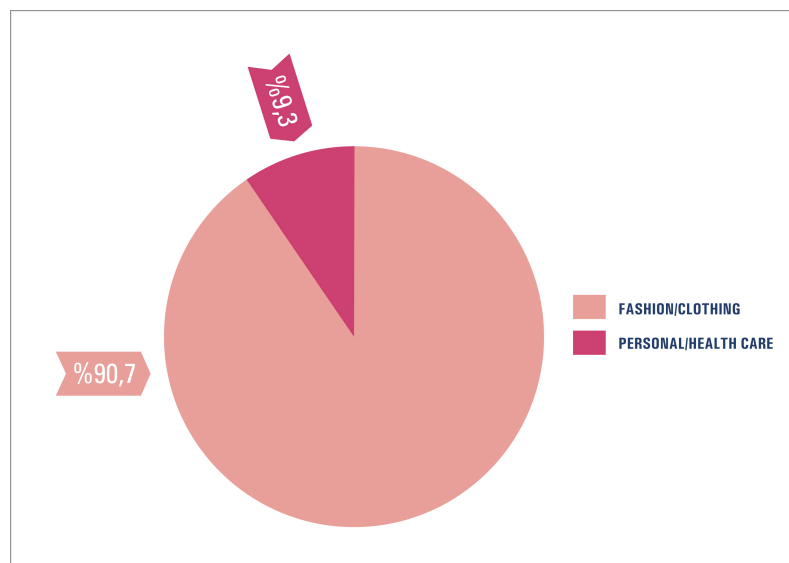


Table 19: Frequencies of chosen product groups for visual identity 4



Figure 41: Visual Identity 5

For visual identity 5, optimism as an evoked emotion was selected by %78,7 of subjects. The other chosen emotions were joy (%10,7), contentment (%6,7) and surprise (%4,0). These findings point out that the emotional response was accomplished accurately by the design of visual identity.

The design was composed by handwriting and handmade forms in relation to the craft paper textures. From this aspect, it can be compared to the first visual identity design that was also designed with imperfect letters. However, the letterforms in this design were more humanistic rather than being playful as in the first visual identity design.

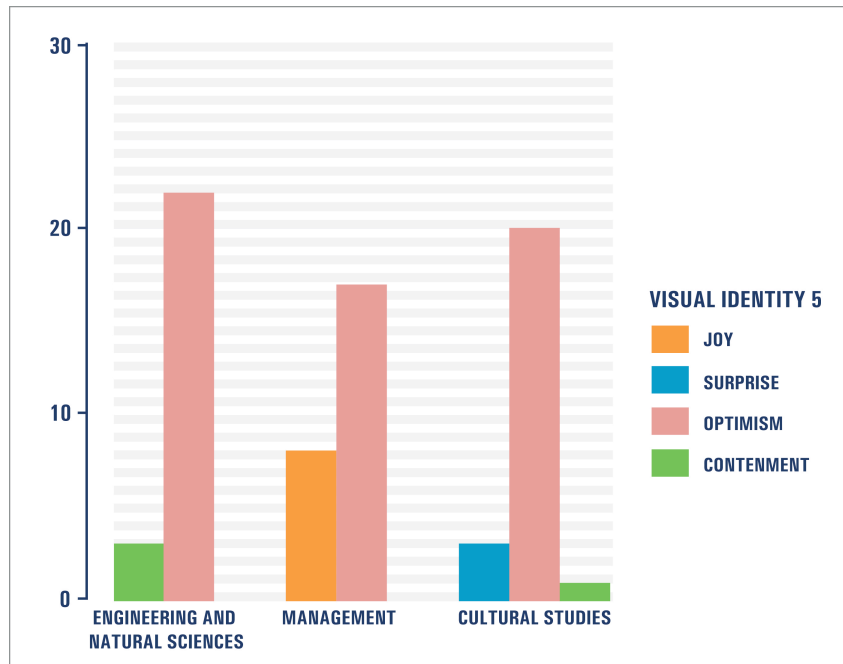


Table 20: Subjects' choice of emotion for visual identity 5

VISUAL IDENTITY 5			
	ENGINEERING AND NATURAL SCIENCES	MANAGEMENT	CULTURAL STUDIES
JOY		8	
SURPRISE			3
OPTIMISM	22	17	20
CONTENTMENT	3		2

Table 21: Count of chosen emotions for visual identity 5

The usage of colors was also important for expressing the emotion accurately. The colors were chosen blue, green and yellow. The yellow makes the design more dynamic. However, the colors were 'washed out' which means they are not energetic and bright. Kobayashi states that "from warm and cool perspective, we can see subtle differences in color within the same color range. For instance, a banana's color is warm and a lemon's is cool, even though both are yellow." (Kobayashi, 1998) The cooler axis of colors in this design makes the visual look more mature rather than dynamic or playful.

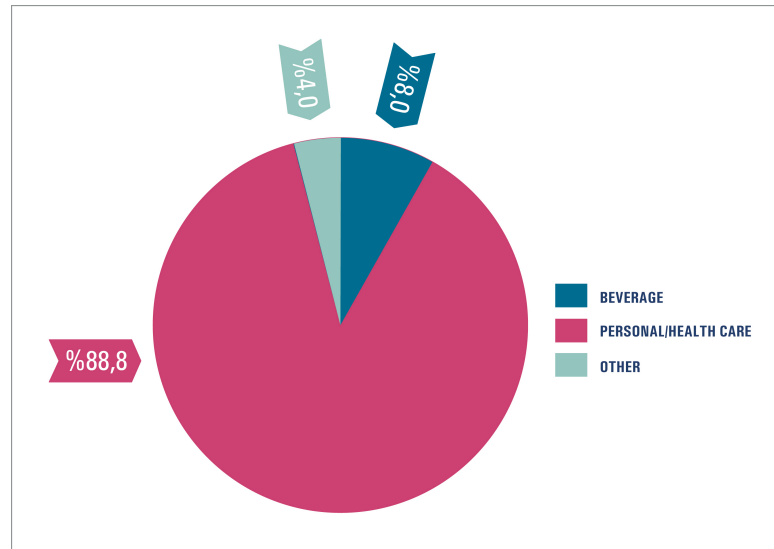


Table 22: Frequencies of chosen product groups for visual identity 5

For visual identity 5, %88,8 of respondents' choice was personal/health care from the list of product groups. 52 people out of 75 replied for the question of product identification as sun cream and 13 people replied as cosmetic. These findings indicate that the majority of these subjects perceived the actual product content.

## **CHAPTER 5**

### **CONCLUSION**

This paper focused on the investigation about the competency of visual identities to determine specific emotions through design elements of brands. The study examined the perception of emotions and several emotion theories and connects emotional approaches with visual identities in order to measure consumer response. In this manner, a survey study conducted with five different visual identity designs which are based on emotional context and the information about each brand was covered.

The survey study results supports and strongly suggests that visual identities can evoke certain emotions which are related to product consumption and also product identification can be established by consumers without any content information about brands or products. This is significant because it also denotes that the visual components of brands are able to communicate through emotional relations and product characteristics. This study also provides an examination on each design elements color, typography, shapes which are visual components of constructed brand image. In which circumstances and compositions these elements differ the emotional effect of visual identities was examined. Also how these parameters might have been perceived and interpreted to conclude in an emotional response or product recognition was observed. These findings suggest the ability to apply this emotional approach on brands to communicate with customers.

The survey study was held with subjects from different majors at Sabancı University in order to investigate any possible correlation between emotional responses and different educational backgrounds. This intention comes from the approach that “knowledge about emotion is clearly acquired through personal experience, observation, learning, and social interaction.” (Lewis & Haviland, 1993, p.280) The results indicate that the educational differences influence the emotional responses of subjects although they are in the same age group, same social places in university and similar income

range. These findings support the cognitive emotional theory which is searched that it includes interpretations, backgrounds, social influences, learning and thoughts in emotional process.

This study can be a reference and support for future studies about similar fields and search topics which are focused on consumer behavior and visual design. From this study perspective, an experiment can be developed on a single product in order to observe different responses by changing design parameters to measure each component's influence on emotional response. Another study can be done with a real product and brand in order to examine the consumer response in the nature of shopping stores during consumer buying process.

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## **APPENDICES**

## APPENDIX A

### Visual Identity Designs

#### Visual identity design 1



## Visual identity design 2



## Visual identity design 3



Visual identity design 4





Visual identity design 5



## APPENDIX B

### Survey Study and Results

#### Survey Study Questionnaire



EMOTIONAL BRAND IDENTITY RESEARCH THROUGH CUSTOMER RESPONSES

##### Visual Identity Survey

Dear Survey Participant,

This questionnaire is prepared to understand the relation between human emotions and visual identities with the aim of proving graphic design can determine specific emotions without content information of the product or brand. This research is based on customer response. Therefore, your answers are really crucial for the purpose of project. Thank you for your participation.

---

Do you have any graphic design, visual communication design and art education or training?

☐ Yes

☐ No

Following statements are describing personal attitudes and thoughts about graphic design and brands. Please scale this statements according how much you agree or disagree about statement by **choosing numbers from 1 to 6.**

- 1 Strongly Disagree
- 2 Disagree
- 3 Somewhat Disagree
- 4 Somewhat Agree
- 5 Agree
- 6 Strongly Agree

1. Visual appearance of a product affects my opinions about it.

☐ 1      ☐ 2      ☐ 3      ☐ 4      ☐ 5      ☐ 6

2. I pay attention to the textual content about product on packaging.

☐ 1      ☐ 2      ☐ 3      ☐ 4      ☐ 5      ☐ 6

3. I recognize different brands by their visual appearances.

☐ 1      ☐ 2      ☐ 3      ☐ 4      ☐ 5      ☐ 6

4.



A. Looking at the visual identity design please mark the emotion that you evoked by most from the given list of emotions. If you think that the design doesn't give any of listed emotions, you can mark none of them.

- |                                      |                                     |                                     |
|--------------------------------------|-------------------------------------|-------------------------------------|
| <input type="checkbox"/> Fear        | <input type="checkbox"/> Worry      | <input type="checkbox"/> Sadness    |
| <input type="checkbox"/> Surprise    | <input type="checkbox"/> Passionate | <input type="checkbox"/> Love       |
| <input type="checkbox"/> Excitement  | <input type="checkbox"/> Loneliness | <input type="checkbox"/> Discontent |
| <input type="checkbox"/> Anger       | <input type="checkbox"/> Envy       | <input type="checkbox"/> Optimism   |
| <input type="checkbox"/> Contentment | <input type="checkbox"/> Shame      |                                     |
| <input type="checkbox"/> Calm        | <input type="checkbox"/> Joy        |                                     |

B. Please mark a product group in which product of this visual identity may be included.

- |   |   |
|---|---|
| <input type="checkbox"/> Food             | <input type="checkbox"/> Electronics/Technology   |
| <input type="checkbox"/> Beverage         | <input type="checkbox"/> Personal and Health Care |
| <input type="checkbox"/> Fashion/Clothing | <input type="checkbox"/> Other                    |

C. According to you, this visual identity design can belong which product specifically? (optional)

-----

5.



A. Looking at the visual identity design please mark the emotion that you evoked by most from the given list of emotions. If you think that the design doesn't give any of listed emotions, you can mark none of them.

- |                                      |                                     |                                     |
|--------------------------------------|-------------------------------------|-------------------------------------|
| <input type="checkbox"/> Fear        | <input type="checkbox"/> Worry      | <input type="checkbox"/> Sadness    |
| <input type="checkbox"/> Surprise    | <input type="checkbox"/> Passionate | <input type="checkbox"/> Love       |
| <input type="checkbox"/> Excitement  | <input type="checkbox"/> Loneliness | <input type="checkbox"/> Discontent |
| <input type="checkbox"/> Anger       | <input type="checkbox"/> Envy       | <input type="checkbox"/> Optimism   |
| <input type="checkbox"/> Contentment | <input type="checkbox"/> Shame      |                                     |
| <input type="checkbox"/> Calm        | <input type="checkbox"/> Joy        |                                     |

B. Please mark a product group in which product of this visual identity may be included.

- |   |   |
|---|---|
| <input type="checkbox"/> Food             | <input type="checkbox"/> Electronics/Technology   |
| <input type="checkbox"/> Beverage         | <input type="checkbox"/> Personal and Health Care |
| <input type="checkbox"/> Fashion/Clothing | <input type="checkbox"/> Other                    |

C. According to you, this visual identity design can belong which product specifically? (optional)

-----

6.



A. looking at the visual identity design please mark the emotion that you evoked by most from the given list of emotions. If you think that the design doesn't give any of listed emotions, you can mark none of them.

- |                                      |                                     |                                     |
|--------------------------------------|-------------------------------------|-------------------------------------|
| <input type="checkbox"/> Fear        | <input type="checkbox"/> Worry      | <input type="checkbox"/> Sadness    |
| <input type="checkbox"/> Surprise    | <input type="checkbox"/> Passionate | <input type="checkbox"/> Love       |
| <input type="checkbox"/> Excitement  | <input type="checkbox"/> Loneliness | <input type="checkbox"/> Discontent |
| <input type="checkbox"/> Anger       | <input type="checkbox"/> Envy       | <input type="checkbox"/> Optimism   |
| <input type="checkbox"/> Contentment | <input type="checkbox"/> Shame      |                                     |
| <input type="checkbox"/> Calm        | <input type="checkbox"/> Joy        |                                     |

B. Please mark a product group in which product of this visual identity may be included.

- |   |   |
|---|---|
| <input type="checkbox"/> Food             | <input type="checkbox"/> Electronics/Technology   |
| <input type="checkbox"/> Beverage         | <input type="checkbox"/> Personal and Health Care |
| <input type="checkbox"/> Fashion/Clothing | <input type="checkbox"/> Other                    |

C. According to you, this visual identity design can belong which product specifically? (optional)

-----

7.



A. looking at the visual identity design please mark the emotion that you ekoved by most from the given list of emotions. If you think that the design doesn't give any of listed emotions, you can mark none of them.

- |                                      |                                     |                                     |
|--------------------------------------|-------------------------------------|-------------------------------------|
| <input type="checkbox"/> Fear        | <input type="checkbox"/> Worry      | <input type="checkbox"/> Sadness    |
| <input type="checkbox"/> Surprise    | <input type="checkbox"/> Passionate | <input type="checkbox"/> Love       |
| <input type="checkbox"/> Excitement  | <input type="checkbox"/> Loneliness | <input type="checkbox"/> Discontent |
| <input type="checkbox"/> Anger       | <input type="checkbox"/> Envy       | <input type="checkbox"/> Optimism   |
| <input type="checkbox"/> Contentment | <input type="checkbox"/> Shame      |                                     |
| <input type="checkbox"/> Calm        | <input type="checkbox"/> Joy        |                                     |

B. Please mark a product group in which product of this visual identity may be included.

- |   |   |
|---|---|
| <input type="checkbox"/> Food             | <input type="checkbox"/> Electronics/Technology   |
| <input type="checkbox"/> Beverage         | <input type="checkbox"/> Personal and Health Care |
| <input type="checkbox"/> Fashion/Clothing | <input type="checkbox"/> Other                    |

C. According to you, this visual identity design can belong which product specifcily? (optional)

-----

8.



A. looking at the visual identity design please mark the emotion that you ekoved by most from the given list of emotions. If you think that the design doesn't give any of listed emotions, you can mark none of them.

- |                                      |                                     |                                     |
|--------------------------------------|-------------------------------------|-------------------------------------|
| <input type="checkbox"/> Fear        | <input type="checkbox"/> Worry      | <input type="checkbox"/> Sadness    |
| <input type="checkbox"/> Surprise    | <input type="checkbox"/> Passionate | <input type="checkbox"/> Love       |
| <input type="checkbox"/> Excitement  | <input type="checkbox"/> Loneliness | <input type="checkbox"/> Discontent |
| <input type="checkbox"/> Anger       | <input type="checkbox"/> Envy       | <input type="checkbox"/> Optimism   |
| <input type="checkbox"/> Contentment | <input type="checkbox"/> Shame      |                                     |
| <input type="checkbox"/> Calm        | <input type="checkbox"/> Joy        |                                     |

B. Please mark a product group in which product of this visual identity may be included.

- |   |   |
|---|---|
| <input type="checkbox"/> Food             | <input type="checkbox"/> Electronics/Technology   |
| <input type="checkbox"/> Beverage         | <input type="checkbox"/> Personal and Health Care |
| <input type="checkbox"/> Fashion/Clothing | <input type="checkbox"/> Other                    |

C. According to you, this visual identity design can belong which product specifcily? (optional)

-----

9. Please mark your age information according to given rages.

- ☐ 19 - 23
- ☐ 23 - 27
- ☐ 27 - 30

10. Please mark your gender information.

- ☐ Male
- ☐ Female

11. Please mark your major information

- ☐ Faculty of Engineering and Natural Sciences
- ☐ Faculty of Management
- ☐ Cultural Studies
- ☐ Other *please specify* .....



## Statements Table

### STATEMENTS

NUMBER	MIN	MAX	MEAN	VARIANCE
1. Visual appearance of a product affects my opinions about it.				
75	2	6	4,7067	1,075
2. I pay attention to the textual content about product on packaging.				
75	1	5	3,2133	1,521
3. I recognize different brands by their visual appearances.				
75	1	6	4,3467	1,635