

EVOLUTION AND VISUAL IMPACT OF CONTEMPORARY LOGO DESIGN IN PAKISTAN



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List of Abbreviation

2D: Two Dimensional

3D: Three Dimensional

A.D.: *Anno Domini* (in the year of the Lord)

ABC: Atanasoff–Berry Computer

AEG: Allgemeine Elektrizitäts-Gesellschaft (The General Electric Company)

AT&T: American Telephone and Telegraph

B.C.: Before Christ

BIRG: Basking in Reflected Glory

BOP: Bank of Punjab

CAD: Computer-Aided Drawing

CBS: Columbia Broadcasting System

CD: Compact Disc

CEO: Chief Executive Office

CG: Crescent Group

CGI: Computer Generated Imagery

DPL: Dawood Petroleum Limited

DVD: Digital Versatile Disc

e.g.: Exempli Gratia (for example)

EIC: East India Company

Etc.: et cetera

GPO: General Post Office

HBL: Habib Bank Limited

HSY: Hassan Sheheryar Yasin

i.e.: Id est

IBM: International Business Machines

Inc.: Incorporated

KCU: Kinnaird College for Women University

KFC: [Kentucky](#) Fried Chicken

LCWU: Lahore College for Women University

MGM: Metro Goldwyn Mayer

MTV: Music Television

NASA: National Aeronautics and Space Administration

NBP: National Bank of Pakistan

NCA: National College of Arts

NEC: Nippon Electric Company

NWS: New World Symphony

PACO: Pakistan Automobile Corporation Limited

PACRA: Pakistan Credit Rating Agency

PBS: Pakistan Burmah Shell

PIA: Pakistan International Airline

PIDC: Pakistan Industrial Development Corporation

PLC: Product Life Cycle

PNO: Pakistan National Oil

POS: Point of Sale

PPO: Pakistan Post Office

PSDC: Petroleum Storage Development Corporation

PSO: Pakistan State Oil

PTV: Pakistan Television

SAI: Shaheen Air International

SMC: Suzuki Motor Corporation

SOCL: State Oil Company Limited

U.S.A.: United States of America

UBL: United Bank Limited

UK: United Kingdom

UOK: University of Karachi

UPS: United Parcel Service

WWF: World Wildlife Fund

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Figure 8.1. Saudi Arabia Flag, designed and finalized in 1921 by Abdulaziz Abdulrahman Al-Saud, Source. Whitney Smith, “Flag of Saudi Arabia,” *Britannica*, published on February 14, 2018, <https://www.britannica.com/topic/flag-of-Saudi-Arabia> (accessed on 20 April 20, 2022).

Figure 8.2. United States of America Flag, designed and finalized in 1960, Source. Whitney Smith, “Flag of the United States of America,” *Britannica*, published on August 24, 2018, <https://www.britannica.com/topic/flag-of-the-United-States-of-America> (accessed on 20 April 20, 2022).

Figure 8.3. First coloured logo design, Designed by Bass Brewery, Designed in 1876, Source. Suzanne Vallance, “The Evolution of Logos in Marketing. Where Did it All Begin?,” *Visme* (blog), last modified on May 27, 2016, <https://visme.co/blog/evolution-of-logos/>. (accessed on 09 May 2022).

Figure 8.4. Yahoo Logo, Designed in 1995, Chaim Gartenberg, “Yahoo redeisigns its logo to remind you that Yahoo exists”, *The Verge*, last modified on 23 September 2019, <https://www.theverge.com/2019/9/23/20879814/yahoo-new-logo-endless-slide-irrelevance-pentagram> (accessed on 24 April 2021).

Figure 8.5. Yahoo Logo, Re-designed in 2013, under the Marissa Mayer supervision, Source. Chaim Gartenberg, “Yahoo Redesigns its logo to Remind you that Yahoo Exists,” *The Verge* (blog), published on September 23, 2019, <https://www.theverge.com/2019/9/23/20879814/yahoo-new-logo-endless-slide-irrelevance-pentagram> (accessed on 10 May 2022).

Figure 8.6. Polka Ice Cream, Newspaper ad printed in 1975, *The Dawn Newspaper*, Photo Credit Author.

Figure 8.9. Wall’s Ice cream Logo, Designed in 1922, source. History, “Unilever,” *Wall’s History*, last modified on 2022, <https://www.walls.com.my/about-walls/walls-history.html> (accessed on 10 May 2022).

Figure 8.10. Wall’s Ice cream Logo, launched in Pakistan in 1993, source. History, “Unilever,” *Wall’s History*, last modified on 2022, <https://www.walls.com.my/about-walls/walls-history.html> (accessed on 10 May 2022).

Figure 8.11. Re-Designed Wall’s Ice cream Logo in 1998, source. History, “Unilever,” *Wall’s History*, last modified on 2022, <https://www.walls.com.my/about-walls/walls-history.html> (accessed on 10 May 2022).

Figure 8.12. Re-Designed Wall's Ice cream Logo in 2003, source. History, "Unilever," *Wall's History*, last modified on 2022, <https://www.walls.com.my/about-walls/walls-history.html> (accessed on 10 May 2022).

Figure 8.13. Re-Designed Wall's Ice cream Logo in 2008, source. History, "Unilever," *Wall's History*, last modified on 2022, <https://www.walls.com.my/about-walls/walls-history.html> (accessed on 10 May 2022).

Figure 8.14. Old Logo of Mobilink, Launched in 1994, Source. Wolff Olins, "New Logo. Mobilink," *The Branding Source* (blog), last modified on June 21, 2013, <http://brandingsource.blogspot.com/2013/06/new-logo-mobilink.html> (accessed on 11 May 2022).

Figure 8.15. New Logo of Mobilink, launched in June 2013, Source. Wolff Olins, "New Logo. Mobilink," *The Branding Source* (blog), last modified on June 21, 2013, <http://brandingsource.blogspot.com/2013/06/new-logo-mobilink.html> (accessed on 11 May 2022).

Figure 8.16. Dhamchakra, Representation of the eight-fold path, and the first teaching of Buddha after enlightenment in the religion of Buddhism. Source.

Figure 8.17. Bodhi Tree, symbol in Buddhism represent enlightenment, place where Buddha attained Nirvana or Enlightenment. Source. Max Hill, Christopher Muscato, and Lesley Chapel, "Buddhist Symbols. Their Meaning and Significance," Study. Com, last modified on 2021, <https://study.com/learn/lesson/buddhist-symbols-significance.html> (accessed on 16 May 2022).

Figure 8.18. Om (or Aum), first syllable in any prayer in the Hinduism, Symbol represents three aspects of god, Brahma, Vishny, and Shiva, Source. *Ancient Symbols*, "Hindu Symbols," <https://www.ancient-symbols.com/hindu-symbols.html> (accessed on 16 May 2022).

Figure 8.19. Trishula, Symbol which represents the Lord Shiva in Hinduism, Source. *Ancient Symbols*, "Hindu Symbols," <https://www.ancient-symbols.com/hindu-symbols.html> (accessed on 16 May 2022).

Figure 8.20. Swastika, A symbol of 'Well-being' in different cultures except Jewish, Source. Mukti Jain Campion, "How the World Loved the Swastika – Until Hitler Stole It," *BBS Magazine*, published on October 23, 2014, <https://www.bbc.com/news/magazine-29644591> (accessed on 16 May 2022).

Figure 8.21. Flag of Nazi used for World War II in 1939, Source. Mukti Jain Campion, "How the World Loved the Swastika – Until Hitler Stole It," *BBS Magazine*, published on October 23, 2014,

<https://www.bbc.com/news/magazine-29644591> (accessed on 16 May 2022).

Figure 8.22. Logo of Allied Bank, Renamed and designed in 2005, Source. The Bank, “Company Profile,” *Allied Bank*, last modified on May 17, 2022, <https://www.abl.com/the-bank/#.~.text=The%20Bank%20started%20out%20in,Allied%20Bank%20Limited%20in%202005> (accessed on 17 May 2022).

Figure 8.23. Cheque leaf of The Australasia Bank Ltd., Dated 1950, established in 1942, Source. https://www.delcampe.net/en_GB/collectables/blotters/bank-insurance/pakistan-1950-the-australasia-bank-ltd-cheque-karachi-206941977.html (accessed on 17 May 2022).

Figure 8.24. Logo of The Australasia Bank Ltd., Dated 1950, established in 1942, Source. https://www.delcampe.net/en_GB/collectables/blotters/bank-insurance/pakistan-1950-the-australasia-bank-ltd-cheque-karachi-206941977.html (accessed on 17 May 2022).

Figure 8.25. Cheque leaf of The Australasia Bank Ltd., Dated 1963, established in 1942, Source. https://www.delcampe.net/en_GB/collectables/blotters/bank-insurance/pay-order-of-the-australasia-bank-ltd-anarkali-lahore-pakistan-1963-206944274.html (accessed on 17 May 2022).

Figure 8.26. Logo and Monogram of The Australasia Bank Ltd., Dated 1963, established in 1942, Source. https://www.delcampe.net/en_GB/collectables/blotters/bank-insurance/pay-order-of-the-australasia-bank-ltd-anarkali-lahore-pakistan-1963-206944274.html (accessed on 17 May 2022).

Figure 8.27. Logo of Islamic Allied Bank, Renamed and designed in 2018, Source. The Bank, “Company Profile,” *Allied Bank*, last modified on May 17, 2022, <https://www.abl.com/the-bank/#.~.text=The%20Bank%20started%20out%20in,Allied%20Bank%20Limited%20in%202005> (accessed on 17 May 2022).

Figure 8.28. Logo of Allied Aitebar Islamic Banking, Renamed and designed in 2019, Source. The Bank, “Company Profile,” *Allied Bank*, last modified on May 17, 2022, <https://www.abl.com/the-bank/#.~.text=The%20Bank%20started%20out%20in,Allied%20Bank%20Limited%20in%202005> (accessed on 17 May 2022).

Abstract

This dissertation explains the evolution process of logo design in Pakistan and the factors directly and indirectly involved including socio political scenario. To narrate the evolution process and concepts behind the logo as corporate identity data is collected from the ancient history to colonial time to contemporary design practice from West, Europe, and Asia. Qualitative as quantitative research methodology and content analysis method has been used on the collected data to make certain findings. Various factors are involved in the evolution of logo design process including the development of paper industry, printing techniques, and industrial evolution. The examples from Pakistani design industry under the supervision of government of Pakistan are selected to discussed in detail whereas a number of international examples are given to explain the influences and the evolution process.

This dissertation presents, how logo design evolves into the present logo design practice and which factors remained influential. It is also discussed that companies and businesses go through the rejuvenation process to make their image up to date, young, and upgraded which directly influenced the consumer behavior in corporate sector. It represents the strategies which international companies opted to redesign the logo which helped to make the companies' appearance advanced, young, and updated, which later adopted by the people in Pakistan. As companies around the world are shifting to flat logo design by adopting the theory of less is more introduced by Paul Rand. Likewise international market, Pakistani companies face the struggle to survive in the international and national corporate sector.

This research describes the direct and indirect influences of different factors from religious to socio political scenario of the region which leave impact on the logo

development of Pakistani companies. Two surveys are conducted within the consumer of local products which help to narrate the conclusion more clearly. Furthermore, it is critically analyzed the logo evolution process of Pakistani companies from various fields like automobile, petroleum companies, cement industry, entertainment industry, textile industry, education system, airlines, banking systems, and other are conversed to describe how do the local companies develop their logo design and how does the logo design evolve in Pakistan from colonial time to contemporary era.

Key Words: *Logo evolution, Pakistani Logo, Local logo design*

Chapter 1

INTRODUCTION

A visual creates an impact on the viewer. Logo design is a visual representation of a company and business identity, which is required to make it more identifiable, rememberable, and specific among the other brands existing in the corporate sector in one specific market or worldwide. Incapacity of being a graphic designer and an academician of the same field this is came into observe that logo designs in Pakistan has its own multicultural and diverse historical flavor but research on Pakistani logo is scanty, one can only find insufficient information and documentation about a few logos of different companies in Pakistan through blogs and newspaper articles. The available information is not adequate to equip the students with relevant information and to create their understanding about the evolution procedure according to the need of rapidly changing world.

This research will help to understand the historical development of graphic design; especially logo design in socio-political and commercial life in Pakistan. The evolution process of logo can help the reader and future researchers to understand the prose and cons of what is the role of a logo or brand in the twenty first century Pakistan. It is also aimed to trace the reasons and consequences of change in business with the evolution process of logo design. Most of designs are made by anonymous designers which are available in Pakistani industry through different national and multinational companies. Furthermore, to find out the real sources of these logo designs. Searching for the answers to the following questions manifold objectives are tried to determine.

- How a logo creates an impact of product on the minds of consumers?
- How a logo breaks the rule of adaption?

- Is the contemporary logo design of Pakistan industry is influenced by west?
- Does it change consumer behavior towards a certain product or company?
- How electronic revolution changed the ideology of logo design in Pakistan from nineteenth century and onwards?

To answer these research questions this dissertation presents the research entirely based on the Pakistani market and divided into chapters accordingly.

A logo is one of the visual languages, which has been used by businesses to communicate with their consumers. Through logo companies not only describe their identity but also illustrate the vision of a company. The logo is a modern term in design and marketing language. The roots of the logo had been traced back to the beginning of mankind, as very first recorded communication between mankind was based on the symbols and illustrations. Later, the polished form of this can be seen in the Greek and Roman times in the form of stamps, Indus Valley civilizations in the form of seals, Egyptian settlements hieroglyphs, Mesopotamia used cuneiform, and in the modern era, this symbolic language has different names like pictogram, icons, and logo. A contemporary form of logo design has gone through a different evolution process and in this dissertation. It traced the evolution process of logo design in Pakistan and highlighted the possible influences on the evolution of logo design in the region. This dissertation is divided into various chapters and the details of the chapter are given below.

To conduct this research, qualitative research methods and content analysis method on the collected data are used. Data has been collected from various sources including newspapers, previous research papers, reading documents, blogs, surveys, websites, surveys, and case studies. With the help of mentioned sources this research

presents the literature review from the west to Asia and from ancient history to the modern era.

Chapter number three is based on communication and is further divided into visual communication and verbal communication. Explained how visual communication is more effective and impactful and leaves a long-term impression rather than verbal communication, as visual communication is not only based on visuals; this is a very subtle way, if used properly and with complete knowledge. As other domains also played an important role to have a better understanding of visual communication, which teaches the marketers how to use self-experience, timings, and knowledge to make it more effective. Like other languages, visual communication also has characteristics, types, and elements, which have been discussed in this chapter. Further explained how pushers and advertisers are using this powerful medium to sell their products and services. A survey has been conducted to understand the better relationship between logo design and visual communication in the local market of Pakistan, which highlighted the human psychology that how they behave towards certain visuals and their placements.

In the modern world corporate identity known as a logo has different types, which is discussed in the fourth chapter and traced out the origin of logo design and discussed the existing logotypes in the market worldwide. For this chapter, a survey was conducted in the Pakistani market to have a better understanding of how logo design develops the awareness in the consumers and makes the product and company more recognizable without showing the product. Furthermore, discussed how the awareness level of a logo can shift a company to a brand and improves the brand image. Every symbol or icon cannot fall under the category of logo displayed. There

are two kinds of logos commercial and non-commercial both have different attributes which are discussed in this chapter with the example of local brands. Moreover, this is explained in detail how companies and marketers should prefer the right type, form, and symbol for their logo to make it more recognizable.

A logo is specifically used to mark the identity of a product, business, or company. Identity is not only used for companies but also has different types like social, cultural, and national identity. The fifth chapter describes the development and importance of corporate identity. Further explains how types of identities play important roles in the advancement of corporate identity. Alongside the culture, social and national identity, language also plays an important role in this cause and colours provoke consumers' psychology and as result, they react to certain behavior toward certain logo designs. Knowledge of consumer behavior is equally important for marketers and companies to make their company successful and make their logo sustainable and memorable. Thus, this chapter explains consumer behavior, factors that leave an impact on consumer behavior, and the relation between logo and consumer behavior.

In the sixth chapter, the evolution process of logo design and the importance of evolution in the corporate market are described. Various factors involve illustrating the situation for the company to change or upgrade the existing logo design for the betterment. Products, businesses, and companies also follow a timeline of life like human beings which is called the Product Life Cycle. Unlike the human, product life cycle can manage and marketers can maintain the one product on a certain stage for a long time, only by having the good knowledge and information. Furthermore, this chapter describes how companies can be observant and keep their business alive for

centuries. Stay alive or keep the business in the corporate sector companies undergo various evolution processes and the evolution of logo design is one of them. This chapter explained the strategies international companies embrace to redesign the logo which helped to make the appearance of a company young, updated, and advanced. Various factors were involved in the evolution of logo design including the industrial revolution, progress in printing and paper technology, and the invention of the computer. By that time different school of thought was making their way in the various fields including the art field. A proper educational system was founded on design, and Bauhaus plays an important role in this. Bauhaus influenced various designers, artists, and practitioners of all times including graphic designers. This influenced the evolution process of logo design in the west. And author explained how international companies evolved their logo designs to make their company young and up to date.

Likewise international market, in the local market of Pakistan, companies are struggling to survive, to keep updated and fresh look in the competition of new emerging companies and businesses. Seventh chapter traces out and describes the evolution process of companies in the Pakistani market. Further, describes the direct and indirect influences of different factors from socio political scenario of the region, which played an important role in this field and influenced the logo development of Pakistani companies. The eighth chapter conclude this research precisely.

This research is particularly discussing the effects of promotion in re-branding to get a better understanding of the reasons behind the logo change. As companies

around the world are shifting to flat logos by following the minimal design approach.¹ In this research it will be discussed ‘how’ and ‘if’ companies of Pakistani market are adopting this trend or follow the contemporary design approach or not. In this dissertation, logo evolution of various companies from different fields and industries with different work nature, for example, banking system, airlines, education system, textile industry, cement industry, entertainment, petroleum companies, automobile, cargo post services, and pharmaceutical industry are discussed to see how they developed their logo and how they redesign their logos to keep alive their businesses, products, and companies. It will be discussed if the logos of Pakistani companies are influenced or have the local symbols, icons, or shapes that make them original from the other logos.

To compile this research, it was necessary to trace out the traces of logo from history to contemporary era. And to discuss how the journey of a company from product to brand played an important role in the evolution of logo design and how logos are becoming flatter in the contemporary era. In the following chapter types of communication i.e., verbal communication and visual communication will be discussed. Visual communication is one of the major tools to communicate. Following chapter will discuss the history of visual communication and what role it played in the design field. There are various characteristics and elements involved in visual communication which will be discuss thoroughly in the following section.

¹ Daniel Piper, “Has Flat Design Finally Gone too Far?,” *Creative Blog*, last modified on December 13, 2021, <https://www.creativebloq.com/news/minimal-logo-design-thread> (accessed on 13 January 2023).

Chapter 2

LITERATURE REVIEW

This chapter is going to discuss the literature of relevant studies to have the better understanding of logo origin. Furthermore, discusses how logo emerges from history to contemporary world and which factors leave the impacts on logo design development. Logo emerges from the different regions of the world and developed according to the available resources of the era. It's also the provides information about the Western logo development because sub-continent has a long history of British Raj. However, in this section describe the literature from different origins and development of logo design and how western designers and school of thoughts are playing role in the evolution of Pakistani logo design.

Logos are a modern creation, but they cover a particular branch of Graphic Design, the use of which has prolonged constantly throughout the route of human history. A logo can be a combination of symbols and text. It is an observation that the first representation of symbols was a pictorial illustration of objects. Essential role of a logo is to represents the visual identity of a business or company. Evolution of logo designing has gone through various stages from the ancient to modern world. Various innovations played important role in the development of recent image of logo design in west, in Asia and in the whole the world. This dissertation focuses on the evolution of logo design specifically in Pakistan and to identify the sources which influence the logo design visually in Pakistan. Qualitative research method was used to conduct this research. Following data has collected from various sources from past to present, west to Asia. Data has been collected from secondary and primary sources, such as from books, companies owned websites, reading documents, newspaper, previous research, interviews, surveys, and case studies.

2.1. Logo Traces from Ancient History and Past

Five thousand years ago the most primitive writing system was devised in the civilization of the Middle East in Egypt (hieroglyphs) and Mesopotamia (cuneiform).² Art historians believe that it emerged when merchants and administrators were increasing the economy of Egypt, Greek, and Mesopotamia. Sophisticated writing systems on the calendrical system were found from 300 BC, it was generated by the ancient people of Maya from Central America.³ This settlement vanished mysteriously from the face of the earth in the sixteenth century AD.⁴ However, the first known European writing emerged from pre-Homeric Crete and Greece. Egypt and Mesopotamia's scripts reflect that they were advanced in the race of human social development. The Rosetta Stone was discovered in Egypt in 1799, which contains the inscription in three different languages that are Greek, Demotic, and Egyptian hieroglyphs.⁵ The Rosetta Stone makes it easier to understand the Egyptian hieroglyphs for the first time in history. Egyptian hieroglyphs are based on symbols and communicated through symbols and icons. Hieroglyphs are the first known visual communication method known as the pictogram in the present time.⁶ Pictogram means showing an image in symbolic ways which convey the message and meaning with the help of symbols and icons. Such as logo contains the symbols and icons which are the source of visual communication.

The requirement of the logo began with the appearance of a civilized settlement as in the civilization or society, people need to mark the identities in

² David H. Wilson, *Pictograms, Icons & Signs* (London: Thames & Hudson Ltd., 2006), 18.

³ Wilson, *Pictograms, Icons & Signs* (London: Thames & Hudson Ltd., 2006), 18.

⁴ Wilson, *Pictograms, Icons & Signs*, 19.

⁵ Wilson, *Pictograms, Icons & Signs*, 19.

⁶ Alyssa Ida, "The History of Writing," *Exploring History*, last published on January 30, 2020, <https://medium.com/exploring-history/the-history-of-writing-3c673b60b694> (accessed on 12 January 2023).

various aspects of their goods, or trading. It is considered as a mark which helps to bring forth the real identity and this mark itself represents a design that makes logo; it also justifies the meaning and purpose of the product. In the similar way, the logo has been represented throughout the centuries in the form of signs, symbols in the history of mankind. Symbols used in the logo design portray or convey the symbolic meaning. For example, image or symbol of apple in the logo design and associated to the tale of snow-white, food, nature, forbidden fruit and with the apple computer Inc., etcetera. Visually associating one company's identity with the symbols and colours in the form of logos is not new. Art historians found traces of trades in the Indus Valley and Mohenjo Daro c3000 BC to c1500 BC.⁷ Where art historians found the seals which contain the images, flowers, motifs, and symbols of different animals in abstract form (fig. 2.1, 2.2, 2.3, and 2.4).



Figure. 2.1. Large unicorn seal (H99-4064/8796-01) found on the floor of Room 591 in Trench 43, dating to late Period 3C. This is one of the largest seals found from any Indus site. Source: Roy C. Craven, *Indian Art* (London: Thames and Hudson Ltd, 1987), 14.

⁷ British Museum, "Seals from the Indus Valley," http://www.teachinghistory100.org/objects/about_the_object/indus_valley_seals (accessed on 13 February 2017).



Figure. 2.2. Various seals found from Indus Valley Civilization, display in Lahore Museum, Photographed by author.



Figure. 2.3. Seal back, seal founded from Indus Valley Civilization, dated to late period 3C, Source: <https://www.harappa.com/category/blog-subject/seals?page=1>. (accessed on 25th Feb 2017)



Figure. 2.4. Seals top row from left to right: Broken steatite seal, feathers and cartouche, New Kingdom, UC11127 Bottom row, from left to right: Hippopotamus ivory cylinder seal, Naqada I, UC10799 Frog shaped faience seal, bearing the *nfr* hieroglyph, Amarna Period, UC1176

Faience button seal, New Kingdom, UC11137 Glass seal, inscribed Nebmaatre on one face, ruler of Thebes on the other, UC12353, Source: J. H. Breasted, *Ancient Records of Egypt*, Part Four, 233-4.

Art historians believe that these seals had been used for trading purposes. These were used to make a positive imprint, which reflects the purpose, that people might use these seals to mark their identities in the society, their caste, rank, or to mark their goods during the trading. Seals from the Mohenjo-Daro were found in Mesopotamia which justifies the theory of trade relation. In ancient times there was another settlement which has the same dates 3000BC to 800BC which is Egyptian.⁸ The language of Egyptian is understandable which makes it clearer that, these seals were used as the identities which had been worn around the neck of royals and other business families.

⁸ David H. Wilson, *Pictograms, Icons & Signs* (London: Thames & Hudson Ltd, 2006), 20.

In the fifteenth century, the royal courts of Greek used these seals to mark the documents (fig. 2.5, 2.6, and 2.7).



Figure. 2.5. Roman gold seal ring, Depicting a standing God.

Source: <https://www.harappa.com/category/blog-subject/seals?> (accessed on 25th Feb, 2017)



Figure. 2.6. Medieval bronze personal seal with merchant's mark, dating from the 15th century. Source: <https://www.harappa.com/category/blog-subject/seals?> .

? (accessed on 25th Feb, 2017)



Figure. 2.7. Greek signature seals, fifth century B.C. Source: https://www.numisantica.com/index.php?action=extra&extra=A_seal_stamps&lang=en#.WJAaDzgR7QI (accessed on 13th January, 2017)

Civilizations like Greek and Roman used flags in the group to show uniformity and a group can identify their people. In the High Middle Ages flags have been using as primarily as a sign device on the battlefields, with the help of flags and painted shields knights identify each other. In the late Middle Ages and especially during Old Swiss league flags became the signs of fields. Uniformity of flags for individual groups of people became usual in the Early Modern period. Different countries adopted the flags for their nation's representation in the world. Denmark adopted the flag very first as a nation in 1219.⁹

An individual also needs to mark their identity to own the things, for example, famous painter and artists owned their work by their name. These signatures based on the typography or text are their identity. Famous and known artist Rembrandt 'branded' his ownership on his paintings through verities of signatures during his

⁹ www.flagpedia.net, (accessed on 10 March, 2017).

career course but idiosyncratic ‘R’ and matchless personality of letterforms give the unity to marks. The Industrial Revolution eighteenth to nineteenth century time in which major changes in mining manufacturing, transportation, and technology had a reflected change in the United Kingdom and then afterward spread throughout North America, Europe, Asia and eventually the world.¹⁰ This time was the period that was the major turning point of history in human history, in almost every part of daily life. In the late eighteenth century, there was a shift from manual labor to machine manufacturing that was cost-effective and give a boost to the economy. Because of machine manufacturing and mass production reading material was more easily available and became an important part of society. Mass production of goods brought up a basic need for mass communication. The nature of visual information intensely changed. In the late 1700s new typefaces were introduced with bold, heavily slab serif. A new process of printing was evolved called Wood type¹¹. Wood-type manufacturing flourished all over the world and became the popular way of posters printing in mass production. Mass production evolved and improved the existence of brands between 1760-1840. This evolution led to the very first brand printing advertising wave in 1880.¹² In 1740 first American magazine was published with branding and after that poster came with advertising and slogans.¹³ The 1950s was the time when the graphic design came on its own.¹⁴ This field reached to the South Asia

¹⁰ Cynthia Stokes Brown, “The Industrial Revolution,” *Khan Academy*, last modified three years ago, <https://www.khanacademy.org/humanities/big-history-project/acceleration/bhp-acceleration/a/the-industrial-revolution> (accessed on 12 January 20213).

¹¹ Stephen J. Eskilson, *Graphic Design a New History*, (China: Laurence King Publishing, 2007), 188.

¹² Michael Brenner, “Brand Marketing Evolution: A History of Print Content,” Ceros Inspire, last modified on May 19, 2015, <https://www.ceros.com/inspire/originals/brand-marketing-evolution-a-history-of-print-content/>.

¹³ Stephen J. Eskilson, *Graphic Design a New History* (China: Laurence King Publishing, 2007), 190.

¹⁴ Stephen J. Eskilson, *Graphic Design a New History*, 320.

with advent of British people. The very first established examples of logo designs and printed advertisement of this region belong to them.

European America emerged the one more major influence on the world.

European American style became a second great influence on the development of logo design in South Asia. After the Second World War international style took place in United State. Geometric abstraction increased a new reputation in the late 1940s¹⁵ because of Hitler and Stalin, who had both embraced emblematic styles for their propaganda campaign. The corporate identity and logos that were developed in the early 1950s¹⁶ most of them are still in use nowadays; signify the apotheosis of international styles. Multinational businesses, companies, and corporations reinvented the “universal” style and ideology of utopian communism as uttered by geometric abstraction to convey the stability, power, and authority of leading capitalist enterprises. This period is marked as the “Golden Age” of branding, corporate identity, and logos when Paul Rand (1914-1996) like designers created some of the most famous, familiar trademarks and identities of the century.¹⁷ Paul Rand was a designer who was following the Bauhaus style. In the 1960s, both Lester Beall and Saul Bass joined the rush to create new modern corporate identities and logos.¹⁸ The industrial revolution intensely extended the reach power of production on a massive level. This fast pace of evolution brought the era of brand where brands are focusing on their brands to take it on the next level.¹⁹ Some graphic designers have been

¹⁵ Stephen J. Eskilson, *Graphic Design a New History*, 191.

¹⁶ Stephen J. Eskilson, *Graphic Design a New History*, 192.

¹⁷ Stephen J. Eskilson, *Graphic Design a New History* (China: Laurence King Publishing, 2007), 320.

¹⁸ Dan Redding, “Smash Magazine”, Legacy Logo Design, last modified on 6 July 2010. <https://www.smashingmagazine.com/2010/07/the-evolution-of-the-logo/> (accessed on 10 March, 2017).

¹⁹ Sandy Dunlop, “The Eras of Brand,” *Alexander Dunlop: Where Brands Become Worlds*, published in 2019, <https://www.alexanderdunlop.ie/post/the-eras-of-branding-strategy> (accessed on 12 January 2023).

following the inspiration of Paul Rand's style, he believed in the “Less is More” theory. As Paul Rand was practicing Bauhaus school of thought and we can see that inspiration in his work throughout his career. We live in an era that is advanced in form of technology and industry flourishes so rapidly that a brand cannot survive without catching up with the terms and traditions. Now a day’s logos are not only present or published on print material, but they also can be seen on electronic media, for electronic media, the requirement of logo is different rather than the print media. In electronic media, the logo should be as simple as it can be, and the message should be delivered loud and clear. Different companies from the western side already have developed their logos following the “Less is More” theme. And they are communicating or delivering their idea and message to an audience and capable viewers more effectively.

The New World Symphony was established in the late 1980s by conductor Michael Tilson Thomas as an orchestral academy for exceptional graduates of music schools from all over the world.²⁰ The new identity was specially made in tandem with the academy’s move into the New World Center, a twenty-first-century state-of-the-art performance center in Miami Beach designed by architect Frank Gehry.²¹ Pentagram, the design firm, where Bierut is an associate designer, was commissioned to design the identity of the New World Symphony. They started work with three initial letters NWS. They take an initiative to design a logo with initial direction. Once the initial configuration was determined, there were still many rounds of refinement made by the designers to balance the gestural qualities of the mark with legibility.

²⁰ Nancy Skolos and Thomas Wedell, *Graphic Design Process* (London: Laurence King Publishing, 2012), 133.

²¹ Skolos and Wedell, *Graphic Design Process*, 133.

Bierut explains: ‘Some decoding was desirable, but it was also important to have a somewhat immediate reading of the *N, W, S,*’ changeable weight of the strokes give support to readability where at the same time it gives more organic quality to the logo, and that quality related to the gesture of performing.²² And small spaces between the letters to support readability. The ‘S’ overhangs the beginning of the stroke but stops short of closing the shape (fig. 2.8, and 2.9).²³



Figure. 2.8 (a). Initial logo of New World Symphony was a typographic logo of Gehry’s New World Center. Designed by architect Frank Gehry and Bierut from Pentagram (a designer firm).

Source: Nancy Skolos and Thomas Wedell, *Graphic Design Process* (London: Laurence King Publishing, 2012), 135.

²² Nancy Skolos and Thomas Wedell, *Graphic Design Process* (London: Laurence King Publishing, 2012), 134.

²³ Skolos and Wedell, *Graphic Design Process*, 135.



Figure. 2.8 (b). Initial logo of New World Symphony, Re-illustrated by Author, Re-illustrated in Adobe Illustrator.

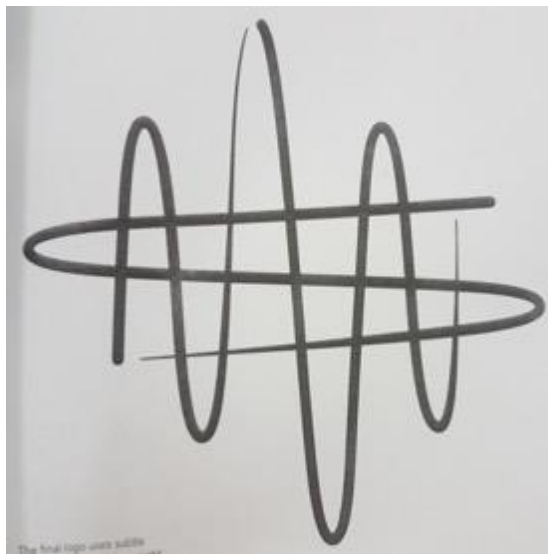


Figure. 2.9 (a). The final logo of New World Center, Name: New World Symphony, Initials 'N', 'W', 'S' Based Logo. Designed by architect Frank Gehry and Bierut from Pentagram (a designer firm).

Source: Nancy Skolos and Thomas Wedell, *Graphic Design Process* (London: Laurence King Publishing, 2012), 135.

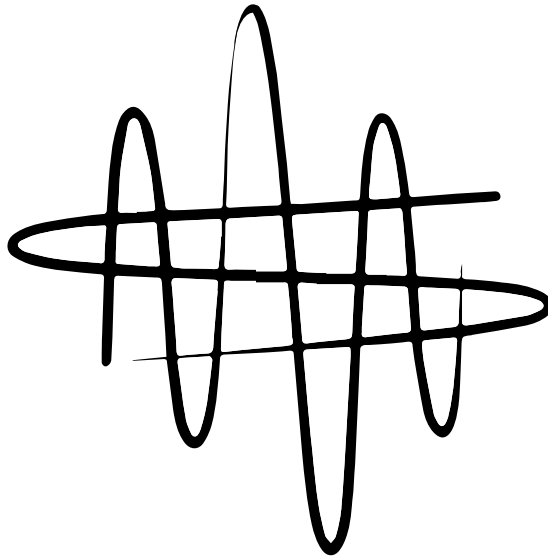


Figure. 2.9 (b). The final logo of New World Center, Name: New World Symphony, Initials 'N', 'W', 'S' Based Logo. Designed by architect Frank Gehry and Bierut from Pentagram, Re-illustrated by Author, Re-illustrated in Adobe Illustrator.

History of logo emerges from the different areas of world in various forms and developed according to the requirement and resources of the time. This dissertation mainly discusses and focuses on the western logo development after having the clarification of logo origin and history because sub-continent has a long history of British rule. Directly and in-directly sub-continent has great western influence on various social and political aspects. This dissertation provides an understanding of the logo design development in Pakistan with the reference to the influences of western style.

2.2. Sorting and Originality of Logos

A logo is an emblematic illustration of a company, industry, institution, or organization, which represents the functionality of a certain company and its work. The development of digital and multimedia is increasing day by day and the availability of image data on the internet nowadays is very gigantic and growing

exponentially. There are a lot of websites e.g., Yahoo, Google, Getty Images, Corbis, and Bing who are controlling this kind of data. These platforms provide their services in maintaining, classification, reclamation, and detection of this data according to their characteristics. The logo came under the umbrella of these categories for classification purposes. It is a combination of icons, symbols, and images sometimes, and as we know a logo is a symbolic representation of a company in the corporate world. Once the logo is designed for a company, that must be verified for its exclusivity, uniqueness, and its originality. It is very much important to testify to the logo's originality otherwise newly developed design will be plagiarized with the help of existing data which ended up with the similarity of an existing identity of some other company whose work mission and vision is entirely different from the similarly designed logo. A system is required for such kind of testing in logo designing because the first requirement is its originality and uniqueness. N. Vinay Kumara, Pratheeka, V. Vijaya Kanthaa, K. N. Govindarajua, and D. S. Guru designed a system for logo classification based on their appearance.²⁴ A logo's classification system constructed on the logo's manifestation. Classification makes use of global logo's characteristics into the separate categories according to their classification. Shape, colour, and texture utterly describe the global characteristics of logo image. Originality can be done by logo's colour, shape, and texture.

2.3. Brand, Re-Brand, and Product Life Cycle

The brand is not a new thing it has been around for centuries. Although the concept of the brand became vital in lives since the 1980s.²⁵ Branding has become

²⁴ Kumara N. Vinay, Pratheeka , Kanthaa V. Vijaya , K. N. Govindarajua, and Guru D. S., "Features Fusion for Classification of Logos". *Procedia Computer Science* 85 (2016) 370 – 379, doi: 10.1016/j.procs.2016.05.245.

²⁵ Robert Jones, *Branding: A Very Short Introduction* (New York: Oxford University Press, 2017), 28.

inescapable or pervasive for thirty years so that product can reach to every corner of the world as well. The branding aims to provide ‘billions of reasons to believe’.²⁶ Branding presents the image of a product in a way that makes people feel good about it and inspired them to buy the product. Many studies have compared brands to human beings and researchers inspect the relation of brand personality,²⁷ brand-consumer relationship,²⁸ and human representations of brands as Mr. Peanut and Michelin Man.²⁹ The anthropomorphic theory states that people have a natural tendency to ‘anthropomorphize’ brands, thus assigning human characteristics to non-human objects and events.⁴ Ensuring the similar logic, one could associate the human’s life cycle with the brand’s life cycle because somehow both have the same issue of aging. For example, a product has a date of birth (launch of the brand), childhood (first years), goes through puberty (potential problems arise in the early stages), gets married (through mergers and acquisitions), reproduces (through brand extensions), grows older (market share decreases, sales vanish), and finally dies one day (through inappropriate and inefficient management).³⁰ To control the effects of aging on a brand image can be controlled by the company. It is a necessity to recognize the time in which brands shift into the final stage of the product life cycle to save the brand or product from death (decline stage). According to Lehu, “a brand is considered as an old brand as soon as consumers begin to neglect it. This is not

²⁶ Robert, *Branding: A Very Short Introduction*, 28.

²⁷ Jennifer L. Aaker, “Dimensions of brand personality,” *Journal of Marketing Research* 34, no.3(1997): 347–56.

²⁸ Jennifer Edson Escalas, “Narrative processing: building consumer connections to brands,” *Journal of Consumer Psychology* 14, no. 1 & 2 (2004):168–80.

²⁹ Aggarwal P., “Is that car smiling at me? Schema congruity as a basis for evaluating anthropomorphized products,” *Journal of Consumer Research* 34, no.4 (2007): 468–79.

³⁰ Aaker DA and Joachimsthaler EA. *Brand leadership* (New York: Harvard Business School Press; 2000), 62.

because the brand's products lack quality, but simply because they taste, sound, or look old compared to the new ones.”³¹

Re-branding is the key to saving a brand from dying. Word ‘Re-brand’ is a neologism, which is the combination of two words: re and brand. Word ‘re’ is a preface to the conventional verb of action which means ‘anew’ and ‘again’, which indicates that action is done in a second attempt. A conventional definition of the word brand suggested by the American Marketing Association, “a name, term, symbol, design or a combination of them intended to identify goods or services of one seller or a group of sellers and to differentiate them from those of competitors.”³² This definition highlighted the activities which a business or company input for distinguishing by implying the change of name or visual identity.³³ Possible characteristics of rebranding are developing a new term, name, symbol, icon, design, or sometimes the combination of all, which establish a new image in the mind of consumers and (re)position the product in a positive and improved manner. The rebranding includes four Ps theories. i.e., Product, Price, Place, and Promotion.³⁴ This research is particularly discussing the effects of promotion in re-branding to get a better understanding of the reasons behind the logo change. The promotion contains the advertising part of a brand in which a certain product or brand advertises itself in a market according to its identified consumer.³⁵ The initial part of the description implies changes in the aesthetics of marketing in which it is obligatory to change all

³¹ Lehu J-M. “Back to life! Why brands grow old and sometimes die and what managers then do: an exploratory qualitative research put into the French context,” *Journal Marketing Communication* 10 (2004): 133–52.

³² Laurent Muzellec and Mary Lambkin, “Corporate rebranding: destroying, transferring, or creating brand equity?,” *European Journal of Marketing* 40, no. 7/8 (2006): 803-824.

³³ Leslie de Chernatony and Francesca Dall’Olmo Riley, “Defining a brand: beyond the literature with experts’ interpretations”, *Journal of Marketing Management* 14, no. 5 (1998): 417-43.

³⁴ Goi, Chai Lee. "A review of marketing mix: 4Ps or More?" *International journal of marketing studies* 1, no. 1 (2009): 2.

³⁵ Goi, Chai Lee. "A review of marketing mix: 4Ps or More?," 2.

elements, or specifically some of them, to be entitled to the label of ‘re-branding’. Certainly, there is a continuum in rebranding from the evolutionary revision of the logos.³⁶

2.4. Importance of Minimal Logo in Contemporary Era

The logo is a “graphic design that a company uses, with or without its name, to identify itself or its products.”³⁷ Logo is one of the most powerful elements of a brand because of brand knowledge and accordingly, brand equity.³⁸ Certainly, a logo is one of the different elements that communicate through visuals and successfully deliver the message, most importantly it helps to recognize a certain brand and provokes an emotional response.³⁹ A major feature of a brand i.e., logo design is brand identity. And how brand identity influences the viewer and how its effect the food intake potential of the consumer. Certainly, a brand logo could have various downstream influences on brand awareness and buying behavior.⁴⁰ The trend of logo simplification increasing rapidly in today's world. Several famous and more identified major brands e.g., Nesquik⁴¹ (fig. 2.10), Subway⁴² (fig. 2.11), and Pepsi⁴³ (fig. 2.12)

³⁶ Helen Stuart and Laurent Muzellec, “Corporate makeovers: can a hyena be rebranded?,” *Journal of Brand Management* 11, no. 6 (2004): 472-82.

³⁷ Pamela W. Henderson and Joseph A. Cote, “Guidelines for selecting or modifying logos,” *Journal of Marketing* 62, (1998): 14-30.

³⁸ Keller KL. *Strategic brand management: building, measuring, and managing brand equity* (Upper Saddle River, New Jersey: Prentice Hall; 2003).

³⁹ David A. Aker, *Managing brand equity* (New York: Free Press; 1991), 15.

⁴⁰ M. Chevalier, Gerald Mazzalovo, and J. Lacour, *Pro logo: Brands as a factor of progress* (New York, NY: Springer, 2003), 35.

⁴¹ “Nesquik Logo,” *1000 Logos* (blog), last modified on December 15, 2021, <https://1000logos.net/nesquik-logo/#:~:text=The%20earliest%20Nesquik%20logo%20reflected,it%20appeared%20only%20in%201984> (accessed on 01 March 2022).

⁴² “Subway Logo and the History Behind the Business,” *Logo My Way* (blog), last modified on January 2, 2018, <https://blog.logomyway.com/subway-logo-design-history-business/> (accessed on 01 March 2022).

⁴³ “Pepsi Logo,” *Famous Logos*, last modified on 2012, <https://logos.fandom.com/wiki/Pepsi> (accessed on 25 Feb. 2019).

have improved and redesigned their logos by opting for Less is More theory with a minimalistic approach.⁴⁴

Figure. 2.10. Journey of Nestle Nesquik’s Logo since 1948- till date. Source: “Nesquik Logo,” *1000 Logos* (blog), last modified on December 15, 2021, <https://1000logos.net/nesquik->



logo/#:~:text=The%20earliest%20Nesquik%20logo%20reflected,it%20appeared%20only%20in%201984). (accessed on 01 March 2022).



Figure. 2.11. Evolution of SUBWAY logo since 1965 to till date. Source: “Subway Logo and the History Behind the Business,” *Logo My Way* (blog), last modified on January 2, 2018, <https://blog.logomyway.com/subway-logo-design-history-business/> (accessed on 01 March 2022).

⁴⁴ Luke Clum, “A Look at Flat Design and Why It's Significant”, last modified on 2013, <https://uxmag.com/articles/a-look-at-flat-design-and-why-its-significant> (accessed 25 Feb. 2019).



Figure. 2.12. Development of Pepsi Logo in timeline. First logo appeared in 1898 and in 1950 re-appeared within a shape and with two different colors. Arnell Group a New York based designer revamped logo after 2006 and still in used. He featured a less formal rounded “smile” with lowercase typeface.

Source: <https://www.famouslogos.us/pepsi-logo/> (accessed on 25th March, 2017)

Flat logo designs are expected to influence the consumer’s attitude positively. Logo design specifically can influence consumers’ buying behavior. The study has proven that simplification of a logo can evoke consumers to consume more food rather than the non-flat and complex logo brand.⁴⁵ By studying prestigious brands’ logos, it came to know that increasing disfluency (e.g., by adding a text in a difficult-to read font) rather than fluency (e.g., by adding a text written in easy-to-read font) promotes purchase intentions of consumers.⁴⁶ The company should consider the nature of the product before adopting the logo: as simplification of a logo can increase food consumption, but in the case of a product that is not a food item might this result not applicable according to the nature of demand of that certain product.⁴⁷ We can identify the complex logo and non-complexed logo by giving five elements. The

⁴⁵ Vera Bossel, Kelly Geyskens, and Garoline Goukens, “Facing a trend of brand logo simplicity: the impact of brand logo design on consumption,” *Food Quality and Preference* 71, (2019): 129-135.

⁴⁶ Anastasiya Pocheptsova, Aparna A. Labroo, and Dhar Ravi, “Making products feel special: When metacognitive difficulty enhances evaluation,” *Journal of Marketing Research* 47 no. 6 (2010): 1059–1069.

⁴⁷ Bossel and et., “Facing a trend of brand logo simplicity,” 130.

elements which cause complex logos are gradients, drop shadows, bevel, reflection, and rotation.⁴⁸ By observing these five elements level of the complex design of the logo can be measured more easily. Because a complex logo has all these elements at once and a simple logo has not even one of these elements. The simplicity of a logo is a popular trend nowadays and we can see that evidence in various brand logos for example Coca-Cola, PSO (Pakistan State Oil), Mobilink, these companies' logos have flat designs. Research has shown that simple and less complex shapes and fonts are more attractive, eye-catching rather than complex shapes.⁴⁹

2.5. Animated Logos and Acceptance of Animated Logo in Audience

While the market of digital marketing for example mobile applications, smartphone devices such as mobile phones, tablets are expanding and people adopting these devices worldwide, which increases the opportunity of digital marketing worldwide. "The creation, communication, and delivery of customer value through the wireless, mobile medium."⁵⁰ According to Bart, Stephen & Sarvary mobile advertising is one of the most and fastest increasing formats of advertising since 2013, worldwide approximately 16.7 billion dollars has been spent on advertising in 2013 which is expected to cross 62.8 billion dollars by 2017.⁵¹ Presently, the greatest ubiquitous form of advertising are web banners and web pages advertisement, but as mobile technology endures to development and evolution, mobile marketing is changing rapidly day by day. As mobile marketing and the digital advertising

⁴⁸ Pamela W. Henderson and Joseph A. Cote, "Guidelines for selecting or modifying logos," *Journal of Marketing* 62, (1998): 14–30.

⁴⁹ Rolf Reber, Piotr Winkielman, and Norbert Schwarz, "Effects of perceptual fluency on affective judgments," *Psychological Science* 9, no.1 (1998): 45–48.

⁵⁰ Varnali, K., Toker, A., and Yilmaz, C. *Mobile marketing fundamentals and strategy* (New York: NY: McGraw-Hill, 2011), 5.

⁵¹ Yakov Bart, Andrew T. Stephen, and Miklos Sarvary, "Which products are best suited to mobile advertising? A field study of mobile display advertising effects on consumer attitudes and intentions," *Journal of Marketing Research* 51, (2014): 270–285.

environment evolve it becoming a great challenge for marketers to make their brand more prominent and distinctive in the corporate world and engage more protentional customers. A logo means visual identity and an important element to express a particular brand's values.⁵² Logo's important strategy is to create a vivid and bright brand identity in the corporate world to gain and capture buyer attention and to promote brand loyalty. In this favor, animation played an important role in grabbing consumer attention in online environments.⁵³ Companies that used animated logos remain unusual and rememberable, these kinds of logos mostly can be seen on the website as web banners and mobile devices. According to research conducted by Brael and Hagtvedt in 2015, four-hundred television commercials went on air in the primetime of United States programs and three-hundred web banners have seen on the famous websites of the U.S. it's observed sixty percent of those commercials presented static and inert logos and in web banners, the percentage of unmoving logos was ninety percent.⁵⁴

Conferring by these researchers that the reason for using static logos was this, at that time print media was very dominated and it was not possible to use animation medium in the print medium, so most companies restrict themselves to just fade in and fade out type animation in logos back that time. Further Brael and Hagtvedt studied the use of animated logos by the different companies with different visions and genres in 2015 and they suggested that animated logo encourages a more favorable attitude towards a company by consumers. Animation gives the self-impact

⁵² Pamela W. Henderson and Joseph A. Cote, "Guidelines for selecting or modifying logos," *Journal of Marketing* 62, (1998): 14–30.

⁵³ Barbara Fasolo, Raffaella Misuraca, Gary H. McClelland, and Maurizio Cardaci, "Animation attracts: The attraction effect in an on-line shopping environment," *Psychology & Marketing* 23, no. 10 (2006): 799–811.

⁵⁴ S. Adam Brasel and Henrik Hagtvedt, "Living brands: Consumer responses to animated brand logos," *Journal of the Academy of Marketing Science* 44, no.5 (2016): 639-635.

of movement e.g.; logo move to upwards and bouncing logo shows the movement which could be acceptable for any entertainment company but a stable firm like insurance company may prefer static logo or different type of movement in animation. Additionally, auspicious attitudes ascend when the personality of a brand is recommended with the help of animation which is reliable and different from other brands cues, for example, logo's graphic and slogan of brands. Despite all these findings Brael and Hagtvedt did not research or investigate the impact of animation logos and the impact of the movement in a different direction can affect consumer behavior towards brands and their identities (logos). Therefore, a momentous gap occurs in the slight literature on the movement of logos especially local brands and companies in the corporate world of Pakistan.

In this research, it will be discussed how Pakistan's companies developed and re-developed their brand identities which fulfill the contemporary design requirement of the era. For example, one of the companies is Lipton Yellow Label is a Unilever brand; it is a tea product that is working and available in the market since 1890s. It is an international brand working from New Jersey. Its logo has been changed in 2014 to attract and cater to more target audiences. They simplified its form by following less is more theory (fig. 2.13 and 2.14).



Figure. 2.13. Lipton Yellow Label Tea Logo, Lipton Yellow Label company is Co-company with Pepsi. This logo had been used for 1890 – 2002. Source: <http://logos.wikia.com/wiki/Lipton> (accessed on 25th March 2017).



Figure. 2.14. Redesigned logo of Lipton Yellow Label. Tea Company. Logo designed by BrandCom Middle East Advertising Agency. This logo has been using since 2014. Source: <http://www.advertolog.com/lipton/promo/lipton-tea-tags-15477805/> (accessed on 25th March, 2017)

Following companies also have developed their logos according to the requirement of time; in this research development process of companies will be discussed.

Companies from Pakistan have developed their logos and identities at the very first stage but after that requirement of time has changed, new theories became into practice, and they develop their logos regarding the time and the requirement of time.

As electronic media, social media, and dot com evolved in current society and most of the advertisement is based on these platforms, companies developed their logos to fulfill the requirement. This research discusses the companies which are working in Pakistan nationwide or internationally to conclude how companies are using symbols and icons from our cultural effect and flavor of our own culture. Some of the

companies and sectors are not using the direct representation of local culture. For example, the educational sectors logo (fig.2.15 and 2.16) has a badge shape image.

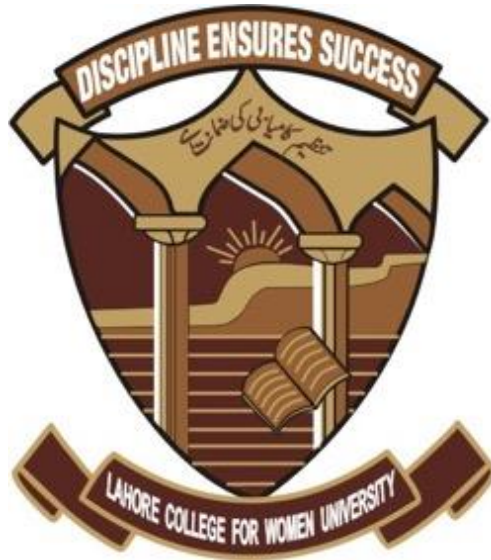


Figure. 2.15. Lahore College for Women University, Lahore. This logo been in used for 94 years. Source: <http://www.lcwu.edu.pk/> (accessed on 27th April 2017)



Figure. 2.16. Kinnaird College for Women, Lahore. Logo been in used since 1913. <http://www.kinnaird.edu.pk/about-kinnaird/> (accessed on 27th April 2017).

That badge shape has been used by Greek and Romans (fig. 2.6), but they used these shapes to mark their royal identities in the royal court and they used these shapes like shields during wars.



Figure. 2.6. Medieval bronze personal seal with merchant's mark, dating from the 15th century. Source: <https://www.harappa.com/category/blog-subject/seals/> (accessed on 25th Feb, 2017)

This comparison shows that different shapes and symbols have different meanings according to the area and region. The difference can be in the war scenes of the Mughal period from Akbar Nama's illustration in which they used a shield in a round shape (fig. 2.17 and 2.18). As these are local educational institutes and how and why are they describing or presenting their visual identity to the world.



Figure. 2.17. Painting, Akbarnama, wounding of Khan Kilan, outline by Miskin, painting by Sarwan, opaque watercolour and gold on paper, Mughal, ca. 1586-1589. Museum Number IS.2:88-1896. Source: <https://www.pinterest.com/pin/488640628304199319/> (accessed on 27th April, 2017)

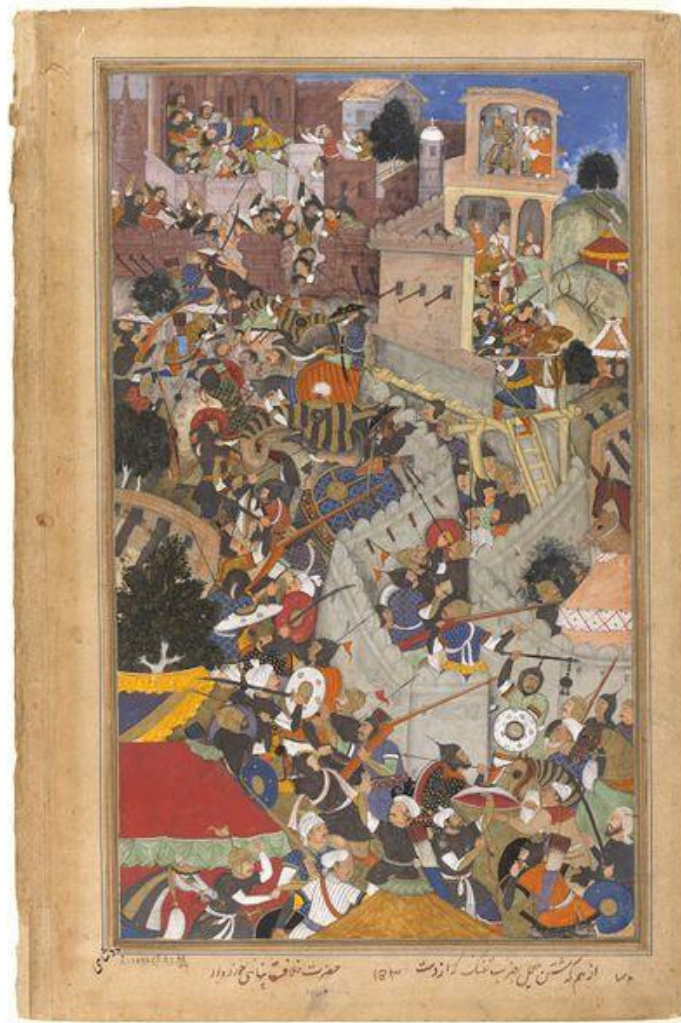


Figure. 2.18. Painting, Akbarnama, Akbar shoots Jaimal, opaque watercolour and gold on paper, Mughal, ca. 1586-1589. Museum Number IS.2:68-1896. Source: <https://www.pinterest.com/pin/488640628304198866/> (accessed on 27th April 2017)

Chapter 3

HISTORY OF LOGO DESIGN

Logo design is a fundamental branch of graphic design. Moreover, the history of graphic design is linked to the pre-historic period as well. Every civilization has come up with a new trend, technique, or system of visual communication since eons. Like Ancient Egyptian symbols of animals and walls with hieroglyphs, Ancient Romans and Greeks marked their pottery and art to identify the manufacturer, these were the different approaches to mark the ownership in ancient time. In the same manner, during the medieval times in Europe, language appeared in visual form as heraldic crests and symbolic signages.⁵⁵ Heraldries were associated with design elements that give societal meaning and status, a specific set of shapes and colours represent different noble families. Since the last century, Lifestyle have become complex gradually, which time has observed exponential growth in almost every field of work. Development in printing and advertising pushed the logo design in limelight. In hindsight, becoming memorable to the consumer has become a huge challenge, which open the new horizons to the different styles and evolution in logo design. However, it became essential need to adopt the trend to survive in the competitive market. Evolution in this field has brought up better forms of design. As the philosophers have always reminded us: change is the only constant in life. People change and evolve. The process of progress meanwhile keeps its pace. For this reason, various western companies will be discussed in this chapter which are surviving by evolving their logo design. Keeping in view the past history of Pakistan and the evolution of historical, social and political ideas, it is imperative to discuss several

⁵⁵ Brandee johnson Brand, "The Evolution of Logo Design," *Limelight Marketing* (blog), last modified in 2021, <https://limelightmarketing.com/blogs/the-evolution-of-logo-design/> (accessed on 9th February 2023).

western sources of design evolution because ultimately Pakistan possess unavoidable western influences on the development and evolution of design process. In this chapter, various reasons for the evolution of corporate identity and its importance are discussed.

3.1. Importance of Logo Evolution in Corporate Identity

Today, a change in design works like an individual component which generates a ripple in the system. Thus, the whole system interacts internally in a more multifaceted and complex way. In the last two decades, new techniques of design have entered the system via updated technology and software. This has completely changed the role of visual communication. Besides this, new trends in media also bring changes in design thinking and the design process for the consumer. Conventionally, the designers and market managers of any company developed or produced the work by refining their craft. The main goal was to deliver the message of a certain company or product to the consumer. The designer's first approach is to work in a manner which provides a better visual access towards things. In this he or she has to be good at convincing the audience.

The evolutionary history of corporate identity in the field of graphic design is filled with marvelous, striking, and attractive objects. They have a remarkable influence on the visual communication of the times. New media and techniques provide the essentials in the development of more effective messages and identities. This they manage by employing a user-friendly designer who creates ergonomic designs. So, both the users and the consumers can experience these designs in a positive way. Nowadays, it is very easy for anyone to design with a little help from the right sort of software and get their acts of creation published on social media. The

software lends freedom of choice and opens new doors to possible techniques in graphic design and visual communication. In the present era of advanced technology, any person who is aware of computers can choose any software, write some informational text, and change the font and colour accordingly. Finally, an edited photograph is the only prerequisite needed after giving a finished look to their work. An update on the various existing media is possible without any need for formal education or a formal degree in graphic design studies. However, that output probably won't have the professional finishing touches and will show weakness in layout with reference to aesthetics sense in the execution. That is the point where a professional and fully capable designer is required to create something which grabs the attention of the maximum number of members of the audience. Current developments in technology not only allow the freedom to design in a do-it-yourself manner but also lend the awareness and knowledge to the audience whereby they can identify good design with its characteristic final professional look.

In the last decade, the swift development in technology has provided various sources of information and digital media is at the top of the list. Nowadays, this digital portal is the common source of people's interactions with each other despite differences in their backgrounds and demographics. Digital media shapes the new experiences of communication in both the verbal and visual field. Not all of this happened overnight. Decades upon decades have been required for this kind of change to take place. However, these changes have gone through different phases and developments of that era. As was discussed in the previous chapter, the beginnings of humankind are inextricably tied up with the beginnings of visual communication. In fact, it all started with the Stone Age. Over time, new settlements and civilizations have evolved and new forms of visual communication have been emerging in the

history timeline. Examples include seals, hieroglyphs and new writing styles that had been introduced in China.⁵⁶ Every invention led to novel trends in visual communication. As for designers, they mainly need to know how people process the given information cognitively. With the help of technology, designers can create some meaningful and expressive messages in visual communication. These have to be understandable by the consumers on both an emotional and a cognitive level. In the present era, it is the graphic designer's responsibility and job to design or create a layout, which could fit in the cosmos of a visually saturated world. Moreover, the design has to be very efficient and effective in being able to communicate the gist of any message.

A sense of acceptance has been a very necessary and essential part of any civilization and settlement for the sake of its sheer survival. New theories about brands and corporate images have been emerging with the passage of time. Among these, those brands and corporate sectors which adapted to the inevitability of change have managed to survive. However, ignorance is one of the main reasons for brand failure in the history of the corporate world. This is one of the main aims of this research. To identify the reasons behind brand failure with reference to corporate identity and its development in Pakistan is a focal goal of this thesis.⁵⁷

In the corporate world, it is very necessary to have complete knowledge and awareness of the market demand and the consumer's interest in any product and company. The development of advanced technologies and new media impact the needs and wants of consumers in the existing market. When marketers and company

⁵⁶ "History of Visual Communication," Visual Communication, <https://www.historyofvisualcommunication.com/> (accessed on 10 April 2020).

⁵⁷ Kausar Saeed and Siddiqui Kamran, "Brand Failure and Product Life Cycle: Descriptive Analyses," *Sci. Int. Lahore* 27, no. 5 (2015): 4655-4659.

decision makers do not focus on the changes or take efficient steps to save the company, then consumers will be automatically attracted to other products and companies. According to researchers in the Pakistani market, many products failed and became defunct at the awareness stage because of the poor placement strategy, marketing, or promotion campaign.⁵⁸ The researchers repeatedly linked and associated the brands with human beings by studying the brand-consumer relationships and brand personalities.⁵⁹ Additionally, the theory of anthropomorphism⁶⁰ states that human beings have a quality by their very nature to “anthropomorphize” with brands. This they do by transferring characteristics of human beings to non-living things and sometimes to events as well.⁶¹ This is the main reason why researchers and experts compare the life of a brand with a human life. It reflects the fact that somewhere in the process of marketing, a brand faces aging problem. This procedure is called the Product Life Cycle.

3.2. Product Life Cycle (PLC)

Product life cycle (PLC) is a complete cycle of a business, company, and product life span in the market. It is a cycle which every product goes through from beginning to end. This cycle is divided into four basic stages. The product life cycle helps the marketers and decision-makers of any business and company to make some important decisions which go in the favor of their business. This cycle helps the marketers to decide at which stage, the product requires change or enhancement in the

⁵⁸ Saeed et al., “Brand Failure and Product Life Cycle: Descriptive Analyses,” 4655-4659.

⁵⁹ Pankaj Aggarwal, “Is that Car Smiling at Me? Schema Congruity as a Basis for Evaluating Anthropomorphized Products,” *Journal of Consumers* 34, no. 4 (2007): 468-79.

⁶⁰ Theory of Relationship and Linkages the Characteristics of Other’s Characteristics with Human Beings.

⁶¹ Stewart Guthrie, “Anthropomorphism: A Definition and a Theory,” in *Anthropomorphism, Anecdotes, and Animals*, ed. Mitchell Robert, Thompson, and Miles H. Lyn (Albany: State University of New York Press, 1997), 50-8.

product pricing, packaging, and increase or decrease regarding the advertising budget. This is the cycle, which can help marketers to design some effective strategies that will allow any product and business to enjoy a long life.

Raymond Vernon a US economist first introduced this cycle in 1699.⁶² Four stages of the product life cycle are Introduction, Growth, Maturity, and Decline (fig. 6.1).⁶³ Some marketing experts also call them growth-share mix in marketing terminology, for example: Question Mark, Star, Cash Cow, and Dog.⁶⁴

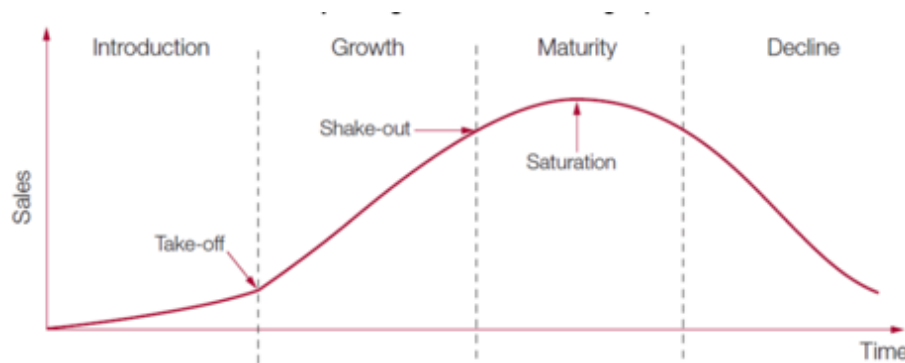


Figure 3.1: Product Life Cycle Graphical representation, Firstly introduced by US economist Raymond Vernon in 1699. <https://www.altexsoft.com/blog/business/product-life-cycle-how-to-extend-your-product-market-presence/> (accessed on 11 April 2020).

3.2.1. Development, Introduction or Question

This is the phase where a new product is introduced in the market after going through the stage of development. The product's first appearance in the market creates a remarkable impact on consumers and the public. The public is gaining

⁶² Altexsoft, "Product Life Cycle: How to Prolong Your Product Market Presence," *Altexsoft Business* (blog), last modified March 19, 2019, <https://www.altexsoft.com/blog/business/product-life-cycle-how-to-extend-your-product-market-presence/> (accessed on 11 April 2020).

⁶³ Pankaj Kusum Ramdas, "Product Life Cycle," SlideShare, last modified June 26, 2016, <https://www.slideshare.net/prkppt/6product-life-cycle> (accessed on 11 April 2020).

⁶⁴ Adam Hayes, "BCG Growth Share Matrix," Investopedia, last modified January 16, 2020, <https://www.investopedia.com/terms/b/bcg.asp> (accessed on 11 April 2020).

knowledge of the arrival of a new product in the market. It experiences or exposes itself to the physical appearance (packaging, colour, and size etc.) of the product for the first time in the store, display center or other selling place. Nowadays, there is an example of a product, which is in its early stages of introduction in the market of Pakistan and on a worldwide level as well. That product is Samsung's Smart Phone Z Flip. It is a unique product in the world of smartphones since it has a glass body which can be flipped. At the stage of introduction, marketers can define different goals according to the nature of the product, market, and consumers.

For example, the first step is to attract the maximum number of eligible and potential customers or consumers. This is accomplished by introducing the product through advertising on a mass level. Advertising strategy in turn depends on the nature of the product and its consumers. Where there are a limited and selected set of consumers required from the selected segments, the advertising campaign will be launched in a selected medium on a small scale. Secondly, marketers can decide different strategies in which consumers can have the experience of the product before spending money on it. In this case, normally companies introduce or launch products in the form of free samples or testers. For example, Ponds Beauty Face Wash was first introduced in the form of free samples with an existing product (Ponds Beauty Cream) in different retail shops. Normally, companies use a twin-pricing strategy at the introduction level. They offer an introductory price that is less than the actual price which may cover the production price, distribution price, advertising budget, and thus they reap a very low profit. Right after crossing the introductory stage, decision-makers from any company increase the price which covers the profit price in a reasonable ratio. Not every product requires the same length or time span at the introductory level. Some companies and products cross this stage in the wink of an

eye. It all depends upon the nature of the product and sometimes on the advertising strategy and the registration of product identity in the consumers' minds.

Every stage of the life cycle has its advantages and characteristics. Some characteristics are as follows:

- Low sale ratio and high advertising ratio
- The profit ratio being below the line
- Consumers being new to the product as the product is new for them as well
- The risk of liking and disliking the product are both quite high

There are some strategies, which can help the marketers and company owners to give a boost to the product. The product can thus survive the introductory stage in the minimal amount of time via the following ways:

- Introduction of product through its experiential value
- Twin-pricing strategy
- Reaching the maximum sales points after launching the product
- Most importantly, making the identity of the product a memorable one with the selection of the right set of colours, symbols, and icons.

3.2.2. Growth or Star

“Growth or Star is the product life cycle stage at which a product’s sales rise rapidly and the profits reach their peak point.”⁶⁵ This is the second stage in the cycle. It guarantees surety of product survival. As Sally Dibb states: Growth is a stage of rapid sales, and it is precisely the point at which profit increases.⁶⁶ In addition to this,

⁶⁵ Sally Dibb and Lyndon Simkin, *Marketing Briefs: A Revision and Study Guide* (Elsevier: Burlington, M.A, 2004), 85.

⁶⁶ Dibb and Simkin, *Marketing Briefs*, 86.

it is the stage where consumers start accepting and liking the product and they prefer to buy it instead of other stuff. Moreover, the consumer starts word of mouth advertising among his or her social circle. Apple Air pods are the best example so far of a product, which is now in the growth stage of product life cycle. This is the stage where an organization take some tough decisions about the marketing strategy, either to increase or decrease the marketability according to the market response. Normally, the organization does not change product price in this stage because the production of the product has already increased and the demand for the product has also increased. Besides this, the positive development in production graph is also taking place. This is the time when new competitors are also entering the market. The salient characteristics of this stage are as follows:

- Increased sales and production of the product
- The profit ratio is on the increase
- Organizations can further expand into the market and extend the reach of their product
- The advertising ratio will increase as well to develop the brand image from the consumer's point of view

Advertising on a massive scale will increase the awareness of the product among the consumers. Through advertising, marketers can easily expand into the market. The elements which are a necessity here include: price, branding, and most importantly a strong and well-organized identity which will go on to establish a strong position for the brand in the market.

At this stage, organizations, businesses, and companies make sure that their product will stay on the stage and survive this stage with phenomenal success. A

strong identity (logo) or corporate identity and brand are the major factors that help any product to survive this crucial stage. After surviving the growth stage, the product can develop its long-term relationship with the consumers and the market. On the other hand, some products do not survive the growth stage successfully and directly go into decline. There are so many reasons for the failure of a product. A timely overview of market feedback and updates in marketing strategy can help the product survive. Sometimes rejuvenation in product identity or logo design can bring the product back to life.

3.2.3. Maturity or Cash-Cow

“Maturity or cash-cow is the stage at which a product’s sales curve peaks and starts to decline and the profits continue to decline.”⁶⁷ At this stage, maintaining the flow of cash is the priority of the organization and marketers. There are examples of a few products, which have been surviving at this stage since decades. The soft drinks, Pepsi and Coca-Cola are the best examples of this. Organizations try to attract more potential consumers through advertising at this stage. Without maintaining the product quality and price, a product cannot stay for a long time in this stage. For obvious reasons, some products do not survive this stage. For example, nowadays the market value of DVDs and CDs is going down. This is because of the rapid rate of technological development. DVDs and CDs are being replaced by other sources of data communication methods.

Pepsi and Coca-Cola are fierce competitors with each other in the market. Some other products did try to compete with them such as Next Cola and Gourmet Cola, but

⁶⁷ Sally Dibb and Lyndon Simkin, *Marketing Briefs: A Revision and Study Guide* (Elsevier: Burlington, M.A, 2004), 85.

they could not survive the star stage. In comparison to previous stages, this is the stage where products spend most of the time in their life cycle. With timely management in marketing strategy and a bit of problem solving, a product can spend up to a century in this stage. The main characteristics of this stage are as follows:

- Trust is developed through a long-term relationship
- Intensive competition is faced fair and square
- Both scenarios can be seen in this stage: massive advertising to increase or attract more consumers and for some products the ratio of advertising is less than profit or sales.

New features in the product can be introduced like some new flavors or fragrances.

For example, Lipton Yellow Label was established in 1890 in Sri Lanka and launched in Pakistan in 1948.⁶⁸ Lipton Yellow Label is an example of a product which has survived the maturity stage for over a century. Lipton did upgrade its marketing mix by introducing a new identity in 2000. It also rejuvenated the logo design of Lipton Yellow Label in 2014 (fig. 6.2).⁶⁹ Besides this, for survival in the maturity stage and targeting new potential consumers, Lipton introduced a new range of products and upgraded its unique selling point to become more prominent in the arena of competition.

⁶⁸ About Us, "Discovery the History of Lipton Tea," Lipton, <http://www.lipton.com.br/en-US/artigos/detalhe/960780/3-ways-lipton-changed-tea-history> (accessed on 13 April 2020).

⁶⁹ Logo Dix, "Evolution of Lipton Yellow Label Logo," Logo Dix, last modified February 15, 2020, <https://logodix.com/logos/808698> (access on 14 April 2020).



Figure 3.2: Evolution of Logo design of Lipton Yellow Label, Anonymous, “Evolution of Lipton Yellow Label Logo”, *Lipton Logo* last modified 15 February 2020, <https://logodix.com/logos/808698>, (access on 14 April 2020).

3.2.4. Decline or Dog

The decline happens to be the last stage of the product life cycle curve. In this stage, sales fall rapidly.⁷⁰ With the falling of sales, revenue decreases and the consumer shifts to other existing products in the market. Thus, the investment is minimized. Some organizations try to re-build their product with the help of rejuvenation in logo design and with aggressive advertising. There are so many reasons for decline like poor marketing strategy, lack of positioning and reach, selection of the wrong target audience and development of technology. Also, product obsolescence from the market is a key reason behind decline. For example, after the launch of DVD and CD Players, Cassette Recorders died. Later on, after the

⁷⁰ Sally Dibb and Lyndon Simkin, *Marketing Briefs: A Revision and Study Guide* (Elsevier: Burlington, M.A, 2004), 85.

introduction of MP3 Player (iPod), DVD and CD Players faced the stage of decline. At present, smartphones have arrived and changed the trend, and so now MP3 players are dead too. Many other reasons exist for the decline of any brand. "Each brand has a unique history, a specific life cycle and a customized mix of causes of aging."⁷¹ A brand that is in the decline curve can face different destinations. One is that the brand will simply die on the decline curve. This is because of the decisions made by the marketing managers who either decide to let the brand die or simply back off from the whole process of brand stimulation. It is the result of insufficient marketing strategies from the management and decision-makers. "A brand is subject to market forces that drive a senescence process rather than the brand being in control of its destiny. The eventual death of most brands is inevitable."⁷²

Over time, consumers' tastes, needs, and requirements change and organizations who come up with the much-needed change win in the long run. By creating change, the brand will not fall into the curve of decline and could survive on the maturity line for a long time. However, previous researchers have argued about the struggle of organizations for survival. The long life of a product or organization can only occur if the brands are managed with correct marketing strategies that have the wisdom of centuries behind them.⁷³ Berry stated this by saying that brands face an abundance of challenges, trials, and tasks during the life cycle. This he did by analytically investigating the appropriate brand management vis-a-vis its timeline.⁷⁴

⁷¹ Jean-Marc Lehu, "Back to Life! Why Brands grow Old and Sometimes Die and what Managers then Do: An Exploratory Qualitative Research put into the French Context," *Journal of Marketing Communication* 10, no. 2 (2004): 133-152.

⁷² Michael T. Ewing, Colin P. Jevons, and Elias L. Khalil, "Brand Death: A Developmental Model of Senescence," *Journal of Business Research* 62, no. 3 (2009): 332-338.

⁷³ Elias L. Khalil, Michael T. Ewing, and Colin Jevons, "Brand Death: A Developmental Model of Senescence," *Journal of Business Research* 62, no. 3 (2009): 332-338.

⁷⁴ Norman C. Berry, "Revitalizing Brands," *Journal of Consumer Marketing* 5, no. 3 (1988): 15-20.

3.3. Logo Evolution

The product life cycle explicates the possible reasons behind the death of any product, brand, company, or organization. By monitoring the response of the market and updating the marketing strategy time after time, the life of any product, company, brand, and organization will undergo an increase. Every brand has a certain age limit or time limit to survive on the maturity curve. After that, a certain point in the curve or brand causes its journey to shift towards the aging process. This is the moment where the product can be identified as old. Thus, now the brand is most certainly in the last step of its product life cycle. “A brand is considered as an old brand as soon as consumers begin to neglect it. This is not because the brand's products lack quality, but simply because they taste, sound, or look old compared to the new ones.”⁷⁵ When the significance of the brand begins declining and sources of the brand began to become rather impartial towards the decline then this last stage of decay has been reached for all purposes. In the process of evaluation then the brand needs some new strategies and plans to stop the brand from aging and disappearing into oblivion. The brand, which is becoming old, will start showing signs and indications of weakness in its data and information structure. Events will transpire that corrode awareness of the brand and the image of the brand will become inferior and worse day after day. Because the unique selling point, which once carried positive associations, will drop its unique element and strength, this is inevitable. Negative links and connections will become associated with the brand or product.

⁷⁵ Jean-Marc Lehu, “Back to life! Why Brands grow Old and sometimes Die and what Managers then Do: An Exploratory Qualitative Research put into the French Context,” *Journal of Marketing Communication* 10, no. 2 (2004): 133-152.

The brand which has been launched in the distant past will thus only be considered as an old brand in comparison to the new brands which have been launched after that original brand. Some brands that existed in the Pakistani market or in the international market, and which were launched a century ago, are still considered as young and new brands rather than those brands which were recently launched in the market. “A major difference exists between the philosophies of aged/ancient cultures and modern ones.”⁷⁶ A brand with the age of a century can be very fashionable, up to date, modern, and carry elements of youth in the consumer’s mind rather than a brand which has been launched in recent times. For example, Coca Cola is still considered as the most popular soft drink in the minds of consumers. Coca Cola is very suitable for this situation as it is a century old brand, and it also has spread its routes in the Pakistani market a long time ago. And surviving in the local market of Pakistan as it is surviving in the other countries. Most youngsters are the main target audience of Coca Cola and happen to be regular consumers of its products. Before entering the aging stage, brands give off signals and show some signs, which cannot be ignored by marketing managers for the sake of sheer survival. Marketing managers should be vigilant and observe the feedback of consumers for the survival of their product in the market. It is mandatory to observe the shrinking signs of brand equity in order to save the product from falling in the dog or decline stage. A product can show plenty of signs which ring a bell in the minds of the managers to make a decision to simply go forward. For example, if a brand becomes more reliable as regards the obligatory need of the consumers, then the product will swiftly become less interesting.⁷⁷ Due to the absence of the impetus of reforming, revitalizing, and

⁷⁶ Anne Bontour, Jean-Marc Lehu, and Jean-Marc Espalioux, *Lifting de Marques* (Paris: Editions d'Organisation, 2002), 148.

⁷⁷ John Gerzema and Ed Lebar, *The Trouble with Brands* (Australia: Booz and Company Inc., 2009), 3.

revamping, an optimistic association between the consecutive age and supposed age could ultimately become non-existent.

Every brand, product, and company want to stay in the competition as long as possible. For this, brand managers and decision-makers always put their efforts into developing new and effective strategies, which will lend surety to the fact that the brand is safe in the market. This requires positive feedback from the consumers in terms of sales. Neither market managers nor owners want to spend a lot of money on product survival at every stage of the product life cycle. Therefore, marketers plan different strategies to increase the potential consumers and market niche for the aging brand. “Nostalgia” is one of the techniques which is often used by marketers to increase the potential consumers.⁷⁸ This technique is also called “retro-marketing”. Marketers put in all their efforts to bring back the “good old days” in order to re-gain the trust of new and old consumers alike.⁷⁹ Besides this, managers can also introduce a new way of using the product to cater to the newly existent market. On the other hand, there is a new method that can help in the survival of a brand. It is the refreshing, revitalizing, upgrading, and rejuvenating of visual identity or logo. This is the most effective technique used to keep the brand relevant and updated regarding visual communication. A prominent change and up-gradation in the corporate identity (logo) may refresh, rejuvenate, and revive a brand. According to research in the Pakistani market, the rate of the product and brands which die at the introductory stage is eight percent.⁸⁰ Normally, a brand cannot be saved at the introduction stage.

⁷⁸ Morris B Holbrook, “Nostalgia and Consumption Preferences: Some Emerging Patterns of Consumer Tastes,” *Journal of Consumer Research* 20, no. 2 (1993): 245-256.

⁷⁹ Brigitte Müller, Bruno Kocher, and Antoine Crettaz, “The Effects of Visual Rejuvenation through Brand Logos,” *Journal of Business Research* 66, no. 1 (2013): 82-88.

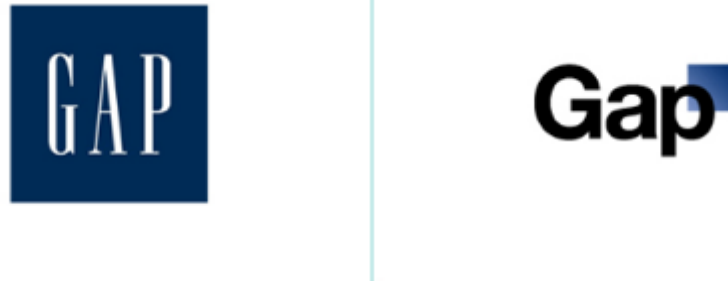
⁸⁰ Kauser Saeed and Kamran Ahmed Siddiqui, “Brand Failure & Product Life Cycle: Descriptive Analyses,” *Sci. Int. (Lahore)* 27, no. 5 (2015): 4655-4659.

Yet marketing managers can design a couple of strategies to save the product such as rejuvenation and evolution in logo design. The strategy of evolution in logo design and corporate identity can be applied at both stages; the introductory stage and the maturity stage in order to save the product.

Brand revitalization matters. Changing and rearranging the brand elements are part and parcel of the marketing mix. Promotion is a form of marketing mix in which the brand adapts to a re-branding strategy. This is one of the most common strategies employed to revive the brand from the process of aging and dying. Normally, most successful companies manage to update their logo design and corporate identity periodically to maintain a fresh, youthful, and modern look. The result of this strategy is quickly obtained, and the strategy is a flexible tool on its own as well. Companies cannot change their name for positive results since then consumers will mix them up with some new companies. The strategy of name changing is not suitable for the positive progress of any business, product, or company. “The name of any company is the only unalterable and unchangeable segment of the marketing mix.”⁸¹ Unlike the company’s name, the visual identity or corporate identity (logo) of a company can change over time. Thus, in contrast, up-gradation in corporate identity or logo design is comparatively easy, flexible, and has a powerful impact on an aesthetic level. Upgradation in logo design will convey a positive impact of a product in the consumer’s mind. However, few examples exist in the market of this phenomenon, for example GAP, Tropicana Juices, and NASA like companies changed their logos and that new look dropped their popularity and companies switched back to the existing logos. This shows that careless changes in logo design drop the sales of a

⁸¹ Leslie Collins, “A Name to Compare with a Discussion of the Naming of New Brands,” *European Journal of Marketing* 11, no. 5 (1977): 337-363.

product and the company rapidly declines as far as its product is concerned. While



updating a logo design, every little thing matters and is of the highest importance.

Before giving a new look to the logo, proper research must be done. This will identify the things that the consumers think are strange, repulsive, bizarre, and unrecognizable.

These are the things to which they cannot relate.

Figure 3.3: GAP logo before and after evolution, *Susan Vallance*, “Famous Logo Rebrands of 2016 and Past Logo Design Fails”, *Just Creative Blog* last modified on 31 October 2016, <https://justcreative.com/2016/10/31/famous-logo-rebrands-of-2016-and-past-logo-design-fails/> (accessed on 16 April 2020).

For example, GAP (fig. 3.3) is a globally renowned American clothing and accessory brand. Its foundation was laid in 1969.⁸²

GAP changed its logo in 2010. Right after revealing its new identity or logo design the launch campaign caught the attention of consumers on a worldwide level. The brand’s sales fell within six days. Consumers did not accept the change and the company lost its consumers’ trust. It took them more than twenty years to come up with a fine and unique logo. Logo redesigning failed due to the selection of the novel font (Helvetica font), which was already being used by other brands and companies.

⁸² *Susan Vallance*, “Famous Logo Rebrands of 2016 and Past Logo Design Fails,” *Just Creative* (blog), last modified on October 31, 2016, <https://justcreative.com/2016/10/31/famous-logo-rebrands-of-2016-and-past-logo-design-fails/> (accessed on 16 April 2020).

GAP therefore lost its uniqueness, and it was one of the main reasons for the company's decline. So, the world saw how the company known as GAP returned to the old logo after only six days. Over a hundred million dollars were lost in this economic fiasco.

Tropicana Juices is another example of redesigning logo failure. Tropicana is a



subsidiary of the Pepsi Company and was established in 1947.⁸³ In 2009, the company changed its look (packaging) and logo as well.⁸⁴ In the previous design, the juice had some images of orange slices with a realistic picture of the fruit with a straw stuck inside it (fig. 3.4 and 3.5).

⁸³ Trending Team, "World Famous Juice Brand Tropicana comes to Pakistan," Trending, last modified on April 16, 2019, <https://trending.pk/2019/04/world-famous-juice-brand-tropicana-comes-to-pakistan/> (accessed on 16 April 2020).

⁸⁴ Susan Vallance, "Famous Logo Rebrands of 2016 and Past Logo Design Fails," *Just Creative* (blog), last modified on October 31, 2016, <https://justcreative.com/2016/10/31/famous-logo-rebrands-of-2016-and-past-logo-design-fails/> (accessed on 16 April 2020).

Figure 3.4: Tropicana Juice Product Image, <https://www.facebook.com/tropicanapakistan/posts/time-to-get-our-a-game-on-lets-do-this-team-green-refreshinglytropicana/397687017506635/> (accessed on 16 April 2020).



Figure 3.5: Tropicana Juice Product Image, <https://trending.pk/2019/04/world-famous-juice-brand-tropicana-comes-to-pakistan/> (accessed on 16 April 2020).

However, in the new design, the company chose a transparent glass with the juice inside it and the logo placement in the corner of the packaging in a more simplified font style (fig. 3.6).

Figure 3.6: New look of Tropicana Juice with redesigned logo, *Susan Vallance*, “Famous Logo Rebrands of 2016 and Past Logo Design Fails”, *Just Creative Blog* last modified on 31 October 2016, <https://justcreative.com/2016/10/31/famous-logo-rebrands-of-2016-and-past-logo-design-fails/> (accessed on 16 April 2020).



The simplicity of the design showed the fact that the company and marketing managers wanted to represent a much neater and more modernistic look. The company's sales dropped to twenty percent in two months' time span because the consumers did not accept the change and shifted to other products in the competitive market. However, the company reverted to the old package design and logo with the loss of production.

There are other examples as well like National Aeronautics and Space Administration (NASA) (fig. 3.7 and 3.8) and the London Olympics 2012 (fig. 3.9).

Figure 3.7: National Aeronautics and Space Administration (NASA), Image of Old Logo, Anonymous, “The Evolution and History of NASA logo”, *Turbologo Blog* last modified on 27 August 2019, <https://turbologo.com/articles/nasa-logo/> (accessed on 16 April 2020).

Figure 3.8: National Aeronautics and Space Administration (NASA), Image of New (rejected) Logo, Anonymous, “The Evolution and History of NASA logo”, *Turbologo Blog* last modified on 27 August 2019, <https://turbologo.com/articles/nasa-logo/> (accessed on 16 April 2020).



Figure 3.9: London Olympics 2012 Logo, Aigars, “45 Olympic Logos and Symbols From 1924 to 2022”, *Colorlib Blog* last modified on 19 January 2018, <https://colorlib.com/wp/all-olympic-logos-1924-2022/> (accessed on 16 April 2020).

The logo design evolution failed which obviously reflected the importance of design with reference to the consumer buying behavior. Thus, whenever the evolution in logo design confuses the consumer, it will directly affect the consumer’s buying

decisions. Consumers will not hesitate to shift to the competitor's products which are available in the market.

Therefore, research is an essential element of any brand image development and brand managers should be very careful about this at all times. However, the evolution of logos for the brand image generally has positive effects on both the brand image and consumer buying behavior. "There are not many numerous or obvious theories of brand evolution."⁸⁵ Re-branding and evolution in logo design is a very critical and vital part of branding. As consumers know the former version of the logo and the history of its existence, the whole operation becomes a complicated and sensitive matter for the company and the consumers as well. Change in design must fulfill the company's or brand's promise with the consumer in a visual manner otherwise the consumer may get confused and annoyed, which might ruin the brand image. In addition to this, in the reverse case scenario where companies come up with the new design with minor changes, there is always the possibility that consumers might not notice this at all. The re-branding will not be accepted as a result. There is no hard and fast rule that exists in the marketing world, which indicates the changing points and ratios in corporate identities during re-branding. On the whole, brand managers and companies are more concerned about the changing values in the design process. Besides these, many managers are reckless in matters having to do with the evolution of logo design.⁸⁶ There are consequences to re-branding if it is not well planned with the right strategy. Besides, when re-branding and evolution in logo design go wrong, there is serious damage to the brand image, brand equity, and brand

⁸⁵ Bill Merrilees, "Radical Brand Evolution: A Case-Based Framework," *Journal of Advertising Research* 45, no. 2 (2005): 201-210.

⁸⁶ T C Melewar, Gareth Hussey, and Nopporn Srivoravilai, "Corporate Visual Identity: The Re-Branding of France Télécom," *Journal of Brand Management* 12, no. 5 (2005): 379-394.

loyalty.⁸⁷ Logo evaluation or logo change in the rebranding process which cause companies to excel have different stages or types. There are three types of strategies suggested by author as seeing prior practice of different companies like Pepsi, Coca Cola, Mobilink, Shezan, IBM, and UPS. Marketers can choose according to their specific requirements and research results. They are as follows:

- In some cases, companies only change the text or typeface style of the logo
- In other cases, companies will change their symbol and use the same colour scheme for their corporate identity
- In a few cases, the company completely transforms its corporate identity and rebrands itself with a repositioning strategy in the new and old markets for their respective consumers.

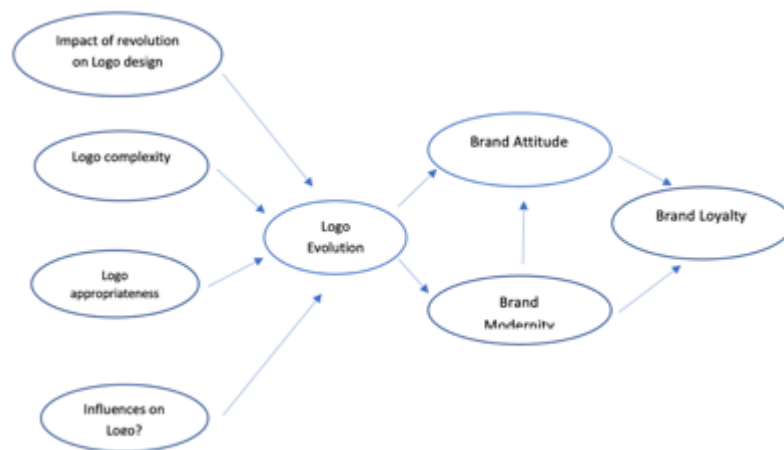
These are three different strategies. While choosing one strategy or type, the marketer has to be very vigilant since the company's image is dependent upon the visual representation of the corporate identity.

⁸⁷ Iain Ellwood, *The Essential Brand Book: Over 100 Techniques to Increase Brand Value* (London: Kogan Page, 2002), 38.

Researchers have their studies, which indicate that the marketers have to choose the right strategy or domain for the sake of logo evolution. This research will study the existing companies that have changed their logo. Basically, this dissertation intends to identify the main reasons behind the evolution of logo design in the Pakistani corporate industry. The exact factors that have evoked the companies to change their corporate identities will be delved into in detail. Evolutionary logo designs have influences from the western side (fig. 3.10).

Figure 3.10: Research Model of Dissertation

Some companies have been working since decades and never even changed their logo one single time. However, some companies have changed their logos on a frequent basis. This frequency of logo evolution can have serious repercussions. Study of logo evolution frequency lends the consumers with their brand perception as the last people who decide whether a brand is on top or a flop.



3.4. Advanced Look of a Company Through Logo

In the contemporary world, every brand is more focused on advertising to attract and grab the attention of the maximum number of consumers. The corporate identity of a brand is the first visual representation for the consumer, which creates an

impact in the consumer's mind. Nevertheless, with time and with the availability of various resources, audiences from the contemporary period have more exposure rather than the audiences from the nineties. A large number of people from the contemporary period have Internet access and so many are using smart devices and gadgets. Besides this, contemporary ways of interaction and social networking systems have sprouted which were limited to few people or even unavailable in the nineties. The world now has a new network system that has converted the planet into a Global Village. In addition, having access to so many facilities have increased the exposure level of contemporary consumers till saturation point. This exposure lends them access to a new and improved thinking process and lifestyle. Nowadays, consumers have various perspectives of viewing things. Every era has its aesthetics, which develops, improves, and changes with the passage of time and the emergence of new developments in the world. Moreover, consumer's aesthetics change too with the passing years. They gain knowledge and understanding of the design world. As the consumer's aesthetics have changed, likewise companies have to update themselves to grab the maximum audience members.

The younger generation covers the maximum ratio of being a consumer in the corporate world. Most of the brands target the youth with the help of advertisement, as the youth is directly connected to the brands through advertisements.⁸⁸ Nowadays, youth is connected to different trends via different sources like digital technology, social media etc. The youngsters are covering the maximum market and brands do plan their strategies accordingly as the brands want to live on the maturity stage of

⁸⁸ Shafayat Ali, and Dr. Zahid Yusaf, "Impact of TV Advertisement on Changing Lifestyle of the Youth and how TV Advertisements affect the Norms and Values of the Youth," *Global Media Journal, Pakistan Edition* X, no. II (2017).

product life cycle for the maximum amount of time. It is a natural phenomenon that the brands which cater to the younger generation follow the lead of consumers. When they tend to target the younger generation without updating or rejuvenation of their corporate identity or logo design, the brand will slide on the decline curve without going through the maturity stage. A logo delivers a special meaning with the help of shapes, colours, text or typeface. Moreover, consumers attach themselves to these elements of a company and brand. Consumers conceive the meaning and brand image from the corporate identity or logo design of a company. Buyers possess sturdy sentiments for the appropriate colour that different types of corporate images have on a day-to-day basis.⁸⁹ Every brand has a unique personality, and that personality attracts the consumers. Brand personality helps to stimulate usage and consumer preference.⁹⁰ Consumers of a certain brand represent or reflect the brand's personality. According to research, brands considered modern and youthful, reflect, signify, and characterize the latest trends, activities, and lifestyles of the consumers. These savvy consumers communicate with the help of novel, modern, and advanced resources, and styles.⁹¹ Whenever the communication resources of any brand are modern and up to date, then the user of the brand favors it over the rest. Rejuvenation in logo design directly influences brand modernity. The evolution of logo design includes the history of the industrial revolution all the way to the emergence of new digital media in the contemporary world.

⁸⁹ Niki Hynes, "Colour and Meaning in Corporate Logos: An Empirical Study," *Journal of Brand Management* 16, no. 8 (2009): 545-555.

⁹⁰ Joseph M Sirgy, "Self-Concept in Consumer Behavior: A Critical Review," *Journal of Consumer Research* 9, no. 3 (1982): 287-300.

⁹¹ Paula Lentz, Sauermann, and München Holzmüller, "Scale Development and Implications for Brand Management," in *AMA Winter Educators' Conference*, ed. J. L Johnson and John Hulland (USA, Florida: American Marketing Association (AMA), 2006), 147.

3.5. Factors involved in Evolution of Logo Design

Corporate identity is a main branch of graphic design. It has been officially recognized as such since 1760 or 1770. This was the era of the industrial revolution.⁹² However, the industrial revolution encouraged various industries to form an identity for themselves, which would indicate the product quality, product origin, and will deliver the message of the company to consumers.⁹³ Since then, corporate identity has been used to advertise or to get to know the company, brand, and organization.

The corporate identity of a company is basically decided by its individual members. As a part of the domain of graphic design, corporate identity goes through different phases of improvement. For example, in the process of mergers and acquisitions, decision-makers change the identity in accordance with their aesthetics and the company's basic needs. The whole attention of decision-makers is on the visual representation of their company which is supposed to create the very first impression. This image will be in the market where consumers can get full exposure to it. In the early stages of identity, images represent the company's visual format. A study examined the effects on the design elements. In the year 1980, corporate identity became the official feature of graphic design.⁹⁴ Since then corporate identity development has had quite an interesting history. Moreover, corporate identity has evolved and developed with the times and with the development of different industries like the paper industry and printing industry etc. The Bauhaus School of

⁹² Phyllis Deane, *The First Industrial Revolution* (U.k.: Cambridge University Press, 1979), 24.

⁹³ Roderick C. Floud, and Deirdre N. McCloskey, *The Economic History of Britain since 1700* (USA: Cambridge University Press, 1983), 309.

⁹⁴ **David Bernstein**, *Company Image, and Reality: A Critique of Corporate Communications* (London, UK: Cassell Educational Ltd., 1986), 78.

thought created a revolution in logo design and later on the invention of the computer has lent new forms to corporate identity and logo design.

In the contemporary field of graphic design, a new form of advertising has been introduced which has changed the entire digital industry. This new form is known as digital advertising where e-marketing plays its role to grab the attention of consumers. The corporate industry adopts the processes of evolution and development for the survival of the company. So, companies change or update their corporate identities accordingly by taking advantage of emerging industries, media, theories, and techniques. Emerging industries and media provide facilitation to other industries where they can advertise or market themselves to a much larger number of audience members at minimal expenses. Every emerging industry has its benefits for and impacts logo design.

3.5.1. Development of Paper Industry

The paper industry was established in China in the late sixth century. The citizens of this civilization first used paper as toilet paper in 589 A.D. One of the Chinese scholars, Yan Zhitong, wrote, “Paper on which there are quotations or commentaries from “The Five Classics” or the names of sages, I dare not use for toilet purposes.”⁹⁵ In China, paper had also been used for different kinds of things. In the Tang Dynasty, paper was used to make tea bags. Moreover, the invention of printing technology made paper more suitable for other uses. So, the Chinese considered employing it for mass production purposes. In 600 A.D. the woodblock printing technique was introduced in China, which further led to newspaper printing and

⁹⁵ Marcia Wendorf, “The Long and Complex History of Paper,” Innovation, Interesting Engineering, last modified on April 20, 2019, <https://interestingengineering.com/the-long-and-complex-history-of-paper> (accessed on 23 April 2020).

printing of books made entirely of paper.⁹⁶ Papermaking found its way to this region of South Asia after 645 A.D. by passing through Korea, Japan, and Tibet. In the battle with the Ottoman Turks, the Chinese were defeated and some of their paper makers were captured by the Muslims and brought to Samarkand.⁹⁷ This is how Muslims learned paper-making techniques and they kept it a secret too. European countries did however learn about this technique many centuries later. In the nineties, the manufacturing of paper began on an industrial level, which led to the growth of mass-circulation and mass-production of newspapers.⁹⁸ The invention of the paper industry made it possible for the advertisers of the world to produce their works in bulk form. The second thing which helped in bulk printing was printing techniques and technology.

3.5.2. Development of Printing Industry

The invention of printing techniques made it possible for today's designers and marketers to spread the company's advertisement to the maximum number of audience members in minimal time and at the cheapest rate. Before printing, it was nearly impossible to deliver a message to the masses. Also, the shoestring budget didn't allow for this to happen. The printing industry underwent its evolutionary process, which ultimately impacted the aesthetics of designers and artists. It also provided them with the maximum possibility of being creative and playful with the design, especially with regard to the textual matter. Before the printing press came into being, the possibility of printing things was limited because designers or artists were used to setting the text manually and printing machines were not updated to

⁹⁶ Wendorf, "The Long and Complex History of Paper."

⁹⁷ Wendorf, "The Long and Complex History of Paper."

⁹⁸ Sarah Cantavalle, "The History of Paper: From Its Origins to the Present Day," *Pixart Printing* (blog), last modified on April 05, 2019, <https://www.pixartprinting.co.uk/blog/history-paper/> (accessed on 26 April 2020).

provide fine and sharp images. There are stages through which the printing industry passed before reaching its current level of sophistication.

i) Woodblock Printing

The woodblock printing technique is one of the oldest printing techniques known to mankind. It was invented by the Chinese in the sixth century. In the woodblock printing process, the required printing material, most probably textual in nature, was engraved on a wood block. After applying colour to the block's surface, it was pressed onto the material on which the printing was required in the first place.

ii) Moveable Printing

Moveable type printing is also a Chinese invention. Bi Sheng, a printer, invented this form of printing in 1041. It involved clay but this proved to be an unsustainable material. In 1298, Wang Zhen invented a stronger type of wooden printing machine and designed a multifaceted structure of revolving tables. This helped in the printing techniques and improved the quality of printing as well.⁹⁹ The Chinese introduced this technique way before the Europeans. In Europe, Johannes Gutenberg invented this technique in the fifteenth century. The very first Gutenberg Bible was a result of this technique. At the initial stage, 180 copies of this Bible were printed.¹⁰⁰ The printing press was such an invention that it made the production material more common and set the first stage of contemporary logo design in operational mode. Finally, designers, authors, and printers could be entitled to the ownership of their work. Johannes Gutenberg's (fig. 3.11) printing press was also the first to use a logo for its own corporate identity. After that in the late fifteenth century,

⁹⁹ Editorial Team, "A Brief History of Printing. From The 15th Century to Today," *Pixart Printing* (blog), last modified on May 28, 2018, <https://www.Pixartprinting.Co.Uk/Blog/Brief-History-Printing/> (accessed on 27 April 2020).

¹⁰⁰ Team, "A Brief History of Printing."

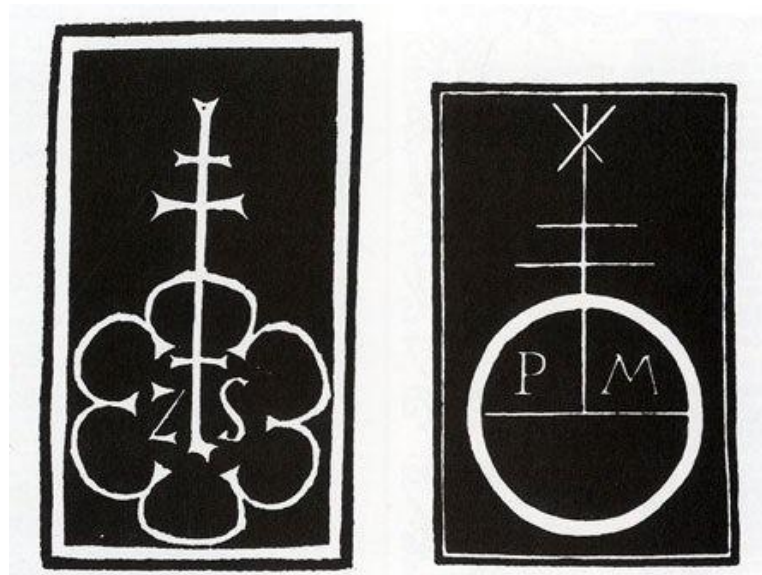
multiple corporate sectors and printing presses were using logos as their corporate identities.

Figure 3.11: Printer's marks, Johannes Hamman de Landoia. Venice. late fifteenth century. Designed in Bauhaus.

Source: Dan Redding, "Smash Magazine", *Legacy Logo Design*, 6 July, 2010.

<https://www.smashingmagazine.com/2010/07/the-evolution-of-the-logo/>

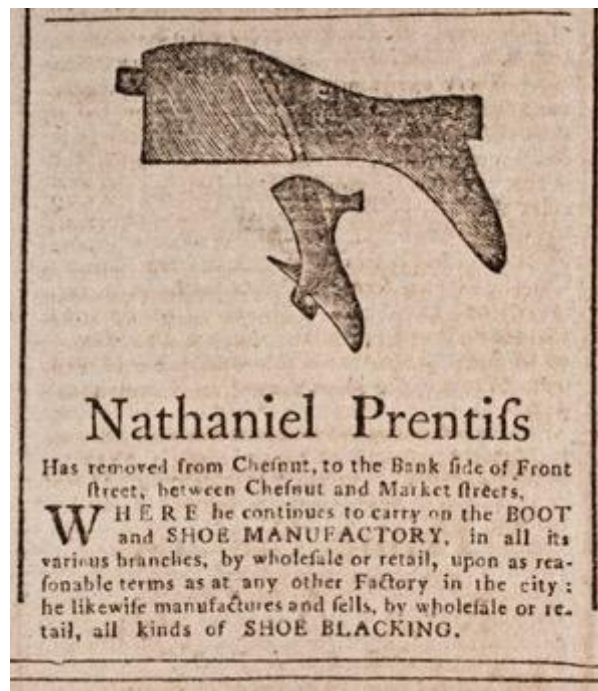
And www.library.illinois.edu/llx/printersmarks.html (Accessed on 30th December, 2017)



As printing became a popular tool in visual communication by the business sector, in the mid of sixteenth century, the very first newspapers were printed with effective and regular circulation figures. Moreover, these newspapers were sponsored by the advertisements printed in them. Printing gave a new dimension to the corporate sector to grow in an unhindered manner. In the advertisements of the sixteenth century (fig. 3.12), it can be seen that the brand name is highlighted and prominent because of the larger font size. Meanwhile, the body text and brand name have the same typeface. It is because of the limitation of the printing techniques. At that time, the printing techniques were still at a prototypical stage.

Figure 3.12: Early American newspaper advertisement Published in the first Newspaper in the late 16th Century. Karla Lant, “The History of Logos”, *99 Designs* Last Modified on 3 Years Ago, <https://99designs.com/blog/design-history-movements/the-history-of-logos/> (accessed on 27 April 2020).

iii) Chromolithography



Chromolithography was introduced in 1800s when the material for mass production enabled the printing structure to evolve into a steam power printing process. This process made colour printing possible for mass production for the very first time. Moreover, this technique or machinery came to the United States in 1840.¹⁰¹ That was the time when the labeling on products and advertisements especially poster designs became a popular and regular part of marketing. This technique of printing gave impetus to the application of labels on the surfaces of products.

¹⁰¹ Karla Lant, “The History of Logos”, *99 Designs* (blog), Last Modified 3 Years Ago, <https://99designs.com/blog/design-history-movements/the-history-of-logos/> (accessed on 27 April 2020).

iv) Off-Set Printing

The first offset printing technique was invented for printing on metallic material. However, in 1904, Ira Washington Rubel developed the same technique for printing on paper. This technique helped in printing images as well. This technology is based on two divided offset plates. Both image area (lipophilic) and non-image area (hydrophilic) were treated separately. The first plate was dipped in the solution for blocking the image area and then dipped in colour to ink the non-image area. The process was repeated for the non-image area. This is how the ink only covered the required area whether it was the image or the non-image area. Finally, this was transferred onto the cylinder made of rubber which went on to make prints on the paper.

v) Linotype Printing

Linotype printing technique was possible because of the machine, which automatically arranged the font and composed it into lines. This machine was the invention of a German man, Ottmar Mergenthaler, who invented it in 1885.¹⁰² The advantage of this form of technology was that the typesetter didn't have to set the typeface manually. Thus, time was saved, and the printing speed was sped up to a significant extent. Later on, the printing industry updated itself and the first newspaper from New York was published in 1841. It was titled The New York Tribune. Thomas Edison described the linotype in these words, "The eighth wonder of

¹⁰² Editorial Team, "A Brief History of Printing. From The 15th Century to Today," *Pixart Printing* (blog), last modified on May 28, 2018, <https://www.Pixartprinting.Co.Uk/Blog/Brief-History-Printing/> (accessed on 27 April 2020).

the world”, this highlighted the significance and position of this machine in the printing industry.¹⁰³

After that, the industry flourished, and various updated printing technologies and machines got invented. This gave a new dimension to graphic design and most importantly logo design over the passage of time. New techniques like Laser Printing and 3D Printing gave a novel and cutting-edge aspect to logo design in the contemporary industry. Before these advanced printing technologies there were limitations in the font selection and typeface setting. The science of digitalization changed the face of printing completely. In addition, this lent freedom as regards the selection of typeface, colours, and other minuscule details in the logo design.

Industrialization furthermore changed the landscape and mindscape of the world and gave a boost to technology and industry.

3.5.3. The Early Branding Stage and the Industrial Revolution

In the nineteenth century, industrialization transformed the stuff of life by introducing steam engines and huge factories etc. Industrialization gave new ways of communication and advertisement to the corporate sector and the technology it engendered allowed access to this real magic for everyone. Industrialization had a positive impact not only on the economic situation of the times, but it also affected the political and social trends of life. That was precisely what led to the environment and situation we find ourselves in at the present moment in time. Besides all this,

¹⁰³ Sal Robinson, “The (Other) Eighth Wonder of the World: Linotype,” MHP Books, last modified on October 6, 2014, <https://www.mhpbooks.com/the-other-eighth-wonder-of-the-world-linotype/> (accessed on 28 April 2020).

industrialization also formed the base of the contemporary design era. It impacted the “local traditions, nature, aesthetics experience, and spiritual values.”¹⁰⁴

As a result of industrialization, graphic design became important and was obtained by the corporate sector for the sake of wish fulfillment. Education and the literacy rate left their mark on the development of the field of graphic design during and after the revolution. This was because the economic situation favored the formation of middle-class values and lifestyle. The form of visual communication was melodramatically transformed and introduction of a new variety of choices sprang out of nowhere. A whole series of typographic typefaces in different types, styles, and sizes began to emerge from this innovative spurt. The corporate sector’s demand and appreciation for the new tangible and more expressive letter characters on a larger scale grew with each passing year. This included three-dimensional typeface, which provided a huge and positive impact on the visual level for corporate identity.

A new form of typeface character had been introduced which had bold serifs, called “slab serifs.”¹⁰⁵ Font style with the slab serifs gave a bold and heavy look to the text, which made it more prominent. That is the reason this font style became a more popular and in demand font style for presenting the company and brand name on the posters and labels (fig. 3.13 and 3.14). New styles of serifs were invented in the early 1800s. These ‘San Serifs’ arrived during the heyday of the industrial revolution. Such font characters played an incredibly significant role in the development of the twentieth century’s graphic design philosophy.

¹⁰⁴ Philip B. Meggs, and Alston W. Purvis, *Meggs' History of Graphic Design* (New Jersey: John Wiley & Sons, Inc., 2006), 115.

¹⁰⁵ Philip B. Meggs, and Alston W. Purvis, *Meggs' History of Graphic Design*, 119.



Figure 3.13: Poster design of Dr Pepper beverages, historical typography, also an example of Chromolithography printing technique, Tim Broadwater, “The Typography and the Color Should be Friends”, *Tim Broadwater* Last modified on 09 May 2014, <http://timbroadwater.com/2014/05/the-typography-and-the-color-should-be-friends/>(accessed on 30 April 2020).

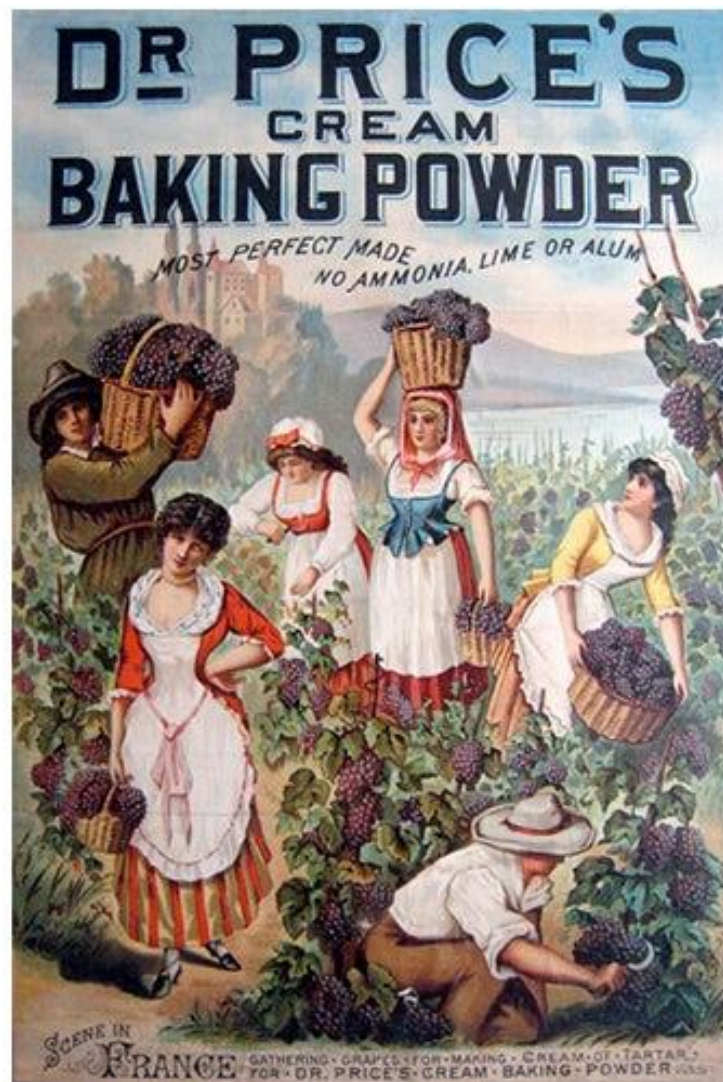


Figure 3.14: Poster design of Dr Price’s Cream Baking Powder, historical typography, also an example of Chromolithography printing technique, Tim Broadwater, “The Typography and the Color Should be Friends”, *Tim Broadwater* Last modified on 09 May 2014, <http://timbroadwater.com/2014/05/the-typography-and-the-color-should-be-friends/>(accessed on 30 April 2020).

After 1837, the Victorian Era began. It was influenced by the typography styles.¹⁰⁶ In the Victorian Era, new typefaces with fantastic and outlandish styles became popular among the designers and corporate workers. They were ideal for the development of trademarks and identities. In the advertisements of the Victorian Era,

¹⁰⁶ Cbcpres, “Graphic Design and the Industrial Revolution,” Slide Share, last modified on March 10, 2013, <https://www.slideshare.net/cbcpres/graphic-design-and-the-industrial-revolution-new> (accessed on 30 April 2020).

it is quite visible how stylish and fancy typefaces are used in representing a company, brand, and a product's name for purely identity-based objectives (fig. 3.15 and 3.16). Even in contemporary design, conventions of Victorian design can be seen.



Figure 3.15: Edward’s Harlene for the hair product poster advertisement, Published in Victorian Era, Anonymous, “Victorian Era Advertising”, *Victorian Era* <http://victorian-era.org/victorian-era-advertising.html> (accessed on 2 May 2020).

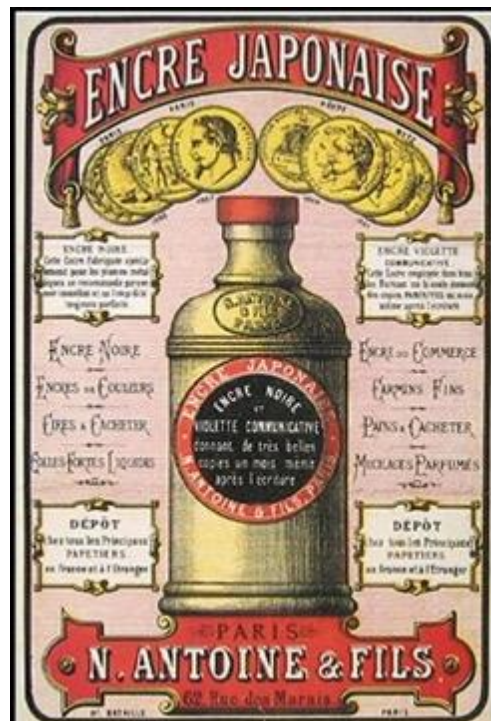


Figure 3.16: Encre Japonaise (Beverage product advertisement), published in France in 1869, <http://victorian-era.org/victorian-era-advertising.html> (accessed on 2 May 2020).

3.5.4. The Industrial Revolution in the Sub-Continent

The industrial revolution took a century to make its way to the Indian Sub-continent. It entered the sub-continent with the arrival of the British people. Before the British, the Mughal Emperors had already laid the foundation of journalism. They laid the tradition of handwritten news sheets in the royal courts. These were meant for the preparation of government news, which had a sequence of appearing either regularly or in intervals. The people who worked as stringers, journalists, or news-writers were assigned to the different areas of the kingdom for collecting and assembling the news on the pieces of papers in the courtrooms.

The British came to the sub-continent as conquerors after the downfall of the Mughal Era. Their initial purpose in 1608s was trade. Then they started to spread their influence in the area and ultimately their invasion of the sub-continent became a full-fledged offensive.¹⁰⁷ Hatred of the British among the natives led them to start spreading hand-written newspapers. This they did secretly to spread, stimulate and arouse abhorrence among the people against the British and most importantly The East India Company. In addition, these hand-written newspapers played an effective and prominent role in the revolution of 1857.¹⁰⁸

Industrialization made forays into the sub-continent along with the British people. The British installed the very first press system in the sub-continent in 1674 at Bombay.¹⁰⁹ With the passage of time, the press industry flourished. Towards the end

¹⁰⁷ Shakeel Anwar, "When and Why British first landed on Indian Territory," Jagran Josh, last modified on August 14, 2019, <https://www.jagranjosh.com/general-knowledge/when-and-why-british-first-landed-on-indian-territory-1504771870-1> (accessed on 3 May 2020).

¹⁰⁸ Dilawar Dar, "History of Print Media in Subcontinent," Slide Share, last modified on February 13, 2015, <https://www.slideshare.net/dilawardar/history-of-print-media-in-subcontinent-by-dilawar-dar> (accessed on 03 May 2020).

¹⁰⁹ Dar, "History of Print Media in Subcontinent."

of the eighteenth century, additional press machines were installed in Calcutta and Madras.¹¹⁰ After that the printing press industry flourished in the sub-continent and different newspapers went into circulation in the market. Moreover, newspapers burgeoned and the sponsorship they were receiving from the advertisements of the corporate sector of certain areas also grew by leaps and bounds. In 1942, *The Dawn Newspaper* was found by Muhammad Ali Jinnah. It is still in working condition and has novel and different segments of society which it caters to. In fact, *The Dawn Newspaper* provides news for the maximum number of readers. As the readership increased, the corporate sector turned to other newspapers and magazines for advertisement purposes. This is how print media became the largest medium of advertising. Today it has the maximum reach in Pakistan.

Lithography was an early form of offset printing which was used by *The Dawn Newspaper*. It was also the preferred method of printing for other early newspapers of the sub-continent and Pakistan after 1947. In this technique, there is no freedom in textual arrangement. All the text needs to be arranged manually on the wooden blocks before printing. This is why the quality of this typeface was low in the beginning. The reason why English printing was better than Urdu printing was



because the English alphabet employed stencils (fig. 3.17).

¹¹⁰ Dar, "History of Print Media in Subcontinent."

Figure 3.17: DAWN newspaper front page (scanned image), published on 15 August 1947, Source: The DAWN newspaper archive

However, the majority of the population of Pakistan was Urdu-speaking. The companies preferred to introduce themselves or name their companies in the local language. This was so that they would not lend the impression of interlopers, foreigners, or strangers to the local people. Later on, companies introduced and used the initials of their names in the logo design. This got registered more quickly in the long-term memories of the consumers.

In the first stage of logo design, artists basically worked like designers. They were responsible for some of the famous logo designs in the history of Pakistan. These logos are still being used by the companies. Examples include Pakistan Television (PTV) (fig. 3.18 and 3.19). Pakistan Television (PTV) was the first TV channel after 1947, which was founded in 1964 by a private company from Japan. The local government of Pakistan nationalized it in 1970.¹¹¹



Figure 3.18: Pakistan Television (PTV) Logo, Founded in 1964, Logo designed by Abdur Rehman Chughtai, <https://www.pakistantoday.com.pk/2016/02/29/new-ptv-md-takes-charge-after-maliks-contract-expires/> (accessed on 05 May 2020).

¹¹¹ Mamun M. Adil, “PTV’s Paradise Lost,” *Aurora by DAWN*, April 13, 2018, <https://aurora.dawn.com/news/1142918> (accessed on 05 May 2020).



Figure 3.19: Pakistan Television (PTV) Logo concept details, Founded in 1964, Logo designed by Abdur Rehman Chughtai, <https://www.pakistantoday.com.pk/2016/02/29/new-ptv-md-takes-charge-after-maliks-contract-expires/> (accessed on 05 May 2020).

The logo of PTV was designed by the famous painter of the time, Abdur Rehman Chughtai and he also made a contribution in case of the Pakistan Radio logo.

Later the industry of Pakistan evolved new techniques and tools. Media having to do with designing were introduced and adopted by designers. In the evolution of logo design and graphic design in Pakistan, formal education played an important role. National College of Arts (NCA) was the first formal institution of art and design studies in the country. Another new medium, which lent a substantial boost to logo design in Pakistan, was the invention of the computer.

3.5.3. The Invention of the Computer / The Beginning of the Digital Era

The invention of technology brought changes and brand-new innovations in all fields of life including graphic design. The major turning point in the field of graphic design, which opened new doors to the maximum number of opportunities to

communicate with the audience, was none other than digital media. The Digital Era began in earnest with the invention of the computer. This period officially began in 1950s, and since then digitalization has spread its wings slowly yet steadily over time. New, updated, and modified changes have kept on arriving in the evolutionary journey of the digital era up until the present day and time.¹¹² In the 1990s, a large proportion of the population adopted the technology of home computers. That was a time which lent opportunities to many people who started adopting new digital art & style. Also new digital computer software facilitated the way for novel methods of developing logo design.¹¹³ Computer Generated Imagery (CGI) and Computer-Aided Drawing (CAD) came to the fore. Adobe, a company of digital software, introduced Adobe Photoshop and Adobe InDesign in the early Noughties,¹¹⁴ which brought sophistication, modernism, and experiments in graphic design and logo design.

The development of computers and electronic technology brought forward-thinking and progressive inventions at an astonishing pace in the corporate world. The face of graphic design changed and evolved with the development of digital computer-based software and hardware. Despite some pretty strong confrontations and conflicts of designers with this new technology, it rapidly spread out, improved, and got extensively accepted by so many. Since then, designers and computer users have become empowered and exerted their control over the complex processes of the design industry. Basically, the development of digital software gave freedom to the designers to make changes in colour, font, layout, and imagery. With the least amount of procrastination, they produced the maximum amount of work in the minimum

¹¹² Matt Ellis, "A Brief History of Graphic Design," *99Designs* (blog), last modified 02 Years ago, <https://99designs.com/blog/design-history-movements/history-graphic-design/> (accessed on 09 May 2020).

¹¹³ Karla Lant, "The History of Logo", *99Designs* (blog), last modified 03 years ago, <https://99designs.com/blog/design-history-movements/the-history-of-logos/> (accessed on 09 May 2020).

¹¹⁴ Lant, "The History of Logo".

amount of time. That allowed them to do some experiments in identity development. Development in technology has persistently continued and today covers all aspects of life such as culture, social trends, and economics. In addition, technology has renovated and changed the temper of the times for the corporate sector. The revolution brought about by the Digital Era became possible with the help of three major companies which were extant in the 1980s. These companies are Apple Computer, Adobe Systems, and Aldus.¹¹⁵ Apple Computer established the Macintosh System. Adobe Systems developed the programming language called PostScript whose essential role is to develop the software of page-layout and produce typography electronically. As for Aldus, it developed an early application-based software that helped in page designing on the computer screen by using PostScript.

The Digital Era changed society and people irrevocably. The individuals (audience) started getting involved with screens and commenced the consumption of media with a vengeance. That was the period when decision-makers from the corporate sector and designers-initiated creativity in their corporate identities or logos. The very first experimental logo that came up with a huge acceptance by the audience was none other than Music Television (MTV). It began operations in 1980.¹¹⁶ MTV came up with the concept of the basic logo and they have been changing the logo constantly. Pat Gorman from Manhattan Design came up with the idea of a press kit cover of MTV, which contained different identities of the MTV logo (Fig. 3.20).

¹¹⁵ Philip B. Meggs, and Alston W. Purvis, *Meggs' History of Graphic Design* (Hoboken, New Jersey: John Wiley & Sons, Inc., 2006), 571.

¹¹⁶ B. Meggs, and W. Purvis, *Meggs' History of Graphic Design*, 588.



Figure 3.20: MTV (Music Television) first logo, designed by Manhattan Design in 1980, Source: Anonymous, “The History of MTV and their LOGO”, *blog My Way*, <https://blog.logomyway.com/the-history-of-mtv-and-their-logo/#:~:text=The%20first%20MTV%20logo%20was,hand%20holding%20a%20musical%20note.&text=In%201981%2C%20the%20channel%20switched,we%20are%20now%20familiar%20with.> (accessed on 10 May 2021).

The invention of the image was only possible with the digital help of computers. Moreover, MTV marked a fresh dynamism and vitality in the market which defined the brand and brand identity. Later, the logo became animated in different ways like a blown-up version, crushed type or crumbled variety and they kept changing the logo. MTV did this before the animation became well-known and frequently used by different brands. However, not all of these were feasible without digital innovation. Besides this, MTV changed the nature of branding which the corporate sector was used to by giving them a variety of ideas to make the logo more innovative, attractive, and communicative in its nature. The development of the Internet was a major step forward in communication. It was a vast network which linked computers on a global level. As the Internet became common among users, it opened new doors for designers and brands in the development of their logos. Designers followed the MTV strategy in logo designing and came up with some innovative ideas by adopting the youthfulness of the MTV logo. This, of course,

opened a new chapter in logo design called ‘Flat Logos’. These logos integrated with illustrated and cartoonish figures and icons in bright colours which stood out from the background.

Progressive graphic design activities started to appear in different advanced countries. There were different reasons behind these progressive activities. For example, educational systems developed and expanded their accessibility to professional graphic design teaching. Availability of advanced technology in print and digital media and rapid progressive growth in industrial and communication industry marched in tandem. Sometimes the designs from the Pakistani corporate sector reflected an influence from abroad or from other cultures. Yet these designs also provided lessons from local culture. Pakistani traditions were prominent in operative visual communication. Those symbols have developed a certain meaning in the minds of consumers, either local or foreign, because of digital and social media networking.

3.6. General Influences on Logo Evolution

The evolution of logo design has a lengthy history. Different movements emerged in the journey of logo development and evolution. An example would be The Art & Craft Movement. In The Art & Craft Movement, a new typographical style was introduced which was decorative, bold, and sometimes sleek as well. However, it could not last for very long. Later on, Art Nouveau flourished, about the early years of the twentieth century.¹¹⁷ Lines, wavy and rounded lines, winding, and extended lines were the essence of this movement. This approach rejected any straight lines and accurate angles to achieve a more natural and flowing movement. Different types of

¹¹⁷ Dean Donaldson, “History and Development of Graphic Design”, Nothing to Hide, last modified 2001, <https://nothingtohide.us/musings/history-and-development-of-graphic-design/> (accessed on 16 May 2020).

typography can be seen in this movement which was later rejected by the corporate sector in favor of other and different schools of thought.

3.6.1. Bauhaus

The history of graphic design would not be complete without Bauhaus. Bauhaus was an art & educational institute with a singular and unique school of thought. It was established in Germany in the period which spanned the years 1919 to 1933.¹¹⁸ Bauhaus was not only an educational sector, but it was also a school of thought that introduced new techniques. Its emphasis remained firmly on the practicality of a design rather than its decorative value. This movement travelled like a ripple through the different sectors of industry, product design, architectural design, and graphic design etc.

In the graphic design field, Bauhaus left a deep impact. It was considered as a multidisciplinary methodology that dealt with aesthetics. This movement has transformed contemporary art. It has completely changed the outlook of corporate identity and logo design in the present-day world. Bauhaus taught how to embrace change and development in modern technology to achieve a modern and radically novel and better environment. In 1919, new technology had begun spreading around the world and it was changing the daily lives of many people. Mass production got introduced in the form of the Industrial Revolution. The art community became seriously worried about the future of art. However, in Germany, this movement was being seen from a different angle. Walter Gropius, the founder of Bauhaus, emphasized the point that form, and function must work side by side, instead of

¹¹⁸ Magdalena Droste, *Bauhaus* (United Kingdom: Tashen, 2006), 25.

disconnectedly. It was the key idea of Bauhaus that “form follows function”.¹¹⁹ The educational sector wanted to unite fine art’s aesthetics with the modern industry’s practicality. The focus of this school of thought was on the high functionality and simplicity of design. It can also be said that the main definition of it was *Weniger Aber Besser* meaning Less but Better.¹²⁰ Germany was however later on occupied by the Nazis and Bauhaus underwent closure in 1932. This was because the school was disseminating democratic ideas.¹²¹ Nevertheless, this closure could not stop the philosophy of Bauhaus from spreading to every corner of the world. Bauhaus was the school that faced both praise and criticism at the same time. In Germany, during the Nazi rule, Bauhaus was known as ‘The Art of the Bolsheviks’. On the other hand, people in the USA praised and admired Bauhaus as the main core of the minimalist movement.

Bauhaus’s theory changed the mindset of manufacturers and the corporate sector regarding aesthetics, design, and product design. Moreover, it had a huge impact in the field of graphic design. Most importantly, typography was in its good books and thus became acceptable to consumers and manufacturers. Bauhaus introduced some new fundamental theories in design, which helped contemporary logo design. There were five fundamental rules, which were applicable in contemporary logo design. They are given below:

¹¹⁹ Ellen Lupton, *The ABC’s of Bauhaus, The Bauhaus and Design Theory* (New York: Princeton Architecture Press. Inc., 2000), 33.

¹²⁰ Natalia Shpitula, “Bauhaus: Fonts and Logo Design,” *Logaster* (blog), last modified on November 19, 2019. <https://www.logaster.com/blog/bauhaus-design/> (accessed on 17 May 2020).

¹²¹ Shpitula, “Bauhaus: Fonts and Logo Design.”

3.6.1.1. Form and Functionality

In 1923, a poster was designed for exhibition in Weimar. That poster revealed the selection of a unique and bold typeset and design layout (fig. 3.21).



Figure 3.21: Poster for the Bauhaus exhibition held in Weimar in 1923, by Joost Schmidt. <https://blog.pixlr.com/graphic-design-the-bauhaus-style-in-2019/> (accessed on 19 May 2020).

This poster reflected effective, strong, and direct visual communication. The layout was balanced, the colours were vibrant and the design execution showed harmony.

There were geometric shapes and a bold and unique font style in the poster. In the text, both upper and lower font cases were used but not in combination. The typography was clear, brief, and prominent. This poster lent an impression of the guiding rules of the Bauhaus Movement. That is ‘Form must follow Functionality’. The salient and core rule of functionality enhances the meaning of the form of aesthetics. Artists and designers linked with the Bauhaus School carried out experiments with the arrangement, forms, layout, and contrast. This was the essential key to creating a simple yet attractive and appealing identity for a brand with a powerful idea and concept behind it. Typography from the Bauhaus school is still being used in the contemporary design world in the layout of posters and most importantly in the development of corporate identities.

3.6.1.2. Less is More / Minimalism

Bauhaus Design Theory is also known as the ‘Less is More’ theory. However, the design should not detract from the functionality of the design at any cost. This theory’s focus has always been on the product design. Minimalism worked like a tool and strategy, which made the product more attractive, and improved its efficiency. The less is more rules allows the bonding of minimalism and functionality and keeps the emphasis on the actual meaning and purpose of the design. Minimalism and less is more theory function as effective and powerful not to mention creative tools for designers (fig. 3.22 and 3.23).



Figure 3.22: Euro Inspired by Bauhaus, in 2004, <https://www.smashingmagazine.com/2009/08/bauhaus-ninety-years-of-inspiration/> (accessed on 20 May 2020).

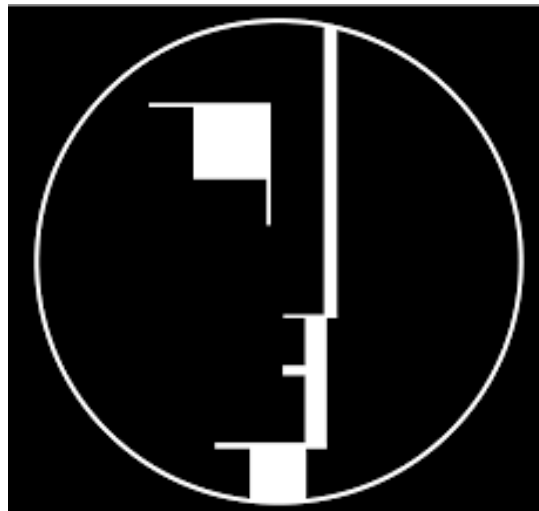


Figure 3.23: The Bauhaus emblem, designed by Oskar Schlemmer and adopted in 1921. <https://www.smashingmagazine.com/2009/08/bauhaus-ninety-years-of-inspiration/> (accessed on 20 May 2020).

3.6.1.3. Revolutionary Typography

Before the Bauhaus typographic influence, typography from German was highly organized, restricted, and disciplined in its nature. German typography had very heavy, bold, and decorative standard fonts. This style had its own rules which laid down the proper ways of using typography with a consideration of things not allowed in German typography. Bauhaus typography style was mainly responsible for

the breaking of typography rules for the first time. Bauhaus typography introduced a brand-new way of using text without the combination of lower and upper cases in one text. It also introduced the sans serif font and used sans serif fonts in every composition. It was Bauhaus designers who introduced different ways of writing the text for example, in vertical and diagonal forms. In some compositions the text was even wrapped around the images. The letters themselves represented pure creativity and design influences from geometric patterns in minimalistic composition.

3.6.2. Bauhaus Influence on Logo Design

Bauhaus has wielded its influence on all aspects of life from architecture to furniture design to graphic design. The Bauhaus's legacy is apparent in the graphic design trends of the twenty-first century especially in retro colours. The application of fonts and styles informs audiences in the form of flat illustrations. Bauhaus typography and font styles have futuristic and modernistic appeal.

Bauhaus designs promote fusion of basic geometrical shapes and intersecting lines. Moreover, the selection of inventive colour is noteworthy. These styles in design manifest a new form of aesthetics which can be seen in the contemporary logo design.

Bauhaus influenced many contemporary designers and artists. Paul Rand is one of the names associated with this school. He was a pioneer designer who practiced the Bauhaus art philosophy in contemporary logo design and designed some timeless icons and logos for the corporate sector.

3.6.2.1. Paul Rand

Paul Rand was a graphic design legend. In the sixty odd years of his career, he radically revolutionized opinion regarding visual communication in America. He used to ‘defamiliarize the ordinary’ by using a diverse approach in typography with the help of colourful combinations.¹²² Therefore, the impact of Rand’s style can still be seen in the contemporary design praxis. He brought about a good change in advertising by following the German Bauhaus school of thought. According to Paul Rand “one quickly realizes that simplicity and geometry are the languages of timelessness and universality.”¹²³

Paul Rand began creating beautiful works from 1955 onwards. He played a crucial role in the formation of the advanced and progressive visual identities of companies.¹²⁴ He was one of the key players who transformed the advertising industry by accentuating the prominence of visuals over writing. He also rectified the meaning of corporate identity in North America by producing logos for various companies. These logos are still unchanged and carry a legendary status in society. He illustrated how design can be a powerful business tool. According to IBM’s CEO, Thomas Watson Jr., Rand confirmed the concept that “good design is good business”.¹²⁵ Rand invited his clients, students, and everyone else to see the world with fresh eyes. According to him “Everything is Design and Design is Everything”.¹²⁶ Paul Rand promoted the minimalistic approach through his artworks.

¹²² “Paul Rand: Everything is Design!”, Grapheine, last modified on October 03, 2019, <https://www.grapheine.com/en/history-of-graphic-design/paul-rand-everything-is-design> (accessed on 08 February 2021).

¹²³ Paul Rand, *Thoughts on Design* (San Francisco: Chronicle Books, 2014), 81.

¹²⁴ “Paul Rand 1940-1996, Life,” Paul Rand Design. last Modified 2021, <https://www.paulrand.design/life/biography.html> (accessed on 09 February 2021).

¹²⁵ “Paul Rand: Everything is Design!”, Grapheine.

¹²⁶ Print Mag, “Everything is Design and Design is Everything,” *Print Mag* (blog), March 03, 2015, <https://www.printmag.com/post/paul-rand-design-is-everything> (accessed on 09 February 2021).

I haven't changed my mind about modernism from the first day I ever did it... It means integrity; it means honesty; it means the absence of sentimentality and the absence of nostalgia; it means simplicity; it means clarity. That's what modernism means to me.¹²⁷

Paul Rand developed astounding brand identities or logos for the biggest companies of the world such as International Business Machine (IBM) (fig. 3.24), Atanasoff–Berry Computer (ABC) (fig. 3.25), ‘United Parcel Service (UPS)’ (fig. 3.26), NeXT Computer, Inc., and NeXT Software, Inc. (NeXT) (fig. 3.27),



Westinghouse (fig. 3.28 and 3.29), Atlas (fig 3.30), Cummins, and a lot of other American companies.



Figure 3.24: Evolution of IBM logo, Designed by Paul Rand in 1965-1988, Anne Quito, “How to Design and Enduring Logo: Lesson from IBM and Paul Rand”, *Quartz* Last

¹²⁷ Paul Rand Quotes. “BrainyQuote.com,” BrainyMedia Inc., last modified 2021, https://www.brainyquote.com/quotes/paul_rand_542781 (accessed 9 February 2021).



modified on 23 July 2015, <https://qz.com/461040/how-to-design-an-enduring-logo-lessons-from-ibm-and-paul-rand/> (accessed on 10 February 2021).



Figure 3.25: ABC Company logo, Designed by Paul Rand in 1962, David Airey, *Logo Design Love* (United State of America: New Riders, 2015), <https://www.logodesignlove.com/all-about-paul-rand> (accessed on 02 June 2020).

Figure 3.26: UPS logo, Designed by Paul Rand in 1961, David Airey, *Logo Design Love* (United State of America: New Riders, 2015), <https://www.logodesignlove.com/all-about-paul-rand> (accessed on 10 February 2021).



Figure 3.27: NeXT logo, Designed by Paul Rand in 1986, David Airey, *Logo Design Love* (United State of America: New Riders, 2015), <https://www.logodesignlove.com/next-logo-paul-rand> (accessed on 10 February 2021).

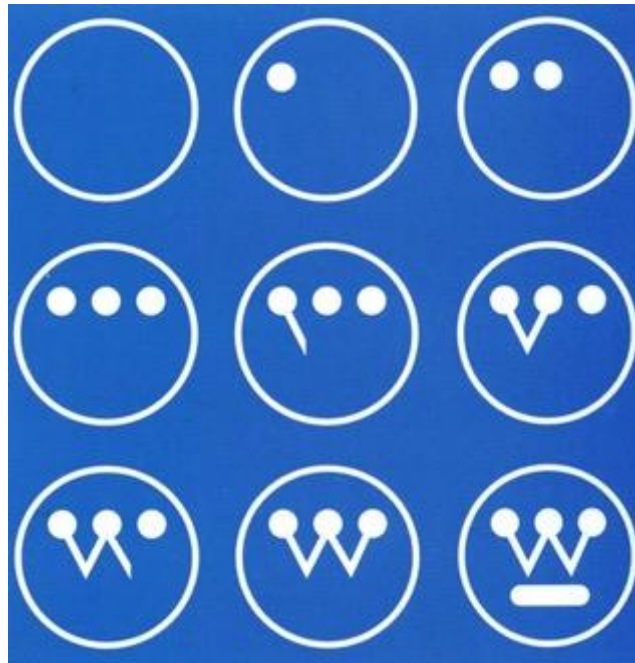


Figure 3.28: Westinghouse logo, Designed by Paul Rand in 1959, Christy Orr, “Westinghouse-Paul Rand (1959)”, *Medium* Last modified on 18 October 2017, <https://medium.com/fgd1-the-archive/westinghouse-paul-rand-565b83cef67d> (accessed on 10 February 2021).



Figure 3.29: Westinghouse logo, Designed by Paul Rand in 1959, Christy Orr, “Westinghouse-Paul Rand (1959)”, *Medium* Last modified on 18 October 2017, <https://medium.com/fgd1-the-archive/westinghouse-paul-rand-565b83cef67d> (accessed on 10 February 2021).

Figure 3.30: ATLAS logo, Designed by Paul Rand in 1964, Anonymous, “Paul Rand 1940-1996, Life”, *PaulRandDesign*. Last Modified 2021, <https://www.paulrand.design/work/Atlas-Crankshaft.html> (accessed on 10 February 2021).

Paul Rand changed the whole philosophy of corporate identity from logo development to final presentation. He summed up some rules of logo designing through his work which is still used by contemporary designers of the world. His design principles reflect the importance of logo for companies.

i. “A logo derives meaning from the quality of the thing it symbolizes, not the other way around.”¹²⁸

It is only by association with a product, a service, a business, or a corporation that a logo takes on any real meaning,” he said. “If a company is second rate, the logo will eventually be perceived as second rate. It is foolhardy to believe

¹²⁸ Alex Bigman, “4 Principles by Paul Rand that May Surprise You,” *99design* (blog), last modified 2013, <https://99designs.com/blog/famous-design/4-principles-by-paul-rand-that-may-surprise-you/> (accessed on 11 February 2021).

that a logo will do its job immediately before an audience has been properly conditioned.¹²⁹

Paul Rand made it clear that it is not a logo's responsibility to convey the meaning of a company. It is a common perception that the subject matter, image, symbol, and icon of a logo must convey the meaning and purpose of the business and product it represents. As Paul Rand said in one of his articles:

An animal might suit one category, at the same time that it would be anathema in another. Numerals are possible candidates: 747, 7-Up, 7-11, and so are letters, which are not only possible but most common. However, the subject matter of a logo is of relatively little importance; nor, it seems, does appropriateness always play a significant role. This does not imply that appropriateness is undesirable.¹³⁰

It does not signify that logos are inconsequential. All it refers to is the fact that logos are free, and they do not bear the burden of explaining and conveying the meaning of the product or business. They are only a marketing tool.

ii. “The only mandate in logo design is that they are distinctive, memorable, and clear.”¹³¹

The logo has no restrictions on it and can have its very own look and representation in visual form. A logo doesn't need to depict anything which represents the company directly. On the other hand, in some cases, it is better to not have a direct depiction of the company and business. According to Paul Rand,

Surprising to many, the subject matter of a logo is of relatively little importance, and even appropriateness of content does not always play a significant role. This does not imply that appropriateness is undesirable. It merely indicates that a one-to-one

¹²⁹ Paul Rand, “Logos, Flags, and Escutcheons,” *Thoughts on Design*, last modified on 1991, https://documents.sessions.edu/eforms/courseware/coursedocuments/degreediscussion/images_discussion/logodesignipaulrand2.pdf (accessed on 11 February 2021).

¹³⁰ Rand, “Logos, Flags, and Escutcheons.”

¹³¹ Kohenoor Kamal, “Paul Rand,” *Koyni-Kamal* (blog), last modified on November 27, 2019, <https://koyni-kamal1720-l6.blogspot.com/2019/> (accessed on 23 February 2021).

relationship between a symbol and what it symbolized is very often impossible to achieve and, under certain conditions, objectionable. Ultimately, the only mandate in the design of logos, it seems, is that they are distinctive, memorable, and clear.¹³²

What this means is that it is often impossible to attain a proper relationship between a symbol and the symbolized object under certain conditions. The only thing that is important is that the logo must be reproducible and attractive. It ought to be reproducible in a single colour and must communicate the same meaning in a



smaller size as well. Paul Rand explained this in one living example of a very famous brand of automobiles. This was none other than Mercedes (fig. 3.31).

Figure 3.31: Mercedes logo, First logo designed by Gottlieb Daimler in 1902, Picture source: kenjonbro on Flickr, David Airey, *Logo Design Love* (United State of America: New Riders, 2015), <https://www.logodesignlove.com/mercedes-benz-logo-evolution> (accessed on 17 February 2021).

The Mercedes Logo is a great symbol but the symbol itself did not originally represent an automobile company. Although it is a great symbol that is because its logo represents a great product. In the same way, other companies of name and fame have brand logos such as Lacoste (a sportswear company) (fig. 3.32).

¹³² Sultan Shalakhti, “What Makes a Good Logo?,” Duba Creative, last modified on 2016, <https://www.dubacreative.com/post/93977755788/what-makes-a-good-logo>, (accessed on 15 February 2021).



Figure 3.32: LACOSTE logo, First logo designed by Robert George in 1923, Anonymous, “Lacoste since 1933, *History Lacoste*, <https://www.lacoste.com/us/lacoste-brand/lacoste-history.html> (accessed on 17 February 2021).

Lacoste has no business with alligators, but its logo represents a green alligator as its symbol. Yet it is a very profitable and memorable symbol. Just like the Apple Computer Inc. logo (fig. 3.33) where the company has nothing to do with a symbol of a bitten apple. However, in the contemporary world of communication design, the Apple company logo is one of the best and most popular logos of all time.

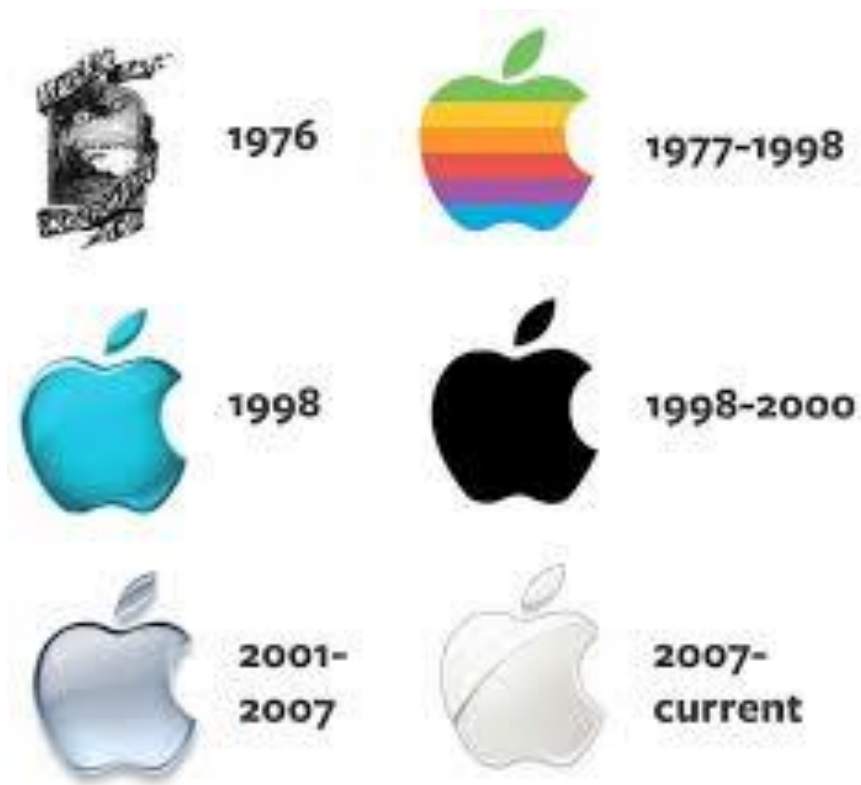


Figure 3.33: Apple Computer Company logo, Timeline of Logo Evolution, Anonymous, “Apple Logo”, *1000 logos*, <https://1000logos.net/apple-logo/> (accessed on 21 June 2020).

iii. Presentation is Key

Presentation is a key element for design selling. It is very important to sell the idea in a unique manner. Every design has its importance, and the designer should be able to tell the importance of each design in its unique way to the clientele:

How to present a new idea is, perhaps, one of the designer's most difficult tasks. Everything a designer does involves presentation of some kind—not only how to

*explain (present) a particular design to an interested listener (client, reader, spectator), but how the design may explain itself in the marketplace....*¹³³

Paul Rand thus described the importance of the presentation of a logo design. Besides Rand, other experienced designers also mentioned that the logo is just a product, but its presentation of a logo design is its basic packaging.

iv. “Simplicity is not the goal. It is the by-product of a good idea and modest expectations.”¹³⁴

Logos have no responsibility to sell the product directly. The logo is like a face. In other words, it is the key card of a company, product, or business. Paul Rand mentioned that it is necessary to understand what a logo is truly capable of. Then and only then will the design achieve simplicity, which is the basic component of any visual. Simplicity makes the design more memorable.

3.6.2.2. Saul Bass

Saul Bass is one of the most talented and accomplished graphic designers in graphic design history. He also played an important role in changing the face of contemporary design. Saul Bass worked in the middle of the twentieth century, when the graphic design world was growing and developing in its importance in the corporate sector. Like Paul Rand, Bass also designed an astonishing array of logos for major brands in his own minimal and ironically specific way (fig. 3.34). “If I do my

¹³³ Kohenoor Kamal, “Paul Rand,” *Koyni-Kamal* (blog), last modified on November 27, 2019, <https://koyni-kamal1720-l6.blogspot.com/2019/> (accessed on 23 February 2021).

¹³⁴ David Airey, *Logo Design Love* (United States of America: New Riders, 2015), <https://www.logodesignlove.com/all-about-paul-rand> (accessed on 17 February 2021).

job well, the identity program will also clean up the image of the company, position it



as being contemporary and keep it from ever looking dated.”¹³⁵

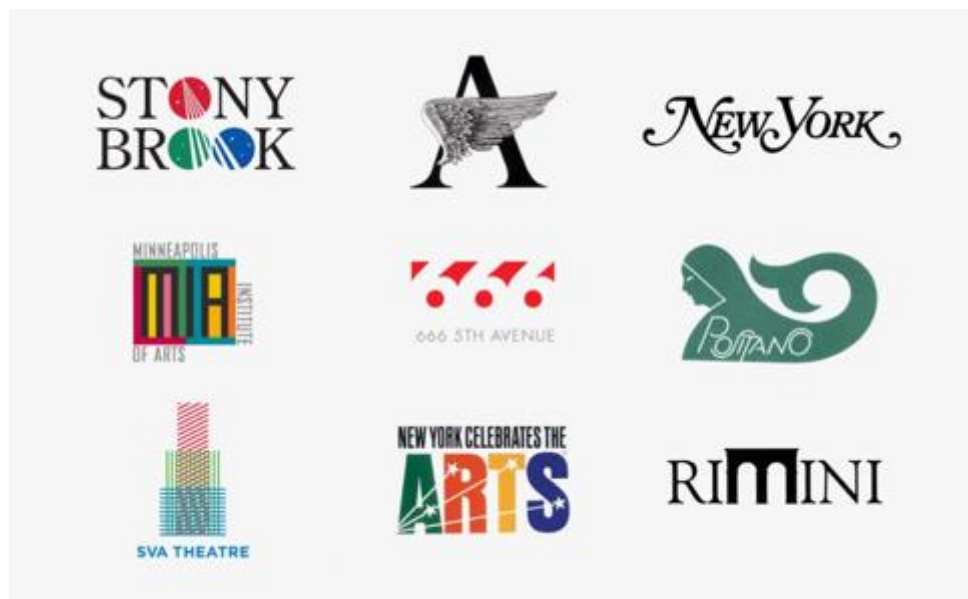
Figure 3.34: Logos of different companies designed by Saul Bass in 1970 to 1986, Source: Melisa Marzett, “Legendary Logo Designer Saul Bass”, *Logo Creative*, <https://www.thelogocreative.co.uk/legendary-logo-designer-saul-bass/> (accessed on 18 March 2021).

Saul Bass was also inspired by Bauhaus, and he worked like many of history’s greatest designers. Moreover, his work imperceptibly moved people by its originality. His work left a lasting influence of minimalistic and clean icon visual designs in today’s pervasive high-tech culture. He omitted needless words from the field of

¹³⁵ David Airey, *Logo Design Love* (United States of America: New Riders, 2015), <https://www.logodesignlove.com/saul-bass-logos> (accessed on 18 March 2021).

visual communication. Bass himself once said, “We try for an idea that is so simple that it will make you think and rethink”.¹³⁶

3.6.2.3. Milton Glaser



Milton Glaser is one of the most brilliant designers who changed the face of graphic design in the pre-digital and contemporary era. He laid the foundation of three different design agencies and also headed New York Magazine. Glaser designed the magazine logo all by himself and various other companies (fig. 3.35).

Figure 3.35: Logos of different companies designed by Milton Glaser, Source: Grapheine, “We Love Milton Glaser”, *Grapheine: A daily dose of Graphic Design* Last modified on 29 June 2020, <https://www.grapheine.com/en/history-of-graphic-design/milton-glaser-graphic-design> (accessed on 20 March 2021).

¹³⁶ David J. Unger, “How Saul Bass Changed Design,” *The Christian Science Monitor*, last modified on May 08, 2013, <https://www.csmonitor.com/Technology/Tech-Culture/2013/0508/How-Saul-Bass-changed-design> (accessed on 18 March 2021).

His work remains as influential as ever. He designed the logos of various companies



including Target, Coach, 666 5th Avenue, New York Magazine, Jet Blue, Trump, Juilliard, and Brooklyn Brewery.¹³⁷ Glaser is quite a bold designer, and his legacy lies behind the “I Love New York” symbol (fig. 3.36).

Figure 3.36: Emblem of I Love New York, designed by Milton Glaser in 1975, Source: Design Rush, “The I Love New York Logo Is an Iconic, Widely-Imitated Tourism Symbol”, *Design Rush* Last modified on 18 June 2018, <https://medium.com/@design.rush.ny/the-i-love-new-york-logo-is-an-iconic-widely-imitated-tourism-symbol-53ec155e2697> (accessed on 19 March 2021).

This logo is very famous among tourists and perhaps the first thing which represents New York in the world. It is a prominent symbol and one of the most recognizable logos since its inception in 1977.¹³⁸ This is also an official slogan of New York State.

¹³⁷ Alex Bigman, “We ♥ Milton Glaser: A Brief History of An Iconic Artist,” *99 Designs* (blog), last modified on 2013, <https://blog.99cluster.com/blog/famous-design/famous-designer-milton-glaser/> (accessed on 20 March 2021).

¹³⁸ Design Rush, “The I Love New York Logo Is an Iconic, Widely-Imitated Tourism Symbol,” *Design Rush*, last modified on June 18, 2018, <https://medium.com/@design.rush.ny/the-i-love-new-york-logo-is-an-iconic-widely-imitated-tourism-symbol-53ec155e2697> (accessed on 19 March 2021).

Moreover, Milton Glaser was the first designer who used the symbol of a ‘Heart’ instead of the word ‘Love’. Ever since then, this element has been imitated throughout the design world. This logo represents the beauty of simplicity along with glory. It can engage and captivate the maximum members of an audience. Obviously, this is a timeless logo that has stood its ground for more than forty years without any transformation and can still compete in the digital era. “I ♥ NY” survived the evolution of graphic design in more than four decades because of its sheer simplicity and utter lucidity. This logo is still compatible with modern-day logo design.

These three “Masters of Design” managed to create a lot of corporate identities in the modern era. They practiced and introduced new design elements which have been imitated endlessly in the design world. Their work appeals to both the modern era and contemporary design. There is a very thin line between modern design and contemporary design. The modern era reflects the period which has passed. however, the contemporary design reflects the present time and the future which is yet to come. Contemporary logo design has evolved new techniques and elements in it which communicate the corporate identity of a company in a more suitable manner.

3.7. Contemporary Logo Design

Contemporary design is a strong medium. In the graphic design world, logo design in a contemporary manner is very challenging and once it’s done, it has a strong impact on consumers and represents the up-to-date version of a company. A contemporary logo design should reflect the pure essence of a company and business through strong identity. Contemporary logo design is a tough marketing tool which helps in the formation of a business. An up-to-date logo, which reflects the updated

trends, represents the fresh and youthful image of a business. While constructing the contemporary logo design for a company, the selected characteristics and visual elements must work towards the instant recognition of the business.

Contemporary logo design symbolizes the collection of both trending and classic elements, which combine collectively to develop an identity or logo that looks youthful, up to date, and novel in its approach. Today's contemporary logo design is epitomized by minimalism through simple typography. There is minimal use of colours. Also, sleek lines are employed. In brief, contemporary logo design arrives before the consumers in the form of flat logos with a minimal approach. Various brands are practicing and following this trend for the sake of sheer survival. We all know that it is trending brands that stay relevant in the market and in the consumer's perception as well.

3.7.1. Google

Google is a famous network and business which has left a long trail of evolutionary history in its logo design. Google was introduced to the world in 1996 by Larry Page and Sergey Brin. It bore the name of Back Rub. Later on, in 1997, they changed the company title, naming it Google.¹³⁹ The very first official logo of the Google Company (fig. 3.37) appeared in 1998 and it happened to be a wordmark type of textual visual.

¹³⁹ Aja Frost, "The Secret History of Google Logo," *HubSpot* (blog), <https://blog.hubspot.com/marketing/google-logo-history> (accessed on 24 April 2021).

Figure 3.37: Google Logo, Designed by Sergey Brin in 1998, Aja Frost, “The Secret History of Google Logo”, *Blog HubSpot*, <https://blog.hubspot.com/marketing/google-logo-history> (accessed on 24 April 2021).



Word Google was written in simple font style in four different colours.

These were followed by an exclamation mark (!). This logo was designed by Sergey Brin. This exclamation mark was added because of the competitor of the Google Company, which happened to be Yahoo (fig. 3.38).

Figure 3.38: Yahoo Logo, Designed in 1995, Chaim Gartenberg, “Yahoo redeisigns its logo to remind you that Yahoo exists”, *The Verge*, last modified on 23 September 2019, <https://www.theverge.com/2019/9/23/20879814/yahoo-new-logo-endless-slide-irrelevance->



pentagram (accessed on 24 April 2021).

Yahoo was using it as well in their logo. Later on, in the year 1999, Ruth Kedar, who was a professional designer, re-designed the logo and suggested a couple

of different options. The final logo which was selected was the best representation of a minimal design (fig. 3.39).

Figure 3.39: Re-Designed Google Logo, Designed by Ruth Kedar in 1999, Aja Frost, “The Secret History of Google Logo”, *Blog HubSpot*, <https://blog.hubspot.com/marketing/google-logo-history> (accessed on 24 April 2021).

It appeared in 1999 and lasted till 2010.¹⁴⁰ The designer signified the fact that Google was an untraditional search engine. He broke the traditional primary colour order and added a drop shadow to boot. Later in 2010, the company removed the drop shadow from its logo and simplified it. In 2015, the heads of the Google



Company consulted various top designers from across New York City for the rebranding of Google. This was because upgradation became a necessary requirement due to the massive usage of smart devices and extra clutter in the media and design world. Dramatic changes can be seen in the logo and branding. Yet the company still consciously chose to preserve its colours and changed the font from serif font to sans serif font (fig. 3.40).

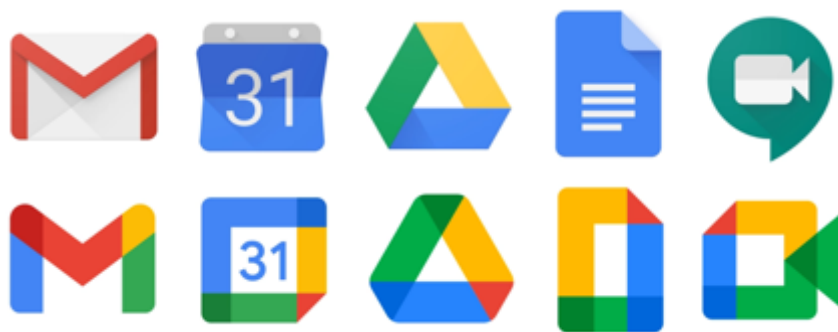
¹⁴⁰ Aja Frost, “The Secret History of Google Logo,” *HubSpot* (blog), <https://blog.hubspot.com/marketing/google-logo-history> (accessed on 24 April 2021).

Figure 3.40: Re-Designed Google Logo, Designed by Google Designers in 2015, Aja Frost, “The Secret History of Google Logo”, *Blog HubSpot*, <https://blog.hubspot.com/marketing/google-logo-history> (accessed on 24 April 2021).



The latest logo of Google is a much more simplified logo with flat colours. Google became quite diverse with the passage of time and became the preferred search engine on a worldwide level. Moreover, the invention of smart devices opened a new medium for users and by using sans serif font, the designers from Google could manipulate the identity of the company by playing with the initial letter ‘G’. This they did by keeping the same colour scheme and making it a utilitarian and adaptive design for a number of sizes and devices (fig. 3.41).

Figure 3.41: “G” from Google Logo used for Branding for the smart devices, Designed by



Google Designers in 2015, Aja Frost, “The Secret History of Google Logo”, *Blog HubSpot*, <https://blog.hubspot.com/marketing/google-logo-history> (accessed on 24 April 2021).

Later on, other products from Google were introduced for smart devices and they preserved the uniformity in the company’s identity. The evolution in

Google's logo design reflected the upgradation in the company's image. This was done by means of a remarkably friendly, youth-oriented, and fun-filled look (fig. 3.42).

Figure 3.42: Products Logos from Google company used for Branding for the smart devices, designed by Google Designers in 2015, Source: Devin Coldewey, "Google's new Logos are Bad", *Techcrunch*, last modified on 07 October 2020, <https://techcrunch.com/2020/10/06/googles-new-logos-are-bad/> (accessed on 24 April 2021).

3.7.2. Music Television (MTV)



Music Television (MTV) was the first twenty-four hours music channel which aired music videos on television. Many talented individuals represented the music to its viewers. Just like radio jockeys, they were called video jockeys or Veejays. MTV launched its first broadcast on the 1st of August 1981.¹⁴¹ The very first logo of 'MTV' was designed in 1980s by Manhattan Design. This logo appeared with the initial letters of Music Television. These are MTV. A hand in a white glove was shown which had a musical note on it (fig. 3.43).¹⁴²

Figure 3.43: MTV (Music Television) first logo, designed by Manhattan Design in 1980, Source: Anonymous, "The History of MTV and their LOGO", *blog My Way*, <https://blog.logomyway.com/the-history-of-mtv-and-their-logo/#:~:text=The%20first%20MTV%20logo%20was,hand%20holding%20a%20musical%2>

¹⁴¹ Britannica Editors Team Encyclopedia, "MTV," by Encyclopedia Britannica, last modified on May 4, 2021. <https://www.britannica.com/topic/MTV> (accessed on 10 May 2021).

¹⁴² "The History of MTV and their LOGO," *My Way* (blog), <https://blog.logomyway.com/the-history-of-mtv-and-their-logo/> (accessed on 10 May 2021).

Onote.&text=In%201981%2C%20the%20channel%20switched,we%20are%20now%20famili



ar%20with. (accessed on 10 May 2021).

However, this lasted for only one year. In 1981, they launched a new logo which was similar to the recent one. In this new design, the size of the letter 'M' was relatively larger than the 'TV' part. The letters 'TV' were affixed at the bottom of the 'M' in a handwritten typestyle and thus it all spelled the complete word 'Music Television'.

The central alignment was at the bottom of the letter 'M' (fig. 3.44).

Figure 3.44: MTV (Music Television) second logo, designed in 1981. Source: Anonymous, "MTV LOGO", *1000 Logos* Last modified on 13 April 2021, <https://1000logos.net/mtv-logo/> (accessed on 11 May 2021).

The letter 'M' represented a three-dimensional block print which was composed with a little help from geometrical science. This logo has remained more or less the same since the last thirty years. In 2009, MTV designed a new face of the channel with a small amount of change in it which was barely noticed by the viewers. They squeezed down the 'M' size and increased the thickness of the letter 'M' as well. This gave proper space to the letters 'TV' (fig. 3.45). The designer of MTV's logo did this



deliberately to put more emphasis on ‘M’ rather than the ‘TV’. This was because the channel had become widely popular in the audience as merely MTV rather than Music Television. Moreover, the designer removed the line Music Television from the bottom of the logo.

Figure 3.45: MTV (Music Television) Third Logo, designed in 2009. Source: Anonymous, “MTV LOGO”, *1000 Logos* Last modified on 13 April 2021, <https://1000logos.net/mtv-logo/> (accessed on 11 May 2021).

MTV has always played with its identity. It has time and again come up with different faces according to its theme and the requirement (fig. 3.46 and 3.47).

Figure 3.46: MTV (Music Television) Logo Variations in 90s and 80s, Source: Hilko Rensel, “Visual Design”, *Pinterest*, <https://www.pinterest.com/pin/116530709087829363/> (accessed on 11 May 2021).





Figure 3.47: MTV (Music Television) Logo Variations in 90s and 80s, Source: Hilko Rensel, “Visual Design”, *Pinterest*, <https://www.pinterest.com/pin/116530709087829363/> (accessed on 11 May 2021).

MTV is basically a channel for the younger generation, and it believes in the idea of rebellion and freedom. To reflect this concept, they used graffiti art in their logo to attract and communicate with a more juvenile audience. For this purpose, designers printed the logo in black colour and did not restrict themselves to any colour compulsion. However, the MTV logo always played with a number of ideas and colour schemes throughout the years. This concept can be portrayed as a flexible identity strategy, which turns out to be based upon a diverse marketing strategy for

the channel. Nowadays, MTV is shifting towards the decline phase of its life cycle due to the availability of different digital resources in smartphones. Today's youth prefer other resources such as YouTube. They can thus watch their music videos anytime and anywhere they like.¹⁴³ However, MTV has been the first choice of every young person because of its popularity. The basic logo of MTV has been one of minimalist design throughout its timeline, which makes it all the more memorable and also increases its appeal.

3.7.3. Amazon.com

Amazon is one of the leading brand names in the technological world. It has literally changed and turned the commercial world upside down. It has the most interesting and successful evolutionary history behind its façade. This is so not only from the business point of view but also can be seen in its logo design. In 1994, Jeff Bezos, the founder of the company, started selling books online and named the company *Cadabra*^{144, 145} The word *Cadabra* was used as a reference title. It originally refers to the word *Abracadabra* which refers to an ancient magical spell.¹⁴⁶ The first name of the company only survived for one year as it had a phonic resemblance to the word 'cadaver' which utterly altered the meaning of the concept. The correct name of a company carries as much importance as does the registration of its visual identity. The founder of the company decided to go through the dictionary as the dictionary played the role of 'search engine optimization' way back then. In the section of the

¹⁴³ "MTV LOGO," 1000 Logos, last modified on April 13, 2021, <https://1000logos.net/mtv-logo/> (accessed on 11 May 2021).

¹⁴⁴ **Cadabra** is a computer algebra system designed specifically for the solution of problems encountered in field theory.

¹⁴⁵ Inkbot Design, "History of The Amazon Logo Design Evolution & Brand Story," Inkbot Design, last modified on January 11, 2020, <https://inkbotdesign.medium.com/history-of-the-amazon-logo-design-evolution-brand-story-ae64c22bce7> (accessed on 16 June 2021).

¹⁴⁶ Brad Stone, *The Everything Store: Jeff Bezos and the Age of Amazon* (New York: Little, Brown and Company, 2013), 21.

letter 'A', Bezos found the word Amazon, which reflected the concept of the company. That was because it is the name of the largest river on the planet. Soon, Amazon became the largest bookstore on the planet.

The Amazon logo design played a vital role in the development and popularity of the company. The evolution of Amazon's logo design is an astonishing example of identity design development. That is because it has undergone three distinct restatements over the years. However, every logo of 'Amazon' which was suggested by the designers, transmitted the actual message of the company to the consumers on a global level. The first official logo of Amazon (fig. 3.48) appeared in 1995 with the launch of the Amazon store.¹⁴⁷



Figure 3.48: First logo of Amazon.com, launched in 1995, Source: Anonymous, "Amazon Logo and Its History", *Logo My Way Blog*, <https://blog.logomyway.com/history-amazon-logo-design/> (accessed on 17th June 2021).

In this logo, Bezos showed a river in the bold and thick letter 'A' on a textured blue colour background. The name of the company can be seen written in full form followed by the tagline of the company, i.e., Amazon.com in sans-serif. Also Earth's Biggest Bookstore in serif font style can be seen under the initial letter. The name of

¹⁴⁷ Logo, "Amazon Logo and Its History," *Logo My Way* (blog), <https://blog.logomyway.com/history-amazon-logo-design/> (accessed on 17th June 2021).

the company is written in small letters and in the oceanic blue colour which is not that visible in the background. The consumer might miss the details added in the logo. Two different font types are used in a single logo design. This logo did not represent the actual corporate identity. However, this logo lasted for a single year. Then the founder of the company approached a logo designer named Turner Duckworth to design the new logo. Duckworth designed the logo in solid black colour and repeated the main element from the previous logo. Therefore, the wave which represented the river, and the word Amazon.com with the initial letter remained intact (fig. 3.48).



Figure 3.48: Logo of Amazon.com, launched in 1996-1997, designed by Turner Duckworth, Source: Anonymous, “Amazon Logo and Its History”, *Logo My Way Blog*, <https://blog.logomyway.com/history-amazon-logo-design/> (accessed on 17th June 2021).

It was quite a well-constructed and well-refined version of the company logo that essentially reflected the message and identity in a clear-cut way. The designer shifted the identity towards simplification which led to a more recognizable and adaptive design.

In 1997, Duckworth furthermore experimented and tinkered with some changes in the existing logo. This he did by adding some novel textures instead of the black colour of the letter (fig.3.49 and 3.50).



Figure 3.49: Experiments with the logo of Amazon.com, designed by Turner Duckworth in 1997, Source: Anonymous, “Amazon Logo and Its History”, *Logo My Way Blog*, <https://blog.logomyway.com/history-amazon-logo-design/> (accessed on 17th June 2021).



Figure 3.50: Third logo of Amazon.com, launched in 1997-1998, designed by Turner Duckworth, Source: Anonymous, “Amazon Logo and Its History”, *Logo My Way Blog*, <https://blog.logomyway.com/history-amazon-logo-design/> (accessed on 17th June 2021).

However, the words Amazon.com were affixed in the same location in the logo design. This logo lasted only for a year. Then the company came up with a simpler logo in early 1998. Bezos preferred the typogram type for this logo (fig. 3.51).¹⁴⁸

¹⁴⁸ Logo creative, “History of the Amazon Logo Design Evolution,” The Logo Creative, <https://www.thelogocreative.co.uk/history-of-the-amazon-logo-design-evolution/> (accessed on 18th June 2021).



Figure 3.51: Typogram style logo of Amazon.com, launched in 1998, designed by Turner Duckworth, Source: Anonymous, “Amazon Logo and Its History”, *Logo My Way Blog*, <https://blog.logomyway.com/history-amazon-logo-design/> (accessed on 17th June 2021).

This logo appeared in serif font style and the slogan was added again in sans-serif font style. This logo style could not even make it through a single year. That was because the online bookselling business was growing very fast. As for the logo, it did not completely justify the identity of the company. It was an important step taken by the company to develop an image that represented its complete identity in the simplest form possible. Towards the end of 1998s, the company appeared with another typogram logo design but with an entirely new element and colour scheme (fig. 3.52).



Figure 3.52: Typogram style logo of Amazon.com, launched in 1998, designed by Turner Duckworth, Source: Anonymous, “Amazon Logo and Its History”, *Logo My Way Blog*, <https://blog.logomyway.com/history-amazon-logo-design/> (accessed on 17th June 2021).

This was the year when the company expanded its business and added new items to its online sales department. A new identity had to be forged to cover the new market. In this logo design, the letter ‘O’ was replaced with a circle, and it was furthermore highlighted by increasing its size. It was given an orange hue. These

changes gave a fresh look to the company's identity, and it was a gigantic step towards a brand-new identity.

The representation of the giant orange circle tried to communicate something which was not very clear though. It could be said that it represented the sun. This circle survived for less than a year and the company decided to change the identity once again. So, it shifted back to the lowercase letters for the company's name and added an orange curving downstroke under the word. This was nearer to the smiley face of today's logo (fig. 3.53).



Figure 3.53: Typogram style logo of Amazon.com, launched in the late's of 1998 lasted till 2000, designed by Turner Duckworth, Source: Anonymous, "Amazon Logo and Its History", *Logo My Way Blog*, <https://blog.logomyway.com/history-amazon-logo-design/> (accessed on 17th June

Poll research was conducted in 1998 for the logo and the majority of consumers suggested the lower-case lettering was right. This was because "they felt more welcome and comfortable" with it.¹⁴⁹ On the other hand, a circular 'O' misguided the consumer to pronounce the word differently. 'Amazon' welcomed the new consumers and seemed very friendly and warm in its reception. According to colour psychology, orange as a colour stood for warmth and joy. Bezos knew there was a margin in the development of logo design which made the logo more adaptive.

¹⁴⁹ Logo creative, "History of the Amazon Logo Design Evolution," The Logo Creative, <https://www.thelogocreative.co.uk/history-of-the-amazon-logo-design-evolution/> (accessed on 18th June 2021).

The third and final representation of the logo design appeared with a smiley face connecting the letters ‘A’ to ‘Z’ (fig. 3.54). This connection between the letters ‘A’ to ‘Z’ indicated that you can find all the desired items under one roof. The smile further boosted the confidence of the company. Moreover, the designer consciously deformed the letter ‘Z’ a little bit from the bottom to welcome the warm smile. According to



research, human beings put more trust in the smiling face and this logo had incredible facial recognition.¹⁵⁰

Figure 3.54: Typogram style logo of Amazon.com, launched in 1998, designed by Turner Duckworth, Source: Anonymous, “Amazon Logo and Its History”, *Logo My Way Blog*, <https://blog.logomyway.com/history-amazon-logo-design/> (accessed on 17th June 2021).

Amazon's logo was a new step towards simplicity. And over time, this logo became more adaptable. For example, the company used the orange arrow (a smiley face) as its signature and used it on the branding of its packages. These were followed by the tagline ‘delivering smiles to your doorstep’. The company changed the logo as per technological requirement. This was because new competitors were entering the market and the company needed to survive and be identifiable among the commercial clutter. Later in 2002, a further slogan was added to the logo (fig. 3.55).¹⁵¹

¹⁵⁰ Qiyu Bai, QI Dan, Zhe Mu, and Maokun Yang, “A Systematic Review of Emoji: Current Research and Future Perspectives,” *Journal of Frontiers in Psychology Human Media Interaction*, 10:2221. doi: 10.3389/fpsyg.2019.02221.

¹⁵¹ Brad Stone, *The Everything Store: Jeff Bezos and the Age of Amazon* (New York: Little, Brown and Company, 2013), 106.



Figure 3.55: Amazon logo with slogan, launched in 2002, designed by Turner Duckworth, Source: Anonymous, “Amazon Logo and Its History”, *Logo My Way Blog*, <https://blog.logomyway.com/history-amazon-logo-design/> (accessed on 17th June 2021).

Ever since then, the logo has remained the same and has gone on to become one of the most popular logos of all time. In 2012, ‘.com’ and the previously mentioned slogan were removed from the logo to achieve more simplification (fig. 3.56).



Figure 3.56: Final logo of Amazon, launched in 2012, designed by Turner Duckworth, Source: Anonymous, “Amazon Logo and Its History”, *Logo My Way Blog*, <https://blog.logomyway.com/history-amazon-logo-design/> (accessed on 17th June 2021).

The evolution of Amazon’s logo design shows that adjustment is inevitable and that the ‘less is more’ strategy is important for the survival of a brand. Modernization and upgradation are required. Moreover, the evolution in Amazon’s logo design shows that such versatile logos are more beneficial for marketing in today’s fast-paced times.

3.7.4. United Parcel Service (UPS)

United Parcel Service (UPS) is another example of companies whose logos evolved with time. The evolution of UPS has been marvelous and today it is the most recognizable logo in the world. This is an international company based in Georgia. It has been operational since 1907.¹⁵² This company has always strived to diligently keep its position and image in the market and around the globe as the best package delivery firm. Claude Ryan and James E. Casey were the founders of the company and started the company in 1907. Back then it went by the name of The American Messenger Company.¹⁵³ UPS has had four logo designs since 1907. The first logo was designed in 1919 by James E. Casey, one of the founders.¹⁵⁴ The logo (fig. 3.57) contains the image of an eagle in brown colour against a bronze shield in the background.



Figure 3.57: First logo of UPS, Designed by James E. Casey in 1919, Source: Robert Lewis, “United Parcel Service: American Company”, *Encyclopedia Britannica*, March 1, 2017. <https://www.britannica.com/topic/United-Parcel-Service> (accessed on 22nd June 2021).

The shield bears a thick border in golden colour and it is the emblem of the company. The eagle is in a flying position and holding the parcel in its talons. The logo does not bear the name of the company. Instead, the slogan ‘Safe, Swift, Sure’ is

¹⁵² UPS, “About US”, UPS, <https://www.ups.com/pk/en/Home.page?> (accessed on 21 June 2021).

¹⁵³ UPS, “UPS History.”

¹⁵⁴ Robert Lewis, s.v. “United Parcel Service: American Company,” *Encyclopedia Britannica*, March 1, 2017. <https://www.britannica.com/topic/United-Parcel-Service> (accessed on 22nd June 2021).

seen in it. This logo represents the entire concept of the company, and the image of the parcel depicts the services which the company is offering. This logo lasted till 1937. In the second version of the logo which appeared in 1937 (fig. 3.58), the falcon and the image of the parcel disappeared, and the company's name UPS appeared on the shield.¹⁵⁵



Figure 3.58: Second version of UPS Logo, designed in 1937, Source: Anonymous, “UPS Logo and the History Behind the Business”, *Logo Design*, <https://blog.logomyway.com/ups-logo-history/> (accessed on 22nd June 2021).

The second version of the logo reflects a swiftly growing company. The company has begun to expand and is adding various retailers to its list of clientele. This expansion requires a new slogan which can be seen in the logo ‘the delivery system for stores of quality’.¹⁵⁶ The new version of the logo has ‘since 1907’ written on the bottom of the shield too. The updated slogan and position of ‘since 1907’ makes the logo cluttered and complicated. However, the shield has changed its shape

¹⁵⁵ “UPS Logo and the History Behind the Business,” *Logo Design* (blog), <https://blog.logomyway.com/ups-logo-history/> (accessed on 22 June 2021).

¹⁵⁶ Larry Bloomenkranz, “Evolving the UPS brand,” in *Design Matters*, ed Thomas Walton (Online Published: 2004), <https://onlinelibrary.wiley.com/doi/epdf/10.1111/j.1948-7169.2004.tb00164.x>, 68-73.

yet exists in its entirety. The overall logo has no more space for the eagle and the parcel. The third version of the logo rapidly increased the company's reputation and brand image. According to the vice president of Global Brands Management and Advertising UPS, "no doubt about it - the Rand design served UPS extremely well, and for more than 40 years."¹⁵⁷ This logo was designed by the famous brand designer Paul Rand in 1961.¹⁵⁸ This version of the logo was unlike its predecessors. The new logo has a very minimalistic approach and assumes very clean design elements (fig. 3.59).



Figure 3.59: Third version of UPS Logo, designed in 1961, designed by Paul Rand, Source: Anonymous, "UPS Logo and the History Behind the Business", *Logo Design*, <https://blog.logomyway.com/ups-logo-history/> (accessed on 22nd June 2021).

UPS became an international company and wanted to make its identity, globally and universally, noticeable. This version of the logo also has the shield, but it is more simplified and more stylized with a tied rope on top. The name of the

¹⁵⁷ Bloomenkranz, "Evolving the UPS brand."

¹⁵⁸ Roman Rogoza, "UPS Logo: How to Change While Staying True to Your Identity," *Logaster* (blog), last modified on 5 August 2020, <https://www.logaster.com/blog/ups-logo/> (accessed on 22nd June 2021).

company is written in bold, solid font and colours to make it more readable and recognizable. This was a very incorporative logo design which employed a clever twist. It used a bowtie parcel to symbolize the nature of UPS without losing the incorporative shape of a shield.

Every re-designed stage of the logo changes the image of the company gradually. In 2003, a new face of the company's identity appeared which covered strings attached to the parcel. These included such people like stakeholders, retailers, employees, and customers as well. This evolution of logo design was not an easy task for UPS. They conducted a design survey in which they found that the "stringed" image of the package restrained the ability of UPS to represent its evolution beyond the parcel delivery services. According to the vice president of UPS advertising, the strings were not appropriate to represent the UPS identity. It was thought that the "stringed package can get caught in our automated sorting system."¹⁵⁹ Although Paul Rand's design was very professional, elegant, and classic by any standards, at the



same time it was very delicate and couldn't represent the whole idea and growth of

¹⁵⁹ Larry Bloomenkranz, "Evolving the UPS brand," in *Design Matters*, ed Thomas Walton (Online Published: 2004), 7, <https://onlinelibrary.wiley.com/doi/epdf/10.1111/j.1948-7169.2004.tb00164.x>, 68-73.

the company. This idea led the design team to a new ensemble which contained the shield with the solid colours, brown and gold (fig. 3.60).

Figure 3.60: Fourth version of UPS Logo, designed in 2003, Source: Anonymous, “UPS Logo and the History Behind the Business”, *Logo Design*, <https://blog.logomyway.com/ups-logo-history/> (accessed on 22nd June 2021).

In this version of the logo, UPS returned to its basic and very first colour scheme. The key objective of redesigning this logo was to represent the evolution of the company, not the revolution. A three-dimensional shield of a high degree of solidity with a little curve in the top meant to portray the powerful presence of the company in the global market. The shield had more stature, weight, and radiated energy. The final logo appeared in 2014 which contains no more changes (fig. 3.61).



Figure 3.61: UPS Logo, designed in 2014, Source: Anonymous, “UPS Logo and the History Behind the Business”, *Logo Design*, <https://blog.logomyway.com/ups-logo-history/> (accessed on 22nd June 2021).

The company only converted the three-dimensional logo into two-dimensional form. This it did by removing the voluminous gradient effect from the shield and converting it into a flat logo.

UPS is a success story and its evolution in logo design played an enormous part in its popularity. The shape of the UPS logo design is highly recognizable. Since 1919, a shield is the fixture of the logo element. Moreover, the bold and stylized font makes the logo more expressive.

3.7.5. Columbia Broadcasting System (CBS) Corporation

CBS Corporation is an USA-based company, which emerged formally in 1928 and became Columbia Broadcasting System or CBS Inc. in 1974.¹⁶⁰ CBS is a national television and radio network that introduced its first visual identity in 1941 (fig. 3.62).



Figure 3.62: CBS Corporation logo design, designed in 1941, Source: Roman Rogoza, “CBS Logo: The Mystery of the Eye”, *Logaster*, last modified on 5 August 2020, <https://www.logaster.com/blog/cbs-logo/> (accessed on 23 June 2021).

This consisted of a wordmark. The name of the company was written in a simple yet stylized font in black colour.¹⁶¹ This logo contained the initials of the company in the upper case and has sufficient breathing space between the fonts. This was a strong communicative and adaptive design with a classic and powerful look. This logo served the company for six years without any change. After six years, in

¹⁶⁰ Harold L. Erickson, s.v. “CBS Corporation: American Company,” *Encyclopedia Britannica*, last modified on November 30, 2017. <https://www.britannica.com/topic/CBS-Corporation> (accessed on 23 June 2021).

¹⁶¹ Roman Rogoza, “CBS Logo: The Mystery of the Eye,” *Logaster* (blog), last modified on 5 August 2020, <https://www.logaster.com/blog/cbs-logo/> (accessed on 23 June 2021).

1947 that is, the company decided to give a three-dimensional look to the oval shape in its logo (fig. 3.63 and 3.64).



Figure 3.63: CBS Corporation logo design, designed in 1947, Source: Roman Rogoza, “CBS Logo: The Mystery of the Eye”, *Logaster*, last modified on 5 August 2020, <https://www.logaster.com/blog/cbs-logo/> (accessed on 23 June 2021).



Figure 3.64: CBS Corporation logo design (without Spot-light effect and Oval Shape), designed in 1947, Re-Illustrate by Author, Re-illustrated in Adobe Illustrator.

The company kept the initial names in the logo design but changed the font style and the thickness of the font. The elegant initials of the company name turned into thick grey letters with heavy shadows and a black outline within the dark frame. The monogram and wordmark identity were furthermore made more visible by using

the spot-light effect from the upper side which cast the shadow and gave an impression of an eclipse throughout the lettering.

Later in October 1951, CBS Company divulged its new identity, which was designed by William Golden. The logo had two stylized circles, one was small, and one was big and in combination, they made an image of an eye (fig. 3.65).¹⁶²



Figure 3.65: Eye Logo and CBS Corporation logo design, designed in 1951, designed by William Golden, Source: Anonymous, “CBS Television”, *Logo Book*, <http://www.logobook.com/logo/cbs-television/> (accessed on 23 June 2021).

Mysterious eye images and Pennsylvania Dutch symbols inspired William Golden in creating this logo. A Christian community which goes by the name of the Shakers has a belief that the eye protects them from evil spirits.¹⁶³ Basically, the logo of CBS had been used as the ‘Eye in the Sky’ till 1965.¹⁶⁴ CBS did not use any slogan in their logo. In later years, various changes have been seen in the logo in connection with the

¹⁶² Cheryl Dangel Cullen, Lisa L. Cyr, Stacey King Gordon, and Lisa Silver, *Graphic Design that Works: Secrets for successful Logo, Magazine, Boucher, Promotion and Identity Design* (United State: Rockport Publishers, 2006), 21.

¹⁶³ Roman Rogoza, “CBS Logo: The Mystery of the Eye,” *Logaster* (blog), last modified on 5 August 2020, <https://www.logaster.com/blog/cbs-logo/> (accessed on 23 June 2021).

¹⁶⁴ Cullen et al., *Graphic Design that Works*, 22.

eye symbol. It appears with a different font style which has serifs in it. In the 1970s, a new font style can be seen written within the eye image (fig. 3.66 and 3.67).



Figure 3.66: CBS Corporation logo design, designed in 1960s, Source: Anonymous, “CBS Television”, *Logo Book*, <http://www.logobook.com/logo/cbs-television/> (accessed on 23 June 2021).



Figure 3.67: CBS Corporation logo design, designed in 1970s, Source: Anonymous, “CBS Television”, *Logo Book*, <http://www.logobook.com/logo/cbs-television/> (accessed on 23 June 2021)

These changes disrupted the value of the logo. So, the company decided to return to the iconic eye symbol and the rest as they say is history. It is an advanced, bold, and expressive ideogram with a minimalistic approach.

3.7.6. American Telephone and Telegraph Company (AT&T)

American Telephone and Telegraph (AT&T) is the largest telecommunication company in the world. AT&T introduced its first visual identity as an emblem in 1885 (fig. 3.68).¹⁶⁵



Figure 3.68: AT&T (American Telephone & Telegraph) logo, designed in 1885, source: Anonymous, “AT&T Logo”, *1000 Logos*, last modified on 16 January 2021, <https://1000logos.net/att-logo/> (accessed on 24 June 2021).

Over time their visual identity evolved according to the requirement and obligation to keep the brand alive. Their logo represented excellence, growth, and an ‘up to the mark’ message for consumers. The first logo was designed in a black and white colour scheme and had the image of a bell. This bell was enclosed in a frame

¹⁶⁵ Noel L. Griese, “AT&T: 1908 Origins of the Nation's Oldest Continuous Institutional Advertising Campaign,” *Journal of Advertising*, no. 3 (2013): 18-23.

which
borders. The
distance
seen written
a traditional
1900s, the
look into a
instead of the
3.69).



consisted of triple
slogan ‘long-
telephone’ can be
within the logo in
typeface. Later in
logo changed its
circular shape
square format (fig.

Figure 3.69: AT&T (American Telephone & Telegraph) logo, designed in 1900, source: Anonymous, “AT&T Logo”, *1000 Logos*, last modified on 16 January 2021, <https://1000logos.net/att-logo/> (accessed on 24 June 2021).

This gave the impression of a badge or stamp of the company rather than just a logo design. The triple border was converted into two lined circles and the company name appeared in between the circle. This element was missing in the previous logo design.

The slogan had the
Yet the word ‘local’
part of the bell, and the
appeared under the bell
Moreover, the date can
image of the logo. All
the logo all the more complex and complicated.



same space on the bell.
appeared on the upper
word ‘bell system’
in beveled form.
also be seen under the
these elements only made

This logo lasted till 1921. In 1921 a new logo with a couple of changes in it appeared (fig. 3.70).

Figure 3.70: AT&T (American Telephone & Telegraph) logo, designed in 1921, source: Anonymous, “AT&T Logo”, *1000 Logos*, last modified on 16 January 2021, <https://1000logos.net/att-logo/> (accessed on 24 June 2021).

The inscription from the bell was removed and the ‘bell system’ took its place on the bell in a far more composed style. The text within the perimeter around the logo changed into American Telephone & Telegraph Co. (Name of Associated



Company).¹⁶⁶ Later in 1939, a new logo appeared with minimal changes in the text. The text became bolder and thicker (fig. 3.71).

Figure 3.71: AT&T (American Telephone & Telegraph) logo, designed in 1939, source: Anonymous, “AT&T Logo”, *1000 Logos*, last modified on 16 January 2021, <https://1000logos.net/att-logo/> (accessed on 24 June 2021). However, the main component of the logo remained the same. Yet all the elements

became more refined which gave the logo a more serious and confident look. In 1964, the company revealed its new look with an updated logo design (fig. 3.72).

Figure 3.72: AT&T (American Telephone & Telegraph) logo, designed in 1964, source: Anonymous, “AT&T Logo”, *1000 Logos*, last modified on 16 January 2021, <https://1000logos.net/att-logo/> (accessed on 24 June 2021).

¹⁶⁶ “The AT&T Logo and the History Behind the Company,” *Logo My Way* (blog), <https://blog.logomyway.com/att-logo/> (accessed on 8 July 2021).

The shortened name of the company appeared in the logo as well as simply AT&T. This novel logo came in the form of a combination mark, circle and bell which are bold and solid. The letters AT&T are written on the right side of the symbol in bold, sans-serif typeface. As for the ‘and associated companies’ bit, it is written under the initials in traditional typeface. In 1969 Saul Bass, the famous designer upgraded the identity of AT&T (fig. 3.73).¹⁶⁷

Figure 3.73: AT&T (American Telephone & Telegraph) logo, designed in 1969, designed by Saul Bass, source: Anonymous, “AT&T Logo”, *1000 Logos*, last modified on 16 January 2021, <https://1000logos.net/att-logo/> (accessed on 24 June 2021).

Saul Bass converted the iconic symbol of the bell into a more stylized form. He redesigned the bell into a solid thick blue outline and the logotype script was something he emblazoned under the symbol in capital letters. This was the very first logo of AT&T that appeared in a coloured combination. Later in the 1980s, the logo of the company began aging and failed to communicate the company identity to all of its consumers to whom the company was supplying its services.



In 1982, Saul Bass redesigned the new look of the company’s logo which delivered a holistic vision. In the logo, Bass chose the global image in a more stylized

¹⁶⁷ Noel L. Griese, “AT&T: 1908 Origins of the Nation's Oldest Continuous Institutional Advertising Campaign,” *Journal of Advertising*, no. 3 (2013): 18-23.

and abstract manner and put it horizontally on the visual format. The thickness of the lines varies and thus create a three-dimensional feel on the sphere (fig. 3.74).



Figure 3.74: AT&T (American Telephone & Telegraph) logo, designed in 1982, designed by Saul Bass, source: Anonymous, “AT&T Logo”, *1000 Logos*, last modified on 16 January 2021, <https://1000logos.net/att-logo/> (accessed on 24 June 2021).

The blue colour of the logo remains the same and the lines give a modern touch to the previous globe. Actually, the horizontal lines are a representation of the wires which communicate the services of the company to its consumers. This was a way to announce the goal of global domination. Repeating the same colour for the logo retained the connection between the old logo and the new logo. The wordmark is written under the globe as it was written under the bell. It was a big step for the company to change the iconic symbol of a bell. Beyond that the company was quite successful.

In 1996, the logo was redesigned to reflect a more minimalistic approach. For this purpose, the lines on the globe were reduced in number although the typeface and colour of the logo remained the same (fig. 3.75).



Figure 3.75: AT&T (American Telephone & Telegraph) logo, designed in 1996, designed by Saul Bass, source: Anonymous, “AT&T Logo”, *1000 Logos*, last modified on 16 January 2021, <https://1000logos.net/att-logo/> (accessed on 24 June 2021).

In 2005, the Interbrand Design Bureau changed the logo of AT&T, but the globe concept remained intact (fig. 3.76).



Figure 3.76: AT&T (American Telephone & Telegraph) logo, designed in 2005, designed by Interbrand design bureau, source: Anonymous, “AT&T Logo”, *1000 Logos*, last modified on 16 January 2021, <https://1000logos.net/att-logo/> (accessed on 24 June 2021).

They changed the white sphere into a three-dimensional look with blue stripes on it and replaced the capital typeface with small lettering. The new logotype is not so thick, yet it still retains a bold sans-serif font. The complete logo gives the impression

of an incomplete identity. This updated three-dimensional logo lasted for almost ten years. In 2015, Interbrand introduced the new logo in flat form, which covered the market requirements in a more flexible manner (fig. 3.77).



Figure 3.77: AT&T (American Telephone & Telegraph) logo, designed in 2015, designed by Interbrand design bureau, source: Anonymous, “AT&T Logo”, *1000 Logos*, last modified on 16 January 2021, <https://1000logos.net/att-logo/> (accessed on 24 June 2021).

This logo lent a complete and modern image to the company’s identity. Thus, we see how the logo was made more feasible and adaptive for different media including the digital and print variety. The company name was written in the upper case which gave power and stability to the identity of the company. This logo design falls into the contemporary style which represents an adaptive outlook with a more minimalist approach. The AT&T logo eventually became one of the most unforgettable and notable designs in contemporary practice.

In the international market for the sake of contemporary practice, designers are focusing on a minimalistic approach in every aspect of design including logo design. It has been seen that minimalism in logo design is grabbing the attention of the viewer rather than complicated or cluttered designs. Simplicity in logo design looks elegant, modern, and youthful to the consumers. Every popular brand that has evolved and survived has defined its identity into the simplest, neatest, and cleanest of forms. That

is because that kind of design leaves more impact on the consumer's mind. All companies and businesses are trying to achieve a more modern, youthful, and elegant look by following the contemporary design requirements. This approach provides the logo with adaptability in the modern era. In today's world, a single design bears a huge responsibility to represent the company it belongs to in different media. Only the best-efforts bear fruit and end up having an up-to-date impact for the company's survival in the competitive world.

This chapter discussed all possible factors which could involve in the logo evolution process. Furthermore, discussed the product life cycle with some local examples, which helps the advertisers or marketers to identify the product's stage and alert them to made decision if it's on decline stage. As logo evolution is a part of marketing strategy in marketing mix which could lead the product to decline stage hurriedly if it's not handled more carefully. There are various influences in the evolution process which has been discussed in this chapter. Mostly discusses influences are western as those are the resources which mostly influence the logo fundamental worldwide. Western evolution of logo design was necessary to understand before discussing the Pakistani logo design. As designer who set the benchmarking in logo design are mostly belonged to the western side. By following the footsteps of these designers world adopted and evolve the logo design and in the following chapter will discuss the local Pakistani companies' logo and their evolution process.

Chapter 4

VISUAL COMMUNICATION

4.1. Communication

The word communication is derived from the Latin language and the meaning of the word is “sharing”.¹⁶⁸ Communication is a procedure of sharing and understanding.¹⁶⁹ The meaning of communication can be divided into two different keys: process and understanding.

Process is all about how to communicate according to the situation or how to process the communication according to the scenario. It is important to have a better understanding of the audience before processing the information that is to be delivered. Knowledge of the receiver leads to the re-evaluation of the information in a positive manner. How to re-evaluate the information and communication tone via certain skills is called processing. A second major factor is understanding, “To understand is to perceive, to interpret, and to relate our perception and interpretation to what we already know.”¹⁷⁰

Then there is the transfer of knowledge and information from one place to another place, from one person to another person, or from one group to another group. This act requires the cooperation of both parties, one who will deliver the information and the other one who will receive the information. There is a range of different things which could have an impact on the transmission of a message. The things involved in the procedure are dependent on the location of the receiver and the sender,

¹⁶⁸ Ernest Weekley, *An Etymological Dictionary of Modern English* (New York: Dover Publications, 1967), 338.

¹⁶⁹ Judy C. Pearson, and Paul E. Nelson, *An Introduction to Human Communication: Understanding and Sharing* (Boston, MA: McGraw-Hill, 2000), 6.

¹⁷⁰ Scott G. McLean, *The Basics of Speech Communication* (Boston, MA: Allyn & Bacon, 2003), 102.

cultural values, and most importantly the selection of the medium for transferring the information.

Communication design is another name for graphic design.¹⁷¹ In graphic design, especially in the field of advertising, communication plays an important role for marketers, brands, companies, and products. Different brands and companies are eager to deliver or transfer their message through advertising. This is done by using different types of communication. For better impact and results, a company must transfer its corporate identity (logo) with clarity and positivity. Thus, various companies tend to use different types of communication methods to deliver their corporate identity. This in turn is meant to create a favorable impression on the consumer's mind.

There is an assortment of media for communication. They include Verbal Communication, Non-Verbal Communication, Written Communication and Visual Communication.¹⁷² Every medium has its own impact in accordance with its field and requirement. In the field of graphic design, for example, the most effective and efficient medium of communication is the visual kind.

4.2. Visual Communication

The contemporary world we live in revolves around a virtual flood of information and data. As for the most important part of this, it seems to be how someone relates to or decodes that information. In previous decades, communication and information were limited to a single area, nation, region, or culture. Nowadays,

¹⁷¹ Philip B. Meggs, "Graphic Design," *Encyclopedia Britannica*, last modified on 23 December 2022, <https://www.britannica.com/art/graphic-design> (accessed on 25 January 2023).

¹⁷² "What is Communication," Skills You Need, <https://www.skillsyouneed.com/ips/what-is-communication.html> (accessed on 14 March 2020).

however, information spans the entire world because of the globalization of media. The meaning of information is completely in the hands of the public. However, marketers in the field of graphic design, and specifically advertising personnel, want to keep the meaning of information in their own hands. They want to deliver it on their own terms for the betterment of their respective companies. According to the marketers, it is a vital right of the public to have direct access to organized, well-designed, and well-controlled information. As a result, the information design organizations keenly look forward to managing the content of information. They also want to manage the individual's experience in order to contain the quality of content. At present, the foremost concern of any business agency is to manage information in a suitable manner. "Informing can make the difference between a culture which wanders aimlessly and often destructively and a culture with vision and direction."¹⁷³

In the present era, advertising increases the demand for and implications of visual communication in the corporate world for the public. This demand has increased for informative graphics, which can deliver semantic content in a more profound style. Via visual information, marketers can handle problems of delivering required meaning. This is a giant step in setting a new trend in the competitive world of visual communication. In this age and time, it is necessary to gain a better understanding about how the human mind works with reference to visual aids. It is mandatory, while designing graphic information, to focus on the thinking process of the public which is the proper consumer of that information. Possessing knowledge regarding how effectively visual information can impact the consumer's behavior helps in achieving a better level of designing sense. That sense or knowledge in turn

¹⁷³ Dino Karabeg, "Designing Information Design," *Information Design Journal* 11, no. 1 (2003): 82-90.

acts as a guide. The producer can thus trigger someone's feelings and emotions towards the design and company. The final image will mold the consumer's behavior, thinking process and the angle of perceiving the meaning of a message. All these efforts require plenty of research by marketers about consumer behavior in all aspects like their interests, living style, and even geographically. This is all the better to understand the consumer and his or her interest and demand for more effective design.

It is clear as the light of day that visual aids can leave a positive expression on the consumer's mind in comparison with other sources of information. An image provides a three-dimensional (3D) surface. Ordinary words merely provide a two-dimensional (2D) surface. Fifty percent of the human brain is dedicated to visual functions, making it the optimal way to communicate.¹⁷⁴

Visual communication is a strong and powerful source of contact between human beings. It is the delivery of an idea or concept, without using words, in the form of pictures and symbols. It communicates a concept and lends you information by using different gestures, signs, and poses. All these are expressive in nature. Visual communication has the remarkable power to deliver content and to educate not only an individual but an entire group of people as well. It is just like a map that helps a lost individual find his or her way in unfamiliar territory. Visual communication also helps sharpen the skills of an individual who can then communicate with the help of signals.

¹⁷⁴ Susan Tinnish, "Visual Communication", *Communication Effectively Beyond the Written Word*, last modified on November 2, 2014, http://hotelexecutive.com/business_review/4134/visual-communication-communicating-effectively-beyond-the-written-word (accessed on 20 March 2020).

Visual communication comprises visual aids, which are used to transmit vital information and ideas.¹⁷⁵ Mostly the audience depends upon and is comfortable with visual communication rather than verbal communication. Communication in graphic form is the object of imaginative, creative, and thoughtful play.¹⁷⁶ It gives liberty to marketers to assume the results and this way they can think and act in a creative manner. They make their assumptions totally based on the selected colours and images of the design. At the same time, a question arises. This relates to the ambiguity regarding how marketers can assure themselves of the fact that consumers will discern the right meaning from the image. To achieve this, the marketers manipulate the minds of the consumers via human psychology.¹⁷⁷ They select colours and employ images. The experts select images stored in long-term or short-term memory.¹⁷⁸ Also, they use local vocabulary in the development of their corporate identities. Marketer's pinpoint these with the help of intensive research. Still there remains a remote possibility that the audience's perception may differ in relation to an image. We have to keep in mind that every visual scene evokes a different set of emotions, thoughts and perceptions based on the individual's experience, knowledge and exposure.¹⁷⁹

Whenever a viewer is exposed to an image or a visual and graphic symbol, his or her perception is unavoidably colored by certain defined or stereotyped ideas, values, and beliefs. These may include irrational preferences and aversions. Other elements are also part of the mix. They might change the perception of a viewer. The

¹⁷⁵ Brian Nuckols, "What is Visual Communication and Why Is it Important," *Visme* (blog), May 22, 2020, <https://visme.co/blog/visual-communication/> (accessed on 27th January 2023).

¹⁷⁶ Brian Nuckols, "What is Visual Communication and Why is it Important."

¹⁷⁷ Brian Nuckols, "What is Visual Communication and Why is it Important."

¹⁷⁸ Niroshan Samuel, "Marketing to the "Long Term Memory" – How to Not Waste Advertising Money," *LinkedIn*, last modified on April 19th 2016, <https://www.linkedin.com/pulse/marketing-long-term-memory-how-waste-advertising-money-samuel> (accessed on 27th January 2023).

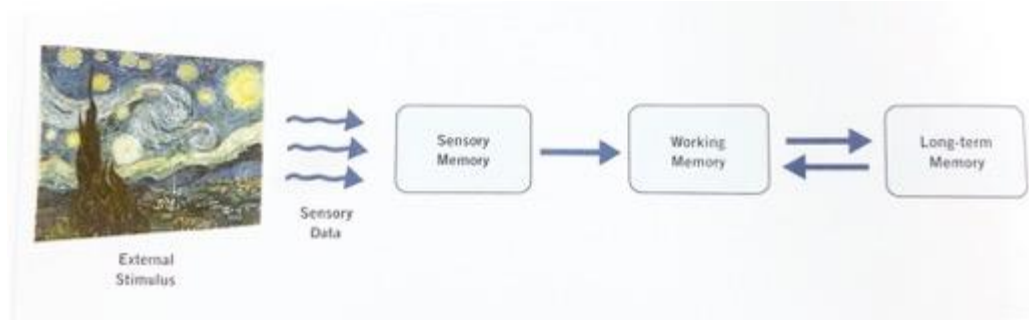
¹⁷⁹ Jonathan R. Zadra and Gerald L. Colre, "Emotion and perception: the role of affective information," *Journal of Wiley Interdiscip Rev Cogn Sci*. 2, no. 6 (2011): 676-685.

demographic and biographic background, which consists of age, education, income bracket, gender, language, and cultural influence, is crucial. “Despite what appears to be a cross-cultural ability to recognize objects depicted in pictures, the visual content of an illustration is frequently a vehicle to communicate a far more complex meaning or intention. Unlike the subject content of the picture, this intended meaning may often be misunderstood or unrecognized by the viewer.”¹⁸⁰ Perception of a designer and a viewer may be different from each other due to their individual exposure to and knowledge of art. That is why thorough research is required before designing and delivering the visual message. It is a very important element in this highly complex game. Whenever an individual sees an image, the human brain starts working on developing a link between the background, colours and shapes. It is a challenging task for marketers and brand developers to presume the audience reaction. That is because for this they must know how someone from the same demographic and psychographic background would behave or react while seeing a visual. Moreover, how that individual would react to the opposite demographic and psychographic background is of paramount importance as well. How would an individual consumer understand the visual? That is the main challenge and ultimate achievement for message developers. It is proof of the fact that visual representation cannot be designed or understood in isolation but can only be perceived with the help of research in the proper context.¹⁸¹ Visual language has several design elements, which convey meaning and better understanding of consumer perception. Knowledge of visual representation gives the needed edge to the designer to perform in a far more optimal and positive way.

¹⁸⁰ Elizabeth Boling, Malinda Eccarius, Kennon Smith, and Ted Frick, “instructional illustrations: intended meanings and learner interpretations,” *Journal of Visual Literacy* 24, no.2 (2004): 189.

¹⁸¹ Jorge Frascara, “Graphic Design: Fine Art or Social Science?” in *Design Studies: Theory and Research in Graphic Design*, ed. Audrey Bennett and Steven Heller (Princeton: Princeton Architectural Press, 2006), 28.

Visual information works differently from verbal information or written information for that matter. The human mind has a processing system especially built for visual information. The brain has three major memory structures. These are: sensory memory, working memory and long-term memory.¹⁸² Received information is stored in sensory memory and very little information passes from sensory memory to working memory. Some information gets registered in long-term memory as well. Information stored in long-term memory can play an important role as regards the actions undertaken by the consumer. Marketers can trigger long-term memory storage by showing a series of identical visuals and graphics. Malamed refers to the example of a painting bearing the title of ‘The Starry Night’. In this he points out how the memory system works in the first place. Whenever a viewer is exposed to this painting, the information the viewer receives gets divided into sections like stroke application, style, colour selection and mood registration in the sensory memory. However, the name of the painting and the painter’s name can be recalled only from



long-term memory. This unique model represents the idea of how a brain works and how visual information can be deployed to interpret the reaction of the consumer (fig. 4.1).

¹⁸² Connie Malamed, *Visual Language for Designers* (United State of America: Rockport Publishers. Inc., 2009), 22.

Figure. 4.1: Image processing system in human brain. Source: Connie Malamed, *Visual Language for Designers* (United State of America: Rockport Publishers. Inc., 2009), 22.

In addition, when a viewer's eye is exposed to an image or graphic scene, the viewer perceives motion, different shapes, contours, and colours through bottom-up procedures without any conscious awareness.¹⁸³ A brain develops this feature, which categorizes background from foreground, different groups of elements and identifies different shapes, with the help of textures. This comes in handy for the purpose of differentiating objects, visuals, and graphic perceptions. The viewer receives information in both ways: verbal and visual. Salespersons communicate or deliver information in both ways too. Yet the human brain processes them differently. Both forms of information can be stored in long-term memory and can be retrieved at one and the same time. For example, by hearing someone's name, the listener can recall the physical appearance of that person from memory.

There is another benefit of visual communication. It lends a better understanding of the message for which it is not necessary to have any literary knowledge. Anyone who can see directly and indirectly is the audience who can understand the meaning of an image by seeing it. When someone saw a visual, they analyze it within a very short snippet of time, knowing the meaning and scenario within it immediately because human brain can identify a familiar object within 100 milliseconds and identify familiar faces within 380 milliseconds.¹⁸⁴ It's that simple. This sort of understanding depends upon the knowledge of symbols and icons which

¹⁸³ Robert Solso, *Cognition, and the Visual Arts* (Cambridge: MIT Press, 1994), 26.

¹⁸⁴ James Balm, "The power of pictures. How we can use images to promote and communicate science," *Biomedcentral* (blog), last modified on August 11, 2014, <https://blogs.biomedcentral.com/bmcblog/2014/08/11/the-power-of-pictures-how-we-can-use-images-to-promote-and-communicate-science/> (accessed on 27th January 2023).

are stored in an individual's mind. These meanings can be influenced by culture, literal knowledge, belief, and personal experience. Visual knowledge requires certain images, icons and symbols which are decoded by the consumer.

Visual communication is an important factor of advertising, and this plays an important and prominent role in the development and success of any business, company, or organization. A symbol or image can deliver the same textual information within a far shorter span of time. Research has proven that the human brain responds to images 60,000 times faster than it does to scripts.¹⁸⁵ A designer can construct a visual or graphic layout and thus convey the necessary content in a more suitable style. With the help of research, a designer and marketer can devise a strategy to organize the specific information in a way that will evoke the required mental reaction of the consumer. Every visual has its own meaning, specification and reason that lie behind its creation. Yet one thing must be kept in mind. In the development of the corporate identity (logo) for any business or organization, the graphic symbols used for this purpose must be reasonably attractive, remuneratively sound, and directly communicative. To get the company registered in the consumer's mind, that symbolic representation must be a visual treat. It ought to work like a magnetic force for consumer choice. To transfer the message from process memory to long-term memory, the most essential job for a designer is to compose the trademark or logo design in an apt manner. The consumer's mind should see and understand the coded message quickly. As Krome Barratt said in *Logic and Design in Art, Science and Mathematics*:

¹⁸⁵ Troy Larson, "Powerful Facts about Visual Communication," *Mind Manager* (blog), November 18, 2011, http://hotelexecutive.com/business_review/4134/visual-communication-communicating-effectively-beyond-the-written-word (accessed on 20 March 2020).

For design is about the making of things: things that are memorable and have presence in the world of the mind. It makes a demand upon our ability both to consolidate information as knowledge and to deploy it imaginatively to create purpose in the pursuit of fresh information.¹⁸⁶

Delivering the message and corporate identity through visual communication gives an opportunity to marketers to communicate with the consumer within seconds. It is the fastest method of grabbing their attention and delivering a meaningful message or an image of the company as per requirement. While designing a visual message, it is necessary to understand the arrangement and organization of the elements, which are meant to be the prime features of the whole gestalt. The structure with an emphasis on prime features around the other required elements such as symbols, icons, and text, will allow the consumer to identify with it more quickly and easily.

4.3. History of Visual Communication

“The progress of civilization can be read in the invention of visual artifacts, from writing to mathematics, to maps, to printing, to diagrams, to visual computing.”¹⁸⁷ The history of this process started alongside the history of mankind. Visual communication goes back to a time when there was not even a rudimentary writing system. It was a time when people happened to communicate with each other in the first form of visual communication and that is cave paintings. The marks were made by human hands-on rocks approximately 40,000 years ago.¹⁸⁸ Later on, the invention of hieroglyphics and cuneiform brought into being other forms of

¹⁸⁶ Connie Malamed, *Visual Language for Designers* (United State of America: Rockport Publishers. Inc., 2009), 43.

¹⁸⁷ Connie Malamed, *Visual Language for Designers* (United State of America: Rockport Publishers. Inc., 2009), 129.

¹⁸⁸ Lovely buzz, “History of Visual Communication”, *A Journey Within*, last modified on March 03, 2012, <https://lisettewillemsen.wordpress.com/2012/03/03/history-of-visual-communication/> (accessed on 14 March 2020).

communication, which became known as pictography. This is an even more simplified form than cave paintings. Behind them all lies the same reason which is to deliver the message or to communicate with each other. Thus, this was the most common type of medium of communication in a community or group. Various ancient settlements thrived on it. Around 9000 BC pictography changed into a novel official writing system which reached its peak in 5000 BC. This was known as the logographic writing system.¹⁸⁹ The written communication method called pictography is still in practice in some non-literate cultures around the world such as Africa, The Americas and Oceania. These cultures used the most simplified form of pictograms in synch with their understanding and background.

Another form of communication called ideograms or ideographs became the order of the day. It was a form of language, but it was in symbolic form. The language of ideograms is still in practice. In order to inform the public, sign systems are the best example of ideograms. Ideograms also refer to logographs. As for logographs, they are also known as the writing system of Egypt and China. These cultures' characters, though logographic and symbolic, represent the names of objects or sometimes of words. Ideograms are the point in history where the invention of a proper alphabetical language system began in earnest. It is not wrong to say that visual communication exists in the history of humankind before any other kind of registered and recorded communication.

The invention of printing machines gave another level of sophistication to visual communication. In the initial stage, only text-based advertising was in vogue

¹⁸⁹ "History of Visual Communication", The History of Visual Communication, <https://www.historyofvisualcommunication.com/02-ideograms> (accessed on 14 March 2020).

and employed to maximize business opportunities. This was because the printing cost of an image was too expensive. During this period in time, people understood and processed the information in long-term memory. Most businesses coped with the absence of images and graphic elements. Soon the mass production of advertising with images or visual aids became cheaper and businesses started to adopt new media and techniques. Moreover, visual aids became more efficient and credible tools for communication among the masses. Soon culture changed and shifted towards visual literacy rather than textual information. The evolution of culture put power in the hands of visual communication experts who began to come to terms with the roots of the human condition. An era of empowerment began in the culture and corporate experience skyrocketed.

The history of symbols played an interesting role in the development of present-day graphic design. With the passage of time, the vocabulary of an individual started changing due to different factors involved in the daily routine, including cultural influence and educational know-how. Today's arsenal of symbols and icons are more stylized and advanced. It took centuries to reach such an advanced level of perceptual awareness.

4.4. Importance of Visual Communication

It sure saves time to communicate in visual form with people rather than to invest time in words. That is content in visual form reaches its target audience with speed and efficacy. Visual communication keeps it interesting for the consumer and helps in the retention of the given information in such a manner that it is hard to forget. Communication with the masses takes place in different fields thanks to visual aids. Teaching an infant is one of these. In pre-school, the method of teaching an

infant is to deliver content in visual form, for example, animal forms of different shapes, sizes, and colours. By the age of one or two they start to identify most of the visual cues. These visual aids are a form of visual literacy and in the long run they lead to visual skills.¹⁹⁰

In the advertising world, a company communicates both nationally and internationally. Different countries and different native languages exist in today's Global Village. It is thus challenging for advertisers to communicate with them through a language which can be understood on an equal basis. It is very difficult to grab the attention of the masses and deliver the same information in different media or linguistic forms. Visual means happen to be the source since they can save time for the advertiser by grabbing the attention of the audience and communicating with it without using a particular language. Graphic images also keep them engaged and they retain the given information for the long haul. With the correct strategy in the selection of elements, icons, symbols and other graphic elements, the opportunity to convey and portray identity in a more meaningful way is achieved. This in turn leaves its marks on the consumer's mind and on his or her buying behavior.

Symbols, icons, and other graphic elements in a single visual message work together in the context of creating meaning within it. In addition, that selected package of graphic icons and symbols is highly influenced by the culture it belongs to. So, the consumer can interpret it without any effort whatsoever. It is an essential demand of visual communication that the symbols and text should coalesce in a particular manner.

¹⁹⁰ Digital Vijay, "Why Visual Communication is So Important in Content Marketing," *Market Growth* (blog), May 19, 2018, <https://blog.markgrowth.com/why-visual-communication-is-so-important-in-content-marketing-d955ccd932a2?gi=8136498948af>.

4.5. The Role of Design in Visual Communication

For a designer and marketer, it is very difficult to make an impact with all the general ignorance that is existent in everyday life and the physical world. Nowadays, social media is ubiquitous, and it influences the ability to interpret whether semantically or semiotically. Decoding any visual communication is a very basic element in this process. It is a common phenomenon of individual perception that the experience of perception shapes an individual's ability to understand. This, of course, is with reference to abstract elements, shapes, icons, and symbols. Experience will inevitably determine the meaning of anything and everything. For example, it is universally understood that a large dark block gives the expression of heaviness rather than a block which has a lighter colour and is smaller in size. It is natural because in the practical world, mass is associated with weight. This is applicable not only in visual communication but in any information which is delivered in written form. The rule of emphasis is on words without any graphic elements. For example, when the requirement is to present the importance of anything in the English language, the writer types out the required sentence or word in uppercase alphabets which gives an impression of a pop-up object.

In English writing, it is common practice that the reader starts decoding the sentences from left to right. On the contrary, in Urdu writing it is the reverse. Urdu language is read from right to left. The reading practice in any given language is not a rule. In fact, it is an experience, with physical and cultural connotations. The concern is to develop a relationship between visual communication and the consumer audience. It is a designer's goal to create an identity and generate the condition supportive of an individual's or consumer's experience. A designer creates content

through proper research. The results of the research help a designer in the creation of the principles of form and the application of visual phenomena. The general need is to narrow down all the possible explanations and to satisfy the consumers by providing them with some useful, utilitarian, and compelling material. The final goal is to grab the consumer's attention; converting their interpretation into some sort of meaningful experience and thereby retaining and expanding the significance of the message(s).¹⁹¹

4.6. Involvement of Other Disciplines in Visual Communication

Currently, design has gone through different phases of development. It also passes through the stages of aesthetics, values, and perspectives. From the beginning, a designer's priority is to deliver the correct content in the design ensemble. As soon as people develop an aesthetic sense, the demands of visually communicated design transform and evolve at the same time. It is not possible to develop any visually communicable design by sitting in a locked room. Experts seek inspiration from many external resources and other disciplines. This is to communicate basic identity in favor of the company and business. The reason is sheer survival in the corporate world. Today's designers and marketers are smart enough to know that the first approach is to think and work strategically to develop an identity.

Every field requires resolution via the cross-pollination of other disciplines. Performance is thus enhanced so that the concept works on a larger scale. For example, map-making is essentially a geographical thing, but it requires solid input from graphic design. If the map is in another language and there is a lack of icons or

¹⁹¹ Meredith Davis and Jamer Hunt, *Visual Communication Design: An Introduction to Design Concepts in Everyday Experience* (New York: Bloomsbury Publishing Plc, 2017), 7.

symbols to represent hotels, fuel stations, restaurants, and bus stops, then it is nearly impossible to analyze it or reach anywhere by using it.

Visual communication is required in various fields, for example in engineering assemble any object in engineering requires pictorial direction. That pictorial direction has to be augmented by graphic representation. Without graphic directions, a user may not be able to do the job in a satisfactory manner. Just like in engineering, graphic design helps in the negotiation of meaning with the consumer. Even anthropology acts like a catalyst and allows graphic designers to get a firm understanding of the cultural values, beliefs, and activities of the consumer.

In the same way technologists provides their services to deliver knowledge of software. By perusing that knowledge, a designer can benefit from the software and go ahead and design an advanced and user-friendly interface. This may consist of several websites, social applications, and digital media designs. Moreover, a psychologist can lend plenty of information regarding consumer behavior and thinking processes. He or she may suggest that a particular shape, form, or colour is or is not a decent or good choice for a design. Let's face it, we live in a complex society today. The "temper of the times" dictates a negotiation of terms. All disciplines can learn from each other. Furthermore, the invention of other media (like digital and social media) has increased the pursuit of excellence. It is a team effort which feeds the need in a successful manner.

Design influences the efficiency, effectiveness, and character of communicative experiences.¹⁹² For example, when a consumer purchases a vacuum

¹⁹² Meredith Davis and Jamer Hunt, *Visual Communication Design: An Introduction to Design Concepts in Everyday Experience* (New York: Bloomsbury Publishing Plc, 2017), 13.

cleaner and he or she has to assemble that piece of equipment from scratch. If the instruction manual is missing obviously there will be no graphic guidelines regarding which part is supposed to go where. The user will be confused as to what to do. It is here that visual communication design creates the conditions for the experience. It's the designer's duty to align the external forces in the context of the consumer's experience.

As for the consumer's experience, it happens to be the key to success for any organization in the competitive corporate world. This experience has a vital relationship with visual communication design. There are three phases in the understanding of the structure of this relationship between context and visual form. Memory plays a role here. A good design frame can shift the attention from the physical appearance of the design to the experience and behavior itself. This makes the design more communicative and meaningful in nature which is a good thing.

4.7. Knowledge and Sense of Experience in Visual Communication

The word "experience" is very complicated and has different meanings in different fields not to mention life as well. In the physical and social world there are two types of experiences. These are: sensory experience and cultural experience. However, in the field of design, experiences are the result of various situations. These are designed by professionals for the satisfaction of clients. There is a distinction between the experience in itself and having an experience.¹⁹³ Dewey explained the difference between the two. Basically, an experience is an ordinary feeling, which often illustrates the clash between expectation and outcome. In daily life, two different thoughts cross the consumer's mind. These are what he or she is thinking

¹⁹³ John Dewey, *Art as Experience* (New York: Perigee Books, Berkley Publishing Group, 1980), 50.

and what he or she is observing. The (in)compatibility between the two thoughts is the crux of the matter. In the same way when someone's expectations do not match reality, nothing is received or perceived for that matter. These are odd things which need to be taken into consideration. In sharp contrast to this, having an experience meet the conclusive result is highly satisfying. An example will suffice. When someone meets someone, he or she may expect something from the opposite party and at the end of the day that expectation determines the satisfaction of the experience. Normally, things in life cannot end without a resultant force or an open ending that lies in the unpredictable future. Things reach an end in a way that is conspicuously fulfilling if all goes well. This is a type of experience which has an emotional quality. For example, how an individual thinks of his or her first day at the university is one thing and how someone experiences a scary thunderstorm is another. In simple words, the individual must identify when an experience starts and when it ends. He or she still must be able to separate the event from the daily routine of life.

In visual communication, it is a very crucial responsibility of good designers to engage in experience-making for the consumer.

i) Time and Experience

Experience of time is a structure of design strategy. The message is conveyed in the form of a story. The story is a consecutive structure planned by time. Stories are narratives that lead the consumers towards conclusions and goals.¹⁹⁴ Communication needs effective strategies to engage consumers within the plot of an interesting story. For example, by following the given steps in visual form in a manual, it is easy to

¹⁹⁴ Jean M. Mandler, *Stories, Scripts and Scenes: Aspects of Schema Theory* (New York: Psychology Press, 1984), 32.

learn the ABCs of any new software. The instruction manual describes the steps in a proper sequence. The task of a story is to disclose the main reason behind the program because the consumer wants to encounter the end-goals offered by the framework. These are meant for the evaluation, assessment, and execution of the procedure. The main element of visual communication of identity and branding tells the story of an organization and company. Also, the relationship goals which they have planned to develop with the consumer with the passage of time form part of the philosophy of the company. Selected symbols and icons are not the brand in itself. In fact, the set of symbols, icons, typeface in the story go on to deliver the actual experience of the brand. Brand is a story and an impression. Its full development lies in the hands of the consumer though.

It is not necessary that all the viewers conclude the same result after seeing an advertisement. That is because every consumer has his or her own perception and knowledge. That is why Meredith Davis divided the group of consumers into three types according to their demographic, psychographic and sociographic behavior.¹⁹⁵ This segmentation helps a designer and his or her organization gain a better understanding of the consumer. For example, nowadays a water crisis is rampant everywhere in the world (not to mention in Pakistan as well). However, the Government of Pakistan is making sure that awareness regarding the problem is being disseminated among the local population (fig. 4.2).

¹⁹⁵ Tim Bock and Mark D. Uncles, "Taxonomy of differences between consumers for market segmentation," *International Journal of Research in Marketing* 19, no. 3 (2002): 215-224.



Figure. 4.2: Awareness poster on Save Water, Published and Presented by Government of Pakistan, published in 2020, Source: <https://dailynewspaperadspk.blogspot.com/2020/03/save-water-and-tips-for-water.html> (accessed on 27th January 2023).

For this express purpose, the government is addressing the problem through different media. These include in their purview: electronic, print, and digital media. Still there are a few people around who refuse to believe that there is any water shortage. They are using water as a resource in a wasteful manner. In addition, for them it is not a problem to leave the tap running while performing other tasks. The second type of people are those who are aware of the problem but unfortunately have no sense of responsibility. There is even a third type of people who are aware of the seriousness of the issue and are even aware of their personal responsibility. Yet they are not exactly sure what their individual efforts can accomplish in the end.

The above mentioned three categories of audiences are not exposed to the correct information. The people cannot avoid an ingrained habit unless they are completely aware of the enormity of the issue. How an individual's actions can impact the results is what the entire campaign of water conservation is all about. This requires a complete strategy of communication, which will convert ignorance into understanding, and understanding into the acceptance of a formidable challenge.

Action of course is the ultimate objective in all this. A story which works its magic through visual communication and builds awareness via the diverse stages of understanding is the main point of the effort. For the audience, it is very difficult to understand the complete scenario without the correct form of knowledge.

ii) Media and Experience

Visual communication is totally based on the medium in which it will appear. The target audience can receive the information through this medium. There are different types of media in industry: print, electronic and the website-based type. With the passage of time, and with the advancement of digital era, new media has appeared on the horizon. They have their place in this exciting technological journey. Social media (Facebook, Instagram, and Twitter etc.) and mobile applications are clear-cut examples. These are all effective media for the communication of stories and identities. Their effectivity is dependent on the consumer. Not all categories of consumers are using the entire gamut of media in their daily lives. For example, to communicate the shortage of water crisis to the masses merely using television is not a reliable methodology at all. Since most of the people may not get exposure to the story, to cover all the people, other media must be utilized to deliver the message more effectively. Nowadays, people prefer the particular media of visual communication in accordance with their interests. This could prove to be suitable for their behavior. There are social suggestions in the way people come across and use media stories according to their cultural backgrounds and experiences. As Henry Jenkins defined the terms, the most groundbreaking period in technology is the one

right after the introduction of the technology. That is the right time for the designers and marketers to figure out the benefits of the user manual.¹⁹⁶

The human mind responds to images in an avid manner. It's a natural phenomenon that the human mind and eye respond to images or visuals more quickly than textual content. Just like children who can identify pictures before they get to know verbal skills, visual literacy plays a significant part in the explanation, interpretation and understanding of messages in media. As the world has become a Global Village, everyone needs information in a clear and understandable form without any complications. In this era, visual signals provide information in the form of a few symbols and the viewer receives that information more quickly than reading a complete sentence. Any business or company can benefit from this. There are three types of communication: verbal, non-verbal (body language) and visual.¹⁹⁷

4.8. Elements and Characteristics of Visual Communication

Visual Communication has some elements and characteristics. These include the signs, icons, and symbols, which are physically present in the message like shapes, colours, typeface, lines, and other graphic components. These are used to compose either a visual communication or a visual identity, which is meant to convey a message to the consumers. The meaning of these elements undergoes variability.

Nearly all visual messages have the same components of design in the layout and composition. The main purpose of these is to shape the condition for the consumers. This helps them to interpret the message via experience. Compositions

¹⁹⁶ Alison Griffiths, "Media Technology and Museum Display: A Century of Accommodation and Conflict," in *Rethinking Media Change: The Aesthetics of Transition*, ed. David Thorburn and Henry Jenkins (London: The MIT Press, 2004), 375.

¹⁹⁷ Davis White, "What is Visual Communication?", Study.com, April 08, 2019, <https://study.com/academy/lesson/what-is-visual-communication-definition-history-theory-examples.html>.

have elements and the consumers will be able to decode the message through their visual grammar and from their cultural surroundings. There are three different steps which go into making the visual message more impactful. The first of these, which designers and marketers keep in mind while communicating, is “control”. Control of individual graphic elements is paramount. The next step is to “create”. To create within the composition. The third step is to “communicate”. The purpose is to communicate to the viewer.¹⁹⁸

In the first step of control in the hierarchy of visual communication, the following elements are dealt with:

- Position
- Colour
- Size
- Shape
- Orientation

¹⁹⁸ Melissa Clarkson, “Elements of Visual Communication,” Professional Community Services, last modified on January 01, 2015, <https://procomm.ieee.org/elements-of-visual-communication/> (accessed on 17 March 2020).

These are the individually useful and functional variables of graphic elements.

Graphic units are the components of materials and information, which play an essential part in the formation of any visual communication. Moreover, these include symbols, icons, typeface etc. (fig. 4.3).

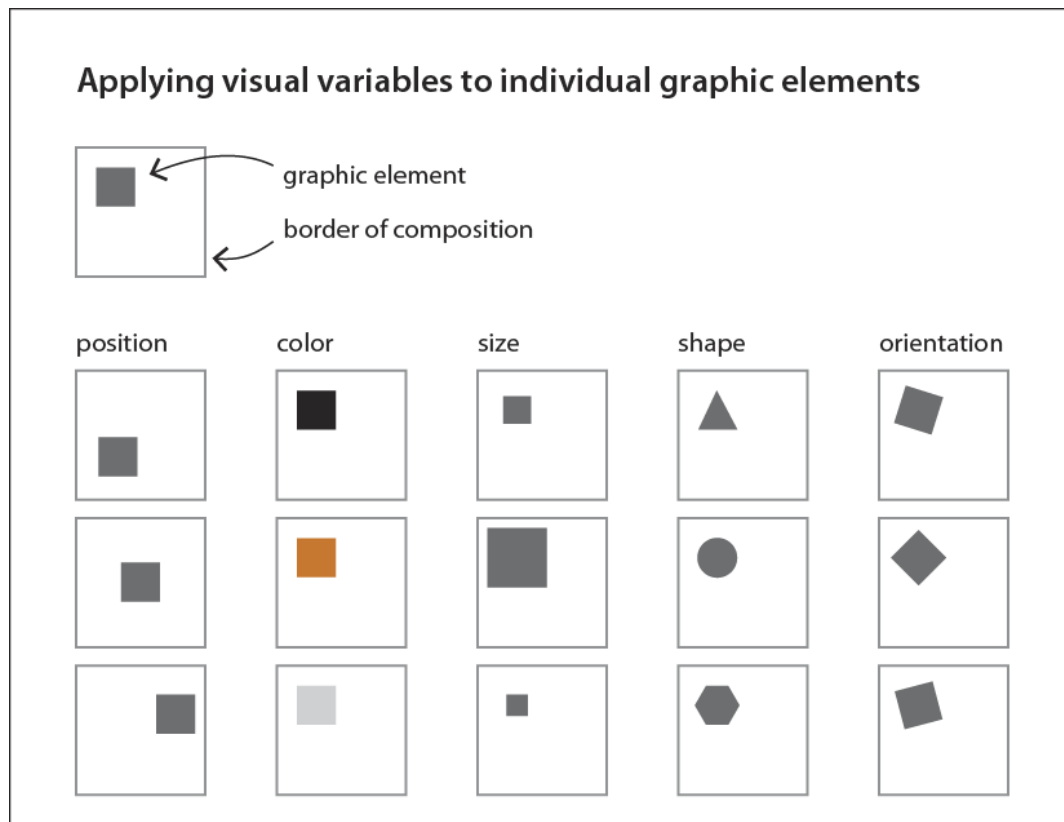


Figure. 4.3: Applying variables of visual in the graphic elements individually, Source: Melissa Clarkson, “Elements of Visual Communication,” *Professional Community Services*, last modified on 1 January 2015, <https://procomm.ieee.org/elements-of-visual-communication/> (accessed on 17 March 2020).

The second step is to create, within the hierarchy of visual communication, a combination of the following elements:

- Contrast
- Repetition
- Alignment

- Proximity

By using these elements, a unique and noticeable visual message can be designed. For example, in case of contrast, the elements, which are used in one form of communication are different from each other with reference to their visual characteristics. The second step is repetition where the elements have dependable and reliable visual features. Basically, the components of a visual message here happen to be orientation, shape, colour, and size. Thirdly, we come to alignment. It gives an ambience of balance within the design. Alignment means arranging the different elements alongside each other by following the imaginary grid. Proximity meanwhile means that every element and component used in a singular visual identity must be close to one another within the designed grid to create a harmonious composition.

Up next is strategy and it contain the following elements:

- Hierarchy
- Grouping
- Sequence

Hierarchy creates the prominent bonds among the elements within a composition. Moreover, grouping stipulates the relationship among the associated elements. The last and most important component is sequence, which indicates and specifies the importance of elements within a composition. It gives heightened perceptual depth to the first, second and third element. All of this allows the consumers to have a better understanding of the coded message.

i) Symbol

A symbol is a mark, or a character used as a conventional representation of an object, function, or process.¹⁹⁹ Another example of symbol is “the letter or letters standing for a chemical element or a character in musical notation.”²⁰⁰

It could be any word, sign or mark which directs, indicates, or signifies any concept of an idea with some object. Symbols provide the freedom of creativity and allow the audience to think differently in order to create a link between the idea and the message. Symbols can replace sounds, words and full-scale images and convey an idea in suitable form. For example, on roads there are indicators that let people know when to stop their cars and when to drive them and these are called traffic signals (fig. 4.4) Also a walkway crossing sign presents the idea of a walkway to the pedestrians without the usage of any words (fig. 4.5).



Figure. 4.4: Traffic Signal image for walker. Source: Digitally drawn by author, Re-drawn in Adobe Photoshop.

¹⁹⁹ Oxford, “Definition,” Oxford Dictionaries, May 28, 2019, <https://en.oxforddictionaries.com/definition/symbol>.

²⁰⁰ Oxford, “Definition”.



Figure. 4.5: Walkway crossing sign. Illustrated by Author, re-drawn in Adobe Illustrator.

Symbols are more complex. They represent several different meanings. On the other hand, a sign or icon reflects a single meaning.²⁰¹ Symbols express the central ideology of a culture as well as its structure. Humans have been using different symbols to express their fundamental cultural values. Specifically, a symbol does not characterize its own meanings in itself. The meanings instead are inherent via specific cultural learning.²⁰² Symbols are the foundation of knowledge. They serve as a vehicle to help the individual grasp human knowledge on a conceptual basis.²⁰³ Symbols simplify the meaning of different things in their natural surroundings. They allow for a better understanding of the world.²⁰⁴ Symbols not only make sense of the things that exist in the world but also lead to their recognition. Thus, mankind can collaborate in a more mature way in society. According to Heinrich Zimmer:

Concepts and words are symbols, just as visions, rituals, and images are: so too are the manners and customs of daily life. Through all of these, a transcendent reality is

²⁰¹ Mari Womack, *Symbol and Meaning: A Concise Introduction* (California: AltaMira Press, 2005), 92.

²⁰² Womack, *Symbol and Meaning*, 102.

²⁰³ Susanne K. Langer, "A Theory of Art, Developed From: Philosophy in a New Key." *Sage Publications, Inc.* 63, no. 8 (1977): 44-99.

²⁰⁴ Catherine Helen Palczewski, Richard Ice and John Fritch, *Rhetoric in Civic Life* (Pennsylvania: Strata Publishing, Inc., 2012). 59.

mirrored. There are so many metaphors reflecting and implying something which, though thus variously expressed, is ineffable, and though thus rendered multiform, remains inscrutable.²⁰⁵

ii) **Icon**

Icon is a Greek word. It means “to seem or to be like”.²⁰⁶ The definition of icon is “a visual representation (of an object, scene, person, or abstraction) produced on a surface.”²⁰⁷ In some religions, statues of gods and goddess are represented in the form of icons and the followers of these religions worship them. Every icon, symbol and object represent a certain meaning for the viewer. The ideology a person believes in can also be represented as an icon by showing the image of that person. For example, Mahatma Gandhi is respected as an icon of peace and humanity. This kind of representation of ideas and thoughts is called symbolic representation.

Ideograms, as types of logo design, are an example of icons and symbols and are used instead of letters and words. The logo of Apple Inc. and Pepsi are pretty good examples of them.

Every symbol and icon have a certain meaning. As for the direction of the symbol, it expounds it even more and make it louder and clearer to the viewer. For example, when someone is happy and celebrating something, he or she may jump up and spread his or her arms towards the sky. It is a general gesture to express positive and happy feelings in a symbolic manner.

It is very obvious and clear that images and symbols that show downwards motion reflect depression, unhappiness and despair. Thus, it goes without saying that

²⁰⁵ Heinrich Robert Zimmer, *Philosophies of India* (Princeton: Princeton Uni. Press), 1-2.

²⁰⁶ Vocabulary Dictionary, “Definition,” Vocabulary, <https://www.vocabulary.com/dictionary/icon> (accessed on 04 April 2019),

²⁰⁷ Vocabulary Dictionary, “Definition”.

natural phenomena and symbols express positive meaning when the movement is upwards. For example, when someone prays to god, he or she always looks upwards as god is the supreme power that rules over the universe. When someone talks about heaven, he or she points towards the sky. In the same way, when someone talks about hell, a general downward sinking into the Abyss is expressed by that person. These are some ideas and symbolic representations of cultural beliefs. Different languages and cultures express these feelings in different phrases. They may utter the words: “Happy people feel high, whereas sad people feel low” and “Good people go to Heaven, whereas bad people go to Hell”²⁰⁸. “Things are looking up” or “He’s really down these days” are other examples.²⁰⁹

Many researchers support the ascendant and descendant idea of physical appearances. This emblematic representation of dimensions between concepts includes emotions, power, and morality. It is supported by research. An example of this concept is when an individual sees positive words which appear on the top of the screen. He or she reacts faster in comparison to when he or she sees negative words on the bottom of the screen.²¹⁰ Similarly, the word ‘Up’ is normally allied with positivity whereas the word ‘Down’ is allied with negativity.

“Thus, words and vertical location appear to be linked in an indirect, but pervasive manner in the human brain.”²¹¹ The placement of logo on the product package will definitely make a strong impact on the consumer’s mind. If the location

²⁰⁸ George Lakoff and Mark Johnsen, *Metaphors We Live By* (London: The University of Chicago Press, 2003). Ch. 1.

²⁰⁹ Brian P. Meier and Michael D. Robinson, “Why the Sunny Side is Up? Associations Between Affect and Vertical Position,” *Psychological Science* 15, no. 5 (2004): 243-247.

²¹⁰ Brian P. Meier and Michael D. Robinson, “feeling down” mean seeing down? Depressive symptoms and vertical selective attention,” *Journal of Research in Personality* 40, no. 4 (2006): 451-461.

²¹¹ George Lakoff and Mark Johnsen, *Metaphors We Live By* (London: The University of Chicago Press, 2003). Ch. 1.

of the logo is on the bottom of the product it will automatically change the consumer's perception and make the product visually clustered. Similarly, the direction of the icons in a logo can change the perception of the viewer. Buyers consider the brand less powerful if its logo is situated towards the lower portion of its packaging.²¹² Meanwhile, upward, or vertical movement can change the consumer behavior because it lends a positive or superior feeling to a consumer's mind. Accordingly, both performance and motivation play their part in this interesting subject.²¹³ Fundamentally, those individuals who feel good and do well can be expected to behave in a manner that those individuals who are down and out cannot. Those who feel like they are struggling are expected make an effort to succeed. However, this comes with a proviso. It applies to them only when they are attentive to their condition.²¹⁴ It is our intention to find out how logo movement and placement can make an impact on the consumer and how this goes in favor of a corporation in Pakistan.

It is not necessary that any beautiful design will make a favorable impression on the consumer's mind. The designer must compose the layout using the right selection of icons in a clear manner. The whole ensemble must have a neat look so that it can easily convey the meaning to the consumer. For example, Apple Inc. did not achieve its present-day recognition level overnight. The fact of the matter is it took a tedious journey of forty years for the company to achieve its rightful niche in the market. Moving on, the visual representation of an icon, design and logo must not

²¹²Aparna Sundar and Theodore J. Noseworthy, "Place the logo high or low? Using conceptual metaphors of power in packaging design," *Journal of Marketing* 78, no. 5 (2014): 138-151.

²¹³ Massimiliano Ostinelli, David Luna and Torsten Ringberg, "When up brings you down: The effects of imagined vertical movements on motivation, performance, and consumer behavior," *Journal of Consumer Psychology* 24, no. 2 (2014): 271-283.

²¹⁴ Ostinelli et al., "When up brings you down", 283.

be too complex. It is not important for a logo to look beautifully complex, but the aim is to deliver the correct meaning because that is what it is all about.

A terminology is commonly used for primitive features, which needs to be prominent at first sight. This is termed pop-out. Pop-out refer to the elements which are noticeable by consumers at a cursory glance. It is a remarkable feature of the human psyche that whenever the eyes encounter information in visual form, they start noticing the elements which pop-out, without any conscious control. The next stage comes when these prominent pop-out features and elements are most likely to control other linked elements for example size, colour, motion, depth, orientation, topological properties, and line curvature.²¹⁵

4.8.1. Characteristics

4.8.1.1. Time-Saving Nature

Visual communication makes delivering a message easier and it saves up on the receiver's time. Delivering a message in just one visual is more convenient than writing a full paragraph. Because an image conveys a lot of material and information rather than text, it is exceedingly advantageous to use visuals to deliver a message more efficiently in a short span of time.

4.8.1.2. Loud and Clear Message

Visual communication delivers the information more clearly. For example, an individual can easily be attracted to a book-based movie due to the pictures and graphics which has been used to deliver the content. In the same way, a consumer's

²¹⁵ Jeremy M Wolfe and Todd S Horowitz, "What Attributes Guide the Deployment of Visual Attention and How Do They Do It?," *Nature Reviews Neuroscience* 5, no. 6 (2004): 1-7.

reaction time towards a campaign or logo of any product could be fast or slow depending upon the quality of advertising. Graphics and images make the message louder and clearer and the consumer can recognize the product from its advertisement by seeing its logo at the POS (Point of Sale).

4.8.1.3. Healthier Maintenance of Information

The human brain is a marvelous thing. People do remember what they see because of visuals stored in the long-term memory. On the other hand, texts and words are stored in short-term memory. For an advertiser or a brand manager, it should be a much more vital aim to maintain the given information to increase sales of products and services.

4.8.1.4. Simplicity and Flexibility

Visual communication is an effective way to communicate with multitudes, most importantly with the people who are illiterate and cannot read or write. What we must understand is that they can understand visual language. Simplicity makes it more convenient for every individual to understand the information. For example, everybody can remember road signs and their semantic significance. The simplicity of the signs makes them clearer and more memorable in their nature.

Eyesight is the chief means of visual communication. It can also be more reliable. Good examples of visuals are road maps, presentations, movies, posters, anime comics, advertisements, graphic designs, typography, signs, and logos. The only difference is that in logo designing there are symbols, icons, pictograms, and emblems.

4.8.1.5. Comprehensive Understanding

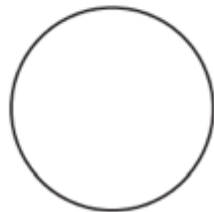
The human brain takes more time and effort in interpreting and decoding the meaning and message of textual matter. On the other hand, the brain is trained to be a visual organ and it can easily decode the various images simultaneously. In fact, the processing of images takes place 60,000 times quicker than any textual material.²¹⁶

Illustrations, graphic elements, and symbols are more accessible, and these lend vitality to the original idea in a more simplified and comprehensive manner. Visual communication is thus a powerful tool.

4.8.1.6. A Memorable Experience

Certainly, as discussed before, the processing procedures of texts and images are entirely different.

Graphic Description



Textual Description

A curved lined with every point
equal

Distance from the center

An example given by Jerome Bruner²¹⁷

According to the psychologist Jerome Bruner from New York University: “People can only remember ten percent of the information that they hear and twenty percent of

²¹⁶ James Spillane, “Visual Marketing: A Picture’s Worth 60,000 Words,” *Business 2 Community*, last update on December 09, 2022, <https://www.business2community.com/digital-marketing/visual-marketing-pictures-worth-60000-words-01126256> (accessed on 13 January 2023).

²¹⁷ Jenna McNaney, “The Power of Visual Content,” *Quick2Launch* (blog), <http://www.quick2launch.com/blog/25-the-power-of-visual-content> (accessed on 20 March 2020).

the information that they see but eighty percent of what they actually see at first blush. Also, eighty-three percent of perceptual learning occurs visually.”²¹⁸

4.8.1.7. Catching the Consumer’s Attention

A colourful and interesting image can attract more looks and glances than plain boring old text. People are more likely to feel attracted to the visual aid in contrast to written material. An attractive layout of design with accurate selection of colours can catch the attention of many a consumer.

4.8.1.8. Emotional and Expressive

Visual representation can effectively trigger the emotional side of the consumer. In the contrast of texts and images, it is obvious that images can portray emotions and expressions in far less time than a text. “Visuals are not only excellent communicators but also quickly impact us psychologically and physiologically.”²¹⁹ To trigger any emotion, colour plays a very important role. It is only normal that colours leave a deep psychological impression on the viewer’s psyche.

4.8.1.9. Influence

Visual communication can play with one’s emotions. It can also influence the process of decision-making and the buying behavior of a consumer. According to a survey by Kiss Metric “Ninety-three percent of people responded to visual appearance while choosing a new product. Moreover, eighty-eight percent of people positively responded by remembering a brand through simply colour alone.”²²⁰ It is the psyche

²¹⁸ McNaney, “The Power of Visual Content,” (accessed on 20 March 2020).

²¹⁹ Mike Parkinson, “The Power of Visual Communication,” <http://www.billiondollargraphics.com/infographics.html> (accessed on 20 March 2020).

²²⁰ Jenna McNaney, “The Power of Visual Content,” <http://www.quick2launch.com/blog/25-the-power-of-visual-content> (accessed on 20 March 2020).

of a consumer that he or she gives more importance to the appearance while purchasing a new product rather than the product efficiency. “This is an uncontrollable action which is a result of the extremely tight coupling between cognition and emotion.”²²¹ Undeniably, cognition and emotion play different parts in the everyday anxiety of the world. Emotions allow the people to judge the world. Cognition is employed by the people to understand the world. A human brain thus uses these two powers in its toolkit to gauge its surrounding environment. As a result, the consumer gives paramount importance to the emotions over the decision-making process. He or she purchases the product which is better in design and delivers its visual content with clarity. In the case of a product, which is weak in design, despite the efficiency of the product, the consumer will show little or no interest.

4.9. Types of Visual Communication

Thus, the objective is to communicate the desired message alongside the brand and identity in a visual form with the help of different electronic images, illustrations, and drawings. In the present era, different types of visual communication have been used in the corporate world. Visual aids come in different forms like PowerPoint presentations, flyers, brochures, pamphlets etc. Every visual aid has its own advantages and disadvantages and before choosing one, it is necessary to take into consideration its pros and cons very carefully. Each one is in fact important in its own way. There are different types of visual communication and some of them are given below:

²²¹ Johnson, Steven, “Beauty and the Beastly PC: The Graphics on Your Computer Screen Can Affect the Way You Feel and Think,” *Discover Magazine* 25, no. 5 (May 2004): 20-21.

4.9.1. Object

An object is under normal circumstances portable. The person who is trying to present some sort of information will bring the objects with him or her on stage for the purpose of demonstration. In most of the fields it is a very suitable type of visual aid because it leaves a clear and forcible impression. For instance, in a cookery show, let us suppose that the cook tells all about the recipe without the use of any objects in verbal form. Thus, the audience will not be able to understand the sequence of ingredients. Some of the onlookers may even miss a step or two and they will not be able to cook the designated recipe on their own. Thus, it can be said that here the demonstrator has failed. The only possible disadvantage of objects is that sometimes objects cannot actually be brought on stage because of their weight, immobile nature or sheer size.

4.9.2. Maps

Maps are the best example of visual aids. They illustrate different locations and landmarks in a crystal-clear manner. But there is such a concept as too much of a good thing. Having too much visual information on it makes for a map full of clutter. Such a map may not be able to provide any positive help to the map reader and may confuse him or her instead.

4.9.3. Graphs

Graphs are another form of visual aid which shows the relationship between two or more things or quantities. There are different types of graphs, and every type of graph provides visual information to the audience instead of verbal information.

4.9.4. Models

Models open vistas into a more thorough understanding and experience of any place, building or huge structure. It is not possible to move the real structure from one place to another. This is where a model of it is very useful indeed.

4.9.5. Photographs

Nowadays, photographs are the best visual aids available to almost anyone. They capture the emotions, moments, and feelings in an almost magical, mystical manner. A viewer can feel the excitement and energy when he or she is presented with quality colour photos. Photography has a long history. However, in the world of advertising, communication requires a different type of visual aid. This goes by the name of logo designing.

4.10. Logo and Visual Communication

Research shows that logo is the best example of visual communication in the corporate world today.²²² The end goal of a logo is to become a part of the people's memory. A logo is basically the name and identity of the company to which it belongs. It works like a signature for a company and must be new in conception and represent a certain lifestyle. It is not written in stone that a logo will represent the

²²² Ari-Matti Erjansola, Jukka Lipponen, Kimmo Vehkalahti, Hanna-Mari Aula, and Anna-Maija Pirttilä-Backman, "From the brand logo to brand associations and the corporate identity: visual and identity-based logo associations in a university merger," *Journal of Brand Management* 28, (2021): 241-253.

vision, mission, or nature of a certain company. Selling the company's product is not a logo's responsibility. A logo basically works like an identity for the company. It plays a prominent role and is like a bridge that facilitates the company in reaching out to its consumers.

Logos can be seen around the world. They cover a broad spectrum from the breakfast table to the dinner table. On a typical breakfast table are arranged several products like bread, jam, butter, cereal, milk, and orange juice. In everyday life, the human eye is exposed to several logos in different forms. They range from transport to office stationery; books to bags; eatables to accessories; attire to hospitals; and last but not least from pharmacies to banks. The fact that we live in a world saturated by television and other forms of mass media means that we are surrounded by a thousand and one logos.

Placement of logo has been discussed before. As mentioned, it plays an important role and leaves an impact on the consumer's behavior and action.

To get a better understanding of logo placement, for this dissertation a qualitative survey was conducted. The intent of this survey was to examine whether the particular placement of logos or symbols affect buying behavior or not (especially in the Pakistani market). Related research work has been found, which has been done in the past, in the context of the international market.²²³ However, this is not applicable to Pakistan. This survey is unique for this kind of research took place in Pakistan with local products and consumers. Every area or region has its own specifications. And people from a certain area or region do tend to behave in the same

²²³ Rui Dong and Mark R. Gleim, "High or Low: The Impact of brand logo Location on consumers product perceptions," *Journal of Food Quality and Preference* 69, (2018): 28-35.

manner. This behavioral repertoire is something which they pick up by seeing or experiencing their surroundings. This research is meant to gain an understanding of the symbols and icons which mark identities for some companies in the corporate world. That identity helps them to survive among the competitive worlds. For this, the author conducted a study in an educational sector where potential customers exist who used selected products. At the outset, they were presented with the selected product packaging. These subjects consisted of a selected focus group. The main purpose of this study was to discover and explore the impact of brand logo location on packaging. Further looking into the depths of this research, the following salient points come into view:

- a) Consumer's perception of product quality with reference to the logo's placement.
- b) Impact of logo placement on product packaging and its impression on brand familiarity for the regular consumer.
- c) Does logo position effect the consumer's decision regarding the buying of the product?

This study was conducted for the sake of a brand. As for the consumers, they were familiar with the brand and its products. There were around one hundred students who were engaged in this survey. Furthermore, they were divided into four different groups. All the participants were based on both genders, aged between twenty and twenty-three years. As all the participants were from different backgrounds regarding geographically and demographically. This focus group based on hundred participants and each participant represents the audience which have the same interests as his/her own and have the same background as his/her. Every product

has its own audience, Shezan juice has a wide circle of audience because it has variety of products which caters masses and almost all classes of Pakistan.²²⁴ Samples of the existing local product and experimental design with different logo placements were distributed among the focus groups. Shezan mango juice had been selected for this study as Shezan juice is very famous not to mention familiar to the students. Shezan is a local brand that has been popular in Pakistan since 1964.²²⁵ Shezan foods comprise a variety of products. The fruit-based ones, for example, include fruits jams, tomato ketchups (with a variety of flavors) and a wide range of fruit juices. Shezan's products are positively consumed in the local market of Pakistan. The masses are familiar with its products which is why this product, Shezan mango juice, had been chosen for this survey.

The four groups were further assigned four different tasks for this specific survey as they had to choose one product in accordance with the following points i.e., juice's flavor, odor, and the logo's placement on the package. All details including colours and images were the same except logo placement and brand name. A different yet similar name for another design in which the logo placement was on the bottom in the same colour scheme by the author can be viewed (fig. 4.6).

²²⁴ Shezan Foods, "About Us," Shezan, <https://shezan.pk/about-us/> (accessed on 29 August 2019).

²²⁵ Shezan Foods, "About Us."



Figure. 4.6: Package image of Shezan Mango juice, Photographed by author.

Placement of logo was the only change otherwise no other changes had been made. Each group was debriefed about this. Also in the background of this research was the fact that the Shezan Company was going to introduce their new product image with a new package name. (fig. 4.7).

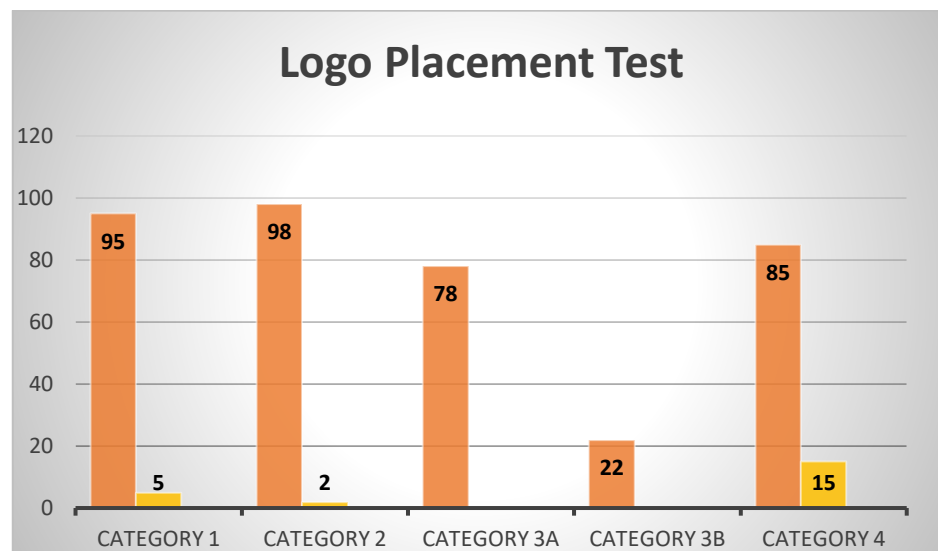


Figure. 4.7: Package image of Shezan Mango juice, Edited image, Edited by author.

After distributing both products' images, the focus group was asked the following questions to evaluate the impact:

- a) Are you familiar with this brand named Shezan? (Category 1)
- b) Do you understand the name apparently emblazoned on both products?
(Category 2)
- c) Which product would you like to buy on a regular basis: 1 or 0? (Category 3a for 1 and Category 3b for 0)
- d) Was your answer to the previous question based on the appearance or placement of the product name (logo)? (Category 4)

The location of the logo was dummy coded. The logo at the topmost position was called 1 and the logo at the bottom position was called 0. Finally, the logo placement of the selected brand on the package was a dependent element and it could affect the purchasing power of the consumer.



Category 1: 95% 05%

Category 2: 98% 02%

Category 3a  78%

Category 3b  22%

Category 4:  85%  15%

The results showed that the appearance of the logo on the product can make an impact on the consumer's purchasing behavior depending on two factors. These were that either they were very much familiar with the product or had been using it for a long time. The main contribution of this research was towards the betterment of the design world in Pakistan. It is a necessity to have the complete understanding of your audience and their psychology in order to produce the design which is more accurate and relevant to the audience. This survey will help to the marketers and advertisers to prefer the placement of their product's logo so that product could be more noticeable and recognizable to the viewers. It just goes to show you how the psychology of appearance can significantly change an individual's response towards a certain item or product. Thus, ninety-eight percent of the people involved in the research, and for whom the product was familiar, changed their viewpoint towards it because of its appearance. "Physical descriptions (for example up is equal to good) let us communicate with other individuals who prefer similar physical appearances."²²⁶ As a company and its business pursues favorable awareness for brands and products, so positioning of words make an impression. When the logo of the company is on top it gives an impression of high quality. An additional contribution of this research was the importance of human psychology it highlighted. The consumers noticed the high

²²⁶ George Lakoff and Mark Johnsen, *Philosophy in the Flesh: The Embodied Mind and its Challenge to Western Thought* (Chicago: University of Chicago Press, 1999), Chap. 1.

quality of the product when the brand logo was at the topmost position. According to the gist of the research “effect of logo location depends upon brand power.”²²⁷ So if a company wants to show or introduce a brand as superior and powerful, the brand placement of the product name would play an important role in all this. “Brand power is well-defined as the knowledge a brand has over a product group or category.”²²⁸ For example, KFC, McDonald, Hardees and Burger King are very powerful brands internationally. They also enjoy the same popularity in large and medium areas of Pakistan like Karachi, Lahore, Islamabad, and Faisalabad. However, there is a caveat. In the small areas of Pakistan, they are not well-known. Instead of these fast-food chains, local fast-food chains are more popular. Brands such as Fri-Chicks (fig. 4.8), AFC (fig. 4.9) and Hot N Spicy (fig. 4.10) rule the roost at the local level.



Figure. 4.8: Logo of Fri-Chicks, Local company of Pakistan, Source: <https://www.facebook.com/pages/category/Community/Fri-Chicks-531870736861318/> (accessed on 27 March 2022).

²²⁷Aparan Sundar, and Theodore J. Noseworthy, “Place the logo high or low? Using conceptual metaphors of power in packaging design,” *Journal of Marketing* 78, no. 5 (2014): 138–151.

²²⁸Peter H. Farquhar, “Managing brand equity,” *Marketing Research* 1, no.3 (1989): 24–33.



Figure. 4.9: Logo of Fri-Chicks, Local company of Pakistan, Source: <https://www.facebook.com/pages/category/Community/Fri-Chicks-531870736861318/> (accessed on 27 March 2022).



Figure. 4.10: Logo Hot N Spicy, Local company of Pakistan, Source: <https://websitequeen-restaurant.business.site/posts/8997767055143868292?hl=en> (accessed on 27 March 2022).

Thus, it goes without saying that “the number of product-related experiences that have been accumulated by the consumer matter in the end.”²²⁹

This chapter discussed the visual communication and the importance of visual communication with the reference of graphic design and the characteristics of visually communicating. Further discussed the role of design which can be played in visual communication and how other disciplines use visual communication as a key point. And how graphic designer and marketers can improve their strategies and design according to the audience behavior and psychology. To have the better understanding about target audience psychological behavior towards a certain design and the importance of visual display and placement of elements like logo, author conducted a survey in the local market of Pakistan within the local target audience. This survey will help the marketers to set their strategies according to the target audience and their behavior. In the end author discussed and emphasis on the logo design in the reflection of visual communication. On the next stage in this dissertation logo design, types of logos, and characteristics of a logo design will be discussed in detail.

²²⁹ Joseph W. Alba and Hutchinson J. Wesley, “Dimensions of Consumer Expertise,” *Journal of Consumer Research* 13, no.4 (1987): 411-454.

Chapter 5

LOGO

5.1. Corporate Identity Types

Corporate identity plays an important role for any company, product, or business. This thing called identity goes by different names in a different place. Every entity or domain around the world has a visual representation that is called its identity. For the sake of survival, it is necessary to mark individual representation in symbolic and visual form. Three different types of identities have been utilized in society by various sectors. These are: Insignia, Logo, and Monogram. Very few people have a thorough understanding of the differences between these three. There is a very thin line that differentiates these identities or forms.

5.1.1. Insignia

Insignia is a word derived from the Latin language. Its meaning is “emblem, symbol or ensign.”²³⁰ According to the Oxford and Collins Dictionary: “An insignia is a design or symbol which shows that a person or object belongs to a particular organization, often a military one.”²³¹ Insignia happens to be a mark, or a sign used to distinguish a system of ranking and grading within a group. It is a symbolic representation of an individual’s power within an army sector, which represents the rank and position in the system. For example, in the Catholic Church, red robes are worn as insignia by cardinals. In the same manner, U.S. presidents have a specific presidential seal as their insignia, which represents the position of the person in question. The grading system in the government sector, which has a visual

²³⁰ “Logo vs. Insignia,” Ask Difference, last modified August 21, 2019, <https://www.askdifference.com/logo-vs-insignia/>, (accessed on 27 February 2020).

²³¹ Collin, “Definition of Insignia,” Collins Dictionary, <https://www.collinsdictionary.com/dictionary/english/insignia> (accessed on 23 December 2021).

representation is also called insignia. Specifically, insignia is a mark or badge of general authority, and it is usually manufactured with the help of fabric and metal as basic materials. For example, in the Pakistan Army, there are different ranks and positions. The insignia of an Army General consists of four stars (fig. 4.2) and the insignia of Lieutenant General has three stars which go on to form its makeup (fig. 4.3). Symbols used in insignia also signify how culture plays a vital role in their design. Take the Pakistan Army which has a crescent, star, and sword representing Islamic culture, beliefs, and values as its insignia. Insignia is a form of decoration, but it also has a functional element. Insignia can be seen in multiple forms such as in the



context of crowns, coats of arms, military decorative badges, and emblems (fig. 5.1, 5.2... and 5.4).



Figure 5.1: Insignia of Field Marshal (5 stars), OF-10, Apex scale, Source: <https://www.pakarmy.com.pk/pak-army-ranks-insignia/>, (accessed on 27th Feb. 2020).

Figure 5.2: Insignia of General (4 stars), OF-9, BPS-22, Source: <https://www.pakarmy.com.pk/pak-army-ranks-insignia/>, (accessed on 27th Feb. 2020).



Figure 5.3: Insignia of Lieutenant General (3 stars), OF-8, BPS-22, Source: <https://www.pakarmy.com.pk/pak-army-ranks-insignia/>, (accessed on 27th Feb. 2020).

Equivalent NATO Code	OF-10	OF-9	OF-8	OF-7	OF-6	OF-5	OF-4	OF-3	OF-2	OF-1	
 Pakistan (Edit)											
	Field marshal	General	Lieutenant General	Major General	Brigadier	Colonel	Lieutenant Colonel	Major	Captain	Lieutenant	Second Lieutenant

Figure 5.4: Series of Insignia in Pakistan army from Field Marshal to second Lieutenant, BPS from Apex Scale to 17, Source: <https://www.pakarmy.com.pk/pak-army-ranks-insignia/>, (accessed on 27th Feb. 2020).

5.1.2. Monogram

Monogram is a term derived from Ancient Greek. It's another form of identity representation. A monogram is a stylized form of writing. According to the Oxford Dictionary it is "a motif of two or more interwoven letters, typically a person's initials used to identify a personal possession or a logo."²³² A monogram is a representation of

²³² Oxford, "Monogram," Oxford Dictionary, <https://www.oxfordlearnersdictionaries.com/definition/english/monogram?q=monogram> (accessed on 24 December 2021).

symbols in the form of lines without the application of colours. Text-based or signature-based visual representations are also examples of this special sign. Traditionally, it appears in the form of a signature. Normally though monogram is just a visual representation of a person or business in text-based form. The history of royal families bears witness to the existence of monograms. They come in the form of stamps on their invitation cards and towards the bottom of their official documents. In the modern era, the signature of an individual is also known as his or her monogram although this is technical language. Notice the fact that Pakistani currency is an example of monogram representation in the modern era. Banknotes feature representations of portraits, images of historical buildings, and textual signs in



monogram form (fig. 5.5 and 5.6).

Figure 5.5: One rupee coin of Pakistani currency, an example of Monogram representation,



Source: Author's photography.

Figure 5.6: Five rupees coin of Pakistani currency, an example of Monogram representation, Source: Author's photography.

5.1.3. Logo

A logo is a Greek language word that means “Imprint”.²³³ Logo is a shortened version of “Logogram”.²³⁴ Definition of logogram is “conceptual representation like writing a visual and referential linguistic sign that does not take the phonetic dimension into consideration.”²³⁵ For any business, company or product, logo is a very important element. It forms a major factor in the art of ‘branding’. The meaning of branding is to “assign a brand name to something that has value.”²³⁶ Branding is a concept, which is reflected in the logo through colour, typeface, and other elements. Branding cue is an important process that helps a company, business, or product to develop its image in the corporate world. Branding requires a helping hand from advertising in the form of a campaign to define a particular theme. The focal determination of branding is to institute a distinguished and substantial aspect in the consumer's mind for the sake of a certain product. This chapter will discuss the significant rules, meanings, types of elements that make an icon or symbol a logo.

It is very important to understand what is a logo. The logo is a symbolic representation of the visual identity of any business or company. Its role in visual communication can hardly be emphasized more. The logo is a graphical element, which properly defines the diversity of companies in the corporate world. With the help of logos, marketers and business developers fill the gap between the consumer and the company. More or less logo works as a bridge for business developers. Logos

²³³ David Airey, *Logo Design Love: A Guide to Creating Iconic Brand Identities*, (USA: New Riders, 2009), 8.

²³⁴ Logogram: logo is the abbreviation to this.

²³⁵ David H. Wilson, *Pictograms, Icons & Signs* (London: Thames & Hudson Ltd, 2006), 11.

²³⁶ Definition, “Branding,” <https://en.oxforddictionaries.com/definition/brand> (accessed on 13 February 2017).

are the most important assets for companies and firms. Most corporations invest a huge amount of money and time in the promotion of their logos.²³⁷

5.2. Origin of Logo

Visual representation of any object or thing leaves a long-lasting effect on the human mind. For example, in the early education of children, parents and teachers invariably tend to employ shapes and images of fruits, animals and alphabet blocks for basic learning purposes. This is because when a child sees an image that image remains in his or her memory for an extended period of time. Once children become familiar with an object's colour, shape, or texture, they can easily recall the image from their unconscious memory within a fraction of a second. In a similar manner, visual forms also leave behind a remarkable impression on the viewer in every aspect of his or her life. That is the very reason why in the field of design, visual communication is a powerful tool. It is precisely in the field of advertising design that the first image that comes to mind after hearing the name of a company that is running its advertisement via mass media is its brand logo.

The history of logo design is very old indeed. Take the first logo, which was published in 1760 for commercial usage.²³⁸ Whenever an organization undergoes acquisitions and mergers, logo is the main element in visual identity, which demands special attention. This is strictly for the purpose of building a brand-new identity. The logo became the main feature in graphic design element in the 1980s. In the 80's, companies diverted their focus towards logo design for developing identity and a solid visual reputation.

²³⁷ Ellen A. Rubel, "Trademarks and the Press: A Year in Review," *Editor & Publisher* 127, no. 50 (1994): 6.

²³⁸ N. F. R. Crafts and C. K. Harley, "Output Growth and the British Industrial Revolution: A Restatement of the Crafts–Harley View," *Economic History Review* 45, no.4 (1992): 703–730.

Logo design is a very recent terminology, and it plays a major role in the contemporary era. Yet the fact of the matter is that throughout the history of humankind, people have experienced logo design in different forms with different names and styles on different surfaces. In erstwhile times, humankind used logos in the form of cave paintings, emblems, hieroglyphs, and signature marks. This process went on for hundreds and thousands of years. Primitive people around the world laid the foundation for graphic visual representation around 8000 BC by painting in caves.²³⁹ In the early stages, people from Persia, Assyria, Egypt, Carthage, Mesopotamia, Media, and Sumer created graphical elements on different surfaces. They included pottery which communicated the current political scenario as well as crucial cultural and religious information. Throughout stretches of primitive history, individuals from different civilizations having different cultural backgrounds portrayed themselves via the percepts of illustrations and symbols.

Five thousand years ago, a primitive writing system was invented by the denizens of the Middle East in the form of Cuneiform²⁴⁰ and Hieroglyphs^{241, 242}. Ancient people from another civilization in Central America called the Mayans also invented a script. From 300 BC onwards they came up with the earliest examples of glyphs, which vanished mysteriously in the sixteenth century AD. Their glyphs were based on a sophisticated written calendar.²⁴³

5.2.1. Symbolism

i). Existence of Logo Design in the West

²³⁹ Karla Lant, "The History of Logo," *99 Designs* (blog), last modified 2018, <https://99designs.com/blog/design-history-movements/the-history-of-logos/>, (accessed on 24 February 2020).

²⁴⁰ Cuneiform: System of Writing from Mesopotamia.

²⁴¹ Hieroglyphs: System of Writing from Egypt.

²⁴² David H. Wilson, *Pictograms, Icons & Signs* (London: Thames & Hudson Ltd, 2006), 18.

²⁴³ Wilson, *Pictograms, Icons & Signs*, 18.

A symbol happens to be the most important element of logo design. Symbols and signs in a logo have meaning that refers to the vocabulary of human visual and literary language. The image of an apple for example has different theories behind it based on religious history in accordance with the visual vocabulary of western people. An apple refers to the Forbidden Fruit in the Garden of Eden, food, Nature, and Snow White among other things. In our postmodern times, it also refers to the computer industry.

Semiotics describe humanity's habit of communication before the existence of any language or any kind of source that would help documentation and communication.²⁴⁴ Symbols and signs can represent the images, words, odors, and flavors without the writing down of any particular names. Since the Stone Age, it is human nature to understand, perceive, receive, and convey the meaning of things with the aid of symbols. Moreover, certain symbols acquired specific meanings with the passage of time. In Western culture, for example, the representation of a snake directly signifies evil and sinfulness. That is because it is written in the Bible that the serpent is a figure of iniquity.

The fruitful history of symbolism in Europe started in the medieval period. Since then, an initial version of the logo has been found in different forms. In medieval Europe, two types of visual languages appeared: symbolic signage and heraldic crests.

²⁴⁴ Semiotics, also called semiology, the study of signs and sign-using behavior, defined by one of its founders, the Swiss linguist Ferdinand de Saussure, as the study of "the life of signs within society." Although the word was used in this sense in the seventeenth century by the English philosopher John Locke, the idea of semiotics as an interdisciplinary mode for examining phenomena in different fields emerged only in the late nineteenth and early twentieth centuries with the independent work of Saussure and of the American philosopher Charles Sanders Peirce.

Heraldic crests were a symbolic representation of family or an entire empire. These crests have belonged to royal families and vast, sprawling empires. These dynamic symbolic representations were called the “logo of the family”.²⁴⁵ With the



help of these crests, an empire managed to display the coat of arms with the pride and dignity of the family intact (fig. 5.7).

²⁴⁵ Heraldry Crests, “Heraldic Symbolism,” heraldry and crests, <https://www.heraldryandcrests.com/pages/heraldic-symbolism-a-z> (accessed on 24 February 2020).

Figure 5.7. Heraldic and Crests, 15th century German coats of arms.
<https://heraldica.hypotheses.org/1770> (accessed on 24th Feb. 2020).

In the fifth century B.C., courtrooms of Greek civilization used molded stamps to endorse and sign official documents. Every courtroom had its own signature stamp, which contained a specific image of a unique animal, bird or any other object that represented the comprehensive history of the family (fig. 5.8 and 5.9).



Figure 5.8. Greek signature seals, fifth century B.C.

Source:

https://www.numisantica.com/index.php?action=extra&extra=A_seal_stamps&lang=en#.WJAaDzgR7QI (Accessed on 13 January, 2017)



Figure 5.9. Medieval bronze personal seal with merchant's mark, dating from the 15th century. Source: <https://www.harappa.com/category/blog-subject/seals> (accessed on 25th Feb, 2017)

In England, King Richard II passed a law in 1389,²⁴⁶ according to which a beer bar was given permission to hang a sign in front of it. This sign gave the details that the viewers to those who frequented the bar needed in the first place. At the preliminary stage, the purpose of this signboard was to advertise the safety measures according to the drinking habits of the visitors. To deliver the message in such a way that it gained proper recognition, the bar used the symbolic representation of a green dragon (fig. 5.10).



Figure 5.10. The Green Dragon Pub signboard, Source: <https://99designs.com/blog/design-history-movements/the-history-of-logos/>, (accessed on 24th Feb. 2020).

²⁴⁶ Karla Lant, "The History of Logo," 99 Designs, last modified 2018, <https://99designs.com/blog/design-history-movements/the-history-of-logos/>, (accessed on 24 February 2020).

This image and name become the identity of beer bars everywhere. It led to these liquor establishments to develop trust and loyalty in the eyes of their patrons.

In 1440, the invention of the printing press by Johannes Gutenberg brought about a new phase in logo design.²⁴⁷ This invention ushered in a radical change that culminated in the modern world. Gutenberg was basically a printer, and he owned a printing press. He came up with a mark to represent the press and to mark its identity (fig. 5.11). After that in the fifteenth century, various printing hubs used several symbols (logos) to represent their multifarious identities.

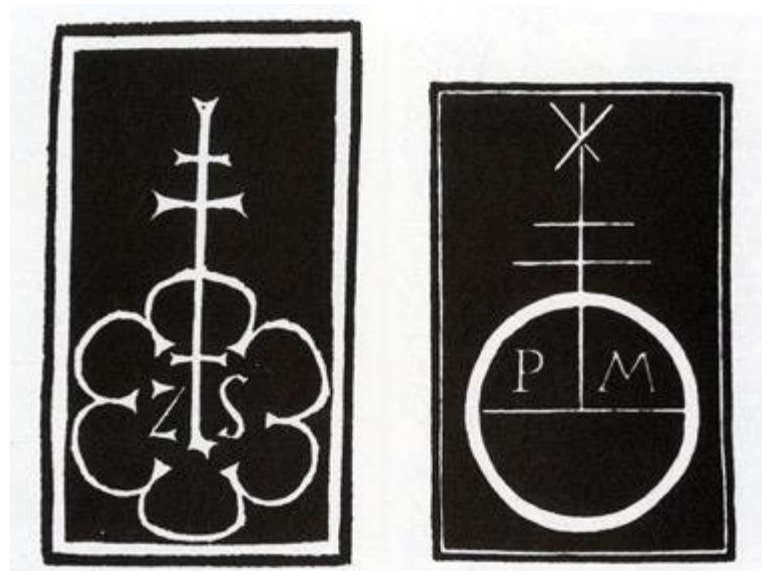


Figure 5.11. Printer's marks, Johannes Hamman de Landoia. Venice. late fifteenth century. Designed in Bauhaus. Source: Dan Redding, "Smash Magazine", *Legacy Logo Design*, 6 July, 2010. <https://www.smashingmagazine.com/2010/07/the-evolution-of-the-logo/> And www.library.illinois.edu/llx/printersmarks.html (accessed on 30th December, 2017).

The late fifteenth century was a time that witnessed the dawn of the industrial revolution. This gave a huge boost to the field of logo design. "The national and multinational scope of many corporations made it difficult for them to maintain a cohesive image, but by unifying all communications from a given organization into a

²⁴⁷ Karla Lant, "The History of Logo," 99 Designs, last modified 2018, <https://99designs.com/blog/design-history-movements/the-history-of-logos/>, (accessed on 24 February 2020).

consistent design system, such an image could be projected, and the design system enlisted in order to help accomplish specific corporate goals.”²⁴⁸ Logos started using a broader spectrum. This came in the form of symbols which were visual elements identifying businesses in the corporate world.

5.3. Importance of Logo in the Corporate World

A logo is a “graphic design which a company uses to identify a product or itself, with or without their name.”²⁴⁹ Creativity always manages to invent its own paths in order to seek resolution. The surroundings and environment of any society get increasingly preoccupied with visual communication as time moves on.

Incorporating logos in the form of visual language helps to communicate with the customers and clientele. A logo plays a very precise role in any company’s generation of a sustainable, modest, and viable gain.²⁵⁰ Every company tries its best to design a unique and creative logo for the sake of the neck-to-neck competition in the corporate world. The logo is a visual representation of a company, and it is applicable to a wide range of activities and facilities.²⁵¹ A company spends twenty times more from its usual budget on promotion via media. A logo can be seen on a number of things including business cards, letterheads, envelopes, packaging of products and on the products themselves, biscuits with a logo on them can be seen in the case of Oreo (fig.

²⁴⁸ Philip B. Meggs, and Alston W. Purvis, *Meggs’ History of Graphic Design* (New Jersey: John Wiley & Sons, Inc., 2006), 65.

²⁴⁹ Pamela W. Henderson and Joseph A. Cote, “Guidelines for Selecting or Modifying Logos,” *Journal of Marketing*, no.62 (1998): 14-30.

²⁵⁰ John M. T. Balmer, “Corporate Identity and the Advent of Corporate Marketing,” *Journal of Marketing Management* 14, no.8 (1998): 963-996.

²⁵¹ David E. Carter, *Logo Redesigned: How 200 Companies Successfully Changed their Images* (New York: Harper Collins, 2005). 20.

4.12) and TUC (fig. 4.13). They are also visible in annual reports, on signs and in different advertisements whether they happen to be print-based or electronic in nature.



Figure 4.12: Image of OREO Biscuit.



Figure 4.13: Biscuit image of TUC, Source:
<http://www.continentalbiscuits.com.pk/products/tuc.html> (accessed on 23 December 2021).

A communal logo frequently manages to improve a company's image.²⁵² This leaves an impression in the minds of consumers. These consumers are in turn subjected to major changes like mental switching and response to stimuli.²⁵³ The corporate image of any company can essentially affect an individual's mind and their perception. How they regard a certain company by viewing its identity is enough to either ruin or build up an organization's image. This directly affects the sales drive of the company because of consumer buying behavior. The attitude of a consumer towards a brand reflects the image of that brand. Logos therefore tend to play a positive role for an organization. Among some of the favorable attitudes formed towards an organization can be included the following three:

- Advertisement
- Awareness
- Recognizability

According to a marketing expert "...the whole advertisement is a logo. Logo identifies the name of the advertiser, and the content can communicate any of a million messages."²⁵⁴ These three elements are based on the personal experience of a consumer. That experience can actually be based on previous experience with products or services and could go on to form a certain awareness level.

To corroborate this theory, a survey within a focus group was conducted. This is second survey which is separate and has different objectives and different focus

²⁵² Edmund R. Gray and John M. T. Balmer, "Managing Corporate Image and Corporate Reputation," *Long Range Planning* 31, no. 5 (1998): 695-702.

²⁵³ Van Heerden, Cornelius Hendrik, and Gustav Puth, "Factors that determine the corporate image of South African banking institutions: An explanatory investigation," *International Journal of Bank Marketing* 31, no. 3 (1995): 340-355.

²⁵⁴ Pantea Foroudi, T.C. Melewar, and Suraksha Gupta, "Linking corporate logo, corporate image, and reputation: An examination of consumer perceptions in the financial setting," *Journal of Business Research* 67, no. 11 (2014): 2269-2281.

group from first one. This group was based on both gender male and female (working and housewives) from the ages of twenty years to forty years. They belonged to the upper class, upper-middle class, and middle classes respectively. Most of the products which will be discussing in the survey are mostly used by the consumers who belong to the mentioned classes. These consumers with these mentioned characteristics have all resources of media like television, internet, electronic media, and also have the exposure to the outdoor advertisement. So this group was more efficient which could give us the more efficient results without wasting resources and budget. The purpose of the survey was to find out the answers to the following questions:

- a) Can people or consumers identify the company merely by seeing its advertising without knowing its name?
- b) Is the consumer able to remember the message of a company and can he or she recall it just by seeing its corporate identity?
- c) Will a corporate identity communicate the essential nature of the product?

For the sake of the survey, the identities of local companies had been chosen. Consumers had most likely seen these at some stage of their lives. Three different types of companies had been chosen. The author shared some of the existing corporate identities of local products and services. She furthermore asked the consumers if they could identify the company and whether they could identify the services or products they were being offered by the company. Among the logos of the companies that were shared may be included: Shezan, National Bank of Pakistan (NBP) (fig. 5.14), and Pakistan International Airline (PIA) (fig. 5.15).



Figure 5.14. Logo of National Bank of Pakistan, Source: <https://www.nbp.com.pk/BankProfile/index.aspx>. (accessed on 19th Feb. 2020).



Figure 5.15: Pakistan International Airline Logo, emerged in 1955 in Pakistan, Source: <https://historyofpia.com/livery.htm>. (accessed on 06 March 2020).

More than one hundred participants were included in the survey. The results showed that a large number of consumers had knowledge of the corporate identities of the brands. They could easily recall the company name by seeing its logo in their surroundings in any form. (fig. 5.16 and 5.17)

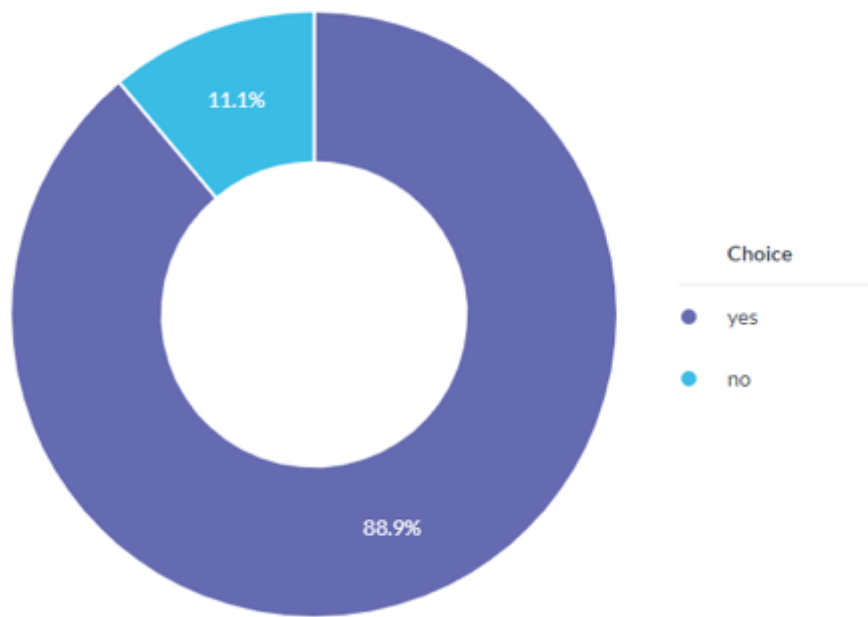


Figure 5.16: Graph of survey, conducted by the author.

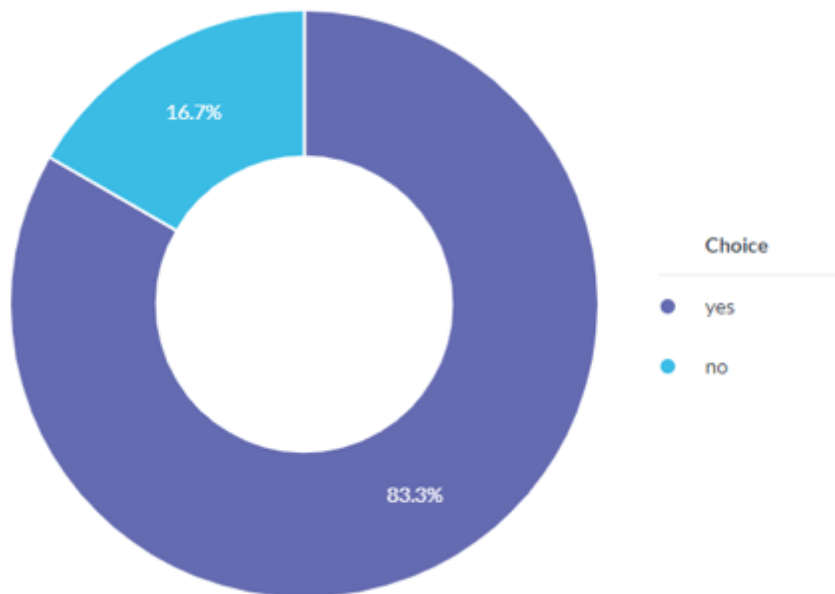


Figure 5.17: Graph of survey, conducted by the author.

The results also showed that corporate identity reminded the audience of the message or unique selling point of a company without actually seeing the real-life

product. Moreover, they managed to easily identify the exact promise a company was making. By way of example, seeing a Stylo Shoes logo, consumers can link both comfort and style with the shoes which Stylo Shoes is selling at its store outlets. The main purpose of this study is to gain a better knowledge regarding the role of corporate identity in the competitive world. Specifically, the effects on consumers are taken into consideration. “A corporate image is the immediate mental picture an individual holds of the organization. It can materially affect the individual’s sense of association with an organization and is likely to have an impact on behavior.”²⁵⁵ This research was in favor of corporate identity. It reflected the image of a corporate sector in a positive way. Identity of a company enhances its image and reputation with the help of advertising. In addition, the results also divulge the hard fact that it is not essential for a logo to communicate the product’s image or message in it. When a corporate logo is present in a more simplified manner and corporate colours are visible in the advertisement then it is more memorable, and the consumer can relate to it.

5.4. Brand

Branding and logo go side by side because they are influential elements that interact with each other. A logo is an important ingredient of any advertising campaign. Its function is to develop an appropriate design theme for the sake of branding. Instituting a brand logo is an inescapable graphic cue and it forms a very significant element in the whole gestalt. The literature on marketing proves that logos are persuasive visual cues. For example, they improve brand image and are prime

²⁵⁵ Pantea Foroudi, T.C. Melewar, Suraksha Gupta, “Linking corporate logo, corporate image, and reputation: An examination of consumer perceptions in the financial setting”, *Journal of Business Research* 67, no. 11 (2014): 2269-2281.

motivators as regards brand pride.²⁵⁶ Nowadays, there is a flood of visual information in the outside world. The environment is increasingly becoming visually oriented for better or for worse. When a new business is launched, it is required to take its place in the market among other businesses. Most importantly it has to form a niche among those businesses which fall in the same category. For this, a business needs its own identity, which makes it different and unique. After developing a full-fledged identity, the business becomes a company. In the present market in Pakistan, there are various brands which are freely available, Examples include: Pepsi, Lays, Surf Excel and Khaddi, and etcetera. These brands have literally become staples of consumer life. Of course, it goes without saying that they needed much help from advertising to become successful brands in the first place. The tough competition makes this a necessity. Through advertising, they marked their place and got registered in the consumer's mind. By hearing a brand name, a consumer can easily identify the company. Just visualizing its symbolic representation as registered in the subconscious mind is enough to relate to it within a fraction of a second.

Every company visualizes of becoming a giant in the corporate world.²⁵⁷ So, the next stage in this story of catering to the consumer is termed brand building. The brand happens to act like a ladder for a company. Product placement is everything. It is a long journey based on back-breaking research. This research is based on consumer choice in the competitive world. Not a single brand has ever been invented in a room without the preliminary phase of intensive research. Through research the

²⁵⁶ Antonios Stamatogiannakis, Jonathan Luffarelli, and Haiyang Yang, "How to use visual design to boost brand equity," in *The Psychology of Design: Creating Consumer Desire*, ed. Rajeev Batra, Colleen M. Seifert and Diann E. Brei (India: Routledge, Tylor & Francis Group, 2015), 121-131.

²⁵⁷ Ian Harvey, "Companies that Succeeded with Bootstrapping," *Investopedia*, last modified on November 21, 2022, <https://www.investopedia.com/articles/investing/082814/companies-succeeded-bootstrapping.asp> (accessed on 7th February 2023).

company tries to connect with the consumer in different ways. Companies are always after methods of connecting with or grabbing the consumer's attention by targeting their emotional side. Businesses base their concept for advertising on messages which appeal to the feelings of customers. For example, in Pakistan, one of the leading cooking oil brands happens to be Dalda, *Jahan Mamta Wahan Dalda* (fig. 5.18) is the catchphrase of this edible oil.²⁵⁸ In addition, this phrase is normally repeated alongside the logo in advertisements. However, it can be seen separately too in many places.



Figure 5.18: Screen shot of Dalda logo from their Television commercial, source: <http://www.daldafoods.com/media-gallery/> (accessed on 23rd October 2019).

Dalda basically targets mothers in their famous slogan. It seeks to influence their emotional nature. What it wants is to cajole them into thinking about the choice

²⁵⁸ Meaning tagline, a short, memorable description that explain the whole idea of brand in one sentence and becomes something like a public earworm, getting stuck in people's brains.

they make regarding a healthy lifestyle for their family.²⁵⁹ They ended up with this slogan after some pretty extensive research. What they sought were the priorities of women in this region of the world. Brands develop their strategies and make sure they stay in the consumers' minds whenever these consumers make a purchase. When consumers buy a product, even if it is just to try it on a trial basis, the company makes sure that the product fulfills its promises.²⁶⁰ That is the only way that the consumer will buy or choose the same product the next time he or she visits the supermarket with its vast array of products. Thus, a form of trust or bond is developed with the passage of time between the company and its consumers. The nature of this pact is one of mutual understanding. Huge amounts of cash spent on advertising help a company bolster its brand. This requires a lot of responsibility, and the company has to measure up to the expectations the consumer holds in his or her mind. This makes a brand gain strength in the competitive market. Soon it becomes irreplaceable, and thus a lifelong relationship is formed with the buyers.²⁶¹ The consumer can now identify a brand's product by merely glancing at its appearance.

5.5. Brand Factors

There are five factors which go into any company's efforts towards becoming a successful brand. These are: brand promise, brand expectation, perception of a brand, brand persona, and brand element.

5.5.1. The Brand Promise

A brand promise is the word of honor that the brand gives the consumer. By assuring the consumer that the quality of the product is flawless, a reputation is built that is based upon reality. What a buyer gets in return for his purchase of the product

²⁵⁹ Another word used for tagline

²⁶⁰ Dalda, "About Us," *Dalda Foods*, <https://www.daldafoods.com/who-we-are> (accessed on 7th February 2023).

²⁶¹ Alina Wheeler, *Designing Brand Identity*, (New Jersey: John Wiley & Sons, Inc., 2017), 2.

carries weight. Brands are also cognizant of the feelings the consumers have or get while using the services and products. For example, while buying shoes; different brands come to mind like: Stylo Shoes, Metro Shoes, *Mochari*, and HUB. Every brand promises a different feature which may include either comfort, style, or uniqueness. By fulfilling the promise, a brand can be strengthened. The opposite scenario is that the brand will disappear from the rat race of the marketplace.

5.5.2. The Brand Perception

Consumers have their perceptions of brands. That is what makes a brand a brand to begin with. Its consumers that make a company or a brand a success story. A company cannot become a brand all by itself. Consumers and buyers build the brand since only they have this power and not the marketers or advertisers.²⁶² A brand's identity reflects its image to the consumer and the consumer's perception reflects what he or she thinks of the brand. This process of mirroring helps to increase the brand's sales. For example, the Nishat Group of Industries is flourishing in Pakistan. This conglomerate provides access to different products and items in the Pakistani market. The Nishat Group has developed a solid sense of trust in its consumers' minds by targeting them in the correct fashion.

5.5.3. The Brand Expectation

Brand expectations are a vital part of the mix of products and consumers. Businesses deliver their brand image and identity in a promising way, which increases the expectations of the consumer. They convey their main message in the form of an advertisement, which fills the gap between the needs and wants of the consumers. Consumers, when they decide to buy a brand product, expect a promising effect,

²⁶² Kevin Budelmann, Yang Kim, and Curt Wozniak, *Essential for Brand Identity; 100 Principles for Designing Logos and Building Brands* (Beverly: Rockport Publisher, 2013). 78.

which has been set up in their minds through advertising. If the product fails to fulfill the expected results, that will change the consumer's perception. So, the consumer will shift to another brand that does meet his or her requirements or expectations in the desired manner. Take a consumer who spends cash amounting to two million and five hundred thousand rupees on a Suzuki Ciaz vehicle in Pakistan. What he expects from the car is luxury, comfort and looks. If he does not experience these qualities, then he will change his choice in buying a car brand the next time he decides to go spending in the car market. There is no lack of high-quality cars for sale in the market.

5.5.4. The Brand Persona

Every brand has a name and identity just like human beings do. That identity and appearance helps to filter the personality of a brand.²⁶³ This has been called the brand persona in marketing terms. However, in the graphic designer's terms this is called the logo of a brand. Brand persona works in the same manner as every individual you see around you has a different identity and goes by a different name. This is in fact precisely what makes an individual unique in every way. In the same way, in order to develop a brand persona, marketers take the brand as if it was a person. They think in the same way that a person would interact with others. In short, from the superficial appearance to the depths of personality, everything gives a picture of what the brand is all about in the ultimate sense of the word. For example, take the question of whether a consumer would like to spend money on and to spend time with either of the two brands of Huawei and Samsung. Both brands have different personalities and personas.

²⁶³ Evan Tarver, "What is Brand Personality? How it Works and Examples," *Investopedia*, last modified on June 30, 2023, <https://www.investopedia.com/terms/b/brand-personality.asp> (accessed on 16th December 2023).

5.5.5. The Brand Element

Elements of brands are crucial to brand identity. If it were not for them, the brand would simply fall apart in the big, bad world of corporate competitors. A brand can be characterized by the imperceptible elements described a few paragraphs ago. These are: persona, expectation, perception, and promise. All these elements are tangible entities and can be portrayed with the help of other elements. These extraneous elements include packaging, messages in advertising campaigns and most importantly brand logo. A brand logo is the first visible aspect of the product. For example, a logo can be seen everywhere from the packaging to the advertising (outdoor or indoor). The logo is an element which just cannot be missed by marketers. As for the marketers, they cannot take the risk of promoting anything without presenting the logo in an explicit manner. That is because then the consumer will easily skip seeing the brand name. Moreover, there are other elements which are important too. These elements work side by side and communicate the brand image and promise in a consistent manner.

The essence of brand elements is to promote the brand in the right market for the right consumer audience. The things must be delivered in a positive way. This is the link to the brand that is clear in the form of brand perception. It is what makes the brand believable, reliable, and trustworthy. Many internal and external factors come into play to make this possible. Research and development are very fundamental especially before launching or developing brand identity. Without research, marketers will not be able to understand the actual scenario in the marketplace. Thus, the choice of any suitable consumer market and target class for their brand will be missed by a wide margin. Research lends proper direction to a brand. It also yields progressive

results for the sake of brand building. The brand will grow once these steps are taken like mixing ingredients in a recipe. “A brand is the nucleus of sales and marketing activities, generating to increase the awareness and loyalty when managed strategically.”²⁶⁴

5.6. Logo Types

A logogram is known as the first kind of logo design. In other words, or in technical language for that matter, the term used for this is “word mark”. It characterizes a part of a word (a letter) or sometimes a complete word. Yet it is inscribed in a symbolic manner and in a more stylized form which does not bring into



consideration its phonetic dimensions (fig. 5.19 and 5.20).

Figure 5.19. Facebook logo, design by Mark Zuckerberg (Cubain Council), in 2005 in



collaboration with Joe Karl and Peter Markatos, Source:
<http://www.cubancouncil.com/work/project/facebook-logo/> (accessed on 23 February 2017).

²⁶⁴ Alina Wheeler, *Designing Brand Identity: A Complete Guide to Creating, Building and Maintaining Strong Brands*, 2nd Edition (Philadelphia, USA: Wiley, 200), 15.

Figure 5.20. Mcdonalds Logo, designed by Heye & Partner GmbH, in 2003, Source: <http://www.creativebloq.com/logo-design/mcdonalds-logo-short-11135325> (accessed on 23 February 2017).

The second category of logo is “Ideogram”. The meaning of ideogram is “representation of any concept, it corresponds to the sign as a symbol which relates to the object or concept referred to, independently of any formal identification with it”.²⁶⁵ Ideograph is another term used for ideogram, which depicts a certain object, icon, and symbol, rather than using a complete word (fig. 5.21 and 5.22).



Figure 5.21. Apple Inc. logo design by Rob Janoff, in 1998, Source: <http://blogs.tribune.com.pk/story/19792/the-evolution-of-the-apple-logo/> (accessed on 23 February 2017)



²⁶⁵ David H.Wilson, *Pictograms, Icons & Signs* (London: Thames & Hudson Ltd, 2006), 10.

Figure 5.22. Redesign Pepsi logo design by Arnell Group in New York, in 2008, <http://www.famouslogos.us/pepsi-logo/> (accessed on 23 February 2017).

In some situations, we can spot the above-mentioned qualities in one logo which goes on to create the third category of the logo. This category reflects the symbolic mark and complete company or product name (fig 5.23).



Figure 5.23. American athlete Shoe Company NIKE inc. logo design by Carolyn Davidson a student from Portland State University, in June 1972, <https://en.wikipedia.org/wiki/Swoosh> (accessed on 23 February 2017)

“Typogram” is the fourth type of logo which also known as “Letter Mark”. Its basic meaning is “typographical representation”. It is essentially a sign, “also known



as a composed sign, derived from a written repertoire such as the alphabet” (fig.

5.24).²⁶⁶

²⁶⁶ David H.Wilson, *Pictograms, Icons & Signs* (London: Thames & Hudson Ltd, 2006),11.

Figure 5.24: NOKIA Tele communication logo design by Ove Strandberg, font design by Dalton Maag, in 1992, <http://www.famouslogos.net/nokia-logo/> accessed on 23 February 2017)

The core element of a logo is its power to interconnect and communicate the identity of an individual, group, or company to the masses. A logo's core responsibility lies in its ability to develop an identity in the corporate world for a business, company, or product. A logo has seven types i.e., Abstract Mark, Mascot Logo, Combination Mark, Emblem Mark, Lettermark, Pictorial Mark, and Word Mark.²⁶⁷

i) Abstract Mark

Logomark and abstract mark are somehow the same entities. The difference as regards an abstract mark is that companies use some abstract geometric forms in their logo design. Abstract mark logos gives you the freedom to make something recognizable and unique for your company (fig. 5.25).



Figure 4.25: Logo of Adidas, trefoil 2nd logo of adidas, designed in 1971, designed by “Adi Dassler”, founder of Adidas, Source: <https://www.creativebloq.com/logo-design/how-adidas-logo-earned-its-stripes-11135390> (accessed on 24th Sep. 2019)

²⁶⁷ Kelly Morr, “The 7 Types of Logo and How to Use Them,” *99 Design* (blog), last modified on 2019, <https://99designs.com/blog/tips/types-of-logos/>, (accessed on 13 September 2019).

ii) Mascot Logo

Mascot logos are another type which represents several illustrations within their context. These illustrations of specific characters may be funny and cartoonish in their own unique way. Think of a character's illustrations in the capacity of an official ambassador of a certain brand. Mascot type of logos are important for companies that want to cater to families alongside their children in a healthy and sane manner. And



these types of logos strike a resonant chord with the audience in a more or less easy and effortless fashion (fig. 5.26 and 5.27).



Figure 5.26: Logo of Shezan Bakers and Confectioners, Example of Mascot logs, designed in 1971, source: <https://shezan.pk/about-us/company-profile/>, (accessed on 24th Sep. 2019).

Figure 5.27: KFC logo, an example of Mascot logo, designed and published in 2006, source: <https://logos.fandom.com/wiki/KFC>, (accessed on 24th Sep. 2019).

iii) Combination Mark

A combination logo is an amalgam or mixture of a wordmark, pictorial mark, mascot, abstract mark, and letter mark.²⁶⁸

iv) Emblem Mark

The logos, which fall in this category contain typography or the company name inside their individual icons, symbols, or marks for that matter. Examples include badges and seals. These kinds of logos tend to have an outmoded and traditional appearance which allows them to create an impactful identity. Normally,



they are adopted by government organizations, security companies, and educational organizations (fig. 5.28 and 5.29).

Figure 5.28(a): American Red Cross logo, Detail of Signature, original logo was designed in 1863, Designed by Henri Dunant. Source: Alina Wheeler, *Designing Brand Identity*, (New Jersey: John Wiley & Sons, Inc., 2017), 54.

²⁶⁸A **combination logo** is a great choice for any business. It's multipurpose and adaptable, usually extremely distinctive and the most widespread choice of logo for burgeoning companies.



Figure 5.28 (b): American Red Cross logo, Re-illustrated by Author, in Adobe Illustrator.



Figure 5.29: Emblem (Logo) of Government of Pakistan (Islamic Republic of Pakistan), Formation on 14th August 1973, Redesign by Kami on 18th Dec. 2010, source: <https://www.brandsoftheworld.com/logo/government-of-pakistan>, (accessed on 25th Sep. 2019).

v) Signature

A signature is a relationship between a logo's elements i.e., landmark, logotype, and tagline.²⁶⁹ A complete structure of the above-mentioned elements in combination form makes for a single logo. The presentation of the signature depends upon the psyche of the company. Some companies openly display their identity, which is mark and logotype-based in nature. They separate them from the complete signature. Signatures generally have benefits as well. These plus points allow the designer to juxtapose them in horizontal and vertical choices in accordance with the layout demands (fig. 5.30).



Figure 5.30: Emblem (logo) of Lahore College for Women University, Lahore. Situated in Lahore, Pakistan. Established in 1922. Source: www.lcwu.edu.pk. (accessed on 25th Sep. 2019).

²⁶⁹ Alina Wheeler, *Designing Brand Identity*, (New Jersey: John Wiley & Sons, Inc., 2017), 54.

The corporate logo is a form of verbal communication with the consumer.²⁷⁰ Brand logos are crucial assets for any company for purposes of getting in touch with the target audience.²⁷¹ In addition, a logo is a powerful tool that separates the brand from its competitors.²⁷² Logos are the main features of the corporate world. They manage to expose the audience to a certain brand before the actual contact with the real-life product. This occurs via advertisements and other commercial activities tied up with the promotion drive. Therefore, a logo subsidizes the process of brand image and consumer behavior.²⁷³

Brands in the market mark their identities using shapes and styles. They thus present personality in its purest form in an almost infinite number of ways. There are no boundaries and no hard and fast rules either which confine the company to a single style. Companies can mix and match multiple styles and categories to represent themselves symbolically because there is no specific principle which limits them. A visual representation is based on certain criteria, which indicate that the required style is both functional and aspirational and that it can inspire the maximum number of potential customers.

5.7. Commercial and Non-Commercial Logo

Every organization owns its identity (visual or otherwise). In the corporate world, the logo is defined as the signature of any organization that reflects,

²⁷⁰ Ralf Van der Lans, Joseph A Cote, Catherine A. Cole, Siew Meng Leong, Ale Smidts, and Pamela W. Henderson, "Cross-National Logo Evaluation Analysis: An Individual-Level Approach," *Marketing Science* 28, no. 5 (2009): 968-985.

²⁷¹ Pamela W. Henderson, Joseph A. Cote, Siew Meng Leong, and Bernd Schmitt, "Building Strong Brands in Asia: Selecting the Visual Components of Image to Maximize Brand Strength," *International Journal of Research in Marketing* 20, no. 4 (2003): 297-313.

²⁷² T.C. Melewar and John Saunders, "Global Corporate Visual Identity Systems: Using an Extended Marketing Mix," *European Journal of Marketing* 34, no. 5/6 (2000): 538-550.

²⁷³ Luca Cian, Aradhna Krishna, and Ryan S. Elder, "This Logo Moves Me: Dynamic Imagery from Static Images," *Journal of Marketing Research* 51, no. 2 (2014): 184-197.

distinguishes, and communicates the company's image in visual form. In other words, a logo reflects the product's identity in order to fulfill the consumer's expectations. From a marketing perspective, this is of prime importance.

The brand or organization dealing directly with the consumer market is more or less curious and conscious with regard to the logo development process. That is because they have to address the masses to sell their products. However, it is not just a logo's responsibility to sell the product. The logo's only duty is to mark the individual identity of an organization in the corporate world. "Logos contribute strongly to an increase in the familiarity and appreciation of an organization".²⁷⁴ A survey was conducted which approved the statement that, visual representation makes it easier for the consumer to recognize a brand with the help of just an image.²⁷⁵ There is no need to read any textual information. For the commercial organization or brand, it is a necessity to reflect the company's mission in the logo and furthermore make it a memorable experience. A logo which contains minimum details, can be remembered with ease and equanimity. You can understand it better than a far more complicated logo. Non-commercial organizations have the liberty to use complicated visual representations in the form of logo design. However, a commercial brand cannot

²⁷⁴ Simon Chadwick, and Geoff Walters, "Sportswear Identification, Distinctive Design and Manufacturer Logos - Issues from the Front Line," *Marketing Review* 9, no. 1 (2009): 71.

²⁷⁵ Solomon Timothy, "Why Brands Image Matters More Than You Think," *Forbes*, last modified on October 31, 2016, <https://www.forbes.com/sites/forbesagencycouncil/2016/10/31/why-brand-image-matters-more-than-you-think/?sh=6b794c9910b8> (accessed on 8th February 2023).

afford this intervention in their logo design. Some examples of non-commercial logos in Pakistan are given in the following diagrams (fig. 5.29, 5.30...and 5.33).



Figure 5.31: Logo Government of Punjab, Source: <http://www.pakistanhotline.com/2009/10/logos-of-pakistani-government.html>, (accessed on 1st March 2020).



Figure 5.32: Logo Government of Sindh, Source: <http://ljcp.gov.pk/nljcp/#4>, (accessed on 1st March 2020).



Figure 5.33: Water and Power Development Authority (Wapda) Logo, Formed on 22nd February 1958, Source: www.wapda.gov.pk, (accessed on 1st March 2020).

As for examples of commercial logos in Pakistan, they can be seen in this diagram (fig. 5.34). Moreover, these are some of the logos from author's categories of logo which have been picked for study.



Figure 5.34: Shezan logo, Founded on 30 May 1964, Source: <https://www.shezan.pk/>, (accessed on 1st March 2020).

Commercial companies must declare themselves in a loud and clear manner. This is best done with the help of supportive colours and symbols to portray the

company's image. However, a non-commercial company has the liberty to go with more detailed and complicated visual representations. To develop a favorable corporate identity, it is necessary to create a strategy. In this strategy, the company will decide every detail from the corporate title to the symbolic design, colour, and typeface by using multi-disciplinary tactics. A corporate identity develops the corporate image, reputation, advertisement attitude and breeds familiarity with the brand thereby making it recognizable.

A colourful animated advertisement brings awareness regarding a brand identity or logo. The ad is supposed to make the brand clearer, memorable and a favorite of the consumer. "Corporate name is conceptualized in terms of its characteristics by type, uniqueness, recognizability, memorability and corporate features of the company in the mind of the stakeholders, and a distinctive identity which sets it apart from its competitors".²⁷⁶ A successful logo is liked by the consumer. Such a logo's design is memorable in scope, individual in nature and most importantly, it communicates the company's identity in a clear-cut manner. An Art Director of an advertising agency stated the fact that:

Advertising must be reliable and consistent, a corporate identity which represents the company's image should be consistent and long-lasting. That identity sends the message in visual form with the help of symbols, icons, and typeface. However, it is not necessary that typeface and colour relate to the products or services the company offers. But it is necessary to relate the colour with the concept of a company to evoke the accurate feelings which affect consumers' buying behavior. For example, some companies design their logo with flexibility in colour, according to the colour of the surface, but colour provides sensation to the consumer and they can recall the company by seeing just a logo. For instant, Coca Cola is using a specific colour everywhere in their advertising. On the other hand, Sony is an electronic company using different colours for its identity according to the required background. Just like that, some

²⁷⁶ Pamela W. Henderson, and Joseph A. Cote, "Guidelines for Selecting or Modifying Logos", *Journal of Marketing* 62, no. 2 (1998): 14-30.

companies have branches and different sub-companies, and each sub-branch has its own identity with different colour scheme but with the same typeface.²⁷⁷

Advertising of corporate identity is completely based on logo. As for the logo, it is based on advertisements. On the other hand, those institutes, and organizations, which are not commercialized, and which are not dealing with direct consumers and customers also have a visual identity. These identity developments also follow the same rules in colour selection, typeface, and symbolic expression. But they can use more complicated symbols and icons to present themselves before the world. These kinds of logos are not just logos. They are symbolic and visual representations. There is a common misconception in the design world that a commercial logo must be precise and to the point and must contain a minimal number of symbols and icons.

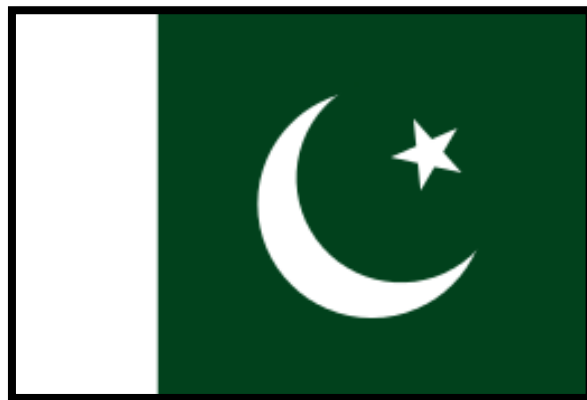
It is a false belief that every logo or visual identity must involve consumers, a target audience and have business values. The logo simply and lucidly communicates the message, vision, and concept of the organization, company, or group. In the commercial sector, a logo must communicate with crystal clarity. Besides this, the logo must be simple and straightforward in terms of symbolic selection and colour scheme. On the other hand, non-commercial organizations and sectors can select symbols as per requirement. For example, not only do companies have a personal logo but every country that exists in this world also happens to have a visual representation in a symbolic form. This is to represent that country in front of the world in the form of a flag. A flag represents the fundamental ideology of a nation in the form of colours and symbols on a piece of cloth. The concept of a flag had its origins in the Middle Ages. Way back then, every empire's representative held flags on the battlefield. The visual images of the flags were painted on their shields,

²⁷⁷ Zeeshan-ulah-Kirmani (Art Director, Red Communication), interviewed by author, March 15, 2019.

helmets, and clothes. Flags were signs of identity of the Old Swiss League as well. For different groups of people, flags became a part of their uniforms in the times of early modernity. Since then, every country has adopted the concept of a flag to represent itself in the world. For example, in 1219, Denmark first adopted a flag in the capacity of a sovereign nation (fig. 5.35).²⁷⁸ After that, one by one, each and every country adopted a flag of its own. The ideology of a country was now expressed in the form of a flag. Pakistan adopted its flag on 11 August 1947 (fig. 5.36).²⁷⁹



Figure 5.35 Netherlands flag, adopted in 1572. Officially adopted on 19th February, 1937. Name: flag of the kingdom of the Netherlands. Source: www.flagpedia.net (accessed on 10th march, 2017)



²⁷⁸ “Flags of the World,” Flag Pedia, www.flagpedia.net (accessed on 10 March, 2017).

²⁷⁹ “About Pakistan,” International Nathiagali Summer College, http://www.ncp.edu.pk/insc/a_pak.php (accessed on 5 March 2020).

Figure 5.36. Pakistan flag, adopted in 1947. Designed by Syed Amir-Uddin Kedwail. Name: Parcam-e Sitarah o-Hilal (Flag of the Crescent and Star) Source: www.flagpedia.net (accessed on 10th march, 2017)

5.8. Spheres for Commercial Logo Applications in the Corporate

Sector

As was discussed earlier in the present chapter, not every identity is meant for a purely commercial purpose. Some organizations and institutes do not need their logos to be published on the commercial level. This is because there isn't any direct consumer involved to begin with. A very good example of this is "The Government of Pakistan". For the government, it is enough to provide a bona fide identity for all the citizens of Pakistan. This is so that every Pakistani can recognize or differentiate the various governmental departments. On the contrary, a commercial company or organization cannot address all the age groups in society in the same manner. Hence there are some domains and spheres where logos of commercial companies can be seen. Moreover, these are the categories in which different case studies were done to have a better understanding of logo evolution in Pakistan. These categories more or less covered all fields in the market.

5.8.1. Automobile and Transportation Companies

Companies in this category have a commercial logo and graphic symbolic representation in the social, political, and commercial environment. This signage marks their existence so that they are recognized by consumers. Examples include:

- Car Companies
- Companies that Provide Public or Private Transportation Facilities (For Example Taxis or Buses)
- Car Spare Parts Companies
- Car Showrooms

- Driving Institutes

5.8.2. Development and Construction Companies

These companies deal in the construction business. Other things they specialize in include development materials, services, agencies, map designing, interior decoration, furniture, electronic devices, solar system equipment and hardware. Services and materials were provided and sold under this category of commercial companies. They tend to use logos with a minimal number of details.

5.8.3. Law and Authority

Private law firms provide the facilities which fall in this category. Related to these firms are advocates and groups not to mention chambers or offices.

5.8.4. Pharmaceutical Companies and Medical Institutes

Those organizations deal in medicines, cosmetics, and medical equipment. Pharmaceutical companies, health and life departments like hospitals and clinics, pharmacies, and drug stores also come under the rubric. All these companies (either private or semi-government) make their presence felt with the help of a logo in the market.

5.8.5. Cosmetic and Health Care

These institutes provide their services or products and are very keen on the selection of their identity. That is because they have to present themselves in front of their audience and consumers in a way which makes them more desirable and

memorable. The thing is to uniquely deliver the main message. Examples include: a beauty parlor/salon, gymnasium, company dealing in beauty and health products/equipment.

5.8.6. Finance and Banking System

Companies who deal in financial matters include banks (either private, semi-government or government), exchange offices, insurance companies/agencies and consulting firms.

5.8.7. Educational Sector

The educational sector cannot ignore the issue of identity as well. All schools, colleges, and universities need to get themselves registered in the minds of their target group. This includes not only educational institutes but also those organizations which deal in books like libraries, stationery shops and learning resource centers.

5.8.8. Fitness and Sports

All health care centers like gyms, sports clubs, stores dealing in sports equipment and other sports-based events and programs need visual representations of themselves.

5.8.9. Restaurants and Food Spots

Food chains also fall in the category of a commercial market. They use unique and desirable graphic visuals to monopolize the consumer's attention.

5.8.10. Advertising Agencies and Media

Like other companies and businesses, advertising agencies and all media-related organizations also require a visual identity or logo to compete in the corporate world.

These are domains where commercial logos are highly visible. Every one of them has some specific symbolic representations for identity development. Take the identity of organizations that are connected to books and education. They use symbols or icons consisting of such elements as a book, a pen, or light. In addition, agencies dealing in travel employ symbols of transportation, vehicles, and mountain-based images to show tourist attractions.

5.9. Logo Selection for a Company

The selection of a logo is a very crucial part of any company's decision-making behavior. It also plays an important role in the development of a business. As Barnes said: "In the career of a marketing manager, selection of a logo is a stage that might only occur once or twice".²⁸⁰ Because of this decision-makers have very limited opportunities to develop experience in the field of selecting the best logo. Since a company's or business's future is completely dependent on the logo, this decision cannot be left totally to the designers. A good logo requires a thorough understanding of the culture, goals, and mission of the company. A logo must also have the quality of being able to gain the attention of the consumer. It ought to cut through the clutter and act as a catalyst by speeding up the recognition of the company. "A logo must be recognizable, cause a consensually held meaning in the target market, be familiar and have the ability to evoke a positive effect".²⁸¹

5.10. Which Logo is a Logo

A company's logo is its most important and influential element that plays a role in branding. It is the logo that must generate awareness and brand knowledge among consumers, the market, and the masses. Undeniably, it is also the logo's main

²⁸⁰ Roger Barnes, "Insurers Resist Logo Changes," *National Underwriters* 93, no. 10 (1989): 2.

²⁸¹ Dorothy Cohen, "Trademark Strategy," *Journal of Marketing* 50, no. 1 (1986): 6.

responsibility as a tool of the trade to differentiate one brand from another, increase recognition of the brand and deliver a positive image of the company in front of customers and viewers. A logo can also gain the attention of those potential customers who exist in the market but are not using the presented product. The logo doesn't need to represent the vision and mission directly or indirectly. In some cases, the logo reflects the nature of the brand via symbols and icons alone. Logos perform this act through colours as well.

A logo is basically graphic language. It helps mark identity in a competitive world. Yet it's not the logo's job to sell the company's product. The logo is just an element, which helps the consumer to remember the product or service in a visual manner. As discussed before, whenever someone hears a company's name, its image appears in his or her mind. It works in the same way as the name of a familiar person does for the individual. Whenever you hear or recall someone's name, his or her physical appearance comes to mind. Also, his or her qualities enter one's psyche. These may include what does that person does.

It is safe to be say that logo can be divide into two different categories which have been used by marketers and brand developers for a long time in a direct and indirect manner. These are: commercial logo and non-commercial logo. Developing a relationship between the consumer audience and product appearance is of chief importance. On the other hand, for some organizations, it is not important to reflect the product in the form of a logo. Organizations dealing in products and services, which are meant for direct consumers, come in this category. It is very important for them to develop the relationship between consumer and their appearance. However, even those organizations which are not dealing with the consumer directly, they too

have an obligation and need to develop this relationship. These organizations need to represent their identity in visual form to mark their existence.

5.11. Outcome

Positive outcomes of identity development are very essential for the success of a company. The amount of positive and negative effects and outcomes are contingent upon the consumers' behavior or his reaction to identity and logo design. Mostly logos are symbolic representations associated with the company and its products. Identity developers prefer positive effects right from the initial stage of a logo. This kind of effective transference can be difficult or even overwhelming for that matter.²⁸² Negative outcomes are there due to dark symbolic representation in the logo designing. For example, in Pakistan; The Bank of Punjab (BOP) logo originally



didn't have the positive effect which it was assumed to have by the marketers. So, for better or for worse, they had to re-evaluate their logo (fig. 5.37 and 5.38). As the world was adopting the new trends of logos.²⁸³

²⁸² Kim Robertson, "Strategically Desirable Brand Name Characteristics," *Journal of Consumer Marketing* 6, no. 4 (1989): 61-71.

²⁸³ Previous logo was based on the black and white combination mark, new logo contains the symbolic representation and wordmark logo. Detail study on Bank of Punjab logo evolution can be seen in chapter 7.

Figure 5.37: Logo of The Bank of Punjab (BOP), Published in Pakistan on 1989, Source: Dawn Newspaper, re-illustrated by Author



Figure 5.38: Current logo of Bank of Punjab in 2020, Source: <https://www.google.com/search?q=bank+of+punjab+latest+logo&rl> (accessed on 26 March 2020).

5.11.1. Understanding

The understanding of a logo means how it is interpreted by the consumer. As for the marketers and company developers' main intention, it is to deliver and code the correct and desired meaning in visual form because it is only then that a consumer can interpret, understand, and decode the message and meaning of the company. In the past, many researchers have highlighted the importance of logo strategy. Marketing stimuli must communicate the visual identity and logo in an open and explicit manner. It is only then that there are no chances of misinterpretation by the consumer. The literature dealing with semiotics²⁸⁴ shows that the implications of a symbol, icon, or image can evoke specific desired emotions. When the meaning of a

²⁸⁴The study of signs and symbols and their use or interpretation.

logo is clear, then that logo can reflect the company in a way that carries more resonance.

5.11.2. Level of Awareness

When a consumer looks at a logo of a company, he or she has automatic thoughts of seeing it before elsewhere. It is thus the level of awareness regarding the existence of symbols and icons that matters here. Consumers store this knowledge in their long-term memory. The art of gaining this awareness is not exactly rocket science. It's a matter of perception, understanding, and the feeling that you can recognize certain things. This is completely based on the exposure of the consumer. This sense of awareness could be a reaction to seeing a logo; a logo that triggers the sense of awareness and familiarity. This awareness can be a boon for a company's logo. This level of awareness gives the opportunity to the consumer to actually choose the brand with the logo. However, these kinds of symbols, which evoke the sense of knowing usually tend to be found, perceived, and processed faster than normal. This, by the way, is exactly the aim and desire of every company.²⁸⁵

5.11.3. Recognition

Recognition of a company is completely dependent upon the recognition of the company's logo. This is because images can deliver meaning and viewers can receive meaning faster than mere words. True, positive, and meaningful recognition of a company is the gist of the matter. Sometimes companies are given a very short notice to communicate their identity to the consumers through outdoor advertising and advertising in the form of coffee table materials like newspapers and magazines.

²⁸⁵ William Little and Ron McGivern, *Introduction to Sociology* (Canada: Press Books, 2012), 55-58.

There is a small window of opportunity for communication. The basic display of identity on the package of the product while it lies on the shelves of supermarkets is all the company has to work on. In outdoor communication and on the shelves, meaning transfer gets very tricky and competitive because of the clutter. That is precisely the situation where recognition plays an important role. It is the correct and true recognition of a logo that speed ups the recognition of its company and brand as well.²⁸⁶ It is only when a consumer can remember the symbolic representation of a product that he or she can recall the company name by seeing the logo.

There are two different types of logo recognition. Firstly, there is traditional recognition where consumers remember the logo. This is also called correct recognition. Secondly, where the logo reminds the consumer of the company's name, it is termed recall and false recognition. These two types of logo recognition are dependent upon the selection of symbols, icons, and images for the logo design. The logos, which are more lucrative for the consumers, come under the umbrella of the first variant. In case of the second variety, the logo is not easy or a memorable one for that for the consumer.

There is true recognition where the unique and professional identity in logo form is quite visible. Then there comes false recognition where consumers after seeing the logo feel like they have seen it somewhere else when they have actually not done so.²⁸⁷ Both recognition situations are equally important for companies. These companies choose them in accordance with their budget. A company with a low promotion budget tries to choose a false recognition logo deliberately. That is because

²⁸⁶ John Peter, "Designing Logos," *Folio: The Magazine for Magazine Management*, Published on July 18, 1989, <https://www.questia.com/read/1G1-7384456/designing-logos> (accessed on 24 March 2020), 139-141.

²⁸⁷ Richard C. Atkinson and James F. Juola, "Factors Influencing Speed and Accuracy of Word Recognition," in *Attention and Special Performance IV*, ed. Sylvan Kornblum (New York: Academic Press, 1973), 583-612.

false recognition brings a sense of knowing which could positively impact the choice of consumers among competitors while buying a new product. On the other hand, there is the company which has a surplus budget as regards their promotion account. It will try to present its image in a more professional and original manner.

Companies may use correct recognition rather than false recognition. Their results will be completely different. It is a question of pivotal importance that which type of recognition is best for which type of company. According to the author, a company that has a shoestring budget in their account of advertising will increase the exposure of their logo. False recognition is the best choice for them. This is because it is a very common practice of consumers to choose the product which seems more appealing and familiar to them from among the rest of the products on a supermarket shelf. By adopting a false recognition strategy, there is a chance that the consumer will choose your product due to sheer recognition. Of course, once they try the product and get familiar with its results, there is always the possibility that they will give preference to a certain brand from that point onwards in time.

On the other hand, take a company which has a lot of resources at its disposal. It would most likely want its logo to be recognized correctly by the consumer. There should not be any confusion with another existing logo. As a result, the choice will benefit from far-reaching exposure. However, here's the thing. For such a level of exposure, the company must spend a lot of money. The logos will thus contain elements that are naturally improved in order for them to have correct recognition.

5.12. Meaning and Strategies of Good Logo

“Good Logo” depends on the selection of the symbolic representation for the logo. Normally, logos that have used correct and original recognition are examples of

good logo. Besides this, a logo should communicate the positivity of the company. The visual representation, which successfully communicates the correct recognition, proper meaning, and just the right number of positive vibes, makes for a good logo. A good logo must fulfill the following three criteria: high recognition, high image communication and low investment.²⁸⁸ Any good logo's meaning is tied to the objective of the logo.

5.12.1. Correct Recognition

According to the given Model of Handerson and Cot (fig. 5.39), high recognition means logos which have three qualities. These are the capability of false recognition on a lower level; a correct recognition on a high level; and highly positive effects.²⁸⁹ By following the chart and guidelines of the Handerson and Cot Model, the local logos of different industries which have an established base in Pakistan was examined.

TABLE 9
Summary of Design Guidelines

	Goals				Design Guidelines					
	Correct Recognition	False Recognition	Affect	Familiar Meaning	Natural	Harmony	Elaborate	Parallel	Proportion	Repetition
High-Recognition Logos	Highly Desirable	Undesirable	Desirable	Desirable	High	Moderately High	Moderately High			Include Some
Low-Investment Logos	Not Applicable	Highly Desirable	Highly Desirable	Useful but not Necessary	Moderate	High	Moderately High	Moderately High	Close to Golden Section	
High-Image Logos	Irrelevant	Irrelevant	Highly Desirable	Useful but not Necessary	Moderately High	High	High			
Poorly Designed Logos	Fails to Achieve	Fails to Achieve	Fails to Achieve	Fails to Achieve	Very Low	Low	Overly Low or Overly High			

Figure 5.39: Summary of Design Guidelines, Source: Pamela W. Henderson & Joseph A. Cot, "Guidelines for Selecting or Modifying Logos", *Journal of Marketing* 62, no. 2(1998): 14-30.

²⁸⁸ Pamela W. Henderson and Joseph A. Cot, "Guidelines for Selecting or Modifying Logos," *Journal of Marketing* 62, no. 2 (1998): 14-30.

²⁸⁹ Henderson et al., "Guidelines for Selecting or Modifying Logos," 14-30.

The aim is to find out whether the logos followed the rules or not. Above average logo designing means that the logos are good in all of the three characteristics mentioned in the next sentence. These are: firstly, close to ideal elaboration; secondly, above-average harmony; and third above-average naturalism. For example, the logo



of Sitara Spinning Mills Limited Pakistan (fig. 5.40) shows ample proof of this magic at work. It evinces high recognition logo strategy in Pakistan, which achieves the goals of being high on correct recognition, low on false recognition and positively impacting the consumer.

Figure 5.40: Logo of Sitara Spinning Mills Limited, Pakistan. Published in March 1993 in DAWN Newspaper. Re- Illustrate by author, re-drawn in Adobe illustrator.

The logo has harmony in it in the form of balance in repetition of the shape. On the other hand, another example of high recognition of the logo which emphasizes



a singular individual symbol in the order of these guidelines is Eden Heights (fig. 5.41).

Figure 5.41: Logo of Eden Heights, Pakistan. Published in March 1993 in DAWN Newspaper. Re- Illustrate by author, re-drawn in Adobe Illustrator.

The logo of Eden Heights has a high rate of correct recognition and a low rate of false recognition. Also, it has a high rate of being in synch with natural symbolism. According to the principles for selecting the best logo, its symbol is more natural than the symmetry or the level of abstraction. Thus, both of these are examples of logos which have high affect rates and very low false recognition. Moreover, both have correct recognition at a pretty high level as far as logos are concerned.

5.12.2. False Recognition

Sometimes false recognition can have positive effects on the consumer in favor of the company. These types of logos have a low natural symbolic selection, balance, and harmony on a high level. Such logos normally have abstract symbols based on parallel lines. In Pakistan, there are so many examples of this phenomenon. Two versions of false recognition logos are those of Utility Stores (fig. 5.42) and Prudential Investment Bank Limited, Pakistan (fig. 5.43).



Figure 5.42: Logo of Utility Stores, Pakistan. Published in March 1993 in DAWN Newspaper. Re- Illustrate by author, re-drawn in Adobe Illustrator.



Figure 5.43: Logo of Prudential Investment Bank Limited, Pakistan. Published in March 1993 in DAWN Newspaper. Re- Illustrate by author, re-drawn in Adobe Illustrator.

These two company's logos are brimming with false recognition. You find balance and harmony in their symbols. These symbols are semi-abstract in nature. Both companies have low investment in their promotional budgets. One of them has a government-subsidized base. This would be the local utility stores which run under the supervision of the provisional government. That is why these logos fall in the category of false recognition and have a high effect on the consumer. These logos also show a high level of harmony in matters having to do with parallel lines. Furthermore, they have a low level of natural elements in their subtext.

5.13. Types of Form Selection for Logo

Usually there are no rules applied in the field of logo selection for any company by marketers. That is because the selection of logo depends on the marketers as well as the company's owner. Sometimes the job is handed over to a designer who has a role to play in all this. However, the designer is not one hundred percent responsible for the whole operation. Every company chooses a logo according to the requirement, vision, mission, and most importantly according to the message which they want to deliver to the consumer in visual form. Therefore, the logo selection



guidelines are very flexible, and they allow a wide range of styles and types in the logo selection. A petroleum company in Pakistan, such as Shell Limited has used the image of a seashell in different forms over the years (fig. 5.44).

Figure 5.44: Logo variation of SHELL Petroleum company limited Pakistan.

The company changes its style of shell illustration according to the era requirement. This variation shows how managers have the liberty in matters of logo design and can modify the symbols if they want to. Moreover, these designs' variations show the recommended strategies in logo selection. You can observe in them the true and false recognition working in tandem with high and low effects. Besides these examples, there are many more styles and types of symbolic representations in logo design. A company's marketers can choose them in accordance with their requirements for better and positive results. These are.

5.13.1. Image Selection

A company can choose an image of an object in the logo to represent the meaning of their mission in the market. These types of logos are high in correct recognition and low in false recognition. In addition, these logos have a high impact on consumers in the form of effect. Moreover, these logos are mostly high in natural symbolism.

5.13.2. Abstract Symbol Selection

In this type of logo there is low recognition and effect. It is also low in naturalness and could be difficult to interpret for consumers. Mostly these types of logos have no geometrical shape but represent abstract forms of various objects (fig. 5.46).



Figure 5.46: Logo of Falcon Cement Company in Pakistan, Published in March 1993 in DAWN Newspaper. Re- Illustrated by author, re-draw in Adobe Illustrator.

The meaning of these logos can be understood with the help of additional text such as the company's name. These logos do not have to be symmetrical or have harmony in their design. The situation and nature of their abstract forms can vary in accordance with each case and company.

5.13.3. Portrait or Figurative Selection

This is the third type of logo which can be seen in the market on both a national and international level. Nevertheless, it can prove to be very risky in recognition as it has a very detailed image instead of a symbolic one (whether geometrical or natural). These types of logos are high in naturalness and in some cases, they tend to have a very high impact on consumers. These are often called Mascot Logos. For example, the KFC logo has high and correct recognition across the globe. On the other hand, the logo of Shezan Bakers belongs to the local market of Pakistan and has very low recognition and false recognition but operates in a positive way in society. These types of logos (emblems) can be used as per requirement but

with a more stylized form. This form is called the contemporary style of illustration in which the image can be illustrated with very few details.

So, these were a few guidelines in the art of logo selection with salient examples of the existing logos in the Pakistani market. By following them, companies and decision-makers can produce and design something which carries more impact. The selection or design of a logo always starts with the process of research. In this the company defines the meaning which it wants to be interpreted in the form of visual communication to represent the company's identity. Then the company can decide the strategy to follow which is either correct recognition with a high budget or false recognition with a low budget. In the next step, they decide on symbolic representation (either abstract, image-based or figurative in nature). A company can make the final decision to allow their logo to be memorable, carry significant impact and be brimming with positivity. It is precisely these qualities which go on to register the company firmly in the consumer's mind. It goes without saying that the company's sales and profits are maximized too.

This chapter discussed the different types of logo design and characteristics of the logo which make it a logo because every mark is not a logo. Only commercial companies have logos rest of the organizations have identity marks and it's not necessary for them to fulfill the requirement of a logo. It explains in detail how commercial companies are adopting logo design in various fields. Furthermore, it explained the brand and its characteristics of a brand. And it's very much important for a brand or company to have a better understanding of logo selection and how to choose a good logo that gives the correct recognition. To prove the right information a survey in the Pakistani market was conducted which explains the importance of

identity. The following chapter will discuss the importance, types, and role of identity in detail and how an identity (logo) leaves an impact on consumer buying behaviour.

Chapter 6

IMPACT OF IDENTITY ON THE CONSUMER & ITS APPLICATION IN THE CORPORATE WORLD

6.1. Identity

Identity is the basic requirement of an individual. Through the power of identity, he or she makes his or her own place in the society, environment or in any situation for that matter. The meaning of the word “identity” is “who or what somebody/something is.”²⁹⁰ It is a fundamental necessity which allows men and women to define their qualities, abilities and characters within any settlement, society or even in a single group. For the survival of any individual, group, society or even of a civilization, it is necessary to leave an impression in the form of identity. “A common identity among humans coupled with existing local identities are the key to the longevity of our civilization.”²⁹¹ This entity termed identity plays a vital role in the efforts made by a people for the sake of their independence from conditions of slavery.

If you come to think of it, the idea of identity is a social construction in society. When it manifests itself, identity has a twofold sense. One of these is personal whereas the other one is social. Both of them are linked to each other. The subject of identity can be analyzed as that of the individual²⁹² or as that of the group²⁹³ (fig. 6.1).

²⁹⁰ Oxford, Definition, “Identity”, <https://www.oxfordlearnersdictionaries.com/definition/english/identity?q=identity>, (accessed on 23 September 2019).

²⁹¹ Sanjoy M. Som, “Common Identity as a Step to Civilization Longevity,” *Futures The Journal of Policy, Planning and Futures Studies* 106, (2019): 37-43.

²⁹² Personal identity of an individual.

²⁹³ Identity of a group in their social circle

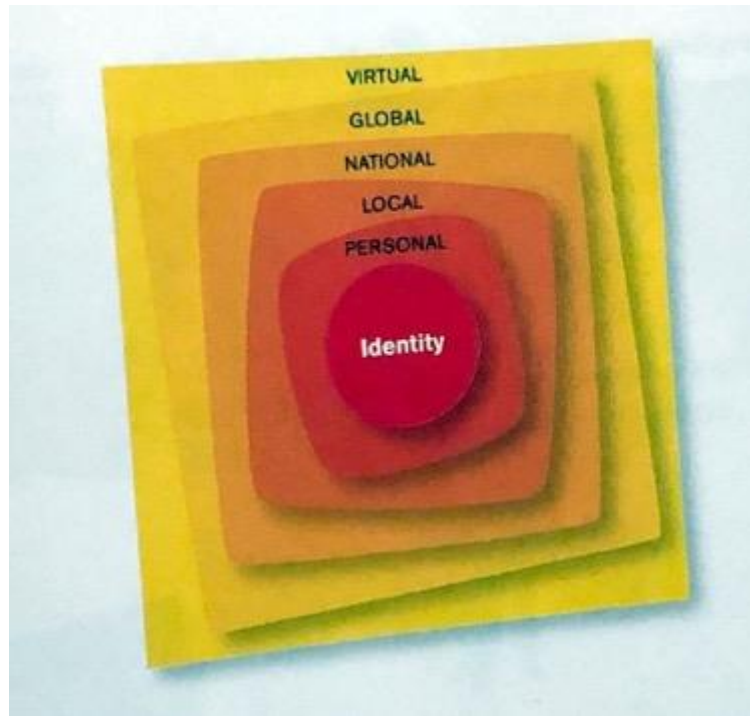


Figure 6.1: Identity Graph, Source: Alina Wheeler, *Designing Brand Identity*, (New Jersey: John Wiley & Sons, Inc., 2017), 3.

Developing a strong sense of identity is a critical task. It helps in giving birth to new techniques and in facing tough competition from rivals. One cannot emphasize enough the crucial need to form a positive identity by using the essential elements in oneself and surroundings. There is no margin for companies and identity developers to ignore this point for even a fraction of a second. The building of a positive identity is the first priority for survival in a competitive world. It is precisely the way one stands out from the rest.

Let's face it. All brands want to be as successful as Coca Cola, Pepsi, McDonalds and Apple.²⁹⁴ That is why they should focus on their identity

²⁹⁴ Thomas C. Frohlich and Michael B. Sauter, "What are the world's most valuable brands? Tech companies like Apple, Google and Amazon," *USA Today*, last modified on October 10, 2018, <https://www.usatoday.com/story/money/business/2018/10/09/most-valuable-brands-apple-google-amazon/38061893/> (accessed on 8th February 2023).

development by keeping this goal in mind. The evolution of an identity, which works on a local and global level, lies at the heart of corporate culture.

This research points towards the identity of social groups or corporate groups. In the corporate world, identity is a mandatory factor for staying relevant in a ruthlessly competitive environment. Companies use logos to further define and accentuate their identities. This helps the consumer in remembering the company and its products or services as well. It is the responsibility of brand identity to appeal to the sensibilities of the general public. In addition, brand identity must be a tangible asset. According to Coco Chanel: “In order to be irreplaceable, one must always be different.”²⁹⁵

6.2. Social Identity

According to Marilynn B. Brewer, “social identification represents the extent to which the in-group has been incorporated into the sense of self, and at the same time, that the self is experienced as an integral part of the in-group.”²⁹⁶ Whenever social identity becomes noticeable in a group then that group can rightfully apply to itself the epithet of “Basking in Reflected Glory” (BIRG).²⁹⁷ “Behaviors related to BIRG and self-concept improvement following in-group success commonly include: emphasizing in-group membership by using the pronoun “we” to describe group performance and the wearing of team-identifying insignia.”²⁹⁸ The consumer always wants to be seen as the member of a certain social group. For that to be a reality,

²⁹⁵ Alina Wheeler, *Designing Brand Identity* (New Jersey: John Wiley & Sons, Inc., 2017), 50.

²⁹⁶ Marilynn B. Brewer, *Ingroup Identification, and Intergroup Conflict* (New York: Oxford University Press, 2001), 21.

²⁹⁷ Lee M. J, “Self-Esteem and Social Identity in Basketball Fans: A Closer Look at Basking-in-Reflected Glory,” *Journal of Sport Behavior* 8, no. 4 (1985): 210-223.

²⁹⁸ Christian M. End, Beth Dietz-Uhler, Elizabeth A. Harrick, and Lindy Jacquemotte, “Identifying with Winners: A Re-examination of Sport Fans’ Tendency to BIRG,” *Journal of Applied Social Psychology* 32, no. 5 (2006): 1017-1030.

consumers often compose their needs and desires to bond with a group. However, what has to be kept in mind is that at the same time, consumers do not want to lose their unique identity affiliation with their in-group.

In this case, when a person adopts the style of a certain group, then that person will select or buy a product, which is directly associated with the social identity of that group. It's an uncanny feature of the human psyche to look different and stand out in a crowd. They cannot risk looking as though they belong somewhere else. That is, they also want to keep their social identity. They can resolve this dilemma by choosing a product of the same category which, though it is unique, is also less popular. Such consumer choice can be seen in different categories like for example in case of clothing. Females always want to be a part of social activities and groups engaged in meaningful activity, but they also want to be look special and one-of-a-kind.²⁹⁹ For this purpose, they may choose the same style of dresses which represent their social status and background. However, they have a certain margin to choose something which is not too popular and could make them look unique and prominent in a gathering. The theory of social identity describes the motivation level of an individual who wants to be a part of a diverse group which is just one among many other groups. Let's not forget that social identity compliment's national identity in this manner since national identity too is allied with the sense of oneness in a nation.

6.3. National Identity

²⁹⁹ Dr. Öğretim Üyesi, Altınbaş Üniversitesi, Güzel Sanatlar, and Tasarım Fakültesi, "Visible Expression of Social Identity: The Clothing and Fashion," *Gaziantep University Journal of Social Sciences*, 17, no. 4 (2018): 1389-1397.

Everyone is aware of the fact that their presence in the world is dependent upon their citizenship of a nation.³⁰⁰ It is the nation which lends them their unique identity. Even if they are living in different places from time to time, they still essentially belong to their motherland. A deep understanding of this often helps them in the expression of their selves in front of the world as members of a country with its own language, customs, and heritage. According to psychologists, this kind of feeling and behavior towards identity refers to a form of self-concept which can be designated as national identity.³⁰¹ Tomlinson says that national identity is “the product of deliberate cultural construction and maintenance via both the regulatory and socializing institutions of the state: in particular, the law, the educational system, and the media.”³⁰² The initial fundamental elements of national identity are “differentiation from other nations and continuity over time.”³⁰³

The world has become a Global Village. Undoubtedly, people are travelling from one place to another. They choose to settle down anywhere around the world in accordance with their interests and desires. Nevertheless, in this mixture of multi-cultural identities, it is very important to have a sense of national identity. This appears to be, for all purposes, a powerful source of defining one’s location and position in the individual sense of the word. It also provides an idea of self-knowledge which includes: Who they are?, Where they belong?, and what their ethical responsibility is in the context of a globalized world?. The basic components of one’s

³⁰⁰ Linda Bosniak, “Citizenship Denationalized,” *Indiana Journal of Global Legal Studies* 7, no. 2 (2000): 447-509.

³⁰¹ Kenneth W. Terhune, “Nationalism among Foreign and American Students: An Exploratory Study,” *Journal of Conflict Resolution* 8, no. 3 (1964): 256-270.

³⁰² John Tomlinson, *The Global Transformations Reader* (Cambridge: Blackwell Pub, 2003), 271.

³⁰³ Gal Ariely, “Globalisation and the Decline of National Identity? An Exploration across Sixty-Three Countries. Nations and Nationalism,” *Journal of the Association for the Study of Ethnicity and Nationalism* 18, no. 3 (2012): 461-482.

national identity are economic, provisional, cultural, regional, and traditional. In the capacity of powerful forces, these aid in the orientation of an individual. It is through their guidance that he or she achieves a better understanding of him or herself. Self-knowledge serves as a linchpin that provides a compass for finding one's own beliefs, values, behavioral etiquettes, attitudes, principles, morals, and performative cues.

National identity forms the basis of consumption in the behavioral repertoire of the consumer. They thus treat the product in a special way since the product is allied to their national identity. So, this is one of the major reasons why marketers develop a connection between nationalism and their company's identity. The reflection of a culture can be seen in the logo design found in the corporate world. So, you can see how the product stand outs amidst the clutter of corporate identities.

There are three major origins of national identity, and these happen to be:

6.3.1. Self-Concept: The Perception of Self³⁰⁴

Self-concept includes all the observations and perceptions which individuals hold about themselves and their perception of how the world sees them and interrelates with them.³⁰⁵ It plays a substantial role in the behavior of the consumer. Goods in the form of personal property may be viewed as an important part of the extend self.³⁰⁶ The activities of the consumer bear a direct relationship to self-concept and cultural identity both.³⁰⁷ An individual's self-concept can be vulnerable or show heightened intensity because of the fact that it depends on his or her external

³⁰⁴ Americus Reed, "Social Identity as a Useful Perspective for Self-Concept-Based Consumer Research," *Psychology and Marketing* 19, no. 3 (2002): 235-266.

³⁰⁵ Charles Horton Cooley, *Human Nature and the Social Order* (New York: Routledge, 1902), 80.

³⁰⁶ Mark Cleveland, Michel Laroche, and Ikuo Takahashi, *Marketing in Transition: Scarcity, Globalism, & Sustainability* (New York: Springer, Cham, 2015), 438.

³⁰⁷ Cleveland et. al, *Marketing in Transition*, 438.

interaction with the world.³⁰⁸ Due to this factor, even a single successful encounter related to national identity can have a positive impact on self-concept. In a prior research effort, it was observed that by triggering someone's self-concept, a positive response in his or her behavior can clearly be seen.³⁰⁹

6.3.2. Social Identity

Extensive information regarding social identity has already been given in the previous pages. Suffice it to say that it is a fundamental necessity for identity formation and a healthy self that is a part and parcel of a successful society.

6.3.3. Intergroup Relations

The theory of intergroup relations describes the ties that exist among in-groups and out-groups. It elucidates the hypothesis that people who belong to the in-group are different and superior in some way from the out-group. "The real conflicts of group interests not only create antagonistic intergroup relations but also heighten identification with and positive attachment to the in-group."³¹⁰ Moreover, it is a commonplace phenomenon of any group that within the in-group, favoritism can be seen in the form of support and praise. On the other hand, members often tend to exclude the out-group and make it the target of condemnation and negative feelings. Extreme behavior towards the existence of the out-group is due to the fear that it poses a threat with its different values, goals, behavioral traits, and attitudes. An out-group member's influence can however prove to be useful in the development of brand perception. It is most likely though that the public has a weak connection with a

³⁰⁸ Russell W. Belk, "Possessions and the Extended Self," *Journal of Consumer Research* 15, no. 2 (1988): 139-168.

³⁰⁹ Loraine G. Lau-Gesk, "Activating Culture Through Persuasion Appeals: An Examination of the Bicultural Consumer," *Journal of Consumer Psychology* 13, no. 3 (2003): 301-315.

³¹⁰ Henri Tajfel, *Human Group and Social Categories* (Cambridge: Cambridge University Press, 1981), 33.

brand associated with the out-group, therefore emphasizing that connection can lead to negative product evaluation and poor product selection.

6.4. Corporate Identity: Its Development and Importance

The corporate image of a company is a concept that first gained recognition in 1760.³¹¹ That year happened to mark a revolutionary era for industry in social circles. It was a time when quite a few businesses were becoming successful in what seemed to be a race to win much-needed identity. Such indicators as product category, quality, ingredient inventory and origin came into being. Most importantly the company's goal was disseminated among the populace. Prior to this researcher pinpointed a diversity of definitions for identity especially in the corporate world. Later on, in America and Germany, graphic design finally came of age after World War II.³¹² In the 1950s, corporate identity and logos began to show a startling diversity in their range and scope.³¹³

The concept of corporate identity has been in existence since the year 1910. This can be seen in the work of Peter Behrens for AEG (which is German for "Allgemeine Elektrizitäts-Gesellschaft" or in English "The General Electric Company").³¹⁴ Behrens did the corporate identity work in the form of logo placement on different things. Among these can be included: stationary items, packaging and other required materials being used by AEG. According to this researcher, the logo is supposed to be the main face of any business, product, or company. It can be a

³¹¹ NFR Crafts and CK Harley, "Output Growth and the British Industrial Revolution: A Restatement of the Crafts-Harley View," *Journal of Economic History Review* 45, no. 4 (1992): 703-730.

³¹² Stephen J. Eskilson, *Graphic Design a New History* (United Kingdom: Laurence King Publishing Ltd., 2007), 320.

³¹³ Eskilson, *Graphic Design a New*, 321.

³¹⁴ Eskilson, *Graphic Design a New*, 321.

combination of either symbols or icons. “This logo is the firm’s visual statement to the world of who and what the company is – of how the company views itself – and therefore, it has a great deal to do with how the world views the company.”³¹⁵

6.5. Role of Culture in the Development of Corporate Identity

Identity aids brand retention in the consumer’s mind. By means of a unique image which represents the self, the logo carves out the true meaning of the company from the rest of the useless clutter. In today’s Global Village, information travels in a fraction of a second around our planet. Companies must have their own voice in the market to make a niche for themselves. Their voices get heard loud and clear thanks to visual identity. Frank Gehry states, “You have got to find your own voice.”³¹⁶

There are certain questions and queries that a company should seek the answers to in order to develop a strong and indelible identity. They include: who are you?, who needs to know about you and your products and services?, how will they find out about this in the first place?, and why should they care?.³¹⁷ These questions act like a check list and are the first steps in the making of a powerful identity (fig. 6.2).

³¹⁵ Einor and Joe SelameSelame, *Developing a Corporate Identity: How to Stand Out in the Crowd* (New York: Wiley Publishing Inc., 1975), 4.

³¹⁶ Alina Wheeler, *Designing Brand Identity*, (New Jersey: John Wiley & Sons, Inc., 2017), 90.

³¹⁷ Wheeler, *Designing Brand Identity*, 91.



Figure 6.2: Basic Pyramid of strategy for identity development, Source: Alina Wheeler, *Designing Brand Identity*, (New Jersey: John Wiley & Sons, Inc., 2017), 90.

The brands possessing authentic self-knowledge regarding their own organization ensue the evolution of their identity with knowing what they basically stand for. With this positioning of strategy, identity is strengthened and fortified. Such a process furthermore makes it sustainable and original too. The expression and visual identity of an organization must be singular in its status. It must show concordance with the target market, reflect its cultural values, and manifest the traits of exclusivity and product perception. Intra-national culture is also up against many challenges especially in the corporate world. Indeed, it is a monumental task for a brand to develop its identity in this existing environment and to deliver a straightforward message on a visual basis. As for the environment, it consists of consumers who have varying cultural backgrounds and multiple beliefs due to their habitats and habits. It is in the consumer's nature to demand proper credit and recognition from the brand in the form of diverse identity. As Cleveland said, "many individuals vacillate between

several loci of cultural identity.”³¹⁸ It is a challenge for a brand to leave its mark in the market with the influence of cultural values. This is doubly so for those who at one and the same time enter a culture from a different background.

Cultural identity also plays an important role in the preferences of a consumer. A brand can be more successful, if the corporation behind it understands and caters to the impact of cultural influence on identity development. Thus, cultural identity is an important component of the international market, and it is brand positioning which directly influences the consumption of a certain brand. “In a world where commoditization is an ever-lurking threat, the ability to link your brand to a particular type of consumer culture is seen as an important way to differentiate yourself.”³¹⁹ There is a snag though and that is that this sort of chore is a tall order and very complex to manage. Since the level of cultural diversity is increasing day by day this has become a bitter reality. Different factors are involved in the genesis of multiculturalism. For example, Pakistan is a multicultural country that has a population consisting of more than 165 million people.³²⁰ This demographic figure can be divided into different groups according to the rubric of culture i.e., social, geographic, and linguistic. In Pakistan, ninety five percent of the population is affiliated with the religion of Islam and five percent consists of minorities.³²¹

Furthermore, Pakistan’s population can be divided into two different segments i.e., urban, and rural. The urban segment is crowded in nature. That is

³¹⁸ Mark Cleveland, “Acculturation to the Global Consumer Culture: Ten Years After and the Agenda for the Next Decade,” *Journal of Global Scholars of Marketing Science* 28, no. 3 (2018): 257–271.

³¹⁹ Jan-Benedict Steenkamp, “How Global Brands Create Firm Value: The 4V Model,” *International Marketing Review* 31, no. 1 (2014): 5-29.

³²⁰ Ukessays, “Culture Diversity in Pakistan Cultural Studies Essay,” All Answers Ltd. ukessays.com, last modified on November 2018, <https://www.ukessays.com/essays/cultural-studies/culture-diversity-in-pakistan-cultural-studies-essay.php?vref=1>

³²¹ Ukessays, “Culture Diversity in Pakistan Cultural Studies Essay.”

because people from rural areas migrate to the major cities seeking higher education, jobs, and the lure of living a better lifestyle. The number of migrants is increasing every year. Coming to the companies and brands that advertise themselves in urban areas, they have maintained their diverse character successfully and so they cater to all populations regardless of their cultural backgrounds.

This multi-cultural market is in itself a good sign for a brand since it provides that brand with a large number of target audience members or potential customers. It goes without saying that such diversity and dynamics of the social environment translate into growing consumer expectations for a company and brand. The replication of cultural imports is the job of the corporation. It is supposed to build the brand's capacity to gain recognition and engender social requirement and responsibility for the sake of lasting competition.³²²

A growing stream of literature considers the consequences of increasing human, cultural and product flows brought about by globalization to impact consumer cultural identities and orientations/dispositions.³²³ According to various researchers there are a number of reasons behind the mixing of cultures.³²⁴ One of the obvious incentives is the attraction of a foreign culture. To gain a strong identity on a global level, personal experience is necessary. An individual gains this quality from inhabiting a culture and adopting values which are attached to that particular culture. Cultural experiences from yonder borders play a significant role in all this. The time-

³²² Samantha Cross and Mary Gill, "The Impact of Diversity on Institutional Longevity," *International Journal of Research in Marketing* 34, no. 1 (2016): 231-251.

³²³ Eva Kipnisa, Catherine Demangeot, Chris Pulling, and Amanda J. Broderick, "Consumer Multicultural Identity Affiliation: Reassessing Identity Segmentation in Multicultural Markets," *Journal of Business Research* 98, no. C (2019): 126-141.

³²⁴ Katharina Petra Zeugner-Roth, Vesna Žabkar and Adamantios Diamantopoulos, "Consumer Ethnocentrism, National Identity, and Consumer Cosmopolitanism as Drivers of Consumer Behavior: A Social Identity Theory Perspective," *Journal of International Marketing* 23, no. 2 (2015): 25-54.

honored influential nature of a certain culture in the given or identified market is a special force for change. Before going in-depth into the topic of identity, massive amounts of research have been conducted on the norms, demography, and ethics of the social environment. On the other hand, it is necessary to expand the research so that it penetrates the psychological³²⁵ and sociological³²⁶ behaviors of the consumer as well. The expansion of businesses and the behavior of consumers both indicate that the theorization of polyculture³²⁷ does stimulate the identity of the corporate world. In the case of multi-national and intra-national corporations, the bonds among primary culture and the self can be elastic and thus go beyond affiliative affirmation. A sense of self rooted in rational bonds and placement of cultures unconnected to origins is seen here.³²⁸ There are three types of cultures:

6.5.1. Local Culture

Local culture contains a complete set of beliefs, values, products, lifestyles and characteristic symbols of a single location or residence. It originates in a place uniquely distinguishable from one area to another area.³²⁹

6.5.2. Global Culture

Global culture reflects the rapid progress that accompanies the contribution of knowledge and practice in various areas and locations of the world. It is present

³²⁵ Michael W. Morris, Chi-yue Chiu, and Zhi Liu, "Polycultural Psychology," *Annual Review of Psychology* 66, (2015): 631-659.

³²⁶ Victor N. Roudometof, "Transnationalism, Cosmopolitanism and Glocalization," *Current Sociology* 53, no. 1 (2005): 113-135.

³²⁷ Polyculture is an agriculture term meaning, planting more than two crops in one field at the same time.

³²⁸ Adrian Holliday, "Complexity in Cultural Identity," *Language and Intercultural Communication* 10, no. 2 (2010): 165-177.

³²⁹ Eva Kipnis, Catherine Demangeot, Chris Pullig, and Amanda J. Broderick, "Consumer Multicultural Identity Affiliation: Reassessing Identity Segmentation in Multicultural Markets," *Journal of Business Research* 98, no. C (2019): 126-141.

across the world and signifies a connectedness with the world irrespective of one's local residence or cultural heritage.³³⁰

6.5.3. Foreign Culture

This refers to those originating from and represented by an identifiable cultural source i.e., a country or group of people different from the local, indigenous culture. It's known to individuals as either culture of origin, diasporic culture of ethnic ancestry or an aspirational foreign culture with no ancestral link.³³¹

These are three different dimensions and cultural entities which can be currently detected in globalized foreign culture which help in developing an identity. Boller (2008) mentioned these dimensions as the three different cultures of those who migrate from their roots to some novel location.³³² The epithets of host culture, home culture and subculture are mentioned by him. These are the key theories on which conceptualization of the identity of a certain company is based. A market lies wide open for consumers who belong to multicultural backgrounds. Reflecting the complexity in contemporary identity and cultural documentation, the goal lies beyond the concept of globalism and localism. That's because they happen to be two obscure principles that mirror identities evolving according to certain demands.³³³

Beside this, it is crucial to mix a series of cultures which can help enlighten the sensibility an individual possesses towards their identity. On account of the increasing dissimilarity between concepts and philosophies of different countries and

³³⁰ Kipnis et al., "Consumer Multicultural Identity Affiliation," 127.

³³¹ Kipnis et al., "Consumer Multicultural Identity Affiliation," 130.

³³² Wakiuru L. Wamwara-Mbugua, Bettina T. Cornwell, and Gregory Boller, "Triple Acculturation: The Role of African Americans in the Consumer Acculturation of Kenyan Immigrants," *Journal of Business Research* 61, no. 2 (2008): 83-90.

³³³ John Tomlinson, *Globalization and Culture* (Chicago: University of Chicago Press, 1999), 190.

cultures this becomes a necessity. Companies do change their logos according to the region in order to breed familiarity. Yet they also follow the same design rules and composition in their logo. This happens to be a constant. For example, Pepsi is an international brand and also well-known in Pakistan. Pepsi contributes to the sponsorship of various events which are held in Pakistan. They include among them: spring festivals, musical concerts, and test cricket series. Companies alter their logos for the inhabitants of one culture so that they may partake in their products. The job is to influence those people so that they can easily relate to their products without any hesitation whatsoever. An example of this is the *Jashan-e-Baharan* (spring festival)³³⁴ festival that Pepsi sponsored in 2019. For its sake the main roads of the major cities were decorated and embellished. To add beauty to the basics, the brand which goes by the name of Pepsi added some floral vector-based images to their ideogram. (fig. 6.3)



These vector images covered all the red- and blue-coloured areas in the logo.

³³⁴ *Jashn-e-Baharan* is a festival which has been celebrated in Lahore, Pakistan since ages in the season of spring (approximately February and March). It is hosted by the Parks and Horticulture Authority (PHA).

Figure 6.3: Ideogram of Pespi from the event of *Jashn-e-Bhara*, Pole sign placed on Canal Bank Road Jail Road, Lahore. 28th March 2019, Photographed by Author.

A company builds relationships with its consumers. A reflection of this is the theory of Brand Identity Prism by Kapferer.³³⁵ The concrete features can be observed in the theory. Such stuff as how a certain brand wants to strengthen and cement its ties with its consumer and what type of relationship it wants are both ultimately up to the company behind the brand. Seminal research has been conducted regarding this issue by Henderson and Cote.³³⁶ In it, they explained the three basic characteristics which cover the dimensions of logo design i.e., harmony, elaboration, and natural state. For obvious reasons, the consumer's response towards a logo with the cross-cultural reference is very significant. "There is a universal preference for the divine proportion across cultures. Logos based on forms found in nature that were expressed in the divine proportion were the most preferred."³³⁷ Cultural influence and religious ethics can be seen in the identity of the banking system in Pakistan. As Pakistan is an Islamic Republic, most of the people practice Islam as their religion of origin. There are almost thirty-four banks operating in Pakistan under the aegis of the State Bank of Pakistan.³³⁸ These commercial hubs are based on a private and Islamic banking system. Islamic banks choose Islam-based titles, icons, and symbols to represent their identity in the corporate world. Examples abound such as: Bank Islami Pakistan

³³⁵ Caileigh Lombard, How Brands are Built. "The Brand Identity Prism and How It Works," last modified on December 21, 2018, <https://howbrandsarebuilt.com/blog/2018/12/21/the-brand-identity-prism-and-how-it-works/>.

³³⁶ Pamela W. Henderson, and Joseph A. Cote, "Guidelines for Selecting or Modifying Logos," *Journal of Marketing* 62, no. 2 (1998): 14–30.

³³⁷ Narelle Pittard, Michael Ewing, and Colin Jevons, "Aesthetic Theory and Logo Design: Examining Consumer Response to Proportion Across Cultures," *International Marketing Review* 24, no. 4 (2007): 457.

³³⁸ "Credit Information Bureau (eCIB)," State Bank of Pakistan, <http://www.sbp.org.pk/ecib/members.htm>, (accessed on 29 October 2019).

Limited (fig. 6.4), Meezan Bank, Dubai Islamic Bank, Al Baraka Bank, Askari Bank Ltd., and Habib Islamic Bank.³³⁹



Figure 6.4: Bank Islami Logo advanced form, source, <http://www.bankislami.com.pk>, (accessed on 29th October 2019).

The clientele of these banks are people who have a resolute belief in Islamic values. In order to target them directly and effectively, these Islamic banks choose to distinguish their identities in the symbols which these consumers do understand and can relate to with relative ease. The colour and background of the motif chosen by Bank Islami (fig. 6.5) can be seen in Islamic architecture. It is evident on the inside

regions
domes of
mosques
Muslim



of the
several
in the
World.

³³⁹ “State Bank of Pakistan”, <http://www.sbp.org.pk/ecib/members.htm> (accessed on 29 October 2019).

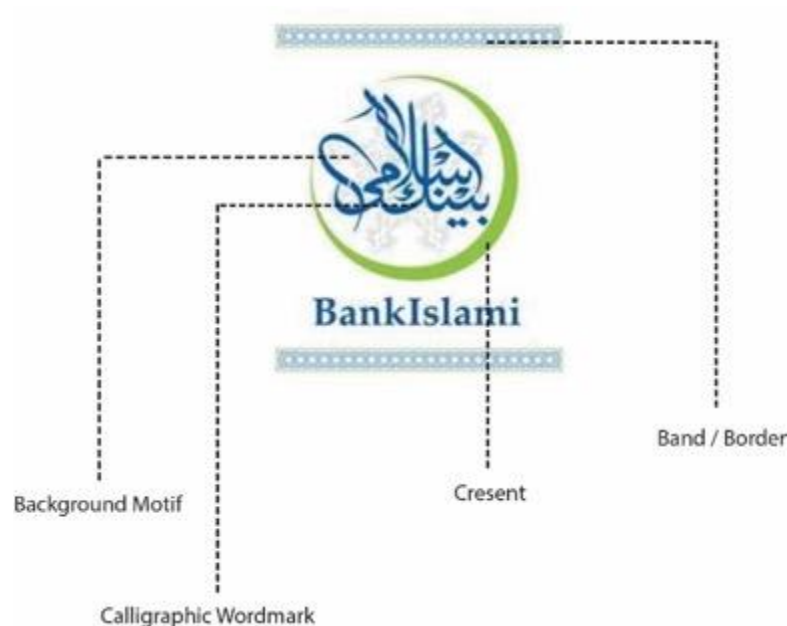


Figure 6.5: Bank Islami Logo and Word Mark, source, <http://www.bankislami.com.pk>, (accessed on 29th October 2019).

Figure 6.6: BankIslami logo's detailed elements with names, Designed by Shafiq-u-Zaman in Khat-Sulus, Designed or Published in April, 2006. Source: Annual Report 2017, <http://bankislami.com.pk/wp-content/uploads/2018/04/BankIslami-Annual-Report-2017.pdf> (accessed on 30th October 2019).

By studying the details of the Bank Islami logo, (fig. 6.6) various images with details can be seen. (A) Hues: Its logo is based on two colours i.e., blue, and green. Both colours are related to Islamic culture and values. (B) Motif: An architectural motif can be seen in the background of the calligraphic inscription. This is based on eight corners filled with flowing lines that have no source points. (C) Calligraphy:

The company specifically utilized calligraphy based on the Arabic script and so its exquisite beauty and wonderful versatility can be observed. The *Khat-Sulus* is employed for script writing. It is a common element found in the mosques of Arabia and Turkey. The traditions and cultural values of Muslims, which they have been practicing for centuries, play a prominent role in this style of artistic writing. For this purpose, the calligraphist, who was selected, happened to be the same person who completed the decorative calligraphic work for *Masjid-e-Nabwi*. His name is *Shafiq-u-Zaman*.³⁴⁰ (D) Crescent: The waxing and waning of the moon in the form of a crescent represents special and precious moments in Islamic culture. It represents new joy and happiness on the momentous occasion of Eid. Also, the blessed month of Ramadan is indicated via this crescent. Essentially, the bank uses the crescent to represent the traditional and contemporary values of Islam. e). Borders & Bands: Two bands and borders in the motif are placed parallel to each other. These are evident in a number of architectural forms throughout the history of the Muslims.

The Pakistani people attend mosques five times a day to offer their compulsory prayers. All the elements in the logo of Bank Islami are taken from Islamic architecture. Individuals who have a strong faith and belief in Islam can thus easily relate to this logo. In the same manner, different banks, which are based on Islamic values, use various elements which are directly linked to Muslim culture as a source of identity. These elements are from diverse areas of the Muslim World and are relatively influential in cultural matters.

³⁴⁰ Pankaj Aggarwal, "The Effects of Brand Relationship Norms on Consumer Attitudes and Behavior," *Journal of Consumer Research* 31, no. 1 (2004): 87-101.

6.6. Role of Language

Another remarkable element, which plays an important role in the development of identity or logo, is language. For a company or any business for that matter, the proper selection of language for its identity is of the essence. Language communicates image and the image plays a role in how a company's consumer perceives and absorbs that company's particular corporate identity. In the corporate world, the journey towards a personal brand identity is of paramount significance. With the help of grammar, vocabulary and the sounds of language, a company can go ahead and launch itself reputation-wise on a national or even international level. The language used in corporate identity communicates the real meaning behind a company's existence in visual form. This impacts the attitude, behavior, and perception of the target audience. Previous researchers recognized how language aided in the formation of brand identity. It can be said without a shadow of a doubt that language could leave a positive influence on consumers as far as a favorable impression of the brand is concerned.³⁴¹

It's only natural for an individual to modify his or her language and tone in accordance with the reaction of the receiver. For example, when someone is sitting in a gathering of friends, their tone of voice would be radically different from the way they communicate with their colleagues. In a similar manner, an individual's selection of language varies with reference to the second party's language priority. In the same way, when a company is building its identity, it changes its language and tone according to the environment and the receiver's interests. This shows the fact that it

³⁴¹ Leclerc, France Schmitt, Bernd H. Dubé and Laurette, "Foreign Branding and its Effects on Product Perceptions and Attitudes," *Journal of Marketing Research* 31, no. 2 (1994): 263.

has the capacity to become more successful and prominent in the corporate competitive world. A researcher by the name of Schmitt presented a model framework according to which the assimilation of language with corporate identity is a must.³⁴² The model lists a total of five major processes that bolster the fundamental law of formation of corporate identity with the help of language. Among these processes can be included: “identifying brands, experiencing them, integrating information regarding them into an overall concept, signifying the brand as a symbol and identity signal and connecting with the brand.”³⁴³

6.7.Consumer Psychology for Brand Identity and Language

The right sort of language allows the consumer to understand and identify with a brand by relating it to its visual identity i.e., logo or name among the various categories of products present in the market. An intensive understanding of language leads to proper savvy regarding the property structure which influences the people’s thinking process. In any certain region, it is the duty of a company to develop a relationship with the existing circle of consumers.

While designing a logo, it is necessary to get to know the target audience. In addition, certain perceptive questions need to be asked, such as: where do they live? and what language do they speak?. Finding the answers to these questions is a necessary step in deciding what the suitable title for a start-up or company ought to be. That is if the corporation wants to expand its operations from a national to an international level. Both the vocal and visual vocabulary of the inhabitants should be kept in mind. No matter how famous it happens to be, a company cannot launch itself

³⁴² Bernd Schmitt, “The Consumer Psychology of Brand,” *Journal of Consumer Psychology* 22, no. 1 (2012): 7-17.

³⁴³ Schmitt, “The Consumer Psychology of Brand,” 7-17.

in a radically different market with the same name, message, and image. That is because not every word in one language can be translated into another language and at the same time carry the same meaning. Much is lost in translation.

In the second step, consumers evaluate their relationship with the product or business. They do this with the help of the existing linguistic vocabulary. The ideas and emotions circulating in their heads serve as a memory bank. This knowledge is



directly related to cultural values, religious injunctions, and the daily routine they follow in their lives. Consumers feel that they are well within their comfort zones when they use these products. The goods they buy or services they pay for simply fulfil their needs in a satisfying way. If the company is unable to make a connection with the consumer, they add an additional line for the sake of the local target market. The Coca Cola company, after it launched its products in Pakistan, translated the official logo into the local language. This was a language which all the consumers could easily relate to. They also recognized the logo (fig. 6.7 and 6.8).

Figure 6.7: *Coca cola* logo in English Language, Designed by John Pemberton's bookkeeper, Frank Mason Robinson in 1885, Published in 1905 and updated in 2007 till date. Source: https://www.boredpanda.com/21-logo-evolutions-pepsi-cola-apple-nike-nokia/?utm_source=google&utm_medium=organic&utm_campaign=organic, (accessed on 14 Feb. 2020).



Figure 6.8: Coca Cola logo in Urdu/Arabic Language, Published on 1951 in Egypt and Arab Countries and came in Pakistan on 1953 to till date. Source: <https://www.brandsoftheworld.com/logo/coca-cola-6?original=1>, (accessed on 14 Feb. 2020).

Coca Cola originally launched its campaign in Karachi, Pakistan in 1953.³⁴⁴

The multinational company came to Pakistan with high hopes and since then it has progressed till today it happens to be one of the topmost international brands serving Pakistanis throughout the “Land of the Pure”. As for the original company, it began its business with its very first slogan which was “Drink Coca Cola” in 1886.³⁴⁵ After that, the slogans, and captions for this brand of soft drink have evolved a number of times through the decades. The company’s latest slogan is “Open Happiness”, and it was formulated in 2009.³⁴⁶ They have translated this catchy slogan in Urdu as well by saying in various ads *Kholo Khushiyan*. By this strategy, they captured their target audience because the consumers in the local market can relate themselves to the words and they also make an emotional connection with it (in advertising terms). This language raised the standards of interaction and social cooperation between consumer and company sky high. The results speak for themselves. One look at the progress chart

³⁴⁴ “History in Pakistan,” Coca-Cola, <http://www.coca-cola.com.pk/en/history/> (accessed on 14 February 2020).

³⁴⁵ Ahiza Garcia, “Coca-Cola Slogans through the Years,” CNN Business, January 19, 2016, <https://money.cnn.com/2016/01/19/news/companies/coca-cola-slogans/>.

³⁴⁶ Ahiza Garcia, “Coca-Cola Slogans through the Years,” CNN Business, January 19, 2016, <https://money.cnn.com/2016/01/19/news/companies/coca-cola-slogans/>.

of the company in Pakistan in the last decade is ample proof of the success story of Coca Cola in this region of the world. According to Aggarwal there are two main types of relationship: exchange relationships, where the motivation for lending a benefit to the counterpart is to get something in return; and mutual relationships,



where individuals act towards one another in a way that goes beyond self-interest.³⁴⁷

When a company wants to attain prominence among its competitors, then it becomes imperative to use the inhabitant's language and vocabulary. By way of example, an educational series for kids bearing the title Sesame Street aired on television for the first time on the 10th of November 1969. In the year 2019, the show completed its fiftieth season.³⁴⁸ Sesame Street may have been transmitted across the world in various countries bearing different local names yet in the visual department, it remained the same (fig. 6.9).

³⁴⁷ Pankaj Aggarwal, "The Effects of Brand Relationship Norms on Consumer Attitudes and Behavior," *Journal of Consumer Research* 31, no. 1 (2004): 87-101.

³⁴⁸ "Our Workshop," Sesame Workshop, <https://www.sesameworkshop.org/who-we-are/our-history> (accessed on 12 February 2020).

Figure 6.9: Sesame Street logo, different version of logos around the world, Source: Alina Wheeler, *Designing Brand Identity* (New Jersey: John Wiley & Sons, 2018),

The marketers of Sesame Street, at the local level, used the regional language of their country. This was so that the indigenous people could find meaning not to mention an educational experience by watching the series. Soon enough the common people especially children began owning it as part of their identity. The media managers behind the show finally took the radical step of not only changing the name but also changing the visual appearances as per requirement. Such locally tailored appearance made this show a beacon of reliability and commitment. It finally gained the trust of the inhabitants. They now knew that their children would receive educational information and inspiration with a touch of their own cultural values. ‘Sesame Street’, when it came for the first time to Pakistan, in April 2011, held the Urdu title of سیم سیم ہمارا *Sim Sim Humara*.³⁴⁹

The United States of America made the official announcement that it was launching the show’s Pakistani version bearing the name *Sim Sim Humara* (fig.6.10) in December 2011.³⁵⁰



³⁴⁹ AFP, “Sesame Street Localized,” *The Express Tribune*, April 14, 2011, <https://tribune.com.pk/story/148838/sesame-street-localised> (accessed on 31 December 2022).

³⁵⁰ AFP, “Sesame Street Localized,”

Figure 6.10: SimSim Humara (Sesame Street) logo, Pakistani version of logo in Urdu Language, Source: AFP, “Sesame Street Localized”, *The Express Tribune*, 14th April, 2011.

The series employed the national language of Pakistan which is Urdu. Yet most of the series was also translated in the other provincial languages of Pakistan such as: Punjabi, Balochi, Pashto, and Sindhi. By taking these steps, the series became a popular show not only among the children but among their parents as well. With this show the children’s education was in safe hands. The youngsters appreciated the show



because it has achieved linguistic similarity and furthermore remained within the ambit of the local culture.

On the other hand, Action Against Hunger, a non-profit organization, was established in 1979. Ever since then, it has been working globally to ameliorate poverty and hunger.³⁵¹ Saving human lives is their mission. One of their major

³⁵¹ Johnson Banks, “New Logo and Identity for Action Against Hunger,” Brand New, November 01, 2016, https://www.underconsideration.com/brandnew/archives/new_logo_and_identity_for_action_against_hunger_by_johnson_banks.php.

objectives is to lend solace to poor underweight children by feeding them. This organization has over time worked endlessly on such issues as sanitation amenities, water provision and food security programs in Pakistan and other countries around the world. Action Against Hunger has developed an icon-based ideogram (logo) that is unique. However, they changed this logo's language and appearance as per regional requirements. (fig. 6.11)

Figure 6.11: *Action Against Hunger*, Logos variation around the world, Audit readout by Johnson Banks, Source: Alina Wheeler, *Designing Brand Identity* (New Jersey: John Wiley & Sons, 2018), 135.

The organization used an icon consisting of a plant with its roots firmly imbedded in the ground for decades. Besides this icon, the logo represents a few more visual corporate identities. Some of these contained different icons, but ultimately all the icons had something in common and this was that they were food-based in nature. Such a variety caused great confusion among the internal and external members of the organization. Although it didn't lack in endurance, familiarity, and longevity for the long-term employees, it proved far too complex and mystifying for the new stakeholders and novel employees that joined the humanitarian firm. Let's not forget that the icon delivered an agricultural message. Yet the language was different. In the early years of the twentieth century, this organization evolved its logo by changing all the visuals to a single symbol. However, as the words carried a different meaning in every region of the world, so they likewise changed their language for a smarter and leaner look (fig. 6.12).

Figure 6.12: *Action Against Hunger*, New Logo with new icon but with different languages, Source: Johnson Banks, “New Logo and Identity for Action Against Hunger”, *Brand New*, 1st Nov. 2016.

https://www.underconsideration.com/brandnew/archives/new_logo_and_identity_for_action_against_hunger_by_johnson_banks.php.(accessed on 06 April 2020).

The new logo this company bears contains an icon based on the symbols of food and water. This thus directly represents the aims and mission of the organization (fig.6.13).

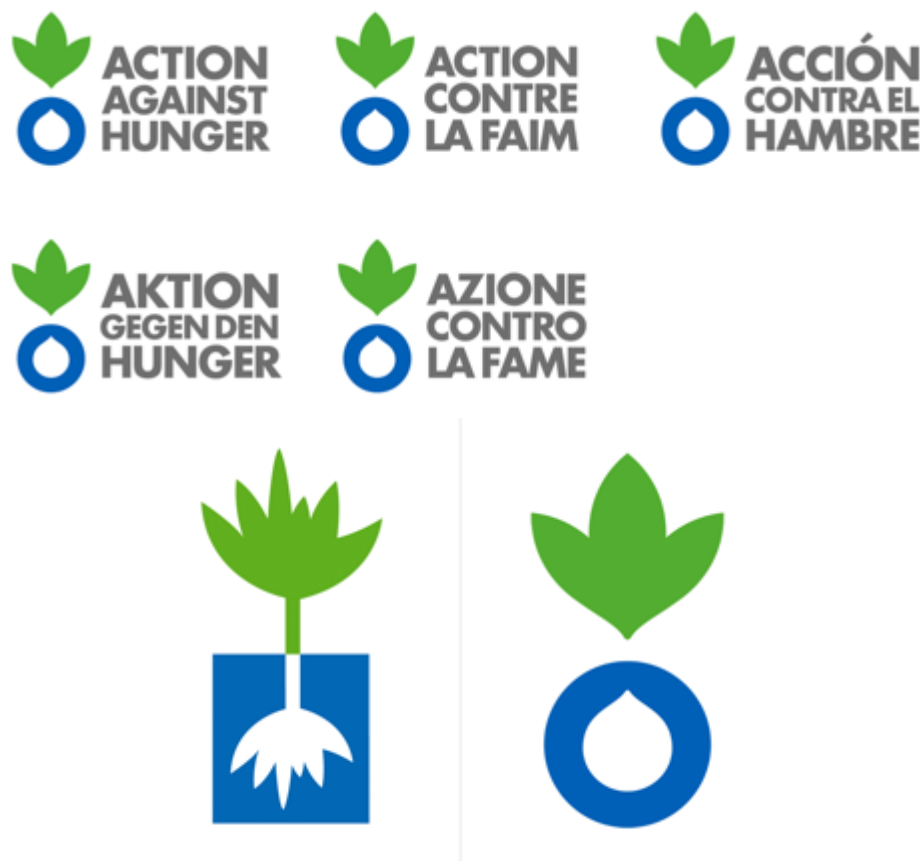


Figure 6.13: *Action Against Hunger*, New Logo's icon, Source: Johnson Banks, “New Logo and Identity for Action Against Hunger”, *Brand New*, 1st Nov. 2016. https://www.underconsideration.com/brandnew/archives/new_logo_and_identity_for_action_against_hunger_by_johnson_banks.php (accessed on 06 April 2020).

According to Johnson Banks “The icon was hard to understand as it doesn’t quite convey the idea of ‘food’ since it focused more on the food security aspect of its programs by representing farming more than the immediate solution of a meal.”³⁵² It must be said that the new logo does not explain the meaning behind it because it is still a leaf and a drop of water. However, the visual language of the organization is clutter-free which makes its corporate identity even stronger than before. The main purpose of a logo is fulfilled when the ordinary people can recognize and relate to it. In this logo, the language selection makes it a cinch to understand.

6.8. Role of Colour in Corporate Identity

In the field of graphic designing there are various elements which need assimilation into each other with mastery. By far, colour is the fundamental aspect which truly conveys a company’s image and message in visual form. It forms the core ingredient in the logo or corporate identity of the company. The selection of colour is an important step which takes as much understanding and research as the other steps in the process.

Essentially, colour is a very powerful element for communication. It can deeply affect the consumer’s visual energy and lends variety to seeing visual things in daily life. Visual composition attracts the attention of different groups of people not to mention individuals. However, colour can also reinforce the meaning of elements and heighten their image in a visual composition. Colour is a primary element which

³⁵² Johnson Banks, “New Logo and Identity for Action Against Hunger”, *Brand New*, November 01, 2016, https://www.underconsideration.com/brandnew/archives/new_logo_and_identity_for_action_against_hunger_by_johnson_banks.php.

boosts the psychological nuances and emotional aspects of the composition. “The triadic relationship between colour, design and the evoked meaning of a logo help us to understand how they contribute to building a consistent corporate image.”³⁵³

Colour can definitely influence the consumer’s reaction, thinking and perception regarding a business or brand. It is precisely colour that makes a logo unique, prominent and memorable. It holds promise for the future. A consumer can recall a logo stored in their memory. Every colour holds a range of meanings and those meanings can hold different significance in different cultures. Human psychology and colour have a deep relationship with each other. For example, red is associated with fire and blood. As for blue, it is associated with ice, the sea, and the sky.³⁵⁴

Human psychology has many influences which directly impinge upon it. Colour happens to be one of them. It impacts the thinking and triggers the preferences and aversions of an individual. Different actions and reactions have been seen in the reception of colours by human subjects. The colour yellow gives off vibes of happiness. On the contrary, the colour black and the colour grey make one sad and depressed. Choice in colours is very tricky indeed. It requires keen observation which can decide the set of colours that will trigger the interests of the consumer. Gael Towey stated that “Colour creates emotions, triggers memory and gives sensation.”³⁵⁵

Colours can evoke emotions and dramatically impact the consumer’s personality. A consumer’s feelings towards a brand can be stimulated by showing him or her a certain group of colours. They should of course indicate the differentiation

³⁵³ Niki Hynes, “Colour and Meaning in Corporate Logos: An Empirical Study,” *Journal of Brand Management* 16, no. 8 (2009): 545–555.

³⁵⁴ Richard Poulin, *The Language of Graphic Design* (United State of America: Quarto Publishing Group, 2018), 70.

³⁵⁵ Alina Wheeler, *Designing Brand Identity* (New Jersey: John Wiley & Sons, Inc., 2017), 154.

between a variability of visuals. By the help of colour psychology, the buyer can identify a certain product by just seeing its colour. For example, when someone buys a gift from a brand outlet, the viewer can identify the product by seeing its package or bag. Take *Sana Safinaz* (a clothing brand) which has its own identity and corporate colour not to mention set of impressions which act as points of recognition for the consumer. When an eye encounters a visual, the brain reads colours before even registering the shape or any other given information.³⁵⁶

An essential understanding of colour theory, a clear vision of brand perception and how the consumer will differentiate among the brands are a necessity. What cues will trigger the ability of a consumer to seek coherence, connotation and meaning among the various range of existing media is the gist of the matter. A set of colours being used by a business may consist of only one or two hues which unify and communicate the corporate identity while other colours may make it clearer. The structure and architecture of a product and business thus gets stuck in the consumer's mind. For the sake of communication, families of colour need to be developed on a long-term basis. "Colour is subjective and emotional. It is often the most volatile element of a project."³⁵⁷ By way of example, in the history of corporate identity, Kodak was the first company to trademark a signature colour.³⁵⁸

Colour can thus be quite beneficial for a business. There are a few basic meanings of colour which need to be understood by marketers and corporate identity developers to boost the average sales of a business. In prior research which took place, it was revealed that the buying behavior of a consumer was significantly

³⁵⁶ Connie Malamed, *Visual Language for Designers* (United State of America: Rockport Publishers. Inc., 2009), 54.

³⁵⁷ Alina Wheeler, *Designing Brand Identity* (New Jersey: John Wiley & Sons, Inc., 2017), 154.

³⁵⁸ Wheeler, *Designing Brand Identity*, 157.

affected by the colour of the brand. This was because on behalf of the company, colour represents its entire corporate personality and brand identity in the psyche of the consumer.³⁵⁹

6.8.1. Vital Properties of Colour

There are three major properties of colour:

- i) **Hue:** The original form of a colour is its hue. Hues lend the means of identification to each colour. Examples are blue, red, and yellow.³⁶⁰ It allows us the opportunity to see how light is reflected from a colour at a certain frequency.
- ii) **Value:** Identification of lightness and darkness of a colour is called the value of a colour. It also happens to be referred to as the brightness or tone of a colour's luminance. Whenever white colour is added to any pure colour, its brightness is increased while different shades of a single colour can be achieved by adding black colour in a particular ratio.
- iii) **Saturation:** Increasing the dullness and brightness of a colour can result in the saturation of the original colour. Even grey colour can be added to the colour to achieve required dullness or brightness. Saturated colours do attract the viewer. However, when a business needs to communicate its efficiency and functionality, it has to use de-saturated colours to communicate its inherent purpose.

³⁵⁹ Labrecque I. Lauren and Milne R. George, "Exciting Red and Competent Blue: The Importance of Colour in Marketing," *Journal of the Academy of Marketing Science* 40, (2012): 711-727.

³⁶⁰ Richard Poulin, *The Language of Graphic Design* (United States of America: Quarto Publishing Group, 2018), 70.

Colour is a property of light. A colour can only be perceived when light is emitted or reflected by an object.³⁶¹ Primary additive colours are blue, red, and green. All the other colours are a result of the mixture of these three colours. Additive colours could be created from a source of light by means of its projection on a computer visual display unit, video screen or via theater lights. Every colour has a relation with every other colour. The colour wheel is a method of going into these relations in a more fundamental and comparative way (fig. 6.14). There is a significant link that exists between the consumer's behavior and corporate identity or brand visual representation. Advertising is the tool par excellence which helps in the development of this relationship between the consumer's behavior and brand identity.



Figure 6.14: Color Wheel for organizational categories, Source: Richard Poulin, *The Language of Graphic Design* (United State of America: Quarto Publishing Group, 2018), 75.

6.8.2. Universal Meaning of Colours

³⁶¹ Richard Poulin, *The Language of Graphic Design* (United States of America: Quarto Publishing Group, 2018), 75.

Colours have a different feel and meaning in graphic design language. That is why before choosing any colour for corporate identity, it is necessary for marketers and business owners to gain an understanding of the universal meaning of colours.

i) Blue

Blue is a colour which is evocative of a sense of being secure, calm, and serene. In other words, it gives a positive feeling to a consumer. This colour is associated with tranquility and creation as well. The colour blue implants an aura of equanimity and trust in the consumer's mind. That is the reason why most of the pharmaceutical companies, and the companies that provide social security, use it in their corporate identity. Examples abound such as: *Shehzada Security Services* (fig. 6.15), *Bahria Security Systems and Services* (fig. 6.16), *Zulfiqar Security Company* (fig. 6.17), *Getz Pharma* (fig. 6.18), *Abbott* (fig. 6.19), and *Ferozsons Laboratories* (fig. 6.20).



Figure 6.15: Logo of *Shehzada Security Services*. Private Limited Pakistan, registered in 1987, Source: <http://www.shehzada.com/about.html> (accessed on 10th Feb. 2020).



Figure 6.16: Logo of *Bahria Security Systems and Services* in Pakistan, Source: <http://www.bahriasecurity.com/aboutus/> (accessed on 18th Feb. 2020).



Figure 6.17: Logo of *Zulfiqar Security Company*, Published in 2002, Logo redesigned by author in 2012, Source: <http://www.zsc.com.pk/>, (accessed on 18th Feb. 2020).



Figure 6.18: Logo of *Gets Pharma*, Source: <https://getzpharma.com/about-us/history/>. (accessed on 18th Feb. 2020).



Figure 6.19: Logo of Abbott pharmaceutical Company, Working in Pakistan since 1948, Source: <https://www.pk.abbott/about-us/abbott-in-pakistan.html>. (accessed on 18th Feb. 2020).



Figure 6.20: Logo of Ferozsons Laboratories Limited, Working in Pakistan Since 1956, Source: <https://ferozsons-labs.com/>. (accessed on 18th Feb. 2020).

ii) Red

Red is a very powerful and aggressive colour that attracts the human eye in less time than any other pigment. It radiates a feeling of energy. The colour red is connected to passion and power and may be used to express these emotions for the sake of corporate identity. Companies wanting to stoke the energetic sense of their consumers used red in their logos. For example: Nescafe Coffee (fig. 6.21), Red Bull (an energy drink) (fig. 6.22), and Shell (a petroleum company) (fig.6.23). Red enhances an appearance of liveliness and warmth.



Figure 6.21: Nescafe Logo, Logo re-designed by Publicis, CBA, and OgilvyOne (Frankfurt) in 2014, Source:

https://www.underconsideration.com/brandnew/archives/new_logo_and_global_branding_for_nescaf_by_various.php. (accessed on 18th Feb. 2020).



Figure 6.22: Logo of Red Bull Energy Drink, Established by Dietrich Mateschitz. Source: <https://1000logos.net/red-bull-logo/>. (accessed on 18th Feb. 2020).



Figure 6.23: Logo of Shell Petroleum Company, Logo designed by Raymond Loewy in 1971, Source: <http://www.dewebsite.org/logo/shell/shell.html>. (accessed on 18th Feb. 2020).

iii) Green

This colour bears an uncanny resemblance with freshness, wealth, nature, agriculture, and safety. Green exudes a vibe of contentment and peace of mind. Most businesses related to nature, banking systems and corporations, where money is involved, use the colour green for their identity development. For example: National

Bank of Pakistan (NBP) (fig. 6.24), Habib Bank Limited (HBL) (fig. 6.25), and Bank Al Habib (fig. 6.26). Looking towards agriculture, green can be seen to be a prominent hue. The flag of Pakistan is based upon this colour. Examples of agricultural companies include Auriga Group (fig. 6.27), and Millan Agro Seed (fig.



6.28).

Figure 6.24: Logo of National Bank of Pakistan, <https://www.nbp.com.pk/BankProfile/index.aspx>. (accessed on 19th Feb. 2020).

Figure 6.25: Logo of Habib Bank Limited, Working in Sub-continent since 1941 and become first commercial bank of Pakistan in 1951, Source: <https://www.pakpedia.pk/hbl>. (accessed on 19th Feb. 2020).



Figure 6.26 (a): Bank Al-Habib, operating since 1920s and get nationalized in Pakistan in 1974, Source: <https://www.bankalhabib.com/about-us>. (accessed on 19th Feb. 2020).



Figure 6.26 (b): Bank Al-Habib logo, re-illustrated by author in Adobe Illustrator.



Figure 6.27: Logo of Auriga Group, Source: <http://aurigagroup.com/>. (accessed on 19th Feb. 2020).



Figure 6.28: Logo of Millan Agro Seed, Source: <https://www.google.com/imgres?>. (accessed on 19th Feb. 2020).

So, as you can see, every colour has its own meaning and specification in the world of corporate identity. By its very nature, it has a unique impact on consumers and also impacts the consumer's buying behavior.

6.9. Relation of Identity and Consumer Behavior

The study of consumer behavior is important for a company in order to gain a better understanding of the consumer market. This research helps them to know which information is more important to deliver to the target audience. Consumer behavior goes deep down into the consumer's methods of decision making. Such queries are considered as: what they need?, what they buy?, how they think regarding the company, its services or products?. By predicting consumer behavior, advertising and marketing opportunities are tackled. The need which has not been met is fulfilled with alacrity and acumen. Buying behavior is an important component of marketing. McCarthy. E. Jerome presented four essentials of marketing in 1960. All four of these can affect a consumer's buying behavior. He called them the "4Ps" of marketing mix. They are Product, Place, Price, and Promotion.³⁶²

i) Product

Product is the essential element of any company or business. It is a word that describes the actual item or packaging and facility. The main purpose of this is to serve the customer. Every product has its own unique selling point, which makes it different from competitive products and services bearing a similar nature.

³⁶² Will Kenton, "Marketing Essential, Marketing Mix," Investopedia, April 10, 2019, <https://www.investopedia.com/terms/m/marketing-mix.asp>.

ii) Place

Place or placement has its own vitality in the marketing mix. It describes the area and location of the product for the purpose of selling it to the consumer. There happen to be such products that are only available in the countryside. Then there are some products which can be seen in the northern areas. Many are of such a nature that they are not required by the denizens of the major urban centers. Another example of placement are school supplies which are only available in stationary shops. Then we come to portable consumer goods which are available in grocery stores. Some of these are also available in street shops within walking distance from residential areas.

iii) Price

Price is another fine-tuned element from the marketing mix. As its name suggests, it refers to the decision of what to write on the price tag. This bears a close relationship with the amount of the product or service. Price differentiates the brand value among other commercial goods. It is the product price which gives a proper idea to the consumer regarding whether he or she can pay for the product or not. The decision-making behind pricing is research-based in its nature. It covers distribution costs, packaging, manufacturing, marketing, and advertising-related costs. Normally, pricing is dependent upon the value which a consumer perceives the product or service to be worth in the first place.

iv) Promotion

Promotion is one of the Ps of marketing mix which is activity-based in its essence. Activities include such diverse operations as: personal selling, public

relations, sales promotion and most importantly advertising.³⁶³ Marketing managers build a message with care and caution for their company. It paints a positive picture of the company in the minds of the consumers.

In other words, promotion represents the advertising and marketing strategy of the company. However, corporate identity (logo) is the most important factor in any promotional campaign. Logo is paramount for many reasons. One of the major reasons is that it is the logo that can affect the buying behavior of the consumer and can play a positive role in favor of company sales. A logo not only facilitates recognition, but it also influences the decision-making behavior of consumers.

The logo shows the face of a company in the form of advertising. Moreover, advertising delivers the message and further details. Consumer behavior comprises three major factors including: i). Psychological Factors, ii). Personal Factors and iii). Social Factors.

6.9.1. Psychological Factors

Awareness of a need comes under the rubric of psychological factors. It also includes a perception of an individual's ability to understand and learn the given information. The calculated response of individuals can vary according to their psychology. Marketers cannot ignore these psychological factors. They need to be taken into account before creating a new message for upcoming advertising and identity formation.

6.9.2. Personal Factors

³⁶³ Will Kenton, "Marketing Essential, Marketing Mix," Investopedia, April 10, 2019, <https://www.investopedia.com/terms/m/marketing-mix.asp>.

Personal factors specifically refer to an individual's characteristics, which may or may not be relevant to a group of people. These includes methods of learning about an individual's decision-making, habits, thoughts, opinions, and interests. Cultural background, age group and gender can influence decision-making. For example: there is a difference between the buying behavior of a young person and a senior citizen. For obvious reasons, the needs and interests of the youth are diametrically opposed to the aged.

6.9.3. Social Factors

Social factors have substantial influence on consumer behavior. These are pretty varied. They consist of matters of fundamental importance such as schooling, educational and family background. Most of the factors are completely based on social circumstances. Examples include income, lifestyle and learning environment. It is very important to cater to the social factors which underlie the customer's buying behavior no matter how diverse they may be.

6.9.4. National Factors

The overall behavior of a human being is mostly a reaction to the lifelong learning process. That learning process includes a set of values, preferences, perceptions, and activities which might be the result of socialization within the family. Families go on to form the nation. Learning allows the individual to build within his or her character such qualities that aid him or her on the highway of life. These include success, efficiency, practicality, freedom, seeking of material comfort, progress, individualism, humanitarianism, and youthfulness.³⁶⁴ Religion, geographical

³⁶⁴ Ramya and Dr S.A. Mohamed Ali, "Factors Affecting Consumer Buying Behavior," *International Journal of Applied Research* 2, no. 10 (2016): 76-80.

background, core beliefs and values according to the region, most importantly the nationality, influence the personality of an individual consumer.

6.10. Consumer Behavior Models

A consumer is an individual who is involved in the process of consumption. Such individuals become part of the purchase cycle. They have to do this in order to fulfill the needs of personal consumption or to fulfill the communal household needs of their families. Every person has a different set of behavioral traits and decision-making choices that they make. Spending their resources like money and time on the consumption of various items from various businesses and companies is very normal. In the consumer behavior model, the author will discuss the factors involved in the decision-making process of an individual. It includes things like: What they buy? Why they buy? When they buy? Where they buy? How often they buy? Last but not least comes: How often they use what they have bought?³⁶⁵

Consumer behavior as explained by Leon G. Schiffman and Leslie Izar happens to be “the behavior that consumers display in searching for and purchasing a product. The use, evaluation and disposal of products, services, and ideas that they expect will satisfy their needs may be included in this.”³⁶⁶ There are different factors involved in the process of consumer behavior. These factors accumulate to form consumer behavior models and these models contains three different types: (i) Black Box Model (ii) Personal Variable Model and (iii) Complex Model.³⁶⁷

6.10.1. Black Box Model

³⁶⁵Jisana T.K., “Consumer Behaviour Models: An Overview,” *Sai Om Journal of Commerce & Management* 1, no.5 (2014): 34-43.

³⁶⁶Jisana T.K., “Consumer Behaviour Models: An Overview,” 34-43.

³⁶⁷ Kevin Lane Keller, “Brand Synthesis: The Multidimensionality of Brand Knowledge,” *Journal of Consumer Research* 29, no 4 (2003): 595-601.

The Black Box Model is based on external situations which cause the consumer's response or their buying habits. Some external factors trigger the consumer's decision to buy a certain product; These factors include pricing, promotion, and product image. The third one of these is the picture in their heads which has been formed with a little help from advertising. According to the Black Box Model, the consumer's buying behavior is in response or reaction to stimuli (promotional and advertising) of a certain company or business. These stimuli are meant to deliver the message to the consumer. Marketers name this the black box of the consumer.³⁶⁸ This black box contains two sub-components, and these are: (i) The Buyer's Decision Process and (ii) The Buyer's Characteristics. Theory of black box is a popular method which explains consumer psychology. This model manipulates the consumer's mind with the help of various attractive stimuli. It fully explains the theory of mental consciousness. Whenever the marketer understands the consumer's mind, he or she is responsible for an input which consists of the required message. This in turn leads to the required output. Sales and discount offers are the best examples of the Black Box Model. In a shopping mall, different brands are sold. Many of them announce discount offers and sales promotions. This is according to their brand values and prices. Customers buy the products with the additional satisfaction of saving money and this afterthought allows them the luxury of spending more money than they usually would.

6.10.2. Personal Variable Model

³⁶⁸ "Consumer Behavior," *Black Box Model* (blog), last Modified on August 10, 2015, http://cbim21.blogspot.com/2015/08/black-box-model_10.html (accessed on 06 April 2020).

On the other hand, we have the Personal Variable Model which is unequivocally based on internal factors. These internal factors are influenced by beliefs, lifestyle choices, economic situation, age bracket, traditions, values, personality, goals, and personal opinion.

In the Personal Variable Model, age has an indelible impact on the buying behavior of an individual. Everyone has his or her own needs and wants according to their own interests and requirements. Besides this, everyone passes through the different phases of life and their needs and demands changes accordingly. The human life cycle has various stages in it. Examples of these stages are birth, infancy, youth, bachelorhood, married state, parenthood, middle age, and senescence. These stages provide markers to the marketers which facilitate them in identifying the consumer and product development according to the age of the individual. Just like age, occupation also plays an important role in buying behavior. The consumer definitely buys according to the requirements of his or her vocation. It could also be in accord with the class they belong to because income bracket defines the economic situation of an individual. For example, a successful or wealthy businessman will buy an expensive car. On the other hand, a businessman who is struggling or belongs to the lower middle class will buy a cheap and economical second-hand vehicle.

6.10.3. Complex Model

Coming to the third example, it is called the Complex Model and it contains both external and internal variables.

The fact is that the identity development process requires gaining a better comprehension of the mentioned factors and models in order to become more prominent and successful in the competitive environment. Companies, business setups

or products develop visual identity to communicate with their target audience. They justify their existence with the help of a visually based identity which is called their logo.

Identity building requires keen observation of the target audience to get positive results such as much-needed publicity. The mass media plays an important role in whether the image of a company happens to be positive or negative. Media shows the reputation of a company through advertising. When the media promotes anything, it gets linked to the sentiments of the viewer. This is part and parcel of a strategy to change the viewer's emotions and interests with regard to certain things. National identity is the basic need which is evoked by the media. "The media activates national identity by selecting particular aspects of a perceived reality that can be linked to national identity and by making these aspects more prominent in the new context."³⁶⁹

National identity is a concept of agreement where everyone stands united regarding the same thing. Such a sort of identity is compulsory and important in today's world. The media has shifted the attention of consumers towards new trends and one of them is social media. Social media is a deluge of information and opinion in itself. Thanks in no small part to social media, the whole world has been converted into a Global Village. Globalization is a multidimensional phenomenon, and it has political, social, economic, and cultural characteristics. These characteristics influence whole societies, entire communities, and individuals as well. Furthermore, globalization helps to create a system that endorses or promotes interconnections and

³⁶⁹ Sergio W. Carvalho and Luna David. "Effects of National Identity Salience on Responses to Ads," *Journal of Business Research* 5, no. 67 (2014): 1026-1034.

interdependence among nations with the help of technology and a range of gadgets.³⁷⁰

The term “globalization” gives the impression of being a swiftly developing process which gives rise to interconnections between institutions, societies, individuals, and cultures world-wide.³⁷¹

The concept of distance between cultures has shrunk dramatically thanks to globalization. “Specifically, time has been separated from space and both have been dramatically compressed with time becoming shorter and space having shrunk.”³⁷² Therefore it reduces the distance between any two existing cultures. The national identity of a culture attracts customers and plays an important role in the development of an individual identity for a company. Different events, taking place in the surrounding milieu, trigger national identity formation as “a sense of oneness with a nation³⁷³ and this leads to a change in behavior.”³⁷⁴ Creating special and distinct events are a way of activating and inspiring the behaviors and attitudes of consumers. For example: “advertisers and media representations can evoke people’s sense of national identity on a regular basis.”³⁷⁵ As has been previously mentioned, strategies such as these don’t just trigger the response of a consumer to consider his or her national identity. They also force him or her to respond in a positive manner to the identity of a company or business.

³⁷⁰ Hector Cuadra-Monteil, *Globalization – Approaches to Diversity* (Croatia: InTech, 2012), 113.

³⁷¹ John Tomlinson, *International Communication and Globalization: A Critical Introduction* (London: SAGE Publications, 1997), 171.

³⁷² Peter Monge, “Communication Structures and Processes in Globalization,” *Journal of Communication* 48, no. 4 (1998): 142-153.

³⁷³ Richard D. Ashmore, Lee Jussim, and David Wilder, *Social Identity, Intergroup Conflict, and Conflict Reduction* (New Jersey: Oxford University Press, 2001), 4-5.

³⁷⁴ Andrew Thompson, “Nations, National Identities and \Human Agency: Putting People Back into Nations,” *The Sociological Review* 49, no. 1 (2001): 18-32.

³⁷⁵ Sergio W. Carvalho and David Luna, “Effects of National Identity Salience on Responses to Ads,” *Journal of Business Research* 67, no. 5 (2014): 1026-1034.

“The activation of national identity has worked against factors such as capitalism, marketing and transnational cosmopolitanism that have aimed to erase boundaries and constraints between countries and economies.”³⁷⁶ Therefore, the missing link of national identity which coexists with a product’s identity can prove to be a risky element for a company. It’s because of the vital link it has to the consumer’s feeling with regard to the product that it achieves a positive result in the consumer’s behavior. For example, in Pakistan, there is a brand-named Gala by LU (Continental Biscuits Limited). This brand always uses the strategy of national identity to link consumer’s feeling with their product’s identity. That is why in their advertising they use the slogan *Meray Des Ka Biscuit Gala* (national biscuit of my country is Gala).³⁷⁷ (fig. 6.29)



Figure 6.29: Gala Biscuit logo with slogan. Source. <https://www.thedesidesign.com/the-national-biscuit-of-pakistan/>, (accessed on 04th Feb. 2020).

³⁷⁶ Mark Cleveland and Michel Laroche, “Acculturaton to the Global Consumer Culture: Scale Development and Research Paradigm,” *Journal of Business Research* 60, no. 3 (2007): 249-259.

³⁷⁷ Desi Design, “The National Biscuit of Pakistan,” The Desi Design, <https://www.thedesidesign.com/the-national-biscuit-of-pakistan/> (accessed on 4 February 2020).

Such messages always have some leverage with regard to national identity.³⁷⁸

An advertising campaign promotes a domestic product successfully by tapping into the patriotic side of a Pakistani. Sometimes, marketers heighten the sense of national identity by triggering certain sentiments in the consumer's psyche. For this, it is very important to identify the consumer attitudes and interests in order to link them to the identity structure.

6.11. Logo as Identity and its Relation with Consumer Behavior

Developing a logo is not a walk in the park. It requires effort and extensive research to inscribe a company's image within the context of its corporate identity. According to Wheeler, building an identity requires vital elements. The first of these is acumen and the second one is brainstorming. These help in gaining a better understanding of the company, its mission, vision, competitive advantage, corporate culture, weaknesses, strengths, and target market.³⁷⁹ A complete SWOT³⁸⁰ analysis is required for developing a complex corporate identity. Brand managers and a team of experts spend a lot of quality time, money, and research in the development of a promising corporate logo. An organization's identity reflects the company's image and molds it in a positive direction. A worthy image³⁸¹ of the company allows it to cover the long journey of becoming a recognizable brand. "Every organization has an identity. It articulates the corporate ethos, aims and the values of the company. Also,

³⁷⁸ Katharina Petra Zeugner-Roth, Vesna Žabkar, and Adamantios Diamantopoulos, "Consumer Ethnocentrism, National Identity, and Consumer Cosmopolitanism as Drivers of Consumer Behavior: A Social Identity Theory Perspective," *Journal of International Marketing* 23, no. 2 (2015): 25-54.

³⁷⁹ Alina Wheeler, *Designing Brand Identity* (New Jersey: John Wiley & Sons, Inc., 2017), 120.

³⁸⁰ Strength, Weakness, Opportunity, and Threat. These are the four main points in marketing which help in the development of a company.

³⁸¹ Identity

it presents a sense of individuality that can help to differentiate the organization from other firms within its competitive environment.”³⁸²

There are five elements which are usually followed by marketers in the development of a logo. They have to be sure that the final logo will bear a positive aura and be effective in its impact.³⁸³

6.11.1. Simple

The simplicity of a design or appearance of a logo is a genuine necessity. A logo should be recognizable and easy to understand. Its shape and colours should not be overdone in order to avoid complexity in matters of visual appearance. The logos of WWF (World Wildlife Fund), PIA (Pakistan International Airline), and Pepsi are proof of this factor.

6.11.2. Memorable

The second one is linked to the first one and it is that of being memorable. If a logo is simple, it will automatically become a memorable logo. For example:

McDonalds, Khaadi, and Nike.

Surprising to many, the **subject matter of a logo is of relatively little importance**, and even appropriateness of content does not always play a significant role. This does not imply that appropriateness is undesirable. It merely indicates that a one-to-one relationship between a symbol and what it symbolizes is very often impossible to achieve and, under certain conditions, objectionable. **Ultimately, the only mandate in the design of logos, it seems, is that they be distinctive, memorable, and clear.**³⁸⁴

³⁸² Riel Cees B.M. Van and John M.T. Balmer, “Corporate Identity: The Concept, its Measurement and Management,” *European Journal of Marketing* 31, no. 5/6 (1997): 433-49.

³⁸³ Jacob Cass, “What Makes a Good Logo?”, *JUST™ Creative* (blog), last modified on July 27, 2009, <https://justcreative.com/2009/07/27/what-makes-a-good-logo/>.

³⁸⁴ Jacob Cass, “What Makes a Good Logo?”, *JUST™ Creative* (blog), last modified on July 27, 2009, <https://justcreative.com/2009/07/27/what-makes-a-good-logo/>.

6.11.3. Timeless

A logo would be more effective if it is timeless in its nature³⁸⁵ An effective logo has an air of timelessness about it. It reminds one of eternity in its essence.

Leave trends to the fashion industry – Trends come and go, and when you're talking about changing a pair of jeans, or buying a new dress, that's fine, but where your brand identity is concerned, longevity is key. Do not follow the pack. Stand out.³⁸⁶

For a better understanding of this, the best example of a timeless logo, in the national and international market, is none other than Coca Cola. Coca Cola emerged as a viable brand in the market in 1886. Its first logo was designed by Frank M Robinson. In 1890, the logo got more swirls in it but only for the period of a single year. Beyond that it switched back to the previous logo with minor changes in the details.³⁸⁷ Since then, the Coca Cola Company has kept and ran their logo in their ads successfully around the world. On the other hand, Pepsi is a company which falls in the same category of soft drinks. It entered the market in 1898.³⁸⁸ Pepsi's logo has gone

³⁸⁵ Timeless; meaning logo will survive for decades. Will the logo be impactful in the coming 30 to 50 years. If the answer is yes, then the logo is timeless.

³⁸⁶ David Airey, *Logo Design Love: A Guide to Creating Iconic Brand Identities* (United State of America: New Riders, 2009), 55.

³⁸⁷ "Trace the 130 years Evolution of the Coca-Cola Logo," The Coca Cola Company (Australia), last modified on March 04, 2018, <https://www.coca-colacompany.com/au/news/trace-the-130-year-evolution-of-the-coca-cola-logo> (accessed on 01 February 2021).

³⁸⁸ Tony Stark, "Pepsi Logo," *Logoaster* (blog), last modified on December 16, 2012, <https://www.logaster.com/blog/pepsi-logo>.

through the different stages of its evolution with the passage of time. It has required advertisement after advertisement every time with each new look (fig. 6.30).

Figure 6.30: Timeline of Pespi and Coca Cola logo, published in 1886 (Coca-Cola), 1898 (Pepsi) till 2008, Collected by Armin, (5th August 2009), Source: https://www.underconsideration.com/brandnew/archives/cocacola_vs_pepsi_revised_edition.php(accessed on 06 April 2020)

6.11.4. Versatile

Logos must be versatile and ought to be adjustable vis-a-vis almost any kind of surface, medium or media for that matter.³⁸⁹ A logo can be more effective if it is



relevant with regard to almost every kind of application. Not only should it be applicable, but it should also be practical and functional in its consistency. A versatile

³⁸⁹ A logo, which could be printed in every size and still could be readable. For example, logo must be readable if it is printed on a pencil or on a huge-sized billboard. In addition, logo must be in minimum colours so that it can deliver the message and show concept clearer and louder. Logo must be applicable on all surfaces from paper to the back of a car.

logo should be applicable in either the shape of a format or in a layout design.³⁹⁰

Examples include: the logos of Honda, Toyota and WWF.

I like to **work first in black and white to ensure that the logo will look good in its simplest form.** Colour is very subjective and emotional. This can distract from the overall design – say if you saw your logo in all red, that colour may be the first thing that you respond to and not the composition of the design elements. I will not even consider submitting colour suggestions to a client for review until they have signed off on a final black and white logo.³⁹¹

6.11.5. Appropriate

A logo's elements such as font, symbolic style and icon should be appropriate to its present purpose. For example, take a clothing company which designs or sells clothes meant for female consumers. It must show more concern and be extra careful while choosing the various elements. Only those elements ought to be chosen which represent and reflect femininity and the same goes for colour selection. Excellent examples of this are: HSY (clothing brand) and Cross Stitch (clothing brand). In case of the junior collection, two appropriate examples are Minnie Minors (clothing brand) and Pepper Land (clothing brand).

An organization can build confidence and commitment at a higher level with its stakeholders and consumers via corporate identity. Corporate identity attracts consumers and can hold on to them by showing a promising facade in the form of an attractive logo. Eventually this will help them in gaining financial benefits in the corporate world. Nowadays, the globally recognized companies are becoming more and more aware of keeping their corporate identity intact. They do this by exploring different ways through which can make that corporate identity more useful, effective,

³⁹⁰ Horizontal and vertical format of designed surface.

³⁹¹ Jacob Cass, "What Makes a Good Logo?", *JUST™ Creative* (blog), last modified on July 27, 2009, <https://justcreative.com/2009/07/27/what-makes-a-good-logo/>.

and stronger in the competitive world. “... Raising motivation among employees, inspiring confidence among the company’s external target groups, acknowledging the vital role of customers and acknowledging the vital role of financial target groups” are a few means of achieving this goal.³⁹² A strong identity will assure that external³⁹³ and internal³⁹⁴ communication reaches the concerned stakeholders in a clear and reliable manner.

³⁹² Cees B.M. and Van Riel, *Principles of Corporate Communication* (United States of America: Prentice Hall Publisher, 1995), 60.

³⁹³ **External:** Consumers and Target Audience.

³⁹⁴ **Internal:** Employees, Stakeholders, and other Connected Sources.

Chapter 7

Evolution of Contemporary Logo Design in Pakistan

Companies and businesses in the corporate sector use visual identity to make a mark on the consumer's mind and for the company's use as well. All brands, businesses and companies choose different techniques and methods to ensure that their product survives in the competitive corporate market. One of these techniques is termed re-branding. It is the evolution of the visual identity in accordance with the present-day requirements of the market and consumer base. Every brand, product, and business in the corporate sector has to go through this evolution to survive, although some brands have logos which are timeless and fall in the category of current and updated design trends. However, it is necessary to look up to date for only then will the brands attract more consumers and remain in the cash cow stage of the product life cycle. In this chapter, different companies, products, and business are discussed from the point of view of the local market of Pakistan. It is basically an elaboration of how companies evolve their logos and achieve a minimalistic design approach. It is also observed whether the companies of Pakistan have any foreign influences upon them. To have the understanding of evolution process this research goes through each logo that had been used by the company thoroughly and analytically, furthermore, it compares and contrasts the symbolic representation of logo elements to trace out the sources of influence. In particular those companies, products and businesses have been mentioned in it which have commercial logos.

This chapter elaborates the history tracks of logo development in Pakistan in the reference of socio-political environment and other circumstances which directly and indirectly affects the logo development in Pakistan. As the reasons which results

into rejuvenation of logo design have been discussed in the previous chapters like marketing mix and product life cycle. This chapter explains Pakistani logos that are essentially referred for discussions and shed light on how different parameters of logo design are applicable in Pakistani corporate market.

In this chapter various companies from diverse categories like banking sectors, entertainment, airways, textile industry, petroleum companies, postal, automobiles, cement industry and educational sector are presented. Maximum four and minimum two examples of each category have been discussed. It is the very first time all these companies been discussed as a group. These companies have chosen because of their strong routes in the history of Pakistan. Some of them were operational before 1947 and evolved according to the requirement of time and for the sake of survival introduce brand new logo designs. A critical analysis of the selected logos of different companies is presented to evaluate their evolution process. For this, each company's logo divided into four categories which are colour, symbol/icon, typography, and slogan. Moreover, these categories examined with the reference of previous discussion which is product life cycle, marketing, advertising, consumer behavior and response. This analysis will help to state the influences of logo development, its adaption, consumer behavior and impact of a product on consumer mind.

7.1. National Bank of Pakistan (NBP)

The National Bank of Pakistan was the very first financial institution of Pakistan on a national level.³⁹⁵ NBP is a hundred percent government-owned commercial bank. The necessity for its establishment came about due to the founding

³⁹⁵ Sumair Ali, "Brief History of National Bank of Pakistan (NBP)," SCRIBD, last modified on 24 December 2010, <https://www.scribd.com/doc/45875676/Brief-History-of-National-Bank-of-Pakistan> (accessed on 25 August 2021).

of a new country, Pakistan, in 1947. Pakistan faced dire economic issues vis-à-vis the Indian reserve bank. These had to do with the issuing of currency and the control of cash flow in the country. Pakistan desperately needed its own bank. Thus, NBP was formed, in July 1948, and possessed the name State Bank of Pakistan.³⁹⁶ However, National Bank of Pakistan (NBP) soon became the second largest commercial bank of Pakistan. This was achieved on 8th November 1949 via the passing of an ordinance in the national assembly.³⁹⁷ NBP performed the mediation duty of the State Bank of Pakistan wherever this particular bank did not have a branch.



Figure. 7.1 (a): The First National Bank Limited (National Bank of Pakistan), The very First ordinance rule book,
file:///D:/my%20work/phd/phd%20research/company%20logo's%20history/National%20bank%20of%20pakistan/nbp-ordinance-149.pdf (accessed on 26th August 2021).



Figure. 7.1 (b): The First National Bank Limited (National Bank of Pakistan), Re-illustrated by Author, Re-illustrated in Adobe Illustration.

³⁹⁶ "State Bank of Pakistan," History of SBP, last modified on 2016, <https://www.sbp.org.pk/library/index.htm> (accessed on 18 February 2022).

³⁹⁷ Ali, "Brief History of National Bank of Pakistan (NBP)."

In the beginning, it was named the First National Bank (fig. 7.1). Later on, the government changed its name to National Bank of Pakistan to make it look more like it was the nation's bank. The very first visual representation of the bank appeared bearing the name of National Bank of Pakistan in a local newspaper. In those days, very few newspapers were in circulation³⁹⁸. Moreover, they were not publishing at the national level but working for specific regions and areas.³⁹⁹ In the 1960s, the very first logo of NBP appeared in one of the leading local newspapers in black and white (fig. 7.2).

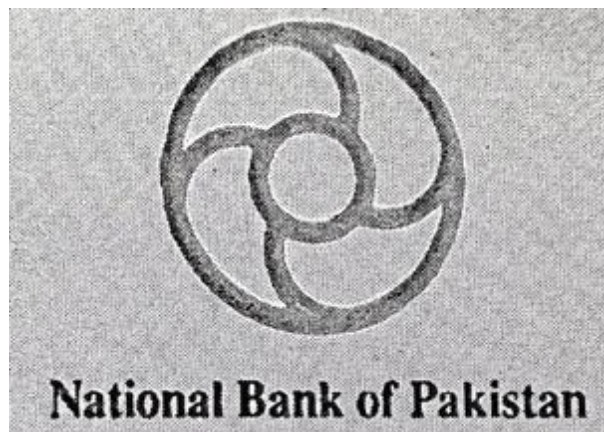


Figure. 7.2 (a): The very first official logo of National Bank of Pakistan, Published in one of the leading newspapers 'The Nation', in March 1964.

³⁹⁸ During the first era, 1947 – 1964, Pakistan was going through an expansive phase. It was not a competitive environment for various businesses. There were very few companies and businesses that were working and Pakistan had a very weak printing press. East Pakistan and Baluchistan had no newspaper of their own and only NWFP, which is known as Khyber Pakhtoonkhwa today, had two daily newspapers owned by two Muslims. There were The Daily Azad and Moring News (which later on shifted to Dhaka). *Jang*, Dawn and *Anjam* came on the scene (in Karachi that is). Many newspapers and publications, for example *Musalman*, *Roshni* and *Inqalab* could not continue their publication due to the financial crises which Pakistan was facing by then. According to Hashim **Invalid source specified.**, from 1947 to 1971, only Urdu language-based newspapers and publications were available. There were no English publications or daily newspapers due to the low literacy rate. In 1947, the very first news agency came into existence with the name of Associated Press of Pakistan (APP). From 1947 – 1961, it played its role in an independent manner. After 1961, the Government of Pakistan took over its copyright ownership in accordance with an ordinance. The Dawn Group of Newspapers was founded by Mohammad Ali Jinnah in 1941. Its flagship publication i.e. The Daily Dawn was the first independent publication of Pakistan.

³⁹⁹ Anonymous, "Pakistan Newspaper History," IPL, <https://www.ipl.org/essay/Pakistan-Newspaper-History-FCYZFSZ5ZN6> (accessed on 26 August 2021).



National Bank of Pakistan

Figure. 7.2 (b): The very first official logo of National Bank of Pakistan, Re-illustrated by Author, Re-illustrated in Adobe Illustration.

This logo was based on the symbol of a wheel and the bank's complete name was written under the symbol in serif font style. The wheel has a special importance in the history of the sub-continent. It has appeared time after time in several different cultures as well. The very first wheel in this region was unearthed in 1985, during the Mehrgarh excavation under the *Mission Archeologique de l'Indus* (fig. 7.3).⁴⁰⁰

⁴⁰⁰ Giacomo Benedetti, "The Wheel from Mehgarh to the Vedas and the Indian National Emblem," *New Indology*, last modified on 6 December 2016, <http://new-indology.blogspot.com/2016/12/the-wheel-from-mehrgarh-to-vedas-and.html> (accessed on 1 September 2021).

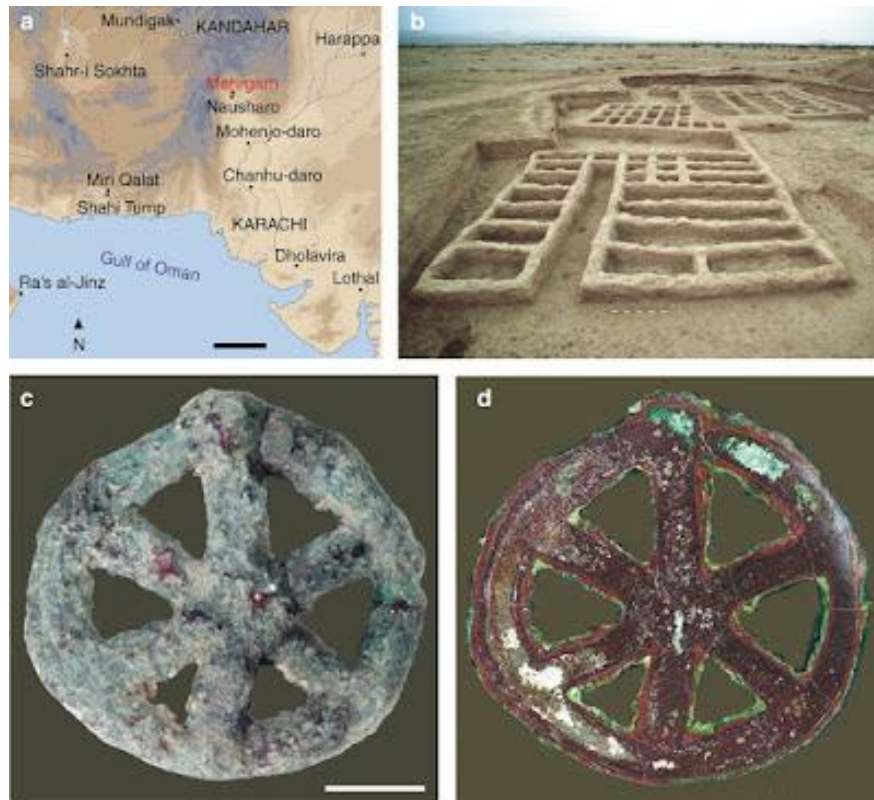


Figure. 7.3: Amulet found in MR2 site of Mehrgarh in 1985, Made in ‘lost wax technique’, amulet inventory number MR.85.03.00.01, Source: Giacomo Benedetti, “The Wheel from Mehrgarh to the Vedas and the Indian National Emblem”, *New Indology*, last modified on 6 December 2016, <http://new-indology.blogspot.com/2016/12/the-wheel-from-mehrgarh-to-vedas-and.html> (accessed on 1 September 2021).

According to the experts, it has been a prominent symbol in the artistic history of the subcontinent. A terra cotta wheel was discovered in Harappan sites in the eighties as well (fig. 7.4). The researcher, Kenoyer, stated in his article:

At Harappa, we find evidence for the use of terra cotta model carts as early as 3500 BC during the Ravi Phase [...] No carts or wheels dating to this early time period have been reported from any sites in Afghanistan or Central Asia, or even from sites such as Mehrgarh and Nausharo that are located at the edge of the Indus plain. [...] It is now possible to say that, on the basis of the currently available archaeological evidence, the development of Indus wheeled carts appears to be the result of indigenous processes occurring out in the alluvium and not the result of diffusion from mountainous regions to the west.⁴⁰¹

⁴⁰¹ Jonathan Mark Kenoyer, “Wheeled Vehicles of the Indus Valley Civilization of Pakistan and India,” in *Rad und Wagen: Der Ursprung einer Innovation Wagen im Vorderen Orient und Europa (Wheel and Wagon-origins of an innovation)*, ed. M. Fansa and S. Burmeister (Madison: University of Winsconsin, 2004), 87-106.



Figure. 7.4: Terracotta Wheels from Bhirrana, Mature Harappan Period, Source: Giacomo Benedetti, “The Wheel from Mehgarh to the Vedas and the Indian National Emblem”, *New Indology*, last modified on 6 December 2016, <http://new-indology.blogspot.com/2016/12/the-wheel-from-mehrgarh-to-vedas-and.html> (accessed on 1 September 2021).

Later on, further evidence was found of the usage of the wheel in other artifacts like seals, tablets and pottery in Harappa, Mehrgarh and the Indus Valley Civilization (fig. 7.5).



Figure. 7.5: Plano convex molded tablet discovered in Harappa in 1997, Source: Giacomo Benedetti, “The Wheel from Mehgarh to the Vedas and the Indian National Emblem”, *New Indology*, last modified on 6 December 2016, <http://new-indology.blogspot.com/2016/12/the-wheel-from-mehrgarh-to-vedas-and.html> (accessed on 1 September 2021).

Afterwards, the circular symbol changed and served various purposes. Different civilizations adopted the wheel symbol according to their beliefs. For example, in ancient Indian art history, the ideal king was called *Cakravartin* 'a ruler the wheels of whose chariot rolled everywhere without obstruction'.⁴⁰² In Buddhism and Jainism, the emperor of Earth has seven *Ratan* (jewels) and the 'wheel of jewels' depicts the symbol of *Dharma* in its context of social order and justice. A relief found from Amravati can be seen to represent the Cakravartin ruler along with the symbol of a wheel (fig. 7.6).



Figure. 7.6: Relief with Cakravartin from Amravati, Source: Giacomo Benedetti, "The Wheel from Mehgarh to the Vedas and the Indian National Emblem", *New Indology*, last modified on 6 December 2016, <http://new-indology.blogspot.com/2016/12/the-wheel-from-mehrgarh-to-vedas-and.html> (accessed on 1 September 2021).

Ashoka, who is considered a great emperor, used the symbol of *Chakra* (wheel) to depict his territory in the form of a pillar.⁴⁰³ After partition, India chose the

⁴⁰² Definition, "Cakravartin," *Oxford Reference*, <https://www.oxfordreference.com/view/10.1093/oi/authority.20110803095541944> (accessed on 01 September 2021).

⁴⁰³ Miriam and Ira Dr. Wallach Foundation, *The Art of South and Southeast Asia: A Resource for Educators* (New York: The Metropolitan Museum of Art, 2001), 41-45.

symbol of four seated lions and a wheel as the visual identity of the Indian parliament. Also, the symbol of chakra is very obvious in their national flag.

The symbol of a wheel in the logo of NBP appears as a radically different concept and visualizes past history in a singular sense. A circle within a circle with four divided sides shows a striking similarity to the wheel of medicine (fig. 7.7).

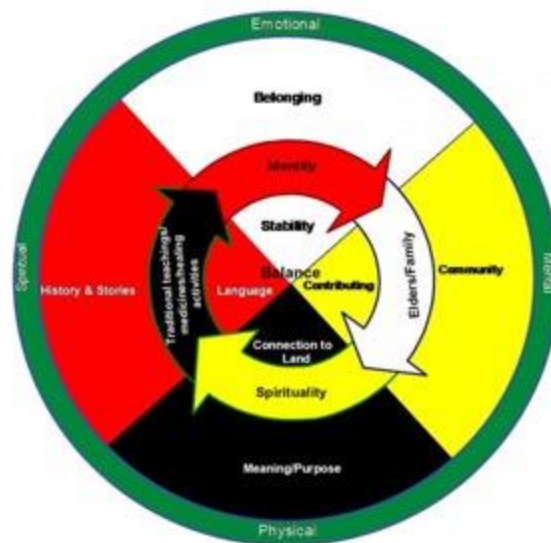


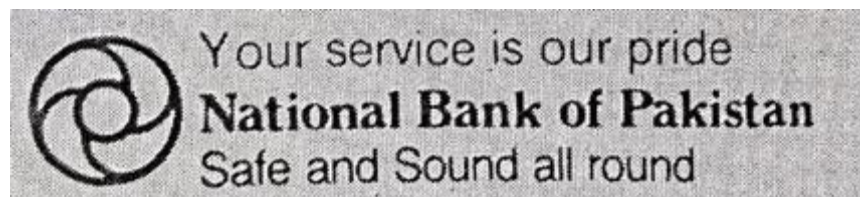
Figure. 7.7: Wheel of Medicine, Traditional Strategy for Mental Health on the Medicine Wheel, Source: Alison Mayes, “Look to the medicine wheel for mental health, Elders advise in First Nations study,” News from University of Manitoba, last modified on January 30, 2019, <https://news.umanitoba.ca/look-to-the-medicine-wheel-for-mental-health-elders-advise-in-first-nations-study/> (accessed on 18 February 2022).

The wheel of medicine represents the inter-connections and balance in the human body:

The circle, being primary, influences how we as Aboriginal people view the world. In the process of how life evolves, how the natural world grows and works together, how all things are connected, and how all things move toward their destiny. Aboriginal people see and respond to the world in a circular fashion and are influenced by the examples of the circles of creation in our environment.⁴⁰⁴

⁴⁰⁴ Bob Joseph, “What is an Indigenous Medicine Wheel?” *Indigenous Corporate Training Inc.* (blog), last modified on May 24, 2020, <https://www.ictinc.ca/blog/what-is-an-indigenous-medicine-wheel> (accessed on 18 February 2022).

Moreover, the analysis of the visual shows a more personalized approach. The four sides of the wheel are basically emblems of the four provinces of Pakistan. A sense of movement in the logo tries to present the concept of a running wheel (fig. 7.2). This can aptly be seen as the wheel of economy. In the capacity of the first Governor General of Pakistan, Quaid-e-Azam Mohammad Ali Jinnah, mentioned this in his first speech on 1st July 1948 at the opening of the State Bank of Pakistan.⁴⁰⁵ The new



progressive form of the NBP logo design meanwhile appeared much later in a print newspaper advertisement in 1993 (fig. 7.8).

Figure. 7.8 (a): Logo of National Bank of Pakistan (NBP) with slogan, Published in one of the leading newspapers ‘The Nation’, in March 1993.



Figure. 7.8 (b): Logo of National Bank of Pakistan (NBP), Re-illustrated by Author, Re-illustrated in Adobe Illustration.

In the new logo design symbol, the wheel has shifted to the left side and a slogan appears with the name of the bank. The slogan was written in sans-serif font style and the name of the bank was in serif font style in bold.

⁴⁰⁵ Quaid-e-Azam Mohammad Ali Jinnah, “The State Bank of Pakistan-A Symbol of our Sovereignty (1st July 1948),” Jinnah of Pakistan, last modified on April 24, 2010, <http://www.jinnahofpakistan.com/2010/04/state-bank-of-pakistan-symbol-of-our.html> (accessed on 18 February 2022).

NBP published a gazette termed Pakistan Extraordinary⁴⁰⁶ and issued a report “Quarterly In-House Economic Bulletin” in 2007.⁴⁰⁷ In these a newly evolved form of logo can be seen in colour. The bank used three colours: yellow, black, and green (fig. 7.9).



Figure. 7.9: Colour updated logo of National Bank of Pakistan (NBP) with slogan, published in a gazette of Pakistan Extraordinary and in a report named “Quarterly In-house Economic Bulletin” in 2007, published by NBP. Source: NBP, “National Bank of Pakistan Ordinance 1949”, *Gazette of Pakistan Extraordinary*, last modified on 06 September 2007, <https://www.nbp.com.pk/nbp-ordinance/nbp-ordinance.pdf> (accessed on 01 September 2021).

In the logo design, the bank changed the font style and formation of its layout by converting the wheel into a three-dimensional symbol. This is done by placing it in a diagonal manner. This placement provides the illusion of movement in the wheel which depicts the progress of the bank. This logo is based on word mark type and the initial letters of the name of the bank are written in bold upper-case letters with bevels and embossed effect. This setting of letters with the wheel running on the left and right side of the yellow banner is unique and different for the bank itself from the previous practice of logo placement. We can also see the upgraded slogan in sleek and italic fonts although it is not hundred percent visible on the yellow surface because of the green colour ratio. The bank’s complete name is written under the word mark on a

⁴⁰⁶ NBP, “National Bank of Pakistan Ordinance 1949,” *Gazette of Pakistan Extraordinary*, last modified on 06 September 2007, <https://www.nbp.com.pk/nbp-ordinance/nbp-ordinance.pdf> (accessed on 01 September 2021).

⁴⁰⁷ NBP, “Quarterly In-House Economic Bulletin,” *Economic Bulletin*, last modified on 2017, <https://www.nbp.com.pk/EconomicBulletin/Economic-Bulletin-Q4-2017.pdf> (accessed on 1 September 2021).

black banner in white colour in an italic font style. The complete logo more or less has an impact of a header or footer. On the celebration of seventy years of excellence, in 2019, the bank rebranded itself with a new visual identity (fig. 7.10)⁴⁰⁸.



National Bank of Pakistan

نیشنل بینک آف پاکستان

⁴⁰⁸ NBP, "Media," National Bank of Pakistan, <https://www.nbp.com.pk/media/index.aspx> (accessed on 01 September 2021).

Figure. 7.10: Evolve logo of National Bank of Pakistan, Published on the celebration of 70th anniversary of bank. Source: NBP, “Media”, *National Bank of Pakistan*, <https://www.nbp.com.pk/media/index.aspx> (accessed on 01 September 2021).

This was in the form of a new logo which fulfilled the requirements of contemporary design by using a single-colour scheme with a simple yet bold font style. As for the symbol of the wheel, it became more stylized and slanted which only added to the feeling of motion. The simplified form of the logo verged on the parameters of a minimalistic approach. The new logo did not have the bevels and embossed effect on its word mark although the font style is bold and in a green colour like the previous one. As for the size of the wheel, it has decreased in order to mesh with the word mark. The complete name of the bank is printed in black colour and written under the symbol and word mark with a central alignment. However, the bank’s name is written in the Urdu language, and this can be seen quite clearly. This was because the Supreme Court of Pakistan issued a verdict on 8th September 2015 to adopt and implement Urdu as the official language within a time span of three months.⁴⁰⁹ The bank removed the banner from the logo’s background which was connecting the slogan with the logo. In this way, the logo gained an importance and prominence of its own as the rest of the design elements. Also, the National Bank of Pakistan renewed its identity and updated its logo to fulfill the requirements of contemporary standards. This was accomplished with a stylized and bold form, which reflected the importance of NBP in keeping the wheel of economy in running order.

7.2. Habib Bank Limited (HBL)

Habib Bank Limited (HBL) is one of the oldest banks in all of Asia. It belongs to the Habib Family. Esmail Ali founded the Khoja Mithabhi Nathoo Trading Company in

⁴⁰⁹ Ali Raj, “The Case for Urdu as Pakistan’s Official Language,” *Herald*, last modified on 11 May 2017, <https://herald.dawn.com/news/1153737> (accessed on 2 September 2021).

1841 in India. After fifty years, his son, Habib Esmail bought the complete shares and laid the foundation of one of the biggest conglomerates in Pakistan. It was called The House of Habib.⁴¹⁰ In 1941, the Habib Family and Quaid-e-Azam Muhammad Ali Jinnah inaugurated financial and banking services which shaped both Habib Insurance and Habib Bank. These went global in the 1960s with the arrival of Habib AG Zurich.⁴¹¹ By that time, Habib Bank was playing a crucial role in channelizing multiple funds for the economic betterment of Pakistan.⁴¹² The House of Habib helped immensely in the development of Pakistan's finances after the partition of British India. Members of the House of Habib personally requested Mohammad Ali Jinnah to allow them to shift the premises of Habib Bank to Pakistan.⁴¹³ Habib Bank lent a loan of eighty million rupees when the reserve bank of India did not deliver the nine hundred million rupees it was meant to into Pakistan's account. Muhammad Ali Habib provided a blank check bearing the seal of Lloyds Bank to the Governor General Jinnah, and he wrote eighty million rupees on the check.⁴¹⁴ The first visual representation came into existence in 1921. It was emblazoned on scrap metal, brass and gold. The Habib Family chose a symbolic representation of Ali by showing a 'lion' with *Zulfiqar* (a sword) and the sun's rays. Furthermore, there is a word mark

⁴¹⁰ House of Habib, "A National Empire: A Global Force," *House of Habib: History*, <https://hoh.net/history/> (accessed on 14 September 2021).

⁴¹¹ Habib, "A National Empire: A Global Force."

⁴¹² Baahir-e-Zaman, "HBL, the Grandeur," Wordpress, last modified on 15 November 2014, <https://baahirezaman.wordpress.com/2014/11/15/hbl-the-grandeur/comment-page-1/> (accessed on 14 September 2021).

⁴¹³ Ali Raza Mehdi, "A Glance at the Past (Habib Bank Limited History)," *The Dawn Newspaper*, last modified on 23rd March 2018, <https://www.dawn.com/news/1174129> (accessed on 15 September 2019).

⁴¹⁴ Mehdi, "A Glance at the Past (Habib Bank Limited History)."

containing the initial capital letters of the bank's name in serif font at the bottom corner of the coin (fig. 7.11).



Figure. 7.11: Gold coin, property of Habib Bank of Pakistan, First made in 1921, Source: Heritage Auctions, “LOT #30938”, *Heritage Auction*, last modified on 13 January 2020, <https://coins.ha.com/itm/india/india-habib-bank-gold-5-tolas-nd-unc-/a/3081-30938.s> (accessed on 18 September 2021).

The name Ali is an Islamic one meaning ‘high’, ‘lofty’ and ‘sublime’.⁴¹⁵ The Habib Family chose the symbol of ‘lion’ to represent high rank as the lion is the king of the jungle. Symbolic representation of names is quite prevalent in Islamic history. Prophet Muhammad (PBUH) gave the title of *Asadullah* meaning ‘The Lion of Allah’ to Hazrat Hamza bin Abdul-Muttalib because of his courage, bravery, and extraordinary performance in the Battle of *Badr*.⁴¹⁶ In the same way Prophet Muhammad (S.A.W) give the title of ‘Sher-e Khuda’ to Hazrat Ali. Moreover, the symbol of a sword is also related to this naming. The Holy Prophet (PBUH) gave a special title to Alī ibn Abī Ṭālib because of his fame as a warrior. His sword’s name was *Zulfiqar*.⁴¹⁷ The Sword bearing the title *Zulfiqar* had a unique shape. It had two

⁴¹⁵ “Ali Family History,” Ancestry, last modified on 2013, <https://www.ancestry.com/name-origin?surname=ali> (accessed on 22 February 2022).

⁴¹⁶ “Asadullah-The Lion of Allah,” *Be a Muslim* (blog), last modified on 2011, <http://be-a-moeslim.blogspot.com/2011/10/asadullah-lion-of-allah.html> (accessed on 22 February 2022).

⁴¹⁷ Akbar Ahmed, “Ali, The Lion of God,” *Daily Times*, last modified 25 July 2021, <https://dailytimes.com.pk/795877/ali-the-lion-of-god/> (accessed on 16 September 2021).

heads in a fork-like manner and, at that time in Islamic history, it was the only sword of this shape (fig. 7.12).⁴¹⁸



Figure. 7.12: Hazrat Ali Sword, Zulfikar (Copy), Displayed in Topkapi Palace, Source: Osmanbey, “Where is the Zülfikar Sword?,” Ottoman Swords, last modified on May 24, 2020, <https://ottomanswords.com/where-is-the-zulfiqar-sword/> (accessed on 22 February 2022).

These symbols and images have great importance in the Islamic religion. The name Ali can be seen in the emblem of HBL. The Habib Family showed a symbolic representation of Muhammad Ali Habib, the founder, and head of the family, in their bank’s logo design. The symbol of a lion is not new in Islamic history. In various Islamic paintings in the subcontinent, a lion is depicted as a symbol of courage that connotes the heroic warriors of Islam (fig. 7.13 and 7.14).

⁴¹⁸ Osmanbey, “Where is the Zülfikar Sword?,” Ottoman Swords, last modified on May 24, 2020, <https://ottomanswords.com/where-is-the-zulfiqar-sword/> (accessed on 22 February 2022).



Figure. 7.13: Hazrat Ali portrayed as King of Men, Lion of Allah, with the Zulfiqar, printed poster in Iran, Source: Yousaf Saeed, “Lions of Islam: Symbols of Masculine Power in the Devotional Art of India and Pakistan,” Tasveer Ghar, last modified on November 25, 2019, <http://tasveergharindia.net/essay/lions-islam-manly-sufis> (accessed on 22 February 2022).



Figure. 7.14: Wandering Dervish, Painting from Shah Jahan Album, painted in 16th/17th century. Source: Yousaf Saeed, “Lions of Islam: Symbols of Masculine Power in the Devotional Art of India and Pakistan,” Tasveer Ghar, last modified on November 25, 2019, <http://tasveergharindia.net/essay/lions-islam-manly-sufis> (accessed on 22 February 2022).

The lion in Islamic culture represents grace, heroism, fearlessness, and bravery in a calm, cool and collected manner. In the subcontinent, The East India Company established itself in the year 1600 and chose a coat of arms in which lions are shown holding flags.⁴¹⁹ Yet the representation of a lion in the East India Company’s coat of

⁴¹⁹ Britannica Editors of Encyclopedia. "East India Company." *Encyclopedia Britannica*, last modified on February 12, 2021. <https://www.britannica.com/topic/East-India-Company> (accessed on 19 January 2022).

arms is radically different from the representation of a lion in Islamic culture. Their lion is roaring in anger and possesses a very stylized expression with red toes. On the contrary, the lion in Islamic culture is at peace and has relaxed muscles which depicts power in a highly subtle and dignified manner.

In 1951, an ad appeared in one or two local newspapers where the emblem (on the top) and word mark (at the bottom) can be clearly seen (fig. 7.15).



Figure. 7.15 (a): Emblem of Habib Bank of Limited and WordMark of Habib Bank Limited, Newspaper ad published in 1957, in the local newspaper of Pakistan, Karachi, and Lahore. Source: Naveed Ashar, “HBL: enabling dreams”, *Aurora, The Dawn Newspaper*, last modified on 23 March 2019, <https://aurora.dawn.com/news/1142974> (accessed on 21 September 2021).

For the word mark, the bank chose a serif font which it had been using in the emblem as well. Another ad appeared in a local newspaper where a different word mark can be seen, and it possesses superior visual quality. It was meant to communicate the completion of twenty-seven years of valuable services (fig. 7.16).

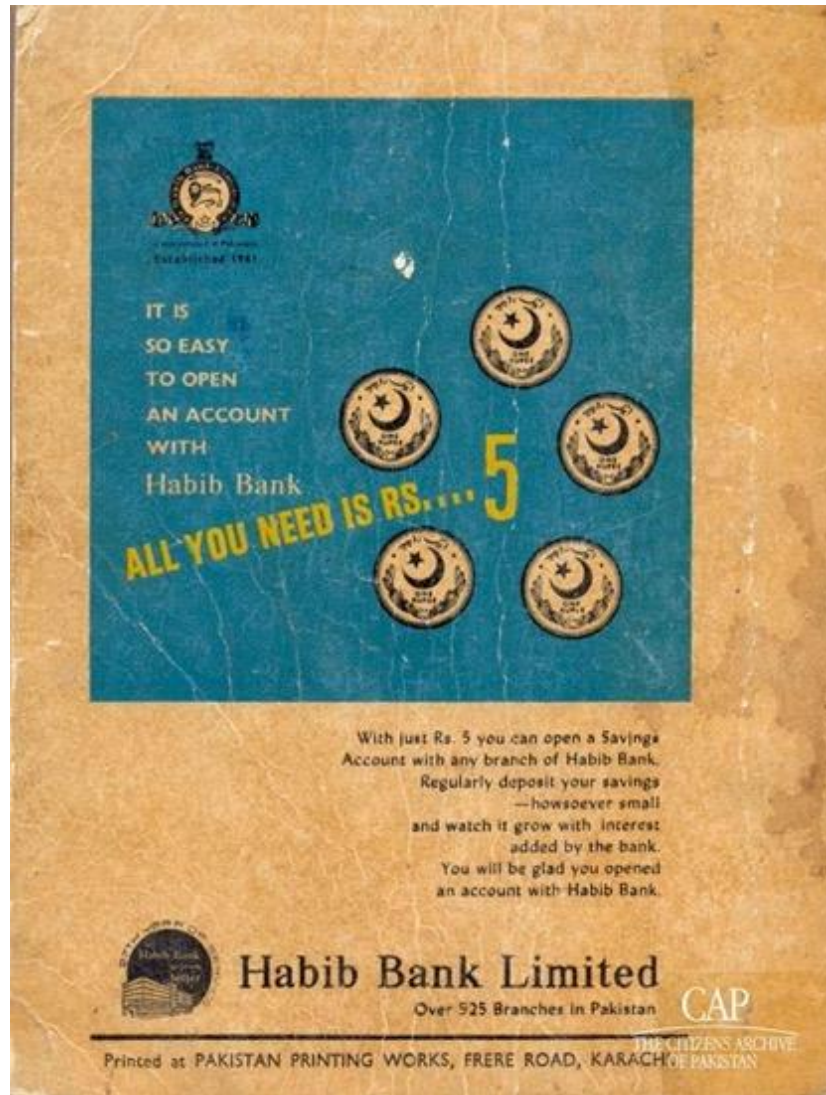


Figure. 7.16 (a): Newspaper ad printed in newspaper with a different wordmark to celebrate the 27 years of Services, Source: Naveed Ashar, “HBL: enabling dreams”, *Aurora, The Dawn Newspaper*, last modified on 23 March 2019, <https://aurora.dawn.com/news/1142974> (accessed on 21 September 2021).



Figure. 7.15 and 7.16 (b): Emblem of Habib Bank of Limited, Re-illustrated by Author, Re-illustrated in Adobe Illustrator.

In this ad, the logo is in the form of a word mark. This can be seen where the word ‘limited’ is in its full linguistic form instead of as an abbreviation like in the previous ad. The bank stuck to this logo (word mark) for future usage. However, the emblem of the bank can also be seen beside this logo in the advertisement. The people were more familiar with the previous emblem rather than with this word mark. As this emblem was only designed and published on the celebration of twenty-seven years of service. On the regular bases advertisement bank used the regular emblem. This change might have taken some time to register among the consumers. As at that time, advertising resources were very limited and not all potential consumers had the means of seeing this particular advertisement. Furthermore, this emblem also represented the Habib Family. They had been using this emblem for other products not to mention for their

business on a global level. This word mark was used on the signboards of the bank's branches all over Pakistan (fig. 7.17 and 7.8).



Figure. 7.17: Logo of Bank Habib Bank Limited displayed on the one of the bank branch. Karachi street scene in 1970s, Source: https://photos.hamariweb.com/pakistan/old-photo-of-habib-bank-limited_pid9846 (accessed on 21 September 2021).

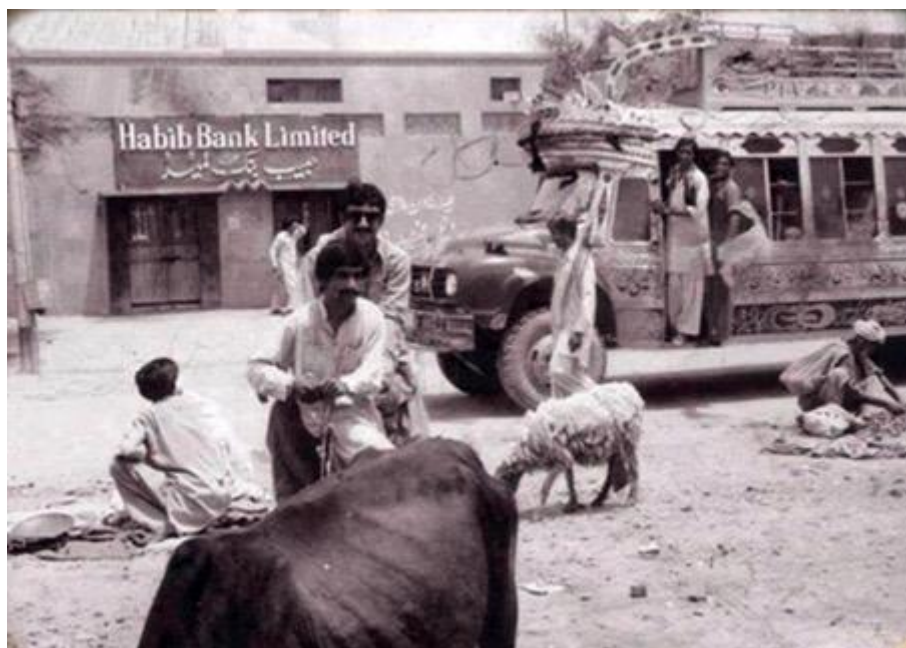


Figure. 7.18: Logo of Bank Habib Bank Limited displayed on the one of the bank branch in Rawalpindi's Market, Picture taken in 1980. Picture Credit: Alamy Stock Photo, Image ID, 2G7G1H7, Source: <http://alamy.com/street-scene-rawalpindi-pakistan-in-i980/> (accessed on 21 September 2021).

In 1966, Pakistan published a postage stamp to celebrate the Silver Jubilee of HBL. On this occasion, the evolved emblem of the bank can be seen, and it possesses excellent quality (fig. 7.19).



Figure. 7.19: Emblem of Habib Bank of Limited, Postage Stamp printed in Pakistan, shows the Emblem of HBL on the silver jubilee of Habib Bank of Pakistan series (1941-1966). Published in 1966, Contribution: Alexander Mitrofanoy / Alamy Stock Photo, Moscow, Russia. Image ID: 2F7RRH0, Date Taken: 17 January 2021.

The emblem of the bank contains different symbols in it. For example, the very first symbol looks like a crown, but it is actually the Quranic Verse بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ written in calligraphic form. A banner can also be seen in circular form on which the complete name of the bank is written. In between these, an icon of a ‘lion’ and a ‘sword’ is visible. Towards the bottom, a crescent moon and star along with a rice garland on both sides of moon are prominent (fig. 7.20).



Figure. 7.20 (a): Emblem of Habib Bank of Limited, First published on a postage stamp printed in Pakistan to celebrate the silver jubilee of HBL.
<https://www.logolynx.com/topic/habib+bank> (accessed on 15 September 2021).



Figure. 7.20 (b): Emblem of Habib Bank of Limited, Re-illustrated by Author, Re-illustrated in Adobe Illustrator.

An emblem of a film company, Metro Goldwyn Mayer (MGM) appeared in 1964 which has the same formation in its logo (fig. 7.21).⁴²⁰



Figure. 7.21: Emblem of Metro Goldwyn Mayer (MGM), Published in 1924, Designed by Howard Dietz, president and Incharge of advertising. Source: Kat Eschner, “The Story of Hollywood’s Most Famous Lion”, *Smithsonian Magazine*, last modified on 17 April 2017, <https://www.smithsonianmag.com/smart-news/mgms-first-lion-didnt-roar-180962852/> (accessed on 20 September 2021).

⁴²⁰ Kat Eschner, “The Story of Hollywood’s Most Famous Lion,” *Smithsonian Magazine*, last modified on 17 April 2017, <https://www.smithsonianmag.com/smart-news/mgms-first-lion-didnt-roar-180962852/> (accessed on 20 September 2021).

Indeed, the emblem of HBL could have taken some inspiration from MGM's emblem, but HBL has certain elements in it which are associated with our Islamic heritage. The selfsame symbols have a different meaning in Islam. The garland of rice with the moon and star are symbolically representing our local culture. The Habib Family chose these elements from a religious point of view. They wanted to give their bank a more Pakistani touch. Also, they wanted to make a clean break with the traditions of the British Raj which had occupied the inhabitants' minds for over a century. In the emblem of HBL, the lion looks less ferocious and has a simpler representation. It looks more like an image of fortitude rather than that of a wild animal. The bank's logo has survived since the 1960s. Then a gigantic change occurred in the world especially for Muslims and Muslim countries. This consisted of the attacks on the World Trade Center which took place on September 11, 2001.⁴²¹ Distinct events happened after this incident. Countries with Muslim majority populations became more conscious as regards projecting a positive image of their country in front of the Global Village. It was a time when Muslim nations faced a multitude of challenges in various fields. Included among these was the dire economic situation. For the sake of survival, these countries opted for the trends which had been going on throughout the world in multiple fields including advertising. This was to show that they were not any different from the rest of the world. It was a time when our advertisers chose to follow certain trends to promote Pakistani companies on an international level.

On 29th November 2007, Habib Bank Limited registered its trademark under the name of HBL Habib Bank at the U.S. Federal Trademark Registration Company

⁴²¹ Peter L. Bergen, "September 11 Attacks," *Encyclopedia Britannica*, last modified on September 24, 2021. <https://www.britannica.com/event/September-11-attacks> (accessed on 24 February 2022).

in Karachi, Pakistan.⁴²² In this new logo, the bank reached the acme of its identity and chose a minimalistic design approach (fig. 7.22).



Figure. 7.22: Evolved logo design and emblem design of HBL HABIB BANK, registered in 29 November 2007 at U.S. Trademark Registration Company in Karachi. Source: TradeMark, “HBL HABIB BANK Trademark Information”, *Trade Markia*, last modified on 2008, <https://trademark.trademarkia.com/hbl-habib-bank-77340480.html> (accessed on 21 September 2021).

There are two different visuals of the bank on the basis of which it got registered. One is meant for commercial use and the other one for non-commercial and internal usage. The latter was a reminder of the fact that HBL belongs to the Habib Family or House of Habib. For commercial purposes, the bank chose the initial letters of ‘Habib Bank Limited’ in sans-serif font style in a bold and sharp manner. The colour green is visible, and it links it directly with Pakistan via colour theory. The emblem became more refined and took on a simplified form in its overall features and structure (fig. 7.23).

⁴²² Trademark, “HBL HABIB BANK Trademark Information”, Trade Markia, last modified on 2008, <https://trademark.trademarkia.com/hbl-habib-bank-77340480.html> (accessed on 21 September 2021).



Figure. 7.23: Evolved logo design and emblem design of HBL HABIB BANK, registered on 29 November 2007 at U.S. Trademark Registration Company in Karachi. Source: TradeMark, “HBL HABIB BANK Trademark Information”, *Trade Markia*, last modified on 2008, <https://trademark.trademarkia.com/hbl-habib-bank-77340480.html> (accessed on 21 September 2021).

Since 2007, the bank has employed the same logo for commercial usage as this one.

This version is still extant although it has evolved with the passage of time. The use of a special script and letters play a vital role in conveying the vision of the bank to the world at large. The addition of a slogan is part of contemporary fashion in advertising. It is meant to catch the attention of the consumers with its emotional nature.

7.3. United Bank Limited (UBL)

United Bank Limited (UBL) is one of the largest, leading private banks in the history of Pakistani finance. This bank happens to be the sister concern of a British company named The Bestway Group. They laid the foundation of this bank in Pakistan on 7 November 1959 with a vision of unmatched excellence and progressive

thinking.⁴²³ UBL came into Pakistan with its British culture and gained the trust and reliability of its consumers. Its management embraced the icons and symbols from the local culture and developed the logo of the bank in a suitable manner. The very first print advertisement appeared in the one of the leading newspapers *The Dawn Newspaper* on 7 November 1959 in which the very first logo of UBL can be seen quite clearly (fig. 7.24).⁴²⁴



Figure. 7.24: First print ad of United Bank Limited published in Dawn Newspaper, Date: 7 November 1959, Picture credit: Author's Photography, Source: Ali Habib, "UBL: Customers

⁴²³ About us, "History of UBL," UBL Direct, last modified on 2018, <https://www.ubldirect.com/Corporate/AboutUs/UBLHistory.aspx> (accessed on 21 September 2021).

⁴²⁴ Ali Habib, "UBL: Customers First," *The Dawn of Advertising (1947-2017) Dawn Newspaper*, March 31 Sunday, 2018, Special Edition.

First”, *The Dawn of Advertising (1947-2017)* Dawn Newspaper, June 17 Sunday, 2018, Special Edition.

To represents its identity, the bank chose a traditional style which was in currency in the Pakistani market at that time. This was in the form of a circular shape with an icon within it and a garland of rice surrounding it. This very first logo of the bank resembled an emblem because it was based on a number of symbols. The basic structure of the emblem is a circle containing an image which is a shield or a badge. Also, it has four different icons, and these four different motifs cannot be easily discerned because of the low quality of advertising during that period. In the thick borders of the circle there are some letters which are hard to read. Towards the top of the badge there is a crescent moon and star. As for the main circular shape, it has some decorative ornaments in the form of a crown. At the bottom of the circle, a garland of rice leaps out suddenly into the foreground (fig. 7.25).



Figure. 7.25 (a): First logo of United Bank Limited published in Dawn Newspaper, Date: 7 November 1959, Picture credit: Author’s Photography.



Figure. 7.25 (b): First logo of United Bank Limited, re-illustrated by author, re-illustrated in Adobe Illustrator.

The structure of the logo was inspired and created with reference to other logos. These were already in existence in the corporate market of Pakistan. For example, take HBL (fig. 7.23), BOP (fig. 7.31), or for that matter the logo of Punjab Province (fig. 7.32). So, the people of Pakistan could relate their visual memory to the bank in a positive way. Their choice of remaining loyal to this traditional logo was quite beneficial for the bank's growth. In the three years, after its establishment in 1963, the bank flourished and opened various branches not only in Pakistan but all over the world.⁴²⁵ That was when it began writing its name underneath its emblem in serif font style. In the 1960s, a redesigned version of the logo appeared in various newspapers which published on a national level. This updated emblem of the bank contained its

⁴²⁵ Farhan, "History of UBL: Report," Word Press, last modified in January 2017, <https://farhanu21.files.wordpress.com/2017/01/asghar-team-form.pdf> (accessed on 22 September 2021).

complete name in serif font style (fig. 7.25). The details of the emblem were however not clear because of the low printing quality.

SILVER JUBILEE
1959 - 1984

تجدد
TODAY
UBL
completes
25
years
of its operations

In this memorable occasion we bow in gratitude to Almighty Allah for His blessings. We thank our valued customers for their continued trust and confidence.

On this auspicious day we rededicate ourselves to the cause of rapid economic development of Pakistan and the well-being of its people. We further resolve to make Islamic Banking a success.

HIGHLIGHTS
25th Balance Sheet
(as at 31st December 1984)

Paid-up Capital & Reserves	Rs. 80,000,000
Deposits	41,000,000,000
Advances	34,000,000,000
Pre-Tax Profit	Rs. 800,000
Foreign Trade	25,000,000,000
Total Assets	84,000,000,000

Domestic Branches: 1000+ Overseas Branches: 25

United Bank Limited
at your service

Figure. 7.26: Newspaper ad of United Bank Limited published in Dawn Newspaper, Date: 7 November 1984 to celebrate the silver jubilee, Picture credit: Author's Photography, Source: Ali Habib, "UBL: Customers First", *The Dawn of Advertising (1947-2017) Dawn Newspaper*, March 31 Sunday, 2018, Special Edition.

In 1984, the bank celebrated its Silver Jubilee. On this occasion, they published an ad in a newspaper in which an updated logo of UBL appeared alongside the emblem (fig. 7.26). UBL chose this strategy of using two identities at one and the same time as HBL. The emblem was for non-commercial usage. Thus, the emblem was meant only

for official in-house documents and as for the other logo, it was solely meant for commercial usage. The logo had conspicuous elements in the advertisement which soon got registered in the minds of the consumers. In one of the interviews with the author, UBL's head of corporate affairs and marketing said that "People only remembered what they saw."⁴²⁶ The ad, which appeared in 1984, has an evolved form of logo design based on the initial letters of United Bank Limited in capitals, bold, and sans-serif font style (fig. 7.27).



Figure. 7.27: Zoom in image of UBL- United Bank Limited logo published in Dawn Newspaper, Date: 7 November 1984 to celebrate the silver jubilee, Picture credit: Author's Photography, Source: Ali Habib, "UBL: Customers First", *The Dawn of Advertising (1947-2017)* Dawn Newspaper, March 31 Sunday, 2018, Special Edition.

In this ad, there are three different visual representations. They happen to be an emblem on the top, a word mark of UBL in sans-serif font, and last but not least at the bottom of the ad in serif font style, the complete name of the bank with the slogan 'At Your Service'. The bank used this word mark logo for many years alongside the complete name of the bank. In 1993, UBL published its new logo in various local newspapers of Pakistan. That logo was also a word mark in bold sans-serif letters with an outline enclosed in a rectangular box. As for the bank name, it is written in the

⁴²⁶ Ali Habib, "UBL: Customers First," *The Dawn of Advertising (1947-2017)* Dawn Newspaper, March 31 Sunday, 2018, Special Edition.

same Times New Roman font style besides the rectangle. The slogan of the bank ‘The Progressive Bank’ can be seen underneath this (fig. 7.28).



Figure. 7.28: A logo of UBL published in newspaper in the ad of bank. Publish Date: 22 February 1993, Published in Dawn newspaper and in The News newspaper. Picture credit: Author.

In 2003, the bank introduced its new slogan ‘Where You Come First’ as well as a novel logo (fig. 7.29 and 7.30).⁴²⁷ The bank introduced its new corporate identity and corporate colour. “The UBL brand is now positioned to leverage the digital future and its advertising on social media bodes well for a future that will see FinTech take center stage.”⁴²⁸



Figure. 7.29: An updated logo of UBL and news slogan published in newspaper in the ad of bank. Publish Date: 2003, Published in Dawn newspaper and in The News newspaper. Picture credit: Author. Source: Ali Habib, “UBL: Customers First”, *The Dawn of Advertising (1947-2017)* Dawn Newspaper, March 31 Sunday, 2018, Special Edition.

⁴²⁷ Habib, “UBL: Customers First.”

⁴²⁸ Habib, “UBL: Customers First.”



Figure. 7.30: An updated logo of UBL and news slogan published on their official website, Source: Corporate, “UBL History”, *UBL Direct*, last modified on 2010, <https://www.ubldirect.com/Corporate/AboutUs/UBLHistory.aspx> (accessed on 24 September 2021).

The bank repositioned itself to fulfill the requirements of the current times in which new forms of media were emerging in the market. In order to stay alive and relevant, it was necessary to follow and fulfill these requirements. The bank, which became a major brand, evolved its logo into a highly minimalistic design by following the trends occurring throughout the world. Moreover, the emblem now became only part of the official documents of the bank’s history.

7.4. Bank of Punjab (BOP)

Bank of Punjab is one of the leading banks operating in Pakistan in the capacity of a national and international financial system. It represents a commercial setup that possesses a PACRA AA rating.⁴²⁹ BOP began operations in 1989 with its

⁴²⁹ Admin, “BOP, The Bank of Punjab, Official, Pakistan,” Knowledge Q&A Dashboard, last modified on 22nd February 2020, <https://thegkworld.com/bank-of-punjab-bop/> (accessed on 16 August 2021).

first logo (fig. 7.31). BOP is a Lahore-based banking system. Later on, it opened up venues in other major cities (such as Karachi). It is a bank with more than 450 branches spread all over the country. According to a report in 2017, the bank has more than 6500 employees and possesses total assets amounting to 649.5 billion rupees.⁴³⁰



Figure. 7.31 (a): The Bank of Punjab, First Logo, Published in Dawn Newspaper in 1990, Photographed by author.



⁴³⁰ Anonymous, “The Bank of Punjab (Case Study),” IBM, <https://www.ibm.com/case-studies/bank-of-punjab> (accessed on 17 August 2021).

Figure. 7.31 (b): The Bank of Punjab, re-illustrated by author, re-illustrated in Adobe Illustrator.

The very first logo of the bank appeared in 1990. It contained images of the rising sun with five waves which depict the concept of the five rivers in the province of Punjab. The five rivers symbol is to be found in the flag of Punjab (fig. 7.32).



Figure. 7.32: Flag of the Punjab Provision, adopted in 1970, Source: Staff Report, “Punjab Gets new IG, Chief Secretary, *Pakistan Today*, last modified on 27 November 2019, <https://archive.pakistantoday.com.pk/2019/11/26/punjab-bureaucracy-to-undergo-major-changes/> (accessed on 17 August 2021).

These rivers hold certain meanings since the times of the British Raj. Punjab became a divided province in the sub-continent and in the days of the British Raj, the meaning of the word Punjab was ‘Land of Five Rivers’ (fig. 7.33).⁴³¹

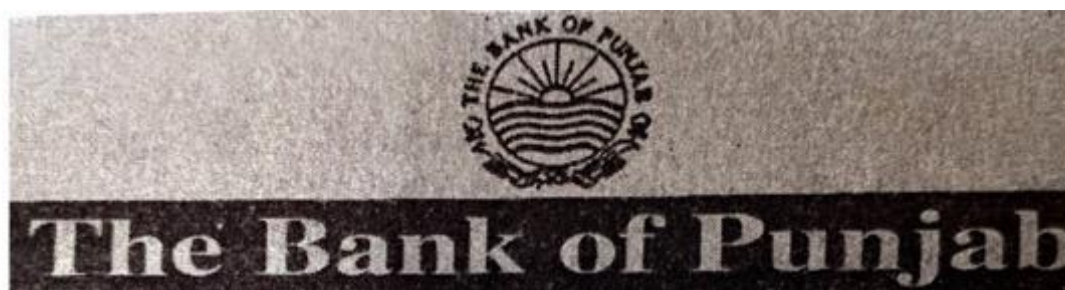


⁴³¹ Sir James Douie, *The Punjab, North-West Frontier Province and Kashmir* (Delhi: Seema Publications, 1974), 1.

Figure. 7.33: Arms of Punjab, designated in British Raj, Source: Sir James Douie, *The Punjab, North-West Frontier Province and Kashmir* (Delhi: Seema Publications, 1974), 1.

This coat of arms was based on a purple shield which had an image of the rising sun above the five rivers in silver colour. A banner below the shield had a motto written on it. The translation of the motto was “Let it Grow from the Rivers”.⁴³² The concept of five waves within a circle along with certain motifs underneath them were also present in the composition of the central logo design of Punjab’s provincial flag. Thus, this motto continued in the logo of Bank of Punjab. The bank basically adopted the concept in its logo in order to represent growth. It was also a symbol meant to represent the largest banking system not only in Punjab but in all of Pakistan as well.

The very first logo of BOP is based on the iconic representation of a rising sun above five waves. This iconic representation is enclosed in a circle and the complete name of the bank is written in upper case letters above the logo in a semi-circular shape. As for the lower side, it has a cotton flower in the form of a garland. Mostly, this logo has been depicted in the colour black in this print advertisement. Later, in 1993, a logo of BOP appeared in one of the national newspapers in which it was updated with a few minor changes (fig. 7.34).



⁴³² Anonymous, “Punjab,” National Arms and Emblems: Past and Present, <http://www.hubert-herald.nl/BhaPunjab.html> (accessed on 17 August 2021).

Figure. 7.34: Second updated logo of The Bank of Punjab, Published in Dawn Newspaper on 5th March 1993, Photographed by Author.

In this version, the complete name of the bank was added underneath the circle in serif font style on the black banner. In 1994, another logo with a similar formation was published in a newspaper (fig. 7.35).

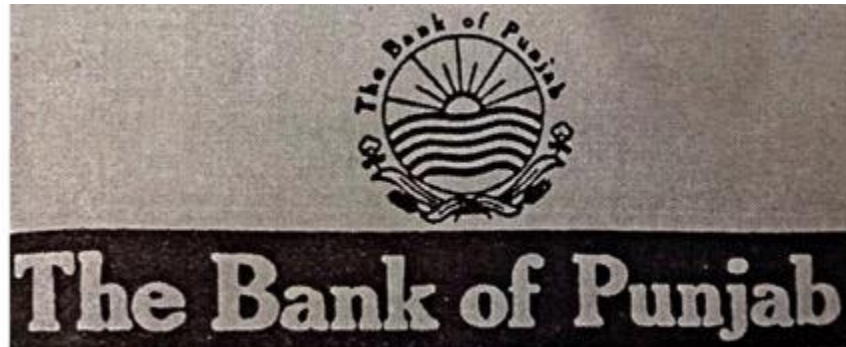


Figure. 7.35(a): Updated logo The Bank of Punjab, Published in Dawn Newspaper in 1993, Photographed by Author.



Figure. 7.35(b): Re-Drawing of updated logo of The Bank of Punjab, illustrated in Adobe Illustrator by Author.

In this logo, the lines of the symbol are thinner, and the rice garland is quite neat, holistic, and crystal clear. The bank's name can be seen written within the symbol. However, the letters have been changed to a lower-case style with the first

letter of each word being capitalized. Under this symbol, the bank's name is written on a black banner in bold letters which have lost their sharp edges.

The year 2008 was a time when the bank was facing uncertainty due to poor internal management and some negative media trolling. However, when the new management took over, this financial institution once again earned a reputation for being the leading bank of Pakistan.⁴³³ Thus in 2010, a new logo appeared in a print ad (fig. 7.36).

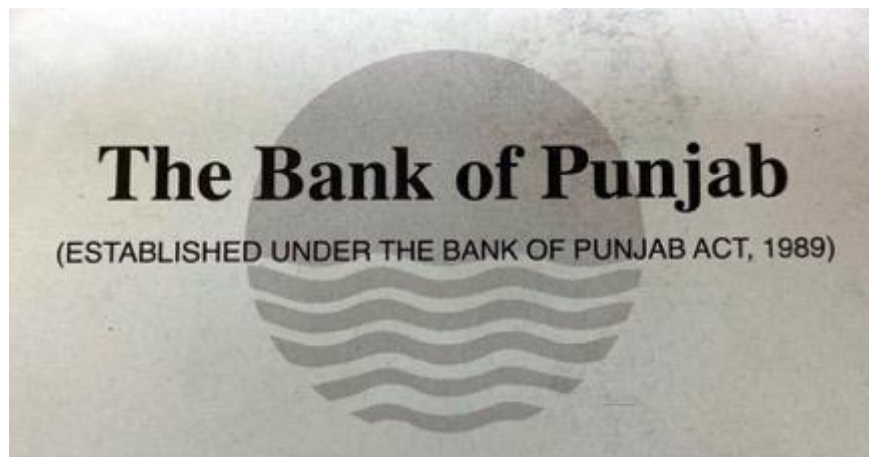


Figure. 7.36 (a): The Bank of Punjab, updated logo, Published in Dawn Newspaper in 2010, Photographed by Author.

⁴³³ Staff Report, "Bank of Punjab Rises from the Ashes," *Pakistan Today*, last modified on 12 March 2016, <https://archive.pakistantoday.com.pk/2016/03/12/bank-of-punjab-rises-from-the-ashes/> (accessed on 23 August 2021).



Figure. 7.36 (b): The Bank of Punjab logo re-illustrated by author, re-illustrated in Adobe Illustrator.

This updated logo happened to completely transform the visual identity of the bank.

The title of the bank looked sharper, and the symbol had style and appeared minimalistic in its approach. However, the concept of the five rivers and the rising sun remained intact. The symbol was placed behind the font and a couple of details about the bank were added under the bank's name. This logo appeared in orange colour.

This logo however could not survive long and disappeared within a single year. The response towards this updated logo was not exactly positive because the main symbol that was used was a water mark. The entire world was rapidly adopting a design approach known as minimalism. This was in order to make logos and emblems possess a modicum of impeccability and furthermore have an indelible impact upon the audience. Moreover, the previous version of the logo seemed immature in its design sense and sensibility. In 2011, an updated version of the logo appeared bearing a word mark (fig. 7.37).

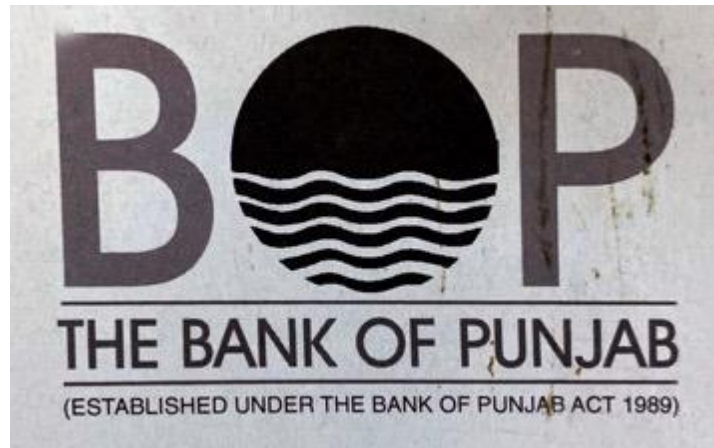


Figure. 7.37 (a): The Bank of Punjab, updated wordmark, Published in Dawn Newspaper in 2011, Photographed by Author.



Figure. 7.37 (b): The Bank of Punjab logo re-illustrated by author, re-illustrated in Adobe Illustrator.

In this logo, the bank used its initial letters 'BOP' to represent the word mark and replaced the letter 'O' with a symbol. This symbol was none other than the rising sun emerging from above the five rivers in a bright colour. The rest of the logo was in gray colour. The bank's name can be seen in the semi serif font style with capitalized,

simple, and bold letters. However, in some parts of the advertisement, the details of the bank can be seen under the word mark and in other parts, it does not blend in with the logo design.

In 2013, a new logo appeared with the slogan 'Passion Reborn' between the bank's details and the bank's name in diagonal and script font style. This represented the vision of the bank (fig. 7.38).

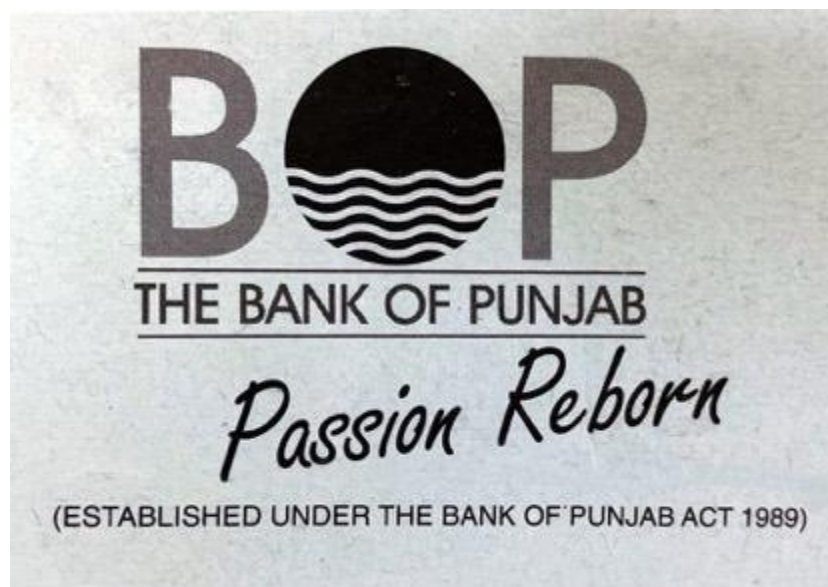


Figure. 7.38: The Bank of Punjab, updated wordmark with slogan, Published in Newspaper in 2013, Photographed by Author.

In later years, a new logo appeared with a sleeker and more stylized font style (fig. 7.39).



Figure. 7.39(a): The Bank of Punjab, updated wordmark with slogan, Published in Newspaper Pakistan Today in 2016, <https://archive.pakistantoday.com.pk/2016/03/12/bank-of-punjab-rises-from-the-ashes/> (accessed on August 23, 2021).



Figure. 7.39 (b): The Bank of Punjab, updated wordmark with slogan, Published in Newspaper Pakistan Today in 2016, <https://archive.pakistantoday.com.pk/2016/03/12/bank-of-punjab-rises-from-the-ashes/> (accessed on August 23, 2021).

This evolution in the logo design of Bank of Punjab showed that with the passage of time, the bank chose simplicity over complexity. This version has survived till the present day. A script and letters in simplified form play a vital role in conveying the corporate philosophy of the bank. The addition of a slogan was part of the strategy of catching the attention of the consumer base.

7.5. Pakistan Television (PTV)

Pakistan Television (PTV) was the first commercial entertainment television channel introduced in Pakistan. However, the very first channel which aired in Pakistan was Philips TV. It went on air in October of 1962 from Karachi.⁴³⁴ This TV channel had a very limited number of programs which appeared on screen between a 6:00 pm and 9:30 pm time slot. These included amongst them: Quranic recitation, general knowledge quizzes, news bulletins and musical shows. Philip TV imported two hundred TV sets for distribution purposes. They were installed in public places such as: hospital waiting rooms, parks, hotel lobbies, educational institutes, and entertainment clubs in Pakistan. After this experiment, a contract was signed to establish a local channel. Its name of Pilot TV was given by the Japanese firm, Nippon Electric Company (NEC) in its joint venture with Wazir Ali Industries. On 26th November 1964, the very first transmission of Pilot TV aired from Radio's Pakistan head office in Lahore.⁴³⁵ This test transmission lasted for ninety days and had a duration of three hours per daily basis. Later on, a private company Television Promoters Company, NEC, Goshu Company (Japan), Thomson Television (UK), and the Government of Pakistan which owned a significant part of the shares, joined together in a single venture and started the transmission of Pakistan Television (PTV).⁴³⁶

⁴³⁴ Mamun M. Adil, "PTC's Paradise Lost," *The Dawn of Advertising (1947-2017)* Dawn Newspaper, March 31 Sunday, 2018, Special Edition.

⁴³⁵ Mamun M. Adil, "PTC's Paradise Lost," *The Dawn of Advertising (1947-2017)* Dawn Newspaper, March 31 Sunday, 2018, Special Edition.

⁴³⁶ Shahbaz Siddiqui, "Evolution of Television in Pakistan," *The Amplifier Magazine*, published on 15 June 2015, <https://div46amplifier.com/2015/06/15/evolution-of-television-in-pakistan/> (accessed on 30 September 2021).

PTV launched its operations in 1964 and its very first logo was displayed on the screens of television sets all across Pakistan. The concept behind its logo was designed by one of the famous artists of our homeland, Abdul Rehman Chughtai (fig. 7.40).



Figure. 7.40 (a): Very first logo of Pakistan Television (PTV), launched in November 1964, Logo designed by Abdul Rehman Chughtai, Source: Nasir Ullah Baig Baba, “Pakistan Television Corporation”, *Mass Communication: Word Press*, last modified on 2012, <https://mcnuml.wordpress.com/pakistan-television-corporation/> (accessed on 30 September 2021).



Figure. 7.40 (b): Very first logo of Pakistan Television (PTV) logo re-illustrated by author, re-illustrated in Adobe Illustrator.

The complete logo is in a circular composition and there are five semi-circular lines in the background. They represent the electromagnetic waves being emitted from the tower. In the foreground, a symbolic representation of the tower can be seen in the line work in a stylized manner. The name of the television channel ‘Pakistan Television Service Lahore’ is written in two different languages, one being Urdu and the other one being Hindi. There are also two burning candles, the flame of one of which can be seen towards the lower end of the tower. It is obvious from this that Chughtai tried to capture the ‘Two Nation Theory’ in a symbolic way within the logo. It reflects this fact especially as regards the letters in which the two languages are written. Later on, another leading artist by the name of Shehzad Nawaz Khan created a second version of PTV’s logo with a slight difference in its appearance. The

symbolism of this one radically departs from the first one that was designed by Chughtai (fig. 7.41).

Figure. 7.41 (a): Redesigned logo of Pakistan Television (PTV), launched in 1970s, Logo designed by Shehzad Nawaz Khan, Source: Nasir Ullah Baig Baba, “Pakistan Television



Corporation”, *Mass Communication: Word Press*, last modified on 2012, <https://mcnuml.wordpress.com/pakistan-television-corporation/> (accessed on 30 September 2021).

Figure. 7.41 (b): Redesigned logo of Pakistan Television (PTV) logo re-illustrated by author, re-illustrated in Adobe Illustrator.

This version of the logo was more simplified and stylized. The gradient rendering the waves got changed in its visual representation. These electromagnetic waves now looked like petals. The words Pakistan Television all but disappeared from the topmost circle.

PTV started its transmission in black and white yet soon shifted to colour technology in 1976.⁴³⁷ The redesigned logo had been in a gray hue for this novel colour technology till 1990. In 1989, to celebrate its Silver Jubilee, PTV in conjunction with the Government of Pakistan issued a postage stamp which had a logo of PTV in different colours. These colours basically stood for the whole of Pakistan and its provinces.⁴³⁸ The slogan of PTV was *Hamara Pakistan* (our Pakistan) (fig. 7.42).



Figure. 7.42: Postal stamp released by Government of Pakistan to celebrate the silver jubilee of Pakistan Television in 1989. Source: Ainy, “Pakistan Television”, *iStamp Gallery*, last modified on 04 January 2017, <https://www.istampgallery.com/pakistan-television/> (accessed on 30 September 2021).

⁴³⁷ Adi Abdurab, “The Story Behind the Loss of PTV’s Precious Archives,” *DAWN NEWSPAPER*, published on 15 August 2014, <https://www.dawn.com/news/1125500/the-story-behind-the-loss-of-ptvs-precious-archives> (accessed on 30 September 2021).

⁴³⁸ Ainy, “Pakistan Television,” *iStamp Gallery*, last modified on 04 January 2017, <https://www.istampgallery.com/pakistan-television/> (accessed on 30 September 2021).



Figure. 7.43: Colour updated logo of PTV with new name Pakistan Television Network. Published in early 1900's, Source: INP, "IHC issues Notices to al parties in PTV MD's case", *Pakistan Today Newspaper*, last modified on 1 March 2019, <https://archive.pakistantoday.com.pk/2019/03/01/ihc-issues-notice-to-all-parties-in-ptv-mds-case/> (accessed on 30 September 2021).

After a few years, PTV published an updated logo in colours (fig. 7.43). In this, the erstwhile tower has been replaced by *Minar-e-Pakistan*. This is because it is a more appropriate symbol for Pakistan's national television. In this brand-new logo, the petal-shaped electromagnetic waves are divided into four parts to represent the provinces of Pakistan. This properly delivered the concept of *Hamara Pakistan* by showing the four main provinces and the programs which aired on PTV. The logo espoused modern trends and chose bold, sans serif capitalized initial letters for the word mark of PTV Network. With the passage of time PTV flourished. It also shifted

to a satellite system and introduced multiple channels for entertainment, news, sports, music, and local language-based transmissions.⁴³⁹

In 2006, PTV introduced new logos for its multiple channels in order to make them achieve a spirit of unity in diversity (fig. 7.44).



Figure. 7.44: Updated logos of PTV for all PTV transmissions. Updated in 2006, Source: PTV, “PTV Logos Archive”, *PTV Corporate*, <https://ptv.com.pk/ptvCorporate/logosarchive> (accessed on 1 October 2021).

⁴³⁹ History Institute, “History of Pakistan Television (PTV ka Safar Ep. 1) 1964-1969,” Archive PK, last modified on 5 years ago, http://archivepk.blogspot.com/2016/05/history-of-pakistan-television-ptv-ka_8.html (accessed on 30 September 2021).

These logos were complicated and showed greater integration. The concept of their new logo was exclusively inspired by the most famous search engine, which was in use in those days. This was none other than Windows Internet Explorer (fig. 7.45).⁴⁴⁰



Figure. 7.45: Windows Internet Explorer logo, designed by Microsoft Windows Team, Published in 2005, Source: Logos, “Internet Explorer Logo”, *1000 Logos Blog*, last modified on 27 July 2021, <https://1000logos.net/internet-explorer-logo/> (accessed on 01 October 2021).

The newly evolved PTV logo was the target of viewers on one of the major social media domains (Twitter).⁴⁴¹ Moreover, consumers didn’t accept the updated logo and instead condemned it. Therefore, PTV shifted to a new logo once again which was entirely different from the previous one (fig. 7.46). With the help of this new logo, PTV tried to challenge the fashionable trends which had been flourishing in the media industry. The introduction of multiple satellite channels like Geo and ARY

⁴⁴⁰ Microsoft 365 + Microsoft Edge, “Microsoft 365 Apps say Farewell to Internet Explorer 11 and Windows 10 Sun Sets on Microsoft Edge Legacy,” *Microsoft*, last modified on 08 February 2021, <https://techcommunity.microsoft.com/t5/microsoft-365-blog/microsoft-365-apps-say-farewell-to-internet-explorer-11-and/ba-p/1591666> (accessed 26 January 2022).

⁴⁴¹ News Desk, “Twitter is Pointing out a ‘Micro’ Issue with PTV’s New Logo,” *The Express Tribune*, September 6, 2006, <https://tribune.com.pk/story/1177007/twitter-pointing-micro-issue-ptvs-new-logo> (accessed on 16 March 2022).

gave PTV a run for its money. One leading media, advertising and communication expert, M. Adil, said that “Part of the reason for the decline can be attributed to the fact that PTV did not keep up with the changing times...”⁴⁴² The 1990s was the golden era of PTV in terms of dramas and visual entertainment. The evolved logo design failed to click with the consumer audience though. PTV chose a pared-down approach in its logo design, in order to make a comeback in its race for success with the local media channels. However, it was obvious that the graph of PTV was in



decline due to the availability of multiple channels which were oriented towards the youth, were trendy and up to date as well.

Figure. 7.46: Updated logos of PTV for all PTV transmissions. Updated in 2008-2009, Source: PTV, “PTV Logos Archive”, *PTV Corporate*, <https://ptv.com.pk/ptvCorporate/logosarchive> (accessed on 1 October 2021).

After two years, PTV announced another new logo (fig. 7.46). For this logo, PTV chose initial letters in capital bold font style without using any symbolic

⁴⁴² Mamun M. Adil, “PTC’s Paradise Lost,” *The Dawn of Advertising (1947-2017)* Dawn Newspaper, March 31 Sunday, 2018, Special Edition.

representation in the emblem. The word mark was designed in a vertical layout instead of in rounded shapes because the newly introduced channels like Geo and ARY Digital were using square and vertical formats for their logos. These logos lasted for a total time span of eight years. In 2016, PTV redesigned the logos of all of its sub-channels to celebrate fifty years of success (fig. 7.47).



Figure. 7.47: Recent logos of PTV for all PTV transmissions. Designed in 2016, Redesigned by PTV's Creative Manager (Design) Babur Saghir. Source: History Institute, "History of Pakistan Television (PTV ka Sadar Ep. 1) 1964-1969", *Archive PK*, last modified on 5 years ago, http://archivepk.blogspot.com/2016/05/history-of-pakistan-television-ptv-ka_8.html (accessed on 30 September 2021).

These logos were redesigned by Babur Saghir, the Creative Manager of PTV's Design Department. In one of his interviews, he said:

The harmony in the new designs of the logo represent connectivity and unity. The non-conventional shape and design characterizes innovation, modernity and a new era of PTV. The name PTV, inscribed on gold embodies the last fifty years of our very strong connection and link with the viewers. Diversity in the colour palette symbolizes the diversity of our people. The golden stroke depicts the transformation and dynamism of PTV.⁴⁴³

PTV has a long history in terms of its logo design efforts. Its logo has passed through various stages in order to catch up with the changing times. PTV struggled to come out of its stale and outdated image. Yet it wanted to keep its older traditional culture alive. After all this was the very linchpin which made it a truly national and patriotic TV channel. The latest TV channels like GEO TV Network and ARY Digital did not face such circumstances. They started their transmissions during a stable economic era and speedily gained popularity amongst the younger generation.



⁴⁴³ History Institute, "History of Pakistan Television (PTV ka Safar Ep. 1) 1964-1969," Archive PK, last modified on 5 years ago, http://archivepk.blogspot.com/2016/05/history-of-pakistan-television-ptv-ka_8.html (accessed on 30 September 2021).

Figure. 7.48 (a): Geo Television logo, Found by Mir Shakil-ur-Rehman, launched and designed on 14th August 2002, Karachi Pakistan, Source: Dawn, “Geo TV Network”, *DAWN Newspaper*. June 28, 2012.



Figure. 7.48 (b): Geo Television logo, Found by Mir Shakil-ur-Rehman, launched and designed on 14th August 2002, Karachi Pakistan, Source: Dawn, “Geo TV Network”, *DAWN Newspaper*. June 28, 2012.

GEO TV Network (fig. 7.48) means Live On. Its foundation was laid in May 2002 by Mir Shakil-Ur-Rehman.⁴⁴⁴ The times were such that Pakistan was going through various difficulties especially with regard to the freedom of its media. From the moment of its unveiling, this media network found the constraints on freedom of expression in Pakistan to be at an unprecedented level in the history of the country. This of course led GEO TV Network to get itself embroiled in various controversies with the Government of Pakistan. Soon enough though, it gained fame and recognition among its target audience and launched a number of channels. These included: GEO Entertainment, GEO News, GEO Super and AAG TV. Besides these

⁴⁴⁴ Dawn, “Geo TV Network,” *THE DAWN NEWS*, June 28, 2012, <https://www.dawn.com/news/730202/geo-tv-network-2> (accessed on 16 March 2022).

channels, GEO released various movies under the GEO TV Network banner, which increased the demand and popularity of these channels amongst audiences worldwide. In terms of logo design, GEO TV Network followed the latest trends. It had only two corporate colours and the name of the channel was written in both languages to cater to all the segments of Pakistan. Most importantly, the logo design was timeless and did not require any upgrading time after time to fit in with the market standards. They also added animation in the logo design which made it more attractive.

There was another TV channel which started its transmission in 2000 under the supervision of Abdul Razak Yaqub. This was none other than ARY Digital. This channel launched its logo design which had a crystal blue hue towards the background of the word mark. PTV was influenced by this design, and it is obvious in the logo of PTV from 2008 onwards. However, there were minor differences (fig.5.46). ARY also used the initial letters in a bold capital sans-serif font style in golden colour (fig. 7.49).



Figure. 7.49: First logo of ARY Digital, launched by Abdul Razak Yaqub (ARY) in 2000, Source: ARY, “About Us”, *ARY Digital*, last modified on 2018, <https://arynews.tv/about-us/> (accessed on 04 October 2021).

This logo lasted for a decade and in 2010 it became even more simplified in its form (fig. 7.50).



Figure. 7.50: Redesigned logo of ARY, redesigned in 2010 by the media team of ARY Digital, Source: ARY, “About Us”, *ARY Digital*, last modified on 2018, <https://arynews.tv/about-us/> (accessed on 04 October 2021).

In this logo, the ARY media team chose an intense red colour and a black hue which made it appear more prominent on the television screen. For the letters a bold, sans-serif and capital font style was used which gave the logo a decidedly robust and solid look.

Geo TV Network and ARY Digital put great efforts into their advertisements and thus became the most in-demand channels in Pakistan. On the contrary, PTV did not follow these trends. It delayed the adoption of these novel techniques since it considered itself the national television channel of Pakistan. Basically, it followed the rules and orders from authorities within the government. Therefore, PTV went through numerous changes in order to become trendier and managed to survive all

these years. Its popularity in the market has waxed and waned. Meanwhile, it has faced various problems, restrictions, and limitations.

7.6. Orient Airways

Before partition, in the days of the British Raj in 1946, Orient Airways Limited was established and got registered in Calcutta. It was owned by a Muslim business family bearing the surname of Adamjee.⁴⁴⁵ Orient Airways Ltd. happened to be the first commercial international airline to be in the possession of a Muslim family. At the request of Quaid-e-Azam Muhammad Ali Jinnah, this airline shifted its headquarters to the newly born country since Pakistan needed a national flag carrier.

Prominent businessmen and industrialists like M.A. Ispahani (called Burra Saheb), Abdul Rehman Siddique, Bawany, Dadabhai and many others got together and decided to establish the first national airline which was to be called Orient Airways, around the middle of 1946.⁴⁴⁶

After partition, Orient Airways started operational flights from Karachi to Dacca and soon began flying routes between different cities. Orient Airways was a private company with limited resources and so it couldn't expand and grow autonomously. The Government of Pakistan established a state-owned airline company and Orient Airways merged in it enthusiastically. Thus, was born a new company Pakistan International Airline (PIA). The foundation of PIA was laid on 10 January 1955.⁴⁴⁷

⁴⁴⁵ Saad Hasan, "PIA's Seventy-Year-Long Descent," Tribune Newspaper, last modified on 2018, <http://labs1.tribune.com.pk/pia-descent/> (accessed on 04 October 2021).

⁴⁴⁶ Inpaper Magazine, "Flashback: A Nation Earns its Wings," *DAWN Newspaper*, published on 26 January 2013, <https://www.dawn.com/news/781486/flashback-a-nation-earns-its-wings> (accessed on 7 October 2021).

⁴⁴⁷ PIA, "About Us, History," PIA-About Us, last modified on 2020, <https://www.piac.com.pk/corporate/about-us/history> (accessed on 07 October 2021).

**the
Orient
trail
to
the
stars**

crowded into this space is the history of the first five years of Orient Airways - the airline that matured from an idea of the Quaid-i-Azam, to be the pioneer of air travel in Pakistan. Like all airlines the world over Orient's beginning was small, but hard work replaced the lucky goldmoths, and it developed, despite tremendous odds, into an airline with a record for safety of which any country would be proud. From untrained mechanics and an empty hangar, Orient has established a first-rate overhaul base capable of servicing many of the larger types of aircraft. In these pictures is a glimpse of the establishment that has kept the nation's premier airline in the air with an unblemished record of safety and efficiency - an achievement worthy of the trust reposed in it by the father of the Nation, Quaid-i-Azam Mohammad Ali Jinnah.




ORIENT AIRWAYS LTD
PAKISTAN'S NATIONAL AIRLINE



Figure. 7.51: Print ad of Very first Pakistani Airlines **Orient Airways**, Published in 1948 in British India and in Pakistan, Source: Nadeem F. Paracha, "History fit to Print: 70 years of Pakistan through print ads", *Daily Times Newspaper*, last modified on 4 August 2017,

<https://dailytimes.com.pk/122475/history-fit-to-print-70-years-of-pakistan-through-print-ads/> (accessed on 5 October 2021).

Orient Airways' first logo was based on a word mark (fig. 7.51). In 1950, an ad got printed in local newspapers in which this new logo could be seen (fig. 7.52 and 7.53).

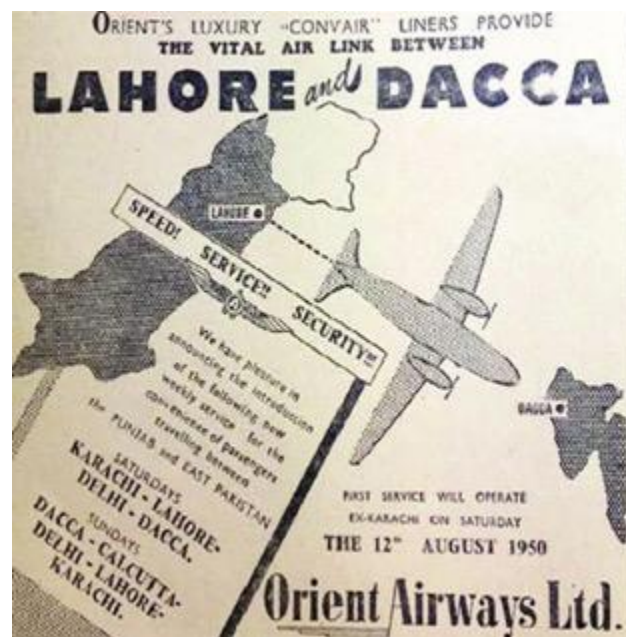


Figure. 7.52: Print ad of Very first Pakistani Airlines **Orient Airways**, Published in 1950 in Pakistan Times, Source: Nadeem F. Paracha, "History fit to Print: 70 years of Pakistan through print ads", *Daily Times Newspaper*, last modified on 4 August 2017, <https://dailytimes.com.pk/122475/history-fit-to-print-70-years-of-pakistan-through-print-ads/> (accessed on 5 October 2021).

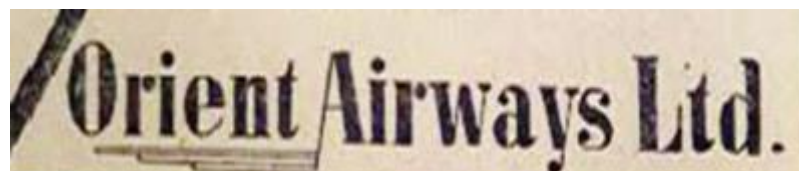


Figure. 7.53: First logo of Orient Airways, Published in 1950 in Pakistan Times, Source: Nadeem F. Paracha, "History fit to Print: 70 years of Pakistan through print ads", *Daily Times Newspaper*, last modified on 4 August 2017, <https://dailytimes.com.pk/122475/history-fit-to-print-70-years-of-pakistan-through-print-ads/> (accessed on 5 October 2021).

In this upgraded logo, the airline chose a sleek, bold, and stylized serif font style. An abstract form of a wing can be seen under the word Orient which is an extended image of the letter 'A'. Orient Airways however had a short life span.

7.7. Pakistan International Airline (PIA)

Orient Airways was established to provide strength and connectivity to a newly emerging Pakistan. It however could not expand since it was a privately-owned airline and had meager funds at its disposal. In 1955, the Government of Pakistan decided to establish a new airline under state ownership.⁴⁴⁸ In 1948 an airline by the name of Pak Air had been operating in Pakistan. It had no documented link with PIA but in a report which came out it was said: “It was a special aircraft *AP-ADH*, *SAAF DAKOTA*, serial number 6806 which operated from Karachi to the United Kingdom from 1946 – 1948, this merged into PIA in the year 1950.”⁴⁴⁹ This airline published its first ad in a newspaper in which its logo can be seen. The logo contains a complete image of an aircraft, a crescent moon, and the name of the airline in Urdu (fig. 7.54).



⁴⁴⁸ PIA, “About Us, History,” PIA-About Us, last modified on 2020, <https://www.piac.com.pk/corporate/about-us/history> (accessed on 07 October 2021).

⁴⁴⁹ Abbas Ali, “Old Photos of PIA, Orient Airways and Pak Air,” AP-ADH Douglas DC-3, History of PIA, last modified on 30 October 2010, <http://www.edcoatescollection.com/ac5/ROW%20Asia/AP-ADH.html> (accessed on 27 September 2021).

Figure. 7.54: Pak Air Airlines Logo published in newspaper ad, in 1947, Source: Archives of Pakistan Times Newspaper, <https://dailytimes.com.pk/epaper/31-08-1950> (accessed on 12 November 2021).

Pakistan International Airline became a symbol and face of national identity and brought immense pride and joy to the country's inhabitants in 1960. PIA chose a slogan which represented the vision of the airline. It was none other than "Great People to Fly With". PIA still employs this slogan in its advertisements. In the 1960s, PIA became famous for the look of its uniform which had been created by the famous designer *Pierre Cardin*. PIA became a virtual hallmark of progress. The first visual identity of PIA appeared in 1950 on the baggage sticker in the form of a round shape (fig. 7.55).



Figure. 7.55: The very first of PIA appeared on the baggage sticker in 1950, Source: Abbas Ali, "Pakistan International Airline", *History of Pakistan International Airline*, last modified on 01 January 2000, <https://historyofpia.com/> (accessed on 10 October 2021).

This visual identity had the word mark of PIA in bold, italic and serif font style.

Moreover, a racing tiger having wings can be seen under this word mark and the letters PIA are emblazoned on the wings to symbolize speed and swiftness. This was

the first logo design of PIA and it lasted for six years. It was visible in the flight operation schedule printed in March 1956 (fig. 7.56).⁴⁵⁰

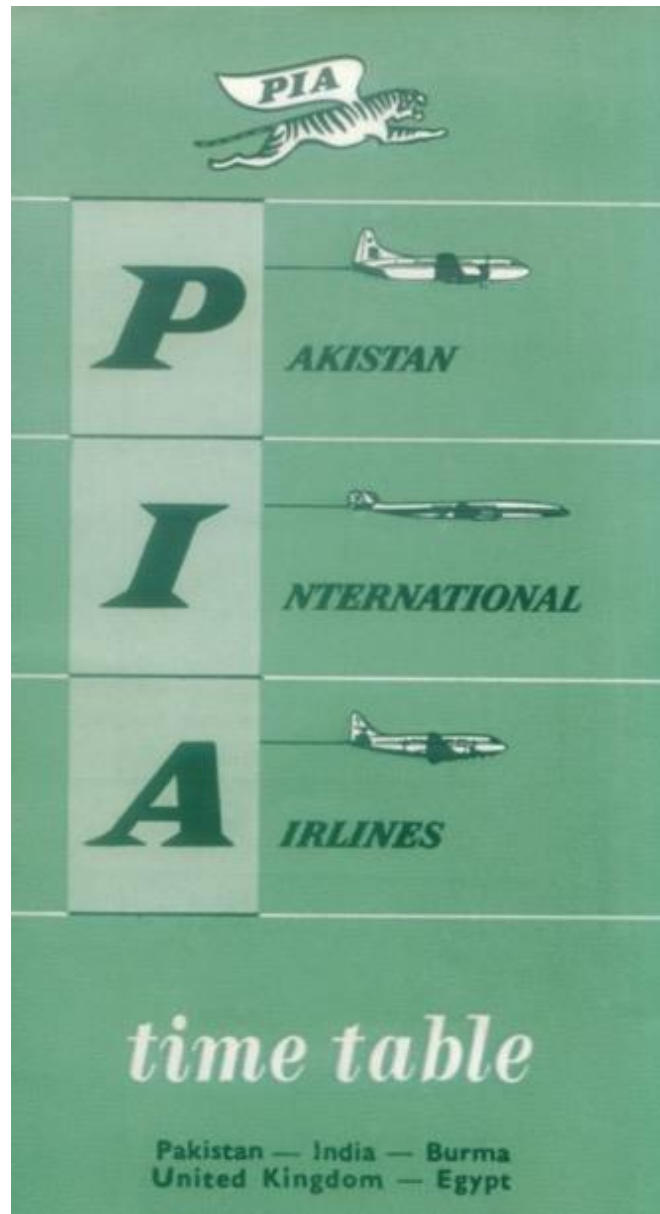


Figure. 7.56: Timetable of PIA flight operation published in on March 1956, Source: Abbas Ali, “Pakistan International Airline”, *History of Pakistan International Airline*, last modified on 01 January 2000, <https://historyofpia.com/> (accessed on 10 October 2021).

⁴⁵⁰ Abbas Ali, “Pakistan International Airline,” *History of Pakistan International Airline*, last modified on 01 January 2000, <https://historyofpia.com/> (accessed on 10 October 2021).

The first print advertisement of PIA got published in one of the leading newspapers in 1956. It revealed an updated logo in word mark style (fig. 7.57, 7.58, and 7.59).



Figure. 7.57: The very first ad of PIA published in one of the leading newspaper in 1956, Published in Pakistan Times, Source: Nadeem F. Paracha, “History fit to Print: 70 years of Pakistan through print ads”, *Daily Times Newspaper*, last modified on 4 August 2017, <https://dailytimes.com.pk/122475/history-fit-to-print-70-years-of-pakistan-through-print-ads/> (accessed on 5 October 2021).



Figure. 7.58: First logo of PIA published in one of the leading newspaper in 1956, Published in Pakistan Times, Source: Nadeem F. Paracha, “History fit to Print: 70 years of Pakistan through print ads”, *Daily Times Newspaper*, last modified on 4 August 2017,

<https://dailytimes.com.pk/122475/history-fit-to-print-70-years-of-pakistan-through-print-ads/>
(accessed on 5 October 2021).



Figure. 7.59: Print advertisement of PIA, printed in DAWN newspaper in 1960, Picture Credit: author.

The airline used its initial letters for the logo design and chose bold, italic, sans-serif font style and an abstract icon of a miniaturized airplane as well. Sleek horizontal lines can be seen in the logo which cross through the letters and the airplane icon.

They are meant to represent movement and the logo has a horizontal rectangular box around which there is a black outline. In these ads, the logo is situated in different places and the complete name of the airline is at the bottom of the ad in the same font style in capital letters. 1970 was the year when PIA's promotional advertisements were printed in the United States of America. They appeared in *LIFE Magazine* and in another introductory brochure (fig. 7.60 and 7.61).⁴⁵¹ In these ads, 'PIA' used a colour logo to promote the airline and also employed the green hue since it was a part of Pakistan's flag.



Figure. 7.60: Coloured logo of PIA published in one advertisement in USA in late 1960s, Printed in *LIFE Magazine*, Source: Nadeem F. Paracha, “History fit to Print: 70 years of

⁴⁵¹ Hamza Siddiq, “I Want to See PIA Dominate the Skies Again,” *DAWN Newspaper*, published on 12 February 2016, <https://www.dawn.com/news/1238606> (accessed on 14 October 2021).

Pakistan through print ads”, *Daily Times Newspaper*, last modified on 4 August 2017, <https://dailytimes.com.pk/122475/history-fit-to-print-70-years-of-pakistan-through-print-ads/> (accessed on 5 October 2021).



Figure. 7.61: PIA logo in coloured printed in the publicity brochure of PIA in United State of America in March, 1970. Source: *Daily Times Newspaper*, last modified on 4 August 2017, <https://dailytimes.com.pk/122475/history-fit-to-print-70-years-of-pakistan-through-print-ads/> (accessed on 5 October 2021).

In 1980, PIA evolved its logo and designed it in two different languages simultaneously, one English and the other one Urdu. This time the slogan of the company also appeared in the logo (fig. 7.62).



Figure. 7.62: Updated logo of PIA, published in the timetable of flight operation, published in November 1980. Source: *Daily Times Newspaper*, last modified on 4 August 2017, <https://dailytimes.com.pk/122475/history-fit-to-print-70-years-of-pakistan-through-print-ads/> (accessed on 5 October 2021).

This logo had undergone the same treatment for both its idioms in its design format. The initial letters were in bold, and sans-serif font style and in a green colour. It gave off a scattered effect as both word marks were separate and used in the header and footer of the layout. Later on, in 1984, it achieved a more composed look on account of its design as the airline evolved its visual identity even further (fig. 7.63).



Figure. 7.63: Timetable of PIA flight operation published October 1984, Source: Abbas Ali, “Pakistan International Airline”, *History of Pakistan International Airline*, last modified on 01 January 2000, <https://historyofpia.com/> (accessed on 10 October 2021).

In this layout, both the bilingual word marks have been placed side by side. As for the name of the airline, it is written under the PIA word mark alongside the slogan. The whole design scheme is in a single national colour and that is none other than green.

In 1989, a new colour scheme emerged for the same logo design. The airline used gold colour for its Urdu word mark and the green colour for the English one (fig. 7.64 and 7.65).



Figure. 7.64: Timetable of PIA flight operation published in December 1989, Source: Abbas Ali, “Pakistan International Airline”, *History of Pakistan International Airline*, last modified on 01 January 2000, <https://historyofpia.com/> (accessed on 10 October 2021).



Figure. 7.65: Logo of PIA published in newspaper ad, in August 1993, Published in DAWN newspaper, Published on 14th August 1993. Picture Credit: Author.

PIA’s logo with the old colour scheme appeared in the one of the leading newspapers in August 1993, in which PIA used both colour schemes. This logo lasted for a very

long time. In 2016, PIA was using the image of *Markhor* which was the national animal on its planes instead of the Pakistani flag and logo of PIA (fig. 7.66).⁴⁵²



Figure. 7.66: Markhor used as the new logo for PIA. Printed on the planes in 2015. Source: Mohammad Asghar, “PIA removes Markhor picture, restores old logo”, *DAWN Newspaper*, last modified on 8 January 2019, <https://www.dawn.com/news/1456213> (accessed on 14 October 2021).

A spokesperson of PIA, Mashood Tajwar said:

The national flag carrier’s old logo has been restored as the public acceptance of Markhor — the country’s national animal — was not good. Besides this the Supreme Court had also barred PIA from replacing the Pakistani flag on the tails of its aircraft. The picture of a Markhor had also been removed from one of the aircrafts after the Supreme Court orders.⁴⁵³

This logo lasted for a very short period of time. The new logo followed the selfsame blue and green colour scheme (fig. 7.67).



Figure. 7.67: Evolve logo of PIA in new colour scheme, Source: Mohammad Asghar, “PIA removes Markhor picture, restores old logo”, *DAWN Newspaper*, last modified on 8 January 2019, <https://www.dawn.com/news/1456213> (accessed on 14 October 2021).

⁴⁵² Mohammad Asghar, “PIA Removes Markhor Picture, Restores Old Logo,” *DAWN Newspaper*, last modified on 8 January 2019, <https://www.dawn.com/news/1456213> (accessed on 14 October 2021).

⁴⁵³ Pippa, “History and Nostalgia: Pakistan’s Golden Era,” *Bagicha* (blog), last modified on 8 February 2017, <https://bagichablog.com/2017/02/08/history-and-nostalgia-pakistans-golden-era/> (accessed on 14 October 2021).

This logo however could not communicate the national identity of Pakistan on an international platform. Therefore, in 2019, PIA shifted to the previous logo (fig. 7.68) with minor changes in its composition.



Figure. 7.68: Evolve logo of PIA in new colour scheme, Source: Mohammad Asghar, “PIA removes Markhor picture, restores old logo”, *DAWN Newspaper*, last modified on 8 January 2019, <https://www.dawn.com/news/1456213> (accessed on 14 October 2021).

This was done by increasing the size of the word Pakistan in order to make it more visible and readable.⁴⁵⁴ Moreover, a rich green colour and noble tone of gold was used in the design scheme. The slogan also became a fundamental part of the logo, and this logo has survived until the present day and time.

7.8. Shaheen Air International (SAI)

Shaheen Air International (SAI) is a private airline that got established in December 1993 with its head office located inside Jinnah International Airport

⁴⁵⁴ PIA, “About Us,” Pakistan International Airline, last modified in 2020, <https://www.piac.com.pk/> (accessed on 16 October 2021).

(Karachi).⁴⁵⁵ The life span of the airline was very brief due to numerous financial crises and ultimately flight operations were cut short due to a paucity of funds. “Its decline started since the last couple of years because of some bad decisions that were made by the management.”⁴⁵⁶ The airline’s first logo was published in a newspaper ad in 1994. This logo contains an icon of a bird Shaheen (eagle) inside a circle. The name of the airline is written under this symbol in italics, semi bold, and capital letters (fig. 7.69).



Figure. 7.69: First logo of SAI (Shaheen Air International), Published on 1994 in The DAWN Newspaper, Picture Credit: Author.

Later in 1995, its upgraded version appeared in colour, and it was emblazoned on the passenger tickets of the airlines (fig. 7.70).



⁴⁵⁵ Saad Hasan, “Take-off: Younger Generation Takes over Shaheen Air’s Command,” The Express TRIBUNE, last modified on 12 December 2013, <https://tribune.com.pk/story/644806/take-off-younger-generation-takes-over-shaheen-airs-command> (accessed on 17 September 2021).

⁴⁵⁶ Zulqernain Tahir, “Owners of Shaheen Air International Flee Abroad,” The DAWN Newspaper, last modified on 07 December 2018, <https://www.dawn.com/news/1449954> (accessed on 17 October 2021).

Figure. 7.70: Updated logo of SAI (Shaheen Air International), Seen in 1995 on the ticket and baggage sticker issued by the airline, Picture Credit: Author.

In this logo, the airline company chose a yellow ochre colour and a blue colour in the emblem not to mention in the word mark. The new word mark can be seen beside the emblem which is written in two different languages, one English and other one Urdu. This resembles the practice of PIA in matters having to do with their logo. Shaheen Airline International used its initial letters in italic sans-serif font style for the word mark in a yellow ochre colour. In later years, the airline engaged in the evolution of its logo, with minor changes in the font style of the word mark. For example, in 1998, the airline changed the yellow ochre colour into a fresh yellow colour and the blue became a bright blue colour (fig. 7.71). In 2002, the font of the word mark became bolder in its overall look (fig. 7.72).



Figure. 7.71: Updated logo of SAI (Shaheen Air International), Seen in 1998 on the ticket and baggage sticker issued by the airline, Anonymous, “Shaheen Air International (SAI)”, *Air Ticket History*, <http://www.airticketshistory.com/WEB/A94SHAHEENAIRINTERNATIONAL.htm> (accessed on 25 October 2021).

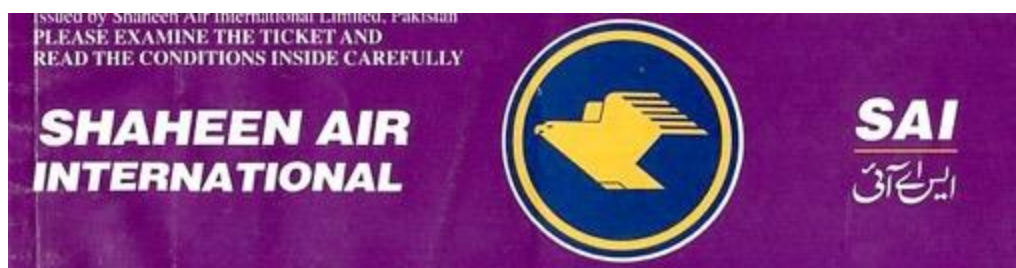


Figure. 7.72: Updated logo of SAI (Shaheen Air International), Seen in 2002 on the ticket and baggage sticker issued by the airline, Anonymous, “Shaheen Air International (SAI)”, *Air Ticket History*,
<http://www.airticketshistory.com/WEB/A94SHAHEENAIRINTERNATIONAL.htm>
(accessed on 25 October 2021).

In 2006, Shaheen Air introduced an updated logo which did not have a circular symbol around the eagle (fig. 7.73).



Figure. 7.73: Updated logo of SAI (Shaheen Air International), Seen in 2006 on the ticket and baggage sticker issued by the airline, Anonymous, “Shaheen Air International (SAI)”, *Air Ticket History*,
<http://www.airticketshistory.com/WEB/A94SHAHEENAIRINTERNATIONAL.htm>
(accessed on 25 October 2021).

The symbol of the eagle became more stylized, and the word mark got updated with the complete name of the airline. The colour scheme was such that a golden shade was used in the symbol and a rich blue colour was prominent in the word mark. This lent a luxurious and stylish look to the logo. SAI celebrated its

twenty-fifth anniversary in 2017. The Chief Commercial Officer of SAI, Mr. Faisal Rafique, unveiled the new logo of Shaheen Airlines (fig. 7.74).⁴⁵⁷



Figure. 7.74: Updated logo of SAI (Shaheen Air International), Unveiled in 2017 by CCO. Mr. Faisal Rafique, SAI. Source: Abdullah Sulehri, “Shaheen Air Logo”, *The Pakistani*, last modified on 03 November 2018, <http://soul.pk/2016/11/02/shaheen-air-international-wins-award-successful-hajj-operation/shaheen-air-logo-2/> (accessed on 25 October 2021).

This logo was way more composed, stylized, and minimalistic than the previous one. The symbol of the eagle was also more simplified in its elements. Finally, the word mark became more stylized and the complete name in capital fonts was used in the logo instead of the initial letters of the airline.

7.9. Valika Textile Mills

The textile industry plays the role of a backbone in the economy of Pakistan. Pakistan’s textile industry happens to be the sixth largest importer of raw cotton. It also happens to be the fourth largest producer of cotton, and the third largest user of this crucial crop.⁴⁵⁸ The textile industry of Pakistan ranks amongst the top enterprises

⁴⁵⁷ PPI, “Shaheen Air Inaugurates New Logo at PTM,” Pakistan Today Newspaper, last modified on 25 November 2018, <https://archive.pakistantoday.com.pk/2017/11/25/shaheen-air-inaugurates-new-logo-at-ptm/> (accessed on 25 October 2021).

⁴⁵⁸ Mazharul Islam Kiron and Munawar Shah, “Textile Industry in Pakistan-An Overview,” Textile Learner, last modified on 23 December 2020, <https://textilelearner.net/textile-industry-in-pakistan-an-overview/> (accessed on 28 October 2021).

on a worldwide level. In 1950, Pakistan Industrial Development Corporation (PIDC) came into being with the objective of starting industrialization in the major fields within the country.

1953 was the year when the first textile mills Valika Textile Mills was inaugurated by the first Governor General of Pakistan.⁴⁵⁹ Mr. Fakhruddin was the founder of Valika Textile Mills and this textile mills played an important role in stabilizing the economy of Pakistan.⁴⁶⁰ Valika Mills first logo was published in a newspaper ad which was printed on 14th August, 1953 (fig. 7.75).⁴⁶¹

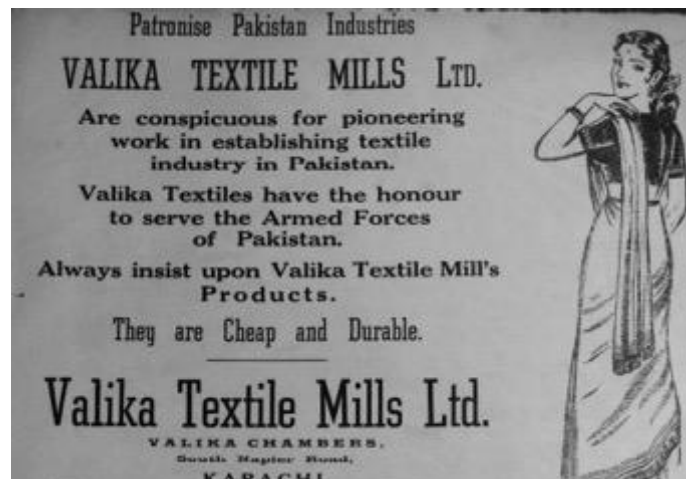


Figure. 7.75: Newspaper ad of Valika Textile Mills and its very first logo design, Printed in 1953, Daily Hilal, Printed on 14th August 1953, <https://www.hilal.gov.pk/uploads/archive/pdf/1728-0-hilal-archive.pdf> (accessed on 05 November 2021).

The name of the company was written in simple textual format which cannot be considered a logo. Later in 1957, another ad got published in a newspaper in which the word mark of the mills can be seen written in bold, straight, capital, and sans-serif

⁴⁵⁹ H.N. Garezi, Behind the Headlines: Take-Over of Valika,” *Middle East Research and Information Project, Inc. (MERIP)* 2, no. 7/8 (1972): 16-18.

⁴⁶⁰ Gardezi, “Behind the Headlines: Take-Over of Valika.”

⁴⁶¹ Gardezi, “Behind the Headlines: Take-Over of Valika,” 20.

font style in inverted commas.⁴⁶² This shows the strength, importance, and unique qualities of the mills (fig. 7.76).



Figure. 7.76: Logo of Valika Textile Mills published in newspaper ad, Printed in 1957, Daily Hilal, <https://www.hilal.gov.pk/uploads/archive/pdf/1728-0-hilal-archive.pdf> (accessed on 05 November 2021).

In January 1958, a newspaper ad got published in which the updated logo of Valika Textile Mills can be seen in word mark type (fig. 7.77).⁴⁶³ They did not write the complete name, but just wrote Valika in stylized, sans-serif yet bold font style. The textile industry of Pakistan faced a sudden downfall in the period from 1973 to December 1992. As a result, 6,600 rotors, 1,136,835 spindles, 71 spinning units, and 7,329 looms were shut down.⁴⁶⁴

⁴⁶² Editor, "Sports Fraternity Mourns Death of Zohra Saifuddin Valika," *SKM Sports* (Blog), last modified on 12 October 2012, <http://skm-sports.blogspot.com/2012/10/sports-fraternity-mourns-death-of-zohra.html> (accessed on 10 November 2021).

⁴⁶³ Editor, "Valika," *Pakistan Textile Journal*, last modified on 2010, <https://www.ptj.com.pk/PTJ-old-ads/1958/January-1958/AD60.htm> (accessed on 11 November 2021).

⁴⁶⁴ Aftab Alam and Mehreen Khan, "Pakistan Textile Industry Facing New Challenges," *Research Journal of International Studies*, no. 14 (2010): 20-29.

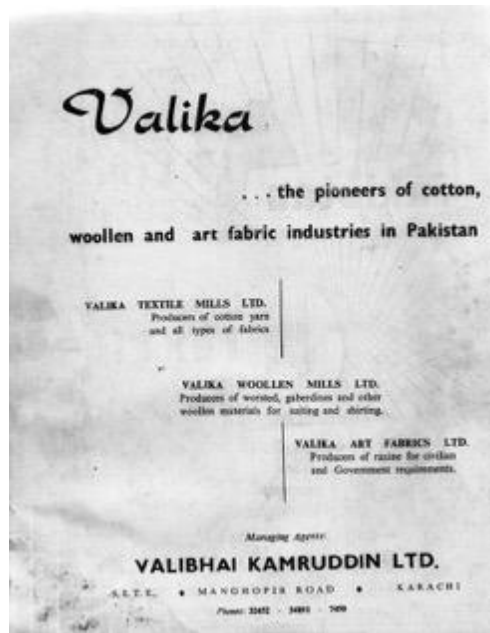


Figure. 7.77: Logo of Valika Textile Mills published in a newspaper ad in Textile Journals, Published in 1958, Source: Editor, “Valika”, *Pakistan Textile Journal*, last modified on 2010, <https://www.ptj.com.pk/PTJ-old-ads/1958/January-1958/AD60.htm> (accessed on 11 November 2021).

In 1992, the Government of Pakistan hired a foreign consultant to find out the reasons behind the deteriorating situation of the local textile industry. The consultant made various observations and one of them was “Pakistan has failed to make real progress in the international market and is being overtaken by many of the neighboring competitor countries.”⁴⁶⁵ After this observation, various textile companies cleaned up their act in accordance with the market requirements. As a result, Valika Mills published their evolved logo in various print formats in 2009 (fig. 7.78).⁴⁶⁶

⁴⁶⁵ Alam et al., “Pakistan Textile Industry Facing New Challenges,” 20-29.

⁴⁶⁶ Roney Smart, “Valika Colour Logo,” Valika Group, last modified- on 29 January 2009, <https://sites.google.com/site/valikagroup/Home> (accessed on 10 November 2021).



Figure. 7.78 (a): Evolve logo of Valika Mills, published in 2009, Source: Roney Smart, “Valika Color Logo”, *Valika Group*, last modified on 29 January 2009, <https://sites.google.com/site/valikagroup/Home> (accessed on 10 November 2021).



Figure. 7.78 (b): Evolve logo of Valika Mills logo re-illustrated by author, re-illustrated in Adobe Illustrator.

The new logo was in colour and had a circular shape. The emblem encompassed the detailed image of a landscape of mountains which also depicted the deserts of Sindh, the waves of the sea and palm trees in green colour, which is the colour of Pakistan’s flag. Moreover, in the circular composition of the emblem, three numerals ‘786’ are written at the top of the landscape. These numerals refer directly to the Quranic Verse “*Bismillah Hir Rahman Nir Rahim,*” meaning “In the Name of

Allah, the Most Gracious and the Most Merciful.”⁴⁶⁷ This symbolic representation has been used by the Muslims of the sub-continent and it derives from the ancient Arabic system of numbers called *abjad*.⁴⁶⁸ The name of the mills was written in both (English and Urdu) languages in a bold print and golden colour to represent riches and luxury. Since then, the logo and the company have survived, and Valika has done its best to stabilize the economic situation and export industry of Pakistan.

7.10. Crescent Textile Mills

Crescent Textile Mills Limited was established in 1950 under the Company Act 1913, in Faisalabad, Pakistan.⁴⁶⁹ Crescent Textile Mills dealt in multiple manufacturing enterprises, for example: combing, dyeing, spinning, weaving, printing, bleaching, stitching, clothing and yarn production. It also manufactured raw cotton fabric and synthetic fibers. Its first logo got published in one of the newspaper ads in 1958 (fig. 7.79).



Figure. 7.79 (a): First logo of Crescent Textile mills Limited, printed in 1958 in newspaper ad, Picutre credit ,author.

⁴⁶⁷ Shaykh Hamid Waqar, “Why is the Number 786 Symbolic in Islam and What Does it Mean?,” The Muslim Vibe, last modified on 7 April 2015, <https://themuslimvibe.com/faith-islam/why-is-the-number-786-symbolic-in-islam> (accessed on 11 November 2021).

⁴⁶⁸ Seyyed Hossein Nasr and Oliver Leaman, *History of Islamic Philosophy* (London: Routledge, 2001), 15.

⁴⁶⁹ BR Research, “The Crescent Textile Mills Limited,” Business Record, last modified on 3 August 2021, <https://www.brecorder.com/news/40110829> (accessed on 11 November 2021).



Figure. 7.79 (b): First logo of Crescent Textile mills Limited logo re-illustrated by author, re-illustrated in Adobe Illustrator.

A circle is divided into four quarters and the one on the upper right-hand side is used for the text whereas the complete name of the mills is written in thin typeface. The composition also suggests the shape of the letter ‘C’ in the form of a circle. A quarter has been subtracted from this and the circular shape contains a spinning wheel in this logo The name of the textile mills is written in stylized, sans-serif font style with all capital letters. In later years, Crescent Textile Mills invested in multiple companies and changed its name into Crescent Group. The evolved logo bore the new name. The new letter mark was based on the initial letters ‘CG’ (fig. 7.80).



Figure. 7.80: First logo of Crescent Group, printed in 1993 in Dawn newspaper ad, Picutre credit , author.

This logo is in outline form with bold and thick font style. The complete name of the company is written on the top of the logo. In 2013, an evolved logo of Crescent Textile was published in one of the local Urdu digests شعاع Shuaa (fig. 7.81).



Figure. 7.81: Evolve logo of Crescent Textile industry, Published in 2013. Source: Novel, “Shuaa Digest”, *Pak Novels Urdu*, Published in March 2013 <https://www.paknovelsurdu.com/urdu-digests/shuaa-digest/page/7/> (accessed on 15 November 2021).

In this logo the previous practice of writing the complete name was curtailed. This new logo was written in capital alphabet letters with serif fonts in rich gold colour to show the royalty of the brand. This was a time when the textile industry was trying to recover from its downfall and attempting to follow the modern trends of the market in order to attract more investors and to improve the export quantity. In 2014, Crescent Textile Mills unveiled a new updated logo of the industry in one of their reports (fig. 7.82).⁴⁷⁰



Figure. 7.82: Updated logo of Crescent Textile Mills with rebranding, Published in 2014, Source: Crescent, “1st Quarter Report”, *Crescent Textile*, last modified on 30 September 2014, <https://www.crescenttextile.com/wp-content/uploads/FN/1st%20Qtr%2030%20Sep%2014.pdf> (accessed on 15 November 2021).

In this report, the textile mills rebranded itself and introduced a new name and image which was none other than *Crestex*. The complete name The Crescent Textile Mills Limited was written under the logo in small size. This updated logo practiced the Less is More Approach with a subtle colour scheme to represent its multiple businesses. The circular shape represents the circle of businesses which came under

⁴⁷⁰ Crescent, “1st Quarter Report,” Crescent Textile, last modified on 30 September 2014, <https://www.crescenttextile.com/wp-content/uploads/FN/1st%20Qtr%2030%20Sep%2014.pdf> (accessed on 15 November 2021).

the umbrella of this company. Besides that, a small circle within a big circle indicated the spinning wheel shape. This logo is timeless and versatile.

7.11. Kohinoor Textile Mills

Kohinoor Textile Mills was established as a public limited company in 1985.⁴⁷¹ It started out as a small weaving unit, but today it has expanded to three major units which finance Pakistan's export businesses such as dyeing, weaving and energy production. These were further divided into bleaching, weaving, buying, dyeing, selling, and yarn-making. This textile industry also dealt in fabrics, synthetic fibers, raw cotton, and electricity supply management.⁴⁷²

Kohinoor's first logo was printed in an ad in 1960 (fig. 7.83).⁴⁷³ The first logo of Kohinoor Textile Mills was a combination of a letter mark and a word mark (fig. 7.84).

⁴⁷¹ Editor, "Kohinoor, Incorporation," Kohinoor Mills, last modified on 2016, <https://www.kohinoormills.com/cmspage/investorpages/26> (accessed on 16 November 2021).

⁴⁷² BR Web Desk, "Kohinoor Mills Limited," Business Record, last modified on 20 May 2020, <https://www.brecorder.com/news/598903> (accessed on 16 November 2021).

⁴⁷³ Editor, "Kohinoor Print Ad," *Pakistan Textile Journal* 59, no. 93(1960): 51.



Figure. 7.83: Kohinoor ad, Published in Pakistan Textile Journal on January 1960, Source: Editor, “Kohinoor”, *Pakistan Textile Journal*, last modified on 2010 <https://www.ptj.com.pk/PTJ-old-ads/1960/January-1960/AD15.htm> (accessed on 11 November 2021).



Figure. 7.84: First logo of Kohinoor, published in Kohinoor ad, Published in Pakistan Textile Journal on January 1960, Source: Editor, “Kohinoor print ad”, *Pakistan Textile Journal* 59, no. 93(1960): 51.

A letter mark was designed with precision. Stylized, serif, and bold font style was used in the logo development. Since Kohinoor was working on multiple fronts such as weaving, loom operations, and dyeing so it was using different logos for each

business.⁴⁷⁴ This logo design survived for more than three decades. After the survey made by the international consultant, the textile industry improved itself in every field. Kohinoor Textile Mills expanded itself and added new machinery to its pre-existing largesse. Moreover, Kohinoor Textile Mills became a mother company and separated its units into Kohinoor Looms Ltd., and Kohinoor Maple Leaf Group.

In 1993, the second logo of Kohinoor Looms Ltd. appeared in a newspaper ad. It was a combination of a word mark and a symbol (fig. 7.85).⁴⁷⁵



Figure. 7.85: Logo of Kohinoor Textile Industry, Kohinoor Looms Ltd., Printed on 1993 in Dawn Newspaper, Picture Credit: author.

This logo was based on geometrical shapes such as triangles and squares. The symbol was in a three-dimensional shape. This logo was based on bold, sans-serif, and capital font to show the importance of the mills in the textile industry. In 2005, Kohinoor Textile Mills Ltd. redesigned its letter mark in the form of a symbol with the help of a geometrically shaped triangle and vertical straight lines (fig. 7.86).⁴⁷⁶

⁴⁷⁴ Hamza Khalid, "Research Report of Kohinoor Textile Mills (KTML)," Slide Share, last modified on 11 May 2015, <https://www.slideshare.net/HamzaZuberi1/doc1-47980221> (accessed on 17 November 2021).

⁴⁷⁶ HR, "Kohinoor Maple Leaf Group Rawalpindi Jobs 2005," Jobz.pk, last modified on 21 April 2019, https://www.jobz.pk/kohinoor-maple-leaf-group-rawalpindi-jobs-2019_jobs-328807.html (accessed on 22 November 2021).

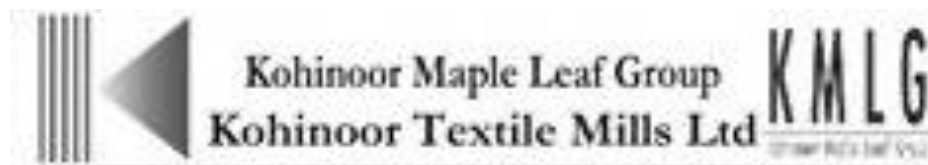


Figure. 7.86: Logo of Kohinoor Maple Leaf Group, Kohinoor Textile Mills Ltd., published in newspaper ad on 2005, source: HR, “Kohinoor Maple Leaf Group Rawalpindi Jobs 2005”, *Jobz.pk*, last modified on 21 April 2019, https://www.jobz.pk/kohinoor-maple-leaf-group-rawalpindi-jobs-2019_jobs-328807.html (accessed on 22 November 2021).

This evolved symbol was in the style of the previous logo, yet it was simpler in its consistency. The complete name of the mills was written with the letter mark in bold, stylized, and serif font. Kohinoor Textile Mills published its new logo in 2010 (fig. 7.87).⁴⁷⁷



Figure. 7.87: Logo of Kohinoor Textile Mills Limited, published on the website in 2010, Source: Sohail Ahmad, “KTMML eyes at top-line growth of Rs. 27bn in FY21”, *The Newswar*, last modified on 27 November 2020, <https://thenewswars.com/ktml-eyes-at-top-line-growth-of-rs27bn-in-fy21/> (accessed on 22 November 2021).

⁴⁷⁷ Sohail Ahmad, “KTMML Eyes at Top-Line Growth of Rs. 27 Bn in FY21,” *The Newswar*, last modified on 27 November 2020, <https://thenewswars.com/ktml-eyes-at-top-line-growth-of-rs27bn-in-fy21/> (accessed on 22 November 2021).

The name of the mills was written in sentence format in a sleek and sans-serif font style. In 2015, another evolved letter mark of the mills appeared in a job ad in a newspaper (fig. 7.88).⁴⁷⁸



Figure. 7.88: Logo of Kohinoor Mills Ltd., published in newspaper ad on 2015, source: HR, “Fashion Designers Job in Kohinoor Mills Limited”, *Jobz.pk*, last modified on 23 March 2015, https://www.jobz.pk/fashion-designers-job-in-kohinoor-mills-limited_jobs-141015.html (accessed on 22 November 2021).

This letter mark communicated the concept of textile weaving since it had become a specialty of Kohinoor. Kohinoor gained fame as one of the leading companies of weaving and yarn-making in South Asia with the passage of time. The stylized yet minimalistic design of the letter mark fulfilled the contemporary design requirements. The name of the mills is written under the letter mark in the selfsame serif font style with the only difference being that it is in capital letters and the words ‘textile’ and ‘limited’ have been removed from the logo (fig. 7.89).



Figure. 7.89: Logo of Kohinoor Mills, published on official website in 2015, source: Kohinoor, “Home”, *Kohinoor Mills*, last modified on 2016, <https://www.kohinoormills.com/cmspage/investorpages/26> (accessed on 22 November 2021).

⁴⁷⁸ HR, “Fashion Designers Job in Kohinoor Mills Limited,” *Jobz.pk*, last modified on 23 March 2015, https://www.jobz.pk/fashion-designers-job-in-kohinoor-mills-limited_jobs-141015.html (accessed on 22 November 2021).

This is the first logo which appears in colour. They chose the colour scheme of green and white to mark their identity as a Pakistani company on an international platform. This evolved logo of Kohinoor Mills Limited has remained the same since 2015, as it is a logo which is timeless, versatile and with a minimalistic design approach.

7.12. Shell

Shell is an international company with a hundred years of history behind it. It deals in petroleum and gas. In 1907, Dutch royalty owned the company which was known as Royal Dutch Shell Group (fig. 7.90).



Figure. 7.90: Logo Royal Dutch Petroleum Company, Designed in 1897, Source: Shell, “Brand History”, *Shell*, last modified on 2015, <https://www.shell.com/about-us/our-heritage/our-brand-history.html> (accessed on 24 November 2021).

However, this business became popularly known as Shell and the designed logo had this name in the year 1900 (fig. 7.91).⁴⁷⁹ The first logo was based on a monochrome drawn image of a seashell, which was not very popular. This image of a shell had black stripes and a white base colour with a black outline. Royal Dutch Shell Company made forays into the sub-continent in 1903 under the partnership of Shell Transport & Trading Company and Royal Dutch Petroleum Company.



Figure. 7.91: Shell Logo, Designed in 1900, Source: David Airey, “Shell Brand”, *LogoDesign Love*, last modified on 30 April 2008, <https://www.logodesignlove.com/shell-logo-design-evolution> (accessed on 24 November 2021).

In accordance with their partnership, they supplied petroleum products in the sub-continent.⁴⁸⁰ In 1928, their logo appeared in a newspaper ad (fig. 7.92) and had a different formation from the logo which was used by other countries at that time in history (fig. 7.93).

⁴⁷⁹ Shell, “Brand History,” Shell, last modified on 2015, <https://www.shell.com/about-us/our-heritage/our-brand-history.html> (accessed on 24 November 2021).

⁴⁸⁰ Stephen Howarth, *A Century in Oil: The Shell Transport and Trading Company 1897-1997* (United States of America: Trafalgar Square Publishing, 1998), 55.

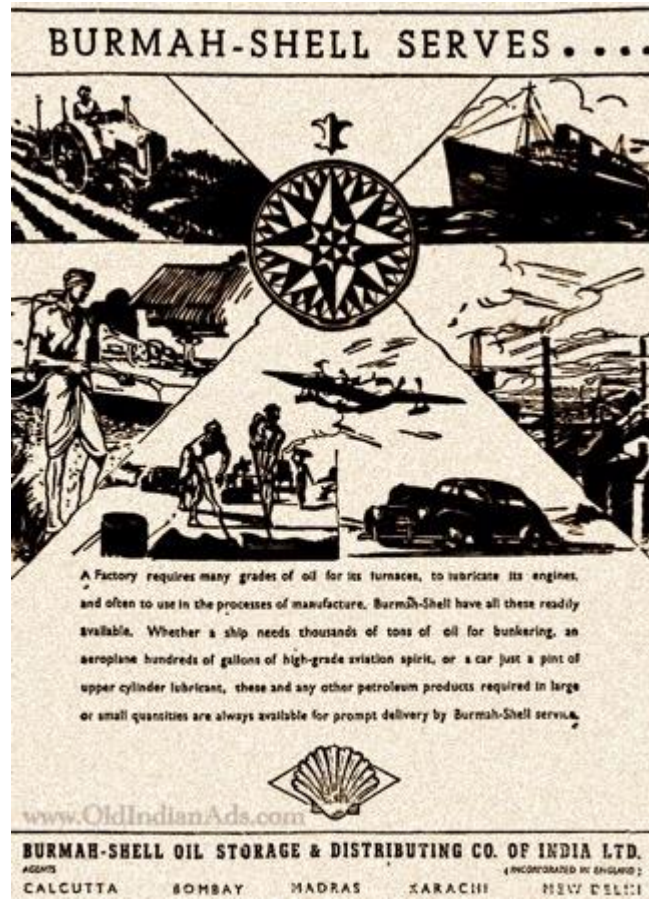


Figure. 7.92: Shell Logo, Printed in newspaper in India in 1941, Source: Admin, “1941: Burmah Shell”, *Old Indian Ads*, <http://oldindianads.com/print/1941-burmah-shell> (accessed on 25 November 2021).

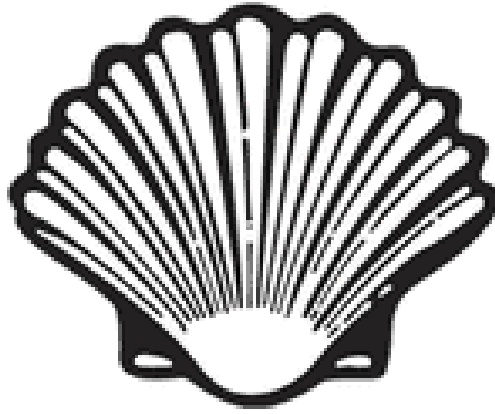


Figure. 7.93: Shell Logo in International market, 1930, Source: David Airey, “Shell Brand”, *LogoDesign Love*, last modified on 30 April 2008, <https://www.logodesignlove.com/shell-logo-design-evolution> (accessed on 24 November 2021).

In 1953, an ad of Shell got printed in one of the leading daily newspapers *Hilal*, which contained a letter mark of شیل (Shell) to communicate with the local audience in their native tongue (fig. 7.94 and 7.95).⁴⁸¹



Figure. 7.94: Shell newspaper ad, Published in Daily Hilal Newspaper in 1953, Source: Editor, “Shell”, *Daily Hilal Newspaper*, August 14, 1953, 24.

⁴⁸¹ Editor, “Shell,” *Daily Hilal Newspaper*, August 14, 1953, 24.



Figure. 7.95: Shell Logo in newspaper ad, Published in Daily Hilal Newspaper in 1953, Source: Editor, “Shell”, *Daily Hilal Newspaper*, August 14, 1953, 24.

This was an utterly distinct letter mark in the logo from that which had been in favor in the other countries of the world at that time (fig. 7.96). The logo which has been used in the West was based on the shell icon with the name Shell in it. In the sub-continent though the name of the company had been in the local language, which was Urdu without any icon. At that time, the literacy rate was low, and this was a product which was mostly used by truck drivers. Thus, the company published its ad in the Urdu language and also wrote the logo in Urdu for the sake of the users.



Figure. 7.96: Shell Logo in International market, 1948-1955, Source: David Airey, “Shell Brand”, *LogoDesign Love*, last modified on 30 April 2008, <https://www.logodesignlove.com/shell-logo-design-evolution> (accessed on 24 November 2021).



Figure. 7.97: Shell Logo in International market, published in 1971, Source: David Airey, “Shell Brand”, *LogoDesign Love*, last modified on 30 April 2008, <https://www.logodesignlove.com/shell-logo-design-evolution> (accessed on 24 November 2021).

Shell enhanced their distribution capabilities in 1928 and Burmah Oil Company Limited from India merged with the Royal Dutch Shell Company. As a result, Burmah Shell Oil Storage and Distribution Company was established in India.⁴⁸² In 1947, after the partition of India and Pakistan, the company’s name got changed to Burmah Shell Oil Distribution Company of Pakistan.⁴⁸³ Moreover in 1970, fifty one percent of the shares of the company were purchased by the Pakistani company, so they changed the company name to Pakistan Burmah Shell (PBS) Ltd. In 1999, the General Post Office issued a postal stamp dealing with Shell’s history in Pakistan which was proof of the fact that Shell’s logo timeline was different in Pakistan from the rest of the world (fig. 7.98 and 7.99).

⁴⁸² Stephen Howarth, *A Century in Oil: The Shell Transport and Trading Company 1897-1997* (United Kingdom: Weidenfeld & Nicolson Ltd, 1998), 148.

⁴⁸³ Shell, “Shell History in Pakistan,” Shell-History, last modified on 2019, <https://www.shell.com.pk/about-us/who-we-are/our-history.html> (accessed on 24 November 2021).



Figure. 7.98: Shell Logos history in Pakistan, published in 1999, Published by General Post Office, Source: <https://collectorbazar.com/item/pakistan-1999-shell-oil-in-pakistan-mnh-excellent-condition-29540-d-187784/> (accessed on 24 November 2021).

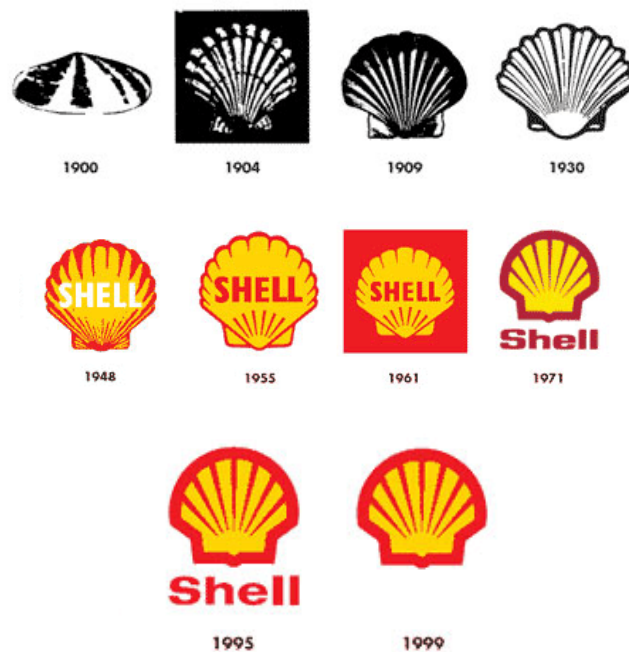


Figure. 7.99: Shell Logos history in World, Source: David Airey, "Shell Brand", *LogoDesign Love*, last modified on 30 April 2008, <https://www.logodesignlove.com/shell-logo-design-evolution> (accessed on 24 November 2021).



Figure. 7.100: Shell logo in Pakistani advertisement, screenshot from the TVC, TVC onaired in 2015, Source: Web Desk, “Shell Pakistan’s Latest TVC ‘Real Destination’ – A Heart Touching Tribute to Local Truck Drivers & Farmers”, *Brand Synario*, last modified on 15 April 2016, <https://www.brandsynario.com/shell-pakistans-latest-tvc-real-destination-a-heart-touching-tribute-to-local-truck-drivers-farmers/> (accessed on 29 November 2021).



Figure. 7.101: Current logo of Shell, Designed by Raymond Loewy, Designed in 1971, Source: Energy Companies, “Shell Logo”, *1000 Logos*, last modified on 25 August 2021, <https://1000logos.net/shell-logo/> (accessed on 29 November 2021).

In 1955, a uniform and identical symbol for the Shell logo was used in the Pakistani market. Since then, the Shell logo has been the same as the rest of the world (fig. 7.100). Raymond Loewy designed the current emblem of Shell in 1971. He designed this in the art deco style with a round shape at the top and the yellow image has a thick outline in red colour (fig. 7.101).⁴⁸⁴ This neat, clean, and lucid emblem has an appearance which is elegant, stylish and exudes sturdiness.

7.13. Pakistan State Oil (PSO)

Pakistan State Oil is one of the petroleum companies which can be traced back to the year 1974. At first, this company got established with the name of Pakistan National Oil (PNO).⁴⁸⁵ Pakistan National Oil Company come into being when the Federal Government of Pakistan took over two different companies, Pakistan National Oil (PNO) and Dawood Petroleum Limited (DPL). These two companies were present in the subcontinent before its partition. Pakistan National Oil was a federal government-owned company which used the national animal of Pakistan *Markhor* (*Capra Falconeri*)⁴⁸⁶ in their logo (fig. 7.102).⁴⁸⁷

⁴⁸⁴ Energy Companies, "Shell Logo," *1000 Logos*, last modified on 25 August 2021, <https://1000logos.net/shell-logo/> (accessed on 29 November 2021).

⁴⁸⁵ Editor, "Our History," PSO PK, last modified on November 2021, <https://psopk.com/en/about-us/our-history> (accessed on 01 December 2021).

⁴⁸⁶ Web Desk, "Pakistan Fetches Record-High Revenue through Markhor Trophy Hunting," *The News International*, last modified on 05 November 2021, <https://www.thenews.com.pk/latest/906320-pakistan-fetches-highest-amount-through-markhor-trophy-hunting> (accessed on 01 December 2021).

⁴⁸⁷ UK Essays, "History of the Pakistan State Oil Company Business Essay," UK Essays, published on 1 January 2015, <https://www.ukessays.com/essays/business/history-of-the-pakistan-state-oil-company-business-essay.php> (accessed on 1 December 2021).



Figure. 7.102: Pakistan National Oil Logo, Published on 1st January 1964, Source: Editor, “Our History”, *PSO PK*, last modified on 2021, <https://psopk.com/en/about-us/our-history> (accessed on 01 December 2021).

Later in June 1974, Petroleum Storage Development Corporation (PSDC) was established and then in 1976, PSDC got renamed as State Oil Company Limited (SOCL) and introduced its new logo titled Premium (fig. 7.103).



Figure. 7.103: Logo of Premier Oil Company Limited, Published on 1970, Source: Editor, “Pakistan State Oil”, *DEVEX*, last modified on 2020, <https://www.devex.com/organizations/pakistan-state-oil-29916> (accessed on 01 December 2021).

The merger of State Oil Company Limited and Premier Oil Company Limited ultimately led to the formation of Pakistan State Oil (PSO) in December

1976.⁴⁸⁸ Moreover, the first logo of PSO was introduced and adopted by the dealers (fig. 7.104).



Figure. 7.104: Logo of Pakistan State Oil, Introduced in 1976, Source: UKEssays, “History of the Pakistan State Oil Company Business Essay”, *UK Essays*, published on 1 January 2015, <https://www.ukessays.com/essays/business/history-of-the-pakistan-state-oil-company-business-essay.php> (accessed on 1 December 2021).

The new logo of PSO comprised the initial letters of Pakistan State Oil in bold and sans-serif font in bright red colour against a white strip. This logo is designed in a rectangular octagonal shape with a thick green colour border and two green strips on the top and bottom of the white strip which contains the text. The green colour represents the identity of Pakistan. In 1999, PSO made some changes in the internal structure of the organization and introduced a new visual identity in their logo (fig. 7.105).⁴⁸⁹

⁴⁸⁸ Essays, “History of the Pakistan State Oil Company Business Essay.”

⁴⁸⁹ Editor, “Our History,” PSO PK, last modified on November 2021, <https://psopk.com/en/about-us/our-history> (accessed on 01 December 2021).



Figure. 7.105: Evolve logo of PSO, Introduced in 1999, Source: Editor, “Our History”, *PSO PK*, last modified on November 2021, <https://psopk.com/en/about-us/our-history> (accessed on 01 December 2021).

The new logo was in a circular shape but also consisted of initial letters in bold, sans-serif font style. In this logo, the font style was elongated and written in green colour. Bright royal blue colour was used as at the base of the circle on which a yellow sun can be seen. In the foreground of the logo, a crescent in green colour is visible beside the font. However, the font and the crescent both have a thin white outline. The whole composition is circular, and the circle suggests a sense of continuity. This lesson of progress is also associated with the sun and moon which are signs of the alternation of night and day. The complete name of the petroleum company is written under the emblem of PSO in the same sans-serif and italic font in green colour. Ever since, the company has survived without any changes in the design of its logo.

7.14. Pakistan Post Office

The history of Pakistan Post Office can be traced back to the first half of the nineteenth century in the subcontinent during the period of the British Raj. Back then, the reward (price) and penalty of delivering a letter was decided upon by the 1837 Post Office Act.⁴⁹⁰ The year was 1850 when, in Western India, the Sindh region had four major offices in the cities of Shikarpur, Sukkur, Karachi, and Hyderabad. The postal letters from these areas were transported to Bombay by mail men known as *Kasids*.⁴⁹¹ At that time, stamps were used as a source of identity for the postal department.

The stamps served the same purpose as they did in the British or Roman courts. The first stamp used by the post office in the sub-continent was *Scinde Dawk*. It was designed by *Sir Bartle Frere*, in 1852, in the province of *Scinde*⁴⁹² (which is now spelt as Sindh) (fig. 7.106).⁴⁹³



Figure. 7.106: Scinde Dawk Stamp, Embossed without colour, Designed by Sir Bartle Frere in 1852, Source: Geoffrey Clarke, *The Post Office of India and its Story* (London: John Lane; New York, John Lane Company, 1921), 178.

⁴⁹⁰ Geoffrey Clarke, *The Post Office of India and its Story* (London and New York: John Lane Company, 1921), 31.

⁴⁹¹ R. Walia, "Celebrating 150 Years of Scinde Dawk Stamps," *The Tribune India*, published on 28 December 2002, <https://www.tribuneindia.com/2002/20021228/windows/main2.htm> (accessed on 03 December 2021).

⁴⁹² Scinde was a district of India, surrounding by hill tribes, all of whom were robbers and plunderers. An army was ultimately necessary to preserve the peace.

⁴⁹³ Clarke, *The Post Office of India, and its Story*, 178.

Stamps from Scinde District were very valuable and consisted of three basic types:

- a) Embossed design without any colour on white paper (fig.5.106)
- b) Embossed in blue colour on white paper (fig. 7.107)
- c) Vermilion wafers that were embossed (fig. 7.108).



Figure. 7.107: Scinde Dawk Stamp, Embossed in Blue colour, Designed by Sir Bartle Frere in 1852, Source: Geoffrey Clarke, *The Post Office of India and its Story* (London: John Lane; New York, John Lane Company, 1921), 178.



Figure. 7.108: Scinde Dawk Stamp, Embossed on vermillion wafer, Designed by Sir Bartle Frere in 1852, Source: Geoffrey Clarke, *The Post Office of India and its Story* (London: John Lane; New York, John Lane Company, 1921), 178.

These stamps had a design format based on a heart-shaped symbol divided into three sections and each section bore a letter in it. These letters were 'E', 'I' and 'C' and they stood for East India Company.

The stamps had been used since September 1854. Initially, the postal organization in the British Raj was solely used by officials. Later in 1837 a public postal system was established and the production of a variety of stamps was introduced accordingly.⁴⁹⁴ The Court of Directors in London and within the Indian Government held serious discussions on the issue whether these stamps should be mass-produced or not. The former had a desire that they be printed in London. However keeping economy in mind, it was decided that quality stamps could be produced in India. Later on, various stamps were produced, and the public began purchasing them in 1860. Indian postal stamps were printed in a smaller size than the English stamps and had the inscription East India Postage engraved on them. In 1882, *Messrs. De La Rue* designed a stamp that had a comparatively larger size and changed the inscription to Indian Postage.⁴⁹⁵ From that time onwards, various postal stamps were printed, and all were British Series. An example was the Specimen Victorian Issue (fig. 7.109), Specimen Edwardian and Georgian Issue (fig. 7.110). The post office in the British Raj had a great deal of western influence which could be seen reflected in the stamps for decades. Rawalpindi has the oldest GPO office which was established in 1876.⁴⁹⁶ By the time of the partition in 1947, Pakistan Post

⁴⁹⁴ R. Walia, "Celebrating 150 Years of Scinde Dawk Stamps," *The Tribune India*, printed on Saturday, 28 December 2002, <https://www.tribuneindia.com/2002/20021228/windows/main2.htm> (accessed on 09 December 2021).

⁴⁹⁵ Geoffrey Clarke, *The Post Office of India and its Story* (London and New York: John Lane Company, 1921), 165.

⁴⁹⁶ Aamir Yasin, "Postal Services-Thriving in the Age of Internet," *The DAWN Newspaper*, published on 16 July 2017, <https://www.dawn.com/news/1345604> (accessed on 10 December 2021).

Office came into being. The post office began dealing in both types of services: telegrams and telegraphs.



Figure. 7.109: Postal Stamps from British Raj, Specimen Victorian Issue, Source: Source: Geoffrey Clarke, *The Post Office of India and its Story* (London: John Lane; New York, John Lane Company, 1921), 183.



Figure. 7.110: Postal Stamps from British Raj, Specimen Edwardian and Georgian Issues, Source: Source: Geoffrey Clarke, *The Post Office of India, and its Story* (London: John Lane; New York, John Lane Company, 1921), 183.

The very first visual identity of Pakistan Post Office carried the influence of the British Raj even though it was manifested after the birth of Pakistan (fig. 7.111).



Figure. 7.111: Pakistan Post Office Logo with british influence, Source: Newsposts, “Pakistan Post to Expand its Network with 15,000 New Outlets”, *Post and Parcel*, last modified on 22 February 2019, <https://postandparcel.info/101479/news/pakistan-post-to-expand-its-network-with-15000-new-outlets/> (accessed on 09 December 2021).

In this logo, the image of a crown can be seen which is Victorian in nature. Also, a musical instrument (trumpet) suggests a call of duty to do something. Basically, it is a sign which represents the telegraphic services, and the crossed arrows depict speed and direction. In 1987, Pakistan Post Office published a stamp in order to celebrate its fortieth anniversary in which an updated logo can be seen (fig. 7.112 and 7.113).



Figure. 7.112: Stamp published on the 40th Anniversary of Pakistan Post Office with updated logo. Source: Wahid Zia, “40 Years of Pakistan Post Office (1947-1987)”, *Pakistan Philatelic Net Club*, last modified on 15 August 2009, <http://paknetmag.blogspot.com/2009/08/40-years-of-pakistan-post-office-1947.html> (accessed on 10 December 2021).



Figure. 7.113 (a): Logo of Pakistan Post Office, published on the 40th Anniversary of Pakistan Post Office. Source: Wahid Zia, “40 Years of Pakistan Post Office (1947-1987)”, *Pakistan Philatelic Net Club*, last modified on 15 August 2009, <http://paknetmag.blogspot.com/2009/08/40-years-of-pakistan-post-office-1947.html> (accessed on 10 December 2021).



Figure. 7.113 (b): Logo of Pakistan Post Office, re-illustrated by author, re-illustrated in Adobe Illustrator and Photoshop

This visual identity evolved into a traditional emblem design and ultimately abandoned British influence. The crescent moon with a star replaced the crown and as for the trumpet, it was replaced by a local and ethnic musical instrument which looks like a trumpet but is actually known as a *Baja* in the native language. In between these two elements there is a blue coloured banner on which the name Pakistan Post is written in Urdu. The vision of the post office is written on the crescent in Urdu as well. In the 1990s, this emblem was designed, and the name of Pakistan Post was penned beneath the emblem in bold, sans-serif and capital letters in the English language. The distance between the words written on the crescent decreased and the calligraphy became more elegant in its demeanor (fig. 7.114 and 7.115).



Figure. 7.114: Logo of Pakistan Post Office, Updated in 1990s, Picture credit: Tanveer Shehzad, Source: Aamir Yasin, “Postal Services-Thriving in the Age of Internet”, *The DAWN Newspaper*, published on 16 July 2017, <https://www.dawn.com/news/1345604> (accessed on 10 December 2021).



Figure. 7.115: Pakistan Post Updated logo, Black and White and Coloured Variation, Designed in 1990s, Source: Staff Reporter, “Pakistan Post Introduces Digital Financial Services”, *The Nation Newspaper*, published on 04 June 2020, <https://nation.com.pk/04-Jun-2020/pakistan-post-introduces-digital-financial-services> (accessed on 10 December 2021).

This logo was used by the post office till 2015 in various newspaper ads and in other official pursuits. However, in this period, the post office also used a novel logo. There was even a time when these two different designs were used simultaneously. In 2007, Pakistan Post Office launched a brand-new logo as a result of rebranding (fig. 7.116 and 7.117).⁴⁹⁷

⁴⁹⁷ Waheed Rahman, “Pakistan Post Stamps/Tickets,” My Collecting Hobbies, last modified on 3 September 2011, <http://collectinghobbies.blogspot.com/2011/09/pakistan-post-stampstickets.html> (accessed on 10 December 2021).



Figure. 7.116: Pakistan Post Updated logo, exhibited on the letter boxes, updated in 2007, Source: Fawad Maqsood, “Rs370mn allocated for re-branding 550 Pakistan Post offices”, *Business Recorder*, last modified on 18 May 2018, <https://www.brecorder.com/news/418468/rs370mn-allocated-for-re-branding-550-pakistan-post-offices> (accessed on 10 December 2021).



Figure. 7.117: Postal stamp of rebranding, Pakistan Post launched a new logo in 2007 in the result of rebranding, Source: Waheed Rahman, “Pakistan Post Stamps/tickets”, *My Collecting hobbies*, last modified on 3 September 2011, <http://collectinghobbies.blogspot.com/2011/09/pakistan-post-stamstickets.html> (accessed on 10 December 2021).

The symbol in this logo has been completely transformed and the depiction of joining hands is prominent although the name is the same as in the previous logo.

This logo was extant till 2016 (fig. 7.118).



Figure. 7.118: Display of Old logo in a ceremony, held in 2015, Source: Correspondent, “Pakistan Post Stops Opening New Accounts”, *The Express Tribune*, published on 14 November 2020, <https://tribune.com.pk/story/2272262/pakistan-post-stops-opening-new-accounts> (accessed on 10 December 2021).

Towards the end of 2015, Pakistan Post Office decided to completely computerize its data and launch new services online to enhance its services and facilitate its consumers. As a result, consumer loyalty skyrocketed. To launch the new services, a fresh visual identity was obviously required for the post office. With the Postal Amendments Agenda, the Government of Pakistan upgraded its offices by means of rebranding and changed the look of the logo to rejuvenate the brand image.⁴⁹⁸ The new logo of Pakistan Post fulfilled all the requirements of contemporary logo design (fig. 7.119 and 7.120).

⁴⁹⁸ News Desk, “Pakistan Post to Computerize GPOs Record,” *NEWS Pakistan*, last modified on 25 May 2018, <https://newspakistan.tv/pakistan-post-to-computerize-gpos-record/> (accessed on 13 December 2021).



Figure. 7.119: Rebranded logo of Pakistan Post, launched in 2015, Source: Newa Desk, “Pakistan Post to Computerize GPOs Record”, *NEWS Pakistan*, last modified on 25 May 2018, <https://newspakistan.tv/pakistan-post-to-computerize-gpos-record/> (accessed on 13 December 2021).



Figure. 7.120: Rebranding of letterbox with updated logo of Pakistan Post, launched in 2015, Picture Credit: Author.

The symbol in the logo design was a representation of a paper airplane in simplified form and it is facing a downwards direction. The name Post Office was written in the previously designed font style and the name Pakistan Post is also written in the Urdu language.

7.15. Suzuki and Pak-Suzuki Motors

Suzuki is a Japanese company which was established in 1909 by Michio Suzuki.⁴⁹⁹ Suzuki's products are very popular in Pakistan because of their affordable prices and efficient maintenance. Suzuki appeared in Pakistan in 1975, when there were only two manufacturers who dealt in pickup trucks.⁵⁰⁰ The first advertisement of Suzuki was published in 1978 in Pakistan. In this advert, the company wrote its name in Urdu in order to communicate with the local audience (fig. 7.121).



Figure. 7.121: SUZUKI Motor's ad in Pakistan, logo in both Urdu and English Language, Published on 13 May 1978 in Prestige, Karachi, Pakistan.

⁴⁹⁹ Eric N. Addams, "Suzuki Logo Design History and Evolution," Logo Realm, last modified on 2012, <https://logorealm.com/suzuki-logo/> (accessed on 14 December 2021).

⁵⁰⁰ Usman Ansari, "The Story of Suzuki in Pakistan- From 1970s to the Year 2016," *Pak Wheels* (blog), last modified on 04 April 2016, <https://www.pakwheels.com/blog/suzuki-in-pakistan-1970-to-2016/> (accessed on 14 December 2021).

In 1983, Pak Suzuki Motors was formed as a result of a joint venture between Suzuki Motor Corporation (SMC) Japan and Pakistan Automobile Corporation Limited (PACO), which was represented by the Government of Pakistan. Thus PAK-Suzuki Motors started commercial manufacturing in 1984.⁵⁰¹ Suzuki's first logo represented the idea of how the company struggled to build its four-stroke engines. PAK-Suzuki Motors introduced its first car in 1955 (fig. 7.122).



Figure. 7.122: SUZUKI's Logo , Designed and Introduced in 1950, Source: Aleksei Titov, "SUZUKI Logo", *List Car Brands*, last modified on 22 June 2019, <https://listcarbrands.com/suzuki-logo/> (accessed on 14 December 2021).

The logo of Suzuki was designed with careful attention to detail. This was to embody the Japanese culture and heritage. The letter mark was designed with the initial letter 'S'. It is indeed a clever design since the 'S' has lines and curves within a four cornered shape. This is an impersonation of Japanese Kanji characters, and it

⁵⁰¹ Website, "Milestones," Suzuki Pakistan, last modified on 2020, <https://www.suzukipakistan.com/corporate> (accessed on 14 December 2021).

was done in order to make it acceptable for the Japanese people. The title of the company in word mark form was written under the letter mark in composed, bold, and balanced letters in the English language. The four diagonal lines represent the four-stroke engine. Also, the 'S' is shaped like a diamond which makes it more memorable and recognizable.

When Suzuki was first introduced in Pakistan in 1975, it came with a logo design in which the name of the company was written towards the right-hand side of the letter mark. Also, a horizontal line was drawn underneath the combination mark (fig. 7.123 and 7.124).



Figure. 7.123: SUZUKI's Logo, Designed and Introduced in 1975, Printed in Dawn Newspaper in 1981, Picture Credit: Author.



Figure. 7.124: SUZUKI's Logo in colour, Designed and Introduced in 1975, Published in International Market, Source: Anonymous, "Suzuki", *Logo-Timeline*, <https://logo-timeline.fandom.com/Suzuki> (accessed on 14 December 2021).

In 1983, PAK SUZUKI Motors introduced a distinguished logo which followed in the footsteps of the previous logo and added the 'P' in the letter mark alongside the letter 'S' in a circular form (fig. 7.125).

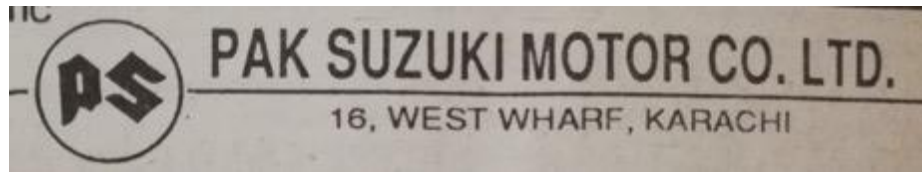


Figure. 7.125: PAK-SUZUKI's Logo, Designed and Published in 1983, Printed in a leading newspaper in Karachi in 1984, Picture Credit: Author.

This logo was not well-composed since the letter 'P' was not proportionate to the letter 'S'. The font style in the word mark had undergone changes and did not meld with the original logo. In later years, the company introduced a coloured version of the logo in the corporate style which the company had been using universally. This was in a warm red hue which exuded energy and action. The colour blue which accompanied it represented tranquility, peace, and loyalty (fig. 7.126).



Figure. 7.126: PAK-SUZUKI's Logo, Picture taken in 2007 during the ceremony organized by PAK SUZUKI Motors Ltd.

In 1990, Suzuki introduced its new identity on a global level in the form of a simplified and minimalistic colour theme (fig. 7.127).



Figure. 7.127: SUZUKI Motor's logo, Introduced in 1990 in International Market. Source: Anonymous, "SUZUKI Logo", *1000 LOGOS*, last modified on 08 December 2021, <https://1000logos.net/suzuki-logo/> (accessed on 14 December 2021).

In this updated logo, the size of the letter mark has increased, and the ratio of the word mark has decreased. This gave a balanced ratio of seventy and thirty in its overall visual gestalt. On the other hand, Pakistan introduced a logo with balanced ratio between the letter mark and word mark in 2009. Along with this there appeared a tagline on the left side of the logo in a box. This was in an entirely different font style (fig. 7.128).



Figure. 7.128: PAK- SUZUKI Motor's logo, Introduced in 2009 in Pakistani Market. Source: Website, "Milestones", *Suzuki Pakistan*, last modified on 2020, <https://www.suzukipakistan.com/corporate> (accessed on 14 December 2021).

Suzuki's logo has been viewed from a different angle in Pakistan as per requirement and availability of resources. Basically, the logo is designed with a "Less is More Approach" which makes it appear to be more recognizable, memorable, versatile, and timeless. This logo has survived the company's different

stages, innovations, and experimentation in graphic design. It has always lent the company an image of youth and rejuvenation.

7.16. Ghandhara Nissan Limited

Ghandhara Nissan Limited is a Pakistan-based company with its headquarters in Karachi. It was incorporated on 8 August 1981 as a private limited company and changed into a public sector company in 1992.⁵⁰² The first visual identity of the company appeared in black and white visuals in a newspaper ad with the company name written in both English and Urdu (fig. 7.129).



Figure. 7.129: Ghandhara Industries Limited first logo, appeared in 1982, printed in both languages English and Urdu, Source: Usman Hanif, “Ghandhara Nissan Limited”, *The Express TRIBUNE Newspaper*, published on 16 November 2018, <https://tribune.com.pk/gandhara-nissan-limited> (accessed on 15 December 2021).

However, the company chose the *Chakra* as a symbol and straight semi-bold font to write the name of the company. The title is a direct reference to Ghandhara Civilization in which Buddhism was practiced as both an art and a religion. The *Chakra* holds a prime importance in Buddhism as a channel of energy.⁵⁰³ In 1989, a

⁵⁰² Editor, “About US,” Ghandhara Nissan Limited, last modified on 18 October 2021, <https://gandharanissan.com.pk/page-about-us> (accessed on 15 December 2021).

⁵⁰³ K.M. “Chakras and Buddhism – The Zen Universe,” The Zen Universe, last modified on 15 August 2019, <https://thezenuniverse.org/chakras-and-buddhism-the-zen-universe/> (accessed on 15 December 2021).

coloured version of the logo appeared with minor changes in its formation (fig. 7.130).



Figure. 7.130: Logo of Ghandhara Industries Limited, first colour logo, appeared in 1989, Source: Dilawar Hussain, “A Promising Business Venture”, *The DAWN Newspaper*, published on 01 June 2015, <https://www.dawn.com/news/1185345> (accessed on 15 December 2021).

The *Chakra* symbol was now a tire with yellow lines and a thick black circular border. The name of the company was written in red along with a straight, sans-serif font style in capital letters. The new version of the logo appeared after 1990 and in it the font style was replaced by a serif font style (fig. 7.131).



Figure. 7.131: Logo of Ghandhara Industries Limited, first colour logo, appeared after 1990, Source: Anonymous, “Ghandhara Nissan Limited (GHNL) Top Pick from Auto Sector!!”, *Shaikh Financial Services*, last modified on 20 May 2005, <https://sfsresearch.wordpress.com/2005/05/20/gbandhara-nissan-limited-ghnl-top-pick-from-auto-sector/> (accessed on 15 December 2020).

In 1992, the logo’s font style underwent improvement. It became bolder, stronger, in capital letters and looked attractive despite its simplicity. The visual

quality of the logo design justified the company's vision of producing powerful vehicles (fig. 7.132).



Figure. 7.132: Updated Logo of Ghandhara Industries Limited, appeared in 1992, Source: Ahmad Shehryar, “The Future of Ghandhara Nissan Still Uncertain In Pakistan”, *The Dawn Newspaper*, last modified on 26 Jan 2005, <https://www.pakwheels.com/blog/future-ghandhara-nissan-still-uncertain-pakistan/> (accessed on 15 December 2020).

Ghandhara Nissan Limited engaged in some rebranding towards the end of 2020. They introduced a new corporate colour for their identity yet sustained the original symbol and font style (fig. 7.133).⁵⁰⁴



Figure. 7.133: Evolved Logo of Ghandhara Industries Limited, Rebranding in the end of 2020, Source: News Desk, “Ghandhara Nissan: Making hay While the Sun Shines”, *Mett is*

⁵⁰⁴ Usman Hanif, “Ghandhara Nissan Set to Launch SUV,” *The Express TRIBUNE*, last modified on 27 July 2021, <https://tribune.com.pk/story/2312301/ghandhara-nissan-set-to-launch-suv> (accessed on 15 December 2021).

Global NEWS, last modified on 27 July 2021, <https://mettisglobal.news/ghandhara-nissan-making-hay-while-the-sun-shines/> (accessed on 15 December 2021).

The company chose a red and black colour scheme for their corporate identity. The logo of the company has however been minimalistic since the beginning and this trend has been sustained through the decades.

7.17. DG Khan Cement Company Limited

DG Khan Cement Company Limited is one of the oldest industries of Pakistan. It was established in 1978 under the control of State Cement Corporation.⁵⁰⁵ The first plant was located near Dera Ghazi Khan and that is the reason behind the company's name DG Cement. DG Cement started operations in 1986. They imported plants and machinery from Japan. However, this company was owned by Mian Mansha who was the owner of Nishat Group.⁵⁰⁶ The first logo of DG Khan Cement Company Limited appeared in one of the local newspapers in 1988 (fig. 7.134).



Figure. 7.134: First logo of DG Khan Cement Company Limited, Printed in The Dawn Newspaper in 1988, Picture Credit: Author,

⁵⁰⁵ News Desk, "DG Khan Cement Company Limited-Brief History," Business Recorder, last modified on 16 June 2005, <https://fp.brecorder.com/2005/06/20050616282085/> (accessed on 29 December 2021).

⁵⁰⁶ Salman Siddiqui, "DG Khan Cement's Hub Plant to come Online by December this Year: May not Result in Major Price War since Demand in South is Increasing," The Express TRIBUNE, published on 18 July 2017, <https://tribune.com.pk/story/1460333/dg-khan-cements-hub-plant-come-online-december-year> (accessed on 29 December 2021).

The company chose a thick bold serif font for the letter's 'D' and 'G'. On the other hand, a sans-serif yet semi-bold font style was chosen for the word 'cement'. Although all the letters are capitalized, the size of the letters 'DG' are bigger than the letters 'cement'. This makes 'DG' appear to be more prominent which reflects the strength of its products. In the early nineties, a new version of the logo appeared on the face of its products. A newspaper advertisement of the products carried the iconic pictogram of an 'elephant' above the letters 'DG'. The word 'cement' is written below it on the black box in colour (fig. 7.135).



Figure. 7.135: Updated logo of DG Khan Cement Company Limited, printed in newspaper ads, Printed on 1990, Picture credit and recreated by Author.

The company introduced three different products and each of them had a different colour. Yet the same visual representation is present in all of them. This is in the form of a pictogram of an elephant which soon became the corporate symbol of the company (fig. 7.136).⁵⁰⁷

⁵⁰⁷ DG Khan Cement, "Annual Report 2018," DG Khan Cement Company Limited, modified on 2018, https://www.dgcement.com/financial-reports/2017_18_f.pdf (accessed on 29 December 2021).



Figure. 7.136: Different product images of company, Source: Staff Reporter, “DG Khan Cement books profit of Rs. 4.1B”, *The Nation Newspaper*, published on 11 September 2012, <https://nation.com.pk/11-Sep-2012/-dg-khan-cement-books-profit-of-rs4-1b> (accessed on 29 December 2021).

DG Khan Cement Company did not change their logo much. Yet the logo fulfills the requirements of modern design. This logo is a good example of timeless creations since it fits in with the current design trends.

7.18. Dadabhoy Cement Industries Limited

Dadabhoy is the title of a group of entrepreneurs that have been working in Pakistan since its creation. The impulse for this conglomerate was initiated by Mr. Abdul Ghani Dadabhoy from Karachi. Mr. Abdul Ghani played an important role in the industrialization of a newly born Pakistan. He started cotton exchange trading and later on set up different businesses in Pakistan. Dadabhoy Cement Industries Limited is one of the oldest mega projects of the Dadabhoy Group.⁵⁰⁸ Dadabhoy cement industry started manufacturing operations in 1978. At this time, the Sindh Government was looking forward to support and utilize local machinery and

⁵⁰⁸ Editor, “About Us,” M.H. DADABHOY GROUP OF COMPANIES, <https://mhdadabhoy.com/> (accessed on 30 December 2021).

equipment. Dadabhoy took the initiative and laid the very fabric of the plant. It was titled ‘Heavy Mechanical Complex, Taxila’ and it became the first cement plant of Pakistan. It was situated in Kalu Kohar, Dadu District (Sindh).⁵⁰⁹



Figure. 7.137: Packaging of M.H. Dadabhoy Group Cement products, Source: Anonymous, “Infinity for Cement Equipment”, *Cement Equipment Organization*, https://www.cementequipment.org/home/everything-you-need-to-know-about-innovative-cements/attachment/img_60edd0b5a4780/ (accessed on 30 December 2021).

The first visual representation of Dadabhoy Cement Industries Limited can be seen on the packaging of their products (fig. 7.137). Dadabhoy designed its visual identity in the form of a combination mark which consisted of a letter mark and the company name in the logo (fig. 7.138).

⁵⁰⁹ Editor, “Dadabhoy Cement Industries Limited (DCIL),” M.H. DADABHOY GROUP OF COMPANIES, <http://mhdadabhoy.com/dadabhoy-cement-industries-limited-dcil/> (accessed on 30 December 2021).



Figure. 7.138: Logo of Dadabhoy, published or designed in 1950s, Source: Editor, “About Us”, *M.H. DADABHOY GROUP OF COMPANIES*, <https://mhdadabhoy.com/> (accessed on 30 December 2021).

They chose the initial letter ‘D’ and used it as an icon in stylized form. It comprised thick and heavy slab-like forms which gave an aura of power, density, and dominance to the logo design. Dadabhoy chose the same insignia in all of its business enterprises yet with slight changes (fig. 7.139).



Figure. 7.139: Logos of M.H. Dadabhoy Groups, two different logos of Dadabhoy Institute of Higher Education, Source: Report, “39th Annual Report 2019”, *M.H. Dadabhoy Group*, published in 2019, <https://www.psx.com.pk/psx/files-attachment/?file=142459.pdf> (accessed on 30 December 2021).

Dadabhoy Cement Industries Limited also picked the same logo with the complete name of their company written on the right side of the combination mark in a similar font style (fig. 7.140).

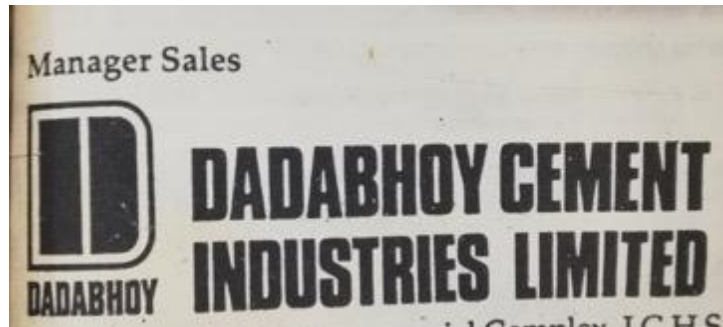


Figure. 7.140: Logos of Dadabhoy Cement Industries Limited, Printed in Dawn Newspaper, Printed in August 1993, Picture Credit: Author.

Their logo did not change one bit since the foundation of the company. Thus, the group did not leave its designated life cycle. One of the main reasons for this was that the logo was versatile, timeless and had a minimalistic design approach. This was the philosophy of the company since day one and so it never appeared old-fashioned in its outlook. The cement industry of Pakistan had various logos which didn't change much with the passage of time. This made them take on a stronger identity among the other industries.

7.19. Kinnaird College for Women University (KCU)

Kinnaird College for Women was established in May 1913 as the residential college for intermediate female students.⁵¹⁰ This was the time of the British Raj in India, and it was a British individual who took the initiative to lay the foundation of this institution of education. The early educational systems of the sub-continent were focused on imparting skills related to the caste system. They instructed the individuals about their duties regarding their caste and station in life. Later on, as the population increased, the educational system evolved, and the Buddhist Centers at

⁵¹⁰ Editor, "History," Kinnaird College for Women University, last modified on December 2021, <http://www.kinnaird.edu.pk/about-kinnaird/> (accessed on 12 January 2022).

Nalanda and Varanasi became important hubs of learning. Yet the traditional format of education was to keep a focus on religion alone. There were two heterodox schools at that time. One of them taught Buddhist beliefs and the second one inculcated the Jain faith in its pupils. The Buddhist school was more prone to teach other subjects such as: medicine, logic, grammar, philosophy, arts, crafts, and metaphysics. The institutes with a Buddhist educational system lasted for many eons. The students from Central Asia and China used to come to India for the sake of gaining knowledge from Buddhist schools.

From the Late Middle Ages till the Early Modern Era, the Dawn of Islam was resplendent throughout the sub-continent. Islamic education spread in the region. It was a traditional educational system. Later on, an institutional educational system was introduced by the Pre-Mughal emperor, *Qutb-ud-Din Aybak*, and other Muslim luminaries like *Nizamuddin Auliya* and *Moinuddin Chishti*.⁵¹¹ The institutions included *Madrassas* and *Maktabas* which delivered knowledge regarding different subjects such as: philosophy, mathematics, grammar and law. These fields of endeavor were influenced by the Greek traditions which were passed on via the Persian language. The Mughals expanded the educational system into multiple domains which included the sciences and also ancient languages like Sanskrit. There was also a large group which believed in a private tuition system for education in India.

In colonial times, Roman Catholics known as *Jesuits* started their college system in India and founded the very first college, Saint Paul's College in Goa (in

⁵¹¹ Anonymous, "History of Education in the Indian Subcontinent," Alchetron, last modified on 15 August 2018, <https://alchetron.com/History-of-education-in-the-Indian-subcontinent> (accessed on 13 January 2022).

1542).⁵¹² This was where they taught different subjects free of cost. Students from all over Europe came to study in this college. Today, nothing exists of this institute except the remains of its main gate and ruins from its main building. This is so although it was the prototype for hundreds of other colleges which were established in India at that time. All of these colleges followed the British way of education. One of them is St. Xavier's College, which was founded in 1860 in Calcutta and became affiliated with Calcutta University in 1862 (fig. 7.141).⁵¹³



Figure. 7.141: Crest of St. Xavier's College, Founded by St. Xavier in 1862, Calcutta.
Source: Editor, "Jesuits and Education in India", *St. Xavier's College (Autonomous), Kolkata*, last modified on 2019, <https://www.sxccal.edu/jesuits-and-education/> (accessed on 13 January 2022).

⁵¹² Britannica Editors of Encyclopedia, "Jesuit," *Encyclopedia Britannica*, December 26, 2019. <https://www.britannica.com/topic/Jesuits> (accessed on 13 January 2022).

⁵¹³ Editor, "Jesuits and Education in India," *St. Xavier's College (Autonomous), Kolkata*, last modified on 2019, <https://www.sxccal.edu/jesuits-and-education/> (accessed on 13 January 2022).

This institution had a visual identity based upon multiple images and symbols which composed the crest of St. Xavier's College. This crest's design is based on the Patron Saint Francis Xavier's family.⁵¹⁴ The crest has been modified by adopting various images from the local surroundings. The focal point of the logo is an escutcheon which is divided into two portions. The lower region is in "Chequy, Argent and Sable". However, the upper area is in a blue colour and contains the image of a tiger and a palm tree. This blue area was sidelined by the symbolic representation of a Palacio of Xavier which consists of a silver crescent moon. The name of the college St. Xavier's College, Calcutta is written in the form of a garter which encircles the escutcheon with a yellowish colour and has holy rays of light emanating from a cross on the top. A scroll is passing through the bottom region which contains the motto of the college: *Nihil Ultra* (Nothing Beyond). According to the Jesuits' methodology the crest represents courage, dignity, a call from beyond and the shining glory which endures and reaches for ever higher planes of existence.

In the days of the British in India, the mode of teaching was in English. It was mandatory to speed up the rate of modernization in the area. This resulted in an educational system of double standards where one group was in the favor of an English mode of education and the other group believed that the education should be in the local language.⁵¹⁵ The British laid the foundations of hundreds of colleges in the times of the British Raj and one of them was the Kinnaird College for Women. The earliest logo of Kinnaird College could be traced from 1974 onwards. It was

⁵¹⁴ Editor, "Jesuits and Education in India."

⁵¹⁵ Indranil Banerjee, "The British in India: A Well-Researched Compendium of the People who Ran the Raj," Deccan Chronicle, published on 27 November 2018, <https://www.deccanchronicle.com/lifestyle/books-and-art/271118/the-british-in-india-a-well-researched-compedium-of-the-people-who-r.html> (accessed on 13 January 2022).

captured in one or two photographs, which are not focused and hence unclear (fig. 7.142 and 7.143).

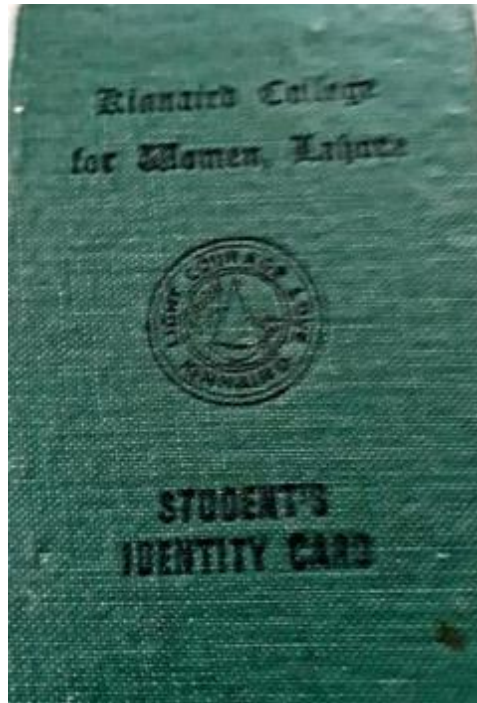


Figure. 7.142: Student Identity Card contain the Kinnared College for Women, Lahore's logo, Posted by Shaista Karim, "Shama-e-Ferozan, Lahore Pakistan, Foreigners in own Land 1972-1975", *Shama's Website*, last modified on 13 August 2021, <https://www.shama-e-ferozan.com/218539880> (accessed on 18 January 2022).

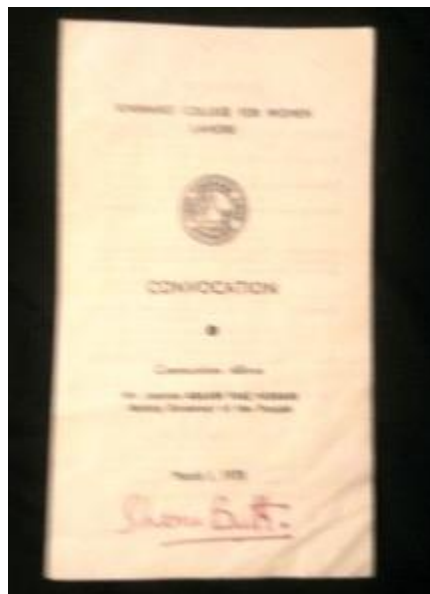


Figure. 7.143: Convocation Document of Kinnared College for Women, Lahore's logo, Posted by Shaista Karim, "Shama-e-Ferozan, Lahore Pakistan, Foreigners in own Land 1972-1975", *Shama's Website*, last modified on 13 August 2021, <https://www.shama-e-ferozan.com/218539880> (accessed on 18 January 2022).

In 1995, the college celebrated eighty years of its existence and published a stamp depicting the college campus. The college's logo is there as well (fig. 7.144 and 7.145).⁵¹⁶



Figure. 7.144: Postal stamp of Pakistan published to celebrate the 80 years anniversary of Kinnared College for Women, Lahore. Published in November 1995, Source: Ainy, "A commemorative Postage Stamp on over 80 Years of Women's Education: Kinnaird College

⁵¹⁶ Ainy, "A Commemorative Postage Stamp on Over 80 Years of Women's Education: Kinnaird College for Women, Lahore," I Stamp Collection, last modified on 8 January 2017, <https://istampgallery.com/kinnaird-college-for-women-lahore/> (accessed on 18 January 2022).

for Women, Lahore”, *I Stamp Collection*, last modified on 8 January 2017, <https://istampgallery.com/kinnaird-college-for-women-lahore/> (accessed on 18 January 2022).



Figure. 7.145: Postal stamp of Pakistan published to celebrate the 80 years anniversary of Kinnaird College for Women, Lahore. Published in November 1995, Re-Draw by Author.

The logo of Kinnaird College was in a circular shape and contained images of a lotus flower with a lamp. Also, a brightly lit lamp with a curved flame is shown in the form of a lamp. There is an edgy abstract shape in the background of the glimmering image which could be taken to be a mountain and the sun’s rays. The motto or vision of the college is written in the garter form which encircles the upper side, and the name of the college is at the bottom of the circle.

This logo was not in an escutcheon-like shape in the beginning but in the later years (after 1966) that image got added to the logo. This can be seen in one of the old pictures of the sports day which was held in 1966 (fig. 7.146 and 7.147).⁵¹⁷

⁵¹⁷ Editor, “Kinnaird Archive Center,” Kinnaird College for Women University, last modified on December 2021, <http://www.kinnaird.edu.pk/kac/> (accessed on 12 January 2022).



Figure. 7.146: Winners of the Inter Collegiate Sports event with their sport teacher, event held in 1966. Source: Editor, “Kinnared Archive Center”, *Kinnared College for Women University*, last modified on December 2021, <http://www.kinnaird.edu.pk/kac/> (accessed on 12 January 2022).



Figure. 7.147: Close-up image of Winners of the Inter Collegiate Sports event with their sport teacher, event held in 1966. Source: Editor, “Kinnared Archive Center”, *Kinnared*

College for Women University, last modified on December 2021, <http://www.kinnaird.edu.pk/kac/> (accessed on 12 January 2022).

The coloured version of the logo appeared in the late 90s in which the escutcheon shape became more prominent with the backdrop of a shadow. In the evolved logo, the edgy abstract style became prominent, and the curved flame was removed (fig. 7.148).



Figure. 7.148: Logo of Kinnared College in colour, updated in late ninetees. Source: Editor, “Kinnared Archive Center”, *Kinnared College for Women University*, last modified on December 2021, <http://www.kinnaird.edu.pk/kac/> (accessed on 12 January 2022).

After one or two years, the entire colour scheme was changed, and the circular shape was divided into two colours: red and blue. However, the shield remained white in its colour with a gray outline (fig. 7.149).



Figure. 7.149: Updated colour scheme of Logo, Source: Anonymous, “Kinnaird College”, *Study Results*, last modified on 28 June 2011, <http://study.result.pk/kinnaird-college/> (accessed on 19 January 2022).

After the millennium, Kinnaird College gained an autonomous new logo which had a changed colour scheme. In this logo, the missing curved flame makes a re-appearance, and the shape of the lotus flower becomes more visible as well (fig. 7.150).



Figure. 7.150: Updated logo of Kinnaird College for Women, Appeared in early 2000s, Source, Qasim Khan, “Kinnaird College”, *Lahore History*, last modified on 18 December 2014, <http://lahore.city-history.com/kinnaird-college.html> (accessed on 19 January 2022).

Thus, the logo of Kinnaird College did not face any drastic changes. Yet the escutcheon-like shape was added to the logo, and it is borrowed from the times of the British Raj. This specific shape does not belong to the traditional culture of the sub-continent. This is a shield-like shape which can be seen in the British Empire as the coat of arms and emblem of the East India Company (fig. 7.151).



Figure. 7.151: Coat of Arms (1689), East India Company British Raj British Empire East Indies, Incorporated by Royal charter in 1600, Source: Britannica Editors of Encyclopedia. "East India Company." *Encyclopedia Britannica*, last modified on February 12, 2021. <https://www.britannica.com/topic/East-India-Company> (accessed on 19 January 2022).

Educational institutes borrowed the shield from the foreign British settlers. This specific shape can be seen in other Pakistani educational institutes as well.

7.20. Lahore College for Women University (LCWU)

Lahore College for Women University (LCWU) is another educational institute which was established in May 1922 during the British Raj in the capacity of an intermediate residential college.⁵¹⁸ This institute was located in the province of Punjab. The first logo of Lahore College totally resembled other logos or emblems which had been designed under the British or Jesuit influence. This logo contains different objects as symbolic representations of the motto which is written towards the bottom of the scroll alongside the escutcheon-like shape (fig. 7.152 and 7.153).

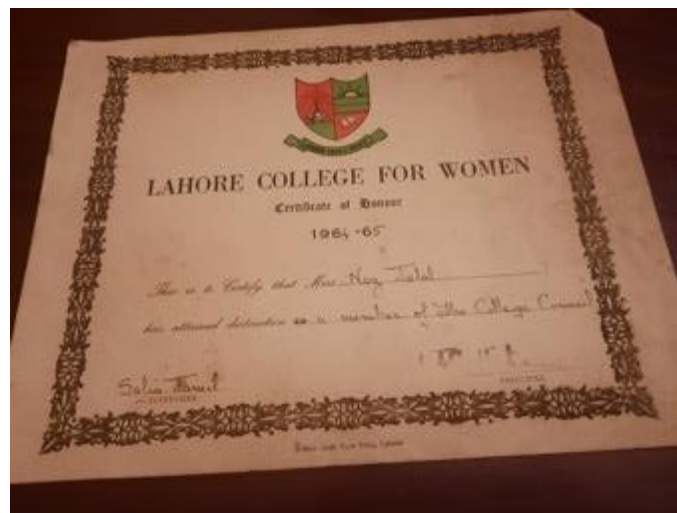


Figure. 7.152: Certificate image of Roll of Honor, presented in 1965, Source: Picture from LCWU History Museum, picture credit author.

⁵¹⁸ Editor, "History and Excellence," LCWU, last modified on 2022, <https://www.lcwu.edu.pk/about/history-excellence.html> (accessed on 20 January 2022).



Figure. 7.153: Re-drawing of Lahore College logo from the certificate, redraw by author, redraw in Adobe Illustrator.

A running fountain, open book and rising sun with resplendent light rays are present in the logo as an indirect representation of strong belief and solid faith. The fountain and the rising sun are actually symbols of love, a brand-new day and life itself.⁵¹⁹ As for the open book, it is a symbolic representation of solemn prayer, the Bible and wisdom.

In the 1970s, a new logo entered the scene. This logo was more or less influenced by the previous logo, yet somehow it paid heed to the local or cultural symbols (fig. 7.154).

⁵¹⁹ M.G. Easton, M.A., and D.D., *Illustrated Bible Dictionary, Third Edition* (California: Thomas Nelson, 1897), F.



Figure. 7.154: Evolve design of LC logo, design by a student in 1970s till to date, Re-draw by Author.

The motto of the college was written within the escutcheon-like shape in the local language of Pakistan that is Urdu in a curved form. In this updated logo, two scrolls have been added. One of these is at the top of the shield and it contains the motto in English. The second scroll is located at the bottom of the shield and represents the name of the college. Both texts are written in sans-serif fonts. Symbols within the escutcheon-like shape are replaced with Islamic arches from the historical Mughal architectural period. This architectural style can be seen in the *Diwan-e-Aam*, at Lahore Fort (fig. 7.155).



Figure. 7.155: Picture of Diwan-e-Aam in Lahore Fort, Photograph by Author.

Lahore is known for its glorious Mughal architecture. There was a time when the river Ravi used to pass through the area adjacent to the Lahore Fort. The royal family and common people used to see the Ravi from *Diwan-e-Aam*. It is this Ravi River which is shown in the form of waves behind the architecture. There is also a rising sun in simplified form. In the foreground, there is an open book which symbolizes knowledge.



Figure. 7.156: Logo unveiled in 1997 at the celebration of silver jubilee. Source: Document from LCWU History Museum Achieve, re-draw by author in Adobe Illustrator.

Lahore College celebrated its Silver Jubilee in 1997. It unveiled a new logo of Lahore College for Women (fig. 7.156). This logo was distinct from the previous one and was based on the architecture of *Ganga Ram Building*. This is one of the oldest buildings in the premises of Lahore College which was built by Sir Ganga Ram during the British Raj. In the foreground of the composition, an image of a student can be seen in a graduation cap. ‘Seventy-Five Years of Success’ says the textual matter in semi-circular shape at the top of the architecture. As for the name of the college, it can be seen at the bottom of the composition. Both letters are written in capital and sans-serif font style. This logo survived for a couple of years and was used on the letterheads of the college for official correspondence purposes. The college achieved the status of a university in September 2002. This was a time when the old logo was revived with a slight change in the name of the college (fig. 7.157).



Figure. 7.157: Revived design of LCWU logo in 2002, Source: Source: Document from LCWU History Museum Achieve, re-draw by author in Adobe Illustrator.

The word ‘University’ was added to the name of the college and written at the bottom of the logo were the words Lahore College for Women University. However, the logo does not present a minimalistic approach although it adopted elements from the local culture.

7.21. University of Karachi

This is a public research university. The University of Karachi (UOK) is located in the province of Sindh. It was established in 1951.⁵²⁰ This university had its foundation stone laid after the partition of India. Its architectural plan was designed by Mohsin Baig.⁵²¹ The logo of the university has not changed since its foundation (fig. 7.158).



Figure. 7.158: Logo of University of Karachi, established in 1951, Designed by Mohsin Baig, Source: Editor, “About Us”, *University of Karachi*, last modified on 2013, <https://uok.edu.pk/welcome-address.php> (accessed on 24 January 2022).

⁵²⁰ Editor, “About Us,” University of Karachi, last modified on 2013, <https://uok.edu.pk/welcome-address.php> (accessed on 24 January 2022).

⁵²¹ Riaz-ul-Haq, “2013 Rank: Three Pakistani Universities among World’s Top 200,” The Express Tribune, published on 17 June 2013, <https://tribune.com.pk/story/564260/2013-rankings-three-pakistani-universities-among-worlds-top-200> (accessed on 24 January 2022).

As this university was established after the partition, its logo was based on the elements taken from the geographical features of the province. Yet the logo design adopted certain things from the logo of St. Xavier's College (fig. 7.141). The logo of Karachi University is in a circular shape with a slight modification in the form of a break in the circle which represents a crescent shape. The logo of the university is designed in green and white colours which are the colours of Pakistan's national flag. The motto of the university is written in the Arabic language رَبِّ زِدْنِي عِلْمًا, meaning 'O my Lord! Advance me in Knowledge'. Karachi has access to the ocean which is represented in the logo by showing a picture of flowing waves. The motto رَبِّ زِدْنِي عِلْمًا is written in a boat-like shape. The word رَبِّ is situated towards the base of the boat and the rest of the words in the calligraphic format go on to construct the complete form of the boat. A scroll has been added at the bottom of the crescent moon which has the name of the university in Urdu language on it. The elements used for the icon of the logo had been taken from the surroundings to fulfil the requirements of the local visual vocabulary. Yet the composition of the logo almost completely takes its inspiration from the British Period.

Chapter 8

CONCLUSION

Visual communication is very important and has a strong impact on the human mind. Human beings basically think on a visual basis. A picture is worth a million words. Renowned brands have readily identifiable icons – just take a look at Nike or Apple or Shell – which consist of strong simple images that connect with consumers.⁵²² A logo could be a flag, a signature, an escutcheon or even a street sign. A logo does not sell (directly), it just identifies the product or service. It is rarely a description of a business.⁵²³ If in the business of communication, “Image is King”, the essence of this image, that is the logo, is the jewel in the crown.⁵²⁴

A logo can be seen in various guises, for example, in the form of a flag or a signature. Gaze at the flag of any country in the world. It will be aesthetically beautiful and have pleasant symbols on it. The flag of Saudi Arabia has a script in Arabic upon its surface (fig. 8.1).



Figure 8.1. Saudi Arabia Flag, designed and finalized in 1921 by Abdulaziz Abdulrahman Al-Saud, Source: Whitney Smith, “Flag of Saudi Arabia,” *Britannica*, published on February

⁵²² Tom Peters, *The Brand You* (New York: Alfred A. Knopf, Inc., 1999), 41.

⁵²³ Paul Rand, “Logos, Flags, and Escutcheons,” AIGA, published in 1991, <https://www.paulrand.design/writing/articles/1991-logos-flags-and-escutcheons.html> (accessed on 25 December 2021).

⁵²⁴ Rand, “Logo, Flag, and Escutcheons.”

14, 2018, <https://www.britannica.com/topic/flag-of-Saudi-Arabia> (accessed on 20 April 20, 2022).

The flag of Pakistan has a crescent and star depicted on it (fig. 4.35).



Figure 4.35. Pakistan flag, adopted in 1947. Designed by Syed Amir-Uddin Kedwail. Name: Parçam-e Sitarah o-Hilal (Flag of the Crescent and Star) Source: www.flagpedia.net (accessed on 10th march, 2017)



Figure 4.34. Netherlands flag, adopted in 1572. Officially adopted on 19th February, 1937. Name: flag of the kingdom of the Netherlands. Source: www.flagpedia.net (accessed on 10th march, 2017)

Netherlands' flag has three different colour strips (fig. 4.34). As for the flag of the United States of America, it has a geometrical pattern (fig. 8.2). Flags have different symbols imprinted on them, yet they are all elegant and functional as well. On a battlefield, a flag's appeal is more important than its aesthetic rationale. It is a fact that the nastiest flag is nevertheless beautiful for the individual who identifies

with it on a patriotic level. That is because “beauty lies in the eyes of the beholder.”⁵²⁵ This is so whether the occasion be war or peace and it is reflected in both the flags and the logos. Every individual holds sentimental values which are directed towards their flag. One believes that their flag is the most beautiful among the rest of the insignia. This is the same in the case of logo design. Every company cherishes its logo design. If a design can be refined, without disturbing its image, it seems a reasonable step to take. A logo after all is an instrument of pride and should display its best side.

The beginning of logo design can be traced all the way back to Ancient Greece, Egypt, and Indus Valley. In these civilizations, different symbols were used to mark myriad identities for various purposes. These included: court proceedings, trade deals and the demarcation of territory. Modern logo, in the present era, has its origins in the Renaissance and thirteenth century. That was when stonemasons, potters, and goldsmiths took the initiative to chisel and press logos in wood and paper to mark their ownership in the form of signatures. In the nineteenth century, the industrial revolution hit mankind with a bang and new techniques were introduced for mass production, such as lithography. This was the beginning of printing companies. Since then, the style and design of logos has continued to grow and evolve in different eras in accordance with the temper of the times. The very first mark which was used to lend identity to any business was designed in the late fifteenth century in Bauhaus by a printer named Johannes Hamman de Landoia Venice (fig. 4.11).⁵²⁶ This was designed in black and white. In 1870, colour printing appeared in newspapers.

⁵²⁵ Bgambhir, “Beauty Lies in the Eyes of the Beholder,” *University of MELBOURNE, Scientific Scribble* (blog), published on August 30, 2013, <https://blogs.unimelb.edu.au/sciencecommunication/2013/08/30/beauty-lies-in-the-eyes-of-the-beholder/> (accessed on 21 April 2022).

⁵²⁶ Dan Redding, “Legacy Logo Design,” *Smash Magazine*, July 6, 2010. <https://www.smashingmagazine.com/2010/07/the-evolution-of-the-logo/> (accessed on 30 December 2017).

Children's books proliferated as the cost of printing went down.⁵²⁷ Competition among brands and companies skyrocketed with the onset of mass production. However, companies, brands and even small merchandisers required unique trademarks to mark their identity as distinct from the rest. Thus, different brands and companies explored innumerable typography styles to represent their identities in a distinguished manner. The first coloured logo ever used for trademark purposes was designed in 1876 by Bass Brewery (fig. 8.3).⁵²⁸



Figure 8.3: First coloured logo design, Designed by Bass Brewery, Designed in 1876, Source: Suzanne Vallance, “The Evolution of Logos in Marketing: Where Did it All Begin?,” *Visme* (blog), last modified on May 27, 2016, <https://visme.co/blog/evolution-of-logos/>. (accessed on 09 May 2022).

At first, most of the logos were based on a combination of slogans, symbols, and the company's name. This trend of using trademarks for company identity has continued till the present day. Furthermore, with the invention of different media such as: television, computers, means of mass communication and social media, logos have also evolved in sophistication.

⁵²⁷ Suzanne Vallance, “The Evolution of Logos in Marketing: Where Did it All Begin?,” *Visme* (blog), last modified on May 27, 2016, <https://visme.co/blog/evolution-of-logos/>. (Accessed on 09 May 2022).

⁵²⁸ Vallance, “The Evolution of Logos in Marketing: Where Did it All Begin?”

In 1900, companies used logos just to convey their name. As competition increased, companies started to invest in brand building to look different, noticeable, memorable, and attractive. A contemporary form of logo design is the result of eons of progress. Today, logos follow what is known as a minimalistic design approach. This was introduced by the Bauhaus Movement. The famous designer, Paul Rand practiced it on an extensive basis. A minimalistic approach to logo design gives the company a sophisticated look and makes the logo appear to be versatile and timeless in its essence. Since the late 1900s, in the West, companies started modernizing their logos and this trend found its way to Asia and Pakistan later on as well. It became an essential requirement of the times to upgrade logo design in accordance with the contemporary trends. This was all the better to compete in the rest of the world for the sheer sake of survival and success.

Rapid developments in mass communications and media brought the world closer together on account of shared technology and culture. In 1964, Marshall McLuhan coined the term “Global Village” to identify how different cultures around the world were shrinking and expanding at one and the same time. This was because of the ubiquitous advancement of technology which allowed for immediate cultural consumption.⁵²⁹ The world literally became a Global Village and businesses started to expand all the way to the four corners of the earth. Various firms opened up branches in different continents. The expansion was from the West to Asia and on a parallel basis from Asia to the West. The goal was none other than economic development. As a result, different companies came to South Asia and specifically to the subcontinent (India and Pakistan). South Asia had a history of being governed by the British Raj

⁵²⁹ Philippe Legrain, “Globalization - In Defense of Globalization – Why Cultural Exchange is Still an Overwhelming Force for Good,” *The Magazine of International Economic Policy*, published in 2003, 62-65.

since the eighteenth century. The British came to the sub-continent with their foreign cultural influence and ruled for a century. They flourished in the area. It was the time of the East India Company (fig. 7.151). This conglomerate first established its coat of arms (monogram) in the form of stamps to mark its official papers. The general post office introduced these stamps (fig. 7.106, 7.107, and 7.108) in the region in 1852. Later St. Xavier laid the foundation of St. Xavier's College, Calcutta (fig. 7.141) and marked the identity of the college with a special logo. It was a time when this trend became in vogue in the sub-continent. By the time the partition of Pakistan and India took place, various businesses emerged in the region to establish and sustain the economy of both countries. This was especially so in case of the newly born nation of Pakistan. Various companies played a role in different categories which included: the banking system, airlines, textile industry, cement industry, media, petroleum companies, entertainment, education, and automobile enterprise.

Pakistan, when it got established and formed a firm basis in the comity of nations, faced numerous difficulties. The chief among these was the economic dearth of assets and resources. It was a time when there was almost zero investment in the country. The founder of Pakistan, Quaid-e-Azam Muhammad Ali Jinnah requested the Muslim-owned businesses and wealthy families to invest in Pakistan for the economic betterment of the nation. The majority of Pakistan's inhabitants were lower-class people. They had a low literacy rate. This was because in the days of the British Raj, the majority of the members of the Muslim community were facing neglect and stagnation. The different aspects of their life such as education and employment were in a state of decline. Thus, when the companies moved to Pakistan and established their head offices there, they mostly used the local language of Urdu to mark their identity. With the passage of time, various international brands not only started

investment in Pakistan but also moved their businesses there. They brought, in their wake, inspirational influences from abroad to the region as well. When these companies started their work, they employed their existing logo designs with a few changes to suit the local market. For example, Shell, a petroleum company came to Pakistan in 1947 with an entirely different logo design (fig. 7.95) from the one they were already using in the West (fig. 7.92 and 7.93). In the same way, when Suzuki (fig. 7.122) an automobile company shifted its focus to Pakistan, it arrived with two logo designs (fig. 7.121). One of these was in English, which they were already using, and the other one was in Urdu, which was the official language of Pakistan. The reason behind the latter was to make it more readable for the nation's masses. When they made a name for themselves in the market and gained the consumer's trust, they shifted back to the same logo which was used in Japan in 1975 (fig. 7.123 and 7.124). In 1983, Suzuki added the word 'Pak' at the beginning of their title, and it was obvious that by this time they had become an established brand in Pakistan (fig. 7.125). This gave the company a local touch and gained the consumer's trust. This is how many international companies and businesses made their way into the corporate market of Pakistan and brought new trends and inspirational influences on the region. Businesses which established themselves in Pakistan, in the beginning, designed their logos using dual languages that is English and Urdu. They also constructed their logos in a combined form with symbols, icons, and textual material. This has been standard procedure in the region since the days of the British Raj. Also this was the trend that reigned throughout the rest of the world.

As the world became a Global Village, an industrial revolution also occurred, and it made things more feasible and viable. The introduction of computers and digital media in Pakistan led to fresh avenues of change. At first, the renowned logos of

companies were created by painters and artists instead of designers. This was due to a lack of formal education in the field of design. Computers came to Pakistan in the early nineties and opened new doors of technology and up-gradation in various fields including printing technology, graphic design, and education. Printing had an extensive history in the sub-continent. Block printing was the oldest style of printing that was used in the subcontinent since the days of the Indus Valley civilization.⁵³⁰ Printing presses were also extant in the times of Akbar, the Mughal emperor and were employed by Christian missionaries.⁵³¹ Various Christian missions used printing presses in the sub-continent specifically in the Punjab. Yet Punjab witnessed constant dissension, which brought various invaders into the area, and they came with their own influence and impact. Punjab witnessed various styles and evolutionary changes. This province absorbed different cultural strands and progressed accordingly. The American Presbyterian Mission founded the first printing press in 1836 in Ludhiana, Punjab.⁵³² Before that, in the time of the Mughals, traditional block printing techniques were popular, and they had originated in China. Later on, during the British Raj, the first printing press was established in Lahore in 1842.⁵³³

The evolution of printing opened up the prospects for logo design. In the early nineties, newspapers and magazines were the only media with maximum frequency and maximum reach. Because of the low quality and limited resources in printing, very few typefaces could be used because they lost their originality in the printing process. Only thick and heavy fonts were workable within the limited settings of letter

⁵³⁰ Rashid Khuhro, "Brief History of Pakistani Press (Literature Review)," Research Gate, Published on 2019, https://www.researchgate.net/publication/338223630_Brief_History_of_Pakistani_Press_Literature_Review (accessed on 16 May 2022).

⁵³¹ Majid Sheikh, "First English Newspaper Preceded the British," The DAWN Newspaper, published on December 8, 2013, <https://www.dawn.com/news/1061182> (accessed on 16 May 2022).

⁵³² Sheikh, "First English Newspaper Preceded the British."

⁵³³ Sheikh, "First English Newspaper Preceded the British."

formation. For example, NBP (fig. 7.1), HBL (fig. 7.15), BOP (fig. 7.34), Orient Airways (fig. 7.51), PIA (fig. 7.55), Valika Textile Mills Ltd. (fig. 7.75) and other companies used more or less the same letter style with serif font print. Before the advancement of colour print technology, only black and white printing was available. After the mid-nineteenth century, colour printing started to work its magic and various companies created their logo designs with corporate colours. Companies were very cautious while choosing their corporate colours. As the corporate identities and logo designs were purely for the sake of attracting consumers, so the companies deliberately used colours that communicated the importance of cultural values. The year 1947 was a time when the newly formed nation of Pakistan was going through a tough transition. The inhabitants and migrants of Pakistan were also facing a stressful moment. Companies churned out logo designs that would make the citizens value their culture and their identity as Pakistanis. Such colour schemes which, directly and indirectly, related to Pakistan and the culture of Pakistan were chosen by these companies.

The culture of Pakistan is a mixture of various ethnicities. From the earliest times till the days of partition, various invaders came and went, and they left their cultural imprints on the psyche of the people. The basic culture of the sub-continent is radically different from other cultures and has its own richness in customs, symbolism, and colours. Culture is the basic substance of lifestyle and life is basically a build-up to its blossoming. Human behavior, directly or indirectly, reflects the aspects of cultural influences. Every culture, whether it be European, American, Middle Eastern or Asian, is different from each other and has a treasure trove of rich values which makes its people different from the people of other cultures. Cultures preserve colours and symbols to reveal the traditional values of their individuals.

Religion is another major factor that influences culture. Cultures associate themselves with a rainbow of colours because colours play an important role in the human psyche. Colours can stimulate individual brain chemistry and generate emotions accordingly.⁵³⁴ Just like colours, symbols and icons are very influential elements which go on to represent a personality, organization, culture, or any other cult. Symbols contain singularity, are owned, and also represent the morale of a nation. Moreover, they also allow people to identify and categorize a different group of people. Symbolism has a deep association with religion. Certain symbols are directly linked to one religion. An example is *Dhamchakra*⁵³⁵ (fig. 8.16) and *Bodhi Tree* (fig. 8.17) which are symbols that represent Buddhism.⁵³⁶ In Hinduism, *Om* (fig. 8.18) and *Trishula* (fig. 8.19) are symbols that represent the pagan gods and prayers.⁵³⁷



Figure 8.16: Dhamchakra, Representation of the eight-fold path, and the first teaching of Buddha after enlightenment in the religion of Buddhism.

⁵³⁴ Muditha Batagoda, "Understanding Colour Psychology through Culture, Symbolism and Emotion," UXPlanet Organization, last modified on November 27, 2018, <https://uxplanet.org/understanding-colour-psychology-through-culture-symbolism-and-emotion-215102347276> (accessed on 16 May 2022).

⁵³⁵ **Dharmachakra:** The Dharmachakra represents the Eight-Fold Path and the First Teachings of Buddha after Enlightenment

⁵³⁶ Max Hill, Christopher Muscato, and Lesley Chapel, "Buddhist Symbols: Their Meaning and Significance," Study. Com, last modified on 2021, <https://study.com/learn/lesson/buddhist-symbols-significance.html> (accessed on 16 May 2022).

⁵³⁷ Ancient Symbols, "Hindu Symbols," <https://www.ancient-symbols.com/hindu-symbols.html> (accessed on 16 May 2022).



Figure 8.17: Bodhi Tree, symbol in Buddhism represent enlightenment, place where Buddha attained Nirvana or Enlightenment. **Source:** Max Hill, Christopher Muscato, and Lesley Chapel, “Buddhist Symbols: Their Meaning and Significance,” Study. Com, last modified on 2021, <https://study.com/learn/lesson/buddhist-symbols-significance.html> (accessed on 16 May 2022).



Figure 8.18: Om (or Aum), first syllable in any prayer in the Hinduism, Symbol represents three aspects of god, Brahma, Vishny, and Shiva, Source: *Ancient Symbols*, “Hindu Symbols,” <https://www.ancient-symbols.com/hindu-symbols.html> (accessed on 16 May 2022).



Figure 8.19: Trishula, Symbol which represents the Lord Shiva in Hinduism, Source: *Ancient Symbols*, “Hindu Symbols,” <https://www.ancient-symbols.com/hindu-symbols.html> (accessed on 16 May 2022).

In the Islamic religion, the crescent and the star imply illumination by means of knowledge and the attainment of ultimate peace.⁵³⁸ The Cross is a symbol that represents Christianity. It represents the Crucifixion of Jesus Christ and lends Christian’s access to redemption and everlasting life via his passion and resurrection.⁵³⁹ Some symbols have different meanings in different cultures and countries and some events are associated with the symbols which have changed meanings. A major example of such a kind of symbol is the *Swastika* (fig. 8.20).⁵⁴⁰

⁵³⁸ Brandon University, “10 Religious Symbols in Stained Glass,” <https://www.brandonu.ca/religion/labyrinth-of-peace/10-religious-symbols-in-stained-glass/#:~:text=Crescent%20and%20Star%3A%20The%20faith,the%20extended%20meaning%20of%20peace> (accessed on 16 May 2022).

⁵³⁹ Team Britannica, “Cross: Religious Symbol,” *Encyclopedia Britannica*, May 5, 2021. <https://www.britannica.com/topic/cross-religious-symbol> (accessed on 17 May 2022).

⁵⁴⁰ Mukti Jain Campion, “How the World Loved the Swastika – Until Hitler Stole It,” *BBS Magazine*, published on October 23, 2014, <https://www.bbc.com/news/magazine-29644591> (accessed on 16 May 2022).

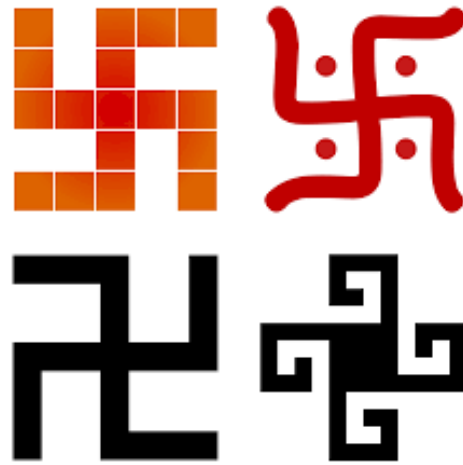


Figure 8.20: Swastika, A symbol of ‘Well-being’ in different cultures except Jewish, Source: Mukti Jain Campion, “How the World Loved the Swastika – Until Hitler Stole It,” *BBS Magazine*, published on October 23, 2014, <https://www.bbc.com/news/magazine-29644591> (accessed on 16 May 2022).



Figure 8.21: Flag of Nazi used for World War II in 1939, Source: Mukti Jain Campion, “How the World Loved the Swastika – Until Hitler Stole It,” *BBS Magazine*, published on October 23, 2014, <https://www.bbc.com/news/magazine-29644591> (accessed on 16 May 2022).

The meaning of this symbol changed in the nineteenth century after the Nazis (fig. 8.21) adopted it to mark their identity in World War II. In the Jain, Buddhist, and Hindu faiths, it stands for ‘well-being’ and this meaning has been associated with it for millennia. But after World War II, which lasted from 1939 to 1945, the Swastika took on an entirely different meaning. The Holocaust survivor, Freddie Knoller at the

age of ninety-three spoke of how “for Jewish people the Swastika is a symbol of fear, of suppression, and extermination. It is a symbol that we will never be able to change.”⁵⁴¹ Every symbol has a different meaning which connects it with different cultures, religions and events that occurred in the march of history. Colours and symbols play important roles simultaneously and generate a sense of identity in the human mind. These two factors have been used by nations and countries in their flags to represent their identities. Companies and businesses also represent their identities in the form of logo design. They wisely choose colours and symbols to cast a positive image of themselves. The coat of arms of the East India Company (fig. 7.151) was based on the symbols attached with British identity. Habib Bank Limited (HBL) (fig. 7.11), when it shifted to Pakistan, introduced its identity with a symbolic representation of a lion and sword which have a significant value in Islam. In the same way, Lahore College for Women University (LCWU) (fig. 7.154) introduced its identity after partition. It was based on its architecture which is a virtually iconic representation of Lahore. Companies choose symbols and icons from their surroundings because the local visual vocabulary is very important. It makes the image memorable and that is how the image is processed in the long-term memory in a short span of time.

After symbols, colours play an important role in culture. Every single colour communicates a different meaning. The colour green has been used in Pakistan’s flag. That is because Pakistan is an Islamic Republic. Not just green but blue and white are also associated with Islam and peace. Most of the companies choose these colours to show their sense of patriotism and loyalty. Those companies which do not

⁵⁴¹ Campion, “How the World Loved the Swastika – Until Hitler Stole It.”

compromise on matters having to do with their corporate colour scheme launched their logos in two languages: Urdu as well as English. Some of them sponsor local cultural events to show that we are all the same deep down inside despite surface differences. A good example of this is Coca Cola (fig. 5.8) and *SimSim Humara* (fig. 5.10). Both used local languages in their logo design. As for Pepsi, it also arranged for cultural events like *Jashn-e-Baharan* (Spring Festival) and even changed its symbol (fig. 5.3) for a limited amount of time. Local companies from Pakistan, upon starting their businesses, chose symbols and icons very carefully in order to represent the identity of Pakistan's culture. They followed the colour palettes according to the local and national trends, faiths, and customs. In Pakistan, Islamic Banking became a practical way of dealing in financial matters. Islamic Banks started operating in the 1970s and have undergone a boom since then. The growth of Islamic Banks throughout the world till the present date has been phenomenal.⁵⁴² Islamic banks have extended their branches with different corporate identities in terms of colour scheme and logo design. These logo designs are based on the financial context, but they also contain at least one or two elements from a purely religious point of view. Allied Bank (fig. 8.22) was founded by a gentleman named Khawaja Bashir Buksh, who was a silk trader, during the days of the British Raj.

⁵⁴² Farhat Ullah Khan, Bakhtiar Khan, Zahid Awan, Tafakhar Hasnain, and Aziz Javed, "Growth of Islamic Banking in Pakistan: A Comparative Study," *Research Journal of Finance and Accounting* 3, no. 2 (2012): 26-35.



Figure 8.22: Logo of Allied Bank, Renamed and designed in 2005, Source: The Bank, “Company Profile,” *Allied Bank*, last modified on May 17, 2022, <https://www.abl.com/the-bank/#:~:text=The%20Bank%20started%20out%20in,Allied%20Bank%20Limited%20in%202005> (accessed on 17 May 2022).

The year of its foundation was 1942 in Lahore, and it went by the title Australasia Bank Limited (fig. 8.23 and 8.24).⁵⁴³ After partition, the bank changed its logo to a crescent and star (fig. 8.25 and 8.26).



Figure 8.23: Cheque leaf of The Australasia Bank Ltd., Dated 1950, established in 1942, Source: https://www.delcampe.net/en_GB/collectables/blotters/bank-insurance/pakistan-1950-the-australasia-bank-ltd-cheque-karachi-206941977.html (accessed on 17 May 2022).

⁵⁴³ Farooq Tirmizi, “How to Grow a Big Five Bank: The Case of ABL,” *Pakistan Today Profit*, last modified on December 16, 2019, <https://profit.pakistantoday.com.pk/2019/12/16/how-to-grow-a-big-five-bank-the-case-of-abl/> (accessed on 17 May 2022).



Figure 8.24: Logo of The Australasia Bank Ltd., Dated 1950, established in 1942, Source: https://www.delcampe.net/en_GB/collectables/blotters/bank-insurance/pakistan-1950-the-australasia-bank-ltd-cheque-karachi-206941977.html (accessed on 17 May 2022).



Figure 8.25: Cheque leaf of The Australasia Bank Ltd., Dated 1963, established in 1942, Source: https://www.delcampe.net/en_GB/collectables/blotters/bank-insurance/pay-order-of-the-australasia-bank-ltd-anarkali-lahore-pakistan-1963-206944274.html (accessed on 17 May 2022).



Figure 8.26: Logo and Monogram of The Australasia Bank Ltd., Dated 1963, established in 1942, Source: https://www.delcampe.net/en_GB/collectables/blotters/bank-insurance/pay-

order-of-the-australasia-bank-ltd-anarkali-lahore-pakistan-1963-206944274.html (accessed on 17 May 2022).

Allied Bank introduced the Islamic banking system in Pakistan in the early twentieth century and established more than a hundred branches in the country by 2018.⁵⁴⁴

Allied Bank added the word “Islamic” within its logo to represent Islamic Banking (fig. 8.27).



Figure 8.27: Logo of Islamic Allied Bank, Renamed and designed in 2018, Source: The Bank, “Company Profile,” *Allied Bank*, last modified on May 17, 2022, <https://www.abl.com/the-bank/#:~:text=The%20Bank%20started%20out%20in,Allied%20Bank%20Limited%20in%202005> (accessed on 17 May 2022).

In 2019, it introduced a new platform of saving plans based on Islamic values for the consumers. These plans went by the name of *Aitebar* (Trust) and added the word in the Urdu language within the logo design (fig. 8.28).



Figure 8.28: Logo of Allied Aitebar Islamic Banking, Renamed and designed in 2019, Source: The Bank, “Company Profile,” *Allied Bank*, last modified on May 17, 2022, <https://www.abl.com/the->

⁵⁴⁴ Tirmizi, “How to Grow a Big Five Bank: The Case of ABL.”

bank/#:~:text=The%20Bank%20started%20out%20in,Allied%20Bank%20Limited%20in%202005 (accessed on 17 May 2022).

All the logos had the same corporate colour scheme, font style, and design icon of the letter 'A'. The bank chose the font styles based on the architectural design of Islamic historical buildings and decorative motifs. They wrote the words in the Urdu language to make them more relatable.

Updating an existing logo or re-designing the logo may carry certain benefits. These include the fact that these methods confer something new and improved, yet this could turn out to be short-lived if the company doesn't fulfill its claim. A logo is very important and plays an important role in the development of a sustainable corporate image.⁵⁴⁵ Companies need to update their logos at the precise moment when consumers begin thinking that the brand has become old, outdated and has entered a stage of decline in the product life cycle. "A company and brand are considered as outdated and old as soon as consumers start to abandon and neglect them. This is not because of the lack of product quality, but because they look old in comparison to the new ones."⁵⁴⁶ Assessment of brand equity⁵⁴⁷ can be a sign that a company is getting on in years. As the aging brands show signs of weakness, the brand image gets inferior and brand awareness decreases. Moreover, negative associations will exude from the brand and the positive associations will leave by the back door.⁵⁴⁸ This is the time when companies redesign their logos to improve the brand image in the mind of the consumers. Consumers will embrace the change if it represents the company's

⁵⁴⁵ John M.T. Balmer, "Corporate Identity: The Power and the Paradox," *Design Management Journal* 6, no. 1 (1995): 39-44.

⁵⁴⁶ Jean-Marc Lehu, "Back to Life! Why Brands Grow Old and Sometimes Die and What Managers then Do: An Exploratory Qualitative Research put into the French Context," *Journal of Marketing Communications* 10, no. 2 (2004): 133-152.

⁵⁴⁷ **Brand Equity:** The Commercial Value that Derives from Consumer Perception of the Brand Name of a Particular Product or Service, Rather than from the Product or Service Itself.

⁵⁴⁸ Kevin Lane Keller, "Managing Brands for the Long Run: Brand Reinforcement and Revitalization Strategies," *California Management Review* 41, no. 3 (1999): 102-124.

image in a positive manner. "It is only after a mark is officially adopted that the public will embrace it and with time come to associate it with their feelings about the company or institution it represents. Like a good red wine, a trademark needs to mature."⁵⁴⁹

On a worldwide level, many companies re-design their logos to rejuvenate their business and brand outlook. Examples include Lipton (fig. 6.2), Amazon (fig. 6.56, 6.57, 6.58 ... and 6.65), UPS (fig. 6.66, 6.67, 6.68 ... and 6.70), and American Telephone & Telegraph (AT&T) (fig. 6.77, 6.78, 6.79 ... and 6.86). In the same manner, different companies in Pakistan have updated their logos to fulfill the requirements of contemporary design. For example, National Bank of Pakistan (NBP) (fig. 7.1, 7.2, 7.8... and 7.10), Habib Bank Limited (HBL) (fig. 7.11, 7.15, 7.16 ... and 7.22), Pakistan Television (PTV) (fig. 7.40, 7.41, 7.42 ... and 7.47) and other companies and businesses engaged in exactly this process. Some companies changed their logos to remind their consumers that they have a place in the market. These companies did not update their logo due to the aging in product life cycle.⁵⁵⁰ Globally, the following companies practiced this exercise: Yahoo (fig. 8.4 and 8.5), Google (fig. 6.48, 6.49, 6.50 ... and 6.51) and MTV (fig. 6.52, 6.53, 6.54... and 6.55).



Figure 8.4: Yahoo Logo, Designed in 1995, Chaim Gartenberg, “Yahoo redesigns its logo to remind you that Yahoo exists”, *The Verge*, last modified on 23 September 2019,

⁵⁴⁹ Chermayeff & Geismar & Haviv, *Identify: Basic Principles of Identity Design in the Iconic Trademarks of Chermayeff & Geismar* (New York: Standards Manual, 2018), 38.

⁵⁵⁰ Chaim Gartenberg, “Yahoo Redesigns its Logo to Remind you that Yahoo Exists,” *The Verge* (blog), published on September 23, 2019, <https://www.theverge.com/2019/9/23/20879814/yahoo-new-logo-endless-slide-irrelevance-pentagram> (accessed on 10 May 2022).

<https://www.theverge.com/2019/9/23/20879814/yahoo-new-logo-endless-slide-irrelevance-pentagram> (accessed on 24 April 2021).



Figure 8.5: Yahoo Logo, Re-designed in 2013, under the Marissa Mayer supervision, Source: Chaim Gartenberg, “Yahoo Redesigns its logo to Remind you that Yahoo Exists,” *The Verge* (blog), published on September 23, 2019, <https://www.theverge.com/2019/9/23/20879814/yahoo-new-logo-endless-slide-irrelevance-pentagram> (accessed on 10 May 2022).

They all redesigned their logos just to make their existence more visible to the consumers and in this manner, they achieved an ultra-modern and youthful look. Simultaneously, this step was a reminder to their consumers that they had not given up in the competitive market.

The companies and businesses which did not follow these footsteps, faced a decline, and had to leave the market eventually. For example, in Pakistan, Polka (fig. 8.6) an ice cream brand opted out of the market because it did not come up with the contemporary requirements in business management and logo design. Ultimately, it merged its assets with the competitive brand Wall’s in 1998.⁵⁵¹

⁵⁵¹ Reader, “Walls Marketing Plan and Project,” Scribd, last modified on March 24, 2010, <https://www.scribd.com/doc/28855041/Walls-Marketing-Plan-and-Project> (accessed on 10 May 2022).

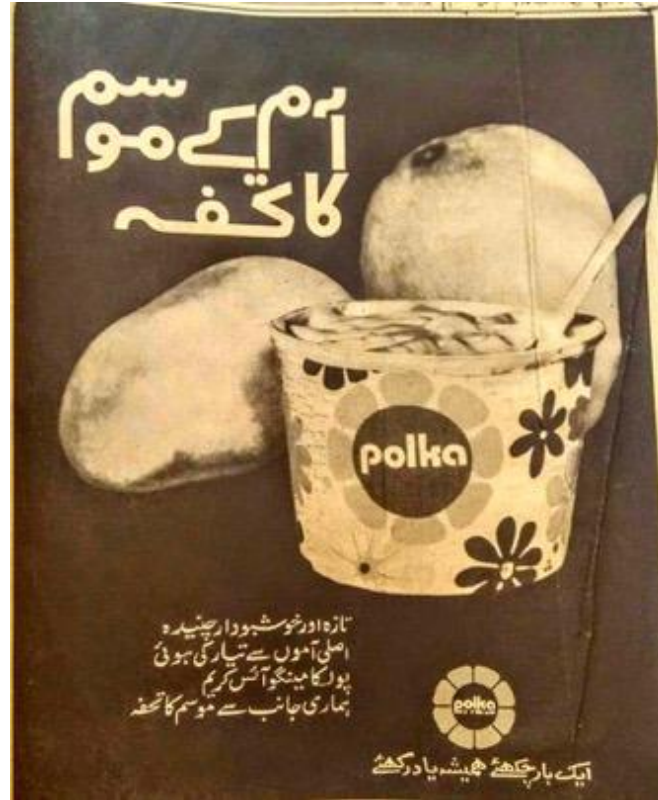


Figure 8.6: Polka Ice Cream, Newspaper ad printed in 1975, The Dawn Newspaper, Photo Credit Author.

Wall's ice cream has been existent in the international market since 1922 and introduced itself in the Pakistani market in 1993. Within two years, this company gained the consumer's trust.⁵⁵² Polka was a successful brand but stood no chance when it came to the economic might of a company like Wall's and fell into decline. On the other hand, Wall's (fig. 8.9, 8.10, 8.11..., and 8.13) has been evolving its brand identity since 1993 in Pakistan.

⁵⁵² News Desk, "Wall's-The Trendsetter in Ice Cream Business in Pakistan," Business Recorder, last modified on August 22, 2005, <https://fp.brecorder.com/2005/08/20050822314750/#:~:text=Wall's%20was%20launched%20by%20UPL,It%20acquired%20Polka%20in%201966> (accessed on 11 May 2022).



Figure 8.9: Wall's Ice cream Logo, Designed in 1922, source: History, "Unilever," *Wall's History*, last modified on 2022, <https://www.walls.com.my/about-walls/walls-history.html> (accessed on 10 May 2022).



Figure 8.10: Wall's Ice cream Logo, launched in Pakistan in 1993, source: History, "Unilever," *Wall's History*, last modified on 2022, <https://www.walls.com.my/about-walls/walls-history.html> (accessed on 10 May 2022).



Figure 8.11: Re-Designed Wall's Ice cream Logo in 1998, source: History, "Unilever," *Wall's History*, last modified on 2022, <https://www.walls.com.my/about-walls/walls-history.html> (accessed on 10 May 2022).



Figure 8.12: Re-Designed Wall's Ice cream Logo in 2003, source: History, "Unilever," *Wall's History*, last modified on 2022, <https://www.walls.com.my/about-walls/walls-history.html> (accessed on 10 May 2022).



Figure 8.13: Re-Designed Wall's Ice cream Logo in 2008, source: History, "Unilever," *Wall's History*, last modified on 2022, <https://www.walls.com.my/about-walls/walls-history.html> (accessed on 10 May 2022).

A company needs to upgrade its logo when it is required to make the product or business more trendy, up to date and youth oriented. Otherwise reviving the company from the decline stage could be a pretty difficult task. Evolution of the company image is the most immediate requirement to sustain the brand in the cash cow stage.

Those brands that evolve with time survive in the long run. For example, in the field of online shopping, Amazon.com is one of the oldest names. Newer online shopping hubs like Daraz.com and Ali Baba.com are not that famous. Amazon.com has a logo that looks equally trendy which makes the company full of appeal to consumers. All successful surviving companies like Coca-Cola, Pepsi, Google, Netflix, and Apple are following this radical evolutionary process in design theory.

There is a risk involved in the rejuvenation of the brand which cannot be neglected by the brands while designing their strategic plans. Companies cannot neglect brand commitment⁵⁵³, since it is an essential element in maintaining the valued relationship with consumers. Brand commitment can be observed as “a persistent desire to maintain a valued relationship.”⁵⁵⁴ Brand commitment develops with the passage of time. Consumers with high levels of commitment, who have developed strong associations with the brand, tend to see a strong bond between the brand and themselves.⁵⁵⁵ Businesses use a mass approach to register their re-designed logo in the minds of the masses.⁵⁵⁶ It is presumed by the company, that most loyal customers who have strong brand commitment will be more accommodating to changes. But in this research, in the case of some companies, consumers either have a low commitment or strong commitment yet either way they show an equal response towards the changed logo design. For example, when Pakistan Television (PTV) changed its logo in 2006 (fig. 7.4) many viewers of PTV responded to the change

⁵⁵³ Brand Commitment is the Level of Relationship with the Consumer.

⁵⁵⁴ Christine Moorman, Gerald Zaltman, and Rohit Deshpande, “Relationships between Providers and Users of Market Research: The Dynamics of Trust within and Between Organizations,” *Journal of Marketing Research* 29, no. 3 (1992): 314-328.

⁵⁵⁵ Jennifer Edson Escalas, and James R. Bettman, “You Are What They Eat: The Influence of Reference Groups on Consumers’ Connections to Brands,” *Journal of Consumer Psychology* 13, no.3 (2003): 339-348.

⁵⁵⁶ Kevin Lane Keller, “The Brand Report Card,” *Harvard Business Review*, last modified on January-February 2000, Vol. 78, 147-154.

with a lot of disapproval. This made PTV change its logo in a year's time span (fig. 7.9).⁵⁵⁷ Then there is Mobilink, a telecommunication company, which was launched in Pakistan in 1994. It had a specific logo (fig. 8.14).



Figure 8.14: Old Logo of Mobilink, Launched in 1994, Source: Wolff Olins, “New Logo: Mobilink,” *The Branding Source* (blog), last modified on June 21, 2013, <http://brandingsource.blogspot.com/2013/06/new-logo-mobilink.html> (accessed on 11 May 2022).

As the telecommunication industry flourished in Pakistan in the late nineties, Mobilink achieved popularity among the consumers and achieved a huge number of users within a few years. They expanded their business to provide more services to all age groups and they rebranded their identity as well. In June 2013, Mobilink introduced a new logo design (fig. 8.15). They added a slogan to the logo which is *Har Dil. Har Din*, (Every Heart. Every Day). Through this updated logo design, they communicated the vision and target of the company.



Figure 8.15: New Logo of Mobilink, launched in June 2013, Source: Wolff Olins, “New Logo: Mobilink,” *The Branding Source* (blog), last modified on June 21, 2013,

⁵⁵⁷ News Desk, “Twitter is Pointing out a ‘Micro’ Issue with PTV’s New Logo,” *The Express TRIBUNE*, published on September 6, 2016, <https://tribune.com.pk/story/1177007/twitter-pointing-micro-issue-ptvs-new-logo> (accessed on 11 May 2022).

<http://brandingsource.blogspot.com/2013/06/new-logo-mobilink.html> (accessed on 11 May 2022).

Old and new consumers with low and high commitment accepted the change with a positive attitude which made Mobilink more popular. Both PTV and Mobilink have a huge number of consumers. They both redesigned their logos and received different responses from consumers. Therefore companies ought to always keep in mind that logo redesign involves risk. Although brand attitude and brand commitment are separate constructs measuring different phenomena, these two things are closely related to each other.⁵⁵⁸ To the extent that brand strength and association evolve from the brand logo, it is all very much based on the commitment. It is an expectation that changes in logo design differentially make an impact on the consumers based on their commitment to the brand.

A logo can effectively improve consumers' attitude and loyalty towards the brand. It is a fact that logos are visual aids of the business or company. This research thesis has reached the conclusion that companies do not make enormous changes in logo design in one fell swoop, which is not a surprise. In this manner, consumers can lose a visual identification of the brand which, directly and indirectly, affects the consumer's loyalty and commitment to the company. Companies repeat one or sometimes more than one element in the new version of their logo design so that consumers do not confuse the company with other companies. Companies tend to maintain the corporate colours in their corporate identity because colours also play a vital role in the familiarity of the logo. Companies chose colour schemes according to the nature of their product and type. For example, restaurants dealing in fast food,

⁵⁵⁸ Walsh F. Michael, Karen Page Winterich, and Vikas Mittal, "Does Logo Redesigning Help or Hurt your Brand?," *Journal of Product & Brand Management* 19, no. 2 (2010): 76-84.

locally or internationally, use red and yellow colour schemes for their logo design. As research clearly shows, in colour theory, these two colours increase the appetite and provoke the feeling of hunger.⁵⁵⁹ In the same manner, companies choose a colour scheme which might represent a link between the logo and the culture or natural surroundings to which the company or business belongs. For example, in Pakistan, most companies use the green colour scheme, which is the colour of the Pakistani flag. In the same manner, many companies based in the USA represent the national colours or symbols based on their national flag.

In Pakistan, the evolution of logo design has a unique history. The evolution of logo design in Pakistan was influenced by many factors, including socioeconomic situation and political milieu. Pakistan went through partition and then various political changes transpired in the country which influenced logo design. Companies and businesses that were purely government-based witnessed the influence more than private or international companies and businesses. This dissertation mostly discusses the companies and businesses which have a major link with the Government of Pakistan because they reflect the evolutionary process and visual impact of logo design in Pakistan. However, many major events occurred in the world which left behind an impact on the progress of Pakistan in every field. Being a Muslim country, Pakistan faced many ups and downs in its economic situation after the terrorist attacks which occurred on September 11, 2001. After September 11, the Muslim community faced emotional abuse, physical assault and inordinate discrimination which politicized the trading power and business situation of Muslim countries

⁵⁵⁹ Chris Urie, "There's a Sneaky Reason Why you Always See Red and Yellow on Fast Food Logos," Insider, last modified on September 10, 2018, <https://www.businessinsider.com/fast-food-colours-make-you-hungry-2018-9> (accessed on 12 May 2022).

worldwide.⁵⁶⁰ Muslim countries had to bear the economic pressure to keep up with the rest of the world. The positive aspects of the Muslim community had to be highlighted.

Alongside these world events, many political changes occurred within the country which directly influenced the growth of logo design. Pakistan witnessed four martial laws after partition.⁵⁶¹ Every dictator came with his own agenda and private policies which left a long-lasting and harmful impact on the corporate sector of Pakistan. Since the partition of Pakistan, the corporate sector faced various constraints which made it difficult to stabilize and sustain the economic situation of Pakistan. This was an obstacle in the progress of the evolution of logo design.

Newly emerging companies designed their logos according to the latest trends. Those companies that already existed re-designed their logos to look trendy and up to date. There are also some other reasons which led to the requirement of logo redesign or updating of the old logo. In one of his articles, Paul Rand said, “The belief that an updated or new logo design will be some charm which will magically transform the business, is not uncommon.”⁵⁶² The other reasons to redesign the logo are stated by Paul Rand in his article:

Sometimes a logo is redesigned because it really needs redesigning-because it’s ugly, old fashioned, or inappropriate. But many times, it is merely to feed someone’s ego, to satisfy a CEO who doesn’t wish to be linked with the past, or often because it’s the thing to do.⁵⁶³

⁵⁶⁰ Farah Panddith, “The U.S. Muslims and a Turbulent Post-9/ 11 World,” Council on Foreign Relations, last modified on September 1, 2021, <https://www.cfr.org/article/us-muslims-and-turbulent-post-911-world> (accessed on 16 May 2022).

⁵⁶¹ General Knowledge, “Martial Laws in Pakistan with Dates and Names,” CSS MCQs (blog), last modified on 2020, <https://cssmcqs.com/martial-laws-in-pakistan-with-date-and-names/> (accessed on 17 May 2022).

⁵⁶² Paul Rand, “Logos, Flags, and Escutcheons,” AIGA-The Professional Association for Design, last modified on 1991, <https://www.paulrand.design/writing/articles/1991-logos-flags-and-escutcheons.html> (accessed on 10 May 2022).

⁵⁶³ Rand, “Logos, Flags, and Escutcheons.”

Paul Rand also stated that “Every so often a logo required up-gradation because it needed a new look and because it was old fashioned or inappropriate.”⁵⁶⁴ This scenario can be seen in many case studies such as: Pakistan State Oil, Shell, Suzuki, Allied Bank Limited, Pakistan Television and Pakistan Post. Whenever new managers or new decision-makers came, they preferred a change in internal and external image in the form of a new identity for the company. Whatever the motives or reasons, logo design in Pakistan went through the evolutionary process and different factors left an impact on this developmental process. With the passage of time, Pakistan’s corporate sector achieved superior standards in the international market.

The history of logo design in Pakistan carries the influence of the British. Let us not forget that it was the British who introduced the shield in the subcontinent. They presented shields to appreciate hard work and achievement and later on they chose the same shield-like shape to design college logos in the days of the Raj. This is the same shield that is the center of interest in the coat of arms of the East India Company (fig. 7.151). The shield design is still being used to represent the logos of educational sector. Besides this, a banner-like shape was used in the international western market by various companies. It was used to write the company name or slogan on. This design element can nowadays be seen in the logos in the Pakistani market as well. Though companies followed the international influences to design their logos, they chose the symbols, icons, colours, and other supporting elements from local surroundings. Examples abound such as: National Bank of Pakistan (fig. 7.2), Bank of Punjab (fig. 7.31), Pakistan International Airline (fig. 7.65), Valika Textile Mills (fig. 7.78) and University of Karachi (7.158). These institutions chose

⁵⁶⁴ Rand, “Logos, Flags, and Escutcheons.”

the symbols and icons from their surroundings which then got registered in the memories of their consumers.

In the beginning, logos were introduced alongside the slogan and company name. However, later in the early nineteenth century, logo design showed only the company's name. This was to make it look neater, more readable and to achieve a minimalistic design approach. Minimalism was a more nuanced approach in the international market, and it was adopted by various designers including: Paul Rand, Saul Bass and Milton Glaser. This trend made its way into the market of Pakistan and logos became simple, flat, and neat. Yet not all of the companies needed such as up-gradation in logo design. Some companies, which were alive and well in the early days of Pakistan, had very up to date logo designs in comparison to companies founded in the late nineties. Back then, logos were made by painters. The whole process was, directly or indirectly, influenced by the British. Thus, logos associated with or coming under the flagship of the colonials had an entirely different symbolic representation, appearance, and vocabulary of elements in comparison to those which evolved during the post-partition times of economic depression and martial law government in Pakistan.

A Few Limitations and Scope for the Future

During the research the most difficult challenge was to find out the details regarding the design agencies which created the logos of companies. It was because most of the logos were designed by unknown designers. The available data does not explain everything about the designers. Their origin or educational backgrounds remain only partially known. So, this phenomenon was a major hindrance to find out the school of thought of the designer and under what frame of mind they tried to give

a new look to old logo designs. Therefore, only historical, social and political trends helped to create an understanding of the evolutionary process of logo design in Pakistan.

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