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CHAPTER II

LITERATURE REVIEW

2.1 Theories of Branding and Visual Identity

2.1.1 Branding

A brand is defined by Edge (2009; 16) as the sum of parts of a business, thing or product, and is made up of a combination of the essence, expression and experience that defines the overall perception of the brand. In this way, companies try to develop a strong brand that can connect emotionally with their customers and build awareness and loyalty and enable them to stand out amongst its competitors (Wheeler, 2013; 2 -6).

2.1.2. Brand Image

Brand image is defined by the Oxford Dictionary as the general impression of a product held by real or potential consumers. And therefore enhance the brand's market performance (Shocker and Srinivasan 1979; Wind 1973).

An online writing (Brand image, www.asiamarketresearch.com, accessed on 18.03.14) explains the concept of brand image as the images and feelings associated with a brand that influence the buying power of consumers through brand recognition, recall and brand identity. These images are then reinforced through various brand communications.

2.1.3 Brand Positioning

Brand positioning at its simplest is described by Edge (2008; 8) as a form of framework that companies build on for their brand by defining what they stand for in the minds of a customer. He explains that there are two factors that need to be understood about a customer before identifying a brand positioning, they are (2009; 35-36):

- a. What defines the characteristics of the customer, and;
- b. What are their essential needs?

2.1.4 Visual Identity

The visual identity of a company is a well-designed system that encompasses the company's characteristics from its name, logo, visual and tangible elements (Budelmann, 2010; 7).

Hyland (2006; 8) explains that just like people, organizations have an identity that reflects who they are, what they do and how they do it. A successful visual identity takes advantage of design to reflect who they are and what they do, while governing the behavior of how they do it.

2.1.5 Logo

Milton Glaser, one of the world's iconic graphic designers, defines the logo as a gateway to the brand. By history and literature the word "logo" is derived from the Greek *logos*, which means both "word" and "rational thought." A logo

embodies the meaning of a brand and all that it represents (Healey, 2010; 8-9).

According to Alina Wheeler (2009; 51), trademarks can be classified in 6 ways according to their type:

1. Letterform mark

A letterform mark uses one or more letters that illustrate the company, examples include the letter M in Motorola.

2. Wordmark

A wordmark uses an acronym or the company's name in a freestanding form, examples include IKEA, Canon.

3. Pictorial mark

Is a literal image that represents a brand, it can be symbolic in representing a brand attribute such as seen in the Apple logo.

4. Abstract mark

Unlike a pictorial mark, an abstract mark is not literal but conveys a bigger idea making it biased at times, such as found in the Adidas or Nike logo.

5. Emblem

An emblem is a combination of a shape and the name of a company, product or service. its elements are not separable.



Image 2.1.5.1. – Types of logos

(source: <http://www.nodinx.com/5-basic-types-of-logos/>)

A successful logo is described by Hardy as having attributed by the following qualities (2011, chapter 3):

a. Memorability

When something is memorable, it sticks in the minds of people for positive reasons.

b. Simplicity

A simple image makes it easier for the audience to remember, as there is less information to process.

c. element of surprise

On the other hand a logo does not always have to be simple in order to be memorable; it can have the same effect by having an element of surprise that viewers wouldn't expect to see.

d. Timelessness

Timelessness is important so that logos won't look out dated in a short time, but rather last for decades.

e. Originality

Something that's never been done before is original, or putting a twist to a common concept.

f. Convey a message

A logo is a gateway to a brand that can draw viewers in and impact them with a strong message.

g. Brand image

Brand image can work as the basis of a brand identity, which should also support it and be consistent in order to keep it from communicating different messages.

h. Scalability

It is important for a logo to remain legible regardless of the size.

i. Execution

The execution of an idea is more often than not crucial in connecting with the audience.

j. Versatile

A logo should not be locked up to only one type of product, moreover applicable to all mediums as it will cater for room for the company to grow.

2.2. Graphic Standards Manual

A graphic standards manual, described by Landa (2006; 138) is designed in correlation with the visual logo that includes a set of guidelines for the use of the logo and graphic elements from fonts, size and color to various application of the

logo on stationary, packaging, advertisements, websites and more. A graphic standards manual or also known as a brand identity guideline is an important tool that maintains the consistency of the visual logo and ensures the integrity of the meaning.

2.3. Theories of Design and Visual Communication

The elements and principles of design make up the fundamentals of visual language. According to Christian Leborg (2006) an understanding of the visual language helps us to comprehend messages and allow productive dialogue between producers and consumers of visual communication.

2.3.1 Visual elements

According to Lupton (2008; 14-16) the basic visual language is made up of the following:

a. Point

A point is a visible mark that has no mass and identifies a position in space, it has no breadth nor length and weight.

b. Line

As a point moves, its path becomes a line, of which has length, but never breadth. It can form as both a positive mark and negative gap.

c. Shape

The definition of a shape according to Richard Poulin (2011; 32) is generally defined by boundary and mass, it is a two-dimensional plane that is formed by an enclosing line, color, value, texture and typography. Shapes can either be geometric, organic or random.

2.3.2. Principles of Design

According to Robin Landa (2006; 105-107) the basic principles of design are made up of the following:

a. Visual hierarchy

A design involves communicating information effectively; visual hierarchy acts as a principle that helps navigate the viewer in a composition from element to element and understand the content. By creating a few emphasis on elements such as through placement, movement, scale, color, visual weight and contrast, information can be received effectively by order of importance.

b. Unity

Unity occurs when all graphical elements of a design looks as if they belong together creating a unified and greater whole. Gestalt is another word that describes this law, where the human mind always tends to perceive things by grouping elements through similarity, proximity, continuity, closure, common fate and continuing line.

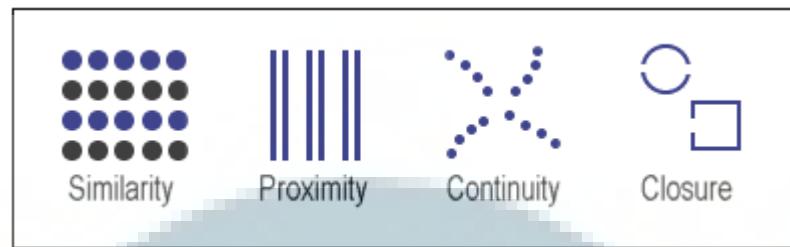


Image 2.3.2.1. – Gestalt

(source: <http://allpsych.com/psychology101/perception.html>)

c. Balance

Balance occurs when there is stability and equal distribution of visual elements within a composition and in effect communicates a sense of feeling of harmony. Balance can be both symmetrical and asymmetrical. In a symmetrical balance arrangements create mirroring effect, whereas an asymmetrical balance is an opposing logic and is achieved through weight and counterweight.

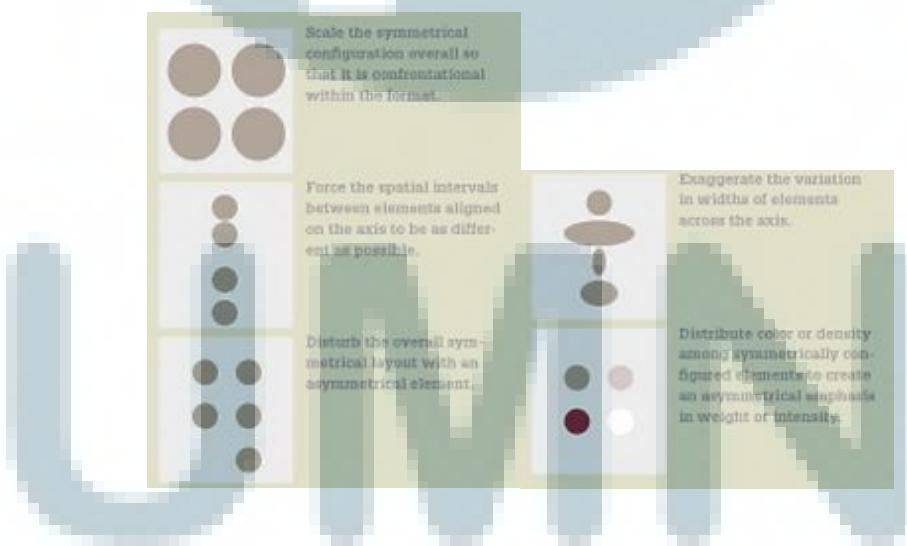


Image 2.3.2.2. – types of symmetry

(source: Samara, Timothy. *Graphic Designer's Essential Reference*. 2010: 20)

d. Cathedral effect

In the book Universal Principles of design (2010, page 38), the cathedral effect is based on the cognitive relation of height. It describes the effect height has psychologically, a high perspective is proven to promote abstract thinking and creativity while a low perspective, promotes concrete and detail-oriented thinking.

2.3.3. Color

As described by Richard Poulin (2011; 59-60), color acts as one of the most powerful design element that is capable of attracting attention, group disparate elements, add meaning, and enhance visual composition. Apart from that, it can also convey an attitude, an emotion, provoke a response, create emphasis and variety, while consequently creating visual hierarchy.

1. The following makes up the fundamental visual properties of color (2011; 62):

a. hue

A hue is a color in its purest form of what we see as light bounces off it.

The color gray which has no visible hue is classified as a neutral color.

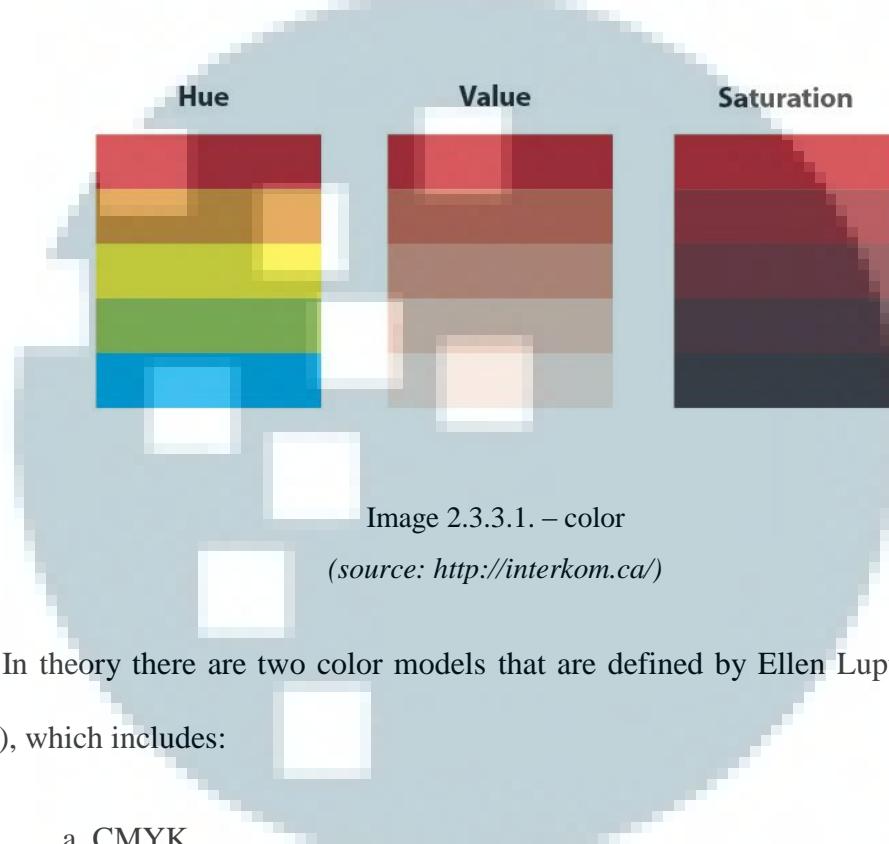
b. value

A value refers to the lightness or darkness of a color, such as adding

white or black to adjust the lightness and tint of a color.

c. saturation

Saturation refers to the brightness or dullness of a color, a saturated color with less gray appears vibrant while a desaturated color appears dull.



2. In theory there are two color models that are defined by Ellen Lupton (2008; 76), which includes:

- a. CMYK

CMYK is a subtractive color used in printing that includes cyan, magenta, yellow and black.

- b. RGB

RGB on the other hand is an additive color used for digital application using the colors red blue and green light, when these colors are added together the resulting is a white light.

Richard Poulin (2011; 65) explains that colors are organized in the following categories:

a. Primary colors

Yellow, red and blue make up the primary colors that are pure and cannot be created with other colors.

b. Secondary colors

Secondary colors are created by mixing two primary colors together.

c. Tertiary colors

Tertiary colors are made by mixing one primary color and one secondary color.

d. Complementary colors

These are colors that are opposite of each other in the color wheel, and create contrast when placed next to each other.

e. Monochromatic colors

are created by adjusting the tint to a single color that will result in varying values.

f. Analogous colors

These are colors that stand next to each other on the color wheel, that are perceived as a unified color scheme.

g. Triadic colors

These refer to colors that are juxtaposed in a triangle in the color wheel, and are perceived as a strong, dynamic and vibrant color scheme.

h. Quadratic colors

Quadratic colors are juxtaposed square in a color wheel.

3. Psychology in color

In her book, Samara (2010; 25) explains that colors are also closely related with psychology, it has the ability to influence the content of both imagery and the verbal meaning of typography. Color is associated with emotional and human experience, where its varying wavelengths produce different effects on the nervous system. For example, warmer colors of long wavelengths arouse energy levels and metabolic rate, while cooler colors of shorter wavelengths have a more soothing and calming effect. The viewer's culture and personal experience are also determinants of color psychology, for example, red is generally culturally associated with feelings of hunger or anger, meat and blood but may differ for vegetarians who may associate hunger with the color green.

2.3.4 Typography

According to Ruder (2001; 6) Typography has one main purpose, that is to convey information in writing before its second practical function to create artistic form.

Cullen (2005; 91) explains that typefaces have personalities that can establish the attitude of a design; it can be cold, sophisticated or friendly. An effective typeface possesses an appropriate character that allows it to support the design while still maintaining legibility and readability. Typefaces are organized into different classifications according to their unifying characteristics, including stroke weight, serif or sans serif style and vertical stress or axis of rounded forms. There are five main classifications: Old style, Transitional, Modern, Slab Serif and Sans Serif. Display and Script.

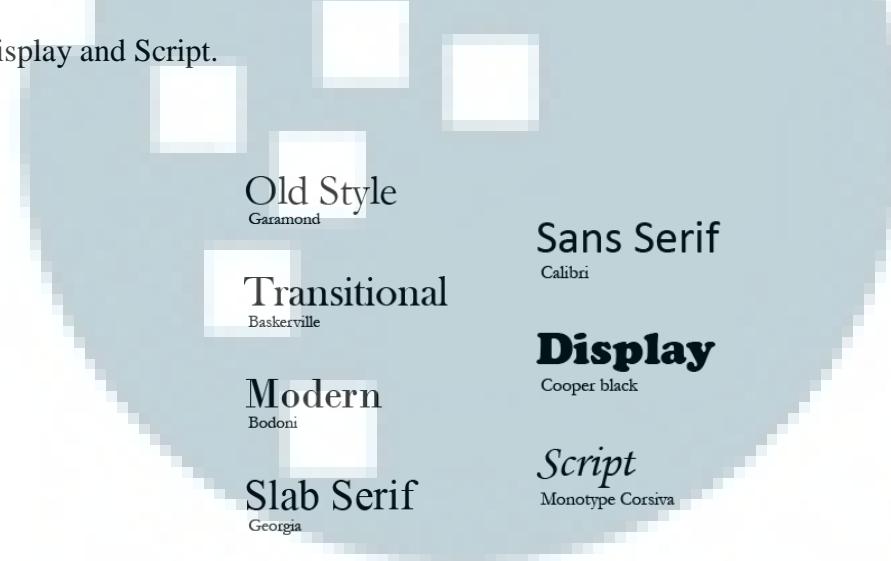


Image 2.3.4.1. – Typefaces.

He also (2005; 93) added that it is important to understand the structural components of typography in order to design with it effectively. The basic terms are illustrated in the diagram below:

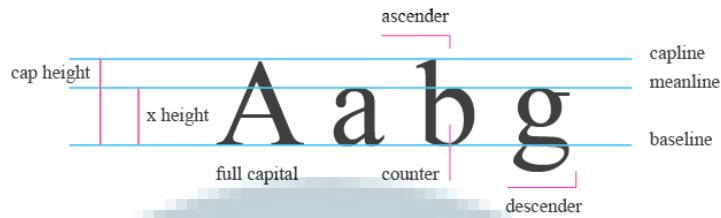


Image 2.3.4.2. – Structural components of type.

2.3.5 Layout

According to Ambrose (2005; 11) layout refers to the arrangement of elements of a design including text and image. A good layout enables a reader to navigate through the elements and receive information.

The basic elements that make up a layout include:

a. Grid

The grid in a layout acts as guidelines for positioning of elements, that is composed of horizontal and vertical lines; it allows various elements to work together. However, it should be used only as guidance and not to limit imagination by sticking to the rules dogmatically (Ambrose, 2005; 53).

A grid is made up of many elements including, columns which refers to vertical space that contain type or images; modules are spatial areas that support the textual and visual content of the design; margins allow space between crop marks; spatial zones are made up of grouped modules, and flowlines that align space horizontally to guide the reader (Tondreau, 2009; 10).

In a multicolumn grid structure, made up of more than two columns offer more flexibility in a layout for image and text content, it is therefore suitable for magazines and website application (Tondreau, 2009; 11).

b. Hierarchy

In a textual hierarchy, text is organized and logical and guides the information through point size and/or style (Ambrose, 2005; 76).

2.4. Photography

Aerial photography is an image created from a birds-eye view, images created in this way gives a novel perspective that reveals more of what people don't really see (Chris Weston, 2005, page 112). Photographing a subject from above creates a sense of superiority and control (Chris Weston, 2005, page 112). According to Langford (2008, page 199) an aerial view reveals patterns in the earthworks that makes it valuable source for research. For Tom Ang (2005, page 111) an overhead shot allows an image to stand on its own without being monotonous and overly obvious.

2.5 Theory of Semiotics

According to the definition given by the Merriam Webster Dictionary, Semiotics is the study of signs and symbols and how they are used. It is anything that can be taken in as a sign from words, images, sounds, gestures and objects that stands for something else (Chandler, Semiotics The Basics; 2).

According to Peirce as retold by Crow (2010; 31) the three categories of signs are defined as follows:

a. Icon

An icon physically resembles the sign or thing it represents, it can be in a form of a word where the sound resembles the thing it represents, such as an onomatopoeic word like ‘bang’.

b. Index

An index has a direct link between the sign and the object, for example, smoke is a form of index of fire.

c. Symbol

On the other hand, symbols have no logical connection between the sign and an object. For examples letters of the alphabet have symbolic meanings because we've learnt them.

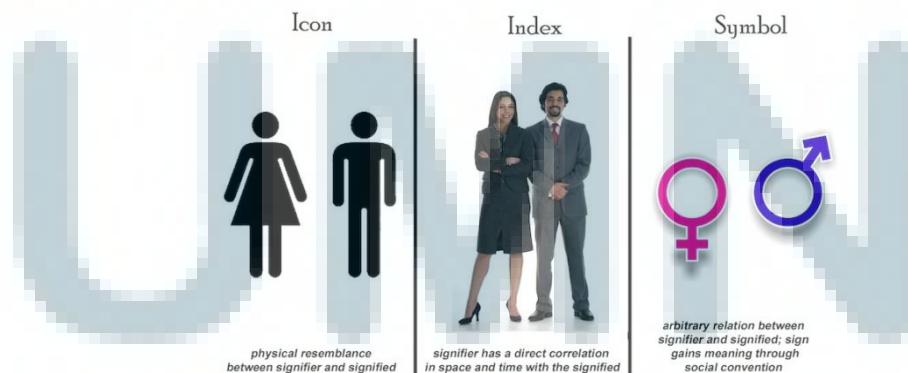


Image 2.5.1. – Icons, index and symbol

(source: <http://www.profcohen.net/reli1/>)

According to Crow (2010; 42), meanings are formed through combinations of signs in two ways:

1. Metaphor

A metaphor is a substitution of one word or image for another, where its characteristics are transferrable to one object or the other.

2. Metonym

Similar to a metaphor, a metonym is used to represent a whole. For example, children can be represented with an image of a child instead.

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